

[Film Score Blogs] Blog #66
[Tuesday, January 4, 2021 at 8 :42am PST]

Film Score Rundowns
Bill Wrobel's cue-by-cue analysis
of classic film, television and radio scores

Wow! This original site of Film Score Rundowns was initiated in early January 1999 by Matt Gear. It is now officially 22 years online here in early January 2021. Things have changed dramatically since then such as giant social media venues like Facebook (I usually call it Farcebook), YouTube and Twitter. Instagram and Pinterest are lesser social media entities. I am most active on Twitter (usually every day) and post largely film music video links on Instagram and on Pinterest. I routinely post my educational videos on YouTube (unless there is a “Copyright Claim”). Then I use Vimeo. I dislike Zuckerberg & quit Farcebook but I have online friends and acquaintances who voluntarily on their own post my works on The Film Music Midi Group and Bernard Herrmann Society Discussions (an incarnation of the now nearly deceased “Talking Herrmann” that I joined when created in I believe March 1999). I also earlier in the old Filmus-L discussion group engaged enthusiastically with fellow film music & movie fans. I later joined the Rozsa Forum, etc. Only occasionally I engage in very short discussions or comments on Twitter and have 180 “Followers” there at this writing but I personally do not “Follow” anyone.

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I occasionally visit the Film Score Monthly Message Board for possible interesting news about film music (cd releases, passing away of composers, etc.) but I never joined that group. I always felt it was more of a general non-specific “fan boy” type of grouping. I was far more interested in forums on specific composers such as Herrmann, Rozsa, Goldsmith, Williams (in that order). Unfortunately there was never a discussion forum of the music of Max Steiner that I am aware of (except for a passing one or two on Facebook). I even left Filmus-L after a few years because it just got too “political” in terms of Moderation, deleting of people’s posts if certain subjects came up (such as posts critical of the old SPFM). I wrote about that in one of my CBS papers, blogs, etc.

Anyway, I used to argue & debate many people in a civil manner in discussions forums in the past. Usually there was no foul language, almost no personal vilifications, no verbal unsubstantiated attacks. But these days, especially on Facebook, and also on Twitter, all of the normal proper conventions of discussion have largely been tossed out the window or disintegrated with a digital flame thrower.

A perfect recent example of this arose out of my two YouTube short reviews of the sample tracks made available in mid-December of the Quartet Records cd release of ENDLESS NIGHT (EN), music by Bernard Herrmann. I gave an overall negative but fact-based review of QR’s previous Herrmann restoration, THE BRIDE WORE BLACK (cd released two years ago this month):

<http://www.filmscorerundowns.net/herrmann/bride-wore-black-quartet-records.pdf>

Sample Tracks Review #1 was based on the Screen Archives Entertainment (SAE) site that offered several sample tracks. Review#2 was based on the Quartet Records site that offered predominantly different sample tracks. Since just this morning I finished the official long reviews stretched out in three installments (53 minutes total), the sample reviews were no longer necessary (so I deleted them).

<https://youtu.be/uvNKmBVP09g> [QR Tracks Review #1]

<https://youtu.be/9OQGpvN0Zjk> [QR Tracks Review #2]

<https://youtu.be/8HUGJ8qk0uk> [QR Tracks Review #3]

Note that I actually recommended that readers purchase the *Endless Night* new cd release. In fact, I personally ordered it the morning the news was released December 8. On December 17, I was notified by SAE that my package was finally shipped after a nine-day wait. Why so long to ship it unless perhaps they still did not receive the shipment from Europe? If the Northeast storm affects down to Virginia, then that too can be a factor, but that big storm did not arrive until several days after the release of the cd...Someone from Europe I communicate with told me he ordered it later than I and received it several days earlier than I! Well, that's okay because I had many sample tracks to inspect, and they were more than enough sufficient to show me information. After all, my sample track spontaneous reviews were meant to be based on the sample tracks freely available to everyone, not on the actual physical cd based on a product you need to purchase. The information (what you hear) will be exactly the same whether online sample tracks or physical cd (just lesser duration up to a minute)...

Anyway, I was alerted that a few film music discussion forums were in an uproar regarding my sample tracks reviews. I said to myself, "Ok, for the sake of curiosity, I'll check the comments out"...

Whoa! The insulting & sarcastic comments spewing from several people left me shaking my head (with a wide smile!). ☺ In fact, many of those comments left me laughing out loud! My wife thought I was watching something funny on the television. I said, no, it was something I was reacting to on film music so-called "discussion" boards (that is now just a shadow of what I used to know when I was debating people

online in other, more relative, civil times like on Filmus-L). I guess Zuckerberg created a Frankenstein Monster ! I'm not sure if it was a "kerfuffle" or, more likely, a "brouhaha! ☺ ...But I was not really that surprised considering what Con Don Trump did to the civil norms of this country. Fortunately, he lost re-election officially yet still contests his re-election was stolen!...and yet refuses to acknowledge the severity of Covid-19 and the 336,000 Americans who died from it so far at this writing. Deaths so far today is 984.

One dynamic that really struck me in those poorly-moderated film music discussion forums was the utter lack of humor & cleverness. So, as a result, I decided to create a new YouTube video: Endless Night Review (Quartet Records) Part A [Film Music Forums] :

<https://youtu.be/7dS6oejGU-E> [QR ENDLESS NIGHT cd Review (Film Music Forums)]

I purposely created an entertainment video that was humor-based, inserting tiny clips of scenes from various tv shows & movies where the actors would voice and simulate in action (in sanitized fashion) the comments & vilifications expressed in the real forums! The second half of the video shows a more balanced viewpoint from the clips about the dynamics behind the vituperations, the claiming of how my intentions were dark & sinister, and so on. It's really all basic psychology.

Anyway, to think that in this time of Covid-19 epidemic & people losing their jobs and homes, that people on film music forums would actually take the time & effort to engage in disinformation & hate talk towards me about *at best* an "OK" but not great cd that I reviewed, is rather indicative of this age of lack of perspective. In all ages, people tend to believe in what they want & not in the facts, but these last several years with Farcebook & Trump & Twitter (worse on Facebook), it got accelerated, a widening divide of "real world" and "bubble world." One person posted on my Twitter site an "enemy of film music" campaign against me! ☺ This detachment from reality is a

psychological disorder to some degree. I recently had several family & acquaintances get Covid and even die from it, so I am not going to be bothered by “Don’t-Ever-Say-Anything-Negative-About-Quartet-Records” fan boys out there (not one of them were female, by the way) on social media that is poorly moderated. I initially laughed at such comments but it stopped being funny after being repeated over & over again. It gets boring. So I ignored reading them any further (not worth my attention).

If you don’t like certain reviews because they go counter to your beliefs, then don’t read them. One thing about my film music & movie reviews: I am always fair & honest. If I hear a good or even terrific track, I will say so. If I hear a mediocre or even terrible-sounding track, then I will say so. If I see mistakes in how they played the music, then I will show it visually from the written score.



For instance, the music preparer (or whomever) in one EN track (“Devotion”) thought Herrmann wrote “solo” for the violins instead of what Herrmann actually wrote (“sul D”), so it changed the nature of the

music in the new recording. It was not “caught” up the chain of command (ending at the conductor who has the greatest responsibility because “the buck stops here”). Obviously they did not do their homework & check the actual original recording or the dvd nor, apparently, did they consult an outside expert.

If it is an “interpretive” dynamic from the conductor, then it largely gets a “pass” from me. For instance, if the new recording is faster than what Herrmann intended, then I generally let it go but I will note it. But if Herrmann writes *Presto* and the music in the new cd is more like *Moderato*, then obviously management is not doing their required homework (at least please listen to the original tracks). My motto is: “If you are going to do something, do it right”...or at least try to...especially if this is a “professional” (as opposed to “amateur” or “just for fun”) endeavor where people are paying good money for your product or service. Of course, we are all human and prone to mistakes, but listeners can usually spot when cd management makes avoidable errors like this (if only they did their due diligence). This includes spotting wrong notes, entry notes of instruments not intended by the composer, wrong placement of chords, forgetting instrument lines, etc.

I remember a situation like this in the McNeely new recording of *Three Worlds of Gulliver*. McNeely’s version of Herrmann’s “The Fire” cue was way, way too slow compared to Herrmann’s version in the movie! But guess what? I loved it. It was a fortuitous mistake. I savored that slowness in that specific music where you can relax and really enjoy the slow-paced flow of the music & really get to hear clearly & in relaxed fashion the glock & vibe and harps. Nevertheless, it was a mistake that could have been easily caught by *someone* in the team, particularly the conductor, but it wasn’t...

<https://www.youtube.com/watch?v=qumsSJZ2zJE>

Similarly, when Quartet Records made that “error” in mistaking *sul D* for *solo*, I personally did not mind it in my review. It was an

interesting, let's say, "variation" or bonus track type expression of the music that Herrmann actually wrote. But it still shows you that we are human & prone to mistakes, *especially* if you don't do your homework and check & recheck if in doubt. That's why I stated in my review that I am confident they meant well (after all, they poured their money in the project! :), but after two attempts, they are now at least quite Ready-For-Prime-Time for Herrmann restorations compared to other firms (like when at least the McNeely recordings & Tribute tended to restore the unused bars from various cues). Maybe QR will come out with a big winner restoration "next" time but they need to learn the lessons from the previous two Herrmann cds.

I know it is their own business, their own "baby," and they can do exactly what they want, but it would behoove them to make necessary changes for the better if they want to avoid negative comments from independent reviewers (like me!). ☺ I am not a person-in-the-know regarding the cd production business, but realistically it takes good money to do that. A company might get the faithful "fan boys" to support it, but it can lose the others, the independents, the "other side" that already thinks that other companies are far more faithful & professional & provides a better or truer product that they like.

Also, if a cd company advertises on the label that this is a "complete" recording, then make it so. *Complete* is an adjective meaning "total, to the greatest extent or degree." This means the many unused bars in a movie score. Sometimes this is a case where the composer himself decided to cut them out for whatever reason, but in most cases the music was cut because the director or film editor decided to shorten the scene meant for the original length of the music. This is quite obvious in *Endless Night* such as in the "Broken Glass" scene that was terribly edited. So it would have been better or reflective of reality if QR simply stated "*New* recording" (not "*Complete* recording"). QR should realize (like other cd firms already did) that throwing in all or most of the unused bars would only make their product *more* desirable to prospective buyers because they can now enjoy *more* music by

Herrmann never heard before (unless I & Markus and Aleksandar & Rich create midi renditions of unused music). The *Less Is More* approach is not recommended in this situation, *especially* if you advertise it is “complete” (but really isn’t). Sure, including (as QR thankfully did) the unused cues is excellent, and makes the cd more complete. But usually in film music scores, there are far more instances of unused bars of music in various used cues in movies than there are instances of unused complete cues.

Now: I am just conveying “information” --*informed* information. I do not have an “agenda” or a “beef” because I really want everybody to succeed in life. I promote constructive value fulfillment. But one has to be realistic & prepared & do things right one step at a time, and learn from past mistake. If you don’t learn from the past, then expect the consequences (like people not buying your product). But it doesn’t help when people involved state that my informed analysis is “pretty crazy” because then that means that they will probably not learn from the past. We get what we deserve. After all, how can a cd team or orchestra learn from its mistakes if they can’t even agree on whether they made any mistakes? Also, don’t attack both the messenger (reviewer) and the message if you refuse to acknowledge even provable facts in the message. That’s silly for both any cd team and for the “fanboys.”

Several posters on the forums commented that critics “should” be respectful & supportive of all music producers & be appreciative. Well, my reply is:

-when the players sound many wrong notes & the conductor does not correct them, then I & many other people can't just enjoy the music and be appreciative...

-when the Moog at its final tone of the End Title is avoidably screeching like mass finger nails on a chalkboard, then I can't just enjoy the music and be appreciative...

-when I am expecting the violins to be tutti in the "Devotion" cue (because that is how Herrmann wrote it) but instead I hear a solo violin, then it sticks out like a sore thumb when first heard, and then I can't just enjoy the music & be appreciative....

-when a cd team advertises that it is a "complete" score but in fact is not, then it's harder to "just enjoy the music & be appreciative"...

-when solo instruments enter in the completely wrong place in a cue that Herrmann intended, then I can't just enjoy the music & be appreciative...

-when they play wrong chords at a certain placement that jars with the rest of the lines, then I can't just enjoy the music & be appreciative.

-when certain instruments are supposed to play at a certain spot but they are MIA in the new track, then I cannot just enjoy the music & be appreciative.

I can go on & on but the point is this: CD companies don't deserve my respect & appreciation just because they exist & produce cds. They have to earn trust & respect. They may *mean* well but if they make many avoidable mistakes, then they would be the wrong team for Herrmann restoration.

The mixing process after recordings is important too in terms of balance of the instruments, emphasizing certain instruments over others amidst close-miking placements, etc. But the key is the conductor who oversees the actual recording sessions. You can have the finest orchestra in the world but if he doesn't correct wrong notes, or make sure a Moog tone is not too strident, or make sure that solo instruments do not enter at the wrong place, or make sure violins are tutti (as intended) instead of solo, etc., then it spoils what otherwise would be fine orchestra playing.

Curiously when I first read those film music discussion forum posts a few weeks ago, it was stated that QR would refuse to do any

more new recordings of Herrmann (based I presume because their feelings were hurt or got embarrassed by my two sample tracks reviews on YouTube that perhaps “hit a nerve”). This shows weakness in self-confidence, folding under any criticism, & an unwillingness to learn from mistakes. I am no Darth Vader figure putting a magical choke hold on anybody. Why should anybody project their power on me or any other reviewer?

If you project your power, your self-esteem (belief that you are lovable, capable and good) becomes dependent on how other people treat you. You may try to please others to win their love and to prove your worth. “I’m ok if I’m loved or liked.” Conversely, “I must not be ok if you criticize me.” The problem is being too sensitive to what other people think. The tendency is to look to others as the primary source of fulfillment fearing any sign of rejection or criticism. So the central challenge here is being *too* focused upon other people in which their opinions or approval of you is *too* important—again, connected to self-doubt about your own personal worth or self-approval.

By all means, any cd team should freely attempt to do more Herrmann (or Max Steiner or whomever) restorations. But learn from past errors, listen to feedback, and maybe even have a brand new team if necessary. Edison did not create a perfect light bulb on the first two attempts! It took a thousand times to create a reliable bulb. Maybe after several hundred attempts a cd team will create a “perfect” cd restoration. ☺ ...Actually, I believe already only two cds of Herrmann re-recordings achieved that “best” or “outstanding” or “masterpiece” rating in my reviews (five out of 5 stars rating in my system). Read my past reviews if you want to know the identity of those teams. It is a rare event, the peak-of-the-mountain achievement. It is unrealistic to achieve “perfection” in every track of a cd let alone every cd production. But when you see or hear such excellence, then exclaim it on your rooftop! “Great job! Great job!”

This cd business can be pretty competitive. I remember reading on the boards a while back how one respected label wanted to do a specific film music title but couldn't because another label beat them to it in a public notice, and they had to back down (in disappointment). In terms of Bernard Herrmann restorations left to do that are worth doing, they are few & far between. The best bet would be *The Man Who Knew Too Much* since there is a lot of unused material there. Aleksandar Popović & I restored most of those via midi treatment, but nobody so far decided to do an acoustic *complete* restoration. Another title is *Journey to the Center of the Earth*. Here is a rundown of such unused material I wrote on Talking Herrmann maybe 20 years ago:

- "The Lovers" has 16 bars at :55, but it has only one deleted bar.
- "The Message" has 11 bars at :44 originally written, but repeat Bars 2, 4, 6, 8, and 10 were deleted in the final edit of the movie.
- "The Ladder" at 18 bars :38 has Bars 9, 14-15 deleted, with a change also in Bar17 (different than what you hear on the track).
- "The Mountain" at 13 bars has Bars 5-13 deleted (you only hear Bars 1-4), so about 50 seconds of music are missing.
- "The Crater" has 17 bars, but original Bar 10 was deleted. No big deal here.
- "The Mountain Top" has 27 bars at 1:40 duration, but Bars 7-9 were deleted, and also 14-27! So you only hear Bars 1-6, and 11-13. So you hear only 36 seconds of music instead of 1:40.
- "The Entrance" was originally written different than what you hear. The first two bars of the alternate version are written.
- "Sleep" at 14 bars and 1:08 time has, in the final version, only the first 6 bars used (so only 36 seconds out of 1:08).
- "The Sign" at 37 bars and 2:23 duration was unfortunately abbreviated. You only hear 56 seconds of it! Only Bars 1-8, and 15-20 were used. And a good deal of new interesting music was cut out (evidentially because the scene was edited down).
- "Lost" has 14 bars, but Bars 7-12 were deleted.

- "The Gave Glow" had 31 originally written bars, but only 13 were used in the final version. So only 34 seconds out of a potential 1:03 were used.

- "Time Passage" follows with 13 bars, but only 4 of them were used! So only 15 seconds out of a potential 39 are heard.

- Even "Underworld Ocean" was slightly abbreviated. At 40 bars, Bars 36-7, and end Bar 40 were deleted.

The 20th Century Fox complete set includes JTTCOTE but of course none of the unused bars. Yet, many people (including myself) are quite satisfied with that box set, so it might be more of a challenge to sell a new recording (even though including all the unused bars). So I think TMWKTU would be the best bet in terms of profitable sales since it also had the name recognition of Alfred Hitchcock.

Another potential restoration would be *Devil & Daniel Webster* but that one would be less rewarding, and far less unused material.

Another potential cd restoration is *Cape Fear* but, once again, it is not the best candidate available. After all, there was that Elmer Bernstein LP (but not the best quality recording). There is also the dvd where you can hear the music. But there *is* definitely unused music in that score and maybe it would be nice to have a powerful new stereo treatment of that powerful score.

For instance, "Fear A" cue from *Cape Fear* has Bars 1-2 and Bars 7-8 not used. In "The River" (Reel 10/2) the initial bar was not used, nor Bars 12-23 (see written music image immediately below). In "Spyglass" Bars 25-35 were not used. Etc. From my research on the score, Aleksandar Popović created excellent midis:

<https://vimeo.com/314999020> ["The River"] CAPE FEAR

https://www.youtube.com/watch?v=ZJR_BzMBdDs ["Fear A"]

Red 107a "The River" B. Henmann

Allegro Presente

I, II Horns (w/ Sax) III, IV

V, VI Horns (Cresc. Solo) VII, VIII

(13)

(To open)

(Cont.)

① NOT USED

②

③

[Hand-copied by Bill Wabel]

(Riva) *F. Alto Bar. con Sord. d=80*

I

II

Viola

VC

CB

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

(cont.)

[Hand-copied by Bill Wabel]

(Riva)

I, II Horns (w/ Sax)

V, VI Horns (w/ Sax)

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(cont.)

(Riva)

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Viola

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Poco a poco Rall. (10-70) (2-60)

(cont.)

[Hand-copied by Bill Wabel]

<https://i.postimg.cc/5yppQcKH/River-Bars-1-33.jpg> [“The River”]

<https://www.youtube.com/watch?v=iN-BzQPCPFY> [“Siever’s Car”]

<https://www.youtube.com/watch?v=GVjRoCR8H7g> [“Oarlock”]

As for television scores, it would be fantastic for a film music cd label to be able to acquire rights for Universal-Revue television scores. This excludes the Alfred Hitchcock Hour scores by Herrmann since those two box sets of the original tracks were released. So I am thinking of *Companions of Nightmare* (1968 made-for-tv movie NBC), the “Nightmare” episode of the *Bob Hope Chrysler Theatre*, any *Convoy* scores that Herrmann may have composed, an unknown Revue written score available at UCSB (I had that one restored via midi), the four *Virginian* scores, etc. The MGM *Richard Boone Show* scores would be excellent but I fear the written scores were dumped in the infamous MGM landfill in the late Sixties. Etc.

Of course restoring the CBS material (except for the already released *Twilight Zone* material) would be nice to restore but doing television normally means less sales than motion pictures, even those with a strong fan base. The vast majority of the CBS scores by Herrmann are safe & secure at UCLA. In fact, I uncovered many of them in my research starting 1989 when the CBS Papers first became available. Some written scores I could not find such as the “Encounter at Boot Hill” episode of *Rawhide*. Except for two cues, I could not find the rest of the CBS pilot show score, *Collector’s Item*. Nor could I find *The Americans* (1961) written music aired on NBC. This too was filmed at MGM so I fear the music was dumped in the landfill. Of course, any enterprising cd company may want to reconstruct it by ear. I tried once already:

<https://vimeo.com/481070089> [“The Ambush”] THE AMERICANS

Now: I also hear excellence with Midi audio renditions of music. A lot of people minimize midi recreations but I do not (if it is well done).

My “pardner” in crime, Aleksandar Popović, did various five-star midi tracks for me. This includes World Premiere restorations of beautiful & impressionistic music that you will probably never hear done acoustically. One is a work composed by Rene Challan titled *Au Crepuscule* that was actually used (in part) in *The Twilight Zone* series:

<https://youtu.be/MSnihXoWoLg> [Midi] *****

<https://youtu.be/fFl1ChVeF2I> [Twilight Zone clip] *****

Other five-star designations include:

<https://vimeo.com/360271580> [“Stealth”] Forbidden Planet *****

<https://vimeo.com/355969153> [“The Landing”] Forbidden Planet *****

<https://vimeo.com/309092432> [“Nautilus”] Mysterious Island *****

<https://vimeo.com/356444910> [“Morbius Residence”] Forbidden Planet *****

Speaking of midis, here is a partial list of new midis (and other videos) created since my last blog in early September.

<https://vimeo.com/470745476> [Halloween 2020]

<https://vimeo.com/463525402> [“Night Paranoia] Max Steiner

<https://vimeo.com/463978796> [“Divide the Gold] Max Steiner

<https://vimeo.com/467822149> [“Cave-In”] Max Steiner

<https://vimeo.com/471521997> ["Grant"] Bernard Herrmann

<https://vimeo.com/471729777> [1876] Bernard Herrmann

<https://vimeo.com/473820558> ["Back Door"] TORN CURTAIN Bill

<https://vimeo.com/474242559> ["Molto Largamente"] B. Herrmann

<https://vimeo.com/480523556> [Woodwinds Early Work] B.H.

<https://vimeo.com/481354522> [Herrmannesque Franz Waxman]

<https://vimeo.com/481926413> [Endless Night] B. Herrmann

<https://vimeo.com/486411907> ["Barbara Allen"] Early Work B.H.

<https://vimeo.com/487419919> ["Prelude"] Early Work B. Herrmann

<https://vimeo.com/489866281> ["Passacaglia"] Early Work B.H.

<https://vimeo.com/490433720> ["Descent"] Bill Wrobel

<https://vimeo.com/491201821> ["Egypt" "Ballet"] B. Herrmann

<https://youtu.be/orm7A5gWLIQ> ["Hamlet"] Early Work B.H.

<https://youtu.be/rK7Y903KPD0> ["Dawn"] Early Work B.H.

<https://youtu.be/cVKpKc5S1aw> ["Psalm 96"] Early Work B.H.

<https://youtu.be/2z3cSzhhx74> ["Music for Chamber Orch. & Soprano"]

<https://youtu.be/wNJnWsE55vc> ["Ship To Sweden"] Bill Wrobel

https://youtu.be/_JsFsqYbBDk [“Horace Tabor”] B. Hermann

<https://youtu.be/gBh-qF81atc> [“Flee From Bus”] Bill Wrobel

<https://youtu.be/CCH4sGu-8ag> [“Back Door”] Bill Wrobel

https://youtu.be/1U_3_FwmlE [“Ruth”] Bernard Herrmann

https://youtu.be/f_ztPer3CpQ [“Lincoln’s Prayer”] B. H.

<https://youtu.be/7-s-ktwC7hQ> [“Sleepy Hollow”] B. H.

<https://youtu.be/TH5j0fiS1R8> [“Space Watch”] Bill Wrobel

<https://youtu.be/eV99c76wKgE> [Revue Cue IV”] B. Herrmann

<https://youtu.be/4jQUKdk6V8Y> [Revue Cue VII] B. Herrmann

https://youtu.be/UUSO_sLn-n4 [“Kentuckian” cue VI] B. H.

<https://youtu.be/8I3dvW91kBk> [“Huck Finn” cues] B. Herrmann

<https://youtu.be/4pL51G9qivg> [“Elegy”] Bernard Herrmann

<https://youtu.be/VbAGF3Rfcjs> [“Father Richard”] B. Herrmann

<https://youtu.be/voWpKIBUF24> [“Search For Love”] B H.

<https://youtu.be/RPmRnlKC69I> [“Manhattan Rampage] Buttolph

https://youtu.be/LAjlG00N_kI [“Sarah Explores”] Franz Waxman

<https://youtu.be/RdO8FiFrH1I> Herrmannesque Franz Waxman

<https://youtu.be/rT-i-8dO8uw> [“Fire”] Torn Curtain Bill Wrobel

<https://youtu.be/rK7Y903KPD0> ["Dawn"] Bernard Herrmann

<https://youtu.be/zw7eCMnEIPM> ["Kirk Is Worried"] Fred Steiner

<https://youtu.be/UOa3dx6Bv7s> Unknown Mystery cue Max Steiner

<https://youtu.be/ibw9D-JICaM> ["Crypt Walk"] Max Steiner

<https://youtu.be/Tz6MVGuag1w> [Halloween 2020]

<https://youtu.be/fSAfack4oIo> ["Cave Glow"] Herrmannesque

<https://youtu.be/iQ0kcJ7wfFQ> ["Cave-In"] Max Steiner

<https://youtu.be/N696U4qcj0Q> ["John's Ruse"] Max Steiner

https://youtu.be/UUSO_sLn-n4 [Kentuckian] B. Herrmann

<https://youtu.be/DG9HGWzIf9k> ["The Painting"] B. Herrmann

<https://youtu.be/lciFrzCBals> ["Search For Love"] B. Herrmann

<https://youtu.be/ZiNcr1wcv4w> ["Waiting Room"] B. Herrmann

<https://youtu.be/WA7Z7gH5NIE> ["Portico"] Bernard Herrmann

<https://youtu.be/qKv-RhESPzU> ["Cottage"] Bernard Herrmann

<https://youtu.be/qXWLaszAy2A> ["Bittersweet"] B. Herrmann

https://youtu.be/_tovjNcw00Y ["Behind the Couch"] Buttolph

<https://youtu.be/vENTeIjZQTs> [First Knight] Goldsmith

<https://youtu.be/A45Pvi3pw7M> ["Urgency"] Jeremy Cavaterra

Immediately below are the links of the excellent music by Markus Metzler for the German independent film, *Streiflicht*:

https://youtu.be/3W_-BsUGoOo [“La Femme Fatale] Markus Metzler

<https://youtu.be/MWqUQXdCeKs> [“Hidden Painting”] Markus Metzler

<https://youtu.be/S2KDHM1pm4I> [“Night Drive”] Markus Metzler

<https://youtu.be/jwiUVqvcmD0> [Markus Metzler Theme]

<https://youtu.be/h4JggEgFK9E> [“Paintings II”] Markus Metzler

<https://youtu.be/bvdBaHAbNVE> [“Im Hallenbad”] M. Metzler

<https://youtu.be/PAQrWsdPpYs> [“Montage Sequence”] Metzler

<https://youtu.be/XmmNwWWIswo> [“Wilko Rescues Alea”] Metzler

<https://youtu.be/gwm42B4RNR8> [“The Photos”] Markus Metzler

<https://youtu.be/yFM7mW4uc2E> [“Doch Keine Verfolgung”]

<https://youtu.be/-ixuL9W2a1E> [“Alea Vorm Café”] Metzler

<https://youtu.be/iEtZhAHQu-A> [“The River”] Markus Metzler

<https://youtu.be/crm5s9AZIYM> [“In the Library”] Metzler

<https://youtu.be/B0zR4-jIvhQ> [“The Paintings”] Markus Metzler

<https://youtu.be/Xy0aJFkg2C8> [“Inquiries”] Markus Metzler

<https://youtu.be/LscMgH8apbg> [“On Way To Fortune Teller”]

<https://youtu.be/QRtaYjChfjA> [“Summer Intermezzo”] Metzler

<https://youtu.be/4UW9ZG-jQZE> [“Alea”] Markus Metzler

<https://youtu.be/FDoPf2zWFQA> [“Helena”] Markus Metzler

By the way, midi expert Gaetano Malaponti created a midi reconstruction of ENDLESS NIGHT (music by Bernard Herrmann):

<https://www.youtube.com/watch?v=8MIVFyjtdmg> [Endless Night]

Jim Doherty, a Herrmann expert from Chicago, passed away September 21, 2020. He was born January 18, 1958 in Chicago, Illinois. We communicated rather frequently or at least reliably since about 1999 or 2000. We never met face-to-face but I believe we got acquainted initially thru the Talking Herrmann site (that started I believe on March 3, 1999). Normally we talked over the hardline telephone but occasionally via email. Thru the years we exchanged tapes/cassettes/information but far less so since I think around 2014 or 2015 when he was going thru tough times (divorce, loss of his long-standing job, etc.).

Here are some emails from him to me. He was a powerhouse of information that he researched.

From: [James Doherty](#)
Date: 1/19/2015 9:24:55 PM
To: [Bill Wrobel](#)
Subject: Triumph

Hi there,

I might have sent that TRIUMPH suite to you years ago on a CD. The story behind it is this:

When it looked like Germany was going to lose in WW II, CBS commissioned Corwin to write a victorious "the war is over" radio program. It was decided that Corwin himself, on a moment's notice, would direct the broadcast when Germany surrendered. As Corwin worked from both the East and West coasts, it was up for grabs where the broadcast would originate from. If Corwin was in New York, Bernard Herrmann would conduct his own score. If Corwin was in California, the music would be conducted by Lud Gluskin. In anticipation that the broadcast might originate from California, Herrmann recorded a "guide" record for Gluskin, in which he noted verbally where each cue should begin and end, and then then played the cue. Often, he also read important lines during a cue to note particular timings. The suite I made was extracted from that guide record, collecting as much music as I could that Herrmann was not speaking over. Some of the edits and overlaps are not perfect, but they were the best I could do with what I had.

Jim

He sent me these cds (see image below)....



KING RICHARD AND THE CRUSADERS

Music by Max Steiner

This CD contains nearly the complete score (Tracks 1-50), plus some bonus tracks.

BONUS TRACKS

51. Excerpts from the recording sessions.
52. Alternate brass-only opening of the Main Title, as heard in the film.
53. End Title - Section A followed by Section B
54. End Title - Section B (stereo-enhanced)
55. End Title - Split Mix

EDITING NOTES

1. Contains a full orchestral opening, as opposed to the brass-only version heard in the film.
2. In three sections. (Crossover points at 1:34 and 2:05) Missing a section of the horn track at 2:05.
10. Missing the opening 0:13.
12. Four sections (Crossover points at 0:07, 1:12, 2:43)
14. 6 sections (Crossover points at 0:29, 2:30, 3:12, 3:46, 4:48) Additional tympani roll added at 2:01.
17. 2 sections (Crossover point at 2:32)
20. 2 tracks playing simultaneously.
24. Missing a drumroll.
31. Second part of cue missing.
32. 2 sections (Crossover point at 0:20)
36. 2 tracks playing simultaneously
43. 3 sections (Crossover points at 0:19, 1:53)
46. 3 tracks playing (Horn, Percussion, Gong) The horn part was missing, but I reconstructed part of it from a different horn call.
47. 5 sections (Crossover points at 1:20, 2:45, 3:57, 5:25)
48. Missing beginning of cue.
49. 4 sections (Crossover points at 1:16, 2:17, 4:42) Missing a couple of bars at 4:42
50. 2 tracks playing simultaneously at end.

Sheet above regarding Max Steiner's *King Richard & the Crusaders*...And believe sheets from him (including his own handwriting) that he sent me:

JIM DOHERTY
MAKING A FOOL OF HIMSELF

- 1.) THE WIZARD OF OZ (1972)
- 2.) OLIVER (1975)
- 3.) OKLAHOMA (1976)
- 4.) MY FAIR LADY (1979)
- 5.) CAROUSEL (1980)
- 6.) FIDDLER ON THE ROOF (1981)
- 7/8.) DARK OF THE MOON (1983)
- 9/10.) SOUTH PACIFIC (1984)
- 11/12.) THE FANTASTICKS (1985)
- 13.) SOUTH PACIFIC (1987 - JIM ON TYMPANI)
- 14.) DARK OF THE MOON (QUARTET ARRANGED BY JIM) (1990)
- 15.) THE PHILADELPHIA STORY (1990 - QUARTET ARRANGED BY JIM)

MISC.

1. HALLO AMERICANS: HAITI
2. " " : CHRIST OF THE ANDES
3. " " : HIGHLIGHTS
4. " " : DEED TO THE WORLD
- 5.-6. CEILING UNLTD.
7. FORECAST: EVER AFTER
- 8.-13: CBS MYSTERY CUES (BILL)

14. UNIVERSAL MYSTERY SCORE

MERCURY SUMMER THEATRE (1946)

- 1.
2. JANE EYRE
3. A PASSENGER TO BALI
4. THE SEARCH FOR HENRI LEFOVRE
5. HELL ON ICE
6. THE TELL-TALE HEART
7. THE APPLE TREE

CAMPBELL PLAYHOUSE

1. REBECCA
2. CHRISTMAS CAROL
3. COUNSELLOR AT LAW
4. MUTINY OF THE BOUNTY
5. I LOST MY GIRLISH LAUGHTER
6. ARROWSMITH
7. GREEN GODDESS

MISC. ORSON and MORE

1. MARCH OF TIME - SOME SNIPPETS. (1937) MOSTLY NOT HEERMANN, BUT A FEW ARE POSSIBILITIES.
2. SUITE OF RADIO CUES
3. SO THIS IS RADIO, Pt. 5
4. SEEMS RADIO IS HERE TO STAY
5. ORSON WELLES' RADIO ALMANAC 9-15-41
6. " " 10-13-41
7. LADY ESTHER : WILBUR BROWN
8. " " : MY LITTLE BOY
9. " " : 3 STORIES
10. " " : THE APPLE TREE
11. HOLLYWOOD STARTIME: HANGOVER SQUARE
12. MYSTERY THEATRE - PROBABLY NOT HEERMANN, BUT SOUNDS A BIT LIKE HIM.

- ### COLUMBIA WORKSHOP :
1. BE PREPARED
 2. SWEEPS (SWEEPSTAKES)
 3. THE HOUSE THAT JACK DIDN'T BUILD
 4. IN THE TRAIN
 5. WINLED VICTORY
 6. NIGHTMARE AT NOON
 7. J. SMITH AND WIFE
 8. SEVEN WAVES AWAY
 9. ALF, THE ALL-AMERICAN FOX
 - 10-11. WELL LOOK WHO'S HERE
 12. SOMEONE ELSE
 13. THE TRIAL

SUSPENSE 1

1. THEME - SEVERAL VERSIONS
2. THE BURNING COURT
3. WET SATURDAY
4. CAVE OF ALI BABA
5. THE KETTLE METHOD
6. A PASSAGE TO BENARES
7. 100 IN THE DARK
8. LORD OF THE WITCHDOCTORS
9. DEVIL IN THE SUMMERHOUSE
10. WILL YOU MAKE A BET WITH DEATH?
11. MENACE IN WAX

SUSPENSE 2:

1. TILL DEATH DO US PART
2. 2 SHARP KNIVES
3. NOTHING UP MY SLEEVE
4. THE PIT + THE PENDULUM
5. THE DEVIL'S SAINT
6. THE CUSTOMERS LIKE MURDER
7. THE DEAD SLEEP LIGHTLY
8. FIRE BURN AND CAULDRON BUBBLE
9. FEAR PRINTS A PICTURE (ACTUALLY BY
LUCIEN MORAWET, BUT HE BASES
SOME CUES ON HERRMANN'S SUSPENSE THEME)
10. THE SEARCH FOR HENRI LEFEVRE

"ATTACK OF THE AMAZING COLOSSAL GLASSER"
THE SCIENCE FICTION SCORES OF
ALBERT GLASSER

1. THE MONSTER MAKER
2. INVASION U.S.A.
- 3-4. URUBU
- 5-6. THE IVERNEXTHAL MAN
7. THE CYCLOPS
8. BEGINNING OF THE END
- 9-12. MONSTER FROM GREEN HELL
13. DR. JEKYLL BALLET (FROM AN UNPRODUCED
BLACK MUSICAL BASED ON DR. JEKYLL + MR. HYDE)
14. THE AMAZING COLOSSAL MAN
15. WAR OF THE COLOSSAL BEAST
- 16-19. SAGA OF THE VIKING WOMEN
- 20-23. THE SPIDER
- 24-26. THE ATTACK OF THE PUPPET PEOPLE
27. TERNAGE CAVE MAN
- 28-29. GIANT FROM THE UNKNOWN
30. TORMENTED
31. THE BOY AND THE PIRATES

From Tim Kubie?

Oh boy! A bunch of stuff for you!

TAPE ONE:

Side one: BBC-TV show on Herrmann scoring THE BRIDE WORE BLACK
Herrmann lecture (1971)

Side two: Herrmann lecture (1971) continued.

TAPE TWO:

Side one: Herrmann lecture (1971) concluded

Selections from HITCHCOCK, SIGNATURES IN SOUND CD:

MARNIE: Main Title; Marnie (STEREO)

TORN CURTAIN: Main Title (Take 4); The Ship, The
Radiogram (STEREO)

Side two: Herrmann at home (Interview by Leslie Zador)
Herrmann in 1959

TAPE THREE:

Side one: ABOUT MRS. LESLIE (Victor Young) An overlooked
Young score from 1954, with a lovely main theme, and
a particularly nice theme associated with the beach
scenes. A prime candidate for a suite on a future
Morgan/Stromberg CD.

Side two: ABOUT MRS. LESLIE concluded

ABOUT MRS. LESLIE: Main theme ("I Love You So") as recorded
by Walter Scharf and his Orchestra (Mercury MG 25192)

BACK FROM ETERNITY (RKO, 1956) Main Title and End Title
(Franz Waxman)

PERISHABLE - RUSH (Segments from a 1940s army training film.
It sounds like Steiner to me. Its definately the Warner
Bros. orchestra.)

PSYCHO - MUSIC TRACK EXCERPTS (FROM DVD)

TAPE FOUR:

Side one: THE MOST DANGEROUS GAME (RKO, 1932) by Max
Steiner. One of Steiner's best early scores. I just
thought I'd send it in case you didn't already have it.


Side two: THE MOST DANGEROUS GAME concluded

Excerpts from GODARD, a strange experimental piece by avant-
garde composer John Zorn. These sections are obviously
influenced by Herrmann.

Sit back and enjoy.

PLUS: JD PLAYING THE REMAIN:

*A) Ouren Limits cue
B) THE SPIDER - END TITLE*

 **Posted:** Apr 7, 2011 - 9:18 AM

By: [Jim Doherty](#) (Member)

In the hopes that some posters here are also Old Time Radio collectors, or may at least KNOW some OTR enthusiasts, here is a list of nearly-impossible-to-find shows. Herrmann was definitely involved on most of these; only a few of the AMERICAN SCHOOL OF THE AIR are uncertain. Many of these shows DID exist at one time, but were not in wide circulation amongst collectors. I haven't been able to turn up any of these.

Spread the word! Let's find them.

BERNARD HERRMANN RADIO SHOW WANT LIST

ACROSS THE STREET, ACROSS THE NATION (Red Cross Special) 2-28-50

AN AMERICAN IN RUSSIA 1-16-43 – 1-30-43

THE AMERICAN SCHOOL OF THE AIR

A Portrait of the Bach Family 4-13-37

Frontiers of Democracy: Law and Youth 12-12-38

Gateways to Music: Through the Looking Glass 10-31-44

Gateways to Music: Music in the White House 11-7-44

Davy Crockett 11-8-44

Dr. George Washington Carver 2-8-45

Will I Have a Job? 2-9-45

Gateways to Music: Music and Ideas 3-6-45

Forging Ahead 3-14-45

Gateways to Music: The Music of Easter Time 3-27-45

Gateways to Music: The Story of the Dance 4-3-45

Gateways to Music: America's Singing 4-17-45

BRAVE NEW WORLD 1937-1938

THE COLUMBIA WORKSHOP

Mr. Sycamore 7-4-37

Meridian 7-12-37 11-14-37

The Giant's Stair 12-1-38

Seems Radio is Here to Stay 4-24-39

Never Come Monday 7-13-39

CRIME CLASSICS

Francisco Pizarro: His Heart on a Golden Knife 3-24-54

ELLERY QUEEN

The Last Man Club 6-25-39

The Fallen Angel 7-2-39

The Mystery of Napoleon's Razor 7-9-39

The Impossible Cure 7-16-39

FOUR CORNERS THEATRE 1938-1939

LIKE EVERYBODY ELSE (Special about the handicapped) 10-6-50

THE MAN BEHIND THE GUN
Only the earliest episodes from 1942

MEN AGAINST DEATH
Microbe Hunters 6-30-38
Microbes Must Have Parents 7-7-38
Microbes Are a Menace 7-14-38
Koch: The Death Fighter 7-21-38
The Rival Microbe Hunters 7-28-38
Pasteur's Greatest Triumph 8-4-38
Massacre the Guinea Pigs 8-11-38
The Fight on Yellow Jack 9-15-38
Five Against Death 9-22-38

NERO WOLFE'S CASES 1939

PALMOLIVE BEAUTY BOX THEATRE 1937
Herrmann wrote the opening and closing themes

PASSPORT FOR ADAMS
Introduction 4-23-43

SERVICE TO THE FRONT
Look to the East 5-8-45

TRANSATLANTIC CALL
New England 2-14-43
Washington D.C. 2-18-43
The Midwest: Breadbasket and Arsenal 3-14-43

2006

Howdy,

Thanks for the Jarrett of K Street video. I actually enjoyed it. And man alive, how about those scenes from The Decision of Christopher Blake! I had never seen that film. It's pretty outrageous. I presume the rest of the film is more normal, and what you gave me were dream sequences going on in the boy's mind. But man, what cool art direction, and everything else. Thanks again.

Did you receive the package of CDs I sent to you? Hope you're liking them.

Jim [Doherty]

From: James Doherty
Date: 2/20/2015 6:37:02 AM
To: Bill Wrobel
Subject: Steiner book

Hey Bill,

I bought a book called **MAX STEINER: COMPOSING, CASABLANCA, AND THE GOLDEN AGE OF FILM MUSIC** by Peter Wegele. In the back of the book is a listing of Max's films **and TV work**. It also includes many citations of when Max's music was used as uncredited stock music. In this list it is claimed that Steiner wrote original music for the following shows:

DOUGLAS FAIRBANKS JR. PRESENTS (Also known as RHEINGOLD THEATRE): 1 episode

(unspecified) (1953)

KINGS ROW: End Theme (1955)

SUGARFOOT: 7 episodes (unspecified) (1959)

THE LAWLESS YEARS: Artie Moon, Ike the Novelty King, The Jonathan Wills Story, Romeo and Rose, and Triple Cross (all 1961)

HAWAIIAN EYE: Blow Low Blow Blue, Gift of Love, Passport, The Sisters, Two Million Too Much (all 1963)

The filmography usually lists if the music is stock music (for instance, MAVERICK, THE ALASKANS, ASSIGNMENT UNDERWATER, ADVENTURES IN PARADISE and 77 SUNSET STRIP are listed as having used Steiner stock music). The first group of shows listed above (DOUGLAS FAIRBANKS, etc.) are NOT listed as stock, although they are noted as "uncredited." I can you that at least HAWAIIAN EYE is confirmed, as Steiner wrote about it in his unpublished autobiography. The only one that I truly have doubts about is the DOUGLAS FAIRBANKS JR. PRESENTS.

I wasn't able to find any of these on YouTube, except for a 1954 DOUGLAS FAIRBANKS episode, but I thought you'd find the information interesting (unless you already have the book).

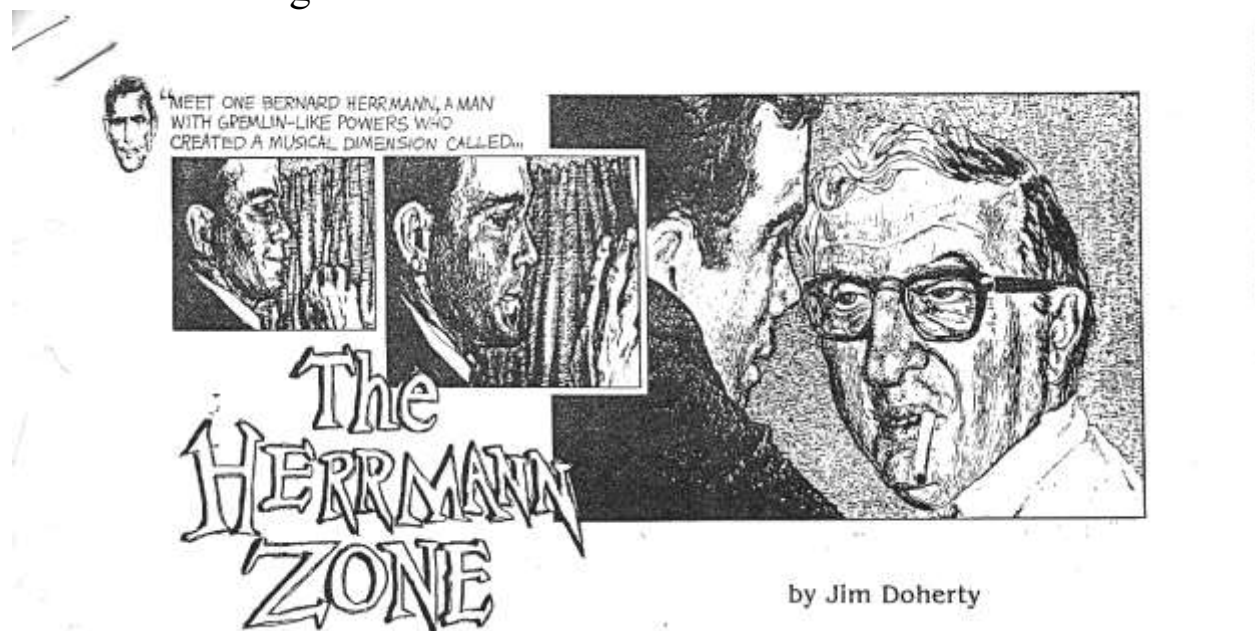
Jim

Jim was eight years younger than me. He will be sorely missed, one of the top Herrmann experts in this world, and I can only count such experts in one hand. He was an audio technician, a terrific worker with the Puritan work ethic engrained in him, doing a good job for the sake of doing a good job, really a competent worker. Plus he was a persistent detective in terms of research, into the breadth & depth of knowledge that he was laser-focused into. He probably would've been a natural teacher, or especially had a career in the practical entertainment field (sound department, say, for a major studio).

Rest In Peace, Jim...I hope over there on the Other Side you are rapturously listening to the music of Bernard Herrmann, perhaps from the Maestro himself conducting a celestial concert!

Jim sent me this article he wrote back in the early or mid-Eighties, I believe, but I forgot where it was published: "Herrmann Zone"

Clever & humorous artist work here with the Shatner character alarmed at seeing Bernard Herrmann's face!



It premiered on October 2, 1959, and ran through five seasons until 1964. During its initial showings it elicited praise from critics, and inspired comic book and paperback adaptations, but always taunted the axe of cancellation with its less than spectacular viewer ratings. Eighteen years later, like a tantalizing brew of some rare vintage, **THE TWILIGHT ZONE** can now boast having sired T-shirts, buttons, a monthly magazine, a forthcoming Bantam volume by Marc Scott Zicree on *The Making of the Twilight Zone*, a new, feature-length movie adaptation (utilizing directors such as Steven Spielberg, Joe Dante, etc.), and a plethora of new viewers who watch the syndicated reruns religiously. As a matter of fact, the show is probably a better popular success now than when it originally aired.

Watching **THE TWILIGHT ZONE** today is certainly a more rewarding experience than viewing reruns of its fantasy or science fiction oriented forerunners like **THE ADVENTURES OF SUPERMAN** or **SCIENCE FICTION THEATRE**. Like any series, **THE TWILIGHT ZONE** had its share of "mistfire" episodes—a below average script here and there, some instances of fair acting—but on the whole it was the intellectual maturity of the stories and the technical quality of the productions which helped **THE TWILIGHT ZONE** retain its integrity and stand firm against the years of airplay which can reduce vintage television shows into dated drivel.

The high standards of the show were reflected in every aspect of the production. Directors John Brahm (**HANGOVER SQUARE**), Jacques Tourneur (**CAT PEOPLE**), Richard Donner (**THE OMEN**, **SUPERMAN**); writers Richard Matheson (**INCREDIBLE SHRINKING MAN**, **SOMEWHERE IN TIME**), Earl Hamner Jr. (creator of **THE WALTONS**), and of course, Rod Serling himself were just some of the incredible talents involved with the show.

Respected actors and actresses Joseph Schildkraut, James Whitmore, Ida Lupino, and Agnes Moorehead offered outstanding performances as did then newcomers Lee Marvin, Burt Reynolds, Robert Redford, and William Shatner. George T. Clemens' black and white photography always molded itself to the atmosphere of the particular episode, and the music was always designed to help transport the viewer into that "fifth dimension beyond that which is known to man."

THE TWILIGHT ZONE utilized what was possibly the finest group of composers ever connected with a single television series. A listing of them looks somewhat like a Who's Who of science fiction film scores. Jerry Goldsmith (whose peak was still to come with such films as **THE OMEN** and **ALIEN**) was still mainly working in television doing shows such as **CLIMAX** and later **THRILLER**. **THE TWILIGHT ZONE** episodes "The Invaders," "Back There," and "Dust" were scored by him. Fred Steiner, who would later write some of **STAR TREK**'s most memorable musical accompaniment, wrote the outstanding scores for the episodes "King Nine Will Not Return" and "One Hundred Years Over The Rim." Leonard Rosenman (**BENEATH THE PLANET OF THE APES**, **THE CAR, PROPHECY**), Van Cleave (**CONQUEST OF SPACE**, **ROBINSON CRUSOE ON MARS**), Leith Stevens (**DESTINATION MOON**, **WHEN WORLDS COLLIDE**, **WAR OF THE WORLDS**), and Franz Waxman (**BRIDE OF FRANKENSTEIN**, **DR. JEKYLL AND MR. HYDE**) all helped remove the viewer from his living room and deposit him in the Twilight Zone.

The music which possibly transported that viewer most convincingly into that "land of both shadows and substance" was that composed by Bernard Herrmann (1911-1975). As most fans of fantasy cinema already realize, Herrmann had by 1959 written many of his famous fantasy film

scores (**SEVENTH VOYAGE OF SINBAD**, **JOURNEY TO THE CENTER OF THE EARTH**) and during the five seasons of the show would write **MYSTERIOUS ISLAND**, **THE THREE WORLDS OF GULLIVER**, **JASON AND THE ARGONAUTS**, and Hitchcock's thriller **PSYCHO**, so he was no newcomer to the realm of fantasy, to stories of the unusual.

Throughout his years at CBS, from the early 30's to the mid-60's, he had gathered indispensable experience in scoring short dramas such as the radio series **SUSPENSE** (which besides benefitting from several Herrmann scores, opened with his original theme week after week for twenty years) and the Alfred Hitchcock television series. It seems that all of Bernard's experience in these diverse fields found the chance to coalesce on **TWILIGHT ZONE**, beginning with the premiere episode "Where Is Everybody?"

To help immerse the viewer in the aura of the unknown each week, Herrmann composed the subtle **TWILIGHT ZONE** opening theme. Scored for a small orchestra, it begins as soft, glowing, dissonant, horn chords sway amidst gentle harp arpeggios—a musical lifeboat adrift amongst the stars. As Rod Serling's voice intoned the famous opening definition of the ambiguous grey region, ominous little fragments creep in and out of the music—a flute plaintively whimpers two notes; a disturbing low tone hollowly emanates from the woodwinds—as the music begins to sound vaguely more foreboding. A group of strings subtly enter, weightlessly shifting back and forth with the horns. A deep chord in the woodwinds and basses accompanies the title **THE TWILIGHT ZONE** as it forms over a bizarre Dali-esque landscape. This music is the perfect essence of **THE TWILIGHT ZONE**. With its incessant swaying motion and dreamlike quality, it draws the viewer into that void, "the middle ground between light and shadow." Why this theme was replaced midway through the first season is a question still unanswered in this writer's mind. Its successor is the more familiar **TWILIGHT ZONE** theme, which begins with a repeated four note electric guitar motif, and continues through a jagged array of horn statements, woodwind trills, and bongos. It was written by French avant-garde composer Marius Constant, and although it has become more identified with the show than Herrmann's opening, it simply can never match the original's ambience.

Earl Holliman starred in **THE TWILIGHT ZONE**'s first episode "Where Is Everybody?", written by Rod Serling, in which Holliman finds himself wandering in a small town which is, as the title suggests, decidedly devoid of populace. He finds ringing telephones, phonebooks full of names, films running in a theater, but as Holliman points out, "Who's minding the store?"

Part of Herrmann's philosophy of film scoring is that, "Music on the screen can seek out and intensify the inner thoughts of the character... it's the connecting link between the screen and the audience, reaching out and enveloping all into a single experience." This is perfectly exemplified by Herrmann's music for this episode. The music is not just a background score, it is a musical portrait of Holliman's character Mike Ferris—a link between his emotions and the viewer. It acts as a sort of surrogate stimulus, hoping to help produce in the viewer an inner feeling similar to what Holliman would feel in the story.

As Ferris walks into the deserted town, a three note theme is played rather plainly by the orchestra. Ferris is not frightened, just confused. He can't remember who he is or how he got to this town. Muted trumpets begin an agitated see-sawing theme as he sees a woman in a truck. The

repeated agitato is tossed back and forth between the brass and woodwinds, as he excitedly begins to explain his predicament to the woman, building up to a small flurry of sound, only to end abruptly as he discovers she is only a manikin.

As each new discovery pushes Ferris further from confusion to panic, the music becomes more dissonant, less assuring. The episode and the music reach their climax as Ferris enters a movie theater and finds a film running, but no projectionist in the booth, and the full orchestra delivers a panic-filled piece based on a driving, galloping, rhythmic base.

Now Ferris is at his breaking point, and he frantically runs through the deserted streets looking for some way to escape his growing enemy—Isolation. The accompanying score, with its awkward, chugging rhythms, pulls at Ferris; drags, tries to hold him back.

At the story's conclusion, the viewer discovers that everything has been a hallucination in the mind of Ferris who is actually an astronaut undergoing a test in an isolation chamber. The revived Ferris contemplates "really being up there" in space next time as the three note theme heard early in the episode returns and segues into the main TWILIGHT ZONE theme for Serling's closing narration.

The music from this episode would later appear in numerous TWILIGHT ZONE stories including "I Am The Night—Color Me Black," "The Last Flight," and one of the *crème de la crème* episodes, "Nightmare at 20,000 Feet," in which William Shatner as an airline passenger tries to convince his wife and the flight engineer that there's a woolly gremlin out on the wing tampering with the engines.

Herrmann had also been involved with other CBS series, including the offbeat western *HAVE GUN—WILL TRAVEL*, and the aforementioned Hitchcock series. This music, as well as scores from other television and radio programs, eventually found its way into the CBS music library, where it became fair game for any music editor to utilize in compiling a score for any CBS production. Many a TWILIGHT ZONE episode were bolstered by a deftly woven stock music score. "Mr. Denton on Doomsday," about a washed-up gunslinger, and "The Seventh Is Made Up Of Phantoms," in which a present day National Guard tank patrol out on maneuvers finds itself in the middle of Custer's last stand, were immeasurably enhanced by some of Herrmann's *HAVE GUN—WILL TRAVEL* leftovers. Bernard's score from the radio adaptation of Aldous Huxley's *BRAVE NEW WORLD* also made numerous return appearances in the episodes "Mirror Image," "It's A Good Life," "The Fugitive," and others.

Perhaps the most interesting instance of reused music was for the episode "The Hitch-hiker," scored with music written by Herrmann in 1942 for a radio dramatization of the same story on the *SUSPENSE* series. (Coincidentally, the script was written by Lucille Fletcher, Herrmann's one-time wife.)

For most of his TWILIGHT ZONE assignments, Herrmann opted for orchestras smaller than that usually used for television. Whether or not this was because of budgetary restrictions is truly of no importance for there is an undeniably more intimate feel to these scores. The exclusive use of harp, small bells, and bassoon in "Living Doll," for instance, proved extremely unsettling, and when watching the episode, it seems impossible that any other orchestral combination could have done the job any better.

The story concerns Telly Savalas as the father of a child whose toy doll utters cute comments like, "You'd better be nice to me" and "My name's Talking Tina, and I'm going to kill you." At first the father thinks the doll is some kind of joke and the music begins very mildly with a lone bassoon voicing a simple progression of notes over a harp background, as

small bells, like those on a glockenspiel, add an occasional child-like accent. This music is very evocative of a child's world, of children's games, and helps establish a recognizable world in which to firmly root the story. Setting this horror tale of a murderous doll in such an innocent world as that of a child compounds the terror.

As it becomes more apparent to the father that there is something a tad bizarre about the talking toy, the music slowly begins to change its tone. For instance, when Dad throws Tina in the garbage only to discover her missing minutes later, the harp and bassoon return, but the harp plays in such a low register its frightening intent cannot be misinterpreted. Still, under its tone of dread lies that inking of a child's world. The repetition of this kind of morbidly cute music after each unsuccessful attempt to destroy the doll acts as a perfect counterpart to the story, returning to prove that the nightmare is not over, returning to subliminally torment us in the same way the doll torments the father.

The score for "Ninety Years Without Slumbering" made use of a somewhat similar idea. Herrmann used as the basis of his score the melody of the children's song "The Grandfather's Clock," the lyrics of which tell of a clock that functioned for "ninety years without slumbering, tick tock, tick tock, his life's seconds numbering, tick tock, tick tock, but it stopped short, never to go again when the old man died."

The TWILIGHT ZONE episode reverses that basic idea and stars Ed Wynn as an old man who believes he'll die if his clock stops ticking. The viewer is introduced to the song as Wynn sings it to himself while cleaning the clock. Curiously, he does not sing the last verse. For the observant viewer, the premise has already been set (a premise later verified as the Wynn character relates his belief to a psychiatrist). From this point onward, each of Herrmann's variations on the song (score for harp, woodwinds, and flute) casually pester the viewer into remembering what that last verse of the tune is, and help build and maintain suspense. Will the clock stop ticking? Will he die? Herrmann especially makes use of a musical "tick tock," sometimes played by the harp, sometimes the winds. It is particularly effective in the cue that accompanies the scene in which Wynn cannot get to the clock to wind it. It has been given to a next door neighbor, who has now gone on vacation. As Wynn lies in his bed, his mind is flooded with thoughts of the clock. The woodwinds harshly sound the "tick tock" motif, certainly calling to the viewer's mind what must be going through the old man's thoughts—"Life's seconds numbering, tick tock, tick tock." He dons his robe and stands outside the neighbor's window in the chilly night air, helplessly peering in at the slowing clock. The flute picks up the "tick tock," backed by bassoon and harp and vibraphone glissandos, and picks up momentum as the old man's panic builds, rising to a fever pitch as he breaks through the window in an attempt to get in.

In the finale of the episode, the man discovers through a face to face conversation with his own spirit, that his will is stronger than the clock's, and as he states to his daughter, "When that clock died, I was born again." As a musical punctuation, one last straight-forward quote of the last line of "The Grandfather's Clock" accompanies Rod Serling's closing narration: "Clocks were made by men. God creates time. No man can prolong his allotted hours. He can only live them to the fullest, in this world or in the Twilight Zone."

In "Walking Distance," Herrmann's all-string score effectively conveys the emotional plight of businessman Martin Sloane (Gig Young) who yearns for the carefree past of his youth. One day, while taking a drive just to get out of the city, Martin pulls into a small roadside gas station. By coincidence, the gas station is about a mile and a half from Homewood, the town where he grew up. He figures that's within walking distance, and

while the station attendant gives his car an oil change and a lube job, Martin sets off for Homewood.

He is surprised to find that the drugstore still looks as if he left only yesterday, and that triple ice cream sodas still cost only a dime. As he tastes his soda, his mind is suddenly filled with pleasant memories, which he tells to the soda jerk. One memory is of old man Wilson (once the proprietor, since deceased) sleeping in his big, comfortable chair in the other room. When Martin tastes the soda, the music arrives with the memories. It is a soft, slow passage for a small group of strings, using a gentle melody that perfectly captures Martin's way of treating his warm memories like fragile treasures. As Martin pays and leaves the shop, an unsettling note from the basses enters over the tail of the "Memories" theme, along with a few odd notes from the harp. The violins cease their melody and play instead some dry dissonant chords. (Evidently, something is not quite right.) The soda jerk goes into the back room where an old man is sleeping in a big chair. "We're going to need some more chocolate syrup, Mr. Wilson," he says.

After seeing a brand new 1936 car, seeing his parents who have both been dead for years, and seeing himself as an eleven year old boy, Martin realizes he has somehow slipped twenty-five years into the past. During an extremely moving scene, Martin's father explains to him why he can't stay: "I guess because we only got one chance. Maybe there's only one summer to a customer. That little boy, the one who belongs here—this is his summer, just as it was yours once. Don't make him share it..." The violins perfectly evoke the feelings that must be going through Martin's mind—a deep sadness about having to leave, yet also an inner peace at having regained, if only for a moment, some of his lost happiness.

One of TWILIGHT ZONE's most well-known episodes was "The Eye Of The Beholder," which tells the story of a group of surgeons who attempt to change a young woman's horribly "ugly" face, so she will be able to live amongst normal people. As most of the action takes place in darkened hospital rooms, the audience never sees the faces of the doctors nor the patient, whose head is totally bandaged. The cue that something is out of place, that this is not our society, is Herrmann's ethereal vibraphone and harp passages throughout the episode. It is not until the end of the story, when the woman's face is revealed—she is beautiful by our standards—that the audience discovers that all of the action has taken place in a society where the faces of "normal" people look like piggish, twisted masses of flesh. As the woman realizes the treatment has not worked, she becomes hysterical and bursts from her room. With the doctors in pursuit, Herrmann lets loose with an exciting cue for grumbling brass, piercing trumpets, and sharply struck chimes. The episode ends as the woman is escorted to a colony where she will live with others who suffer her same affliction, and the other-worldly theme is revived, ending in a calm resolution with the single striking of a bell.

"Little Girl Lost," an occasionally interesting episode, though probably the least in quality of those shows scored by Herrmann, was aided

greatly by his nearly wall-to-wall score. The story dealt with a little girl who falls through an unseen opening in her bedroom wall and becomes lost in the fourth dimension. Her cries can be heard, but her parents are unable to guide her out until her father reaches in after her. Moments after the girl is retrieved, the porthole to the next dimension closes, leaving the crisis quelled, but the mystery unsolved.

Although an intriguing concept, it was rather shoddily produced and stiffly acted. The music attempted to envelop the story in an overall air of mystery and wonder to add the one ingredient that was most conspicuously absent—*atmosphere*. Its style is somewhat reminiscent of Herrmann's TWILIGHT ZONE opening in its use of sparse musical phrases, but no recognizable melodies. It is scored for basically the same instruments as "Ninety Years Without Slumbering," with the addition of a viola. Low glissandos on the harp are used effectively in creating an impression of the infinity of the fourth dimension (Herrmann similarly used harp near the beginning of JOURNEY TO THE CENTER OF THE EARTH as James Mason drops a torch into a seemingly bottomless shaft).

A similar type of atmospheric background was composed for "The Lonely," which starred Jack Warden as a convict sentenced to solitary confinement. "Confinement in this case stretches as far as the eye can see," for convict James Corey has been left alone on a deserted asteroid, visited every three months only by a supply ship from Earth.

Serling's opening narration states that this will be the story of a man... a man dying of loneliness, and this becomes the central idea of Herrmann's music. Over an opening shot of mountains and vast desert, a vibraphone plays a repeated series of ascending notes, over which a low organ note drones as though someone had inadvertently left his foot on the pedal, and muted brass apathetically play the same major-minor chord change over and over, as if the horn players were just casually inhaling and exhaling with their instruments at their lips. The loneliness and boredom of Corey's captivity is expressed even before Rod has a chance to verbalize them.

The musical languor pervades the first half of the episode until Corey tears apart a large crate just left by the supply ship, when muted brass stingers pierce the lethargy, accented by runs on the harp and vibraphone. Inside the crate is Alicia, a robot in the form of a woman which the captain of the supply ship, in his compassion for Corey (whom he believes was unjustly sentenced), has left for companionship. Within a matter of months he has fallen in love with her and no longer thinks of her as a robot.

"The things she has learned to love are those things I've loved. I'm not lonely any more. Each day can now be lived with. I love Alicia, nothing else matters." As Corey and Alicia sit beneath the stars and gaze upward at "God's beauty," the constellations, Herrmann offers a tender nocturne of subtle harp arpeggios and a simple four note theme played by twinkling bells and echoed by the vibraphone. The horns softly join in, playing a poignant transformation of the moribund chords from the opening of the episode. This time, though, they are not dying breaths of futility, but tranquil sighs of love.

Bernard Herrmann's music was used in "Nothing in the Dark" which starred Gladys Cooper as a woman hiding from Death (portrayed by Robert Redford).

Soon, the supply ship returns with news—Corey's been pardoned. Immediate departure is necessary due to fuel and orbital considerations. Corey insists on bringing Alicia home with him. As he frantically tries to convince the captain that she is not a machine, the orchestra performs a distorted, frantic variation of the nocturna until the captain reluctantly fires at Alicia to prove she isn't human. The music once again becomes rather lifeless and lonely, as they stand over Alicia, some of her inner workings exposed by the wound. This is the shock Corey needs to jolt him to the reality that the Alicia he loved was only a false creation that grew out of his own loneliness. The captain looks at him and Alicia and explains that the nightmare is over and the "only thing you're leaving behind is loneliness."

"I must remember that. I must remember to keep that in mind," says Corey as the musical loneliness resolves in a final chord of hushed brass softly underlined by the organ.

A major problem in trying to describe Herrmann's music is simply that it is not easy to put into words. His emphasis is on orchestral texture and colorings, and the creation of an overall atmosphere that plays directly on the emotions, and more often than not will not depend heavily on obvious melodies. Yet, this music is always clear in its meaning. It does not merely sound scary or joyful—the music is fear, it is happiness, and the better it achieves its purpose, the harder it becomes to describe on paper. This written attempt at extolling the music's virtues can never fully capture Herrmann's very definite contribution to the drama. Only when the episodes are seen will it become apparent. For his music is Martin Sienese's past, and Corey's love for Alicia. It is one of the greatest factors that added that "dimension of imagination" to the area which we call the Twilight Zone.

TWILIGHT ZONE EPISODES CONTAINING ORIGINAL HERRMANN SCORES:

"Where is Everybody?"
 "Walking Distance"
 "The Lonely"
 "The Eye of the Beholder"
 "Little Girl Lost"
 "Living Doll"
 "Ninety Years Without Slumbering"

PARTIAL LISTING OF EPISODES WHICH UTILIZE HERRMANN MUSIC FROM EARLIER TWILIGHT ZONE SEGMENTS OR FROM OTHER CBS PROGRAMS:

"One For The Angels"
 "Mr. Denton On Doomsday"
 "Third From The Sun"

"I Shot An Arrow Into The Air"
 "The Hitch-Hiker"
 "The Last Flight"
 "Mirror Image"
 "A Nice Place To Visit"
 "The After Hours"
 "The Howling Man"
 "Nick of Time"
 "The Lateness of the Hour"
 "The Rip Van Winkle Caper"
 "The Mind and the Matter"
 "It's A Good Life"
 "Death's-Head Revisited"
 "Nothing In the Dark"
 "The Fugitive"
 "The Trade-Ins"
 "Nightmare At 20,000 Feet"
 "The Last Night of a Jockey"
 "The Old Man in the Cave"
 "Night Call"

"The Seventh is Made Up Of Phantoms"
 "Number Twelve Looks Just Like You"
 "The Self-Improvement of Salvatore Ross"
 "I Am The Night—Color Me Black"

TWILIGHT ZONE ON RECORD:

1. **Crescendo GNPS 2133 GREATEST SCIENCE FICTION HITS II:** Neil Norman and his Cosmic Orchestra (!) play reorchestrated versions of both the Herrmann and the Constant title themes.
2. **POO LP 106 GREAT FANTASY FILM MUSIC:** A bootleg record containing one selection from the episode "Walking Distance" recorded from the original music tracks. On the record, this cut is inexplicably labeled "Convulsions—Love Theme." Also on this record is a theme from the episode "Back There," which was reused in the feature film **KINGDOM OF THE SPIDERS**.
3. **RCA LSP 2160 DOUBLE IMPACT:** Buddy Morrow and his Orchestra play a piece entitled "The Twilight Zone," which is credited to Herrmann, and does sound something like him, but bears only momentary resemblance to the real opening theme.
4. **Columbia CL 1586 THE TWILIGHT ZONE:** Marty Manning and his Orchestra play something claimed to be the title theme. It utilizes the opening of the Constant version but soon deteriorates into an upbeat tune of Manning's own composition.
5. **Atlantic 19258 and 19319 EXTENTIONS and BEST OF THE MANHATTAN TRANSFER:** The pop group performs a disco song entitled (what else?) "The Twilight Zone" which opens with the Constant theme, although incorrectly credited to Herrmann on early pressings.
6. **Mark 58 787:** Original radio broadcast of the **SUSPENSE** episode "The Hitch-Hiker."
7. **Pelican LP 2013:** Original radio broadcast of **BRAVE NEW WORLD**.

https://youtu.be/x_1npVPaiYc [Dawn Wells RIP]

Above is a new video I created regarding the death of Dawn Wells on December 30, 2020. This video showcases an excellent & touching episode of *Hawaiian Eye* that she guest-starred in. Max Steiner's music was also tracked in that episode!

https://youtu.be/QET10GaRX_4 ["The Flag"] Bernard Herrmann

On Saturday, January 2, 2021 I created the newest video on the World Premiere recording via Midi of an unused cue (and never recorded) by Bernard Herrmann meant for *Tender Is The Night*.

Wow! Stunning smoking gun news this late Sunday morning, January 3rd. Trump just committed a crime on tape yesterday pressuring a Georgia official to cheat for him & “find” him 11,780 votes!

<https://www.cnn.com/2021/01/03/politics/donald-trump-brad-raffensperger-call-washington-post/index.html>

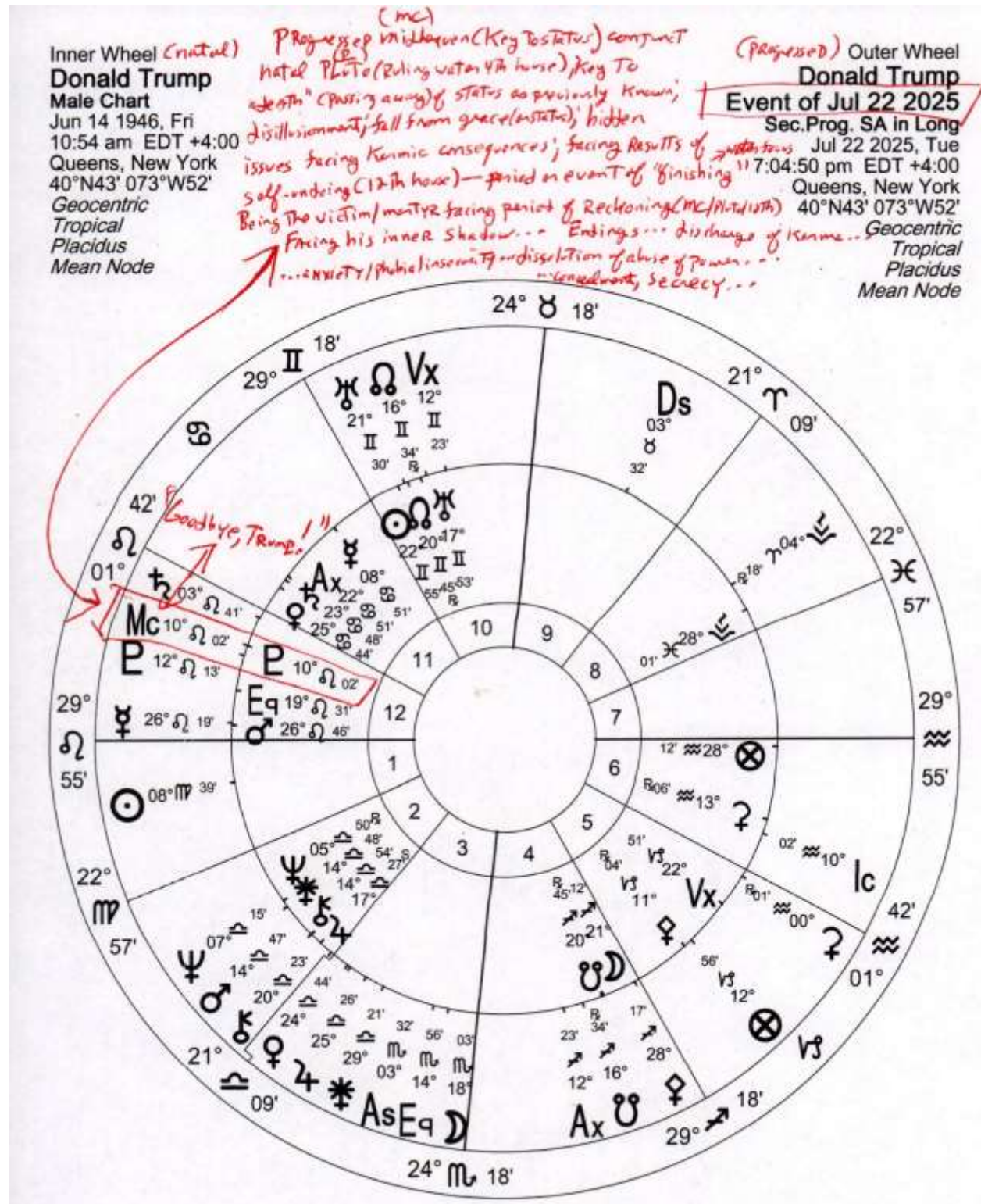
https://www.huffpost.com/entry/trump-georgia-secretary-of-state-pressure_n_5ff20848c5b6fd33110ebd7d



<https://i.postimg.cc/268dWKpM/2021-1-3-Trump-tweet.jpg>

You can't respect a man or a President who wants to take your vote & freedom away. You can't respect a man or President who has a total disregard for law. You can't respect a man or a President who proposes a criminal conspiracy to overturn a fair & certified election. Donald is a delusional mob-boss type, a criminal bully. He got impeached once already, and what he did this weekend is also an impeachable offense. I can't wait to see orange-haired Donald jumping into his eventual prison orange jumpsuit! He's scared because he knows

once noon arrives on January 20, he will be hunted down by the State of New York & other authorities. No self-pardon will prevent that (besides, a self-



pardon is unconstitutional once challenged). I still suspect he will leave office just a day or two before the 20th of January so that Pence can be President-For-A-Day. Boot-Licking Pence of course will pardon Trump.

<https://i.postimg.cc/sXb5QD3H/Trump-progressed-July-22-2025.jpg>

I looked at Trump's progressed chart during the election and for January 20. Progressed Sun in major stress aspect (Sun representing his "kingly" power or rule). But what really struck me was his progressed chart by mid-2025. Progressed Midheaven (MC) as a key of status in the world will conjunct natal Pluto in the 12th house, key to figurative (sometime literal) death & transformation of one's status in the world, perhaps incarceration (12th house). But some major event (Midheaven angle) tied to karmic consequences, Report Card time, facing the results of your past actions (water factors), confronting the results of his self-undoing. It will be a pivotal reckoning time! Trump running again in 2024 and becoming President again? No, forget that. So say "Good-bye!" to Trump in some fashion whether serious health issues, incarceration, losing one's business empire, whatever. But definitely say "goodbye" to him at noon, January 20th eastern time.

Another case I studied regarding the secondary progressions of a man who suddenly died of a heart attack showed somewhat similar tight aspects involving the angles. Angles are the key to action & outer events in the life. The Ascendant and antivertex are especially tied to one's physical body. Midheaven is status in the world, the coming of the fruition of the consequences of your actions. Sun represents the heart. Progressed Sun was exactly (within strict one degree orb) quincunx (stress separative 150 degree angle aspect) natal Pluto in the 12th house (double water keys to transition or death or transformation). That progressed Sun was also quincunx progressed Ascendant in Scorpio (key to death & transformation again). Classic aspects for a heart attack but also more symbolically a loss of power, a problem with power & control. Progressed antivertex was exactly square Ascendant, so

potential self-against-self aspect tied to self/body/personal actions/surgery. Progressed Midheaven in Leo (Sun, key to the heart, rules Leo) was in the 12th house of undoing or water (finishing) quincunx Descendant (7th house cusp), key to partnership/marriage/long-term systematic relationships. Progressed Mercury that rules his natal Ascendant was in opposition to Part or Lot of Fortune in the 1st house of self/body/actions. Both 1st house & Lot of Fortune are key to self & what “happens” to you. Progressed MC was conjunct progressed Uranus in Leo (again, the heart), key to sudden changes & perhaps the electrical system tied to the heart. Progressed Mars (key to self & body) was square natal Neptune in Scorpio, key to simply cutting off or out of current reality in some important way (including physical death).

In yet another case recently, she had progressed MV conjunct Neptune in the 12th house, which is a classic urge to cut out. That conjunction was also quincunx natal Sun in the 5th house of vitality (like the Sun). Typical period for stress involving one’s vitality, one’s power, one’s ambitions. It is a period to move in new directions, to dramatically change what you are doing, to open new doors, to leave the past behind & connect with something “higher” or better or more beautiful or more idealistic or more appealing in some way. Typical urge to leave. She died of cancer quite quickly.

It appears that the “short score” of Humphrey Searle’s excellent music for *The Haunting* is available for research:

http://searcharchives.bl.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&doc=IAMS040-001966114&displayMode=full&vid=IAMS_VU2&_ga=2.42923500.893208061.1609704731-1398445043.1609704731

http://hviewer.bl.uk/IamsHViewer/Default.aspx?mdark=ark:/81055/vdc_100000000970.0x0001ac

-“Theft: A History of Music”

Interesting illustrative site about music that you might like to look at.

<https://web.law.duke.edu/musiccomic/>

<https://www.amazon.de/-/en/Thomas-R%C3%B6ssler/dp/3830075154>

If you can read German, buy this informative thesis book on Alfred Hitchcock & Bernard Herrmann.

OK. Right “now” at 2:20 pm PST on Sunday, January 3, 2021, I will finish this blog & edit my review paper of the *Endless Night* cd. I already finished the *Endless Night* re-do “rundown” this morning, and my Blog #66 a half-hour ago. All I have to do is await the complete review of the cd by Markus Metzler, edit it, and then I am ready to have Sarah update this original *Film Score Rundowns* site since January 1999! Then I am totally through with *Endless Night*, finally! From now on I want *Endless Day*! ☺ But one has to strike while the iron is hot. So I am doing this trio of paper on the Front page, doing my new blog, did six videos on YouTube on the cd. I already got a notice on my computer regarding music materials I ordered that I should get tomorrow (Monday). So I want to be ready for my new project! It has to do with making at least segments of this classical music to be “Herrmannesque” thru re-orchestrating. Hi, HO! Silver!

Completed 9:44 am PST January 4, 2021

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