

Film Score Blogs by Bill Wrobel  
Monday, October 4, 2004 at 8:04 pm [Blog # 5]

I went to the chiropractic this morning at 8 am. He said I am doing very well with my neck (I had a bike collision with a car door in late May!) after over a dozen sessions, and I won't need to return until October 20 (my day off). My lawyer is handling the setup with the chiropractor while my medical plan pays for \$26 for each session.

Then I went to Office Depot to purchase some #19 thin rubber bands, Sharpwriter # 2 pencils, and a Scotch tape dispenser. Then I went up the street to Del Taco and bought a Veggie Works for myself and an egg & bacon quesadilla for my wife. She was awake when I returned home, appreciative of the mini-breakfast (she likes the taste of bacon!).

Of film music research interest this morning, I also phoned Bob at Paramount Studios Music Library to see if I can finally get a chance to research Herrmann's *The Man Who Knew Too Much* on Friday. I tried last year during a vacation week but he was too busy with studio work. This time he indicated that it may be possible! I'm to phone him early on Friday to see what the status is and to also arrange to get me on the lot (thru the Studio guard!). So I am keeping my fingers crossed! I've been trying for some years now (once a year or every two years), and now may be the right timing. That score is the only feature film score by Herrmann that I never had a chance to look at.

Susan used my rental car to do her plant work around the area, so I used her car (the '79 Toyota Corolla) to part near Cal State Long Beach at the Ralph's parking lot. Then I walked less than a mile to the Library and did some music research. Primarily I randomly looked thru the stacks for scores and books of interest. I read in tiny part some of Peter Fletcher's *World Music in Context* and xeroxed some pages of the "Disintegration" (of Western music) chapter. I also xeroxed some pages of *Knowing The Score*, especially when Elmer Bernstein (RIP) discussed his reworking of Herrmann's *Cape Fear*, and also Goldsmith on orchestration. I Xeroxed the chapter/interview with Henry Brant (the orchestrator of many of Alex North's works) in *Interviews With American Composers* by Cole Gagne and Tracy Caras. Last week at USC I xeroxed from an old SPFM *The Cue Sheet* publication an interview with Brant as well. I also xeroxed several pages from *The Technique of film Music* (1957) by John Huntley and Roger Mavell. I particularly wanted the full score reproductions of the opening scene to the movie *Hobson's Choice* by Malcolm Arnold. Etc.

Last evening on the computer I was looking up at the Scarecrow Press site *The Mystery of the Masked Man's Music: A Search For The Music Used on "The Lone Ranger" Radio Program 1933-1954*. Following other links on the site, I discovered that there are a few more "A Film Score Guide" series books soon to be available. The one of greatest interest to me is Janet. K. Halfyard's *Danny Elfman's Batman : A Film Score Guide*. I managed to find the author's e-mail address and contacted her, congratulating her and wanting to know a few details about the mechanics of her research. And she replied this morning. I will order the book when it finally becomes available. Also in the series is *Ennio Morricone's The Good, The Bad and the Ugly: A Film Score Guide* by Charles

Leinberger. I may not buy that one (not sure yet). Also is *Gabriel Yared's The English Patient : A Film Score Guide* by Heather Laing. I may or may not buy that one either. I was not a fan of the movie, and the music did not impress me (but I should give it a second hearing). I was more initially impressed with Morricone's score.

Tomorrow at USC Cinema and Television Library (where Ned is) I plan to arrive when it opens at nine so that I can raid the stacks and find Scarecrow Press books and other film music texts that I will xerox. This includes *Hollywood Holyland: The Filming & Scoring of The Greatest Story Ever Told* by Ken Darby. I am most interested in this one since I am going to research the score tomorrow! By the way, I did indeed record the dvd score on to audiotape, and it's a very passive score for the most part—quite reverential and holy! The resurrection of Lazarus long cue is the most dynamic one. I appreciate Newman's music but give me Rozsa's *King of Kings* anyday! Newman's *The Robe* is far more interesting but I do not have access to the full score.

Sarah (the web designer) preferred the option I gave her to renew and update the site after her vacation trip. That's fine. I can continue my blogs during this second free (vacation) week of film music research. I should have a lot to offer tomorrow evening after my research at USC. Once again, my philosophy is that if you discover something good and interesting, pass it on to others freely. Don't be afraid to speak of it! Hopefully the blogs will on occasion be useful and helpful in an informative (and enjoyable) way. Life is motivated by value fulfillment. And value fulfillment can come in any of many different ways!

\*\*\*\*\*