

Film Score Blogs [Blog # 51]
July 17, 2015 at 9:51 am

The main part of my newest blog (written several days earlier) is somewhere below but since the updating was delayed a bit, I thought I would take the opportunity to add a few more Facebook entries, etc. Lately I've been doing screen capture shots of my regular (non-Blu-ray) dvds to put in my computer files of specific movies and tv shows. Just before bed last evening I did MY FAIR LADY that has many beautiful scenes in the movie.

<https://www.videolan.org/vlc/index.html>

<https://www.youtube.com/watch?v=SweJ-42LEZM>

Just uploaded by me today (July 13). Enjoy! THE USE OF MAN, Columbia Workshop. Music by Bernard Herrmann.

<https://www.youtube.com/watch?v=R34n0wPr5qM>

Excellent score by Elliot Goldenthal. I researched the score briefly at Warner Bros. corporate in Van Nuys maybe 11 years ago or so.

I hand-copied this beginning section of the scintillating cue, "Water Ballet" that was used twice in the movie. On the video above, go to about 00:12:40 for the first instance, and 00:16:20 ("The Spacecraft") for the second airing (and better clarity). Unfortunately, this wonderful music was not included in the cd album tracks for some strange reason! Incidentally, the ORIGINAL cue written for the first placement is: "First Look at Spaceship" [Reel 1M5] 1:27 duration. Dvd location: 00:15:47. Maestoso in 4/4 time, 6 pages, 23 bars. Quarter note = 60.

Goldenthal himself orchestrated this cue. But while I just gave the dvd location of music starting here, this cue is NOT the music in the movie (not used); that is, the cue as written or intended at this placement is not there-- but you hear the music at that placement is actually a latter cue (2M3,

"Water Ballet"). So the "First Look" cue is actually *com a sopra* precisely from the "Water Ballet" cue, Bars 1 thru about 46. So Bar 1 starts at 00:15:47(DVD) in the First Look cue, and later you hear it again in the official "Water Ballet" cue at 00:20:14. You hear the start of Bar 10 at 00:16:06 on the dvd and then later in the officially placed "Water Ballet" cue at 00:20:33. I don't know why they did not use the "First Look" cue in the movie because it looks very interesting.

I put on my "Bill Wrobel" Facebook sister site the so-called "Event Entry 6-21-43) cue (actually titled "Cockpit Pt. 2" as the written cue.
<https://www.facebook.com/film scorerundowns>

<https://www.youtube.com/watch?v=ZQWgR95c5PM>

Lawrence of Arabia is held in Columbia Studios in Box 125. I researched this score in 200 or 2001 at Sony/Columbia. Note that many cues, especially the famous "big" ones, were not available here for some reason. I started on 1M1 "Main Titles" [1M1] written on 30-stave paper. 15 pages, 58 bars. Quarter note = 92. Dvd location: Disc 1, 00:04:19. I assume Gerald Shurmann orchestrated most of it but I did not see his name often. I read from the old Filmus-L list long ago around 1996-97 (the site no longer exists) that it was this highly professional orchestrator that really helped to make the music sound epic and grand and full because Jarre simply was not that good at it at this stage! He was, after all, focused on percussion in his conservatory training, not adept at large symphonic orchestras. I think even Herrmann commented that "other hands" were involved with the harmony and overall "sound" of the score besides Jarre! Apparently Jarre's music was a bit too sketchy and thin (except for the percussion) for a symphonic treatment.

I know that movie won a Best Picture Oscar, and that it is acclaimed, and that it is a classic David Lean movie, but I can only tolerate so much of it. It's just too long, for one thing, and the movie peters out for me. There are indeed wonderful scenes, and certain music sequences are terrific, and I enjoy the stars, but overall I cannot honestly say I have received complete satisfaction with the movie. To watch it all in one sitting would be a real chore. I could watch Bridge on the River Kwai in one sitting, but Lawrence of Arabia I cannot. I liked watching the Special Features in Disc Two and

learn about the history of making this complex motion picture, but the movie itself is not a favorite of mine. Regarding the music, I appreciate the score by Jarre (and Schurmann's contribution), I wondered what it would be like if Dimitri Tiomkin, say, had done the score, or even Bernard Herrmann! Of course Rozsa would've been a highly logical choice...

<https://www.youtube.com/watch?v=Eajql60dOMo>

<https://www.youtube.com/watch?v=4cLUgRJJBV0>

Back in the Fri, 11 Oct 1996 posts (and others) of the old FILMUS-L discussion was regarding Schurmann being frustrated by his experience with LOA. You can access Filmus-L via the Herrmann Society site. <http://filmus-l.bernardherrmann.org/>

...Since you are a member of the Gerard Schurmann Facebook page, you can ask him something regarding LOA> When I researched the score briefly at Sony Studios, I noticed there was another orchestrator named GARY HUGHES who did 13M1 at least. I wonder if he remembers him. I assumed Gerard did the whole movie, and didn't use Larry Ashmore.....IMDB credits him here: <http://www.imdb.com/name/nm0400614/>

HANGOVER SQUARE:

<https://www.youtube.com/watch?v=P6mrTBjH8jY>

Here is a rock formation passage (one of many) in Lone Pine, California. Many shows were filmed there, including HAVE GUN WILL TRAVEL. This particular shot looked very familiar to me.....

<https://www.youtube.com/watch?v=pdOt0xHyU0I>

Here's a scene towards the end of the "Treasure Trail" episode of HGWT in the Second Season. Look familiar?..

http://www.amazon.com/Have-Gun-Will-Travel-TV-Milestones-ebook/dp/B00UVYXWMS/ref=sr_1_1?s=books&ie=UTF8&qid=1436663604&sr=1-1&keywords=9780814339770

<https://www.youtube.com/watch?v=nHgGNWZPPwQ>
Treasure of Sierra Madre

July 10, 2015 6:38 pm

Since Sarah did not yet update my original Film Score Rundowns site, I thought I would include my posts on Facebook on the Bernard Herrmann Society site on this date:

<https://www.facebook.com/groups/HerrmannSociety/>

Reba stated that if any reader is interested, she did a podcast interview about her book on the music of The Twilight Zone and the music itself, and, of course, Herrmann's music:

<http://twilightpwn.tumblr.com/>

I referenced this tumblr site somewhere below. Anyway, I recounted as follows:

"“Alexander, Jeff. Millionaire, The. TV Series. Score no: CPN5895. FS. Format: OZM. Foreign Library : folders 2030-2058; Goldsmith, Jerry. Lonesome as Midnight. Score no: CPN5838. FS. Format: MS. Foreign Library : folders 2030-2058; Steiner, Fred. Millionaire, The. Karen Sommers (ep). TV Series. Score no: CPN5884. FS. Format: MS. Foreign Library : folders 2001-2020; Steiner, Fred. Nancy Pearson. Score no: CPN5847. FS. Format: MS. Foreign Library : folders 2021-2030; Herrmann, Bernard. Twilight Zone. Lonely, The (ep). TV Series. Score no: CPN5808. FS. Format: MS. Foreign Library : folders 2059-2069; Herrmann, Bernard. Twilight Zone. Walking Distance (ep). TV Series. Score no: CPN5809. FS. Format: MS. Foreign Library : folders 2070-2080; Waxman, Franz. Twilight Zone. 16mm Shrine (ep). TV Series. Score no: CPN5825. FS.

Format: MS. Foreign Library : folders 2081-2090” [NOTE: I pulled this box very early in the collection’s availability because I xeroxed the Herrmann score]

Personally I very much doubt Herrmann wrote a different score or even a few cues after already orchestrating and recording a previous version. Herrmann's score was done in mid-August 1959 (probably started on August 15 instead of finished). The cues, as given in the image, are CBS cue # 2070-2080. Immediately prior he did "The Lonely" episode, CBS cues # 2059-2069. No other composer had time to compose and record cues in that precise period. The CBS material is pretty intact in that period, so if there were previous version cues, they would've survived in the material. The score would've stayed there (unlikely Herrmann would grab the alleged previous version and keep it for himself or toss it in the trash!). There are no sketches but that's normal--usually you won't find sketches there, just the finished product score (orchestrated), and kept by CBS. So, no, Marc, the image above is the score we all know & love.

Here's a Fair Use excerpt of Reba's fine book that discusses this matter. I don't have Grams book on the Twilight Zone, but Grams needed help to try to really substantiate a change in the score.'

Well, extremely unlikely Dorothy would know anything about this UNLESS Bernard happened to mention to her or someone else in the family that he had to change the score he already worked on and recorded. No, one has to look at the primary materials in such detailed research, and Gram needed to avoid making suppositions based on Serling's expressed desires that probably were not actualized by Herrmann and Studio City. There is no evidence in the CBS (scores or documents) that shows anything of substance was changed. One can also look at the recording sessions of that period and see what was done or not. The CBS Collection has many of those but not necessarily 1959 (not sure, since I primarily focused on the written scores and immediate documents). But I did look at later dates of the recording sessions. Example below.

Once again, even if the recording logs were available, I very much doubt if it would be worth the effort to look for a hope of an alternate score/recording session. The image of my notes below show that there was a sequence of recording sessions marked as CBS IX-78-D-One and then Two (The Lonely) followed immediately by D-Three and D-Four for Walking Distance (the official score we know). Nothing in-between them.....So based on the paper trail in the CBS boxes that I have already researched (and I pulled many many hundreds of them! :), if there was any hint of Herrmann writing an alternate score to that TZ episode, I would've been instantly alerted. Even if there were cues that were unmarked, untitled, I still would've known Herrmann's handwriting. And I pulled almost EVERY box in that period in the collection of boxes that involved Herrmann and those active years up to 1968 when he did "A Knife in the Darkness." Nothing....zilch....about "Walking Distance" other than what I had already discovered--including the old CBS Music Library black & red document binders on all the cues ever named or otherwise titled with official CBS cue numbers in sequential order. None of the materials suggested that Herrmann wrote an alternate score that was recorded (that Serling didn't like! :)

July 9, 2015 at 6:26 pm

Just earlier about 2 and a half hours ago I finished my update on Chord Profile # 1 (Jason & the Argonauts) that now includes graphics like the ones I included in my OBSESSION rundown put online at the start of summer. I also included new dvd timings based on hour:minute:second designation instead of Chapter and minute. Plus I corrected isolated passages that I could find in regard to chords delineated. I sent that new paper to Sarah and various *Jason & the Argonauts* images she can chose to put on the Front page of my original Film Score Rundowns site. I'll simply put the updated Chord Profile # 1 to the right of the *Obsessions* link and image. Either tonight or tomorrow I'll send Sarah this newest blog, Blog # 51. I haven't decided yet if I will do another new graphics display as I did for *Obsession* and now *Jason & the Argonauts*. Chances are I will (perhaps *Mysterious Island*) but there are so many projects I can do now (during my retirement). This includes work on the Box 109 material (Herrmann's Americana sketches that I want to flesh out in orchestration), my own compositions, and so forth. So much to do, so little time to do it! :) At least I can safely state that I am bored with retirement! :)

....I'll now revisit the IndieGoGo project for the "Lives of Bernard Herrmann" documentary project I discussed below and see how the crowd-funding is doing.....Ah, only \$530 raised (2% of goal) since June 19th (Herrmann's 104th birthday) when this project was put online. Not very good or promising so far! :) But all you need is one wealthy or well-off benefactor.....Another person besides myself has contributed \$100 (2 out of 10).

.....A dissertation titled "The Musical Conventions of Star Trek" by Carl-Henrik Buschmann was released this week (July 3):

<http://brage.bibsys.no/xmlui/bitstream/handle/11250/286447/1/MasteroppgaveCarlHenrikBuschmann.pdf>

I found out about it in the Film Score Monthly discussion board:

<http://www.filmscoremonthly.com/board/posts.cfm?threadID=110689&forumID=1&archive=0>

Lukas Kendall exclaimed that it is "great!" Well, I looked over the material, and my initial impression is that seems to hint at another strange (as in Schillingeresque) approach to what is supposed to be the sublime art & joy of music. It's mathematical approach/graphics is as about removed from "conventional" (and workable) theory as a Stradivarius violin is now from healthy living maple, willow and spruce trees in the forest! The approach is too removed from normal reality in terms of a genuine understanding of music. It's an abstract, a model of reality--not necessarily functional every-day reality as musicians and composers and listeners deal with.

I remember reading long ago , “Music for Martians: Schillinger’s Two Tonics and Harmony of Fourths in Leith Stevens’ Score for *War of the Worlds* (1953).” The initial joking association I have (before even reading the paper) is that some readers acquainted with Schillinger’s strange, theoretical writings, and also the music heard in the movie, might state, “It’s all Greek to me!” –or, more appropriately in line with the topic in question, “It’s all *Martian* to me!”

Buschmann's thesis is a labor to read, and rather hard to digest! Frankly I can't see very many readers really getting into this abstract material. The feeling I get from these mental elaborations (and Schillinger's) is that it's a strange mathematical construct,

highly removed from the consciousness of most practicing musicians (but apparently not among many scholars and highly intellectual composers). Some people (such as Buschmann) have a genuine fascination with such musico-mathematical constructs. For instance, Schillinger's construct is an elaborate “toy” that he played in his special musical sandbox. It's a Big World, a smorgasbord of ideas, and if you can have fun with some of those musical items (and find them actually nourishing, as Stevens did), then fine. Stevens himself seemed to have had a lot of fun with such toys in his own musical sand-boxes (scores for these sci-fi films). Whether most people can actually relate or enjoy such concepts and music (a strong fan base) is debatable. Obviously Stevens has a far smaller fan base than Herrmann (who did not subscribe to Schillinger's ideas, unlike his other old CBS buddies). Herrmann apparently played with far more conventional and simpler musical toys or devices that most people could relate to.

Anyway, any reader here can click on the link and see for himself (and herself). You might like it! Or, like myself, you may not readily resonate to it. There are many models in life and in music, but none are the total truth, and some are rather far removed from it! Incidentally, I forgot to discuss above:

In the old periodical, Modern Music, Summer 1946 issue (Volume XXIII # 3), Sidney and Henry Cowell make a glowing review in the “recent” books section (page 226) discussing Schillinger's System of Musical Composition (1946), predicting a rather “revolutionary effect” in the long run (of course they were wrong). In rebuttal, Elliott Carter (a freely atonal composer) wrote a piece titled “Fallacy of the Mechanistic Approach.” He basically stated that Schillinger's pseudo-algebraic approach is a kind of *shock and awe* effect (he calls it then “surprise and shock effect”) where the hapless reader is browbeaten into submission! It's too much to get into here but he concludes by writing, “The basic philosophic fallacy of the Schillinger point of view is of course the

assumption that the ‘correspondences’ between patterns of art and patterns of the natural world can be mechanically translated from one to the other by the use of geometry or numbers. When this conception is carried to even greater lengths in the belief that music will stimulate reactions if it follows the graphic projection of geometric patterns of ‘mechanical and bio-mechanical trajectories,’ one can only feel that the whole idea is arbitrary in the extreme. It comes from a Phythagoreanism that is quite out of place as a primary consideration in art music...”

In like manner, whether the "Neo-Riemannian Theory" (That Buschmann uses) approach will ultimately hold water, and not leak from many holes, we shall see! :)

.....Over the last week I uploaded at least three new Herrmann read-along videos on my YouTube site:

<https://www.youtube.com/watch?v=vRYMt1OIfU4>

<https://www.youtube.com/watch?v=LOKD3DyU-i8>

<https://www.youtube.com/watch?v=bUsATyuODzo>

Go to episode 112B: Interview with Reba Wissner on the Twilight Zone music:

<http://twilightpwn.tumblr.com/>

[Tuesday, June 30, 2015 at 11:05 am PDT]

Yesterday was Herrmann's 104th birthday (born June 29, 1911). A crowd-funding project was initiated yesterday on the IndieGoGo site:

<https://www.indiegogo.com/projects/lives-of-bernard-herrmann#/story>

This is Brandon Brown's proposed feature-length documentary on Herrmann titled "The Lives of Bernard Herrmann."

<https://www.facebook.com/bernardherrmannmovie?fref=ts>

Tentatively, according to his August 5, 2014 Facebook post, the documentary was to be titled "The Ghosts of Bernard Herrmann." It was changed by January 2015 to "The Lives of Bernard Herrmann"--a less spookier title ! :)

<https://www.musicbed.com/projectfilmsupply/stories/55/ghosts-of-bernard-herrmann>

Anyway, last evening on Herrmann's birthday, I decided to donate \$100 via PayPal to the IndieGoGo project in an attempt to "prime the pump," so to speak. So far \$170 was raised at this point of writing since the inception of the crowd-funding 18 hours ago. Thirty days to go. The goal is \$35,000. So far they haven't reached the 1% mark but it's still so early. I promoted the site on my two Facebook sites and also the Bernard Herrmann Society and Bernard Herrmann Film Score Lovers Facebook sites. I like a good documentary. IN April I watched an excellent one on HBO: Living With Lincoln...

<https://www.youtube.com/watch?v=BOxc78bb1Jo>

Also last evening I wrote a quick brass and timp piece celebrating Herrmann's style. I titled it "Tension Build-Up" and put it on my two Facebook sites. It is 34 bars in length and utilizes only three chords--the Db minor (Db/Fb/Ab), D minor (D/F/A) and C major (C/E/G). I was inspired spontaneously when I watched an excerpt of "The Regular" episode of THE

AMERICANS that featured an original score by Herrmann. John Doucette was sitting at a tavern table, drinking away his sorrows and concerns.

<https://www.youtube.com/watch?v=B40paeRid2k>

[1:09 pm] Just finished about an hour's worth of yard and trash work. This includes taking care of the four cat litter boxes in the house (because of our numerous cats!). This is routine every Tuesday because trash pickup day is Wednesday.

...I am currently this past week or so doing notes & chords graphics on Herrmann's score for JASON & THE ARGONAUTS. I did that in April thru mid-June on OBSESSION for my recent Film Score Rundowns update (now online since June 21). I did at least three cues yesterday but none so far today. I decided first to start on this new Blog # 51 because I am planning to include my JASON update online (to the right of OBSESSION) within three weeks. So I might as well put up a new blog. Most of this blog will be copy & paste insertions of my posts on Facebook. I haven't done new hands-on film score research since about this time last year at Warner Bros. Archives. Actually, the last such work was in July when I went to UCLA to study Tiomkin's THE THING, Lubin's OUTER LIMITS, and check out some old CLIMAX tv shows. I've been busy during the interim, but if I go back to Warner Bros Archives it won't be until around October or November. Too hot to go up there during the summer months. Usually I take the metro train, so a bit time-consuming too. Not sure what I will start working on--probably a Max Steiner score! Or document boxes first of various movies.....I might want to work on RATON PASS (1951), PURSUED (1947), DARK AT THE TOP OF THE STAIRS (1960), YOUNGBLOOD HAWKE (1964).....Then again I may first opt for a Tiomkin score such as RIO BRAVO (1959), GIANT (1956), LAND OF THE PHAROAHS (1955), DIAL M FOR MURDER (1954). We'll see. The truth is that over the years since 1989 at least I have already researched most of the scores I *really* wanted to work on. I believe I started with Steiner's THE LION & THE HORSE but I am not 100% sure now.

I may actually first try to go back to Columbia/Sony Studios to research scores. Or Disney. Or JoAnn Kane Music nearby (20th Century Fox scores). I am always learning!

John Morgan's score for THE AFTERMATH will finally be released in mid-July:

<http://buysoundtrax.stores.yahoo.net/aforsofrstba.html>

I purchased it the first day this preorder notice was on social media. I actually perused the hand-written full score at John's place many years ago when my wife & I visited. Several of the cues I really liked and requested that someday a copy be provided so that I could do a rundown on them. Unfortunately that never was followed up, and we lost touch with further direct contact. However, he did provide me with a few cues from another score, *Empire of the Dark*, I believe. The cues I have are "Excitement" and "Travels."

[3:09 pm] I just searched Google for THE AFTERMATH and found various interesting sites, including an old Facebook site that is inactive now that highlights the movie and includes a video of the Main Title music. It showed an image of the Main Title sketch as well.

<https://www.facebook.com/theaftermathfilm>

<https://www.youtube.com/watch?v=M-pQckBQRig>

Here's the "Day Raid" cue that reminds me of parts of Elfman's score for PEE WEE's BIG ADVENTURE that came out three years later.

<https://www.youtube.com/watch?v=ZvXyQ6LOL10>

<https://www.youtube.com/watch?v=GcPferzxrJY>

<https://www.youtube.com/watch?v=6-QCcqsaKuk>

[4:30 pm] FACEBOOK just earlier:

"You're welcomed. I like a good documentary. I recommended an excellent one from HBO last April, "Living With Lincoln." I wish I could've

contributed more \$\$\$\$ but since I retired my limited money has gone to the Birds! :)....

By the way, "the "Lives" of Bernard Herrmann can indeed continue in the probable future with "new" actual Herrmann music being made available. He wrote a bunch of largely Americana sketch cues (some complete, others not) circa 1945 for CBS. They are basically just collecting dust in Box 109 at UCSB. I've discussed this before. Some of the music was later self-borrowed for other projects. I'm hoping someday to start my reconstruction project on the material, flesh them out in a full orchestration (per his instructions on the sketches when available).

This "Edison" sketch cue also was self-borrowed within than same Bar/Loafer music from the Kentuckian--but the theme is extended, expanded out, a longer variation"

[4:34] Thunder right now! A stray storm is passing us by to the south from the East. Monsoonal weather already this early (last day of June). Normally it never rains here by the beach in late June! So far only sprinkles at this morning. I think the showers will miss us here.

[4:55 pm] Somebody just wished me a Happy Birthday (for July 1) on Farcebook. I replied:

" Oh. I forgot! :) I didn't know my birthday was advertised anywhere. I hit the big symbolic 65 retirement age July 1 at 2:22 pm (actually 11:22 am adjusted to the West coast)! How did I get old so fast! :)..Of course I was born 39 years after Herrmann. Hopefully I'll live to 104 that Herrmann's didn't yesterday on his birthday. In fact, he never made it to his 65th birthday (that I will tomorrow). But certainly his music lives on robustly!

I'll celebrate it tomorrow (the First) by seeing the new Terminator movie. Then a happy hour beer!

(Showed on Facebook a comparison photo of me back when I graduated high school and now....): "Wow. What a difference 48 years make! :) But I'm at least still about the same weight. I was 145 pounds then at age 17 at 5' 11" ; 159 this morning. And I'm still in very good health

relatively speaking--just a few aches and pains now & then! :). Mild arthritis probably. Kept in good shape being a busy mailman. Still walk and bike a lot even in my retirement. A lot of people didn't like me and told me to "Take a hike!"--and I took their advice literally! :) "

I am going to try a rather arbitrary goal over the next three summer months to cut my weight down to not more than 155 pounds at least (currently it is 159) but maybe down to 150 pounds or even 145 pounds (when I was a young adult into my early or mid twenties at least). The key is simply not eat much & eat right, walk/bicycle regularly, keep busy. I think the highest I ever weighed was maybe around 170 pounds or 175. Not sure. This was sometime 15 years ago or so. I think I was working a lot of overtime and was just eating more, too much pasta perhaps. [5:10 pm] My wife just now got back home. She's hungry and wants to go out and have....pasta of all things, coincidentally! Funny. I said, no, not interested. If I'm going to have pasta I'd rather make the much lighter and healthier quinoa from Andean Dream (no corn fillers). Plus quinoa is alkaline-reacting unlike other pastas, hence healthier. I'm not against fresh corn or a good fresh corn tamale now and then. In fact, I decided to have that special refrigerated (not frozen) roasted mushroom corn meal crusted pizza from Vicolo (that I bought at Whole Foods). Very delicious! Probably the best-tasting pizza around. Of course I'll have a small glass of Epic craft bottled beer with it. Maybe the Utah Saison Sage, one of my favorite beers. I never used to drink beer much. In fact, there was a long period of years I didn't drink alcohol in the mid-Eighties into the mid-Nineties I think. But with the popularity of craft beer breweries sprouting all over in the last ten years, then finally really good tasting and interesting beers and ales started to become readily available. I still have wines but a good cold beer in the hot summer is very refreshing. Epic is probably my favorite brewery. We went to a local brewery called Timeless Pints. They had a great one, Huckleberry Oatmeal Stout, but the rest were just ok to interesting.

[9:37, Tuesday]: Awhile after my meal, and just before sunset, I did indeed take a walk a mile and a quarter up the hill to the mall. Beautiful red sunset because of the clouds and humidity & storm earlier. Joggers ahead of me stopped to take pictures on their Samsung phone. Turned out good (she let

me look). Then I finished my trek to Home Depot to buy a \$4 2-pack of the tiny 12 volt batteries for the garage door opener (only one battery for each opener). Then I walked to Petsmart and bought a big bag of Purina ProPlan Chicken & Rice formula dry food for adult +11 cat food, and several cans of moist catfood. Then I went to Fresh & Easy and bought fresh beef (for the cats, not me!), Delallo seasoned olive medley in oil, Italian style white bean salad, and a loaf of \$1.99 Tear & Share rolls (to dip into the olives dish). My wife likes these particularly, but so do I. Back home I cut my the beef for several of the cats. Little MiMi (Miss Kitty) had two plates. Anyway I decided I now make a rum drink: less than a shot of Malibu black rum with coconut liqueur, Bundaberg ginger beer, and half a squeezed lime, plus two ice cubes. Most of the drink was non-alcohol ginger beer because I was simply thirsty after my walk.

Facebook, June 28:

<https://www.youtube.com/watch?v=Ow-dkIuIaz8>

Pay attention to the first twenty seconds of this You Tube presentation. It presents "The Golden Fleece" cue but NOT the original version as Herrmann wrote it (as heard in the Broughton recording for Intrada). What you hear in the movie is the EDITED short version. In the graphic below you will see the actual music used. Another image below that will show the actual written cue I hand-copied long ago but I added notes regarding Bars 6 thru 8 that were used in the movie version. The harps ONLY play the original Bar 6 figures for three times (sounding the D major arpeggio ascending-descending chords as 16th note figures), starting in the grace bar. The vibes sound for two bars, starting in Bar 1. Anyway, I actually like it better than the longer, original version--has more mystique about it!

June 25 Facebook:

<https://www.youtube.com/watch?v=cgLeZPPcOGs>

Quite an excellent opening titles creation for FAHRENHEIT 451. Instead of the Prelude music, they nicely used the "Pink & Gold" cue instead--one of my favorite cues (butchered from the movie--only end bars 25-33 were used)..... This excellent cue (conducted by Bill Stromberg) ends with the harps on the bitonality of C major (C/E/G) and G minor (G/Bb/D). But the strings settle on the C# whole note that lends an off-note color. C#/E/G would show the C# dim tonality added to the mix!

June 24 Facebook:

<https://www.facebook.com/groups/827949040626050/>

I posted over the last few days several audio clips of Zip, including on Life is a Mirror, sexuality, mother principle, etc.

<http://buysoundtrax.stores.yahoo.net/drlore.html>

John Morgan's AFTERMATH (1982) now available for pre-order. I just ordered it via the link above. It's a luxurious score, much too good for that C or C- sci-fi flick. It certainly deserved this cd release of the original tracks. I wonder what took so long? In many respects, the score is, in my opinion, an interesting mix of Bernard Herrmann-Max Steiner styles (and since they are my personal favorites, obviously I liked John's score!). The Main Title utilizes a certain characteristic construction that, while unique, nevertheless harkens to Herrmann's Main title to Mysterious Island. Unfortunately, I do not have the written music to the score; otherwise I would do a rundown analysis on my site.

June 22 Facebook:

<https://www.youtube.com/watch...>

James Horner is presumed deceased after his solo plane crash in Santa Barbara county in California this morning....[Krull:].... "Each to his fate"Scenes inside the Black Fortress reminded me of a bizarre setting ala Journey to the Center of the Earth with all the passages and cave and marvelous sights! [9:31 pm:] Confirmed dead a few hours ago...

June 21 Facebook:

<https://www.youtube.com/watch?v=YBvRTlcBZjc>

Bernard Herrmann wrote the score to this 1965 MGM feature film, Joy In The Morning, starring Richard Chamberlain and Yvette Mimieux. While not a very good movie (!), the score itself is appealing.

June 30, 2015 Facebook;

<https://www.youtube.com/watch?v=17jymDn0W6U>

Nice video! But it could've used Herrmann music instead of generic New Age slop... The "music" is not music per se but basically drawn-out "sounds" that are artificially synth generated. It's sleepy-time, universal, meditative but predictable soundscapes. No identity, no uniqueness, just "sameness." Merge to nothingness nirvana, I guess! :)...The video is excellent but the "music" is boring.....

<https://www.youtube.com/watch?v=ZvXyQ6LOL10> ...This cue from the 1982 AFTERMATH movie stylistically sounds a bit like Danny Elfman at certain spots, especially Pee Wee's Big Adventure (1985)--but John's music is more interesting to hear. It would fit some of the rousing scenes involving the stolen bike or chasing after the nun towards the end of the movie. REMINDER: This AFTERMATH music will be released as a cd in mid-July. I already bought a copy.

<https://www.youtube.com/watch?v=GcPferzxrJY> ..Here's a clip from the movie I found on YouTube. I think the gal stole the ray gun from the Cylons!

July 1, 1950 Facebook:

"MY POV: He was who he was in terms of overall temperament and beliefs. He intensified experienced--hence the "fire at heart's center." He tended to have an exaggerated personality, a definite plus in terms of his art (though not necessarily for his overall health and personal life in terms of alienating friends and associates). CBS hired him to do what CBS wanted him to do, not simply what HE wanted to do exclusively. Of course by force of personality he often got what he wanted, but not this time with CBS. He did not have the benefit of perspective over time because within several years he would have a rich creative employment period with CBS television starting in 1957--yet at the time with Ives he decried the situation because money was being taken out of relatively unpopular RADIO work for the newly burgeoning TELEVISION market. Yet he already had his connections, so the "hard luck" was a passing phenomenon. But being a man of intense deep feelings, especially towards music, he would easily get offended or hurt or argumentative. And he did not like to be challenged. When, for instance, he was challenged in the Zador interview that he self-borrowed, he took excitable offense to that, stating that it was "completely false." But, as history shows, he self-borrowing quite frequently! :) Anyway, Ives was family to him, and family comes first for most people. He wanted to champion him more at the time but CBS decided to pull the plug. CBS in effect stated, "Your feelings are hurt? Well, that's too bad. We paid for it before but don't want to do it anymore. Live with it." You can change yourself but you cannot normally or fundamentally change other people or institutions. When employed by someone, you have to go by "their" rules normally. That's reality. You do your best, and move on. Best to have a sense of positive indifference to personal reactions to oneself or one's work, and be balanced alike in favor or disfavor (plug pulled by CBS or not). But of course it is hard for a man of really deep feeling such as Herrmann admirably had (in terms of his uncompromising artistic values) to do that in other areas where you have to give & take, be accepting, be like a spectator watching the drama go by."

July 5 Facebook:

https://www.youtube.com/watch?v=cgE_cdtNqsU

He was absolutely terrific in the WILLIAM TELL production conducted by Ricardo Muti (available on dvd and You Tube, Opus Arte).

<https://www.youtube.com/watch?v=3TQdsRjhzeo> Go to 1:53.
He's having problems financially now. He's on GoFundMe...

<http://www.gofundme.com/rgh4zg>

[Blog completed July 9, 2015 at 10:05 pm]