

FILM SCORE BLOGS [Blog # 26]
Monday, January 2, 2006 at 9:50 am

Fortunately today, although it is the 2nd of January, it is the official holiday for New Year's Day (including the United States Postal Service!). Consequently I am comfortably at home and quite dry in this heavily rainy day in Southern California. It's a paid holiday as well, so I am being paid as I write (at least until 4 pm). The Rose Parade in Pasadena is on television. My wife is watching it on KTLA (Channel 5). You wouldn't find me out there in the windy rain watching it. I had enough rain on Saturday working on my route for nine hours. There was so much overtime in December that I barely had any extra time and energy left to do this intellectual-aesthetic work on my film music site. My paycheck last Friday shows that I worked 23 hours of overtime in the previous two weeks. So far in this new pay period I have worked about 22 hours of O.T. normal or straight pay now is \$23.05 an hour (\$47,950 a year), so overtime means \$34.58 an hour. I can use the money for the upcoming property taxes, home insurance, earthquake insurance, etc. Very little of that money will go to personal pleasure, unfortunately! :)

However, last evening I checked on eBay and saw that a dvd of THE GIANT BEHEMOTH was available (probably a bootleg lifted from the old laserdisc?) for \$7.99. I was the only one to bid so I got it at that price plus \$5 shipping. I rather liked that "B" (as in Behemoth!) scifi movie, and it's not presently offered on dvd. The eBay auction copy includes a full screen version at 1 hr 12 minutes and a wide screen version at 1 hour 20 minutes, plus a trailer. I mentioned this on Talking Herrmann last night. Thanks to Avie in a reply, I finally know the name of that obscure Fifties scifi movie about a wayward missile circling the earth five miles above the surface, emitting a million degree path of destruction. It's titled *The Lost Missile* but so far not available on dvd (or eBay). I would still like to get the STAR TREK Complete Series (original series). The best price currently is \$256 (no tax or shipping fees) at DeepDiscount.com for the three-box set but I'm a bit reluctant. I was hoping to find a better deal on eBay but so far no luck. Eventually I will get it because I want an audio source for the excellent Fred Steiner scores he composed for especially the first season. My plan is to return to Paramount to study the written scores.

Now: I found out around Thanksgiving that the next issue of The Journal of Film Music will be out fairly soon. It will not be the planned issue on the aesthetics of film music because the guest editor for that issue resigned from the assignment. So the very next issue is devoted to Leith Stevens, and the next issue will be devoted to Herbert Stothart (currently in preparation). I will be receiving a copy of the Leith Stevens issue, so probably I will review it in a near-future blog.

I finished my newest (near-complete draft) paper in November titled, "Tempo-Markings of Bernard Herrmann." I plan to return to UCSB during my vacation soon (Martin Luther King week) to acquire even more tempo markings, especially from many Columbia Workshops I did not manage to work on completely, and various Early Works. Then I will newly update this site with that paper, this new blog, and probably CAINE MUTINY. That Max Steiner cue rundown is going rather slowly but hope to get it done during my vacation week. It is not exactly top-drawer material from Max but I managed

to work extensively on the written score at Columbia, and the dvd is available as an audio reference source.

Last week Sarah (my site designer and maintainer) forwarded an email to me from a very young Goldenthal fan named Ramin. I replied to him thru Sarah because his email address was not directly working for me (“Delivery Unsuccessful”). He replied again thru Sarah (since I do not have my email available on the site Front Page). This time I replied directly again. It returned as an unsuccessful delivery, and I did not want to bother Sarah as a go-between. So, if you are reading this blog, Ramin, then you know why you did not receive a second reply! It’s a technical problem. I may briefly discuss below the only score of Goldenthal’s that I (also briefly) studied: *Interview with a Vampire*.

For those interested, there is a relatively new film music forum out there now called the Intrada Soundtrack Forum:

<http://www.intrada.com/phpBB2/viewforum.php?f=4&sid=66bff793e4cfe8f43d762a11776b20a0>

Or simply go to www.intrada.com and then click on to the proper location.

Statcounter.com is my web tracker and hit counter that Sarah installed several months ago. It hasn’t been too busy lately, maybe an average of 60 or 70 “hits” per day from all over the world. This includes British Columbia in Canada, Germany, Italy, Brazil, even South Korea. An example of how it looks (using my own entry) of the Recent Visitor Activity click:

Number of Entries: 1
Entry Page Time: January 1st 2006 05:43:02 PM
Visit Length: 0 seconds
Browser: Netscape 7.0
OS: Windows XP
Resolution: 1024 X 768
Returning Visits: 0
Location: California, United States
Hostname:
Entry Page: Film Score Rundowns by Bill Wrobel
Exit Page: Film Score Rundowns by Bill Wrobel
Referring URL: [No referring link](#)

48.39%UnitedStates;12.90%Canada;10.75%Italy;5.38%France;4.30%Australia;4.30%United Kingdom;4.30%Chile;3.23%Belgium;3.23%Mexico;2.15%Spain;1.08%Germany
-(Telecom Italia Net) Emilia-romagna, Modena, Italy, 6 returning visits
-(Charter Communications) Minnesota, Elk River, United States, 0 returning visits
-(Nefkom Telekommunikation Gmbh & Co. Kg) Bayern, Nürnberg, Germany, 0 returning visits

-Jan 2 02:16:10 AM www.google.de bill wrobel rundown /herrmann/index.html

-Jan 101:05:11 PM www.google.com schillinger method/blogs/19.html

There is a list of various statistics that you can refer to, therefore: Summary, Popular Pages, Recent Visitor Activity, Recent Pageload Activity, etc. And it's all free (provided the page load is only a hundred hits).

I started a new topic on Talking Herrmann a week ago titled "My Wife's (and Mine) KING KONG Review:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2216>

I received a \$25 AMC gift card for Christmas, so I decided to see Peter Jackson's KING KONG. My wife basically hated the movie, while I thought the director certainly is not a man who knows his own (aesthetic) limits! It is too long, too excessive, too graphic—you name it. I specifically was interested in hearing the film score (my main incentive to see—or rather *hear* the movie), but I was not very impressed overall. Here & there I noticed some interesting things, but it certainly is not as memorable as Steiner's score for the original 1933 film. Nice try, however. The composer had to hastily replace a previously assigned composer's score. It's regrettable he had no time to creatively "digest" the film and come up with a better thought-out score. It's more an immediate "flow-of-consciousness" spontaneous score, especially the generic action scenes/cues. It *sounded* good (good performance) but I don't plan to buy the cd. To give it justice, however, I probably should buy the cd and give the score repeated hearings. First impressions are very important, nonetheless, so I can safely state I was not very excited by the music. I liked that seven-note motif that was fortunately repeated here & there, and certain four 16th note figurations. If I had the written score, I would probably analyze it for the site. I may, however, discuss below the only James Newton Howard score I only briefly researched at Columbia: *Vertical Limit*.

[8:05 pm] Susan & I went out to lunch at 1:30 pm to Yoshinoya. I had the grilled shrimp dish. She wanted to go there because she had a Shadow Shopper assignment there. It was a \$15 job (plus her free lunch) but it wasn't worth doing because she had to spend so much time on the computer to file the report. Live and learn!

HOOK cues (most) from the John Williams score for the Spielberg film:

- R1/4 "Yuppi Sound" 2/2 time, 15 pages.
- "When You're Alone (Maggie's Lullaby)" _ time. Key sig of three flats.
- R2/1 "Wendy's Entrance" in 4/4 time. 10 pages, 38 bars.
- R3/3 "Hook Returns To Kensington" in 12/8 time. 12 pages.
- R4/1 "Hook Is Back" in 12/8 time. 27 pages, 108 bars.
- R4/2 "Forgotten How To Fly" 3 pages, 12 bars.
- R4/5-5/1 "I Don't Believe in Fairies" 24 pages, 94 bars.
- R5/2 "Arrival at Neverland" in _ time. 12 pages, 47 bars. I believe there is a band of ocarinas or recorders.
- R5/5 "Show Us Your Hook" in 6/8 time. 24 pages, 95 bars. *Sinister* bass clarinet.
- R6/5-7/1 "The Mermaids" 6 pages, 24 bars.
- R7/2 "To Neverland" *Presto* in 2/2 time. 17 pages, 67 bars. Orchestrated by John Neufeld

- R7/3 “Lost Boys Appear” in 6/8 time. 10 pages, 41 bars.
 - R7/5 “The Lost Boys Ballet” *Pomposo* in _ time. 52 pages, 208 bars.
 - R7/6-8/1 “The Face of Pan” in _ time. 12 pages.
 - R8/3 “Snee Steals the Show” in 2/2 time. 11 pages, 43 bars.
 - R9/3 “The Banquet” in 2/4 time. 18 pages, 71 bars.
 - R9/4 “Cornucopia” in 4/4 time. 19 pages, 75 bars.
 - R11/1 “The Home Run” in _ time. 19 pages, 76 bars.
 - R12/1 “I Remember” in _ time. 128 bars.
 - R12/3 “The Flying Sequence” in _ time. 111 bars.
 - R12/4 “You Are the Pan” in 4/4 time. 6 pages, 24 bars.
 - R13/2 “To War” in 4/4 time. 18 pages.
 - R13/3 “Crossed Swords” in 4/4 time. 24 pages, 96 bars.
 - R13/4-14/1 “Form Rank” in 4/4 time. 31 pages, 121 bars.
 - R15/3 “My Lost Boys” in _ time. 10 pages, 39 bars.
 - R15/4 “The Next Morning” in 4/4 time. 13 pages, 53 bars.
 - R15/5-16/1 “Kensington C...?”[unreadable notes] in 2/4 time. 24 pages, 95 bars.
- *****

Now: I may have mentioned in a previous blog about the Jerry Goldsmith Collection. He donated his sketch scores as a gift on October 29, 1997 to the Academy Foundation, specifically to the Margaret Herrick Library in Beverly Hills. The donation is 24 linear feet of material. These are original handwritten sketches for over a hundred motion pictures. As a sample, this includes:

- Ace Eli & Rodger of the Skies
- Alien
- Alien Nation [unused score]
- Alister Maclean’s Breakheart Pass [U.A. 1976]
- Angie 1994
- Artist Who Didn’t Want To Paint 1965 (Prologue to Agony & the Ecstasy)
- Bad Girls 1994
- Bandolero 1968
- Basic Instinct
- Black Patch 1957 [full score]
- Blue Max
- Burbs
- Capricorn One
- Chairman
- City of Fear 1959 (Columbia Pictures) [full score]
- Coma
- Congo
- Criminal Law 1989
- Culpepper Cattle Co. 1972
- Damien Omen II
- Damnation Alley 1977
- Dennis the Menace 1993
- Detective 1968

- Escape from Planet of the Apes 1971
- Explorer 1985
- Extreme Prejudice
- Face of Fugitive (??)1959 [full score]
- Final Conflict 1981
- First Knight 1995
- Flim-Flam 1967
- Forever Young 1992
- General With Cook-Eyes (animated industrial short 1961) [full score]
- Gladiator 1992 [unused score]
- Great Train Robbery 1979
- Gremlins & Gremlins II
- High Velocity 1976
- Hoosiers
- I.Q. 1994
- In Harms Way 1965
- In Like Flint 1967
- Inner Space 1987
- Justine 1969
-
- Patton 1970 [with full score cues]
- Public Eye 1992 [unused score]
- Studs Lonigan 1960 [full score]
- Take Her She's Mine 1963
- etc etc.

In regard to Goldsmith, here are the cues for his score to THE SHADOW:

- R1/1 "Poppy Fields" 6 pages, 89 bars. Muted horns, etc.
- R1/2 "Abducted" 30 bars
- R1/3 "The Clouded Mist" 93 bars.
- R1/4 "The Concrete Boot" 62 bars.
- R1/5 "I'll Be There" 85 bars.
- R2/1 "The Shadow Knows" 48 bars, 1:27. 3 alto flutes highlighted.
- R2/2A "No Shadow" 7 bars, :28
- R2/4-3/1 "Secrets" 33 bars, 2:11.
- R3/2 "The Fireplace" 23 bars. Waterphone, vibes, violins, etc.
- R3/3 "Don't Open It" 20 bars, 1:03. Alto flute.
- R3/3B "The Sacrifice" 51 bars, 2:34.
- R4/1 "Do You Believe?" 40 bars, 2:21
- R4/1A "The Sanctum" 125 bars, 3:28. 2 Fags, 1 Pos, 3 stopped horns, etc.
- R4/2 "Who Are You?" 70 bars, 4:25.
- R5/1 "Our Destiny" 10 bars, :33.
- R5/2 "The Code Red" 27 bars
- R5/3 "The Calling" 59 bars, 2:32.
- R5/5-6/1 "No Thought" 24 bars, 1:12
- R6/2 "Chest Pains" 158 bars, 10 pages, 3:35.

- R6/3 "A Mission" 58 bars, 2:31
- R6/4-7/1 "In My Eyes" 60 bars, 2:10
- R7/1A "Nice Tie" 8 bars, :29.5
- R7/2 "The Knife" 91 bars, 2:58
- R7/3-8/1 "What I Know" 103 bars, 4:44. 6 horns, etc.
- R8/2 "The Jumper" 19 bars, 1:11
- R8/3 "The Tank" 169 bars
- R9/1 "The Dream" 59 bars, 2:00
- R9/2 "Get Dr. Lane" 40 bars, :59.
- R9/3-10/1 "The Hotel" 154 bars, 5:57
- R10/2 "Fight Like A Man" 48 bars, 1:01
- R11/1A "Time Bomb"
- R11/1 "The Mirror"
- R11/2 "Frontal Lobotomy"
- R11/3 "Return Visit"

I dug out more notes on the RAWHIDE episode that Herrmann scored for the premiere episode of the final season. I never did (so far) find the actual written score but I did come across the recording sessions. The orchestra manager was H. Berardinelli. The date given was August 26, 1965. The time was 1:30 pm. The place was Studio City (CBS). All but one cue (cue VI) used 13 players: 3 english horns, 3 bass clarinets, 3 bassoons, 3 trombones, and 1 percussion (timp in all cases, I believe).

- "Boot Hill I" 1:17 (RH086-M11)
- "Boot Hill II" :16 & 1/3 (RH087-M12)
- "Boot Hill III" :44 (RH088-M13)
- "Boot Hill IV" :35 & _ (RH 089-M14)
- "Boot Hill V" :38 (RH090-M15)
- "Boot Hill VI" :32 (RH091-M21)
-etc
- "Boot Hill XIX" 1:42 (RH102-M61)
- "Boot Hill XX" 1:28 (RH103-M62)
- "Boot Hill XXI" 1:28 (RH104-M63)
- "Finale" :23 (RH105-M64).

Incidentally, this episode is available on VHS from Columbia House Video. You can in fact purchase it on Amazon:

<http://www.amazon.com/gp/product/offer-listing/B00066FMJ2//002-3491569-2150462?condition=all>

Also, for information, go to Pagenation:

<http://www.pagenation.com/an/B00066FMJ2.html>

[Tuesday, January 3, 2006 at 8:17 pm]

As I mentioned above, while I do not have access to the *King Kong* written score, I did very briefly study James Newton Howard's score for *Vertical Limit*. I looked at it at Columbia five years ago when I researched Goldsmith's score for *Hollow Man*. Howard's score is a "Concert Score." This means that the full score is not transposed to the proper notes for transposing instruments such as the alto flutes, clarinets, horns, and so forth. This is curious. I wonder why the orchestrators (Brad Dechta, Jeff Atmajian, Pete Anthony, Jon Kull, Frank Bennett) do this?? Why let the copyists do the transposing? The score is dated June 18, 2000.

Here is a partial list of cues:

- 1M0 V. 1 "Opening" Orchestrated by Dechta.
- 1M1 "Royce's Sacrifice" v. 2. Orchestrated by Atmajian.,
- 1M2 v.2 "Three Years Later" in 4/4 time.
- 1M3 v. 5 "The Hospital" 82 bars orchestrated by Atmajian.
- 2M1 "Base Camp" 14 pages, 54 bars. Orchestrated by Pete Anthony.
- 3M1 v. 2 "Wick Questions Vaughn" in 4/4 time. 39 bars, 10 pages.
- 3M2 v. 3 "Annie & Peter" in 4/4 time. 26 bars. Orchestrated by Dechta.
- 4M1 v.6 "Team Takes Off" 32 pages, 128 bars. Orchestrated by Dechta
- 4M2 "Peter's Fear of Storm" in 5/8 time. 122 bars, 32 pages. Orchestrated by Kull.
- 5M1 "The Storm" in 5/8 time. 16 pages, 73 bars. Orchestrated by Atmajian,
- 5M1A "First Avalanche" v. 2 in 4/4 time. Orchestrated by Atmajian.
- 5M2 v. 2 "Morse Code" in 4/4 time. 9 pages, 35 bars. Orchestrated by Brad Dechta.
- 5M3R v.2 "I Won't Let Annie Die" in 4/4 time. 24 bars. Bowed trem *sord* violins, solo english horn, etc.
- 6M2 v. 2 "I Need One More" 25 bars.
- 6M3 v. 2 "Rescue Preparations" v. 2 in _ time. 43 bars. Marimba, bass marimba, piano, celeste, etc.
- 6M3 R v.3 "Rescue Preparations"
- 6M4 v. 3 "Kiss My Ass Goodbye"
- 7M1 v. 2 "Wick Agrees" Clarinet solo, then horn I solo, etc.
- 7M2 "Rescuers Arrive" in 6/8 time. 41 pages, 154 bars.
- 8M1 v.2 "Vaughn Levels With Tom" in 6/4 time. 12 pages, 47 bars.
- 8M2 v.3 "Peter & Wick Argue" in 4/4 time. 8 pages, 31 bars. *Sords* strings, etc.
- 8M3 v.4 "Ice Wall" in _ time. 16 pages, 65 bars.
- 9M1 "Cyril Slips" 28 bars.
- ...etc
- 10M4 v.3 "Nitro Reacts To Sun" in 4/4 time. Violins play Line 1 A#/B bowed trem tied whole notes, while violas play on E/F highly dissonant 2nd intervals. There are also cup-muted trumpets, large log drum, gran cassa, etc. 84 bars.
-etc

The "Opening" cue (not sure now if this is the exact version used in the final pic) has, in Bar 5, violins I playing *pp cresc poco a poco* on Line 1 Eb whole note tied thru Bar 11. In Bar 12, violins I are then *div* on Eb/G whole notes *mf* to (Bar 13 in _ time) Eb/G dotted half notes to (Bar 14 in 4/4 time) I believe Fb/A whole notes *f* <. Back in Bar 5, violins II play whole note Line 1 D tied thru Bar 9 to (Bar 10) now *divisi* on D/F whole notes tied to next two bars to (Bar 13 in _ time) dotted half notes to (Bar 14 in 4/4 time) Eb/G whole notes forte crescendo. Back in Bar 5, violas play on small octave G

whole note tied thru Bar 12 to (Bar 13 in $_$ time) dotted half note to (Bar 14) now *div* on G/Line 1 D notes. Violins and violas are silent in Bar 15. In Bar 6, VC play Great octave C whole note tied thru Bar 9 to (Bar 10) Great octave and small octave C whole notes tied thru Bar 12 to (Bar 13) dotted half notes to (Bar 14, back in 4/4 time) C whole notes to (Bar 15) Great octave (only) C whole note *p* level. CB play almost the except that there is no written small octave C notes. In Bar 15, the G. Cassa sounds *mf* (*L.V.*) a whole note, and the timp sounds Great octave C whole note.

In Bar 21, three flutes play in 6/4 time in effect descending to ascending 16th note legato figures three times repeated next few bars. We find Line 3 C rinforzando 16th down to Line 2 G to F to Eb 16ths (connected by two crossbeams) to F-Line 2 C back up to F to G 16ths (connected by two crossbeams). Repeat two more times in Bar 21. The violins also play *forte* and *Vigoroso* this same pattern and register of notes thru Bar 24. Clarinets play ascending 16ths middle C-Eb-F-G 16ths (connected by two crossbeams) and played 6 times (again in 6/4 time signature), and repeated next few bars. VC/CB play *forte* on Great octave C rinforzando whole note tied thru Bar 24. Horns and violas play *ff* the pronounced melody line of middle C rinforzando half note up to G rinforzando half note to Bb rinforzando quarter note legato to A quarter note to (Bar 22) Bb rinforzando half note legato mini-slur down to G half note up to Line 2 C rinforzando quarter note legato down to Line 1 G quarter note to (Bar 23) Bb rinforzando half note legato to F half note down to C legato up to F quarter notes to (Bar 24) G dotted whole note crescendo fortissimo. The timp and gran cassa in Bar 21 sound *forte* a half note (Great octave C for the timp) to (Bar 22), after a whole rest, another half note.

After a whole rest in Bar 24, four trumpets then take over the melody line *p* < on Line 2 C half note to (Bar 25) same C to D half notes to Eb legato to F quarter notes to (Bar 26) F half note legato to E dotted half note to C quarter note, and so forth. Violins play the same as the trumpets but an octave higher register, while violas play the same. VC play as the Pos top line, while CB play Great octave and small octave C dotted half notes in Bar 25 (repeated next two bars). Two harps in Bar 25 are arpeggiando on small octave C/Eb/Ab/Line 1 Eb dotted whole notes, etc. After a whole rest in Bar 24, trombones I-II (top staff) play *p* < *f* small octave G/middle C half notes to (Bar 25) (now *forte*) Ab/Line 1 Eb dotted whole notes to (Bar 26) C/E dotted whole notes, etc. Pos III-IV (bottom staff) play Great octave G/small octave C half notes to (Bar 25) small octave C/Eb dotted whole notes to (Bar 26) Great octave G/small octave E dotted whole notes, and so forth. After a whole rest, the tuba plays Great octave C half note to (Bar 25) same Great octave dotted C whole note (repeated next two bars). Etc.

Strings are highlighted soli in Bars 1 thru 12 in “Three Years Later.” CB play in Bar 1 Great octave G# whole note tied thru next bars. VC play *pp* Great octave G# whole note, and also (divisi) on G# half note up to small octave D# half note tied to (Bar 2) D# whole note and tied to whole note next bar and tied to half note in Bar 4 to E half note tied to whole note next bar, etc. In Bar 3, muted violas play small octave B tied whole notes thru Bar 5. Muted violins II play small octave B to middle (Line 1) C# half notes to (Bar 4) D# whole note tied to next bar. Violins I play the same in Bars 3-4 to (Bar 5) E whole note, and so forth.

In Bar 9 in $_$ time, violins I play legato Line 2 G# up to Line 2 D# quarter notes to F# to D# 8th notes to (Bar 10) F# to D# quarter notes to F#-D# 8ths. Violins II play a slightly different set of notes. Etc.

In “Wick Questions Vaughn” in 4/4 time, three alto flutes play *pp* and *poco vib* Line 1 D whole note to (Bar 2) D# whole note to (Bar 3) F# whole note tied to whole note next bar (silent in Bar 5). *Sords* violins I play Line 2 G/Line 3 D whole notes tied to next three bars, while violins II play Line 2 D whole note to (Bar 2) D# whole note up to (Bar 3) F# whole note tied to next bar. In Bar 5, low horns and violas play (after a quarter rest) small octave G/Bb quarter notes legato to E/Ab half notes to (Bar 6) G/Bb half notes crescendo *mp* to A/Line 1 Db quarter notes to Ab/C quarter notes tied to whole notes in Bar 7. VC/CB in Bar 5 play *p* Great octave G whole note tied to next bar, etc.

In “Team Takes Off” in _ time, violins are bowed trem *mp* on Line 2 C quarter note to D half note to (Bar 2) C-D-G quarter notes. Repeats Bars 1-2 in Bars 3-4, 5-6, 7-8, etc. Violas are bowed trem on Line 1 G dotted half note tied to next bar (repeated in successive bars). Harp I plays *mp* Line 1 G to F 8ths (crossbeam connected) to D to C 8ths (crossbeam connected) to small octave G up to middle C 8ths. Repeat continuously for at least 11 bars but *cresc poco a poco* starting in Bar 7. In Bar 7, the *solo* horn plays Line 1 D half note down to small octave G quarter note up to (Bar 8) Line 1 G dotted half note tied to half note next bar to A quarter note to (Bar 10) F quarter note down to D half note tied to dotted half note next bar, and so forth. Harp II in Bar 7 plays Great octave G up to small octave D 8ths up to G half note (repeated next several bars). IN Bar 10, the bassoons and contra bassoon play small octave F to E to C descending legato quarter notes to (Bar 11) D dotted half note. In Bar 11, the clarinets plays Line 1 G-F 8ths to D-C 8ths, and so forth.

In “First Avalanche” in 4/4 time, violins I play *fff con fuoco* (with fire!) 16th notes Line 2 A-Bb-A-Bb (connected by two crossbeams) to G-A-Bb-Line 3 Eb 16ths (connected by two crossbeams), and repeated in the second half of this bar and repeated at least next few bars. The piatti sound *rinforzando* whole notes. After a half rest, horns play *ff eroica* Line 1 G dotted quarter note to G-A 16ths to (Bar 2) Bb quarter note to A dotted half note tied to (Bar 3) half note to G dotted quarter note to A-Bb 16ths to (Bar 4) Line 2 C whole note. Etc.

In “Wick Agrees” in 5/4 time initially, harp I sounds *p* Line 1 E-Fb-E-Fb-E quarter notes to (Bar 2 in 4/4 time) Fb-E-Fb-E quarter notes (repeated next few bars), Violins I play harmonics *pp* (with the tiny circle above the notes) Line 2 B whole note tied to quarter note to (Bar 2) B whole note tied to next bars. Divisi violins II are harmonics on E/B Line 2 notes as indicated in the above pattern for violins I. After a half rest in Bar 2, clarinet I plays *pp* small octave B to middle C 8ths notes (crossbeam connected) to same B-C 8ths (crossbeam connected) to (Bar 3) B-C to B-C to B-C to small octave G-A 8ths, etc. Violas and celli play the same but in bowed trem effect. Etc.

So I am definitely not averse to studying any James Newton Howard score if it’s available for legitimate research (as the Columbia scores at least). This of course includes *King Kong*, but I doubt if I’ll get to see this freshly written score anytime soon! This is especially so since it is a Universal Studio production, and Universal does not allow researchers into their music library. Maybe 25 years ago or more they did, but not now. If I had a choice between that score and Max Steiner’s score (one or the other, not both) to research, I of course would choose Maxie’s score.

Goldenthal’s score for *Interview With a Vampire* is a more involved or sophisticated score than Howard’s score, in my opinion. Goldenthal is a definite talent

indeed! I just wish he hadn't gone so atonal and weird, in those terms. I would research almost any film composer's score (if available for easy research) but I would be far more inclined to first study Goldenthal's scores than Howard's. I resonate more with his music than Howard's. He creates some very nice effects, but once again, I wish he would go on a steady diet of tonality with a spicy dash of atonality. I really enjoyed his *Sphere* score, and his Batman score, and several others. *Alien III* is fine but very atonal! I guess that makes logical sense since the subject matter is the area of the fantastic and very weird anyway! I'll probably focus on the score tomorrow evening if I have time and not too tired from overtime. Time now for bed.[10:22 pm]

[7:48 pm] PERRY MASON is on tv right now (KDOC, Channel 26). The episode tonight is "The Case of the Sardonic Sergeant" from the early second season that stars the original Carl Denham from *King Kong* (Robert Armstrong). It's 25 years later in this show but he still has that dominant presence about him. Much of the stock music is Herrmann's from his pilot show, *Collector's Item* ("The Left Fist of David").

Had a tiring overtime day today, a bit stressful, and I didn't sleep as well as normally, so I may not contribute a great deal tonight to this blog. Let's focus a bit, however, on Elliot Goldenthal's score for *Interview With A Vampire*.

-1M1 "Main Title" *Adagio Misterioso* in 4/4 time. 13 pages, 50 bars, 3:09.
Orchestrated by Robert Elhai.

-1M3 "Flashback" *With Romantic Longing* in 12/8 time. 9 pages, 34 bars.

-1M3A "Lightswitch" in 4/4 time, 1 page, 3 bars, :43.

-1M4 "Up The Mast" in 4/4 time. 6 pages, 22 bars.

-2M1 [no title]

-2M1B Pt 2 "Transformation" 16 pages, 65 bars.

-2M2 "Commedia Dell'arte" 8 pages, 33 bars.

-3M2A "Lestat On Horse" *Agitato* in 4/4 time. 3 pages, 13 bars.

-3M3 "Louis Burns House" 13 pages, 52 bars.

-4M1 "Lestat Baited Louis" in _ time. 12 pages, 45 bars.

-4M2 "Louis Meets Claudia" 7 pages, 26 bars.

-4M2 Alternate... 5 pages, 32 bars.

-4M3 "Tarantella & Flight" 6 pages, 48 bars.

-5M1 "Claudia Joins the Club" *Molto Rubato* in _ time. 15 pages, 69 bars.

-6M2 "Claudia Freaks Out" *Agitato* in 4/4 time. 16 pages, 63 bars.

-6M3 "Claudia Returns Home" 13 pages, 51 bars.

-6M4 "Time To Leave" in _ time. 3 pages, 13 bars.

-7M1 "Claudia Deceives Lestat" in 4/4 time. 15 pages, 58 bars.

-7M1A "Collapses Time" 2 pages, 6 bars.

-7M3A "Lestat Returns" in 4/4 time. 2 pages, 6 bars.

-7M4 "Piano Underscore" in 6/8 time. 7 pages, 76 bars.

-7M6 "Escape To Paris" *Presto Con Fuoco* in 4/4 time. 19 pages, 73 bars.

-7M6A "Lestat Pre-Burn" 2 pages, 8 bars.

-8M1 "Stetchee" in 12/8 time. 3 pages, 12 bars.

-8M2 "Strauss Waltz" in _ time. 19 pages, 74 bars, 4 sharps key sig.

-8M3A "Santiago's Waltz" in _ time. 7 pages, 26 bars.

-8M3A Pt 2 "Armand's Entrance" (Bars 27-34) 2 pages

- 8M5 “The Vampire Banquet” in 4/4 time. 6 pages, 22 bars.
- 9M1 “The Universe Is Empty” in 4/4 time. 7 pages, 27 bars. 4:47.
- 9M2 “Beyond Words” in 4/4 time. 7 pages, 28 bars.
- 9M3 “Armand’s Seduction” 6 pages, 23 bars.
- 10M1 “Induction & Lament” *Molto Adagio* in 4/4 time. 9 pages, 35 bars.
- 10M2 “The Abduction” in 6/8 time. 18 pages, 137 bars.
- 10M2A “Cistern (Claudia’s Death)” 2 pages, 9 bars.
- 10M3 “Loss & Revenge” in 4/4 time. 9 pages, 32 bars.
- 11M1 “Reprisal & Rescue” in _ time. 23 pages, 173 bars.
- 11M2 “Louis Returns Home” in 12/8 time. 4 pages, 16 bars.
- 11M4 “Scent of Death” in 4/4 time. 6 pages, 25 bars.
- 12M2 “Fake Ending” in 4/4 time. Pt 1. 8 bars.
- 12M2 pt 2 “Fake Ending” 3 pages.
- 12M3 “Lestat Returns” in 4/4 time. 5 pages, 18 bars.

I’ll continue tomorrow with an analysis of some of the cues. [8:43 pm]

[7:55 pm Thursday, January 5th] Beautiful, mild sunny day today. It’s winter but the temp was about 80 degrees.

Now: The “Main Title” of Goldenthal’s score is, as given earlier, *Adagio Misterioso* in 4/4 time initially. As for the metronome marking, we find the quarter note = 72. The cue initially has the harp on the top two staves, then the Boys Choir (although the composer/orchestrator adds to this “Glass Harmonica cue”). Then we find two staves for the violins. The next staff is the violas, and below that is the viola da Gamba (bass viol). Next are the VC and CB.

In Bar 1, the Boys choir (glass harmonica cued in, a very antiquated instrument invented by Ben Franklin) sings/plays (I assume something like a high “Ah” but I need to check the dvd) Line 2 D/A whole notes tied to next bar and tied to (Bar 3 in _ time) dotted half notes. After a half rest in Bar 4, they sing “Li” as Line 1 F# half note tied to 8th note next bar to “Be-Ra-Me” as F# 8th to F# quarter note to F# half note. Then, in Bar 6, the Boys choir/glass harmonic (cued in—whether actually used or not I cannot tell at the moment) play Line 2 D/A (P5 interval) whole notes tied to whole notes next bar. In Bar 8, they sing “Do-mi” as Line 1 F# dotted half note to F# quarter note to (Bar 9, now divisi) “ne-de” as F# dotted half note to F#/G# quarter note to (Bar 10) “vi-tae” as F#/A to F#/B half notes to (Bar 11 in 3/2 time) “ae-ter” as F#/A whole notes to F#/G# half notes to (Bar 12) “na” as F#/G# half notes (followed by a half rest).

After a half rest in Bar 4, the violas (*non-vibe*) also play the Line 1 F# notes as the Boys choir into Bar 5. This coma sopra continues in Bars 8 thru 12. The harp in Bar 4 sounds *p* Line 2 F#/Line 3 C# whole notes presumably as harmonics effect since the tiny circle is above the notes (repeated in Bar 8). Also in Bar 4, violins I play Line 4 C# whole note harmonics (tiny circle above the note) tied to next bar. Repeat in Bars 8-10 as tied C# whole notes. Violins II play Line 3 F# tied whole notes harmonics in Bars 4-5, and in Bars 8-10.

Skipping to Bar 23, the Contra-Fag plays *p* and “Faster” (quarter note = 80) Contra-octave Bb whole note tied to whole notes thru Bar 28. Violins I play harmonics Line 3 Bb to Line 4 C half notes to (Bar 24) Db to F half notes to (Bar 25) Gb down to

Eb half notes to (Bar 26) F down to C half notes up to (Bar 27) Gb to Eb half notes to (Bar 28) F to C half notes. Violins II also play these same notes but non-harmonics (also non-vibe) and an octave lower register. CB play *p* Great octave Bb tied whole notes tied thru Bar 28.

There is then a dramatic dynamic build in Bars 29 thru 34 as the tutti orchestra play the rising to falling half note pattern. This starts on the dvd at the 1:54 mark. However, it should be pointed out that on the dvd you hear in Bars 23-28 the Boys choir as well, but this is not written in the score (at least in the version I had researched). Apparently there were multiple versions of many cues in especially the Howard score for Vertical *Limit*, and this obviously includes the Main Title of Goldenthal's score. I find this a bit annoying. That is, it is like telling the composer, "Hey, make up your mind. Commit to the sound that you want, and commit it on paper." Herrmann rarely changed in this regard, especially in terms of not orchestrating two or three "versions" of a cue. He committed himself. And I cannot remember ever seeing one instance of Herrmann writing "cued in" for instruments (although Steiner did occasionally, and Goldsmith). I also do not see the Boys choir singing in Bars 29-34 (that is, written in the score at that section) although you clearly hear them singing prominently. In Bar 35 (2:13 dvd) you hear the choir still but in the written score it is now written in.

So, in Bar 29 (page 8), the flute plays *pp* legato half notes Line 2 G to A to (Bar 30) Bb up to Line 3 D half notes to (Bar 31, new legato phrase for two bars) Eb down to C half notes to (Bar 32) D down to Line 2 A half notes to (Bar 33 with a new legato phrase for two bars) Line 3 Eb to C half notes to (Bar 34 in 5/4 time) to D half note down to Line 2 A dotted half note. The piccolo plays Line 3 C to D half notes to (Bar 30) Eb to G to (Bar 31) Ab to F to (Bar 32) G to D to (Bar 33) A to F half notes to (Bar 34) G half note to D dotted half note. The oboe plays the same as the piccolo but an octave lower register. VC/CB play the same as the piccolo but four octave lower (Great octave register). Violins I play as the piccolo but an octave higher register in harmonics, while violins II play *col* the piccolo (but *loco* and *no harm*). Viols play harmonics on Line 2 D whole note tied thru Bar 33 and to half note in Bar 34 to dotted half note. The harp plays this pattern on Great octave/small octave/Lines 2 & 3 C to D half notes, and so forth. The piano is *col* the harp but perhaps an octave higher register. Eb and Bb clarinets play sub-tone notes. Two Fags and a C. Fag play Great octave C to D half notes (and so forth). 8 horns play in the bass clef on C to D notes, and so forth. I assume trumpets play Line 1 C to D half notes (etc). I believe Pos and tuba play Great octave C to D half notes (etc). The Tam Tam is rolled tied whole notes, and the timpani is rolled on lowest C. [time for bed! 10:05 pm]

[Friday, January 6 at 7:22 pm]

In Bar 35, horn I plays *pp* and "Far in the distance" Line 2 D to C to Line 1 Bb to A legato quarter notes to (Bar 36) G to F# to F quarter notes (followed by an 8th rest) up to Line 2 D 8th tied to 8th note next bar to C quarter note to Bb 8th tied to 8th to A quarter note to G 8th tied to (Bar 38) 8th note to F# quarter note to F 8th (followed by a half rest). In Bar 35, after a half and quarter rest, horn II plays Line 2 D quarter note tied to dotted quarter note next bar to C 8th tied to quarter note to Line 1 Bb quarter note to (Bar 37) A to G to F# to F legato quarter notes to (Bar 38) E quarter note, and then up to Line 2 D-C-Bb legato quarter notes to (Bar 39) A whole note. After a half/quarter/8th rest in Bar 37, horn III plays Line 2 D 8th tied to 8th next bar to C quarter note to Bb 8th tied to 8th to A

quarter note to G 8th to (Bar 39) I believe A 8th note to F# 8th to G quarter note to F# half note.

The Boys Choir in Bar 35 (top staff singers only) “Li-Be-ra” as Line 2 D legato to C quarter notes to Bb quarter note to A quarter note to (Bar 36) “me----“ as G to F# to F quarter notes (followed by an 8th rest) up to “Do” as Line 2 D 8th (and so forth). After a half and 8th rest in Bar 35, the bottom staff choir sing “Li----“ as Line 2 D quarter note tied to dotted quarter note next bar to C 8th tied to quarter note to “Be—“ as Bb quarter note (etc).

Violins in Bar 35 play harmonics notated as four whole notes (with the tiny circle above each note) and with the direction written beneath “Play slowly in random order.” We find Line 2 D to C to Bb to A whole notes to (Bar 36) G to F# to F whole notes. Violas play I believe Line 3 D whole note harmonics tied to next bars, while VC/CB play Great octave D tied whole notes but with the direction “1/2 step slow oscillations.”

Incidentally, in Bar 24 (street scene in San Francisco), the temp marking is *Much Slower* with quarter note = dotted quarter note = 53.

“Flashback” is a very lovely lyrical cue with the tempo marking of “With Romantic Longing” in 12/8 time. Dotted quarter note = 50 is the MM. In the grace bar A, the harp is gliss *mp* from Contra-octave and Great octave D up to (Bar 1) Line 1 A dotted quarter note (followed by a dotted quarter and dotted half rest). The harp is set for D-C-Bb-E-F-G-A. [end session]

[Sunday, January 8 at 9:09 am] I discovered on eBay this morning that *The Lost Missile* is now available in dvd format for \$9.99. It is a five-day bid, ending around 8 pm tonight. So far no bids so I’ll go for it this evening! By the way, I received *The Giant Behemoth* on Friday. I like the slow buildup, the two principal stars (Gene Evans and Andre Morell), and the music by Edwin Astley. I wish I had the written score.

Back to “Flashback” from *Interview With A Vampire*:

After an 8th rest in Bar 1, violins I play *mp espr* Line 1 A legato mini-slur to G 8th notes (crossbeam connected) to A quarter note legato mini-slur to G 8th note to A quarter note to G 8th to F quarter note to G 8th under the legato slur. After an 8th rest in Bar 2, violins I continue the melody line on A to Bb legato 8ths to Line 2 C quarter note to D 8th down to Line 1 A quarter note to Bb 8th to Line 2 C quarter note to Db 8th. Etc. Violas are *col* violins I but an octave lower register. Violins II, after an 8th rest in Bar 1, play Line 1 F-E legato 8ths to F quarter note to E 8th back to F quarter note to E 8th down to small octave Bb quarter note up to Line 1 E 8th. After an 8th rest in Bar 1, violins II continue on F-G 8ths to A quarter note to Bb 8th down to F quarter note to G 8th to A dotted quarter note. Horns I-II play the violins I-II notes and registers in Bar 1 (but not Bar 2). The timp sounds *p* small octave D dotted quarter note in Bar 1 followed by dotted quarter and dotted half rest marks. The CB plucks pizzicato the D dotted quarter note as well. The bassoon plays *p* Great octave D dotted whole note to (Bar 2) D dotted half note legato up to small octave D dotted half note. Etc.

Skipping to a rather Herrmannesque-sounding section in Bar 19 in 4/4 time, we come to the scene where Brad Pitt opens his shirt in the gambling hall, taunting the other man to shoot him. I believe the two horns play *sfz* > small octave Db whole note in stopped fashion (+ sign above the note) tied to quarter note next bar (followed by a quarter and half rest). The C. Fag plays Great octave Db whole note tied to next two

bars. The harp sounds Great octave Db whole note in Bar 19 only. CB play Great octave and small octave Db tied whole notes. VC play Great octave Db-Db quarter notes (followed by a half rest) and repeated next bar to (Bar 21), after a quarter rest, Db quarter note again (followed by a quarter rest) to Db quarter note. The timp beats the same but on small octave Db quarter notes.

Then in Bar 22 the composer places in the piano staff line a small square box with the tremolo three lines above it and *ped* underneath. He then writes, “Silently depress low cluster and play with soft mallet inside the piano.” The CB play a whole note held fermata but with the direction “gliss up & down _ tone” followed by a horizontal wavy line extending from that whole note. The gong sounds *ppp* a whole note trem tied to next bar, and also the susp cymbal. Horns and Pos in Bar 23 sound a half note with an “x” inside the half note and the direction “blow air.” The bass drum sounds a quarter note at the start of Bar 23.

The “Up The Mast” cue that follows is quite dynamic. You start off in Bar 1 with the VC/CB *sfzp* on Great octave F# dotted half note bowed trem to same F# quarter note gliss line up to (Bar 2 in _ time) small octave Eb quarter note sforzando-marked (^ symbol above the note) for the CB, while VC play gliss lines up to Great octave B/small octave Eb dotted half notes bowed trem. The timp is rolled similarly as the CB to (Bar 2) small octave C dotted half note trem roll. After a half and quarter rest in Bar 1, the piano sounds *p* a “5” quintuplet of Contra-octave and Great octave F#-G-G#-A-A# 16ths to (Bar 2) B/C/Eb 8ths (followed by rests). The bassoons play a descending “7” septuplet figure of Great octave F#-F- (etc).

After a quarter rest in Bar 4 in 4/4 time, violins I are *div a 12* with the box figure with the dot afterward (three-quarter duration) with the vertical line inserted above and into the box. They play *mp* _ tones B-E# crescendo hairpin crescendo hairpin to (Bar 5) half note “box” head forte tied to quarter note box head (followed by an 8th rest). They play *fff* a triangle note head half note “highest note possible” tied to triangle head whole note next bar, etc. Back in Bar 4, after a quarter rest, violins II play these quarter tones E-A#, while viola splay A-C#, VC on D-F#, and CB on G-A#. Starting in Bar 5, the celli and then the viole and then the contra basses start to play *feroce ff* on 16th note figures (or rather each 16th is played twice as 32nd notes) as the vampire (Tom Cruise) magically ascends up the mast with his victim (Brad Pitt). VC play Great octave C-C up to G-G up to small octave F-F back down to Great octave G-G 32nds (connected by two crossbeams) and repeated three times. After a quarter and 8th rest, violas play small octave C-C-G-G 32nds (connected by two crossbeams) to the next figure of small octave E-E-C-C-E-E-C-C (connected by two crossbeams) to descending E-E-C-C-small octave G-G-C-C 32nds. By Bar 8, violins II and then (after a quarter rest) violins I stop the quarter tone oscillations and join the other strings to play the 16th-32nd note figures. Very nice effect! Etc.

In the 2M1 (untitled) cue when Louis (Brad Pitt) experiences his last sunrise/sunset, we first hear the three-note motif representing his joining the vampire club. This is heard again when Claudia “joins the club.” In Chapter 4 at the 1:07 point of the special edition dvd, violins I in 4/4 time are *sul G* playing *p* Line 1 F# legato to E# half notes to (Bar 13) E dotted half note tied to 8th note (followed by an 8th rest). Repeat next two bars. Divisi violins II play small octave A#/Line 1 F# half notes legato slur to E# half note (and tied A# half note) to (Bar 13) E dotted half note tied to 8th note (and A

half note tied to half note. Violas play small octave F#/middle C# half notes to E#/tied C# half notes to (Bar 13) E/C down to C/E half notes. Repeat in Bars 14-15. Horns play small octave F#/A#/middle C#/F# half notes to E#/A#/C#/E# half notes to (Bar 13) E/A/C half notes to small octave C/E/A half notes, while horn I plays Line 1 E dotted half note tied to 8th note. The harp sounds *p < mf* small octave F#/A#/middle C#/F# half notes to E#/A#/C#/E# half notes to (Bar 13) Contra-octave A/Great octave A/small octave E/A/middle C/E (A minor tonality) whole notes. Pos I-II play Great octave F# to F# half notes to (Bar 13) A whole note, while altri Pos play F# whole note to (Bar 13) A tied half notes. The tuba plays Contra-octave F# whole note to (Bar 13) two A half notes (I don't believe they are actually tied). VC play Great octave F# whole note to (Bar 13) A whole note (repeated next two bars). Etc.

In Bar 53 of the cue "Claudia Joins The Club" (5M1), we find her immediately after her transformation. Except for the solo violin, the strings play this three-note motif as bowed trem notes. The solo violin plays Line 3 F to G half notes to (Bar 54) A whole note tied to quarter note next bar to F dotted half note. Violins I are bowed trem *at the tip* playing Line 2 Ab to G bowed trem half notes to (Bar 54) A whole note bowed trem *_ harm, _ ord.* Violins II play *p* Line 2 Eb bowed trem whole note crescendo to (Bar 54) C# whole note decrescendo. Viols play Line 2 C bowed trem whole note to E whole note next bar. VC play Line 1 Db bowed trem whole note to (Bar 54) B whole note.

I think that's enough delineation of this score. I did very little note-taking anyway.

[7:25 pm] One bid (unfortunately) on *The Lost Missile*. There's 38 minutes to go. I'll bid up to a \$20 limit two minutes before it closes and see how the competition reacts (if he has time!). I'd like to get that movie but certainly not at any price.

[8:23] Good news. I won the item for \$12.50 (plus \$4.95 postal shipping) on the third bid. There was a different 2nd bidder. I already paid for the item thru PayPal. I'll probably make a review of the movie and the music before this blog gets updated. Earlier in the morning I already made reservations to rent a car from National Car Rental during part of my vacation after next week, and reserved a \$145 room from the Blue Iguana in Ojai. My plan is to do the research of Herrmann scores at UCSB on Friday, leave around 4 and go to Ojai and stay overnight. Hopefully the weather will be good, or at least not as bad as it was on New Years Day. The weather's been summer-like the last several days, though cooler on Saturday and especially today (foggy in the morning). I'll e-mail Seubert in a few days to place my research requests.

[Sunday, January 22 at 6:31 pm]

Bad news. While I technically won that eBay auction, the guy did not respond within three days (even though I automatically paid thru PayPal). He also has a disconnected phone number. I've been ripped off. My wife & I will see if we can get eBay to cancel his current auctions, and see if PayPal can get our money back (fraud).

Good news: We did indeed go to UCSB and later to Ojai. I continued my tempo markings research with the boxes and microfilm that David Seubert pulled for me. I commented to him that he looks a lot like that director of *Kill Bill*, Quentin Tarantino. I also commented that with my arrival he wasn't out to "Kill Bill" with my several requests! He had to help me figure out how to work that new microfilm reader since I

wanted to first research the CBS radio scores on microfilm, and the feature films microfilm that the Library of Congress did back in 1990. Oh, actually the N.Y. Public Library did the microfilm in June 1990 for the CBS material. The Call Number is M1527.5 H47 C6. There are 7 reels:

-Reel 1: City of Brass; La Belle Dame Sans Merci; Cynara; Palmolive Audition (Fanfare & Intro); Dauber; Rhythm of the Jute Mill; Gods of the Mountain; Twelve Crowded Months.

-Reel 2: Rime of the Ancient Mariner; Mac Beth; Split Second; Fall of the City; Supply & Demand; Paul Revere; Devil & Daniel Webster; Discoveries. [Note: this reel is a very bad feed-alignment. It's difficult to get thru the reader completely]

-Reel 3: Red-Headed Baker; Babouk; Tell-Tale Heart; Fifty Grand (Prize Fight); Daniel Webster & the Sea Serpent; Murder on the Downbeat; Escape; Meridian 7-1212; Sweepstakes; The Horla; Georgia Transport; Marconi; Robert Owen; Well of the Saints; Nero Wolfes Cases; Ecce Home; Dancing Rope (Surrealism)

-Reel 4: Surrealism: A Story for Sick Men; Dracula Bell; Outward Bound; Forecast Show; Suspense Opening & Closing; Samson; A Drink of Water (negatives); Luck; A Trip to Czardis; Forgot in the Rains; Prophecy; Last Man's Club; Mystery of Naploean's Razor; Impossible Crime

-Reel 5: The Fallen Angel; Queen Mystery Theme; The Use of Man; Ever After; Someone Else; Untitled; There Will Be Time Later; Seems Like Radio Is Here to Stay

-Reel 6: The Trial; Mind in the Shadow; Across the Street; Across the Nation -Like Everybody Else

-Reel 7: Annabel Lee; Poem Cycle(I Willow Leaf; II Weep No More Sad Fountain; III Something Else); Shropshire Lad

I promised my wife that I would meet her in the UCSB parking lot around 4 pm, so I still had some unfinished business with collecting tempo markings, especially from several cues of specific feature films, etc. That's all right. Today I worked most of the morning and afternoon to type in the new additions, and I already sent out the 101 page Word document to Sarah. Very soon I will send her this new blog. I already sent my newest rundown of Max Steiner's *The Caine Mutiny*. So the site will be updated within the next week, I assume. I wanted to get it done today at the end of my short vacation. I worked last Tuesday, however (my day off). It was a mess! It was the day after the holiday (Martin Luther King) and I worked 8 hours overtime and 3 % _ hours "V" time (penalty overtime or double-time). I worked from 7:30 am to 7:30 pm! Also the station manager had a bunch of supervisors crawling around the office like pests, several training for route inspection duty for other offices upcoming. They would be there all that week, so I was lucky I had a vacation after Tuesday.

We had a terrific time in Ojai, staying at the Blue Iguana (a bit pricey!); had a great Friday evening dinner at the Ojai Emporium and dessert at Morvino's wine bar; visited Bart's Books (I bought a 1933 edition of "Elson's Music Dictionary" for only \$2.50); did a lot of especially (or my wife did!); visited the Krishnamurti Library; visited Krotona (where I bought for my wife "Learning Their Language" by Marta Williams, a pet psychic/intuitive); visited the Emerald Iguana;etc etc. She wants to return soon. Maybe we will in 3 weeks when I go on another vacation, although I can't stand the awful freeway traffic to & fro.

Incidentally, I hand-copied the two-bar “Dracula Bell” cue (I & II) that Herrmann composed for the Dracula radio episode for Columbia Workshop. The piccolo plays Line 3 E whole note held fermata; oboe on Line 3 D whole note held fermata; clarinets on Line 2 E/Bb [written F#/Line 3 C]; Fag on Contra-octave Bb whole note held fermata; two horns on Line 1 E/Bb [written B/Line 2 F]; 2 trumpets on Line 2 D/E [written E/F#] trombone on Great octave E whole note; bell on Line 2 D/E whole notes let vibrate; Tam Tam on a rinforzando whole note; piano on Contra-octave Bb/Great octave E/Bb and (top staff) Line 2 E/G/Bb/Line 3 D/E whole notes; violins I bowed trem on Lines 2 & 3 E whole notes held fermata (or Line 2 D/Line 3 E); violins II bowed trem on Line 2 D/Bb whole notes; violas bowed trem on Line 2 D whole note; and VC/CB (non-trem) on Great octave E/Bb whole notes. So we have a lot of dissonance with the D/E intervals, etc., but also that Herrmannesque E half-diminished seventh (E/G/Bb/D). Version two has the bell continuing in Bar 2 with two D/E half notes to four D/E quarter note dyads.

Until the next blog, cheers!

Completed Sunday, January 22, 2006 at 7:20 pm
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