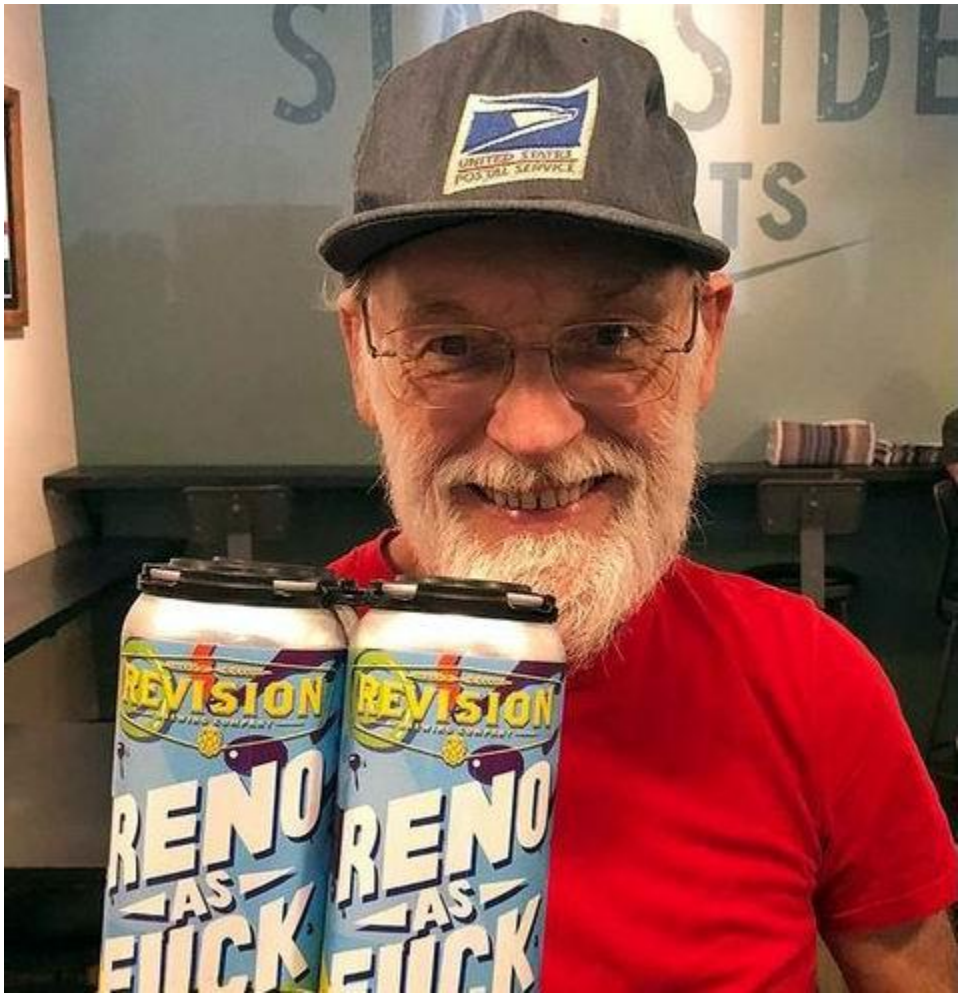
[Film Score Blogs] Blog #62
Saturday, September 15, 2018 2:10 pm
9-8-2018:



Here is a proper & conservative photo of me on Friday, August 3, 2018 at my favorite retail beer specialty shop--the place to go for fresh & cold beer! Especially on these hot summer months I love to drink refreshing craft beer. In fact, on a whim, I decided to create an Instagram site the day before (August 2) to focus on beers--wildbill4552

https://www.instagram.com/wildbill4552/

Of course I also post there on film music (such as my very first post), favorite Golden Age tv shows such as *Wild Wild West* and *Gunsmoke*,

astrology now & then, and so on. But beer is the largest fun focus, usually of late posting clips of *Gunsmoke* characters such as Matt Dillon and Doc Adams drinking beer. Right now my site is overflowing like foamy beer with a total of eight followers! :).....

Anyway, just for fun. I much prefer YouTube and Twitter (Facebook I rejected long ago). There at least I can install video clips, whereas on Instagram I cannot in my special circumstance (posting via my desktop since I do not own a mobile phone). I discovered after Google search that I can at least post static photos if I use the Google Chrome browser. 99% of the time I use the Firefox browser (61.0 version) on Windows 7. You right click on one's Instagram site, scroll down to "Inspect" at the bottom and click, then refresh the page. After that the camera icon appears at the bottom of the page in the middle where you can post a new photo and write a message. I try to post at least once a day there to keep it fresh and active.

I discovered two breweries nearby that I visited:

https://www.instagram.com/steadybrewing/ [Steady Brewing]

I really liked their Grasshopper IPA and purchased six paks of them on two different occasions.

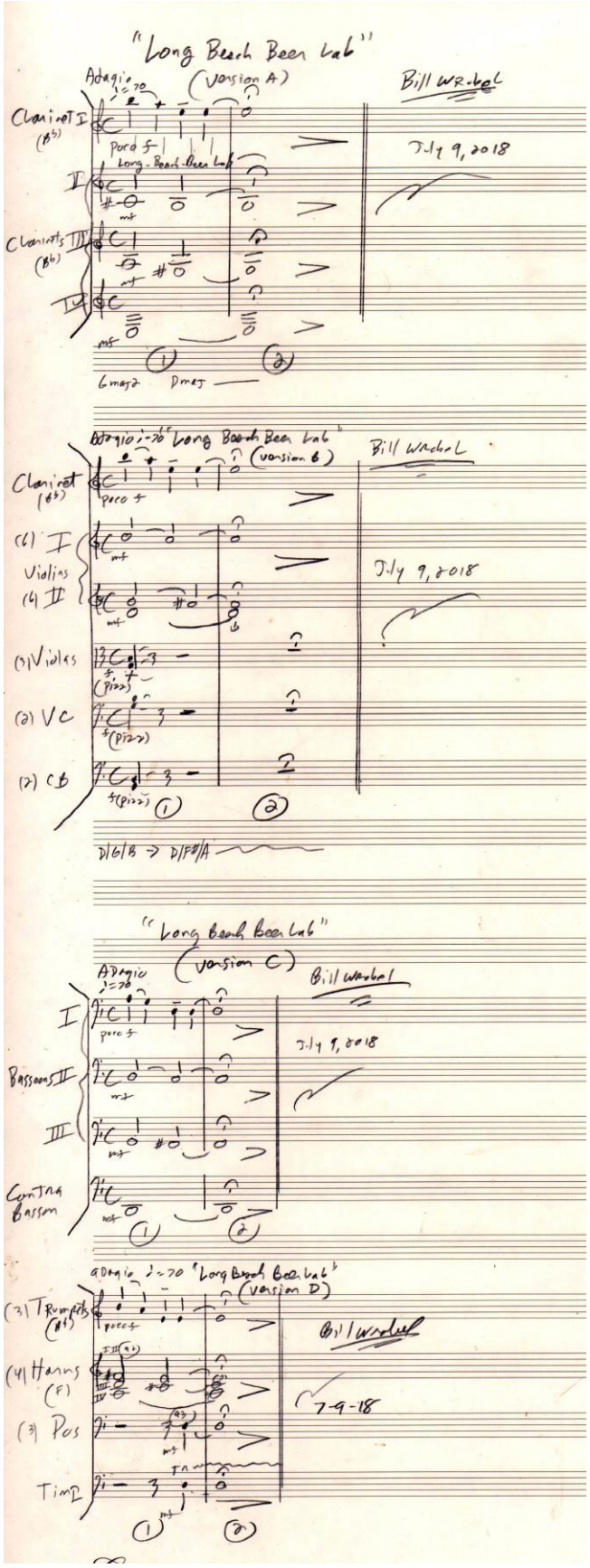
https://www.instagram.com/riipbeer/?hl=en [RIIP Beer Company]

This one we visited only once since it is considerably further away from us, and I don't like to travel in hot weather too far just to get beer! But I had a positive experience. I really liked their "Dank Poets Society" beer that was very smooth yet had depth. "Old School Values" IPA had a tasty & unique taste.

Usually, or most frequently, we go to The Social List since I can even walk there if I feel ambitious (normally we bicycle):

https://www.instagram.com/thesociallistlb/ [The Social List]

They have one of the best deals for Happy Hour food and drink M-F 3 to 6 pm. This week they had Anderson Valley Cerveza Crema cream ale on nitro plus Strand "Atticus" IPA, plus six other taps.


"Long Beach Beer Lab"
(version A)
Adagio
Bill Wrobel
July 9, 2018
Clarinet I
Clarinets III
Clarinets IV
"Long Beach Beer Lab"
(version B)
Bill Wrobel
July 9, 2018
Clarinet
Violins
Violins
VC
CB
"Long Beach Beer Lab"
(version C)
Adagio
Bill Wrobel
July 9, 2018
Bassoons II
Contra Bassoon
"Long Beach Beer Lab"
(version D)
Bill Wrobel
7-9-18
Trumpets
Horns
Pos
Timp

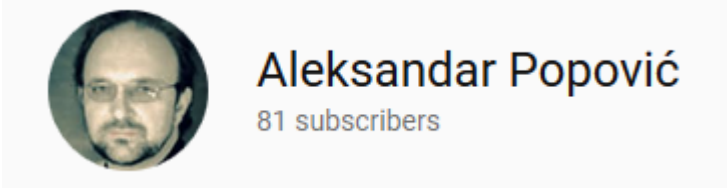
Speaking of both beer and music, I spontaneously wrote music for another local establishment that we usually bike to:

https://www.instagram.com/lbbeer/ [Long Beach Beer Lab]

They have guaranteed great quality beers, terrific air conditioning on these hot days, and healthy/tasty foods made right there fresh (vegetarian). I told Levi, the owner there, that I did not write a symphony! :).....just simple logo-type music that felt "kosher" to me. I especially wanted to orchestrate with a mid-range to higher range solo clarinet. Version B works best. I believe we biked there last Sunday. He said they plan to use the music for educational videos on beer making.

Here is my YouTube video link of the music:

https://youtu.be/BpTsqbfUlSg [Long Beach Beer Lab]



Aleksandar Popovic graciously volunteered to do the excellent Midi renditions of the music.

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Yesterday I spent over twelve hours finishing up my projects for the new *Film Score Rundowns* original site:

(1) "CBS Music Library Cue # System" I spent much of July working on this 214 page single-spaced document (though loaded with images). It is a logical extension of my previous "CBS Collection" paper that is a 189 page document:

http://www.filmscorerundowns.net/other/cbs_collection.pdf

Here is an image of my new CBS paper:

[Box # 424] Foreign Library folders : 1119,1123,1124; **Lava, William.** *Goodbye Keith.*" [Note: Fortunately I pulled this box at least once (date unknown now) because two *Collectors Item* cues (copies) were found in this box. So far I have not discovered the other cues.

-#1120 "Ghost Town, Sneak to Curtain" **Moraweck, Lucien** CBS 9-58-E1, [:25] [:28]
-#1121 "Ghost Town #1" **Moraweck, Lucien** CBS 9-58-E- master # 25, [1:51] [Box 12]
-#1122 "Ghost Town # 2 **Moraweck, Lucien** [1:25] or [1:34]
-#1125 "Punctuation & Background Theme" (HGWT series) **Garriguenc, Rene** 20 bars, [:31]

https://youtu.be/g9sxRu1SZLU [Punctuation & Background (HGWT)]

https://youtu.be/5JdJv9hBI3U [Punctuation & Background (HGWT)]

-#1128 "Neutral Mood—Bridges & Background" **Garriguenc, Rene** CBS IX 58-E-1.

https://youtu.be/JDcVCkt951g [Neutral Mood]

-#1129 "Action Bridge & Background" C **Garriguenc, Rene** CBS 9-58-E-1. 17 bars, [:18 duration]
-#1130 "The Prairie" **Garriguenc, Rene** [1:11] CBS 9-58-E-1, master # 24. [Box 12]
-#1131 "Emotional Dramatic (HGWT series)" **Garriguenc, Rene** [1:04] CBS 9-58-E-1
-#1132 "Heavy Suspense" **Garriguenc, Rene** *Modto Pesante* in ¾ time, 20 bars, [:50 duration] or [1:07 another document] [Box 12]
-#1236 "Pioneer #4" **Moraweck, Lucien** CBS 9-51-E
-#1145 "Suspense Motion No. 6" **Garriguenc, Rene** CBS 9-46-A [Box 12]

[Box # 13] Foreign Library : folders[CBS cue #] 1151-1200

-#1146 "Western Pastoral Sneak & Finale No. II" **Garriguenc, Rene?? Garcia, Russ** CBS 9-47-A, master # 33
-#1159 "Desert Scene (*Rawhide* scene)" **Garriguenc, Rene** CBS 9-58-A
-#1164 "Fringe" **Constant, Maurice** CBS 9-57-A [2:04] [Box 13]
-#1165 "Poetry" **Constant, Maurice** [2:02] CBS 9-57-A [Box 13]
-#1167 "The Lover's Ballad" [3:22] [Reel 57-A ="Romantic Bridges & Backgrounds"] **Garriguenc, Rene**
-#1168 "Chanson" [3:35] **Garriguenc, Rene**
-#1179 "City Melancholy" Version 1 **Garriguenc, Rene** CBS 9-43-E
-#1183 "Passage of Time #6" **Garriguenc, Rene** CBS 9-43-E
-#1192 "City Melancholy" Version 2 **Garriguenc, Rene** CBS 9-43-E
-#1200 "City Melancholy #3" **Garriguenc, Rene** CBS 9-43-E
-#1209 "Confession #2" **Garriguenc, Rene** CBS 9-56-E
-#1210 "Shock Therapy #1" **Garriguenc, Rene** [2:50] CBS 9-46-A
-#1211 "Shock Therapy #2" [2:35] **Garriguenc, Rene**

-#1236 "The Pioneer #4" CBS 9-51-E [:51] **Moraweck, Lucien**
-#1240 "Dramatic Suspense Sneak & Finale" **Garriguenc, Rene** [:23] CBS 9-47-E
-#1245 "Western Pastoral Sneak #1" **Garriguenc, Rene** CBS 9-47-A
-#1246 "Western Pastoral Sneak & Finale #2" **Garriguenc, Rene** CBS 9-47-A, master 33
-#1247 "Dramatic Western Sneak & Finale" **Garriguenc, Rene** [:37] CBS 9-47-A
-#1255 "Cayo Mambo" [2:46]
-#1257 "BonBon" [2:40]

[Box # 14] Foreign Library : folders[CBS cue#] 1261-1350

-#1266 A "Lady Detective" **Garriguenc, Rene** CBS 9-58-E
-#1268 "On the Make" **Goldsmith, Jerry** CBS 9-71-D
-#1269 "Sergeant and the Lady Main Title " **Goldsmith, Jerry** CBS 9-58-D-1. CPN 5727.
[:20] CBS cue description: "Fast intense progressive jazz" Contract February 13, 1957.
-#1270 "Sergeant and the Lady End Title" [:39 take 2] [1:19 longer version, take 7]

20.	1269 (take 2)	"Sergeant and the Lady Main Title" J. Goldsmith Contract Feb. 13, 1957	Fast intense progressive jazz to short staccato tag	:20
21.	1269 (take 5)	Ditto	Ditto	:19
22.	1269 (take 7)	Ditto	Ditto	:19
23.	1270 (take 2)	"Sergeant and the Lady End Title" J. Goldsmith	Fast intense progressive jazz to big, staccato tag	:39
24.	1270 (take 6)	Ditto	Ditto	:39
25.	1270 (from bar 25) (take 2)	Ditto	Ditto	:17
26.	1270 (take 7)	Ditto	Ditto - longer version	1:19

-#1271 "Discovered" **Goldsmith, Jerry** CBS 9-71-D-1.
-#1272 "Enroute #1" **Goldsmith, Jerry** CBS 9-71-D-1
-#1273 "Enroute #2" **Goldsmith, Jerry** CBS 9-71-D-1
-#1277 "On the Prowl (*Sergeant and the Lady*) **Goldsmith, Jerry** CBS 9-71-D-1.
-#1281 "Landmark Opening" **Herrmann, Bernard** *Landmark* [contract March 1, 1956] 9-58-D1 CBS cue description: "Intense vigorous military Main Title" CBS 9-58-D-One
-#1282 "Landmark Finale" **Herrmann,** *Landmark* [contract March 1, 1956][1:13 t. 5]
-#1283 "House of Prentiss" **Herrmann, Bernard** [Box 424] [Collector's Item] Contract December 21, 1957. CBS 9-44 (IX-Reel 44).

(2) "Gunsmoke Part 3 (Hour B/W)" Parts 1 & 2 were for the July 3, 2018 update that included all of the relevant half-hour black & white episodes. Part 3 is the start of hour black & white seasons from Season 7 thru season 12. Part 3 is 148 pages in length encompassing Seasons 7 & 8 plus a sneak peek into Season 9. Will there be a Part 4?.....Not sure yet. I had a lot of music materials I researched over the years for the previous seasons regarding the music but very little starting with Season 9. Besides, the 10th & 11th seasons became dicey and uncertain regarding the true sources of music because Herschel Burke Gilbert came in then as supervisor & conductor, plus Rudy Schrager and then Leon Klatzkin. More on this later. I have all of the dvds for the black & white episodes (both half-hour and hour). Currently the first color season (12th season, 1966-67 season) is available on dvd. I may get that one because Goldsmith did an original score in that season, Ernest Gold, Morton Stevens (he did a somewhat Herrmannesque score for "The Jailer" episode). Fred Steiner returned for one more then. But starting with the 10th B/W season everything seemed to change. Most of the old reliable good composers did not return, and you rarely got music from the old CBS Music Library that included Rene Garriguenc, old Goldsmith & Fred Steiner music edits, etc. The first nine seasons kept true and reliable, the best seasons. As for the color seasons, I did not care much for the relatively poor quality of color. During that period the sister CBS series *Wild Wild West* was far superior with colors and set direction and imagination!

(3) "Gunsmoke Original Score Master List" Just out of my own curiosity, I decided to write a Master List of *all* episodes of the 20-year series to determine which ones were original scores (or claimed to be). While I did not have the color dvds, I referenced the episodes on YouTube and used other sources. Here are examples:

Elmer Bernstein:

-"Hostage!" December 11, 1972 (Season 18)

Jerry Goldsmith:

-"Doc Judge" February 6, 1960 (Season 5)
-"The Blacksmith" September 17, 1960 (Season 6)
-"The Wake" December 10, 1960 (Season 6)
-"Love Thy Neighbor" January 28, 1961 (Season 6)
-"Old Faces" March 18, 1961 (Season 6)
-"The Whispering Tree" November 12, 1966 (Season 12, now in color)

But I have serious doubts of the music attributions, as noted just earlier, starting with the tenth season when H.B. Gilbert took over. For instance, he did not attribute properly in many episodes. "The Pariah" episode on April 17, 1965 end credits Fred Steiner but I heard "stock" music from the past of other composers, including Herrmann. Rudy Schrager is credited to the "Big Man, Big Target" episode on November 28, 1964--yet I heard music from other composers from the old CBS Music Library. Moreover, I have serious doubt that Leon Klatzkin wrote original scores he was credited for about 85 or more episodes, many of them done sequentially each week, week after week. Perhaps the end credits meant music was composed by him but not each score was an *original* one (editing in previously composed music by him). Very misleading. It would've been better to simply not credit a particular composer unless it definitely *was* an original score (the norm of attribution thru Season Nine). Oh, well. That is partially why I don't care to work on anymore *Gunsmoke* episodes after that ninth season.

(4) "CBS EZ Cue Catalog" This EZQ catalog was a means to license out music culled from the old CBS Music Library stock of cues. Unfortunately, the vast majority of cues inserted in this catalog were *not*

from the early years of the music library that, in my opinion, were the best, and certainly not the music usually heard in the early seasons of *Gunsmoke*, *Have Gun Will Travel*, *Perry Mason*, *Rawhide*, etc. Here is a sample page that in red ink have my annotations:

EZQ 118 - Side 1 EZT 518 A

WESTERN BACKGROUNDS

["OLD FAces" episode Gunsmoke]

1.	The Gun-Man #3842 t.2	Dark intense somber tragic suspense	:44	Track # 1
2.	The Tormentors #3843 t.3	Dark intense tragic suspense to dark lyric bridge	:35	# 2
3.	The Visitor - Faces #3844 t.2	Soft neutral somber bridge	:20	# 3
4.	The Truth #3845 t.4	Soft melancholy bg; 2nd half of cue somewhat lighter and more panoramic	1:03	# 4
5.	The Confesssion - Faces #3847 t.2	Dark ominous somber suspense	1:01	# 5
6.	River Girl #3848 t.1	Dark rich dramatic bridge	:14	# 6
7.	The Challenge #3849 t.2	Dark chord leads into intensely-somber suspense (banjo featured)	1:30	# 7
8.	Re-union #3850 t.3	Pleasant sustained bg to melancholy-neutral bg	2:33	# 8

- ABOVE COMPOSED BY J. GOLDSMITH - BMI -

["Stolen Horses" episode Gunsmoke]

9.	The Horse Theft #3852-X t.2	Violent bridge to soft modto motion	:43	# 9
10.	Jeff #3854-X t.1	Dark rich dramatic-motion bridge	:17	# 10

- ABOVE COMPOSED BY J. MOROSS - ASCAP -

(5) "<u>YouTube Master List</u>" For ease of reference, I decided to create a Master List of the videos I put online in my Film Score Rundowns YouTube account. Here below are the first two pages.

YOUTUBE Links [Film Score Rundowns]

https://www.youtube.com/user/FilmScoreRundowns

[updated to August 10, 2018]

https://youtu.be/8oCNsFYKsQk [A.P. Theme] Aleksandar Popovic June 7, 2017

https://youtu.be/ObUDQH9KziI [Sad Reflection] Aleksandar Popovic Sept 30, 2017

https://youtu.be/I3dwweyEBzA [Ninth Descent] Aleksandar Popovic Oct 5, 2017

https://youtu.be/PYmORiru57g [Aspic] Gustavo Parra Arevalo March 3, 2018

https://youtu.be/KIFtjOMEP6E [Masako sings, HAWAIIAN EYE ep.] Maksako 4-5-18

https://youtu.be/TS50odGu8TM [Isle of Virgen Magra] Erich Wolfgang Korngold

https://youtu.be/Sam0nHLDGrI [Reel 8 pt B SEA WOLF] Erich Wolfgang Korngold

https://youtu.be/2yWcOEpUkGU [Archduke Maximilian Fanfare] E. W. Korngold

https://youtu.be/nvQC_BYRqlg [SHE WOLF medley] Erich Wolfgang Korngold

https://youtu.be/auy-TMIIcao [Opening Titles, GOLDEN VOYAGE OF SINBAD] Miklos Rozsa

https://youtu.be/3R9wIY42Rf8 [Exit the Killers, THE KILLERS] Miklos Rozsa

https://youtu.be/dDw9opGs-Fw [Songe] Rene Challan

https://youtu.be/dZPPSVnLapQ [Songe (complete) Midi] Rene Challan

https://youtu.be/fFl1ChVeF2I [Au Crepuscule] Rene Challan

https://youtu.be/MSnihXoWoLg [Au Crepuscule(complete) Midi] Rene Challan

https://youtu.be/EFydSf2cFog [Jurassic Park Suite] John Williams

https://youtu.be/MNsXSD5zVa4 [Vikings Love Theme] Mario Nascimbene

https://youtu.be/Yy-a8IQg7co [A-Story#1] Marius Constant

https://youtu.be/dw133PqkSoM [D-Story#1] Marius Constant

https://youtu.be/mBXksbZ9LRY [F-Story 1, 3, 7] Marius Constant

https://youtu.be/MSMA92javI8 [Light Rain] Marius Constant

https://youtu.be/VqArcTREsJA [MAD MAD MAD MAD World R3] Ernest Gold

https://youtu.be/xzrxYzTFQUI ["No Rash" THE COMMAND] Dimitri Tiomkin

https://youtu.be/F0CuSdVKM5c [The Thing, Main Title] Dimitri Tiomkin

https://youtu.be/j_-fuPn2qH0 [Main Title, BLACK LEGION] Bernhard Kaun

https://youtu.be/TabVAxUb-rE [Riding, CRY WOLF] Franz Waxman

https://youtu.be/Fs9G5FVyAZo [Table Music, SILVER CHALICE] Franz Waxman

https://youtu.be/tF3V30L7PEg [Tandem Bike Ride, ONE SUMMER AFTERNOON, David Buttolph

https://youtu.be/Omv65gW1k7o [Return to the Temple Pt I ABOMINABLE SNOWMAN] Humphrey Searle

https://youtu.be/X5_wSghZQ8E [Visiting the Lama, ABOMINABLE SNOWMAN] Humphrey Searle

https://youtu.be/0QlEK33Ktxc [Maria & Paul Part I, DRACULAS HAS RISEN FROM THE GRAVE] James Bernard

https://youtu.be/4dkla5Ts3bQ [Maria & Paul, version] James Bernard

https://youtu.be/3SiEug5jkPY [Swiss Mountain Sequence, Goodbye Mr. Chips] Addinsell

https://youtu.be/piNf5mhV0UE [As the Wind Bloweth, KING OF SCHNORRERS] B.H.

https://youtu.be/OUiBFnZYa0I [Nathan Hale, The Great Adventure] Herrmann

https://youtu.be/JJSAv3VclbU [Ethan Allen] Herrmann

https://youtu.be/Q_gE_WmrO5E [The Jail, ETHAN ALLEN] Herrmann

https://youtu.be/PzPXH30o56g [Assassination of Abraham Lincoln, Crime Classics]

https://youtu.be/fHkWAN75jyo [Crime Classics Potpourri] Herrmann

https://youtu.be/nhQwXkk7j6o [Your Loving Son, Nero, Crime Classics] Herrmann

https://youtu.be/zeoT-Iklp08 [Nero Suite] Bernard Herrmann

(6) "Blog #62" The final project for the new FSR update this early September is of course this blog! It's 9:26 am as I write at this moment. Probably I'll be done by late morning, and then I'll send it off to Sarah. Perhaps by even Sunday or Monday the site will be fully updated. I have no other projects precisely in mind for the update after this one, but normally that spontaneously happens. I remember last year at this time when the Max Steiner Symposium was starting to gel, I got quite busy doing a ton of Steiner projects at this time last year, including my four Steiner videos ---- unfortunately never used in that symposium : (.....

There is a likely probability that I may finally get back to composing, and perhaps doing more Herrmann re-orchestrations. We shall see! Of course I will be preparing material for new YouTube videos--more Herrmann most likely since I had deleted a lot of old inadequate videos. I need to replace some of those.

Here is a list of old YouTube videos of mine that I deleted back on a Saturday morning five months ago:

You Tube Deleted Sat April 7, 2018

Herrmann

- LEADINS, middle P.F.
- Night
- Suspects
- Climax
- Hotel closing theme; Fade In; Finale
- Echo II - The Hunt
- The Journey (F.S.)
- Dramatic I + II
- Clues
- Watching (W. Segal)
- Hunt "
- Red Rocks (D.S.)
- East Horizon (D.S.)
- Midnight "
- South Horizon "
- Cloudless Sky (D.S.)
- MTS "
- Street Music (W. Segal)
- Ghost Town (D.S.)
- Sand Storm (D.S.)
- Trail (D.S.)
- Prelude (D.S.)
- Collect - Flex 4:43
- North Horizon (D.S.)
- Ambush (W. Suite)
- Indian Romance (F.S.)
- Red Man (W. Suite)
- Shadows (W. Suite)
- Dark Valleys W. Suite
- Rain Clouds "
- Sun Clouds "
- Rundown

Herrmann

Meadows (W. Suite)
Victory (W. Segal)
Travel I (W. Suite)

Cosmo Borgia
Coyle & Rubinoff
Hey Sugar
Madame La Page
Wm Carter
More " "
Lock Cue VII
Usherman
Sunrealism
Moby Dick I, IV
Forecast Theme
Echo IV chase
Prelude (W. Segal)
Organization (Max Steiner)
Cliff Descent "
Reel 1 PT 3 "
Flight Doll "
Reel PT 4 (6370) "
Reel 6B "
Angle "
Wendy's Tea
Timber Mood
Thru Woods (no written)
Papa's Gone Goldsmith
The Drawing
Reel 8 10 T 8 13 (Max)

Hugo's Children Max Steiner
Stairs Descent (Max)
Bad Good Dog "
R213 1st Visit "
Letter T. Tracy
Turlock's Homicide
Universal Lucille
Ministry of Police
Teddy Roosevelt
Annie

Speaking of Max Steiner, the Music Library Association (MLA) came out with a video of a Steiner talk presented seven months ago before even the Max Steiner Symposium event at Cal State Long Beach:

https://vimeo.com/254032439 [A Look At Early Film Music]

http://conferences.blog.musiclibraryassoc.org/videos/ [MLA videos]

A Look At Early Film Music: From Max Steiner to Bernard Herrmann

James D'Arc and Jeff Lyon, Brigham Young University; Joshua Henry, Westminster Choir College

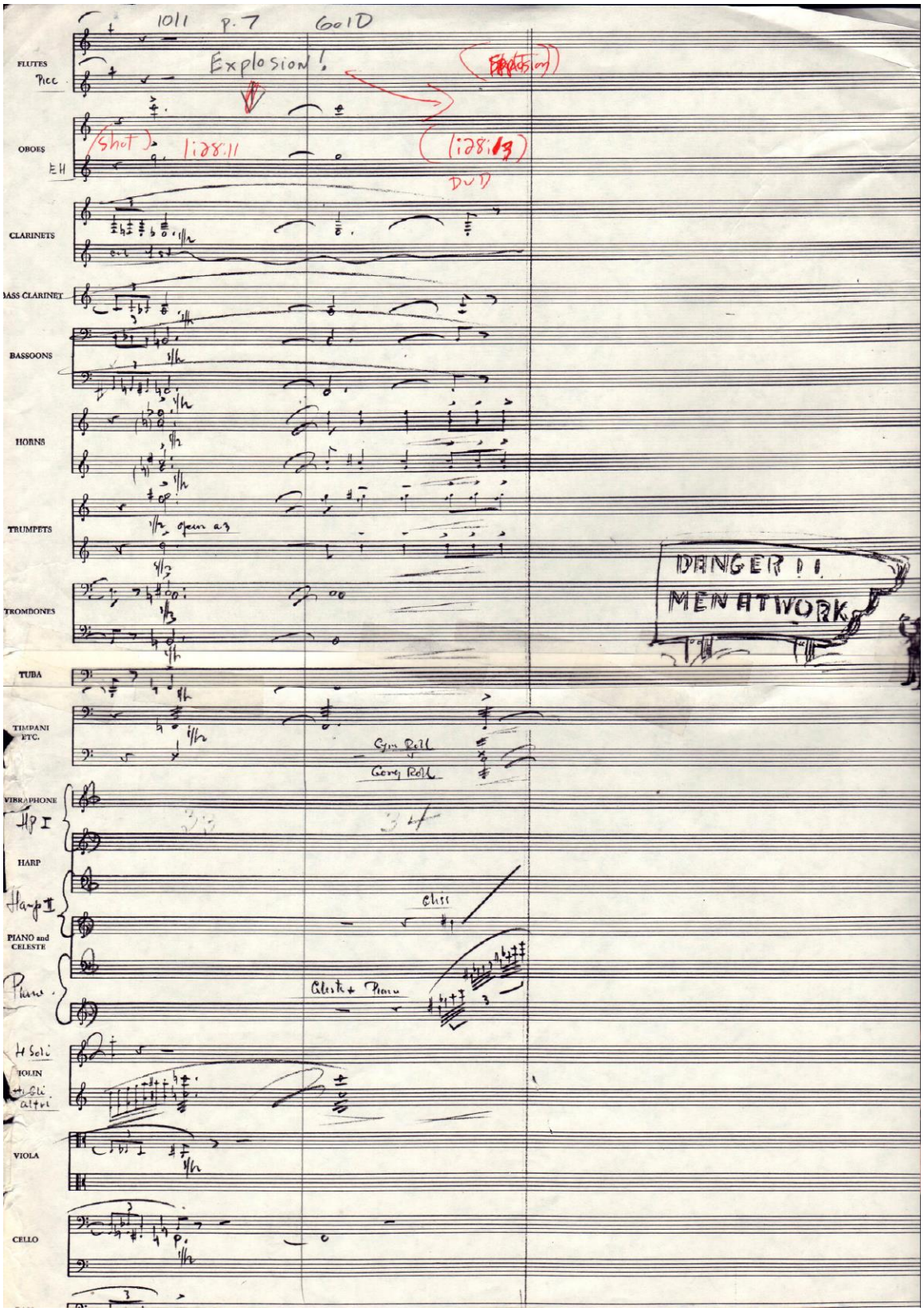
Over a 41-year career as a film curator at Brigham Young University, James D'Arc was instrumental in acquiring fascinating film collections for the Harold B. Lee Library. Over his career, he helped acquire the collections of Max Steiner, Hugo Friedhofer, Cecil B. DeMille, Howard Hawks, and Jimmy Stewart. D'Arc will speak about these collections, his involvement in acquiring them, and the BYU Film Music Archives series of Max Steiner studio recordings.

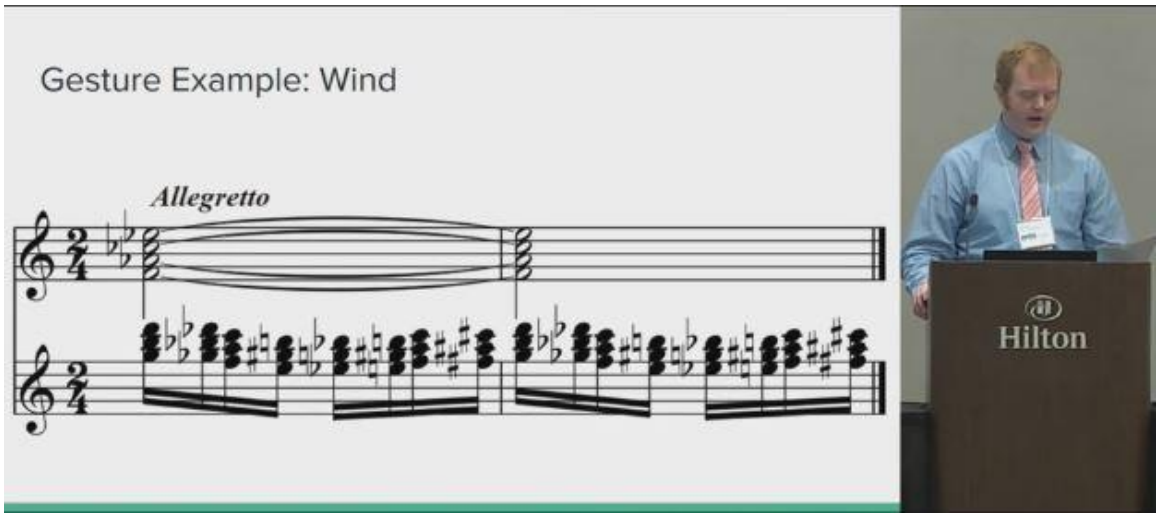
Two presentations about current research in film music will complement D'Arc's presentation. Jeff Lyon of Brigham Young University will present on his current research in creating a thematic catalog through a corpus study of themes composed by Max Steiner. Lyon's research will look at the greater than 300 film scores composed by Steiner. Joshua Henry of Westminster Choir College will present on the dichotomy between film music and concert music of Aaron Copland and Bernard Herrmann.

Of the three speakers, I particularly liked Jeff Lyon's talk about his ambitious corpus project of collating all of Max's thematic material, focusing his talk on *Gold Is Where You Find It* (GIWYFI). He is in an ideal position to attempt such a project because he is at Brigham Young University (BYU) in Utah that holds the Max Steiner Papers:

http://files.lib.byu.edu/ead//XML/MSS1547.xml [Max Steiner Collection]

All of Steiner's sketch scores are available there, so pursuing a thematic corpus project is doable there--but it will be a huge "Hollywood Production" (years in the making! :) ..... So don't interrupt him and his helper there (I believe Brent Yorgason ?) because they are "Men At Work" (see the Reel 10 pt 1 page where orchestrator Friedhofer inserted an image!):


1011 p. 7 GolD
FLUTES
Explosion!
OBOES
(Shot) 1:08:11
(1:08:13)
DvD
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
open as
TROMBONES
DANGER!!
MENATWORK
TUBA
TIMPANI ETC.
Gong Roll
VIBRAPHONE
HARP
PIANO and CELESTE
Celeste + Piano
VIOLIN
VIOLA
CELLO



I discussed Steiner's themes in many papers and videos but I would never attempt a thematic corpus study. I have too many interests (especially Herrmann, CBS music, etc) to have such a long-term laser focus to spend many years on it, devoted to one sole project. I would rather spend more time writing my own music and Herrmannesque music since I am 68 years old now. Last year around this time I wrote a paper (and made a long video) of Steiner's Self-Borrowings. I also did a video on Max's themes, one on Max's "mickey-mousing," and one of Max's use of other composers' music incorporated into his own scores.

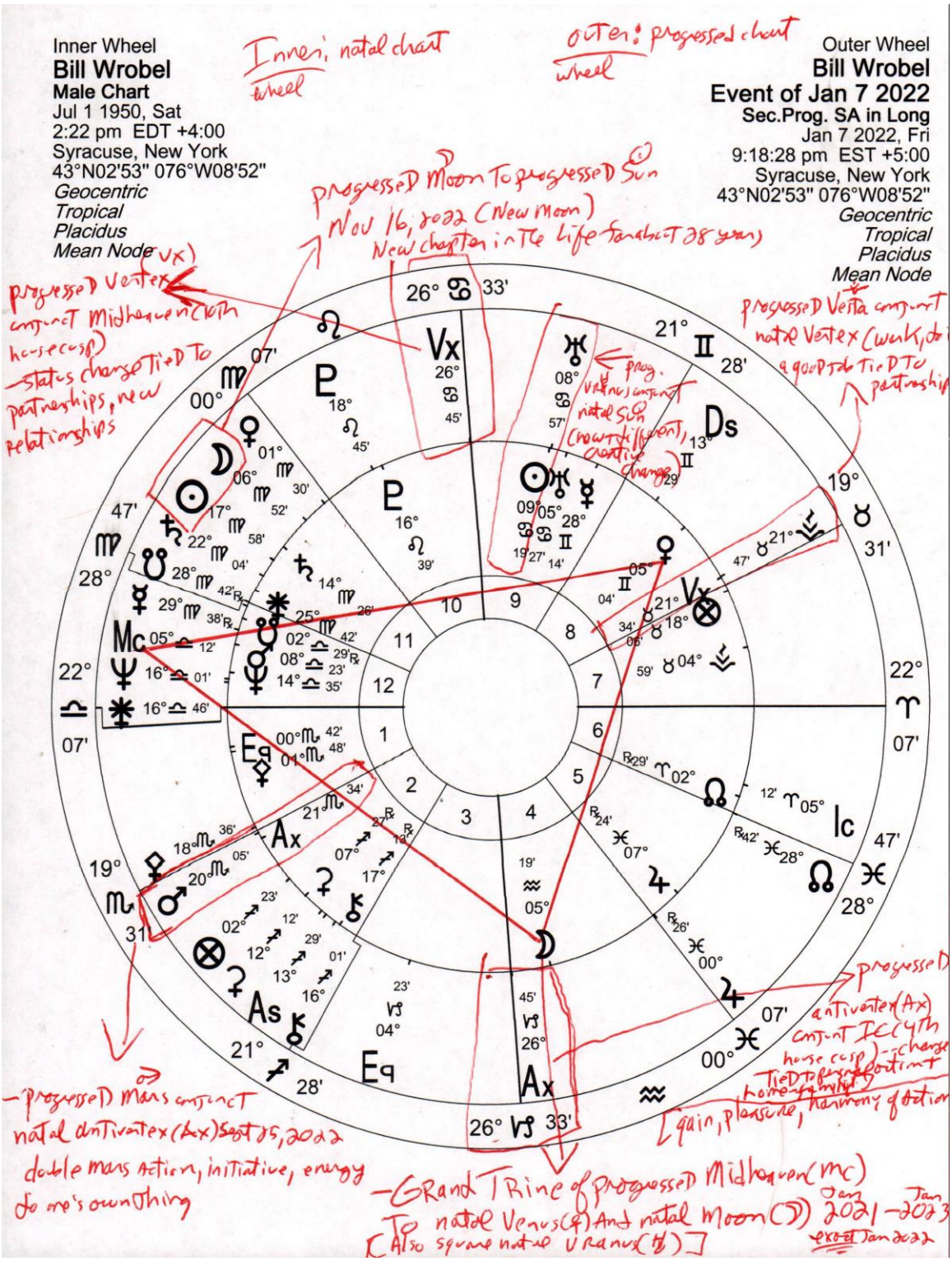
Perhaps to shorten the work load a bit, perhaps Jeff can shorten the themes presented. For instance, he claims that there are 41 themes in GIWYFI. Well, I studied the full score, and to my mind there are certainly

not 41 principal or main themes. For instance, the "Farmers" (based on the cue sheets)--I would name it the "gold" motif--is central, and so is the "Serena" theme (that will later be self-borrowed in the Margaret theme in *Jim Thorpe, All American*). But maybe if you include all of the subsidiary small themes, including one-only passing motif structures, then maybe you can get a few dozen or more "themes." That would be a lot of work to place them all down on image and Finale audio clips. God help them doing the *Gone With The Wind* long movie! Personally I would only do the primary and secondary themes/motifs, and that's it. Those are the most important. Maybe focusing on a very minor motif would be of note if, say, it was earlier or later something self-borrowed. And remember that Steiner would often incorporate themes from other composers. A good example of that is *Sergeant York* where the Main Title alone completely borrows from "You're In the Army Now" and "Beaulahland" and other composers' themes. So technically they are not examples of Max's own material. It would require a ton of footnote explanations or caveats! I would not want to be, say, 35 years old starting a massive project, and then be 75 years old when it's finally done! :) ..... But I guess one has to be strongly Scorpio-Pluto-Virgo obsessive-compulsive---be really thorough, to carry something through to the death & finish it--- in academia to do really serious & important projects. I have too much air in my chart and tend to thumb the nose at such long-term projects (although I did that with my Herrmann Self-Borrowing project). Must be my Scorpio in the 1st house and its modern ruler, Pluto, in the 10th! :)

Speaking of astrology, I spontaneously worked on my 2022 chart a month ago. As I wrote somewhere:

Out of curiosity, I decided to look at my own progressed astrology chart. Looks like 20021-2023 (exact 2022) should be rather interesting & promising. There is a nice harmony Grand Trine in Air with progressed Midheaven (MC) trine natal Moon & natal Venus)--potential for gain and pleasure (Venus) and home life (Moon) tied to my status in the world (MC). It should be an exceptionally fruitful period (probably music). Progressed Vesta (key to dedicated work, doing a good job) conjunct natal Vertex (key to partnerships) in that period suggests working hard for a greater good. Progressed Vertex (like another 7th house cusp) conjunct the Midheavern (or 10th house cusp) and conversely, progressed Antivertex (key to personal action) conjunct the IC (or 4th house cusp) suggests angular overt changes in the life then, manifested, tied to changes in personal activity, home, partnerships and subsequently status in the world). Progressed Mars conjunct natal antivertex suggests double potent action/activity/personal will & independence to do my own creative thing, but also involvement with deep partnerships of consequence (Scorpio sign). Moreover, progressed Moon will conjunct progression

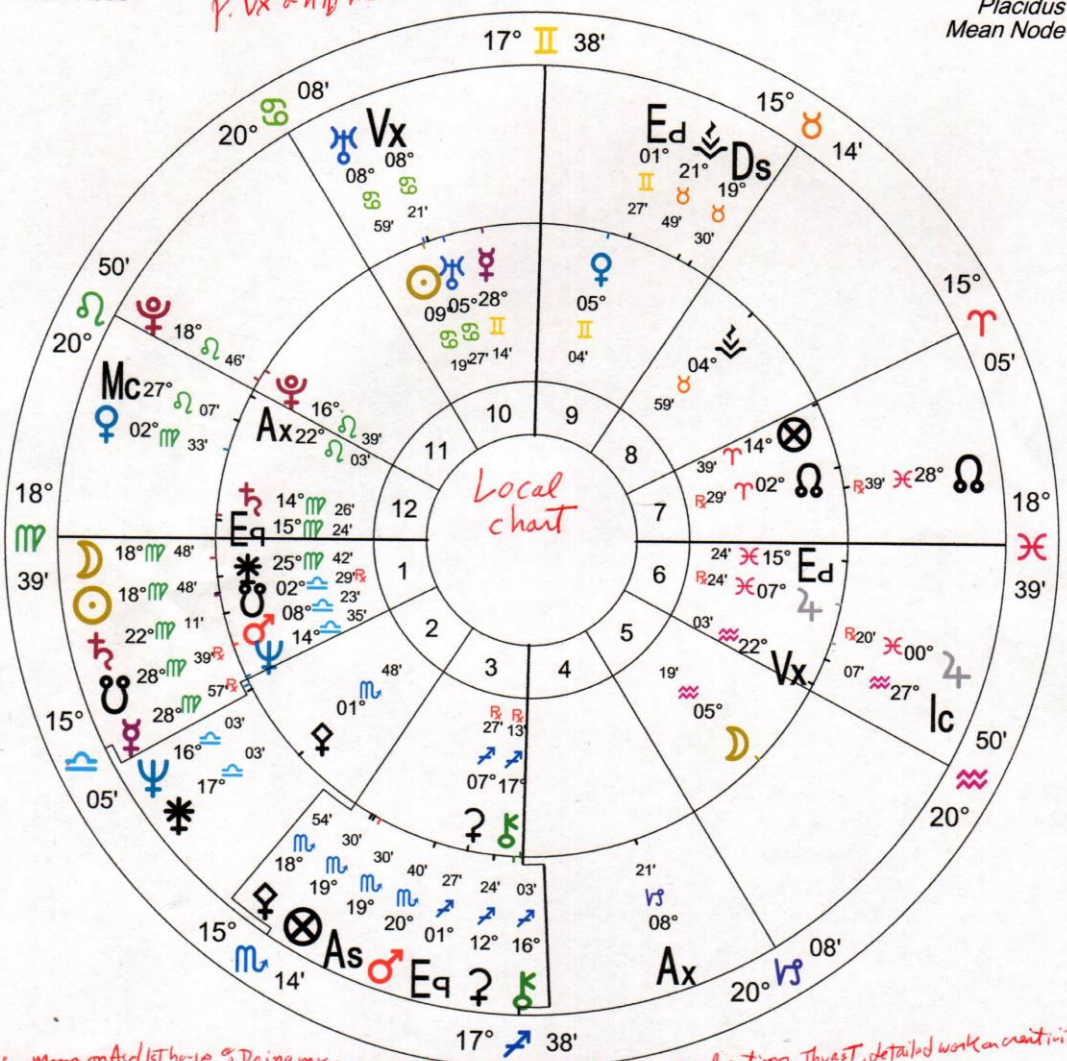
Sun November 16, 2022--a New Chapter in the life starting then. Until then, I hope to continue building a good solid foundation for that promising period. Progressed Uranus conjunct my natal Sun in the 9th house for the rest of my life suggests change & creativity, the new & the different.



Inner Wheel
Bill Wrobel
Male Relocated
Jul 1 1950, Sat
11:22 am PDT +7:00
Signal Hill, CA
33°N47'59" 118°W09'45"
Geocentric
Tropical
Placidus
Mean Node

(New Moon)
Prog Moon ☌ pProg. Sun Nov 16, 2022 [also conjunct Local Asc conjunct]
prog Vertex ☌ natal Sun in Feb 2024
" " ☌ p. ♅ Sept 28, 2023
Prog Asc start ☌ p ☍ may 2024
pMC 22 ♎ 30 ☌ XX Sept 2017
P. Vx ☌ n ♅ march 2019

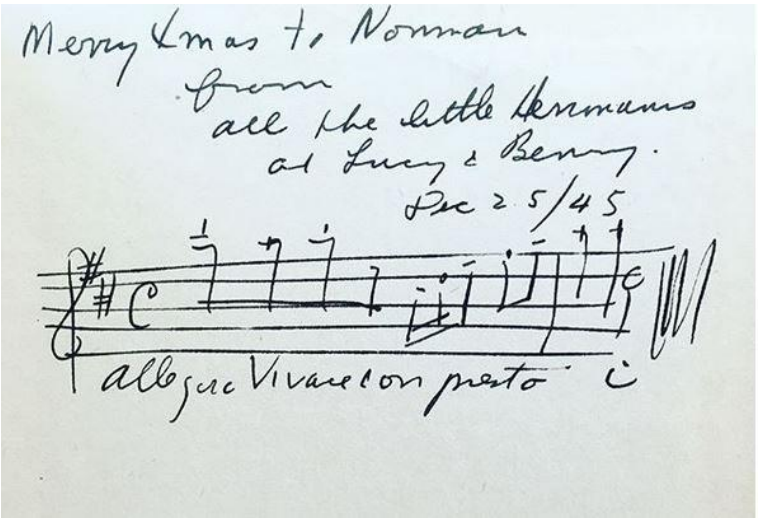
Outer Wheel
Bill Wrobel
Event of Nov 16 2022
Sec.Prog. SA in Long
Nov 16 2022, Wed
10:46:30 am PST +8:00
Signal Hill, CA
33°N47'59" 118°W09'45"
Geocentric
Tropical
Placidus
Mean Node



New Moon on Asc/1st house ♌ Doing my own creative Thing. Expanded personal action, Thrust, detailed work on creativity, Getting more noticed, high energy

****

Switching to Herrmann now, here is an interesting image I found on Instagram when I was surfing the site:



master #composer. Can someone play this??? "Berny" Herrmann and his wife (and the little Herrmanns) gave #stephenspender 's book of #poetry to Norman Corwin in 1945. Available for a price at #sideshowbookstore.

patatat_tat It's in D major and sort of looks like a little melodic figure then and ascending scale!

sideshowbooks Maybe a sting from a film score?

wildbill4552 I know Herrmann's music very well after years of research but I can not identify this festive tune, at least initially. I was thinking it might be something from his WUTHERING HEIGHTS that he was writing at that general period, but I don't think so. Just might be a spontaneous original idea in his head that he wrote for his friend at the holiday season.

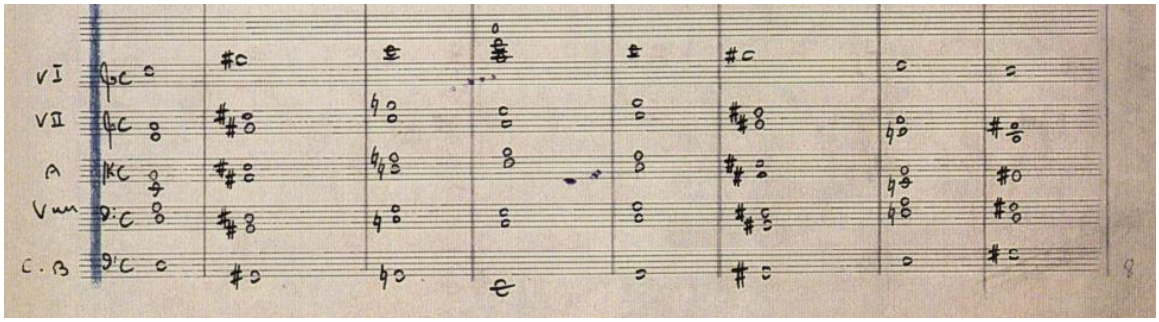
I as "wildbill4552" made a comment on it.

****

Here is something else of historical interest tied to film music:

https://www.loc.gov/resource/molden.5424/ [Les Ombres image]

https://www.loc.gov/collections/moldenhauer-archives/articles-and-essays/guide-to-archives/les-ombres/ [Honneger page LOC]



****

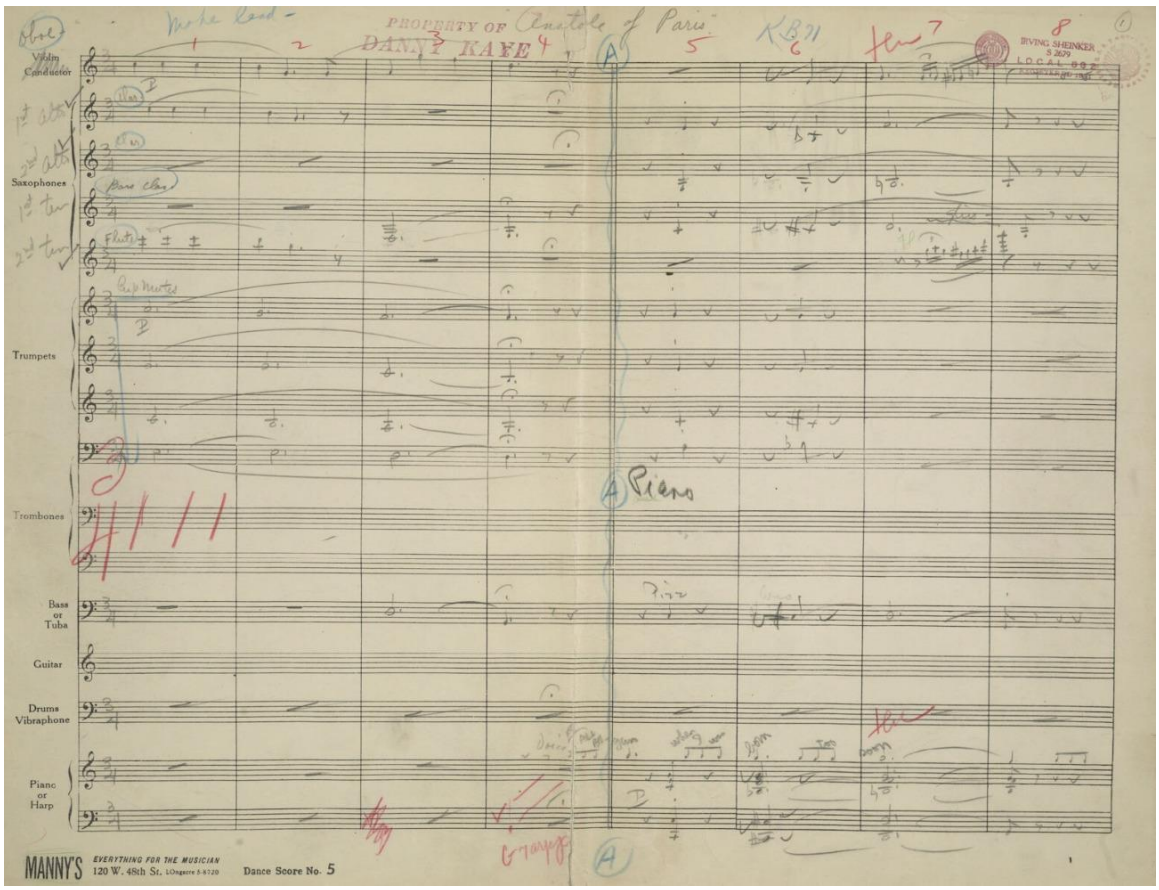
You might be delighted by Danny Kaye's "Anatole of Paris" from *The Secret Life of Walter Mitty*:

https://www.youtube.com/watch?v=uJ9bnC1v1xc [Anatole of Paris]

https://www.youtube.com/watch?v=Con2aOB6A5M [LP better audio]

If you want to read the written full score as you listen, go here:

https://www.loc.gov/resource/ihas.200184399.0/?sp=1 [written score]



****

Earlier I discussed *Gunsmoke* tv series where James Arness played Marshal Matt Dillon. Well, he played Mr. Thing earlier in 1951! I made a video of the Main Title of the Dimitri Tiomkin score:

https://youtu.be/F0CuSdVKM5c [*The Thing* Main Title]

The "Flying Saucer Sequence" is M-27. Here are some images:

March 9, 1951

"THE THING"

PRODUCTION #734

"FLYING SAUCER SEQUENCE" (PART 1)

REEL 2 - M:27

START MUSIC WHEN THE DOOR OF THE PLANE STARTS TO OPEN... .00

NOTE: The crew members immediately step out of the plane.

MIDDLE OF THE DISSOLVE TO THE DOG SLED STARTING TO ..... .03 2/3
LEAVE THE PLANE.

MIDDLE OF THE DISSOLVE TO A MEDIUM LONG SHOT OF THE ... .08 2/3
DOG SLED MOVING ALONG THE FLAT COUNTRY.

NOTE: This is shooting on the side.

MIDDLE OF THE DISSOLVE TO THE DOG SLED COMING UP ..... .12
A SLIGHT HILL.

CUT TO A MEDIUM SHOT OF THE IMPRINT IN THE SNOW ..... .15 1/3
WHERE THE FLYING SAUCER CRASHED.

NOTE: Immediately the shadow of the first man appears, then he enters, followed by a dog team.

THE MAN STOPS AND OTHERS START TO ENTER AT ..... .22

CUT TO THE SHOT OF THEM STANDING FACING THE CAMERA .... .29 1/3
AND WE KNOW THEY ARE LOOKING AT THIS SCENE AND DIALOGUE.

PAT: THERE WE ARE.

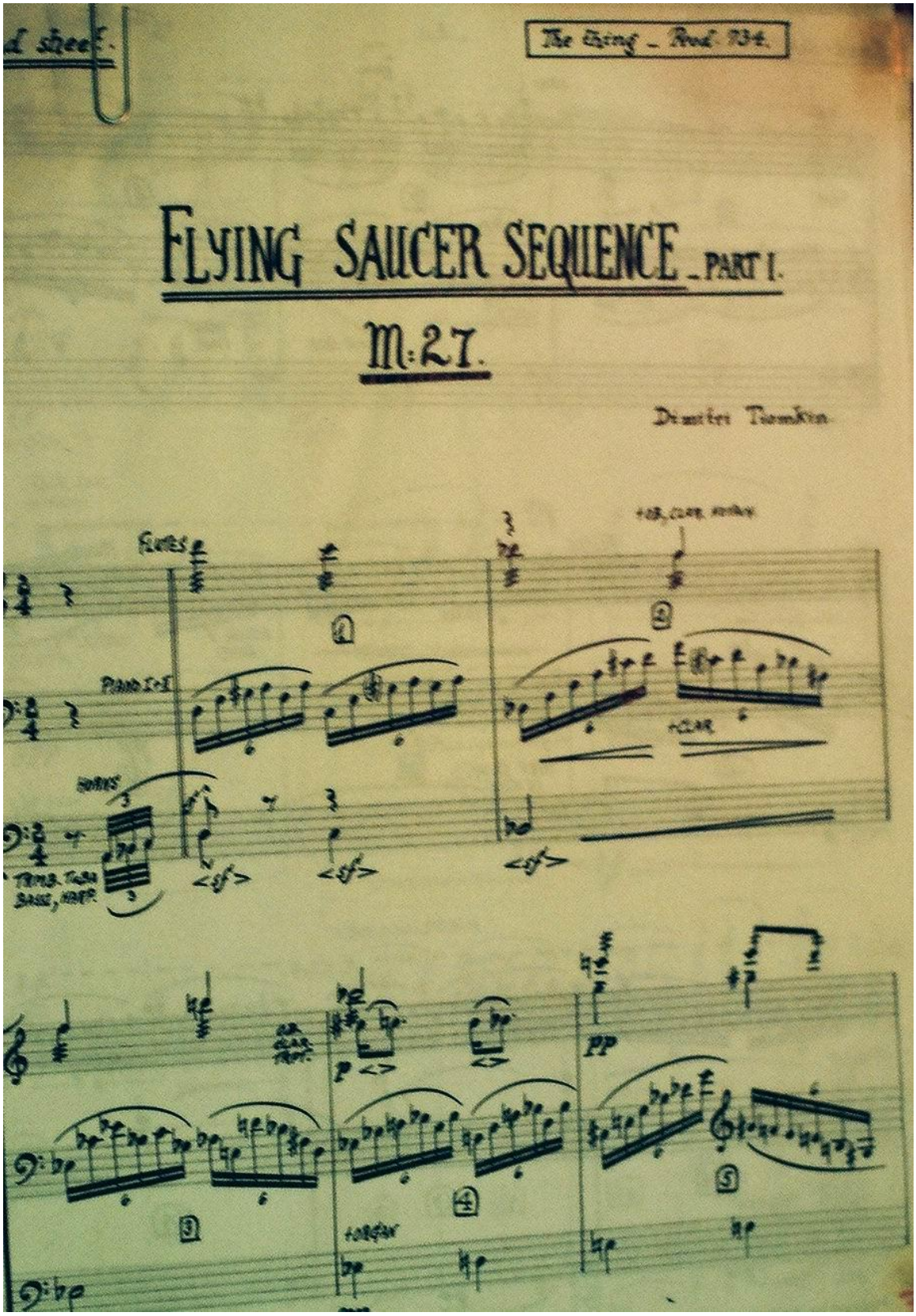
END OF THE DIALOGUE AND DIALOGUE AT ..... .30

SCOTT: HOLY CATS. WOULD YOU LOOK AT THAT! (SLEIGH BELLS START) LET ME GET A PICTURE BEFORE YOU TRACK UP THE WHOLE PLACE.

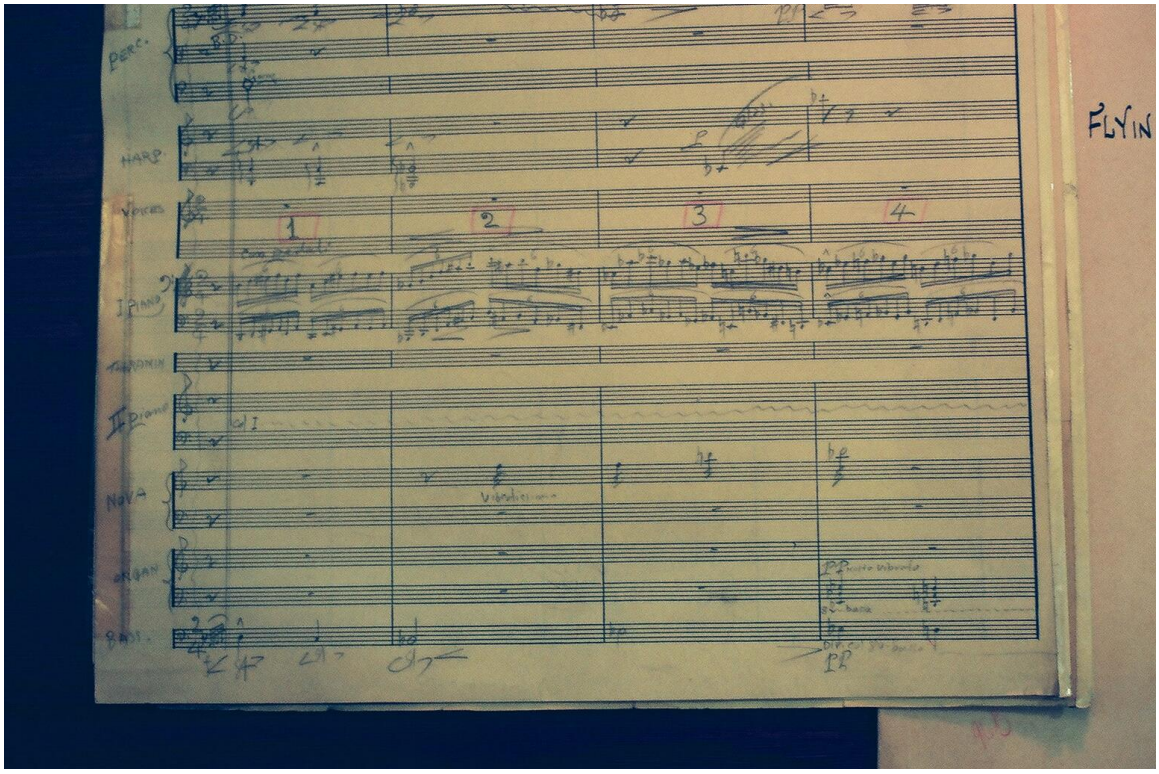
END OF THE DIALOGUE AND DIALOGUE AT ..... .35

BOB: GEIGER COUNTER'S GOING CRAZY.

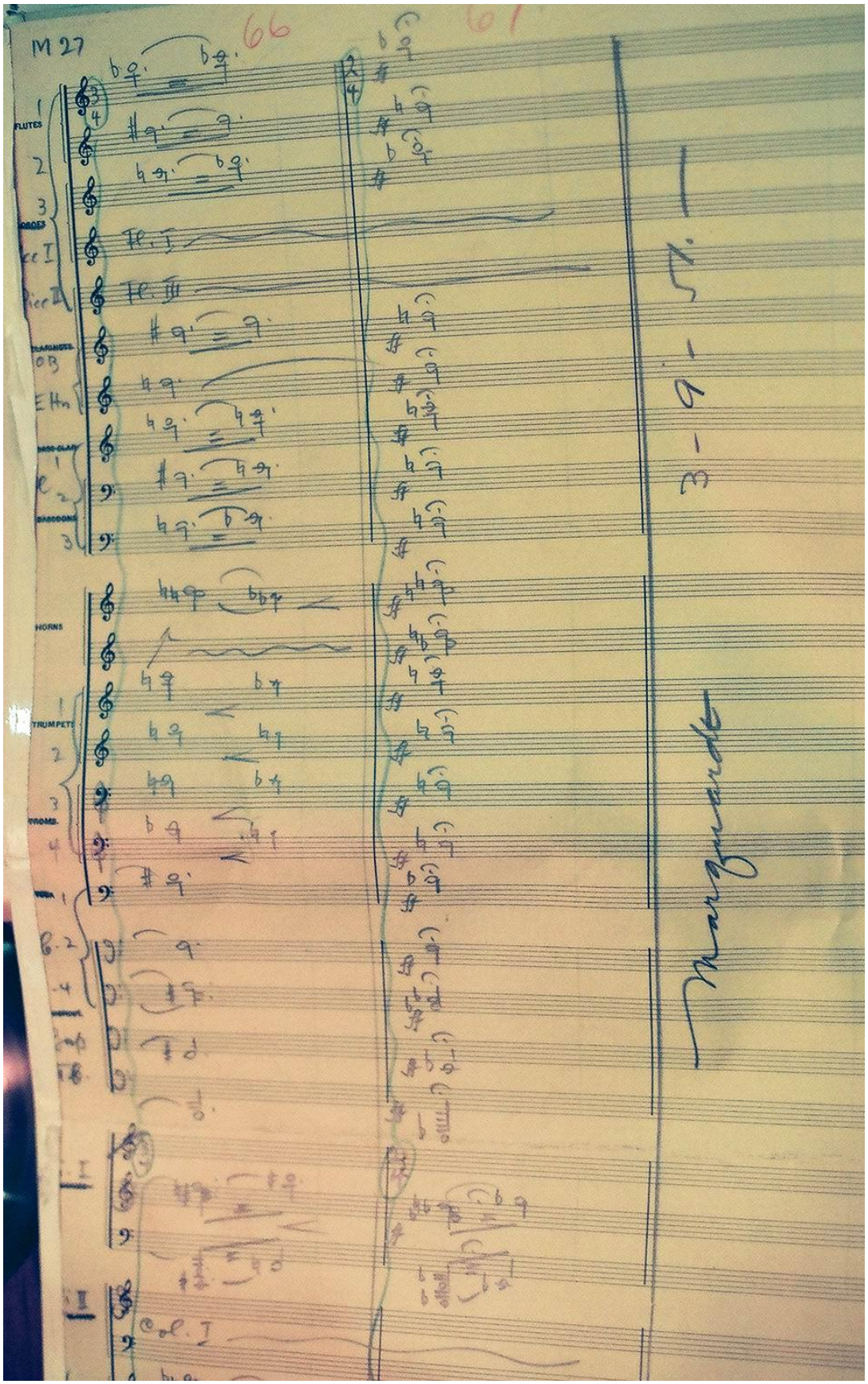
VOORHEES: SOMETHIN'S MELTED THAT SURFACE CRUST. IT'S FROZEN OVER AGAIN INTO CLEAR ICE.


The thing – Prod. 934.
FLYING SAUCER SEQUENCE – PART I.
M:27.
Dimitri Tiomkin
FLUTES
PIANO I+II
HORNS
TRMB. TUBA
BASS, HARP.
+CLAR.
+ORGAN

Here below are the first four bars orchestrated of the same cue, bottom portion:

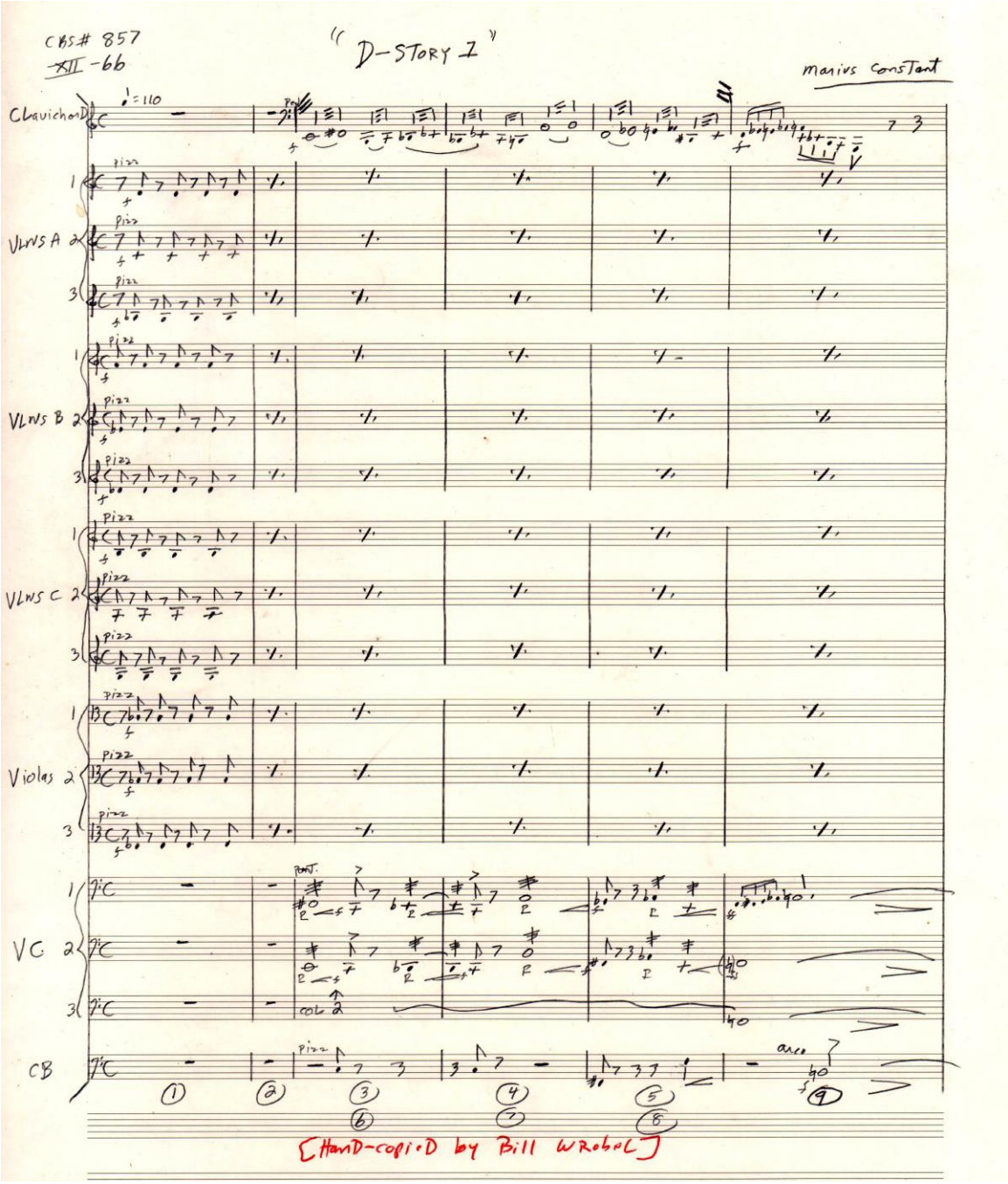


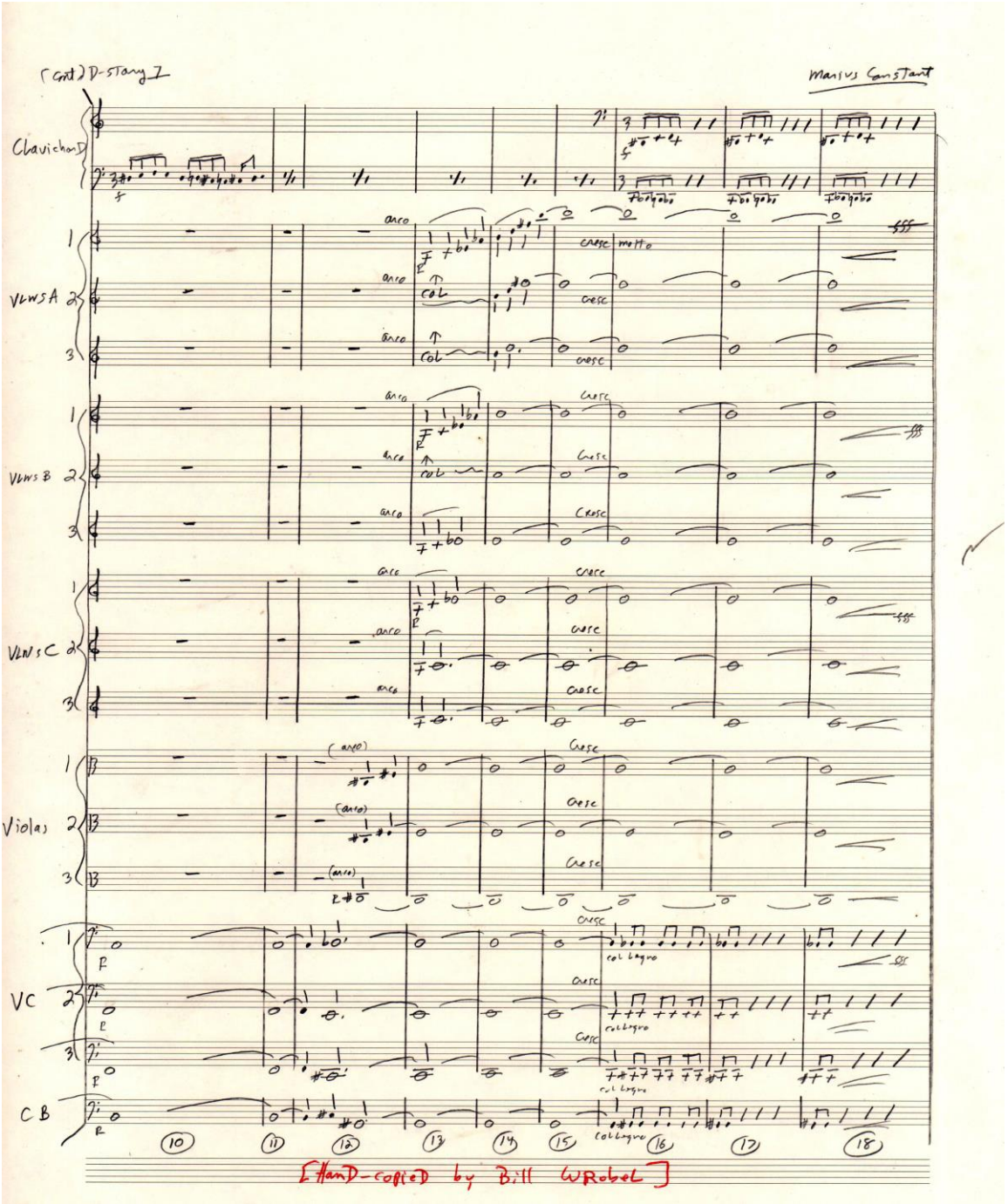
https://www.youtube.com/watch?v=dGjJ8vfh5CI [Flying Saucer]


M 27
66
67
FLUTES
OBOES
Fl. I
Fl. III
OB
Eng. Hn
CLARINETS
BASSOONS
HORNS
TRUMPETS
TROMB.
Vcl. I
Col. I
Marguerite

Here is "D-Story #1" by Marius Constant (of the Twilight Zone Theme fame) and the video I made recently:

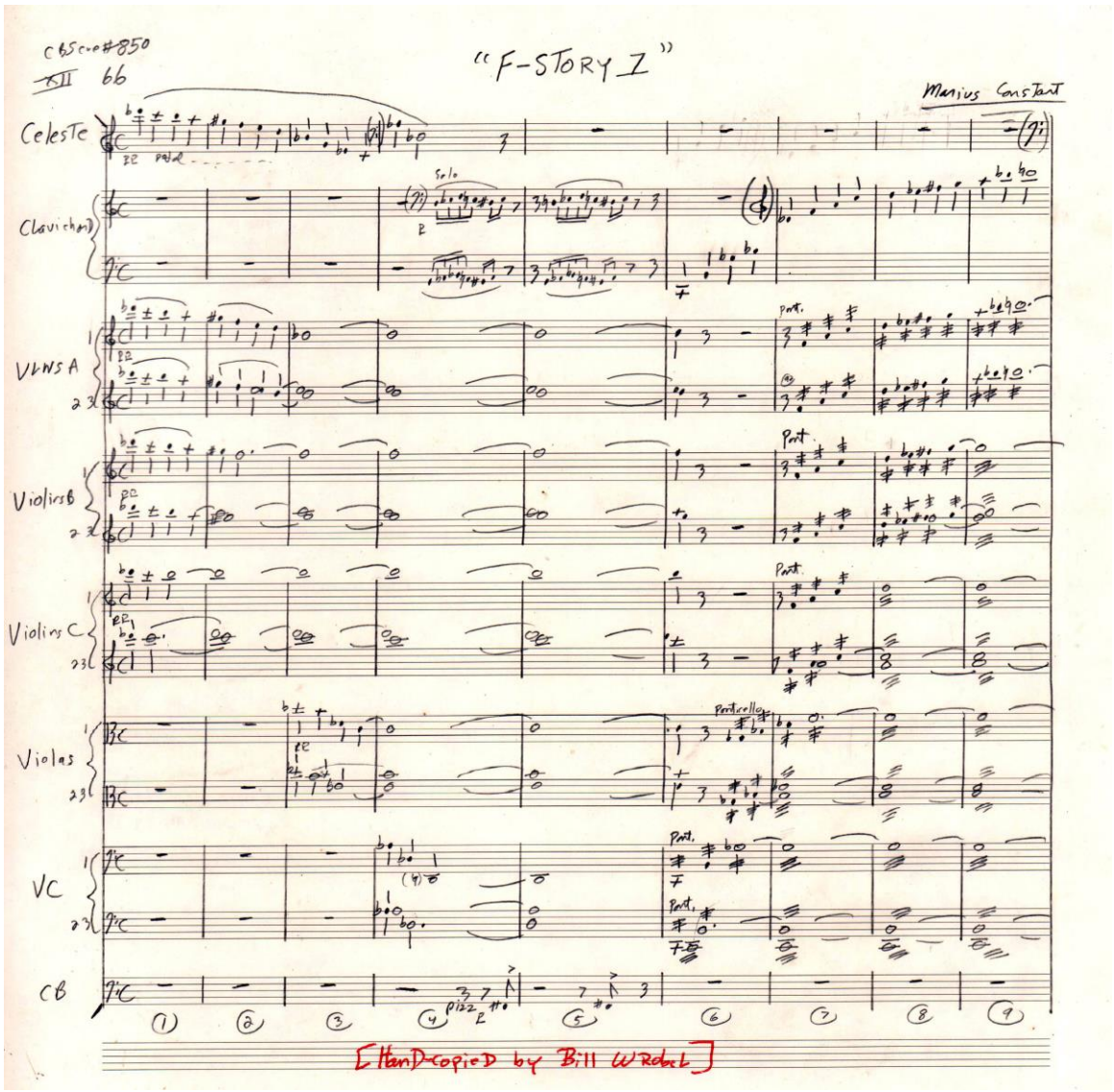
https://youtu.be/dw133PqkSoM [D-Story #1]

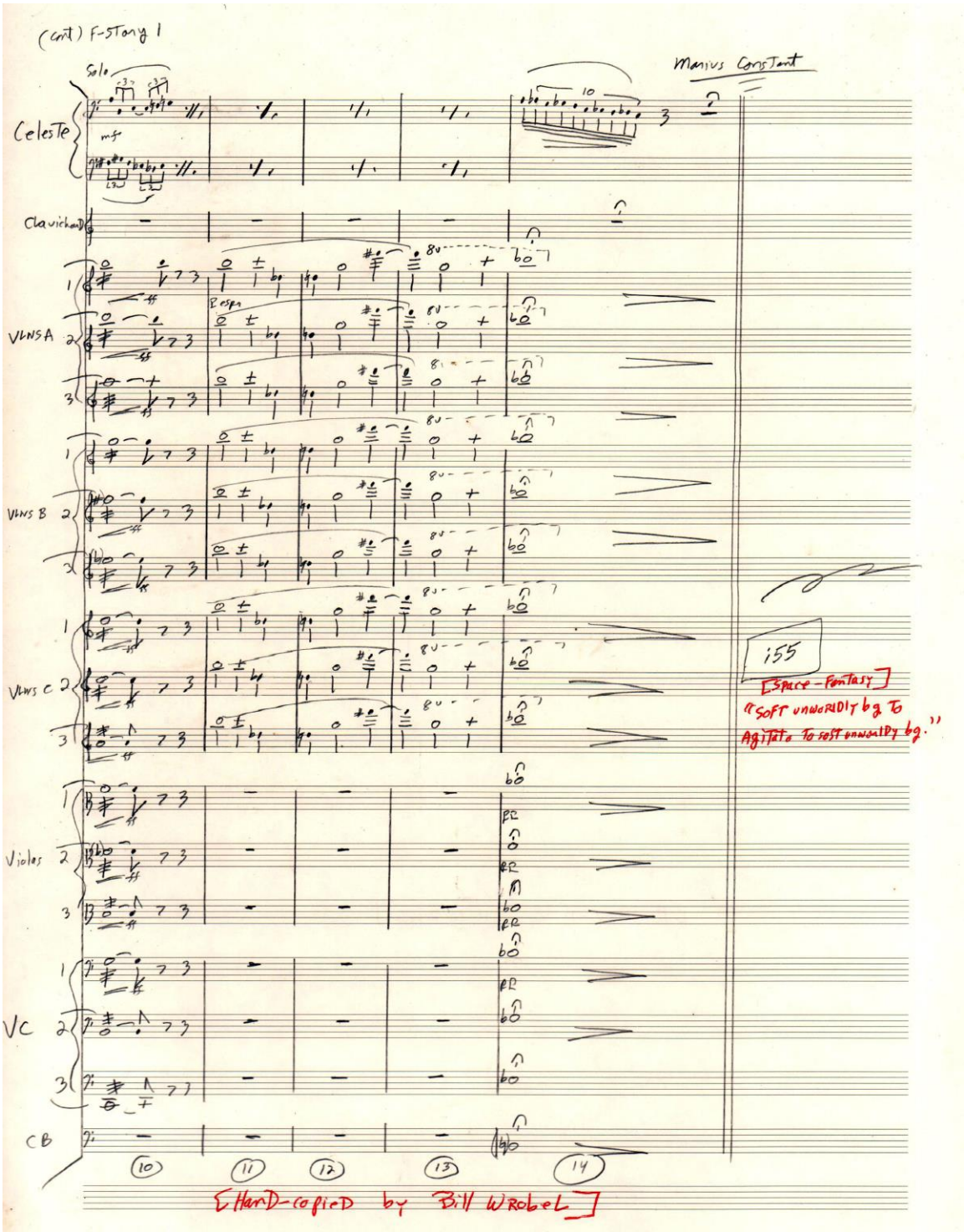




Here below is Constant's "F-Story #1" and inclusion video:

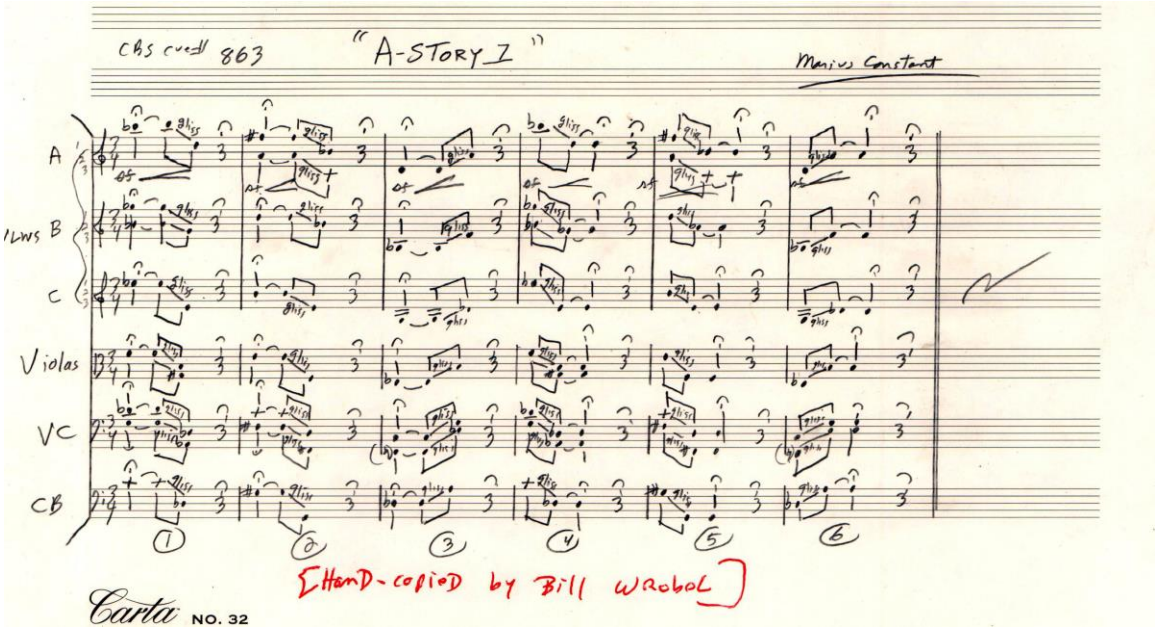
https://youtu.be/mBXksbZ9LRY [F-Story 1, 3, 7]


CBS c-o #850
"F-STORY I"
Marius Constant
Celeste
Clavichord
Solo
VLNS A
Violins B
Violins C
Violas
Pentarella
VC
CB
Port.
pizz.
[Hand-copied by Bill Wrobel]



And here below is Constant's "A-Story #1" and YouTube video:

https://youtu.be/Yy-a8IQg7co [A-Story #1]



****

Russell Plows did this Herrmannesque-enough Intro to *The Birds* (Hitchcock) that you might enjoy. I thought he did a fine job!

https://www.youtube.com/watch?v=P2cVvQ_GbXg&feature=youtu.be&a= [Birds]

****

Speaking of *The Birds*, I heard from a few little birds chirping somewhere that it is probable that Christopher Palmer's semi-biographical book/notes on Bernard Herrmann (thought missing long ago) might be released in a year or so. It is some sort of a "restoration" of a previously unreleased bio manuscript. Palmer arranged the "So Close To Me Blues" music of Herrmann's in *Taxi Driver* from Benny's *King of Schnorrers*. I bet the manuscript being worked on is Palmer's previously lost or misplaced journal of his various conversations and working relationship with Herrmann. We shall see.

****

[Completed Saturday, September 9, 2018 at 1:01 pm PDT]
[Copyright (c) 2018 by Bill Wrobel]

[resume Saturday, September 15, 2018 at 9:33 am]

Since the site hasn't been updated yet, I decided to continue my blog.

The biggest new development since my last session on the ninth is that I created a new YouTube video on Jerry Goldsmith's *Baby: Secret of the Lost Legend* (1985). Here is the direct link:

https://youtu.be/lGnry_zt52I [BABY]

I provided PostImage links for the hand-copied sheets I made but I will also provide images below at the end of this blog.

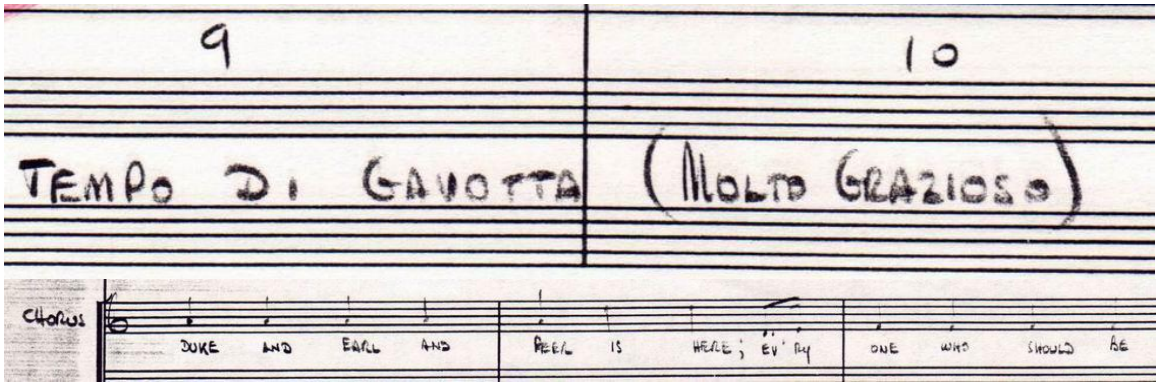
****

https://twitter.com/ZeffanieandBill [Twitter site]

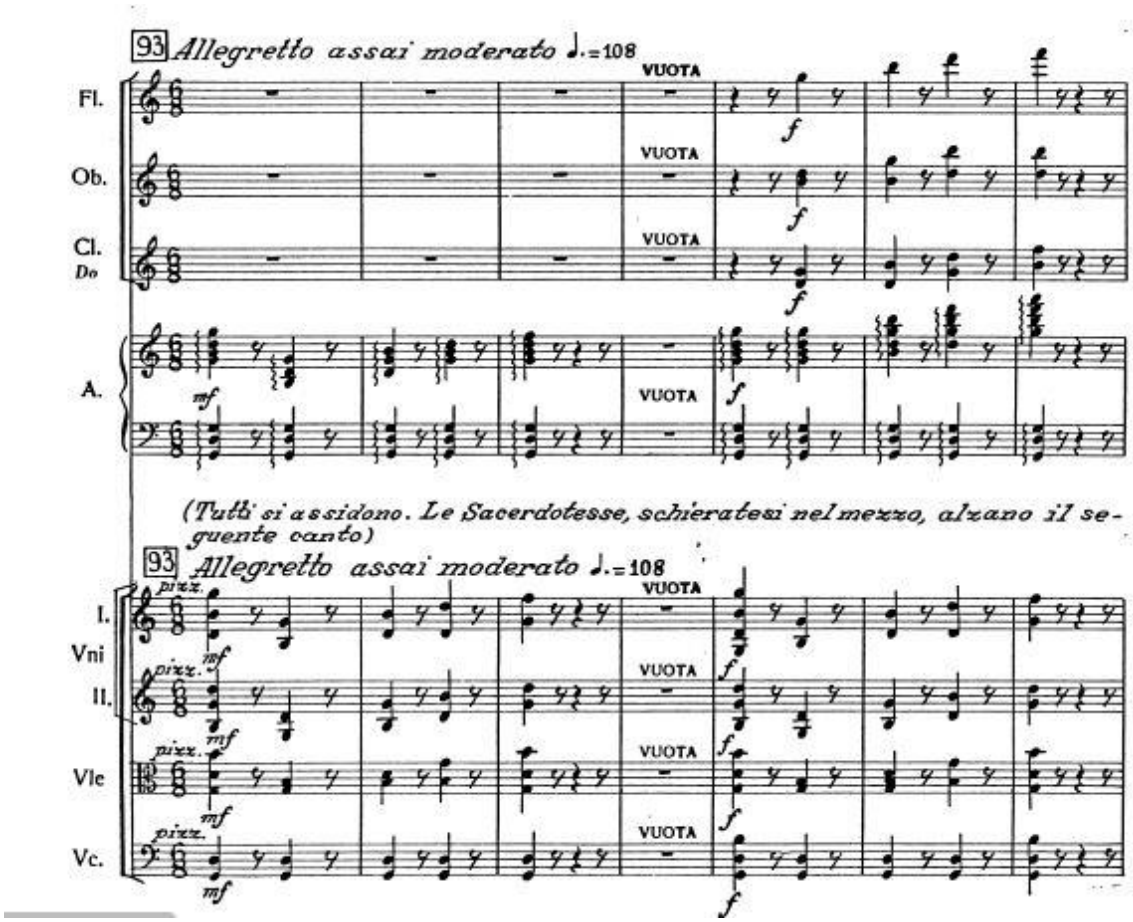
If you go to Twitter site (see link immediately above) you will note that I posted at least three video clip's of Verdi's ATTILA that I enjoyed, conducted in 1991 by Riccardo Muti (who did the excellent WILLIAM TELL opera).

Anyway, I decided this late morning (now it is 11:51 am) to create a new YouTube video (just posted) of what I consider the gavotte-like section in No. 11 Finale Secondo.

https://youtu.be/W81vOd_ysCs [ATTILA gavotte]



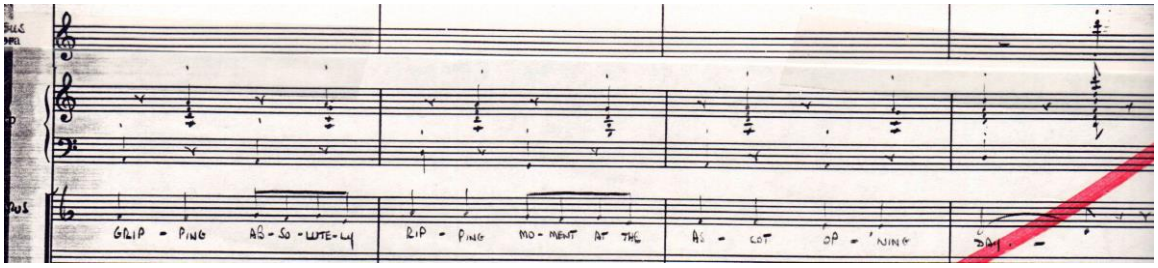
Teatro alla Scala
Attila
Giuseppe Verdi (1813-1901)
Riccardo Muti conducts a fine cast in the powerful and atmospheric 1991 production of Verdi's ninth opera, whose story of the heroic tussle between Ezio, a Roman general, and Attila, the Nordic invader, was written for the 1846 Teatro la Fenice season and premiered there to huge acclaim. Unlocked from the archives of RAI television, this is a classic recording from one of the world's great opera houses.
Attila Samuel Ramey
Ezio Giorgio Zancanaro
Odabella Cheryl Studer
Foresto Kaludi Kaludov
Uldino Ernesto Gavazzi
Leone Mario Luperi
Orchestra and Chorus of Teatro alla Scala
Conductor Riccardo Muti
Sung in Italian with English subtitles
Rai Trade
DVD
OPUS ARTE
Verdi
Attila
LA SCALA COLLECTION
Samuel Ramey
Cheryl Studer
Giorgio Zancanaro
Orchestra & Chorus of Teatro alla Scala
conducted by
RICCARDO MUTI



I like the *arpeggiando* harps here by Verdi. Herrmann very often utilized that technique, especially in scores like *Mysterious Island* and *Journey To the Center of the Earth*.

You can listen to the gavotte chorus at the 33 second point in this YouTube video:

https://www.youtube.com/watch?v=q5Sq1Pax7h8 [Ascot Gavotte]



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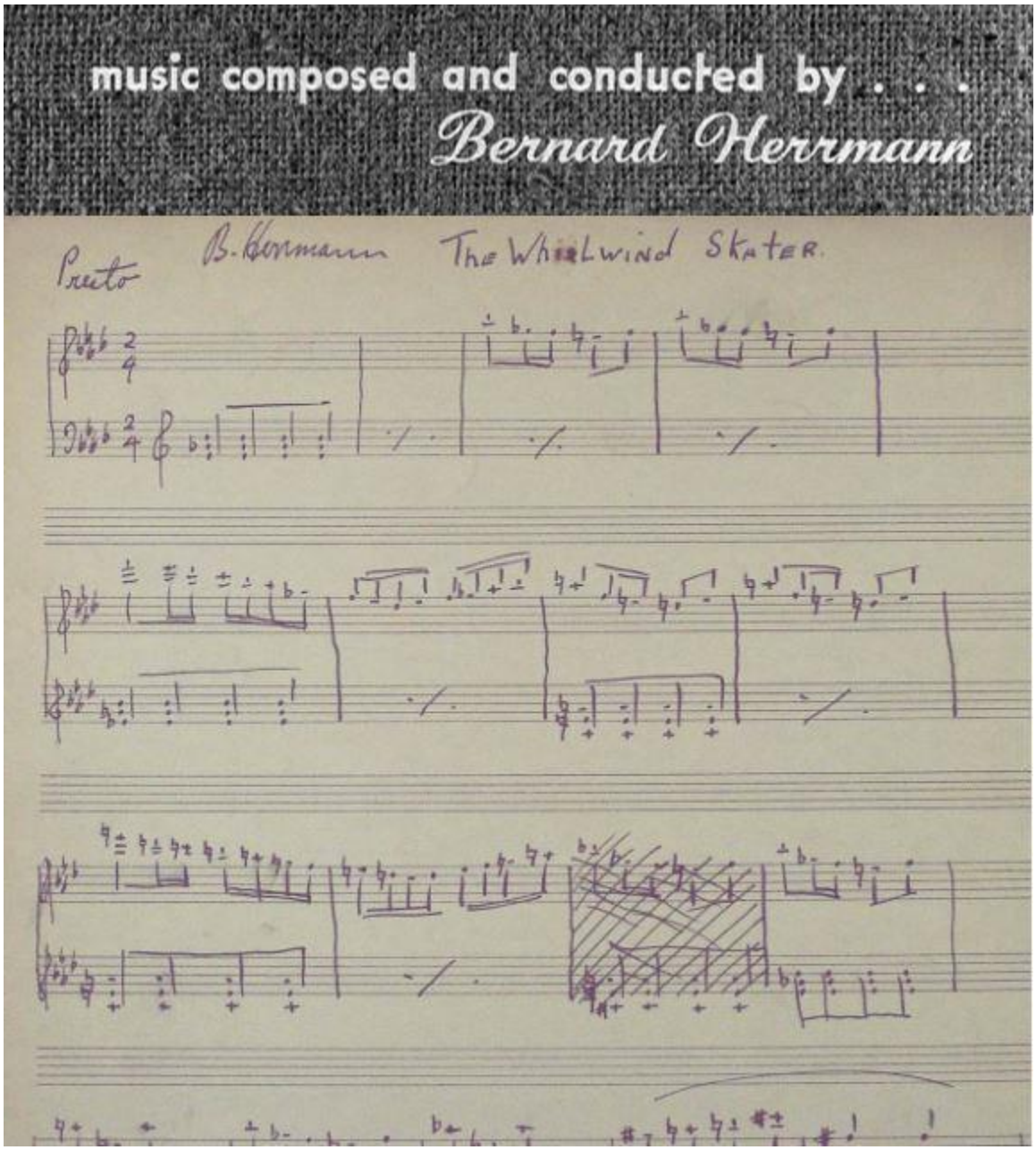


In the last week or so I created a PINTEREST site (besides earlier an INSTAGRAM account, as discussed before) , a familiar social media option. Here are the links:

https://www.pinterest.com/filmscorerundowns/ [Bill Wrobel Pinterest]

https://www.pinterest.com/filmscorerundowns/bernard-herrmann-film-score-rundowns/ [Pinterest re: Bernard Herrmann]

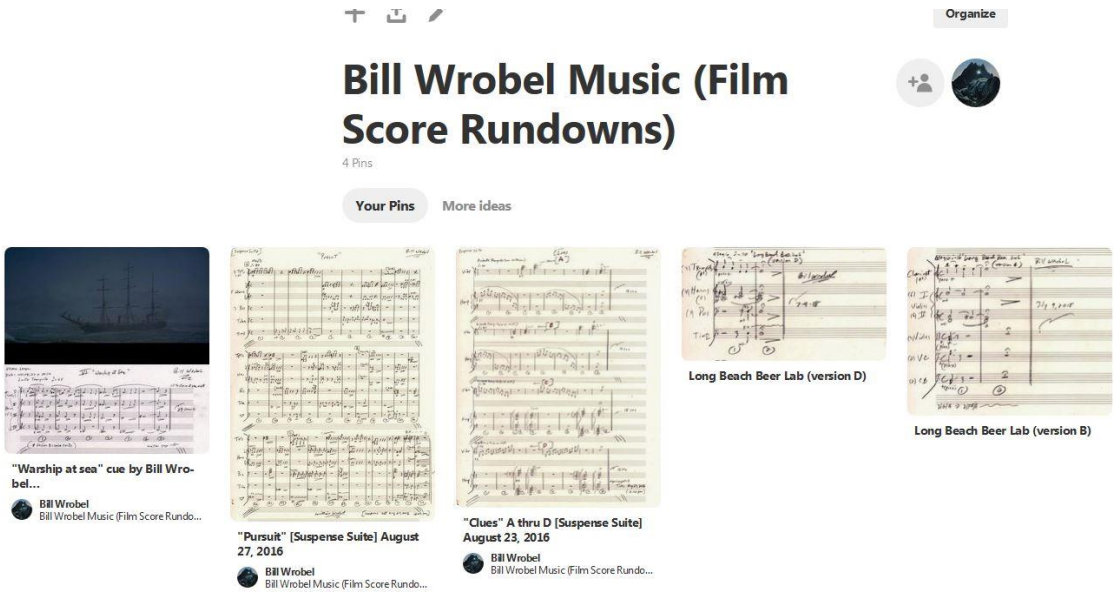
https://www.pinterest.com/filmscorerundowns/max-steiner-film-score-rundowns/
[Pinterest re: Max Steiner]

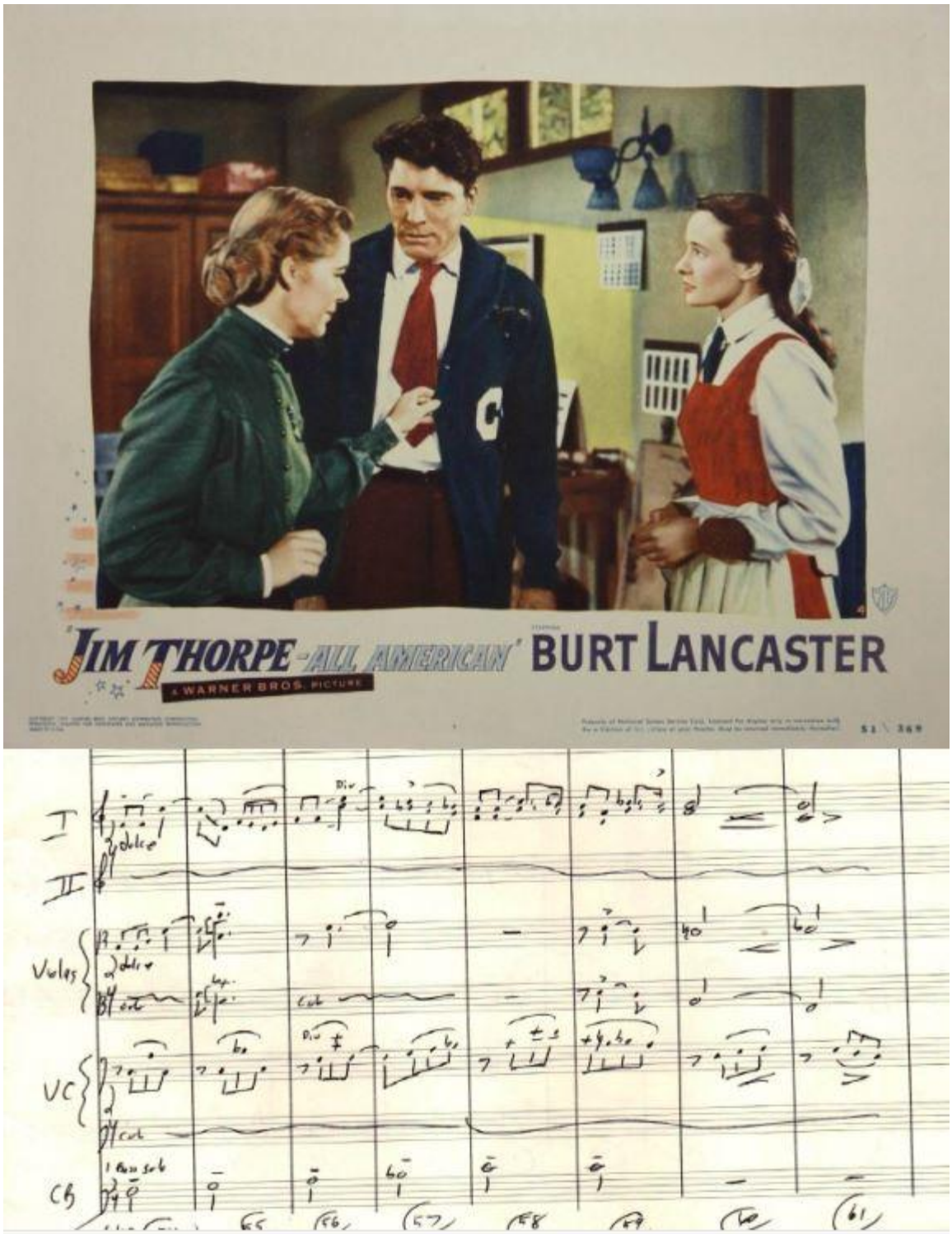
https://www.pinterest.com/filmscorerundowns/bill-wrobel-music-film-score-rundowns/
[Bill Wrobel Music Pinterest]

https://www.pinterest.com/filmscorerundowns/john-barry-film-score-rundowns/
[Pinterest re: John Barry]

https://www.pinterest.com/filmscorerundowns/jerry-goldsmith-film-score-rundowns/
[Pinterest re: Jerry Goldsmith]

Most probably over the next month I will create new boards tied specifically to various composers such as Elmer Bernstein, Miklos Rozsa, James Horner, E.W. Korngold, and others.





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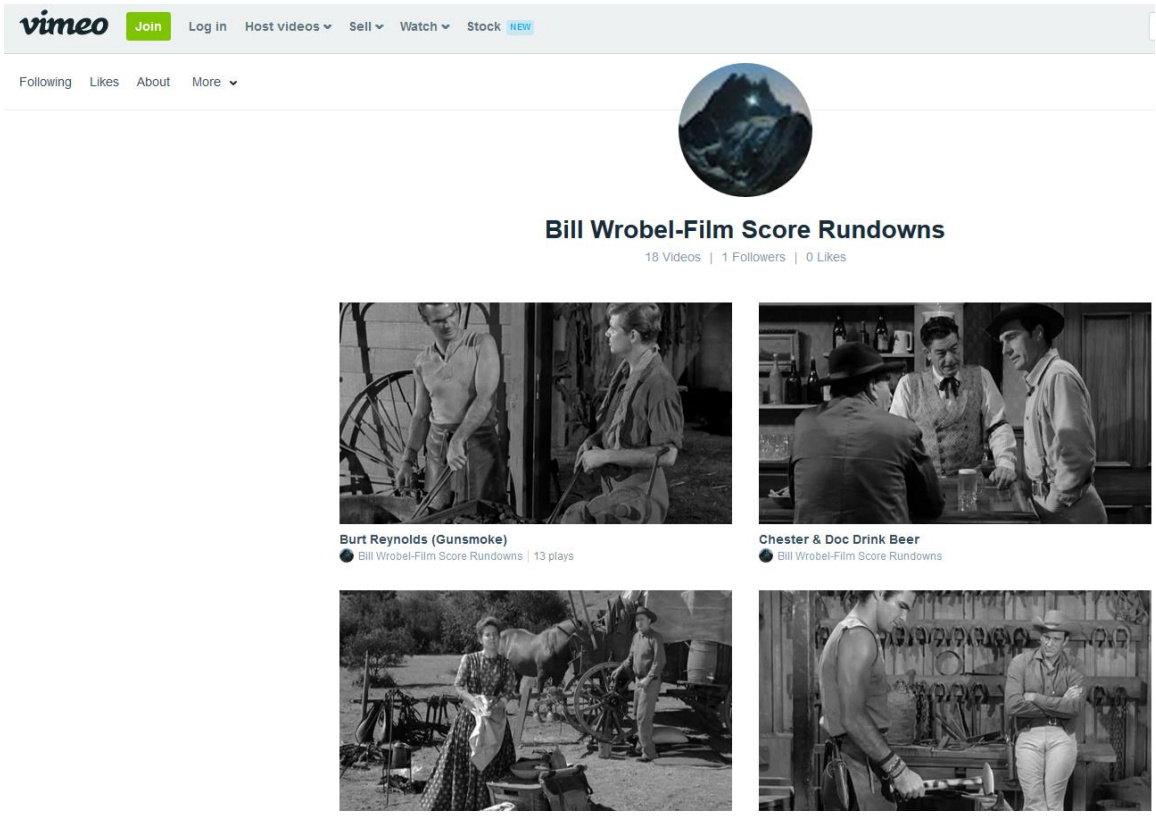
I also have a VIMEO account that I used occasionally to upload videos instead of YouTube:

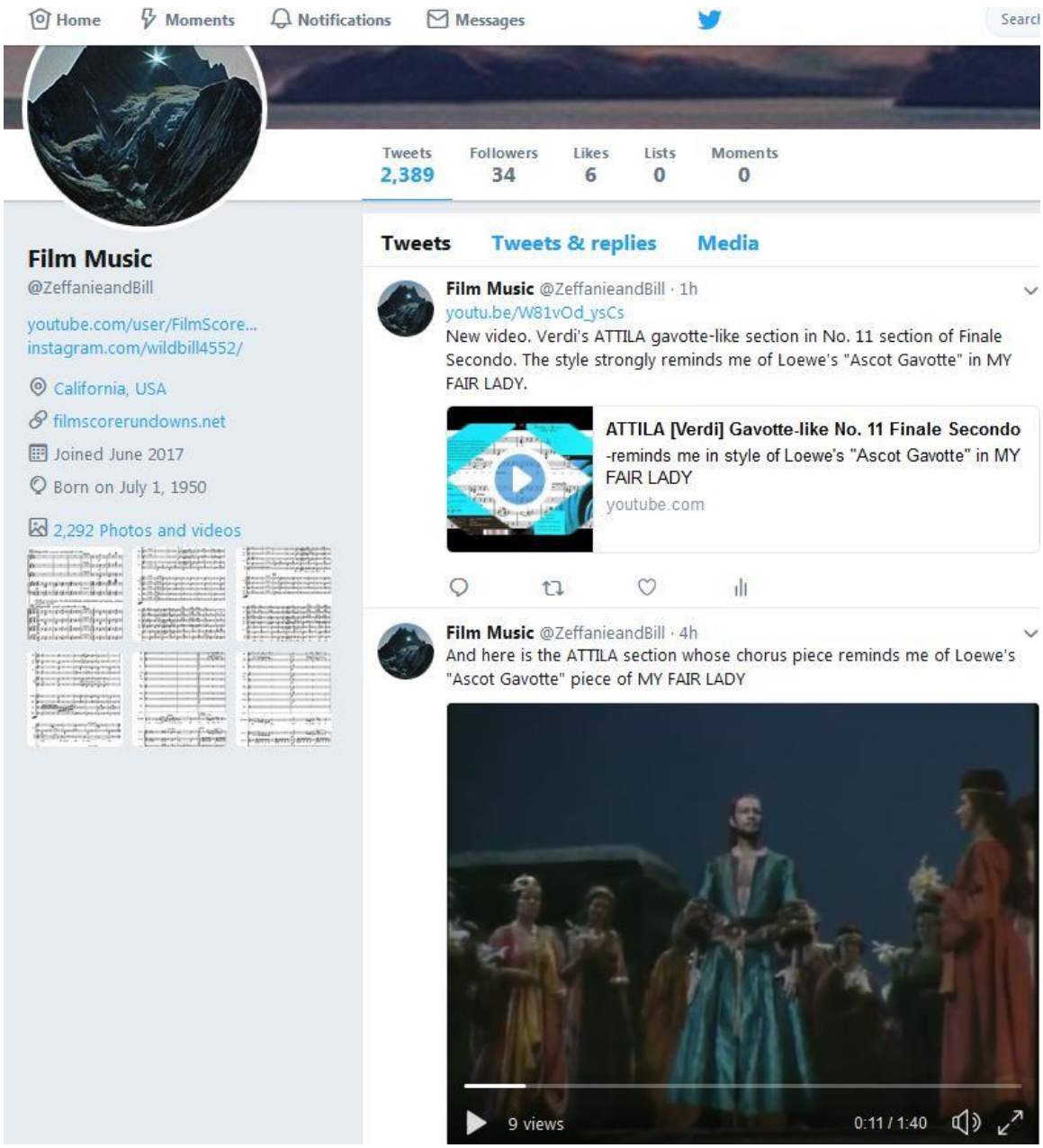
https://vimeo.com/user85483110 [Vimeo]



But by far I use & update most frequently on TWITTER:

https://twitter.com/ZeffanieandBill

FACEBOOK, however, I will never return to in terms of starting up a new account. I object to that site & policies, don't like Zukerberg, don't like his snoozing on the job in regards to Russian meddling in 2016, etc.

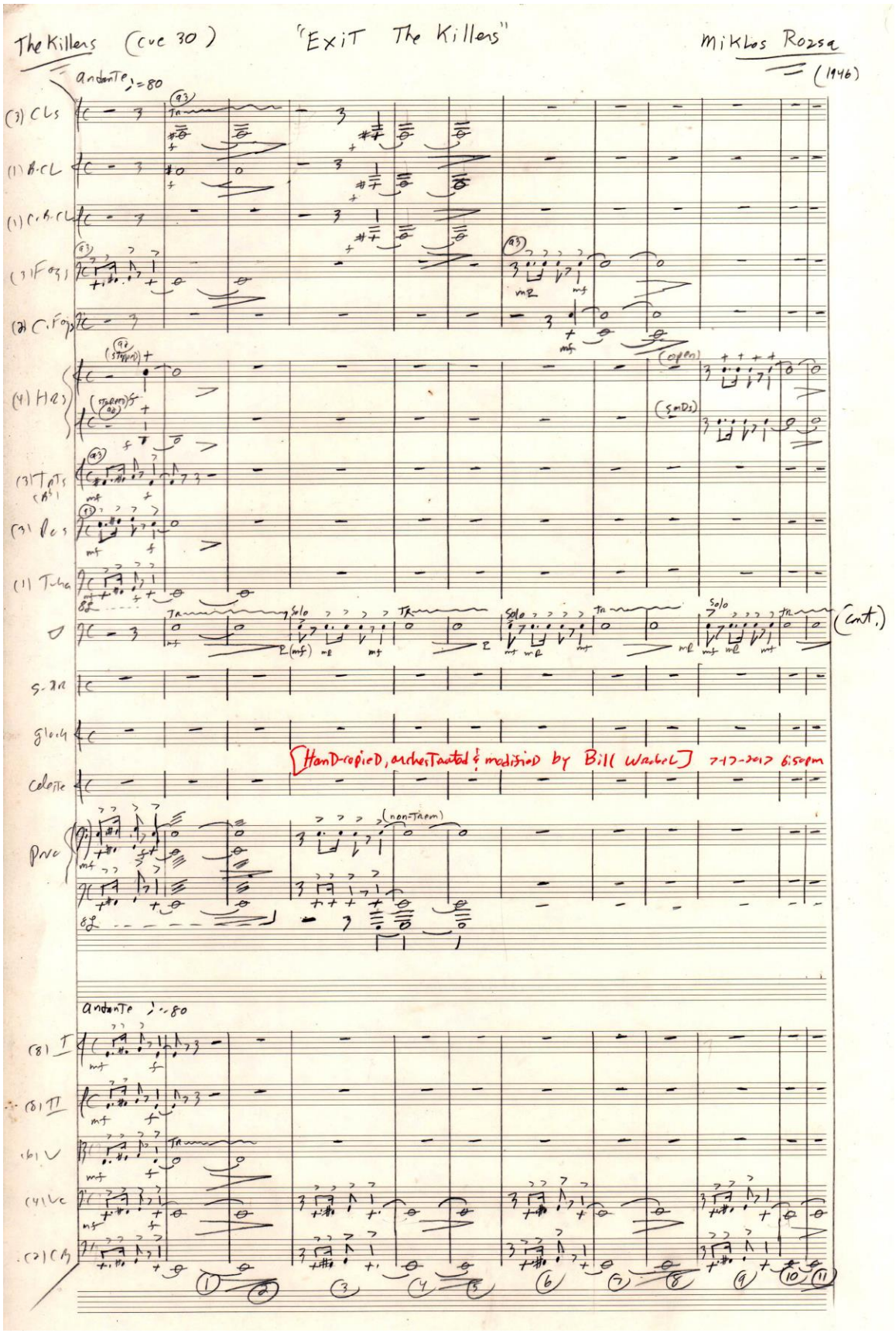


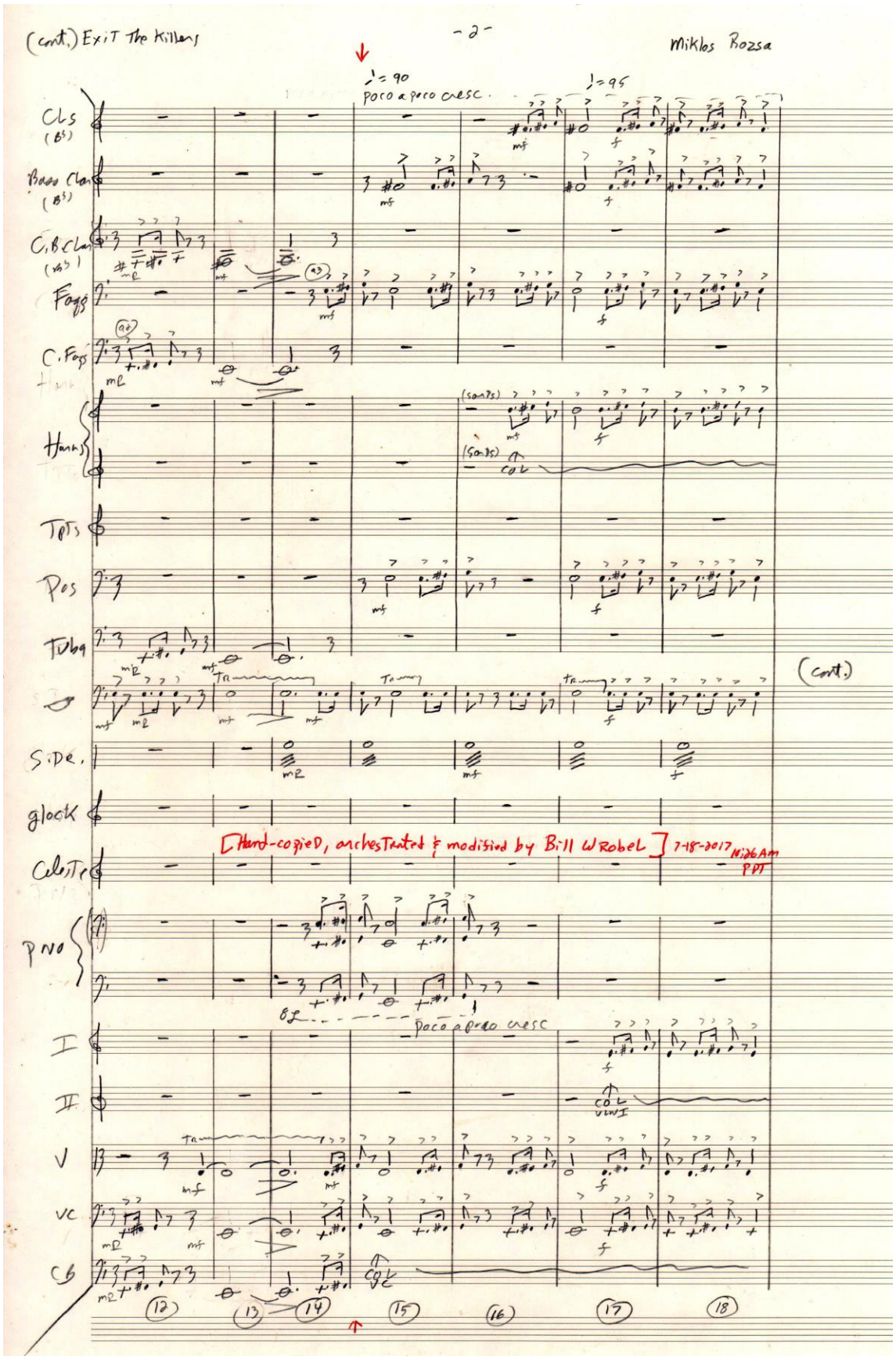
****

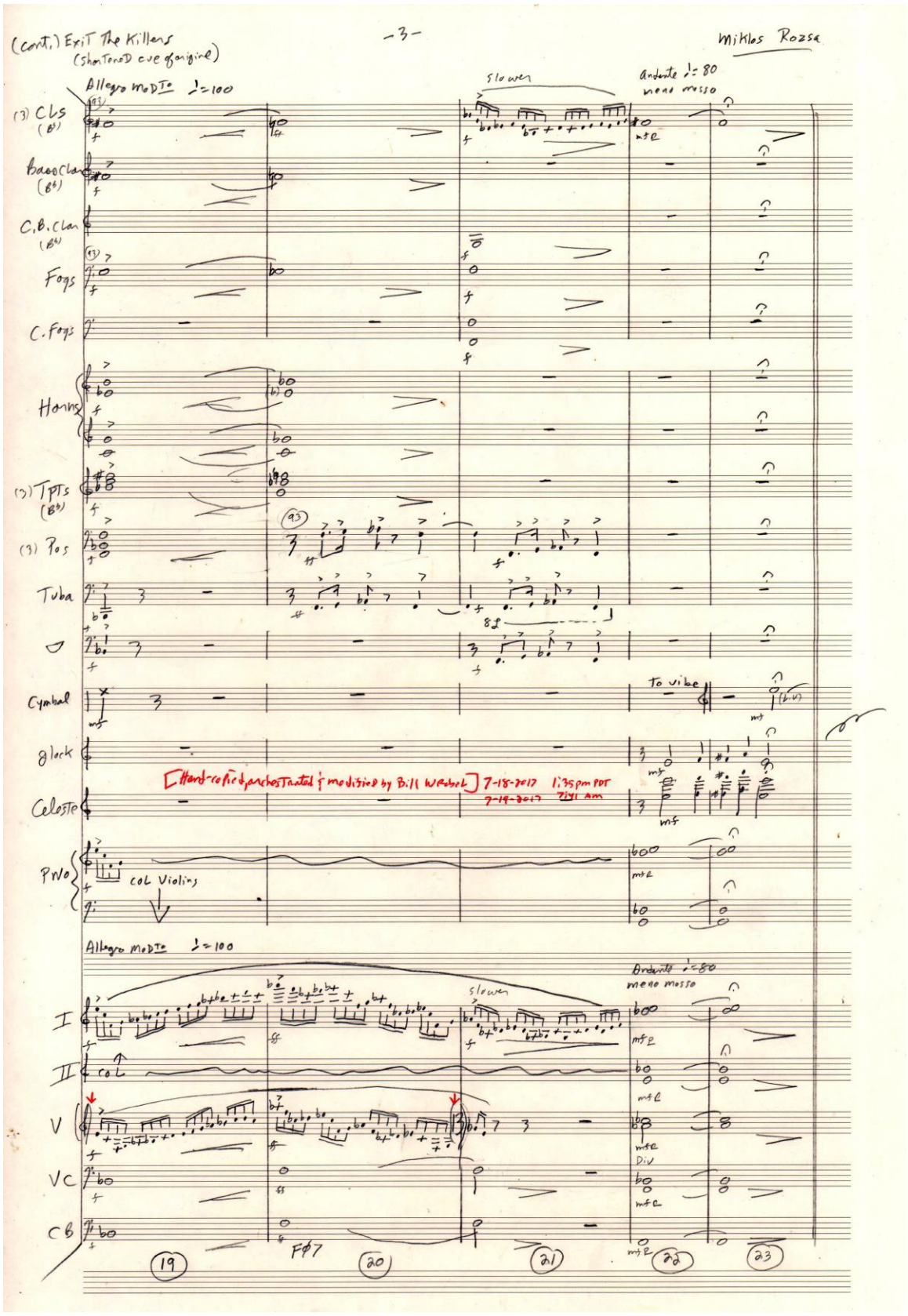
I like the Leigh Phillips Twitter site, and the professional awesome orchestration work he has been performing over the years. I like the colors (especially the blues in the *Curse of Frankenstein* poster) & graphics of his front page:

When I think of Leigh Phillips, I think of Arthur Morton (especially of Jerry Goldsmith orchestration fame), of Murray Cutter (Max Steiner's orchestrator since 1946), of Edward Powell (Alfred Newman), of Eugene Zador (Miklos Rozsa), Raab (Franz Waxman), and others. I tried my hand on orchestarting Rozsa's *The Killer's* cue "Exit the Killers" some time ago. Here are images:

https://www.youtube.com/watch?v=3R9wIY42Rf8


The Killers (cue 30)
"Exit The Killers"
Miklos Rozsa
(1946)
andante ♪=80
(3) Cls
(1) B.Cl
(1) C.B.Cl
(3) Fgs
(2) C.Fg
(4) Hrs
(3) Tpts
(3) Tbs
(1) Tuba
Timp
S.Drm
Glock
Celesta
Pno
[Hand-copied, orchestrated & modified by Bill Wrobel] 7-17-2012 6:50pm
(cont.)
Solo
(non-Trem)
andante ♪=80
(8) I
(8) II
(6) V
(4) Vc
(2) Cb

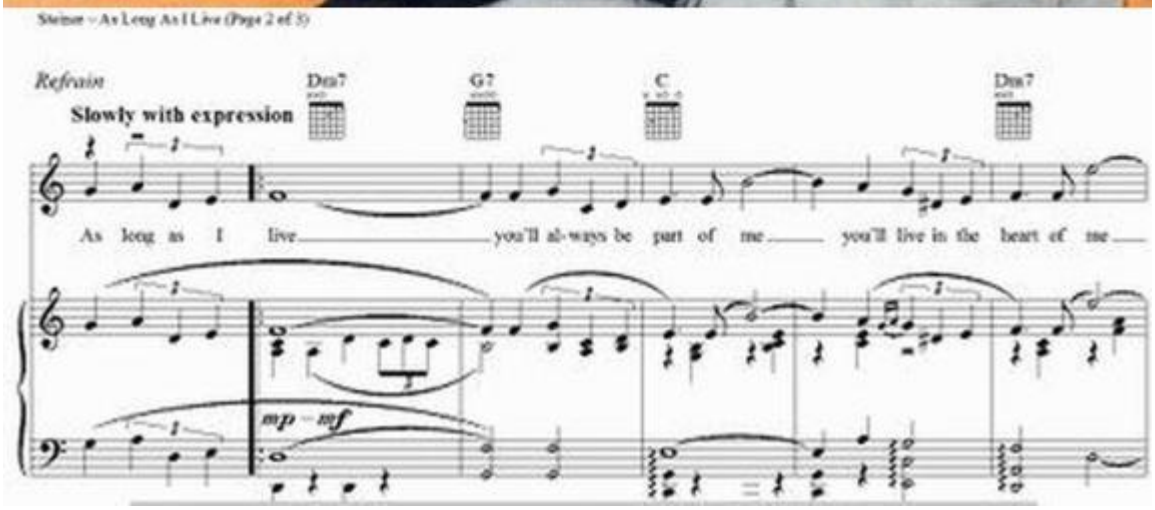

(cont.) Exit The Killers
-2-
Miklos Rozsa
♩= 90
poco a poco cresc.
♩= 95
Cls (B♭)
Bass Cla (B♭)
C.B.Cla (B♭)
Fags
C.Fag
Horns
Tpts
Pos
Tuba
Tam
S.Dr.
glock
Celesta
Piano
I
II
V
VC
CB
(cont.)
[Hand-copied, orchestrated & modified by Bill W Robel] 7-18-2017 11:26 AM PDT
poco a poco cresc
col vln I
col
12
13
14
15
16
17
18


(cont.) Exit The Killers
(Short Tone D cue of original)
-3-
Miklos Rozsa
Allegro moDto ♩=100
slower
Andante ♩=80
meno mosso
(3) Cls (B♭)
bass Clar (B♭)
C.B. Clar (B♭)
Fgs
C. Fgs
Horns
(3) Tpts (B♭)
(3) Pos
Tuba
Timp
Cymbal
To vibe
glock
Celeste
Pno
col Violins
Allegro moDto ♩=100
Andante ♩=80
meno mosso
slower
I
II
col
V
Div
VC
CB
Fφ7
19
20
21
22
23

****

Dinah Shore sings Max's Steiner's Love Theme from *Saratoga Trunk:*

https://www.youtube.com/watch?v=NySibkrXh20 [As Long As I Live]



****

Now to images of Goldsmith's BABY (1985).

Reel 4 pt 3 "The Family"

[Baby]

Jerry Goldsmith

G.R.

Flutes (2)

Oboes (2)

Clarinets (2)

Horns I II

Pos

Vibes

[Hand-copied by Bill Wrobel]

Steel Dr

B.Dr

Timp

G.R.

Harp

GS I

Dx7 II

Dx7 III

Violins I II

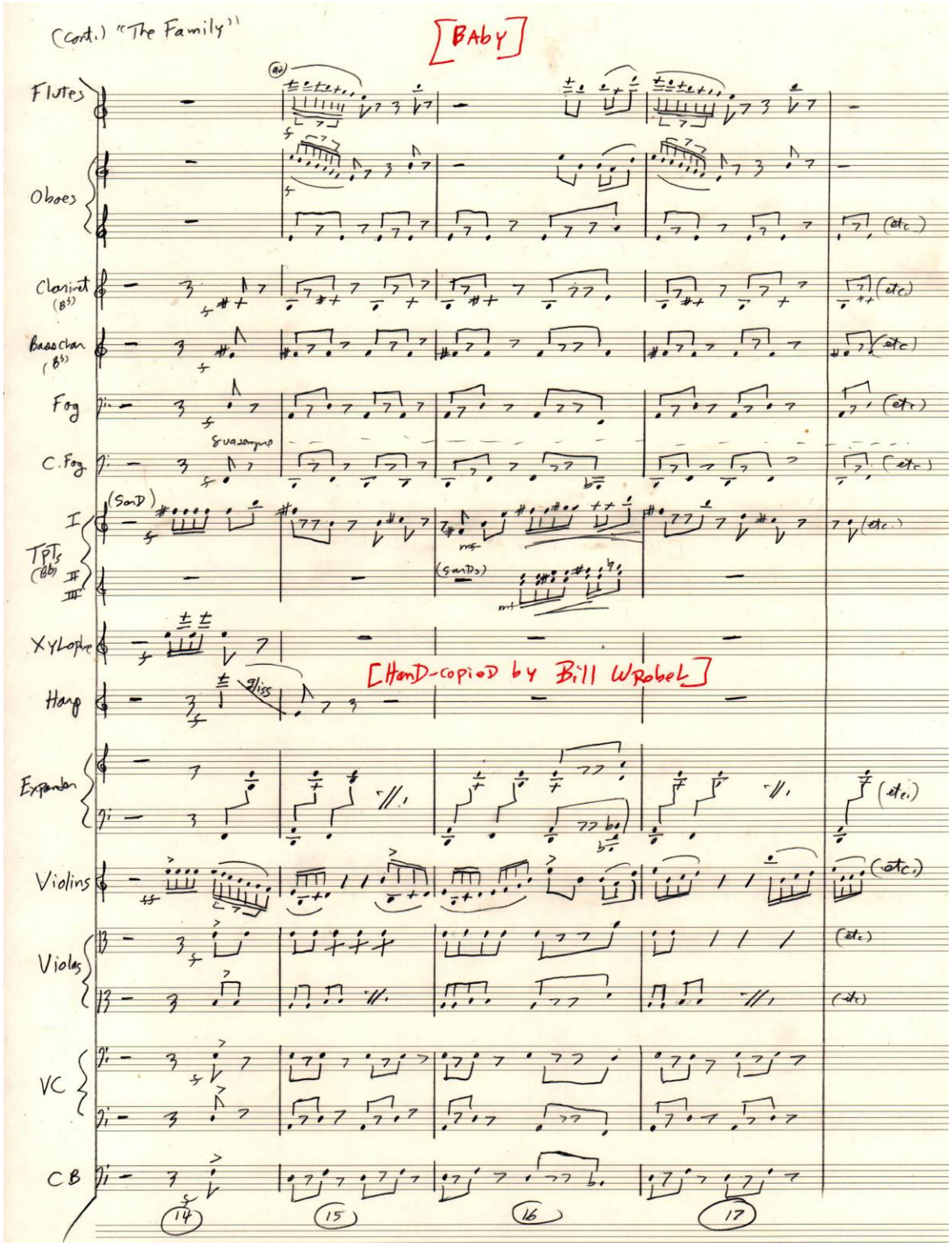
Violas

VC

CB

G.R.

8 9 10 11 12 13


(Cont.) "The Family"
[BAby]
Flutes
Oboes
Clarinet (B♭)
Bassoon (B♭)
Fog
C. Fog
TPTs (B♭)
I
II
III
Xylophone
Harp
[Hand-copied by Bill Wrobel]
Expander
Violins
Violas
VC
CB
(etc.)
14
15
16
17

(Cont.) "The Family"

[Baby]

Jerry Goldsmith

Flutes

Oboes

Clars (B♭)

Fag

Contra Fag

(4) Horns

Pos 1 2 3

Tuba

African Marimba

Tam Tam

Timp

[Hand-copied by Bill Wrobel]

Dx7I

OB 8

col flutes

col oboes

Jupiter

E6

Violins I II

unism

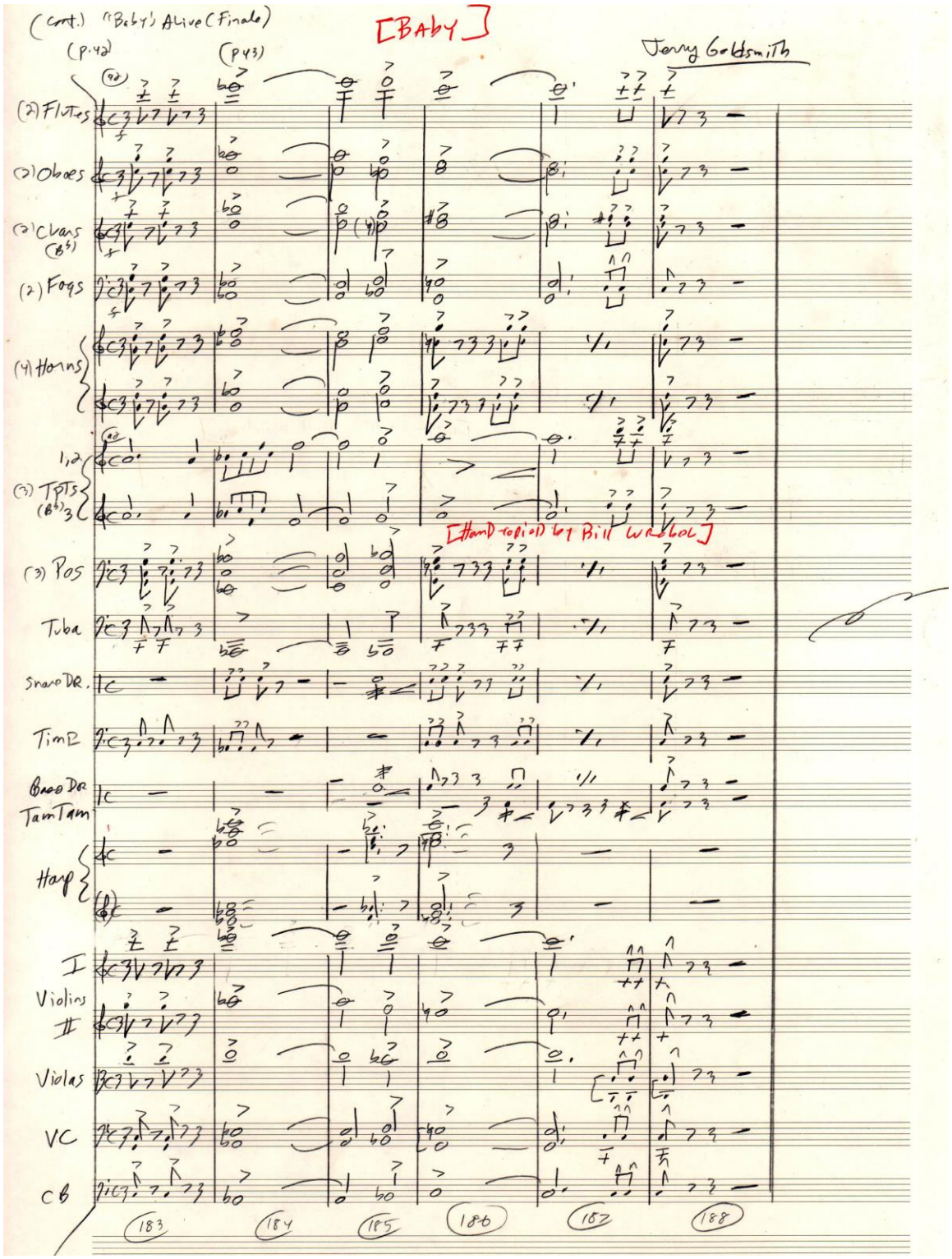
Viola

VC

col

CB

25 26 27 28


(cont.) "Baby" Alive (Finale)
[BABY]
Jerry Goldsmith
(p.42)
(p.43)
(2) Flutes
(2) Oboes
(2) Clars (B♭)
(2) Fags
(4) Horns
1,2
(3) Tpts (B♭) 3
[Hand-tripled by Bill Wrobel]
(3) Pos
Tuba
Snare Dr.
Timp
Bass Dr.
Tam Tam
Harp
I
Violins
II
Violas
VC
CB
183
184
185
186
187
188

Reel 8 PT 1
"The Cave"

[BAbY]

(P.24) (2:33)

(P.25) BaTs!

(92)

(2) Flutes

(2) Oboes

(2) Clars (B♭)

Fogs I, II

(3) Trumpets (B♭) I, II, III

(Sa. Ds)

[HanD-copieD by Bill WRobel]

Tuba

Timp

Harp

to xylo

(Xylo)

Dx7 II

(cont.)

Dx7 III

(4) Violins A

(8) Violins B

Sub Post. 8va Sul Tamb.

8va Sempre

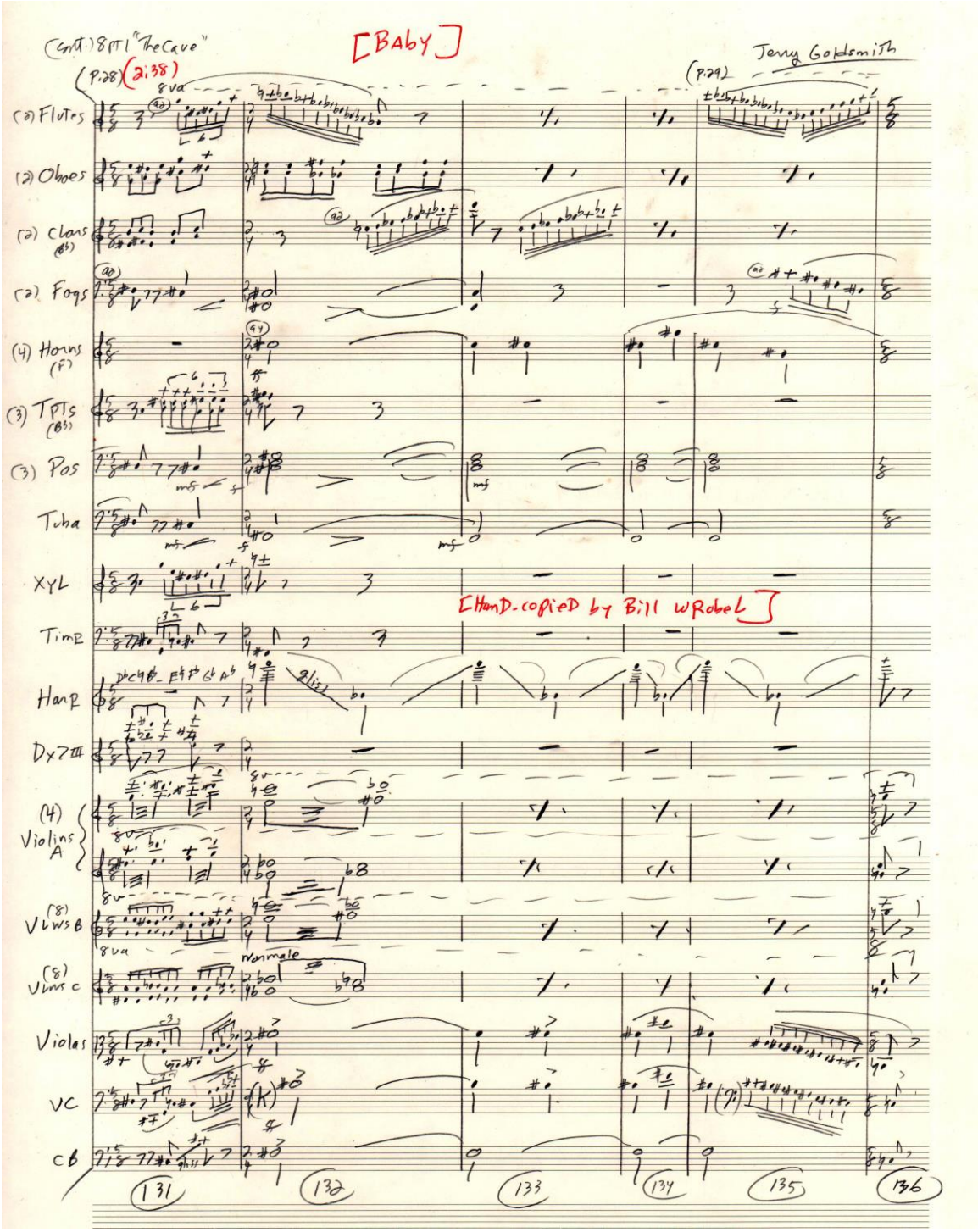
(8) Violins C

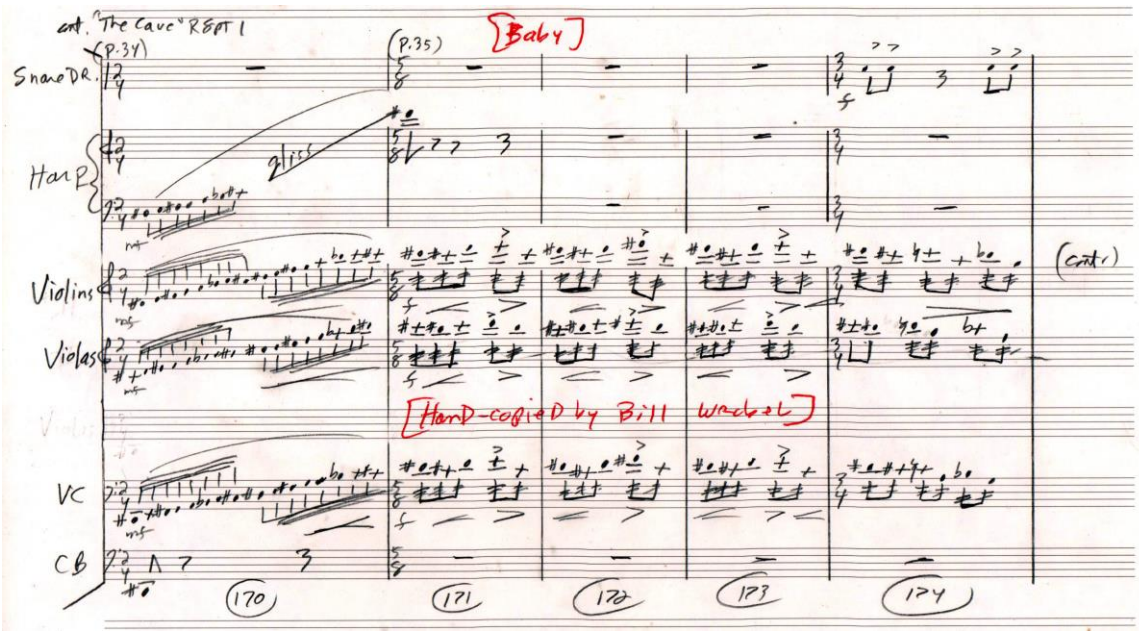
Violas

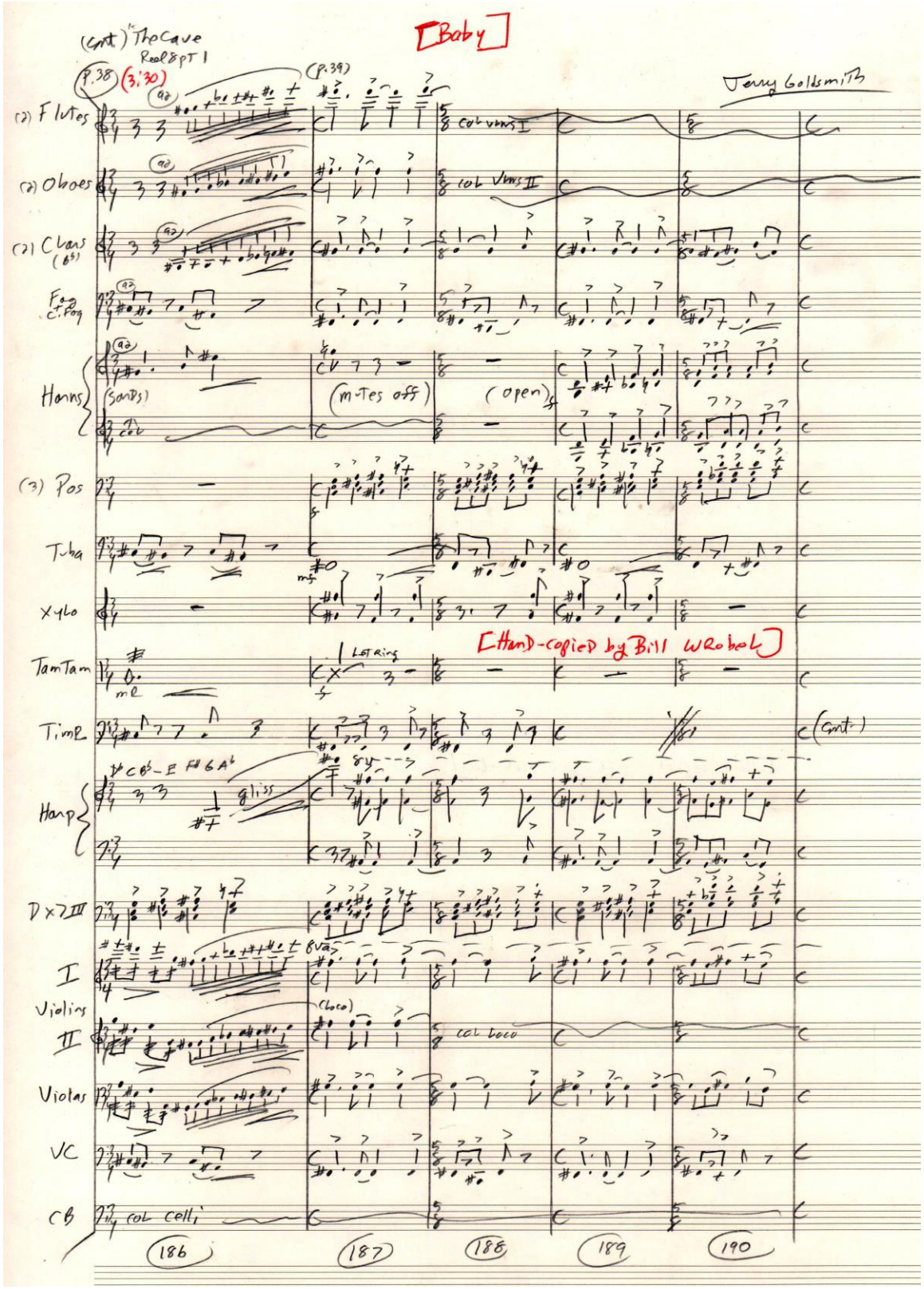
VC

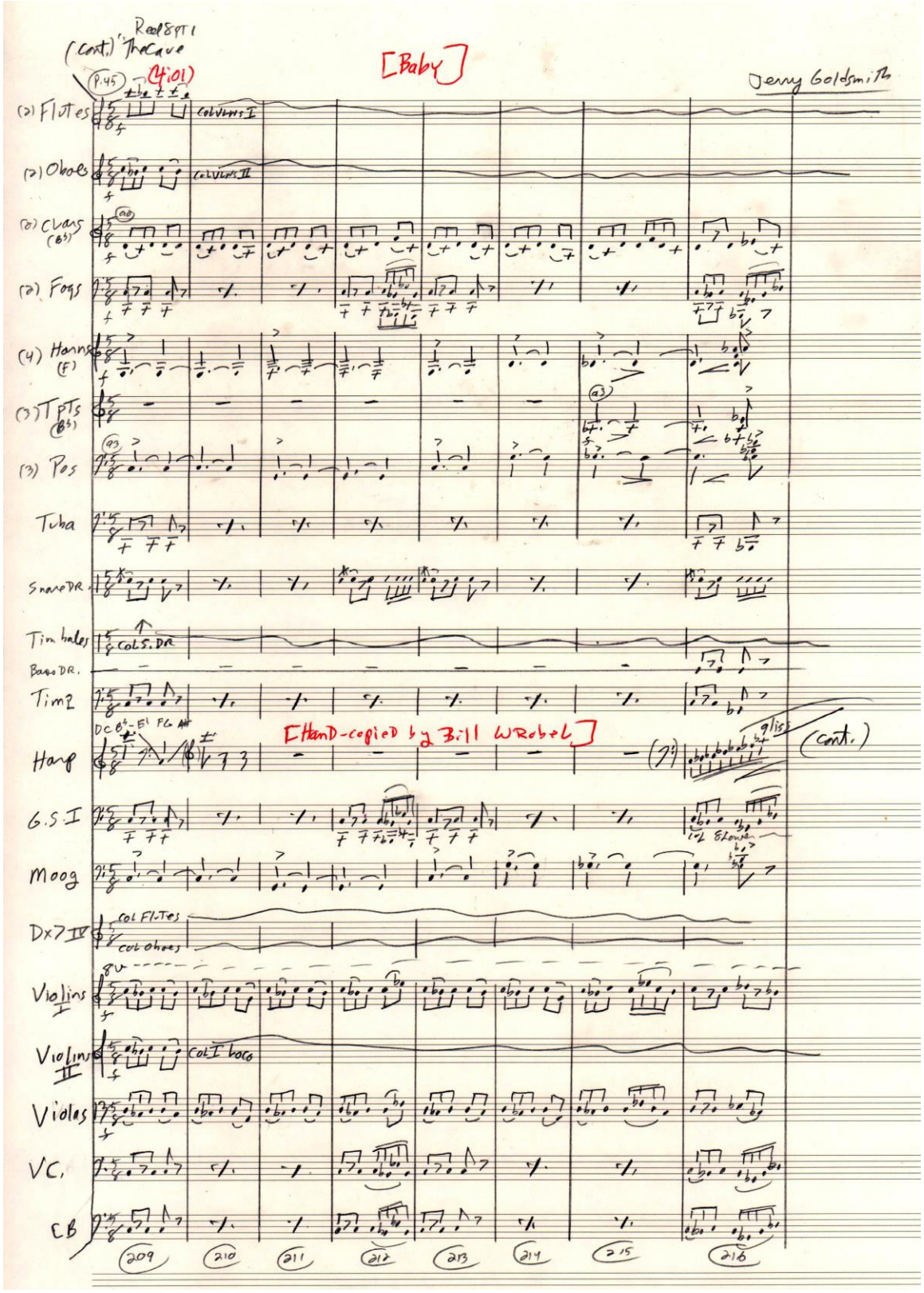
CB

(116) (117) (118) (119) (120) (121) (122)


(Cont.) 8PT1 "The Cave"
[BAby]
Jerry Goldsmith
(P.28) (2:38)
(P.29)
(2) Flutes
(2) Oboes
(2) Clars
(2) Fags
(4) Horns
(3) Tpts
(3) Pos
Tuba
XYL
[HanD-copieD by Bill wRobel]
Timp
Harp
Dx7III
(4) Violins A
Vlns B
Vlns C
Violas
VC
CB
131
132
133
134
135
136


cont. "The Cave" REPT 1
(P.34)
(P.35)
[Baby]
Snare DR.
Harp
2 lines
Violins
Violas
(cont.)
[Hand-copied by Bill Wachel]
VC
CB
170
171
172
173
174


[Baby]
(cont) "The Cave"
Real Sept 1
(p.38) (3:30)
(p.39)
Jerry Goldsmith
(2) Flutes
col vlns I
(2) Oboes
col Vlns II
(2) Clars (bs)
Fg
C. Fag
Horns
(sordes)
(mutes off)
(open)
(3) Pos
Tuba
mf
Xylo
[Hand-copied by Bill Wrobel]
TamTam
let ring
Timp
(cont)
Harp
gliss
Dx7III
I
Violins
II
col loco
Violas
VC
CB
col celli
186
187
188
189
190


(cont.) "The Cave"
Robert
[Baby]
Jerry Goldsmith
(P.45)
(4:01)
(2) Flutes
(2) Oboes
(2) Clars (B♭)
(2) Fags
(4) Horns (F)
(3) Tpts (B♭)
(3) Pos
Tuba
Snare DR.
Tim. bales
Bass DR.
Tim2
Harp
[Hand-copied by Bill Wrobel]
(cont.)
G.S.I
Moog
DX7 II
Violins I
Violins II
Violas
VC.
CB
209
210
211
212
213
214
215
216

Reel 3pt 4 "A Little Joke" [BAby]

Jerry Goldsmith

Piccolo

E♭ clar

Bass Clar (♭3)

(2) Fogs

G.S.I

DX7 II

Clay Dr.

Bass Split Drum

Finger Piano (shelly)

Harp

[Hand-copied by Bill Wrobel]

Moog

DX7 II

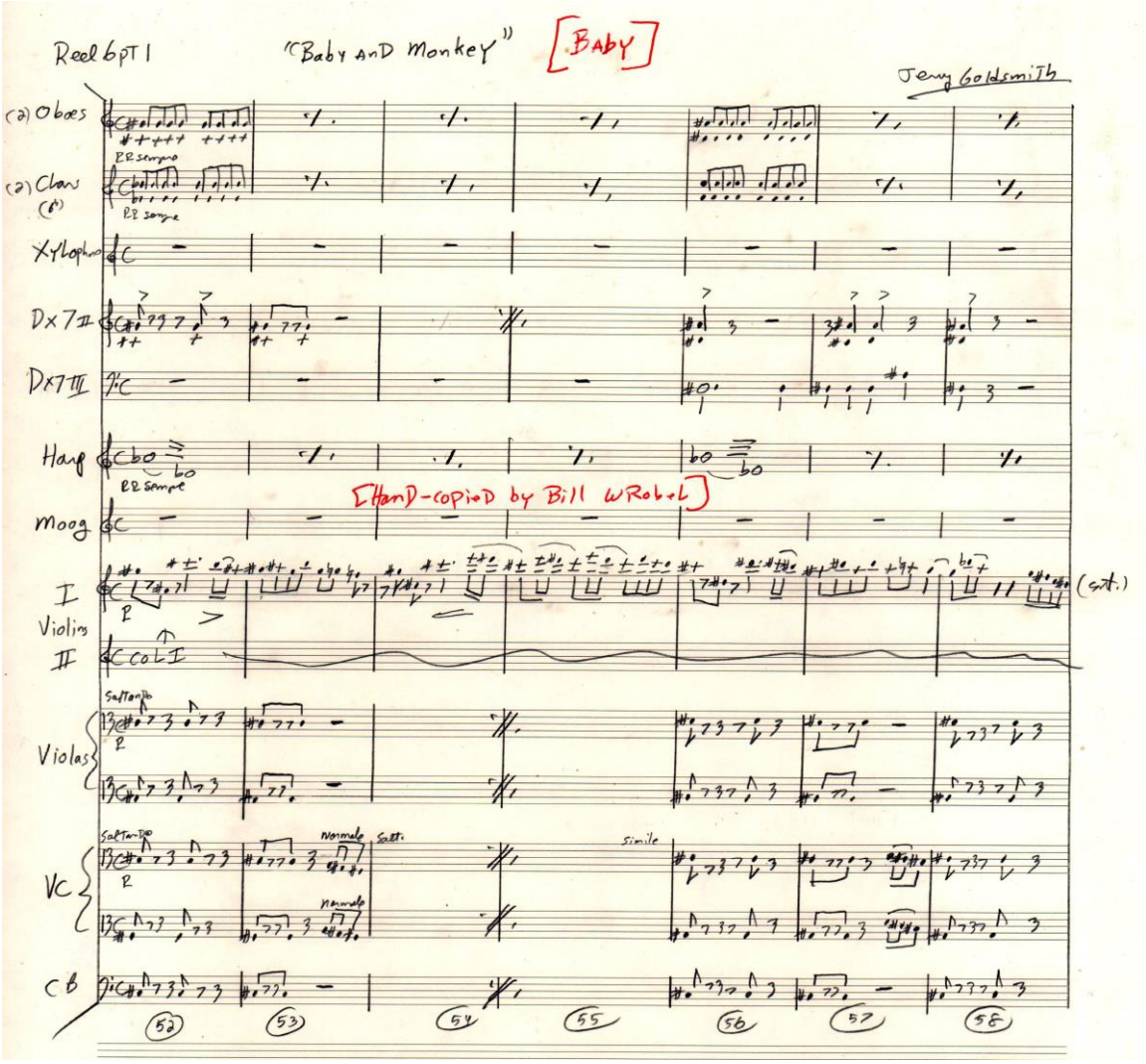
(10) I Violins

(10) II

(8) Violas

(6) VC

(4) CB


Reel 6pt 1
"Baby and Monkey"
[Baby]
Jerry Goldsmith
(2) Oboes
(2) Clars
Xylophone
Dx7 II
Dx7 III
Harp
Moog
[Hand-copied by Bill Wrobel]
I
Violins
II
Violas
Vc
Cb
(solo)
Normale
Simile
52
53
54
55
56
57
58

(cont.) Baby's monkey

Oboes

Clars

Xylo

Harp

gliss

Dx7 II

Dx7 III

Moog

I

Violins

II

col

normale

Violas

col

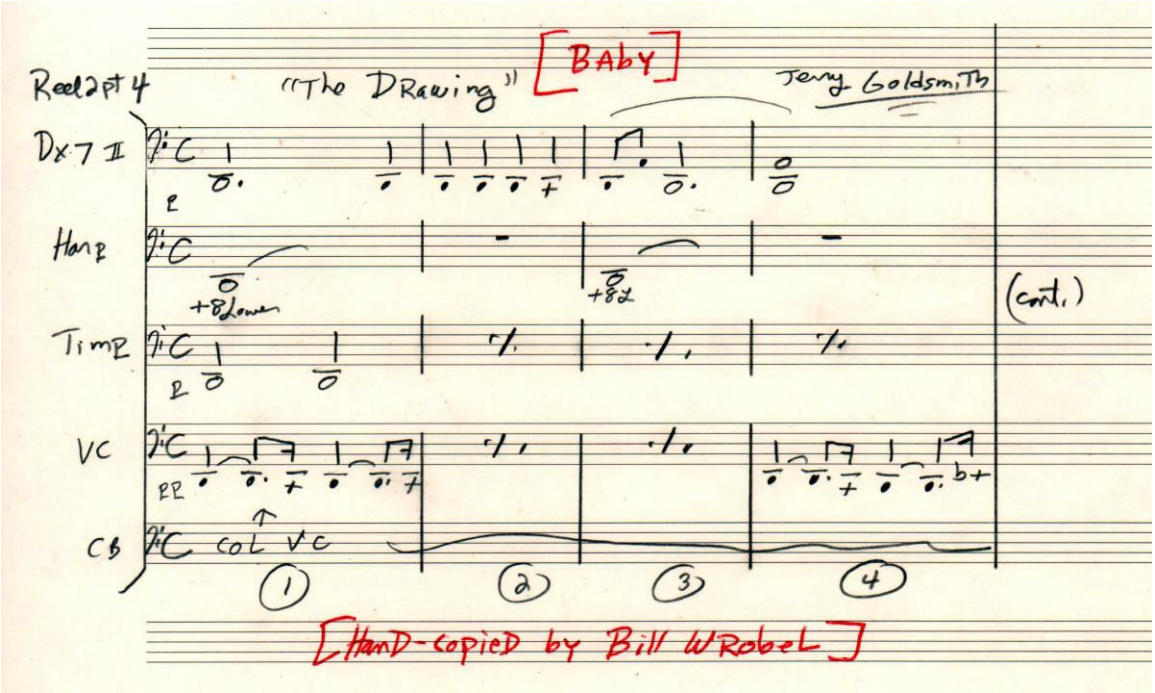
[Hand copied by Bill Wrobel]

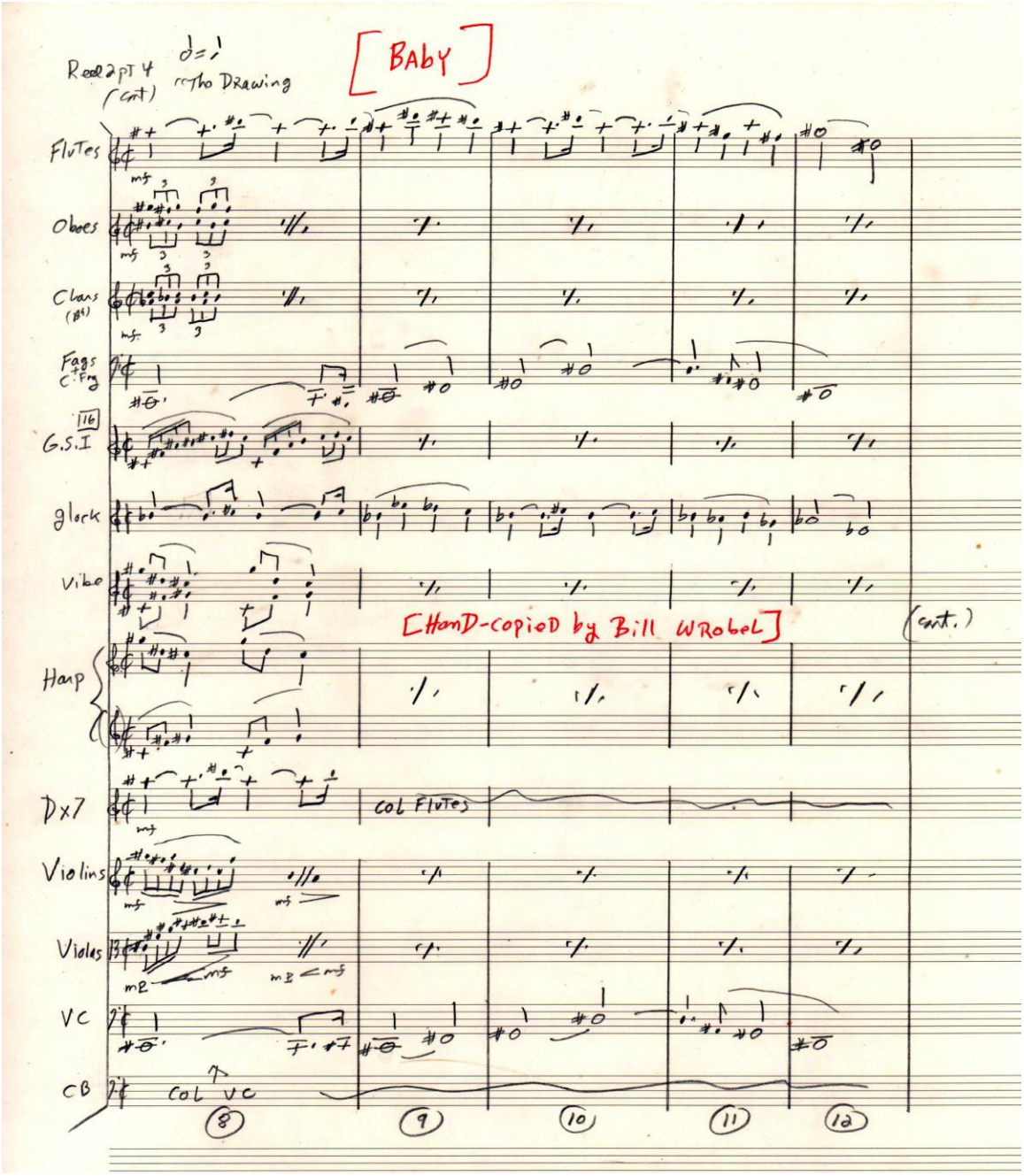
normale

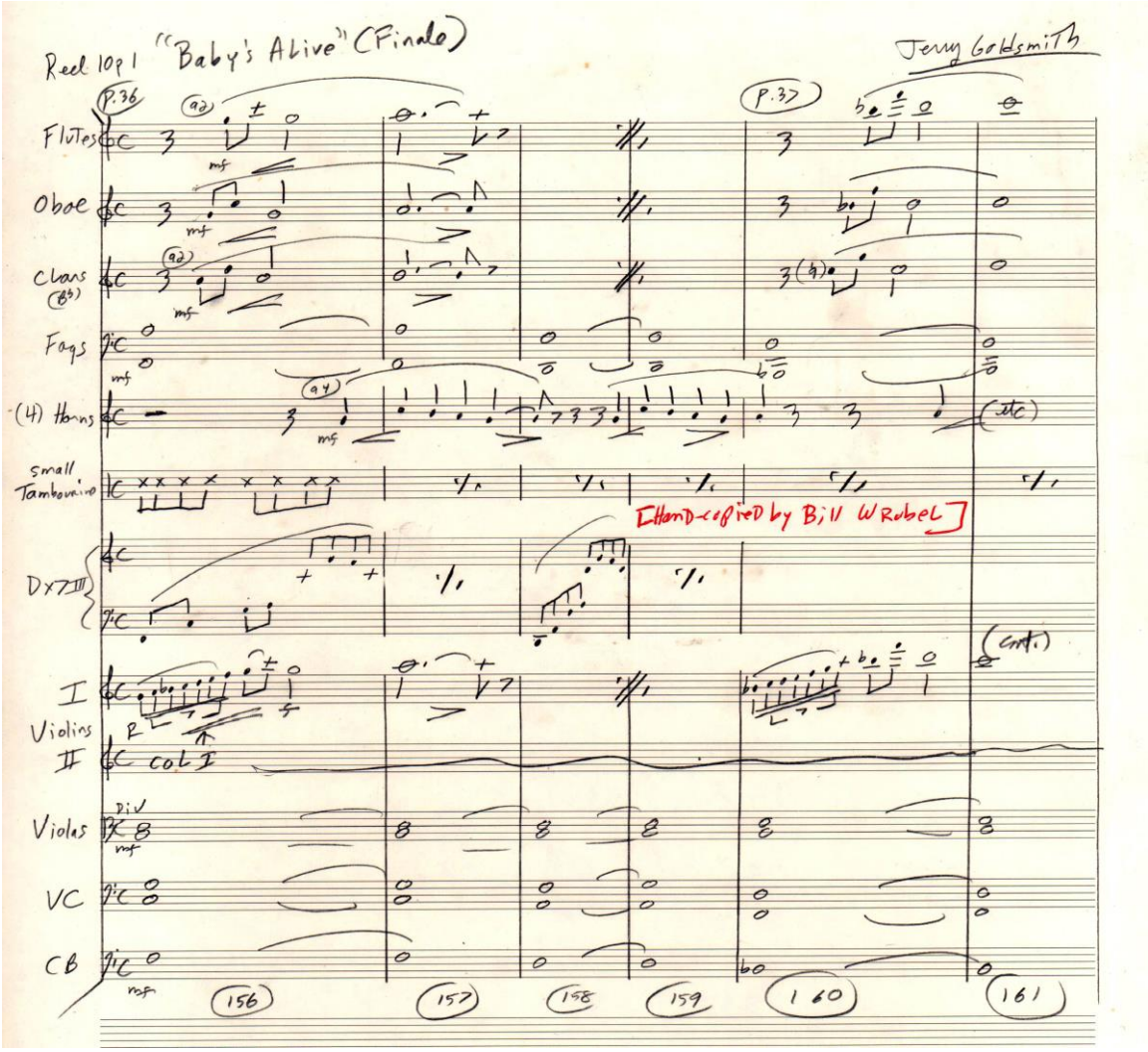
VC

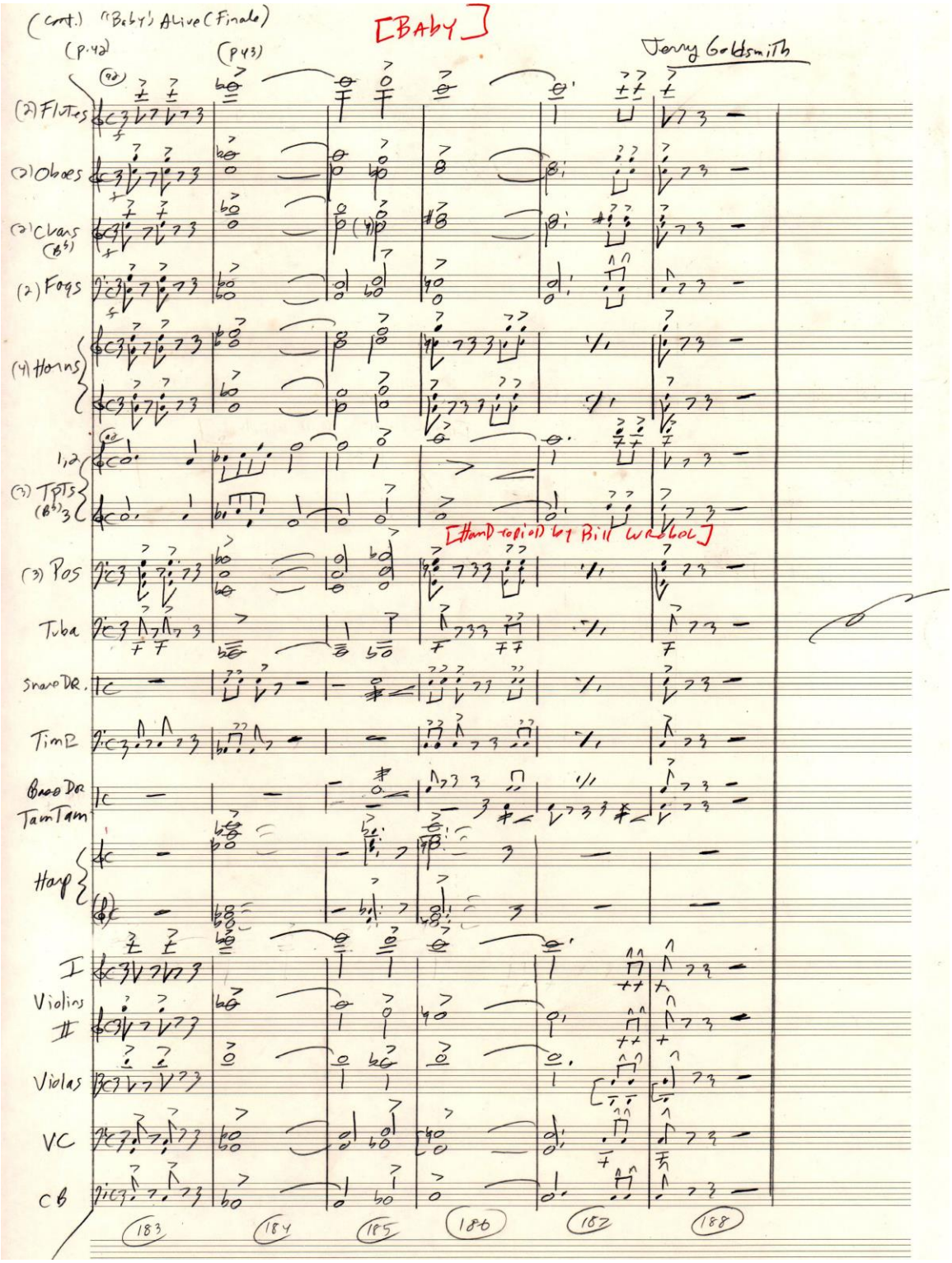
CB

59 60 61


Reel 2 pt 4
"The Drawing"
[BABY]
Jerry Goldsmith
Dx7 II
Harp
+8 Lower
+8va
Timp
VC
CB
col VC
(cont.)
1
2
3
4
[Hand-copied by Bill Wrobel]


Reading pt 4 (cont)
The Drawing
[BAbY]
Flutes
Oboes
Clars (B♭)
Fags C Fag
G.S.I
glock
Vibe
[HanD-copiED by Bill WRobel]
(cont.)
Harp
DX7
col Flutes
Violins
Violas
VC
CB
col VC
8
9
10
11
12


Reel 10p1 "Baby's Alive" (Finale)
Jerry Goldsmith
P.36
P.37
Flutes
Oboe
Clars (Bb)
Fags
(4) Horns
Small Tambourine
[Hand-copied by Bill Wrubel]
Dx7III
I
Violins
II
col I
Violas
div
VC
CB
(cont.)
156
157
158
159
160
161



[Completed Saturday, September 15, 2018 at 2:10 pm]
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