

[Film Score Blogs] Blog #65

[Wednesday, September 2, 2020, 9:16 am PDT]

Yesterday I finally came upon this site offering new recordings of Bernard Herrmann tv music for CBS:

<https://19m40s.bandcamp.com/album/at-the-gates-of-the-twilight-zone> [19'40"]



This digital offering of three different scores (“Little Girl Lost,” “Living Doll” from *The Twilight Zone*, and *Outer Space Suite*) is presented through *bandcamp* (the same site thru which New Discovery Recordings offers Herrmann music). The group is 19'40” and the combined suite is title “At the Gates of the Twilight Zone.” I purchased the suite for \$10.45 (9 Euros) and received the MP3 of 33 tracks. I proceeded to then write a quickie review of 14 pages (see the Front Page of my original Film Score Rundowns site) that should be online in about 2-3 days I think.

At any rate, overall I recommend this digital offering but read my review first. It may not be for everybody, especially for most Herrmann purists. Nevertheless, it does not lack for clarity of sound, and it is very creative and “something different.”

<https://vimeo.com/454020538> ["Urgency" Jeremy Cavaterra]

Immediately above is a Vimeo link of a video I just created this morning. It showcases action "motion" music composed by Jeremy Cavaterra:

<https://www.jeremycavaterra.com/>

<https://www.youtube.com/user/EcceHumanitatis/videos>



I inserted his music into this opening scene of *Cry Wolf* that starred Errol Flynn (see image above of my Twitter post). Franz Waxman wrote the score for that movie. The composer contacted me in the spring regarding my CBS EZ cue papers and they soon led to other topics, like Herrmannesque film music. He sent me some “dream” music (music tunes or structures remembered in his dreams) and thought this one was Herrmannesque. I didn’t but thought it was excellent. Actually it reminded me of Miklos Rozsa in style (maybe a little of Franz Waxman), especially the two *cantabile* sections (Bars 5-12 and 13-16). With my associative knack or aptitude I have, I figured the music would involve intense physical motion and titled it “Urgency.” It reminded me of “gallops” (horse riding) so I immediately thought of that opening scene in *Cry Wolf*. I merged the Finale playback audio he sent me with the no-audio scene, and it worked out fantastically, I thought.

Anyway, see it a view & a listen. You’ll probably feel it “fits” the scene. I tend to have the Music Editor (like Gene Feldman of CBS) side of my nature, so it was fun doing the video.

[Tuesday, September 1, 2020, 1 pm PDT]

Still waiting for news from NBC-Universal regarding confirmation that the Bernard Herrmann autograph scores he composed there for *Revue* in the mid-Sixties are still “safe & sound.” If I do not get the information in time for this site

update, I'll post the notice on my Twitter site....[postscript Sept 2]: No message received yet, and frankly, according to some views I heard, it is doubtful I will ever have my message acknowledged & answered. In fact, I heard some people in the relevant departments were laid off due to Covid-19 related issues (reduced revenues, etc.). Oh, well...

[Tuesday, August 25, 2020 at 7:30 AM PDT]



Welcome everybody to the “lost” year of 2020 due to the terrible Covid-19/coronavirus pandemic that is only getting worse & worse here in the United States (thanks to the deadly lack of leadership of Donald Trump).

By the way, I'm posting above that *Star Trek*-themed Twitter comment from early May because I was referencing humorously how in this turmoil of **Covid-19** how I might try to follow the way of Rip Van Winkle & safely sleep thru this & near-future coronavirus threats (and Donald Trump), get plenty of rest, and wake up to a far more promising probable future!

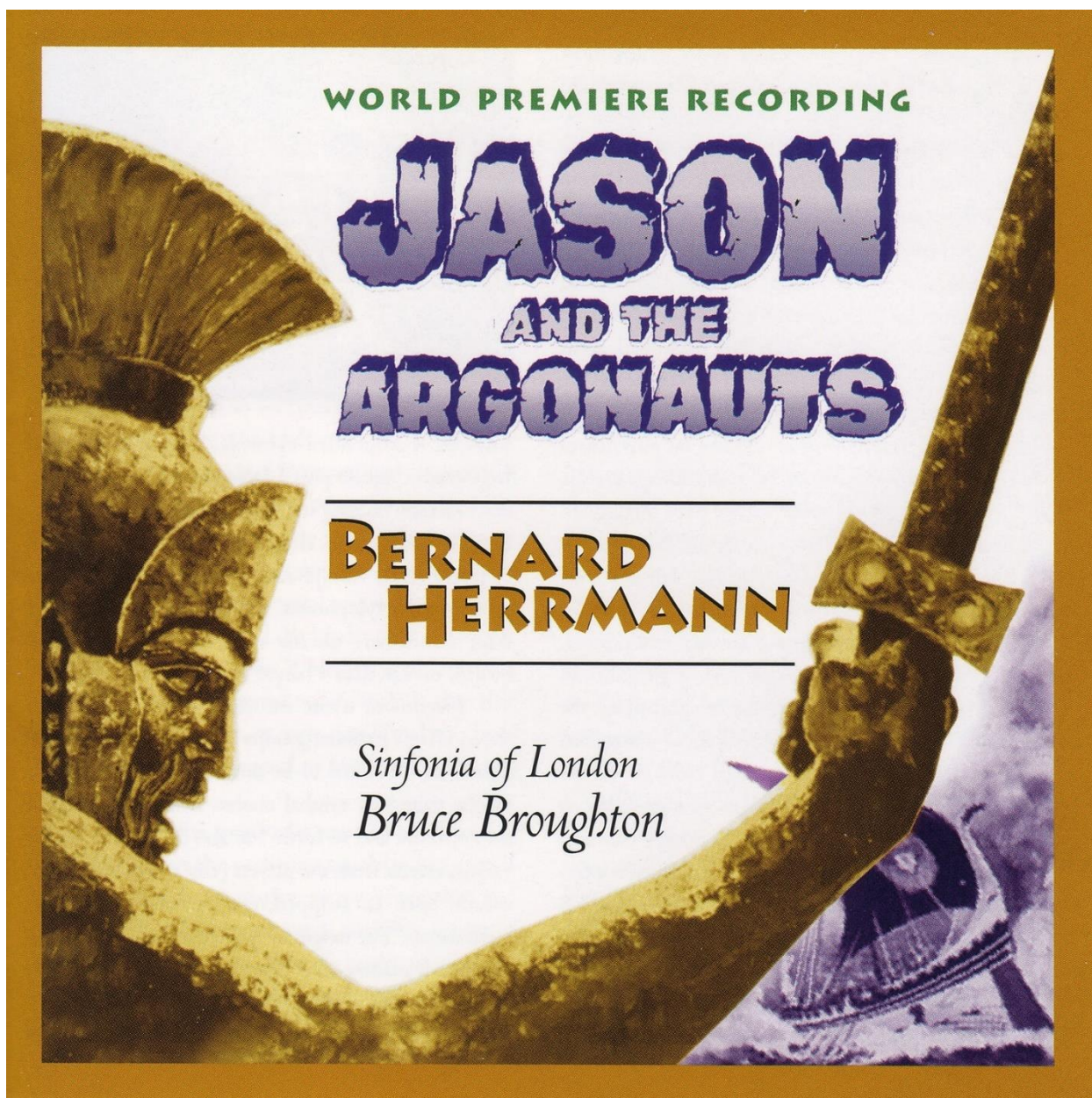
My last Film Score Rundowns update was September 5, 2019. My last blog (#64) was two days earlier. I had planned to update about half a year ago mid-winter when a film music cd was originally promoted to be released so that I could do a review of it. Now, due to coronavirus, that anticipated cd was postponed until the end of 2020—maybe later, we shall see. Why the long delay if they are now currently releasing *other* new cds? As Mr. Spock, as pictured above, would comment: “Curious.” At any rate, once it is *finally* released, I will buy it immediately and give my full & honest critical review treatment, thumbs up or thumbs down (whatever it deserves).

By the way, I took a Snip image of a post on a major film music discussion board in the fall of 2019 from a company that discredited a past review of mine as “...pretty crazy...” (although I gave several precise examples of their mistakes). Then later that day they revised their post that had no mention of my review at all! :). They probably had second thoughts, wanting to avoid a confrontation or discussion with me. That company in their original post never brought up my precise written examples to be discussed intelligently probably because they know that that my observations were based on factual information (confirmed by a composer/conductor friend of mine). How management failed to catch the mistakes (and how a conductor cannot recognize a wrong note when he hears it) I don't know, but I certainly hope they “fix” the problem in the future. That is my hope (for a company to simply do a “good job”).

I was a bit “ticked” but mostly humored (shaking my head) about their initial post but I never followed thru on it because we are all human and subject to error & emotional reactions. Usually my philosophy is based on the old saying, “It’s not *what* you say, but *how* you say it.” That company stated it badly (that I was “pretty crazy”). Of course I *always* give a fair & honest review of a product to the best of my ability at the time (usually backed up with supporting facts). If the product is EXCELLENT (like Tribute’s *Fahrenheit 451* cd release and Intrada’s *Jason & the Argonauts*), then I will say so & give it a five ***** out of 5 star rating. If it is an otherwise very good product but not the “best” (due to various factors), I will rate it accordingly (3 or 4 stars).



***** Outstanding/Best rated cd above



***** Outstanding/Best rated cd above

Bill Wrobel's Rating System

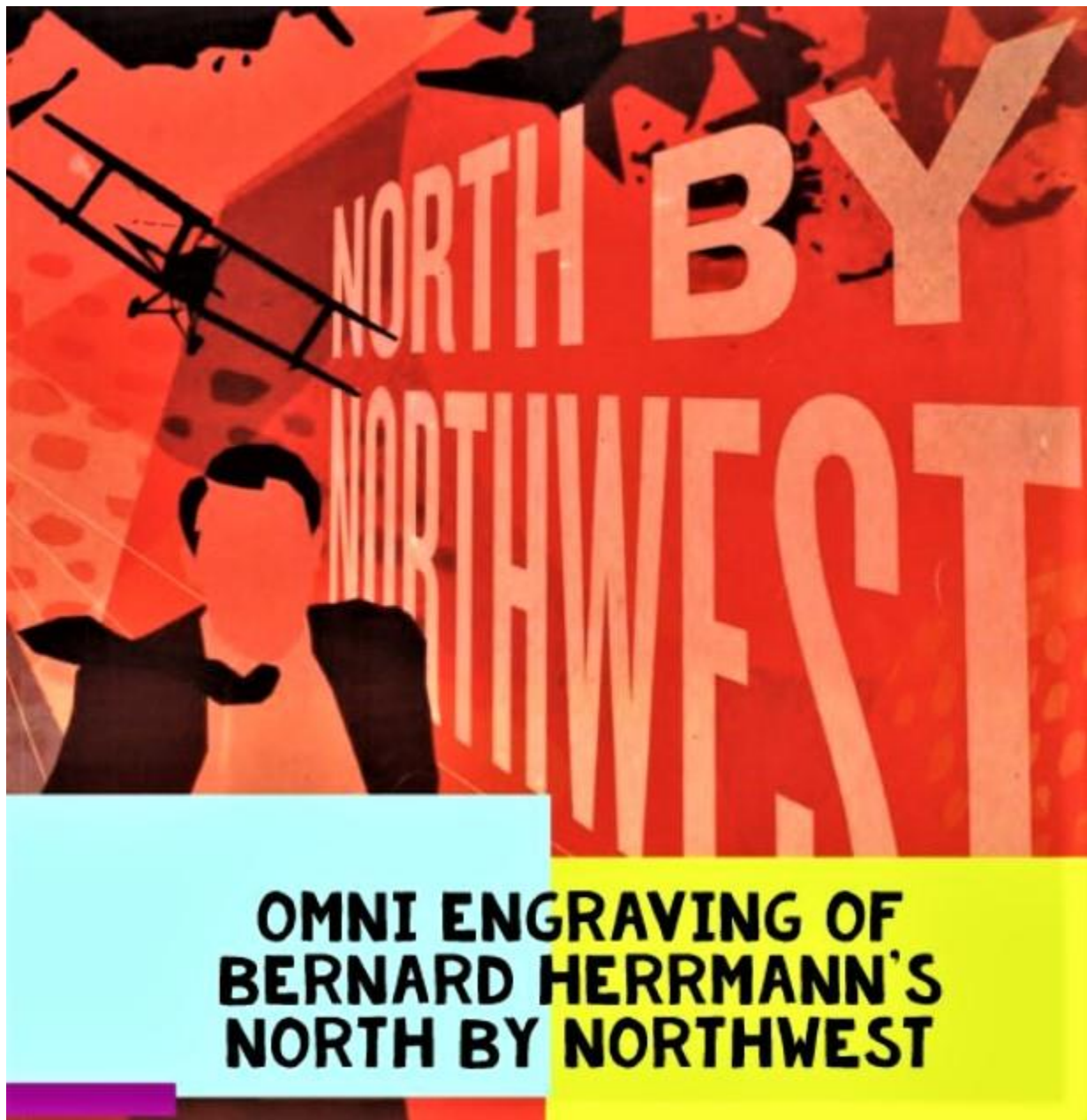
-(minus) Terrible/Worst/Disaster/UGLY/Stinker/Repellant/Pathetic

1 *Bad/Lousy/Inferior/Shoddy/Groaner/Turkey/Waste of Time

2 ** Poor/Below Average/Mediocre/Third Class/Some Merits

- 3 *** Fair/Good/OK/Average/Second Class/Commonplace
- 4 **** Excellent/Classic/First Class/Superior/High Merit
- 5 ***** Outstanding/Masterpiece/Extraordinary/Best

Speaking of reviews, I just finished an important one for my site update. See images below:



OMNI MUSIC PUBLISHING

[Timothy Rodier]
July 2020

ENGRAVED
ORCHESTRAL SCORE
NORTH by NORTHWEST

MUSIC by
BERNARD HERRMANN

REVIEW ANALYSIS
BY

BILL WROBEL

[Film Score Rundowns]

August 2020

BERNARD HERRMANN

NORTH BY NORTHWEST

in Full Score

OMNI MUSIC PUBLISHING

Now: It took 28 days for me to finally receive my copy of the Omni Music Publishing engraving of Bernard Herrmann's *North by Northwest*. That delay was largely due to Trump & his new Postmaster General stooge, Louis DeJoy (who was on the hot seat in the House on Monday, August 24). I discuss it in greater detail in my Omni review.

At any rate, I was pleased to receive such a professional-looking & easy-to-read engraving. I recommend it to all Herrmann fans who have an interest in written music. Even if you do not read music very well, you can purchase the book and read along while you listen to the music. I finished my detailed review on Saturday (just touching it up a bit more before I send the final version for site update).

Omni engraving rating: 4 stars **** out of 5

It did not receive a five-star rating due primarily because it is a "C" concert pitch engraving from Herrmann's transposed autograph score. To me that is not respecting the wishes of the composer who always transposed his music, and the engraving does not as closely as reasonable reflect what the composer actually wrote & *how* he wrote it (a tendency by Omni to micro-edit a bit too much). Also Omni, except for one instance, did not restore the unused bars in used cues in the movie. But they *did* restore the completely unused (deleted) cues (Thank you!). So except for those three quibbles or personal preferences that I consider at least fairly important, the Omni engraving is definitely a work of merit and deserves a four-star rating, which is a pretty good rating under the circumstances!

Personally I would much prefer to buy a decent facsimile of the autograph score than any engraving. The key is whether the particular score is in good shape (readability). Relativity reduced instrumentation

scores (such as many Herrmann television scores) would be an excellent candidate for facsimile reproduction. Since *The Twilight Zone* especially but also *The Alfred Hitchcock Hour* shows are popular, I would think sales of those facsimiles would be good. Personally I prefer AHH because you cannot find those written scores *anywhere* because Universal refuses to let researchers like me to study & make hand copies. Readers of my sites realize that *The Twilight Zone* written scores are available (permission from CBS) thru my research since 1989 when the CBS Papers first became available at UCLA. Perhaps soon there will be new music publishing companies who will devote their energies on facsimiles of composers. Herrmann should be a top candidate for sales because Herrmann has the greatest fan base among composers who passed away (and most of those still living! :).

Speaking again of going the Rip Van Winkle route during these turbulent times, perhaps after all I will not need to do so. The national elections are set for November 3, 2020. Biden will be President, “believe me!” --stealing a familiar line from Donald Trump (whom you cannot actually believe about anything! :)...In fact, his own retired judge sister is in the news this week, being tape recorded secretly by Mary Trump (who wrote a book against her uncle, Donald) for exclaiming that he lies & lies & lies! And he “has no principles”...

I have a family member who died from **Covid-19** in a deep Red state and I fault Trump for his irresponsible handling of the pandemic. The Donald & his Administration exist in an alternate reality where **Covid-19** is pretty much gone. There are six million confirmed cases in the United States (that is with our low testing rate) & 183,000 already dead from believed as “acceptable” (according to a poll of Republicans). The Donald lives in an alternate reality where the

economy is now roaring back, ignoring the many millions laid off from their jobs due to Covid-19.

The Republican Party (GOP) lost its true conservative soul, complicit in Trump's desecration of his oath to office, being silent, letting him get away with mishandling Covid-19, letting him get away with inciting racism, letting him get away with trying to destroy Affordable Health Care, letting him get away with trying to destroy Medicare, letting him get away with all his lies. No accountability. In fact, last Monday they nominated The Donald for a second term and let him have free reign (no normal Party platform). Pure theatre of absurdity in the RNC Convention. It's a display of disintegration, nominating the greatest failure of leadership in the history of this great country. And they do it in the spectacle of fireworks, in effect holding a Trump rally RNC speech at the Peoples' House (White House). That is illegal according to the Hatch Act yet Trump says, in effect, "Try to stop me! I can get away with it. I am King!" (not Executive as a President should be). Trump is making the White House into a White Head festering pus of Presidency.

In this awful period of Covid-19, instead of being the Savior that he claims (only he, Trump, can save America from the destruction of the Trump presidency! :), if you or someone in your family dies due to his lack of leadership regarding Covid-19, well, that is "acceptable" (57% according to the most recent poll among Republicans). At least 250,000 (up to 310,000) people will die of Covid-19 by the start of 2021 thanks to The Donald's irresponsibility & active disinformation (using bleach or disinfectant poured in your bloodstream to cure Covid-19). The Donald wants to reopen all schools that will endanger children because there is now a resurgence of Covid-19 among students in states that did reopen schools in person. Yet The Donald states, "I don't

take any responsibility” and, in effect, “Don’t blame me for the deaths. China is at fault!” What ever happened to The-Buck-Stops-Here?

Trump claims he is “working hard” yet he is actually lazy (golfs or tweets much of the time while people are dying of Covid-19). He is intellectually, mentally, morally incapable of being President. He was elected in 2016 because he is a Con Man (and many people disliked Hillary). He got in thanks to the Electoral College (but Hillary won the popular vote). The Donald has done terrible harm to our beloved country, and more & more of his criminal/grafter crew are getting exposed & indicted. He lies that he is a compassionate man yet he tell ICE to break up immigrant families, hurting families. He claims he has done a “terrific” job in handling Covid-19, yet already 183,000 Americans at this writing have died unnecessarily from it due to his total lack of leadership (like not requiring social distance, the mandatory wearing of masks, increased testing, etc.).

If you live in a swing state, then do not be complicit & vote for The Donald. The stakes are obvious. It is really a vote between a basically Good Man (Biden) and a definite Bad Man (The Donald). “Choose Thou” (as the Bible says). Or “Choose wisely” (*Indiana Jones*).

https://www.nytimes.com/interactive/2020/world/coronavirus-maps.html?campaign_id=9&emc=edit_nn_20200901&instance_id=21800&nl=the-morning®i_id=124689241§ion_index=1§ion_name=big_story&segment_id=37259&te=1&user_id=9326baa6fee44915e0f68184c6edef98 [New York Times Covid-19 tracking]

OK! I got that off my chest. I got ticked off listening lately to the lies & racism from the mouth of a “rotten-to-the-core” (according to my wife) excuse of a man. Of course, if he happens to be re-elected, then (being the philosopher that I am), then we deserve him. Then it

will really be the Fall of the American Empire, so to speak (echoes of *Fall of the Roman Empire* composed by Dimitri Tiomkin).

<https://youtu.be/nyUdPYSEGbg> [Trump Impeachment Hearings Theme]

Trump was impeached & I wrote music for the hearings. See link above.



<https://vimeo.com/435345535> ["The Streets" North by Northwest]

By the way, concerning *North by Northwest*, I discussed in my review analysis the unused "The Streets" music by Herrmann. My working theory suggests originally a larger "streets" scene was planned but later shelved. Watch my video in the link above to show a partial reconstruction. Read my review for greater details.

<https://vimeo.com/387983625> [Bar Ya Sabes special arrangement]

<https://youtu.be/b34t1XPhpKQ> [Bar Ya Sabes versions A & B]

<https://youtu.be/4hOUFt8j5Mc> [Bar Ya Sabes version C]

<https://youtu.be/vUTm00QTot0> [Bar Ya Sabes] version D]

Back in mid-January before **Covid-19** started to take some noticeable effect here in the United States, I was frequenting (every day in fact) my favorite new local tavern that is within walking distance from me. It is *Bar Ya Sabes* that officially opened November 15, 2019 at 6 PM. I was there and, because I knew the owners, I made a New Year's resolution to visit their tavern each & every day it was opened. It was in mid-January that I wrote various versions of the *Bar Ya Sabes Theme* (see links above). Aleksandar Popović created the terrific midis!

"Bar Ya Sabes" Theme

Version [B] (2 guitars) *

composed by Bill Wabel

Modesto 1 = 95

Voice (optional) mtr: "Let's go to Bar Ya Sabes and drink there and toast to all that we love!"

Guitar I (cont.)

Guitar II Chorus Fusion Chorus Fusion Chorus

Voice Rall. "Let's go to Bar Ya Sabes and drink there and toast to all that we love!"

Guitar I (cont.)

Guitar II

(Rall.)

Voice

Guitar I

Guitar II

Thursday January 9, 2020 2:42 PM EST

"Bar Ya Sabes" Theme
Version C (Orchestral)

music by Bill Wrobel

Moderato
♩ = 95

Piccolo

Oboe

(3) Clarinets (Bb)

Bass Clarinet (Bb)

(3) Trumpets (Bb)

Timpani

Snare Drum

Vibes

Castanets

Tambourine

Maracas

Glock

Harp

Guitar I

Guitar II

Piano

I Violins

II Violins

Violas

VC

CB

1 2 3 4 5 6 7 8 9 10 11

(cont.)



Special Agent Jim West: “Finally at Long Beach!! I can have a simple drink at a bar without the requirement of stupid food! So arbitrary!...or do I still have to buy food if not hungry?....”



Unfortunately, Sunday, March 15 was the last day open due to the City & Los Angeles County shutting down bars & restaurants no later than the following Tuesday. The situation loosened up June 19 and the owners' bars were scheduled to reopen on July 1 (my birthday). Then, all of a sudden, cases resurged and California shut down indoor bar service again by July 1. Only outdoor service was allowed and even then you had to have a restaurant license & serve food. Most taverns do not have this capacity or license. Personally I doubt they will not

reopen this coming fall & winter due to the anticipated colder weather virus resurgence (**Covid-19** & the flu). Probably bars in general will not be able to open for indoor service until the **Covid-19** vaccine is released & widely distributed sometime in early or mid-2021.

<https://youtu.be/KJNEdbMA1hU> [Curfew Imposed] **Covid-19**

<https://youtu.be/TBEKTsyuwY> [Herrmann Motif, Scartaris]

<https://vimeo.com/389102525> [Herrmann Motif, clarinet family]

<https://youtu.be/Zx4OwbKirDY> [Herrmann Motif Medley]

<https://youtu.be/X1WiClXWhW0> [Herrmann Motif version #22]

<https://youtu.be/CyC11eWntMg> [Herrmann Motif version #5]

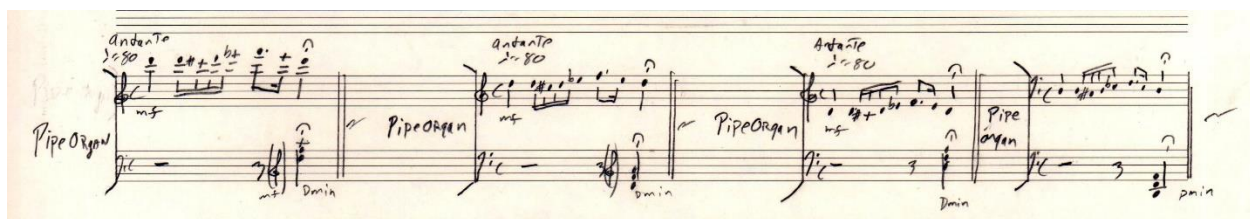
<https://youtu.be/h0D0i3J9APE> [Herrmann Motif version #11]

https://youtu.be/mcX_JeXyQqY [Herrmann Motif version #6]

<https://youtu.be/Rk93DhRDZWM> [Herrmann Motif version #9]

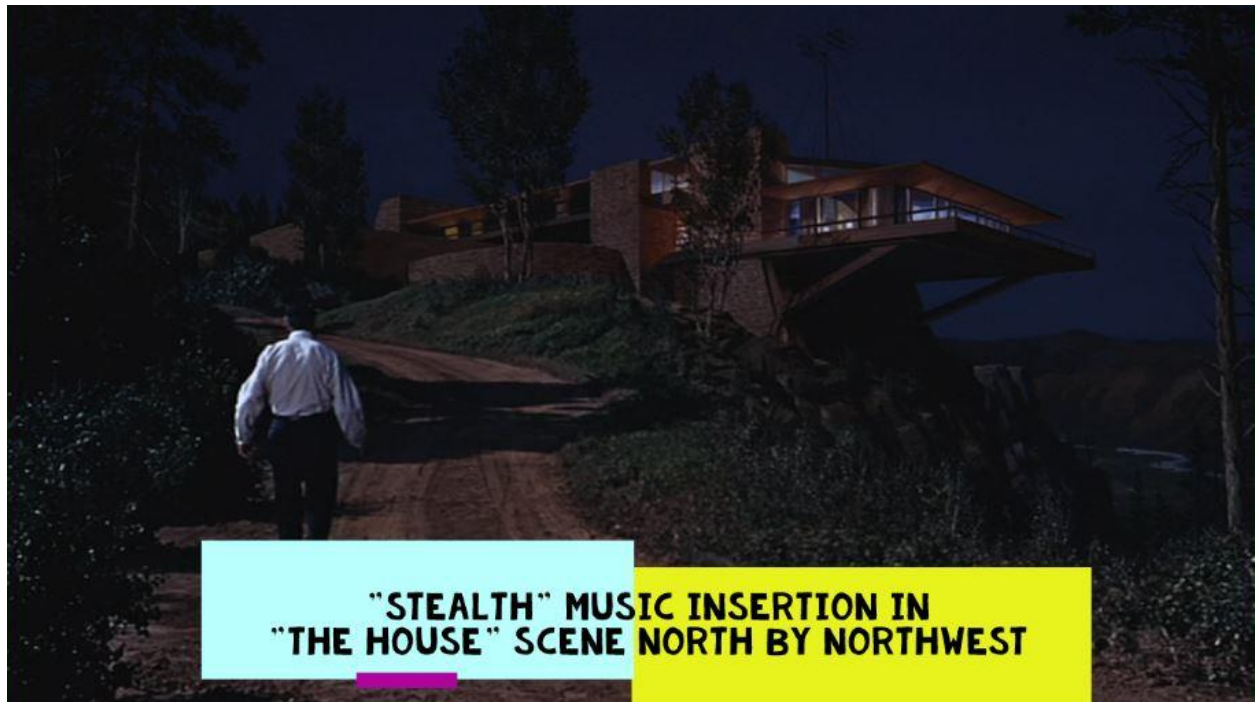
<https://youtu.be/9wd1V3n4yGw> [Herrmann Motif, Piccolo]

Also in January I focused on creating orchestrations for what I call the “Herrmann Motif” based on a one-bar sketch Herrmann wrote for somebody. See links above. Aleksandar Popović did the Midi renditions.



<https://vimeo.com/363833641> [Stealth/The House] N by NW

Above is my insertion of stealth music in this famous atmospheric scene of *North by Northwest*.



"STEALTH" MUSIC INSERTION IN
"THE HOUSE" SCENE NORTH BY NORTHWEST

<https://vimeo.com/395028306> **"Love Theme"**
[Aleksandar Popović]

Here in the link above is a very nice Romance/Love theme for readers here, especially you ladies! Music by Aleksandar Popović.





<https://youtu.be/dxf2bJe1YiU> [Starship Enterprise & Herrmann]

I discussed *Star Trek* earlier. How about we connect Bernard Herrmann music associated with the starship Enterprise? Click on the link immediately above!

<https://youtu.be/pgSlpkVPzeY> **[Lost Beer & Wine, Look For Them! [Bernard Herrmann]**

I had some fun last April creating this *Twilight Zone* video & famous Herrmann music. It revolves with coronavirus going on and the nationwide shut down. The couple cannot go any bar for drinks so they enlist a neighbor friend to help find where they put their f'ing beer & wine! :)

<https://youtu.be/aXJhPKvJtS4> **"One Alone" [One Flower] Desert Song 1929/1943/1953 Versions**

Back in May I was lucky to find on YouTube a decent copy of the 1929 version of *The Desert Song*, music by Romberg. I created a few videos. Here is a comparison one of the "One Alone" lovely song between the 1929 & 1953 version.



**CUE III "RETREAT" BARS 1-6
MUSIC BY BERNARD HERRMANN**

<https://youtu.be/DDegq9JkuvI> ["Retreat" BATTLE OF NERETVA]

<https://youtu.be/UO168xea43k> [German Headquarters “ ”]

<https://youtu.be/TZPa1SPq0v0> ["Finale" BATTLE OFNERETVA]

<https://youtu.be/mi8DqrH1edg> [“The Message” “ ”]

<https://youtu.be/3Kz0a6s94Y4> [Retreat video#2]

<https://youtu.be/3Kz0a6s94Y4> [Trestle & Separation “ ”]

<https://youtu.be/9yxegJsymfA> [Slow March “ ”]

In late May & early June I started to work of Bernard Herrmann's *Battle of Neretva* and created several videos.



XXVII The Tarstle

COMPOSED BY
BERNARD HERRMAN

Moderato

The score is written on multiple staves. The top staff is for Flute (Fl), followed by Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Violin I (Vn I), Violin II (Vn II), Viola (Va), Cello (C), and Double Bass (Cb). The tempo is marked "Moderato". The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *p* (piano). The bottom of the page has measures numbered 1 through 16.

<https://youtu.be/szpd2loyoH0> [Main Title CONSTANT NYMPH]

<https://youtu.be/0fkoPzmGhtk> [The Grave CONSTANT NYMPH]

If you love the music of Erich Wolfgang Korngold, and especially *Constant Nymph*, watch my video above! More Korngold videos below!



<https://vimeo.com/436477584> [Dona Maria's Song SEA HAWK]

<https://youtu.be/CCLigOxjZB4> [Parrish Running KINGS ROW]

<https://youtu.be/eRxqxQlkGe8> [Swinging CONSTANT NYMPH]

<https://youtu.be/JexaFWZVZAw> [Seasons Changing] “ ”]

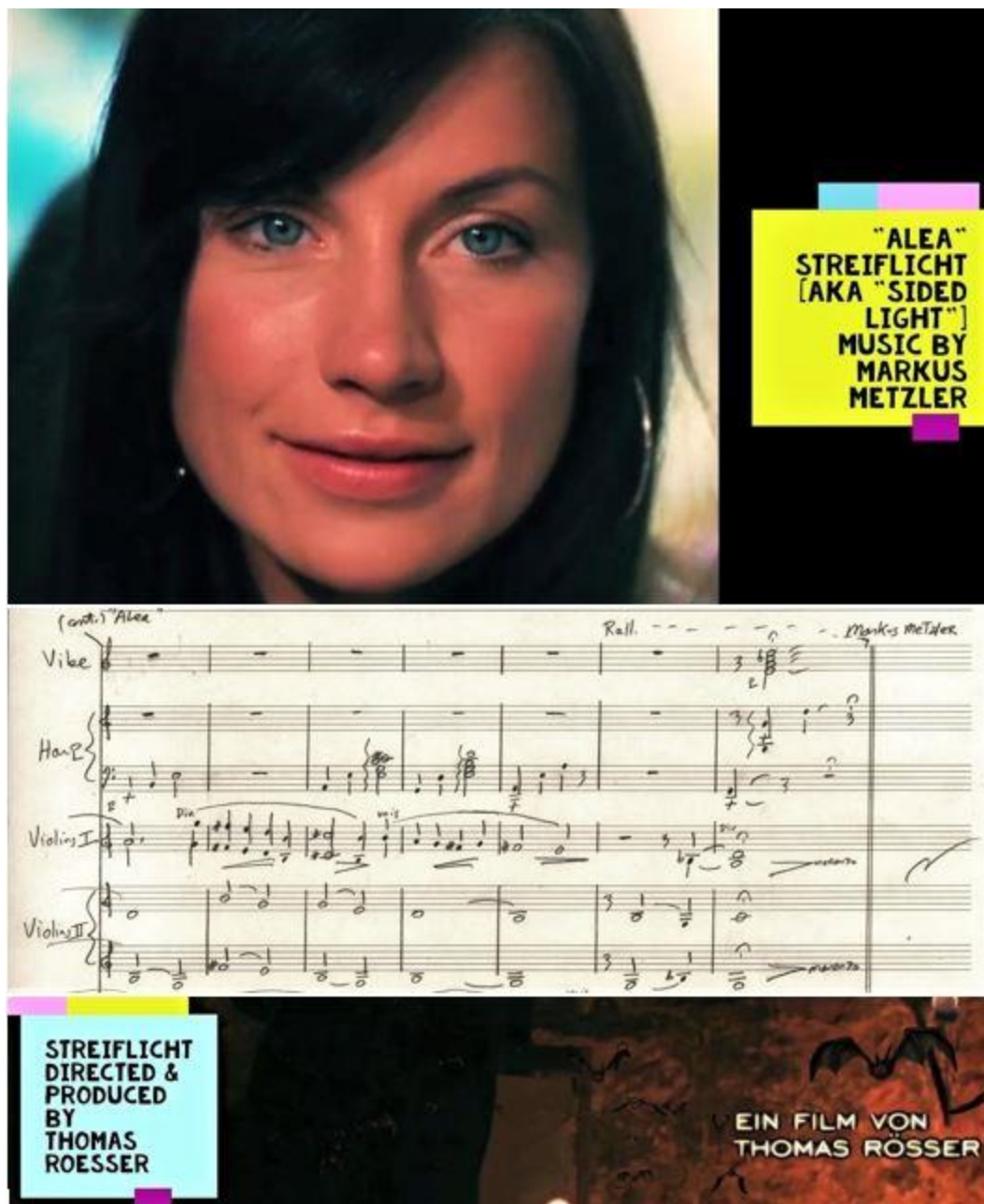
<https://vimeo.com/437142234> [Main Title KINGS ROW]

<https://vimeo.com/436595322> [Coronation Fanfare Robin Hood]

<https://vimeo.com/436467930> [Tournament Robin Hood]

<https://vimeo.com/437149436> [Reel 1 cues SEA HAWK]





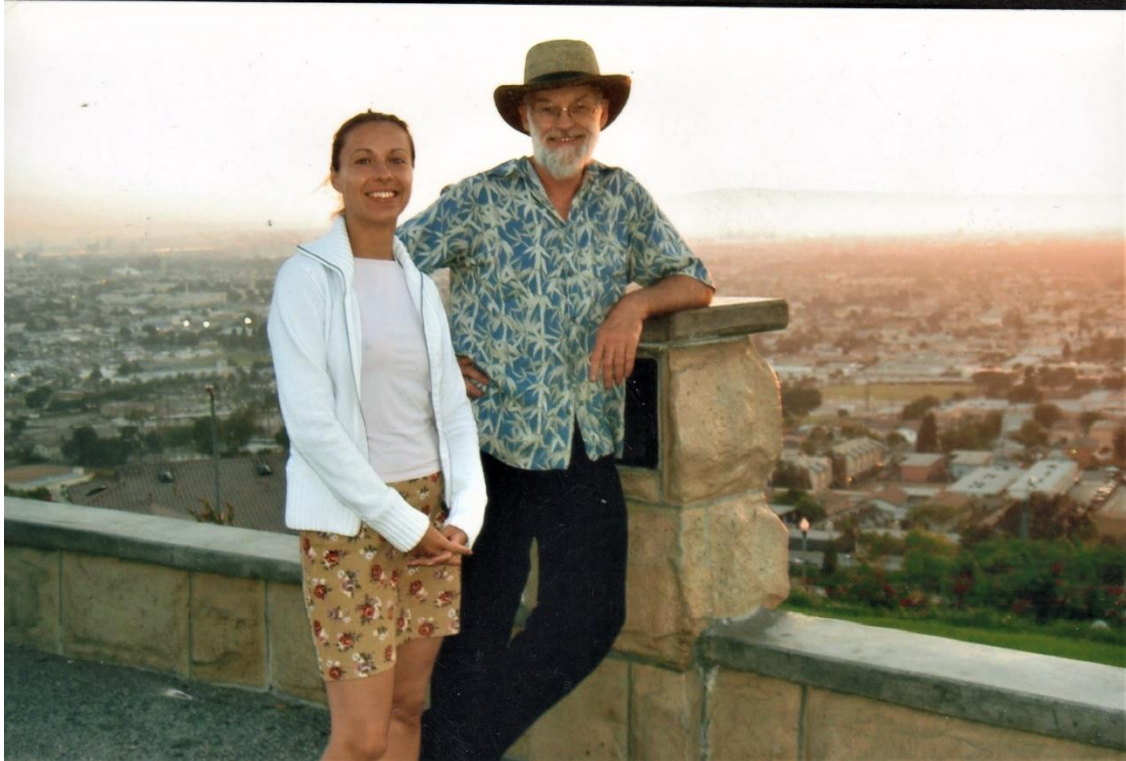
Now: I spent about 3 weeks from mid-July to early August creating twenty videos connected with the 2017 official release (but started production in 2010) of the German independent film *Streiflicht*. The Herrmannesque music is composed by Markus Metzler (b. 1974) who kindly let me use his music for the fun videos largely performed by the Marburg Student Symphony Orchestra, conducted by Ulrich Manfred Metzger (not *Metzler* but *Metzger*! :)

I have been wanting to watch the movie since it officially premiered in Marburg November 10, 2017 at I believe the Cineplex Cinema. Finally I asked Markus (whom I have been emailing since February 2000) and he contacted the director, Thomas Roesser (whom I also know, emailing infrequently him since January 2006). Thomas graciously sent me the private Vimeo link to his movie and the password on July 14 or 15. Then I watched the movie several times over that week. By the way, the movie has English subtitles in that Vimeo link.

Streiflicht (Sided Light), a psychological thriller, is indeed a very good looking picture, harkening to movies made in Technicolor in the mid Fifties. The color schemes are fantastic, the set designs are stylistic, quite aesthetic. This great looking movie filmed in picturesque Marburg was actually produced on a budget of only about 50,000 Euros. Incredible. Thomas started production in August 2010. The director filmed in 6 weeks, 20 hours a day. The principal stars are Michael Herrmann (no relation to Bernard Herrmann! :) as the protagonist, Wilko; Dominique Wolf as Alea; and Sebastin Songin as Wilko's devoted friend, Levin (I really liked his character!). Then it took seven years after filming to finish post-production. The premiere showing of over 300 attendees sold out & has acquired a cult following as an indie film filmed in Marburg. The movie is about a gallery owner (Wilko) who acquires a mysterious Middle Ages monk painting that then leads to death & Hitchcockian intrigue.

The director, Thomas Roesser (Rosser), and his future wife, Kerstin, actually visited me & Zeffanie back in 2006. Here's a photo taken with my camera:

I am the good-looking one on the left! :)



Kerstin

Bill

This is a picture on the top of Signal Hill, California (basically in the middle of Long Beach). I just checked old emails on my computer. Yes, this was taken in the vicinity of Labor Day early September 2006. I can't believe that was taken 14 years ago. I better feel my pulse & make sure I am still alive!

Thomas contacted me early in 2006 because he wanted permission for him to use my Herrmannesque cues for Hitchcock's *The Birds* for a lecture. Thomas actually wrote a doctorate titled "Pictures to Hear: A Collaboration between Alfred Hitchcock and Composer Bernard Herrmann." He saw my old YouTube videos of Herrmannesque music I wrote for *The Birds* that Markus Metzler actually did excellent Midi treatments of.

Markus Metzler poured his creative heart & soul into *Streiflicht*. His score won the Bronze award for "Best Score" at the European Independent Film Awards (EiFA) that year of release. And the film itself won nominations and I believe actually won the Spotlight Award. The film is very popular at film festivals. In certain terms, the music by Markus is his *Obsessions* and *Sisters* blend (along with, in the River cue, *Snows of Kilimanjaro*) for *Streiflicht*.

At any rate, below is the list of YouTube videos I made for *Streiflicht*. Unfortunately, at this writing, the dvd of the movie is not yet available. Perhaps, if you are a reviewer or whatever, you can request to see it on Vimeo. You can contact Thomas immediately below:

roesser@streiflicht-produktion.de [Thomas Roesser]

And if you like the music by Markus Metzler, you can contact here:

macimetz@gmx.de [Markus Metzler]

<https://youtu.be/FDoPf2zWFQA> [*Streiflicht* Cue III Helena]

<https://youtu.be/4UW9ZG-jQZE> [*Streiflicht* “Alea”]
<https://youtu.be/QRtaYjChfjA> [*Streiflicht* “Summer Intermezzo”]
<https://youtu.be/LscMgH8apbg> [“On the Way to the Fortune Teller”]
<https://youtu.be/Xy0aJFkg2C8> [*Streiflicht* “Inquiries”]
<https://youtu.be/B0zR4-jlvhQ> [*Streiflicht* “The Paintings”]
<https://youtu.be/crm5s9AZIYM> [*Streiflicht* “In the Library”]
<https://youtu.be/iEtZhAHQu-A> [*Streiflicht* “The River”]
<https://youtu.be/-ixuL9W2a1E> [*Streiflicht* “Alea in Front of Café”]
<https://youtu.be/yFM7mW4uc2E> [*Streiflicht* “Doch Keine Verfolgung”]
<https://youtu.be/gwm42B4RNR8> [*Streiflicht* “The Photos”]
<https://youtu.be/XmmNwWWIswo> [*Streiflicht* “Wilko Rescues Alea”]
<https://youtu.be/PAQrWsdPpYs> [*Streiflicht* “Montage Sequence”]
<https://youtu.be/bvdBaHAbNVE> [*Streiflicht* “Im Hallenbad”]
<https://youtu.be/h4JggEgFK9E> [*Streiflicht* “Paintings #2”]
<https://youtu.be/S2KDHM1pm4I> [*Streiflicht* “Night Drive”]
<https://youtu.be/MWqUQXdCeKs> [*Streiflicht* “Hidden Painting”]
<https://youtu.be/3W -BsUGoOo> [*Streiflicht* “La Femme Fatale”]

The next two videos are special ones. First, immediately below, is the “Reflection” video I created incorporating actual music by Bernard Herrmann from *Blue Denim*:

<https://youtu.be/a5c5lfylzC4> [*Streiflicht* “Reflection” B. Herrmann]
<https://youtu.be/jwiUVqvcmD0> [Markus Metzler Theme (*Streiflicht*)]

Here below are links you might find interesting regarding the movie and music:

<https://www.youtube.com/watch?v=velUa3pAe4> [music production]

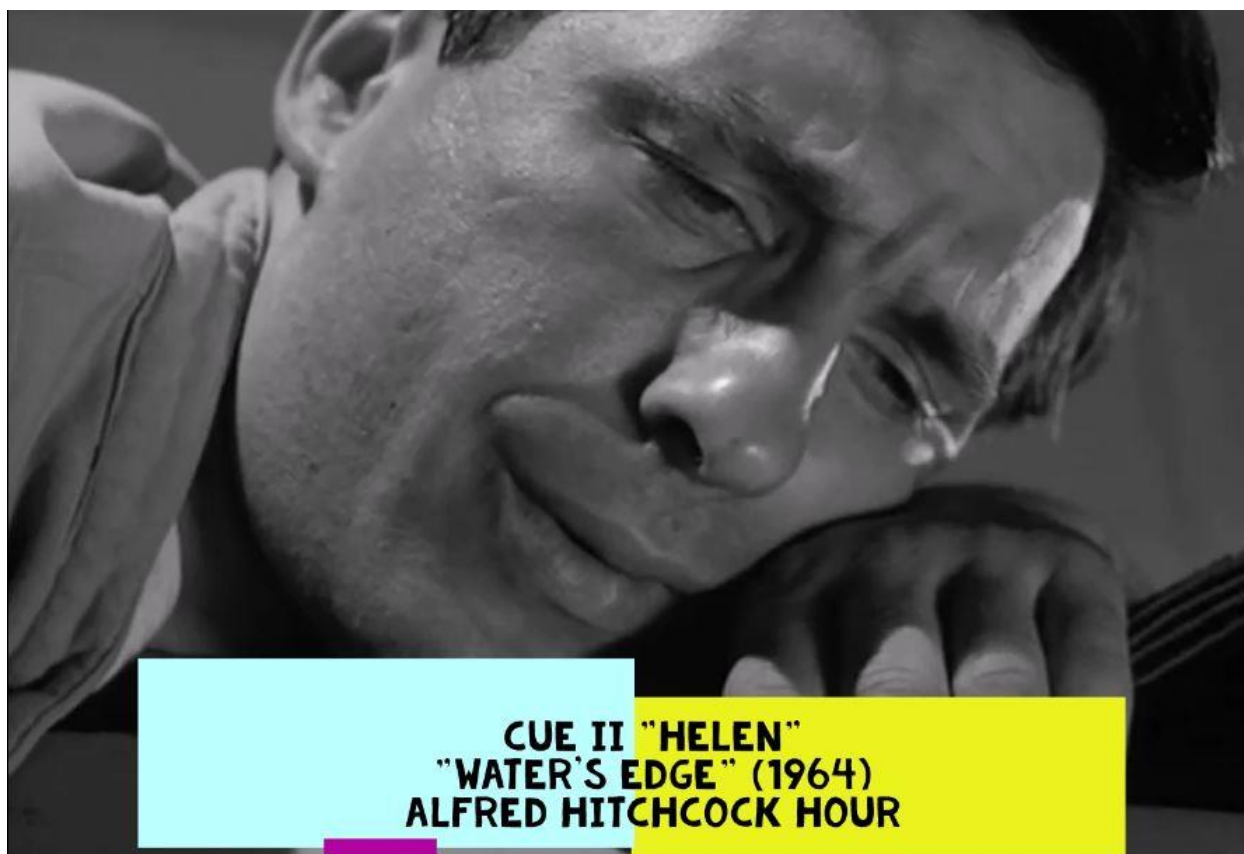
<http://film.streiflicht-produktion.de/> [*Streiflicht* Production]

<https://www.feuilletonscout.com/neu-im-kino-streiflicht-ein-irritierender-film-der-aber-funktioniert/> [premiere article]

<https://www.imdb.com/title/tt5994816/> [IMDB]



<https://youtu.be/L5eHWbHtm08> ["Golden Fleece" Bernard Herrmann]



<https://youtu.be/AnSiz-x9xGg> ["Helen" Bernard Herrmann]

The link above is reconstructed music originally generated by Markus Metzler (of *Streiflicht*) of the "Helen" cue from the "Water's Edge" episode of *The Alfred Hitchcock Hour*. To the best of my knowledge, so far outside researchers are not allowed to visit the music archives of Universal Studios, so I have no idea what the music *actually* looks like—but I think this is a good rendition. At least it will give you a good idea of the basic structure of the music.

<https://www.dailymotion.com/video/x7npjir> [AHH Water's Edge]

[http://ctva.biz/US/Anthology/AlfredHitchcockHour_10_\(1964-65\).htm](http://ctva.biz/US/Anthology/AlfredHitchcockHour_10_(1964-65).htm)

<https://www.imdb.com/title/tt0394101/>

<http://barebonesez.blogspot.com/2012/05/robert-bloch-on-tv-part-fourteen-alfred.html>

[Water's Edge] Alfred Hitchcock Hour

Helen [Mike Reminisces] *

II (Version A)

Bernard Herrmann

Largo e Tranquillo ♩ = 50

Hand R

(b) I (soprano) Vlns

(b) II (soprano) Vlns

(4) Violas

(2) VC

(2) CB

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

E♭7 C♯7

GminMaj7 Amin FminMaj7 Cmin FminMaj7 Amin E♭minMaj7 Fmin

Hand-copied & modified by Bill Wrobel

*Original conception by Markus Mettlen

Largo e Tranquillo ♩ = 50

Hand R

Helen [Mike Reminisces]

II (Version B) *

Bernard Herrmann

(b) I

(b) II

(4) Violas

(2) VC

(2) CB

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

(etc.)

Amin/9 - Cmin/9 Gmin/9 - B♭min/9 - A♭minMaj7 → Amin
A/C/E/B C/E/F/G D G/B/D/A A♭/D/F/C - A/C/E/G

*chords ala "The Balcony" [Endless Night]

https://youtu.be/lpPQ_sQ2lDo ["Meditation" *Wuthering Heights*]



Reel 10 pt 4 [Ghost + Mrs. Muir]

"Andante Cantabile" = Meditation Part I
Wuthering Heights
B. Herrmann

A handwritten musical score on aged paper. The title at the top is "Andante Cantabile" = Meditation Part I, Wuthering Heights, B. Herrmann. The score is for a full orchestra, with parts for (10) I, Vlns, (10) II, (8) Violas, VC, (2) V, (2) C, and Harp. The notation includes various musical symbols such as notes, rests, and dynamic markings. At the bottom, there is a handwritten note: "[Hand-oped by Bill Warhol]".

Click on the YouTube link above. Interesting mystery story in this section of Herrmann's *Wuthering Heights* opera that took him 8 years to complete (June 1951). *Ghost & Mrs. Muir* was composed about 4 years earlier yet Herrmann self-borrowed and used the Reel 10 pt 4 "Andante Cantabile" for the so-called Part II section of the "Meditation" section in the opera. By the way, another section of *Muir* and the Main Title of *Jane Eyre* were used elsewhere in the opera.

Well, I researched those two movie scores as well as the opera at UCSB. When I studied the opera (several times) I found that Part II Meditation in an autograph copy. But that Part II music was not included in a different version of the opera nor in the Novello piano score. Obviously Herrmann inserted the Part II Meditation (ala “Andante Cantabile” from *Muir*) later so that you would not expect to find it in the Novello engraving.

Handwritten notes at the top of the page:

- Heathcliff stands at the casement windows lost in reverie.
- 7 Post I meditation
- dante con malinconia A light snow begins to fall

The musical score consists of three systems of staves:

- System 1:** Features a piano introduction with a melody in the right hand and accompaniment in the left hand. The tempo/mood is indicated as "dante con malinconia".
- System 2:** Continues the piano introduction, showing more of the melodic and harmonic development.
- System 3:** Shows the entry of Cathy, with her vocal line written above the piano accompaniment. The tempo changes to "Molto lento".

Additional handwritten annotations include:

- "Act II" in red ink at the top right.
- "missing Meditation pr II" in red ink near the bottom right.
- "both Piano p 50-60's 4000" in red ink at the very top right.
- "rall." in red ink above the first staff.
- "pp" (pianissimo) markings throughout the score.
- "Sola Vc." (Solo Violoncello) marking below the third system.
- "Vc. div." (Violoncello divisione) marking below the third system.
- "Cathy" and "Heath-cliff" labels identifying the characters' parts.
- "whispering" and "seeing her" descriptive notes for specific moments.
- "agitato" (agitated) marking indicating a change in mood or tempo.
- "Ca - thy." label at the end of the third system.

Handwritten musical score for "The Great Gatsby". The score includes staves for various instruments and vocal parts, with lyrics and stage directions written in. The tempo is marked "Rall" and "Molto Lento".

Instruments and Parts:

- Clarinet
- Happy I
- Happy II
- Cathy
- Heathcliff
- Violins I & II
- Viola
- Cello
- Double Bass

Lyrics and Stage Directions:

- Enter Cathy. (Her whole manner portrays her low illness)
- Settle back
- Whispering
- Heathcliff (seeing her)
- Cathy
- Rag doll
- Solo Cello (Cowbird)
- Alto (duet)
- Bass

Handwritten Notes:

- H24 #6
- Start #7
- 330
- new-added Meditation PT II should be here 22 bars

Key Signature [wuthering heights] Meditation Part II
 Act II
 Bernard Herrmann

Handwritten musical score for Meditation Part II, Act II, by Bernard Herrmann. The score is for a full orchestra and includes parts for Harp I, Harp II, Violas, and Violins (1-4 and 5-8). The key signature is D-flat major / D minor (three flats). The tempo is marked "A Tempo".

Handwritten notes and markings include:

- Harps:* "darker 3 7", "semprer", "d. lce", "semprer", "etc."
- Violas:* "semprer", "Triste", "L3", "etc."
- Violins:* "semprer", "1 3", "2 3", "3 3", "4 3", "etc."
- Handwritten circled numbers 1, 2, 3, 4 at the bottom of the score.*

Handwritten note at the bottom: [Hand-copied by Bill Wadbol]

Meditation part I is designated as Section 19 & also 20 in the middle of it. In earlier versions of the opera, the next whole number section is 21 (the "Enter Cathy" scene with the solo clarinet). Herrmann could not use a whole number so he inserted that new Meditation Part II as Section 20A. Also Herrmann expanded upon the "Andante Cantabile" music from *Muir*.



<https://youtu.be/CDYz5vABht8> [Williamsburg, Story of a Patriot]

John Fry [Jack Lord]: "We made our decision [this election]. It wasn't an easy choice but it was a free one. And if one wants to be free, one must learn to choose. May God help us always to make the right choice."

Elections are Tuesday, November 3, 2020. I will not be updating this site again until well after the elections. So I implore all my readers, especially in swing states, to make the right choice for President of the United States. You judge of the fruits (or lack thereof) of their actions (or inactions). Choose wisely this time.

Handwritten musical score for the film *Don Juan*. The score is written on ten staves, each labeled with an instrument or section on the left:

- TIMPANI ETC.**: Handwritten notes and rests.
- TRAPPHONE**: Handwritten notes and rests.
- HARP**: Handwritten notes and rests.
- Guitar**: Handwritten notes and rests.
- PIANO and CELESTE**: Handwritten notes and rests.
- VIOLIN**: Handwritten notes and rests.
- VIOLA**: Handwritten notes and rests.
- CELLO**: Handwritten notes and rests.
- BASS**: Handwritten notes and rests.

The score is written in a handwritten style, with various musical notations including notes, rests, and dynamic markings. The staves are numbered 1 through 10 at the top.



<https://youtu.be/NcK0r-zQJk0> [Entrance of Don Juan MAX STEINER]



Hand-copied by Bill Washel

(2) I Harps I

(16) I Harps II

(14) # Harps III

(12) Vocals

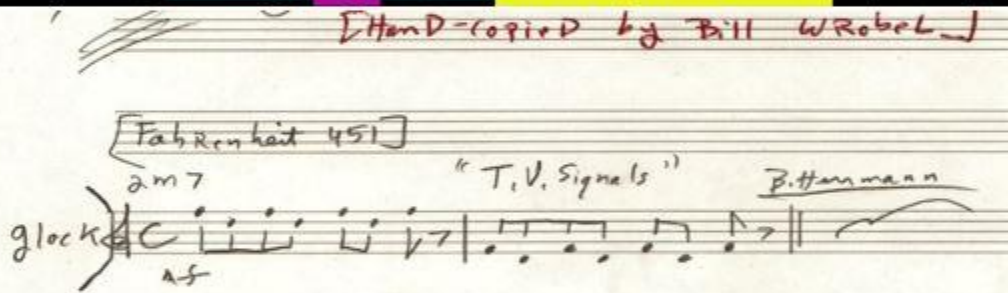
(10) VC

(8) CB

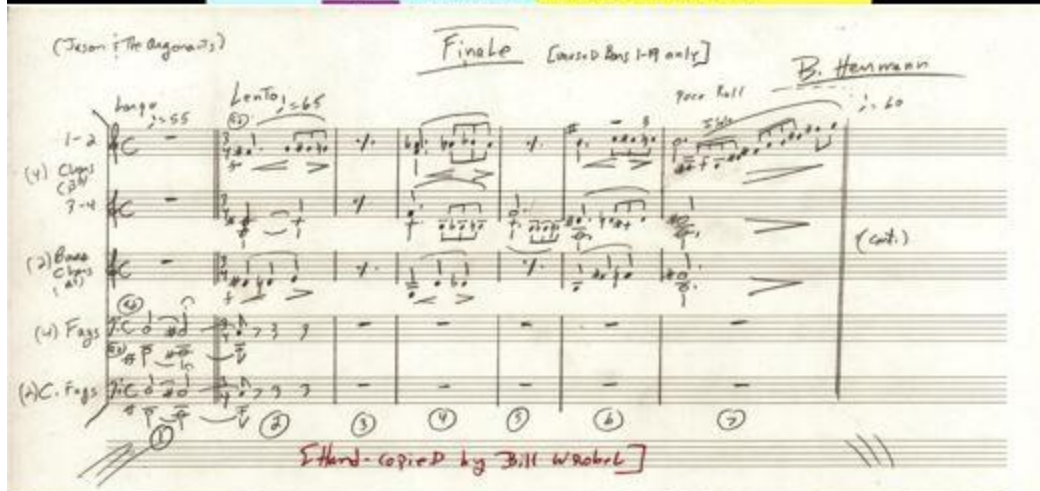
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪



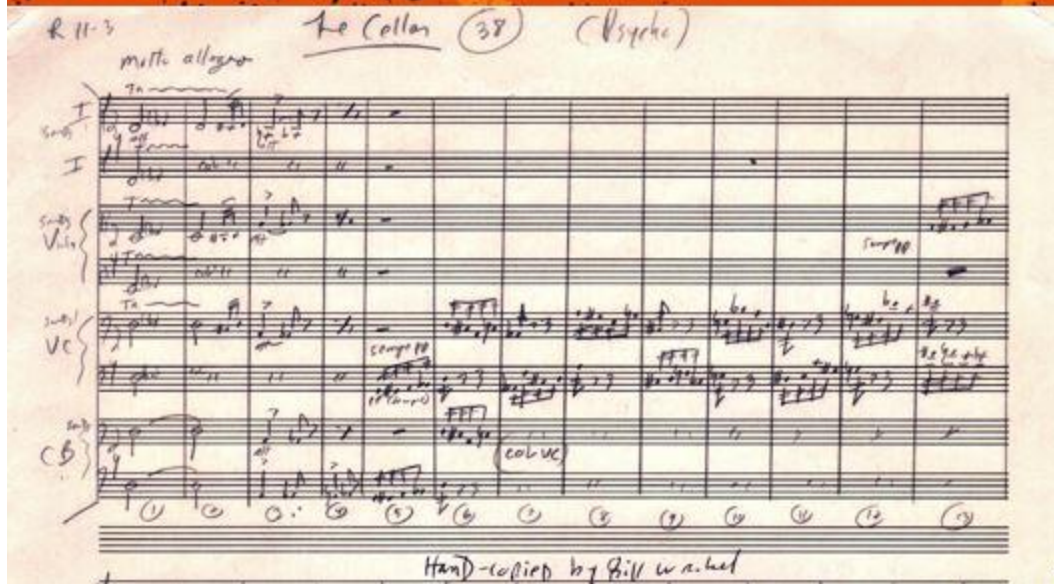
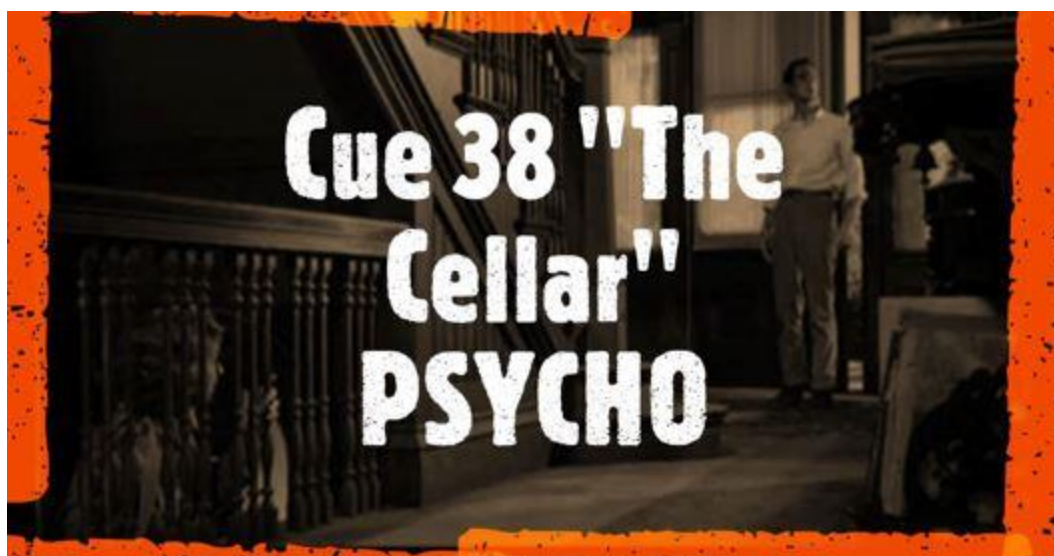
<https://vimeo.com/436502635> ["Pretty Busy" THE BLACK HOLE]



https://www.youtube.com/watch?v=XCBur1_Ohso [T.V. Signals]



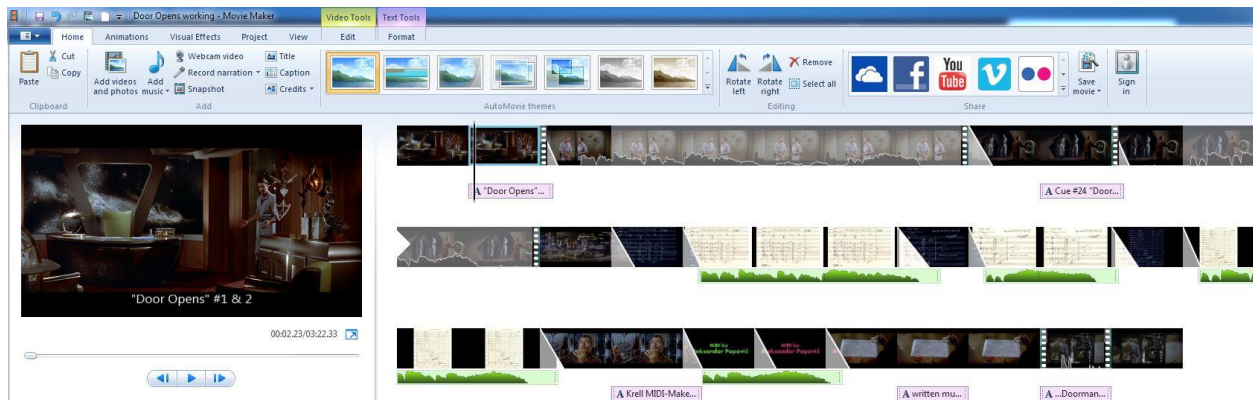
<https://youtu.be/palOL-OMoPU> [Unused "Finale" section JASON]



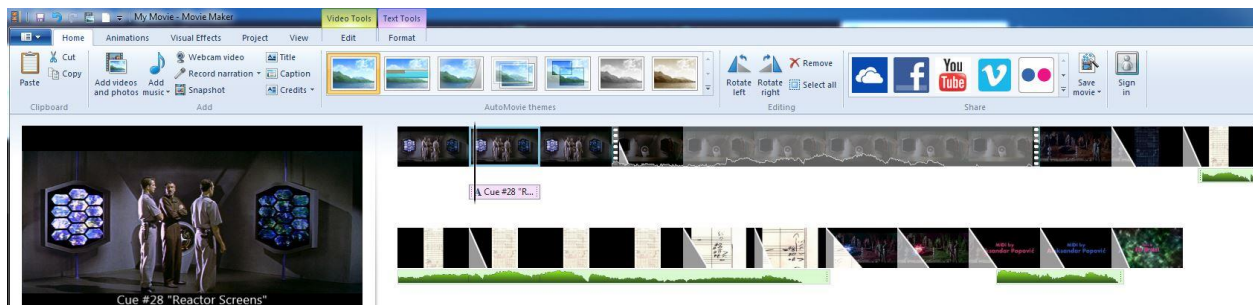
<https://vimeo.com/451982903> ["The Cellar" PSYCHO]

Music by Bernard Herrmann. I just a few minutes ago today (Wednesday, August 26, 2020 at 1:30 PM) uploaded this video on Vimeo. YouTube will not accept it without hassles (like I have to accept commercials if I want it there). Vimeo is so much better than YouTube.... Twitter is SO much better than Fakebook/Farcebook/Facebook....By the way, I have an Instagram site once again but it is not a priority:

<https://www.instagram.com/billwrobel1/> [Instagram site]



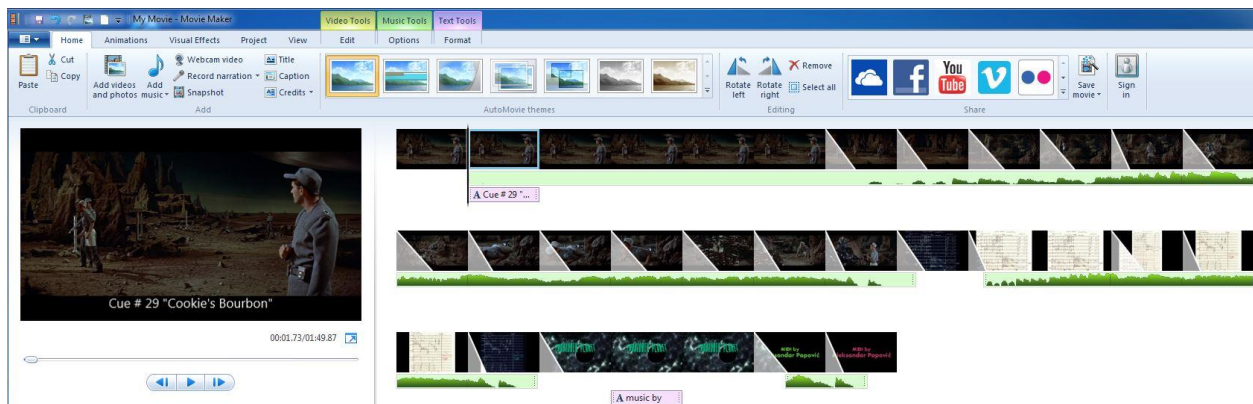
<https://vimeo.com/358118495> ["Door Opens" FORBIDDEN PLANET]



<https://vimeo.com/358334443> ["Reactor Screens" FORBIDDEN PLANET]

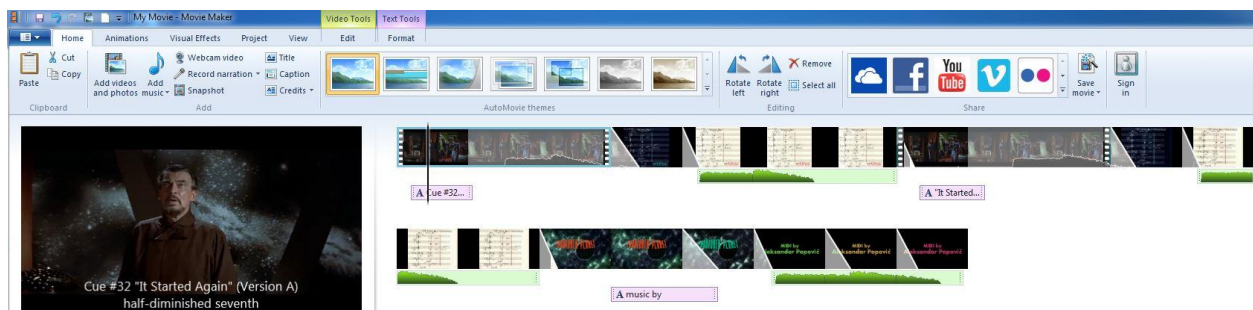


<https://vimeo.com/357393077> ["Night Scene" FORBIDDEN PLANET]

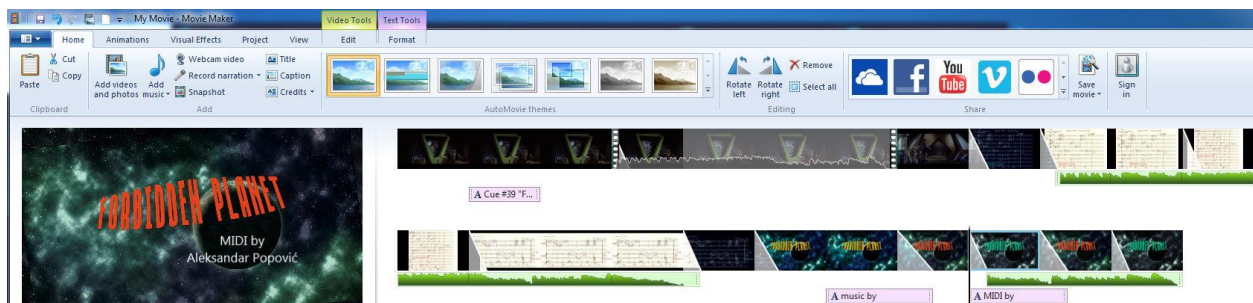


<https://vimeo.com/358878862> ["Cookie's Bourbon" FORBIDDEN PLANET]

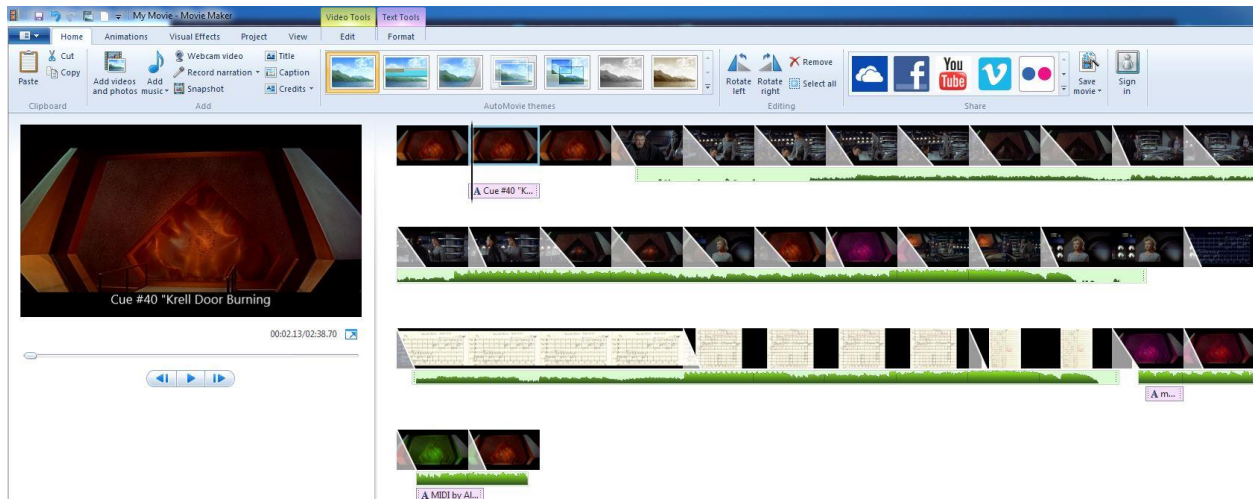
<https://vimeo.com/358901527> ["Fence Disruption" FORBIDDEN PLANET]



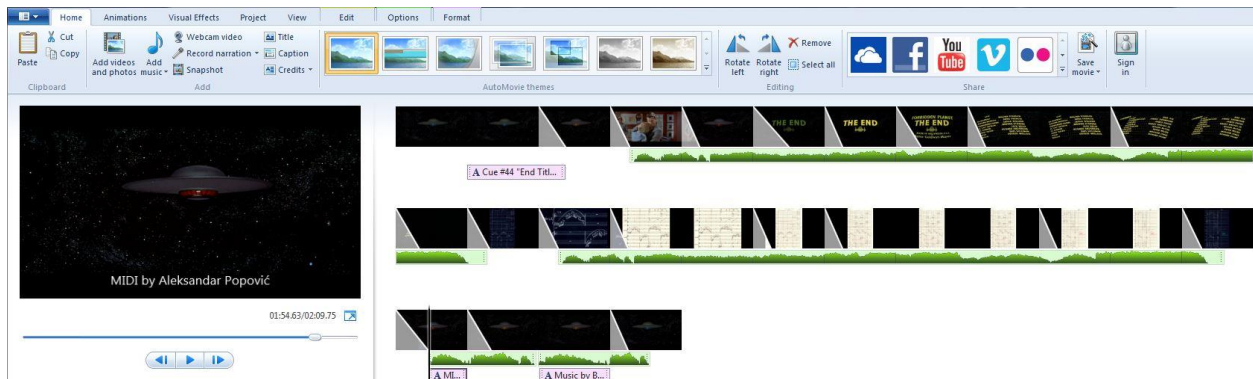
<https://vimeo.com/358917466> ["It Started Again" FORBIDDEN PLANET]



<https://vimeo.com/358958022> ["Forced Entry" FORBIDDEN PLANET]



<https://vimeo.com/359066036> ["Krell Door Burning" FORBIDDEN PLANET]



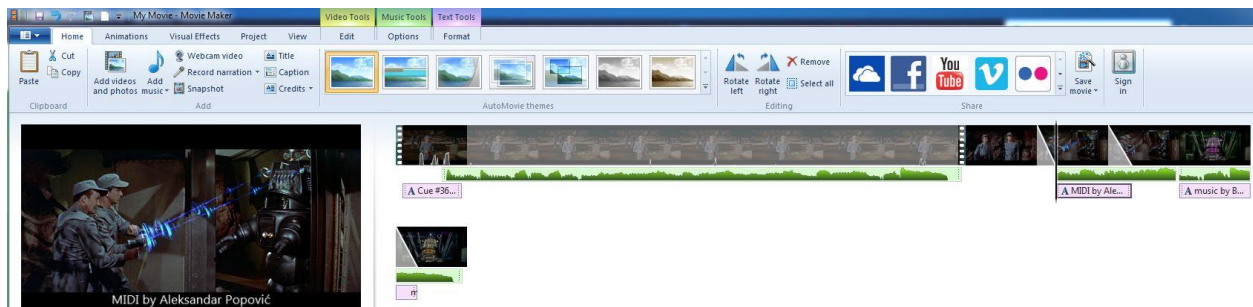
<https://vimeo.com/359296861> ["End Title" FORBIDDEN PLANET]



<https://vimeo.com/359773569> ["Burial Detail" FORBIDDEN PLANET]



<https://vimeo.com/359782943> ["Krell Machine"]



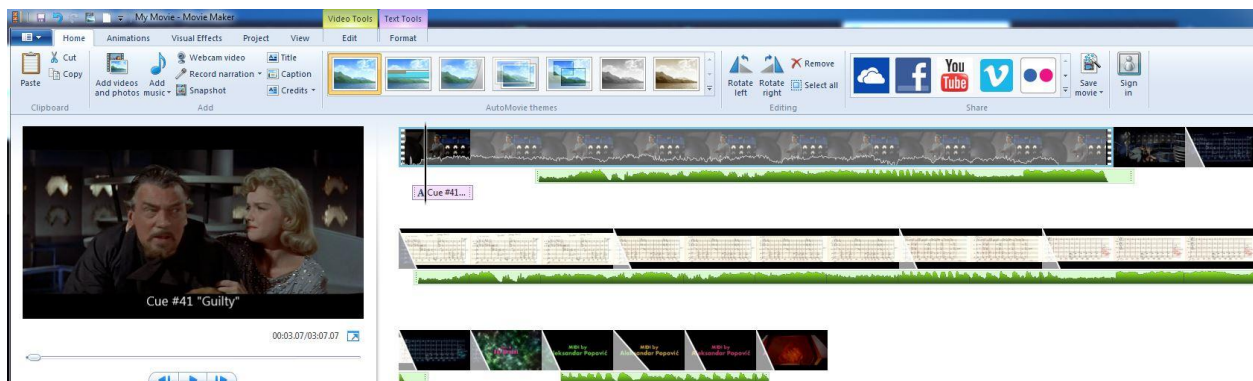
<https://vimeo.com/360271580> ["Stealth" FORBIDDEN PLANET] This cue I wrote is deliberately derivative of the Herrmann technique! :)



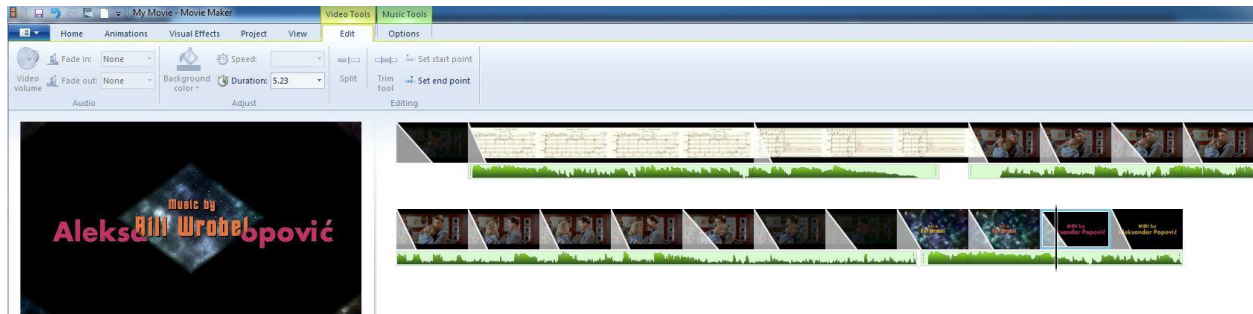
"Here Id Comes" [FORBIDDEN PLANET]

This column is

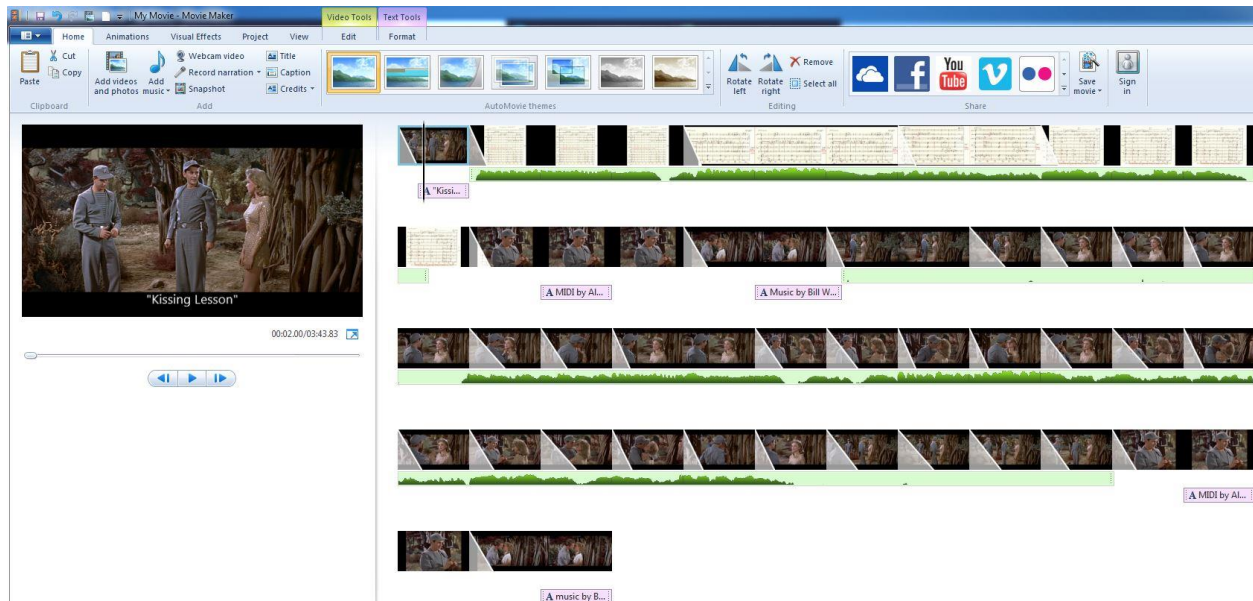
<https://vimeo.com/360295676> ["Here Id Comes" FORBIDDEN PLANET]



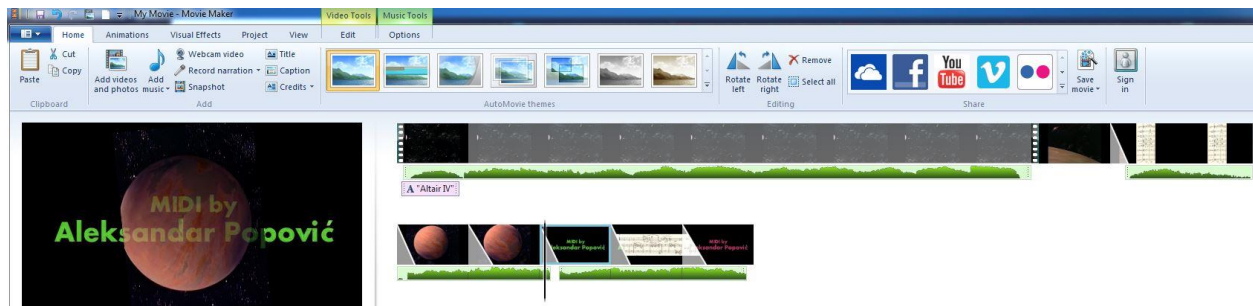
<https://vimeo.com/360539730> ["Guilty" FORBIDDEN PLANET]



<https://vimeo.com/360799978> ["Consolation" FORBIDDEN PLANET]



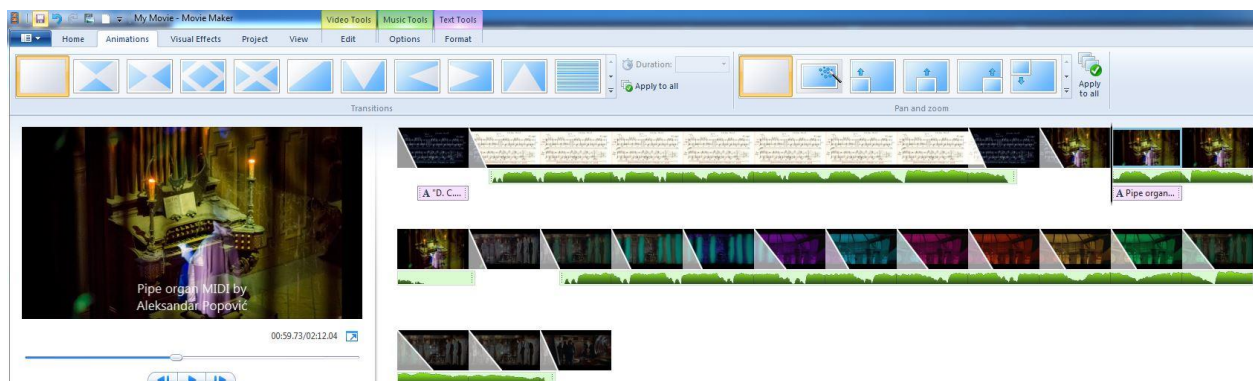
<https://vimeo.com/360830844> ["Kissing Lesson" FORBIDDEN PLANET]



<https://vimeo.com/361036130> “Altair IV” FORBIDDEN PLANET]



<https://vimeo.com/361144598> [“Return to Shuttle”]



<https://vimeo.com/361798181> [“D.C. Version B”]

In these *Forbidden Planet* links above, I am simply taking up where I left off in my previous update almost a year ago...

What constitutes an excellent film composer? After researching their scores over the decades (Max Steiner, Bernard Herrmann, etc.), I think it is, most importantly, *dramatic instinct*! They of course also need *talent* and *musical craftsmanship skill* (competence) but the instinctive ability to make music that truly *fits* the scene in a movie or tv episode (or old-time radio) is what is really important. Of course it also means being *lucky* –knowing the *right* people at the *right* time, like Max Steiner getting Jack Warner’s attention, and Bernard Herrmann working for Orson Welles before doing his famous movie, *Citizen Kane*. Plus Herrmann got involved with the very popular *Alfred Hitchcock* and *Ray Harryhausen* in terms of consistent association.

Max Steiner’s talent was being a Master of Melody!



youtu.be/98Yj87moWc8

<https://youtu.be/yjKO8Tn85us>

<https://youtu.be/YdE9ynoyAHk>

<https://youtu.be/gk68BxAC29s>

<https://youtu.be/g70tr-XWZUs>

In memorium, Henry Adams passed away July 12, 2019. I interacted with him over the phone several times (and by mail) when he lived in Oxnard. He was a central figure in the old SPFM (Society of the Preservation of Film Music) before that Non-Profit Tax-exempt – 501(C)(3)--entity chartered in the State of California (according to propublica.org) changed its name to *The Film Music Society* 23 years ago. I contacted him because of my involvement with the CBS Papers at UCLA starting in 1989. He was initially helpful to me with information on the CBS audio they acquired from UCLA, and I in turn was helpful to him with clarifying information based on my research there. Then suddenly certain powers-that-be at SPFM stopped all communication. I talked about this in past blogs.



The family, friends and colleagues of
Brad Arrington
February 8, 1952 – March 1, 2016
celebrate his legacy by helping to keep
film and television music history alive.

Brad's family has requested that
donations be made in his memory to
The Film Music Society
for which Brad served as a beloved member of the
Board of Directors and longtime supporter.

Donations will be earmarked to fund
the restoration and publication of a recently discovered,
unreleased biographical manuscript about
Brad's favorite film composer Bernard Herrmann.

The Film Music Society
Preserving and Restoring Film and Television Music since 1983
1516 South Bundy Drive, Suite 305, Los Angeles, California 90025
(310) 820-1909
donations@filmmusicsociety.org
A 501(c)(3) public benefit arts charity. Donations are tax-deductible.

Brad Arrington (see photo immediately above) also passed away four and a half years ago in 2016. He too was strongly involved with SPFM. I met him several times for lunch (first time early November 2009) with my wife at the now-non-existent *Delius Restaurant* near our home (*Jimmy E's* took over that spot recently). We exchanged information & materials regarding our favorite film composer, Bernard Herrmann. Way back in the early days of Talking Herrmann he & I exchanged posts at least since 2002 (probably earlier). He used the pseudonym of “James Corry” for a long time but I figured it out! :).

I do not remember if he posted on the old Filmus-L discussion board. Fortunately, the Bernard Herrmann Society since early December 2011 hosts the old archives of that excellent forum. I started posting there late June 1998 with my first computer. Check out the archives & you will be able to read many interesting (sometimes controversial) discussions, valuable “inside” information, and so on. Type by name or subject like or “Bernard Herrmann” or “SPFM” or “CBS” or anything you want to try. Names whose posts I always read because they were very interesting & informative were John Morgan (later on, William Stromberg joined the list), Bill Rosar, David Wishart, Tom DeMary, David Neumeyer, Mark Northam, etc. Of course you could find several of these names in the Talking Herrmann discussion board & Film Score Monthly (I never joined FSM).

<http://filmus-l.bernardherrmann.org/> [Filmus-L archives]

Four years ago, The Film Music Society posted on their website (again, see image above) a notice on Brad’s passing and asked for donations meant for the restoring & publishing a manuscript regarding Bernard Herrmann: “Donations will be earmarked to fund the restoration and publication of a recently discovered, unreleased

biographical manuscript about Brad's favorite film composer, Bernard Herrmann."

Unfortunately, this goal of releasing that mystery bio of Herrmann never materialized (so far). Why? What the heck. I think I will contact them *now* at almost 6 pm Wednesday since I received a few email enquiries about this because in past blogs (etc.) I discussed this.

[resume session Thursday, August 27 at 9 am.]

Well, I did indeed email two times the official site of the Film Music Society:

info@filmmusicsociety.org [Film Music Society official email]

<http://www.filmmusicsociety.org/> [Film Music Society]

I contacted FMS at least two times in the past (first one was 4 years ago, then definitely a second one a year later) regarding this Bernard Herrmann bio announcement. I asked if they would keep me updated regarding this but I hadn't heard anything in at least 3 years. So *this* time around (with yesterday evening's emails) I asked in effect: What's up with this restoration? Can you finally identify exactly what this manuscript is (title, pages, writer)? Can I receive a digital copy to review (or at least several Fair Use pages to study & review)? Just simple questions reporting for news on the project. Since this is a Tax-Exempt Non-Profit public entity (that can be into charity/research/educational/public benefit) where actual donations were given for this project, I thought it was fair to ask them for information & sample pages.

FMS replied that Brad never left anything to the Society. Simply the family wanted donations in memory of his name be given to the

Society that he was associated with many years & loved. The Society decided to earmark the donations to eventually publish the mystery bio. They also stated that the Society is the copyright holder of that bio that was donated to it. That piqued my curiosity, so I replied thanking them for the info but to please make some things clear before I publish this blog: Once again, who is the writer of the bio (normally the copyright holder)? Did he or, if deceased, his family transfer copyright to the Society? When will people be notified since it has been 4 years since the announcement? I commented that an alternate bio on Herrmann would be of historical significance (or at least of note). I think it would generate great curiosity & interest among Herrmann fans.

The second reply from the Society was that details are forthcoming (of course they said that 3-4 years ago :). They did not want to reveal the author at this point, to keep it a secret, nor answer my other detailed questions. That is fine (for now). Thought I would at least ask after these long four years of waiting. Brad knew from personal experience & admired (he said so) that I can be a “bulldog” (his term) at times in my research! If Brad had known about this document, he kept it a secret from me! :)...If he had known, probably he was asked by a party or parties to keep it from me (a long-time Herrmann researcher), or from anyone else, to keep it a secret. Makes sense in areas of confidence but once the cat is out of the bag, so to speak, in public announcements, then it’s fair to ask for progress reports after long delays. I know that if that bio was donated to *me*, I would’ve had it ready for free online publication on my site within three weeks (including a review analysis, adding images, etc.), not over four years (and counting). You would not need to pay dues to first see it as a pre-condition. You would not need to pay something extra just to see it. You would not need a special password. In other words, no strings attached. I was always a believer of giving the fruits of my research to anyone who was interested.

Anyway, the potential good news is that the Society promised to keep the public informed. If you are interested, but the wait is too long again, then contact them in the future for a progress report from this “public benefit” organization. Hopefully it will not be another four year wait! :). Even so, it may indeed be, as the old saying goes, “well worth the wait.” We shall see...

Now: I think it is a crucially important project to get all written scores digitized because if there ever is a **fire**....

<https://www.spin.com/2019/06/universal-music-group-2008-fire-response-team/> [**Fire** at Universal]

<https://www.nytimes.com/2019/06/11/magazine/universal-fire-master-recordings.html> [2008 fire at Universal]

The objects destroyed were recordings but imagine if the autograph scores of Bernard Herrmann for the mid-Sixties Revue-Universal tv shows were stored there? This includes the *Alfred Hitchcock Hour*, *The Virginian*, *Bob Hope Chrysler Theatre*, etc.

<https://legallysociable.com/2019/06/13/wanting-to-preserve-the-past-music-masters-edition/> [fire]

<https://www.ironmountain.com/resources/multimedia/p/paramount-pictures> [Paramount Studios]

<https://vimeo.com/227018987> [Iron Mountain]

<https://www.productionhub.com/press/38964/iron-mountain-entertainment-services-announces-new-digital-studio-operations-inside-film-and-sound-archives> [Hollywood]

<https://vimeo.com/142678402> [Paramount & Iron Mountain]

https://tulsaworld.com/gallery/see-whats-stored-in-the-salt-mine-beneath-hutchinson-kansas/collection_bb1be195-3fc1-55b4-b756-20e0b52ccd18.html#1 [Warner Bros salt mine storage Kansas]

<https://www.hollywoodreporter.com/news/hollywood-studio-hid-priceless-papers-an-underground-salt-mine-1247668> [Kubrick]

<https://www.youtube.com/watch?v=rKguoJwckuw> [Stitch]

<https://www.youtube.com/watch?v=K4vnhe5obe4> [Warner Bros & Underground Vaults & Storage]

The convert-to-digital project of written film music is actually going on. I was informed that Conductor scores of Warner Bros were digitized and that the originals are in storage at I believe Iron Mountain. Leith Adams, former head archivist at USC (retired I think in 2013), told me in 2010 that most of the full scores (etc.) of Warner Bros after circa 1967 (I believe 1968 was the cut off year) were moved to salt mines in Kansas (see links above). Whether they were digitized, I do not know. So the full scores that I studied at Corporate back in 2003-4 such as *Harry Potter* and *Time After Time* and *Green Berets* and *Superman* are now in a salt mine in Kansas! Earlier scores (pre-1968) are still held in Warner Archives off USC campus. I understand that the Conductor scores of Paramount were also digitized. I am not sure about Universal scores.

<http://www.maxsteinerinstitute.org/> [Max Steiner Digital Thematic Catalog]

Just a heads up notice since I last discussed BYU and Max Steiner, above is an impressive “corpus study” site of Max Steiner’s music admirably conducted by Brent Yorgason with help (I believe) from his assistant, Jeff Lyon. It is a daunting one-or-two-man show. It is, in

certain terms, a huge Hollywood production, “many years in the making!” as the saying goes. It may take decades, actually...

I like the setup of the “Completed Scores.” For instance, click on *Unfaithful* (1947). Then in the next page click on “Themes” & then “Unfaithful” at the top of that column & then click on the audio sample.

http://www.maxsteinerinstitute.org/theme.php?film_id=177&theme=Unfaithful [Unfaithful, Theme]



That theme was later self-borrowed in the 1955 film *Illegal* starring Edward G. Robinson. Similarly, go to the “Mrs. Tanner” Theme & take a listen. Well, that music was also used in *Illegal* (see the last bar in the image above).

<https://www.youtube.com/watch?v=tcDzaZCoa4w> [Brent Yorgason YouTube lecture on film music]

[resume session 3:34 pm Thursday] I found out the names of certain management people at NBC Universal Music Group. So I just phoned (out of the office at the moment). I left a message stating who I was, my Film Score Rundowns sites, etc. I simply wanted to know that if he ever has a few minutes if he can find out for sure if the Bernard Herrmann autograph tv scores for Revue in the mid-Sixties for *The Alfred Hitchcock Hour*, *The Virginian*, *Kraft Suspense Theatre*, *Bob Hope Chrysler Theatre*, *Companions in Nightmare* (etc.) are safe in storage &

if perhaps they were even digitized. I gave my email address. Keep your fingers crossed that I get a reply in the affirmative!

Of course back in June 2018 a cd venture was created, Universal Pictures Film Music Heritage Collection:

<https://lalalandrecords.com/releases/universal-pictures-film-music-classics-collection/> [Universal Heritage Collection]

<https://variety.com/2018/music/news/universal-music-restoration-program-1202855031/> “ “ “

I wish they had released the Nov 23, 1968 score composed by Bernard Herrmann, *Companions in Nightmare*.

I was thinking again lately about the idea of an online virtual film music institute or center where many film music researchers can contribute their research into a “pool” for all to study, write upon, for scholarly purposes. You don’t need to go to a physical location or request a hard copy of the research because it’s all there online (virtual). I can think of various people already but it would require a lot of thought (if people were even willing, which is largely unlikely), get permissions from studios (that takes forever! :), handle the site (I’m no computer expert), etc. So, it’s a pipe dream but a “best of all worlds” for film music research, especially for old-timers like me who don’t want to venture out in this Covid-19 world, drive on the stressful freeways, etc. It’s all done in the comfort & convenience of your home.

THE CENTURIANS # 8714

REEL 1

CUE 1 A

PAGE 1

START MUSIC ON FIRST VISIBLE FRAME OF COLUMBIA
EMBLEM.

:00

START FADE IN "COLUMBIA".

:02-1/3

"COLUMBIA" FULL IN

:03-1/3

START FADE OUT OF EMBLEM

:06-2/3

END FADE OUT TO 100% BLACK

:09

START FADE IN TO MS OF THE TRI-COLORED FLAG OF

:09-1/3

FRANCE. IT IS SHELL SHOT AND TATTERED, BUT

FLUTTERS DEFIANTLY FROM A FLAG POLE. THE

SOUND OF DISTANT BATTLE RISES FROM BELOW.

NOTE: SUPERIMPOSURE OF: DIEN BIEN PHU,

:10-1/3

INDOCHINA, MAY 7, 1954 TO START FADE

IN HERE.

MUSIC ENDS AS HUGE EXPLOSION OCCURS ON NEAR

:20-2/3

BOTTOM OF FLAG POLE SENDING UP PLUMES OF

WHITE AND BLACK SMOKE ALONG WITH DEBRIS.

(SUPERIMPOSURE POPS OFF).

LOST COMMAND (aka The Centurians] Music by Franz Waxman.

**LOST COMMAND
MAIN TITLE
MUSIC BY
FRANZ WAXMAN**

(Lost Command) Conducting score
PROD. 8714 "THE CENTURIONS" A-ORCH.

1B
3:18

"MAIN TITLE"

SEC.
COMP. ARR.
SEC. ORIGINAL COMP. **FRANZ WAXMAN**
ORCH. **LEONID RAAB**

FL	3
OB	3
CL	3
BSN	3
HORN	5
TRPT	3
TRON	3
DRUMS	4
PIANO	1
HARP	1
VIOLIN	22
VIOLA	8
CELLO	8
BASS	4
TUBA	1

ALLEGRO
♩ = 120 gms

1 **2** **3** **4**

12 I
Violins

10 I

12 I
Violins

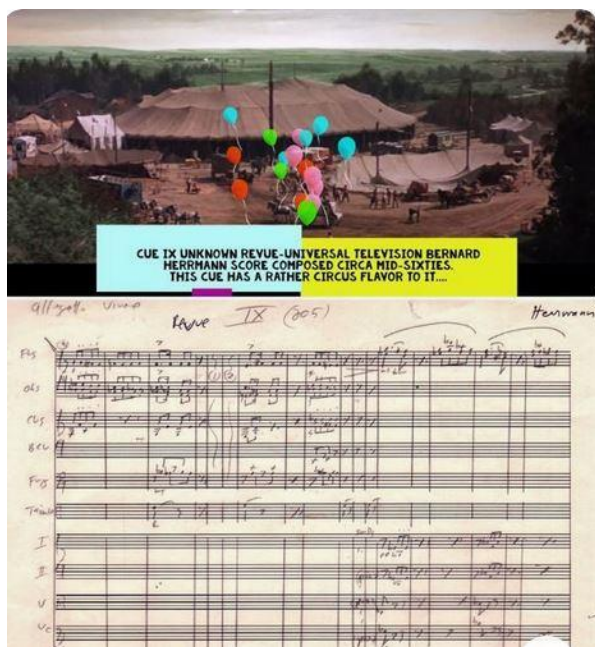
10 I

12 I
Violins

10 I

<https://www.youtube.com/watch?v=pCuvJOAnWYE&feature=youtu.be>

[Lost Command "Main Title" Franz Waxman]



Bernard Herrmann (Fi... ▾

Save

youtu.be

Cue IX Unknown revue- Universal TV Score

Here is a rather circus theme IMO of an unknown Revue-Universal Studios score composed by Bernard Herrmann circa mid-Sixties.



Bill Wrobel
4 followers

Photos **Comments**

Tried this Pin?

Add a photo to show how it went

Add photo

<https://www.youtube.com/watch?v=XsZKjcxGtuw&feature=youtu.be>

[Cue IX Revue tv cue Bernard Herrmann]

<https://newdiscovery.bandcamp.com/> [New Discovery Recordings]

This film music outfit created by Michael McGehee is excellent, especially if you are really into more of the relatively “obscure” Herrmann works such as his radio scores for *Crime Classics* in the mid-Fifties (that I researched in the Nineties at UCLA). Michael also recorded old-time concert works such as *Cynara* and *City of Brass*. He did “*The Walking Distance*” episode of THE TWILIGHT ZONE.

<https://newdiscovery.bandcamp.com/track/new-hampshire-the-tiger-and-brad-ferguson-what-happened-then> [Crime Classics episode]

The latest release is a *Crime Classics* episode, “New Hampshire, The Tiger, & Brad Ferguson: What Happened Then?” You can hear the entire suite of short cues free at this site, but if you want a digital

version, you just have to pay \$4 only. Anyway, if you want to read the music & you listen, here below are my hand-copies.

Crime Classics
March 10 1954
allagretto

New Hampshire, The Tiger, Brad Fergusson: What happened then

I

Fls, 12 3

1 2 3 4 5

6 7 8 9 10 11 12

Vivo

III Rall

skw

Fls 12 3

1 2 3 4 5 6 7 8 9 10 11

Hand-copied by Bill Warch

IV

Fls 12 3

1 2 3 4

V

Fls 12 3

1 2 3 4

Steven C. Smith (writer of the Herrmann bio) is having tomorrow (September 1) at the New York Adventure Club a virtual “webinar” on “Hitchcock’s Composer” [Herrmann]:

<https://www.nyadventureclub.com/event/hitchcocks-composer-bernard-herrmann-and-the-sound-of-suspense-webinar-registration-115990184765/>

I am not interested in paying \$10 for this. For one thing, while Smith did a fine-enough job on the Herrmann bio (with certain omissions), he is really did not focus on Herrmann’s actual written work. I & the reviewer of the *Journal of Film Music* special Herrmann issue (Richard Littlefield) criticized Smith for sub-titling his Herrmann bio “The Life and Music of Bernard Herrmann” when, in actual fact, he really did not go in depth on the music itself (really just the bio). Quote: “All the analyses in the book are...rich in adjectives and short on demonstration...geared to a lay audience.” That’s fine as long as you do not advertise “Music” will be also a strong focus (if not equally with “Life”), but Smith did. That was misleading subtitle.

Because of that experience, I am not interested in investing my money on his new film music bio (Max Steiner). I figured it would be just about the same. Maybe it is terrific to read but, as I stated in earlier blogs, I am not particularly interested in the ‘man” (whether Herrmann or Steiner) behind his “music.” Besides, though inaccurate, there is Steiner’s own autobiography, and I have read many of Max’s notes at Warner Brothers Archives, and so on. Max Steiner may have met a green-skinned Martian smoking one of his cigars in his parlor and it really wouldn’t interest me. I’m basically focused on his musical art, what he wrote, not the details of his personal life. If he wrote articles or had interviews discussing how certain composers influenced him (etc.) *then* I would be more interested.

Moreover, when I looked at the advertisement of the “webinar” on September 1, it was already quite inaccurate (especially if Smith wrote it). It states, “...The haunting solo sax that defines Travis Bickle’s *Taxi Driver*. These iconic sounds could only come from the dark genius of one Hollywood composer” [Bernard Herrmann]. Excuse me? The saxophone as an iconic instrument for Herrmann? The Eiffel Tower is iconic or symbolic of Paris, but the saxophone iconic of Bernard Herrmann? Sorry, no. Herrmann *never* utilized the saxophone in any of his scores that I studied. Except for the Universal-Revue tv scores & a few isolated scores in the Early Works that are unavailable, Herrmann did not use the saxophone. It was Christopher Palmer who adapted the “Close To Me Blues” Eb alto saxophone Main Title based on a theme by Herrmann from *King of Schnorrers* in 1968. There was no sax used in that score either.

If Steven C. Smith wrote that “iconic” note, or if he did not proofread it & catch it (if someone else wrote it), then he is not doing his homework on this specific comment. That is partially why I am not interested in even giving ten bucks for that webinar. However, I know a few people who *are* attending virtually, and they will tell me if anything “interesting” comes up for us Herrmann researchers. Once again, the Herrmann bio is fine overall, but any music analysis or true focus on the music is missing. [Postscript Sept 2]: Some comments on the webinar was shared with me. Interesting intro, well-delivered talk but nothing really new for die-hard Herrmann researchers & aficionados (and no music analysis per se). Apparently Herrmann’s *Twisted Nerve* music was offered but curiously in the context of Tarentino’s *Kill Bill* film clip (not a clip from the actual *Twisted Nerve* movie where the music originated). I don’t know, that would rather turn me off as a viewer—probably because I did not like *Kill Bill* and I’m not a fan of Tanantino! :)

[Back to earlier post]: Even in the bio, however, there are omissions such as a last chapter follow up on, say, who in the Herrmann family was contesting the will of Herrmann so that his materials were delayed for about 7 years from going to UCSB as Herrmann specifically wanted. Thanks in large part to the influence of Martin Silver (a relative), he suggested that Herrmann's materials be placed there at UCSB (where Silver worked) so that anybody can access the works (not held in the tight-clenched fist of an immediate family member for money purposes). There is now a Martin Silvers Papers on Bernard Herrmann at UCSB.

<https://oac.cdlib.org/search?style=oac4;Institution=UC%20Santa%20Barbara::Special%20Collections;descriptions=show;idT=990038963520203776> [Martin Silver Papers on Herrmann]

Due to **Covid-19** I cannot research those documents but I bet he discloses the identity of the family member(s) who contested Herrmann's will. I remember he complained to me now & then about it (since I was a frequent researcher there) but he never revealed the name or names. Once I find out, I will reveal the fruits of my research of those public documents, believe me...

We never saw it in the theaters in 2019 (I wanted to) but on HBO my wife finally watched *Ad Astra* starring Brad Pitt maybe half a dozen times. The first time we said, "Strange movie..." ...Then after a second viewing, we liked it. Then after a third time, we appreciated it even more. That movie grows on you! Very moody movie about a conflicted (going thru a separation with his wife) man who has dad issues. Yet Brad Pitt makes a winning performance. We like it! We will probably watch it again this week! We still haven't seen *Once Upon A Time In Hollywood*. I don't think it was on HBO yet, and I tried to find a normal

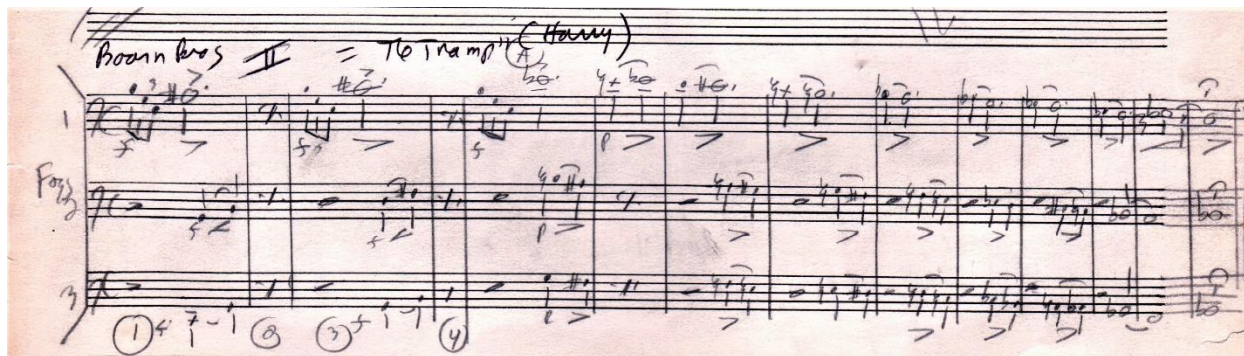
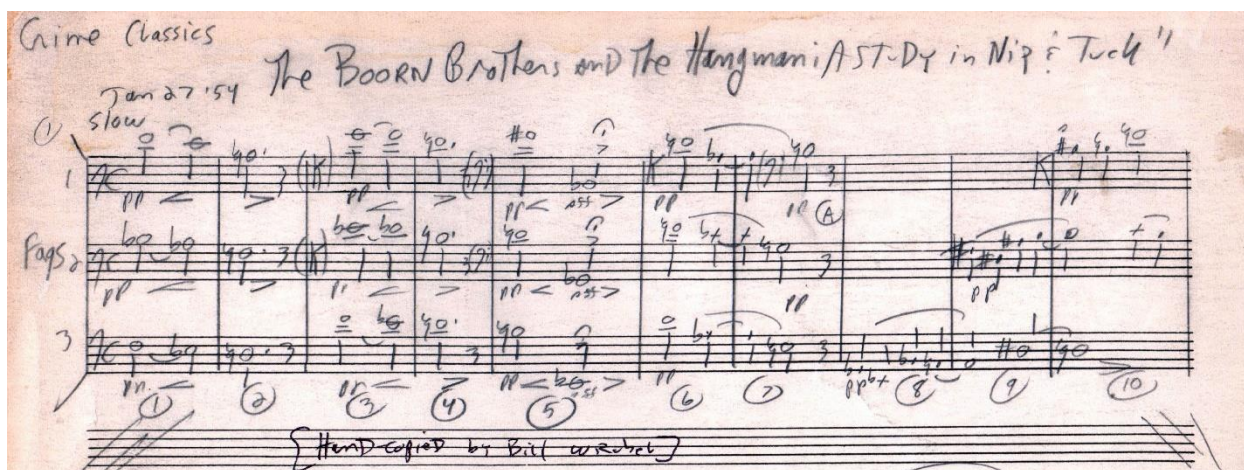
dvd locally at Best Buy but so far, no luck. I'm not a great fan of Tarantino. I like John Carpenter a lot more (*The Thing*, *Escape From New York*).



<https://newdiscovery.bandcamp.com/track/the-boorn-brothers-and-the-hangman-a-study-in-nip-and-tuck> [CRIME CLASSICS, Boorn Bros.]

When you hear this music (link immediately above), you may be thinking of an episode of *The Alfred Hitchcock Hour* titled "Terror at Northfield." Herrmann utilized the bassoons in that episode too, very similar in style to the Boorn Brothers episode on radio.

<https://www.dailymotion.com/video/x70bg1y> [Terror at Northfield]



Boorn Bros

Boorn Bros.

slow III

Foggs

moderato IV

slow V

Foggs

slow VI

Foggs

Fast VII

slow VIII

Foggs

tr m m

[Hand- copied by Bill W. L. W.]

The Brown Brass

XVIII

slow

Foghorn

XIX

slow

Foghorn

XX

slow

Foghorn

Hand-copied by Bill Welch

Handwritten musical score for three staves (1, 2, 3) across four systems. The score is titled "The Brown Brass" and includes section markers XVIII, XIX, and XX. The tempo is marked "slow". The notation includes various musical symbols such as notes, rests, and dynamic markings (pp, ff). The score is handwritten and appears to be a draft or a personal copy.

<https://newdiscovery.bandcamp.com/track/blackbeards-14th-wife-why-she-was-no-good-for-him-2> [Blackbeard's 14th Wife]

Ca. 1800 Classics
 "Blackbeard's 14th wife; why she was no good for him"
 Nov 11 '53
 Vivo marcato e pesante
 I ["Blackbeard"] B. Henmann

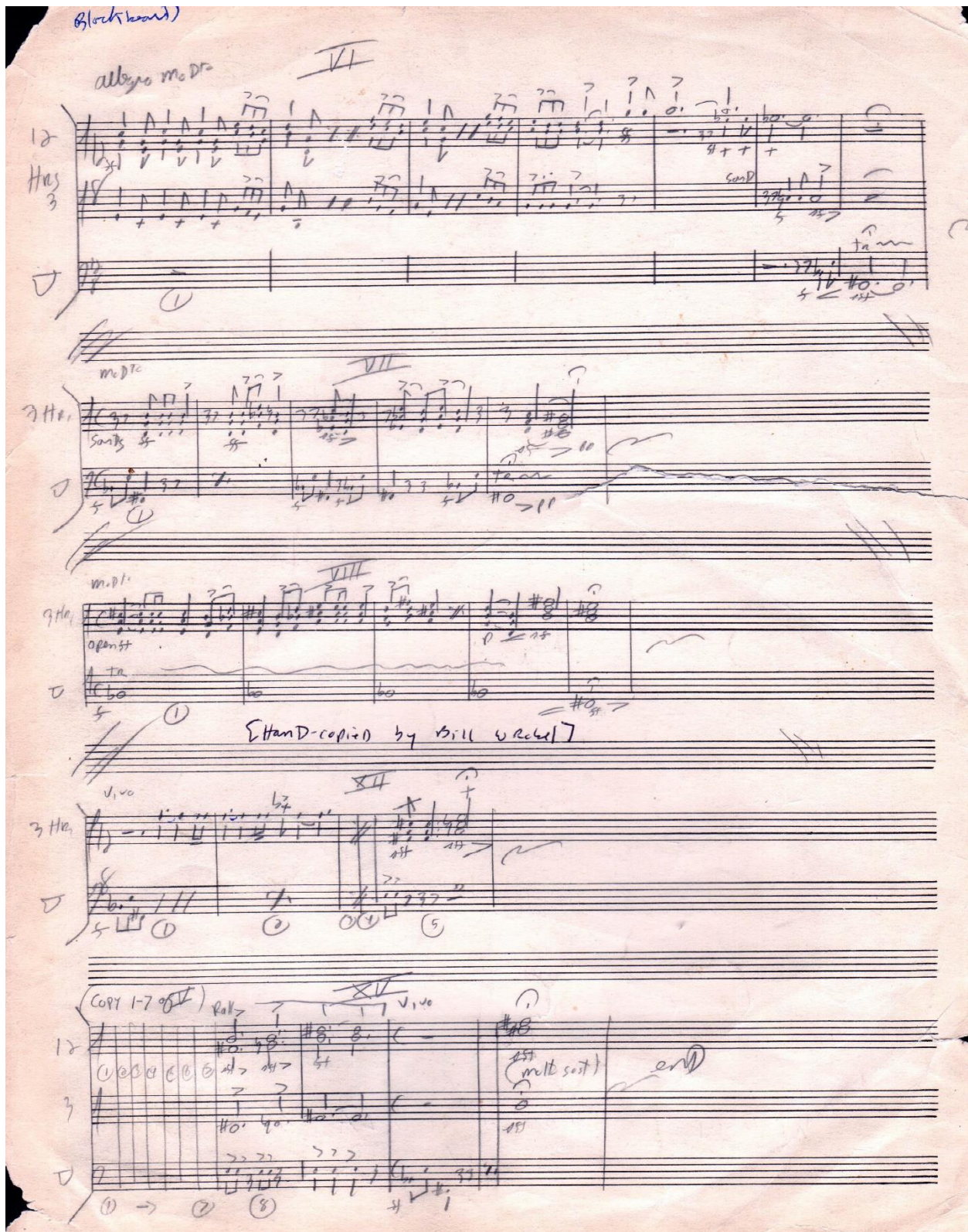
3 Hrs
 12
 3
 4 5 6 7 8 9 10 11 12

Mc D To
 II
 slower
 1 2 3 4 5 6 7 8 9 10

Vivo
 IV
 slower
 1 2 3 4 5 6 7 8

Vivo
 V B Roll
 1 2 3 4 5 6 7 8

hand-copied by Bill Wrethol at UCB 199
 Research copy



<https://newdiscovery.bandcamp.com/track/the-assassination-of-leon-trotsky> [Leon Trotsky]

Time Classics
June 9 '54
6:30-7:00 pm
Largo (molto sost.)

The Assassination of Leon Tretsky

I

12
Fing. this
3
Fog

II

Largo

12
Fing. this
3
Fog

III

moderato

Obs.
Fog

[Hand-written by Bill Weibel]

Leon Trotsky
Lento

IV

Obs

1

2

3

Fog

① ② ③ ④ ⑤

Hand-copied by Bill Weibel

Lento

V

A

Obs

1

2

3

Fog

① ② ③ ④ ⑤

VI = repeat cue I
VII = " cue II

Lento

XIII

A

XIV

E. Ho

1/2

3

Fog

① ② ③ ④ ⑤ ⑥

cue I III

cue IV III

Handwritten musical score on aged, torn paper. The score is divided into three systems, each with three staves (Oboe, E.H., Fag).

System VIII: Marked "Moderato". The Oboe staff has a melodic line with a trill. The E.H. and Fag staves have a similar melodic line. The Fag staff has a sequence of circled numbers 1 through 8.

System IX: Marked "Andante". The Oboe staff has a melodic line with a trill. The E.H. and Fag staves have a similar melodic line. The Fag staff has a sequence of circled numbers 1 through 4. A note "XI = cue VIII" is written above the staff.

System XII: Marked "Slow". The Oboe staff has a melodic line with a trill. The E.H. and Fag staves have a similar melodic line. The Fag staff has a sequence of circled numbers 1 through 8. A note "XV = copy me I" is written above the staff.

Handwritten notes include "Hand-copied by Bill Wexler" in the bottom right corner.

<https://newdiscovery.bandcamp.com/album/cynara-combo> [CYNARA]

LOWEN

CYANRA

B. HARRIS

Slowly

Flute I

Flute II

Oboe

Clarinets (Bb)

Bass Clarinet (Bb)

Bassoon

Horns (F)

Trumpets (Bb)

Trombones

Tuba

Cy. (Muffled)

Batt.

Harp

Violins

Violas

Cello

Double Bass

Handwritten notes and markings are present throughout the score, including dynamics like *pp* and *pppp*, and performance instructions like *Muted* and *Muffled*.

Powson P. 4

Cynara p. 5

elwen = cue II Rime of Ancient mariners

P. 6.

etc

(Hand-copied by Bill W. Rabel)

(mtrd)

Handwritten lyrics:

Last night Ah- Last yesterday, between us lips and mine there fill the shadow, O mine they had have shed
 upon my soul between the kisses of mine, and I was disenchanted with of one ID passion.

Handwritten measure numbers: 32, 33, 34, 35, 36, 37, 38, 39, 40, 41

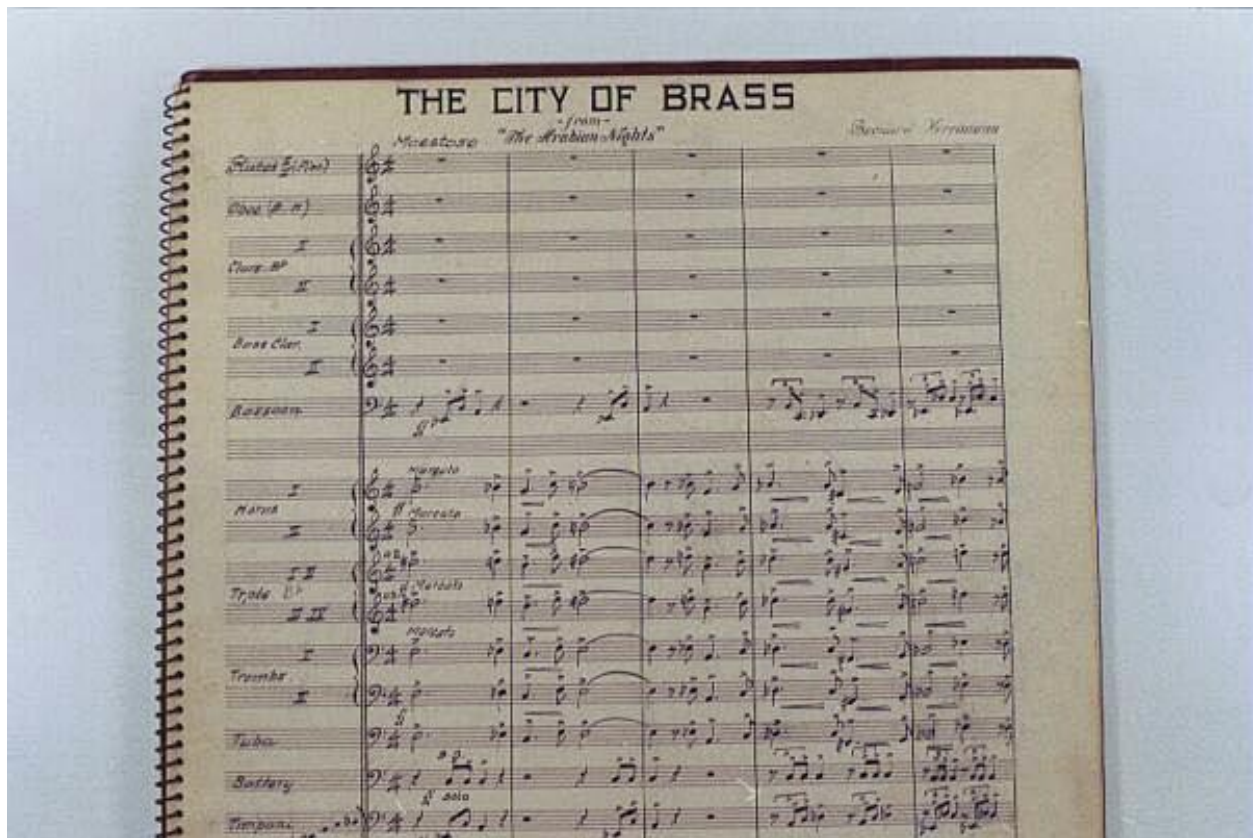
JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491 M-329

E. A. Poe

Annabel Lee

<https://newdiscovery.bandcamp.com/track/annabel-lee-orchestral-version> [Annabel Lee]

<https://newdiscovery.bandcamp.com/track/the-city-of-brass-orchestral-version> [City of Brass]



Box 108 UCSB: City of Brass

December, 1934. *Maestoso* in 4/4 time. 159 bars.

A *tour de force* performance, *City of Brass* was based on the Arabian Nights tales. The narrator of *Melodramas* stated that from "The Thousand & One Nights Entertainment" David Rose selected "Inscriptions at the City of Brass" top that Herrmann wrote the "original

score,” implying a fresh score written then in 1938. Actually the score was composed nearly three years earlier. “Triton” is that part of the movie when Poseidon arises from the depths of the “clashing rocks” channel to rescue the Argo from impending destruction. In the *Jason* version of the composition, 24 brass instruments were utilized as compared to only 9 in *Brass*, and the woodwind and percussion sections were augmented as well. Other differences are the more brilliant tone of the C trumpets in “Triton,” while *Brass* used the standard, warmer B-flat trumpets.

Another example of music borrowed from “City of Brass” is the cue titled “The Return” from *The Seventh Voyage of Sinbad*. What better score to recycle the Arabian Nights music of *Brass* than *Sinbad*? “The Return” is an abbreviated version of its more developed counterpart in *Brass*, but Herrmann added a catchy new phrasing in the *Sinbad* version played by two bassoons.

The Reel 3 pt A cue in *Sinbad* titled “The Prophecy” was self-borrowed from Section L in *City of Brass*, pages 20-22, though reworked considerably from Bar 107 on. See images below.

From the Arabian Nights
 Maestoso **Ex. 3A** City of Brass (30 pp.) Dec 1934
 Piccs 6/8

Fls 1st
 (C#) Oboe
 I C#s
 II
 I Bb
 II
 Trog
 I
 II
 12
 21
 I
 II
 Tuba
 A. Dr.
 Timp
 HP
 I
 II
 V
 VC
 CB

Hand-copied by Bill Weibel

Sightation BRAND No. 10 (PLAIN SCORE-24 STAVES) Litho'd in U.S.A. PRO ART PUBLICATIONS

Enter + learn to stay on the rulers
 they rested a little in the shadows of my taverns
 and then they passed their weary way

Cory G. Brown P.6 [D] Flutten Tongue P.7 To Piece

FLS
1)
CLS
2)
P.L.
Fog
HR
SOS
S.D.
HP
1
2
V
VC
(R)

(05) (06) 1 (07) (08) (09) (10) (11) (12)

P. 20 *Brass* Ex. 5A P. 21
L *Andante*

Has *4 mt*
 Timp *mt*
 Hp *Page 5A*
 VC *8 lower*
 CB *Pizz*
 (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) 100 101 102 103 104 105

Hand-copied by Bill Michael
In the name of the Eternal...

P. 21 m *8.00* *Picc*
 Pices *ff*
 Oboe *ff*
 Cls *ff*
 D
 Hp
 Sv *8v*
 1 *8v*
 2 *8v*
 VC
 (101) (102) (103) (104) (105) (106) (107) (108) (109) (110)

Intensifying him who moves at Wayfarer's place
Sightation

P. 14 Brass P. 15

I Largo

Handwritten musical score for a 24-staff orchestra. The score is divided into two systems, P. 14 and P. 15. The instruments listed on the left are: Hrs (Horn), Cy (Cymbal), Timp (Timpani), 1 (First Violin), 2 (Second Violin), V (Viola), VC (Violoncello), P. 12 (Piano), Brd (Bridgman), Fag (Fagot), Hrs (Horn), TPTs (Trumpets), XYL (Xylophone), Cym (Cymbal), Hp (Harp), 1 (First Violin), Vns (Violins), and V (Viola).

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- P. 14:** Hrs, Cy, Timp, 1, 2, V, VC, P. 12, Brd, Fag, Hrs, TPTs, XYL, Cym, Hp, 1, Vns, V.
- P. 15:** Hrs, Cy, Timp, 1, 2, V, VC, P. 12, Brd, Fag, Hrs, TPTs, XYL, Cym, Hp, 1, Vns, V.

Handwritten annotations include:

- P. 14:** (61), (62), (63), (64), (65), (66), (67), (68).
- P. 15:** (75), (76), (77), (78), (79), (80).

Other markings include "EX. 6A", "animato", "Hand Hammers", "CITY OF BRASS", and "etc".

PRO ART PUBLICATIONS

Litho'd in U.S.A.

BRAND No. 10 (PLAIN SCORE-24 STAVES)

<https://www.youtube.com/watch?v=6hmxGVCbw-I> [HANGOVER SQUARE]

Handwritten musical score for "The Knife Reel Part 3". The score is written on 38 staves, including parts for Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Bass, Tuba, Timpani, Drums, Triangle, and Piano. The tempo is marked "Slow". The key signature is one flat (B-flat). The score includes various musical notations, including notes, rests, and dynamic markings. There are handwritten annotations and corrections throughout the score, such as "He looks at the knife" and "He puts it down". The score is printed by Belwin Inc., New York U.S.A., and is No. 20 in the Symphony Orchestra Score 38 Staves series.

Handwritten title: *The Knife Reel Part 3*

Tempo: *Slow*

Key signature: *B-flat*

Instrument parts listed on the left:

- Piccolo
- Flutes
- Oboes
- Clarinets
- Bassoons
- Horns
- Trumpets
- Trombones
- Bass
- Tuba
- Timpani
- Drums
- Triangle
- Piano

Handwritten annotations and corrections:

- He looks at the knife*
- He puts it down*
- He looks at the knife*
- He puts it down*
- He looks at the knife*
- He puts it down*

Printed text on the left margin:

Belwin Inc.
New York U.S.A.

PRINTED IN U.S.A.

No. 20 Symphony Orch. Score 38 Staves.

Allegro Vivo *The MURDER* *Part 4 pt 2A*

Piccolo
Flutes
I Oboes
II Oboes
I II Clarinets
Bassoons
I II Horns
III IV Horns
I II Trumpets or Cornets
III Trombones
I II Bass
Tuba
Timpani
Drums
Triangle
Tam-tam
etc.
High Xyl.
Harp
Low Xyl.
Mandolin
Violin I
Violin II
Viola
Violoncello
Bass

1 2 3 4 5 6

115

THE SPELL
Rites pt II

Belwin Inc.
New York U.S.A.

PRINTED IN U.S.A.

PARCHMENT No. 20 Symphony Orch. Score 24 Staves.

BRAND

Piccolo I

Piccolo II
Flutes

Oboes
I
II

Clarinet
I II

Bassoon
I II

Bassoons

Horns
I II
III IV

Trumpets
I II
or Cornets

Trombones
I II

Bass

Tuba

Timpani

Drums
Triangle
Tam-tam
etc.

Piano
Harp

Organ

Violin I 8

Violin II 6

Viola 6

Violoncello 6

Bass 4

Flute Solo

Violin Solo

Violoncello Solo

Bass Solo

all start play 1/4 of 1/8 quarter times

1 2 3 4 5 6 7 8

https://www.youtube.com/watch?v=vq00v_gNvg0 [Master of Suspense]

Here above is a cute video just released today (September 1, 2020) with a creative display of editing of Alfred Hitchcock material served up also with Herrmann music edited in.

<https://www.dailymotion.com/video/x6cfbsg> [The “Reckoning” episode of THE VIRGINIAN, original score by Bernard Herrmann]

Instrumentation: woodwind, horns, snare drum and timp. The episode again stars Charles Bronson, and the young Charles Grodin. There are no strings in this score of 32 cues. Airdate September 13, 1967, Season Six.

Reaction in

Charles Krusen
William Colon
i. (Evq)

~~Feather~~ Miller
~~Hedge~~ Bassett road
~~Hedge~~ Road
 Hedge Sucker

- ① VIT I Stosecaah / Portint 1:45
 ② II Hotel Ride! Charles Condin 1:15
 ③ III "Well, get him!" (chance) Hays Hyslop 1:54
 ④ IV "a wife knows" Ride back to Tex, 1:31
 ⑤ V Followed in town 1:17
 ⑥ VI "Baby Born In Texas" (segue) allusion 1:20
 ⑦ VII Ride back / waited 1:22
 ⑧ VIII Ride out to get her 1:00
 ⑨ IX "Just before" (chance) 1:20
 ⑩ X Elizabeth arrives 1:38
 ⑪ XI looked in spare room "Live bait" 1:45
 ⑫ XII babo pain 1:40
 ⑬ XIII Sunrise 1:07
 ⑭ XIV Virginian arrives 1:30
 ⑮ XV Waiting "How long is he going to stall?" 1:38
 ⑯ XVI "That'll be it" 1:04
 ⑰ XVII Hodge intertaker 1:34
 ⑱ XVIII "Let Him live" (Battle ground) 1:45
 ⑲ XIX Bonds broken 1:44
 ⑳ XX Stagglo 1:20
 ㉑ XVI First played 1:54
 ㉒ XXII segue To Hodge intertaker / visits Virginia 1:30
 ㉓ XXIII "Think it over" (Baby Born) Taine Tex 1:15
 ㉔ XXIV "Hold on baby" surprise cue 1:06
 ㉕ XXV "Thank you for what you did" Clifton 1:00
 ㉖ XXVI Elizabeth picks up the gun 1:46
 ㉗ XXVII Elizabeth escapes / Hodge intertaker 2:28
 ㉘ XXVIII Brebble pistol whined 1:18
 ㉙ XXIX "Let Them Go" 1:56
 ㉚ XXX chance & gun fight
 ㉛ XXXI Jesse
 ㉜ XXXII Bassett killed
 ㉝ XXXIII Final (ride out)

<https://www.dailymotion.com/video/x344uek> [DAY THE EARTH STOOD STILL Main Title in COLOR



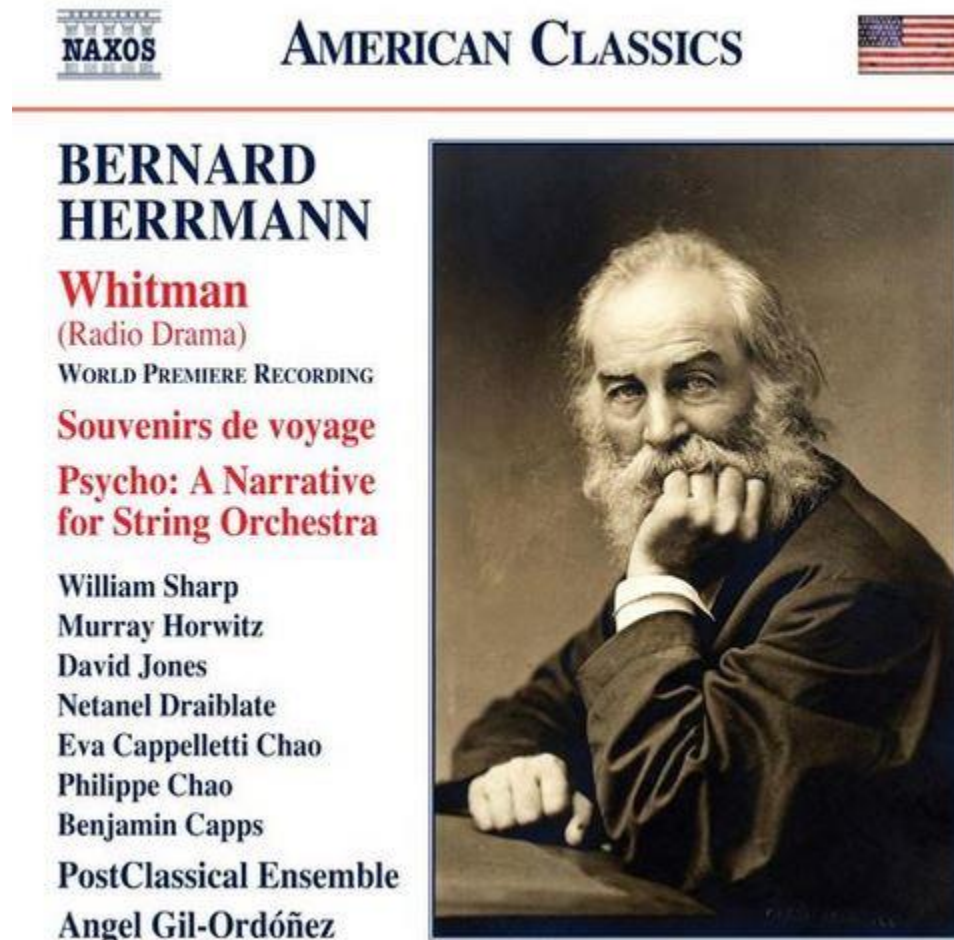
<https://www.youtube.com/watch?v=qaAwcgPkKk0> [“Impatience”
Music by Milan Roder (also orchestrator for Korngold)]

Midi by Rich Bush.

<https://www.youtube.com/watch?v=vZeudoSKHQc> [“Stealthy
Footsteps” composed by Charles Dunworth.

Midi by Rich Bush. Very interesting videos. Good work!

<https://www.gettyimages.ca/photos/cbs-photos?family=editorial&phrase=cbs%20photos&sort=mostpopular#license> [CBS studios photos of interest]



https://www.naxos.com/catalogue/item.asp?item_code=8.559883

[Walt Whitman, etc.] Upcoming in October is this concert performance of Herrmann's music from the Walt Whitman radio show produced by Corwin. Some of Herrmann's music was cut in the radio airing but I restored some of it:

<https://www.youtube.com/watch?v=fsKccUiaBjY> [Funeral March]

You can hear more of this Walt Whitman music towards the end of my video I put on YouTube 8 years ago:

<https://www.youtube.com/watch?v=IhCYB6JgUgA> [CBS Radio-Corwin]



<https://archive.org/details/kidmonkbaroni1952> [Kid Monk Baroni]

Here is a young Leonard Nimoy was before he became famous for his role in *Star Trek* as Mr. Spock. In the shot below, he happens to be with Jimmy Olson!



[Blog completed 11:31 am, Wednesday, September 2, 2020 PDT]

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