

Film Score Blogs by Bill Wrobel
Sunday, November 7, 2004 @ 7:33 am [Blog # 12]

Here's a cut & paste job of an old post of mine I just reread yesterday morning since I wrote it on April 1, 2003 in the Rozsa Forum page 8 of the archives):

“ROZSA & SUPERMAN-tv” Topic:

“I just finished watching tonight's episode of GUNSMOKE on the Westerns Channel titled "Taps for Old Jeb" (Oct 16 '65) starring Ed Begley as an outspoken, braggart old prospector who claims he struck it rich. The original score is by Leon Klatzkin, incidentally. I didn't know who scored it until I saw the end credits. At first, in the interesting opening cue (night scene around a campfire), I wondered who composed it. If I remember, it opened with a low bass clarinet followed by other woodwinds. It ended with I believe stopped or muted horns. At first I thought to myself, "Hmmm, is this Rosenman music?" But the latter part of the cue wasn't Rosenman's style, nor subsequent cues. Klatzkin also occasionally uses a banjo and high woodwinds for the comedic moments.

”It wasn't a very good episode so I won't keep the video. I will keep his previous GUNSMOKE score/episode "The Storm" three episodes back (starring Forrest Tucker). In that episode, Tucker battled a crawling big eye in a storm on a mountain top a few miles from Dodge. Festus went along to help, exclaiming, "Tarnation! I was a'fixing to kill that big critter a long spell back but it always slipped away from me!" Marshall Dillon finally appeared at the end of the episode (he made a two-second obligatory scene in the beginning of the episode as well), saved his old friend (Tucker) from the tentacles of death. Dillon faced it and drew his six-shooter before the critter could grab him! Being a family show, Dillon first told it to get out of Dodge and stay out, but the critter just wouldn't listen! Well, I've seen better episodes, but it sure was unusual!”

I forgot I posted that hocus-pocus “Big Old Yarn Frisby” (*Twilight Zone* reference) tale, and I thought it might be fun to start this blog on a funny note.

It's cloudy outside as a cut-off low finally reaches the Los Angeles area. It was erroneously predicted to come ashore two days ago! Fortunately it didn't since I rented a National car to do some research at UCLA on Friday (as I'll discuss in detail shortly).

I'm having my standard breakfast of orange juice with Raspberry Emer'gen-C mixed in it, followed by Thomas English Muffins (cinnamon raisin), very lightly toasted. With it, I am drinking Peet's coffee (Major Dickason's flavor) mixed with a little Don Francisco's Columbia Supremo.

Combined with this cozy Sunday morning setting, I have the tv on in the background. As I surfed the channels to see what may be interesting, HBO-S (channel 504 on my local Charter lineup) just started *A Summer Place* (music by Max Steiner). I'll keep that on for a while. It's a wonderful score that I finished researching earlier this year. The Film Score rundown of it is still on the “Front Page” of the site (along with three other scores). I anticipate, however, that the site will be updated very soon after this

blog is submitted. Sara is the new web designer and I expect a major change in the look of the site as well (including the new feature of these blogs). This is blog entry # 12, and I suppose the best way to present the blogs (as Sara suggested) is to simply upload each one directly onto the pages (without the need to open a PDF thru Adobe Acrobat as you do in order to access the lengthy rundowns). Probably the current blog (as this blog # 12) will be on the “Front Page,” while the previously twelve blogs (running 39-40 pages) will be archived. The previous blog was written on October 20th. Once again, I cannot blog each and every day—nor necessarily each and every week! I’ve been quite busy with work and other matters the last two-three weeks, and I did not have time to blog. Besides, I had no new information to give until Friday when I researched at UCLA.

Now: Normally when I go to UCLA, I go to the Music Library Special Collections Room B-425 in the basement area (of the Schoenberg Hall building) to research music scores. This includes, of course, the CBS Collection 072, the Henry Mancini Collection, General Music Collection, etc. This time around I wanted to research for the first time the Stanley Kramer collection, specifically boxes 313 thru 321 that hold the music materials of Kramer’s epic comedy, *It’s A Mad, Mad, Mad, Mad World* (ITAMMMMW).

So I contacted Wild Tim (as I refer to him, as he refers to me as “Wild Bill”!) via phone message and e-mail message. He informed me that the Kramer materials cannot be sent from SRLF to the Music Library since it was the domain of the Charles E. Young Research Library (located next to the campus cafeteria). This was a bit unfortunate since the Overture to IAMMMMW full score was located in the Ed Powell Collection that was still being held for me in B-425. Anticipating the full scores of the rest of the music in the Kramer materials, I wanted to compare the Main Title with the Overture right there in the same room and table. At any rate, I contacted the Supervisor of Reader Services at the Young Library, and Boxes 313-321 were pulled for me within a day, waiting for me there. With that confirmation, I was then able to go ahead and rent a car. My wife’s old ’79 Toyota is not that capable to take lengthy freeway-congested trips anymore! You have to deal with old things (like old cars and music scores) with care and respect! :)

So my wife and I rented the car Friday morning at 9 (for \$56 for two days) and trekked up there (about 32 miles away). Fortunately the 405 was not quite as congested as it normally is, and it helped to go on the carpool lane most of the way. Parking structure # 2 (right across from Schoenberg) had available parking (which it usually does on most Fridays). I paid the hefty \$7 parking fee, got a coffee at a vending machine that we shared, and I first went to B-425 to finish up on some research for 45 minutes or so (Susan went elsewhere). First I wanted to check the Powell Collection box # 4 that included several arrangements (mostly unfinished) of pieces from Copland, Vaughn Williams, Britten, Berg, Bartok, and others. I needed to see if these were sketches from the actual composers that Powell somehow obtained. It turns out that they are all apparently in Powell’s hand (who writes in a rather tiny fashion!). All of the pages from the various composers were written on music papers “PF-792” (or similar). I particularly checked Item 20 A, Bartok’s “Music for String Instruments, Percussion, and Celeste IV.” They were written in four-stave format. Powell used the same score paper for Berg’s

LULU, for instance. The Bartok arrangement was only 36 bars in length, and then stops. The MAD MAD WORLD “Overture” is in Box # 2 of the Powell Collection (26 pages, 151 bars), but I did not have time to continue my note taking of that cue.

Then I continued very briefly on the orchestrations for the beginning bars of John Addison’s *Torn Curtain* “Main Title” (that of course Powell orchestrated). This was a reproduction of the full score cue, not the actual autograph cue (probably safely stored somewhere in Universal). The Main Title was marked as M100. Quarter note = 120 set in 4/4 time. I believe 33-stave Pacific Music Papers 336 was used. Powell employed 2 flutes, piccolo, 2 oboes, English horn, alto sax, 3 clarinets, bass clarinet, 2 bassoons, contra bassoon, 6 horns 3 trumpets, 3 trombones, tuba, timp., gong, cymbals, harp, bass electric guitar, mandolin (col harp), 18 violins, 6 violas, 6 celli, 4 CB. The initial tone is held on the E/F dyad. For example, four arco celli play Great octave E/F whole notes (repeated next two bars) while 2 celli are pizzicato on E/F 8th notes (followed by rests). The bass clarinet plays small octave F [written G] rinforzando-marked dotted half note tied to 8th note (followed by an 8th rest), repeated next two bars.

Then I checked up the contents of Box # 1 from the CBS Collection that happened to have been pulled for somebody. I looked at it once before perhaps ten or 12 years ago, but I wanted to double-check that I didn’t miss a Herrmann cue in there! Nope. The first Herrmann cues do indeed appear in Box # 2.

Then I hurried up to the Young Library and went downstairs to the special collections room. The procedure is a bit more formal there than at B-425, and of course the actual Reading Room is immaculately kept! There is a long table in the middle of the oblong room with I believe twelve chairs. Two other researchers were there already. I went to the first chair close to the attendant’s desk and table half a yard away so that I can more easily or quickly get each music folder (you can’t take the whole box there at your table section). I settled down with my Carta No. 32 blank score sheets, my long clear ruler, eraser, and white note sheets, and asked for the first box of the Kramer Collection that contained IAMMMMW materials (Box # 313). I was disappointed to discover that the full score was not in that box (nor any of the subsequent boxes). The only full score (fully orchestrated) sheets I found were from R 20-B, two pages that were “out” (not used), page 3 (Bars 912) and page 11 (Bars 41-43). They were written by Powell, I believe, on 34-stave paper in pencil. The boxes contained the Parts to all or most of the cues, some Conductor-Lead sheets (not all of the cues). A great deal of the material dealt with the album renditions.

Box 313 was somewhat water damaged. The very top folder was R4-B Parts written on Pacific Music Papers 502. Next was the large folder containing the “Overture.” Next was the “Conductor-Lead” for # 8 “Instant Chase” orchestrated by Peter Korn. This # 8 refers to the album. The Conductor sheets were typically setup in four staves per bar (for 157 bars), 17 pages. Also included were the bulky Parts. Next was the “Instrumental Breakdown” oblong sheets for the album:

- (1) "Overture" at 2:15 duration. 16 violins, 6 violas, 6 VC, 3 CB, 2 flutes, 2 oboes, 1 Eb clarinet, 2 Bb clarinets, 1 Bb bass clarinet, 1 bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, harp, piano, organ, 4 drums, 14 voices (58 total players).
- (2) "Main Title" at 3:15 duration.
- (3) "Follow The Leader" at 3:40.
- (4) "Away We Go" at 3:30.
- (5) "Gullible Otto Meyer" at 2:00 (59 bars).
- (6) "The Living End- Part I" at 3:10 (64 bars).
- (7) "Adios Santa Rosita" at 2:10.
- (8) "Instant Chase" at 2:05
- (9) "The Big W" at 3:50.
- (10) "The Great Pursuit" at 3:00 (68 bars).
- (11) "Retribution" at 2:50.
- (12) "It's A Mad, Mad, Mad, Mad World" at 2:15.

Next folder contained the "Mixed Voices" for album cue # 12 (151 bars). Next were the Parts for # 4 ("Away We Go") at 174 bars (26 pages for the Conductor sheets).

Then there was the #5 cue that starts with the soprano sax.

Box 314 was interesting. On top of the cues were several "Audio Devices" black audio discs 11 & 1/2 inches (one only was 9 & 1/2"). It was indicated that they were to be played (at least the smaller one) at 33 speed but with a 78 needed. One disc was harpsichord only for Lullabye marked SC 171, dated 9-12-63. Another disc was harpsichord & vocal for that cue marked as SC 140. I believe there were two of these discs. Another disc was M-35, SC 152 dated 10-28-63. Etc. Then there were the Parts to 14-A as well as the sketch (four staves) of "violin detail" for that cue, Bars 24-33. For all cues, Pacific Music Services at 1309 N. Highland Avenue provided the services (much as JoAnne Kane these days for many productions). Then I found the folders for cues 19D, 18C, 7B-1, 7B-2, 1B, 13A, 13B, 21A, and 14B, and so forth.

Box 315 had the Parts to the "Overture" 1-A, then the # 3 "Follow The Leader" album cue, the "Main Title" # 2 album piece.

Box 316 contained the Conductor-Lead for Overture (# 1 album). Also included was 19-A "Unhappy Landing" unusually on yellow Pacific Papers 377. The guitar in Bar A played chords in A (after an 8th rest, A 8th to two A quarter note chords set in 4/4 time). In Bar B in that pattern, the guitar plays the "C" chords, then the Bm7 in Bar C, then E7 in Bar D, then Bm7 in Bar 1, and so forth. I haven't located this cue yet in the dvd.

Box 317 contained the Parts to 23-A, ok'd 7/18/63 by Ernest Gold. Then we have 26-C and 27-A "Valse triste" in 4/4 time. Then we have 13-D in Cut time, and then 16-B (only two bars). I hand-copied this cue, incidentally, slowly reconstructing it from the Parts. It is located in Chapter 20 at 3:05 on the dvd (the scene where the Three Stooges are shown in their firefighter outfits!). So the three-note motif of the old Stooges shorts is played in this rendition. The flutes play *fp* > Line 3 F#/A/Bb whole notes in 4/4 time tied to next bar. The piccolo plays this *pp* > on Line 2 Bb rinforzando whole note tied to next

bar, while the oboes play Line 2 F#/A tied whole notes. The English horn is cued in (in red pencil) with Line 2 F# [written Line 3 C#] whole note but actually plays in end Bar 2 (written in black) Line 1 D [written A] rinforzando whole note. Etc. The bassoons play Line 1 F# legato down to small octave E half notes. In Bar 2, Fag I plays D whole note, while Fag II plays Great octave F# whole note. The C. Fag in Bar 2 shows up to play small octave D whole note. After a half rest in Bar 1, the muted horns play *fp* > Line 1 E/A rinforzando half notes tied to whole notes next bar, while trumpets I-II play (also muted) Line 2 E/A [written F#/B] half notes tied to whole notes next bar. In Bar 2, trumpet III plays Line 1 D rinforzando whole note. In Bar 2, Pos (in straight mutes) play Great octave F#/small octave D/F# rinforzando whole notes *fp* > (decrescendo), while the tuba plays Great octave D. The timp there sounds *sfz* the small octave D quarter note (followed by rests). The xylophone in Bar 1 plays forte Line 2 F#/A/Bb rinforzando quarter notes (followed by rests). The triangle sounds a quarter note. The chime sounds in Bar 2 a whole note (Line 1 D). After a half rest in Bar 1, the tambourine and woodblocks sounded each an x-headed quarter note. The bass drum sounds a quarter note in Bar 2. After a half rest in Bar 2, the celeste plays Line 2 A/Line 3 E half notes tied to next bar's whole notes, and also (bottom staff) A/E notes an octave lower. Etc.,etc. Also included in this box were cues 16-A, 17-E/18-A, 17-B, and 17-C.

In Box 318, I saw the Parts to 22-A, 26-B, 20-C. Then we have beginning cues, starting with 1-C of 13 bars that included 15 *sords* violins, harmonica, 6 viole, 5 VC. Also included was a sketch copy of Gold's of "Smiler Fades Out Revised (Harmonica Sweetener)" constructed in four-stave fashion. Gold would write instructions "To George" and then "To Art." Next was the Part to 3-A. This is the scene (dvd Chapter 4 starting at 4:00) when the Jonathan Winters character creeps along the mountain road bend to see if the others are around the corner. I hand-copied this cue from the Parts. In Bar 1, 14 violins I (not muted) play *pp* staccato 16th notes Line 4 D down to two Line 3 D 16ths back up to Line 4 D 16th (these four notes are connected by two crossbeams) to stand-alone Line 4 D staccato 16th (followed by a dotted 8th rest). Repeat this figuration in the same bar and repeat this bar in the next three bars. IN Bar 5, 12 violins II (*sords*) play *pp* Line 1 E/Line 2 G whole note bowed trem tied to most of next bar in 5/4 time. In Bar 2, oboe I plays the Culpepper theme (for some reason) of Line 2 D tenuto half note to E tenuto half note to (Bar 3) F tenuto half note down to D to E tenuto quarter notes to (Bar 4) F tenuto half note to E to F tenuto quarter notes to (Bar 5) G tenuto dotted half note (followed by a quarter rest). Trumpet I (muted) also plays this. Oboe II and trumpet II plays *pp* Line 2 D tenuto whole note tied to half note in Bar 3, and then same D half note tied to whole note next bar and tied to 8th next in Bar 5). Etc.

Next in this box is cue 3-B. I do not believe this cue was used in the movie. Next is 3-C. This is that bouncy secretary scene in the police station where she bounces her figure in her tight skirt to get a cup of coffee for Culpepper. I copied most of this cue (located on the dvd in Chapter 5 starting at :31). Next is 3-D (when Culpepper accidentally throws his hat outside the widow onto the street below—where Jerry Lewis later runs over with his car!). The harp is gliss in the grace bar small octave F-G-A-Bb-middle C-D-Eb gliss line up to (Bar 1) Line 2 A staccato 8th note. 14 violins I in the grace bar plays forte crescendo Line 1 F-G-A "3" triplet value 16ths to Bb-Line 2 C-D-

Eb 16ths to (Bar 1) F rinforzando 8th (followed by rests). In Bar 1, 12 violins II and 4 viole and also celli play a series of descending 8th notes bowed trem. Etc. After a half and 8th rest in Bar 1, the muted trumpets play Lines 1 & 2 F-F-F staccato 8ths to (Bar 2) F 8th (followed by rests). After an 8th rest in Bar 2, the muted horns take over to play Line 1 F [written Line 2 C] F-F-F (crossbeam connected) to F-F-F-F (crossbeam connected) 8ths decrescendo *pp*. I liked this effect. In Bar 3, the bassoons are solo playing sempre staccato 8th note figures (Fag I playing for two bars and then Fag II taking over for two bars, etc). Violins I play the MAD WORLD theme *espr* of Line 2 F quarter note on the up-bow to (Bar 3) G dotted half note on the down-bow legato to F quarter note (repeated next bar) to (Bar 5) A half note to G half note tied to half note next bar, and then G tenuto half note. Etc. Also included in this box are cues 4-A, 4-C, 5-A, and 5-B.

Box 319 has those two “out” full score pages of cue 20-B, as indicated earlier. Then we have cues 18-B, 19-C, 16-C, 20-B in 6/8 time (63 bars), 5-D (6 bars). Cue 19-B folder contains the usual Parts and also the Conductor sheets orchestrated by Ed Powell. Then we have 17-C1, 6-B 1, 27-B, 6AA, 19-A, 17-A, and then album cues # 10 (155 bars) and #11 (Retribution).

Box 320 contains the Parts to 22-B Part I dated 7-12-63 (57 bars) and then Part II (39 bars). Also included are cues 26-B (218 bars), 11-B, 11-A (19 bars), 10-D, 8-C, 8-A (“Benny” cue), 7-C, 7-A (includes the Conductor “Pike Scuffles Along” at 69 bars), 6-A (“Gullible Meyer” at 25 bars with Conductor), and 6-C. I worked on that 8-A “Benny” cue [Jack Benny appearance] located on the dvd Chapter 12 at 2:52. It starts with the harp arpeggiando *mf* on I believe (my notes were not placed exactly right in my hurry) small octave B [or A]/Line 1 Eb/G/Line 2 C whole notes. Violins play “gypsyish” soli in Bar 1 *mf* < in 4/4 time Line 2 C-D-D#-E 8ths legato leap up to Line 3 D dotted quarter note to C 8th legato down to (Bar 2) Eb dotted quarter note down to Line 1 B 8th up to Line 2 D dotted quarter note to C 8th. On that same end Line 2 C 8th note, the viole also plays Line 2 C 8th (taking over the melody line from the violins) down to (Bar 3) Line 1 Eb dotted quarter note down to small octave G 8th (followed by rests). After a quarter and 8th rest in that bar, the celli also play that small octave G 8th (taking over the melody line) down to Great octave B “3” triplet value quarter note up to D triplet value quarter note (followed by a triplet value quarter rest). After a half rest and then a “3” triplet value quarter rest, the CB plays Line 1 D to C triplet value quarter notes down to (end Bar 4) small octave Eb quarter note down to Great octave F# dotted half note held fermata.

In Box 321 we have more album cues (# 9 & # 10) plus the allegro exit music, cues 20-D, 20-E, and also 15-A “Intermission Music.” Included is the Gold sketch to this as a “Revised” sketch. Bars 1-28 are blank (I surmise to keep the original first 8 bars the same). In Bars 29-30, Gold writes as follows: “Use my harmonization & arrangement but adjust orchestration as needed.” Then in Bars 31-39, it’s good as the original. In Bar 85, he writes “Merry-G0-Round style but no additional figuration.” In Bars 96-102, he annotated “But _ tone lower (Key of C).” In Bars 136-143, he writes “= 5-12 Eddie’s arrangement.” In Bar 134 he writes in blue ink: “Please add this figuration in the bars indicated” and proceeds to write the triplet 8th staccato figures for four bars. Etc.

The entire cue is 177 bars written in six pages at 3:33 duration. Then he writes:
“Aren’t you glad Kramer decided against having two intermissions?”

Also included is the folder for “Overture 1-A”. The Conductor pages were ok’d
“Sun 12/May/63.” Also is the folder that contained the Conductor for 14-B “The Living
End” Act I (170 bars at 2:47 duration). Bar 40 has annotated “Extinguisher.” Bar 43 –
“Meyer.” Bar 77 = “Finch & Hawthorne.” Bar 82 = “Tyler’s Plane.” Bar 91 = “Mrs.
Marcus.” Bar 94 = “Sylvester.” Bar 100 = “Hit fist.” Bar 103 = “Meyer in River.” Bar
108 = “Monica.” Bar 118 = “Benj & Ding.” Bar 124 = “Plane Hits Sign.” Bar 137 –
“Little Girl’s Voice.”

I’ll probably return to the Young Research Library to continue my hand-copying.
Now that I know what cues are in what boxes in this tedious initial research of the boxes,
I can proceed much faster next time (to hand-copy). If I had a rental car, I would’ve gone
back this coming holiday on Thursday. I’m off but the Young library is open! However, I
cannot afford to rent a car again. We traveled only 150 miles all together and yet cost me
\$12 in gas (plus the \$56 weekend rental). A Thursday only rental would cost about \$50.
Probably the next time I’ll research will be in about five or six weeks.

I bid you all a fond good morning and afternoon! [end session 11 am]
