

Film Score Blogs [Blog # 39]
Monday, March 23, 2009 at 8:8 pm

Here is a Talking Herrmann post that I just submitted regarding the online Warner Archive that offers many dvd titles normally not available:

“Talking Herrmann: Warner Archive Dvds and Downloads
New topic by: Bill Wrobel ()

“I'm pleased to bring to any interested reader's attention that there is a treasure trove of Warner Bros. movies (and their music scores) available for special dvd purchase (\$19.95) or download (\$14.95). Go to:

<http://www.wbshop.com/Warner-Archive/ARCHIVE,default,sc.html>

On the left menu, click on "By Format, Warner Archive (155).

There is an article on the this valuable archive in today's' LA Times:

<http://www.latimes.com/entertainment/news/la-et-warnerbros23-2009mar23,0,4288760.story>

If I had more discretionary money available, I would purchase at least nine of them right now--all except two with music by Max Steiner:

- (1) I WAS A COMMUNIST FOR THE FBI. There is not a great deal of Steiner music in this film but several sequences are quite interesting, especially his self-borrowing in the Main Title (from SHE).
- (2) DISTANT TRUMPET. Fabulous late vintage Steiner.
- (3) DARBY'S RANGER. One of Steiner's best scores in the Fifties.
- (4) THE COMMAND. Wonderful action (and moody) music by Dimitri Tiomkin. A real treat starring Guy Madison.
- (5) CLOSE TO MY HEART. Easy listening Steiner.
- (6) ADVENTURES Of MARK TWAIN. Americana Steiner.
- (7) CROWDED SKY. Wow! I haven't seen this movie in many, many years. Stars Anne Francis, E.Zimbalist Jr., Troy Donahue, and many others. No Steiner music but I would make it my first choice because it brings back vague memories when I saw it last in the Sixties sometime on tv.

(8) ROOM FOR ONE MORE. Mild Steiner.

(9) SINS OF RACHEL CADE. Not a very good movie but Steiner's score makes up for it. Plus you'll see here (very young) a future James Bond.

I was hoping very strongly that LION & THE HORSE would be available but that hope was stampeded upon! Perhaps someday....

To connect Herrmann to this Topic, I was also hoping that NAKED & THE DEAD was available, but no such luck yet.”

END OF QUOTE

A follow up reply:

“Talking Herrmann: Warner Archive Dvds and Downloads

Reply by: Bill Wrobel ()

“For the first time in two and a half months, I decided to use my credit card to purchase two of the Warner Archive dvds:

(1) THE CROWDED SKY

(2) THE COMMAND

“I'm still not going to buy film music cds until at least summer but these archive dvds were an offer I couldn't refuse! In a sense they are film music purchases because Rosenman did the score for CROWDED SKY, and Tiomkin did a fantastic score for THE COMMAND. If you never heard Tiomkin's music for this western, I highly suggest you take the chance and go ahead and purchase it. I liked it so much I studied the score at USC/Warner Bros. archive. Now that I'll have a dvd reference source, perhaps I'll do a rundown of the score in the near future. I don't want to do another Steiner since I just finished with three of them for the next update in a week or two.

“Of all the studios, my favorite studio for movies in the late Forties to mid-Fifties was Warner Bros. No close second. The Warner Bros. sound department and the W/B orchestra were fantastic. Of course Max Steiner was pretty much embedded with W/B.

“I hope soon they release both LION & THE HORSE and also HELL ON FRISCO BAY. I buy those in an instant. .CHARGE AT FEATHER RIVER would be fun to have as well. Loved the finger cymbals Max used in this score. The Ledge cue (Reel 10/part 4) is very dynamic. Starts off with muted horns and soon to the section of a chromatic descent of whole notes on high register violins and flutes. I already have a vhs copy of BOY FROM OKLAHOMA but it would be nice to have a crisp dvd format. Great Steiner music (albeit a fair portion of it is self-borrowed from other Steiner westerns).. KING

RICHARD & THE CRUSADERS was previously released on vhs format so I expect the dvd to be released soon. Ditto for ICE PALACE. I'm not so enthusiastic if YOUNGBLOOD HAWKE gets released. I'd prefer TWO ON A GUILLOTINE (more interesting music).”

END OF QUOTE

February 23, 2009 at 5:24 pm

Here is a very interesting and useful Internet site that readers of my site may like to visit:

<http://www.televisiontunes.com/>

Those who are really into nostalgia, especially for the Golden Age of television, will enjoy listening to the audio clips. One I liked even way back then in 1959 was “Adventures in Paradise” by Lionel Newman:

http://www.televisiontunes.com/Adventures_in_Paradise.html

Another good one I haven't heard in decades is the end title for The Defenders by Leonard Rosenman:

http://www.televisiontunes.com/Defenders_-_Ending.html

Here's a terrific Main Title for The Great Adventure by Richard Rodgers:

[http://www.televisiontunes.com/Great_Adventure_\(The\).html](http://www.televisiontunes.com/Great_Adventure_(The).html)

John Williams' music for the first season of Kraft Suspense Theater is very dynamic:

http://www.televisiontunes.com/Kraft_Suspense_Theatre_-_Season_1.html

You can browse thru the following website and pick the themes you are most interested in:

<http://www.classicthemes.com/50sTVThemes/tvSeriesList.shtml>

Here's a very visual website—specifically, this is the one devoted to *Journey to the Center of the Earth* (and I used the 4th jpeg as my avatar image on Talking Herrmann that I installed today (Tuesday, January 24th, 2009 at around 12:30 pm). By the way, this year is the 50th Anniversary of this movie:

<http://monstermoviemusic.blogspot.com/2008/08/journey-to-center-of-earth-20th-century.html>

There is also the Gramophone Archive that is now available for free reading. As I just posted on Talking Herrmann:

The Gramophone Archive is now available free. You can type in Bernard Herrmann in their Search engine and come up with articles on Herrmann, starting I believe in 1959. Here is one review on Wuthering Heights written in 1967:

<http://www.gramophone.net/Issue/Page/March%201967/72/773967#article-begin>

Here is a review on Herrmann's Symphony:

<http://www.gramophone.net/Issue/Page/February%201976/52/759845>

Here's a three-page article on Herrmann in a 2004 issue:

<http://www.gramophone.net/Issue/Page/May%202004/32/858812>

Here is a relatively new book on film music for sale:

<http://www.routledge.com/books/Film-Music-A-History-isbn9780415991995>

From the book's publisher:

“About the Book:

“Film Music: A History explains the development of film music by considering large-scale aesthetic trends and structural developments alongside socioeconomic, technological, cultural, and philosophical circumstances.

“The book’s four large parts are given over to Music and the "Silent" Film (1894–1927), Music and the Early Sound Film (1895–1933), Music in the "Classical-Style" Hollywood Film (1933–1960), and Film Music in the Post-Classic Period (1958–2008). Whereas most treatments of the subject are simply chronicles of "great film scores" and their composers, this book offers a genuine history of film music in terms of societal changes and technological and economic developments within the film industry. Instead of celebrating film-music masterpieces, it deals—logically and thoroughly—with the complex ‘machine’ whose smooth running allowed those occasional masterpieces to

happen and whose periodic adjustments prompted the large-scale twists and turns in film music's path."

I am not going to review it simply because I cannot afford it right now! \$38.95 is a bit too high for me. Last month I spent \$1,500 for two crowns at the dentist, and a week ago I spent \$1,100 on plumbing jobs (including a new water heater). Buying a book on film music, buying a film music cd (such as Tribute's newly released *Charge of the Light Brigade*), buying dvds of interest—all this is what is commonly called "discretionary" spending but sometimes called or based on "disposable" income! Well, I canceled one credit card, suspended temporarily my long-term one, and will not use another credit card that my wife has but includes my name. No more credit card purchases on books/cds/dvds/anything until my credit debt is totally paid off. Even then I will be very careful to spend my money from now on. Usually the accumulation of little purchases over a period of time is what really gets you (lots of little cuts bleeding you dry!). Normally I pay off my balance each month but when you get stuck with big purchases (such as emergency repairs, vet bills for your pets, medical bills such as dental work not covered by insurance) you really feel the pressure. Oh, well. Rich people may also have problems—but paying bills isn't one of them!

As I wrote three weeks ago on Talking Herrmann in the Charge of the Light Brigade topic that started January 26:

"James heartily supports the new "Charge" 2-cd set and of course the Tribute label behind these excellently produced cds. I am always impressed, for instance, by the lush and colorful booklets stuffed into the plastic cases! Of the music itself, the best produced and best sounding item, in my opinion, is FAHRENHEIT 451. It deserves the top rated five ***** star rating. The last time before this I was really impressed with a new film music rerecording was Intrada's JASON (conducted by Broughton).

"Now: I did not buy CHARGE yet and do not plan to for at least the next several months—not because of some generalized "bad economy" out there but because of my own private finances! I've got to get my own debt paid off after Christmas expenses for significant others, two crowns at the dentist, vet bills for my cats, etc. Buying film music cds is definitely discretionary spending that is allowable if you have zero or near-zero debt, but not recommended if you have already bitten off more than you can chew for necessities, mortgage, property taxes, medical expenses, and other non-discretionary items. Perhaps by this summer or fall when my bills are hopefully paid off, and I start getting a surplus again, maybe I will "charge" my credit card to get CHARGE! Until then, no more film music cds and other discretionary items (as per my New Years resolutions!). My first New Year's resolution was "I'm not going to pay anymore bills this year!"--but had to settle for "No NEW bills this year"!

"Secondly, while CHARGE may be a wonderful sounding recording (as James enthusiastically attests), I tend to be far more charged up about the upcoming Korngold recording of THE PRINCE & THE PAUPER. I love Max's music (overall he is my

second favorite composer after Herrmann) but I am not particularly fond of his overall music for CHARGE. It's not a priority "must have" Steiner score for me—no matter how great it "sounds" on the new cds. But I really enjoyed Tribute's release of SHE (and of course I liked Steiner's music much better for that same circa Thirties score). The same applies to the overall excellent BYU (Faiola) discs. I have most of those Steiner cds but not ALL of them. For instance, I was not that interested in Steiner's DARK VICTORY to invest my money on it (although I studied the score briefly at Warner Bros Archives at USC). Overall I tend to like Max's latter scores (circa mid-Forties up) than his earlier works. As I have mentioned in another post, I really love his music for THE LION & THE HORSE (despite several self-borrowings!) and would spend \$100 for that cd release. It's what I consider a lost treasure. And it's a decent, wholesome B-movie contemporary western. But if I don't personally care for a particular Steiner or Herrmann (et al) score, I won't spend, say, \$32.25 for it if my budget is tight. When it was announced this week that the original studio sessions of Rozsa's TIME AFTER TIME was being released by FSM, I was quite pleased. THAT item really got my interest up—but even there (with the active desire) I will not indulge in such discretionary spending. Many people don't seem to realize that it is the accumulation of all those "little" bills (including discretionary cd spending) that adds up into one "big" credit card bill! So Screen Archives Entertainment will not be getting my "future" (credit) money NOW! This includes T & T and also PAUPER.

"I already preordered before Xmas (and before my New Year's Resolution!) that Warner Bros. Romance Classics dvd set (that I got in the mail a day early on Monday). For less than \$28 (no tax, no shipping fee) you get four dvds that includes three Max Steiner scores that are simply gorgeous. I especially enjoyed PARRISH. I understand BYU had planned some years back to release the original tracks for this score. I emailed Chelsea Studios about it for an update but never got a reply. If it's still in the works, I'd definitely get that one. The music in SUSAN SLADE has some memorable cues (such as Reel 3/2 when the family is introduced to the new Monterey home) but the movie itself is rather hopelessly dated! I groaned several times. ROME ADVENTURE is fun.

"I also pre-ordered (and already received) non-film music items such as Liszt's excellent DANTE SYMPHONY (with Faust) on the 2-cd Decca label; Hugo Alfven's music on Naxos (8.553729) Third Symphony—but I was particularly taken by track # 2, "Legend of the Skerries" Opus 20.

Incidentally you can download for free the written music of Lizst's Dante and Faust symphonies at:

<http://imslp.org/wiki/Liszt> “
END OF QUOTE

Anyway, Wierzbicki (the writer of the above-linked history of film music book) was my immediate editor involved in my heavily researched paper on Herrmann's self-borrowings that was published in the Journal of Film Music. It went relatively okay except towards the end when big edits were proposed. Fortunately I did not sign my rights away so I controlled the fate of my paper! I recommend to writers that they try to

retain their rights and copyright—no work-for-hire deal. At any rate, I learned my lesson and will never again deal with publishers, musicologists or anyone else who wishes to interfere with my vision and approach. Leave them to fulfill their *own* ideas and vision, and leave you to fulfill your own. You have absolutely no responsibility to live up to the ideas or ideals of another person. You have only to follow your own ideals. But if you sign away your rights or project your vision outward towards another person’s vision or beliefs, then you follow the trap of following someone else’s conception of how you should do things, someone else’s conception of how you should be. If you freely ask for their point of view, that’s one thing, and you can freely accept their idea or freely say, “No!” But if you sign away your rights, then you have projected your own authority and creative vision. A producer who got you as a work-for-hire may try to limit your unique vision to conform to the limited vision he has. He may say, “Oh, I want the music to be like John Williams” or Herrmann, or Howard, or whomever. Or “I want this paper to be like this or that.” It’s better to tell them, “Well, if you don’t like it the way I approached it, then I don’t need it to be published by you.” This is freedom of expression. Freedom ultimately means being the unique individual that you are.

By the way, I noticed recently that the Journal of Film Music just changed hands or publishing structure:

<http://www.equinoxjournals.com/ojs/index.php/JFM>

This was simply a matter of time, a likely probability, since self-publishing can become rather expensive! Equinox in London will control the copyright since they are paying for the publication. Wierzbicki is still on the Editorial Board. No issues were published yet. Subscriptions for individuals in the United States will be \$80 for one year (two issues). That’s a big change because previously you can get four issues for \$60. That’s a hundred bucks more for four issues ($4 \times \$40 = \$160 - 60 = \$100$). It’s a bit too pricey for me. I’ll prefer to read it free at a University library somewhere. At any rate, it is probably good that Equinox took over since this should better guarantee the continued existence of this journal, but I wonder if Equinox will try to exert certain expectations regarding articles/papers content as a condition for publishing the Journal, such as papers on current scores and composers, or ??

The Miklos Rozsa Society website is now offering their *Pro Musica Sana* periodical as free archival reading.

<http://www.miklosrozsa.org/>

Simply click on the “Pro Musica Sana” about the middle of the left side menu of the homepage. As I write this, issues # 1, 2, 3, 4, 9, 10 are now available to read (that you can also save on your personal computer). There are currently 64 issues but slowly more complete issues will become available. I applaud this educationally charitable project that

offers such archival material free to interested readers and scholars. If only Rozsa's written music were as easily accessible!

Speaking about easily accessible material, I referenced above the International Music Score Library Project (IMSLP).

<http://imslp.org/>

On that homepage, more specifically you click to the database:

http://imdbp.org/wiki/Main_Page

This is a truly invaluable site that allows the download (for free) of public domain full scores (etc.). Some scores might be available to download in Europe, say, but not in North America, and vice versa, depending on the legal issues involved in the country of origin of the material. I referenced the site in my January post on Talking Herrmann about Balakirev's First Symphony. Here is the text:

“Talking Herrmann: Arvo Part
Reply by: Bill Wrobel ()

“Thanks for the terrific tip, James. While I am not a fan of Arvo Part's music overall, and I do not think his music is Herrmannesque, this rare opportunity to be able to print (but not download, unfortunately) the written score of a new major work could not be passed up by me. The next logical step is to actually hear the music itself!

“I've been printing (and downloading in fact) music today anyway--from that imslp.org site I mentioned in another thread. An excellent piece of music is the First Symphony by Balakirev. You can download the full score on at this url link:

http://imslp.org/wiki/Symphony_No.1_in_C_Major_%28Balakirev%2C_Mily%29

“Lots of interesting orchestral effects in this score. Some of it is Herrmannesque too. For instance, the opening of the Finale (IV movement) with the celli and contrabasses unison on a moderately fast passage reminded me of that opening of the Herrmann cue from THREE WORLDS of GULLIVER towards the last third of the movie when the two girls start fighting (forgot the cue title). Balakirev was Russian, and I think Herrmann was at heart a Russian romantic! The boldness, the relative simplicity or clearness, moving themes/motifs, and so forth.

“B.'s TAMARA also opens rather Herrmannesque, and the more rapid movement of the VC/CB reminds me somewhat of the start of the Balloon cue from MYSTERIOUS ISLAND. Later on TAMARA reminds me briefly of NORTH BY NORTHWEST If you get the Naxos cd (8.550792) that has Symph # 1 and also Tamara, go to track # 6, go to 6:48 thru 7:01. You'll hear a very Herrmannesque use of the low clarinets followed by the

horns on a fast repeated rhythmic pattern with the strings pizzicato on certain beats, then shortly the bassoons playing the rhythm. Quite Herrmannesque, especially calling to mind North by Northwest, especially the House cue. You're not going to get anything like this from Arvo Part!

http://www.amazon.com/Balakirev-Symphony-No-Islamey-Tamara/dp/B0000013YI/ref=sr_1_1?ie=UTF8&s=music&qid=1232757566&sr=1-1

Or listen to clips, and maybe even download for a cheaper price:

<http://www.classicsonline.com/catalogue/product.aspx?pid=2318>

Or direct from Naxos:

http://www.naxos.com/catalogue/item.asp?item_code=8.550792

“Of course you can also download for free TAMARA from that IMSLP site if you want to study that section I just mentioned (page 44).”

END OF QUOTE.

So far I downloaded Balakirev's 1st and 2nd symphonies, Holst's *Planets*, many Liszt scores (including *Dante Symphony*, *Faust Symphony*), Rachmaninoff's 1st and 2nd symphonies, a lot of Richard Strauss (including *Alpine Symphony*), Saint-Saens *Samson et Delila*, Wagner's *Lohengrin*, Tchaikovsky's full score to *Sleeping Beauty*, *Swan Lake*, and so forth.

On February 1 on Talking Herrmann, I posted about an item I read in the huge All Music Guide to Classical Music that I purchased on Amazon for \$25.51 (instead of the list price for \$34.95):

“Thanks for the interesting recollection, Chris.

In the "All Music Guide to Classical Music" (1608 pages of compact all-in-one reference source) on page 599 about Herrmann, we read: "At the age of five Herrmann began to suffer from Sydenham's syndrome, a neurological disorder that can affect personality development...He grew up to be a nervous and aggressively touchy person who tended to alienate friends and associates." The Herrmann bio mentions this disease (aka St. Vitus' Dance) on page 11 but it was not developed.

If you go by this (perhaps superficial) assessment, then it appears Chris witnessed an instance of a personality disorder due to a disease at the age of five!

More on the disorder:

<http://www.wemove.org/syd/>

<http://www.ninds.nih.gov/disorders/sydenham/sydenham.htm>

I wonder if Steve P. can substantiate if Herrmann periodically had nervous tics, jerky physical movements of an involuntary nature, showed obsessive-compulsive behavior, and so forth.” END OF QUOTE.

Here’s the link:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3127>

There was no response yet from Steven Rivkin, “The Herrmann Genealogist” (I should’ve said “Steve R.” instead of mistakenly “Steve P.”) but it would be interesting to know if he came upon other instances or stories about that childhood disease and possible later manifestations.. I’ll now (4:35 pm Tuesday) resurrect the following thread and ask directly. Perhaps it’ll get Steve’s attention now:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=977>

If I get a reply in the next few weeks, I’ll make note of it here on this page. I do not plan to have this blog finished until early Spring. Then I will have Sarah update the site with Blog # 39, and also my 103 page new rundown on *Parrish/Susan Slade/Rome Adventure* that I finished on Sunday. I already had an old 39-page rundown of *Parrish* but expanded it significantly (almost doubled) to celebrate the new dvd set, Warner Bros. Romance Classics Collection (Palm Springs Weekend / Parrish / Rome Adventure / Susan Slade):

http://www.amazon.com/Romance-Classics-Collection-Springs-Adventure/dp/B001HSNTKW/ref=sr_1_1?ie=UTF8&s=dvd&qid=1226894007&sr=8-1

The Silver Chalice is now available on dvd:

http://www.amazon.com/dp/B001KO1BC6/ref=pe_606_11280550_pe_ar_d4

I already did a rundown of the score using FSM’s release of the original tracks. Sometime down the road (maybe the road into Summer!) I might purchase this dvd and then insert dvd timings on the rundown.

For those who like Tchaikovsky, here’s an interesting site:

<http://www.tchaikovsky-research.net/en/index.html>

Here are some odds & ends in my various researches. One is the Motion Picture Collection at UCLA, Box 2 (Charade):

- #1 Opening—long & short versions.
- #2 Main Titles, 10 pages, 76 bars.
- # 2B “Bye Bye Charlie” in ¾ time, 7 pages, 52 bars.
- #4 “Empty Saddles” 4 pages, 31 bars, 2:05 duration.
- #5 “Lonely Reggie” 5 pages, 38 bars, 2:31
- # 6 “Mambo Parisienne” transposed score. Tenor sax, guitar amp, accordion, piano, bass, conga, 2 drums, etc.
- #7 “Orange Tamoure” with Tahitian wood blocks. 5 pages, 40 bars
- #8 “A Mean Cat” 6 pages, 48 bars.
- ETC.

In a Warner Bros. Memo dated June 22, 1960, Mr. Holman of W/B was communicated as follows: “Please credit Warner Bros. Pictures (Home Office) for the account of Music Publishers Holding Corporation in the amount of \$8,750.00 covering the cost of music clearances for the following production:

Prod. “Ice Palace”

SMILES	\$2,000.00
THERE’S A LONG LONG TRAIL	\$ 750.00
OH YOU BEAUTIFUL DOLL	\$ 600.00
I’M FOREVER BLOWING BUBBLES	\$ 600.00
YOO-HOO	\$ 600.00
LET THE REST OF THE WORLD GO BY	\$ 600.00
THE LOVE NEST	\$ 600.00
???[faded]BABY	\$ 600.00
WHERE AM I	\$ 600.00
SILVER MOON	\$ 600.00
WOULD YOU BELIEVE ME	\$ 600.00
SOMEONE’S ROCKING MY DREAMBOAT	\$ 600.00

Very truly yours,
Helen Schoen

I see that the original sound recording of Herrmann’s score for “Nathan Hale” is at UCLA:

[Box 1129]

[Item 11]

Nathan Hale . October 14, 1963 . 1/4 in. tape

On container, "GA/Nathan Hale/B. Herrmann."

I just (7:43 pm) sent an important notice on Talking Herrmann:

Talking Herrmann: IMPORTANT NOTICE: Herrmann's 'Nathan Hale' Sound Recording at UCLA

New topic by: Bill Wrobel ()

I hope Ford Thaxton or Lukas Kendall or somebody is reading this notice:

Bernard Herrmann's original score for The Great Adventure episode, "Nathan Hale" is sitting at UCLA SRLF archives waiting for a cd producer to transfer to cd from 1/4 " recording tape:

<http://content.cdlib.org/view?docId=kt8x0nd51b&chunk.id=c02-1.2.7.6.63&brand=oac>

Specifically:

"{ Box 1129 }

{ Item 11 }

Nathan Hale . October 14, 1963 . 1/4 in. tape

On container, "GA/Nathan Hale/B. Herrmann."

The basic OAC findaid for the CBS Collection is:

<http://findaid.oac.cdlib.org/findaid/ark:/13030/kt8x0nd51b>

May the best or fastest cd producer win! I would really like to finally hear this one! Of course the written score is available at UCLA as well, so a brand new stereo recording would be nice too! I wonder if Tribute or McNeely or somebody is interested?

I did a search for "House on K Street" that Herrmann composed but it did not show up (so far). I rather doubt if it's there since I saw a memo long ago stating that the recording was apparently lost or destroyed. Nevertheless the full score is still available. Also, there are many unidentified items, so it "may" be available as well." END OF QUOTE

Later I added:

"Ah, I see that there is MORE that I initially missed when I first posted above:

< Box 1117 >

< Item 1 >

Moment of Crisis . October 14, 1963 . 1/4 in. tape

On container, "CBS TV/1510/Great Adventure/"Moment of Crisis"/Score/10-14-

63/Roll #2."

"Moment of Crisis" is the subtitle of that episode: "Nathan Hale: Moment of Crisis"

"There are gems inside the collection. For Fred Steiner fans, you'll find sound recordings there. For fans of James Horner in his early years, there is a recording of his 1982 score for a CBS television movie titled "Rascals & Robbers: The Secret Adventures of Tom Sawyer & Huck Finn." as follows:

Subseries 155. The Secret Adventures of Tom Sawyer and Huck Finn -- Sound Recordings

< Box 1027 >

< Item 1 >

Logs 2188-2210 . 1982 January 7 . 1/2 in. tape

On container, "CED/1-7-82/R47/Logs 2188-2210/Tom Sawyer + Huck Finn."

< Box 1027 >

< Item 2 >

Logs 2211-2225 . 1982 January 7 . 1/2 in. tape

On container, "CED/1-7-82/R48/Logs 2211-2225/Tom Sawyer + Huck Finn."

< Box 1027 >

< Item 3 >

Logs 2226-2255 . 1982 January 8 . 1/2 in. tape

On container, "CED/1-8-82/R49/Logs 2226-2255/Tom Sawyer + Huck Finn."

< Box 1027 >

< Item 13 >

Logs 2171-2187 . 1982 January 7 . 1/2 in. tape

On container, "CED/1-7-82/R46/Logs 2171-2187/Secret Adventures of Tom Sawyer + Huck Finn."

< Box 1056 >

< Item 12 >

Logs 2286-2310 . 1982 January 8 . 1/2" tape

On container, "CED/1-8-82/R51/logs 2286-2310/"Tom Sawyer and Huck Finn"."

< Box 1056 >

< Item 13 >

Logs 2226-2310 . 1982 January 7 - 1982 January 8 . open reel audio tape

On container, "CED/1-7-82/1-8-82/R98/(print takes only)/logs 2226-2310/Tom Sawyer and Huck Finn."

< Box 1056 >

< Item 14 >

Logs 2171-2225 . 1982 January 7 . open reel audio tape

On container, "CED/1-7-82/R97/printtakes only/logs 2171-2225/Tom Sawyer and Huck Finn."

< Box 1056 >

< Item 15 >

Logs 2256-2285 . 1982 January 8 . 1/2" tape

On container, "CED/1-8-82/R 50/logs 2256-2285/Tom Sawyer and Huck Finn."

There are plenty of Jerry Goldsmith recordings, including some Playhouse 90:

Subseries 138. Playhouse 1990's -- Sound Recordings

< Box 1033 >

< Item 5 >

<Contents Unidentified> . open reel audio tape

On container, "PH 90/Music II."

< Box 1033 >

< Item 7 >

<Contents Unidentified> . open reel audio tape

On container, "PH 90/Music I."

< Box 1033 >

< Item 8 >

Theme . open reel audio tape

On container, "Playhouse Theme/A. Copeland/Victor Quan-Studio Center."

< Box 1045 >

< Item 1 >

Shape of the River . open reel audio tape

On container, "PH 90/Shape of the River/I."

< Box 1045 >

< Item 2 >

Dream of Treason . open reel audio tape

On container, "PH 90/#59-9-3/Dream of Treason/Good Takes."

"Most of the sound recordings titled do NOT give the composers' names, so you have to know ahead of time what to look for.

"I've been waiting a long time for an online Find Aid of the CBS Deed of Gift # 2, and it finally appeared sometime in the last few or several months. But it is a work in progress. The biggest flaw I see now is that, for some reason, the Deed of Gift # 1 (the first 900+ boxes) are no longer online for perusal. I guess they are reorganizing the information. The 1st deed of gift contain most of the actual written scores.

"I'll go thru the entire finding aid for the CBS Deed of Gift # 2 with a fine-toothed comb, but not now--it's time for bed!" END OF QUOTE

As I referenced above, James Horner in 1982 composed a score for a CBS television movie titled "Rascals & Robbers: The Secret Adventures of Tom Sawyer & Huck Finn." I never did see the movie but the written score is available in the CBS Collection at UCLA

<http://www.amazon.com/gp/product/6301805445/imdb-adbox/>

The sounding recordings are available at UCLA:

<http://content.cdlib.org/view?docId=kt8x0nd51b&chunk.id=c02-1.2.7.6.153&brand=oac>

Or go to the Find Aid of the CBS Collection and look for material there:

<http://findaid.oac.cdlib.org/findaid/ark:/13030/kt8x0nd51b>

I saw the score at USC long ago, and I believe I worked on one cue. It was curiously one of the CBS Log Books, # 35 in fact. Binder # 37 is Hawaii 5-0 (the pilot score). Black Binder # 38 is the CBS Music Library VII (simply "VII" ob the side) which is the 1956-1957 season. Red Binder # 39 is the same season VII but the information is organized differently. Black Binder # 40 is VIII (1957-'58 season) while Red Binder # 41 is the VIII companion piece. Black Binder # 42 is IX (season '58-'59), and so forth. Anyway, the Horner score certainly was not a planned research score; it just happened to pass my attention in various log books I pulled. It came as a surprise, and I was not prepared (no audio of the score, etc). I believed I scanned the material March 10, 1995 but I'm not sure. However, I did write down the information on the cues:

-“Main Titles” M-10. CED 186. 4/4 time, 52 bars, 2:22.32

-“Tom Sees Scree for the First Time” M-11, 92 bars, 2:29.5

- “Following the Spies” in 4/4 time, 40 bars.
- “Barroom Brawl” Piano. 4/4 time.
- “Tom & Huck Discovered” 71 bars, 1:28. CED 190
- “Running Into the Stable” M-22. 30 bars, 41.25 seconds
- “Running from Scree” 75 bars, 1:48
- “Huck in the Tavern” M-32. 8 bars, :15.85
- “Gallery of Rogues” 15 bars, :50.75
- “Captured by Scree” 96 bars, 2:17.63
- “Carnival Music” M-51. 15 bars, :27.8.
- “Wild Hits” M-51x + M-62x
- “Turn In Your Noses” <-52, 17 bars, :36.5
- “Riding To Town” M-61, 38 bars, 2:12.3
- “King Gasparbeltazan” M-62, 7 bars
- “Organ Source—Bach Chorale M-63
- “Procession to Paradise Plantation” 2/4-4/4, 30 bars 1:15.8
- “Scree Comes to Beton’s Landing” 3/4-4/4-2/4, 7 bars 20 seconds
- “Scree’s Ride” 14 bars
- “Reba’s Escape” m-75/80 52 bars, 1:28.85
- “Running to the Cave” M-81, 25 bars
- “In the Cave” M-82 23 bars, 1:25.7
- “Den of Snakes” M-83, 13 bars, 1:45.4
- “Den of Snakes” Part II :47.1 seconds
- “Wicked Surprise” M-92, 21 bars, :32.89
- “Trapped” 4 bars, :11.75 seconds
- “Scree’s Surprise” M-94, 23 bars, :43.5 seconds
- “Fight in the Graveyard” 58 bars
- “End Titles” 47 bars
- Bumper # 1, 2 bars
- Bumper # 2, 4 bars

So far I found the title page of the fifth cue, “Tom and Huck Discovered.” It’s Xeroxed and a large page but I missed the left side instrumentation. But it appears that the violins play *f* and *leggiro* in 4/4 time Line 2 B-Line 3 C-D-E grace notes to a series of staccato “3” triplet value 8th note figures. These start with Line 3 F-E-F (crossbeam connected) to R-D-C (crossbeam connected) to D-C-D (crossbeam connected) to Line 2 D-Line 3 C-E 8ths to (Bar 2) D-C-Line 2 B staccato 8ths to C-B-A to B-A-G to A-G-F to (Bar 3) E-G-A to Bb-G-F to E-D-C# to D-F-G to (Bar 4) D-E-F-G grace notes to “3” triplet value A quarter note to A 8th (these two notes played 4X). Either the piccolo or flute in Bar 1 plays *ff* Line 2 B-Line 3 C-C#-D-D#-E grace notes to F 16th (followed by rests). The harp is gliss *ff* from Line 1 B grace note up to Line 3 F whole note. Some other instrument (a celeste perhaps) is gliss *ff* from Line 2 F up to Line 3 F grace notes (yet notated with three crossbeams connecting the notes) let vibrate (and then the direction “To Glock”). I believe the piano is also gliss from Lines 2 & 3 B-C-D0E grace notes to Lines 3 & 4 F whole notes. In Bar 4, trumpets play *mp* (not transposed) Line 2 F/A staccato quarter notes to E/G to D/F to C/E staccato quarter notes. I believe the oboe plays Line 2 A-G-F-E staccato quarter notes while I believe the clarinet plays Line 2 F-E-

D-C notes. The glock sounds *f* Line 2 F/A whole notes. The harp plays Line 2 F/A quarter notes and then Line 1 E/G/Line 2 E/G quarter notes to D/F to C/E. I believe the piano plays *ped* Lines 2 & 3 D-E-F-G grace notes to A whole notes let vibrate.

[Sunday, March 01, 2009 at 10:46 am]: I posted a few more times on Talking Herrmann regarding the CBS inventory at UCLA:

Talking Herrmann: IMPORTANT NOTICE: Herrmann's 'Nathan Hale' Sound Recording at UCLA

Reply by: Bill Wrobel ()

“I noticed that there is a rare, virtually unknown John Williams pilot score he did for CBS. Several sound recording are available. The composer is not given in the Find Aid (most likely the composer is not marked on the reel boxes)--and I doubt if more than a few people know about it (besides the composer!) except if you happen to research the written score at UCLA. Perhaps a cd producer might be interested in that one. I'll let him know if he wishes to contact me.

Instrumentation: 2 flutes, oboe, clarinets, 2 horns, 3 trumpets, 3 Pos, Indian Tom Tom, xylophone, piano, banjo, harp, accordion, harmonica, bass.

“There's also the GILLIGAN's ISLAND episode Williams did that I'm trying to locate.

“I am hoping to find Herrmann's RAWHIDE episode, "Encounter at Boot Hill" but so far I could not in the unidentified tapes. One recording date was just ten days earlier. But there are three boxes specifically I would like to listen because Herrmann's music could be included there. Fingers crossed. If only they included Production numbers in all of the items--and dates! There's a lot of RAWHIDE in this Deed of Gift # 2 collection.

“There are some unidentified Playhouse-90 tapes that would be fun to go thru (most likely Goldsmith).” END OF QUOTE

Also a follow-up this morning:

“Talking Herrmann: IMPORTANT NOTICE: Herrmann's 'Nathan Hale' Sound Recording at UCLA

Reply by: Bill Wrobel ()

“I see that there are definite sound recordings already identified by episode name (but not composer's name) in the P-90 inventory. These were composed by Jerry Goldsmith:

{ Box 1045 }

{ Item 1 }

Shape of the River . open reel audio tape
On container, "PH 90/Shape of the River/I."

This is dated in my researches as 5-2-60. It starred Fran. Tone & Leif Erickson.

{ Box 1045 }

{ Item 2 }

Dream of Treason . open reel audio tape
On container, "PH 90/#59-9-3/Dream of Treason/Good Takes."

Dated 1-21-60. Starred Richard Basehart.

"Prometheus PCR 164 recently released had "Tomorrow" from P-90 that Goldsmith composed. But that episode is not included in the identified tapes--unless it happened to be included in the unidentified ones:

Subseries 138. Playhouse 1990's -- Sound Recordings

{ Box 1033 }

{ Item 5 }

{ Contents Unidentified } . open reel audio tape
On container, "PH 90/Music II."

{ Box 1033 }

{ Item 7 }

{ Contents Unidentified } . open reel audio tape
On container, "PH 90/Music I."

"I am hoping that Goldsmith's P=90 score for "The Tunnel" is in there (starring Richard Boone). I believe that one won an Emmy for him--or at least nominated. Excellent score. I worked on the written music (Box 49). Goldsmith also did for P-90 "The Rank & File" (written by Rod Serling), "Project Immortality" starring Lee J. Cobb; "Misalliance" starring Rod Taylor; "To the Sound of Trumpets" starring Stephen Boyd & Boris Karloff (interesting pairing!); "The Cruel Day" starring Van Heflin, Cliff Robertson, Raymond Massey, Peter Lorre, Chas. Bronson, and Phyllis Thaxter--wow cast!" END OF QUOTE.

The entire finding aid for the CBS Collection is as follows:

http://content.cdlib.org/view?docId=kt8x0nd51b&doc.view=entire_text&brand=oac

Looking at the print preview, it amounts to 681 pages of information!

[Box 1129]

[Item 12]

Siege at Boonesborough . March 30, 1964 . 1/4 in. tape

On container, "3-30-64/The Great Adventure/1525 Part 2/"Siege At Boonesborough".

[Box 1129]

[Item 19]

Siege at Boonesborough . March 30, 1964 . 1/4 in. tape

On container, "Reel 2/3-30-64/CBS 1525 Part II/Great Adventure/Siege at Boonesborough."

These two items are from the Part II episode about Daniel Boone air-dated 4-10-64. Leigh Harline did the score under the title "Daniel Boone." The written score is in Boxes 203 & 204 of Deed of Gift # 1.

Series 14. **Unidentified Materials**

For unidentified sound recordings, see Series 13, Sound Recordings - Assorted.

[Box 1813]

Studio logs . 1958

Well, it is not unidentified if UCLA simply looks inside the box! I did back on June 20, 2003. Included inside are the information sheets for StudioOne: Prod #58-2, "The Left Handed Welcome" dated 6-16-58. The music supervisor was Jerry Goldsmith.

I-1 "After the Senior Prom" Jimmy Duncan 2:00. Vocal: Tommy Sands.

I-7 "Home-Coming" Jerry Goldsmith :10

I-10 "Riches" Jerry Goldsmith :25

ETC.

Also included for Studio One: "Images of Fear" dated October 1958.

M-1 cut 3, Quartet Tchaikovsky IX-E-28 3:30

M-2 #257 "West Indies" L. Moraweck VII 63-A :08

M-2-A #253 "Religious Processional # 1" Rene Garriquenc VIII 34-D :14

M-3 " " " " " " :34

ETC.

Then "Trial by Slander" airdated 1-20-58.

Opening: "Studio One in Hollywood" Bernard Herrmann 1:30

ETC.

[Box 1805]

Studio logs and cue sheets . 1955 [?]

Well, once again, someone did not look into this box. I did in June, 2003. Stated was "Music Cue sheet for Filmed Program"

Series Title: Lineup First telecast 3/14/58; Producer: CBS-TV
Episode Title: "George Case" #139 Cue sheet No.: 580312-3.
All music listed on this cue sheet is used as background instrumental.

- (1) Line Up M.T. M-10 Rene Garriquenc April Music Inc. :22
 - (2) "Prisoners" M.T. M-11 " " CBS VII: 49 B " :15
 - (3) "Norman Country Scene" <-11-A #263 R.G. VIII: 63C :20
 - (4) Knife Chord to Tail No. 5 Lucien Moraweck VI:7 :05
- ETC.

Another episode in this box was "Lovie Lawrence Case" dated 1-16-58 music by R.G., L.M., Bruce Campbell.

Also included "The Brothers" dated 10-9-56. Also the Eve Arden Show, episode "It Gives Me Great Pleasure" dated 9-17-57.

- Eve Arden M.T. M-10 Wilbur Hatch :26
 - "Steam Bath" #624 M11-A Maurice Carlton CBS VIII :11
 - "Bend the Bow" M-22A Wilbur Hatch VII 54 :04
 - Harp Glissando M-32 B # 15 Annie Challan VII-24 :05
- ETC.

While the updated new site for the CBS Collection only has the Deed of Gift # 2 information, you can still access the old Deed of Gift # 1 finding aid via the Way Back Machine. Here's the specific location:

http://web.archive.org/web/*/http://www.library.ucla.edu/libraries/music/

The first blue entry to the far left is October 16, 1997. Just click on that. It will take you to the UCLA Music Library page. Click on "Special Collections. On the new page click on CBS Inc. Collections. There are 930 boxes to peruse (or Copy & Paste all the items, as I did, on Word). You should more directly get to it here:

<http://web.archive.org/web/19970704055624/www.library.ucla.edu/libraries/music/mlsc/cbs/index.htm>

Back to Deed of Gift # 2: I researched several boxes, and I found a sheet of notes about them:

- Box # 1551 appears to contain a CBS VII Music Library (season 1956-57) binder
- Box #1553 has CBS VII (red or black I did not annotate) and VIII.
- Box # 1555 has CBS X and XI
- Box # 1556 has CBS XII
- Box # 1557 has CBS XIII
- Box # 1558 has CBS XIV. For some reason, I made note of Fred Steiner's "Call Me Dodie" from *Gunsmoke*
- Box # 1565 has season 1979-1980

-Box # 1611 has “Like Mother, Like Me” and also “Crisis in Mid-Air” dated Oct 17, 1978.

-Box # 1601 is 1965 material including *Gunsmoke* cue sheets and recording logs.

-Box # 1640 has 1965 material including recording logs, *Rawhide*, *Gilligan’s Island*, *Gunsmoke*, etc.

-Box # 1618 has 1966-1967 material, recording logs *Wild Wild West*, etc.

-Box #1597 Binders 1,2 of 1971. “Homecoming,” “Vashon Trilogy” (Don Ray, 1973), “Hunters Are for Killing” (2-25-70).

-Box 1769 has 1967 recording logs of W.W. West, etc.

Back to Deed of Gift # 1 that has the actual written scores:

Box #4 had a bunch of cues by Rene Garriguenc (born Oct 18, 1908-died June 22, 1998 in L.A.). I definitely worked on this box on 1-15-98.

-Cue # 331 “Galop (Horses), 7-28-A. The violins and trumpets play in 2/4 time, Line 1 G 8th to G-G 16ths figure to F# 8th to F#-F# 16ths figure to (Bar 2) D 8th to D-D 16ths to C# 8th to C#-C# 16ths.

-Cue # 332 “Car Motion” 7-28-A as well. Violins in 4/4 time play in Bar 2 Line 1 F#-G-F 8ths (crossbeam connected) to Gb-E-F 8ths to Eb-Fb-D 8ths to Eb-Db-D 8ths.

-Cue # 319 “Adam and Eve Theme” 7-60-A. In Bar 1 grace bar in Cut time, six violins play Line 1 B half note up to (Bar 2) Line 2 E/F/B dotted half notes on the down-bow to E/F/A quarter notes to (Bar 3) E/F/Ab dotted half notes (these three notes in Bars 2 and start of Bar 3 are under the phrase slur) down to Line 1 F/A/Line 2 Cb quarter notes on the up-bow up to (Bar 4) Line 2 D/F/G down to G/B/D quarter notes to B/D/D half notes, etc.

-Cue # 313 “Heading West” is by William Grant Still, 9 pages, 2:20 duration, starts with two horns on G I believe.

-Cue # 315 is “A City Scene” by Still. Next is “A Plaintive Voice in Harlem” by Still (2:58), then “A City Speaks of Love” (4:40).

-Cue # 323 “Partage” or “Portage” (Mohawk Story)” by Lyn Murray.

-Cue # 324 “Mohawk Plot (The Mohawk Story)” by Lyn Murray.

-Oddly another cue designated as cue # 323 is “Scherzando No. I (Adam & Eve Theme)” by Garriguenc, 7-52-A. Cue # 324 is Scherzando No. II, and so forth.

I looked at Box # 2 on January 9, 1998 and also January 12, 1998. Lisa and Laura were room monitors that day!

-Cue # 253 “Religious Processional No. I” by R. Garriguenc. Wonderful music!

-Cue # 254 “Religious Processional No. II” by R.G. Equally good variation.

-Cue # 221 “Echo III” Bernard Herrmann, CBS 56-C-2. More Herrmann...

-Cue # 246 A “Greensleeves Scherzando” by Lucien Moraweck, 8-55-C-3.

-Cue # 246 B “Greensleeves Quiet Evening” by L.M., then more in this line.

-Cue # 246 J “Greensleeves Neutral Mood” by R. Garriguenc. 8-55-D (1:16).

-Cue # 246 H “Greensleeves Suspense (Dark Version)” 8-55-C-3 (1:04)

-Cue # 246 I “Greensleeves The Camp (Heroic Version)” 1:35.

-Cue # 248 “Romantic Sneak to Finale” 8-47-C (0:39)

-Cue # 249 “Minor Emotional Ending” 8-47-C (0:47).

-Cue # 258 (Massacre River, 1948) "Return from War" by L. Moraweck 7-62-A-1. Here the trombones play forte small octave Eb-Eb to D-D tenuto 8ths (repeated again same bar) and repeated next bar.

-Cue # 257 (O.W. 1943) "West Indies" by L. Moraweck, Intro 7-63-A.
Etc. Just a bunch of interesting cues!

On at least 10-27-91 I worked on Box # 5. Included is the score for the *Millionaire* episode, "Elizabeth Tander" by William Lava.

Also included were cues by Jerry Goldsmith:

- cue # 401R "Leap From the Mist" VII-56-A-1 Flute, oboe, clarinet, Fags, 4 horns 2 trumpets, 2 Pos, timp, strings.
- cue # 402R "Lurking Figure" Trumpet, trombone, piano
- cue # 403R "Thrust in the Dark"
- cue # 404R "Run Afoul"
- cue # 405R "Released"
- cue # 406R "Run To the Sea"
- cue # 407R "Gray Morning"
- cue # 408 R "Autumn Mist" Flute, oboe, 2 clarinets, vibe, harp
- cue # 410 "Nocturnal Interlude"
- cue # 412 R "Dirge"
- cue # 413R "Autumn End"
- cue # 414R "Calvary Patrol" VII-62-A. Snare Drums, 2 horns
- cue # 415R "Quince Wince" VII-51-A
- cue # 416R "Dry View" VII-51-A Flute, oboe, Fag, 2 horns, 2 trumpets, piano, strings.
- cue # 417 "Gallop Ho" VII-62-A-1
- cue # 418 "Lament" VII-57-A
- cue # 419R "Indian Ambush" VII-56-A-1
- cue # 420R "Calvary Overture"

Also many cues from Rene Garriguenc and some by Lucien Moraweck:

- #341 "Neutral # 3" R.G. VII-43-A
- #342 "Suspense Dramatic" R.G.
- #342A "Arizona Trail # 3A" Bridge L. M. IX-51
- ETC.

One was # 357 "All Keys Ending" XI-47-E. We have C maj/Db maj/Eb maj/E maj/F maj/F# maj/G mag/Ab maj/A maj/Bb maj/B maj.

-#358 "Neutral # 5" 3 bars. :09
ETC.

[Wednesday, March 04, 2009 at 11:43 am]: I am rather upset about developments regarding that auction of the PSYCHO autograph score in Britain. Mr. Scratch (Avie) at Talking Herrmann brought up the Topic. I heard about it previously but now I see that the original score is being auctioned off:

<http://www.bonhams.com/cgi-bin/public.sh/pubweb/publicSite.r?Screen=HeadlineDetails&iHeadlineNo=4055>

Here is the Talking Herrmann relevant topic:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3144>

Here is my first post on the matter (I am sure I will reply more about my displeasure!):

“Talking Herrmann: FRIENDS, GET OUT YOUR CHECKBOOKS

Reply by: Bill Wrobel ()

“See the image of "The Murder" from the auctioneer site:

<http://www.bonhams.com/cgi-bin/public.sh/pubweb/publicSite.r?Screen=HeadlineDetails&iHeadlineNo=4055>

“Well, "suite" or not (however assembled for this auction), this looks like the actual autograph score to me! I researched the score, and it's precisely the same except for a few marks added after the original writing of the cue. For instance, you will see that block in red pencil or ink with the red arrow pointing to violins I. That is not in the original score I saw. Oh, by the way, it has been awhile since I looked at the score at UCSB, but I am 99% sure I simply had a photocopy of the score. I'll email UCSB to ask for verification. This applied to other film scores Herrmann did--the actual autograph (in ink) scores were not there at UCSB when I researched them in the Eighties (and Nineties). I believe the Murder cue was reproduced in Elmer Bernstein's old film music fanzine, but I'll have to look for that.

“So, this begs the question: If Herrmann donated his actual scores to UCSB (as legally required by his will), how did some of the autograph score(s) remain with Mrs. Herrmann for her to now auction off?? Was a copy made and the original kept, or ??? Are there other autograph originals still in the hands of the Estate to be sold in the future?? These are obvious and valid questions to be asked.

“I am so glad Martin Silver convinced Herrmann to donate his scores to UCSB. Because if this is an indication, then I suspect, if this did not happen, private possessors of the original autograph scores would eventually sell these priceless documents for private gain--instead of leaving the originals to UCSB (or some other institution) where they were legally intended to stay for professional safe-keeping and open research.

“I remember how the will was contested by one of the Herrmann daughters, I heard. It held up the delivery of the scores to UCSB for about six years. Imagine if she had won!

“Also, why is the Herrmann Estate site silent on this news? In fact, I just revisited it, and it hasn't been updated for at least 2 (maybe 3) years! I am very displeased with this so-called new & improved (?) Herrmann Estate situation. I've even contacted the Estate several times by snail mail and email, and never got a reply! This is unprofessional and shows a rather sorry lack of involvement or interest. I wonder if other researchers had the same problem? Guenther, have you been in contact at all with the Herrmann Estate lately? If so, what's the deal with the dead-zone site?

“Anyway, we never before heard from Mrs. Herrmann on Talking Herrmann, nor from the Herrmann Estate--so I rather doubt if these valid questions will be addressed directly! But I am with Marcus--these original autograph scores really should be donated to UCSB. After all, this is respecting Herrmann's wishes as stated in his will.”

END OF QUOTE

[3:20 pm]: Yes, Steve Rivkin made a reply, and I posted in return:

“Talking Herrmann: FRIENDS, GET OUT YOUR CHECKBOOKS

Reply by: Bill Wrobel ()

“Steve:

Thanks for the feedback!

Now: I do not know if certain scores (including PSYCHO) were given to family members as "gifts" or not. Unless we have a copy of Benny's will on the matter (do you, Steve?), I was told in the beginning of my research that Herrmann bequeathed his music materials to UCSB (I assume ALL of them) and that the people involved at UCSB were quite upset about the contesting of (Benny's) will. Did Herrmann himself photocopy some of the scores and gave the original autograph scores to certain family members? Did he give an autograph score or two to non-family members?

I remember the big claim from that Australian cd producer when he posted that he had the actual score of THE KENTUCKIAN:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=159>

I called him on that online but he never replied, despite repeated attempts. Did Herrmann give him the autograph score? When? I suggested that he make a copy for himself and give the original to UCSB where it rightfully belongs. No response ever more.....

I remember from my research that the Roc cue from Sinbad was kissing. I knew that Harryhausen had used that cue to make a reproduction of in his book. I contacted him to see if he still had the autograph cue, and if so, it would be in the best interest of everyone if he at least made a copy to give to UCSB. He graciously sent me a full copy (but not the original autograph) and I duly gave it to UCSB the next time I researched there. The Sinbad cue was now complete.

I believe it was the CITIZEN KANE autograph score that was given to LOC but my memory does not serve me right now. That was the right thing to do (whoever had that valuable document that was given to him or her as a gift by Herrmann--or whatever the circumstances!). The point is, whether a "gift" or acquired by some other means, any autograph score should NOT be kept by a private collector. Period. It really belongs to where Herrmann intended his creative works to be according to his will: UCSB. It does not belong to a private person, family member, friend, or whomever. If Herrmann autographed a copy of a score (like Wuthering Heights) to someone (like David Raksin)-- I found that autographed copy at Acres of Books in 1981 thereabouts and returned it to David--then that is fine. Keep it or auction it off if you wish. If you have personal letters handwritten by Herrmann, then keep them or auction them off if you need the damn money so bad! But actual scores or music sketches really belong where Herrmann intended them to go. I think it's quite clear because that was Herrmann written will.

The PSYCHO original autograph should be given to UCSB for safekeeping and research. It should not be sold for personal gain, for "charity" or anything else where \$\$\$\$ is transacted. The element of self-gain (personal benefit) is inappropriate in this situation. "Most folks" would not give it away or without a fight, as you say, but that's because most folks are in enslaved in the maya of materialism beyond reasonable needs and wants. After all, aren't the Herrmann descendants paid royalties every time a cd is produced or aired or performed? How much more is needed? Reminds me somewhat of that WALL STREET movie, and that famous line Gecko uttered. At the very, very least--maybe--an attempt should be made to FIRST offer the autograph score to UCSB for reasonable sale acquisition. But the straight & narrow path, if I had the score, is to simply give it away because it isn't MY work I'm giving away--it's somebody else's. It really belongs to the world now.

Yeah, I'm not too happy about this auction! It created a controversy, and as a long-time researcher, I am very clear about what should be done."

END OF QUOTE

[7:43 pm]: Reply to "Herrmann Family" Rivkin:

"Talking Herrmann: FRIENDS, GET OUT YOUR CHECKBOOKS

Reply by: Bill Wrobel ()

Quote: "I really doubt you are the spirit medium of Herrmann's mind saying I want my gifts back to give to UCSB."

"Reply: You are being sarcastic for no useful purpose, Steve, although it is understandable to be sensitive about the issue since you are apparently a "Herrmann Family" member. I'll let it slide.

“Remember that not all of the scores at UCSB are autograph scores. Several are photocopies--and I looked at most--if not all--of Herrmann's works way before UCSB made a new policy that refused to let researchers look at the originals anymore (unless they did not already make their own photocopy or microfilm). So what happened to the autograph scores, I do not know!

“I am not a Herrmann family member but I come from my own valid point of view. Logically it does not take a spirit medium to access Herrmann's intent in this matter. All you need is Herrmann's will. It was contested for about six long years so it appears that the fine points of the wording might be at issue. I don't know. All I know is his music was legally bequeathed to UCSB, signed and dated by Herrmann, but many of us would certainly like to know the whole story. I rather doubt, however, if the Estate will publicly include this document (or at least its specific relevant section on the bequeathing of music to UCSB)--but it is not uncommon to find this available for public research. For instance, the bequeathing of the CBS music to UCLA Regents is available for study. I read it. But there was no contesting of the "will," so to speak, so it was not hidden because it was not a touchy issue. It was an institution (CBS), not a private person (Herrmann, in this case of our discussion). I wonder if there is a court filing somewhere that I can publicly access about the matter regarding UCSB and the Herrmann Papers? There was a somewhat similar matter, I believe, in the Schoenberg case and UCLA that was available online because it was a public court record. I might try to dig it out that Schoenberg filing in a research box in my garage somewhere, but it's not a big priority. Also, I found it curious that Steven Smith never mentioned the contesting of the will (and subsequent delay of the materials to UCSB) in his biography. I would've thought it was newsworthy. Perhaps it was especially sensitive an issue in the early or mid-Eighties since it was still freshly in mind. Nobody seems to want to talk about this "untouchable" subject, even if the public court was involved.

“So I am really speaking of principles. If indeed Herrmann legally bequeathed his music to the world via UCSB, then ALL materials of that nature should be sent there. Make a copy for yourself if you want, but you can't take it with you when you yourself die. So leave the precious materials where they belong at UCSB, permanently fire-safe in a temperature-controlled vault in acid-free boxes, available to the world at large. Especially don't SELL it to a private person! It'll probably end up being auctioned off again down the road. At least, if you want the bucks, sell it to an institution that will make the manuscript safe and available to the world under proper conditions.

“Well, I'm shaking my head, but what can you do? People are the way they are regarding "properties" and other aspects of materialism.”
END OF QUOTE

[Thursday, March 05, 2009 at 6:57 pm]: Here is another reply on the topic:

“Talking Herrmann: FRIENDS, GET OUT YOUR CHECKBOOKS
Reply by: Bill Wrobel ()

Yes, I have looked at the various lots (193 thru 218) of the Herrmann auction. Obviously the one with the huge price tag is Lot # 198 that has several (I believe I read ten) pages of the autograph pages, the rest being annotated photocopies. If this lot goes for 40,000 pounds, that would convert today to \$56,625. I wonder if private collectors of some of the other autograph Herrmann scores are now seeing \$\$\$\$ signs thru their eyes, getting tempted....

By the way, 29% of the film scores at UCSB are NOT original autograph. Some are residing at the respective studios. For instance, WRONG MAN is at the Warner Bros Archives at USC thrown in a folder titled "sketches" (I last looked at it in 2004). TMWKTM is at Paramount. TAXI DRIVER is (I believe) at Columbia in Box # 361. I have the inventory list of scores at Columbia but I never had time to pull that box to verify if it is the autograph score because I was working on scores I didn't work on before (Rozsa's GOLDEN VOYAGE OF SINBAD, etc). JOY IN THE MORNING is lost (in that MGM landfill on a golf course somewhere!).

Where the rest of the autograph scores definitely are located right now, I don't know. Some I assume are at the studios. KENTUCKIAN is probably in private hands, as I mentioned before. OBSESSION may be in Columbia but I need to find that inventory sheet that included the "O" scores. SISTERS may be in private hands. IT'S ALIVE may be in private hands. MYSTERIOUS ISLAND is not included in the Columbia inventory, so it may be in private hands. Only an ozalid copy is at UCSB. TORN CURTAIN and FAH 451 may be at Universal, but I can't get the information. JANE EYRE may be at the big music preparation site (orchestrators etc for films) that took the classic scores from 20th Century, but I have a mental blank at this moment as to the name of the outfit. Same for GHOST & MRS. MUIR--but I never checked. All the rest of the 20th century Fox autograph scores Herrmann did are at UCSB. WILLIAMSBURG may be at....Williamsburg! I never checked.

I too had a few minor problems at UCSB in the past but not since David Seubert was there. He's been always helpful. But of course I did most of my research back in the old days when the collection was first available under Martin Silver's helm.

Once again, I firmly believe that Herrmann's own autograph music creations should go to UCSB, as Herrmann intended. If the logic of a differing opinion is: "Well, it was a loving family gift to family members"--then extend the logic. If it is such a special gift, something that you would hold near and dear, you would keep it in the family, right? Well, instead it is being sold to a total stranger as the highest bidder! So, yes, Ryan, she is perfectly entitled to do as she wishes regarding the PSYCHO score, but I don't have to respect it. The right thing to do, in my opinion, is to fulfill the spirit of Herrmann's intention--leave his music to the world via UCSB rather than in a private collector's hand. Think about it, Ryan, and extend your logic: If all of his scores were up for auction or sale at the start, what do you think would've happened? Fortunately, in this case, at least the score was photocopied and available for researchers and cd producers at UCSB. And fortunately, it was only one score!

Well, I'm tired of this unfortunate auction news and need to get back to my site update. I'll be curious, however, about how much that suite will actually sell for (highest bid). I wonder if it'll be reported on the auction site? I doubt if they will report the identity of the winning bidder! I also wonder if a Herrmann fan living in London will be there on the 24th to watch the festivities?"

END OF QUOTE

Thursday, March 12, 2009 at 8:30 am PDT]: Day off today. Here are more posts on the matter. First, however, Hal Jackson returned to posting on Talking Herrmann to state that he was at the Library of Congress (LOC) and saw that the *Obsession* autograph score was there, a "gift of Brian de Palma" attached to the manuscript. My reply to him and Mr. Scratch:

"Good to hear from Hal again. Long time, no hear!

"Good research information. Glad de Palma did the right thing. I wonder why he chose LOC instead of UCSB? At any rate, it will be in safe hands there.

"Scratch: Let's say that Hal or I, in our research, found a score in Herrmann's hand that was never played, never saw the light of day. Would the physical document itself be the "pearl of great price" or the music construct behind it? To the well-heeled collector, it would be the physical document itself. In the ageless "supply & demand" mode of thinking, it would indeed be priceless because there would be no xeroxes of it or anything. There would only be ONE version in existence--in this case, the autograph score. To the musician and fan of Herrmann's music, it would be the music itself (hopefully to be heard for the very first time). But in order to be heard, it will first have to be SEEN (as a physical document). So the value is intertwined.

"Now let's say Hal or I find a never-before-seen Herrmann score--the same one, say--but it is a photocopy or ozalid or whatever reproduction. It is the only one in existence. Perhaps Herrmann accidentally threw out the autograph score in the trash but he luckily had a copy. Would a collector still pay \$56,000 for it? That would be interesting to find out. Of course, on another level, applied to just about anything, is: what are a person's goals and values? Goals are WHAT you want (say, this PSYCHO score); ideals are WHY you want it. For instance,, you may want ten million dollars tax free (like some executive already get in bonuses and stock options in the recent past!), but why do you want it? The decisive factor is motive--self-gain or selfless giving and sharing? A collector may be thinking in terms of the principle of SCARCITY having most value (gold has more value than coal, for instance)--like having the one-only autograph score to PSYCHO.

"My wife has to use the computer to do a work report in time for transmission, so I have to leave quickly.

"By the way, there IS a Herrmann score that NEVER heard the sound of day, so to speak. It is a Universal-Revue television score, untitled, unidentified--but it looks like

terrific mystery-suspense music! And it's available at UCSB. Funny how nobody is interested (so far, after all these years) in having it recorded as a World Premiere offering.

Gotta go!" END OF QUOTE

Here is the Permalink at LOC, but you can use the search feature and find all the other Herrmann items there:

<http://lccn.loc.gov/92761344>

A post dated March 6:

Talking Herrmann: FRIENDS, GET OUT YOUR CHECKBOOKS

Reply by: Bill Wrobel ()

Steve:

"Incidentally, not related to Norma Herrmann's sale this but still held that day, Lot 110 is camera art for sale, and it mentions Bernard Herrmann's name:

<http://www.bonhams.com/cgi-bin/public.sh/pubweb/publicSite.r?sContinent=uSA&screen=lotdetailsNoFlash&iSaleItemNo=4155479&iSaleNo=16761&iSaleSectionNo=1>

Also Lot 111:

<http://www.bonhams.com/cgi-bin/public.sh/pubweb/publicSite.r?sContinent=EUR&screen=lotdetailsNoFlash&iSaleItemNo=4171132&iSaleNo=16761&iSaleSectionNo=1>

"I'm not sore at you. I have enough detachment to be able to shrug my shoulders when I witness most things, and ask myself, "Is this going to be important a hundred years from now?" And usually I answer, "Nope." But I can still voice my displeasure.

"Quote: "If you look at the current auction items and read the descriptions, UCSB comes up again and again by someone very familiar with the material there. I assume this was probably the input of Christopher Husted, formally with UCSB and the former head of Herrmann's estate, handling things for Norma. I believe some of the notes mention some material being copied years ago for UCSB, this was in the letters material I think."

"Well, many of the Lots state, "Contact the Specialist to discuss this lot or sale Email: Luke Batterham" So I doubt very much if Chris Husted would supply the information on Lot 198, although he would be quite qualified. Note the clues of British spelling such as "discolouring" instead of the American "discoloring." So it's got to be Luke's detailed observations. Besides, wasn't Chris fired by Norma from the Herrmann Estate position, and didn't she hire the replacement, Martin ??? I believe (the guy I am

not happy with because he ignores emails and snail mails)??? So why would Norma hire Chris now to do the auction informationals? Doesn't sound logical to me, Spock!

“Not everybody liked Chris, and I had my disagreements/misunderstandings with him myself now and then (one was on Talking Herrmann, in fact, that is archived) but at least he was very knowledgeable about Herrmann, loved his music, spoke with us on Talking Herrmann, did good dvd commentaries (that I liked better than these two-somes or four-somes). So what the Herrmann Estate needs is a point person who represents the best of qualities (such as responding to letters!) and avoids the worst of qualities (such as letting the position get to your head!). It appears that the Herrmann Estate management now represented is a dead-zone. "Hello...helloooooo..." (crickets) "hello-loooo, anybody out there?!...." (echo delay). Bring back Chris or hire somebody else, Mrs. Herrmann, because in my opinion the representation is not exactly welcoming! I sometimes wonder if responses are given in a timely fashion if \$\$\$\$ matters are involved such as permission to produce a cd of Herrmann's music or whatever..(I doubt NOW if I'll ever get my emails and letters answered about just pure research, eh?! :)

“By the way, I wonder if anybody in the cd producing business can inform us: What exactly is involved when producing a Herrmann cd? Do you have to contact the Herrmann Estate NO MATTER what the music is (even if owned by, say, a studio--or is it simply a cut & dry automatic matter of the Estate getting royalties?

Also, Steve, do you know if the auction site will post the results of the auction--not necessarily WHO bought PSYCHO (although that would be interesting!) but at least how much was paid for it?” END OF QUOTE

Next is my post where I informed Herrmann Family that Martin Silver had passed away very recently:

“Thanks, Steve.

“Yeah, I was there within months of the opening of the archive. David Raksin tipped me about it. I guess he was in touch with Martin Silver. Unfortunately I did not annotate the exact start of my research there but it was 1982 for sure but I think sometime 1981, perhaps the fall. I don't remember Chris there at the very beginning. Maybe he was there as an assistant but Martin was the guy I always was in touch with. He provided the boxes, etc. He never posted on Talking Herrmann, unfortunately.

“By the way, did you know he just recently died?”

<http://palimpsest.stanford.edu/byform/mailling-lists/arsclist/2009/02/msg00175.html>

END OF QUOTE

Another reply dated 3/8/09:

“Talking Herrmann: FRIENDS, GET OUT YOUR CHECKBOOKS
Reply by: Bill Wrobel ()

“Steve:

Earlier I stated I did not know where the original autograph of GHOST & MRS MUIR was, thinking it might still be at 20th Century. The finding aid did not say:

<http://content.cdlib.org/view?docId=tf438nb3jd&chunk.id=c01-1.7.8.16&brand=oac>

“However, looking at an old inventory list of the B.H. Archive at UCSB, it states that a photocopy of the manuscript is at UCSB but that the ORIGINAL is in the estate of Louis Herrmann.

“What do you know about that? Who is involved in the estate of Louis Herrmann? Where is the physical autograph document right now? What does he or she plan to do with it--keep it in the family, auction it off eventually (I hope not!), donate it to UCSB, or ????

“As for WILLIAMSBURG, the autograph score is at Williamsburg Museum Library.”

“Talking Herrmann: FRIENDS, GET OUT YOUR CHECKBOOKS
Reply by: Bill Wrobel ()

“I forgot to add my CBS comments regarding what you surmised on the tv works.

I never saw any actual contract there in the CBS materials--not to say there aren't any somewhere. The only reference to a contract were on Library IX (1958-1959 season) Music Library sheets. For instance, on Reel 51 (Western Bridges and Backgrounds and Western Curtains):

(1) 383 "The Mesa" (B. Herrmann) Sharp, brilliant moderato motion for brass--cuts off. :59

“Just underneath it someone had handwritten "Contract June 21, 1957."
In Reel 34-A (Religious Materials):

(1) 388 "Thomas Wolfe" B. Herrmann :00-:33 "relaxed reflective BG strings--very even and sustained/"
:33 - 2:06 Ditto--to soft reflective BG harp and strings (some bad wows in this section).

Underneath was handwritten, "Contract June 1, 1957."

In Reel 43 (Dramatic Bridges):

(3) 1286 (take 2) "The Arrow" (C.I. # 2) B. Herrmann Dark brassy transition to ominous tail. :23

(4) 1288 (take 2) "The Shadow" (C.I. # 2) B. Herrmann Soft suspenseful time passage to soft ominous chord. :21

Underneath was handwritten, "Contract Dec 21, 1957."

"It would seem logical that CBS would routinely renew the copyright--so that means an additional 95 years.

"It is curious that Herrmann would hold his autograph FILM scores to his chest after finishing the recording sessions and take them home, but he did not do the same for the television scores--apparently not giving them the same importance."

END OF QUOTE

Another that day:

"Talking Herrmann: FRIENDS, GET OUT YOUR CHECKBOOKS
Reply by: Bill Wrobel ()

"There's the detective-researcher in my nature (fortunately, usually applied to music) and so I don my Indiana Jones hat and go snooping!

"What about JANE EYRE? Is the original autograph score also in the Louis Herrmann estate? That's the only early 20th Century Herrmann autograph not at UCSB. I supposed Herrmann decided to keep his scores close to his vest once he went to Hollywood.

"So is the "concern" about UCSB now evaporated since we have new people there? So maybe GHOST can be sent there with the rest of the scores (logically) except for the KANE and OBSESSION ones at LOC. Maybe you can put on the Indiana Jones hat and find out more about GHOST since it's been years, as you say. Also, when you said it was the last in "private hands," I assume you mean it's still in the Louis Herrmann estate--in the family? Is the identity of that person holding the autograph score a top secret? Some sort of "need-to-know" information? I think knowing about the plans of what to do with GHOST is relevant, especially this month, considering the auction in London on the 24th. I wonder if that auction is giving certain people ideas...? If only several autograph pages of PSYCHO can go for \$56,000, I can imagine what a complete score of one of Herrmann's best works could conceivably summon--a "ghostly" lot I would imagine."
END OF QUOTE

Next that day a mini-history of my research activities in reply to Steve's posting:

"Talking Herrmann: FRIENDS, GET OUT YOUR CHECKBOOKS

Reply by: Bill Wrobel ()

“Thanks for the info. Yes, probably a huge family tree visual in the book would be most helpful.

“Sorry your health and money ran out. You mentioned you have diabetes. Research takes a lot of healthy energy and a lot out of a healthy wallet! I can't say how many times I rented a National car to go up to UCSB to hand-copy scores. Fifty at least, maybe a hundred at most--I don't know! For a period of about two or three months I actually lived in Goleta one fall maybe in the mid-Eighties, so I could research more intensely. I was between good jobs and took advantage of the extra time, working temporarily in Santa Barbara until I got a new position in southern California (125 miles or more from Goleta). Soon after that I started my intense research at UCLA (CBS Collection mainly) and USC (Warner Bros. Archives) so I did far less research at UCSB starting in 1989-- but by then I had already done the bulk of my research at UCSB. I also did research at various studios, especially Columbia/Sony and Disney. Universal wouldn't let researchers in (what else is new?!). But I still managed to go to UCSB at least one, maybe twice, a year because my wife & I liked to go to Santa Barbara and also Ojai (especially).

“My health did not run out (knock on wood) but it does get expensive to research: car rentals, motels, cost of xeroxing when possible, etc., so I know how you feel. Plus I worked full time most of that period, especially at the Post Office, so my time to research time availability was limited. But they were the good old days. It was easier to research then. At UCSB you could study from the autograph scores. At UCLA you could initially xerox the scores--but that stopped after several months to a year (new UCLA policy). After that I had discovered many more Herrmann scores in un-inventoried boxes, so I had to hand-copy a lot. You could, however, xerox non-music items such as cue sheets, log sheets, etc. USC was initially a little strict and I was only allowed to make music notes on large index cards! Eventually they let me bring in full-sized blank music sheets. I had a blanket permission (back then) to xerox but it can get costly, so I hand-copied the less notey cues, etc. Now you have to get permission for each individual score. Besides, hand-copying was good training, and the practice seeped into my subconscious like a form of hypnosis, so it helped my own interests in composing since I was meticulously learning from the film music masters such as Herrmann, Steiner, Rozsa, Goldsmith, etc.

“I do not plan to write any book. All my research is freely available on the Internet. I prefer it that way. When I retire from the Post Office in about 6 years (maybe earlier if I choose), then I'll be spending far less time on my site, and far more into personal composing. I'd like to do some adaptive composing for the Herrmann centennial but don't know if I have the time for the research in time. That's part of the reason why I wanted to contact the new Herrmann Estate and see if I can get permission to let UCSB xerox various early works for me. I would attempt to orchestrate the sketches of the unused CBS radio material (many sketches were not finished); do overdue research on the Early works, etc. I've got some of that material already from past research, but need more. But I guess the new Herrmann Estate sadly is uncommunicative and not caring of serious

Herrmann research. After several email and snail mail attempts, I gave up. I may try to do it the slow way (used to it anyway!) but I'm already busy with a job and other projects and duties.

“Anyway I wish you success in your book.”
END OF QUOTE

On a separate Topic re: JTTCOTE dated 3/10/09:

“Talking Herrmann: Journey to the Center of the Earth 50th Anniversary
Reply by: Bill Wrobel ()

“Ah, a very perceptive eye!

“Now: Speaking of Genesis--but not the bible version!--I had popped the JTTCOTE dvd in and watched it awhile while my wife used the computer for 20 minutes. If you have the dvd, go to the location at 24:39. That's when Pat plays his little accordion that Jenny gave him as a farewell gift. Note that he plays a two-note warm-up before he descends the mountain. Well, I am thinking that Herrmann routinely previewed a cut of the film before he actually scored it and this point was the probable GENESIS of his own two-note motif that he uses often in the film. Another example would be at 1:03:22 when Arlene goes back to the three notches freshly cut and sees that Arne's original three notches were covered over.

“Steiner was fond of little tricks of the trade or cues from the film itself that may have inspired him to compose a certain tune. One trick is to simply use the number of syllables in the title of the movie as the number of notes inherent in the theme. For example, HELEN OF TROY. His lovely yet majestic theme is a four-note theme (Hel-en-of-Troy....).

“The-Hang-ing-Tree is another one. How about A-Sum-mer Place?? How about Su-gar Foot?? Young-Blood Hawke...The-Boy-from-Ok-La-Ho-ma.... Etc.”
END OF QUOTE

Mr. Scratch replied that Alfred Newman in *Gunga Din* composed the Main Title to the meter of Kipling's poem:

You're a better man that I am, Gunga Din... ETC. Avie is absolutely correct!

[3/24/09 at 11:25 pm]:

I just posted this on Talking Herrmann re: the sales results of the Herrmann auction in London:

I just checked out the Bonhams sales results for today's (March 24) Lots 193 thru 218 (Herrmann estate items):

<http://www.bonhams.com/cgi-bin/public.sh/pubweb/publicSite.r?sContinent=EUR&screen=ResultsXML&iSaleNo=16761>

Prices based INCLUSIVE of Buyer's Premium, exclusive of sales tax (VAT, TVA etc):

193 = £240
194 = £360
195 = £240
196 = £1,080
197 = £312
199 = £384
200 = £120
202 = £4,320
203 = £240
204 = £120
206 = £264
208 = £660
210 = £360
212 = £1,920
213 = £3,120
214 = £432
215 = £960
216 = £432
217 = £384
218 = £360

TOTAL = 16,308 pounds = \$23,914

You may note the conspicuous absence of Lot 198 (PSYCHO). I wonder what happened? Was it pulled from bidding? Was there a minimum bid that nobody wanted to make? That was supposed to be the BIG item in the various lots. Curious. What do you think it means? I've never been to an auction before. Again (unless the item was pulled) perhaps the minimum bid was too steep for bidders?

The biggest inclusive sale was 4,320 pounds (or \$6,340) for Lot 202 (Ives material)--or 3,600 pounds exclusive price--then the next two largest sales on Truffaut materials, etc. I am not too sure what "inclusive" and "exclusive" prices really mean--perhaps Steve or somebody can tell me.

Lot 225 went for 9,840 pounds (\$14,578)--an autographed item by Rossini to Chopin. Interesting.
END OF QUOTE

Wednesday's (the 25th) reply to Guenther:

Talking Herrmann: FRIENDS, GET OUT YOUR CHECKBOOKS

Reply by: Bill Wrobel ()

Quote:

"Bonhams Buyers Premium is 20%. If you had a hammer price of 1000 you end up paying 1200."

??? I'm sure you mean that if the SELLER gets a hammer price of 1000 from a BUYER, then the SELLER ends up paying Bonhams 200 (or 20%)??? Or does the BUYER have to pay 1200 (that doesn't sound fair)???

At any rate, PSYCHO did not sell but do you know WHY it didn't sell? Was it pulled by the seller just before the auction, or was it auctioned but no one bid on it (unlikely), or people did bid on it but could not meet some sort of hidden minimum price threshold (like I used to see on eBay)??? Or is there a "secret" bid made and the bidder did not want even the results publicly made??

Anyway, perhaps there is hope yet the Psycho autograph pages will now turn up at UCSB

END OF QUOTE

Here is a link to the Seller and Buyer commissions at Bonhams:

<http://www.bonhams.com/cgi-bin/public.sh/pubweb/publicSite.r?sContinent=eur&screen=Premiums>

I replied to Guenther and Steve:

“Talking Herrmann: FRIENDS, GET OUT YOUR CHECKBOOKS

Reply by: Bill Wrobel ()

“Blimey! What a bloody racket this auction business!

“My first impression is that Bonhams is double-dipping. Sounds like an offshoot of AIG where executives demand excessive bonuses even when undeserved.

“Let's say PSYCHO sold for 25,000 pounds. The first 5,000 fee is 15% or 750 pounds to Bonhams from the Seller. The remaining 20,000 pounds will be an additional 10% or 2,000 pounds to Bonhams. Combined that's 2,750 pounds to Bonhams. THEN the buyer has to pay not only the hammer price of 25,000 but ALSO 20% of that hammer price or 5,000 pounds to Bonhams. At the very minimum with this double-dipping, Bonhams is

getting 7,750 pounds! Don't forget other fees to Bonhams if item's do NOT sell (5 each) plus 60 pounds per lot. So 20 lots x 60 = 1,200 pounds! So add at least 4,000 pounds going to Bonhams just from the Seller! The Buyer adds 5,000 as given.9,000 pounds for Bonhams.

“A common sense American with a quick temper would say to Bonhams, "Screw you, buddy!" "You're insane!" "You're greedy!" You would think in this technological day-and-age with the Internet and other means of advertising, one can easily circumvent the \$\$\$\$-hungry auctioneers and find a far less expensive way to sell your items (and I don't necessarily mean eBay!).”

END OF QUOTE

Ford Thaxton created a Topic in the Film Score Monthly Discussion Board:

<http://filmscoremonthly.com/board/posts.cfm?threadID=58092&forumID=1&archive=0>

<http://www.huffingtonpost.com/huff-wires/20090325/eu-britain-psycho-sale/>

My reply on Talking Herrmann just now:

“Talking Herrmann: FRIENDS, GET OUT YOUR CHECKBOOKS

Reply by: Bill Wrobel ()

“Very infrequently I visit Kendall's FSM Discussion Board but decided to today to see if anyone commented on the Bonham's auction. Yes, Ford Thaxton did. He found an interesting piece of information:

<http://filmscoremonthly.com/board/posts.cfm?threadID=58092&forumID=1&archive=0>

“Ah, so there WAS a reserve and it was a minimum of about \$44,000 dollars (30,000 pounds). But they really hoped to get a bidder to buy the material for 40,000 pounds (\$56,000)! Get real. High Expectations! The Seller had assumed that the fragmented score they offered (most of the pages were mere copies!) would sell for that high. Now: If you had the complete autograph score for PSYCHO, now that's a different story. I wonder if Bonhams suggested that minimum reserve or the Seller themselves? I think the Sarah Palin mentality was there, and commented en masse, "Thanks, but no thanks!"

END OF QUOTE

[Thursday, March 26, 2009 at 5:50 pm]:

Two more posts on Talking Herrmann:

“Talking Herrmann: FRIENDS, GET OUT YOUR CHECKBOOKS

Reply by: Bill Wrobel ()

Quote:

"As the cat is out of the bag now. The highest bid was 29000 pounds"

Cat out of the bag? Were you holding back on us? Who was your source? You didn't mention this the first time around. I didn't find the 2900 highest bid mentioned on the Bonhams site nor Huffington Post. Did you have an informant all along who was in the actual proceedings but didn't want to tell us until now? Or do you have a different internet site? If so, give us the url. I googled but did not find any other site with specifics like you mentioned.

It is ridiculous to pay 30000 pounds for an extremely fragmented autograph score of a contemporary composer (unless the bidder was filthy rich!). I have no confidence or respect for that Bonhams appraiser who may've suggested that greedy minimum reserve.”

END OF QUOTE

Talking Herrmann: FRIENDS, GET OUT YOUR CHECKBOOKS

Reply by: Bill Wrobel ()

Ah, I see that we fished out of you the fact that you actually attended the auction! My logical assumption was that either (1) the new Herrmann Estate guy (you know, the guy who doesn't answer mail! :) was there and gave you the specific information--by the way, WAS he there?--or (2) you were there (but I thought that less likely than option # 1 because he is based in London while you are based in Germany). Hope you had a good time. If it had been the complete autograph score, then I personally would've been interested in attending (that is, if I had the extra money--which I don't!) for mere amusement!

I don't know if Bonhams is unprofessional in revealing the reserve after the auction, but they certainly are not very savvy about human psychology when they settled on 30,000 pounds as the minimum. It should've been 29,000. Think about it. When you go to the store for an item, do you normally see the price as, say, \$3 (or 3 pounds perhaps)--or do you see instead \$2.99 (or whatever the equivalent of being just under 3pounds)?? You go to a 99-cent store--you don't normally see \$1 one-dollar stores. A car might go for \$29,999--NOT \$30,000. There's a certain standard psychological threshold involved--and Bonhams just didn't get it. If they had set the reserve for 29,000, then the PSYCHO item would've sold and made the Seller happy. But the Seller probably just meekly deferred to the so-called "experts" at Bonhams without questioning their rationale for the reserve price. People tend not to think for themselves in many cases, it seems, especially in the presence of "experts."

Once again, I repeat my point: The item did not sell. Nobody wants to buy it that high (as given in that minidumb reserve). The several autograph pages of PSYCHO need to go back to UCSB to COMPLETE the score there. That's where those missing pages belong--not in some private party's hands. Herrmann intended for his scores he had in possession to go there. Donate them to UCSB--or at least make a very REASONABLE offer to UCSB. I don't know what reasonable is here--how about \$1,000 a page (or \$999 a page ! :). Or at least ask them what they would pay for those several autograph pages. And I'm sure UCSB won't charge the Seller 15% over that agreed price --unlike greedy Bonhams!"

END OF QUOTE—and end of blog! Below was written a day or two ago...

There was an interesting forum at USC Doheny Library building (where I used to do a great deal of Warner Bros. Scores research in the late Eighties into the Nineties) during the last weekend of February:

http://www.usc.edu/libraries/about/programs_exhibitions/events/FilmMusic

The registration fee was \$120—a bit steep for me these days! I found out about this symposium just recently after googling the Internet. Even if I had known about it, I wouldn't pat \$120, and besides, I was scheduled to work that weekend anyway. Some people there I wouldn't give an ounce of my attention but I would've liked to have heard John Morgan & Co.: "John Morgan (composer, Los Angeles), "Reconstructing Film Scores," with Kathleen Mayne (composer and restorer of "Monstrous Movie Music"), James D'Arc (Brigham Young University), and Lukas Kendall (Editor and Founder, *Film Score Monthly*)."

Also Jonathan Waxman (New York Univ.): "A Review of Composer Commentaries on DVDs. I'd attend that one.

Also Nathan Platte (University of Michigan): "Music by "Max Steiner & Co.": Compositional Camaraderie in *Gone with the Wind* (1939).

Maybe Rosar's "Music: The Handmaiden of the Movies"—although I am mildly curious only about the message per se, not the messenger!

Also I'd go to James D'Arc (Brigham Young): "Holdings of the Film Music Archive"

Also *Sources and Archives II* (Moderator: TBA) Janet Bradford (Brigham Young): The Union Catalog of Motion Picture Music. Richard Smiraglia, discussant. I would've liked speaking with her after the lecture to find out more about her research many years ago on Max Steiner's auto-bio.

I would've probably also gone to that Saturday morning's event:

11:00 a.m.: *Sources and Archives* III, Roundtable (Moderator: Leslie Andersen, Cal State, Long Beach)

Sandra Joy Lee (USC Warner Bros. Archives), Warren Sherk (Margaret Herrick Library at the Academy of Motion Picture Arts/Sciences), Peggy Alexander (UCLA), James D'Arc (Brigham Young), Janet Bradford (Brigham Young), and Sandy Garcia-Meyers (USC)

Here are some interesting and promising sites contributed by Jim Buhler David Neumeyer, and Rob Deemer for their upcoming work of the same title:

<http://hearingthemovies.blogspot.com/>

<http://www.hearingthemovies.net/Home/classroom-resources/detailed-table-of-contents-1>

Once again, as would be expected, they use the jargon of “diegetic” and “nondiegetic” music at length, and they try to very briefly justify it in their Feb 23rd blog (given in an “older” post link in the first link immediately above). Old habits are hard to break! In my opinion, make a footnote of those over-the-shoulder-perspective terms but don’t overuse them in the text. I think this specific jargon should “die”—“get” “it”?? Or how about new variations such as “supradiegetic” music. Can we think of occurrences of that? Or “interdiegetic” mickey-mousing music by Max Steiner is a good one! Of course “original (nondiegetic) music by Bernard Herrmann (or any other composer) should be standard. There’s atonal and non-tonal and tonal descriptions, so instead of “nondiegetic,” how about “adiabetic” music?

The Supporting-Materials page is useful:

<http://www.hearingthemovies.net/Home/supporting-materials>

--not just because they cited my Film Score Rundowns site (!) but because there are downloads of interest. Next, here is the links page:

<http://www.hearingthemovies.net/Home/supporting-materials/links-to-relevant-websites>

I noticed that some people (one in Spain) made a referring URL from this page or prior to get to my site (as given on Stat Counter.com). I just noticed that kcsymphony.org (Kansas City) accessed my site this morning for about seven minutes:

March 25th 2009 09:45:24 AM **No referring link**

Film Score Rundowns by Bill Wrobel

March 25th 2009 09:45:37 AM www.filmscorerundowns.net/

FSR : Bernard Herrmann

March 25th 2009 09:51:48 AM www.filmscorerundowns.net/

FSR : Bernard Herrmann

March 25th 2009 09:51:55 AM www.filmscorerundowns.net/herrmann/index.html

FSR : Danny Elfman

March 25th 2009 09:51:57 AM www.filmscorerundowns.net/elfman/index.html

FSR : David Buttolph

March 25th 2009 09:52:00 AM www.filmscorerundowns.net/buttolph/index.html

FSR : Bronislaw Kaper

March 25th 2009 09:52:03 AM www.filmscorerundowns.net/kaper/index.html

FSR : John Williams

March 25th 2009 09:52:05 AM www.filmscorerundowns.net/williams/index.html

FSR : James Horner

March 25th 2009 09:52:07 AM www.filmscorerundowns.net/horner/index.html

FSR : Miklós Rózsa

Number of Entries: 9

Entry Page Time: March 25th 2009 09:45:24 AM

Visit Length: 6 mins 43 secs

Browser : MSIE 7.0

OS : Windows XP

Resolution : 1280x1024

[3:11 pm Wednesday]: Looking over old notes and xeroxes in an old document box, I see that I worked on Korngold's *Sea Hawk* 18 years ago based on a "USC Archives of Performing Arts Request for Copying" dated 3-29-91. From the first folder of the full score I had the title page (only) of the first fifteen cues ordered for copying. [1] = Teel 1/part A; [2] = R 1/B, and so forth. From the second folder, I had cues 23, 24, 25, 29, 29-30 title pages copied. Total cost was \$18 (a buck a page).

The same day I made a copying order for Korngold's *The Constant Nymph*. Once again I only had various title pages xeroxed, all for \$16.

I believe the very last time I made a xeroxing request was for Steiner's *Battle Cry* dated Friday, May 21, 2004:

- Main Title "New" #36051 pages 1, 2, 5, 6

- Main Title "Old", pages 12, 13, 14, 15, 16, 17.

- Reel 2/pt 3 #36053, pages 1,2,3, 89.

- Reel 2/pt 3A, pages 1, 2, 3 (the complete cue)

- Reel 4/1 # 36054, pages 9, 10, 11.

Etc. The total bill was \$123 basic plus another fee, I believe, since it went over a hundred pages.

I made a copying request order sheet on 9-25-96 for Steiner's *Cheyenne*. The first one was Reel 1/pt 4, pages 1, 7, 8, 9, 10; reel 1/part 4A, page 7 only; Reel 2/pt 1, pages 1 thru 8, 27, 28, 42, 43, and so forth. Total cost: \$52.

The next day (9-26-96) I made a xerox order for Steiner's *Fort Dobbs*. The order started with all 9 pages of the Main title; the title page of Reel 1/pt 3; pages 6, 7, 8, 9, 10 of Reel 1/pt 6, and so forth. Total cost: \$55.

On the day after my birthday, July 2, 1992, I made a very short copying order for *Jim Thorpe, All American*: Main Title "Alteration" all seven pages, and also Main Title (revised) Conductor score version, all six pages.

On 9-28-90 I made a copying order for Steiner's *Searchers* and other items:
- Documents, F.B.I. Code 98, July 17, 1962 cue sheets, 3 pages (75 cents total)
- " " " 5/24/62 Music Dept sheet, one page (.25)
- " ICE PALACE July 11, 1960 cue sheets, 5 pages (\$1.25)

SEARCHERS —4 stave composer sketches
Main Title, Part I, page 1
Reel 1/B, page 1
Reel 1/C, page 1
ETC. Total cost, \$33.50.

Now: Speaking of *The Command*, the Warner Bros. Film composed by Tiomkin (earlier I mentioned how I purchased the dvd from warner-archive.com), I made a copy order on January 24, 1992. The first item to xerox was Reel 3/pt 4. Apparently the beginning cues were missing? I'll have to check was I had actually hand-copied as opposed to have had xeroxed. Anyway, I had copied pages 2, 3, 8, 9, 12, 13 from Reel 3/4; pages 2, 3, 5, 12, 20 from Reel 3/5, and so forth. Total cost: \$45.50.

On October 6, 2004 I worked on Newman's *The Greatest Story Ever Told* (Conductor score).

On the front was "To Alfred—from those who love you! 3/17/65." Dated Louis and Annette Kaufman, and Sarah Lesbole (I believe).

"A wonderful birthday! So much love—3/17/65" signed Polly Kahn.

"Truly an honor and privilege to have the opportunity to work with you, Alfred. Thank you so very much—with much affection." Signed Jack Hayes.

-Reel 1/1+2 "Overture: Main Title" 12-23-64

"Meditations: Jesus of Nazareth" *Modto Portamento alla Chroale* 11 pages, 82 bars.

-Reel 1/3 "And the World Was God" New. 11-3-64.

Women's voices. Arranged by Ken Darby. *Andante Dollissimo*. 2 or 3 contraltos. 4 pages, 26 bars.

-Reel 1/3A "Trumpets Announce Dawn" 1 pages, 6 bars.

- “The Three Magi” New. *Allegretto non troppo* in 9/8 time. NOT USED. 12-4-64; 1-4-65. English horn melody.
- Reel 1/2, 3B/ax. “The Three Magi” Revised. 1-19-65.
- “The Magi Reach Bethlehem” C time. 2 pages, 10 bars. Flute, oboe, 4 altos, 4 mezzo.
- Reel 2/1-3/A. “The Nativity” 11-9-64. *Poco Andante misterioso*. 10 pages, 73 bars.
- Reel 3/1. “Infant Massacre” 11-10-64 Adapted by Fred Steiner. NOT USED. 6 pages, 22 bars.
- Reel 3/2. “Flight Into Egypt” 11-17-64. Adapted by Hugo Friedhofer. *Modto (poco mosso)* in 3/2 time. NOT USED. 5 pages, 29 bars.
- Reel 3/2 x “Flight Into Egypt”
- Reel 3/2x “Flight Into Egypt” Revised (H.W. F.). 12-2-64, 5 pages, 28 bars.
- “The Return from Egypt” 11-17-64. Adapted by H.W.F. Women’s voices. 5 pages, 29 bars.
- “Ophel Quarters” 12-14-64. *Allegro*. 5 pages, 29 bars.
- Reel 5/1. “John the Baptist” Adapted by Fred Steiner. 11-12-64 & 12-8-64. 6 pages, 51 bars. *Adagio Rubato*.
- “John the Baptist” Revised. 1-21-65. 5 pages, 48 bars.
- Reel 5/2-6/1. “Forty Days in the Wilderness” Adapted by Fred Steiner. Orchestra and 12 women voices. 12 pages, 57 bars.
- Reel 6/2. “The Highest Summit.” 12-17-64. Adapted by H.W.F. *Poco lento* in 4/4 time. 5 pages, 33 bars.
- “The Highest Summit” Revised. 1-28-65. Adapted by HWF. 7 pages, 50 bars.
- Reel 7/1. “I Will Make You Fishers of Men” 11-16-64. Adapted by Fred Steiner. 4 pages, 45 bars.
- Reel 8/2. “O Jerusalem Jerusalem” 12-2-64. 5 pages, 41 bars. Not used??
- Reel 8/3-9/1. “Jesus on Lazarus’ Porch” Part I. *Andante espr* in 3/2 time. Adapted by F. S. 6 pages, 52 bars.
- Reel 9/1A “ “ Part II. 3 pages, 20 bars.

- Reel 9/2. “Matthew, the Tax Collector” 11-20-64. 34 bars.
- “Matthew, the Tax Collector” Revised. 12-2-64. 5 pages, 34 bars. Flute, oboe, trumpet.
- “Rise and You Shall Walk” 11-23-64 *Poco lento e misterioso* Adapated by HWF. 11 pages, 73 bars.
- Reel 11/2 “Misty Night (Montage)” Adapted F.S. 9 pages, 66 bars.
- Reel 12/1 “Triumphant Return to Capernaun? Part I. 11-27-64. Adapted F.S. 4 pages, 36 bars.
- Reel 12/1BA “ “ “ Part I Sweetener 12-8-64
- “ “ “ Part II ??
- Reel 16/2 “Jesus Leaves Nazareth” 3 pages, 18 bars.
- Reel 16/1. “Prayer By the Jordan” muted strings.
- Reel 18/1 “Lazarus, Come Forth” 4/4 time. 109 bars.
- Reel 18/1x “The Rising of Lazarus (Into to Hallejulah)”
ETC.

Enough on TGSET. Now: This is certainly not TGBET—The Greatest Blog Ever Told—so I think I will lay it to rest and hope I do not need to resurrect it before I send it off to Sarah with the job of doing the new update. I had already finished the three Steiner scores rundown. Also on Sunday evening I finished my major astrology paper. And now I think I am finished with this blog, so time for the update. Of course I *could* wait until I get my warner-archive dvd of *The Crowded Sky* and offer a review. Let’s see...It’ll take several times I think to come here, and I may not want to wait that long. Unfortunately I never researched the written score at USC-Warner Bros. Archives.

Completed Thursday, March 26, 2009 at 5:54 pm PDT
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