Composition Portfolio

by
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Ninja Roller Rink

1. Introduction

This portfolio of compositions attempts to illustrate the relationship between music and sound effects in scoring for film and will ideally be read in conjunction with my thesis, The Relationships between sound effects and music in post 1960 popular Hollywood film.

This work should be viewed as 'applied' music as my ability as a composer to emulate and apply various styles of composition, first and foremost demonstrated here, is more of an asset to filmic composition than my ability to conceive of original compositional ideas.

My role in this work though, is extended beyond providing musical composition. My input would fall under the relatively new concept of 'sound designer,' as I assumed responsibility for many more facets of the audio content. I recorded, edited, assembled, and performed all of the sound effects, as well as some of the Foley and was entirely responsible for the mixing and recording of the audio material.

2. The Production Reels

I obtained a copy of a number of production reels of a film called The Ninja from Panorama Sound in Halfway House. This film was produced by Cannon in South Africa and was released in 1992.

Production reels are a roughly edited version containing only the production sound which is recorded on set as the film is being shot. Music, sound effects and often parts of the dialogue are missing from the production reels.

I chose this particular sequence because it demonstrates a need for sound effects and music for a period of well over four minutes.

The uneven cutting and editing on these reels posed some problems which I attempted to overcome through the use of music and sound effects. For reference purposes I have provided a copy of the original production reel sequence at the end of the video accompanying tape (Appendix D).

3. Technical Set-up

At the outset of writing music for film is the understanding of how the music relates to the timing of visual events. On the music editor's timing sheets are listed the film events and their exact timings. The events which need to be synchronized must be marked and an appropriate tempo chosen so as to 'hit' as many of the marked events as possible on the beat. A sketch must then be prepared on blank music paper with the film events expressed in music notation above each barline at the relevant beats. The scene descriptions and event timings should also be written in.

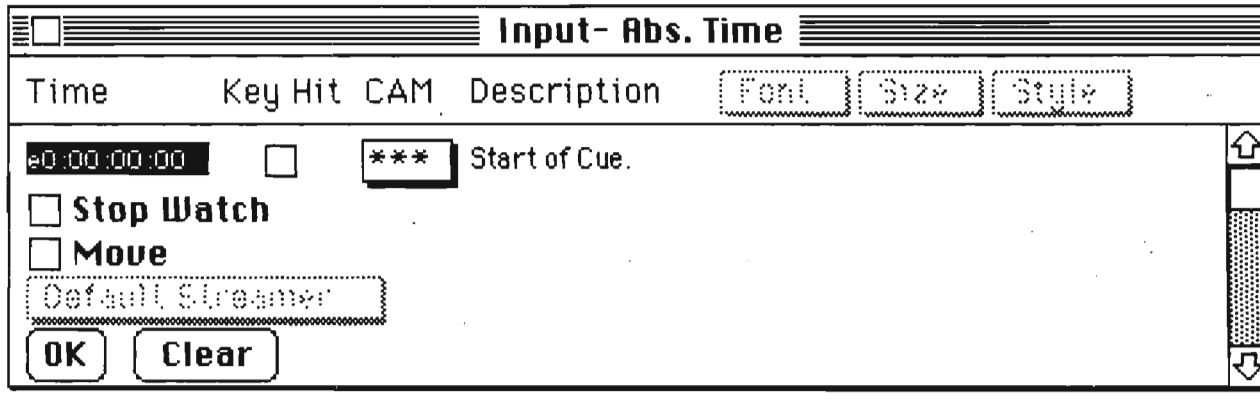
For this portfolio, I had to assemble the timing sheets and carry out all of the necessary calculations a music editor would usually do. As film timing calculations are of a purely mathematical nature, there are certain aids available to make the task somewhat easier to perform. The most common traditional method is the 'click book' which enables one to calculate the music notation values of events at specific tempos. Each page lists a table of timings at a different tempo setting of a digital metronome or variable click generator.

More recently, computers are being used to aid the process of working out the timings using a timecode. SMPTE timecode is the standard method used to enable each frame to have a different absolute time which is represented by an eight digit number, for example 06:02:11:19. The first two numbers refer to hours, the next two to the minutes, then the seconds and then the frame number. There can be either 24(film), 25(PAL and EBU standard for European [and South African] television), 29.97(NTSC system) or 30 frames per second.

SMPTE can be 'burned in' where it appears visually in a small box on the screen as it is for The Ninja. This allows the composer to visually reference each frame and event. SMPTE recorded as an audio computer generated signal can be recorded as lateral time code (LTC) or verticle time code (VTC).

The audio SMPTE signal can then be used to synchronize various pieces of equipment to the film. SMPTE thus provides each and every frame with an absolute time so that all the elements of the film audio process may remain referenced in accurate synchronization.

The software I used to perform the timing calculations is called 'Cue' by Opcode. 'Cue' requires that the exact timings and descriptions of the events which the composer deems as important to the music be typed into the computer via the following dialogue box[1]:



The computer will then calculate at which tempos the highest percentage of events will fall on various stipulated beats of the bar. Once the composer has chosen the tempo, 'Cue' will print out a cue sheet (I have inserted cue sheets before each version) listing the events in order of occurrence and a five stave score page (on which the music for this portfolio is written) indicating the events in relation to the beats. Thus, the composer is continually aware of where and when the film events occur in relation to the music.

The computer sequencer I used is called 'Performer' by Mark of the Unicorn. Performer can record a musical performance via a MIDI[2] controller (a keyboard or synthesizer for example) and allows the composer to store and process any aspect of the performance. It works much like a multi-track tape recorder,

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[1]On an Apple Macintosh computer, a dialogue box is a window in which information is to be entered by the user.

[2]Musical Instrument Digital Interface allows instruments and computers to communicate the physics of a musical performance. ie., the pitches, durations, volumes, dynamics, modulations, timbres etc.

except only the digitized instructions for the performance and not actual audio information is recorded by the sequencer. On play-back, the sequencer returns the instructions to a synthesizer, and in effect, 'plays' the synthesizer in much the same way that a piano roll would 'play' a player piano.

The hardware set-up is illustrated in the diagram 'Appendix A'. Recorded on the first audio channel of the production video tape is the production sound and on the second channel is the SMPTE timecode. The SMPTE synchronizer receives this signal and in turn 'locks' the computer sequencer to this signal. This ensures that the sequencer is in sync with the production copy. The computer transfers the data of the musical performances to the MIDI interface which then sends the information via MIDI cables to the relevant synthesizers or sampler.

The audio outputs from the synthesizers and sampler were fed into separate channels on the mixing desk at which point the volume and equalization parameters for each sound could be independently manipulated to achieve a well balanced mix. The effects processor was used to add a variable amount of reverberation to each channel . The mixed composite audio output signal was then fed into video machine 2 where it was recorded simultaneously with the picture from video machine 1.

4. The Composer as Sound Effects Editor

The sound effects heard in all of the six cues were assembled by recording, sampling and editing appropriate sound material. (Appendix B is a list of all the sound effects used and their original source). This process began with a recording of the source sound on a tape recorder which was then transferred[1] into a sampler. In order to edit the samples, they were further transferred to the computer, and using 'Alchemy' by Passport, the samples could then be edited as graphic waveforms:

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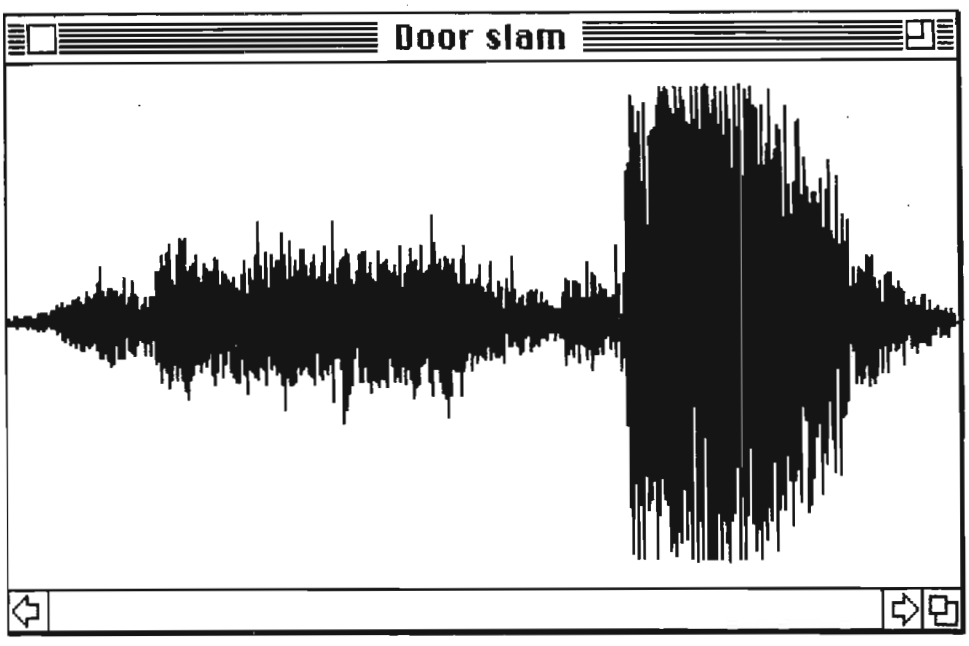
[1]The sampling process analyses and digitizes an audio signal. Audio is thus stored as a series of digits in the digital domain.



Many editing functions could be graphically executed, such as pitch, amplitude and timbre manipulation. Once the desired sound effect had been achieved, it was transferred back to the sampler and could be controlled from the sequencer.

I attempted to achieve the greatest possible 'filmic realism' in the sound effects as opposed to absolute realism; a punch does not sound like that in real life but due to the conditioning of our entertainment environment, we have acquired many non-realistic expectations which are subconsciously perceived as realistic. The first four cues include all of the 'expected' sound effects in a fairly traditional web of interaction with the music. Here, the sound effects function on a separate audio level which may bear spatial relationships to the music. Out of necessity, I also performed some Foley for this portfolio. The footsteps heard as the Ninja is walking through the doorway is an example of this.

5. The Composer as Sound Designer

The audio contents of a film consists of several tracks of music, sound effects, ambiences, foley and dialogue which are traditionally created and supervised by different specialists. At the final mixing session however, decisions relating to the relative placement, volume and function of the component tracks are often made without the specialist's input. This method often leads to an inefficient

audio track where the components may unnecessarily mask or obscure one another's functions, rather than to compliment each other.

A sound designer in contemporary film production oversees all of the audio tracks, though he or she may not necessarily be the composer or sound effects editor. My function throughout this portfolio was that of sound designer.

The last two versions of the cue demonstrate an attempt to synthesize and musicalize the sound effects in order to embed then more in the musical context. I set out to achieve this by synthesizing original sounds with a view to them being able to function simultaneously as music and sound effects. In the discussions of the individual cues, I have attempted to be as graphically descriptive as possible in naming these synthesized sounds.

6. Stylistic Considerations

I composed six different pieces of music (Ninja Roller Rink Versions 1 through 6) for the same film scene in order to make stylistic comparisons possible. Although, as I stated earlier, these cues are more stylistic emulations than they are original compositions, they are still indicative of my compositional style and bear many of my 'trademarks' as a composer.

The first two cues are orchestral and would ideally be performed acoustically . As this was not possible for financial reasons, I was forced to synthesize the orchestral scores. I tried as far as possible to ignore the sound effects placement as I composed these two cues, in order to simulate the all too familiar situation where the composer is not in contact with the sound effects editor and is therefore not aware of the sound effects placement.

As a result of this, the sound effects and music obstructed one another in places and I administered the usual Hollywood remedy of altering their relative volumes during the mix down session. Stylistically, these two cues are of the 'golden age of Hollywood' style which favoured neo-romantic composition, large orchestras and 'wall to wall' music throughout the film. This style is still very much in vogue in contemporary scores such as Jurrassic Park by John Williams and Coppola's Dracula by Woycjech Kilar and many others.

I set out to add an 'oriental flavour' to Version 1 by using the alto flute in its lowest octave. The harp is used in a koto-like manner by using acciaccatura notes an octave above. The addition of percussive instruments like the marimba, the woodblock, a small tom-tom and cymbal add to the 'oriental flavour'. The harmonic structures are based on the phrygian and locrian modes with no overall key centre.

Version 2 is at a tempo of 136.85 quarter notes per minute which is the tempo calculated by 'Cue' to hit the most possible cue points on the beat. The music for Version 2 tends to poke fun at the visuals in places and is fairly 'tounge-in-cheek' so the viewer is not easily able to take the drama of the cue seriously.

The next two cues are in a style which appeared in the 1960's utilizing popular music techniques and trends. Typically, this style would require a basic rhythm section (drums, bass and guitar) augmented by synthesizers and acoustic solo instruments such as flutes or saxophones. During the compositional process of these two cues, I took care to allow the music and sound effects to co-exist without competing for audio space. ie., I composed around the sound effects.

Both these cues are based on repeating percussion patterns to give them a contemporary rock flavour somewhat reminiscent of the current trend in television action dramas epitomized by the Miami Vice series. The Karate Kid trilogy scored by Bill Conti is another good example of this style.

The opening sixty three bars of Version 3 are in free tempo although the score is marked at 150.6 quarter notes per minute from beginning to end. The notation of this section is therefore a rough representation of the music in relation to the above-mentioned tempo and a 4/4 time signature. This cue is scored in the key of C minor (aeolian) with no key changes or tonal deviations. The harmonic and melodic simplicity is fundamental to the popular 'rock' sound of this cue.

The first 19 bars of Version 4 are recorded at a relatively low volume and with the higher and lower frequency contents filtered out by means of the equalizer on the mixing desk. This section may be heard as source music as it starts at

the point where the Ninja bends down, possibly turning the radio on. At bar 19 the sitar suddenly sounds at full volume and with all of its frequency content, and at the same point as the second cut to the painting. The rest of the ensemble follows suit in bar 22 at the cut to the passage, making it obvious that the music is underscoring and not source music.

The final two cues are completely synthesized and do not use simulations of acoustic instruments but rather original electronic sounds. The compositional emphasis here is on the textural elements rather than on melody, harmony or counterpoint. The rhythmic component of these cues is based on the rollerskating sound effect which is four beats in duration and is 'looped' so that the same bar of sound effect is repeated without any break.

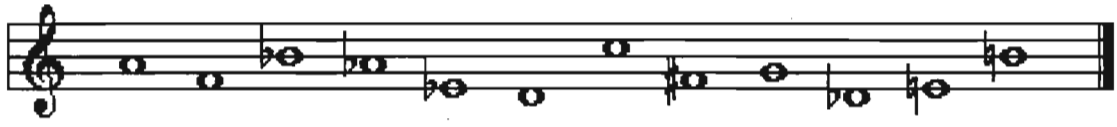
This gives this sound effect an inherent beat, pulse or tempo from which I calculated the tempos of these two cues. It stands to reason that the higher the play-back pitch of this sound effect, the faster it's inherent tempo will be, and visa versa.

I did not use the 'Cue' programme to calculate tempo and hit points as the tempo was dictated by other considerations and the music was composed and played directly into the computer while I watched the video. Very little of these two cues was pre-orchestrated and a largely improvisation based form of composition was adopted.

This style is less frequently found in contemporary popular Hollywood film than the previously mentioned styles. Forbidden Planet (1956) was one of the first examples of a completely synthesized score in Hollywood and more recent examples are Apocalypse Now, Blade Runner, and many examples to be found in the science fiction and horror genres.

The first part of Version 5 has no sense of tempo but is loosely notated at 120 beats per minute. In bar 58 the tempo changes to 138 beats per minute and the looped roller skating sound effect begins. As a consequence of the loop, the sound effect sets up a distinct rhythm in 4/4 time which is subsequently expanded upon by the addition of other instruments.

Much of the melodic and harmonic material for Version 6 is based on the following twelve tone row:



Throughout this cue I have purposely avoided the usual development of the twelve tone row found in 'serious' concert hall serial composition in order to make recognisable the fact that the same melodic material weaves this entire cue together into a coherent musical composition. This composition might be called a twelve-tone pasacaglia.

Ninja Roller Rink

Version 1

Production: Ninja

Cue: "Roller Rink: Version 1" Starting Tempo: 93.00 (B.P.M.)

Begins at e6:00:49:05

ABS. SMPTE #(25):	REL. TIME:		----8 WARNING CLICKS BEGIN AT e6:00:44:01----	BAR-BEAT:
			METER: 4/4	
e6:00:49:05	0.00 ✔	CUT	Start of cue-Hotel room	1- 1
e6:00:58:03	8.92 ✔		Notices the letter	4- 2 +♩.
e6:01:02:02	12.88		Lifts up note.	6- 1
e6:01:05:00	15.80		"You are in terrible danger"	7- 1 +♪
e6:01:12:14	23.36		"Now things are looking up..."	10- 1 +♪
e6:01:17:15	28.40		"I think we should check out that fort..."	12- 1
e6:01:24:07	35.08 ✔	CUT	CU Painting #2	14- 3 +♪3
e6:01:27:20	38.60 ✔	CUT	MS to dark passage	15- 4 +♩.
e6:01:41:18	52.52		Neck break	21- 2 +♪3
e6:01:47:12	58.28 ✔	CUT	LS Hall-Light fades in	23- 3 +♪3
e6:01:57:09	1:08.16 ✔	CUT	LS Ninja walking	27- 2 +♩3
e6:02:15:22	1:26.68 ✔		Door starts closing	34- 3 +♪3
e6:02:16:22	1:27.68 ✔		Door slams shut	34- 4 +♩.
e6:02:18:13	1:29.32		Light goes on	35- 3 +♪
e6:02:22:08	1:33.12	CUT	LS Rising shot-Light fades in	37- 1 +♪3
e6:02:38:10	1:49.20	CUT	CU "Ho!"-Fast head turn	43- 2 +♪
e6:02:43:19	1:54.56	CUT	CU "Hey!"-Arms down	45- 2 +♪
e6:02:45:11	1:56.24	CUT	CU Roller knives	46- 1 +♪
e6:02:48:03	1:58.92	CUT	CU Roller knives	47- 1 +♪3
e6:02:50:00	2:00.80	CUT	LS "Sa!"-Skaters move	47- 4 +♪
e6:03:32:07	2:43.08	CUT	MCU Man in white suit	64- 1 +♩.
e6:03:34:00	2:44.80		"Hey you"	64- 4 +♪
e6:03:35:15	2:46.40		"Identify yourself"	65- 3
e6:03:54:15	3:05.40		"Get Him"	72- 4 +♪3

e6:03:57:03	3:07.92	CUT	CU Roller knives	73- 4 +
e6:04:03:00	3:13.80		Fight scene begins	76- 1 +
e6:04:22:01	3:32.84		Draws sword	83- 2 +
e6:04:39:20	3:50.60		Throws sword	90- 2 +
e6:04:40:18	3:51.52 ✔	CUT	Sword hits trip	90- 3 +
e6:04:44:00	3:54.80		Trip back on	92- 1
e6:04:44:19	3:55.56		Center spot on	92- 2
e6:04:47:10	3:58.20		Side spots on	93- 2 +
e6:04:52:08	4:03.12	CUT	Outside Pan.	95- 1 +
e6:05:13:15	4:24.40		Ninja behind bush	103- 2 +
e6:05:15:00	4:25.80		End of cue	104- 1

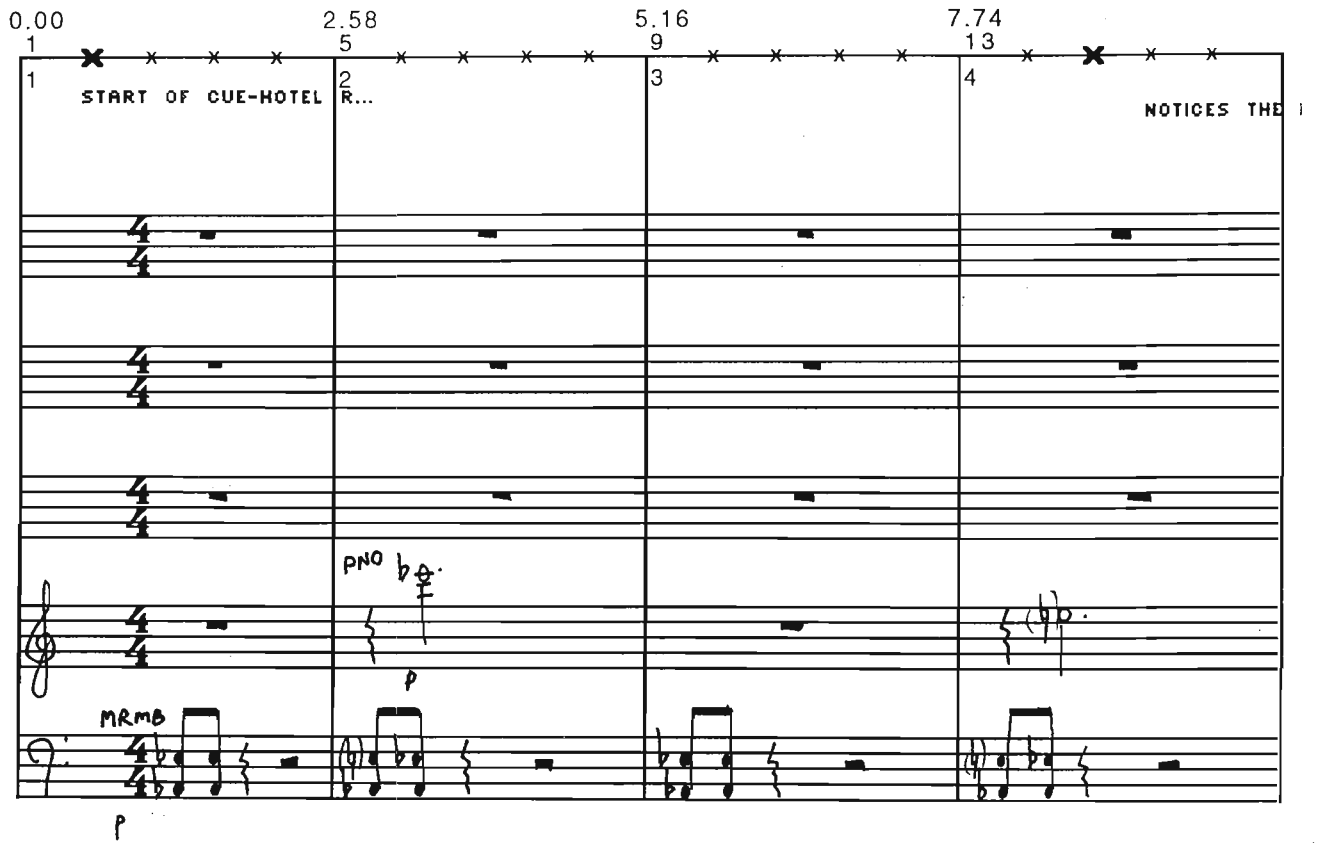
TOTAL TIME - 4:25.80

END CUE Roller Rink: Version 1

Production: **Ninja** Cue: **Roller Rink: Version 1** (Tempo Format: B.P.M)

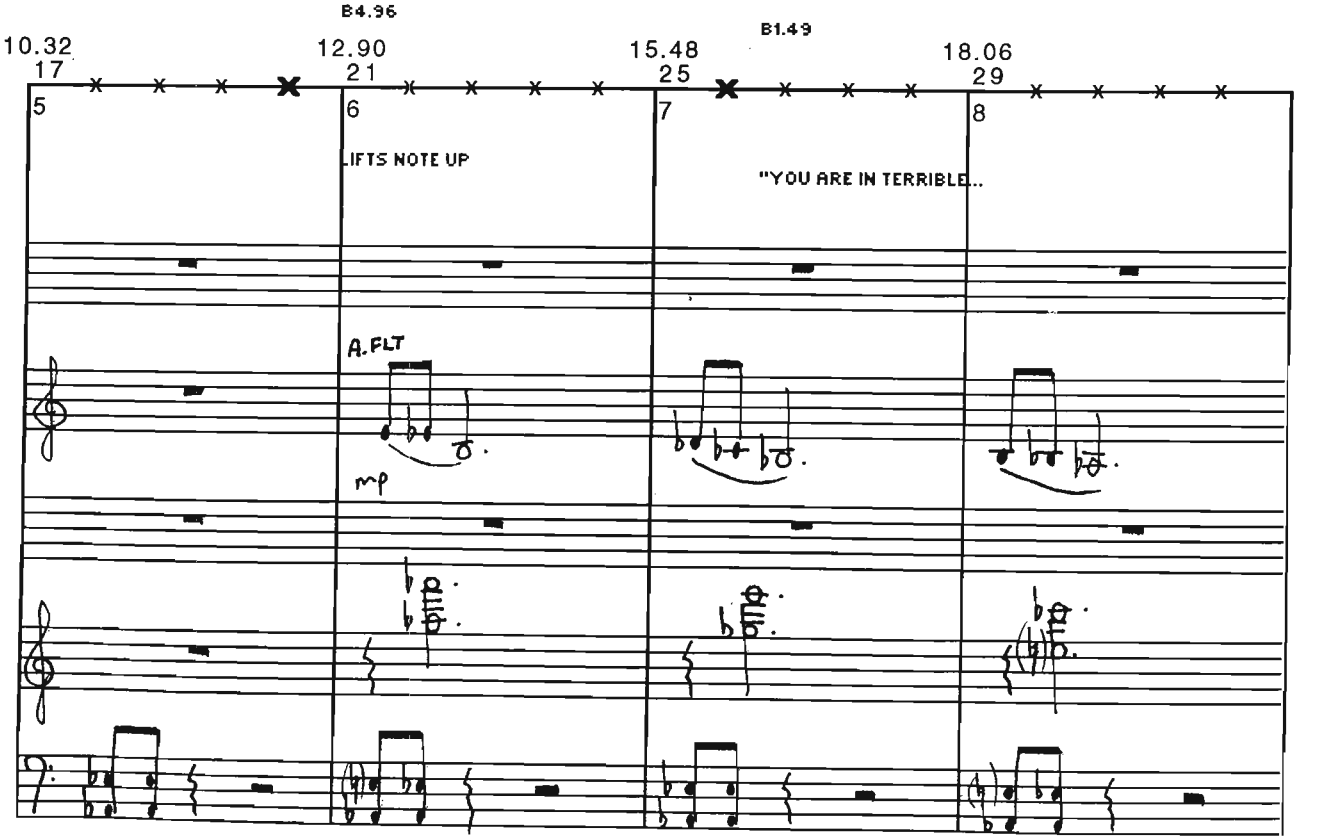
93.00
B1.00

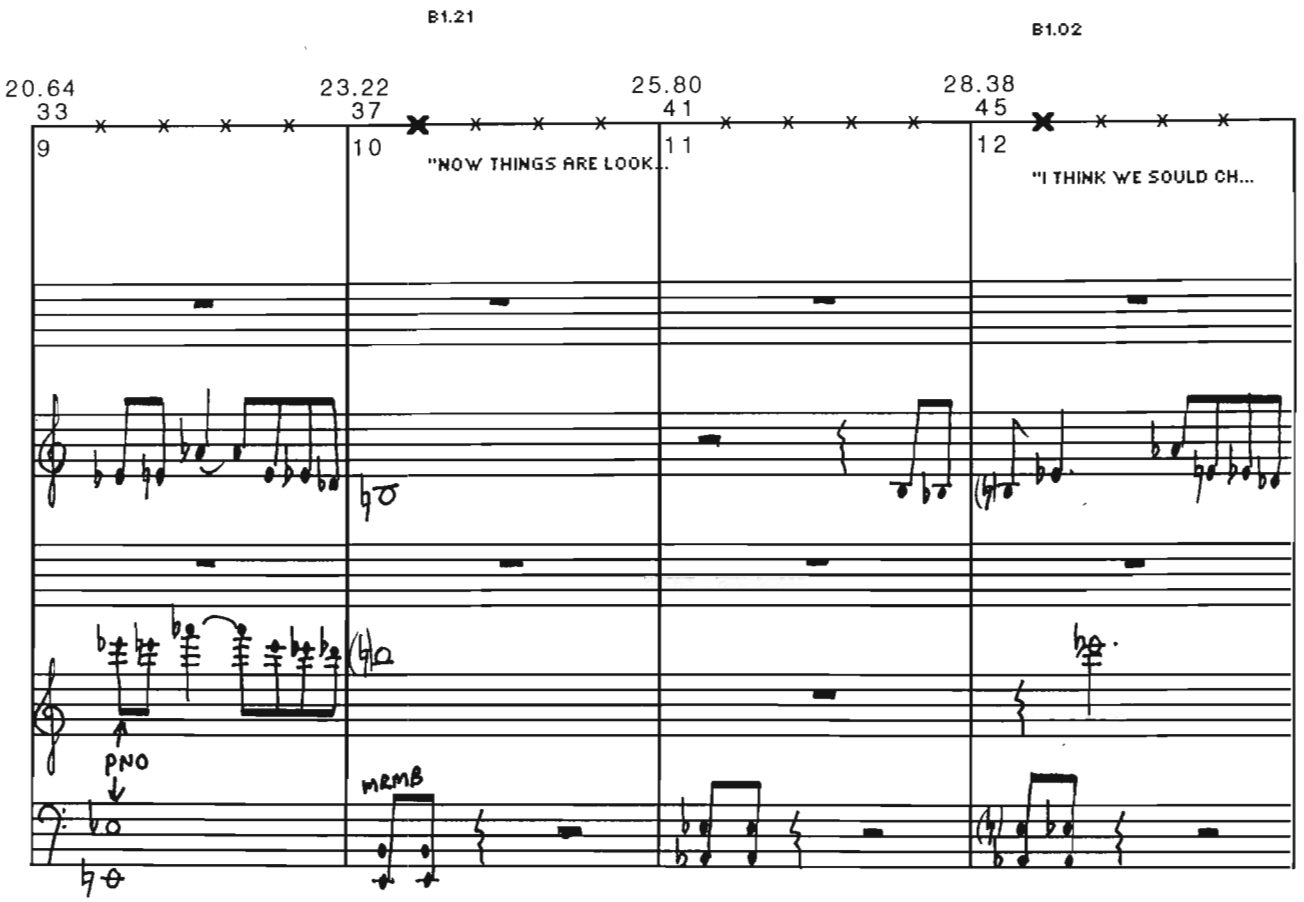
B2.83

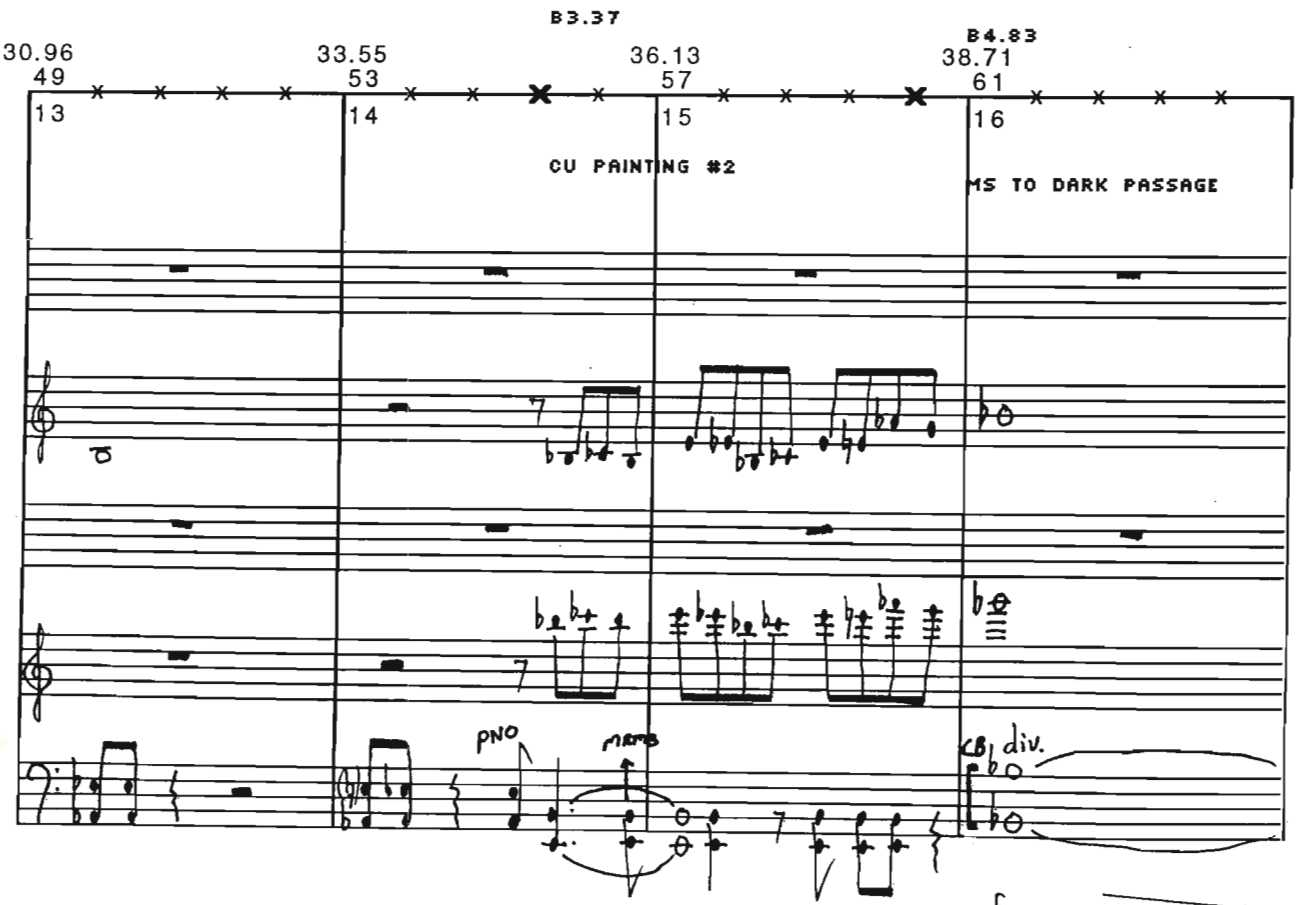


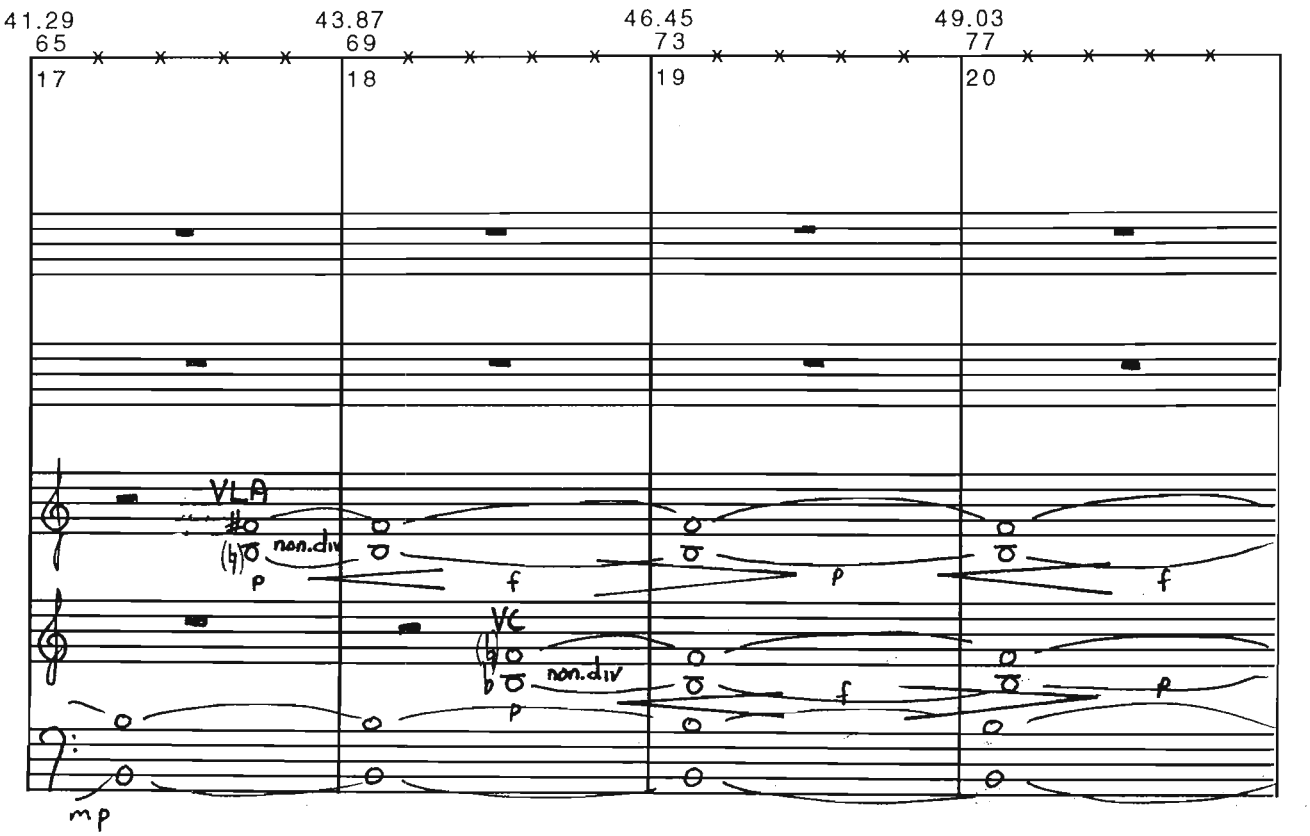
B4.96

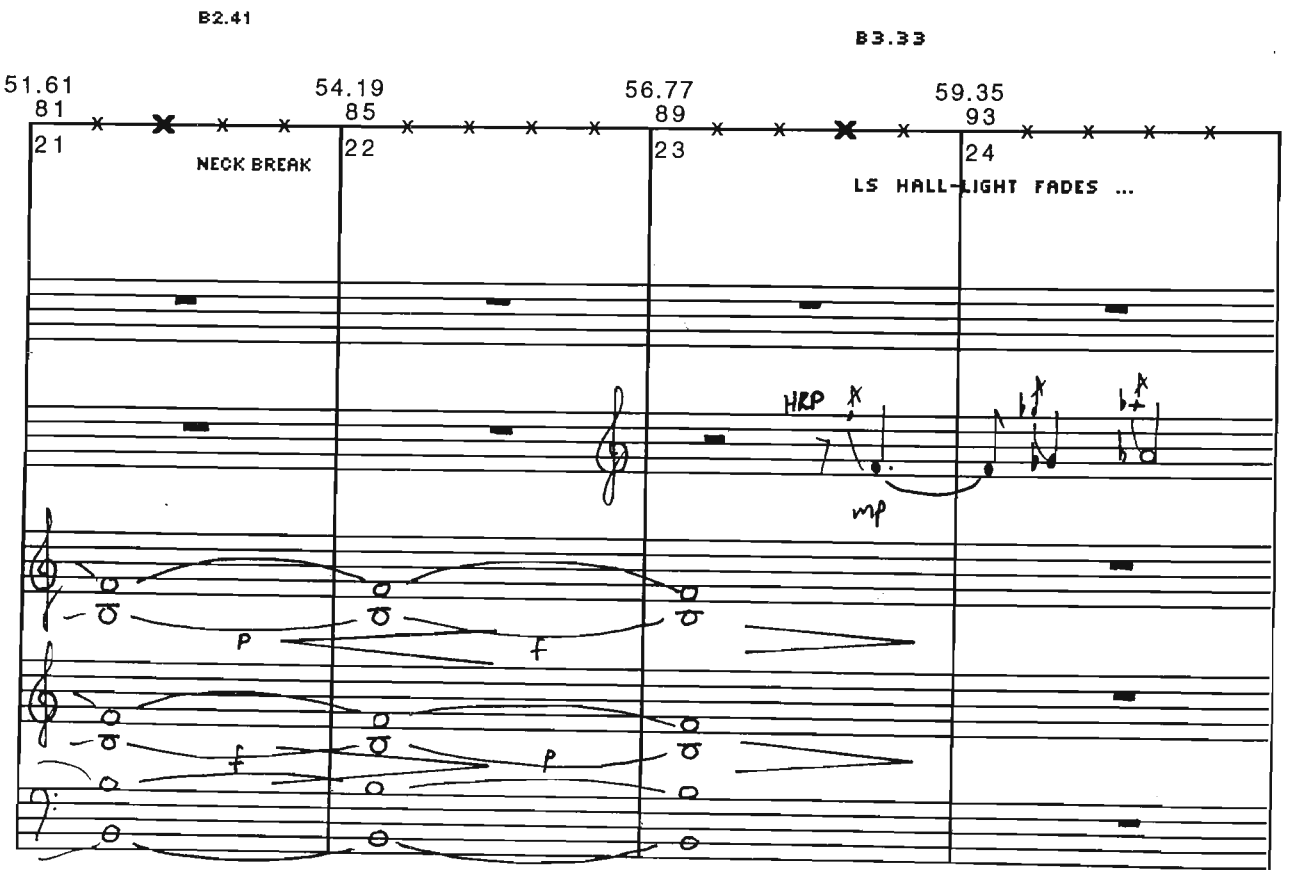
B1.49



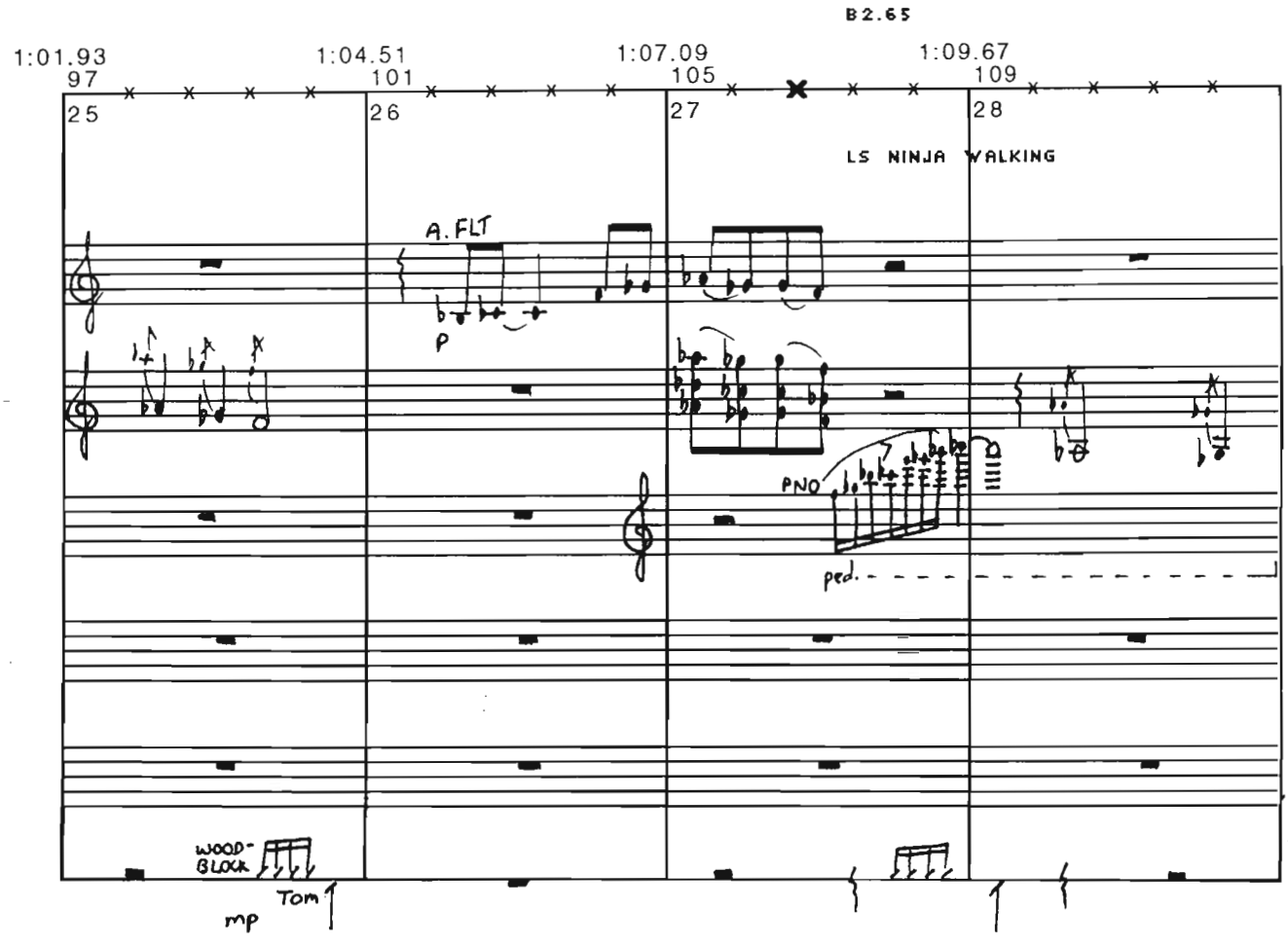

B1.21
B1.02
20.64
33
23.22
37
25.80
41
28.38
45
9
10
"NOW THINGS ARE LOOK...
11
12
"I THINK WE SOULD CH...
PNO
MRMB

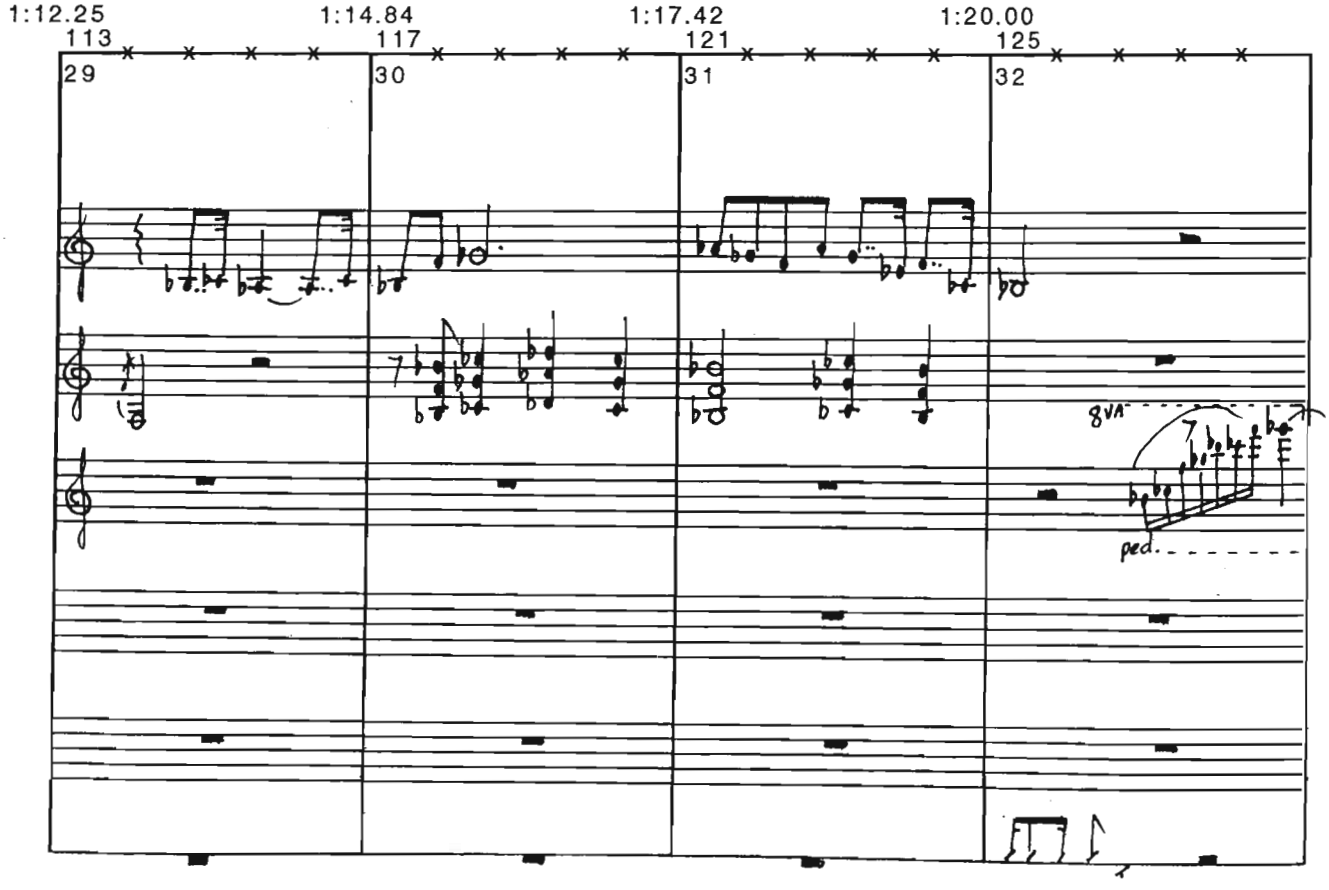

B3.37
B4.83
30.96
49
33.55
53
36.13
57
38.71
61
13
14
CU PAINTING #2
15
16
MS TO DARK PASSAGE
PNO
MRMB
CB div.
f


41.29
65
43.87
69
46.45
73
49.03
77
17
18
19
20
VLA
non.div
p
f
p
f
VC
non.div
p
f
p
mp

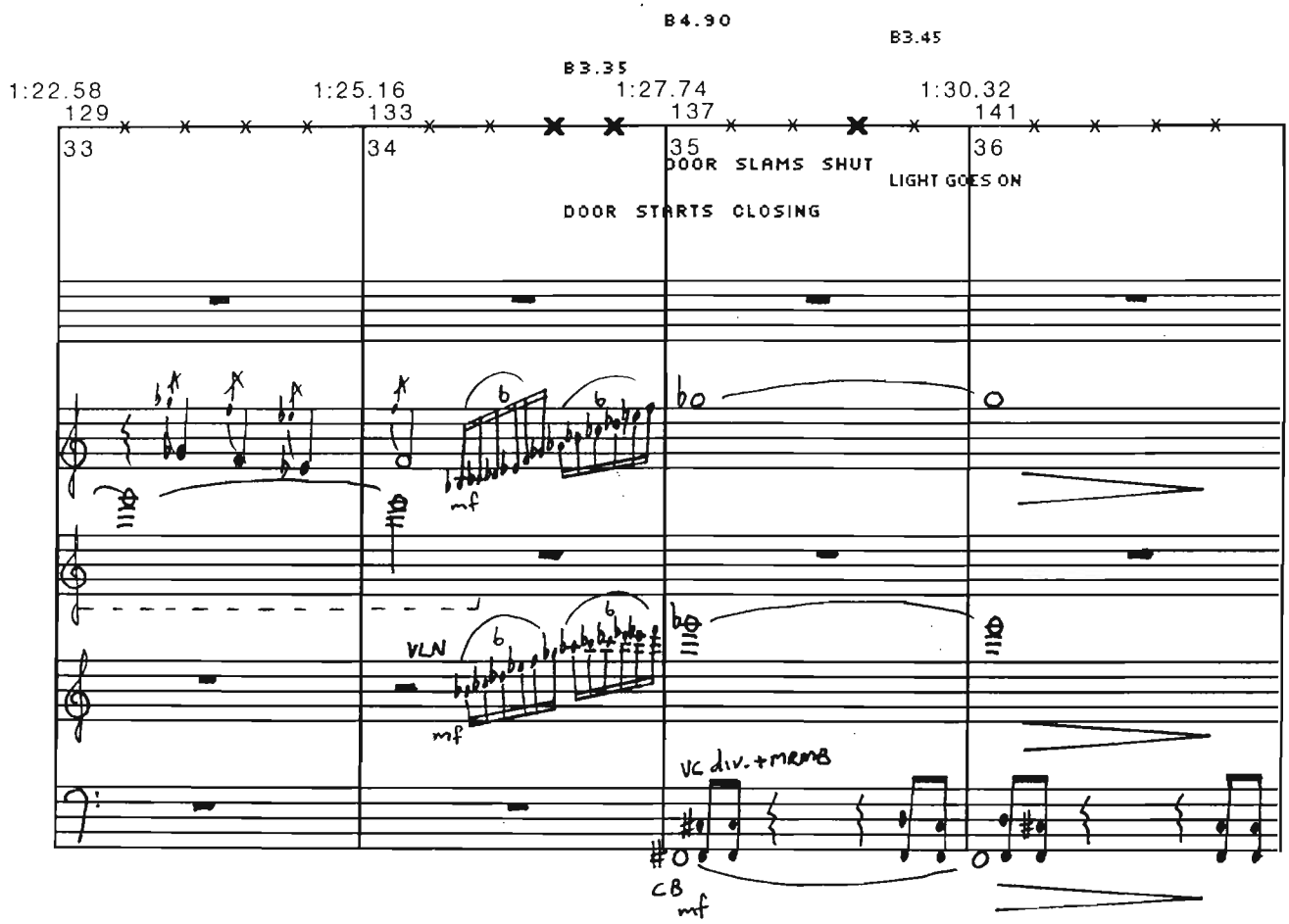

B2.41
B3.33
51.61
81
54.19
85
56.77
89
59.35
93
21
NECK BREAK
22
23
24
LS HALL-LIGHT FADES ...
HRP
mp
p
f
f
p

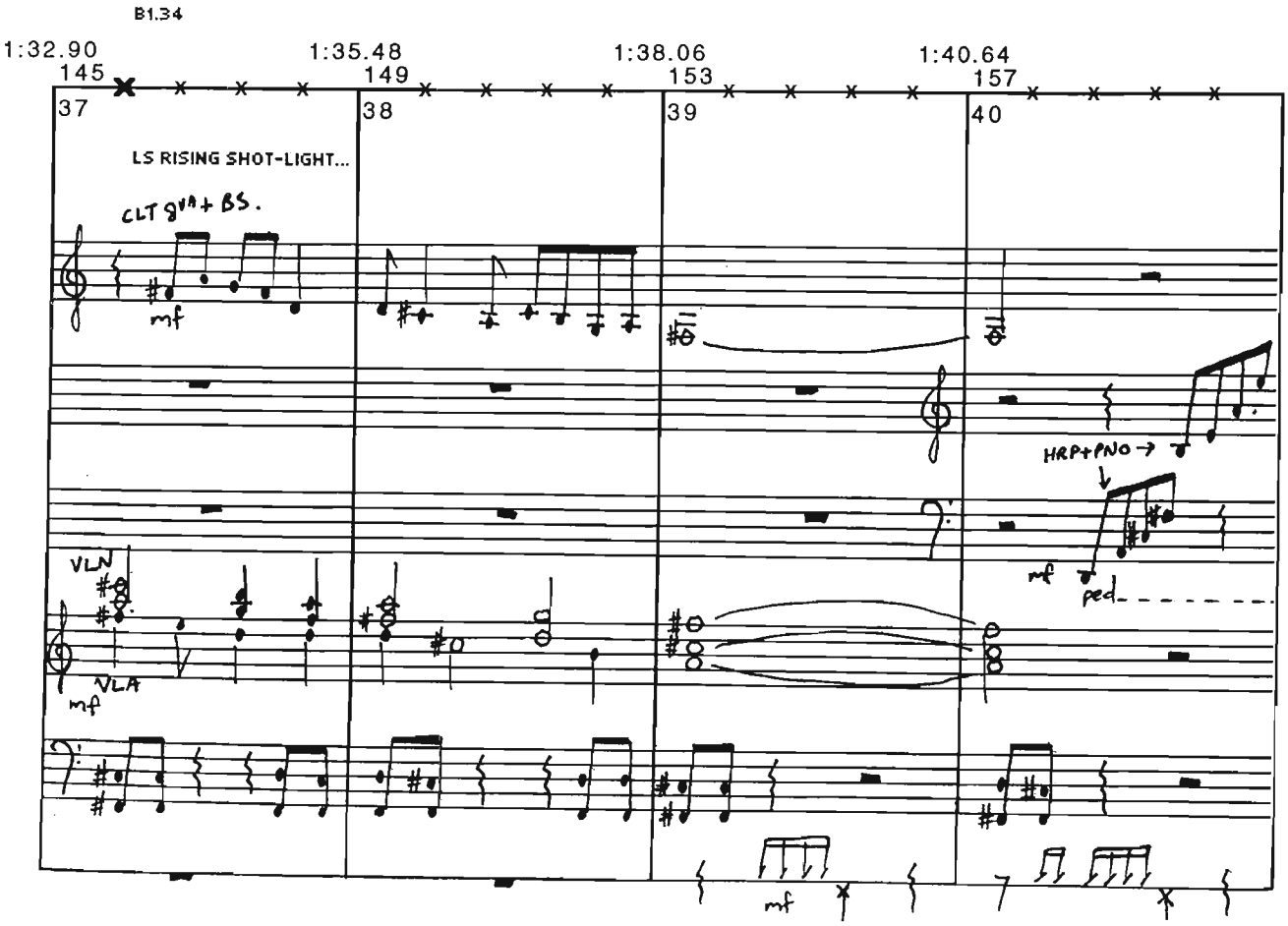
Production: **Ninja** Cue: **Roller Rink: Version 1** (Tempo Format: B.P.M)
Page 4 15/7/94 03:16 PM

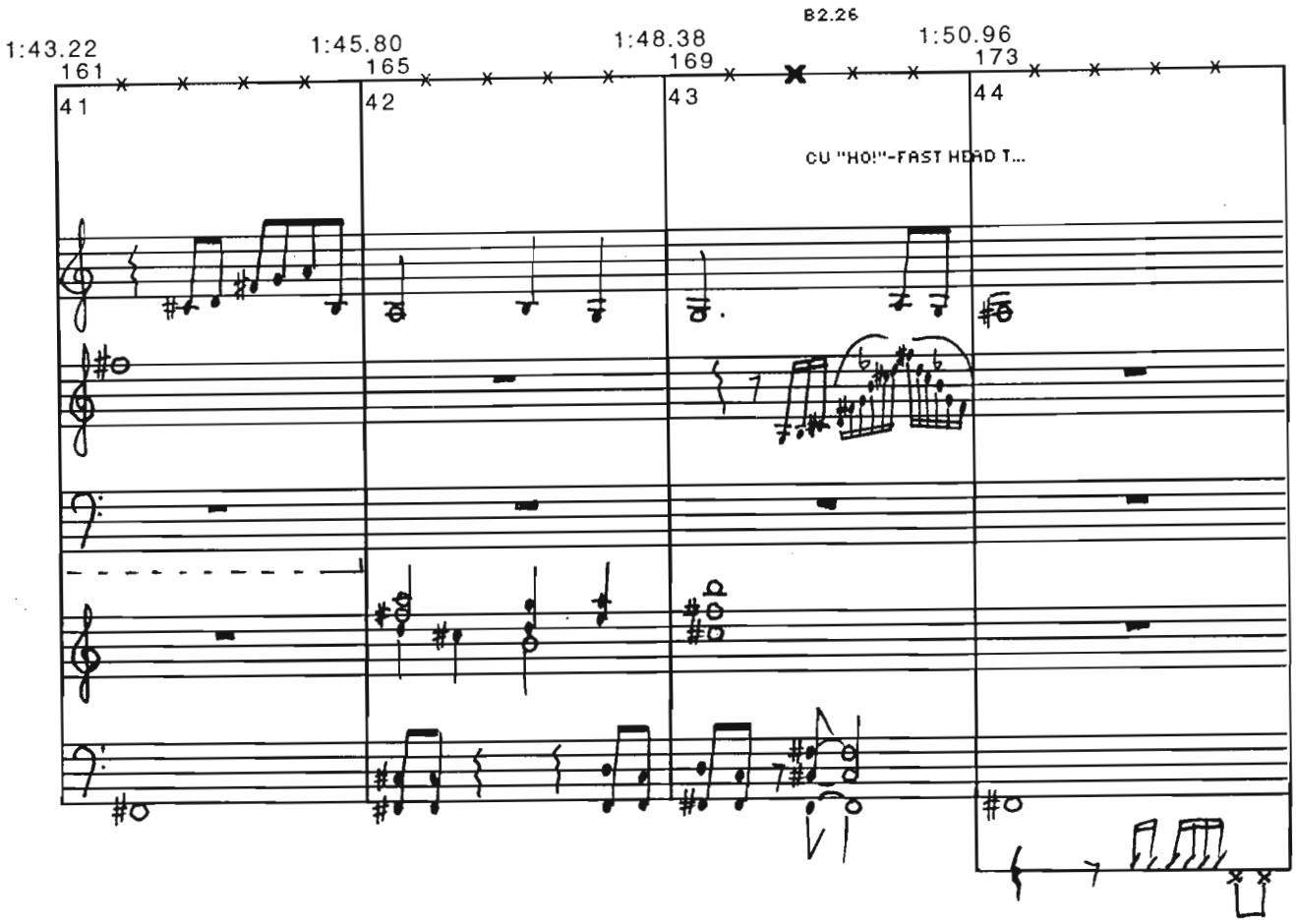


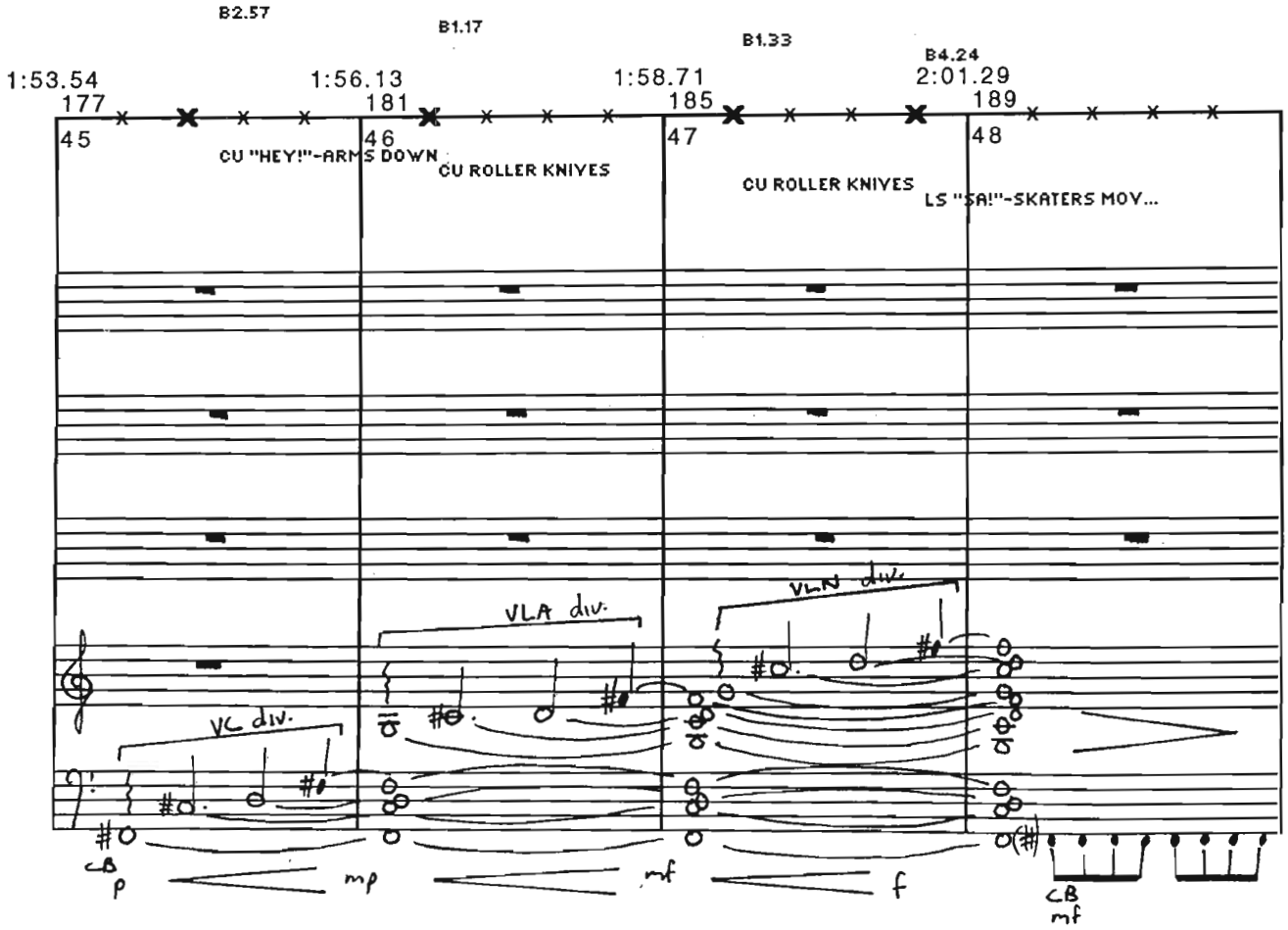


Production: **Ninja** Cue: **Roller Rink: Version 1** (Tempo Format: B.P.M)

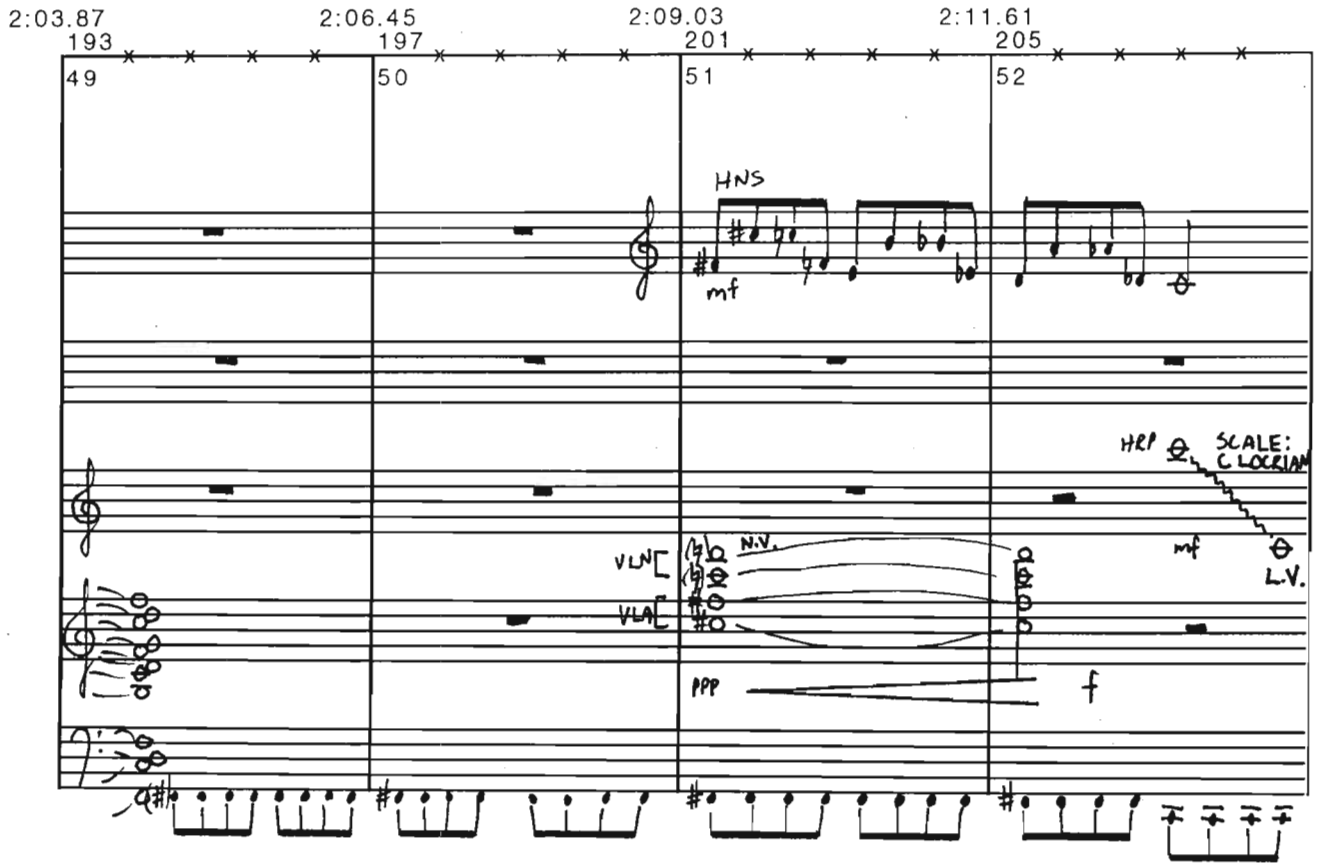


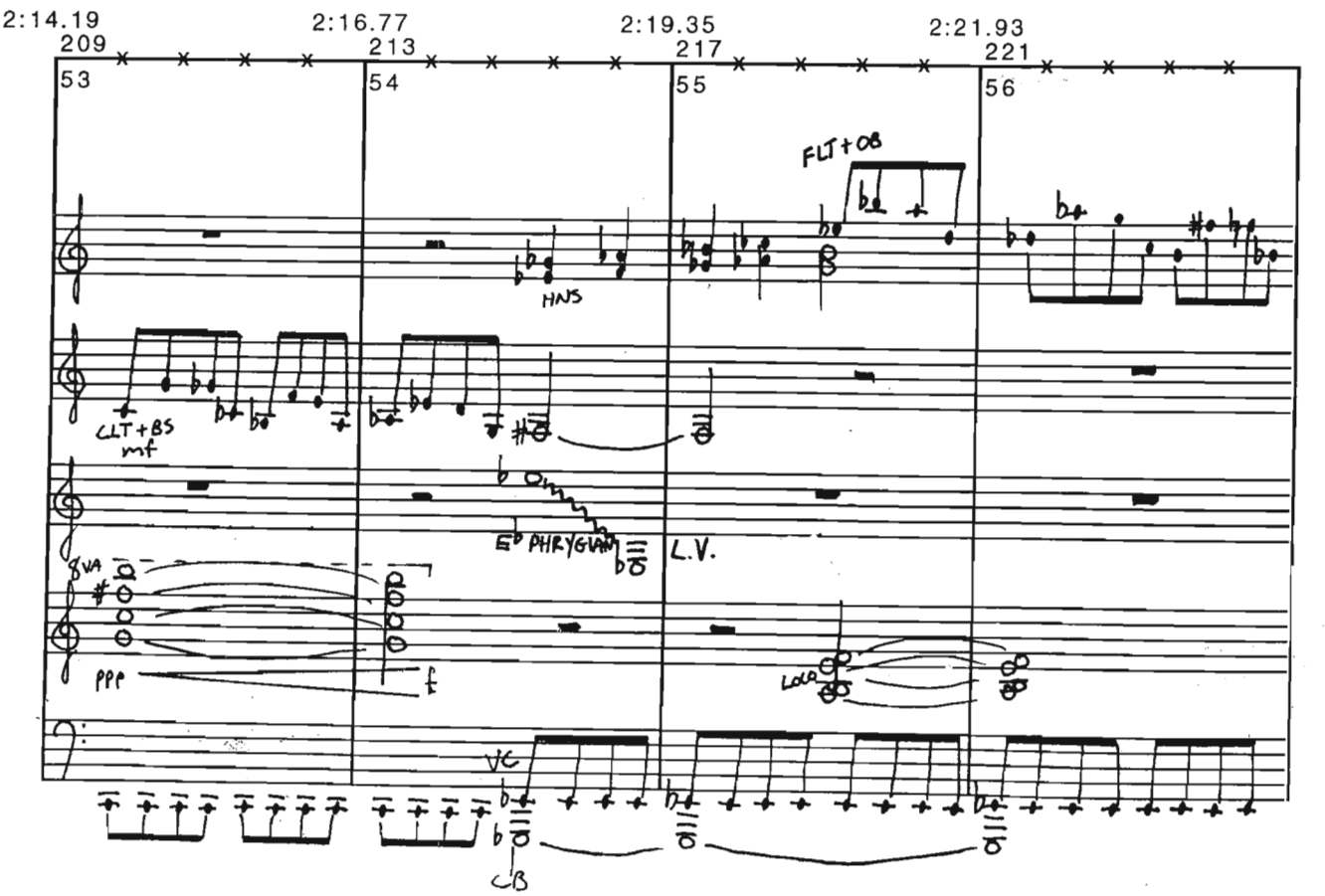


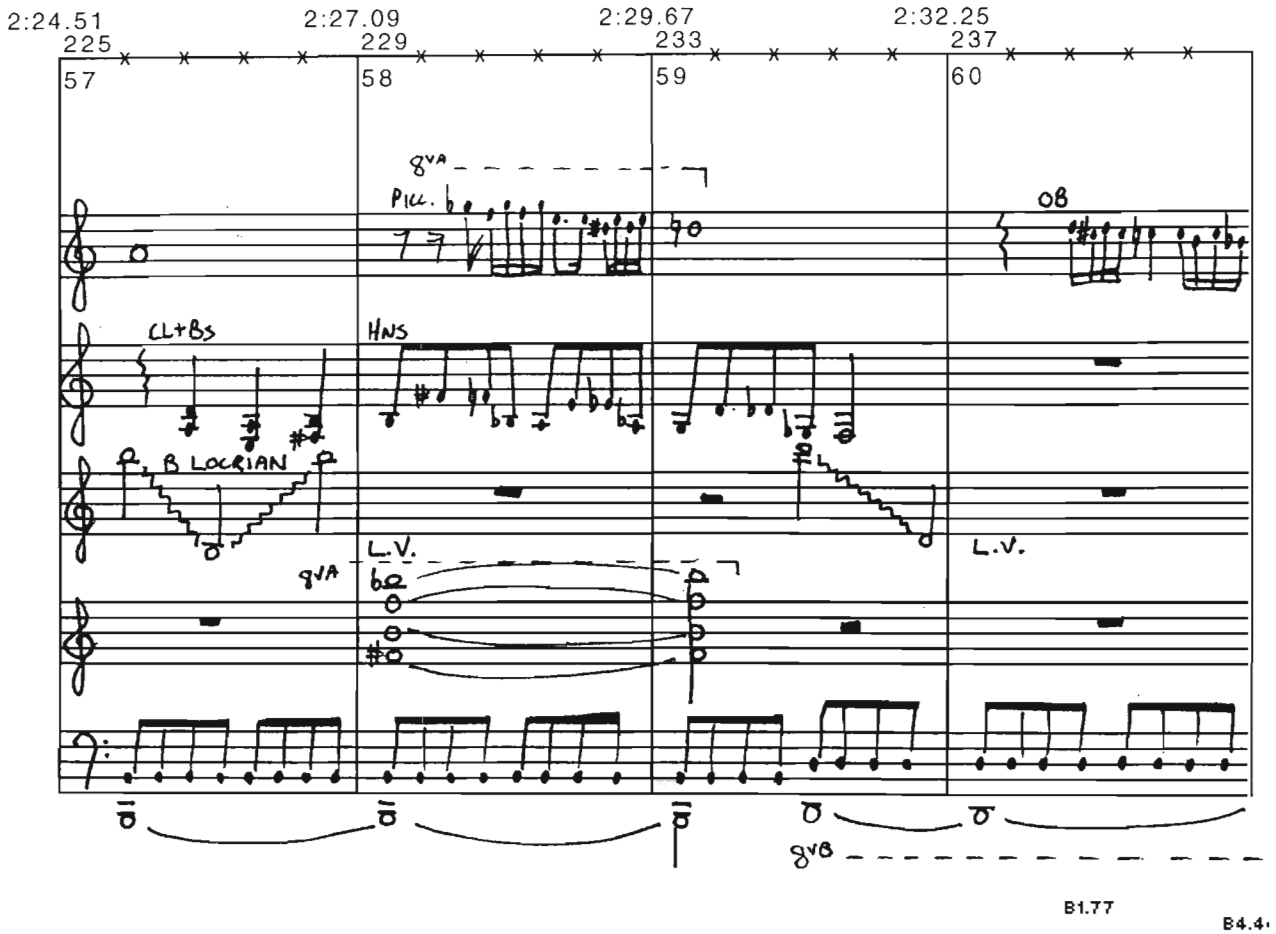

B2.26
1:43.22
161
41
1:45.80
165
42
1:48.38
169
43
1:50.96
173
44
CU "HO!"-FAST HEAD T...

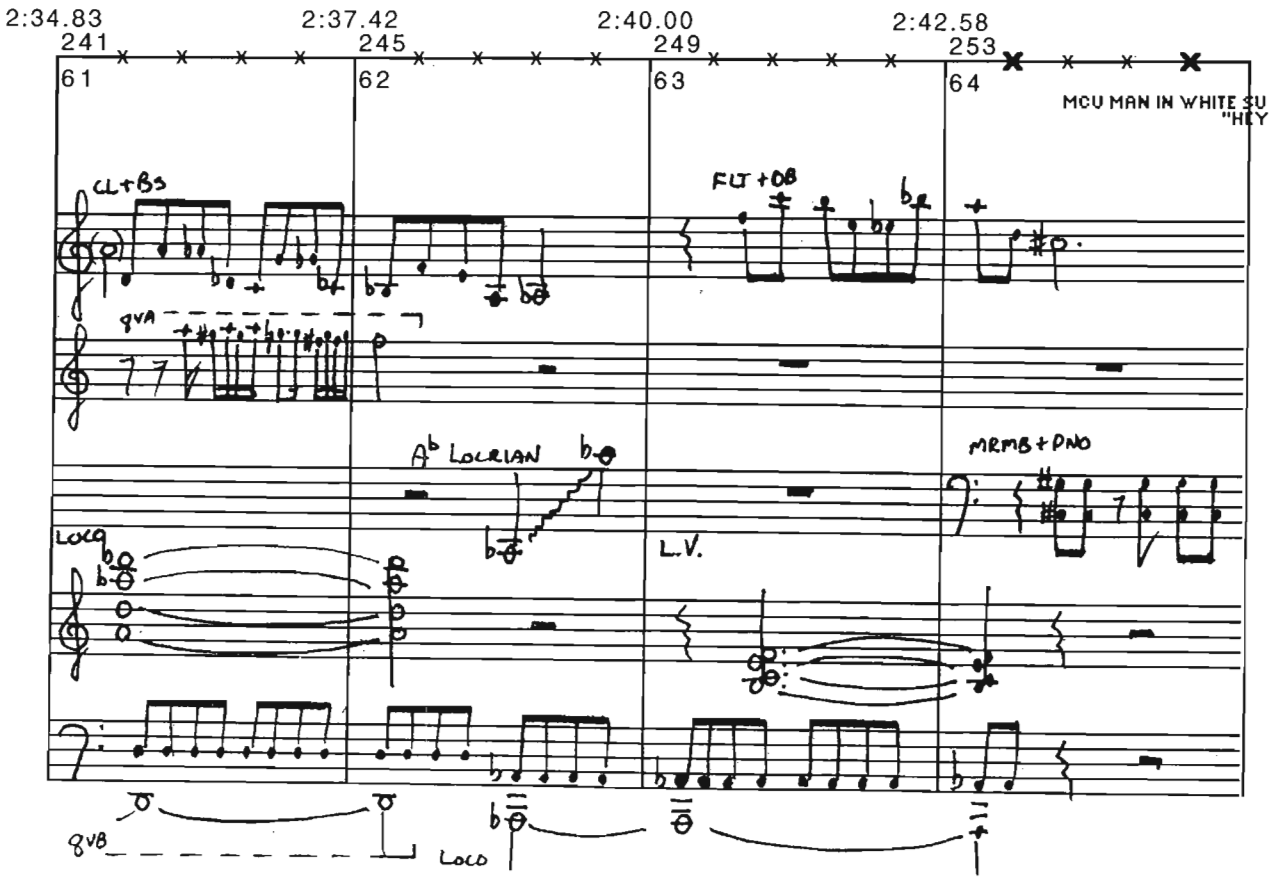

B2.57
B1.17
B1.33
B4.24
1:53.54
177
45
CU "HEY!"-ARMS DOWN
1:56.13
181
46
CU ROLLER KNIVES
1:58.71
185
47
CU ROLLER KNIVES
2:01.29
189
48
LS "SA!"-SKATERS MOV...
VC div.
VLA div.
VLN div.
CB
p
mp
mf
f
CB
mf

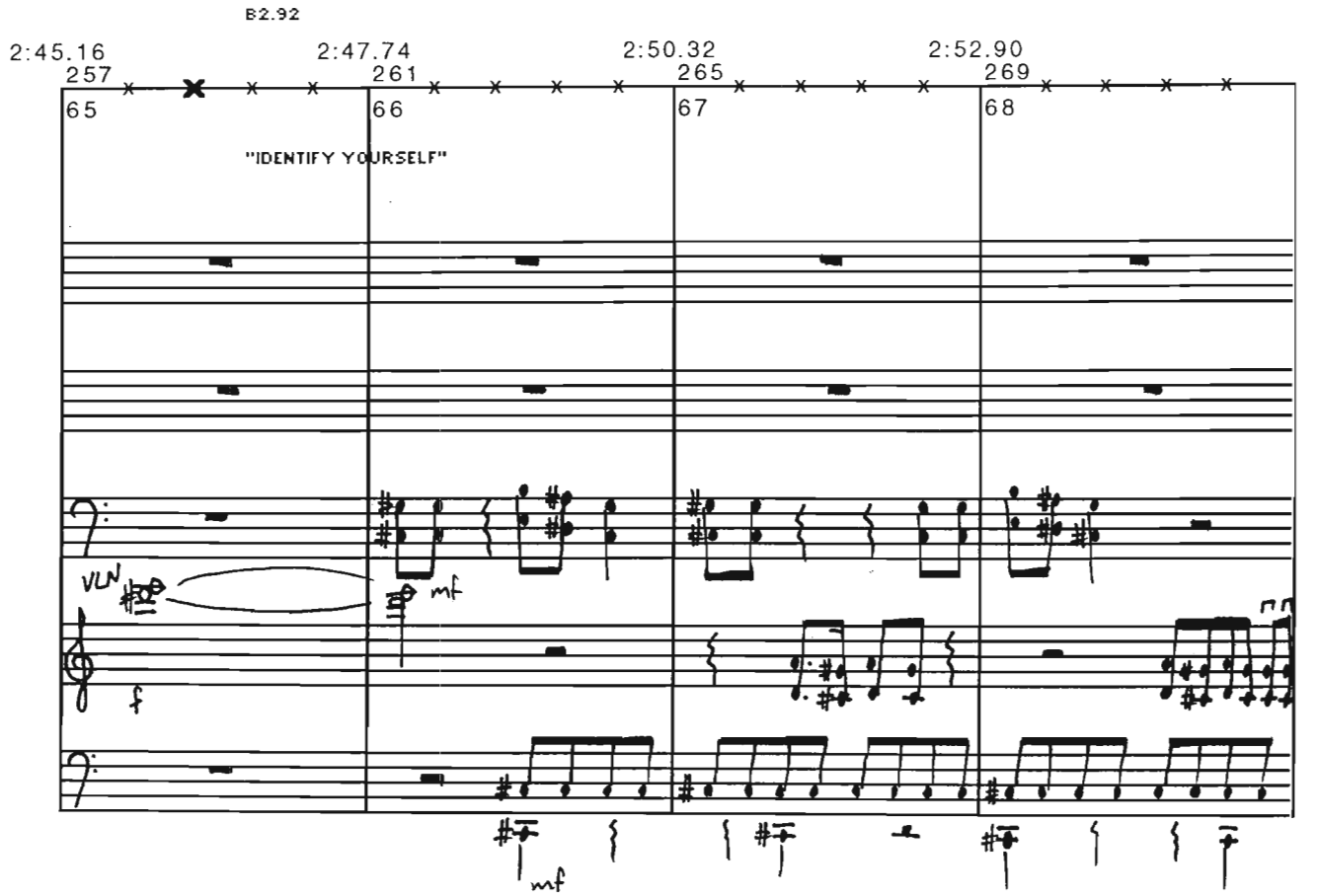
Production: **Ninja** Cue: **Roller Rink: Version 1** (Tempo Format: B.P.M)
Page 7 15/7/94 03:16 PM

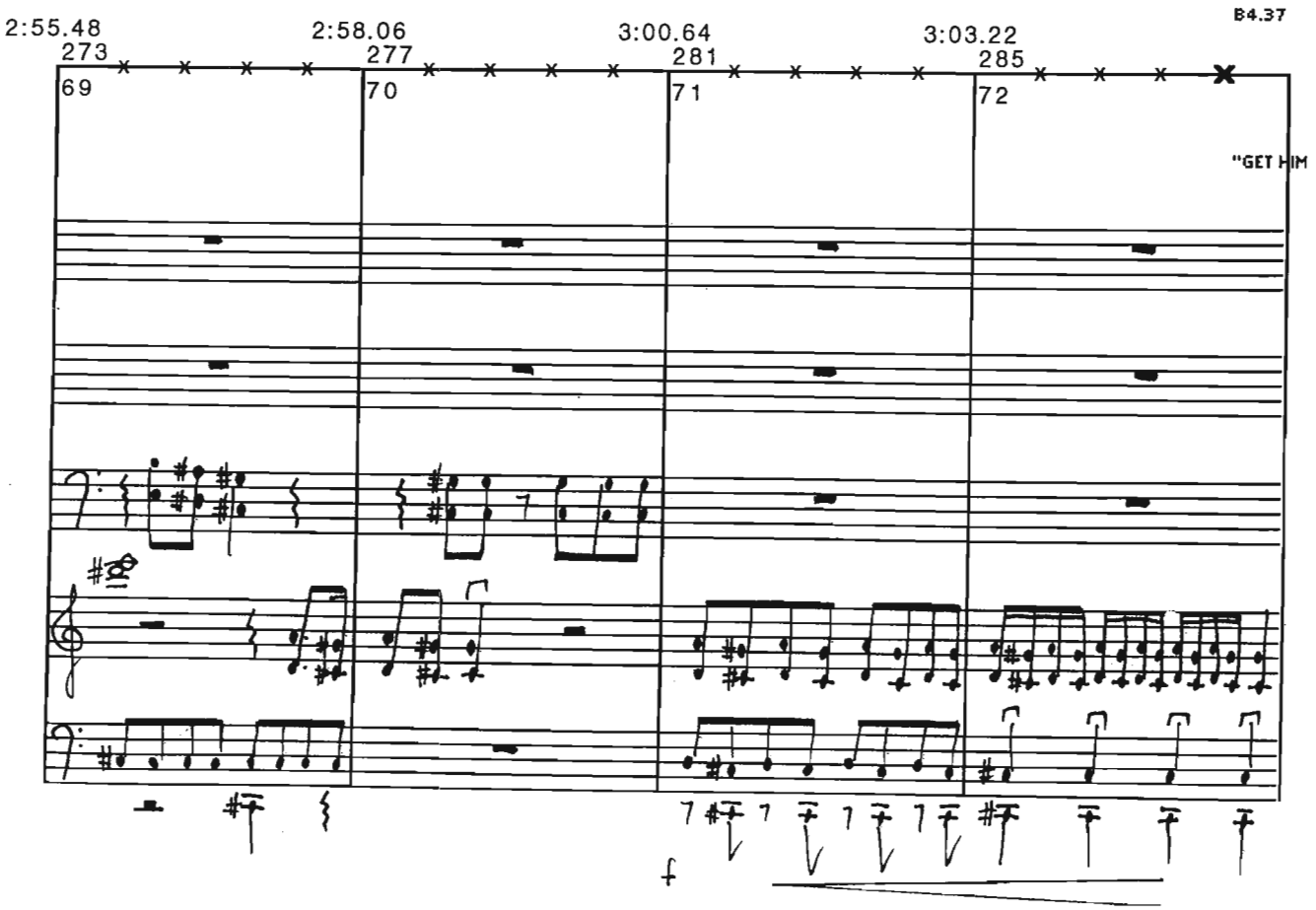


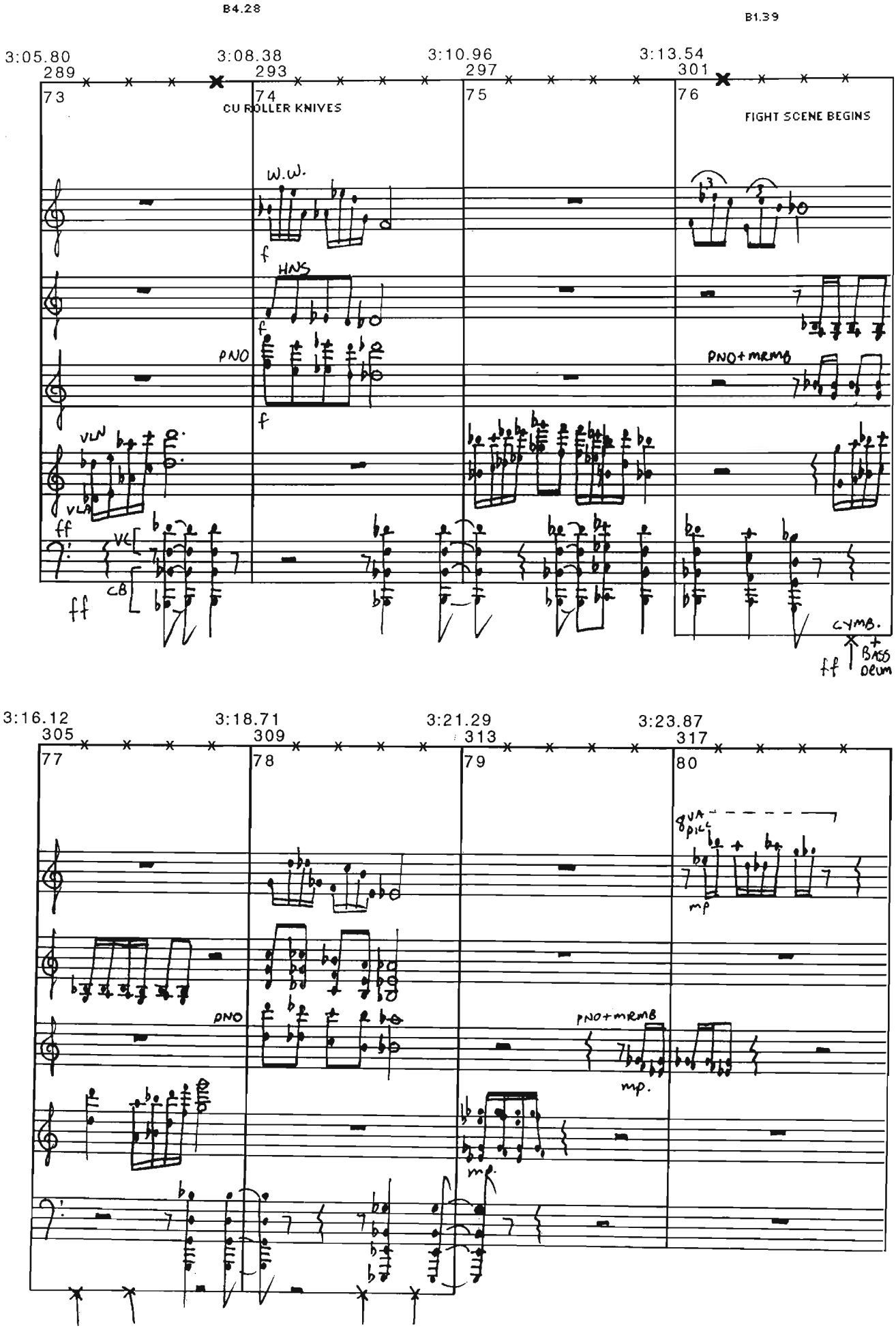


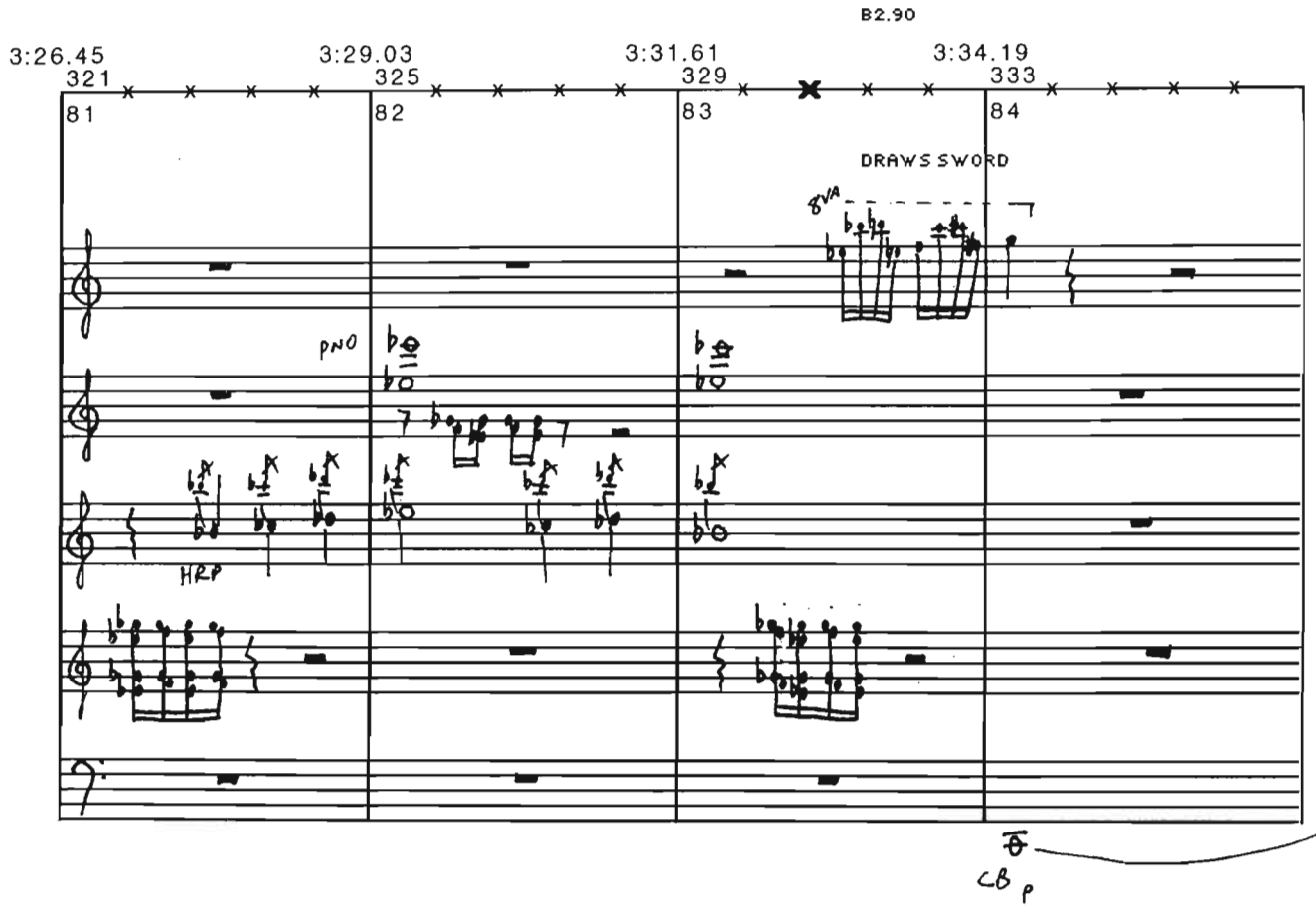

2:24.51
2:27.09
2:29.67
2:32.25
225
229
233
237
57
58
59
60
8va
Picc.
OB
CL+BS
HNS
B LOCRIAN
L.V.
8va
L.V.
8vb
B1.77
B4.4

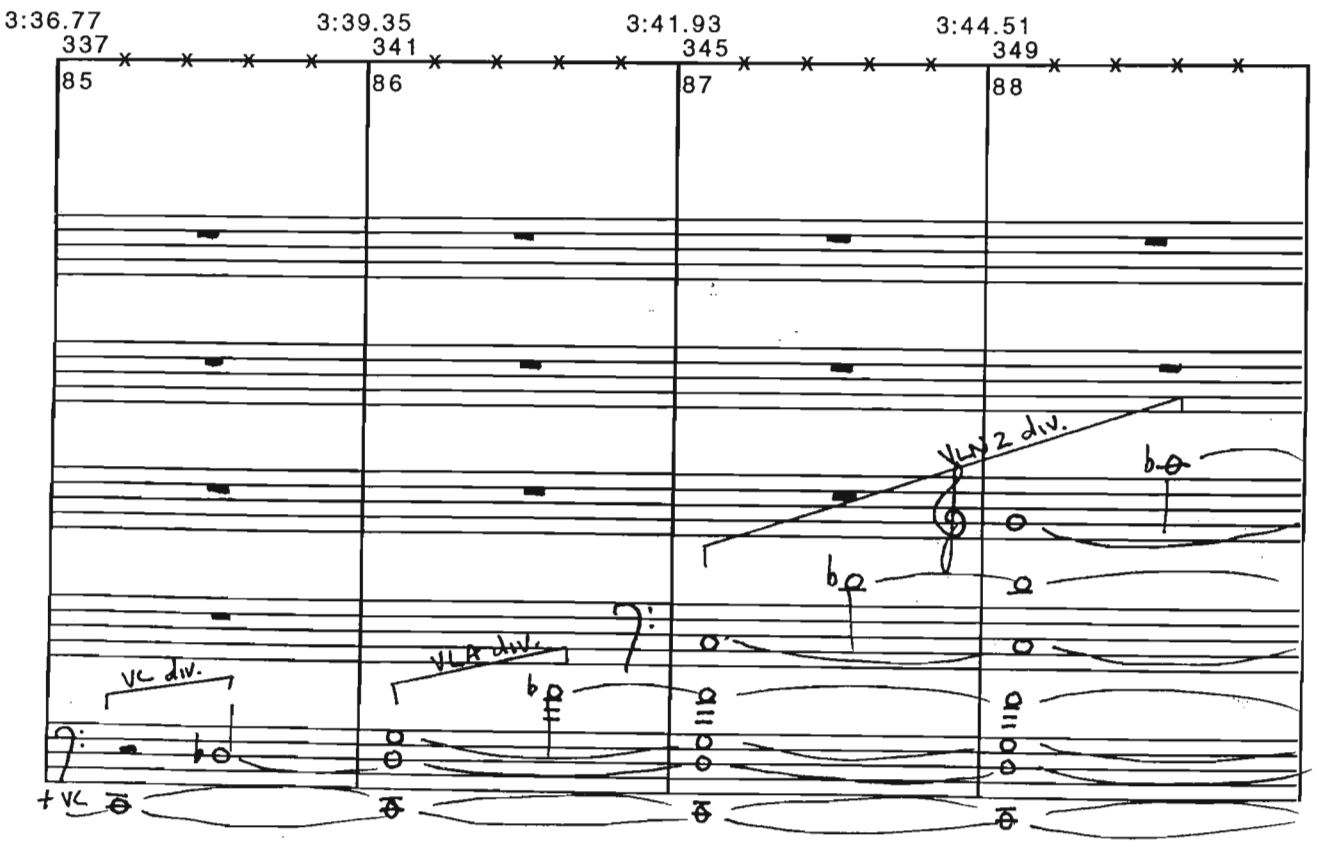

2:34.83
2:37.42
2:40.00
2:42.58
241
245
249
253
61
62
63
64
MCU MAN IN WHITE SU
"HEY
CL+BS
FLT +OB
8va
Ab LOCRIAN
MRMB + PNO
Loco
L.V.
8vb
Loco

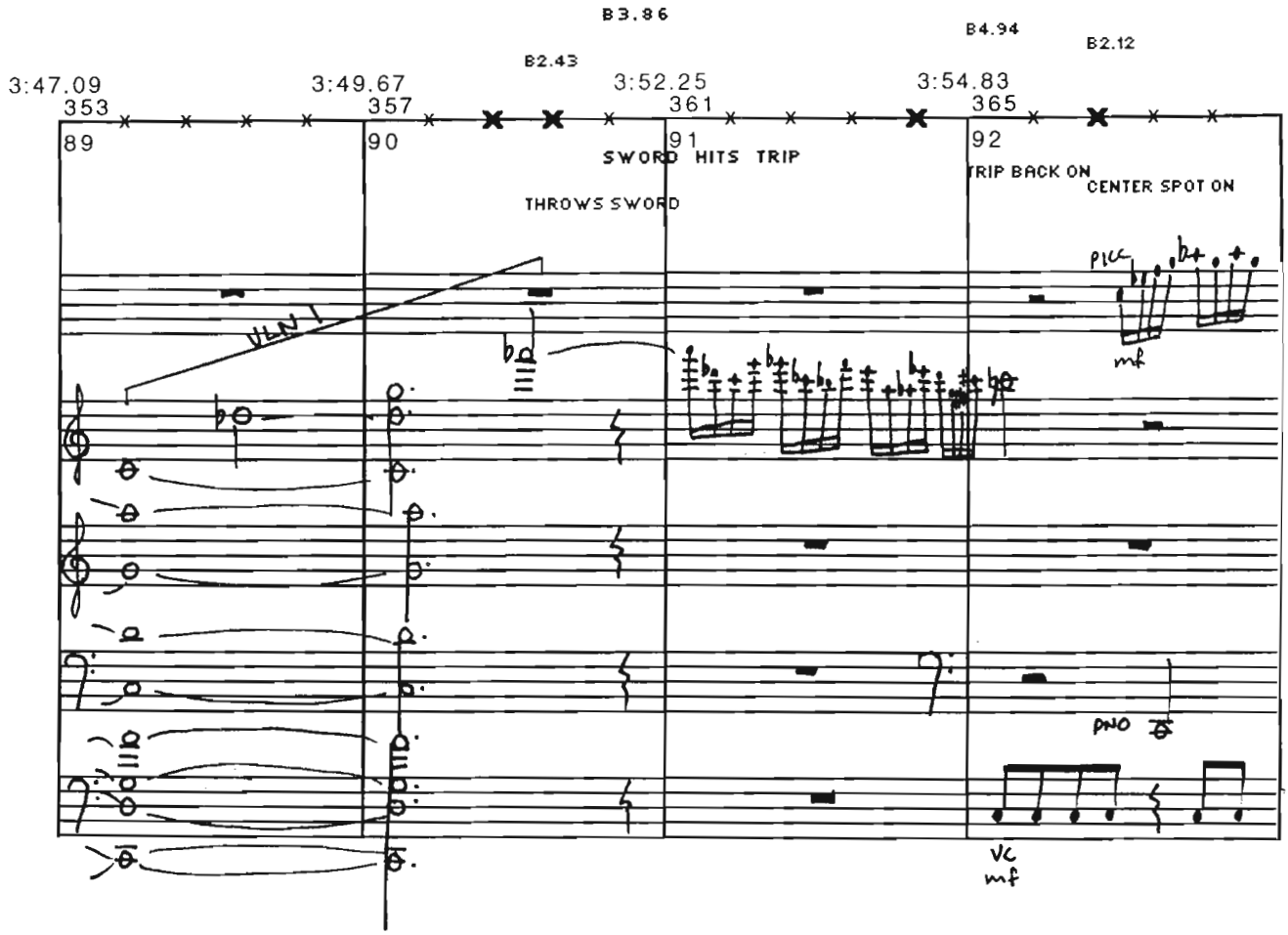

B2.92
2:45.16
257
65
2:47.74
261
66
2:50.32
265
67
2:52.90
269
68
"IDENTIFY YOURSELF"
VLN
mf
f
mf

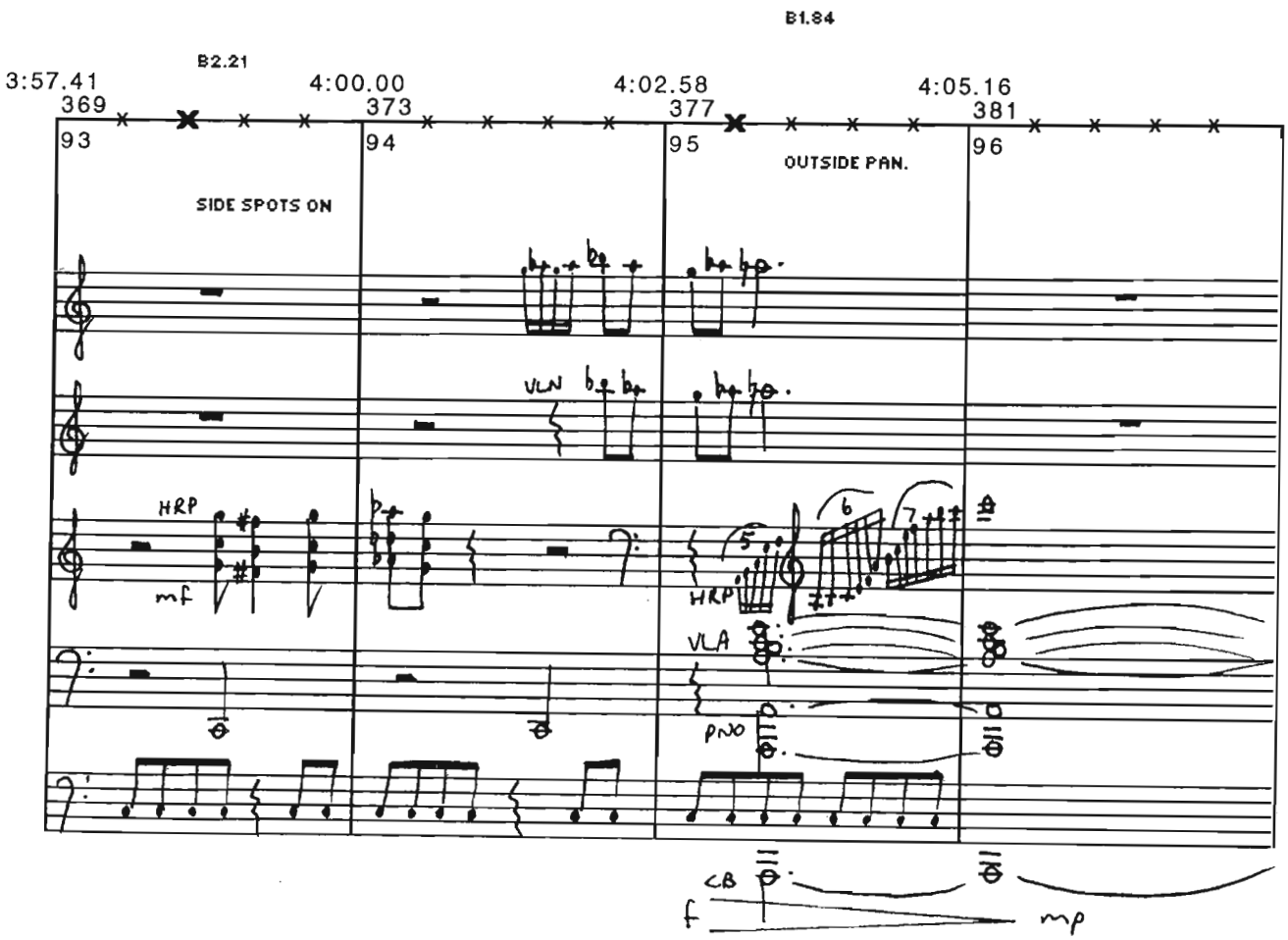

B4.37
2:55.48
273
69
2:58.06
277
70
3:00.64
281
71
3:03.22
285
72
"GET HIM
f

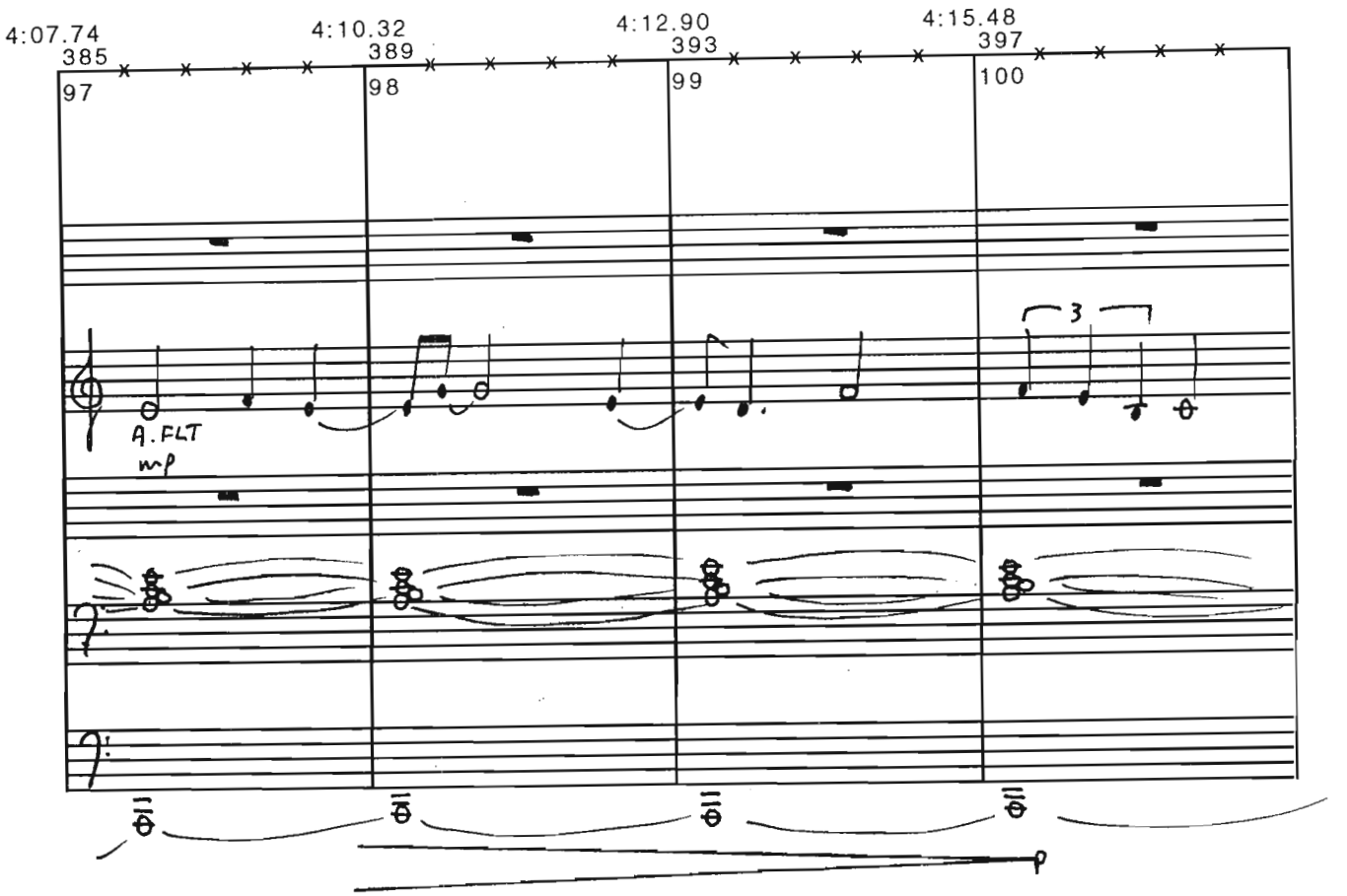

B4.28
B1.39
3:05.80
3:08.38
3:10.96
3:13.54
289
293
297
301
73
74
75
76
CU ROLLER KNIVES
FIGHT SCENE BEGINS
W.W.
HNS
PNO
PNO+MRMB
VLN
VLA
VC
CB
CYMB.
BASS DRUM
3:16.12
3:18.71
3:21.29
3:23.87
305
309
313
317
77
78
79
80
8VA
PICC
PNO
PNO+MRMB


B2.90
3:26.45
3:29.03
3:31.61
3:34.19
321
325
329
333
81
82
83
84
DRAWS SWORD
8VA
PNO
HRP
CB p

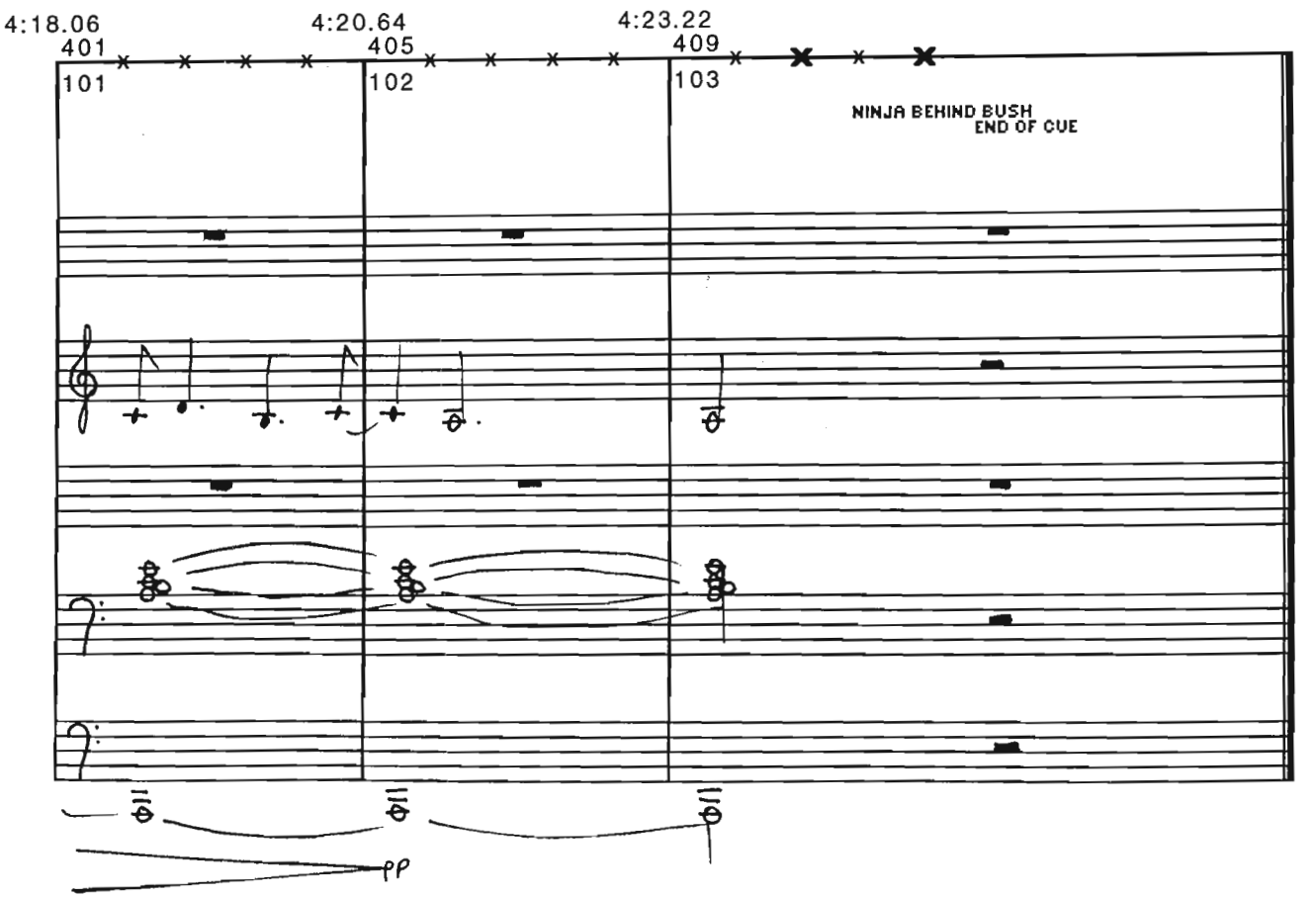

3:36.77
3:39.35
3:41.93
3:44.51
337
341
345
349
85
86
87
88
VLN 2 div.
VC div.
VLA div.
+ VC
Cresc. - - - Poco - - a - - Poco


B3.86
B4.94
B2.12
B2.43
3:47.09
3:49.67
3:52.25
3:54.83
353
357
361
365
89
90
91
92
SWORD HITS TRIP
THROWS SWORD
TRIP BACK ON
CENTER SPOT ON
VLN I
PIC
mf
PNO
VC
mf


B1.84
B2.21
3:57.41
4:00.00
4:02.58
4:05.16
369
373
377
381
93
94
95
96
SIDE SPOTS ON
OUTSIDE PAN.
VLN
HRP
mf
HRP
VLA
PNO
CB
f
mp


4:07.74
385
97
4:10.32
389
98
4:12.90
393
99
4:15.48
397
100
3
A. FLT
mp
p

B2.82 B4.99


4:18.06
401
101
4:20.64
405
102
4:23.22
409
103
NINJA BEHIND BUSH
END OF CUE
pp

Ninja Roller Rink

Version 2

Production: Ninja

Cue: "Roller Rink: Version 2" Starting Tempo: 136.85 (B.P.M.)

Begins at e6:00:49:05

ABS. SMPTE #(25):	REL. TIME:			----8 WARNING CLICKS BEGIN AT e6:00:45:17----	BAR-BEAT:
				METER: 4/4	
e6:00:49:05	0.00 ✔		CUT	Start of cue-Hotel room	1- 1
e6:00:58:03	8.92			Notices the letter	6- 1 +♩³
e6:01:02:02	12.88			Lifts note up	8- 2 +♩³
e6:01:05:00	15.80			"You are in terrible danger"	10- 1
e6:01:12:14	23.36			"Now things are looking up..."	14- 2 +♪
e6:01:17:15	28.40			"I think we should check out that fort..."	17- 1 +♩.
e6:01:24:07	35.08		CUT	Painting #2	21- 1
e6:01:27:20	38.60 ✔		CUT	MS to dark passage	23- 1
e6:01:41:18	52.52			Neck break	30- 4 +♩.
e6:01:47:12	58.28 ✔		CUT	LS Hall-Light fades in	34- 2
e6:01:57:09	1:08.16		CUT	LS Ninja walking	39- 4 +♪
e6:02:15:22	1:26.68			Door starts closing	50- 2 +♩³
e6:02:16:22	1:27.68 ✔			Door slams shut	51- 1
e6:02:18:13	1:29.32			Light goes on	51- 4 +♩.
e6:02:20:10	1:31.20 ✔		CUT	CU Ninja looking up	53- 1
e6:02:22:08	1:33.12		CUT	LS Rising shot-Light fades in	54- 1 +♩³
e6:02:38:10	1:49.20		CUT	CU "Ho!"-Fast head turn	63- 2
e6:02:41:03	1:51.92		CUT	Shot through open legs	64- 4 +♪
e6:02:42:24	1:53.76		CUT	LS Hall	65- 4 +♪
e6:02:43:19	1:54.56		CUT	CU "Hey!"-Arms down	66- 2 +♪
e6:02:45:11	1:56.24		CUT	CU Roller knives	67- 2
e6:02:48:03	1:58.92		CUT	CU Roller knives	68- 4 +♪
e6:02:50:00	2:00.80		CUT	LS "Sa!"-Skaters move	69- 4 +♪
e6:03:32:07	2:43.08		CUT	MCU Man in white suit	94- 1

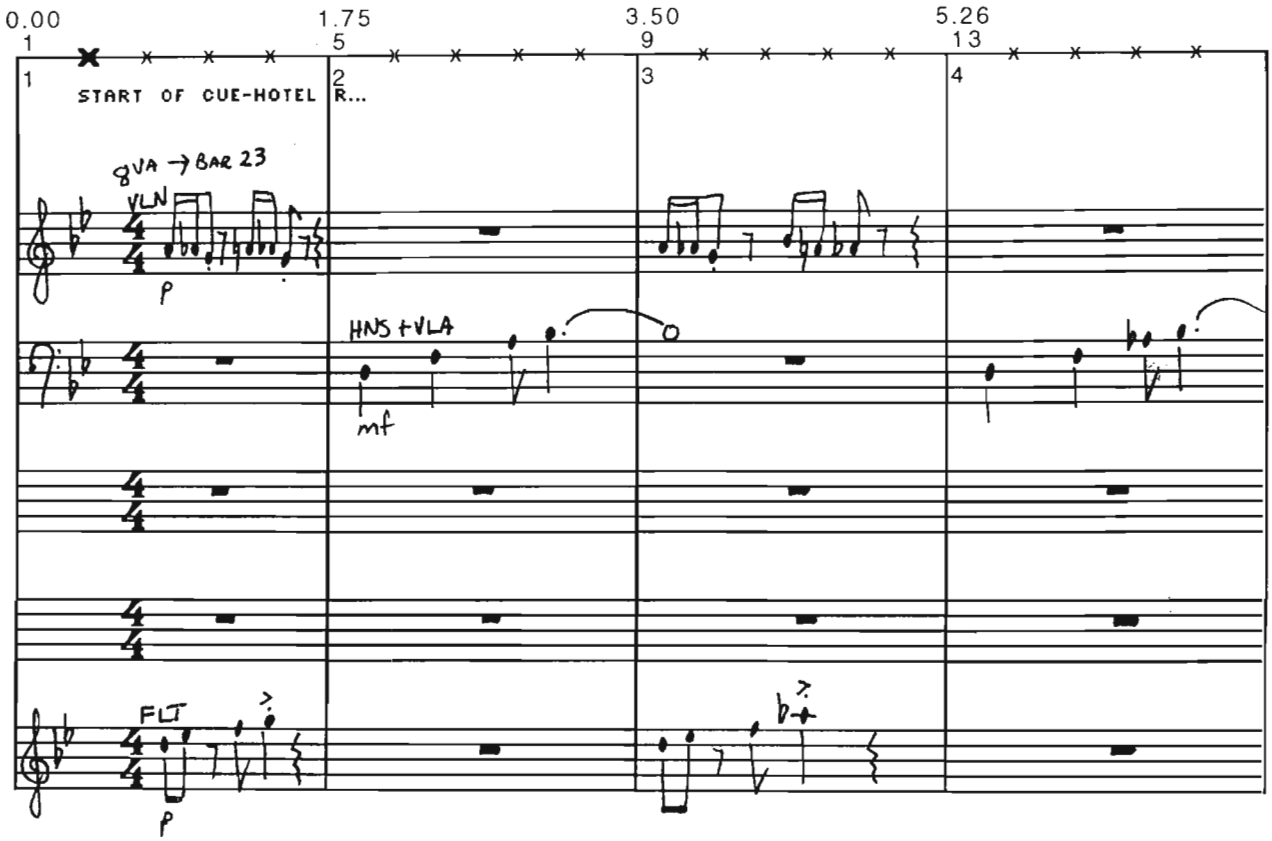
e6:03:34:00	2:44.80		"Hey you"	94- 4 +♩.
e6:03:35:15	2:46.40		"Identify yourself"	95- 4 +♪
e6:03:54:15	3:05.40		"Get Him"	106- 3 +♩.
e6:03:56:11	3:07.24	CUT	Shot through legs-ninjas approaching	107- 4
e6:03:57:03	3:07.92	CUT	CU Roller knives	108- 1 +♩
e6:04:03:00	3:13.80		Fight scene begins	111- 3
e6:04:11:00	3:21.80 ✔		Last body fall	116- 1 +♪
e6:04:22:01	3:32.84		Draws sword	122- 2 +♪
e6:04:27:15	3:38.40 ✔	CUT	MCU Sword reflection	125- 3 +♪
e6:04:39:20	3:50.60		Throws sword	132- 3
e6:04:40:18	3:51.52 ✔	CUT	Sword hits trip	133- 1
e6:04:44:00	3:54.80		Trip back on	134- 4 +♪
e6:04:52:08	4:03.12 ✔	CUT	Outside to Pan	139- 3 +♪
e6:05:13:15	4:24.40		Ninja behind bush	151- 4
e6:05:16:00	4:26.80		End of Cue.	153- 1 +♪

TOTAL TIME - 4:26.80

END CUE Roller Rink: Version 2

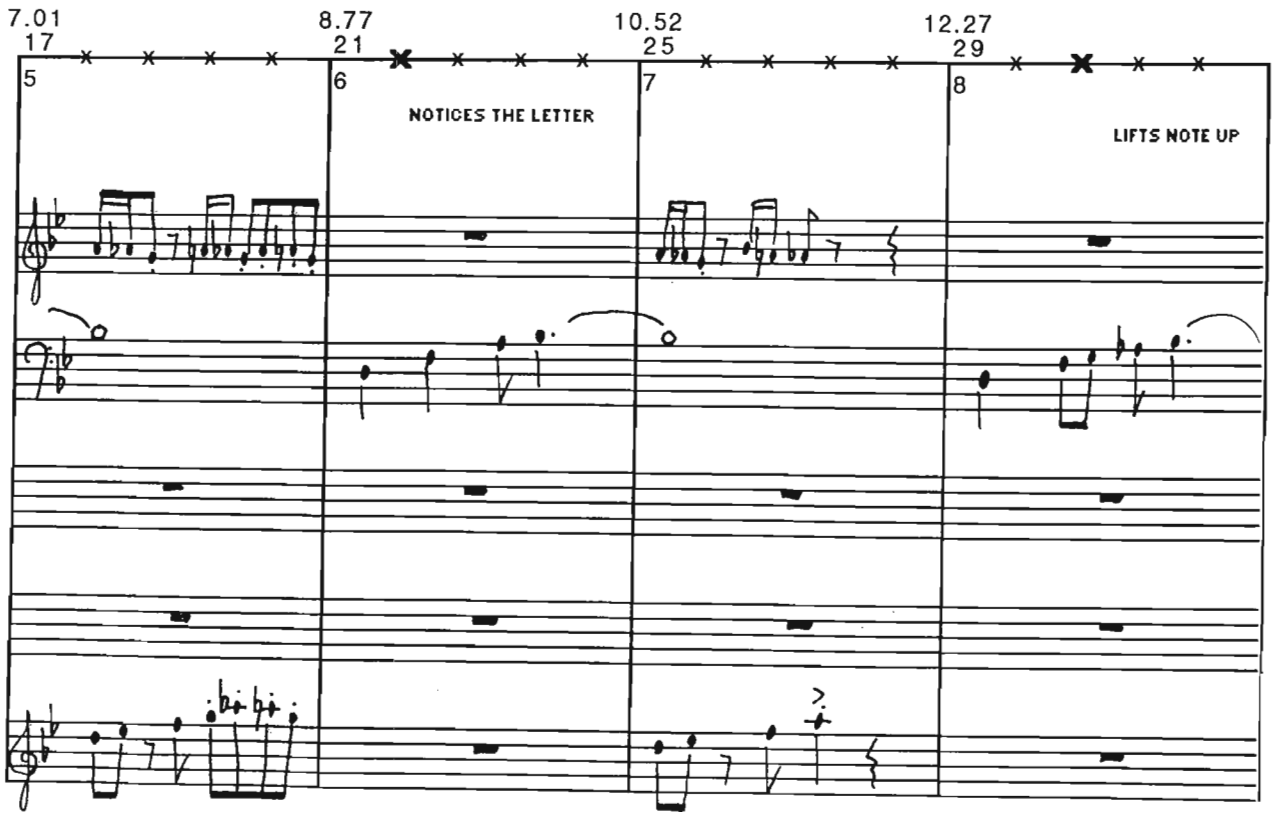
Production: **Ninja** Cue: **Roller Rink: Version 2** (Tempo Format: B.P.M)

136.85
B1.00

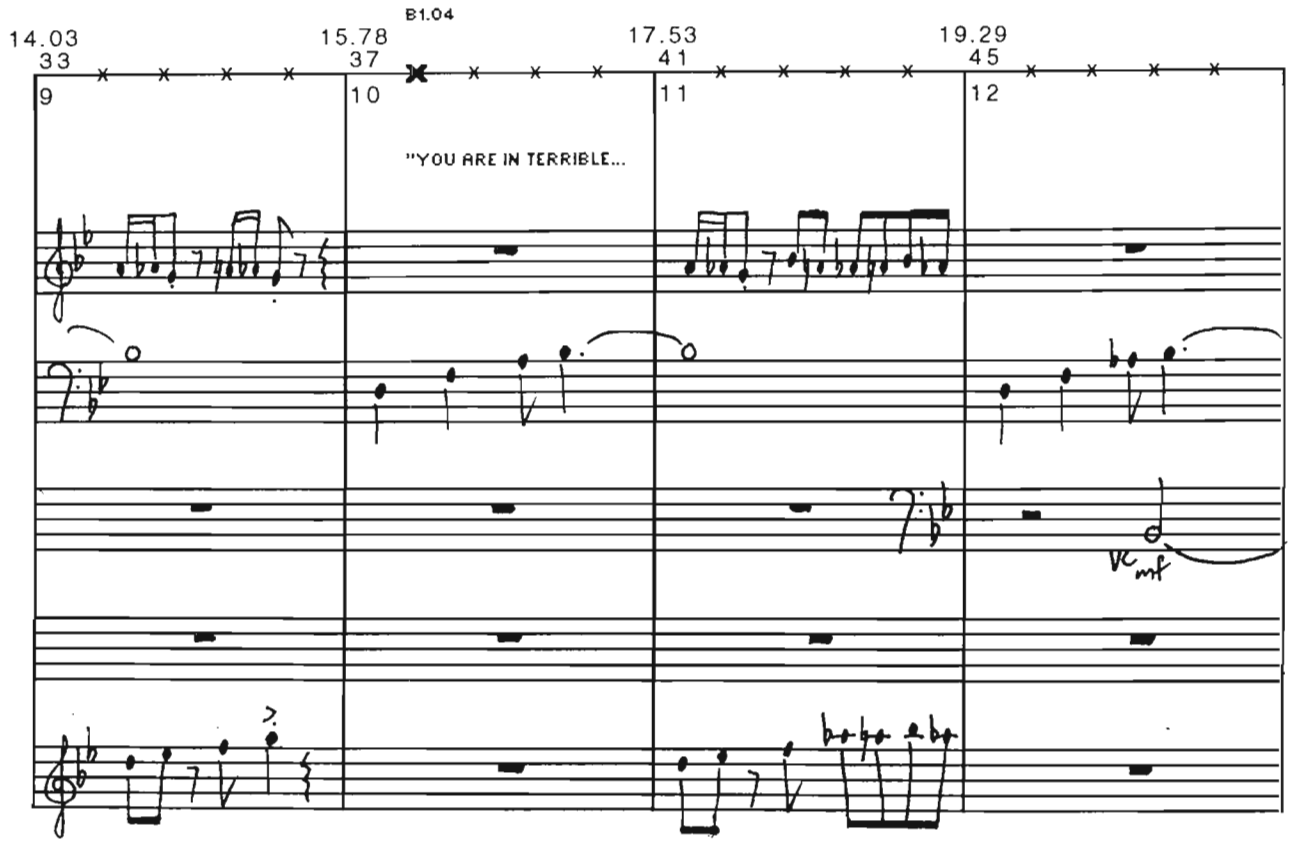


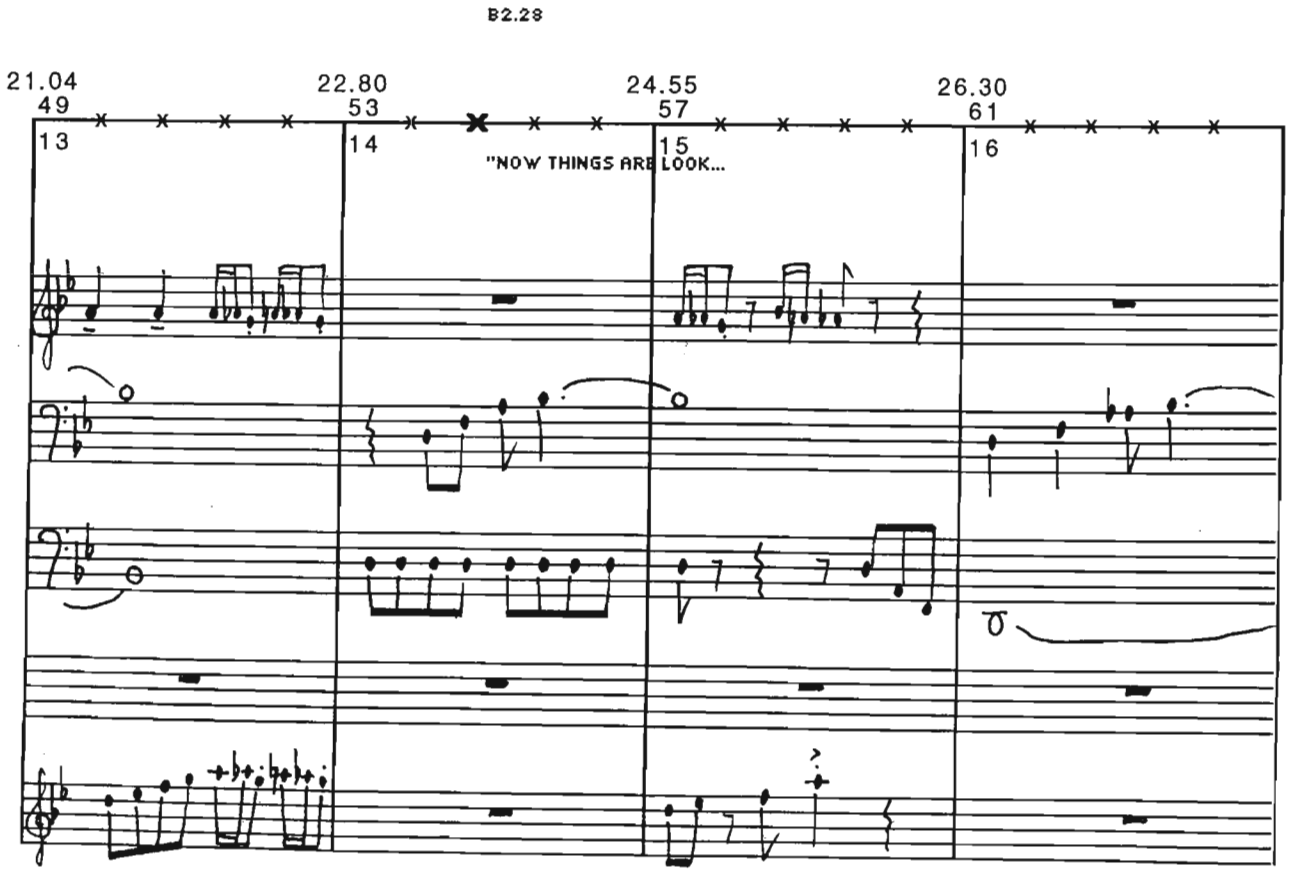
B1.35

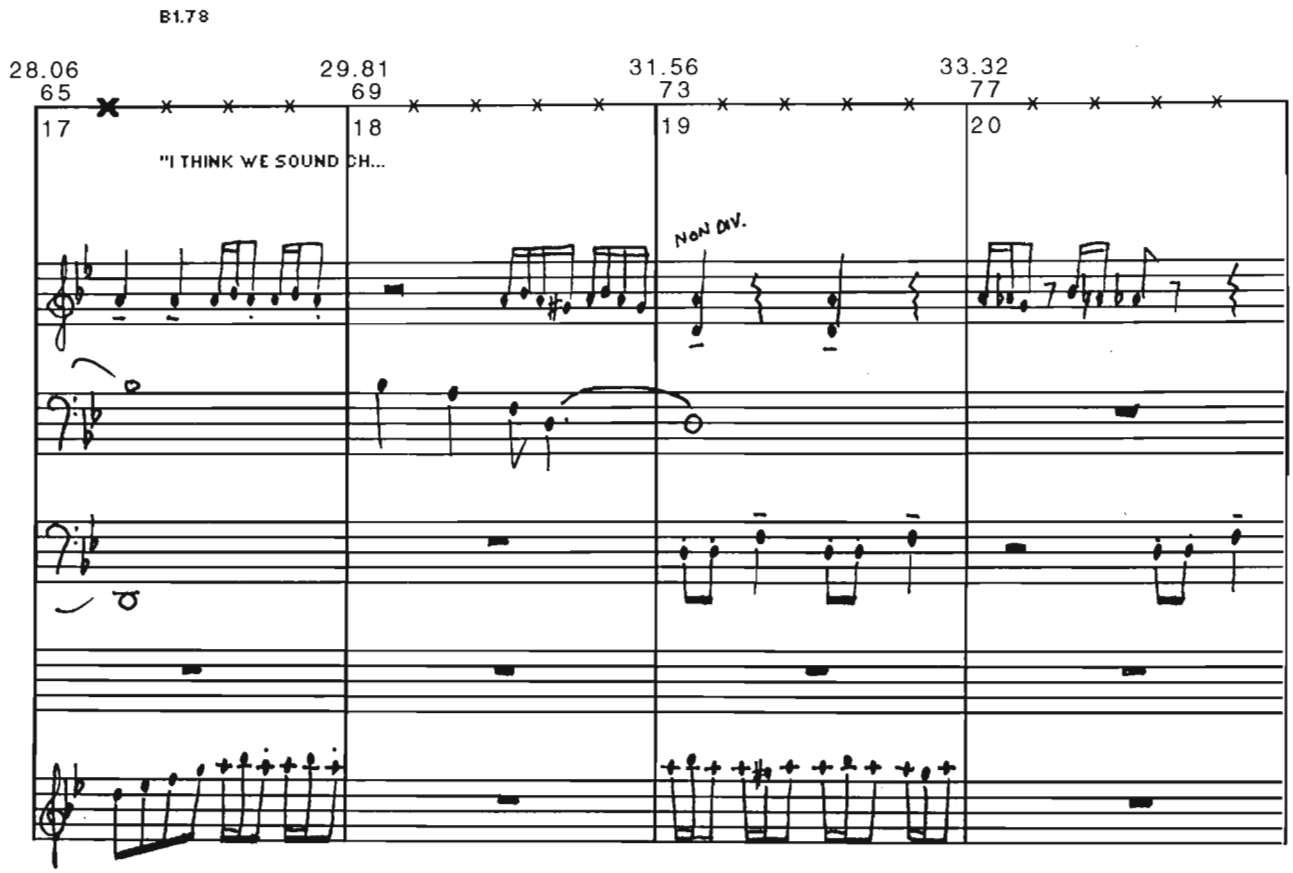
B2.38

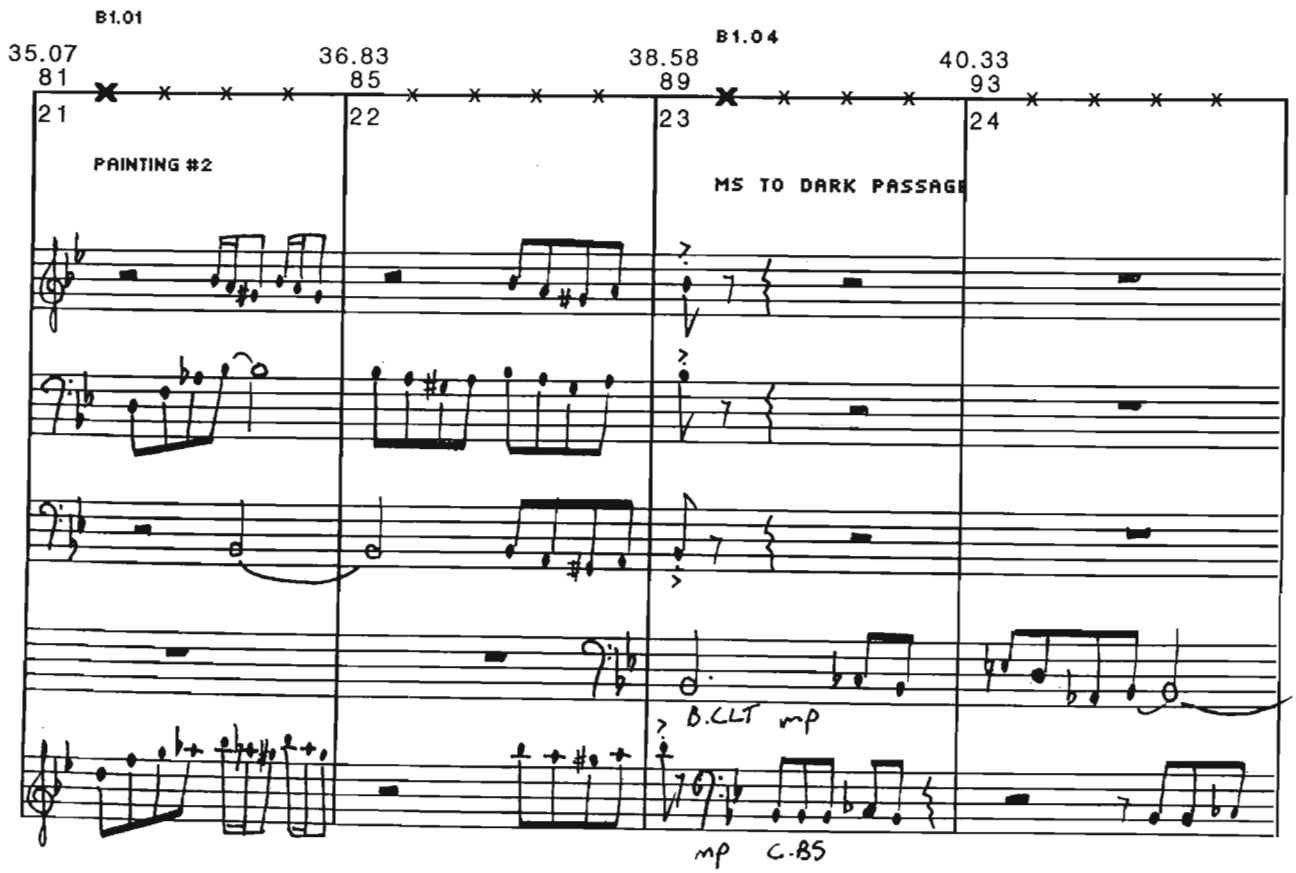


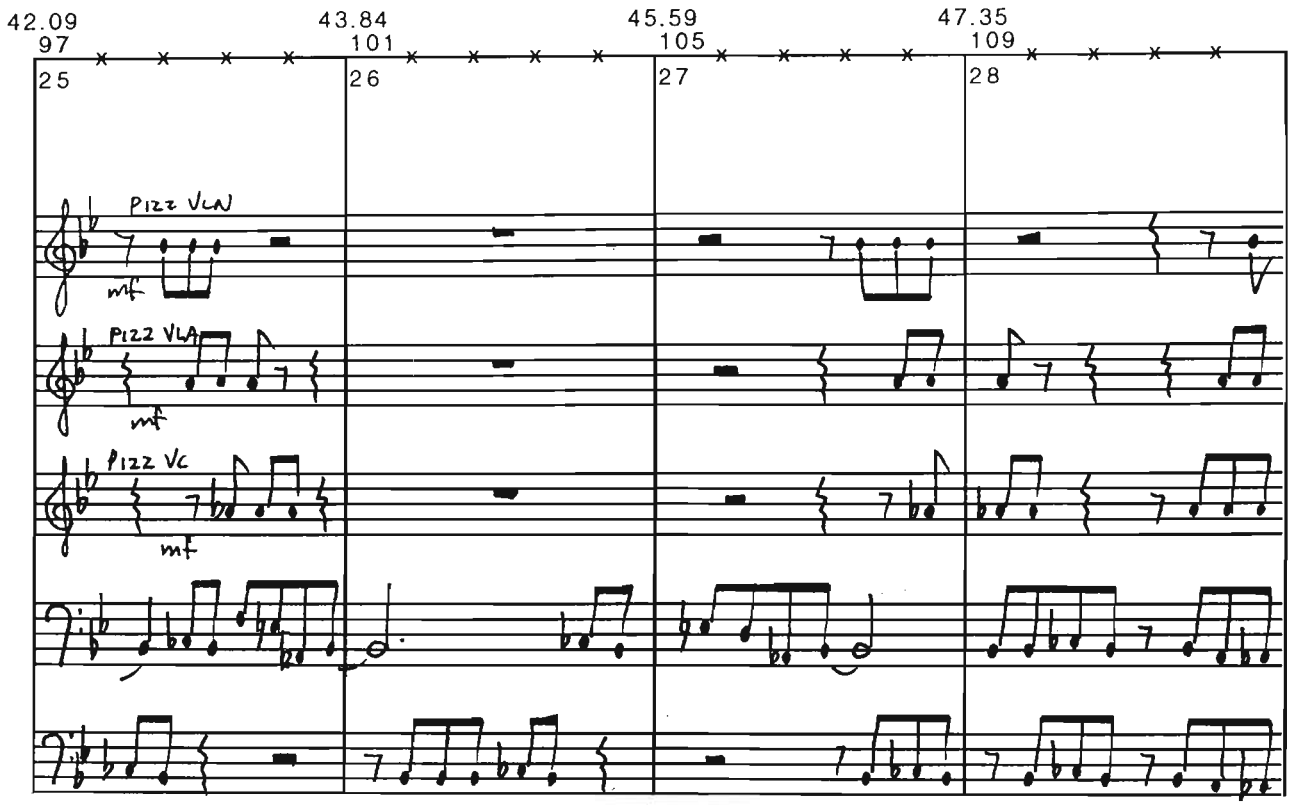
Production: **Ninja** Cue: **Roller Rink: Version 2** (Tempo Format: B.P.M)



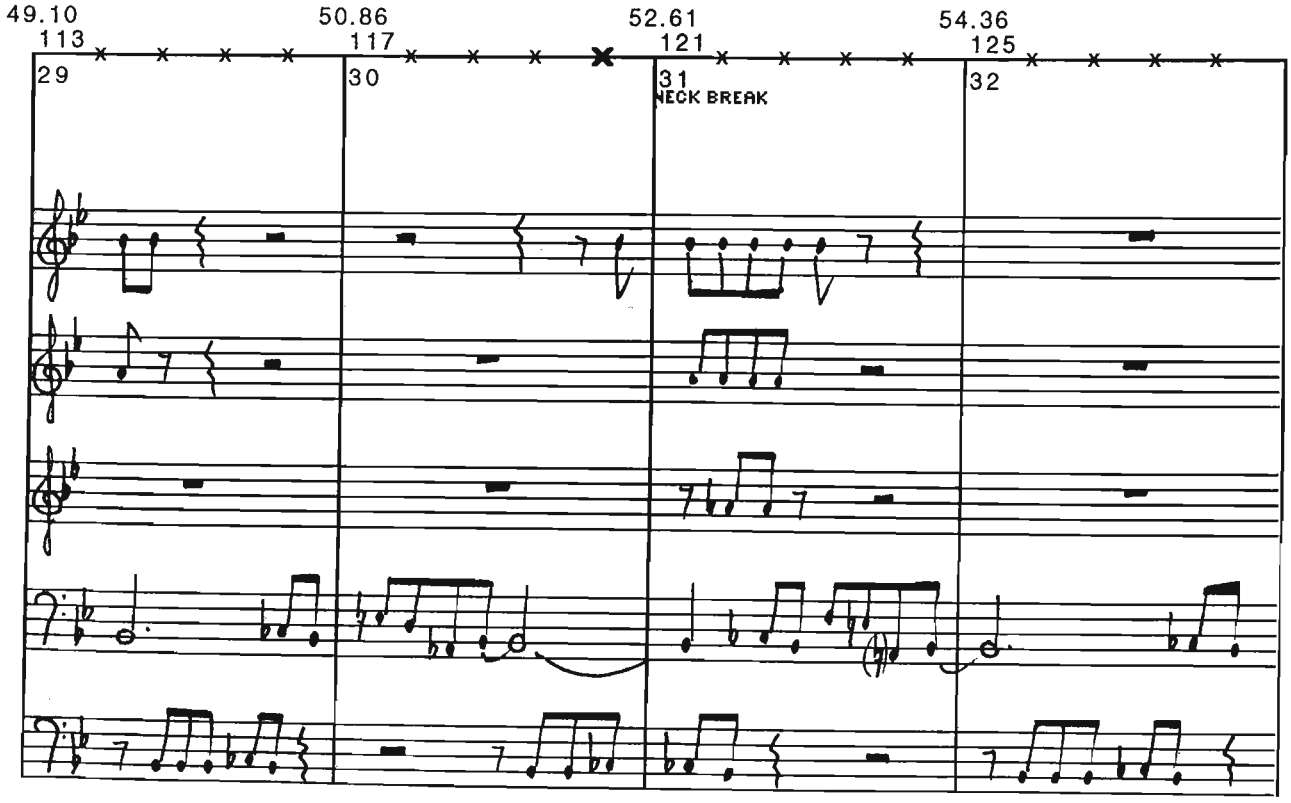


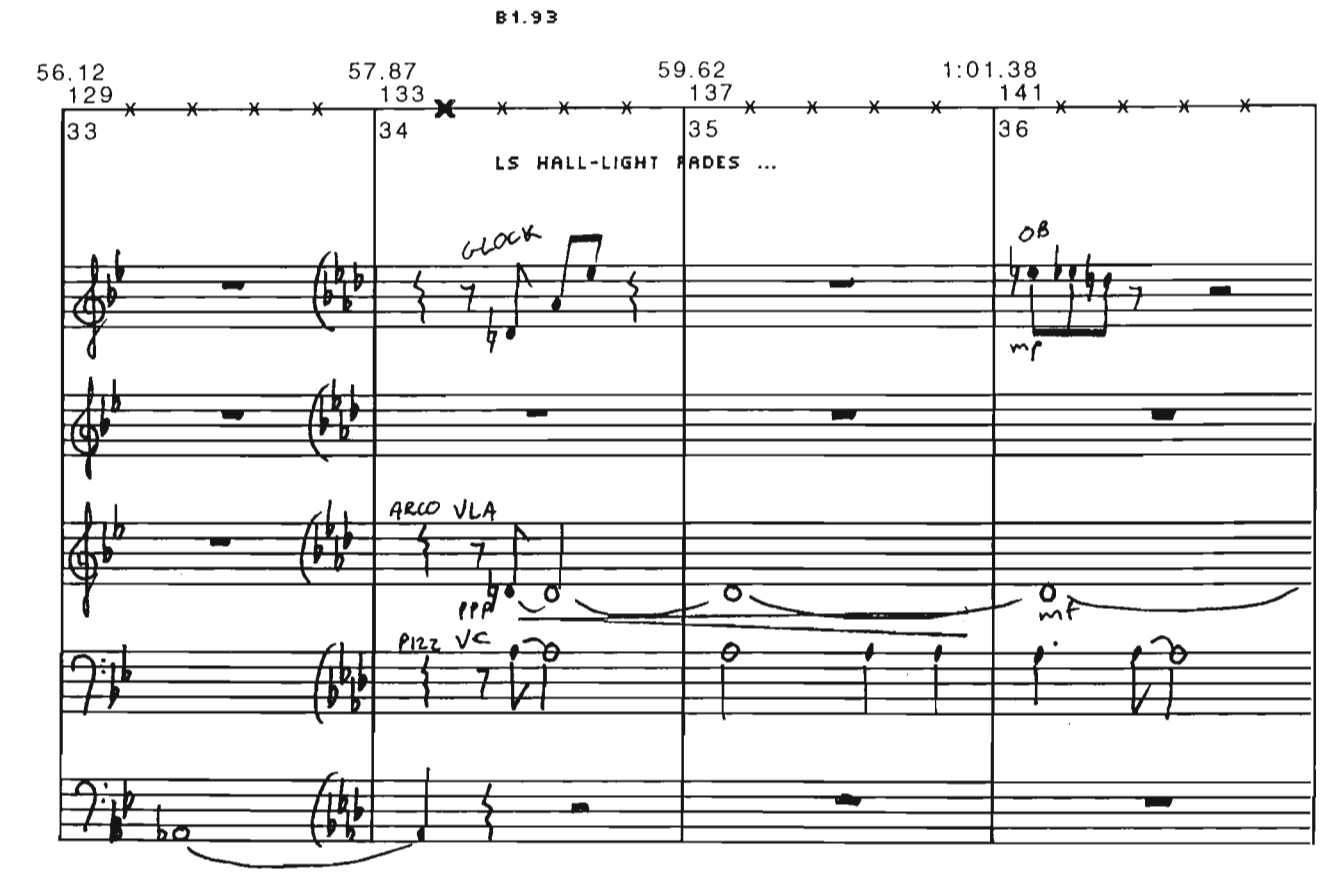

B1.78
28.06
65
29.81
69
31.56
73
33.32
77
17
18
19
20
"I THINK WE SOUND CH...
NON DIV.

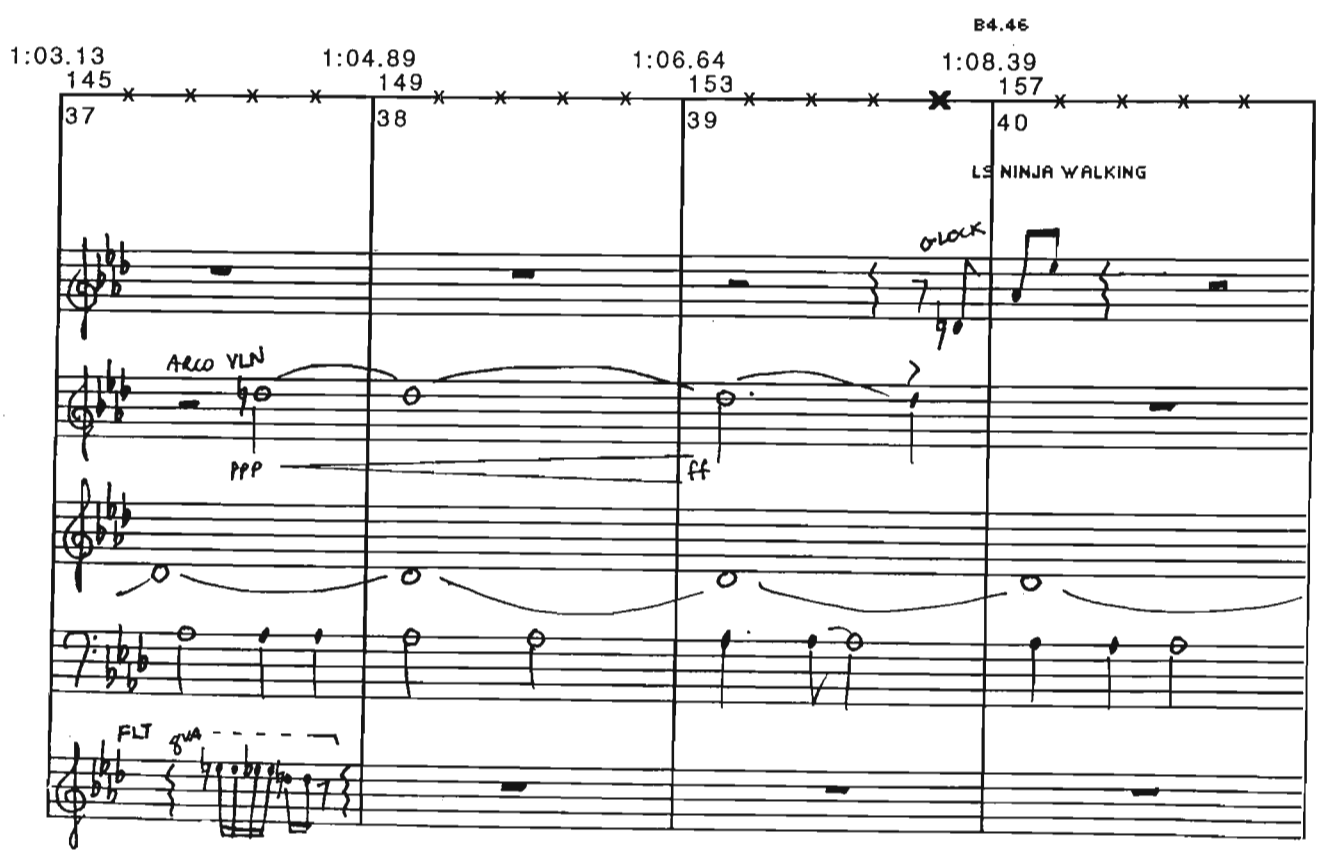

B1.01
35.07
81
36.83
85
B1.04
38.58
89
40.33
93
21
22
23
24
PAINTING #2
MS TO DARK PASSAGE
B.CLT mp
mp C.BS

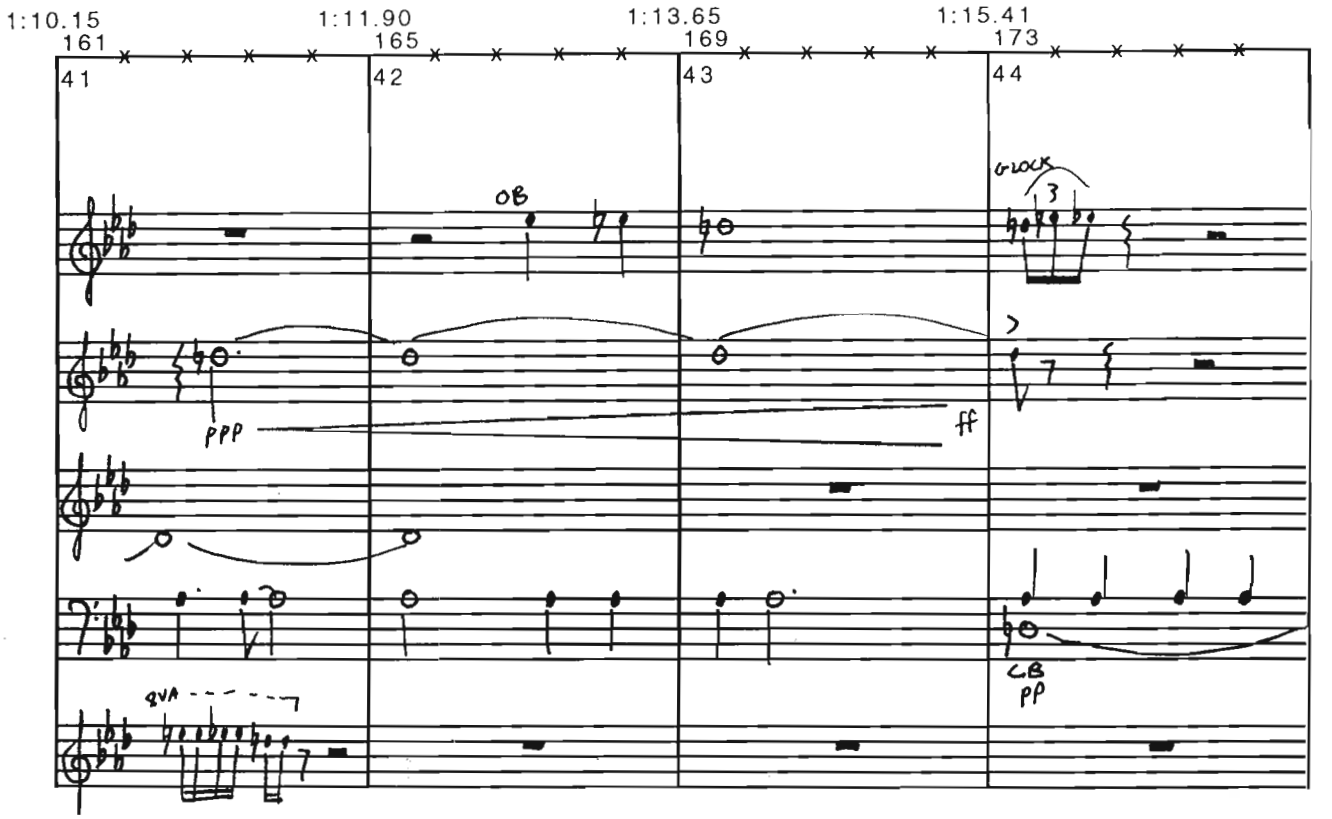

42.09
97
43.84
101
45.59
105
47.35
109
25
26
27
28
PIZZ VLN
mf
PIZZ VLA
mf
PIZZ VC
mf

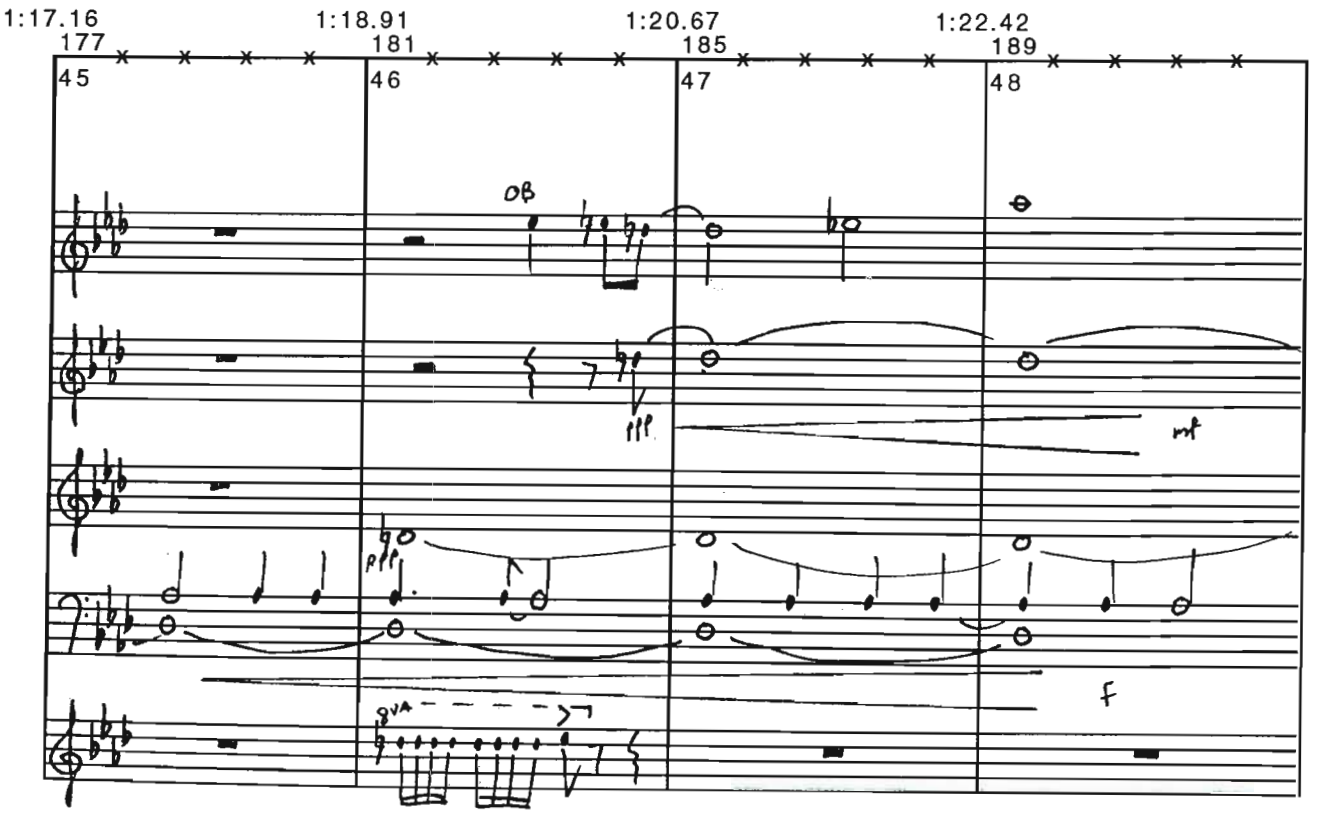
B4.79


49.10
113
50.86
117
52.61
121
54.36
125
29
30
31
NECK BREAK
32


B1.93
56.12
129
57.87
133
59.62
137
1:01.38
141
33
34
35
36
LS HALL-LIGHT FADES ...
GLOCK
OB
mf
ARCO VLA
ppp
PIZZ VC
mf


B4.46
1:03.13
145
1:04.89
149
1:06.64
153
1:08.39
157
37
38
39
40
LS NINJA WALKING
GLOCK
ARCO VLN
ppp
ff
FLT
8VA


1:10.15
161
41
1:11.90
165
42
1:13.65
169
43
1:15.41
173
44
OB
GLOCK
3
PPP
ff
8VA
CB
PP


1:17.16
177
45
1:18.91
181
46
1:20.67
185
47
1:22.42
189
48
OB
PPP
mf
8VA
f

Production: **Ninja** Cue: **Roller Rink: Version 2** (Tempo Format: B.P.M)
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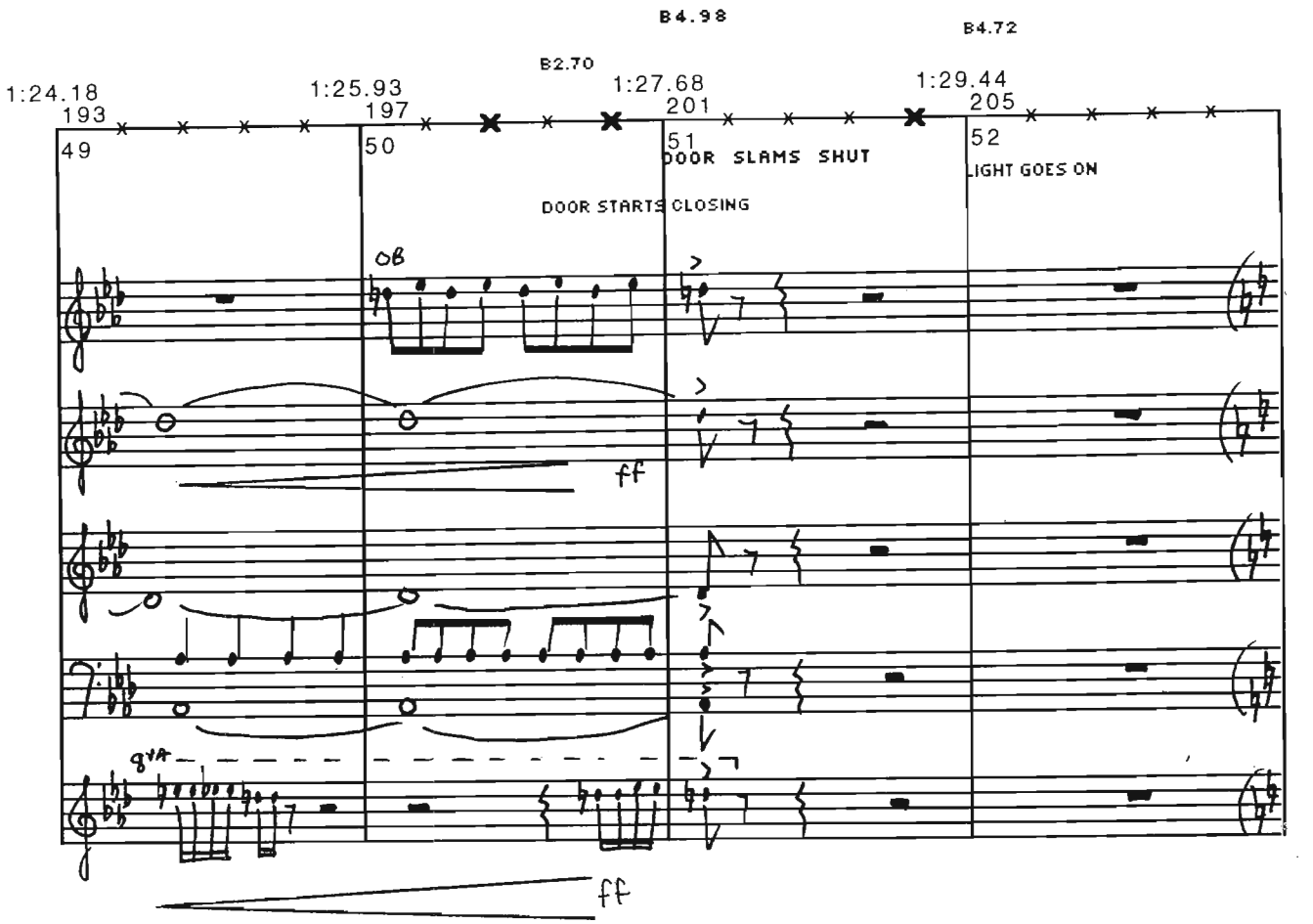
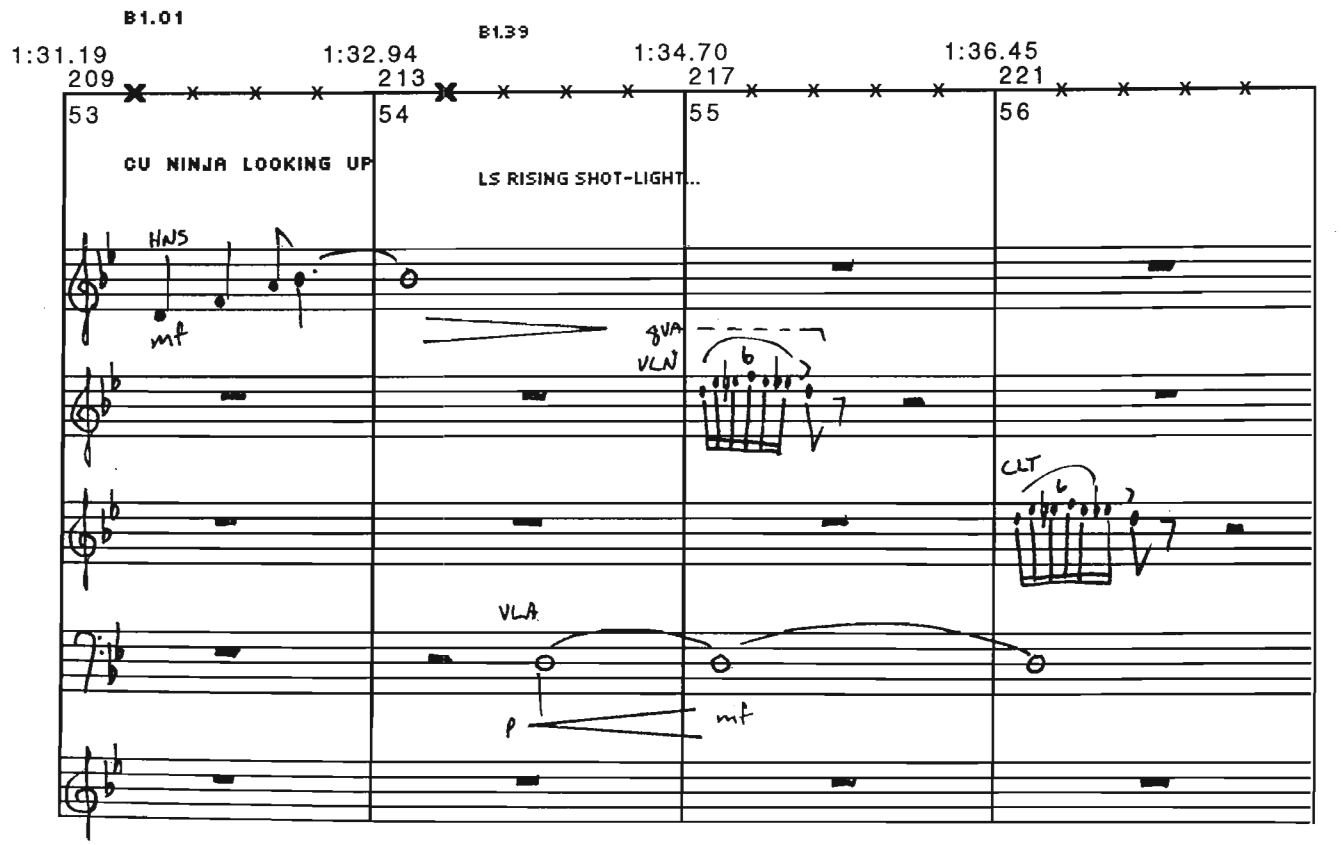
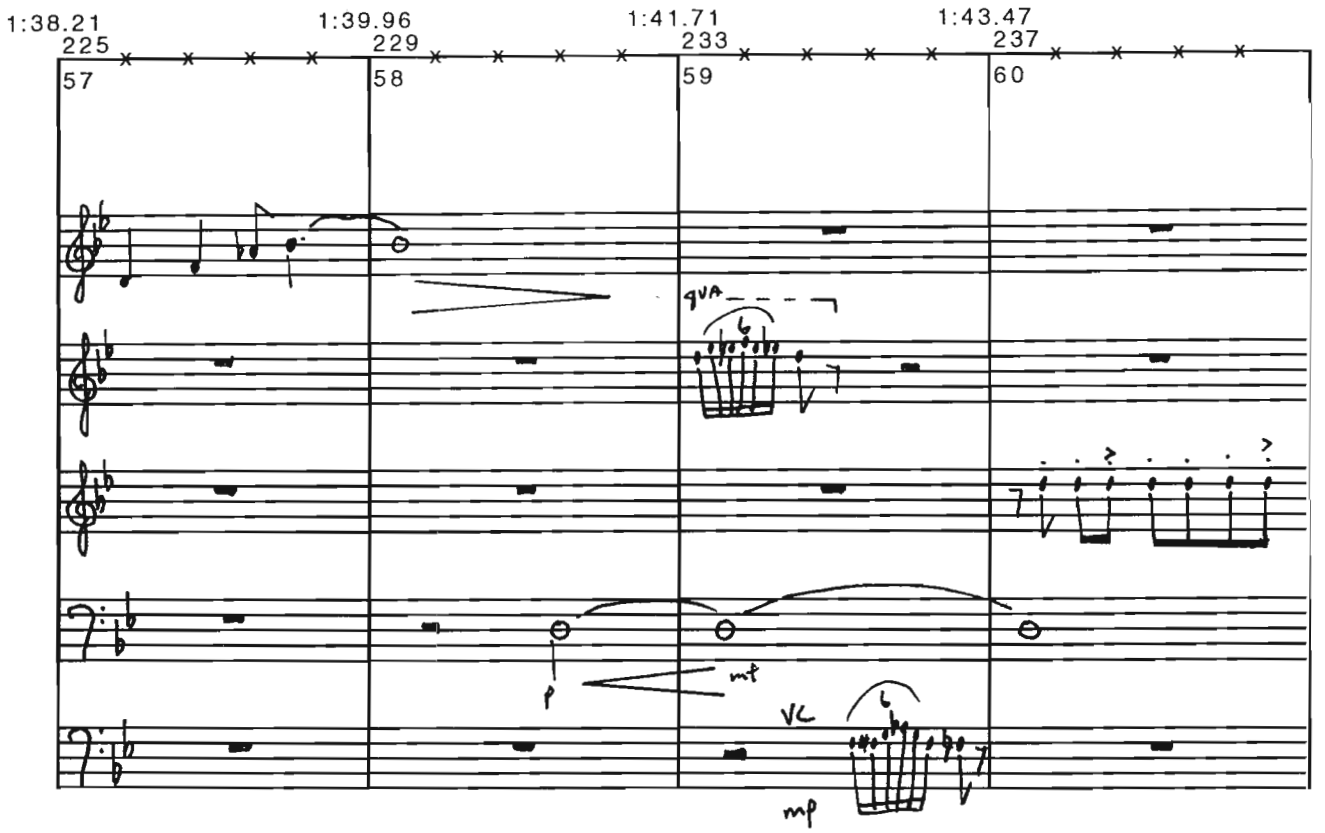
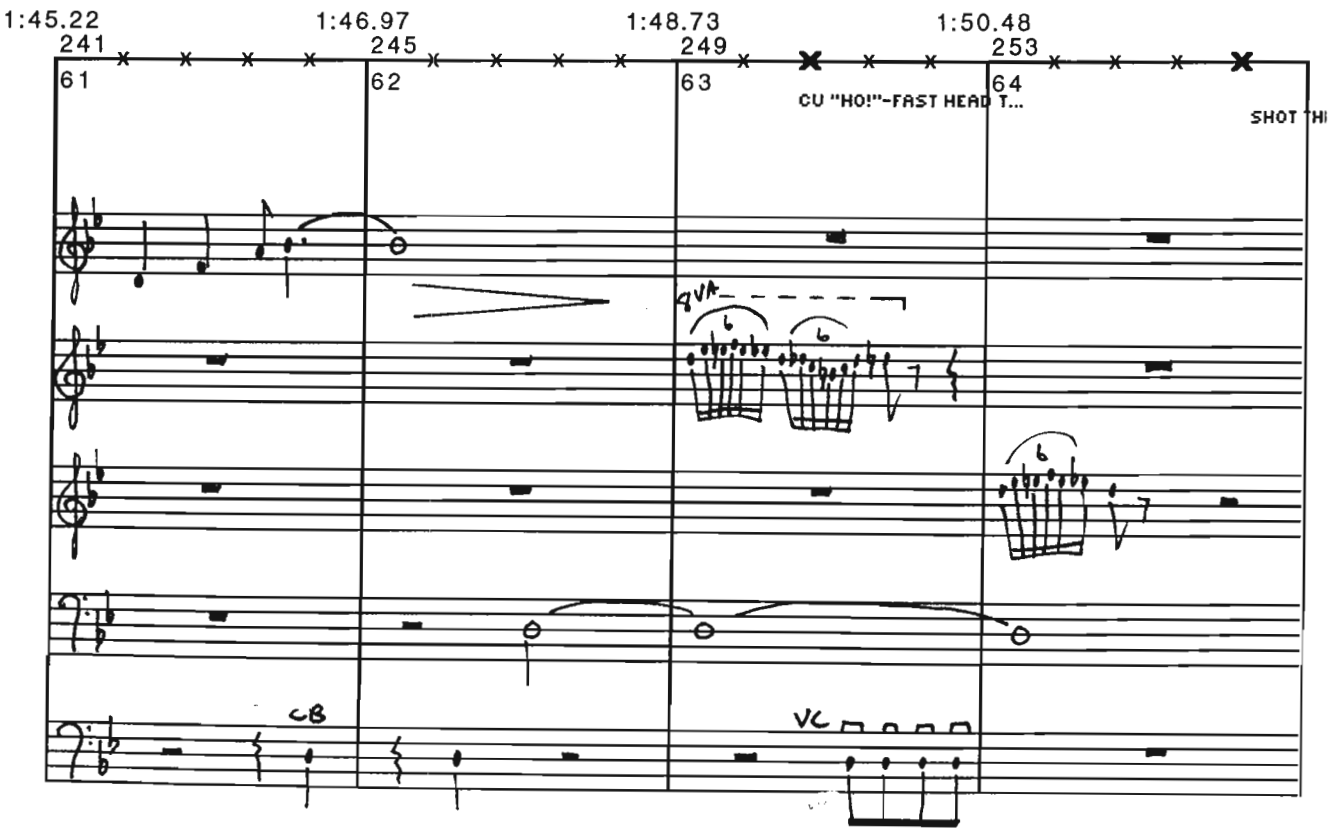


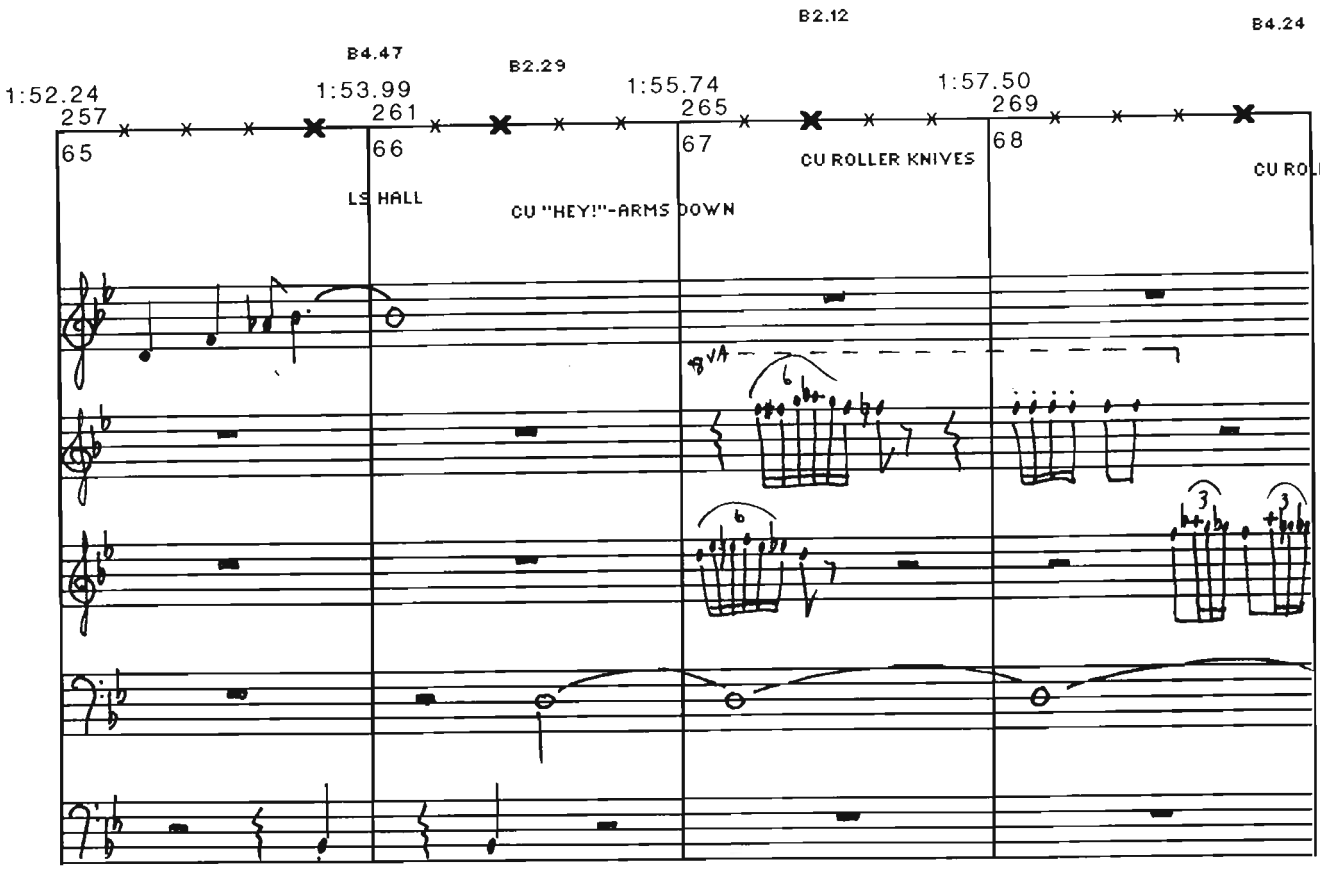


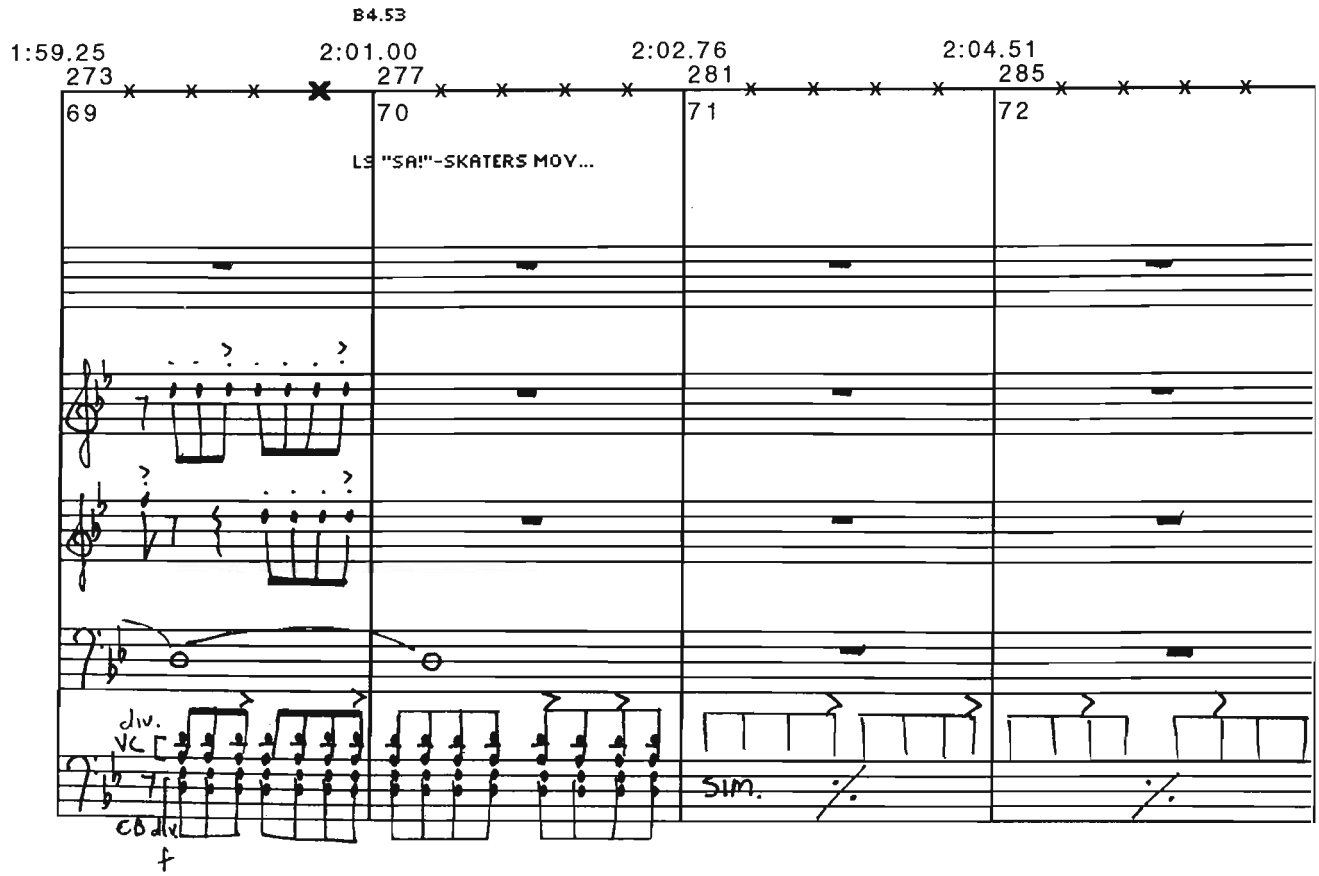

1:38.21
225
57
1:39.96
229
58
1:41.71
233
59
1:43.47
237
60
qva
p
mf
vc
mp

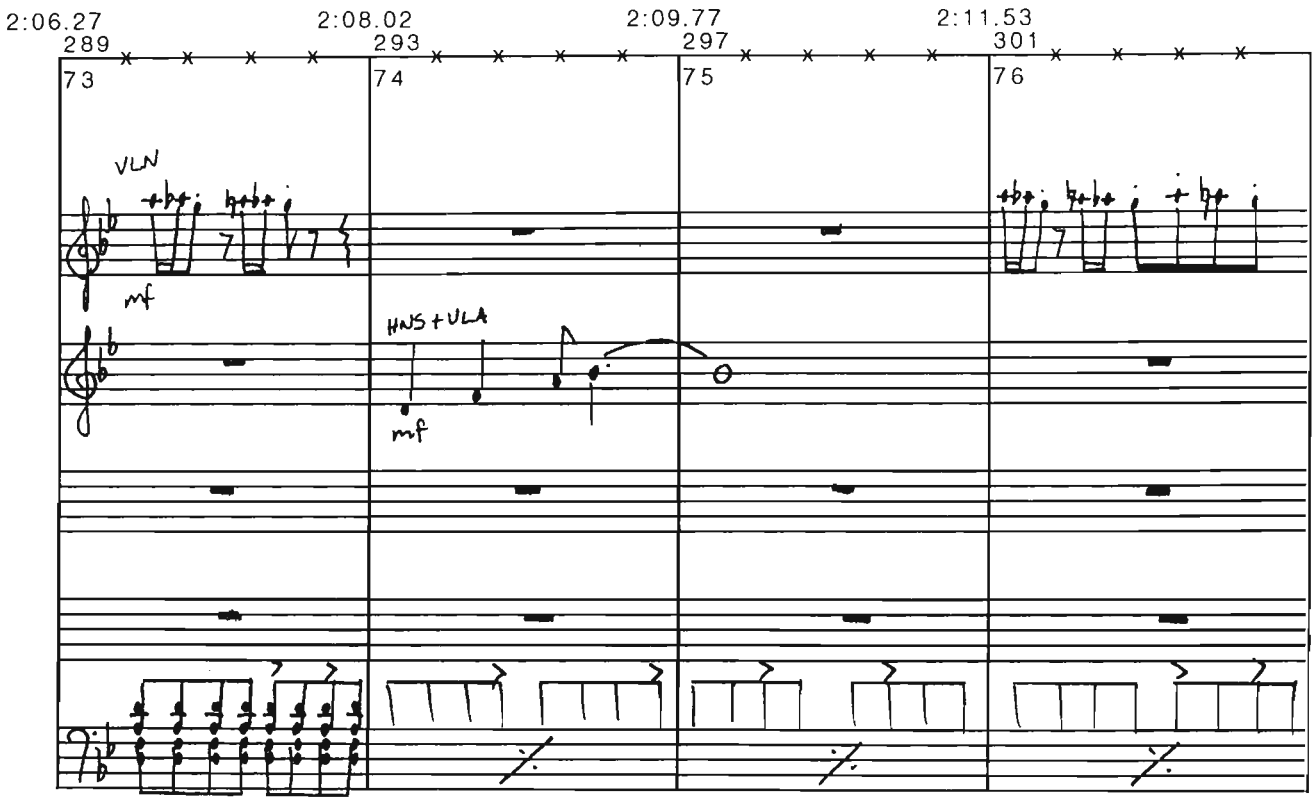
B2.07

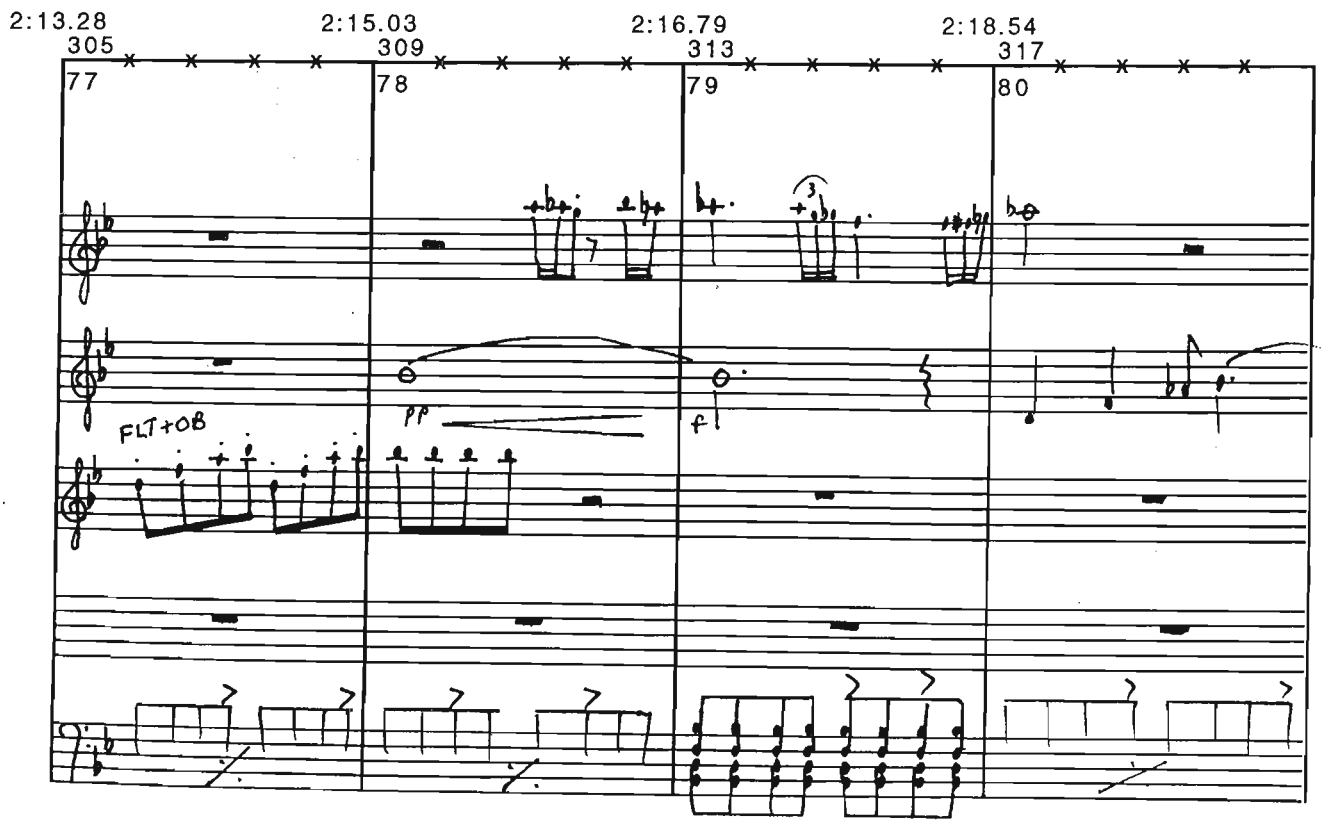
B4.27


1:45.22
241
61
1:46.97
245
62
1:48.73
249
63
CU "HO!"-FAST HEAD T...
1:50.48
253
64
SHOT TH
qva
cb
vc


B4.47
B2.29
B2.12
B4.24
1:52.24
1:53.99
1:55.74
1:57.50
257
261
265
269
65
66
67
68
LS HALL
CU "HEY!"-ARMS DOWN
CU ROLLER KNIVES
CU ROLL
8va


B4.53
1:59.25
2:01.00
2:02.76
2:04.51
273
277
281
285
69
70
71
72
LS "SA!"-SKATERS MOV...
div.
VC
CB div.
f
sim.


2:06.27
289
73
VLN
mf
2:08.02
293
74
HNS + VLA
mf
2:09.77
297
75
2:11.53
301
76


2:13.28
305
77
FLT + OB
2:15.03
309
78
pp
2:16.79
313
79
f
2:18.54
317
80

Production: **Ninja** Cue: **Roller Rink: Version 2** (Tempo Format: B.P.M)
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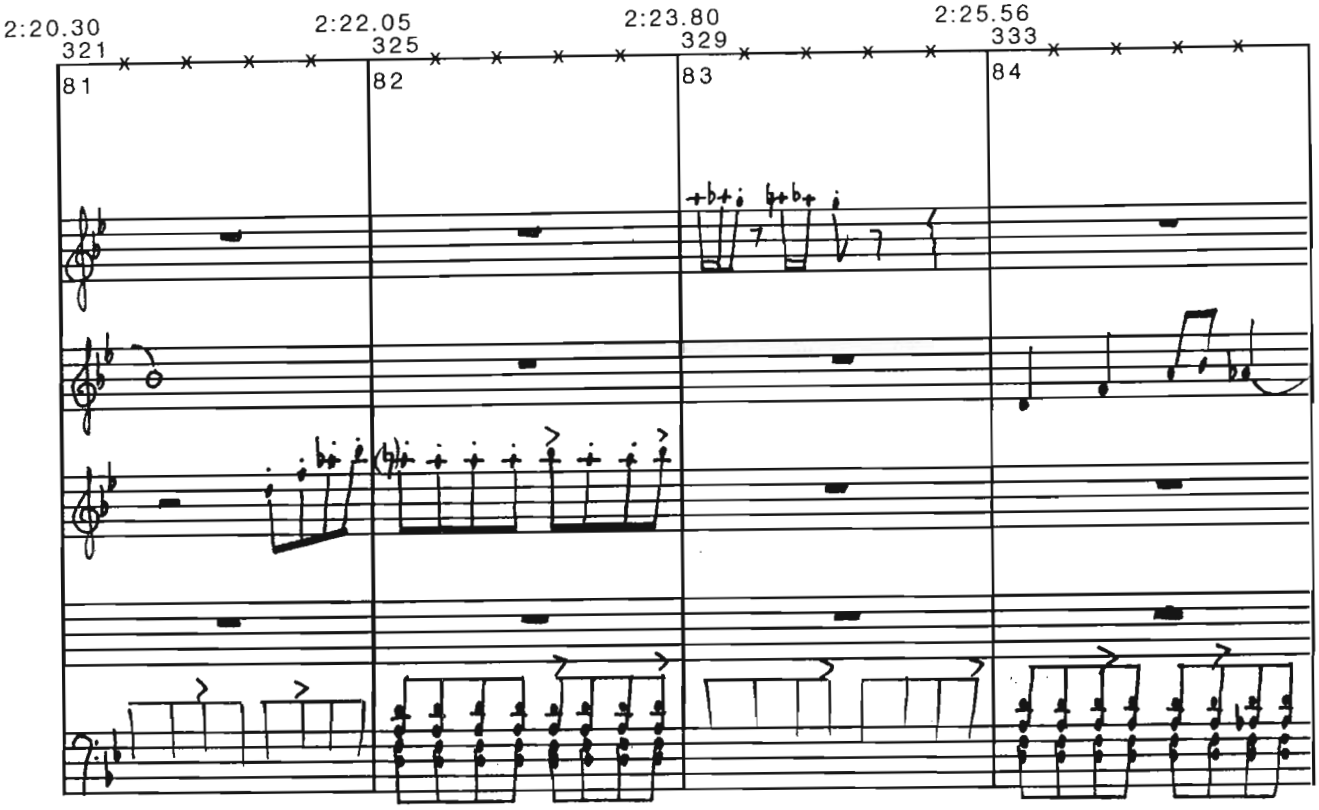
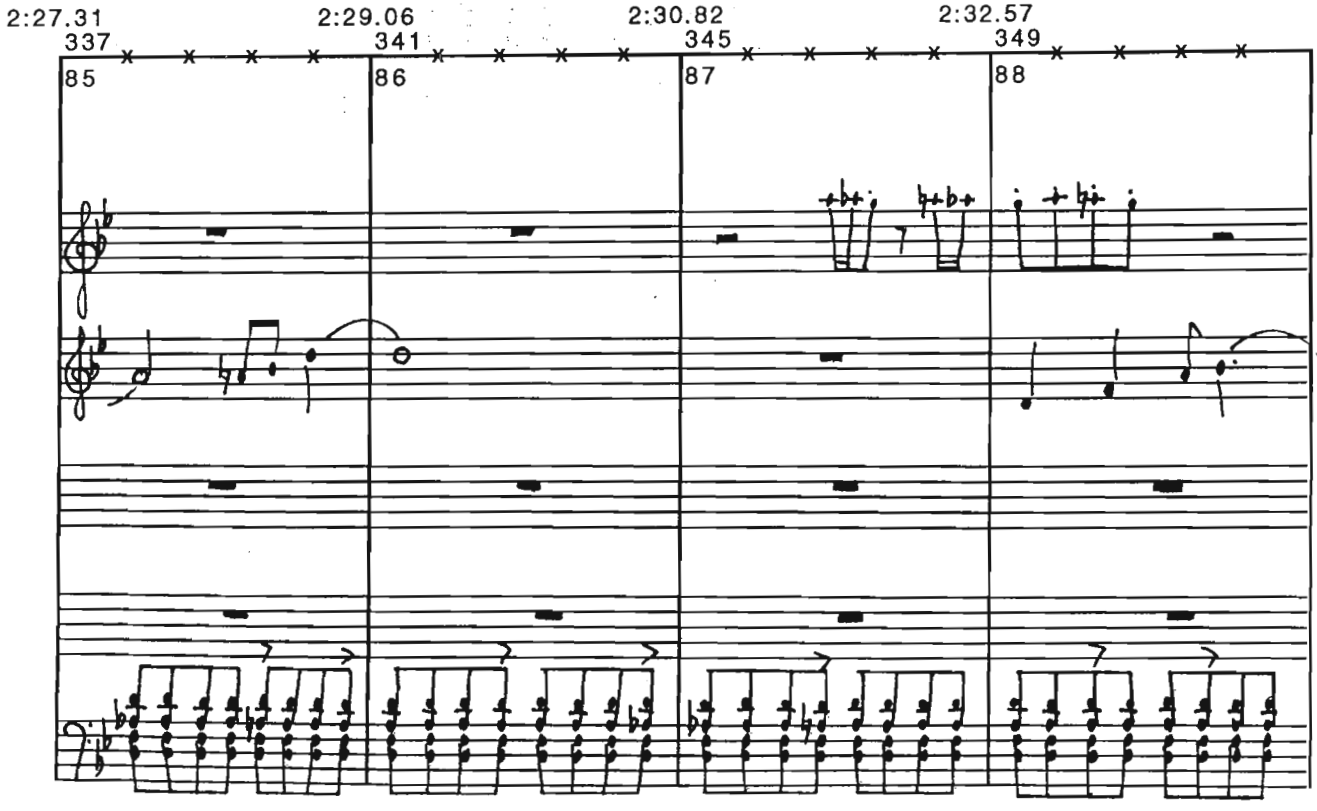
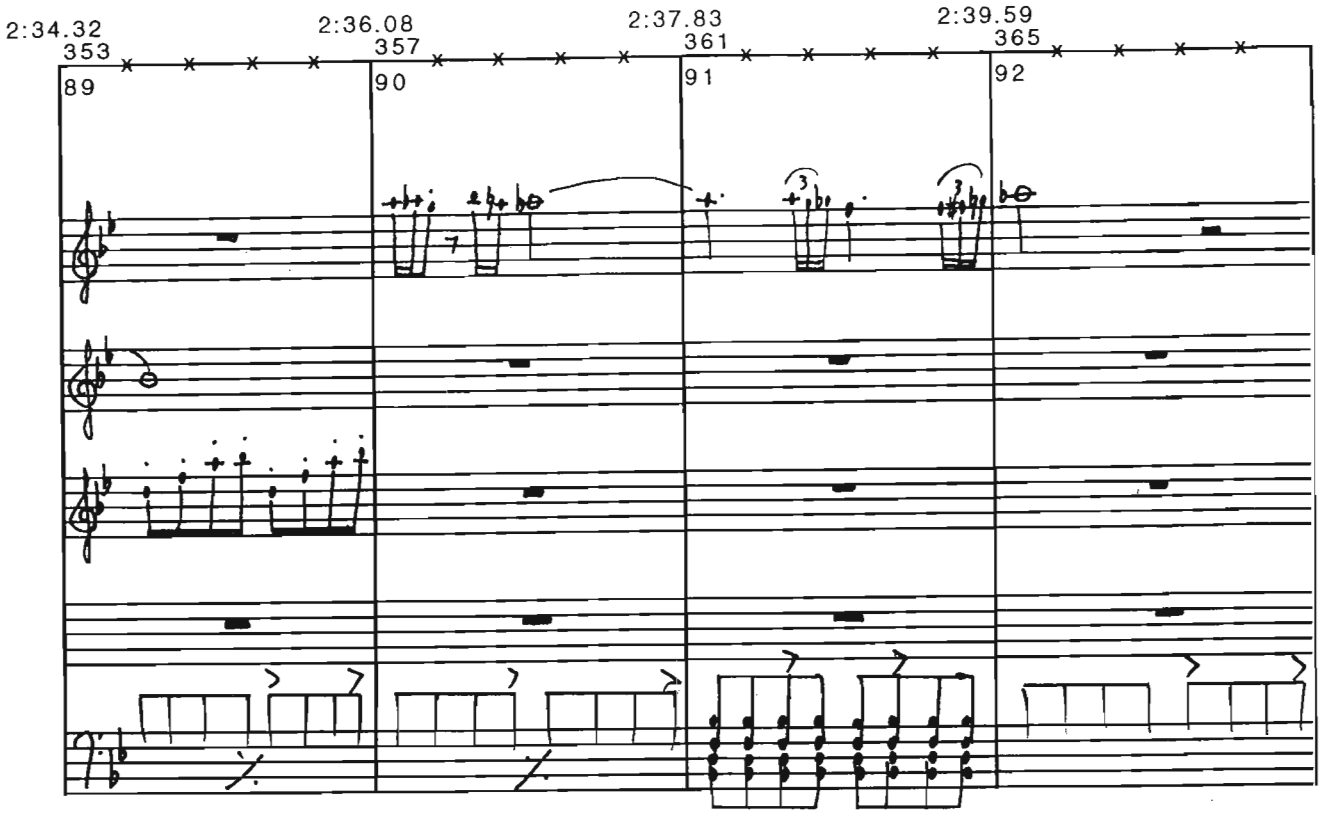
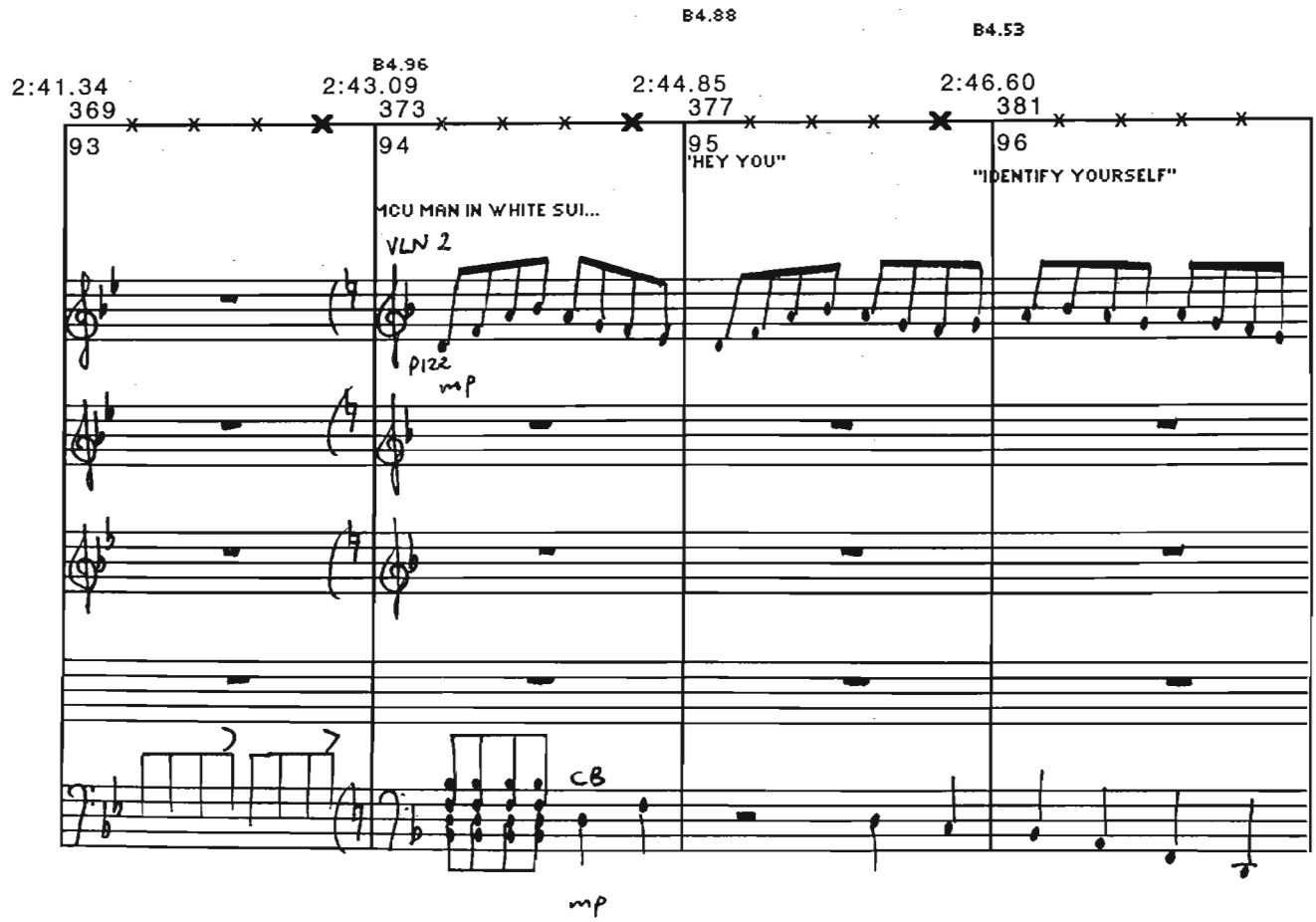
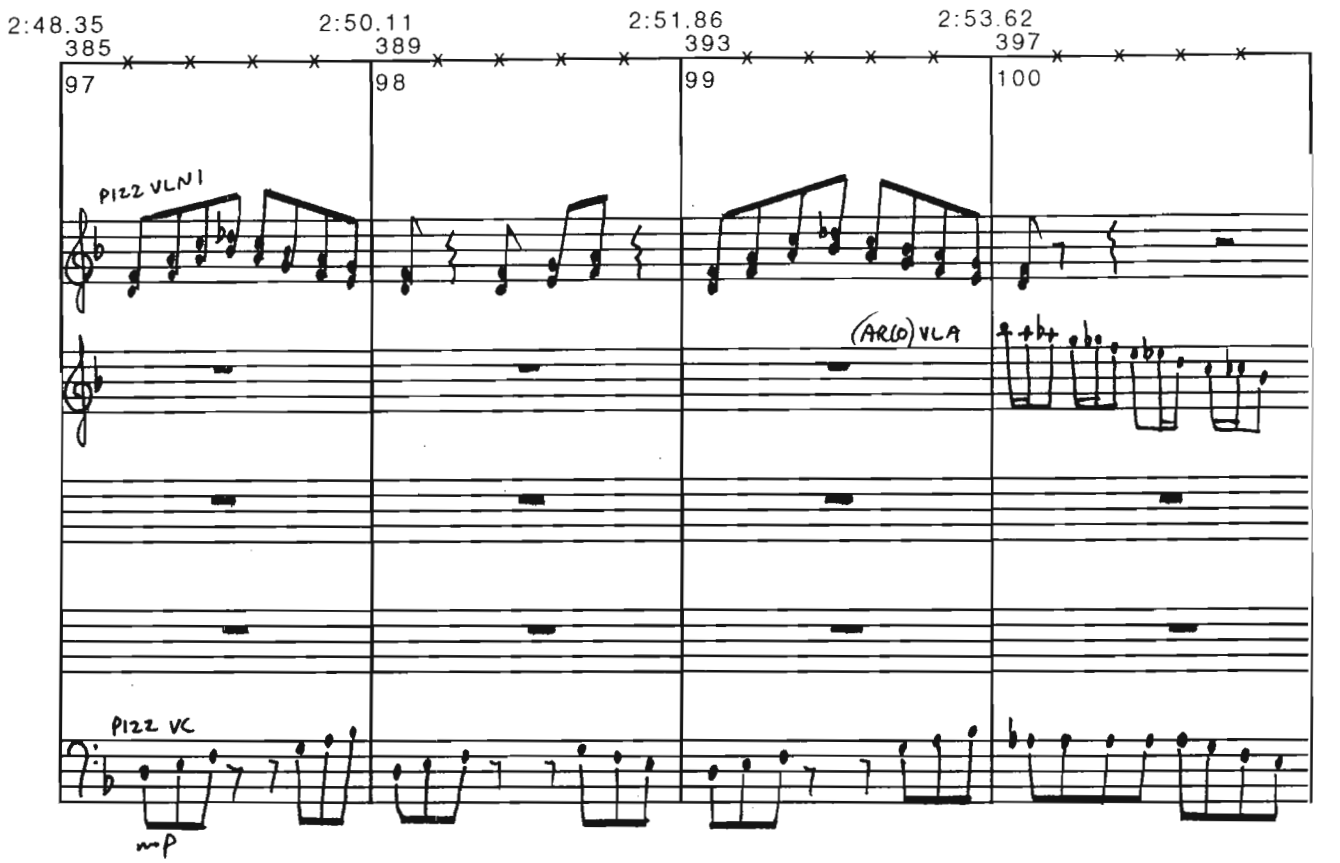
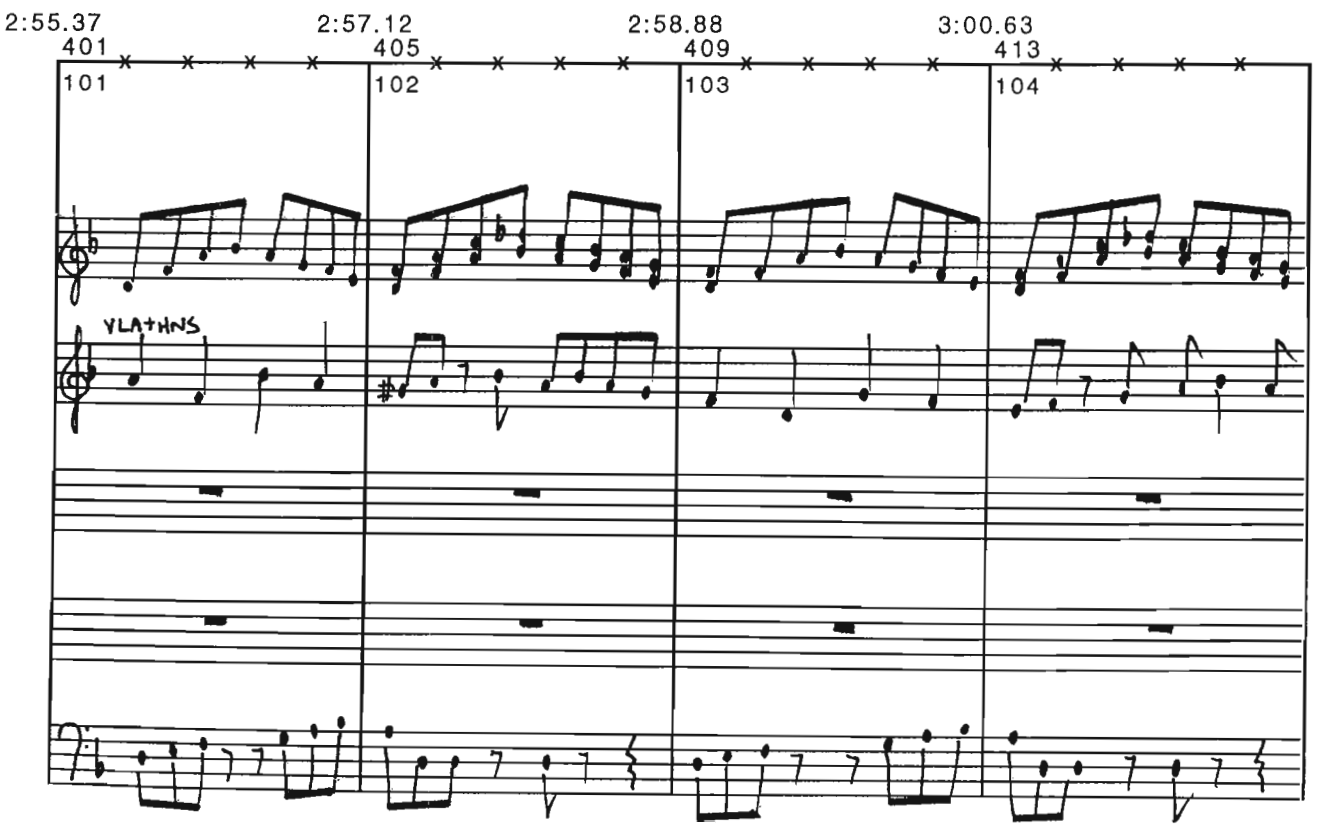




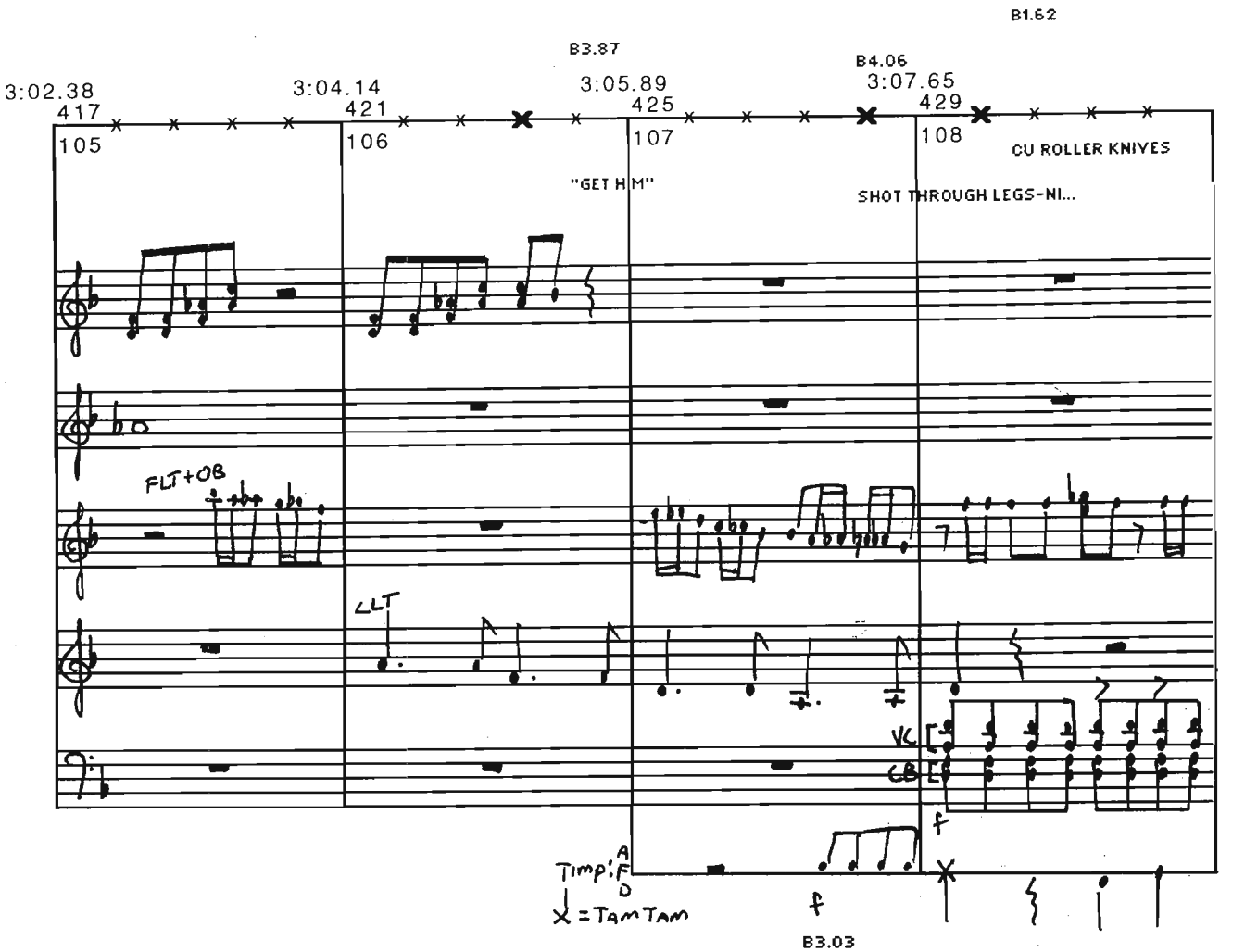

2:34.32
353
89
2:36.08
357
90
2:37.83
361
91
2:39.59
365
92

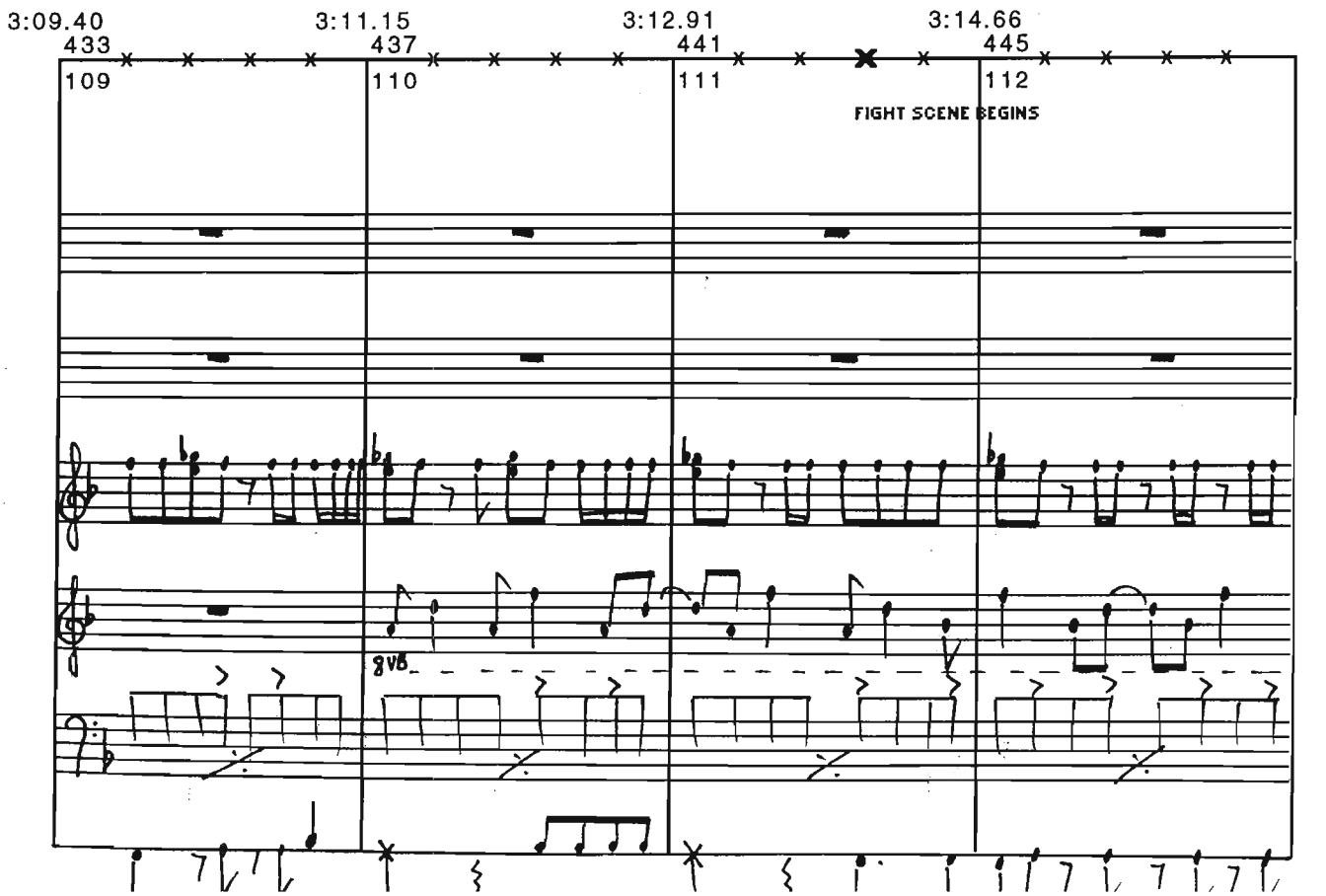

B4.88
B4.53
B4.96
2:41.34
369
93
2:43.09
373
94
2:44.85
377
95
2:46.60
381
96
"HEY YOU"
"IDENTIFY YOURSELF"
MCU MAN IN WHITE SUI...
VLN 2
pizz
mp
CB
mp

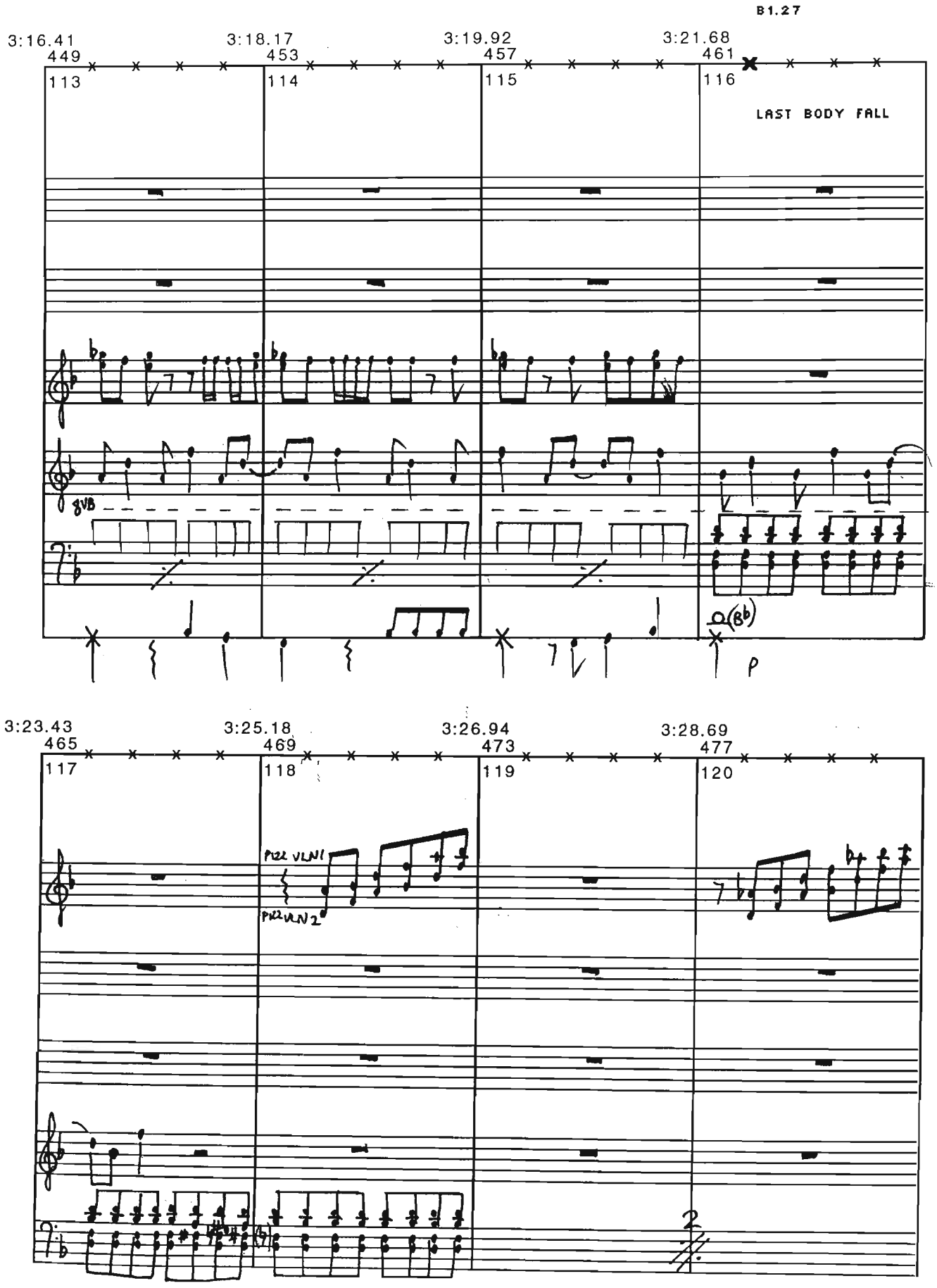

2:48.35
385
97
2:50.11
389
98
2:51.86
393
99
2:53.62
397
100
PIZZ VLN I
(ARCO) VLA
PIZZ VC
mp

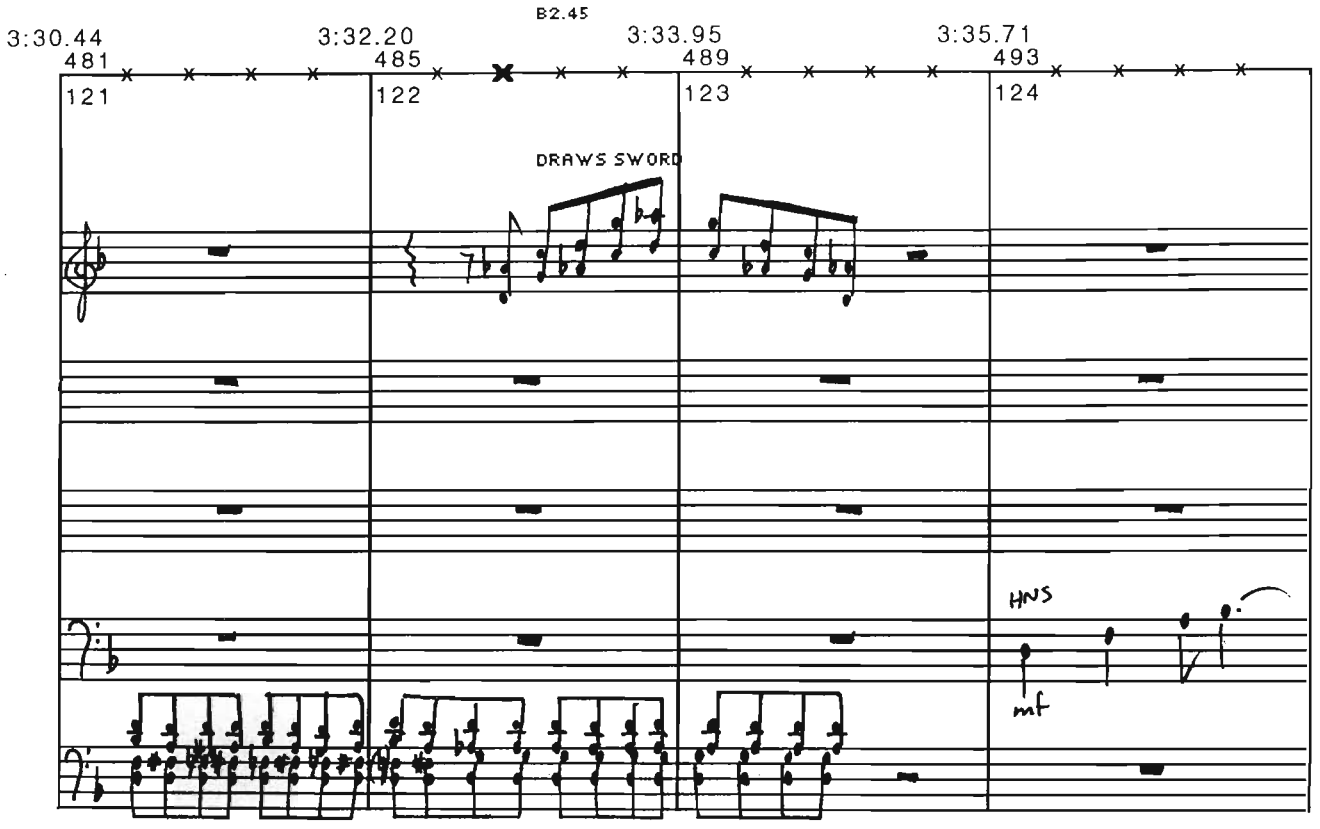

2:55.37
401
101
2:57.12
405
102
2:58.88
409
103
3:00.63
413
104
VLA+HNS

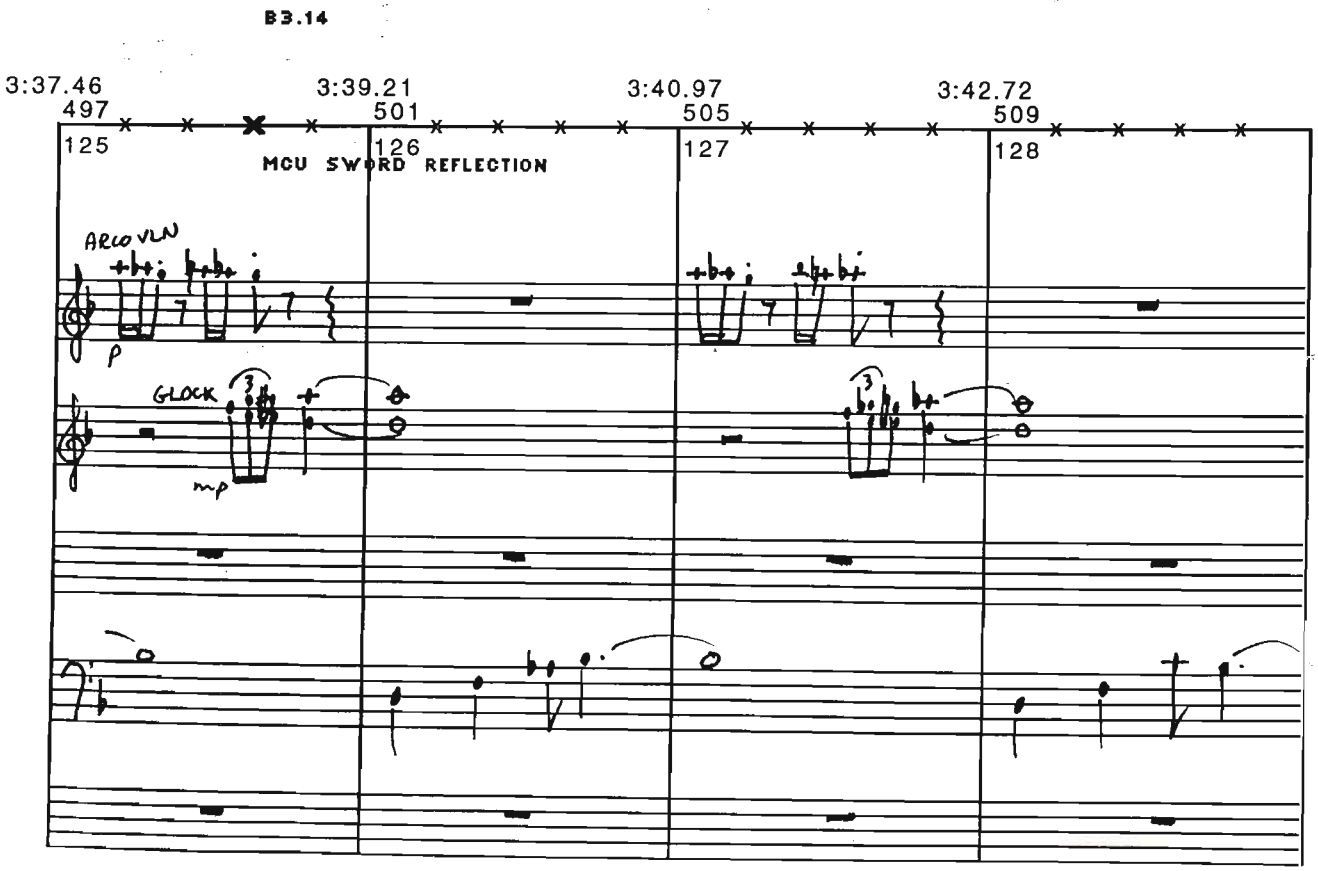
Production: **Ninja** Cue: **Roller Rink: Version 2** (Tempo Format: B.P.M)



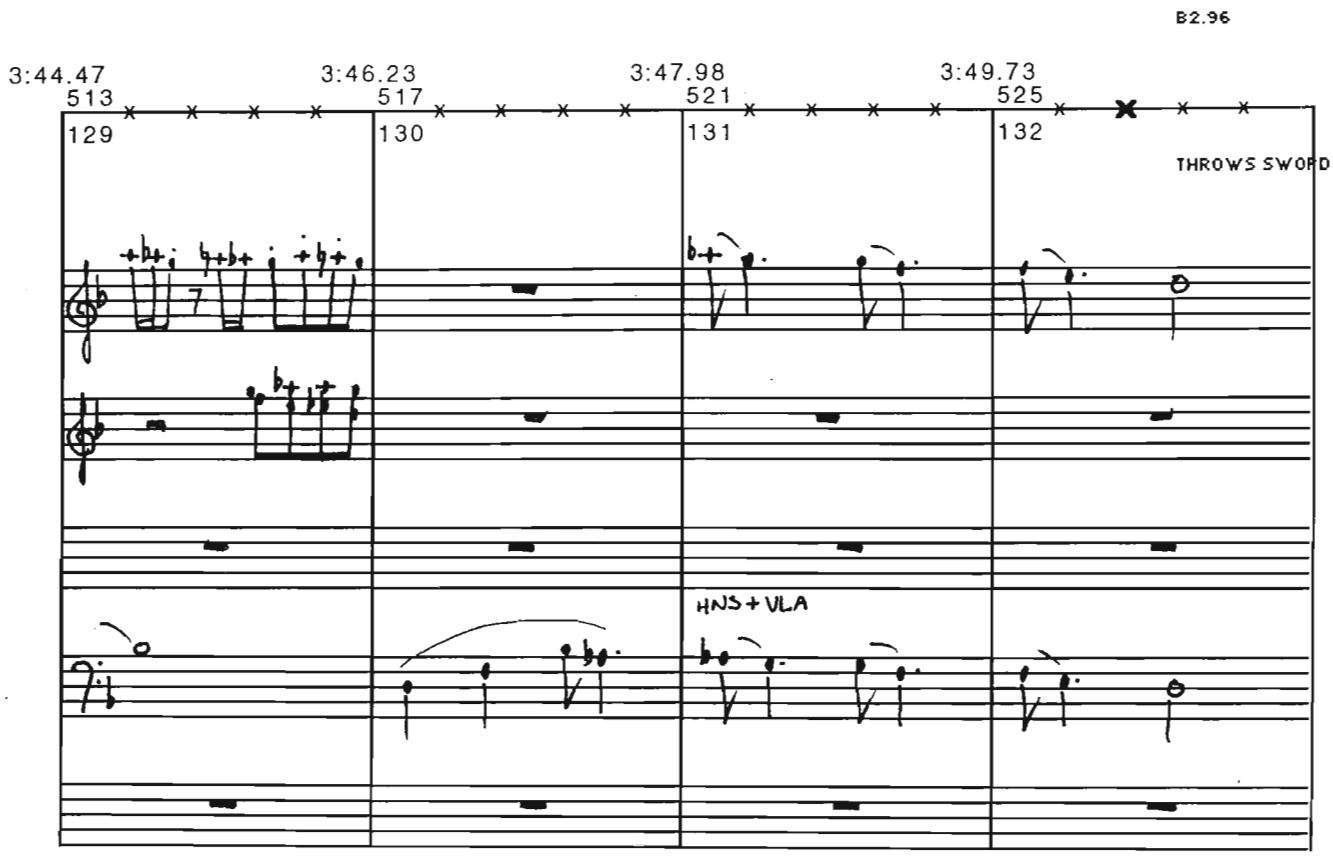


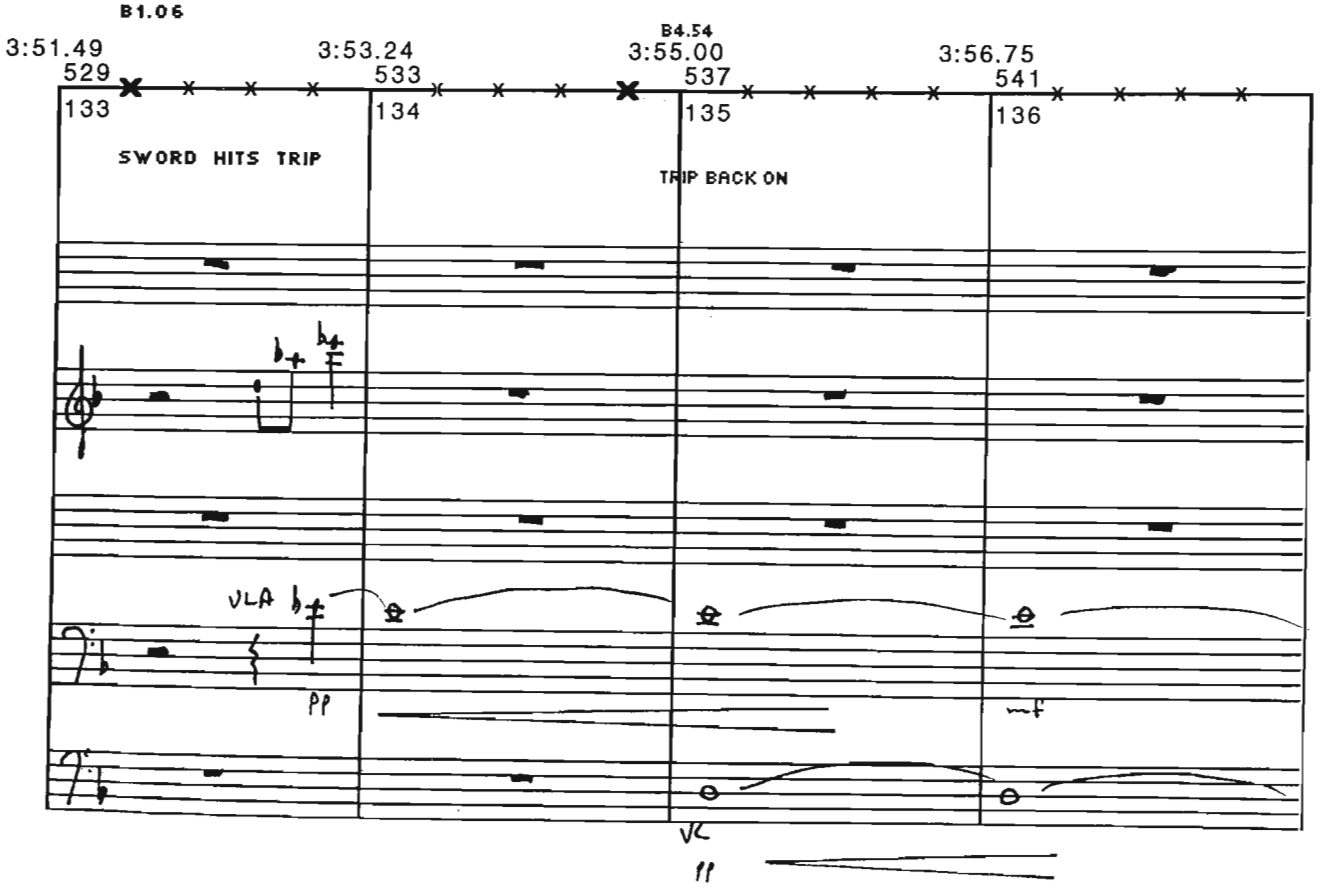

B1.27
3:16.41
449
113
3:18.17
453
114
3:19.92
457
115
3:21.68
461
116
LAST BODY FALL
8VB
(Bb)
P
3:23.43
465
117
3:25.18
469
118
3:26.94
473
119
3:28.69
477
120
PIZZ VLN1
PIZZ VLN2


B2.45
3:30.44
481
121
3:32.20
485
122
3:33.95
489
123
3:35.71
493
124
DRAWS SWORD
HNS
mf

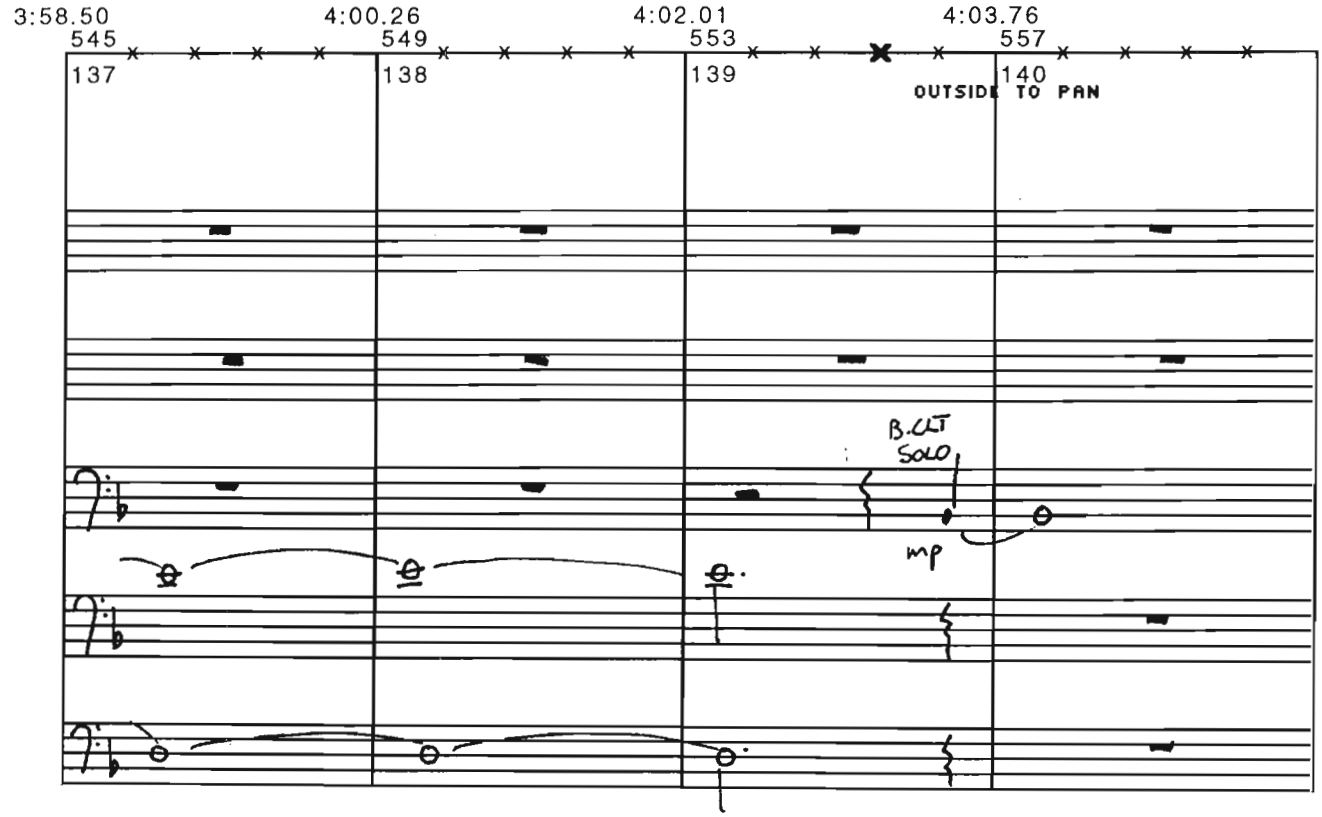

B3.14
3:37.46
497
125
3:39.21
501
126
3:40.97
505
127
3:42.72
509
128
MCU SWORD REFLECTION
ARCO VLN
p
GLOCK
mp

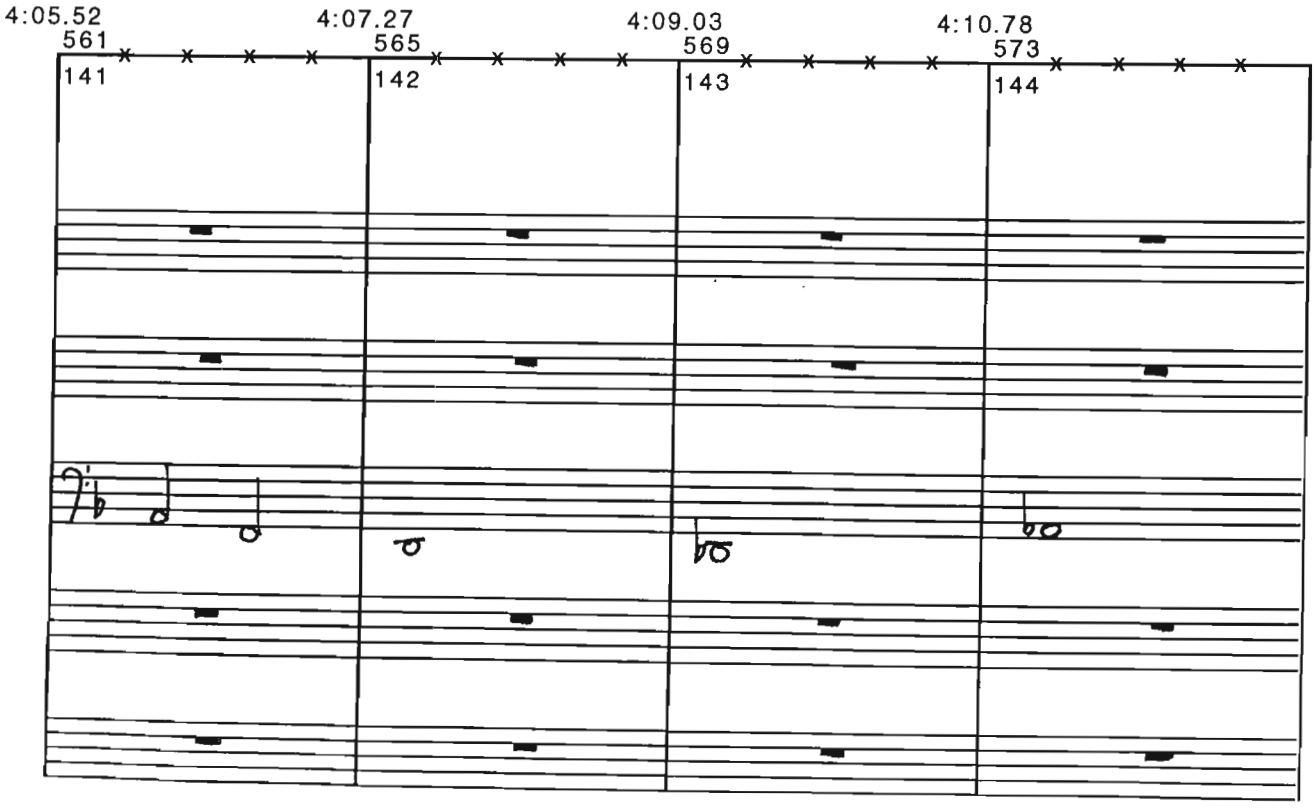
Production: **Ninja** Cue: **Roller Rink: Version 2** (Tempo Format: B.P.M)

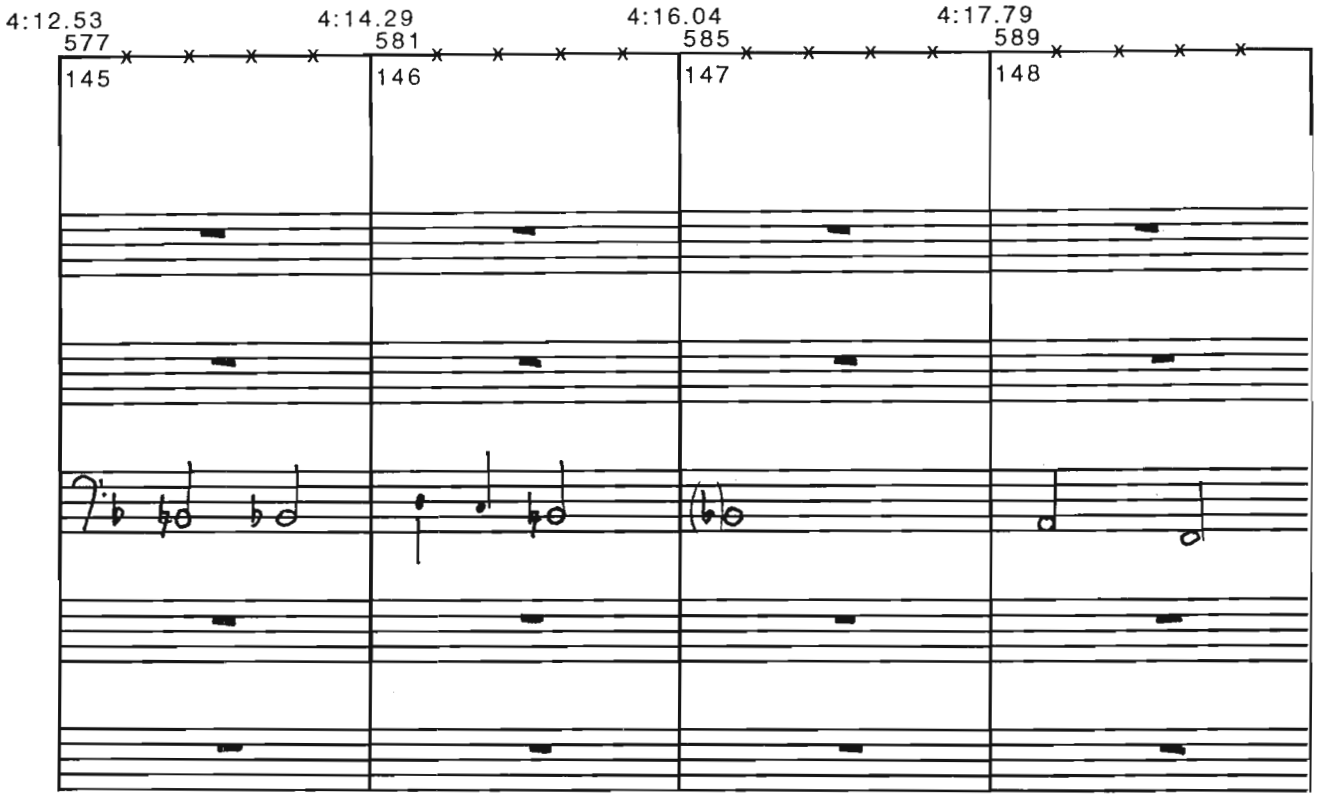


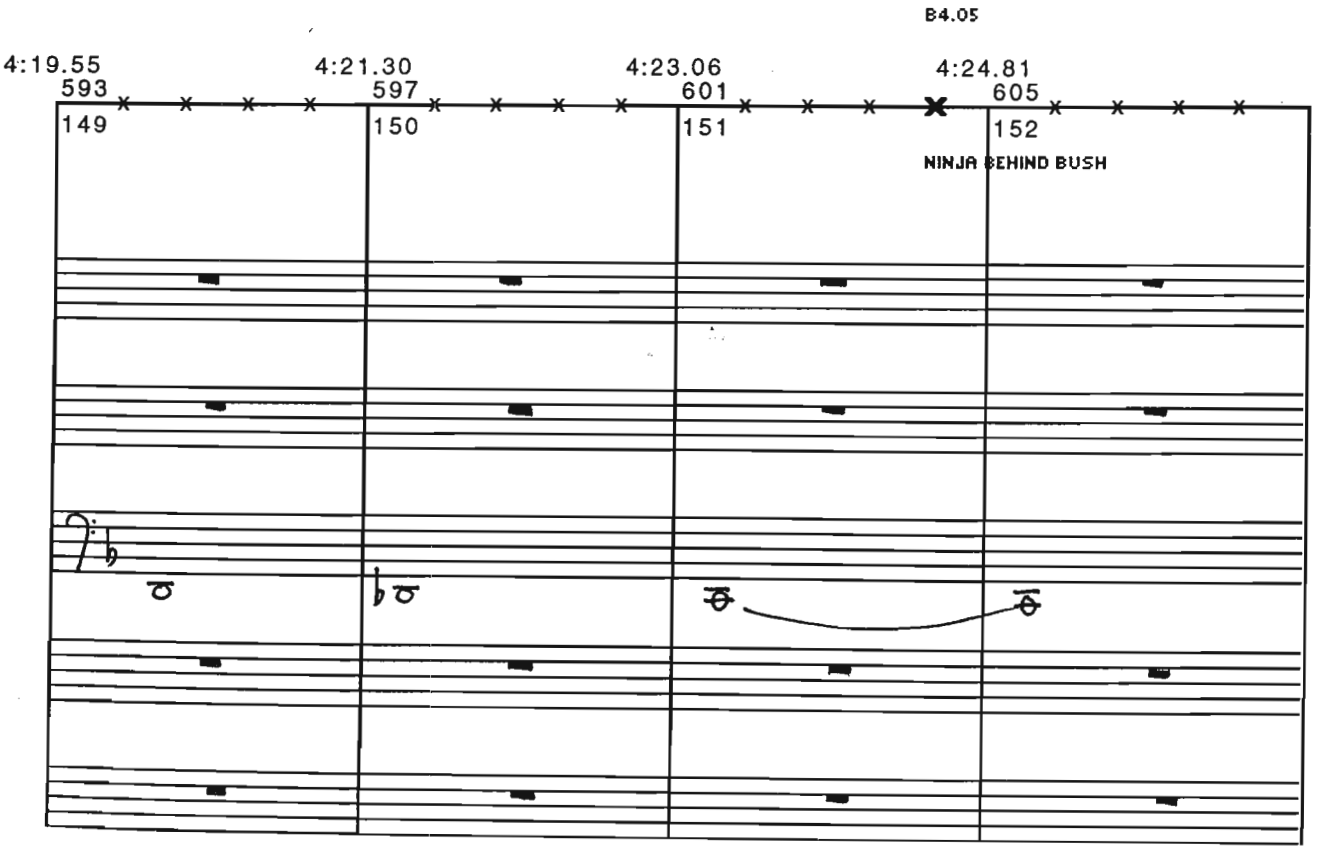


B3.52


3:58.50
545
137
4:00.26
549
138
4:02.01
553
139
4:03.76
557
140
OUTSIDE TO PAN
B. CLT
SOLO
mp


4:05.52
561
141
4:07.27
565
142
4:09.03
569
143
4:10.78
573
144

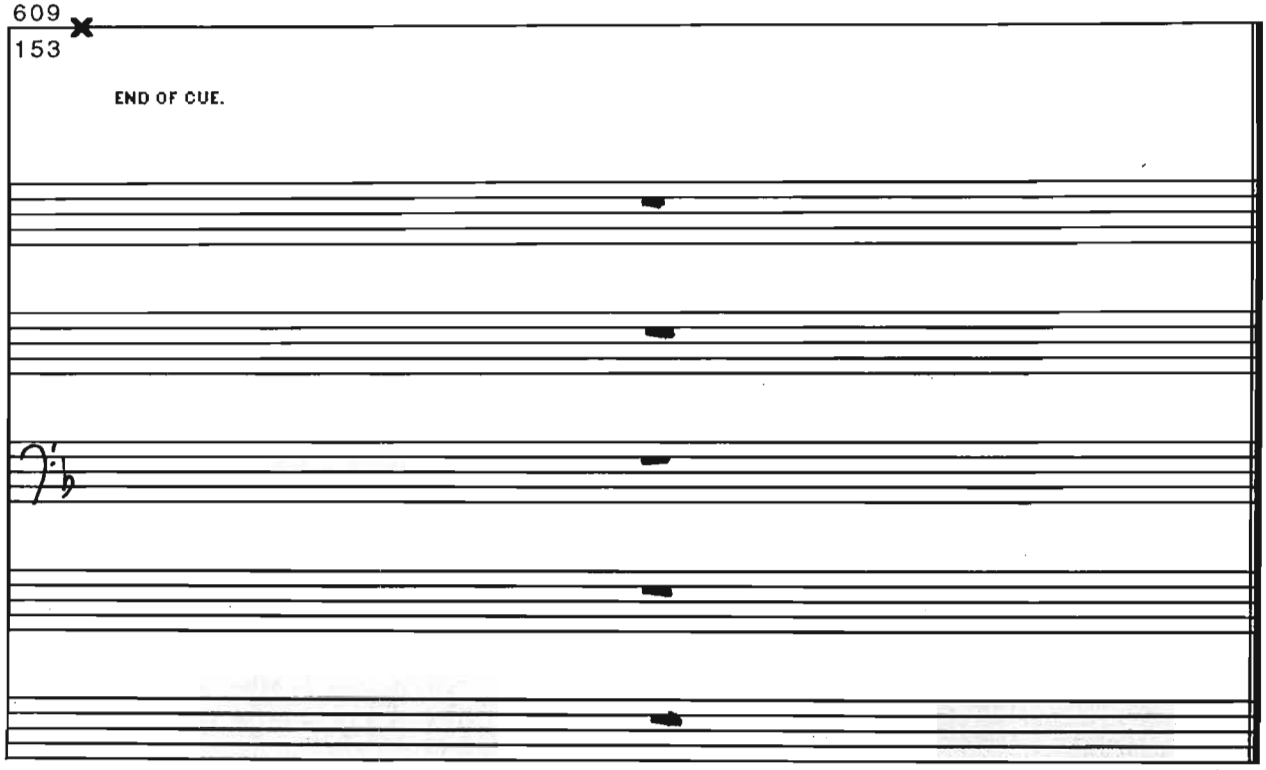

4:12.53
577
145
4:14.29
581
146
4:16.04
585
147
4:17.79
589
148


B4.05
4:19.55
593
149
4:21.30
597
150
4:23.06
601
151
4:24.81
605
152
NINJA BEHIND BUSH

B1.53

4:26.56
609
153

END OF CUE.



Ninja Roller Rink

Version 3

Sound key:

1- Guito-Koto
2- Pan Flute
3- Silky Sitar
4- Talking Drum
5- Claves
6- Revearsed Cymbal
7- The Drone
8- Light Drops
9- Shaker
10- Xylo-Flute
11- Plastic Drum
12- Hi Hat
13- Tent Poles
14- Log Drum
15- Marimba
16- Quick Voice

Production: Ninja

Cue: "Roller Rink: Version 3" Starting Tempo: 150.60 (B.P.M.)

Begins at e6:00:58:00

ABS. SMPTE #(25):	REL. TIME:		----8 WARNING CLICKS BEGIN AT e6:00:54:20----	BAR-BEAT:
			METER: 4/4	
e6:00:58:00	0.00 ✔		Start of cue-Notices the letter	1- 1
e6:01:02:02	4.08		Lifts note up	3- 3 +
e6:01:05:00	7.00		"You are in terrible danger"	5- 2 +
e6:01:12:14	14.56		"Now things are looking up..."	10- 1 +
			METER CHANGE: 5/4	13- 1
			METER CHANGE: 4/4	14- 1
e6:01:19:03	21.12 ✔	CUT	Painting #1-"...fort first"	14- 1
			METER CHANGE: 5/4	16- 1
e6:01:24:07	26.28 ✔	CUT	Painting #2	17- 1
			METER CHANGE: 4/4	18- 1
e6:01:27:20	29.80 ✔	CUT	MS to dark passage	18- 4 +
e6:01:41:18	43.72		Neck break	27- 3 +
e6:01:47:10	49.40 ✔	CUT	LS Hall-Light fades in	31- 2
e6:01:57:09	59.36	CUT	LS Ninja walking	37- 3
			METER CHANGE: 3/4	49- 1
e6:02:15:22	1:17.88		Door starts closing	49- 1 +
			METER CHANGE: 4/4	50- 1
e6:02:16:22	1:18.88 ✔		Door slams shut	50- 1
e6:02:18:13	1:20.52		Light goes on	51- 1
e6:02:38:10	1:40.40	CUT	CU "Ho!"-Fast head turn	63- 3
e6:02:42:24	1:44.96	CUT	LS Hall	66- 2 +
e6:02:43:19	1:45.76	CUT	CU"Hey!"-Arms down	66- 4 +
e6:02:45:11	1:47.44	CUT	CU Roller knives	67- 4 +
e6:02:47:12	1:49.48	CUT	CU Ninja's face	69- 1 +

e6:02:48:03	1:50.12	CUT	CU Roller knives	69- 3 +
			METER CHANGE: 3/4	70- 1
			METER CHANGE: 7/4	71- 1
e6:02:50:00	1:52.00 ✔	CUT	LS "Sa!"-Skaters move	71- 1 +
e6:03:32:07	2:34.28	CUT	MCU Man in white suit	86- 2 +
e6:03:34:00	2:36.00		"Hey you"	86- 6 +
e6:03:35:15	2:37.60		"Identify yourself"	87- 3 +
e6:03:40:18	2:42.72	CUT	MCU Man in white suit	89- 2 +
e6:03:54:15	2:56.60		"Get Him"	94- 2 +
e6:03:55:07	2:57.28	CUT	CU Ninja	94- 4
e6:03:57:03	2:59.12	CUT	CU Roller Knives	95- 1 +
e6:04:03:00	3:05.00		Fight scene begins	97- 2 +
e6:04:12:18	3:14.72	CUT	LS Hall-Fight scene ends	100- 5 +
e6:04:22:01	3:24.04		Draws sword	104- 1 +
e6:04:39:20	3:41.80		Throws sword	110- 3 +
e6:04:40:18	3:42.72 ✔	CUT	Sword hits trip-End of cue	110- 6

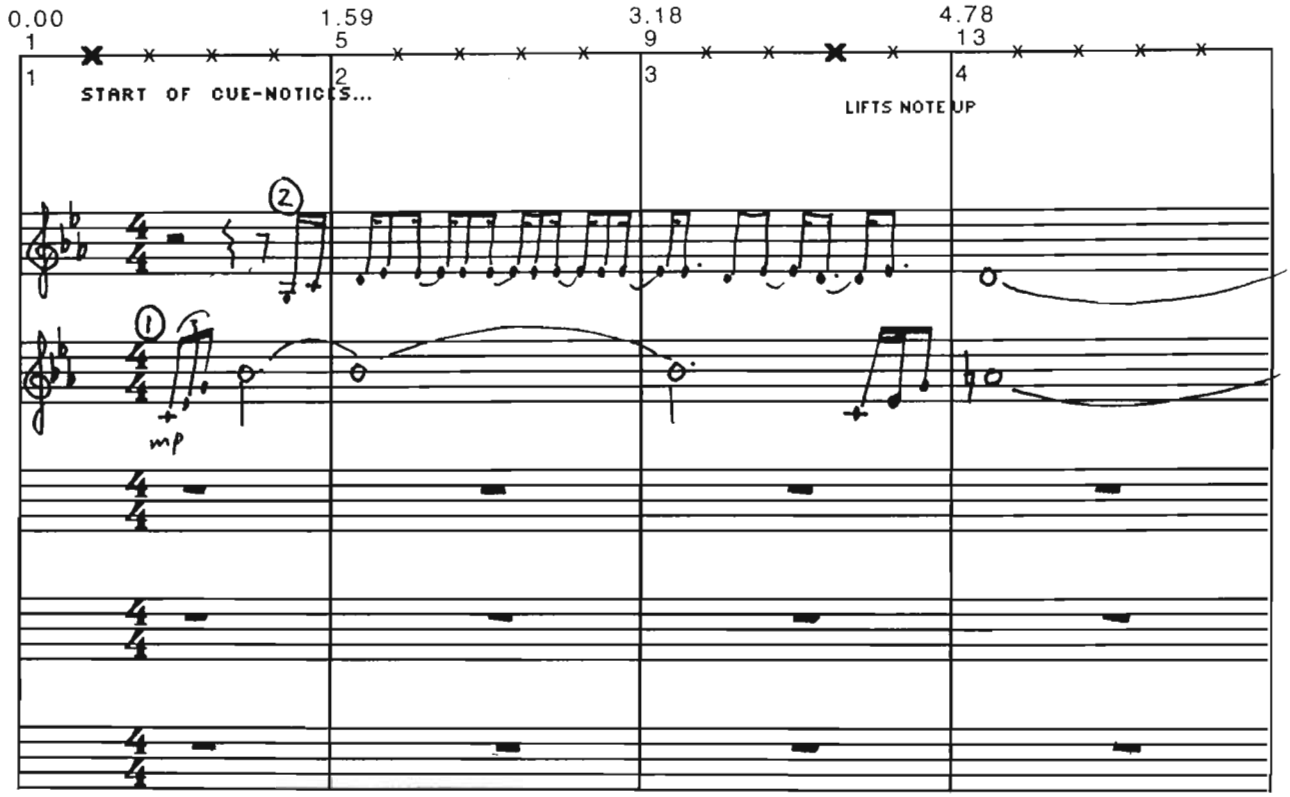
TOTAL TIME - 3:42.72

END CUE Roller Rink: Version 3

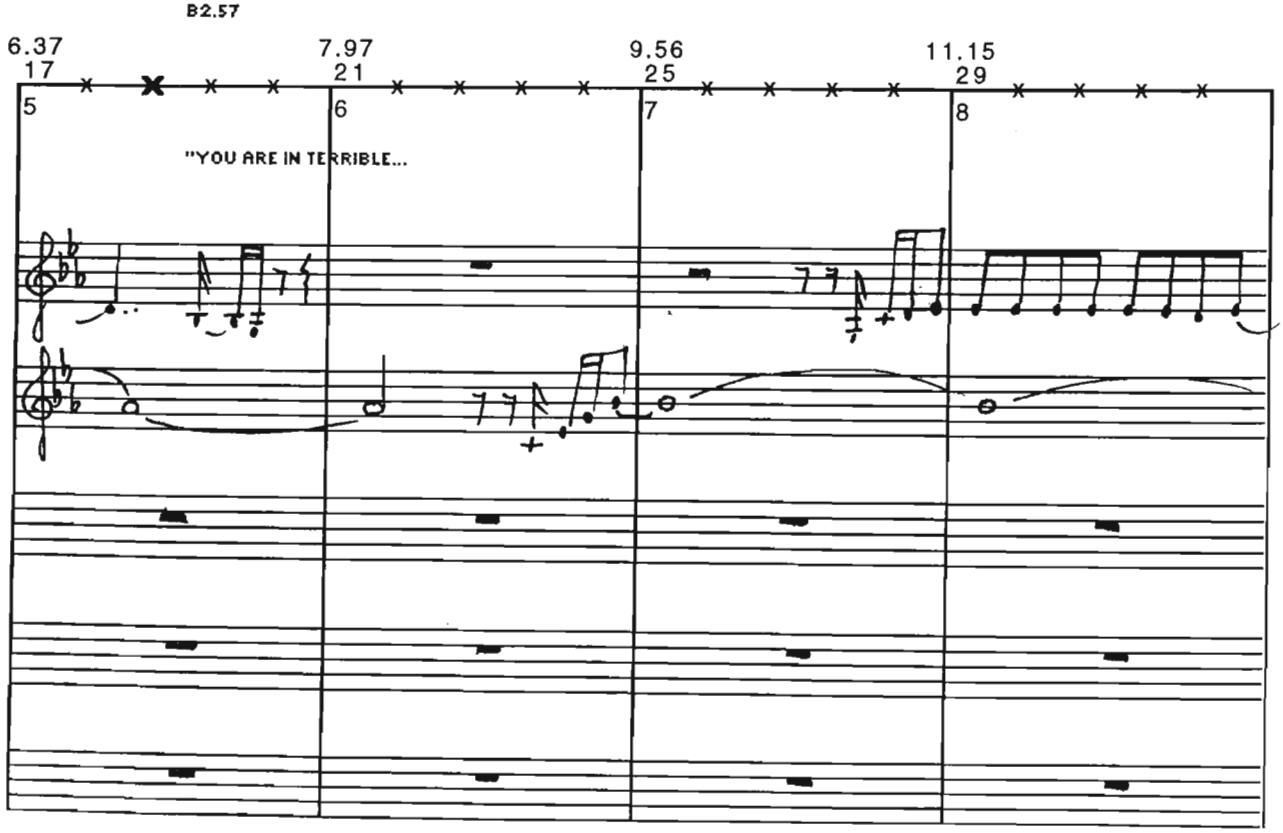
Production: **Ninja** Cue: **Roller Rink: Version 3** (Tempo Format: B.P.M)

150.60
B1.00

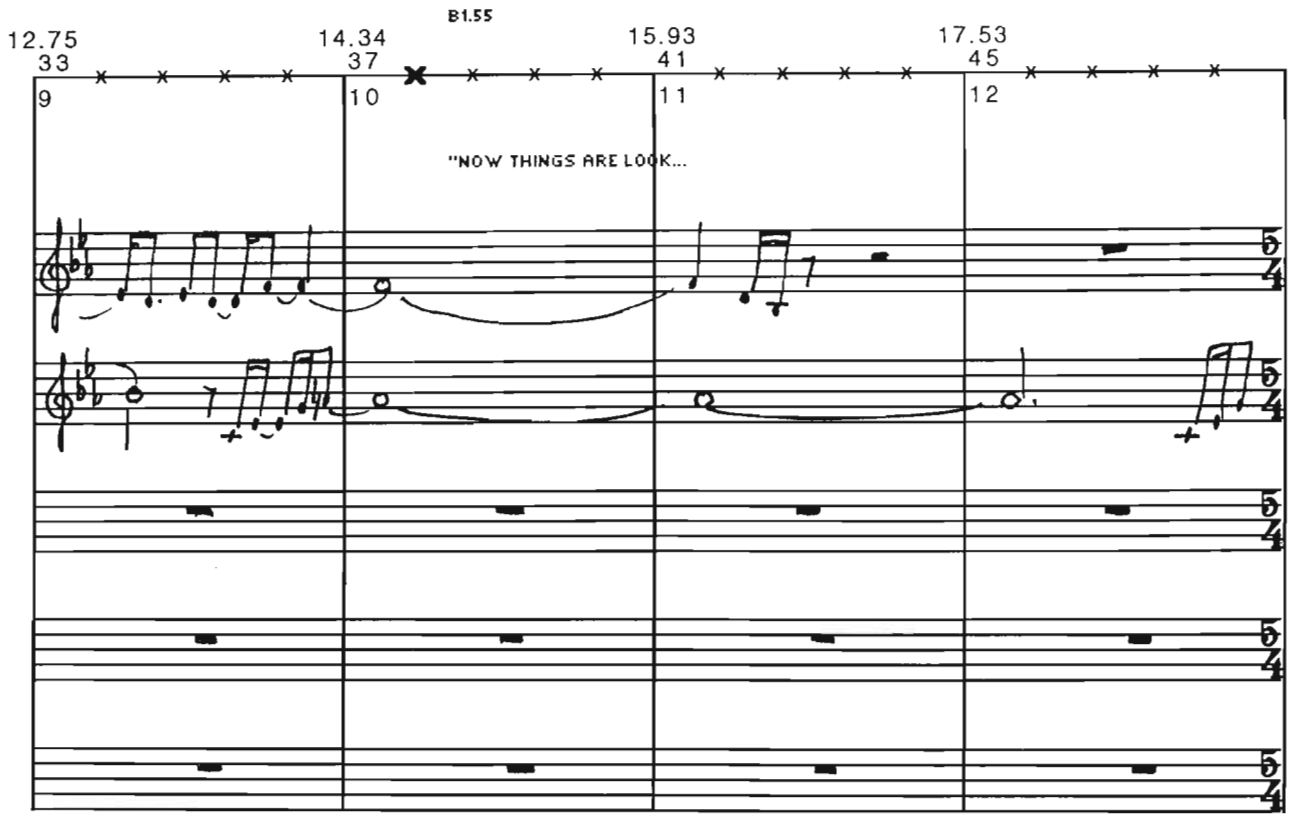
B3.24

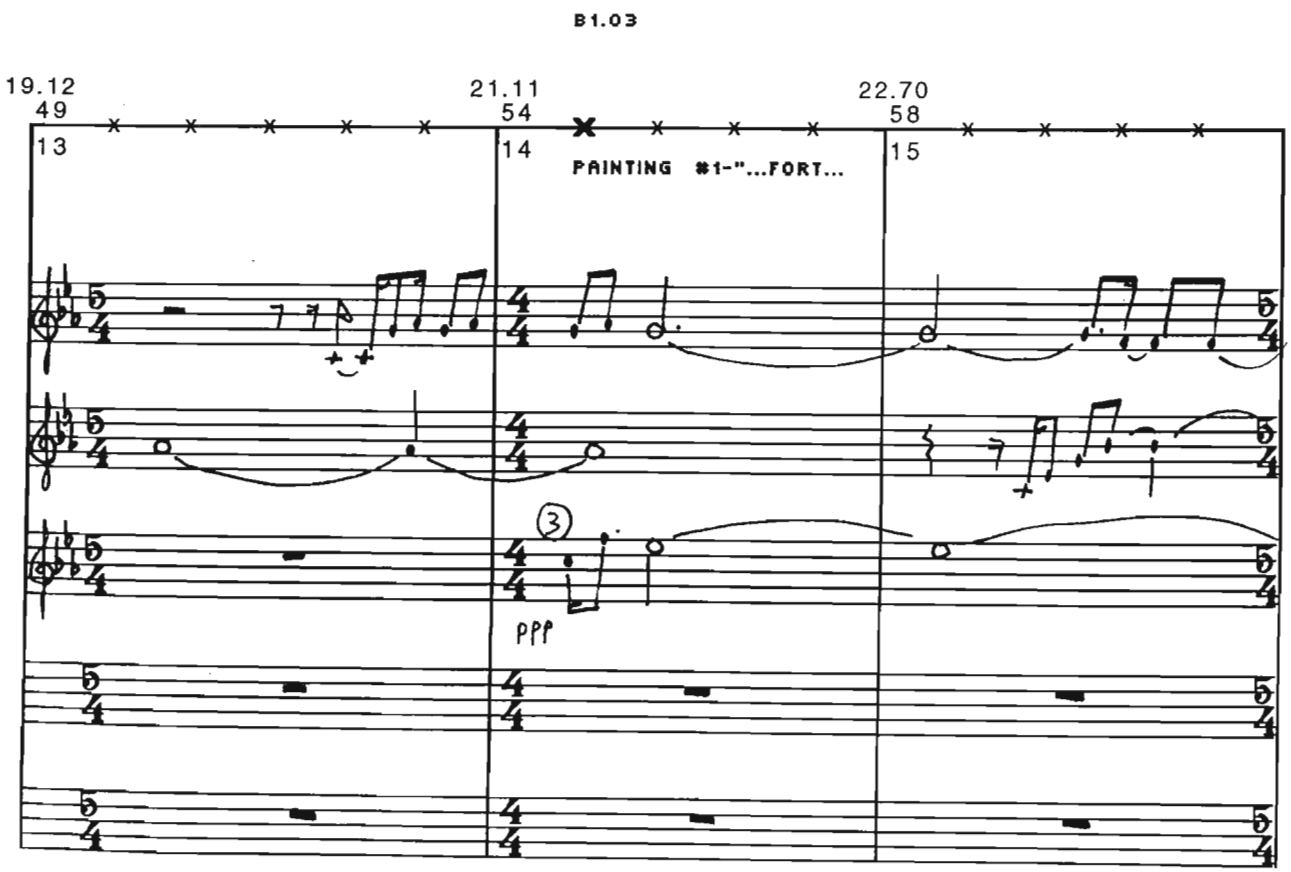


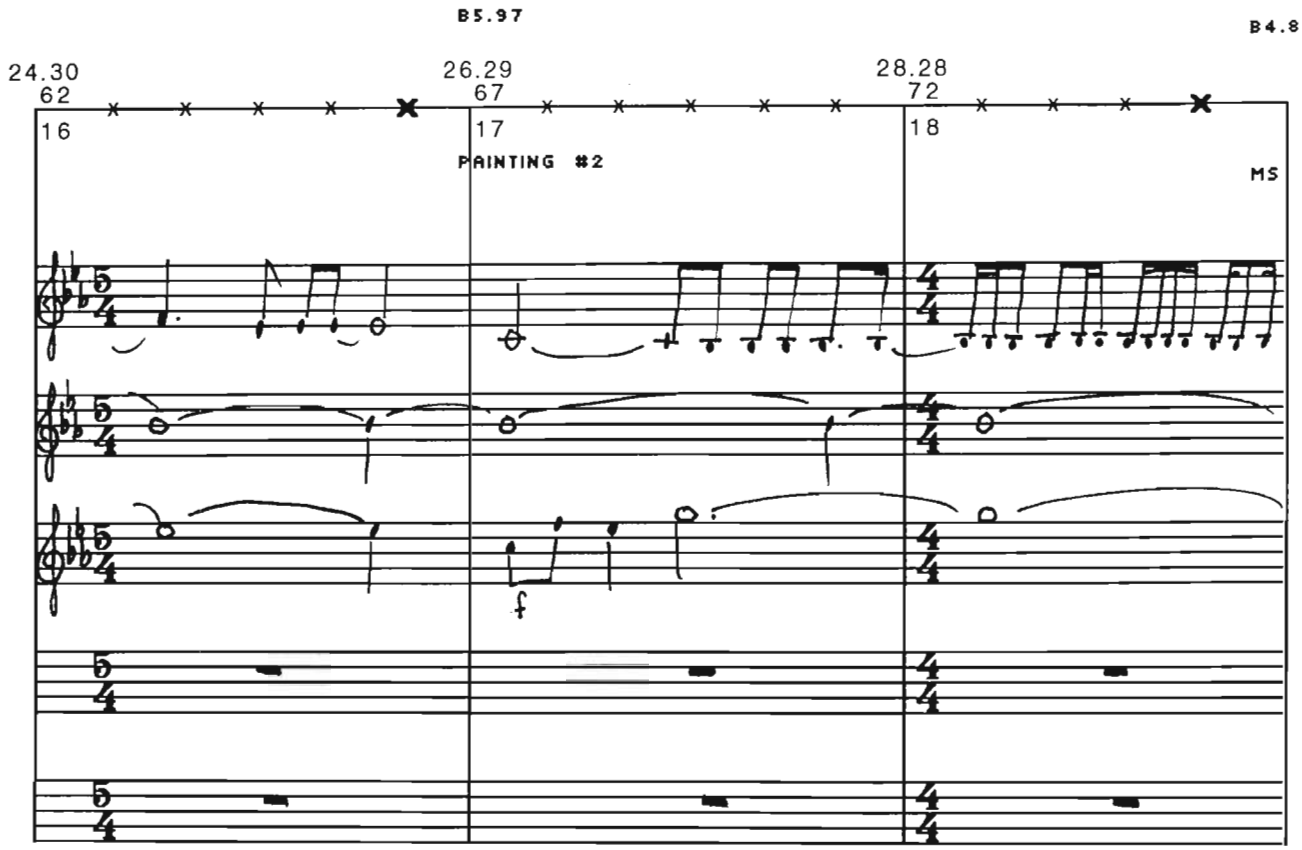
B2.57

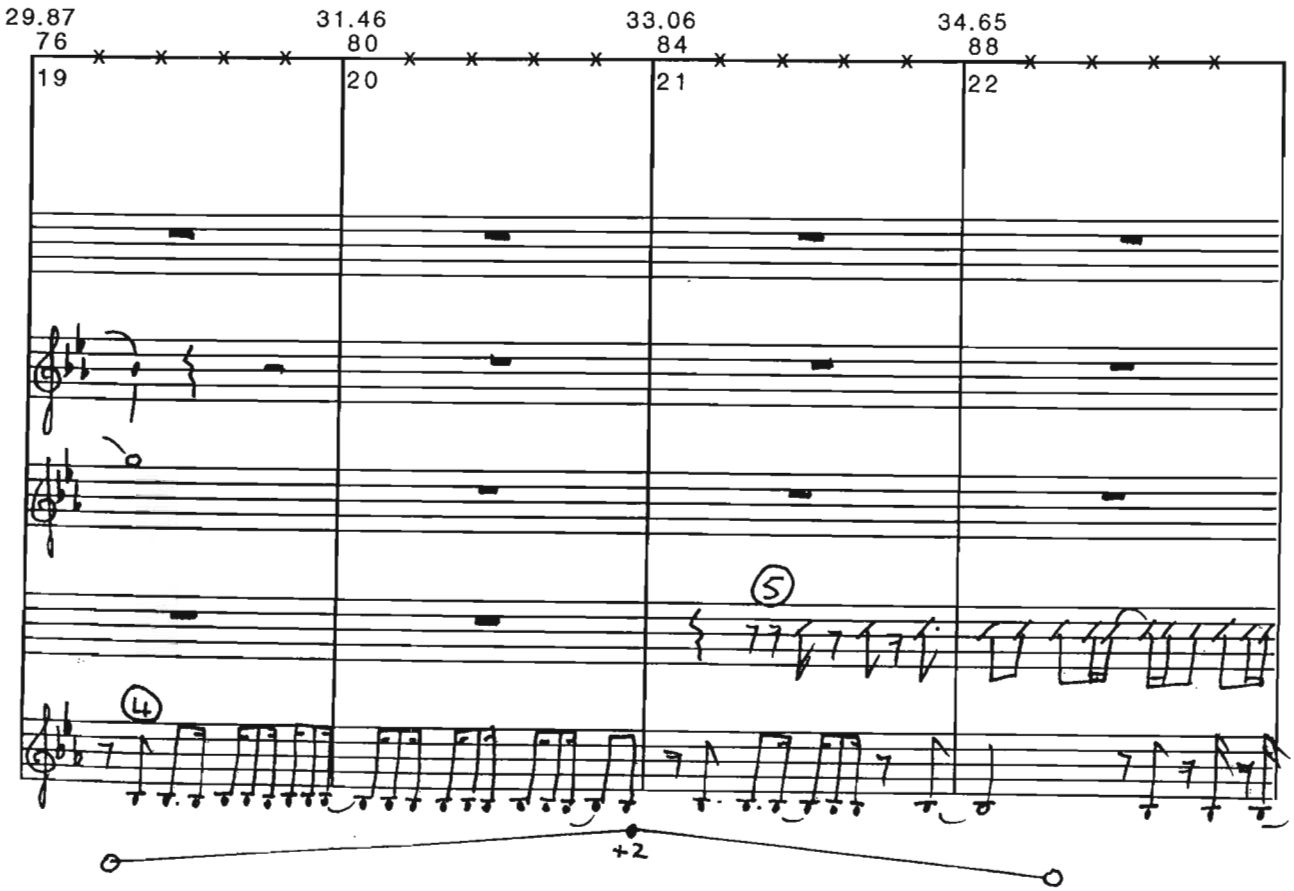


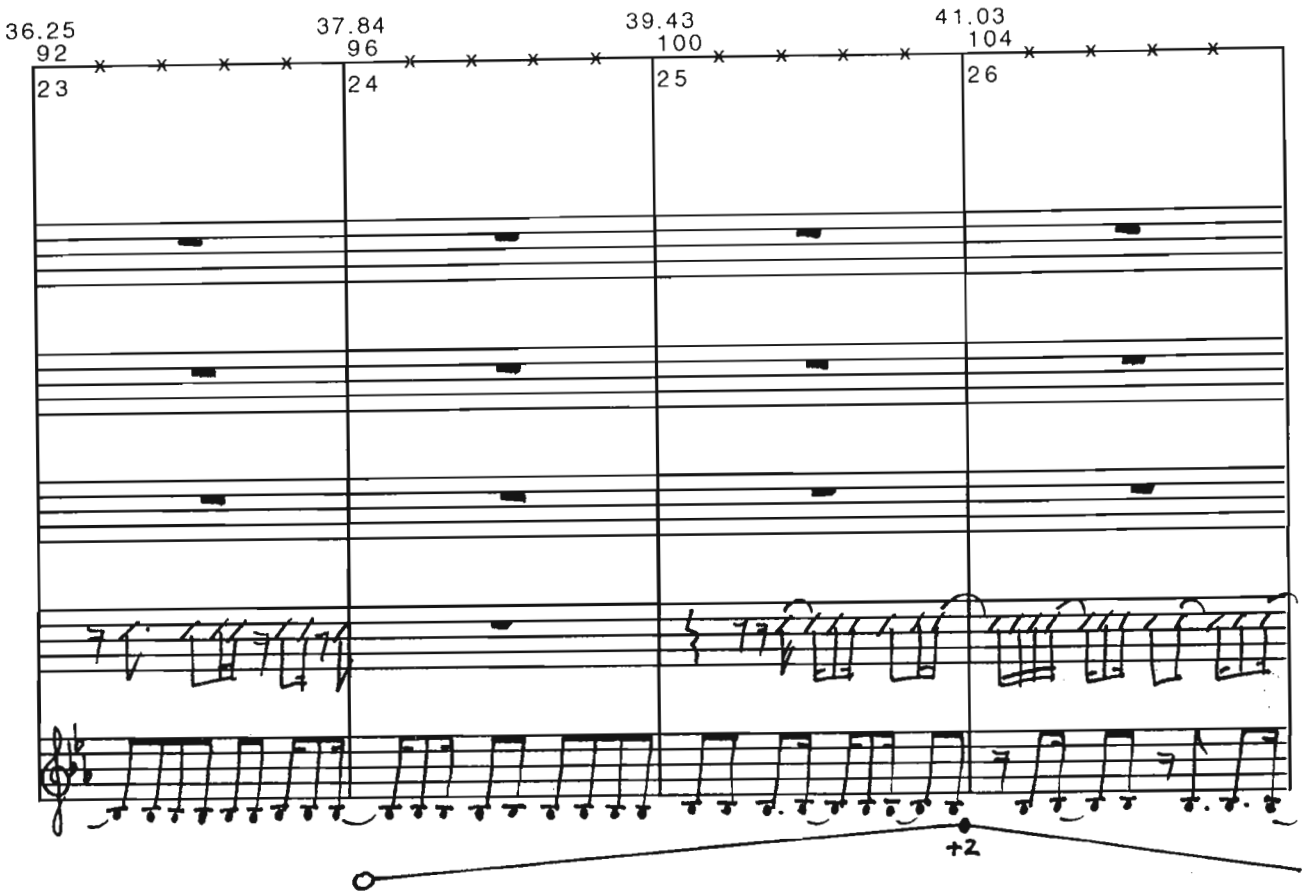
53

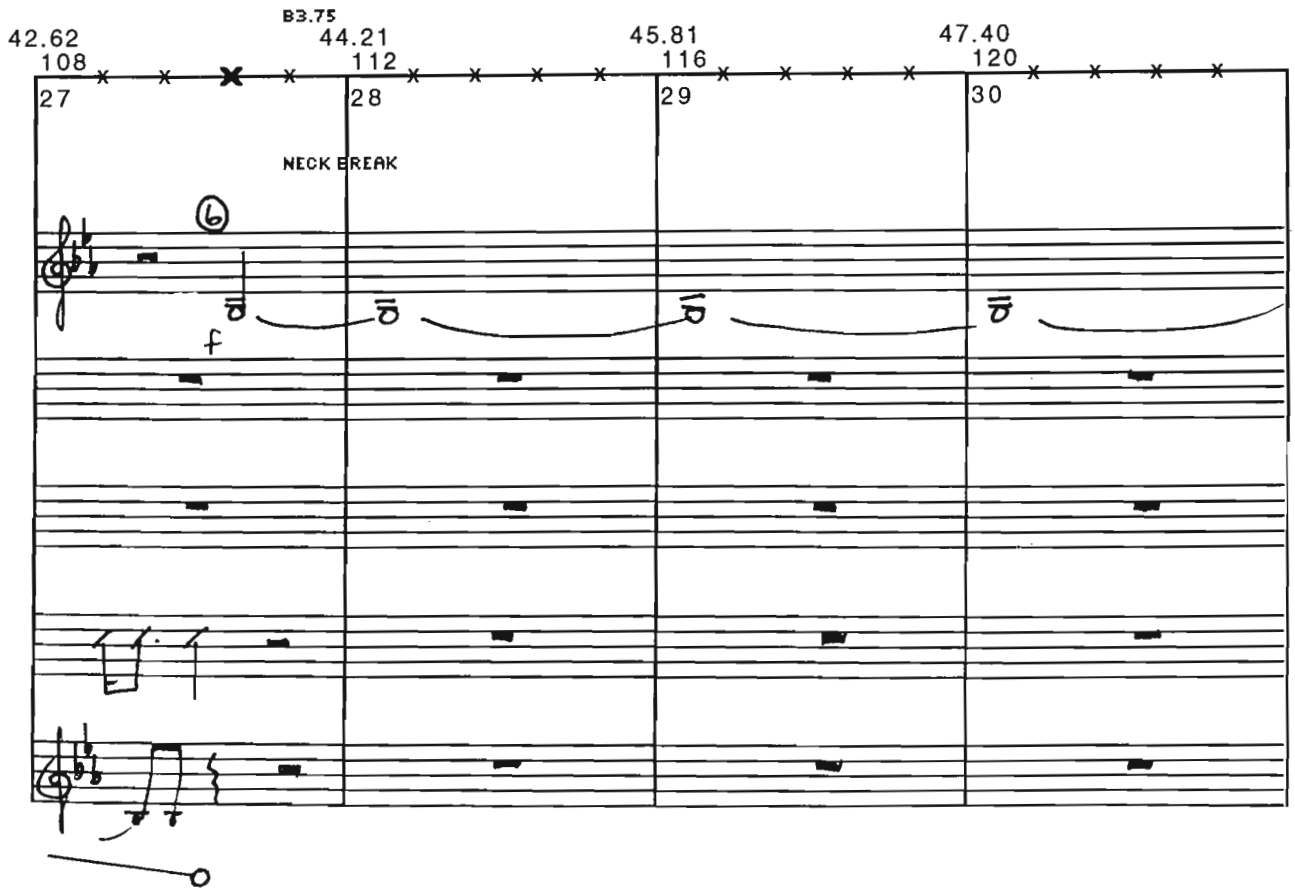

B1.55
12.75
33
14.34
37
15.93
41
17.53
45
9
10
11
12
"NOW THINGS ARE LOOK...


B1.03
19.12
49
21.11
54
22.70
58
13
14
15
PAINTING #1-"...FORT...
3
ppp

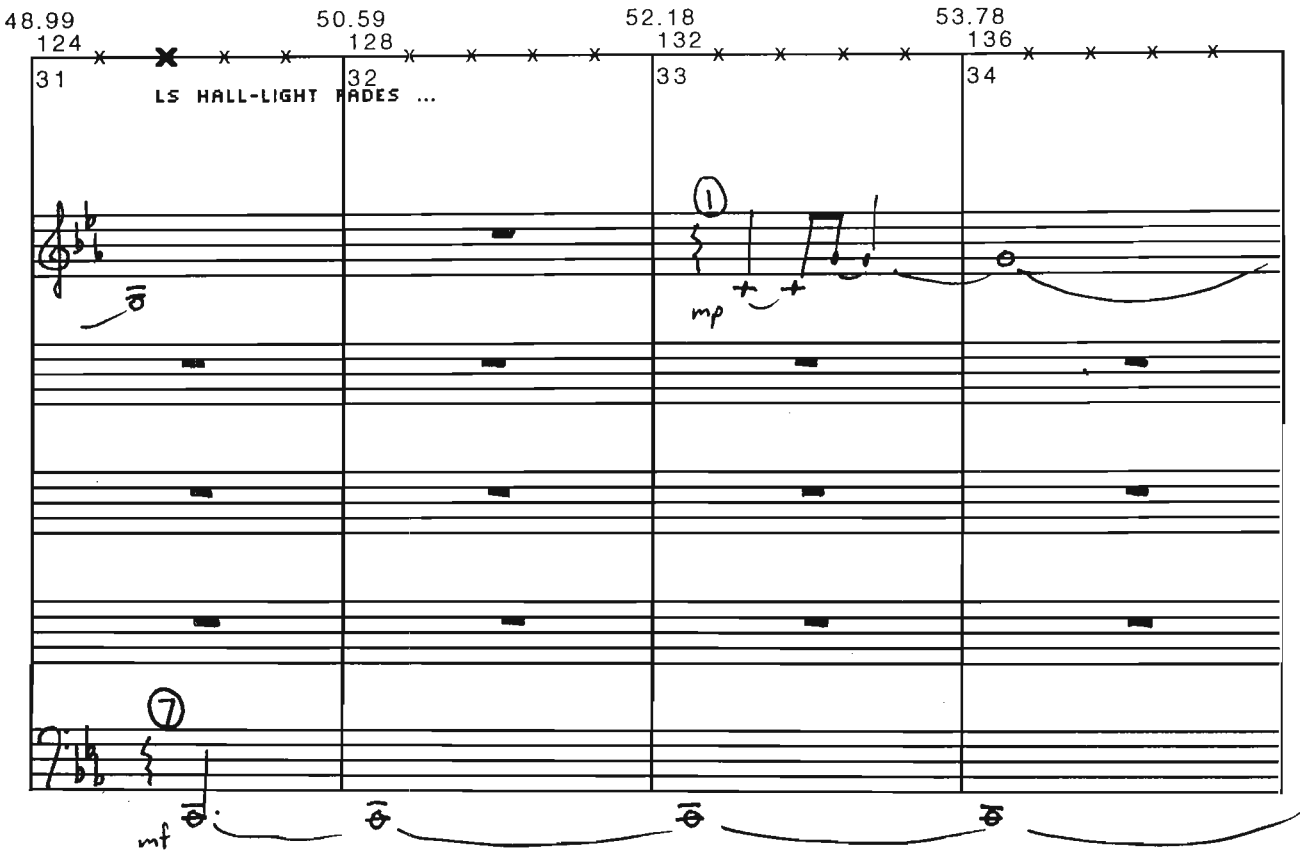

B5.97
B4.8
24.30
62
26.29
67
28.28
72
16
17
18
PAINTING #2
MS
f


29.87
76
31.46
80
33.06
84
34.65
88
19
20
21
22
4
5
+2

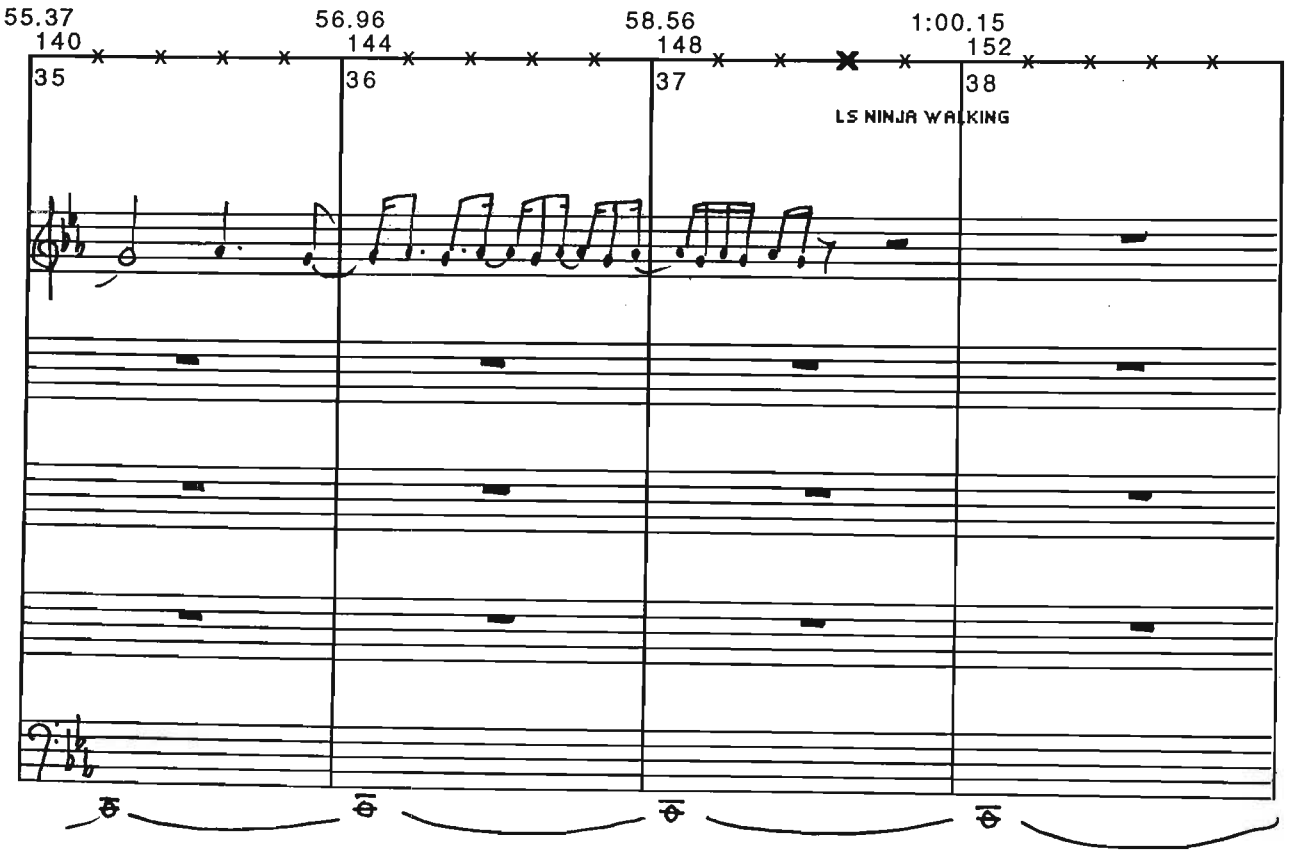

36.25
92
23
37.84
96
24
39.43
100
25
41.03
104
26
+2

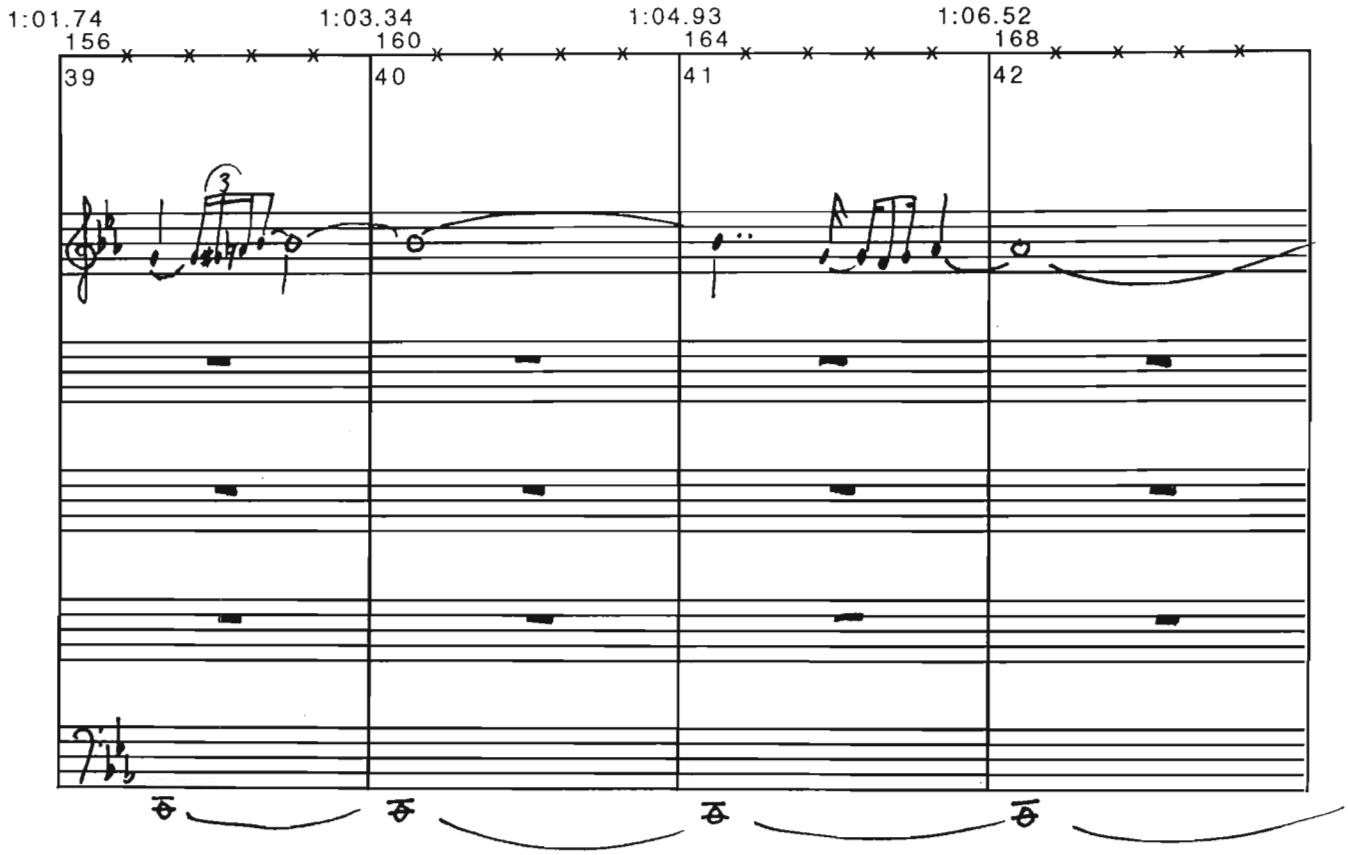

B3.75
42.62
108
27
44.21
112
28
NECK BREAK
45.81
116
29
47.40
120
30
f

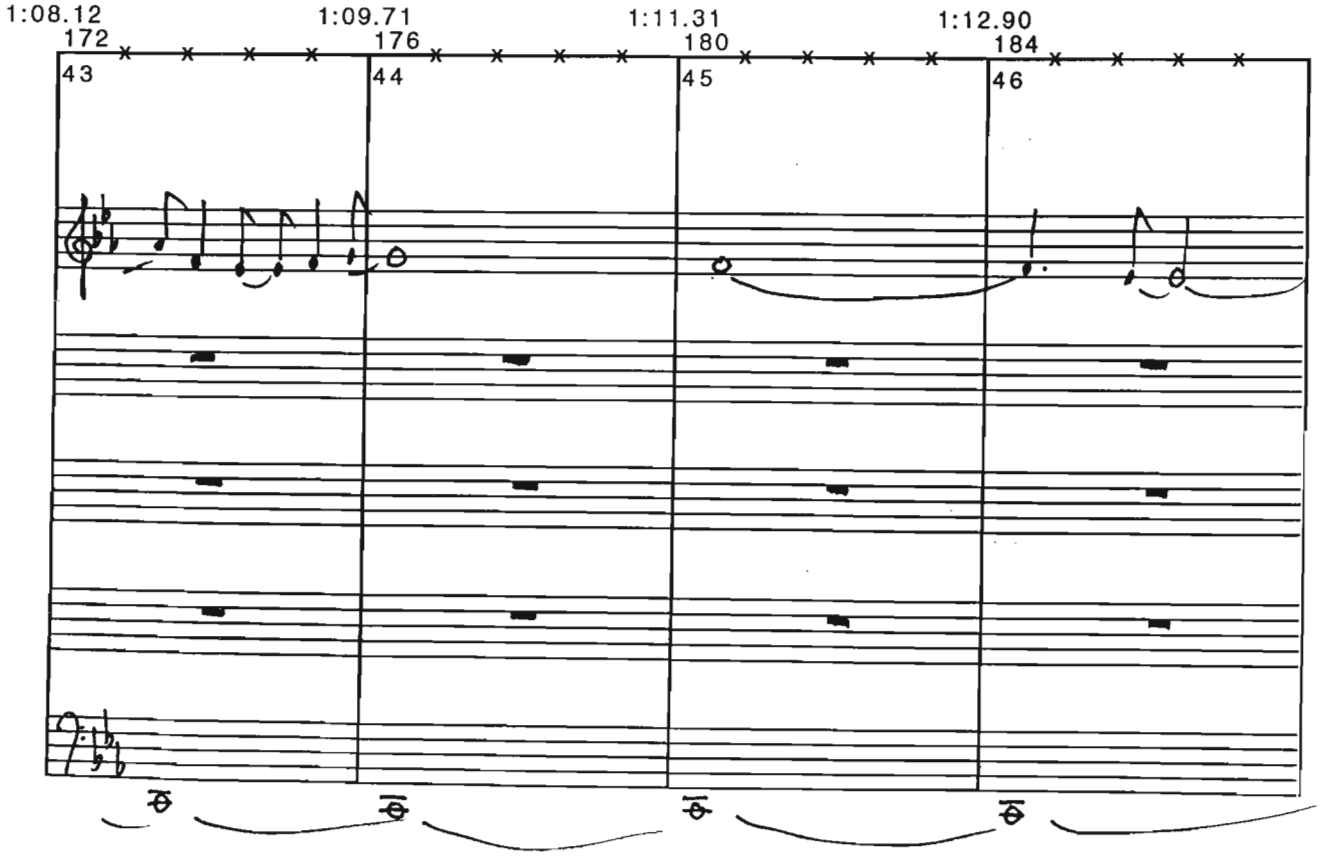
B2.01

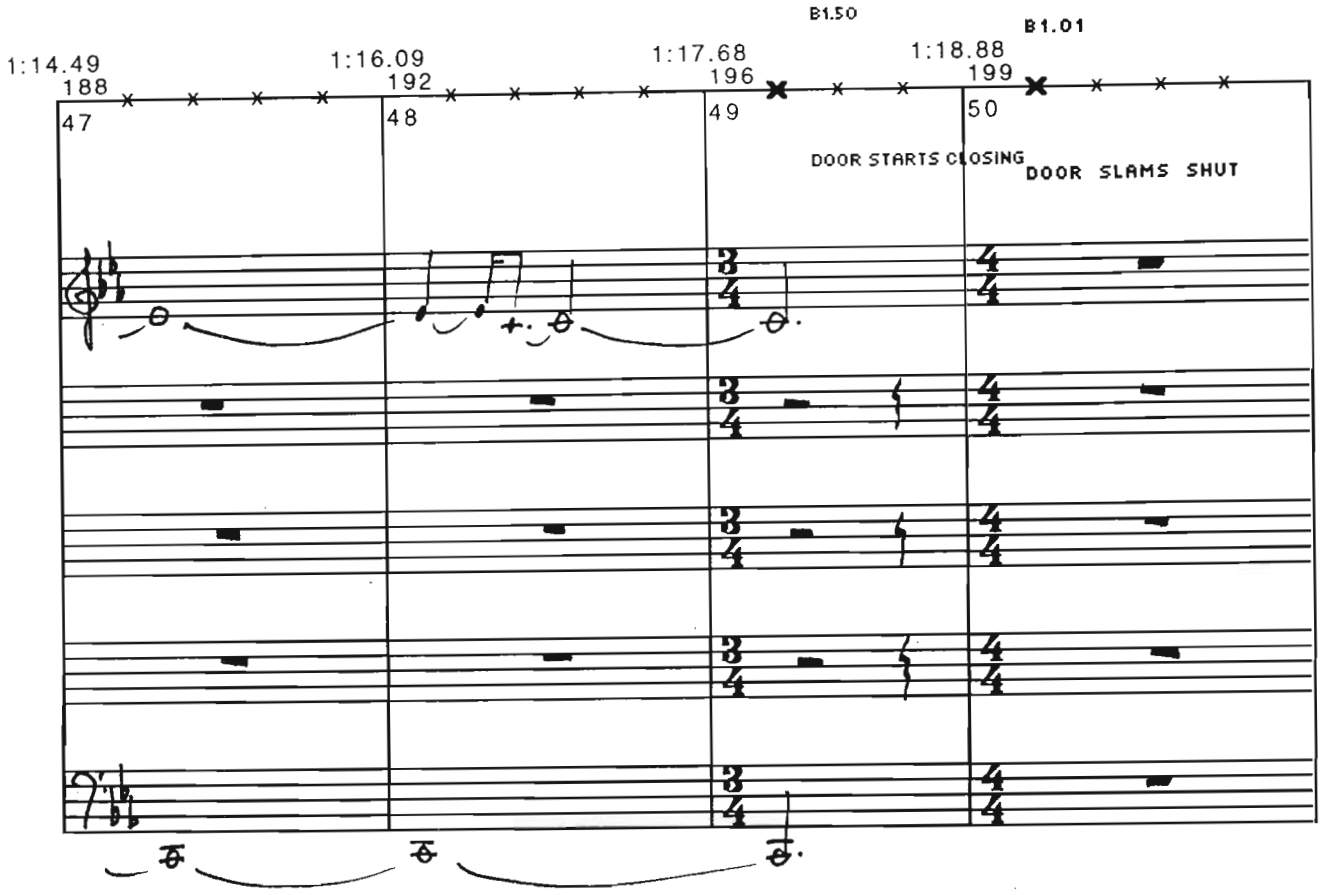

48.99
124
50.59
128
52.18
132
53.78
136
31
32
33
34
LS HALL-LIGHT FADES ...
mp
mf

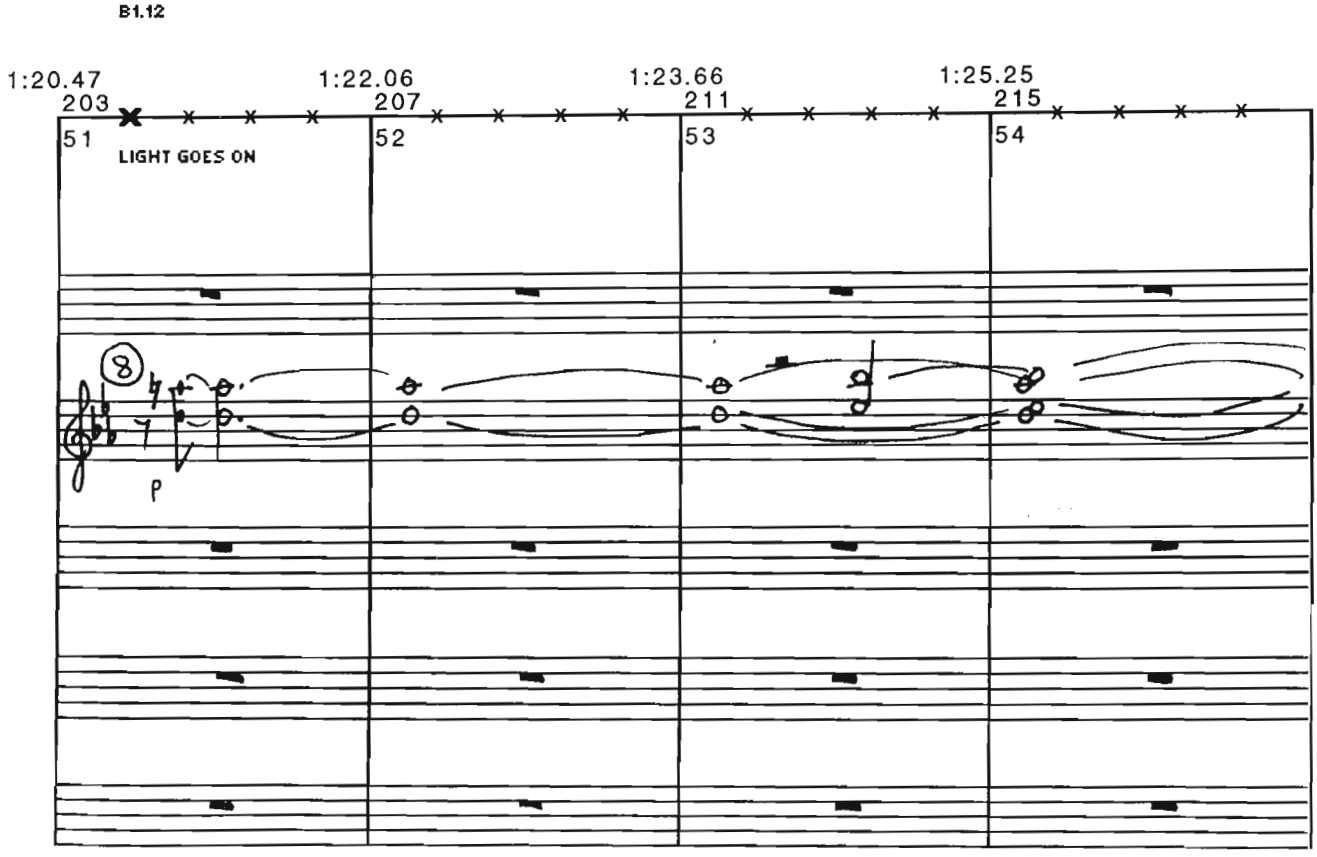
B3.01

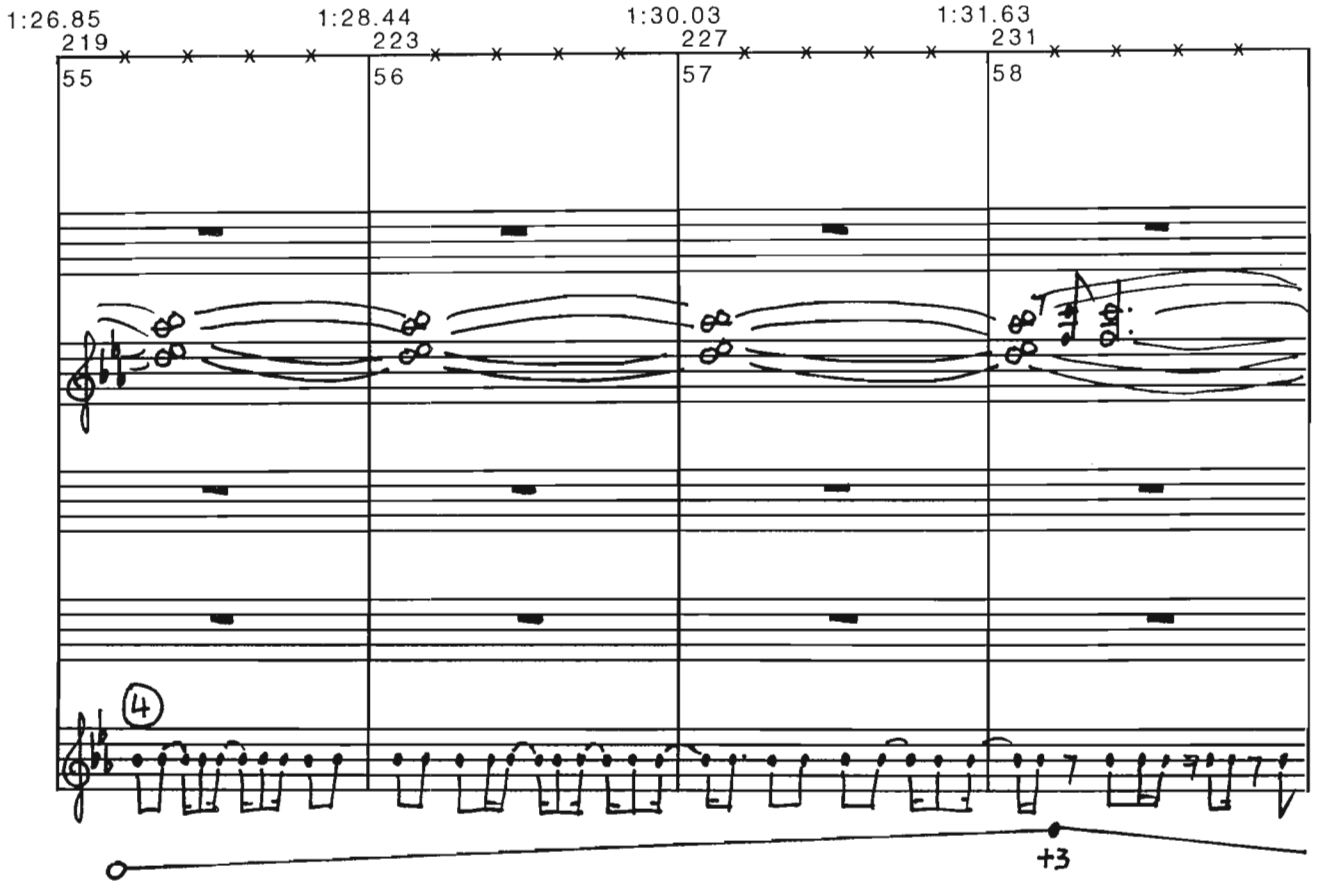

55.37
140
56.96
144
58.56
148
1:00.15
152
35
36
37
38
LS NINJA WALKING

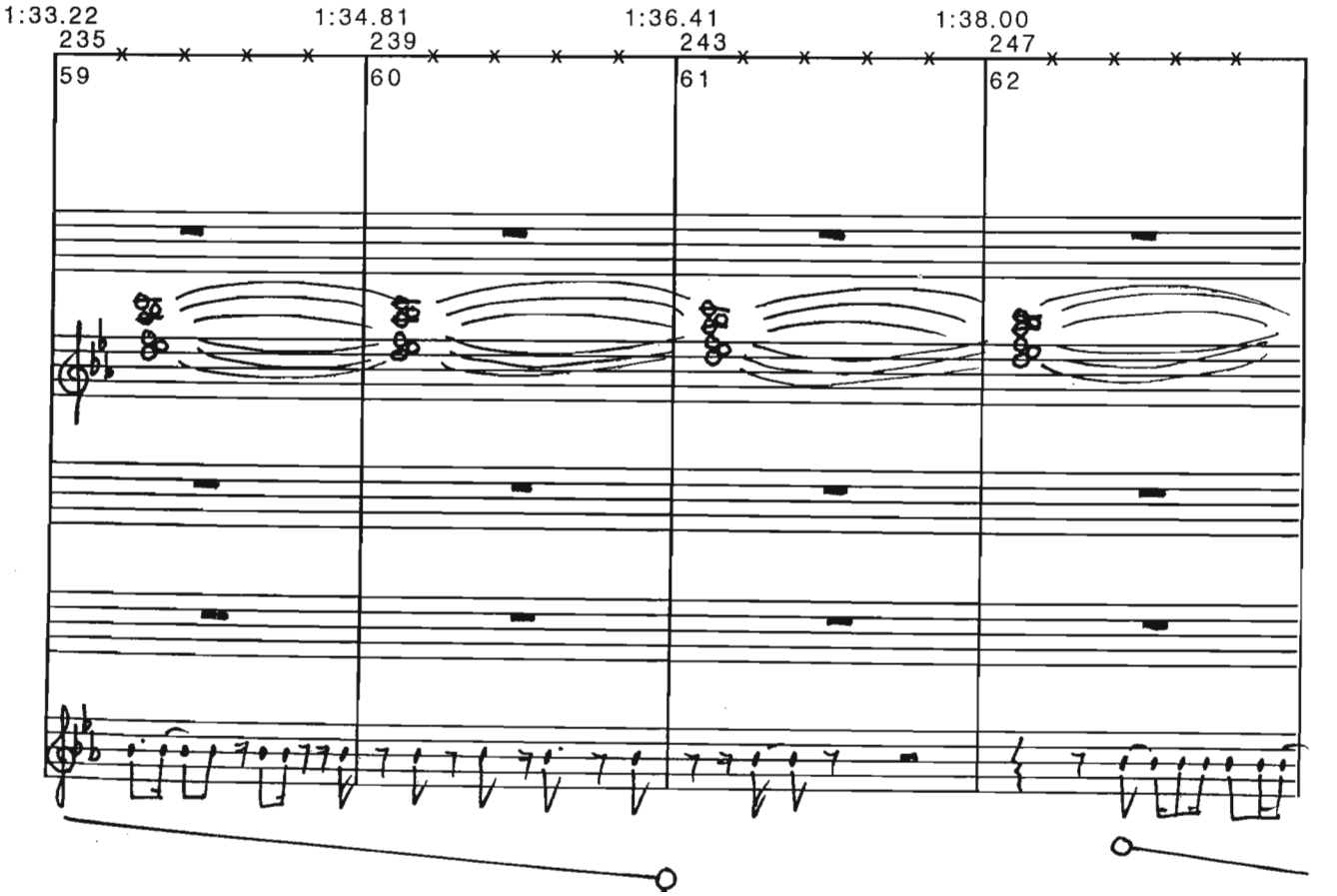

1:01.74
156
39
1:03.34
160
40
1:04.93
164
41
1:06.52
168
42


1:08.12
172
43
1:09.71
176
44
1:11.31
180
45
1:12.90
184
46

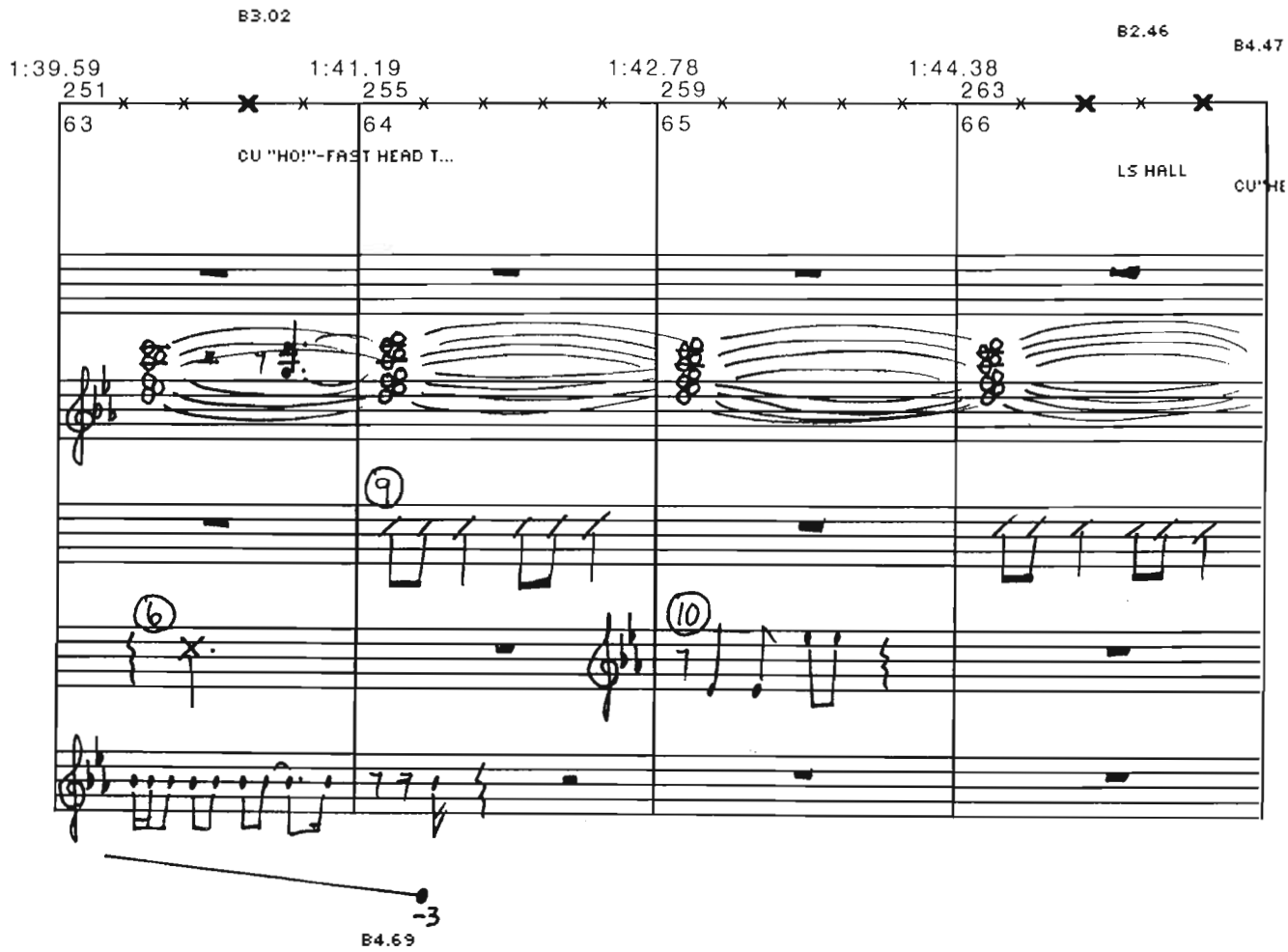

B1.50
B1.01
1:14.49
188
47
1:16.09
192
48
1:17.68
196
49
1:18.88
199
50
DOOR STARTS CLOSING
DOOR SLAMS SHUT

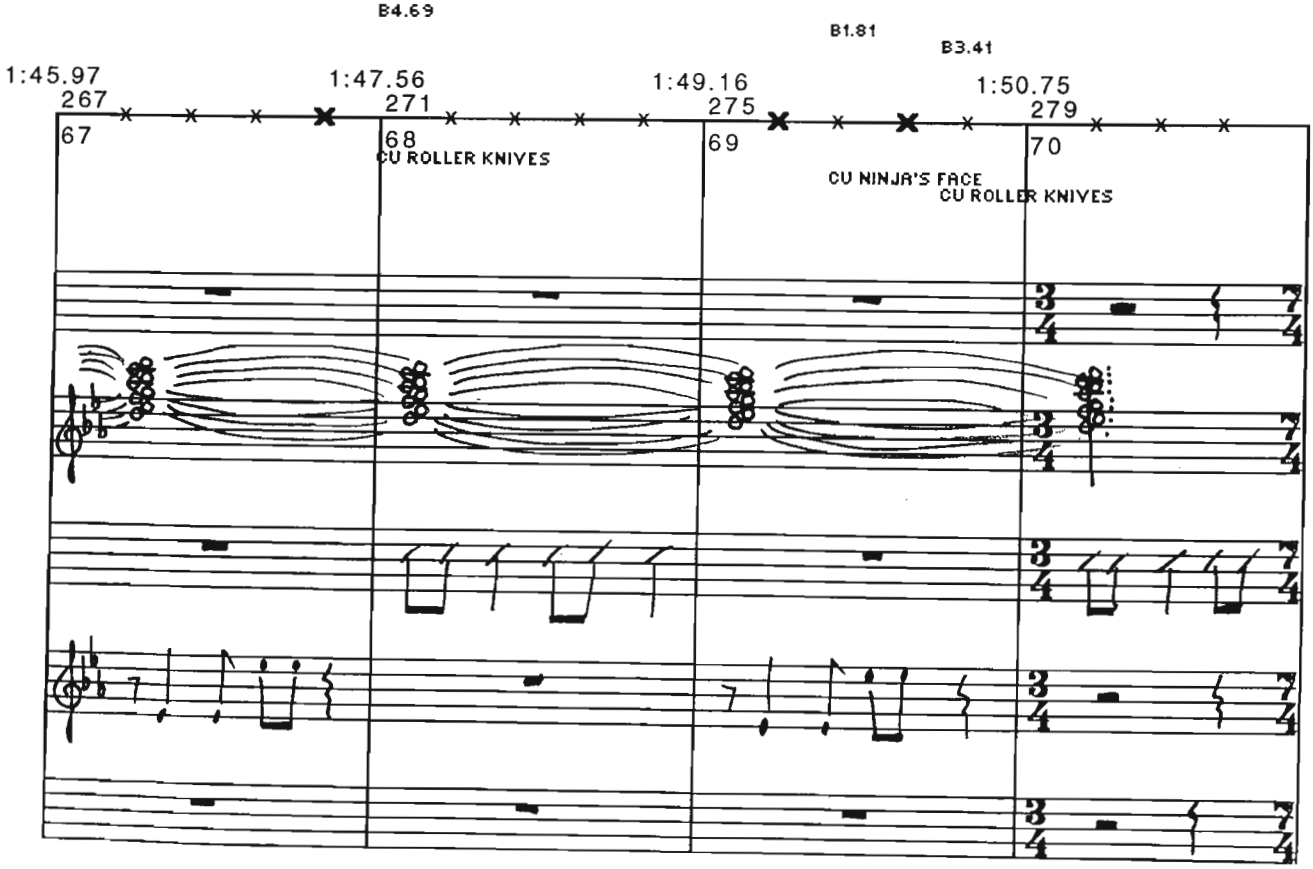

B1.12
1:20.47
203
51
LIGHT GOES ON
1:22.06
207
52
1:23.66
211
53
1:25.25
215
54
8
P

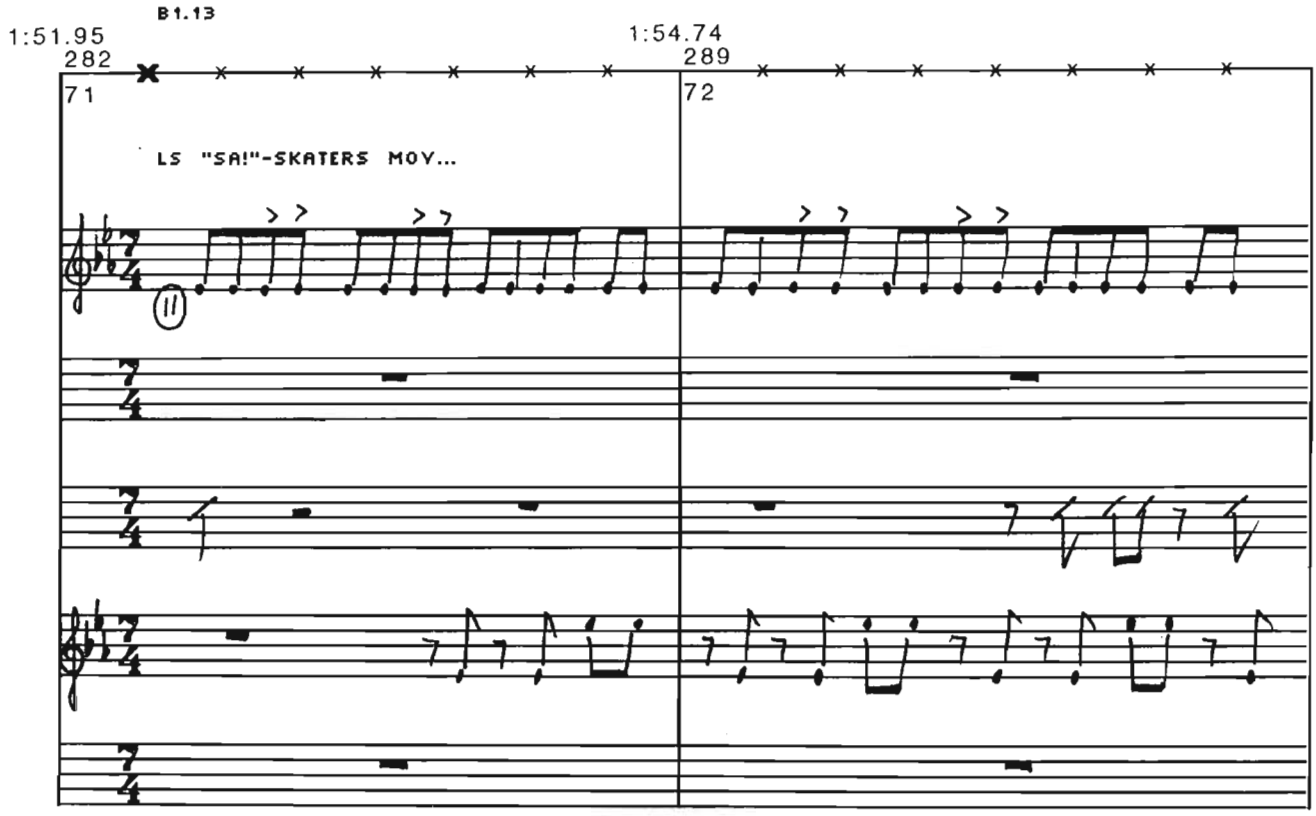

1:26.85
219
55
1:28.44
223
56
1:30.03
227
57
1:31.63
231
58
4
+3

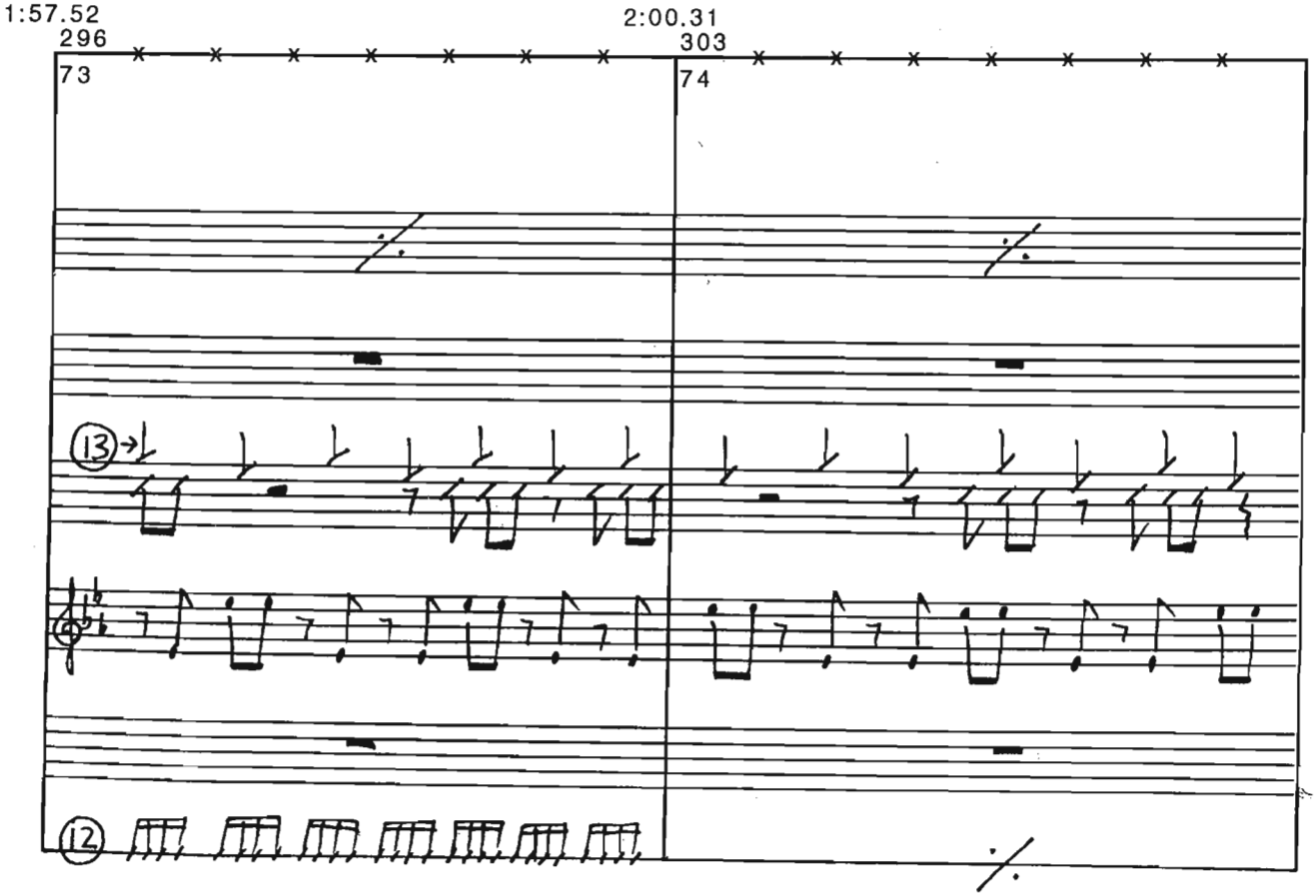

1:33.22
235
59
1:34.81
239
60
1:36.41
243
61
1:38.00
247
62

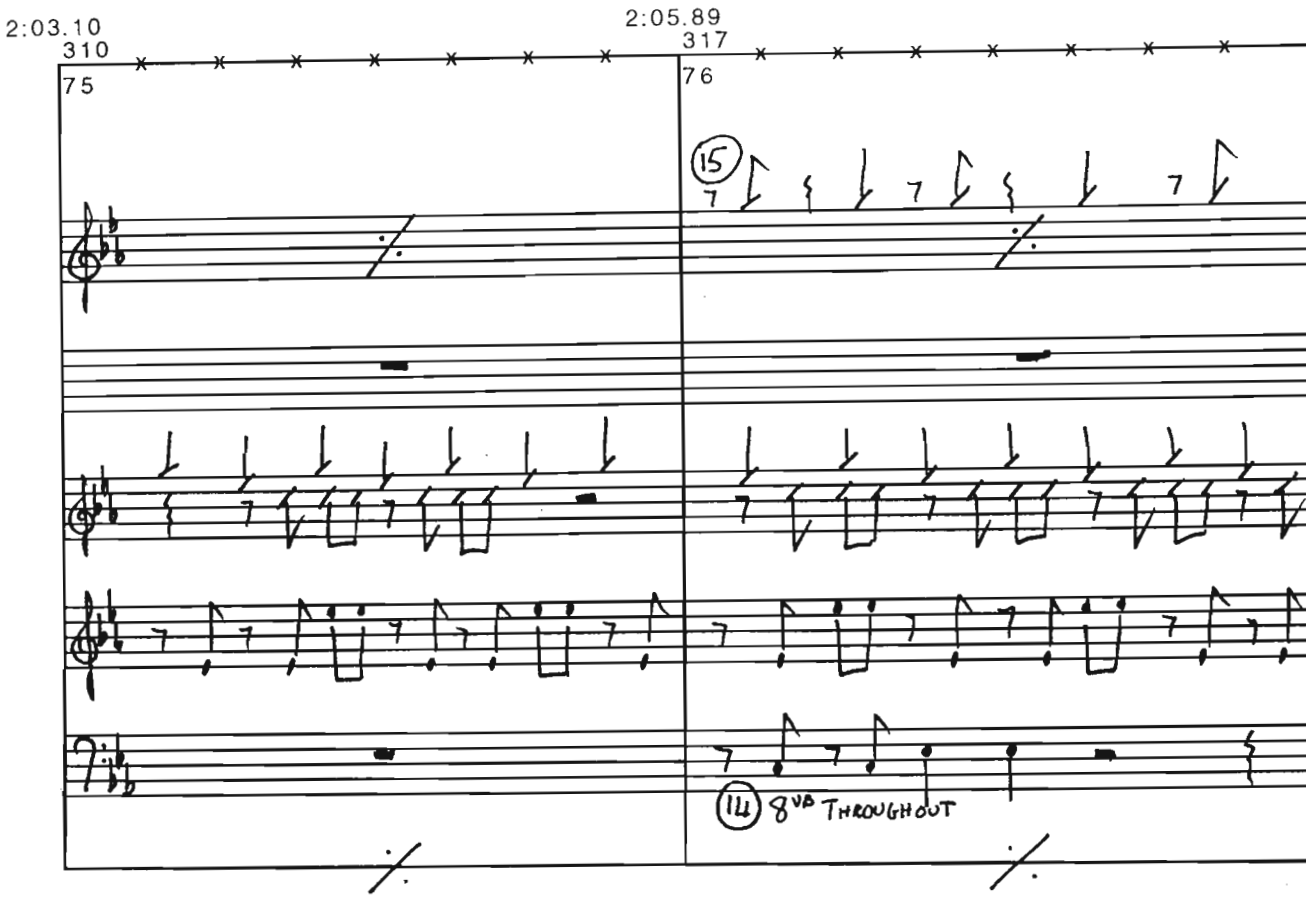
60

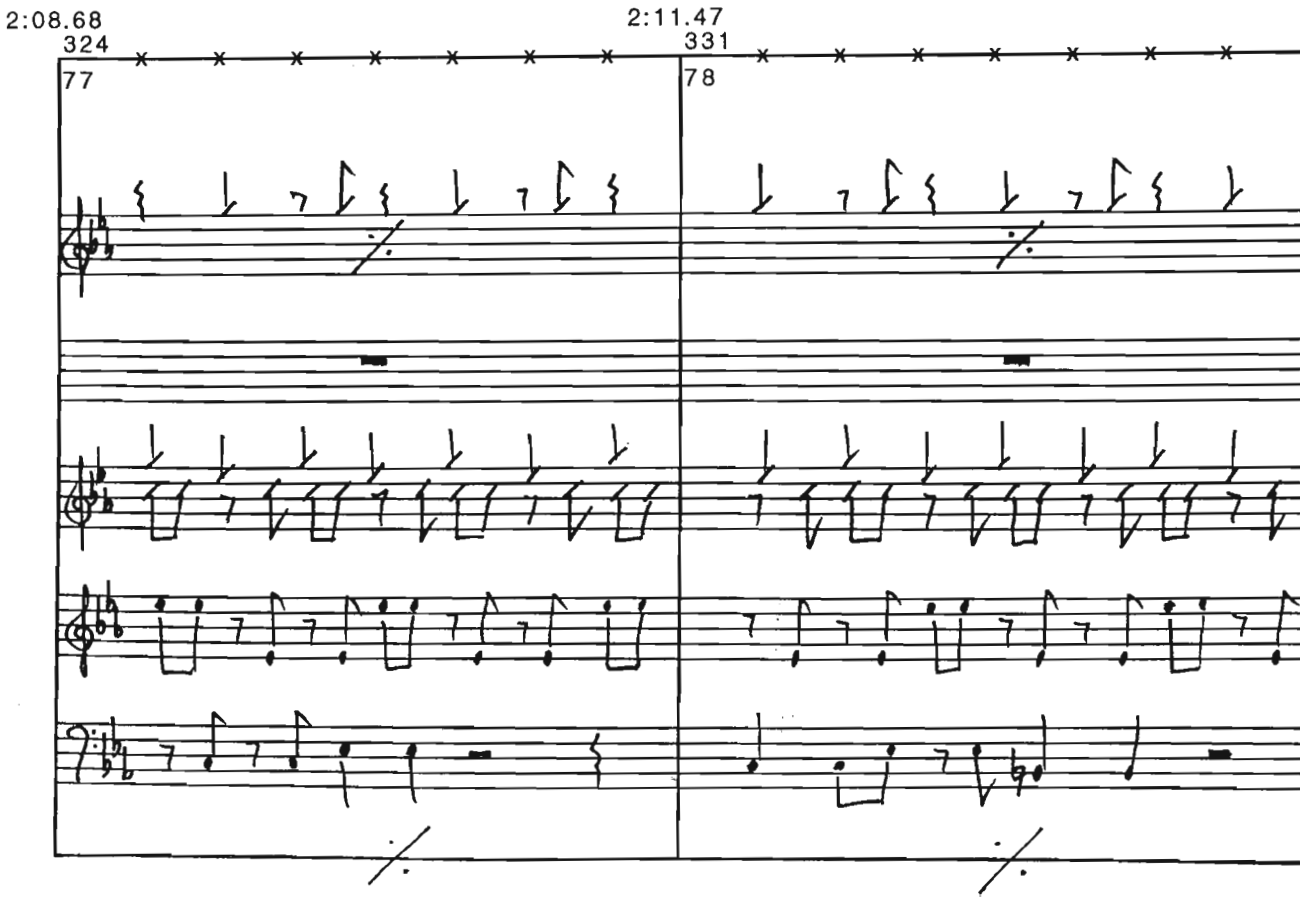

B3.02
B2.46
B4.47
1:39.59
1:41.19
1:42.78
1:44.38
251
255
259
263
63
64
65
66
CU "HO!"-FAST HEAD T...
LS HALL
CU "HE
9
6
10
-3
B4.69


B1.81
B3.41
1:45.97
1:47.56
1:49.16
1:50.75
267
271
275
279
67
68
69
70
CU ROLLER KNIVES
CU NINJA'S FACE
CU ROLLER KNIVES
3/4
7/4


B1.13
1:51.95
282
71
LS "SA!"-SKATERS MOV...
11
1:54.74
289
72


1:57.52
296
73
13
12
2:00.31
303
74


2:03.10
310
75
2:05.89
317
76
15
14 8VB THROUGHOUT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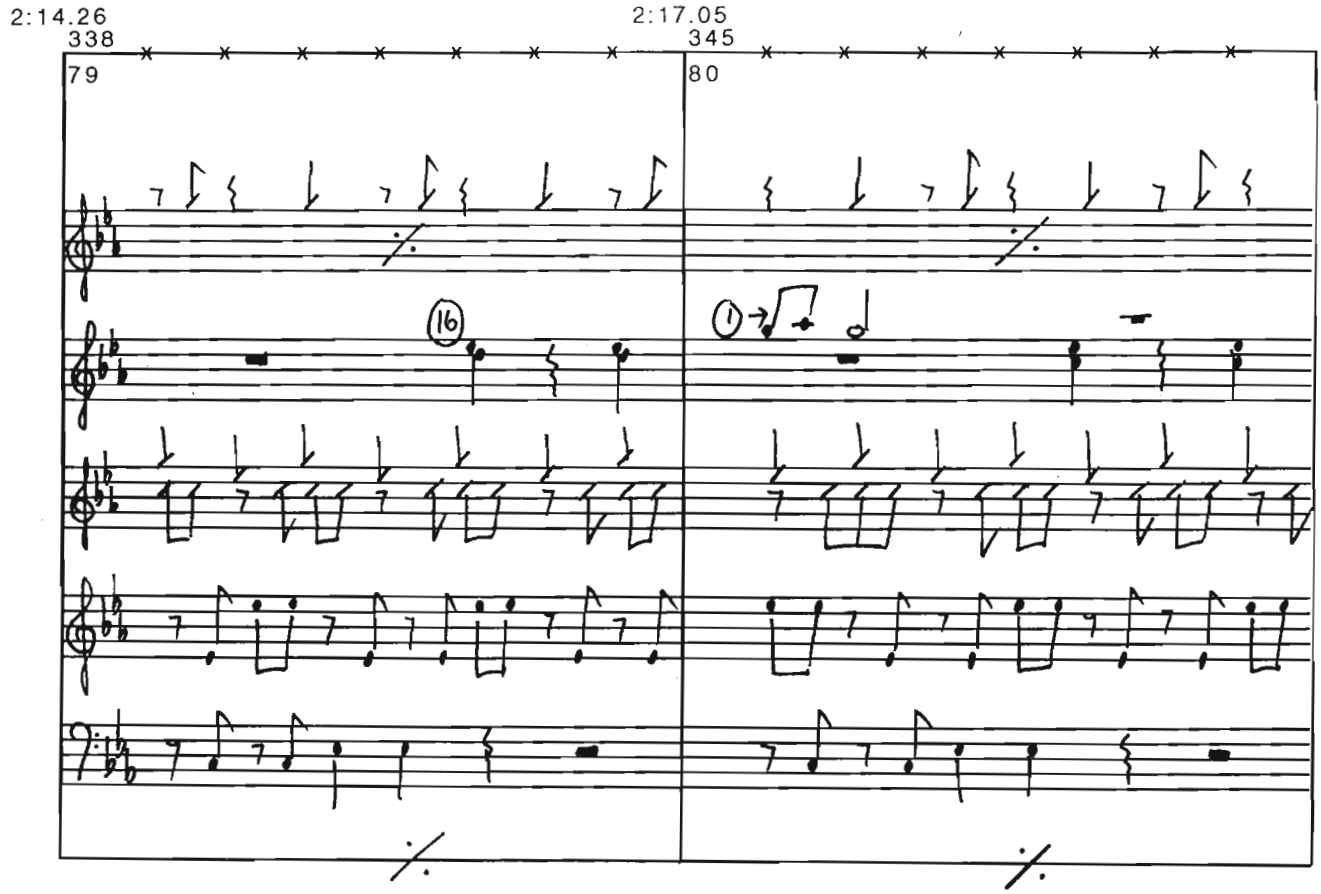
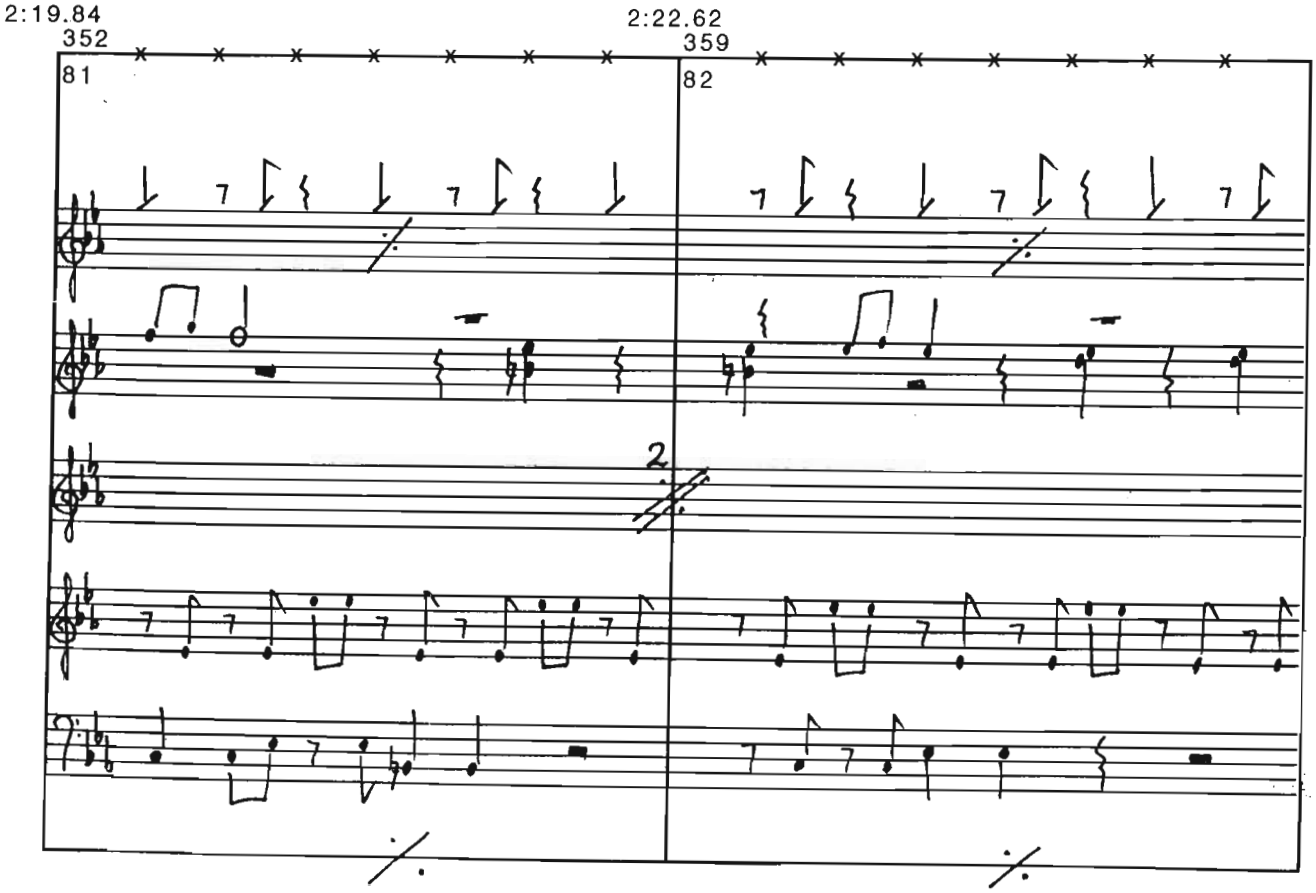
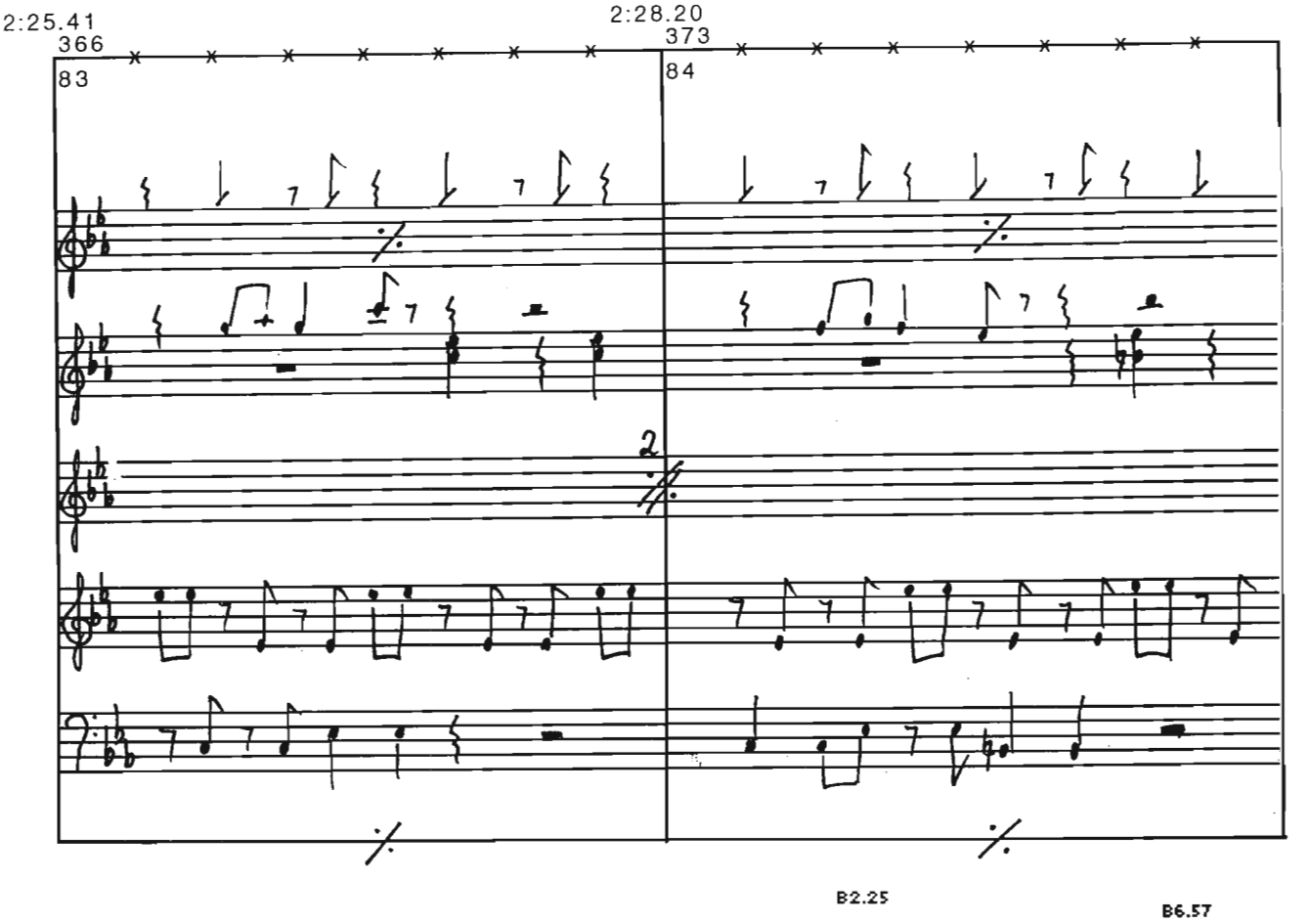
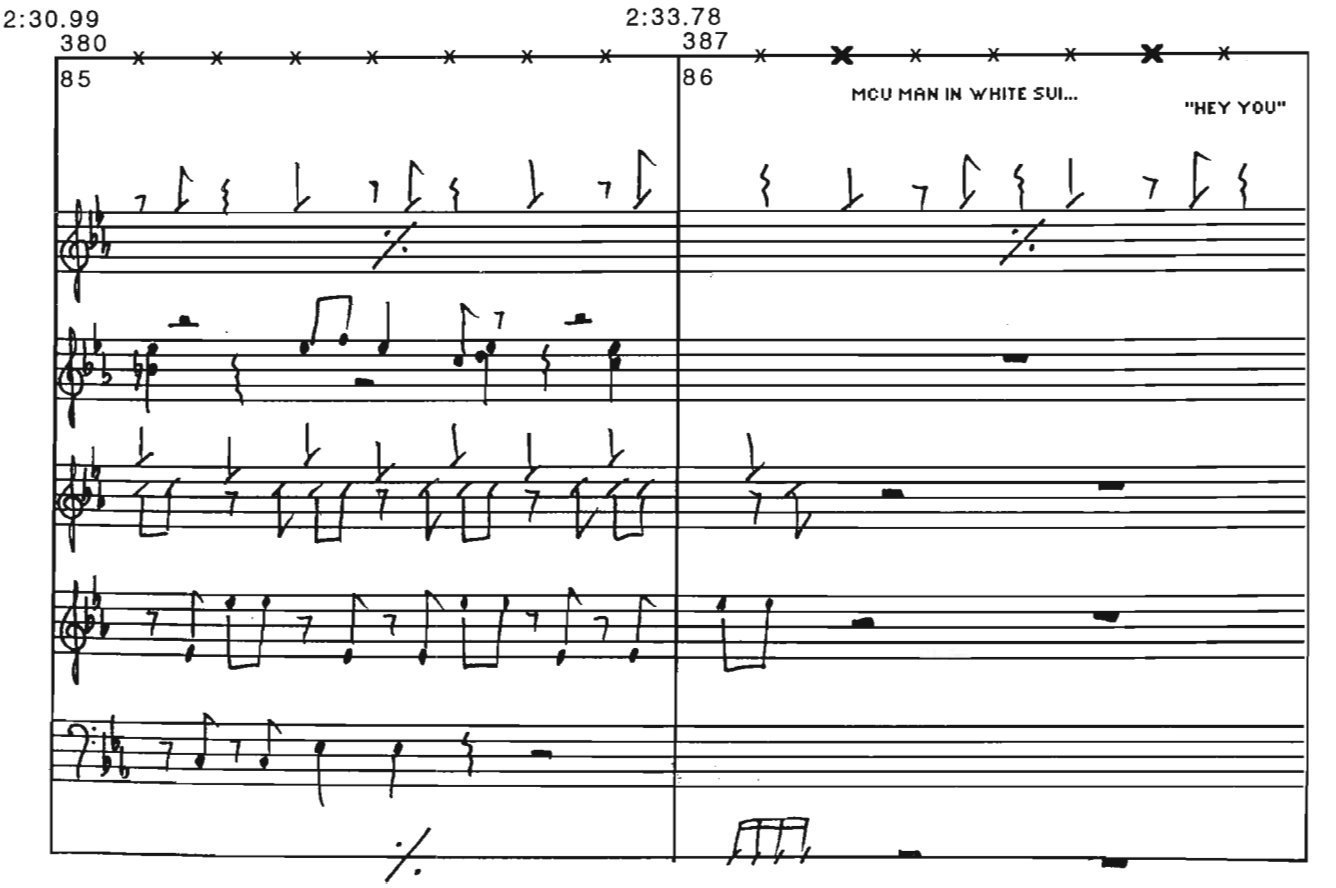
324
77
2:11.47
331
78

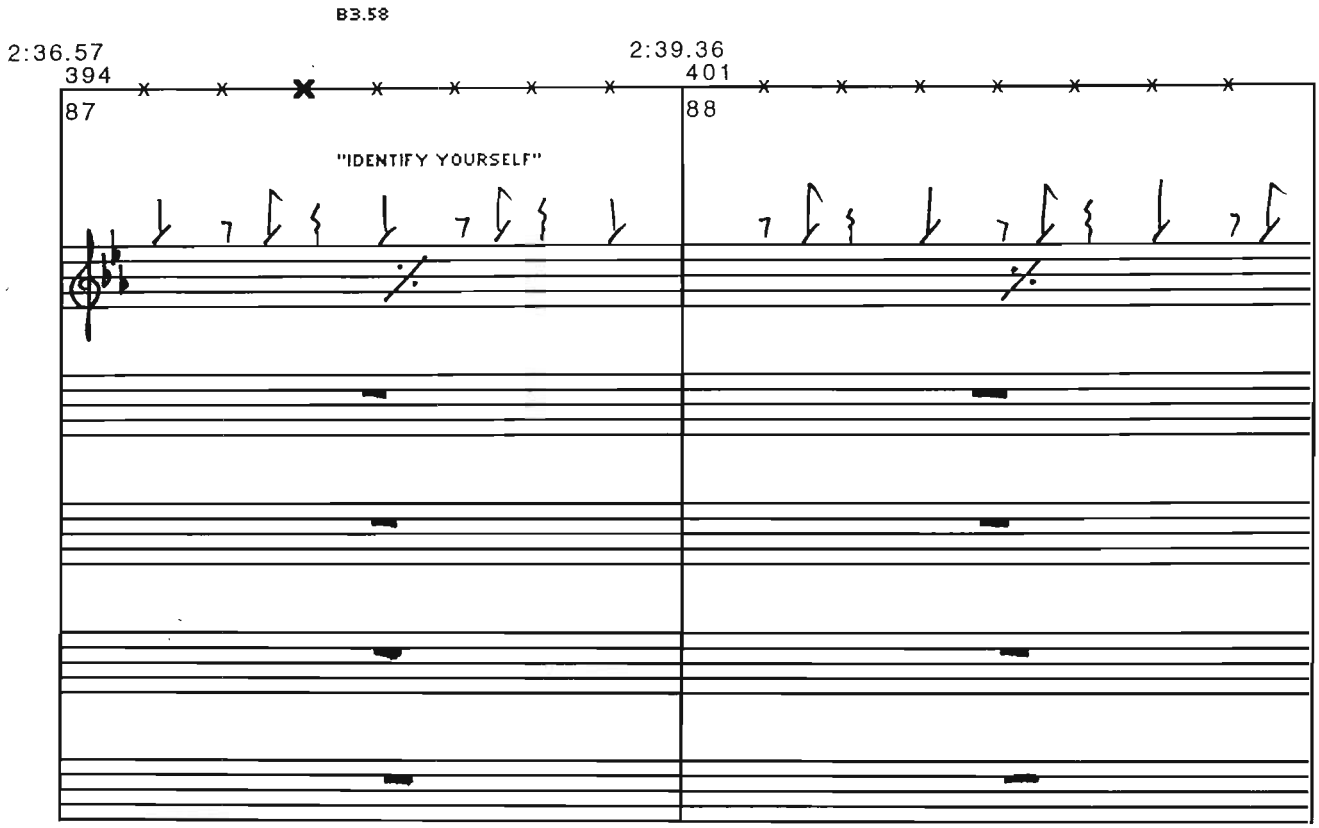

2:14.26
338
79
2:17.05
345
80
16
1

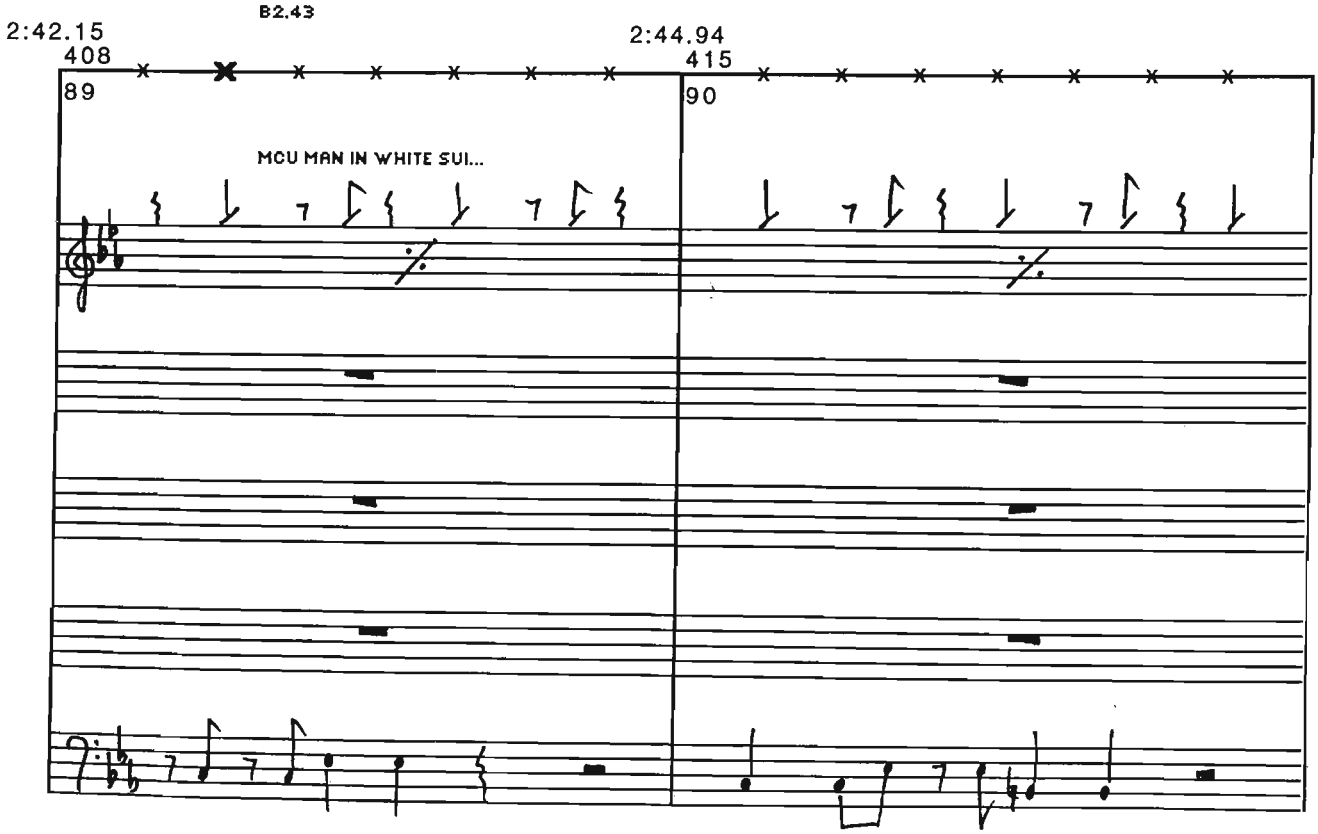

2:19.84
352
81
2:22.62
359
82
2

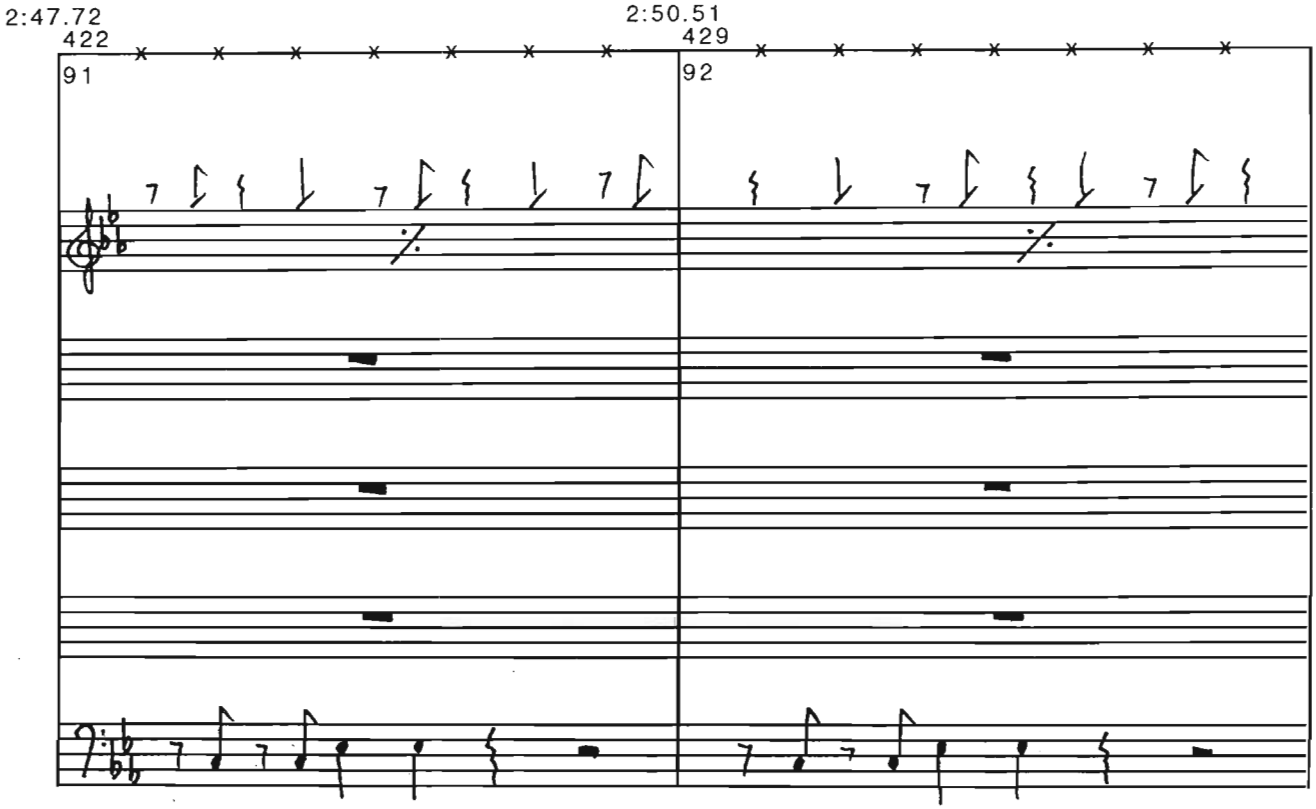

2:25.41
366
83
2:28.20
373
84
2
B2.25
B6.57

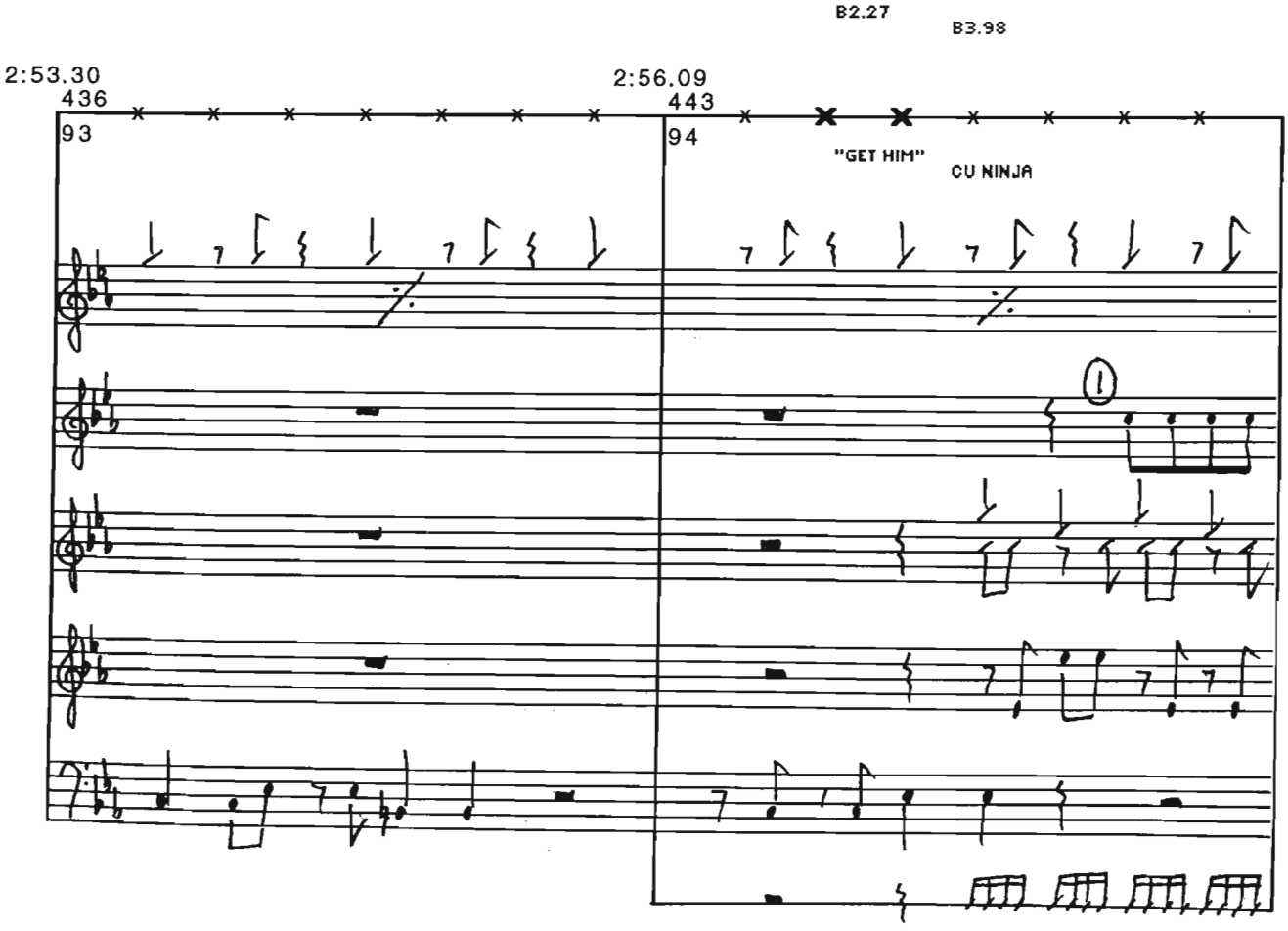

2:30.99
380
85
2:33.78
387
86
MCU MAN IN WHITE SUI...
"HEY YOU"

65

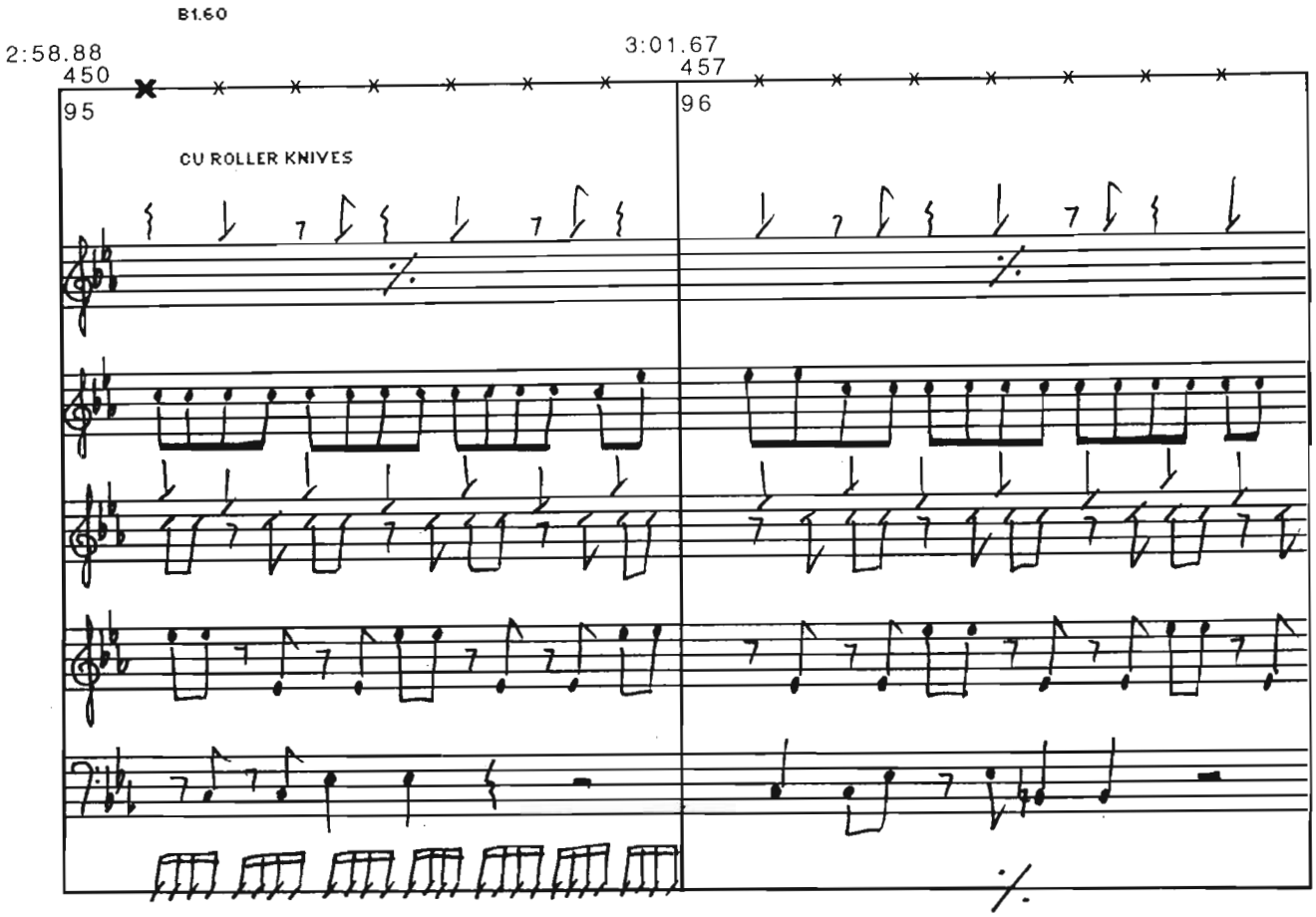

B3.58
2:36.57
394
87
"IDENTIFY YOURSELF"
2:39.36
401
88

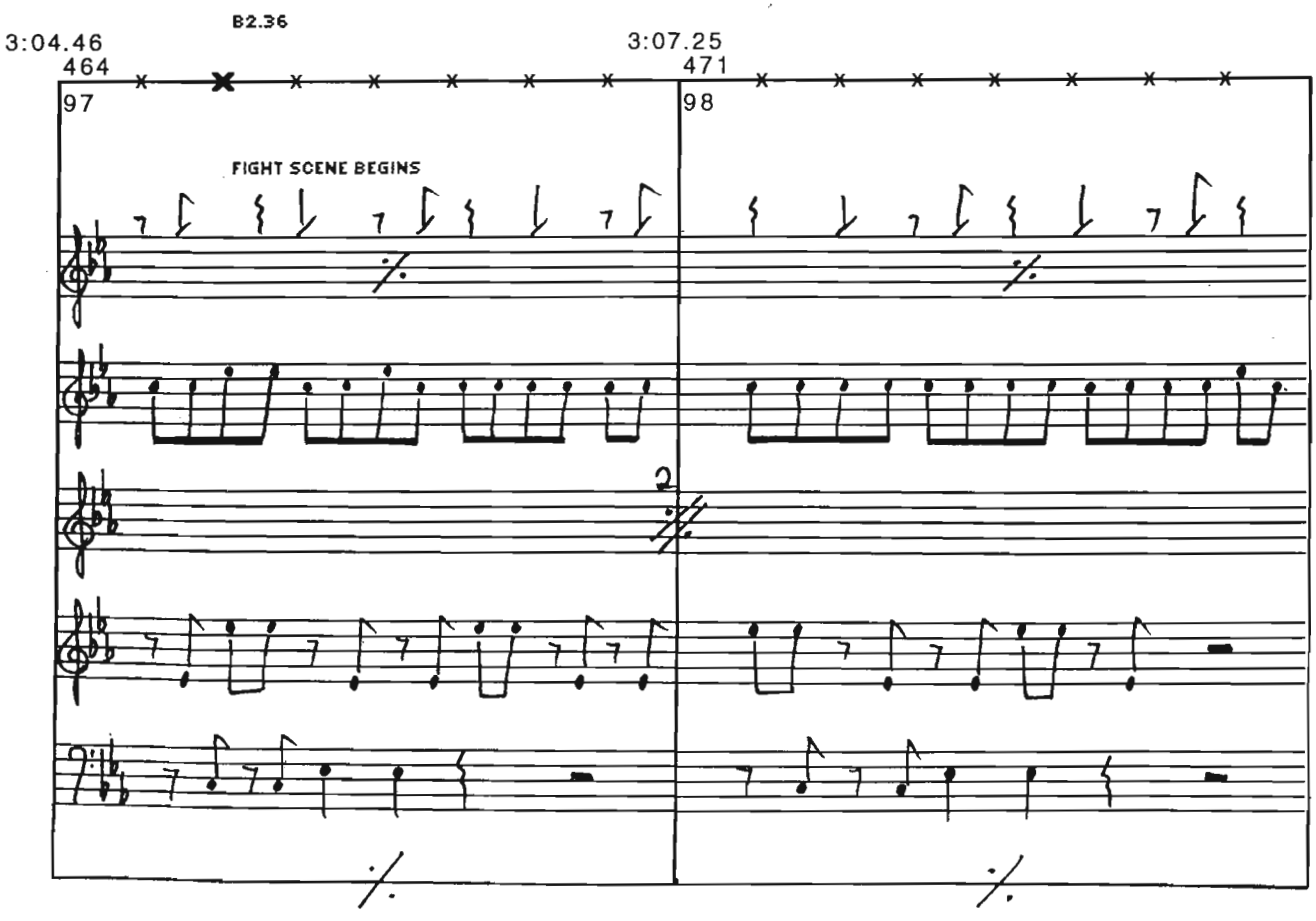

B2.43
2:42.15
408
89
MCU MAN IN WHITE SUI...
2:44.94
415
90


2:47.72
422
91
2:50.51
429
92


B2.27
B3.98
2:53.30
436
93
2:56.09
443
94
"GET HIM"
CU NINJA

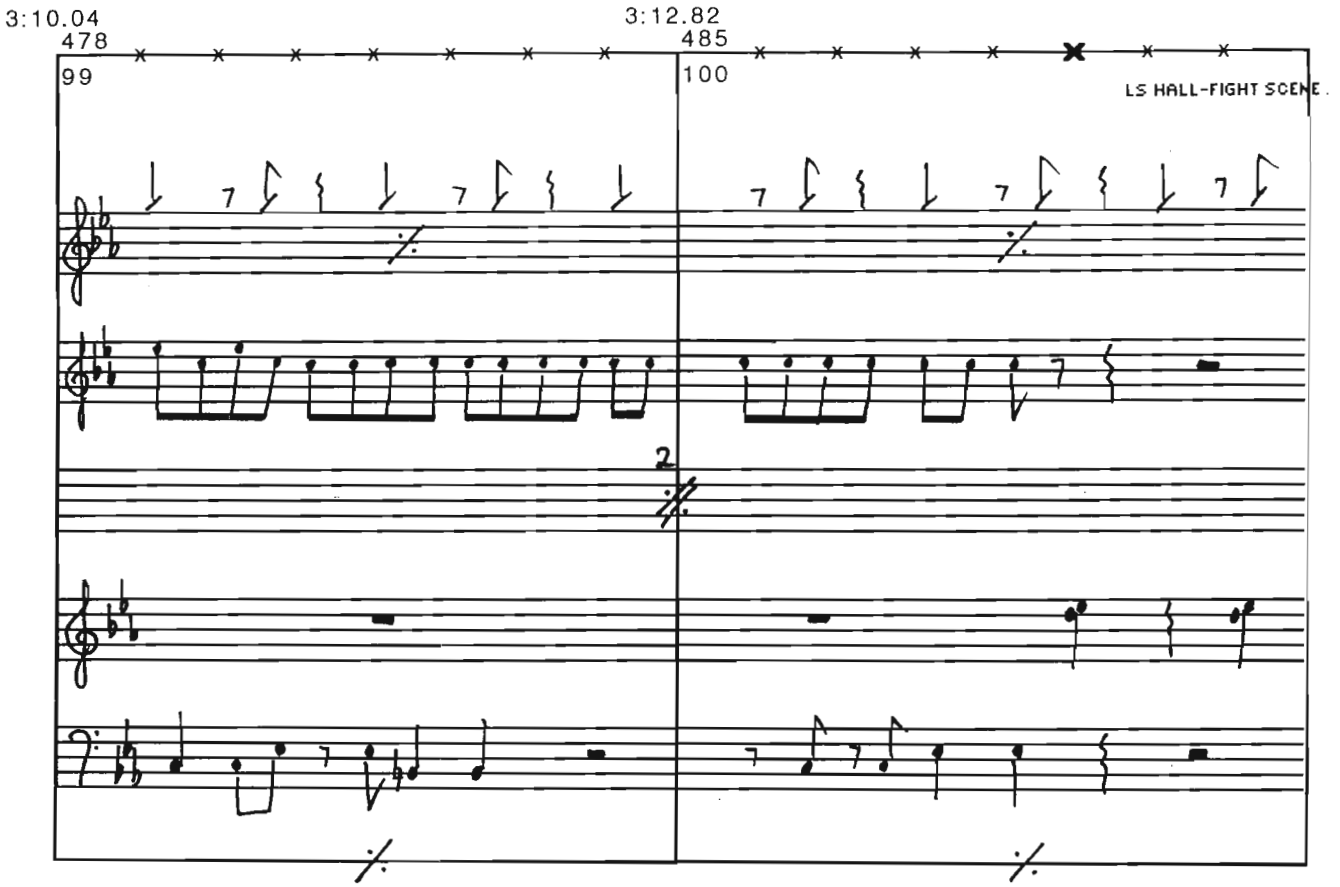
Production: **Ninja** Cue: **Roller Rink: Version 3** (Tempo Format: B.P.M)

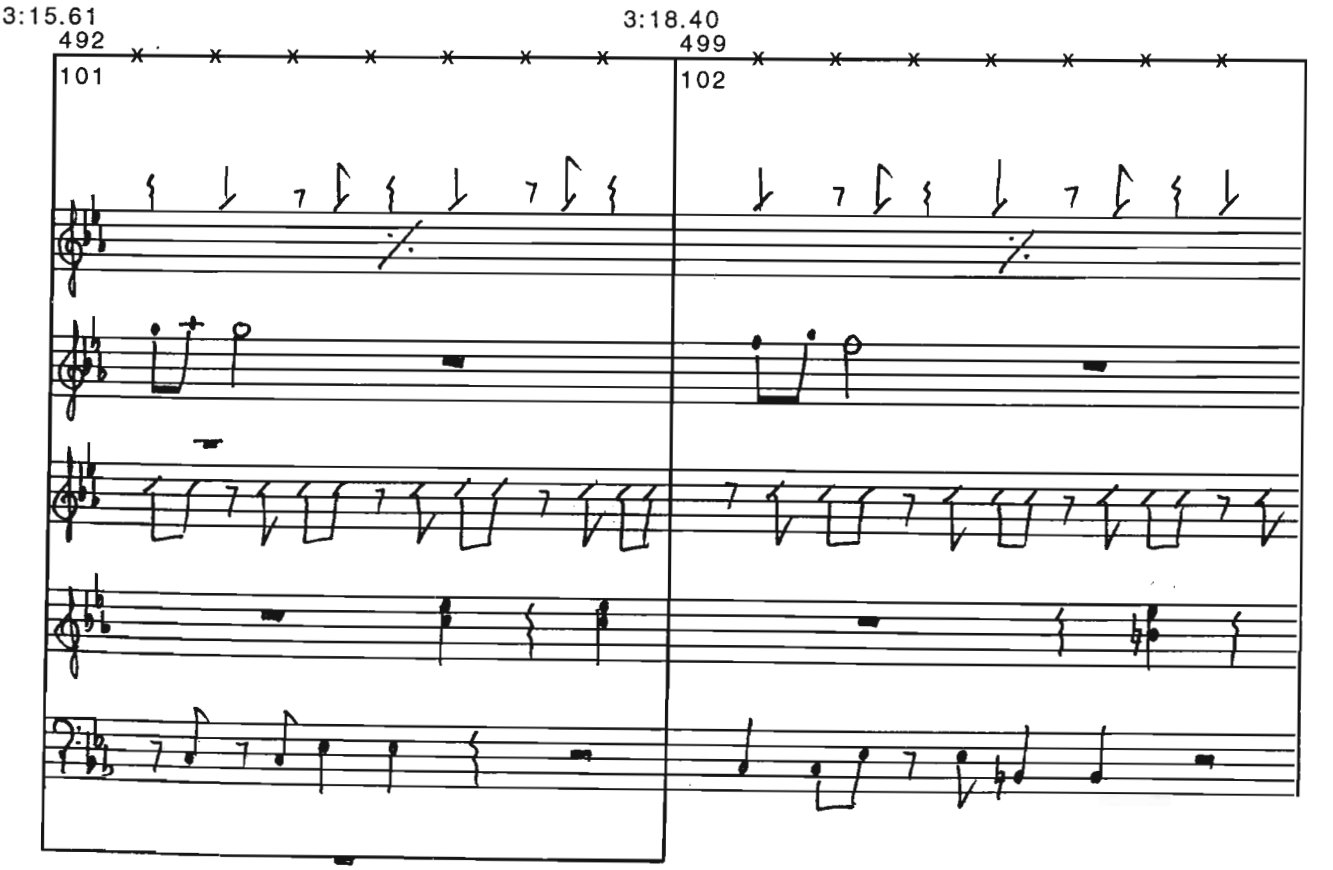




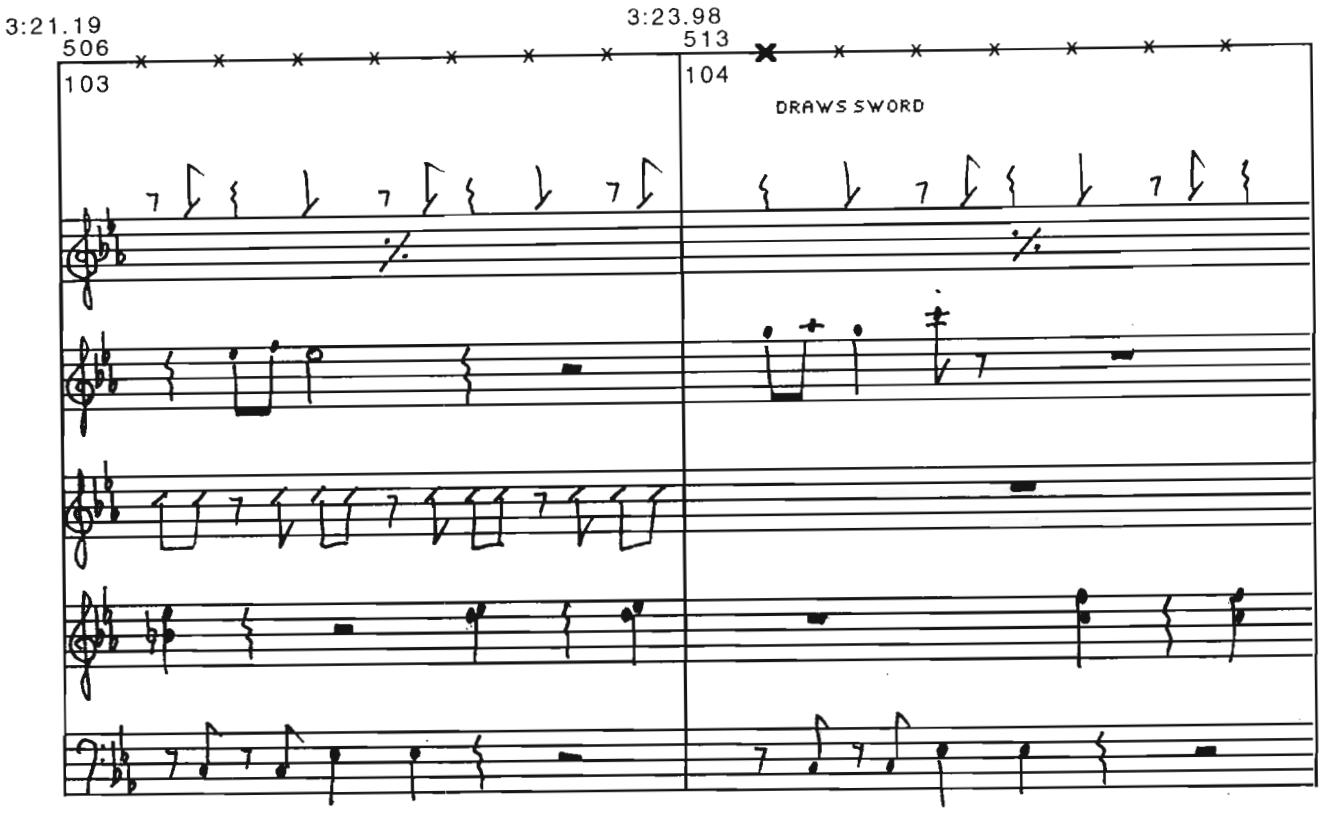
Production: **Ninja** Cue: **Roller Rink: Version 3** (Tempo Format: B.P.M)

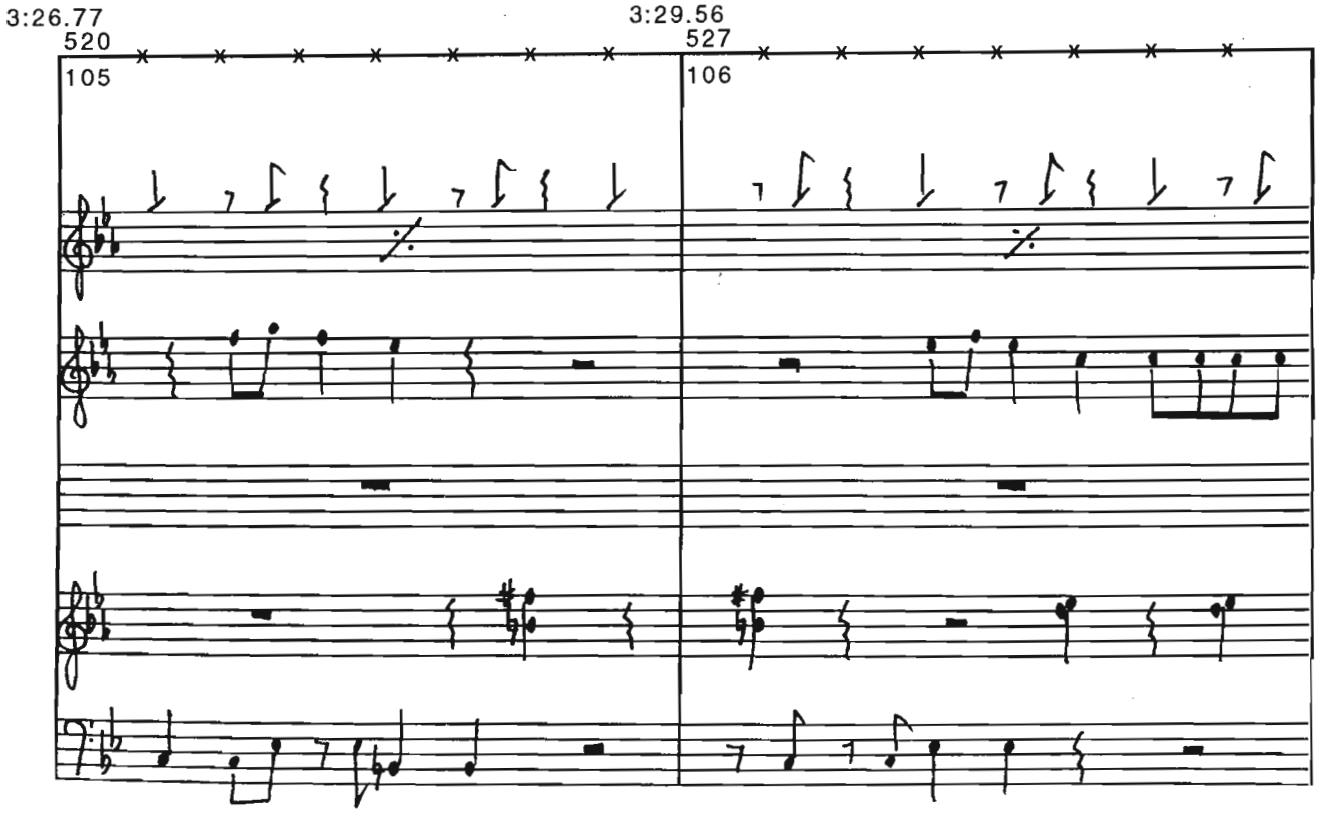
B5.75

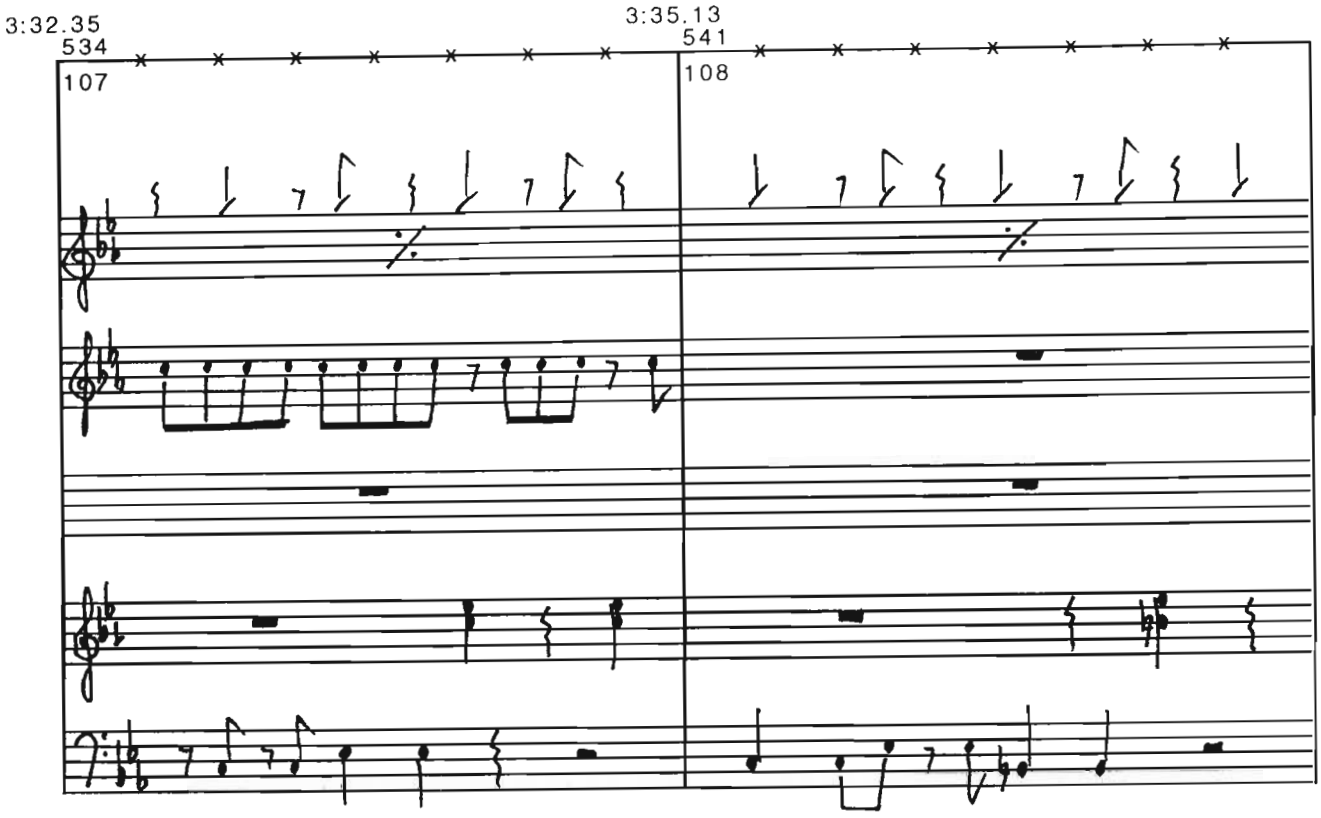


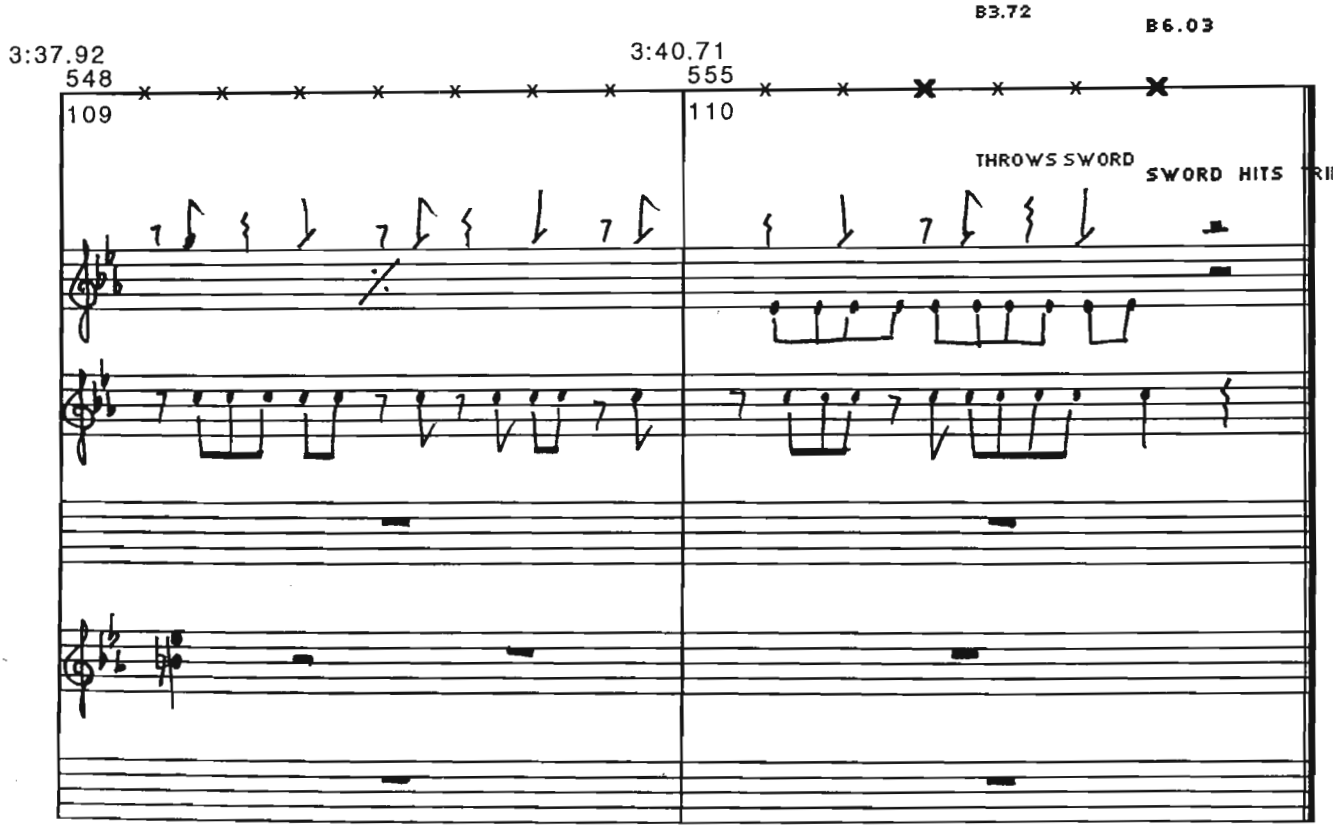


B1.15


3:21.19
506
103
3:23.98
513
104
DRAWS SWORD


3:26.77
520
105
3:29.56
527
106


3:32.35
534
107
3:35.13
541
108


3:37.92
548
109
3:40.71
555
110
B3.72
B6.03
THROWS SWORD
SWORD HITS

Ninja Roller Rink

Version 4

Sound Key:

1- Koto
2- Reed Piper
3- Sitar
4- Breathy Organ
5- Marimba
6- Conga Tones
7- Bass Harmonics
8- Filter Sweep
9- Low Pad
10- Choir
11- Koto Tremolo
12- Jail Drone
13- Metal Hits
14- Slap Bass
15- Dreamy Synthesizer
16- Soft Flute
17- Toms

Production: Ninja

Cue: "Roller Rink: Version 4" Starting Tempo: 168.90 (B.P.M.)

Begins at e6:00:58:00

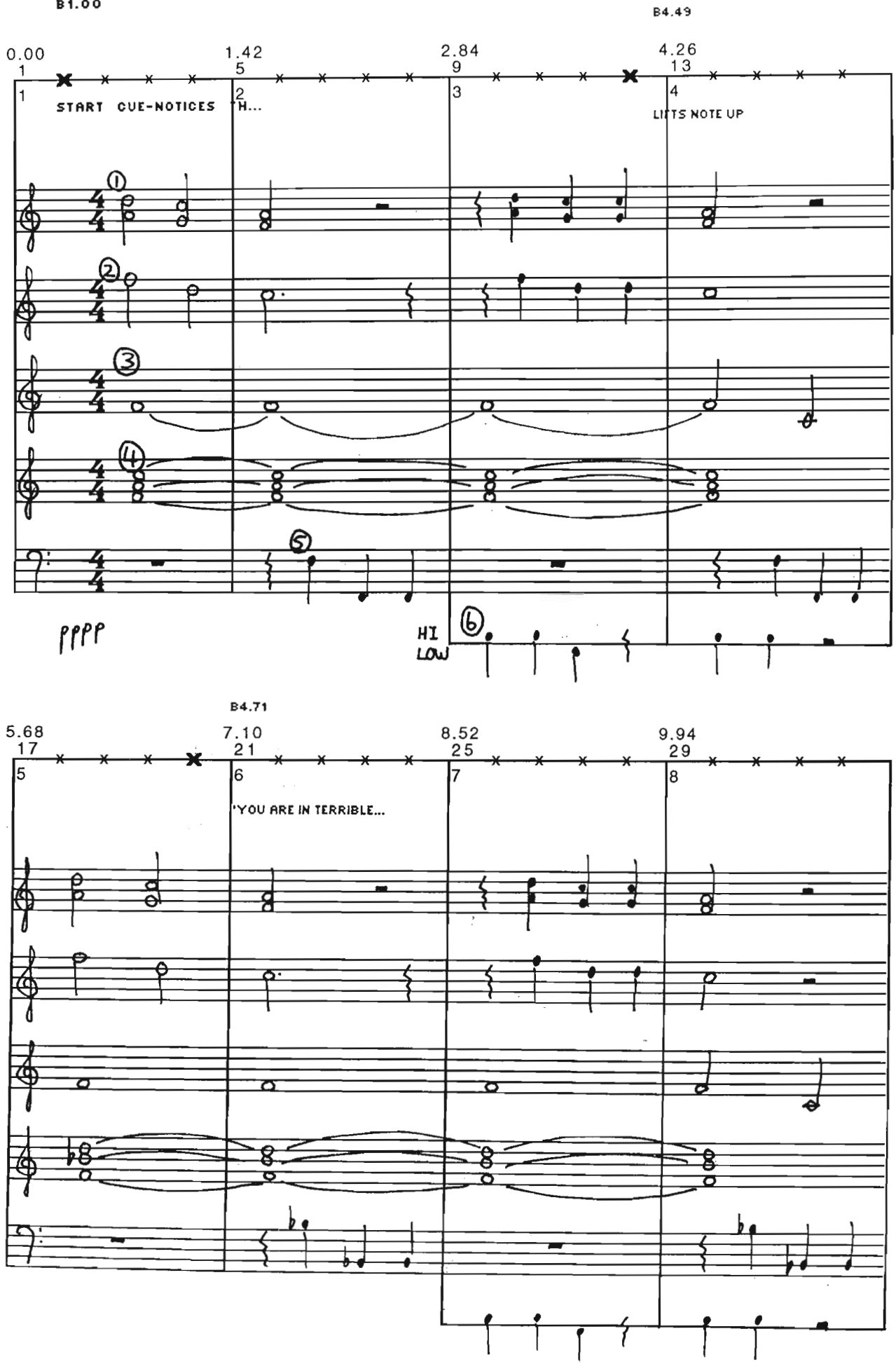
ABS. SMPTE #(25):	REL. TIME:			BAR-BEAT:
			----8 WARNING CLICKS BEGIN AT e6:00:55:04----	
			METER: 4/4	
e6:00:58:00	0.00 ✔		Start cue-Notices the letter	1- 1
e6:01:02:02	4.08		Lifts note up	3- 4 +
e6:01:05:00	7.00		"You are in terrible danger"	5- 4 +
e6:01:12:14	14.56		"Now things are looking up..."	11- 2
e6:01:17:15	19.60		"I think we should check out that fort..."	14- 4 +
e6:01:24:07	26.28 ✔	CUT	Painting #2	19- 3
e6:01:27:20	29.80 ✔	CUT	MS to dark passage	21- 4 +
e6:01:41:18	43.72		Neck break	31- 4
			METER CHANGE: 3/4	35- 1
			METER CHANGE: 4/4	36- 1
e6:01:47:10	49.40 ✔	CUT	LS Hall-Light fades in	36- 1
e6:01:57:09	59.36 ✔	CUT	LS Ninja walking	43- 1
e6:02:15:22	1:17.88		Door starts closing	56- 1 +
e6:02:16:22	1:18.88 ✔		Door slams shut	56- 4
e6:02:18:13	1:20.52		Light goes on	57- 4 + 3
e6:02:22:08	1:24.32	CUT	LS Rising shot-Light fades in	60- 3 + 3
e6:02:27:19	1:29.76	CUT	CU Ninja eyes	64- 2 + 3
e6:02:29:15	1:31.60	CUT	LS Hall-still rising	65- 3 +
e6:02:34:19	1:36.76	CUT	CU Ninja	69- 2 + 3
e6:02:38:10	1:40.40	CUT	CU "Ho!"-Fast head turn	71- 4 + 3
e6:02:43:00	1:45.00		LS Ninja encircled	75- 1 +
e6:02:43:19	1:45.76		CU "Hey!"-Arms down	75- 3 +
e6:02:45:11	1:47.44	CUT	CU Roller knives	76- 4 +
e6:02:47:12	1:49.48 ✔	CUT	CU Ninja's face	78- 2 +

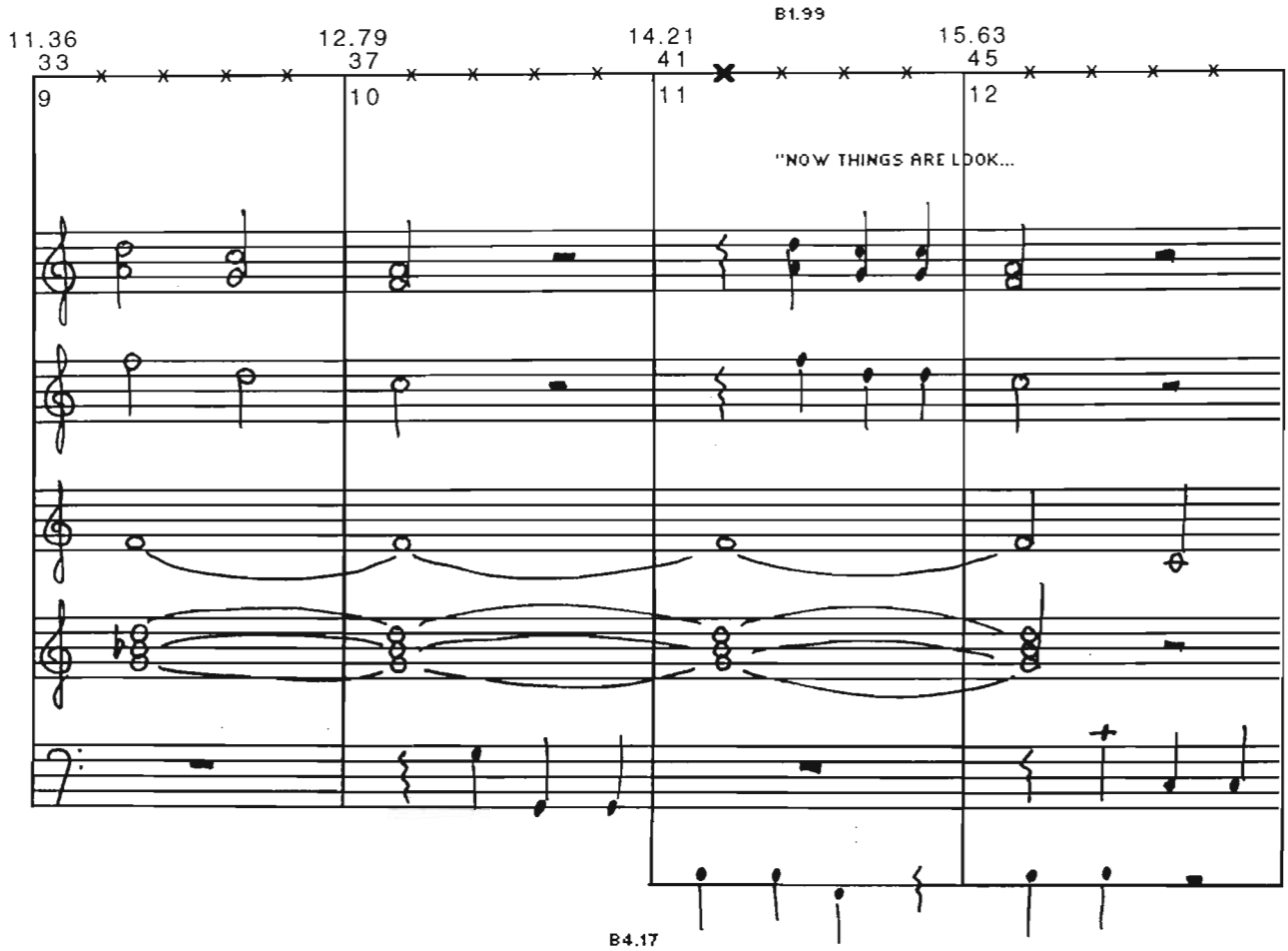
e6:02:48:03	1:50.12	CUT	CU Roller knives	78- 4
			METER CHANGE: $\frac{3}{4}$	80- 1
e6:02:50:00	1:52.00 ✔	CUT	LS Hall-Skaters move	80- 1 +
			METER CHANGE: $\frac{5}{4}$	81- 1
			METER CHANGE: $\frac{6}{4}$	103- 1
			METER CHANGE: $\frac{4}{4}$	104- 1
e6:03:32:07	2:34.28	CUT	MCU Man in white suit	104- 1 +
e6:03:34:00	2:36.00		"Hey you"	105- 2
e6:03:35:15	2:37.60		"Identify yourself"	106- 2 +
			METER CHANGE: $\frac{5}{4}$	119- 1
e6:03:54:15	2:56.60		"Get Him"	119- 4
e6:03:55:07	2:57.28 ✔	CUT	CU Ninja	120- 1
e6:03:57:03	2:59.12	CUT	CU Roller knives	121- 1 +
e6:04:00:00	3:02.00		Fight scene begins	122- 4 +
e6:04:03:00	3:05.00		Fist	124- 2 +
e6:04:12:18	3:14.72	CUT	LS Hall-Fight scene ends	129- 5 +
			METER CHANGE: $\frac{4}{4}$	130- 1
e6:04:22:01	3:24.04		Draws sword	136- 2 +
e6:04:39:20	3:41.80		Throws sword	148- 4 +
e6:04:40:18	3:42.72 ✔	CUT	Sword hits trip-End of cue	149- 3

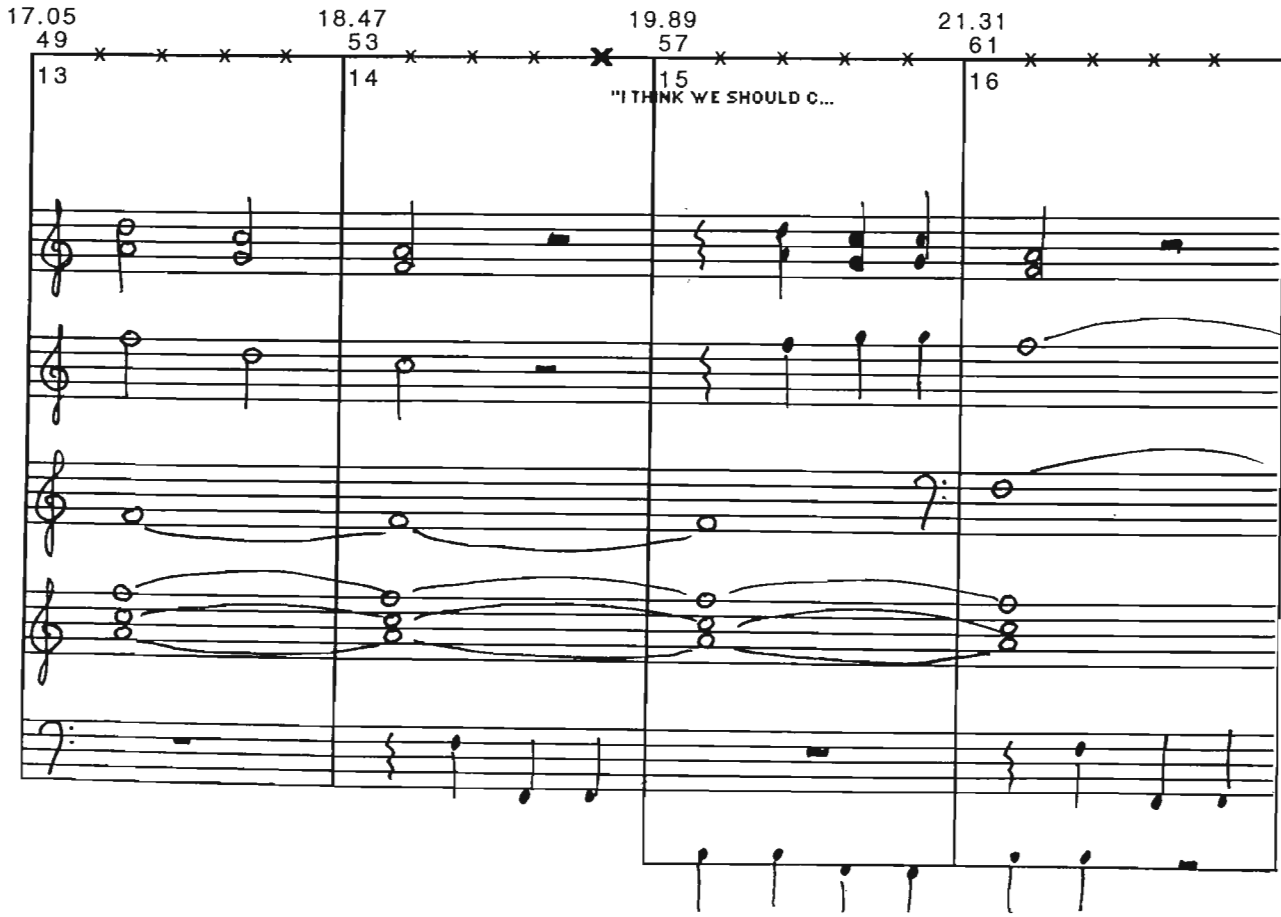
TOTAL TIME - 3:42.72

END CUE Roller Rink: Version 4

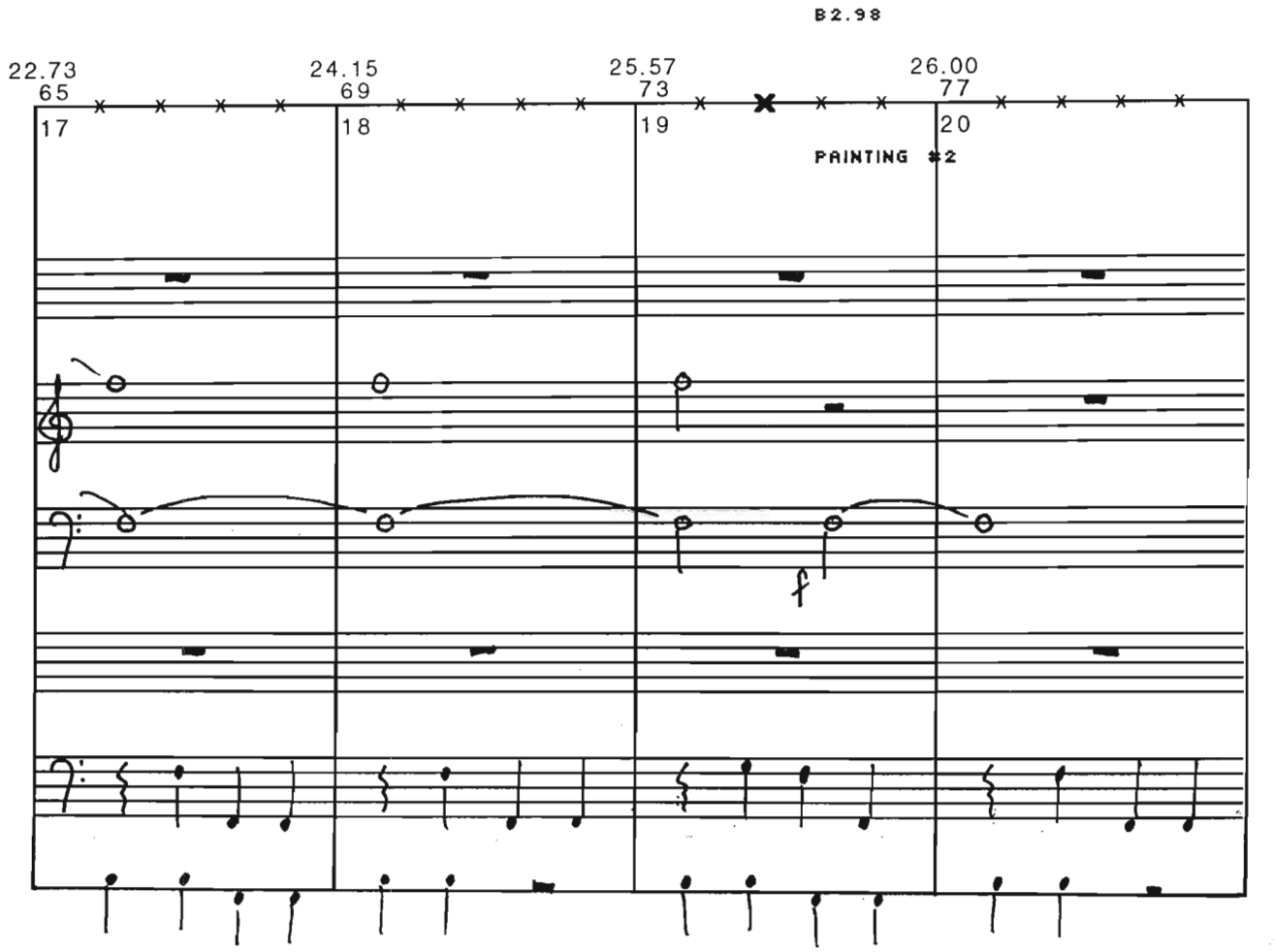
Production: **Ninja** Cue: **Roller Rink: Version 4** (Tempo Format: B.P.M)
Page 1 15/7/94 03:01 PM

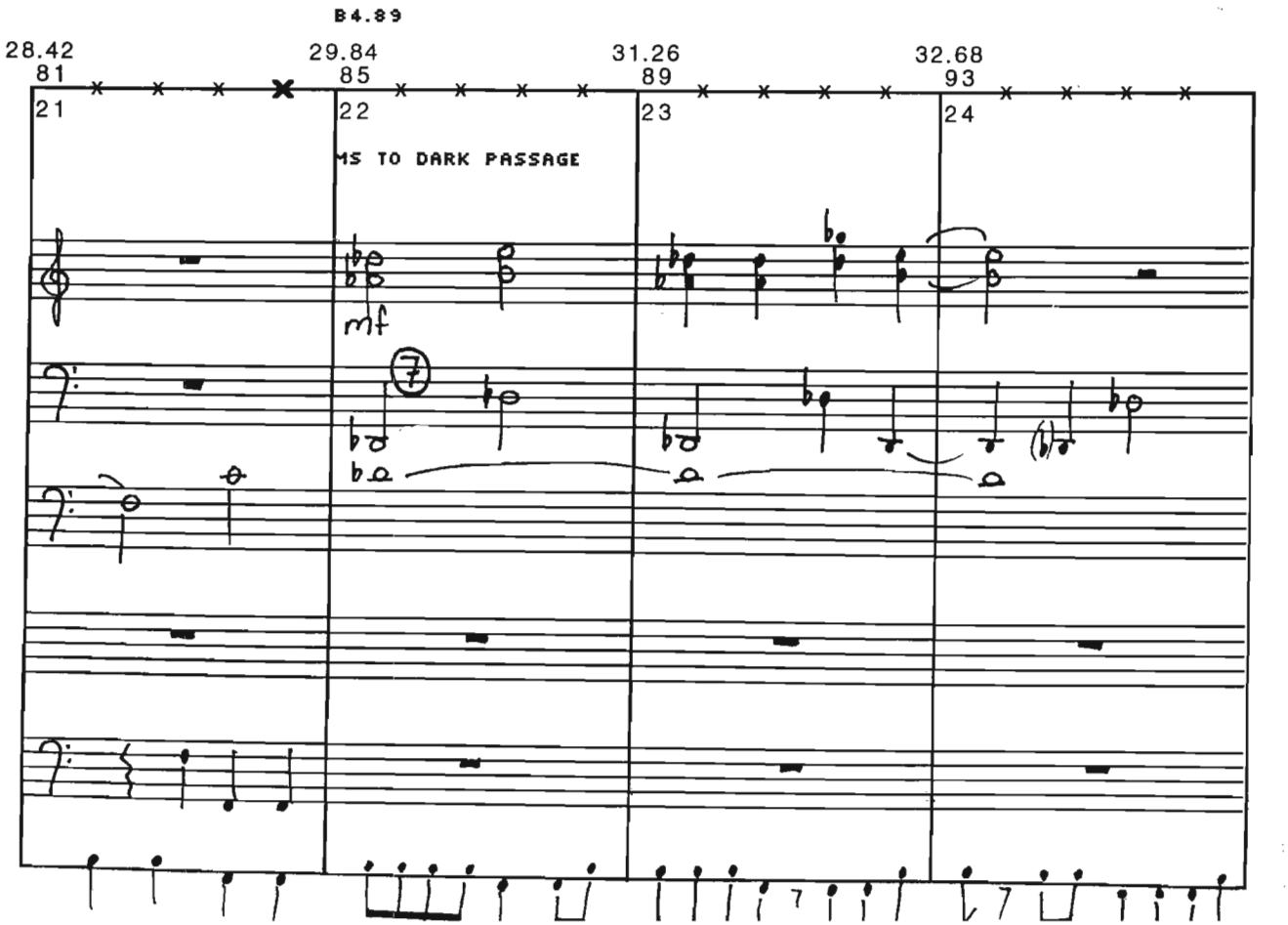


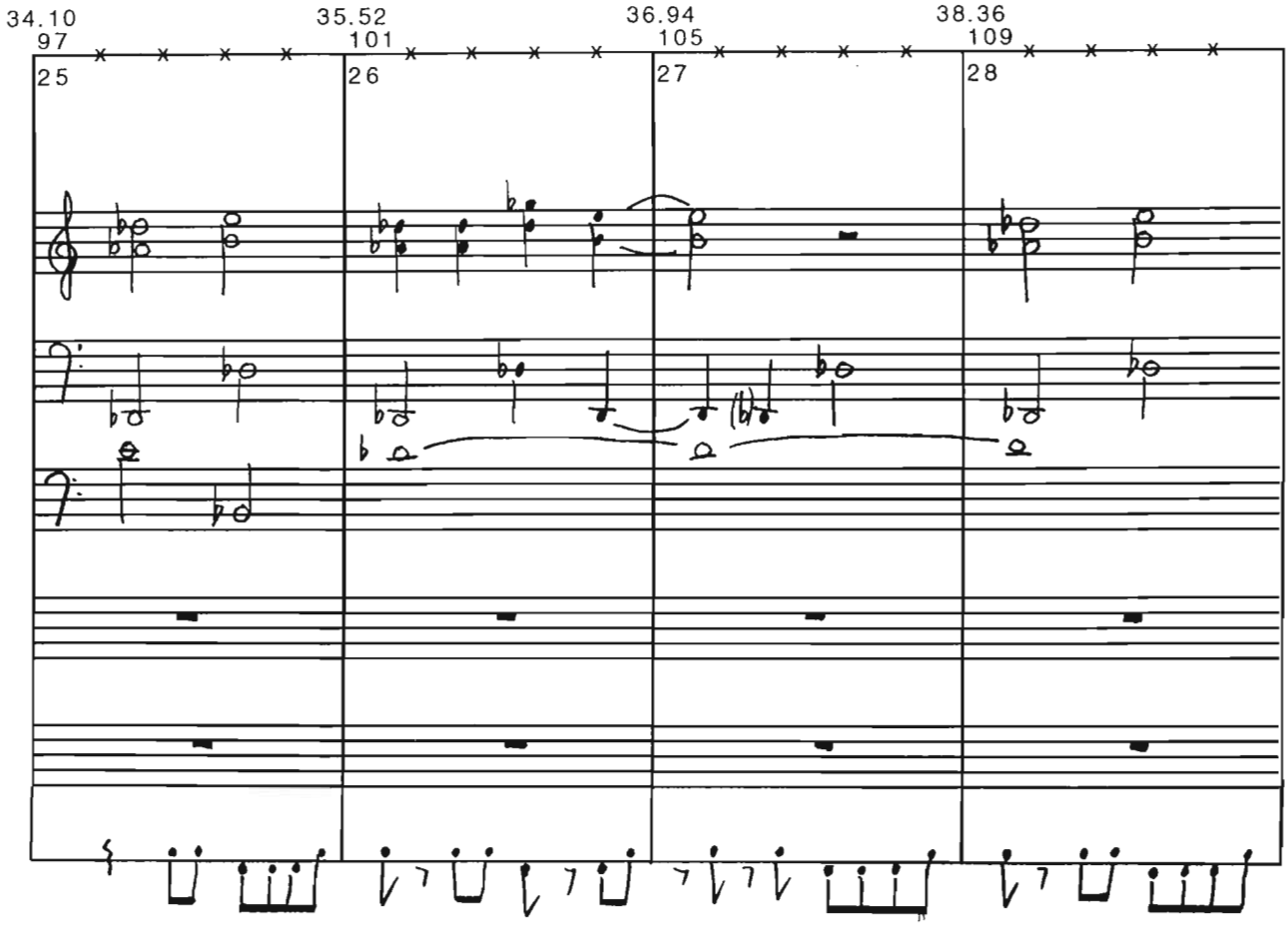

B1.99
11.36
33
12.79
37
14.21
41
15.63
45
9
10
11
12
"NOW THINGS ARE LOOK...
B4.17

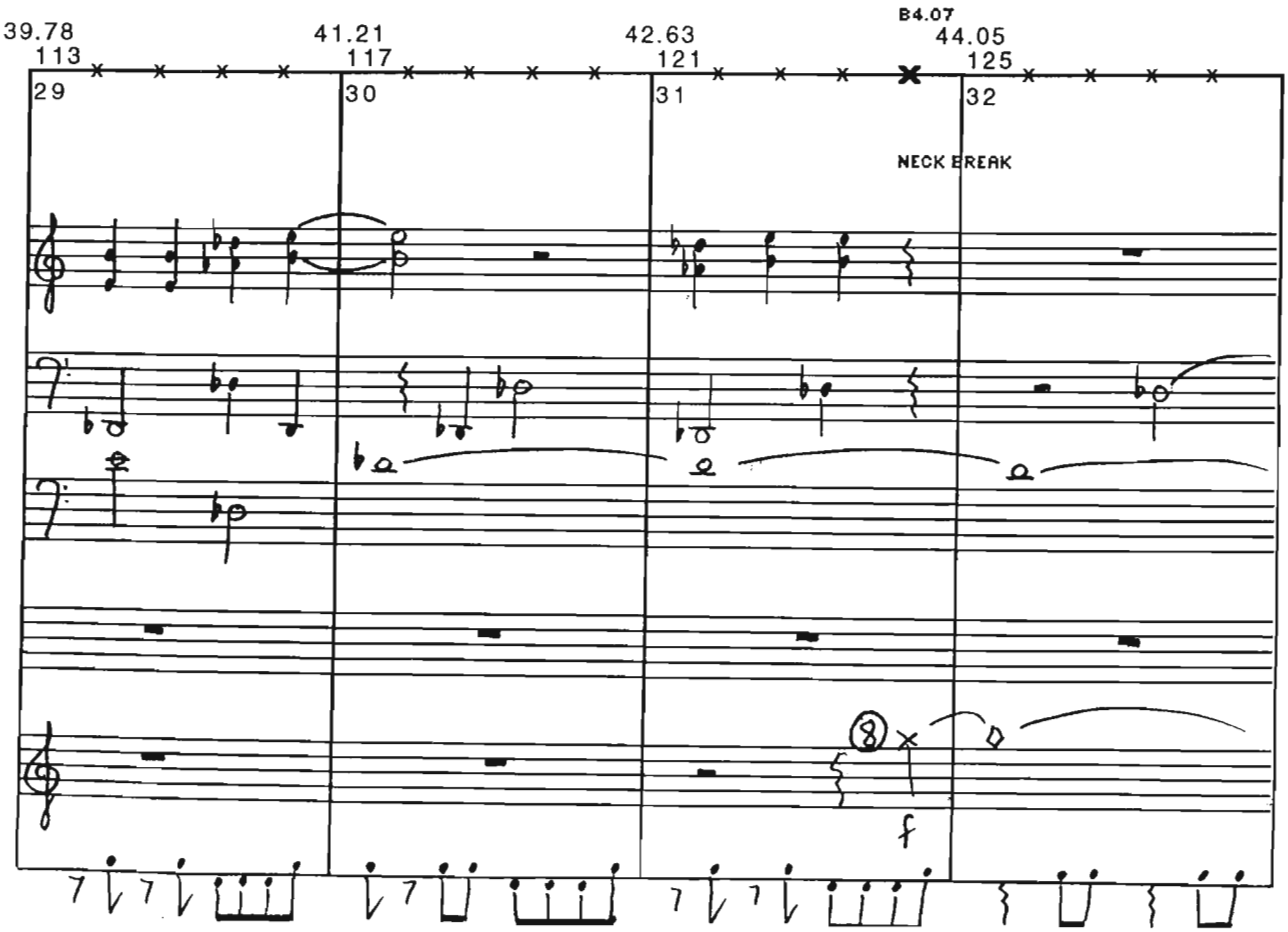

17.05
49
18.47
53
19.89
57
21.31
61
13
14
15
16
"I THINK WE SHOULD C...

Production: **Ninja** Cue: **Roller Rink: Version 4** (Tempo Format: B.P.M)



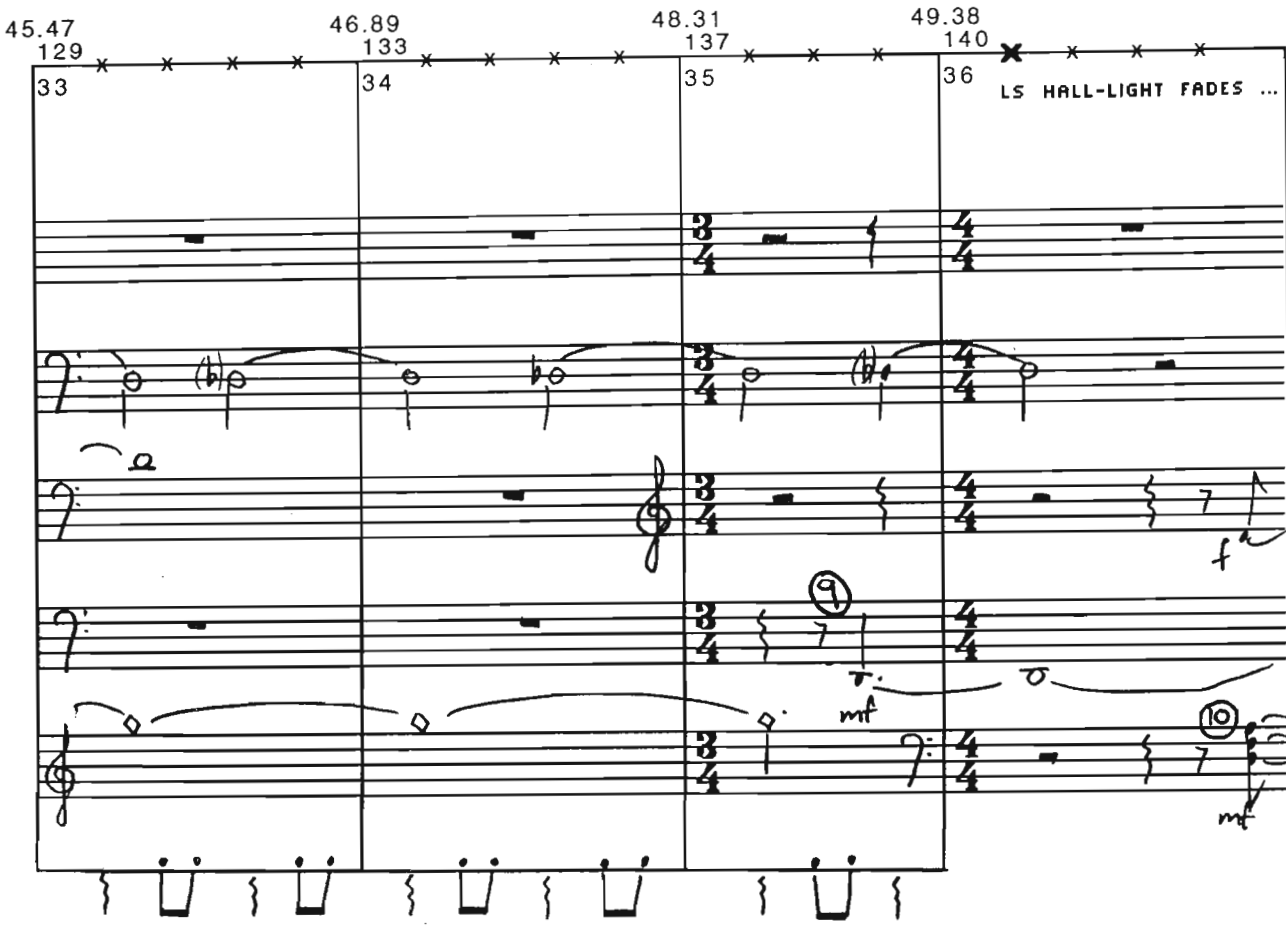


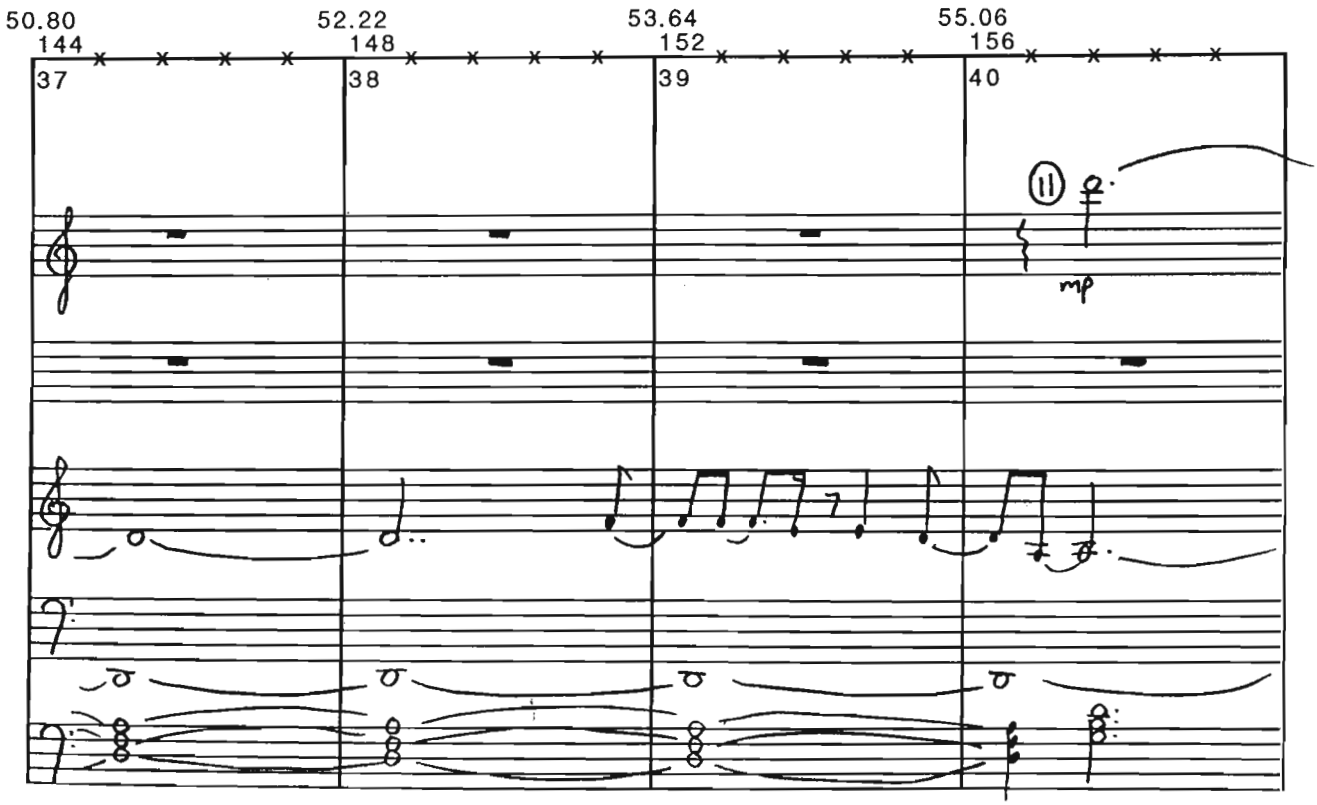

34.10
97
25
35.52
101
26
36.94
105
27
38.36
109
28

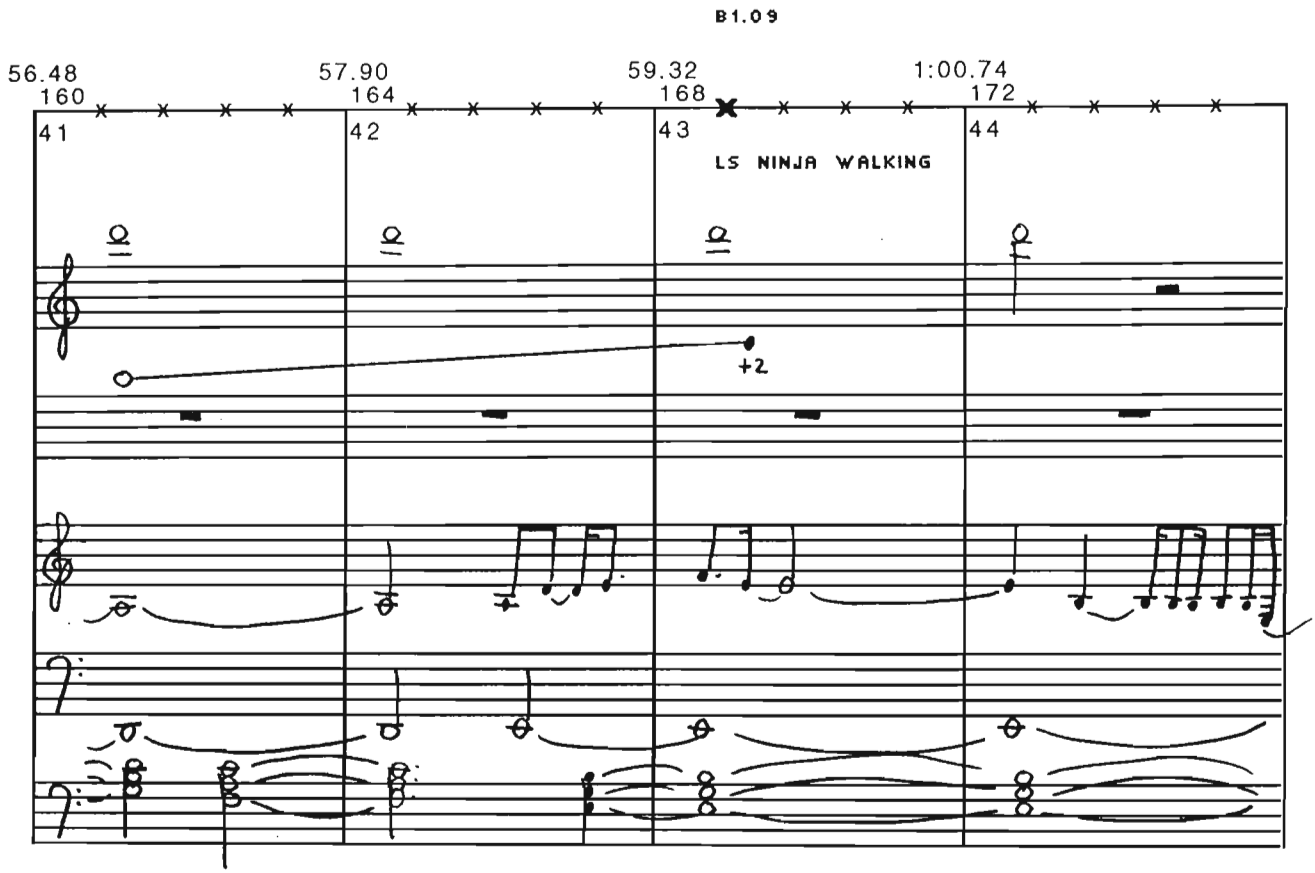

39.78
113
29
41.21
117
30
42.63
121
31
B4.07
44.05
125
32
NECK BREAK
8
f

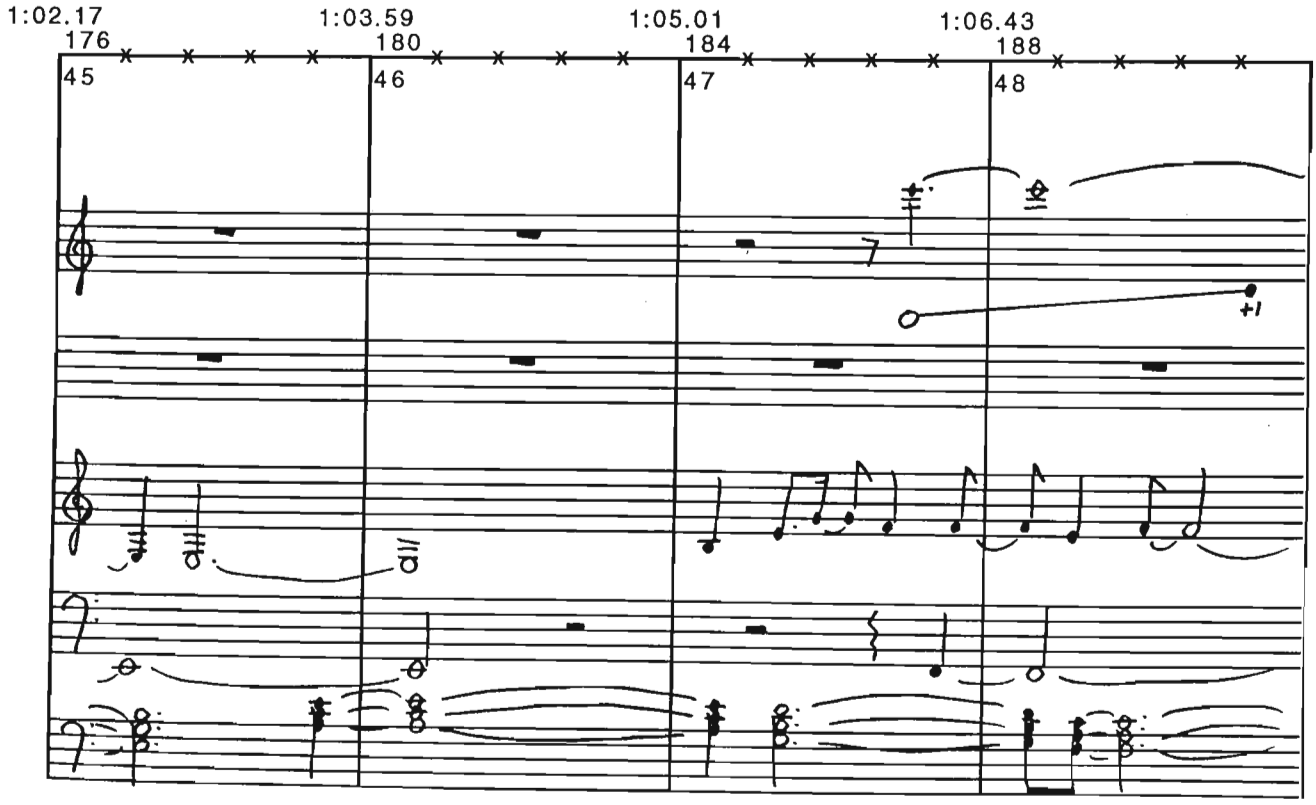
Production: **Ninja** Cue: **Roller Rink: Version 4** (Tempo Format: B.P.M)

B1.06

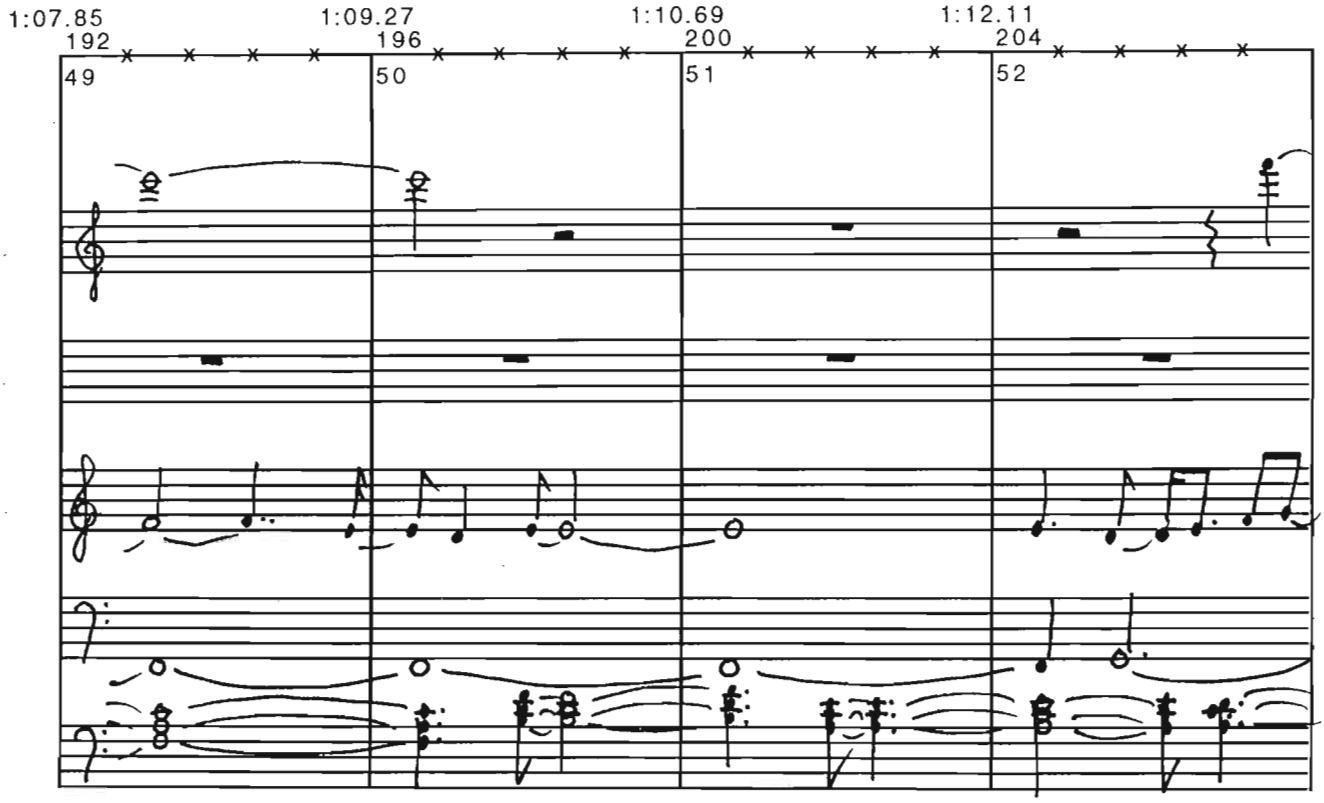


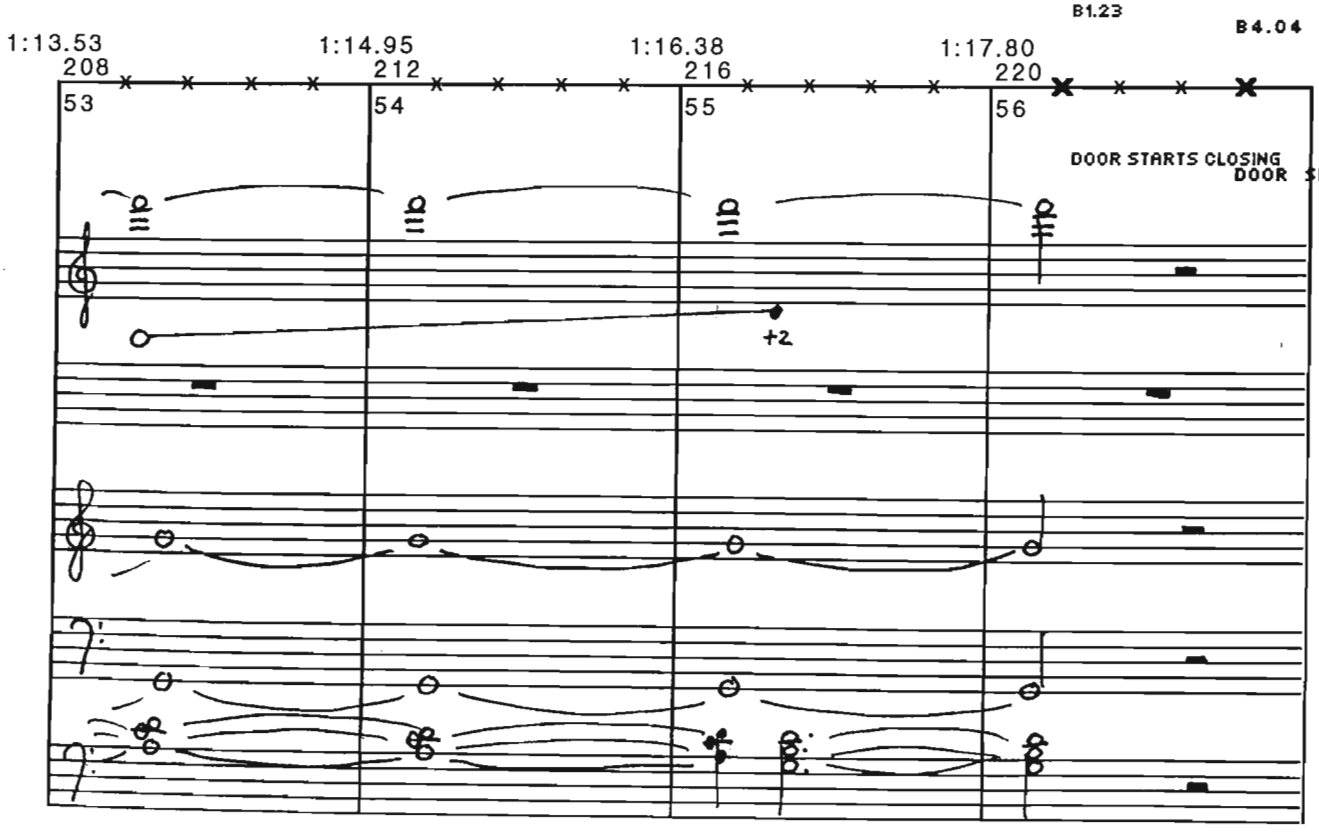


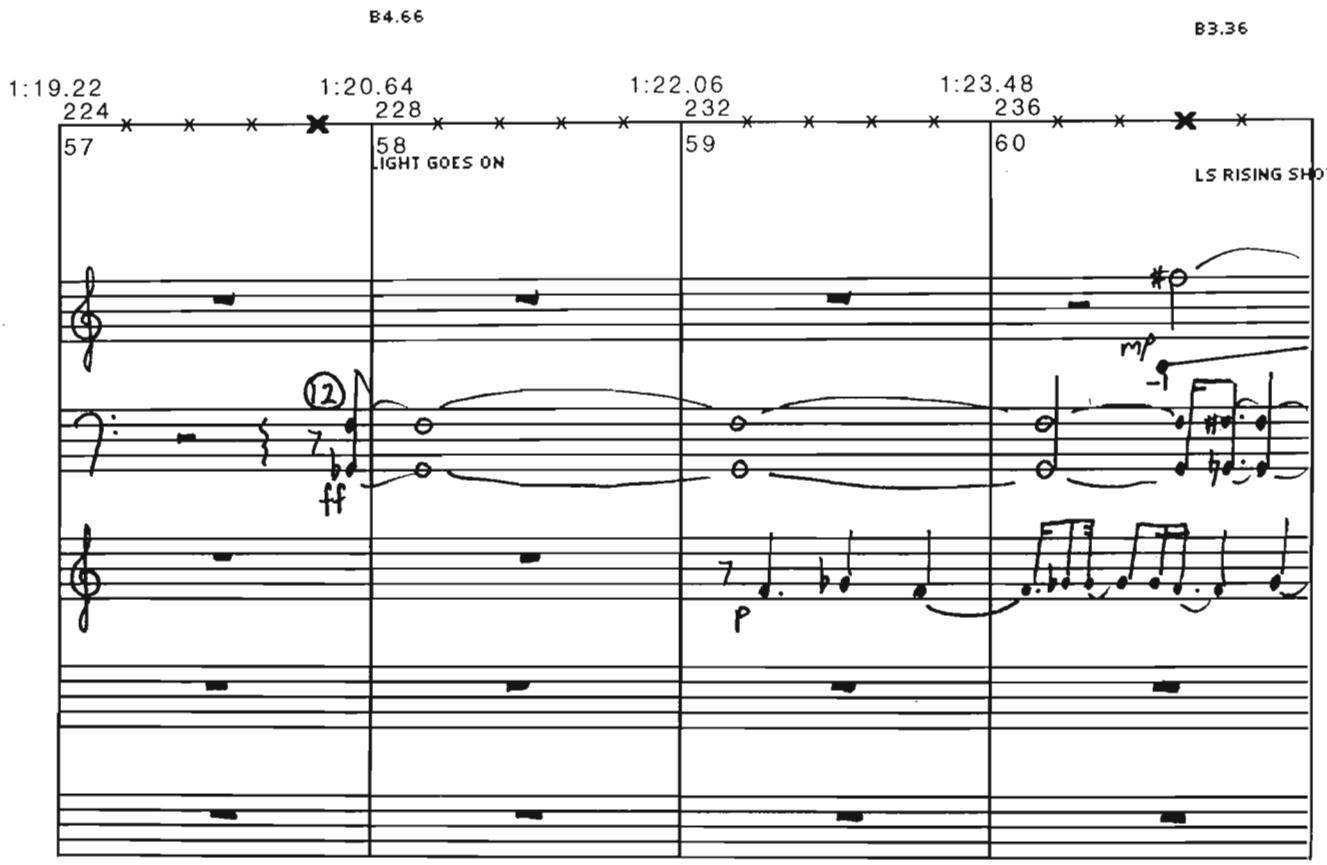

B1.09
56.48
160
57.90
164
59.32
168
1:00.74
172
41
42
43
LS NINJA WALKING
44
+2

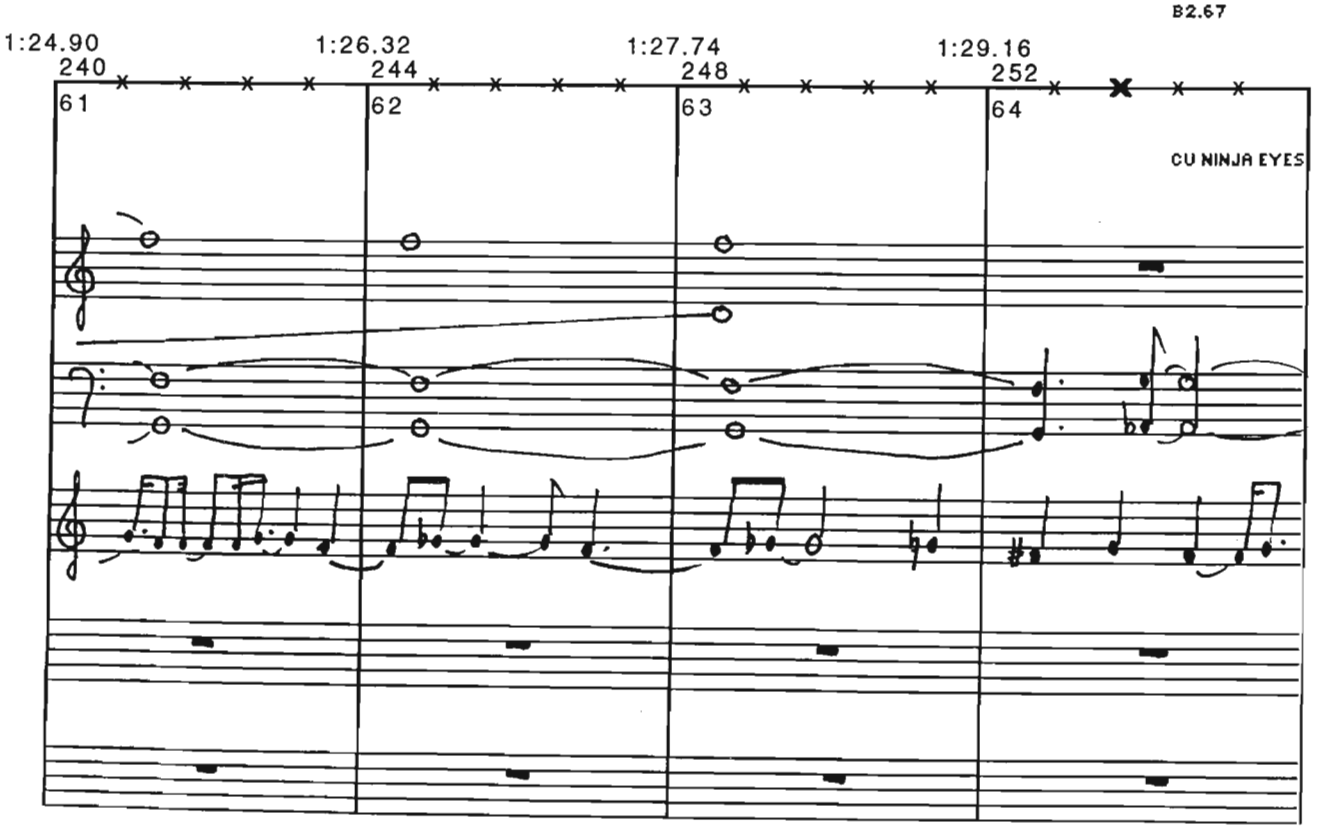

1:02.17
176
1:03.59
180
1:05.01
184
1:06.43
188
45
46
47
48
+1

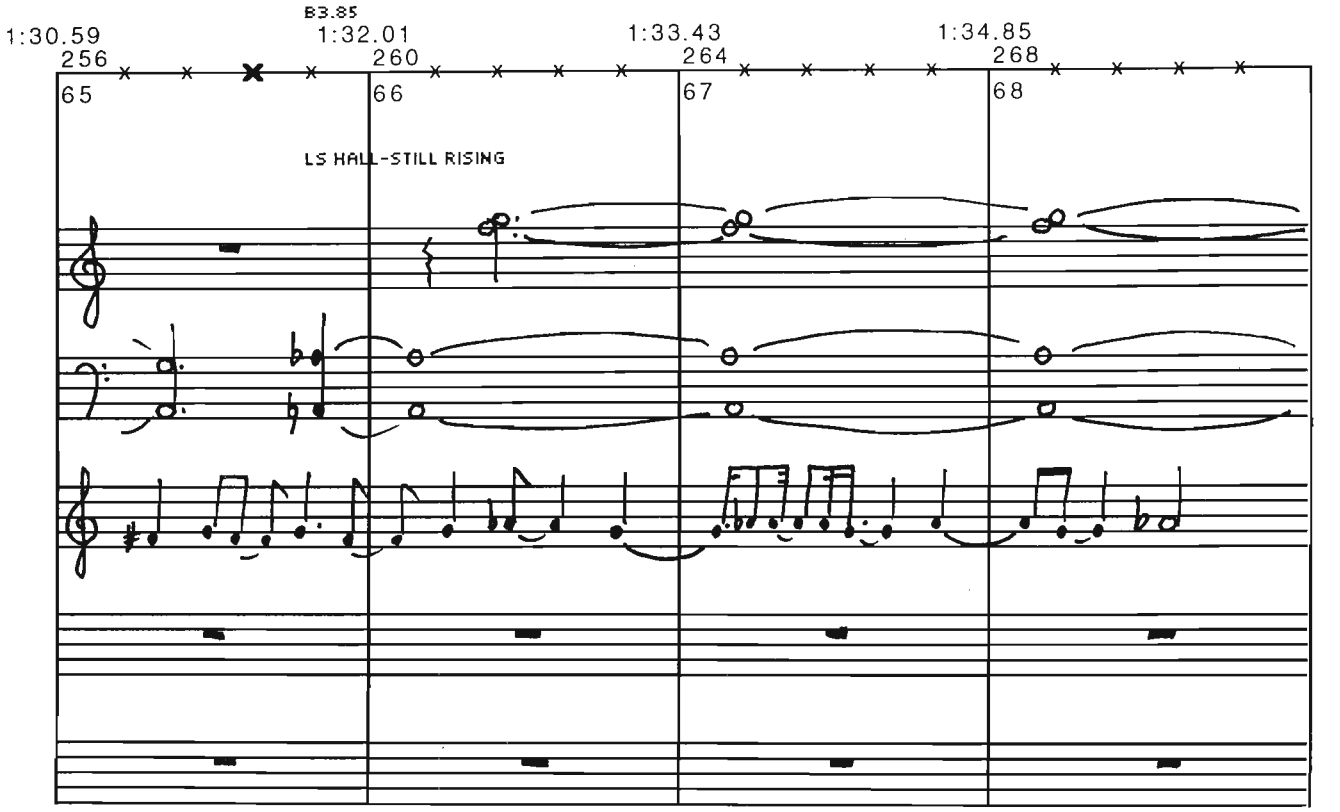
80

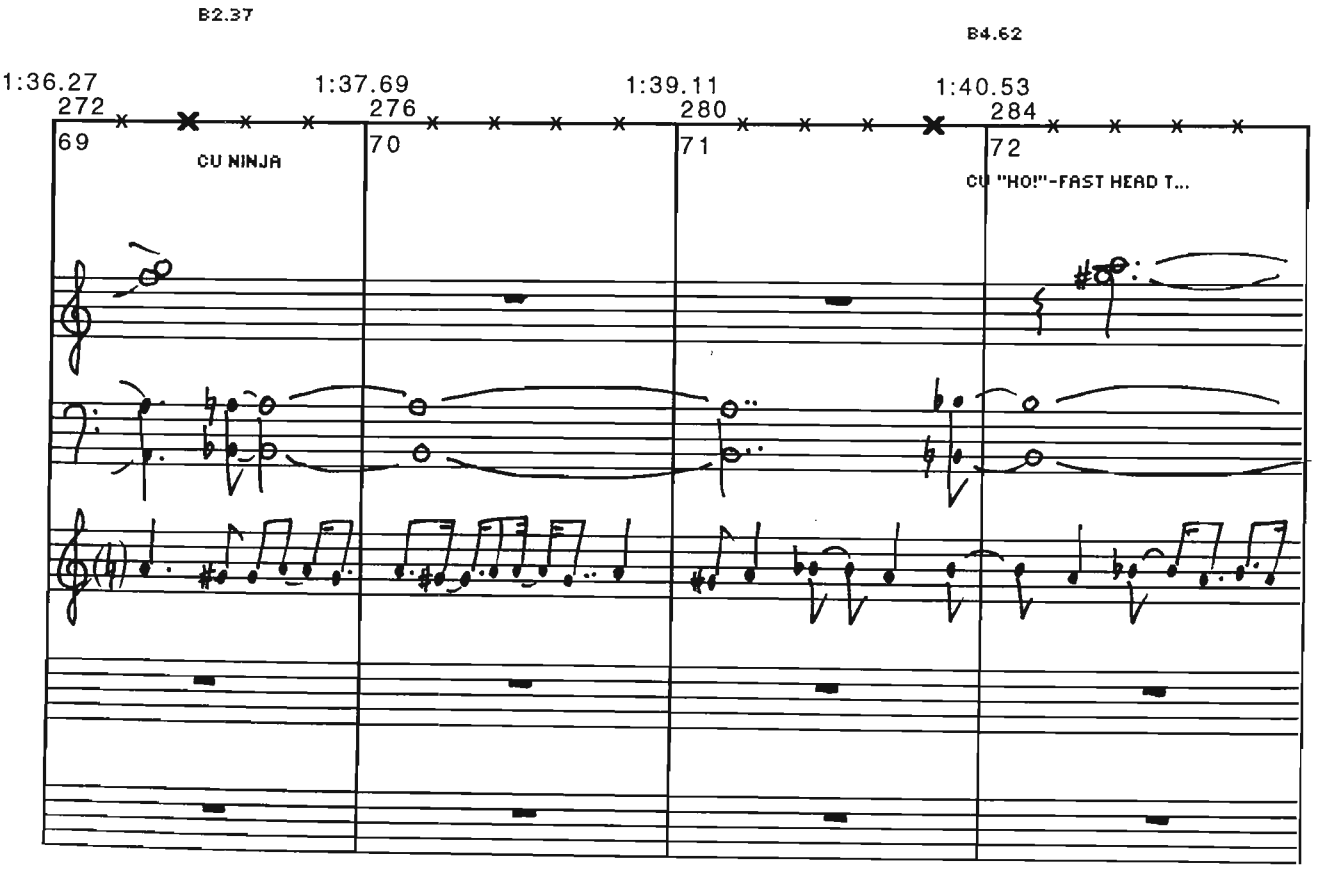

1:07.85
192
49
1:09.27
196
50
1:10.69
200
51
1:12.11
204
52

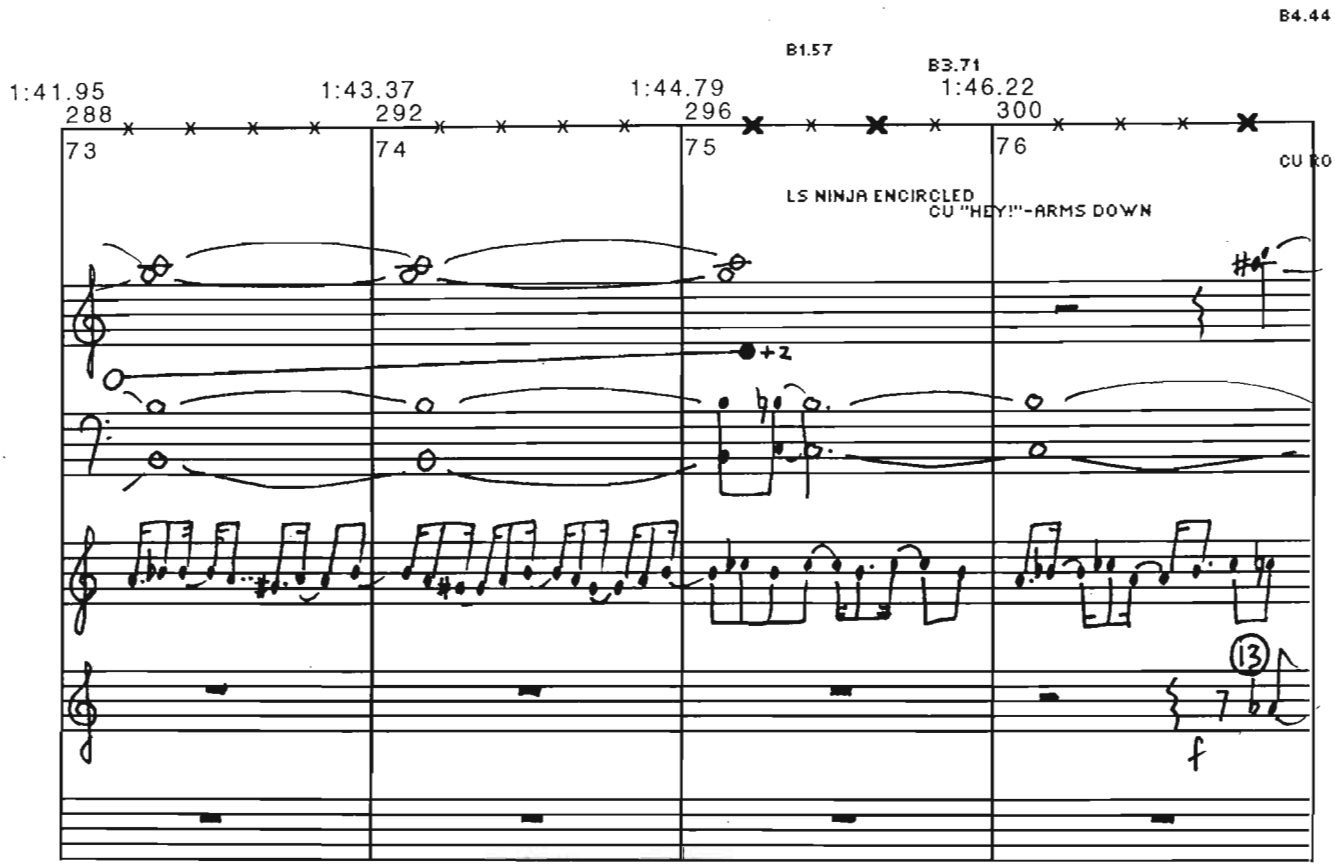

B1.23
B4.04
1:13.53
208
53
1:14.95
212
54
1:16.38
216
55
1:17.80
220
56
DOOR STARTS CLOSING
DOOR SL
+2

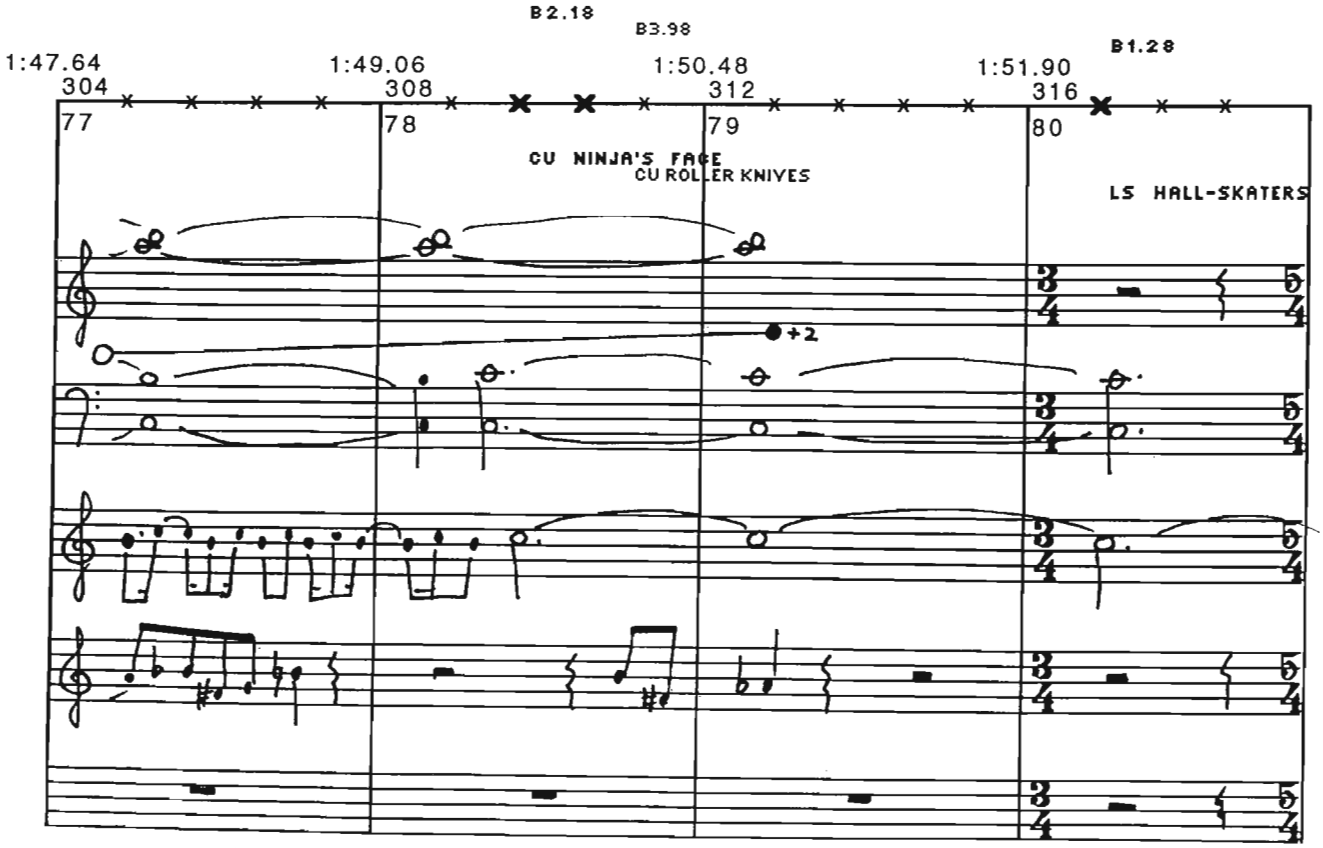

B4.66
B3.36
1:19.22
1:20.64
1:22.06
1:23.48
224
228
232
236
57
58
59
60
LIGHT GOES ON
LS RISING SHOT
12
ff
mp
p

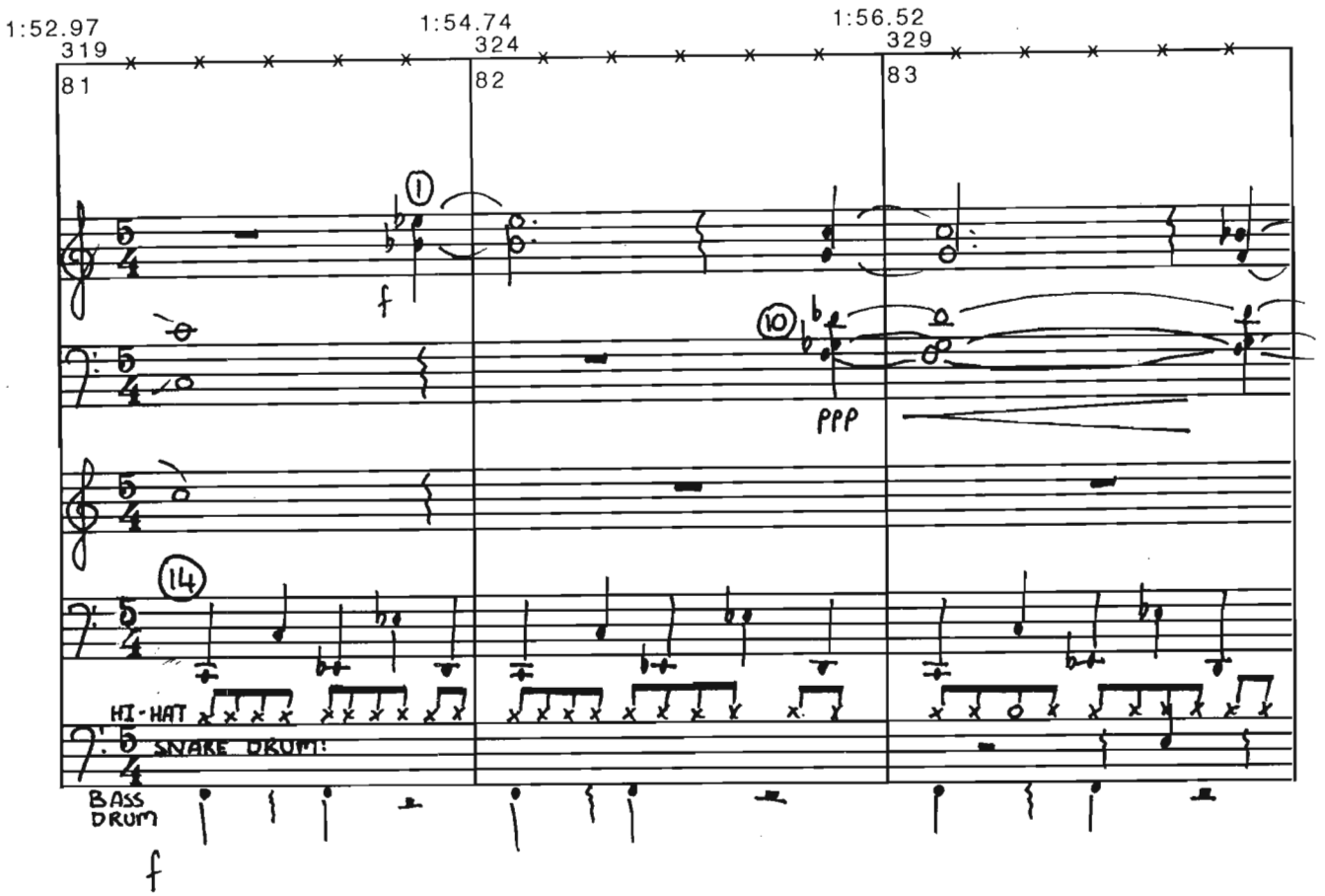

B2.67
1:24.90
1:26.32
1:27.74
1:29.16
240
244
248
252
61
62
63
64
CU NINJA EYES

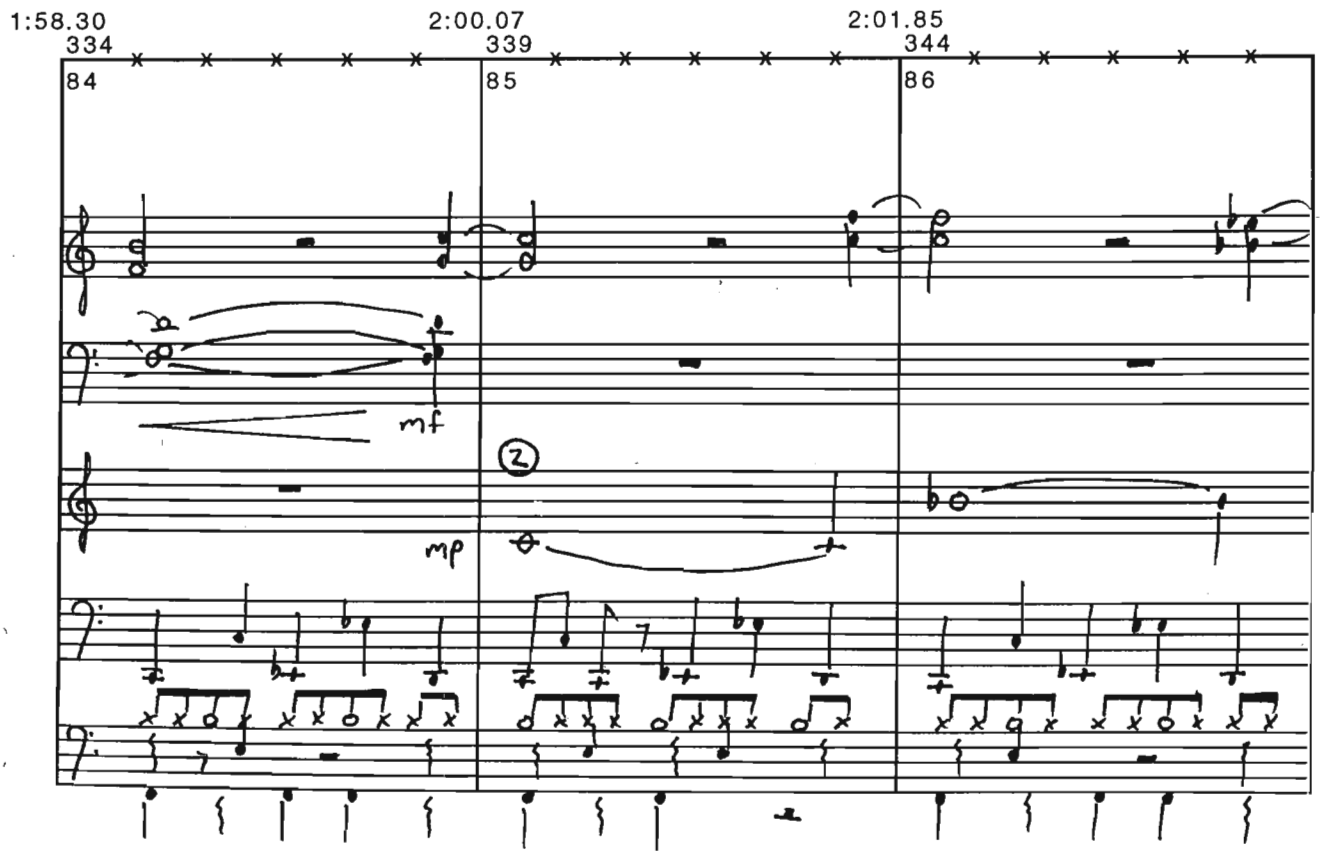

B3.85
1:30.59
256
1:32.01
260
1:33.43
264
1:34.85
268
65
66
67
68
LS HALL-STILL RISING

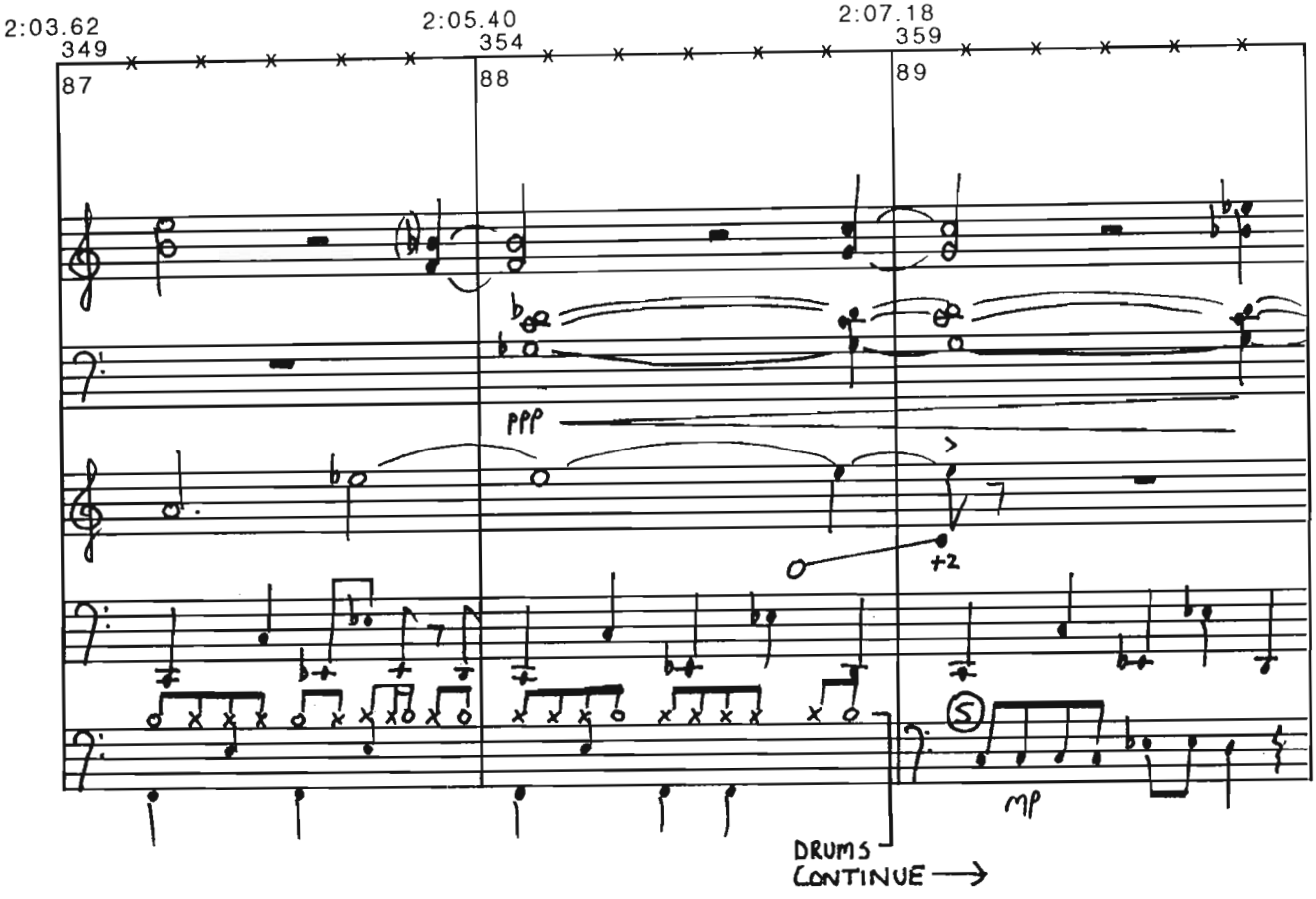

B2.37
B4.62
1:36.27
272
1:37.69
276
1:39.11
280
1:40.53
284
69
70
71
72
CU NINJA
CU "HO!"-FAST HEAD T...

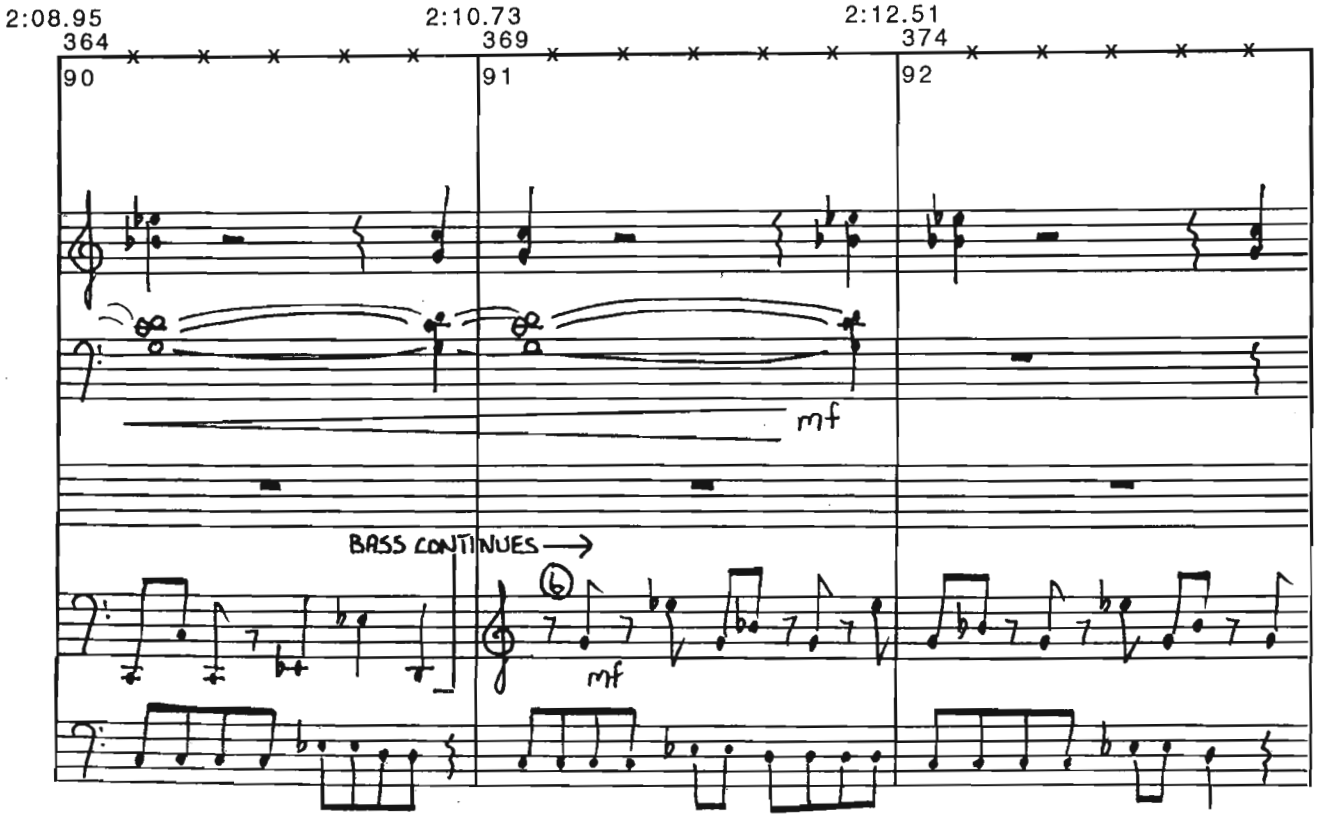

B4.44
B1.57
B3.71
1:41.95
1:43.37
1:44.79
1:46.22
288
292
296
300
73
74
75
76
CU RO
LS NINJA ENCIRCLED
CU "HEY!"-ARMS DOWN
+2
13
7
f

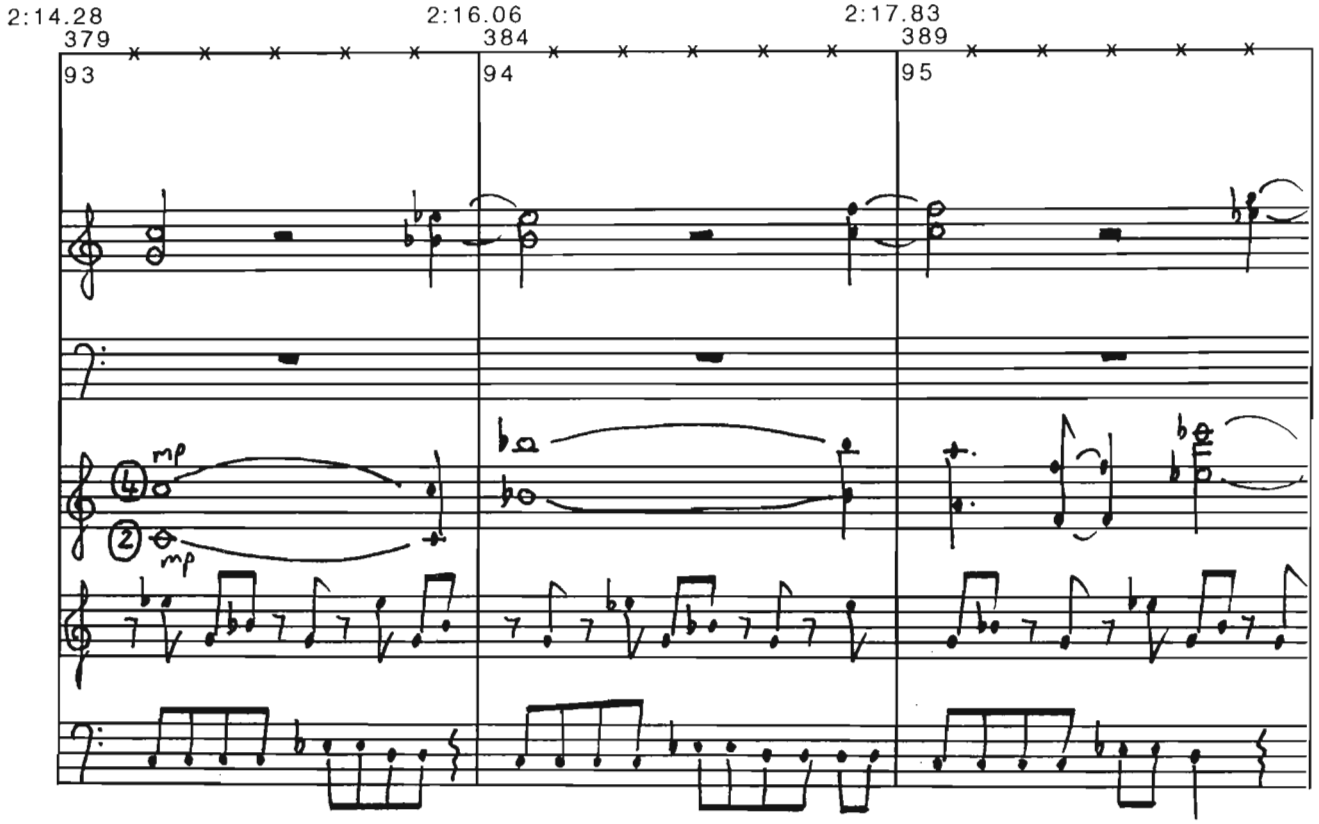

B2.18
B3.98
B1.28
1:47.64
1:49.06
1:50.48
1:51.90
304
308
312
316
77
78
79
80
CU NINJA'S FACE
CU ROLLER KNIVES
LS HALL-SKATERS
+2
3/4
5/4

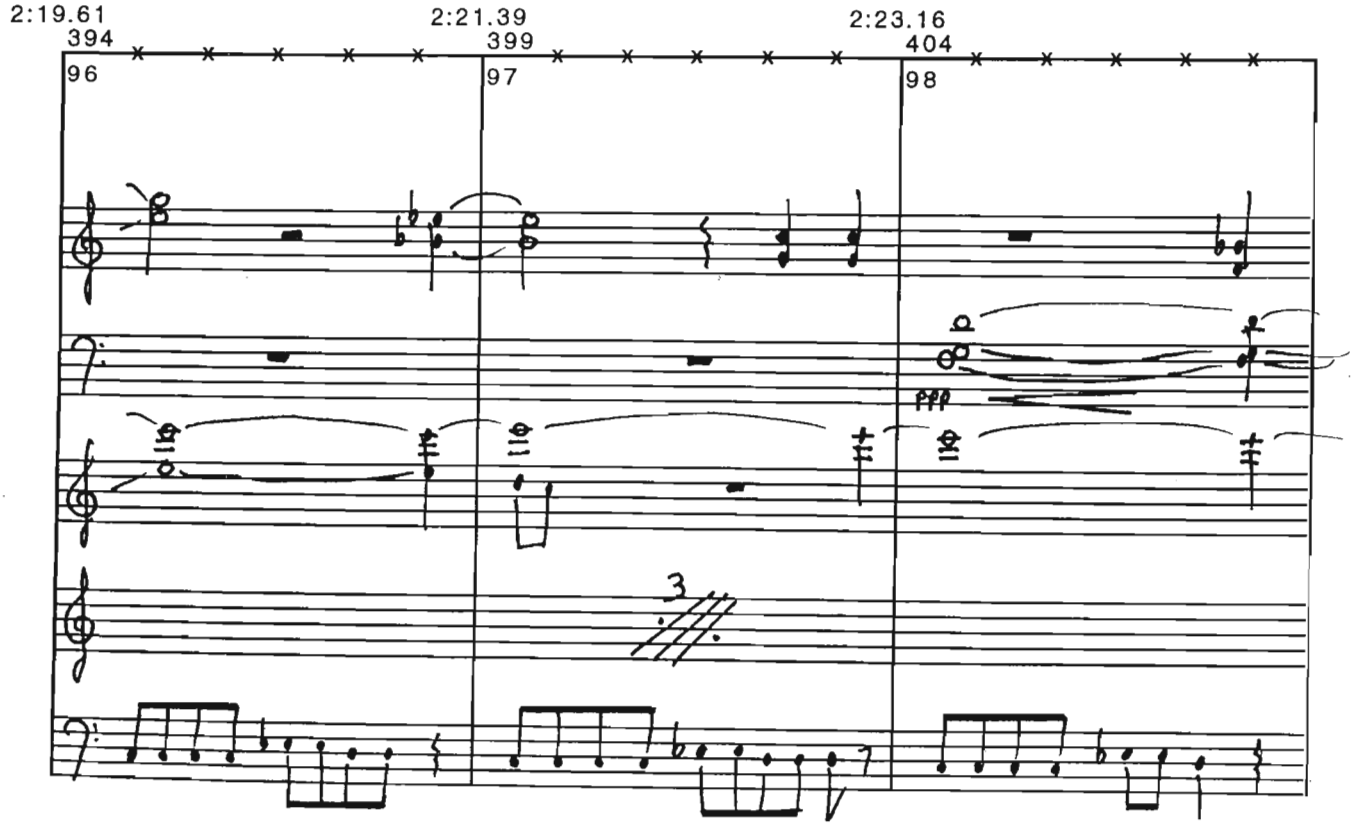

1:52.97
319
81
1:54.74
324
82
1:56.52
329
83
1
f
10
PPP
14
HI-HAT
SNARE DRUM
BASS DRUM
f

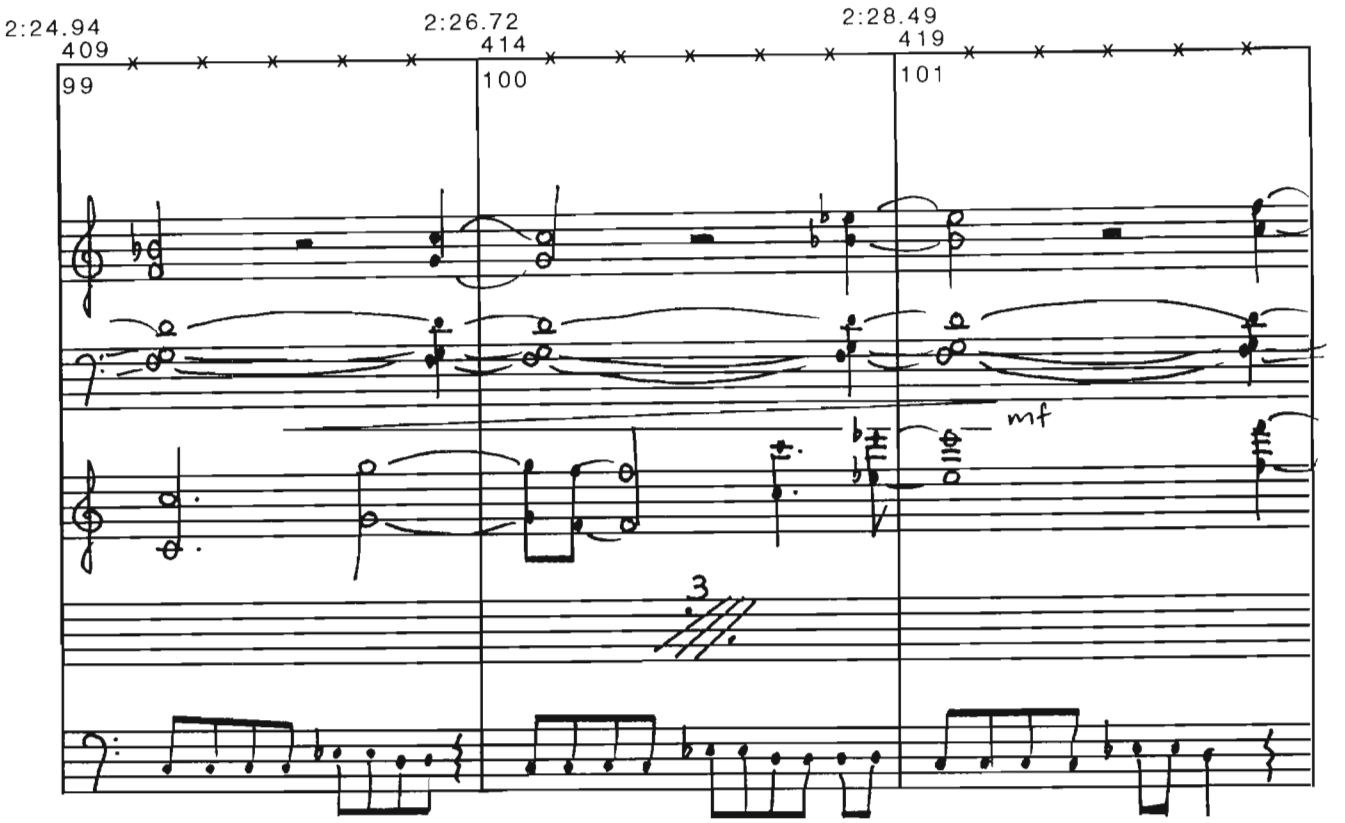

1:58.30
334
84
2:00.07
339
85
2:01.85
344
86
mf
mp
2


2:03.62
349
87
2:05.40
354
88
2:07.18
359
89
ppp
+2
mp
DRUMS
CONTINUE

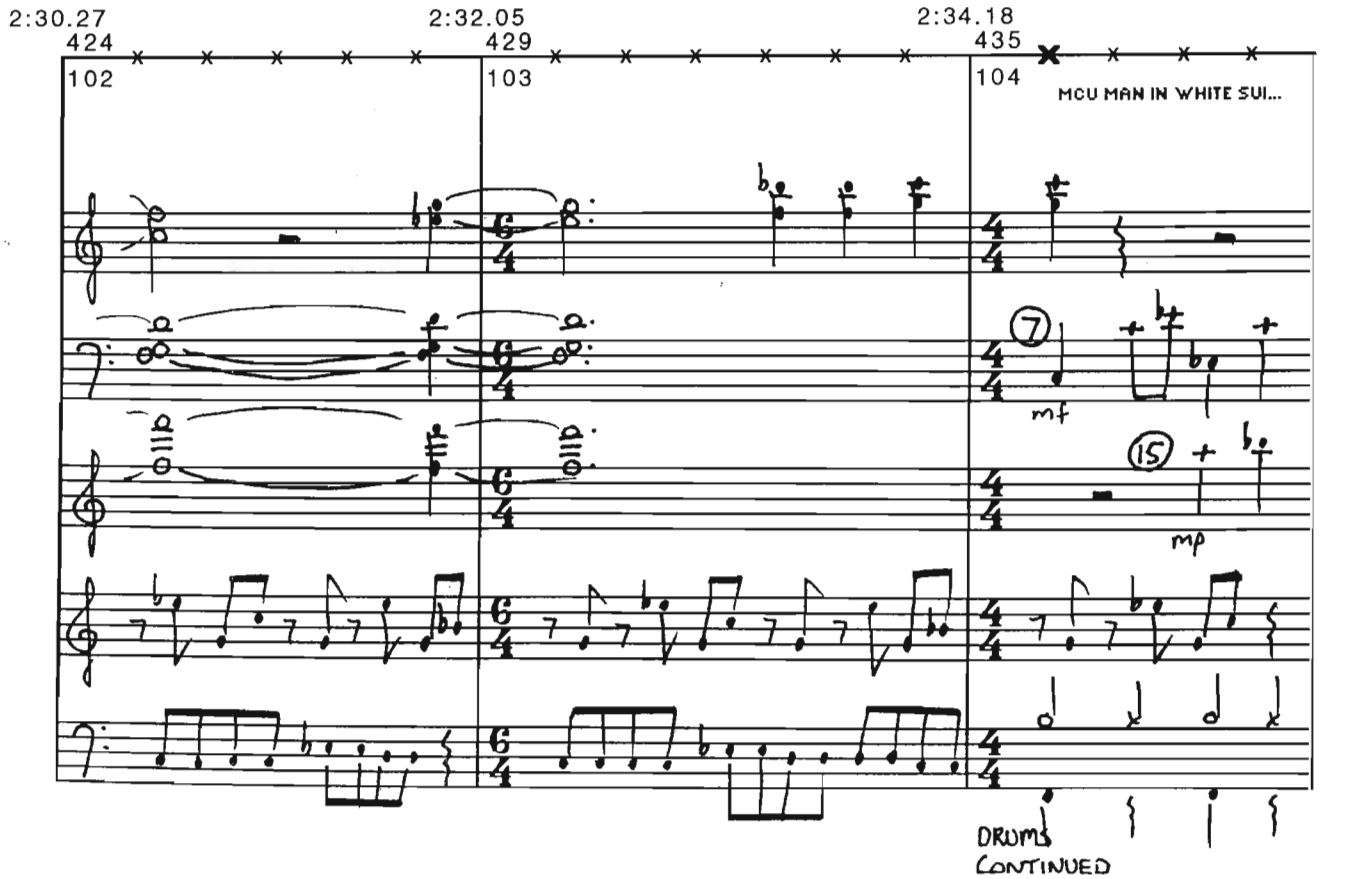

2:08.95
364
90
2:10.73
369
91
2:12.51
374
92
mf
BASS CONTINUES
mf

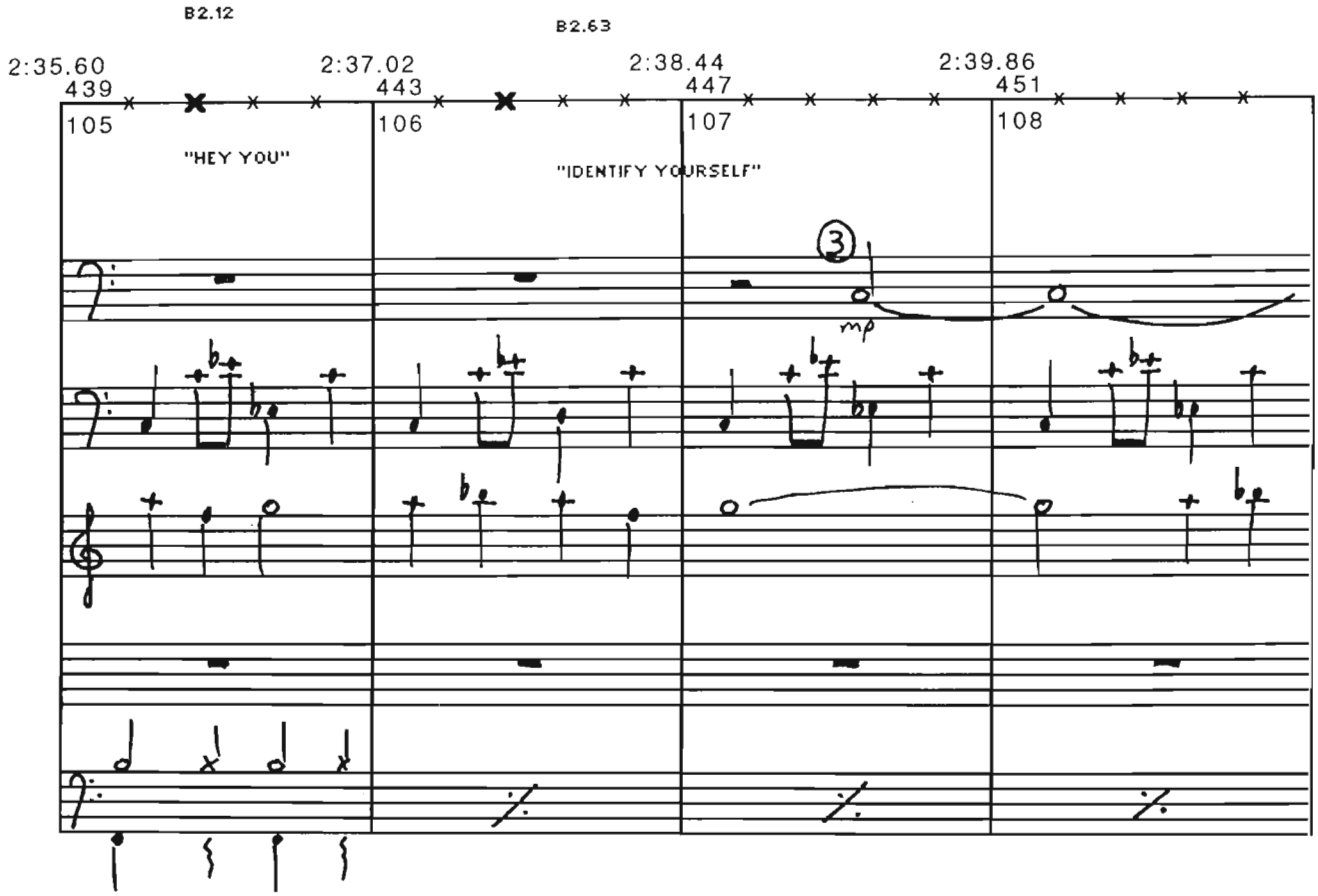

2:14.28
379
93
2:16.06
384
94
2:17.83
389
95
mp
mp

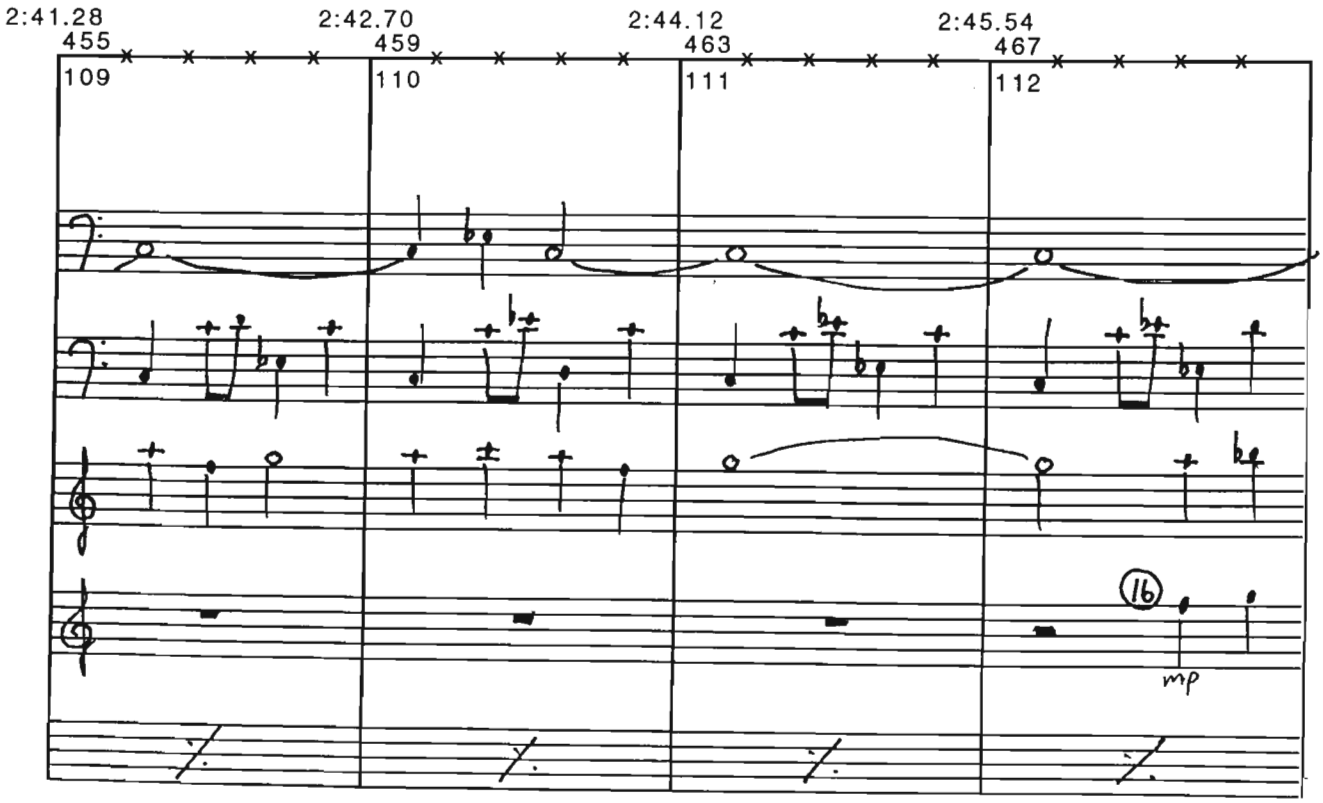

2:19.61
394
96
2:21.39
399
97
2:23.16
404
98
3
fff

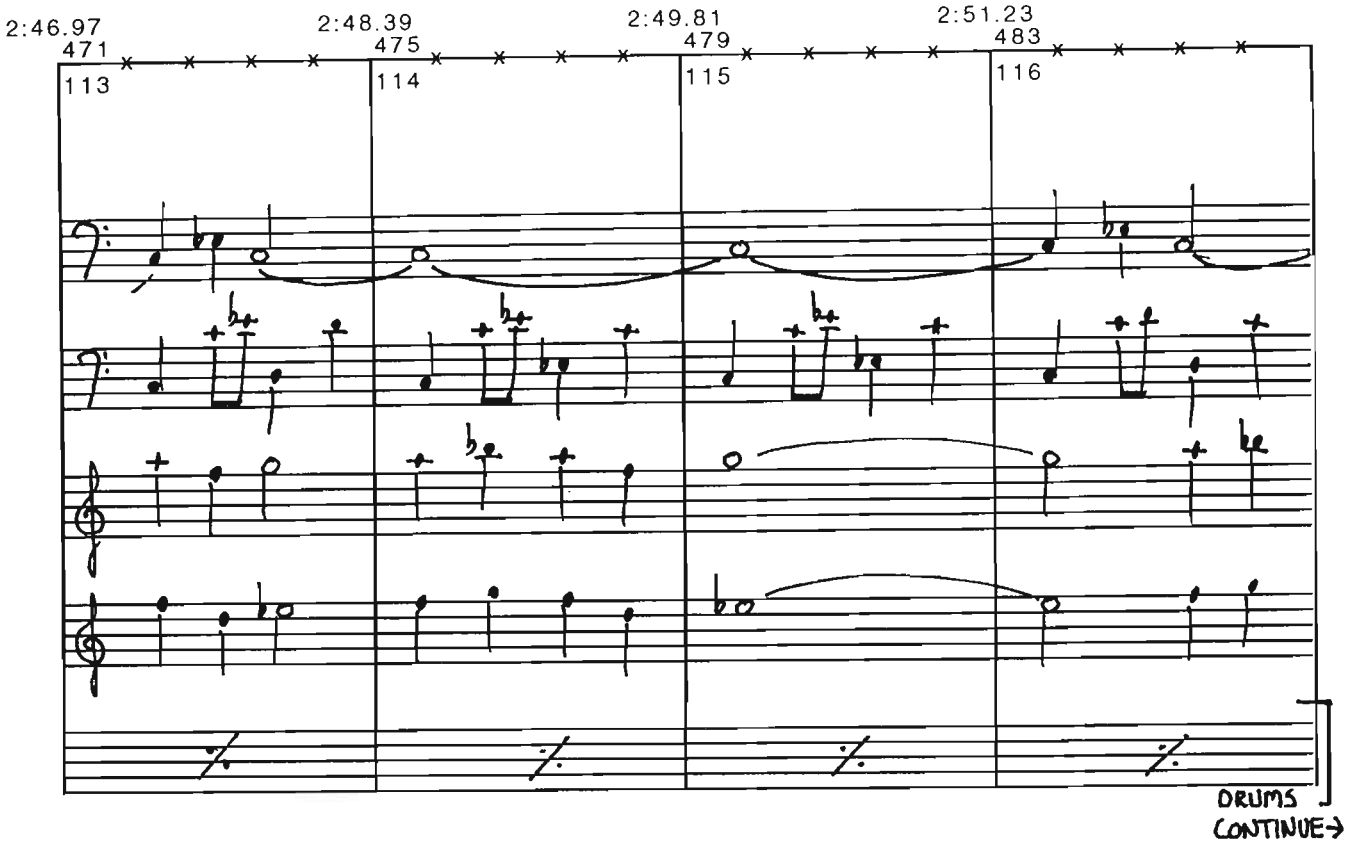

2:24.94
409
99
2:26.72
414
100
2:28.49
419
101
mf
3

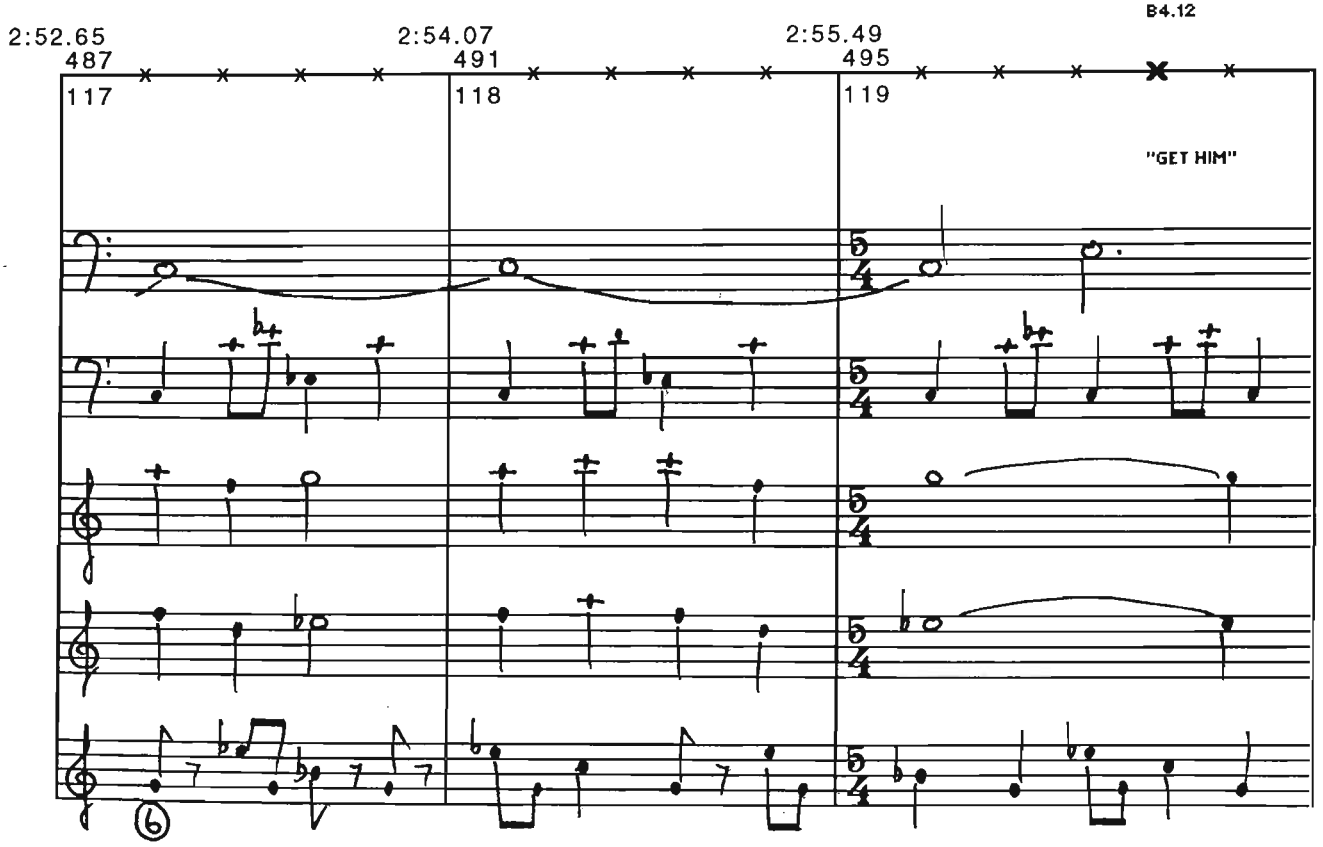
B1.28

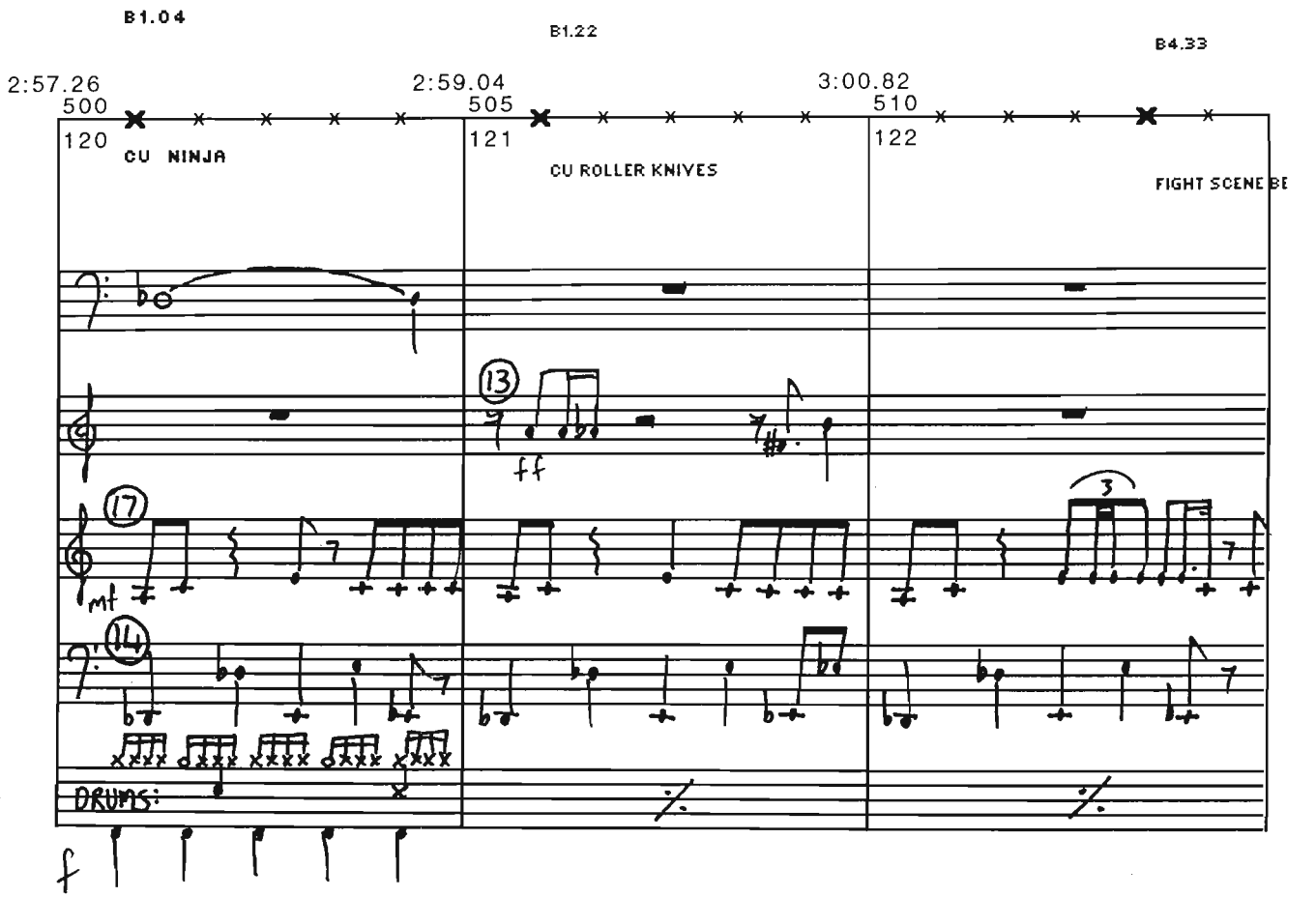

2:30.27
424
102
2:32.05
429
103
2:34.18
435
104
MCU MAN IN WHITE SUI...
7
mf
15
mp
DRUMS
CONTINUED

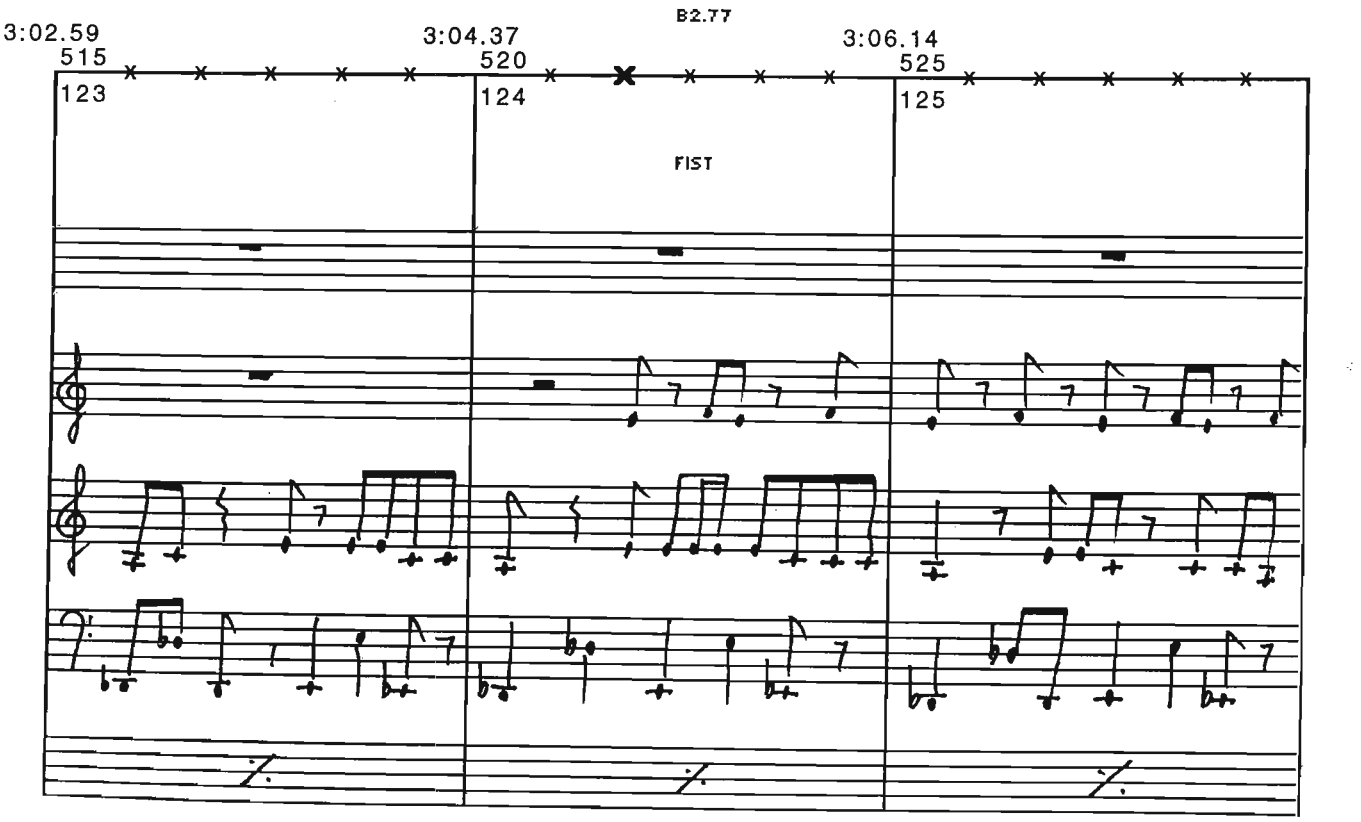

B2.12
B2.63
2:35.60
2:37.02
2:38.44
2:39.86
439
443
447
451
105
106
107
108
"HEY YOU"
"IDENTIFY YOURSELF"
3
mp

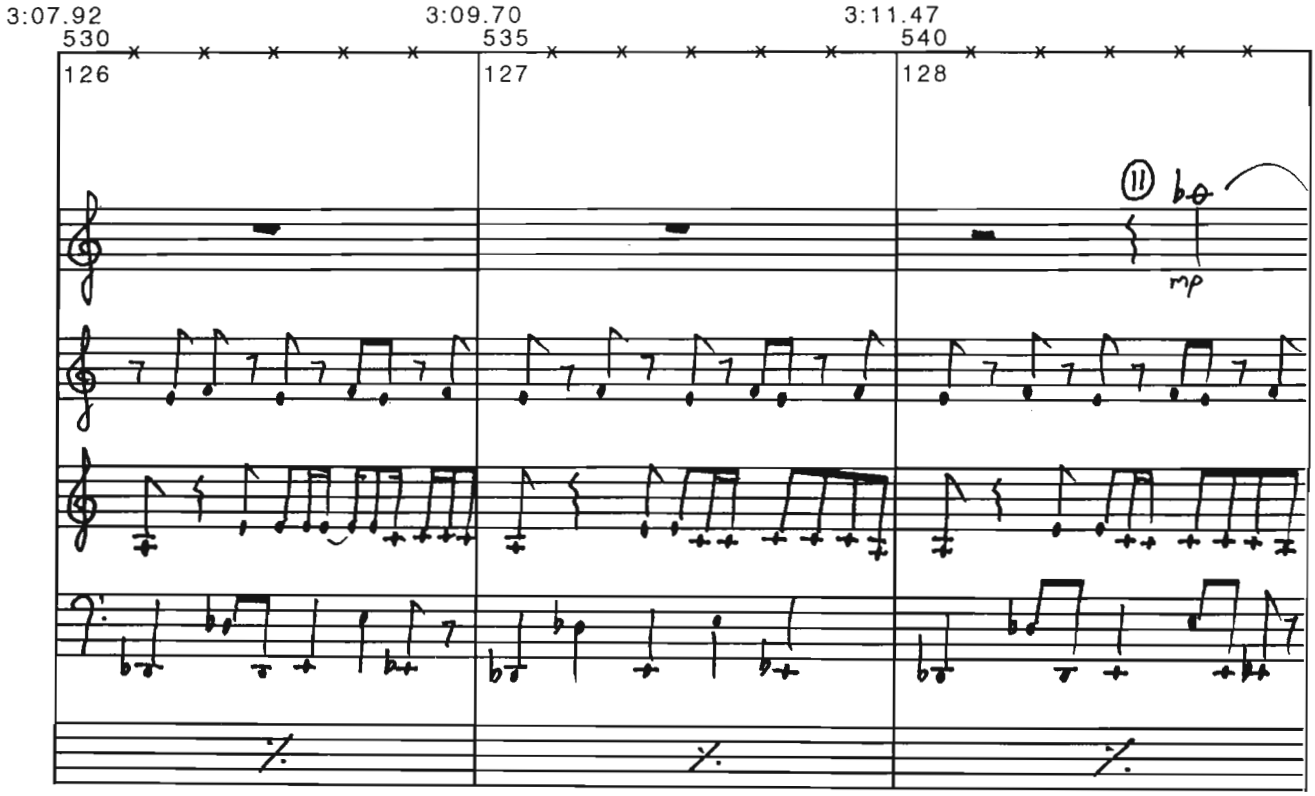

2:41.28
2:42.70
2:44.12
2:45.54
455
459
463
467
109
110
111
112
16
mp


2:46.97
471
113
2:48.39
475
114
2:49.81
479
115
2:51.23
483
116
DRUMS
CONTINUE→

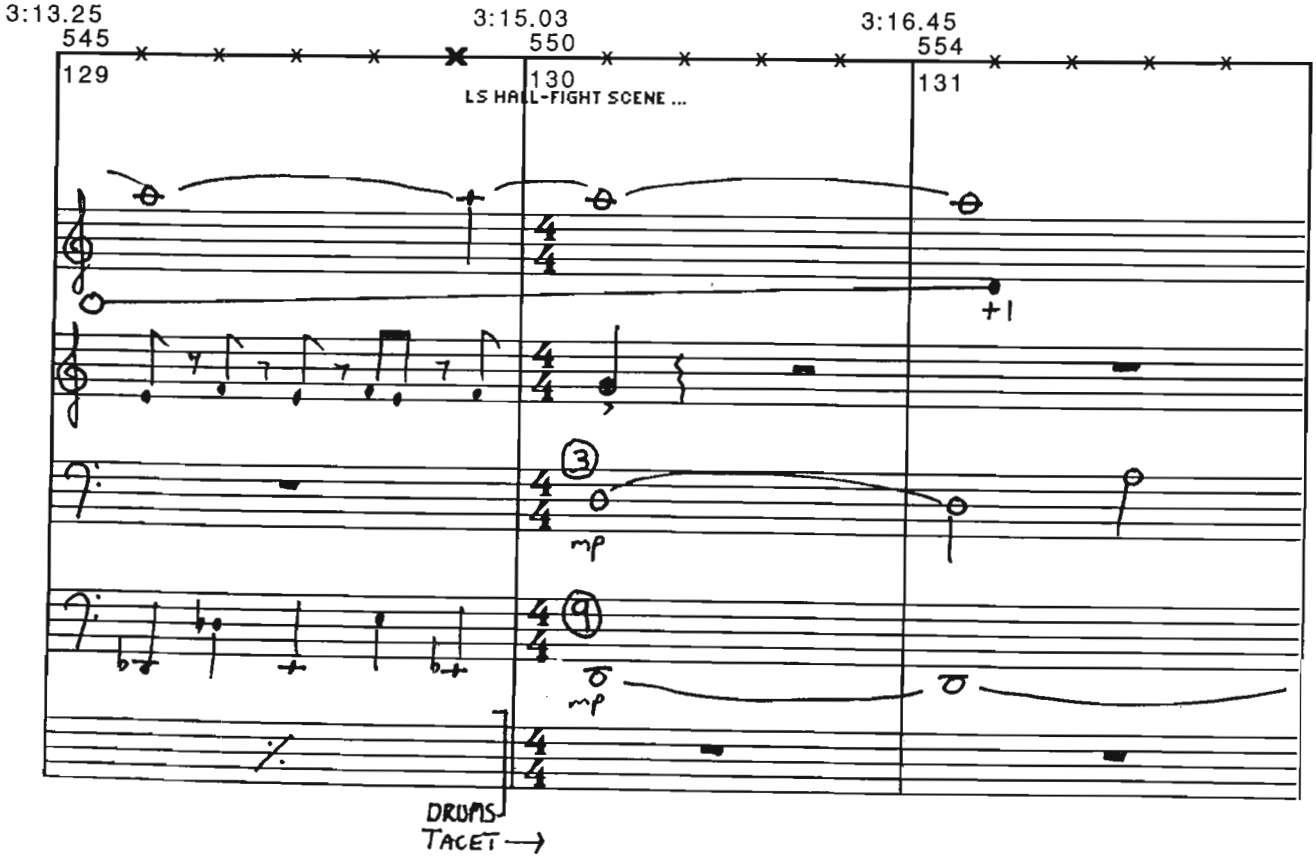

B4.12
2:52.65
487
117
2:54.07
491
118
2:55.49
495
119
"GET HIM"
6


B1.04
B1.22
B4.33
2:57.26
2:59.04
3:00.82
500
505
510
120
121
122
CU NINJA
CU ROLLER KNIVES
FIGHT SCENE BE
13
17
14
mf
ff
3
DRUMS:
f

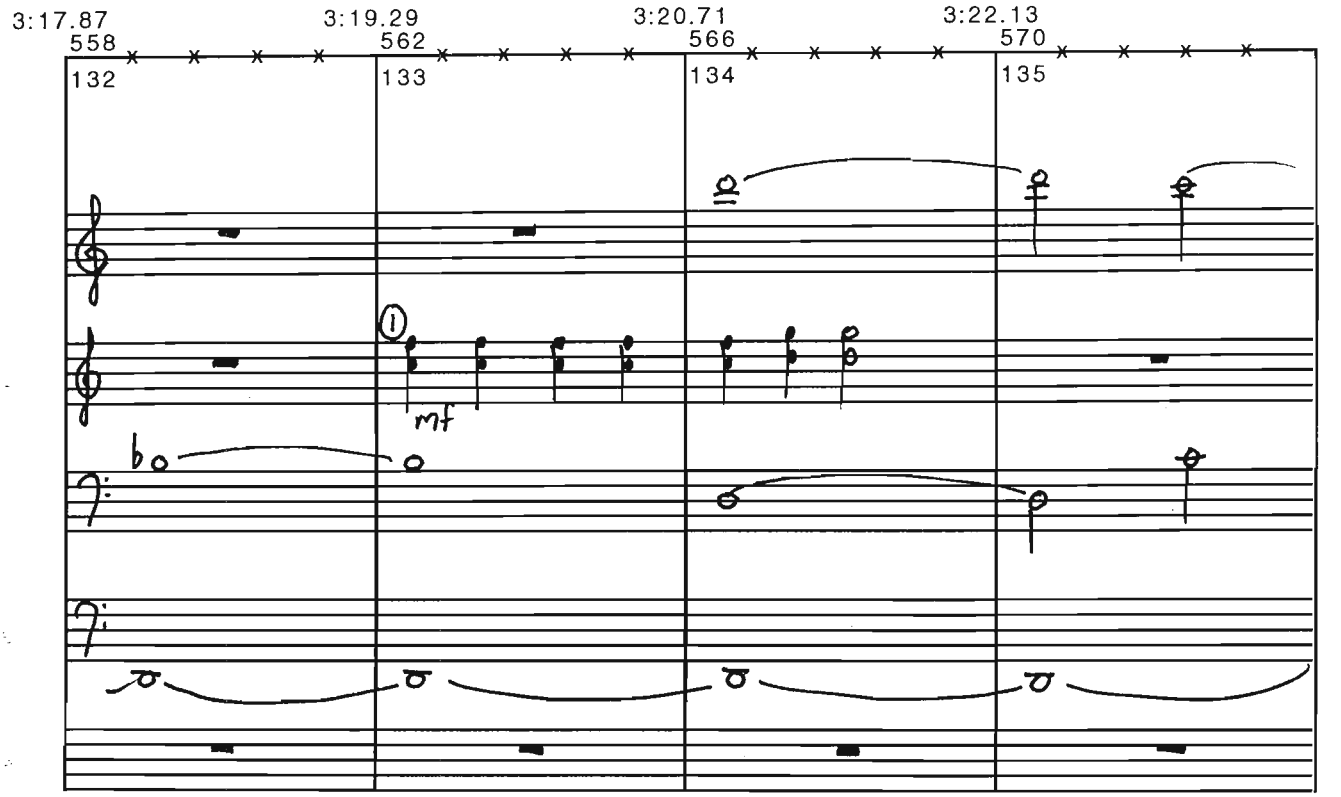

B2.77
3:02.59
3:04.37
3:06.14
515
520
525
123
124
125
FIST


3:07.92
530
126
3:09.70
535
127
3:11.47
540
128
11
mp

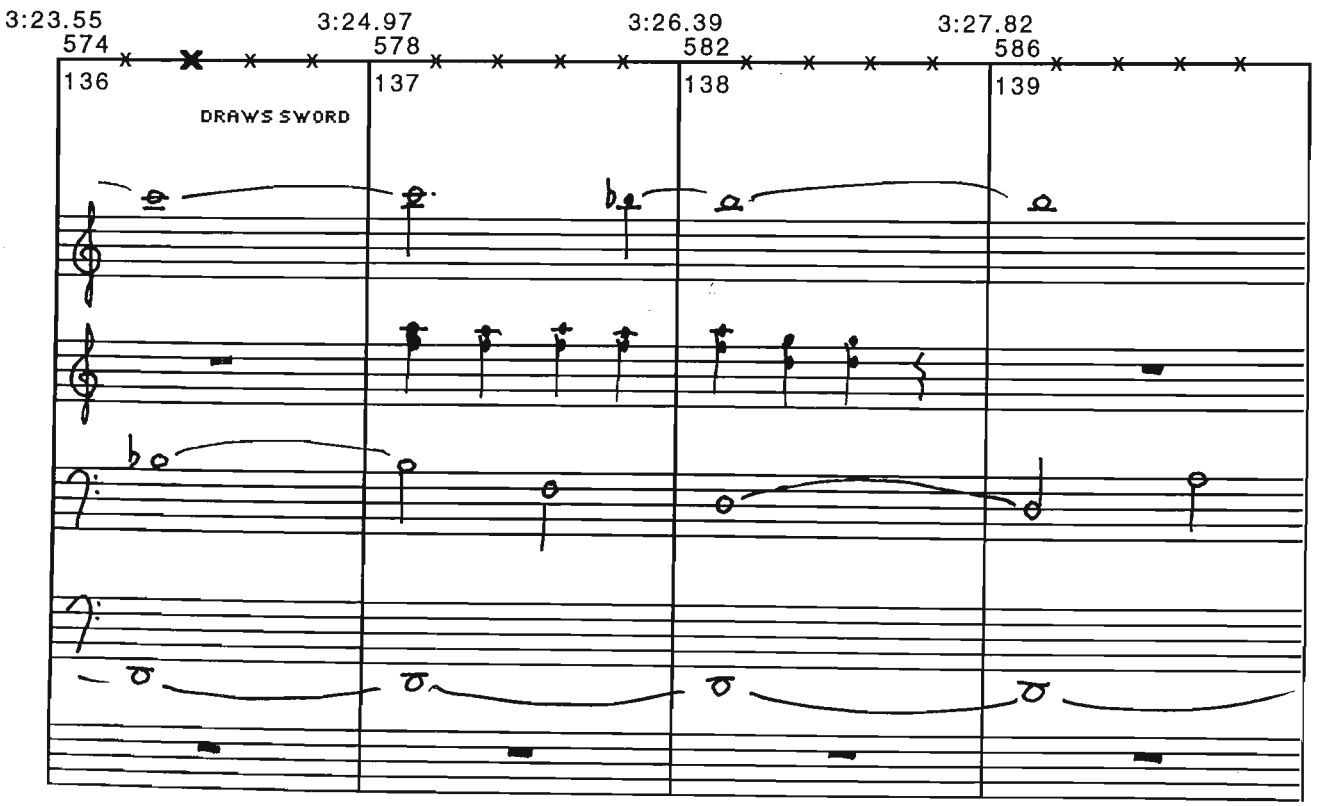
B5.13

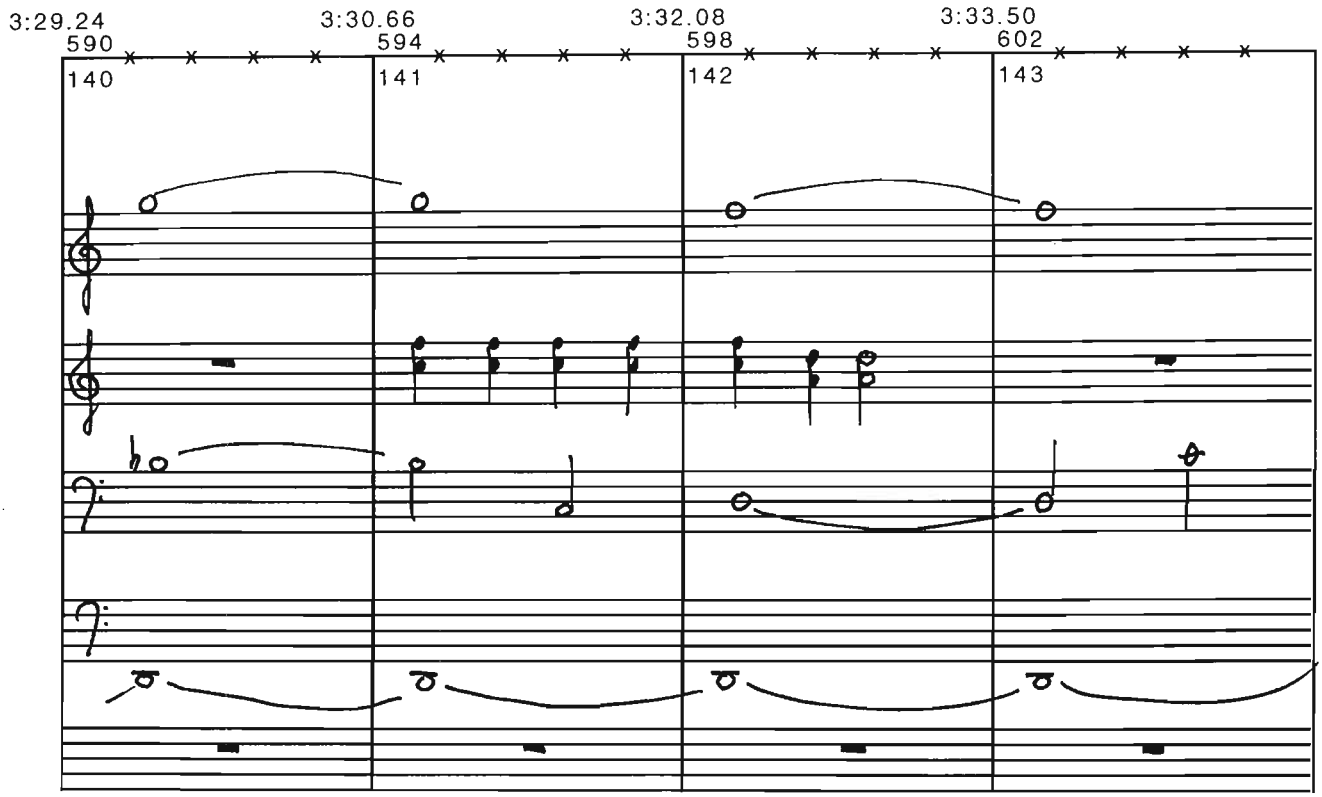

3:13.25
545
129
3:15.03
550
130
LS HALL-FIGHT SCENE ...
3:16.45
554
131
+1
3
mp
9
mp
DRUMS
TACET

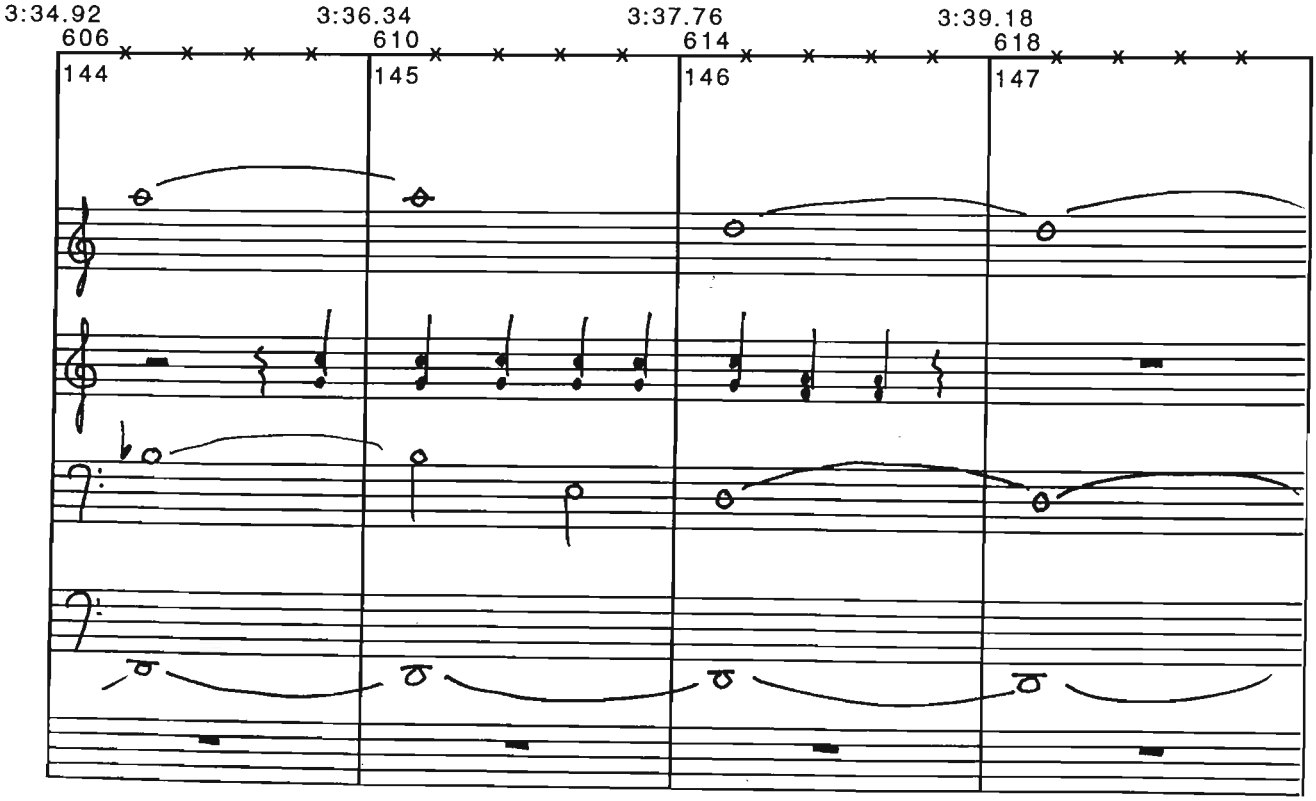
92

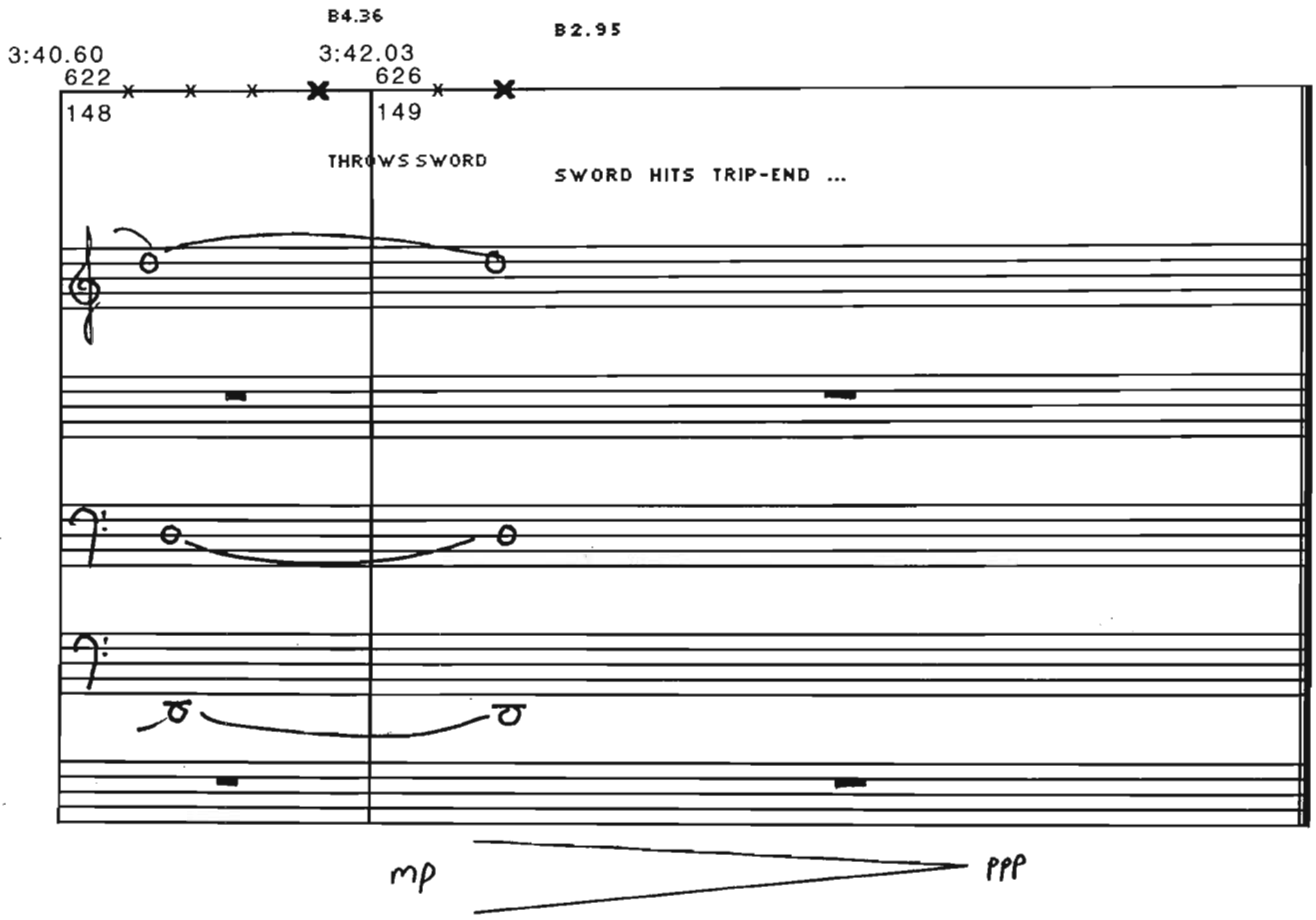

3:17.87
558
132
3:19.29
562
133
3:20.71
566
134
3:22.13
570
135
mf

B2.36


3:23.55
574
136
DRAWS SWORD
3:24.97
578
137
3:26.39
582
138
3:27.82
586
139


3:29.24
590
140
3:30.66
594
141
3:32.08
598
142
3:33.50
602
143


3:34.92
606
144
3:36.34
610
145
3:37.76
614
146
3:39.18
618
147


B4.36
B2.95
3:40.60
3:42.03
622
626
148
149
THROWS SWORD
SWORD HITS TRIP-END ...
mp
ppp

Ninja Roller Rink

Version 5

Sound Key:

1- Embered Tines
2- Space Guitar
3- Super Gong
4- Silky Cello
5- Filter Sweep
6- Future Cave
7- Lights On
8- Harmonic Bells
9- Falling Gong
10- Dreamy Strings
11- Koto-ish
12- Hissing Beast
13- Mongol Drum
14- Shaker
15- Bass Drum
16- Congas
17- Woodblock
18- Cowbell
19- Electric Harmonica
20- Crying Choir
21- Toms
22- Shimmering Lights

Production: Ninja

Cue: "Roller Rink: Version 5" Starting Tempo: 120.00 (B.P.M.)

Begins at e6:00:58:00

ABS. SMPTE #(25):	REL. TIME:		----8 WARNING CLICKS BEGIN AT e6:00:54:00----	BAR-BEAT:
			METER: 4/4	
e6:00:58:00	0.00		Notices the letter	1- 1
e6:01:02:02	4.08		Start of cue-Lifts note up	3- 1 +
e6:01:05:00	7.00		"You are in terrible danger"	4- 3
e6:01:12:14	14.56		"Now things are looking up..."	8- 2
e6:01:17:15	19.60		"I think we should check out that fort..."	10- 4 +
e6:01:24:07	26.28	CUT	Painting #2	14- 1 +
e6:01:27:20	29.80	CUT	MS to dark passage	15- 4 +
e6:01:41:18	43.72		Neck break	22- 4 +
e6:01:47:10	49.40	CUT	LS Hall-Light fades in	25- 3 +
e6:01:57:09	59.36	CUT	LS Ninja walking	30- 3 +
e6:02:15:22	1:17.88		Door starts closing	39- 4 +
e6:02:16:22	1:18.88		Door slams shut	40- 2 +
e6:02:22:08	1:24.32	CUT	LS Rising shot-Light fades in	43- 1 +
e6:02:29:15	1:31.60	CUT	LS Hall	46- 4 +
e6:02:34:19	1:36.76	CUT	CU Ninja	49- 2 +
e6:02:38:10	1:40.40	CUT	CU Fast head turn	51- 1 +
e6:02:43:10	1:45.40		LS Arms down	53- 3 +
e6:02:43:19	1:45.76		CU Arms down	53- 4 +
e6:02:45:11	1:47.44	CUT	CU Roller knives	54- 3 +
			METER CHANGE: 2/4	56- 1
e6:02:48:03	1:50.12	CUT	CU Roller knives	56- 1 +
			METER CHANGE: 4/4	57- 1
e6:02:49:08	1:51.32	CUT	CU Ninja's face	57- 1 +
e6:02:50:00	1:52.00	CUT	LS Hall-Skaters move	57- 3

e6:02:52:00	1:54.00		(THE TEMPO CHANGES TO 138.00 ON THIS CLICK)	58- 3
e6:03:32:07	2:34.28	CUT	MCU Man in white suit	81- 3 +♩ 3
e6:03:34:00	2:36.00		"Hey you"	82- 3 +♩ 3
e6:03:35:15	2:37.60		"Identify yourself"	83- 3 +♪
e6:03:54:15	2:56.60		"Get Him"	94- 3
e6:03:55:07	2:57.28 ✔	CUT	CU Ninja	94- 4 +♪
e6:03:56:11	2:58.44	CUT	Shot through legs-ninjas approaching	95- 3 +♪
e6:03:57:03	2:59.12	CUT	CU Roller knives	95- 4 +♪.
e6:04:03:00	3:05.00		Fight scene begins	99- 2 +♪ 3
e6:04:12:18	3:14.72 ✔	CUT	LS hall-Fight scene ends	104- 4 +♩ 3
e6:04:22:01	3:24.04		Draws sword	110- 2
e6:04:27:15	3:29.60	CUT	MCU Sword reflection	113- 2 +♪.
e6:04:39:20	3:41.80		Throws sword	120- 3
e6:04:40:18	3:42.72	CUT	Sword hits trip	121- 1
e6:04:44:00	3:46.00		Trip back on	122- 4 +♩ 3
e6:04:44:19	3:46.76		Center spot on	123- 2 +♪ 3
e6:04:47:10	3:49.40		Side spots on	124- 4 +♪
e6:04:52:08	3:54.32	CUT	Outside to Pan	127- 3 +♪.
e6:05:13:15	4:15.60 ✔		Ninja behind bush	139- 4 +♩ 3
e6:05:20:00	4:22.00		End of Cue.	143- 3 +♪ 3

TOTAL TIME - 4:22.00

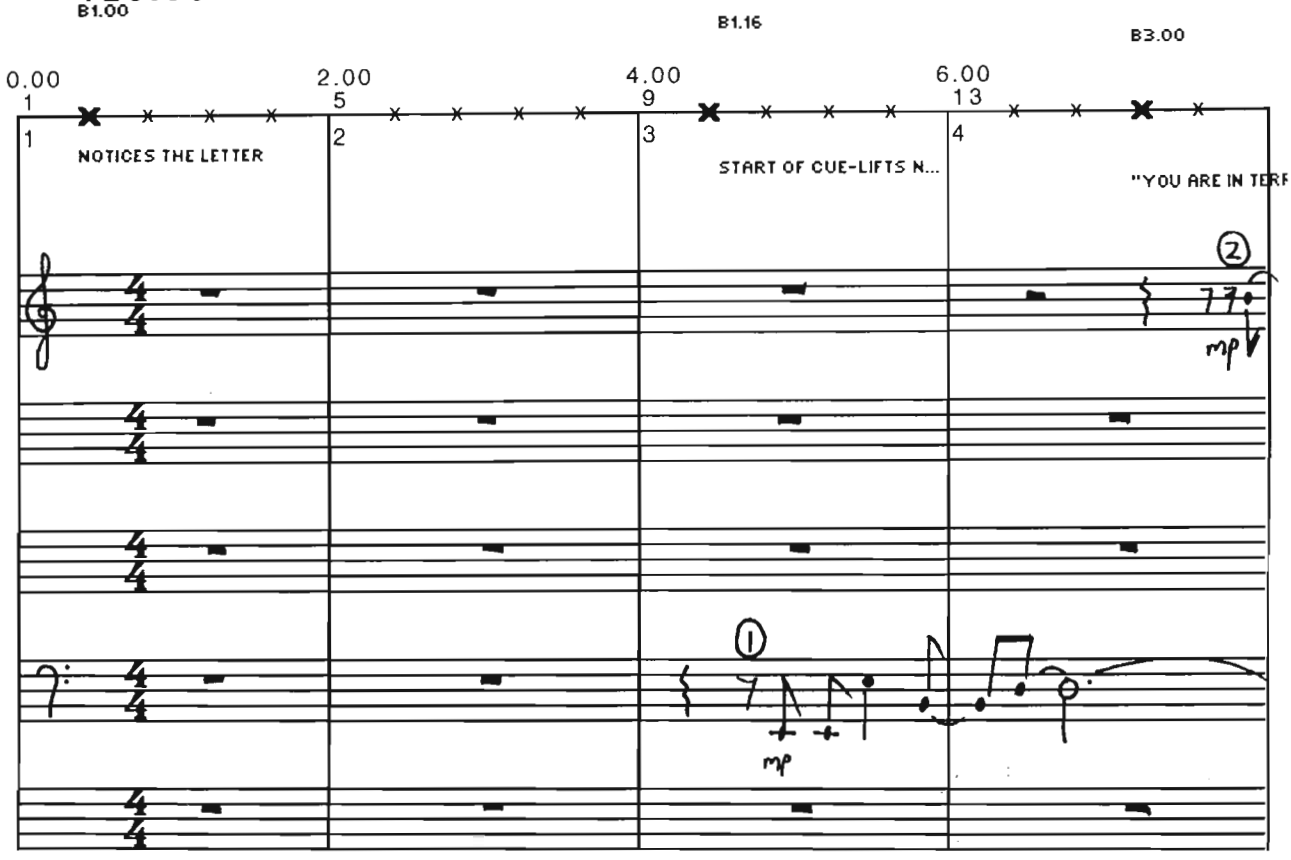
END CUE Roller Rink: Version 5

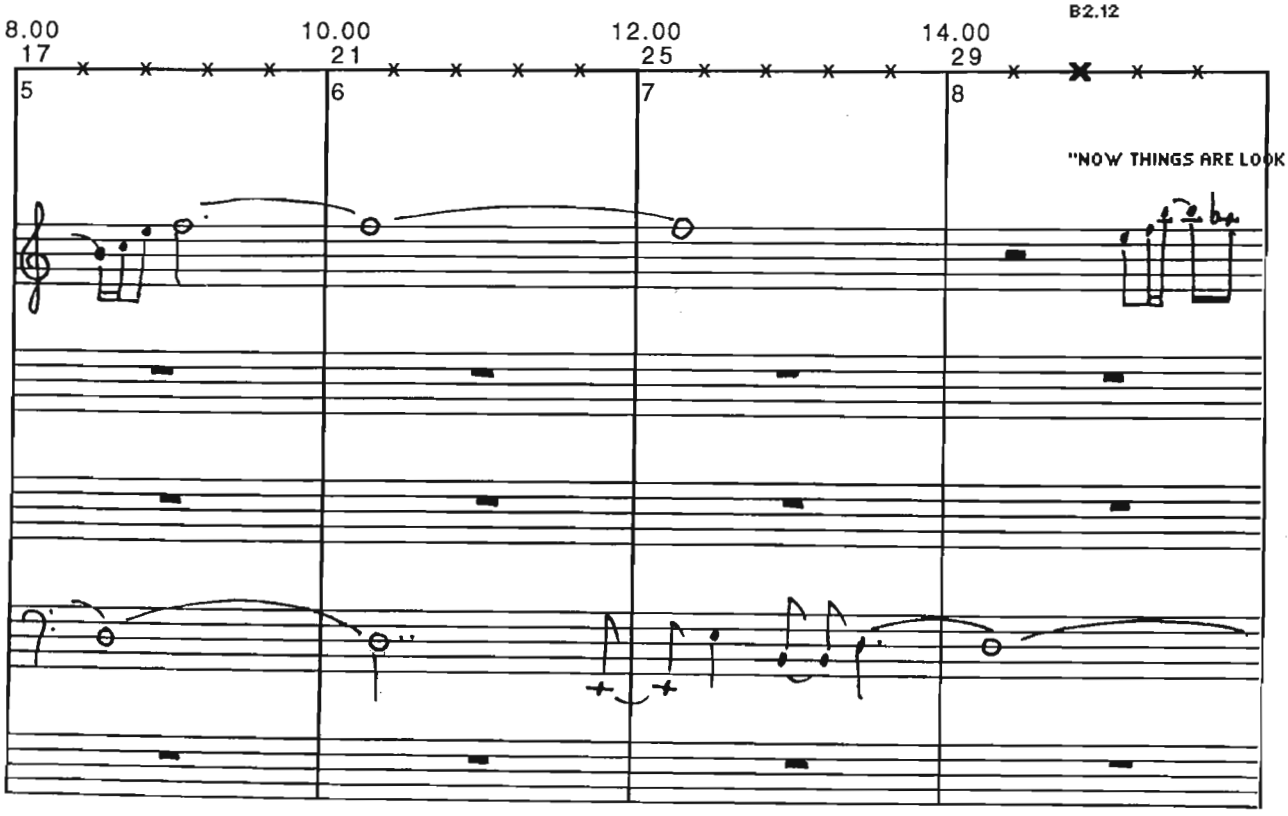
Production: **Ninja** Cue: **Roller Rink: Version 5** (Tempo Format: B.P.M)

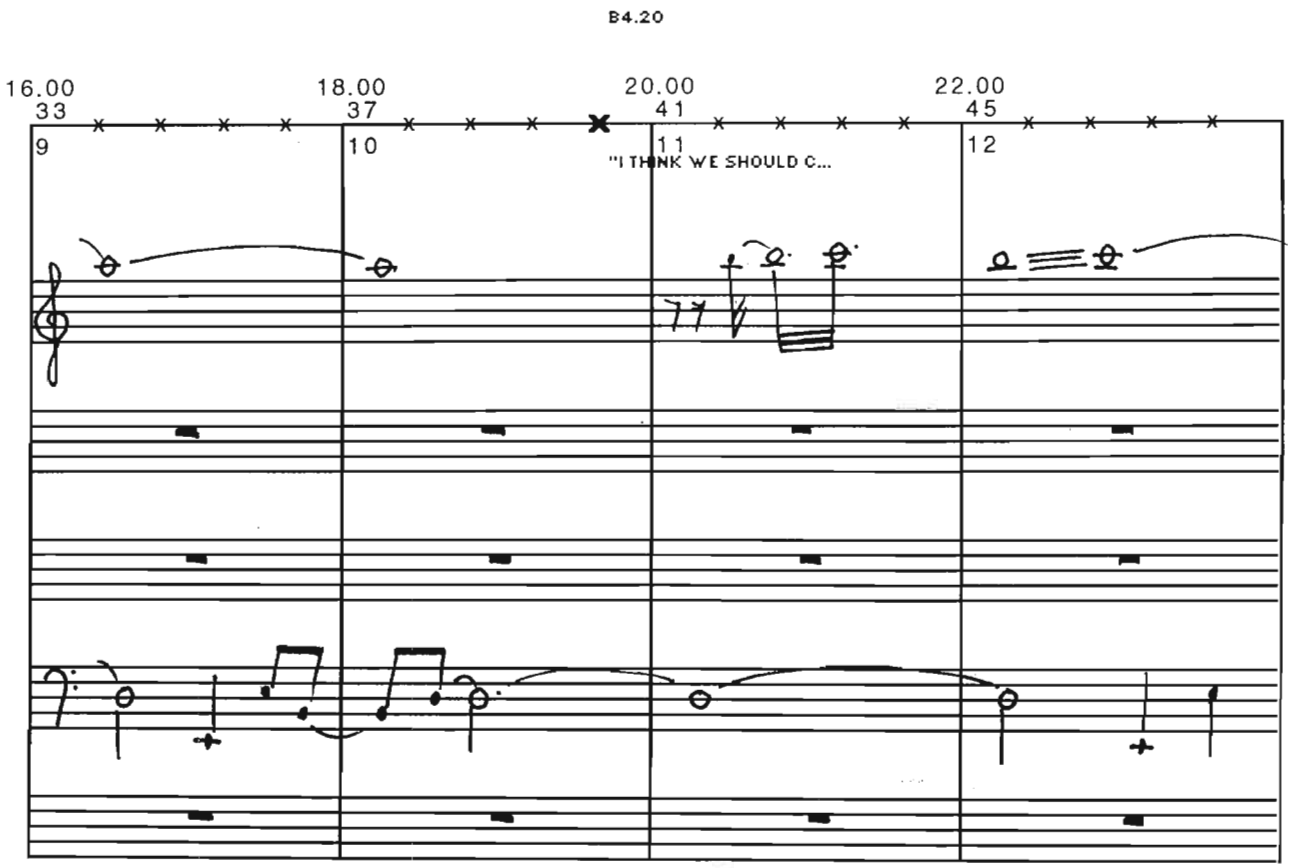
Page 1 15/7/94 02:58 PM

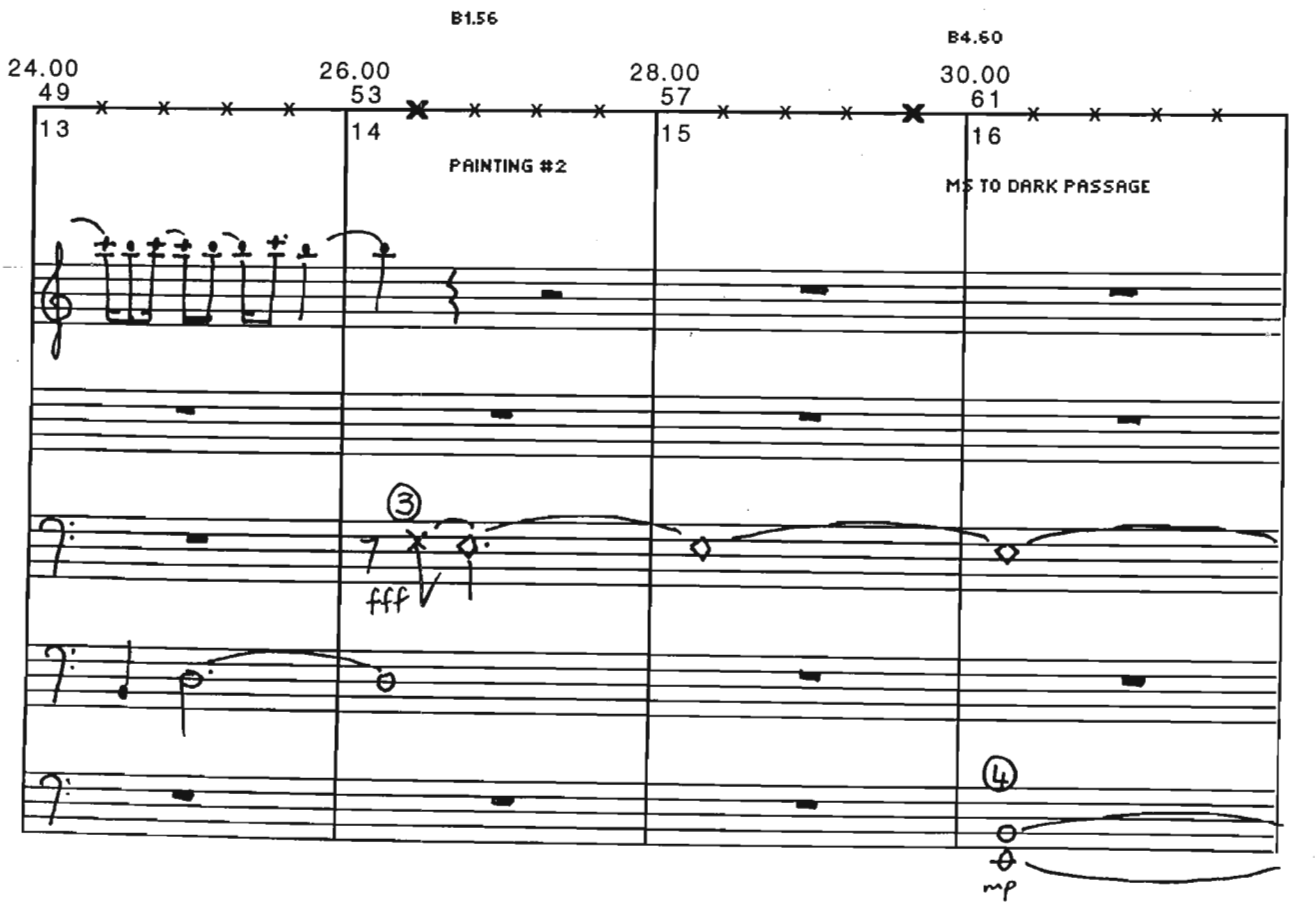
120.00

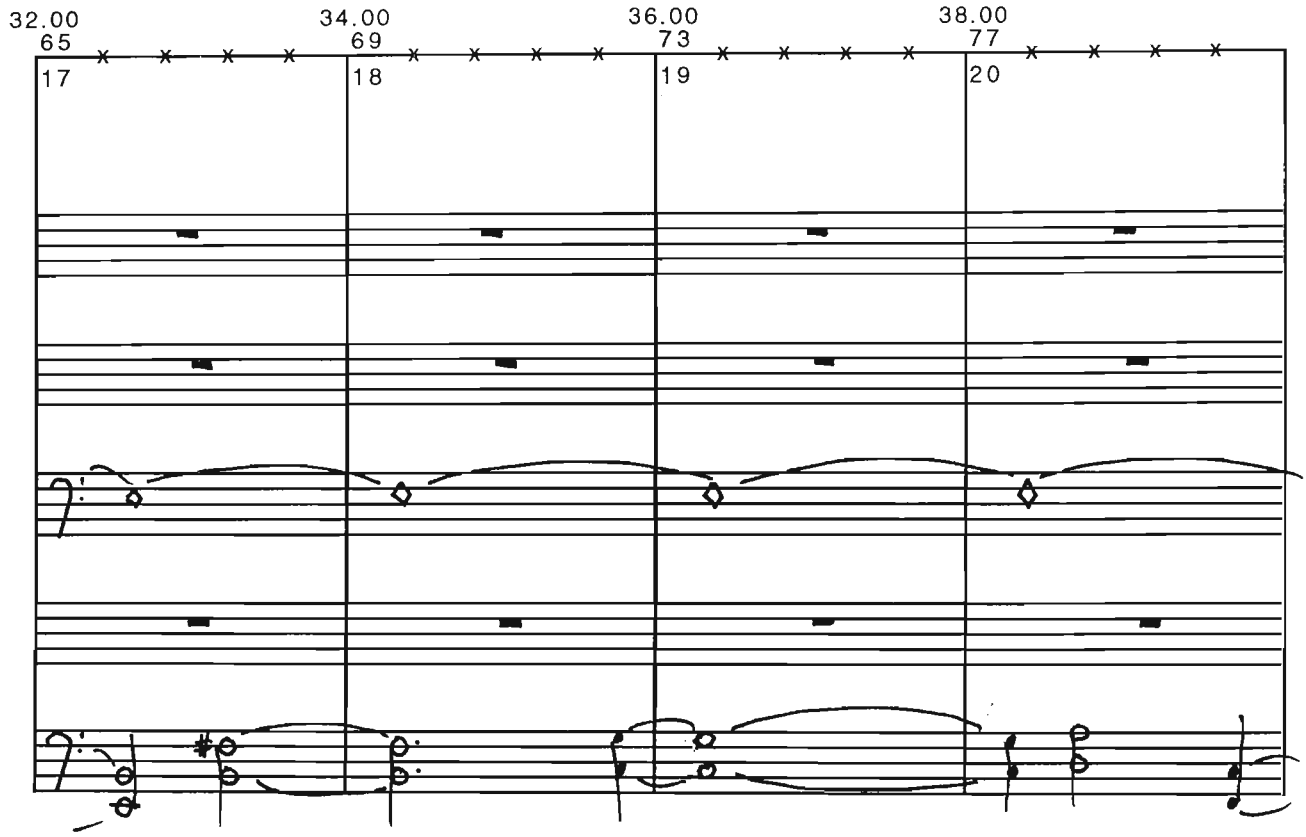
B1.00

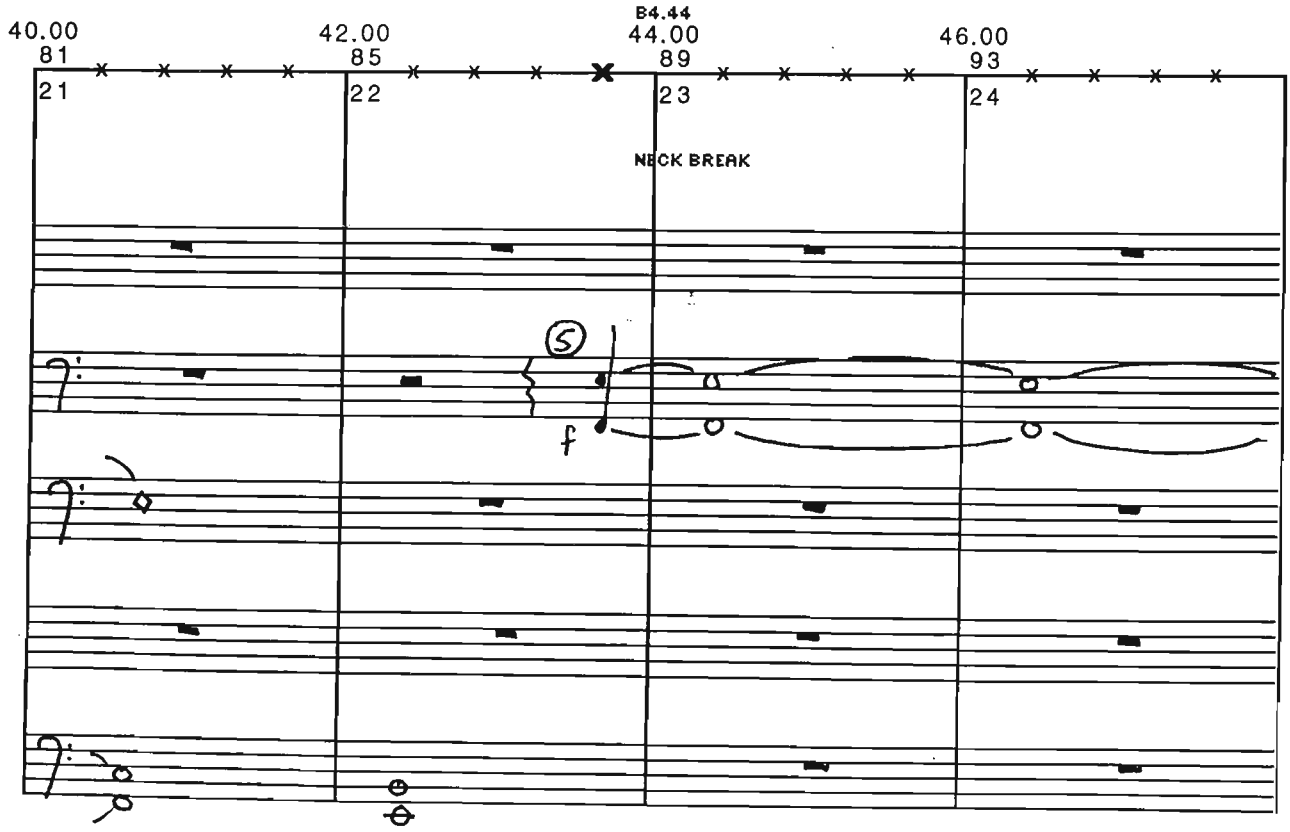




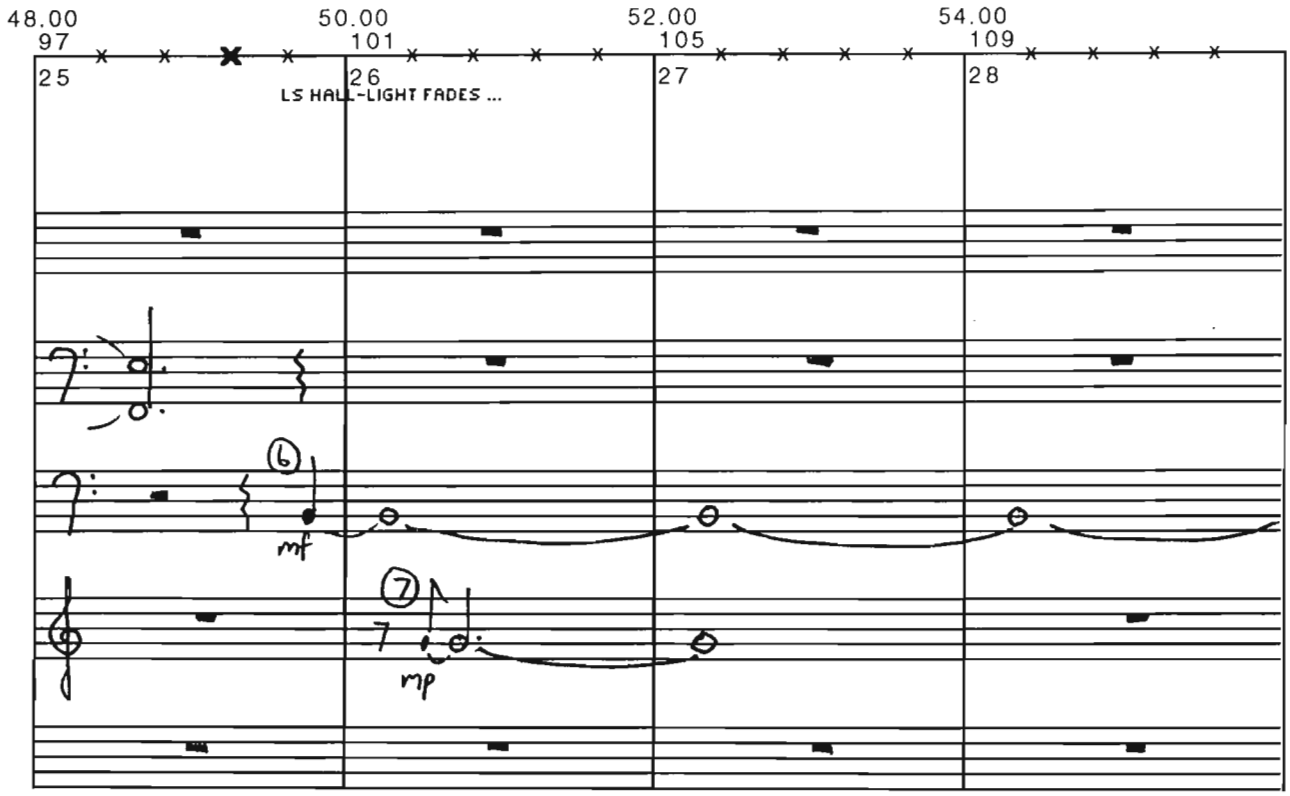

B4.20
16.00
33
18.00
37
20.00
41
22.00
45
9
10
11
"I THINK WE SHOULD C...
12


B1.56
B4.60
24.00
49
26.00
53
28.00
57
30.00
61
13
14
PAINTING #2
15
16
MS TO DARK PASSAGE
3
fff
4
mp

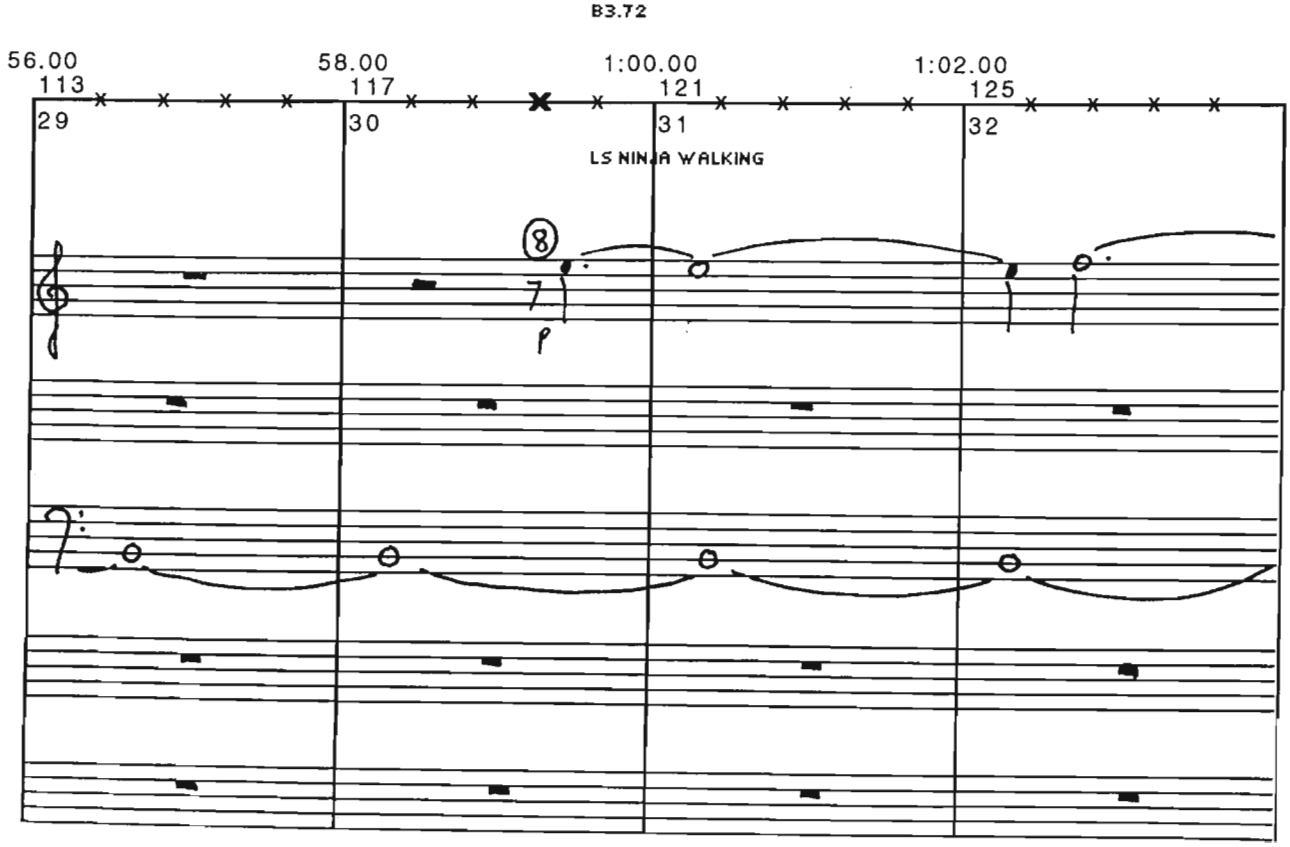

32.00
65
17
34.00
69
18
36.00
73
19
38.00
77
20


40.00
81
21
42.00
85
22
B4.44
44.00
89
23
NECK BREAK
46.00
93
24
5
f

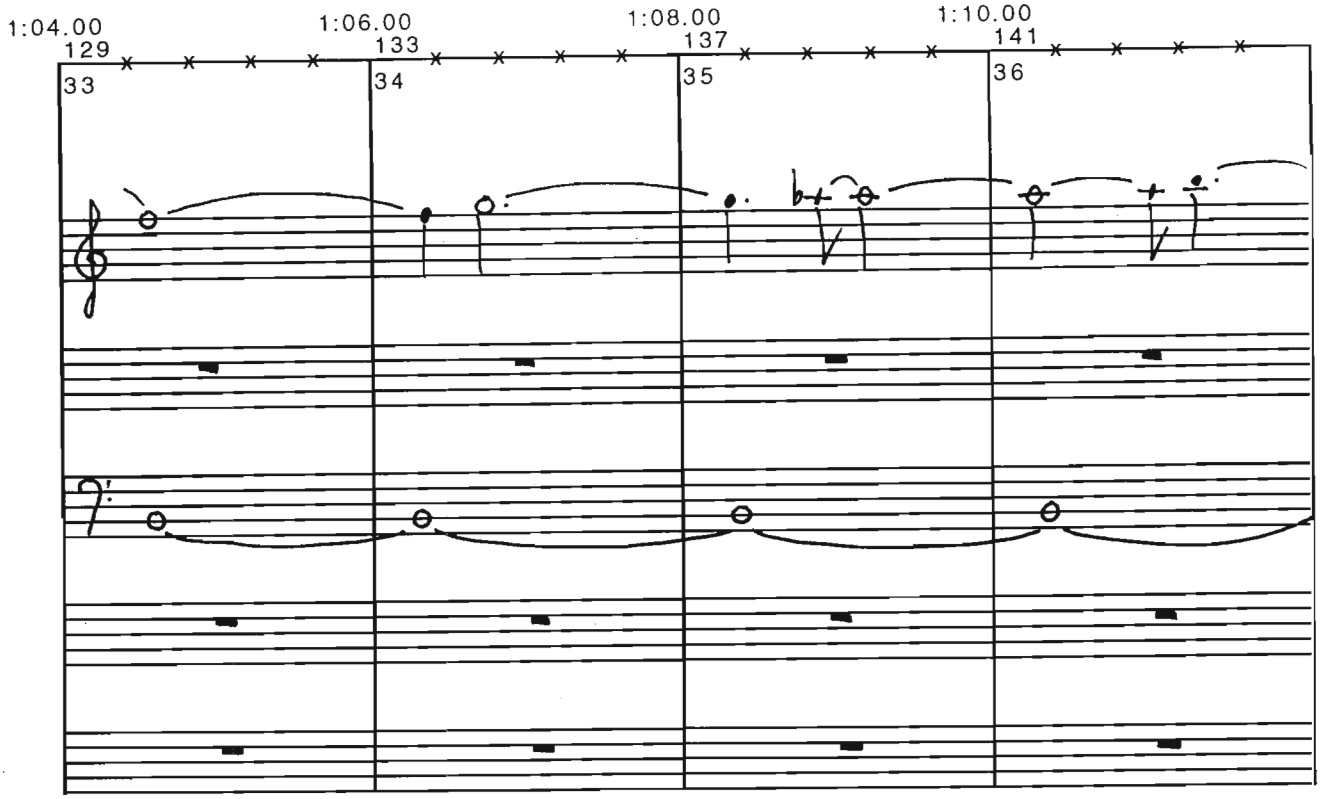
B3.80

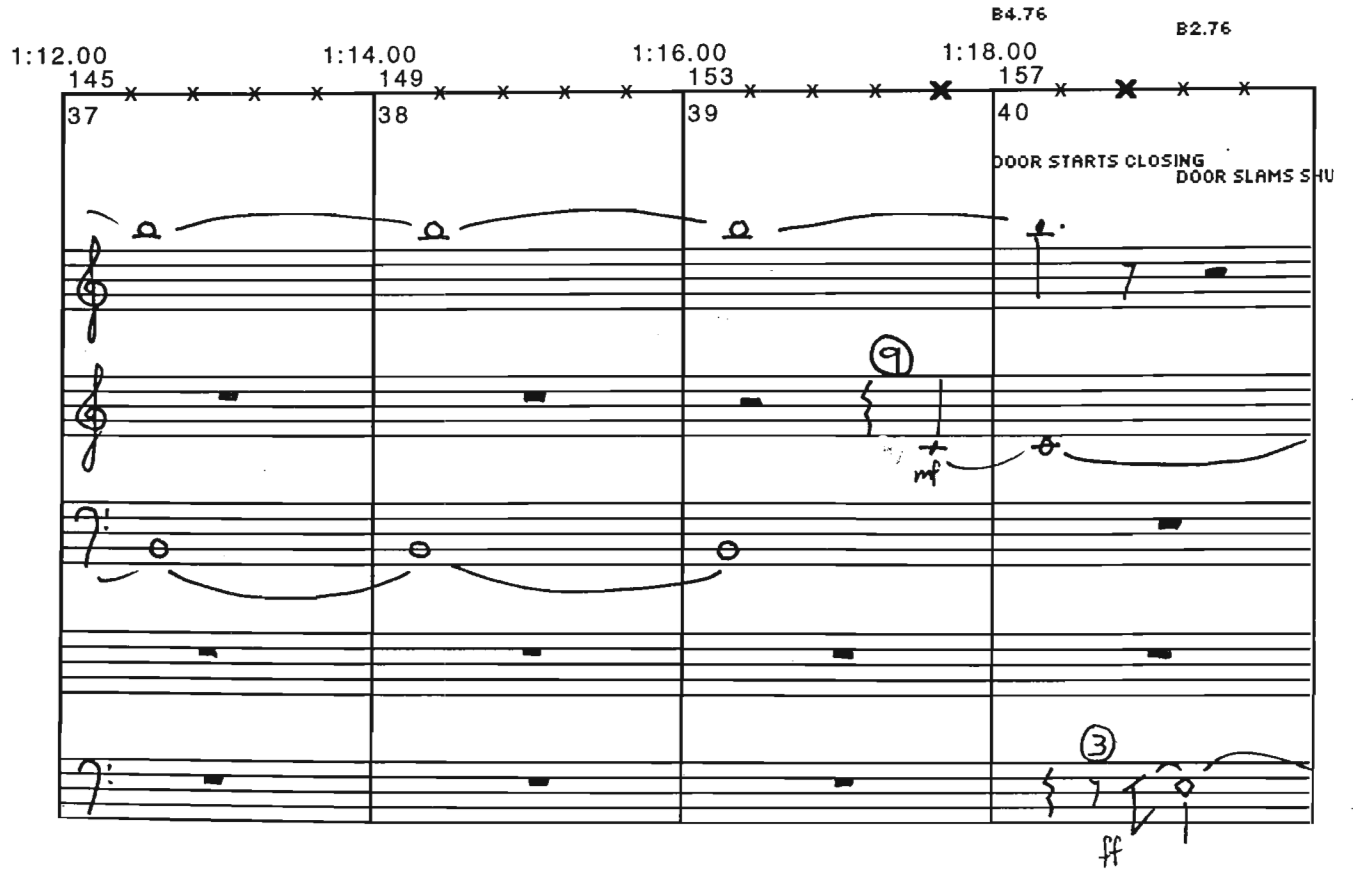

48.00
97
50.00
101
52.00
105
54.00
109
25
26
27
28
LS HALL-LIGHT FADES ...
6
mf
7
7
mp

B3.72

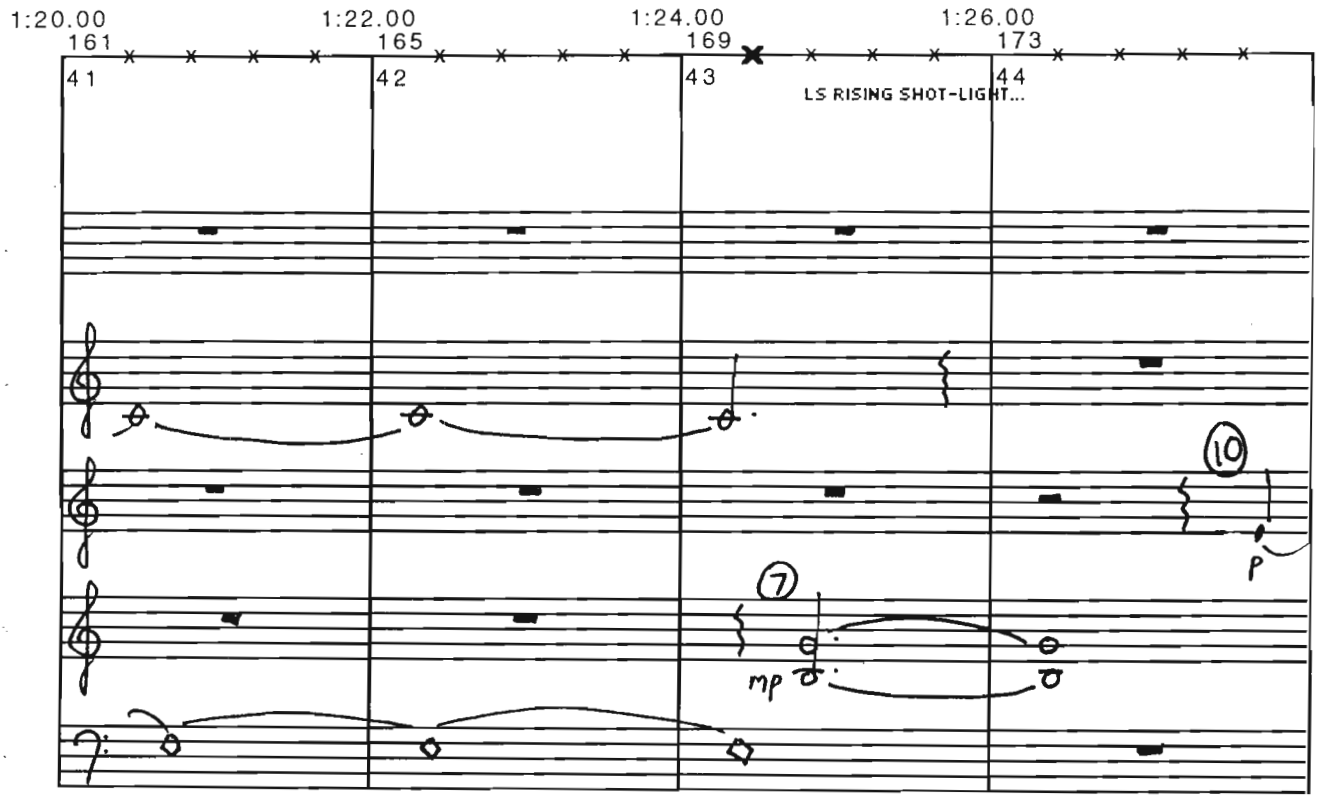

56.00
113
58.00
117
1:00.00
121
1:02.00
125
29
30
31
32
LS NINJA WALKING
8
7
p

Production: **Ninja** Cue: **Roller Rink: Version 5** (Tempo Format: B.P.M)
Page 5 15/7/94 02:58 PM

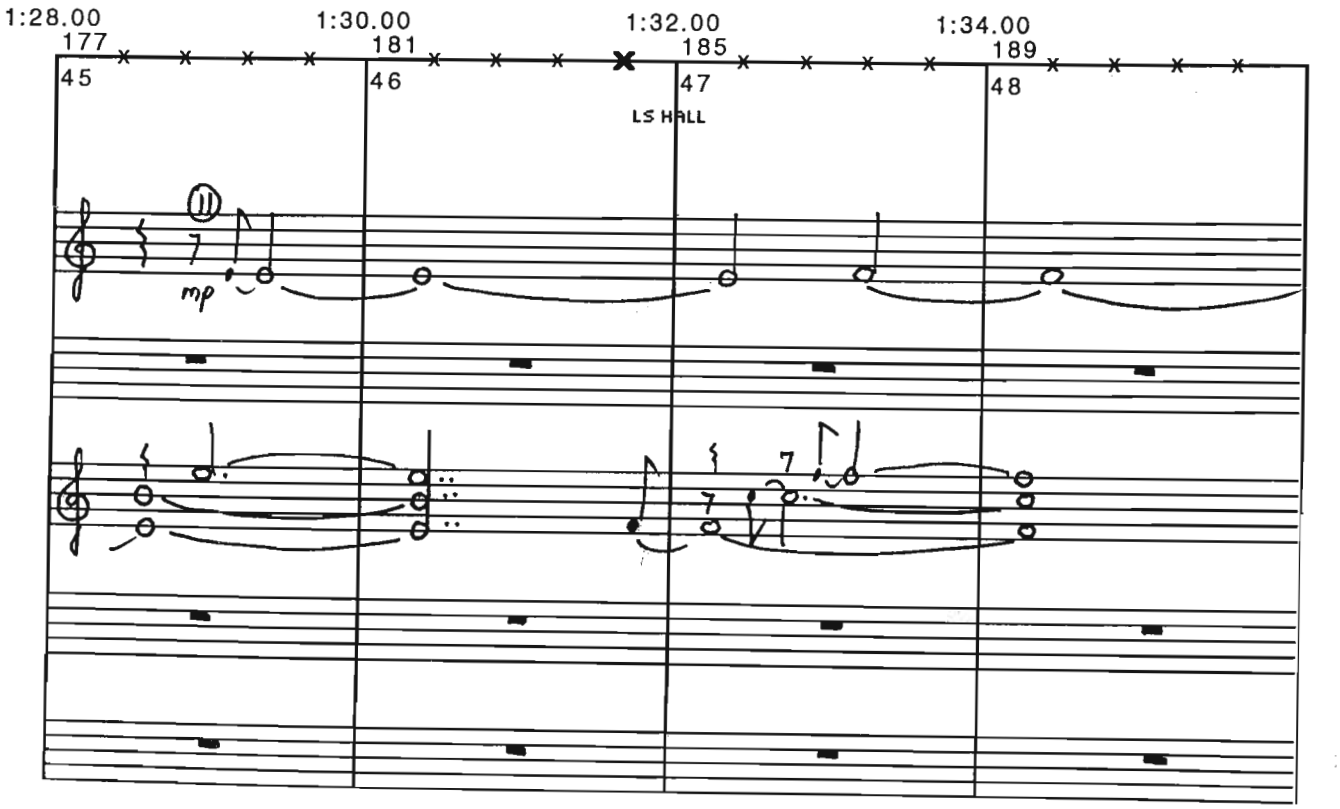




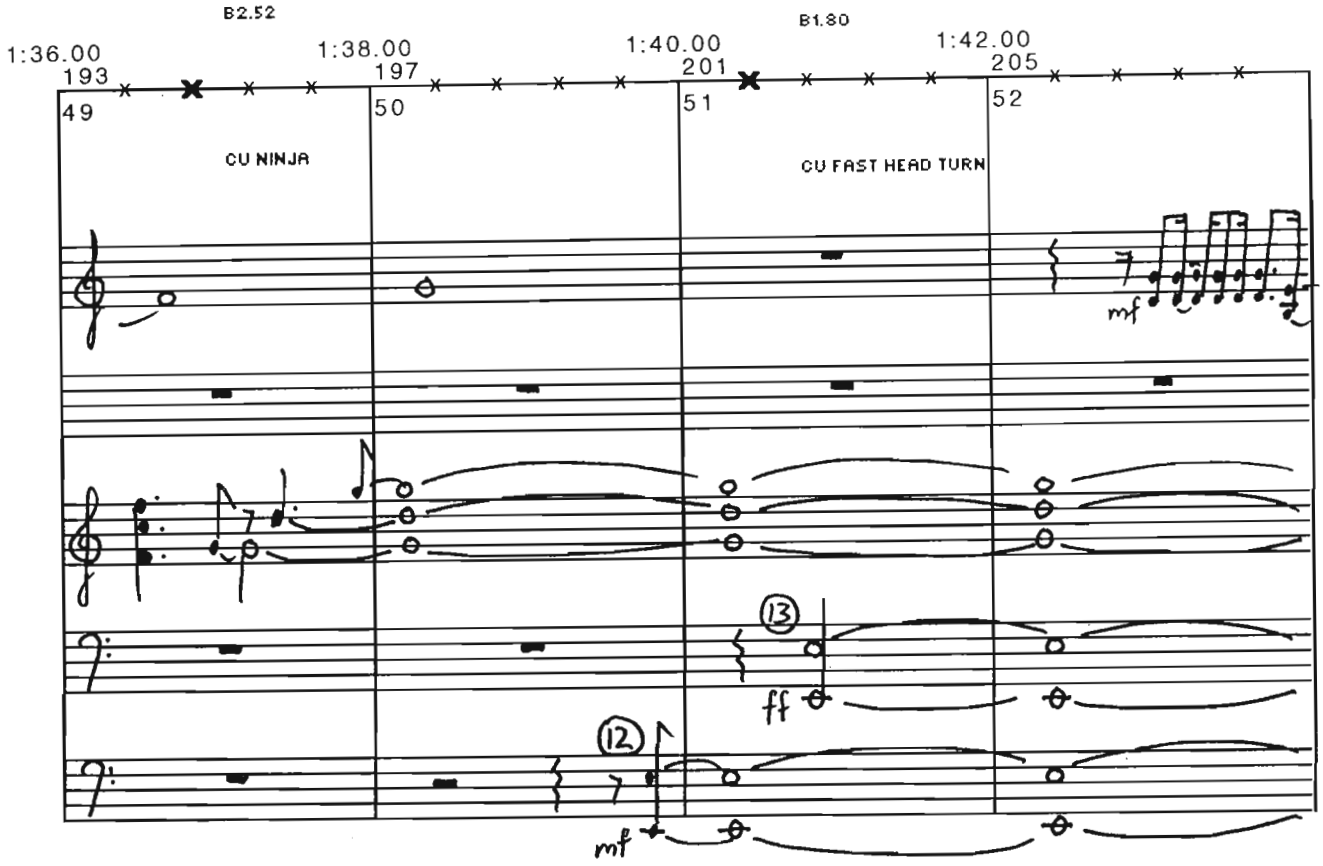
B1.64

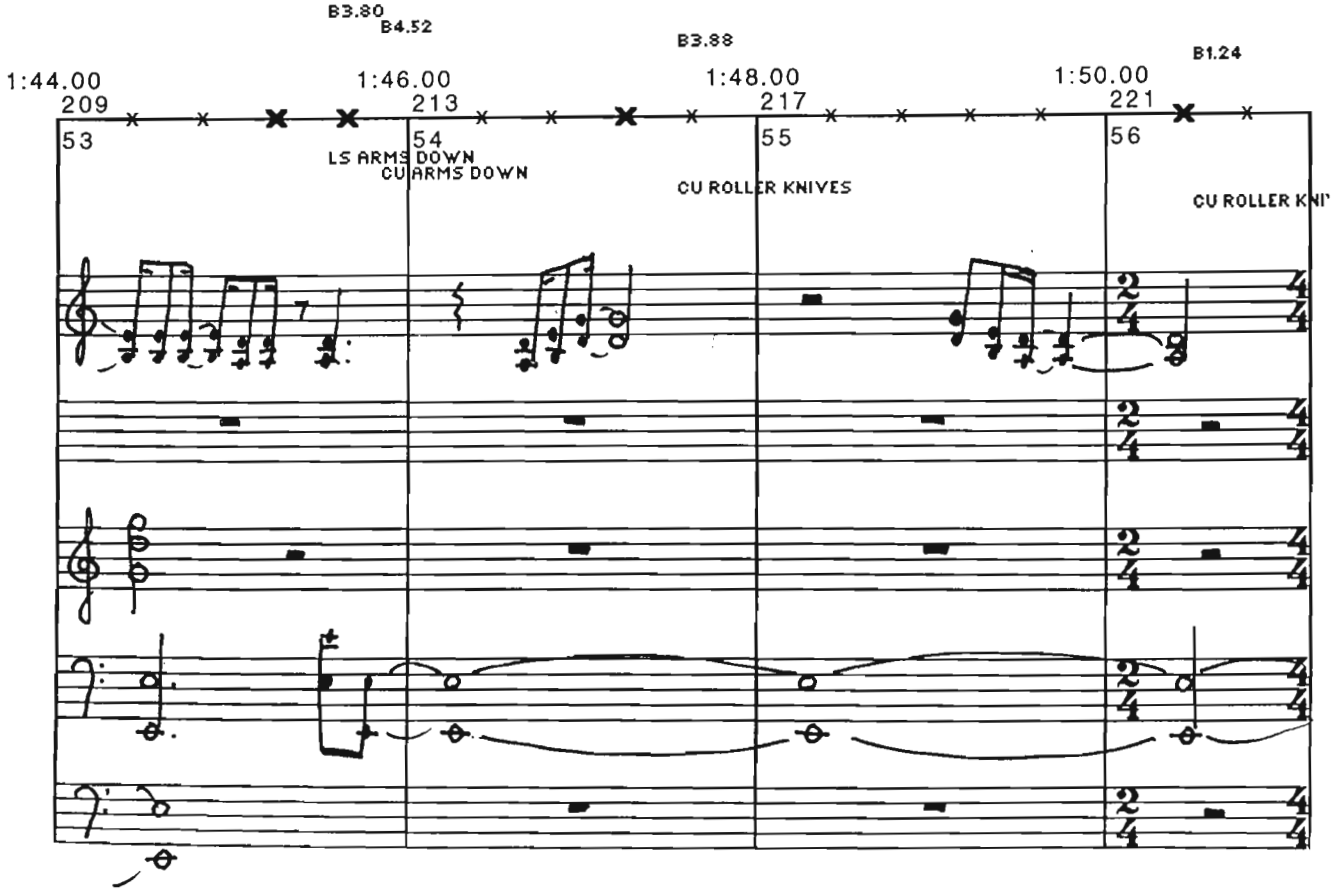

1:20.00
1:22.00
1:24.00
1:26.00
161
165
169
173
41
42
43
44
LS RISING SHOT-LIGHT...
10
P
7
mp

B4.20


1:28.00
1:30.00
1:32.00
1:34.00
177
181
185
189
45
46
47
48
LS HALL
11
7
mp
7
7

Production: **Ninja** Cue: **Roller Rink: Version 5** (Tempo Format: B.P.M)
Page 7 15/7/94 02:58 PM

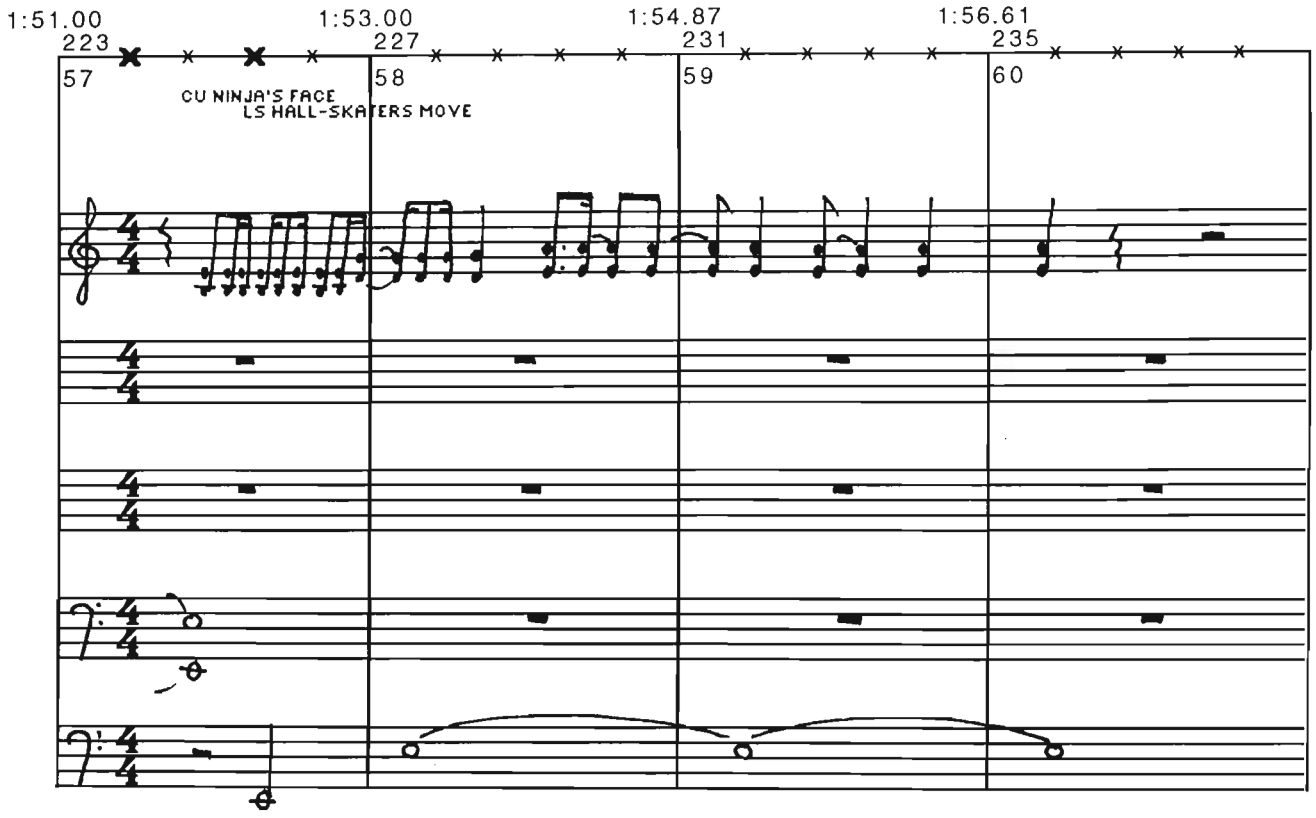


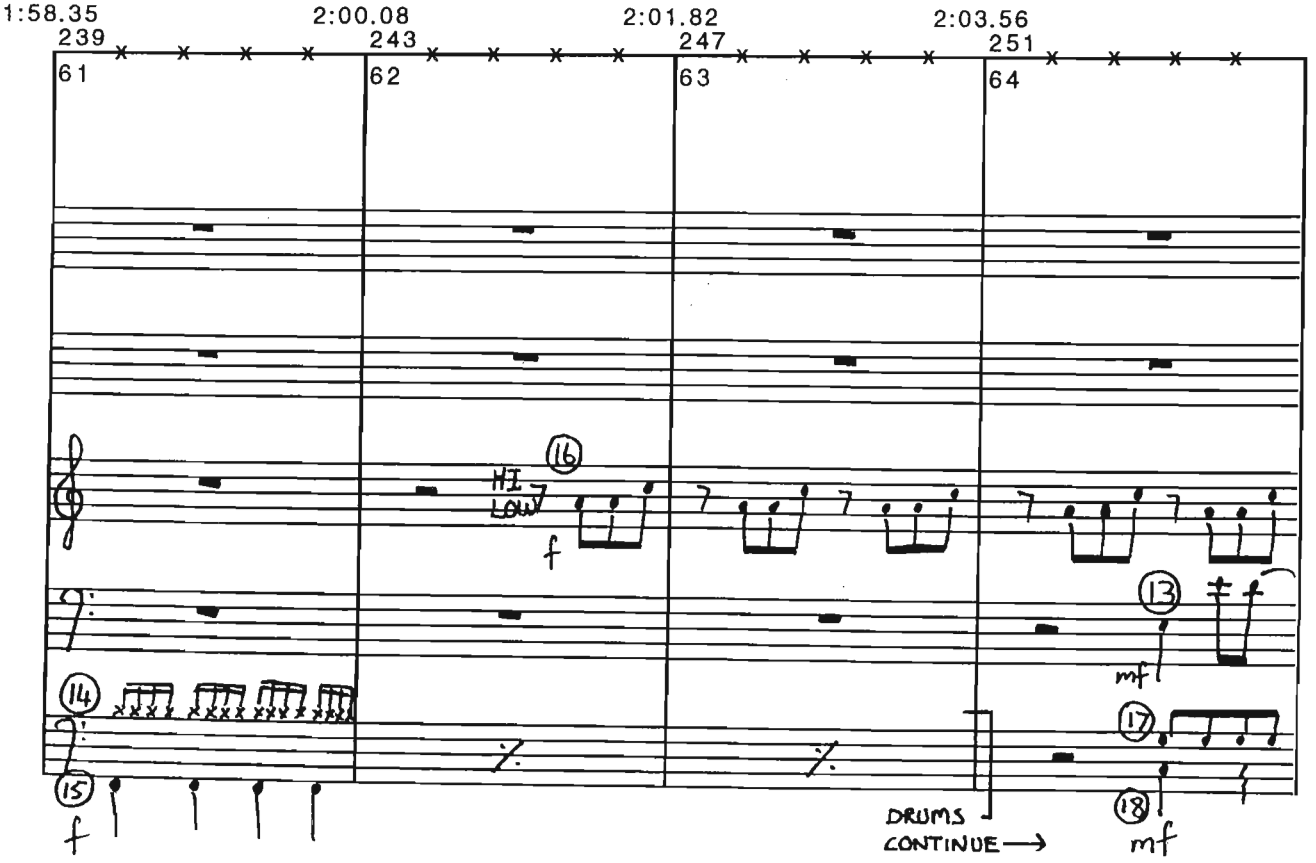


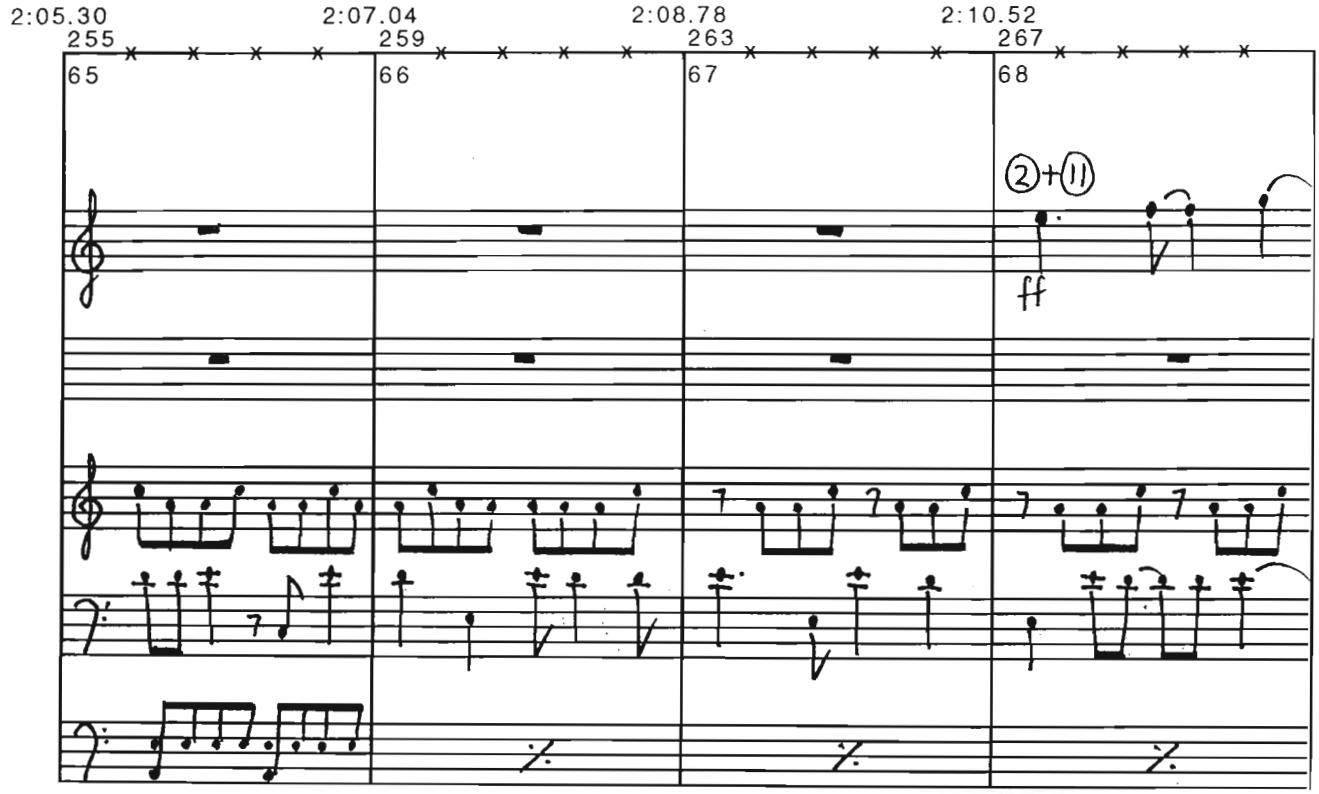
Production: **Ninja** Cue: **Roller Rink: Version 5** (Tempo Format: B.P.M)

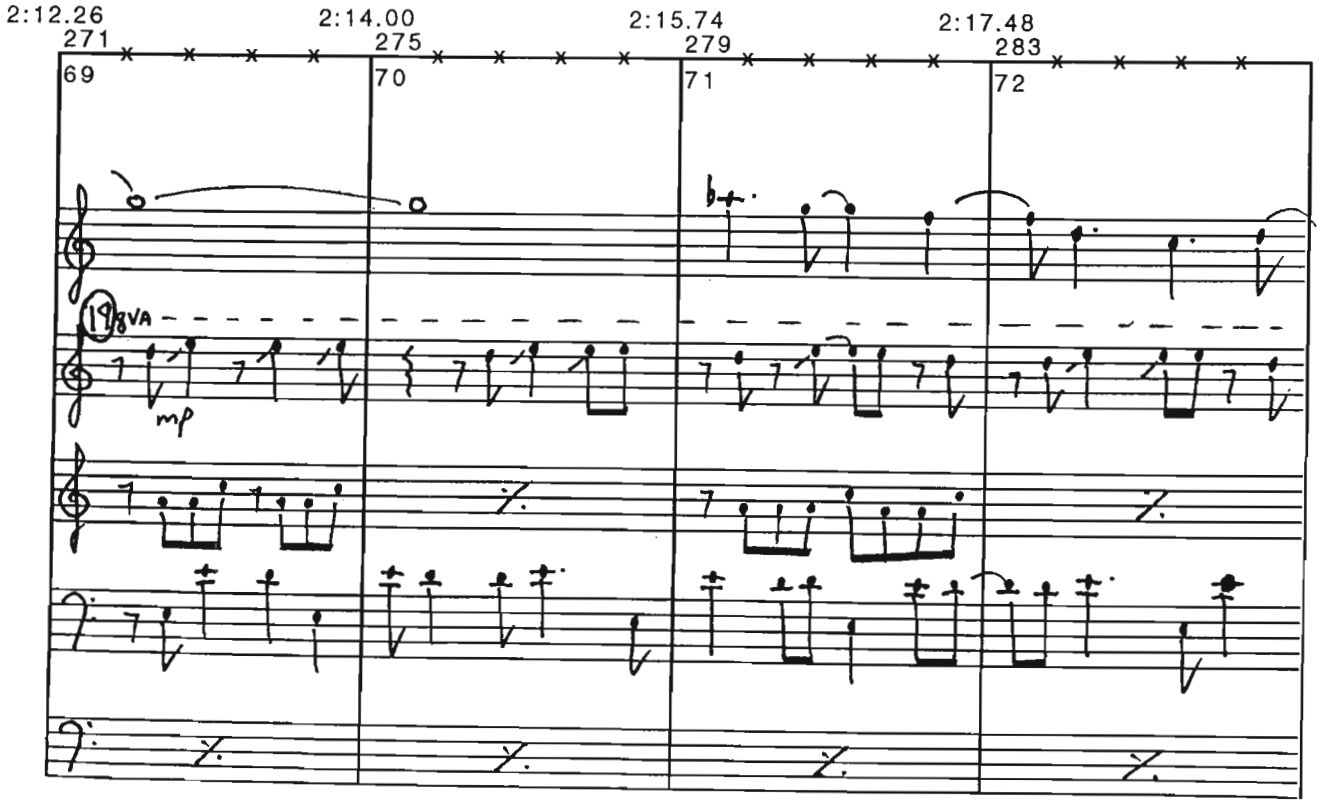
138.00

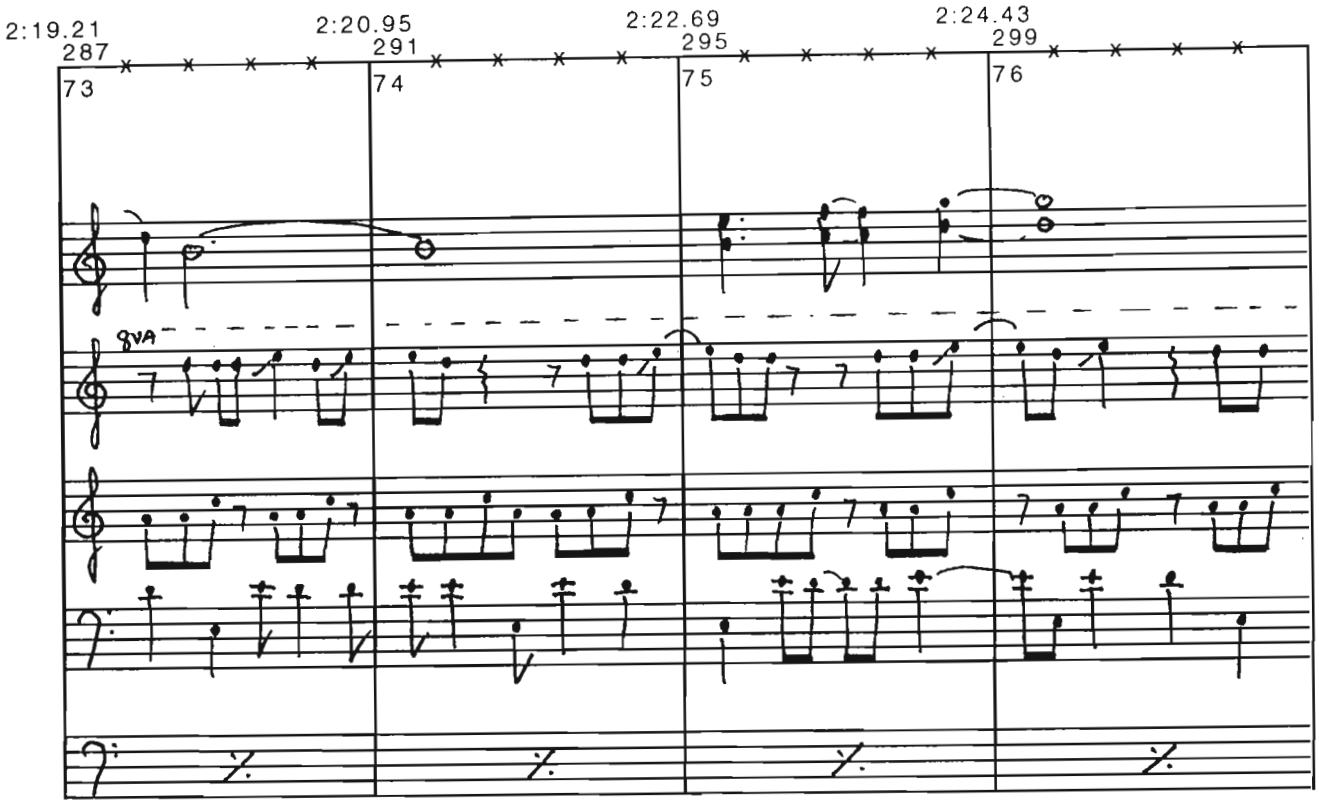
B1.64
B3.00






2:05.30
255
65
2:07.04
259
66
2:08.78
263
67
2:10.52
267
68
2+11
ff


2:12.26
271
69
2:14.00
275
70
2:15.74
279
71
2:17.48
283
72
15va
mp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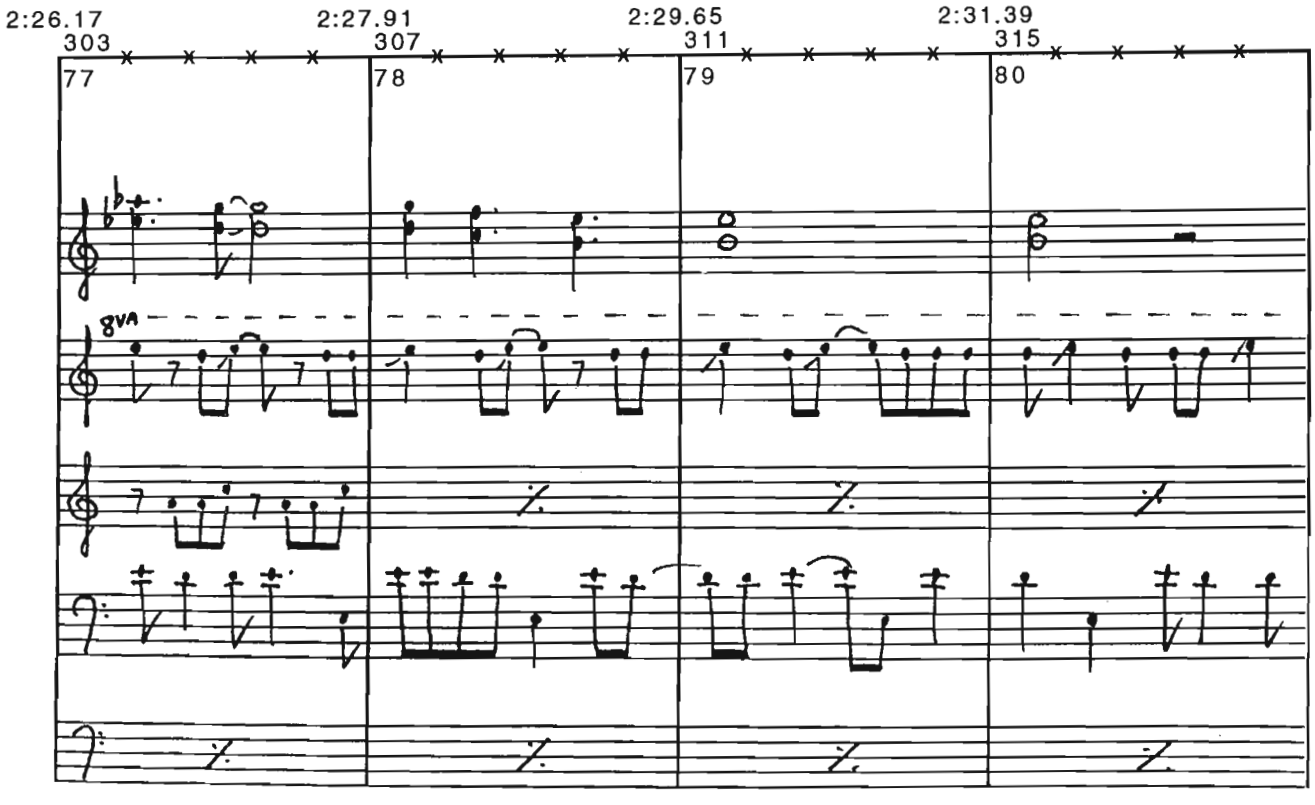
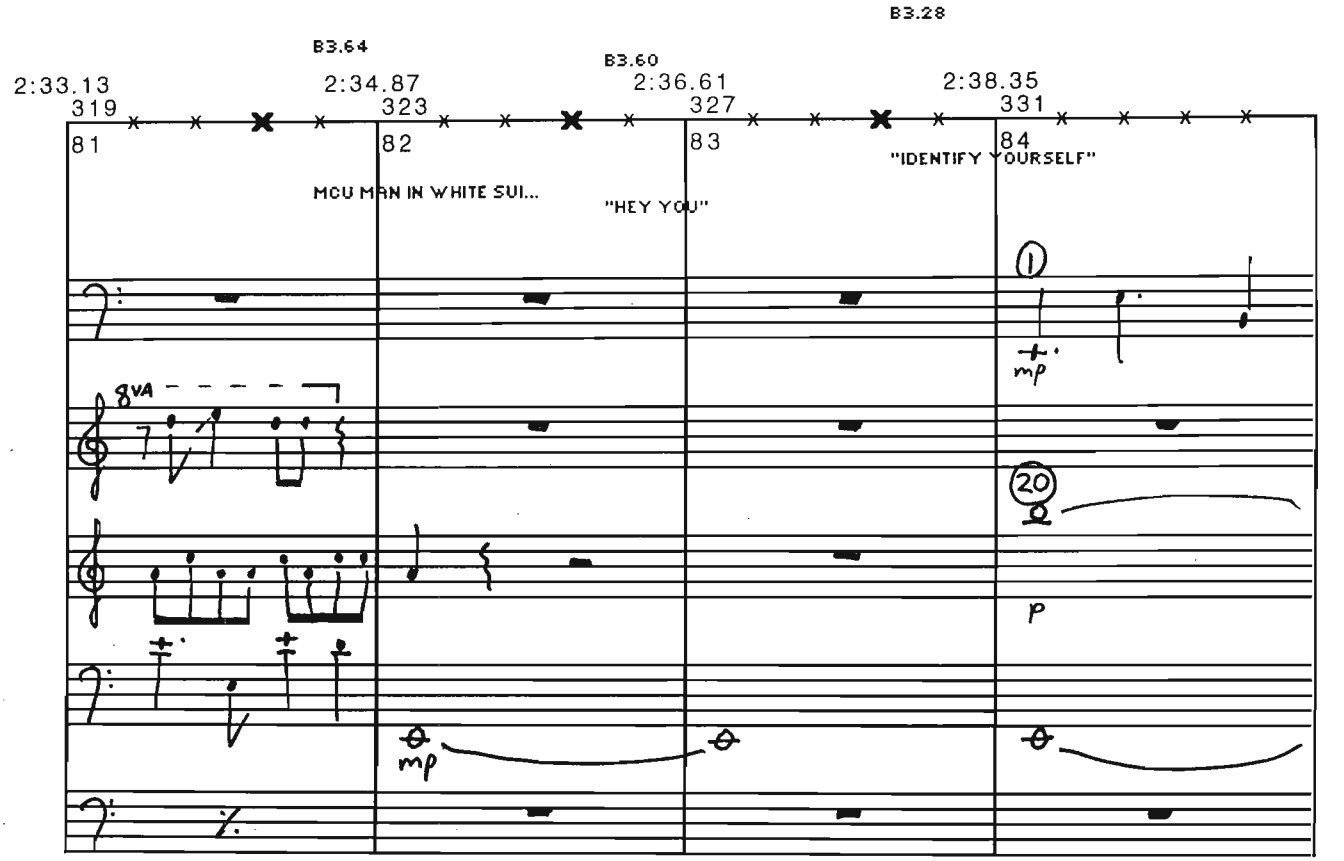
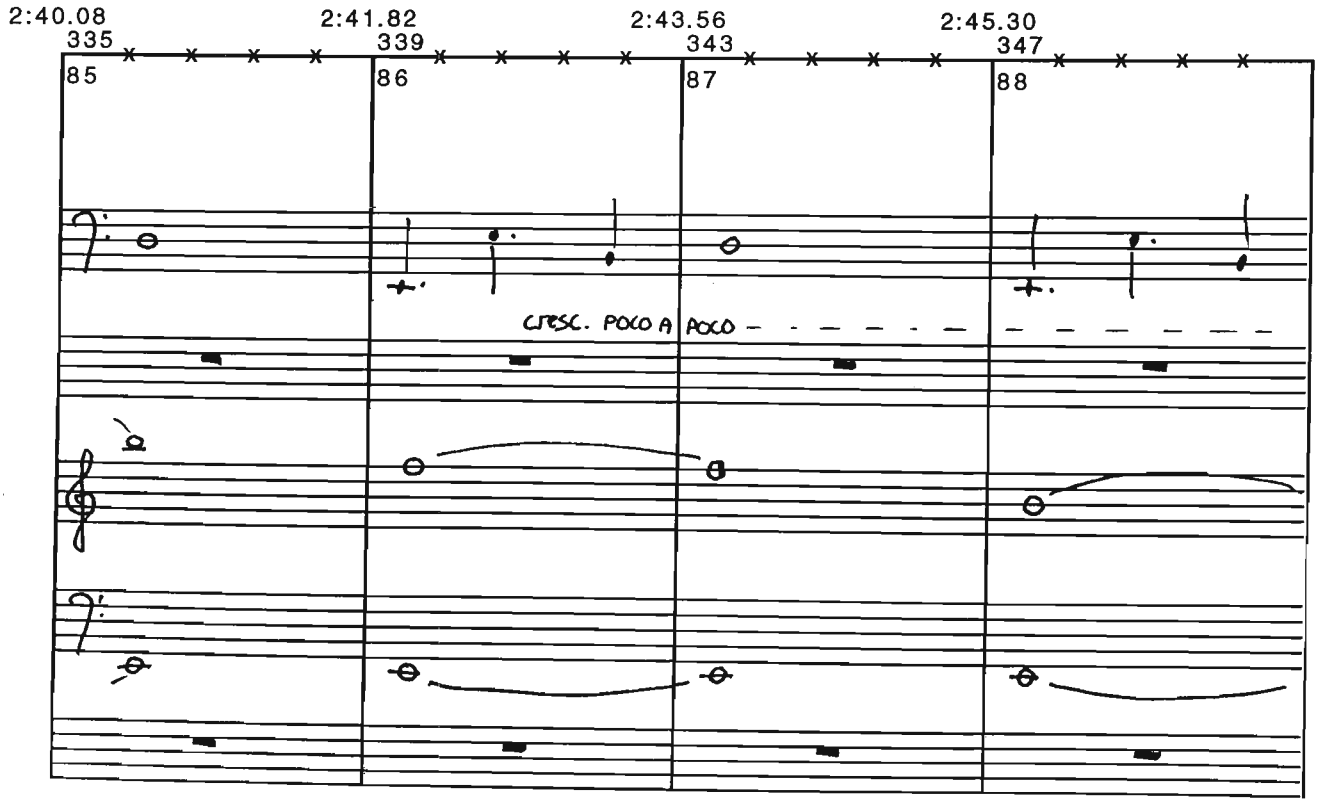
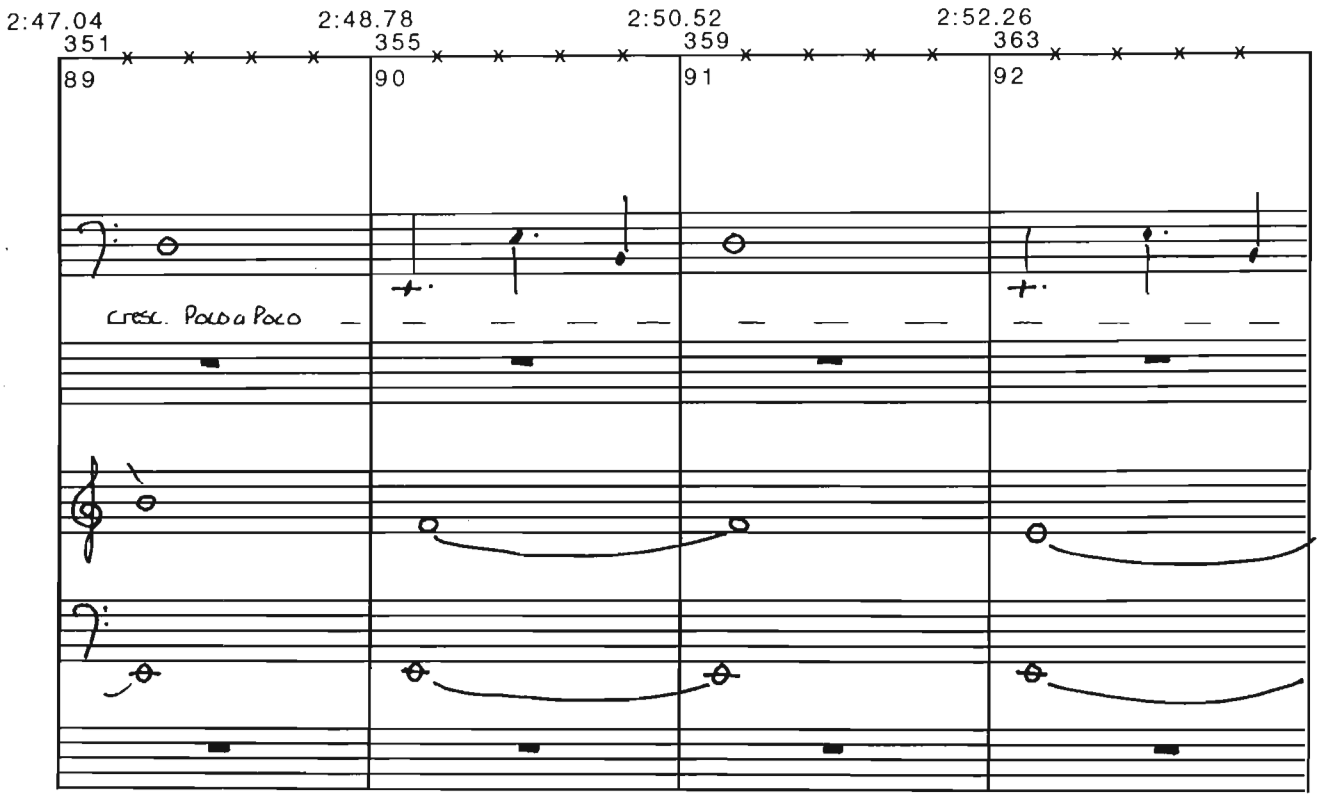
287
73
2:20.95
291
74
2:22.69
295
75
2:24.43
299
76
8va

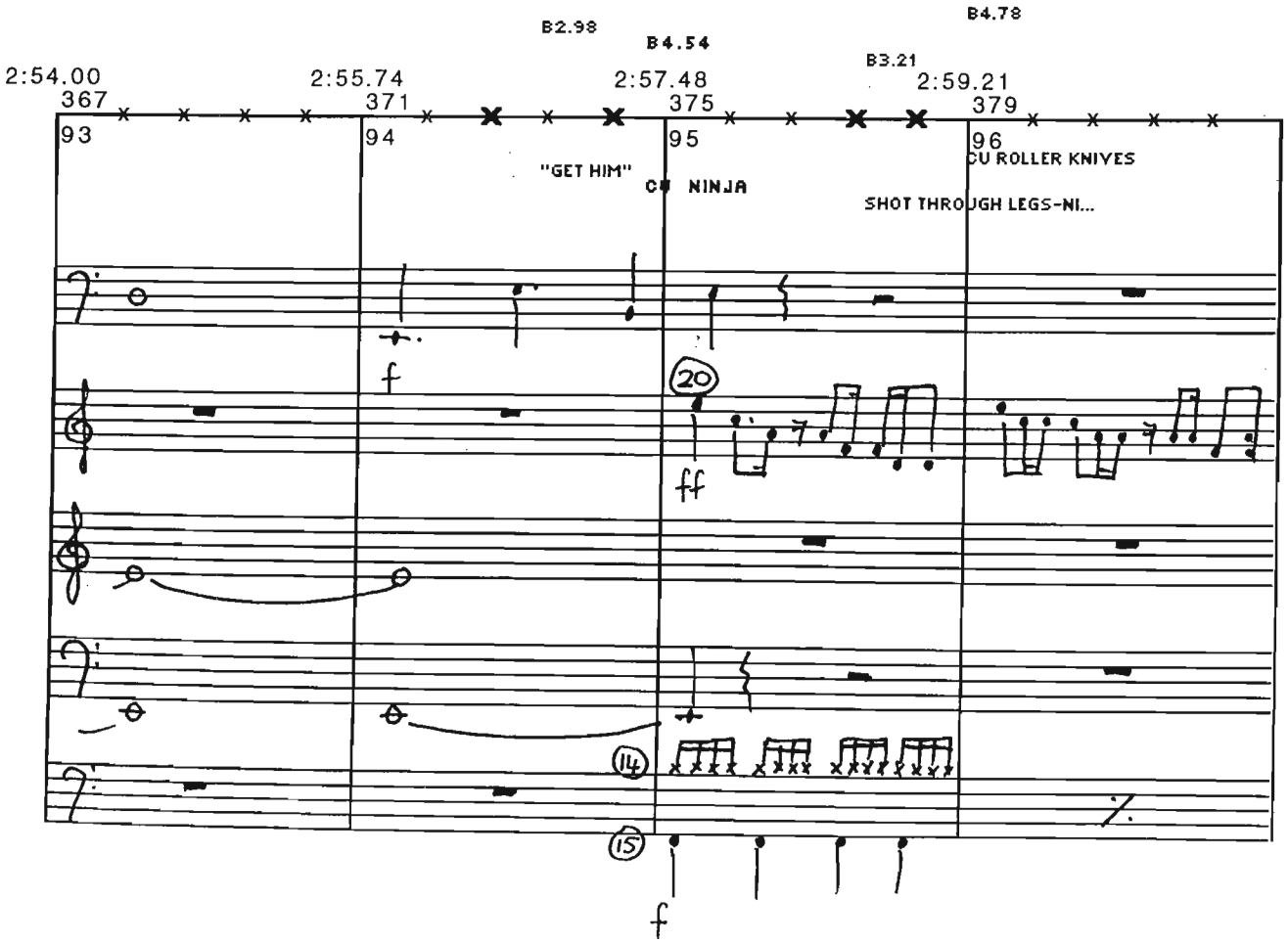

2:26.17
303
77
2:27.91
307
78
2:29.65
311
79
2:31.39
315
80
8va


B3.64
B3.60
B3.28
2:33.13
2:34.87
2:36.61
2:38.35
319
323
327
331
81
82
83
84
MCU MAN IN WHITE SUI...
"HEY YOU"
"IDENTIFY YOURSELF"
8va
mp
mp
P
1
20

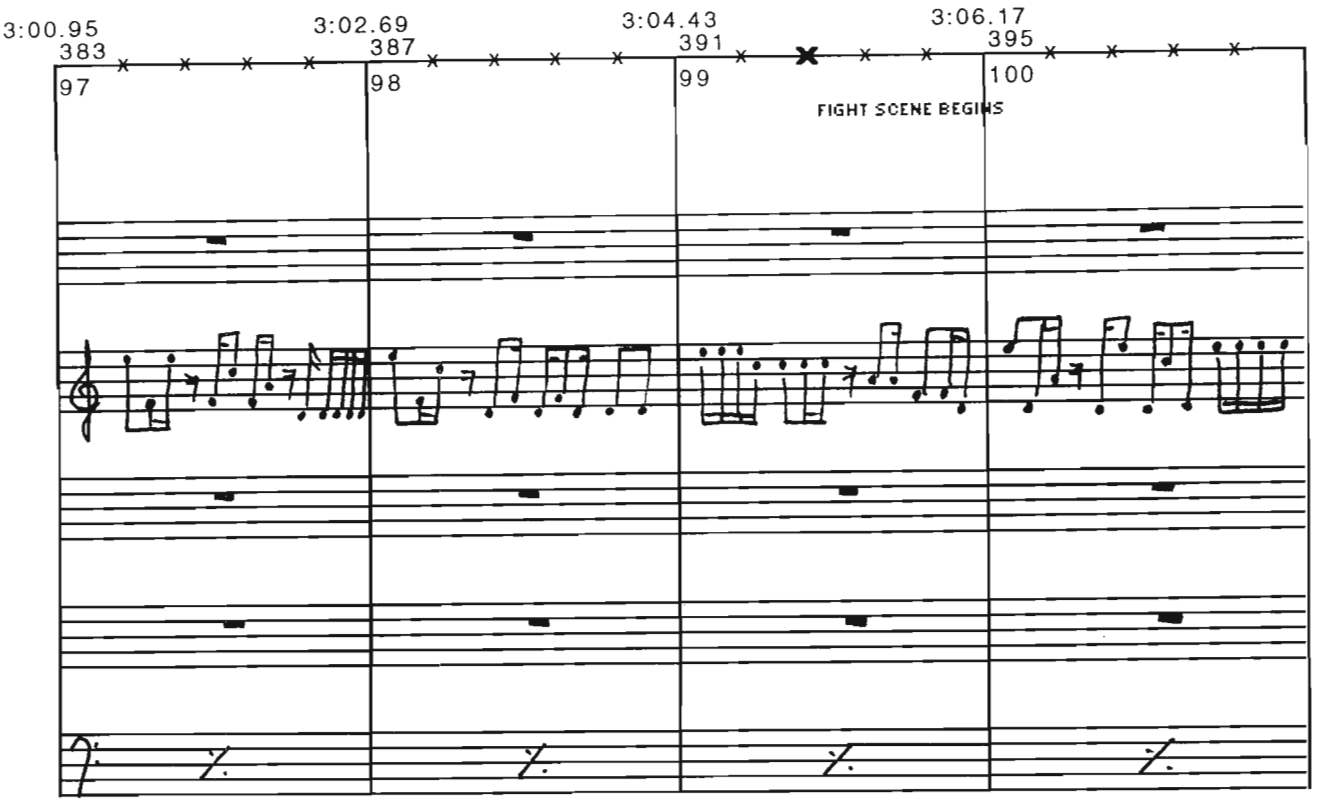

2:40.08
2:41.82
2:43.56
2:45.30
335
339
343
347
85
86
87
88
CRESC. POCO A POCO

Production: **Ninja** Cue: **Roller Rink: Version 5** (Tempo Format: B.P.M)

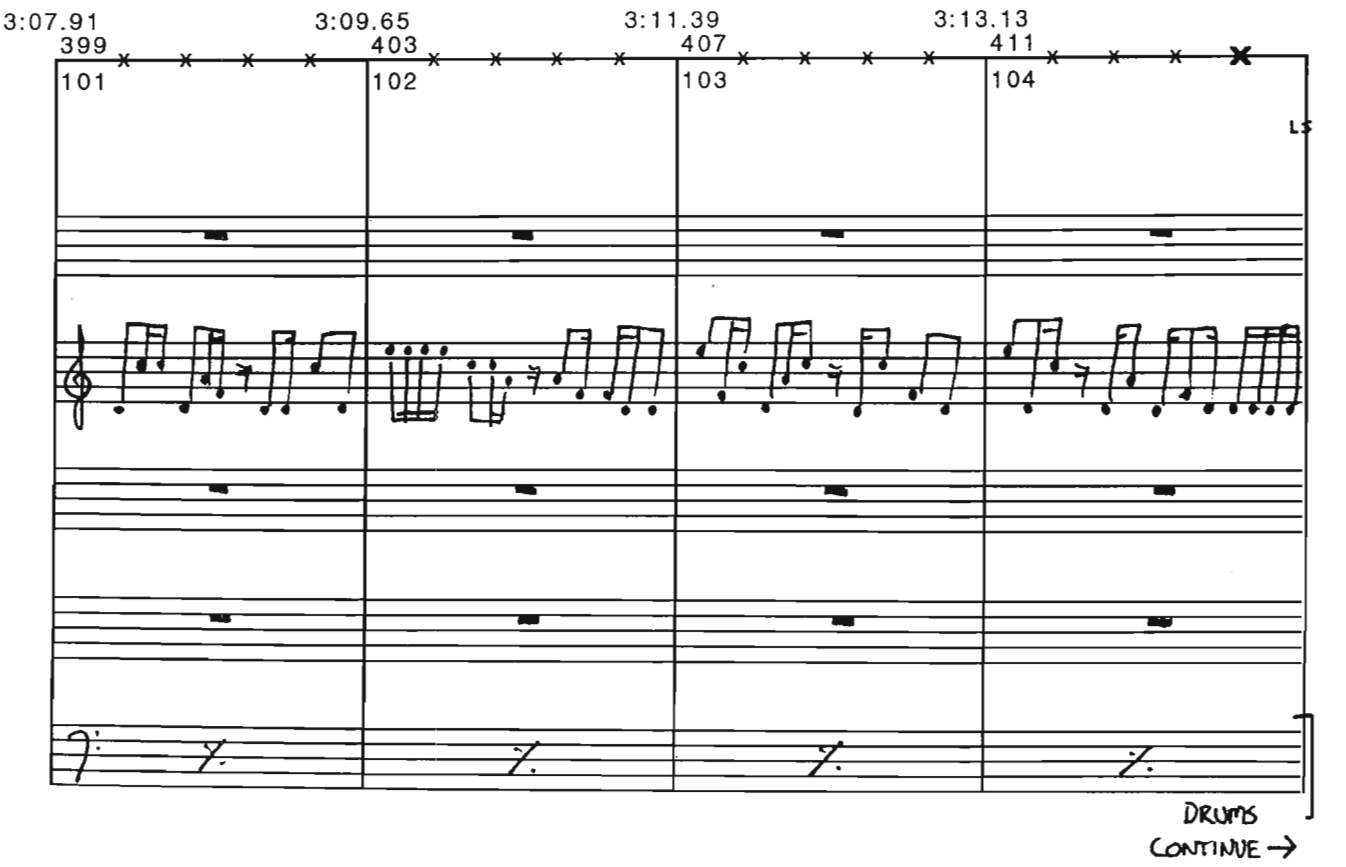


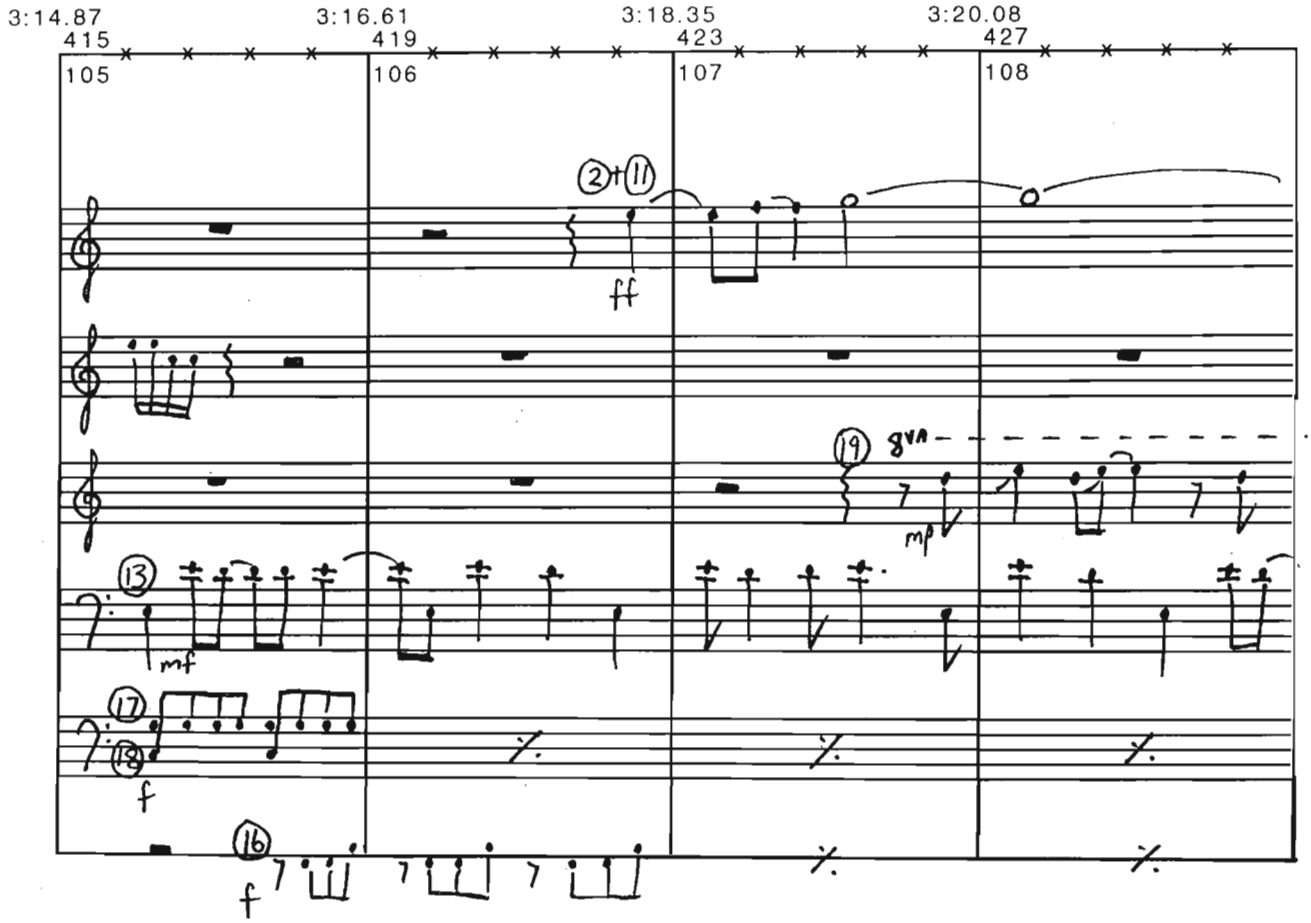


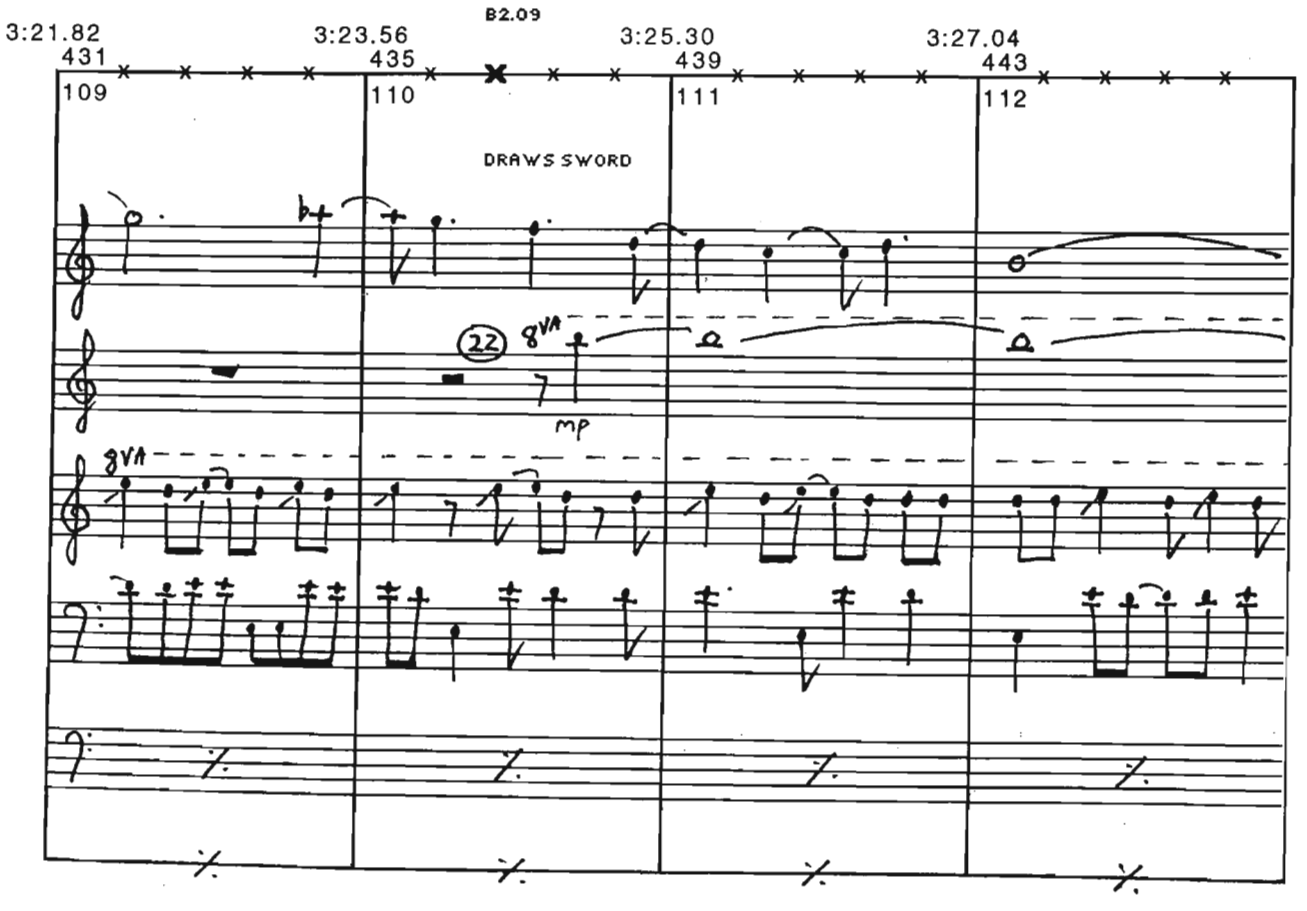
B2.30


3:00.95
383
97
3:02.69
387
98
3:04.43
391
99
FIGHT SCENE BEGINS
3:06.17
395
100

B4.

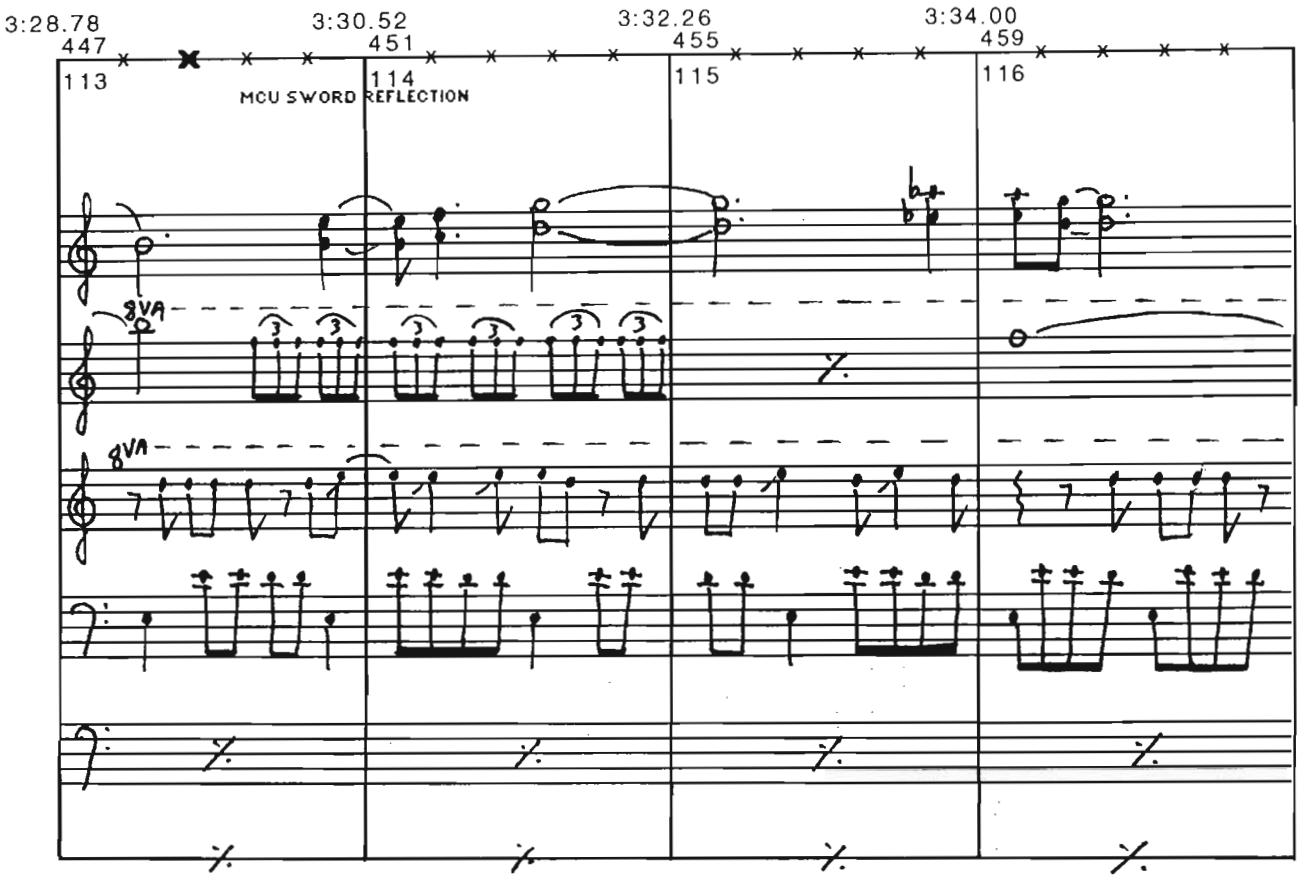

3:07.91
399
101
3:09.65
403
102
3:11.39
407
103
3:13.13
411
104
LS
DRUMS
CONTINUE →


3:14.87
415
105
3:16.61
419
106
3:18.35
423
107
3:20.08
427
108
ff
mf
mp
f
f
8va

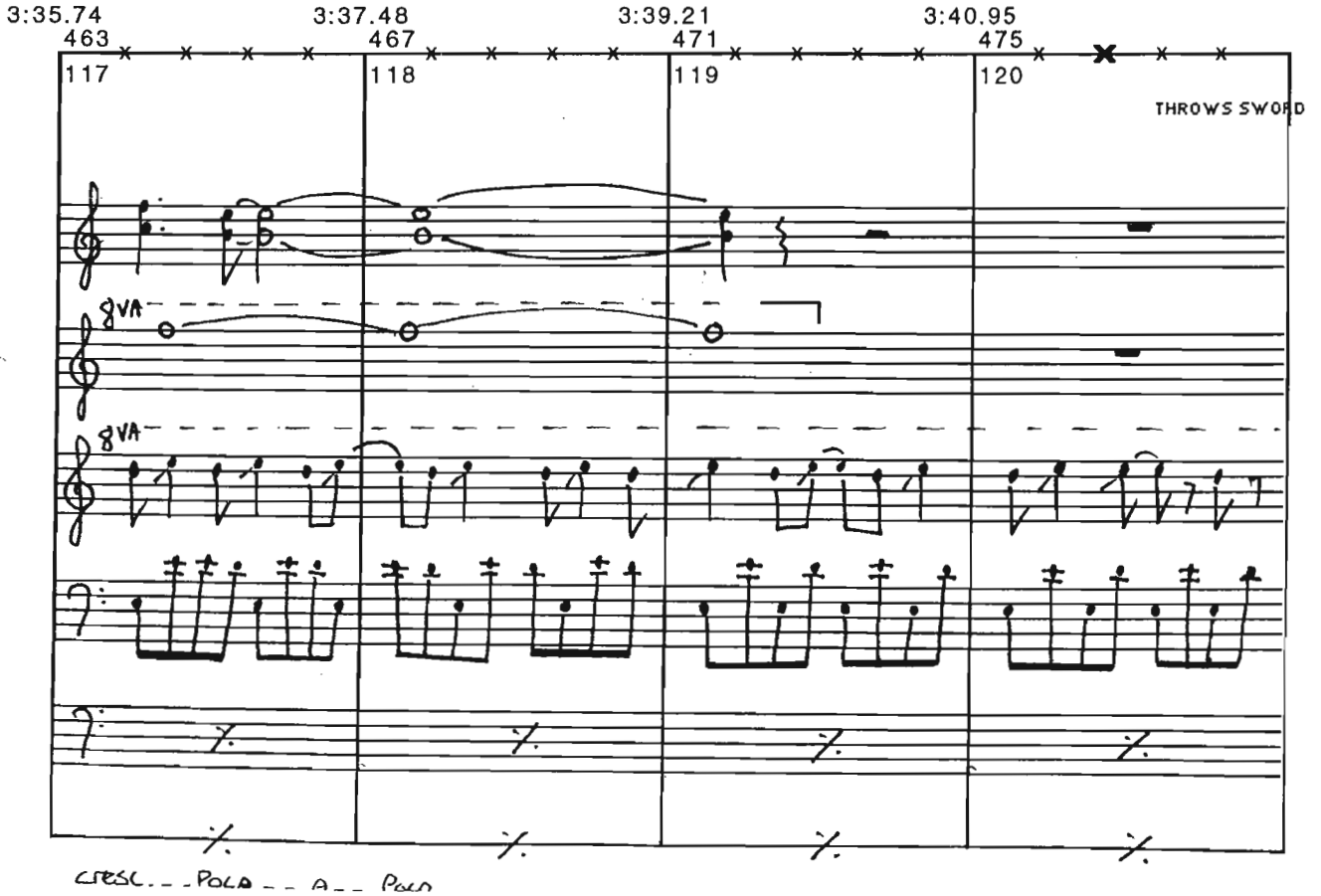

B2.09
3:21.82
431
109
3:23.56
435
110
3:25.30
439
111
3:27.04
443
112
DRAWS SWORD
mp
8va
8va

Production: **Ninja** Cue: **Roller Rink: Version 5** (Tempo Format: B.P.M)

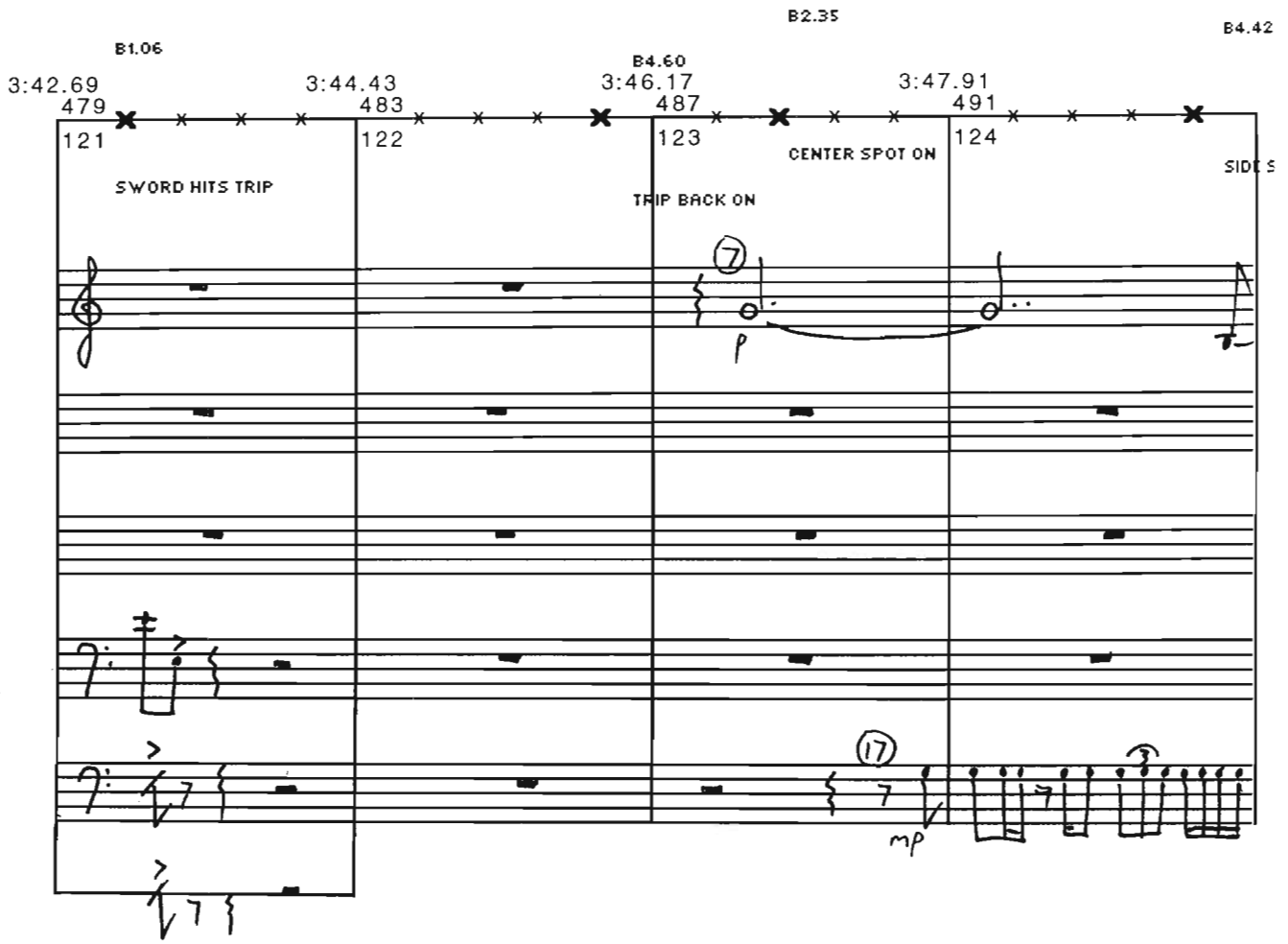
B2.88

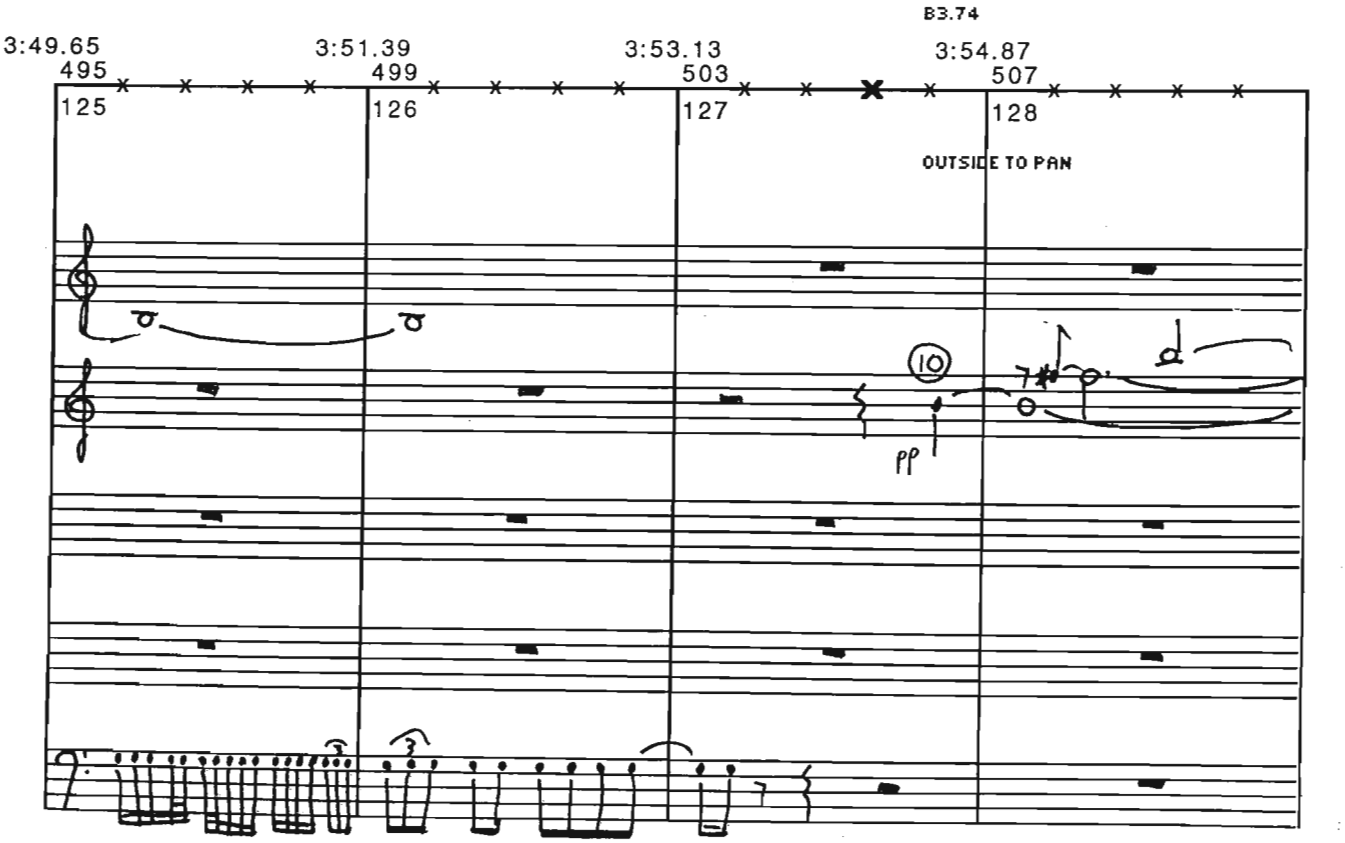


B2.94

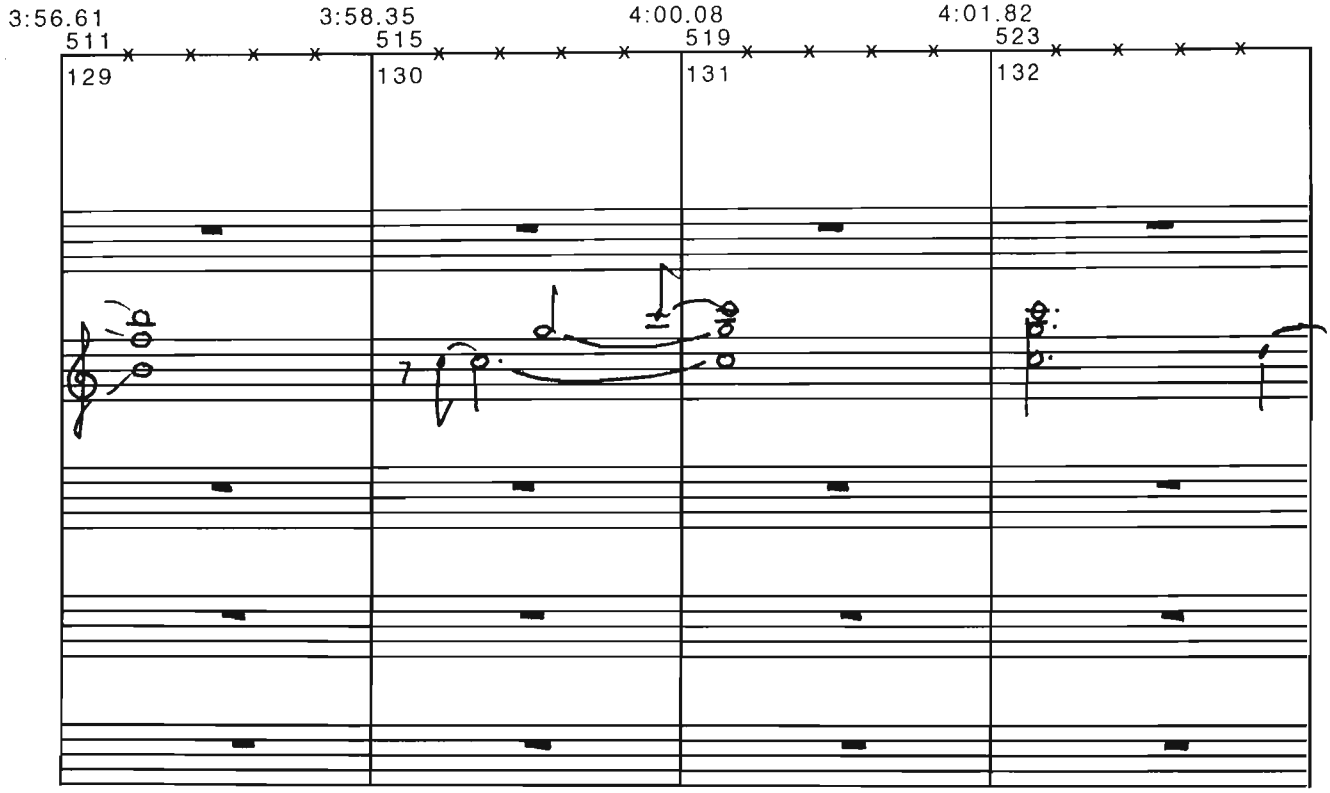


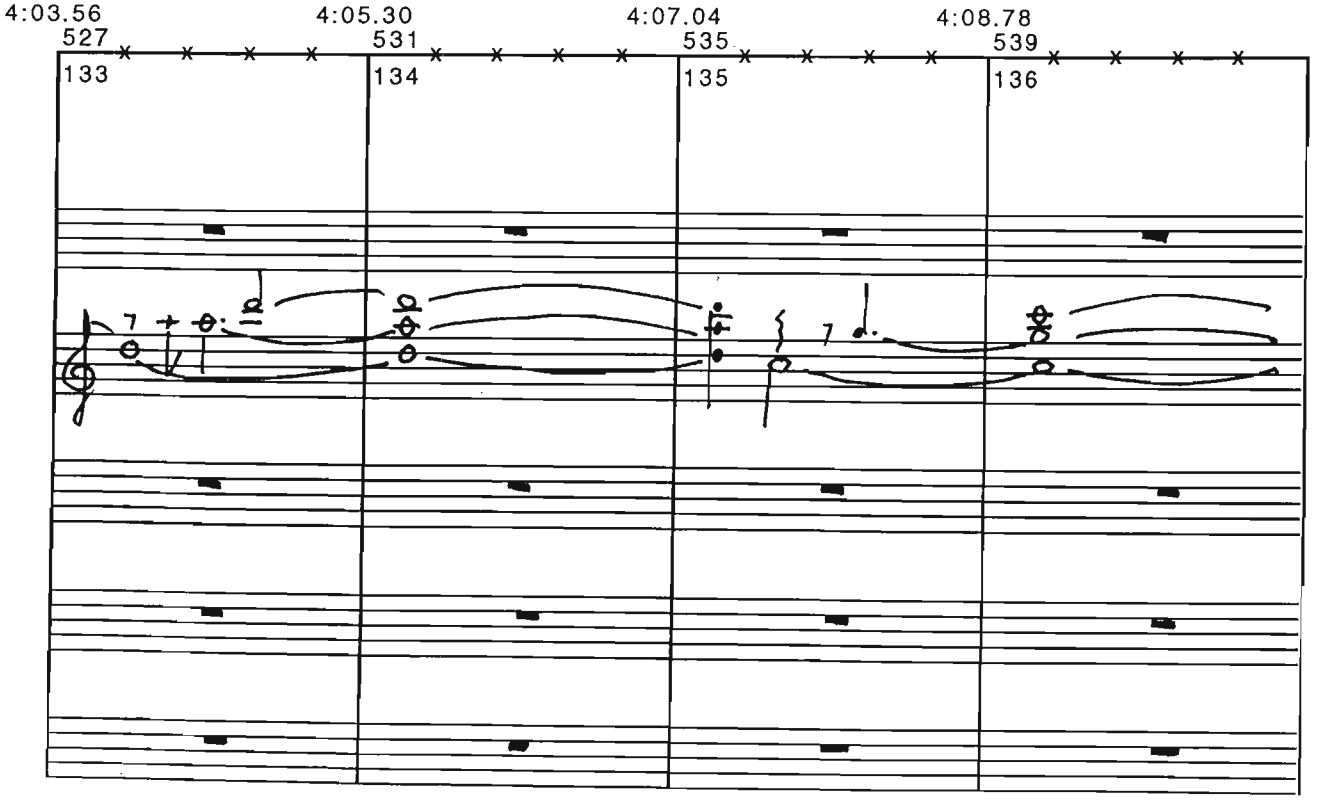
Production: **Ninja** Cue: **Roller Rink: Version 5** (Tempo Format: B.P.M)

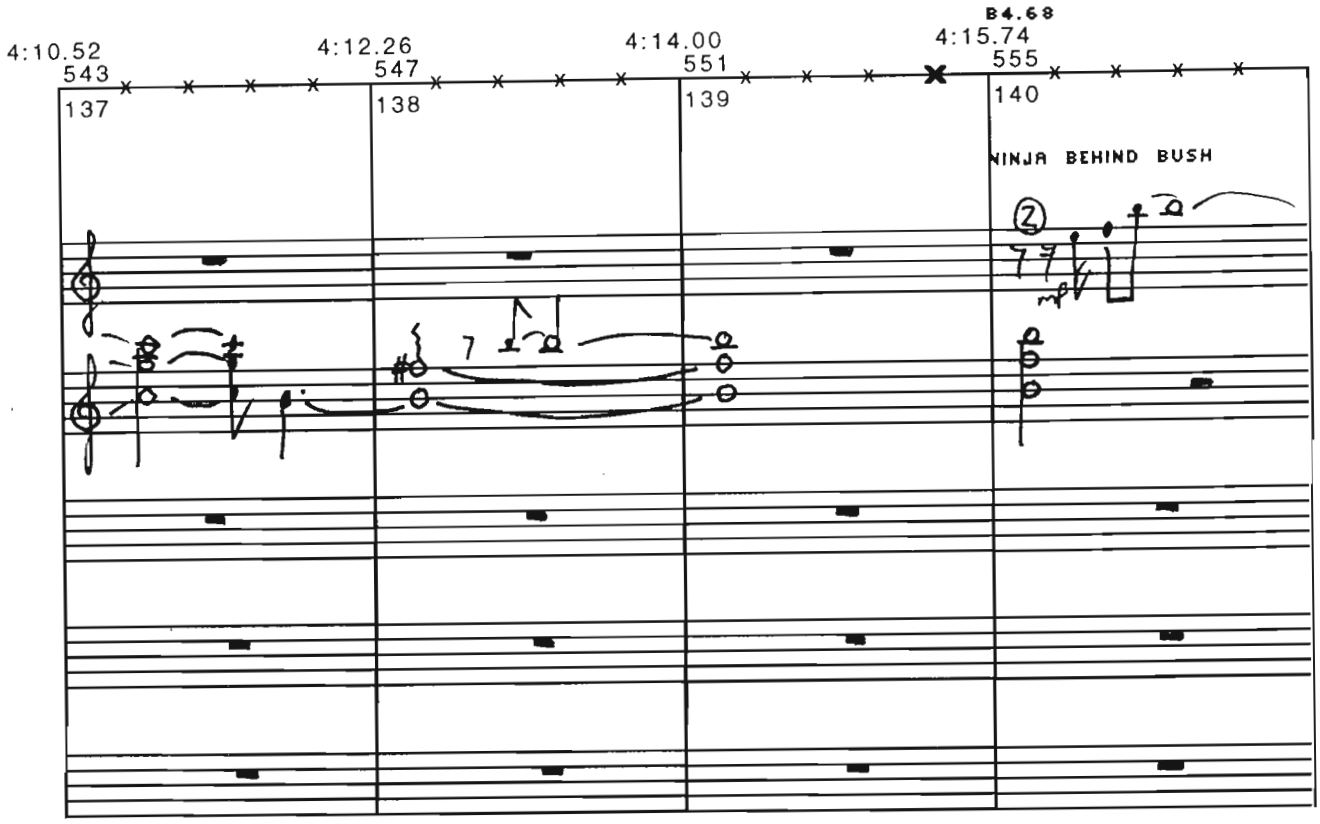


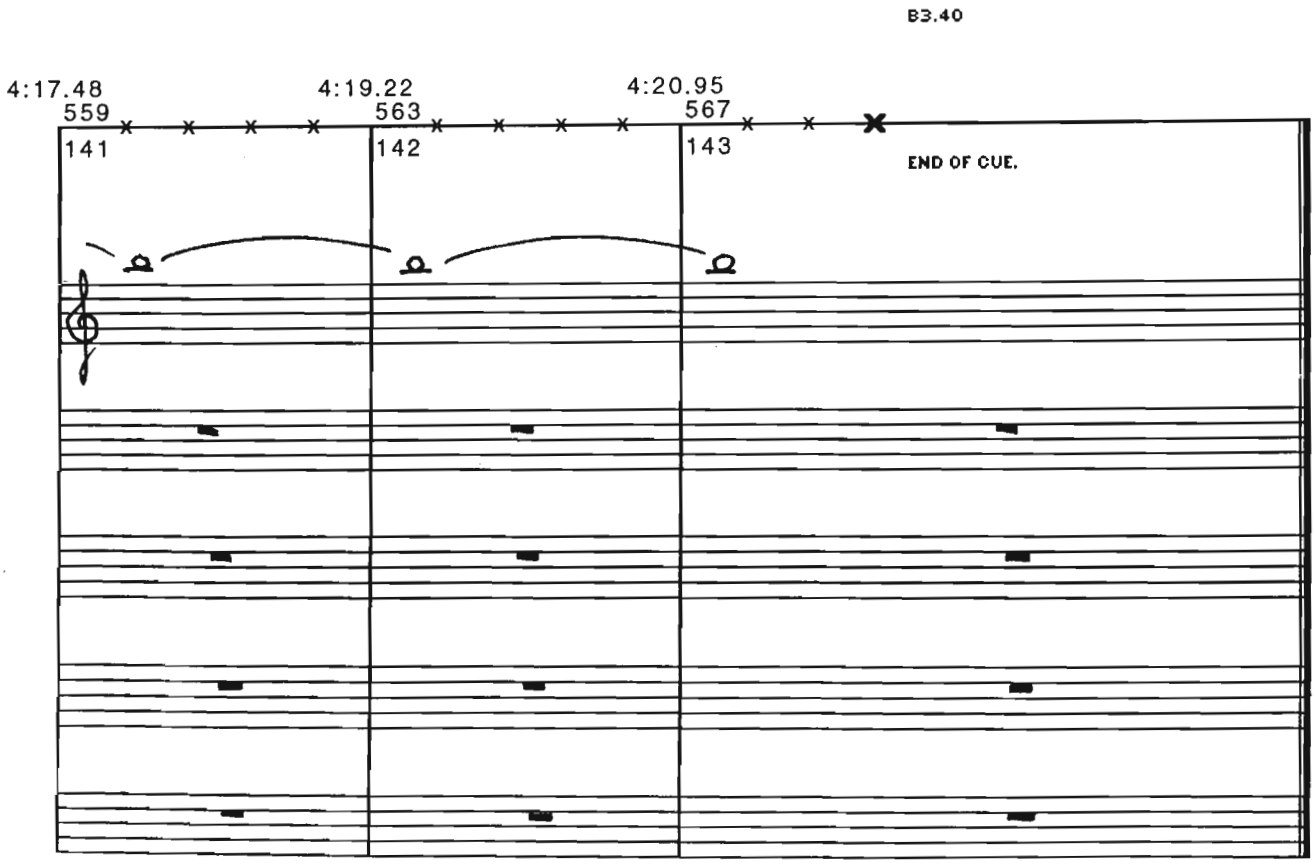


Production: **Ninja** Cue: **Roller Rink: Version 5** (Tempo Format: B.P.M)






B4.68
4:10.52
543
137
4:12.26
547
138
4:14.00
551
139
4:15.74
555
140
NINJA BEHIND BUSH


B3.40
4:17.48
559
141
4:19.22
563
142
4:20.95
567
143
END OF CUE.

Ninja Roller Rink

Version 6

Sound Key:

1- Wine Glass
2- Water Choir
3- Hit 'n Drone
4- Electric Gate Drone
5- Cuica
6- Power Station
7- Dreamy Glock
8- Rising Filter
9- Cave bells
10- Underwater Gong
11- The Drone
12- Monster Drum
13- Metal Dropsz
14- Tribal Drums
15- Stringless Piano
16- Flanged Choir
17- Electric Mosquito
18- Graveyard Choir
19- Leather Vibes

Production: Ninja

Cue: "Roller Rink: Version 6" Starting Tempo: 158.50 (B.P.M.)

Begins at e6:00:58:00

ABS. SMPTE #(25):	REL. TIME:		----8 WARNING CLICKS BEGIN AT e6:00:54:24----	BAR-BEAT:
			METER: 4/4	
e6:00:58:00	0.00		Notices the letter	1- 1
e6:01:02:02	4.08		Start of cue-Lifts note up	3- 3 +
e6:01:05:00	7.00		"You are in terrible danger"	5- 3 +
e6:01:12:14	14.56		"Now things are looking up"	10- 3 +
e6:01:19:03	21.12	CUT	Painting #1-"...fort first"	14- 4 +
e6:01:27:20	29.80	CUT	MS to dark passage	20- 3 +
e6:01:41:18	43.72		Neck break	29- 4 +
e6:01:47:10	49.40 ✔	CUT	LS Hall-Light fades in	33- 3 +
e6:01:57:09	59.36	CUT	LS Ninja walking	40- 1 +
e6:02:15:22	1:17.88		Door starts closing	52- 2 +
e6:02:16:22	1:18.88		Door slams shut	53- 1 +
e6:02:18:13	1:20.52		Light goes on	54- 1 +
e6:02:22:08	1:24.32	CUT	LS Rising shot-Light fades in	56- 3 +
e6:02:38:10	1:40.40	CUT	CU Fast head turn	67- 2 +
e6:02:41:03	1:43.12	CUT	Shot through open legs	69- 1 +
e6:02:42:24	1:44.96	CUT	LS Hall	70- 2 +
e6:02:43:19	1:45.76	CUT	CU Arms down	70- 4 +
e6:02:45:11	1:47.44	CUT	CU Roller knives	71- 4 +
e6:02:48:03	1:50.12	CUT	CU Roller knives	73- 3 +
e6:02:50:00	1:52.00	CUT	LS Hall-Skaters move	74- 4 +
			METER CHANGE: 2/4	75- 1
			METER CHANGE: 4/4	76- 1
e6:03:32:07	2:34.28	CUT	MCU Man in white suit	103- 2 +
e6:03:34:00	2:36.00		"Hey you"	104- 3

e6:03:35:15	2:37.60		"Identify yourself"	105- 3 +𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯
e6:03:54:08	2:56.32		Slams fist down	117- 4 +𝅘𝅥𝅯.
			METER CHANGE: $\frac{2}{4}$	118- 1
e6:03:54:15	2:56.60		"Get Him"	118- 1 +𝅘𝅥𝅯
			METER CHANGE: $\frac{4}{4}$	119- 1
e6:03:55:07	2:57.28	CUT	CU Ninja	119- 1 +𝅘𝅥𝅯
e6:03:56:11	2:58.44	CUT	Shot through legs-ninjas approaching	119- 4 +𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯
e6:03:57:03	2:59.12	CUT	CU Roller knives	120- 2 +𝅘𝅥𝅯
e6:04:03:00	3:05.00		Fight scene begins	124- 1 +♩ 3
e6:04:11:04	3:13.16		MCU Ninja-Fight scene ends	129- 3 +𝅘𝅥𝅯
e6:04:22:01	3:24.04		Draws sword	136- 4
e6:04:27:15	3:29.60	CUT	MCU Sword reflection	140- 2 +♩ 3
e6:04:39:20	3:41.80		Throws sword	148- 2 +𝅘𝅥𝅯.
e6:04:40:18	3:42.72	CUT	Sword hits trip	149- 1 +𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯
e6:04:44:00	3:46.00		Trip back on	151- 2
e6:04:44:19	3:46.76		Center spot on	151- 4
e6:04:47:10	3:49.40		Side spots on	153- 3
e6:04:52:08	3:54.32	CUT	Outside to Pan	156- 4
e6:05:13:15	4:15.60		Ninja behind bush	170- 4 +𝅘𝅥𝅯
e6:05:18:00	4:20.00		End of Cue.	173- 3 +𝅘𝅥𝅯.

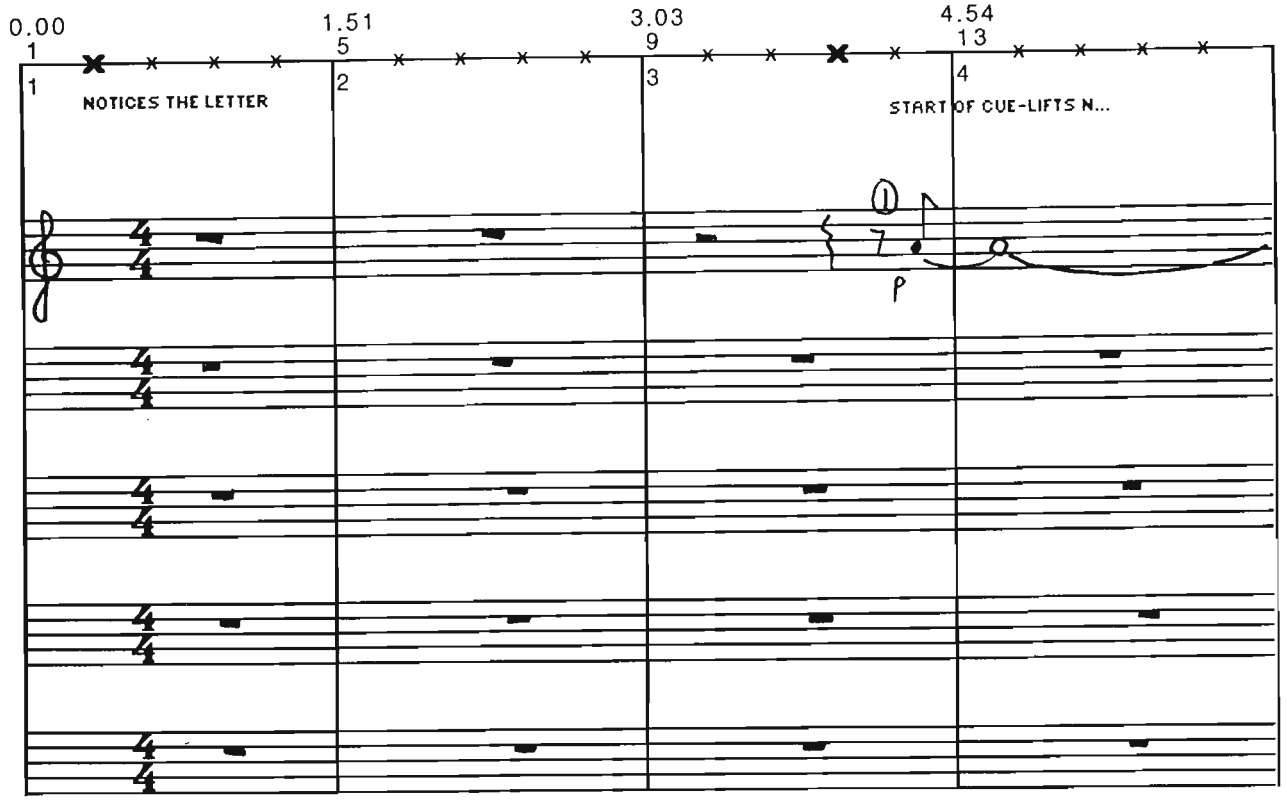
TOTAL TIME - 4:20.00

END CUE Roller Rink: Version 6

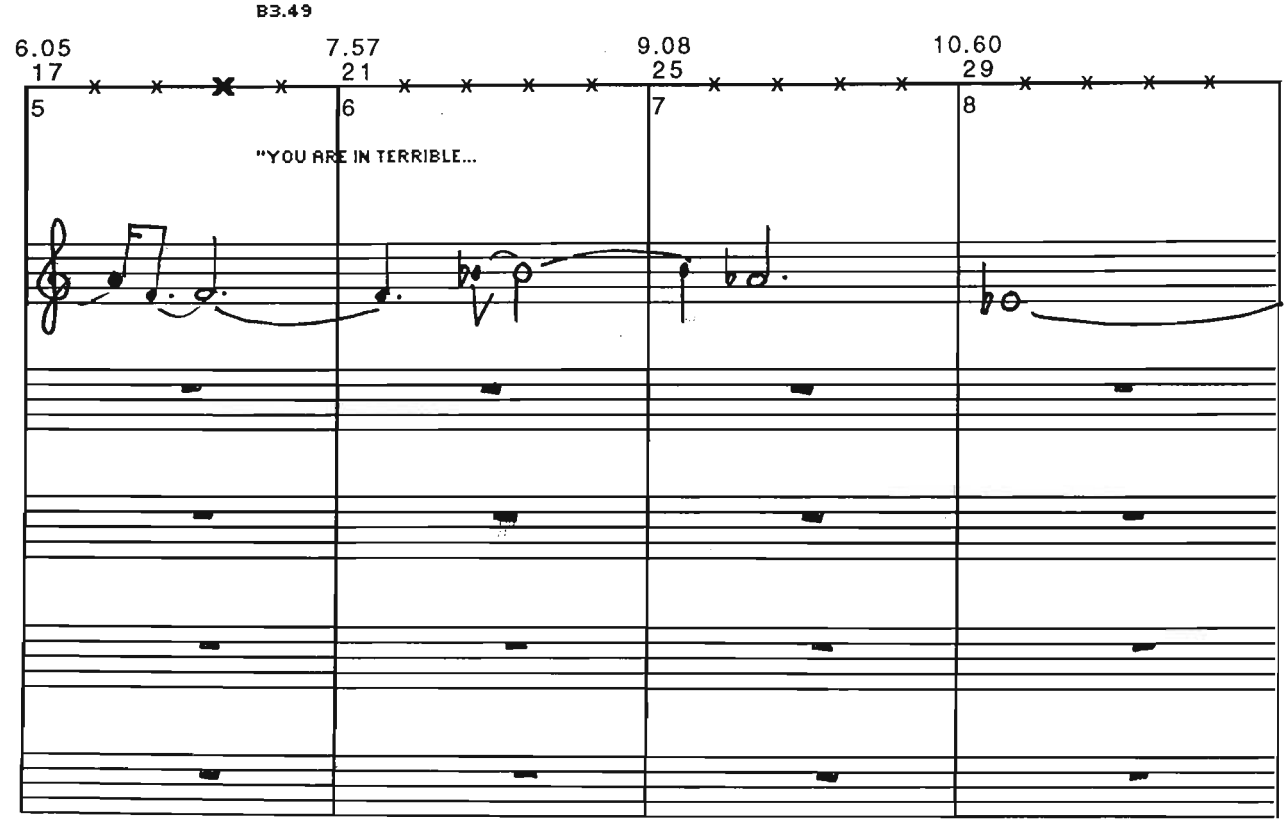
Production: **Ninja** Cue: **Roller Rink: Version 6** (Tempo Format: B.P.M)
Page 1 15/7/94 02:59 PM

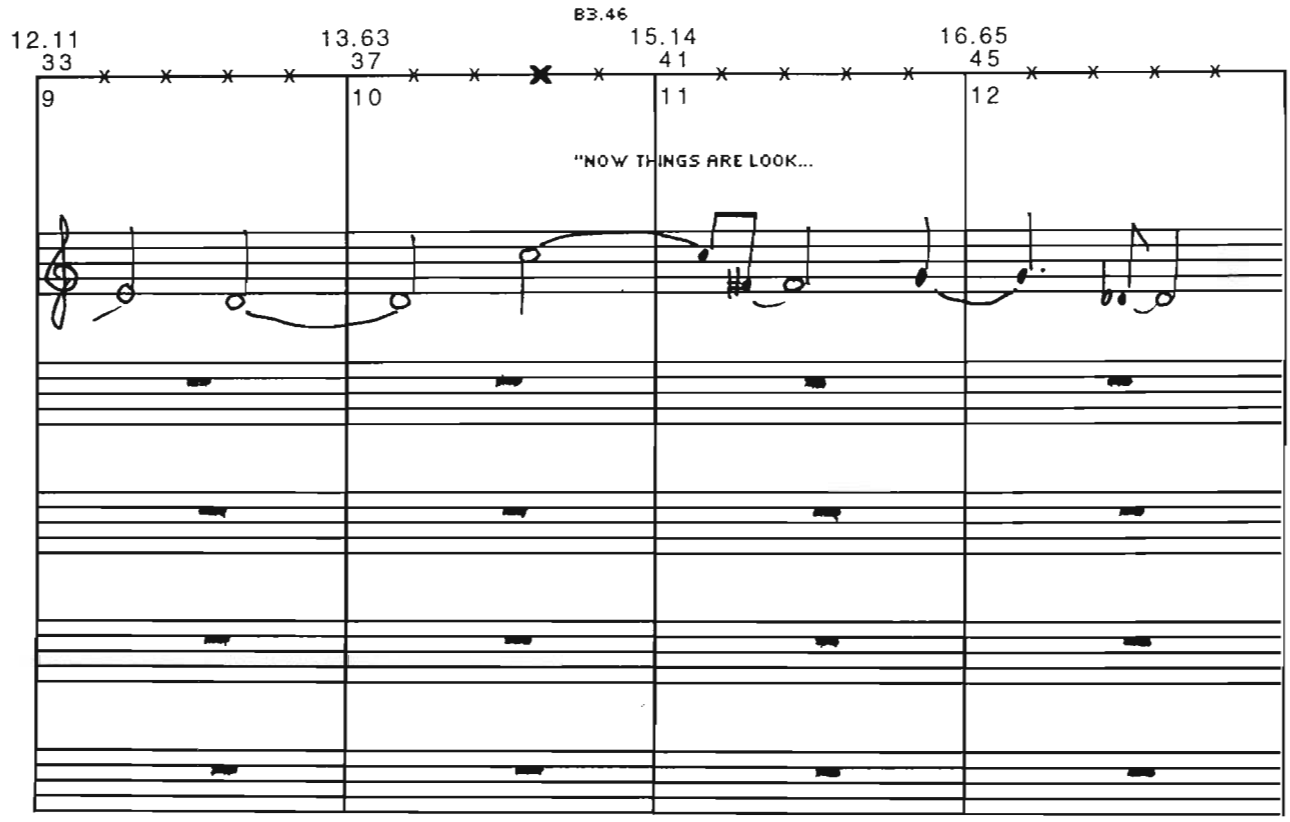
158.50
B1.00

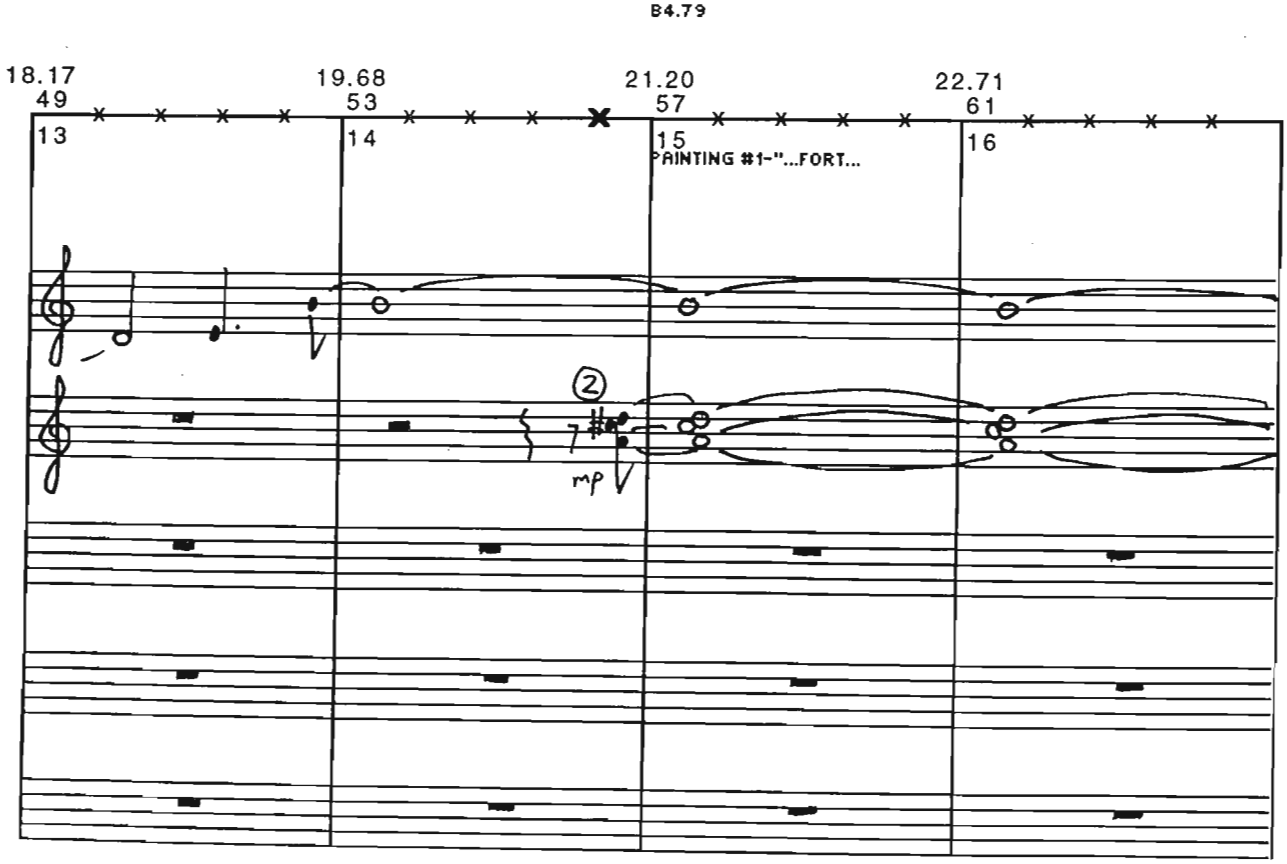
B3.78



B3.49

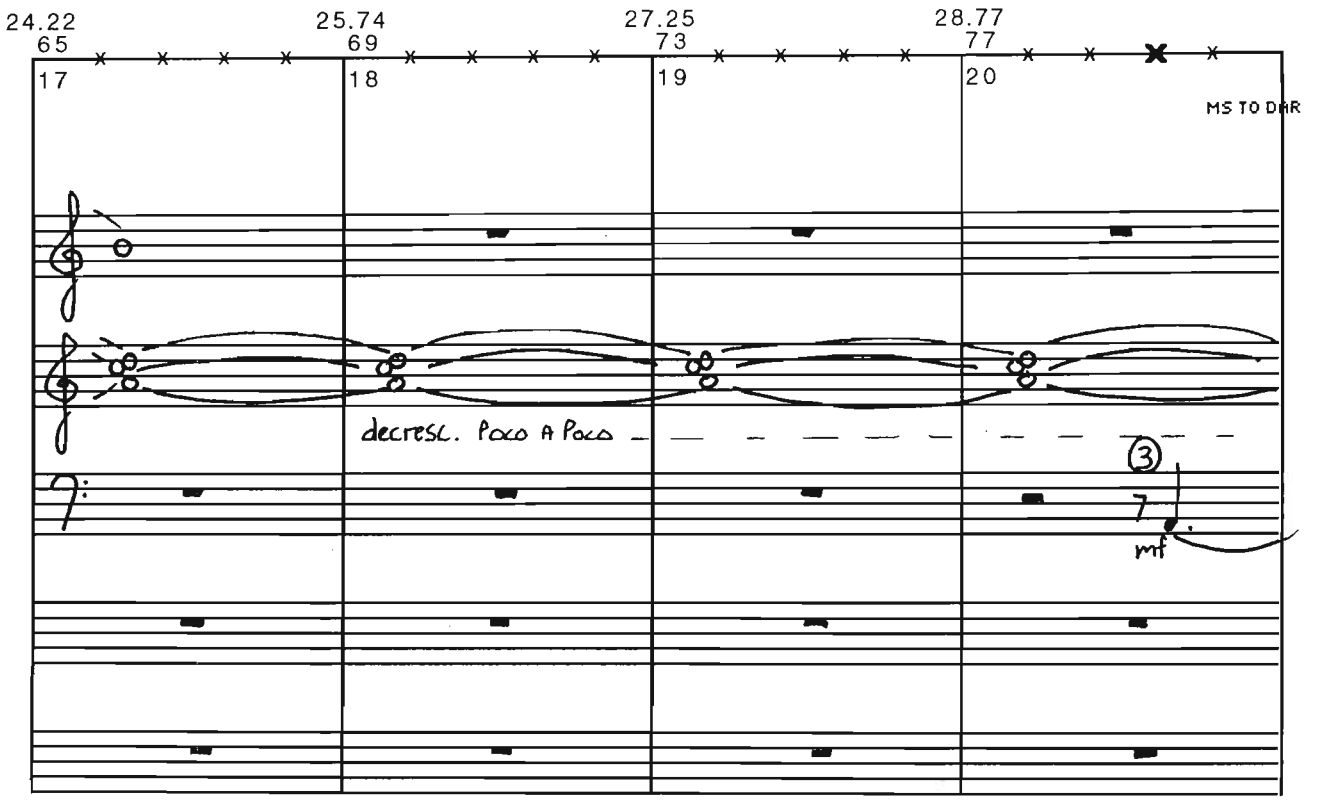


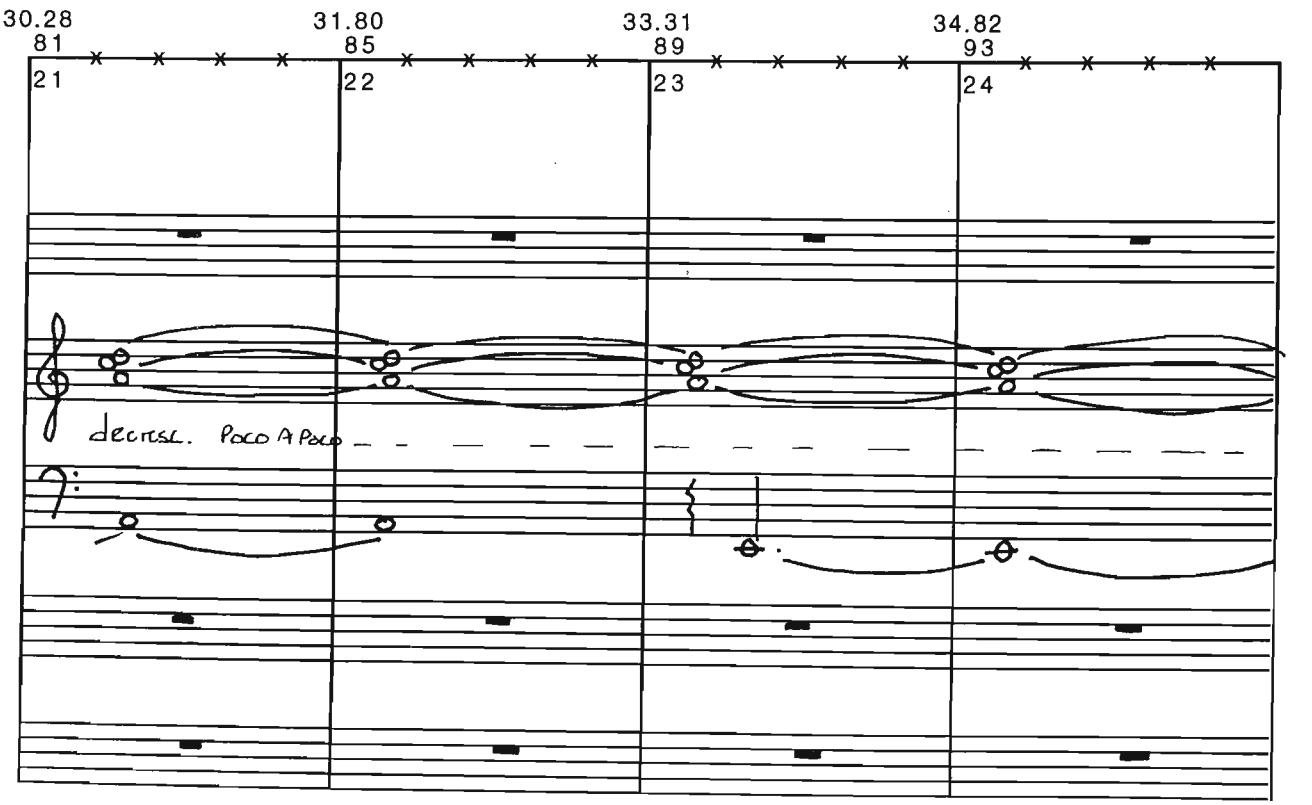

B3.46
12.11
33
13.63
37
15.14
41
16.65
45
9
10
11
12
"NOW THINGS ARE LOOK...

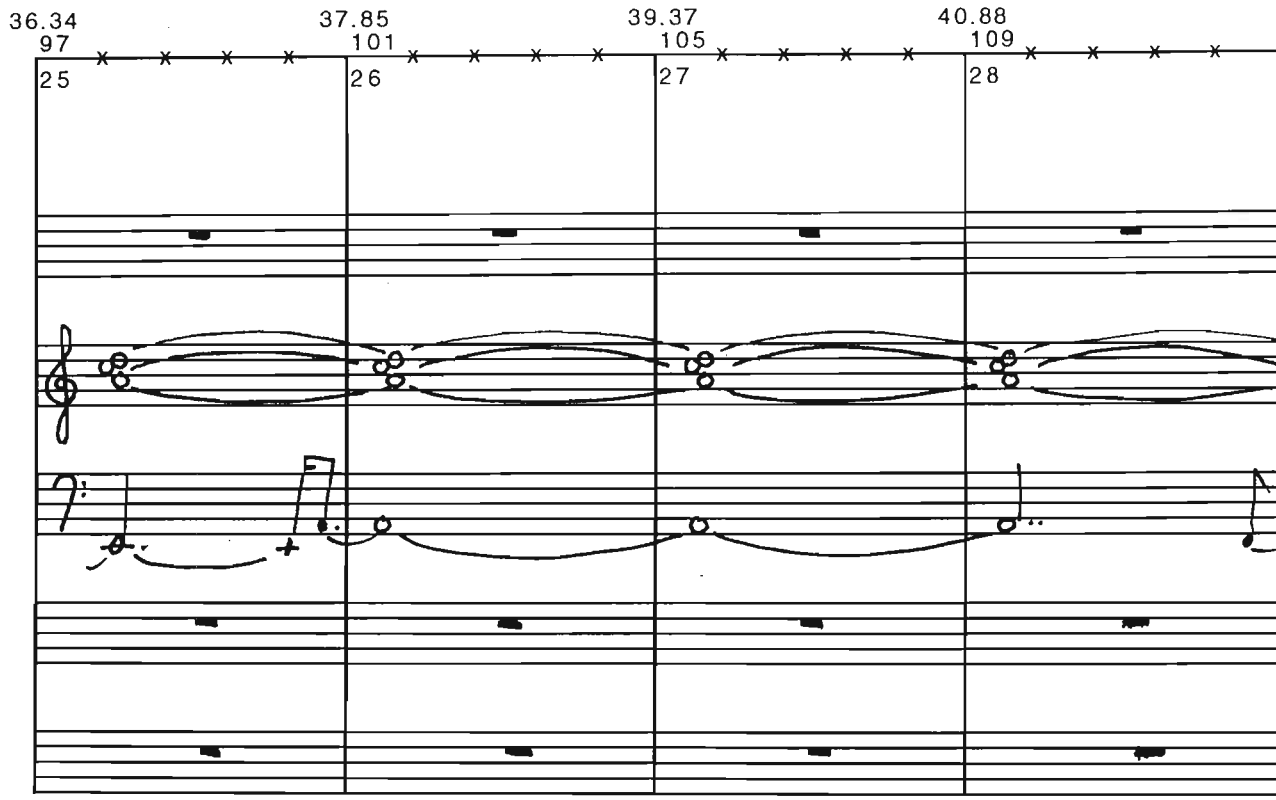

B4.79
18.17
49
19.68
53
21.20
57
22.71
61
13
14
15
16
PAINTING #1-"...FORT...
2
mp

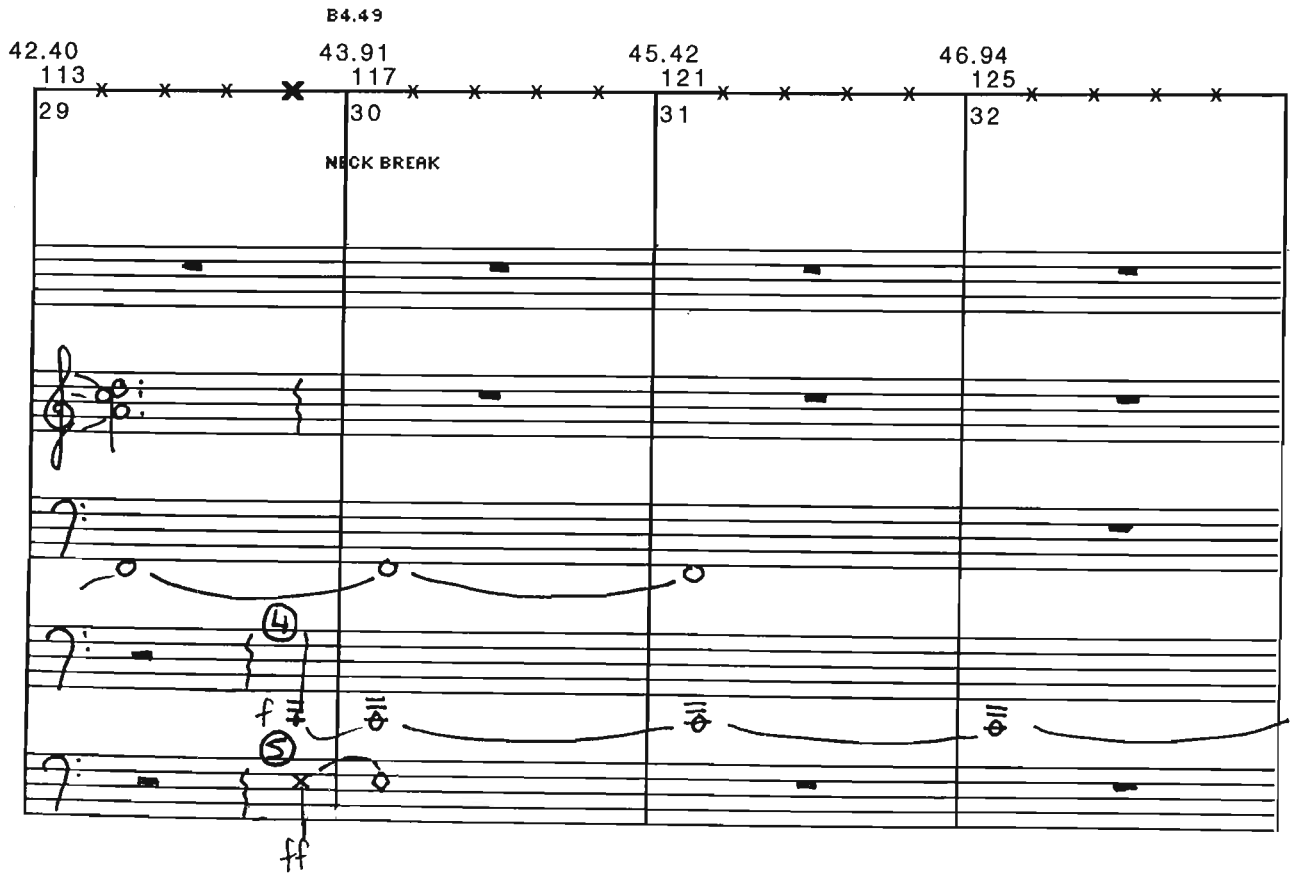
121

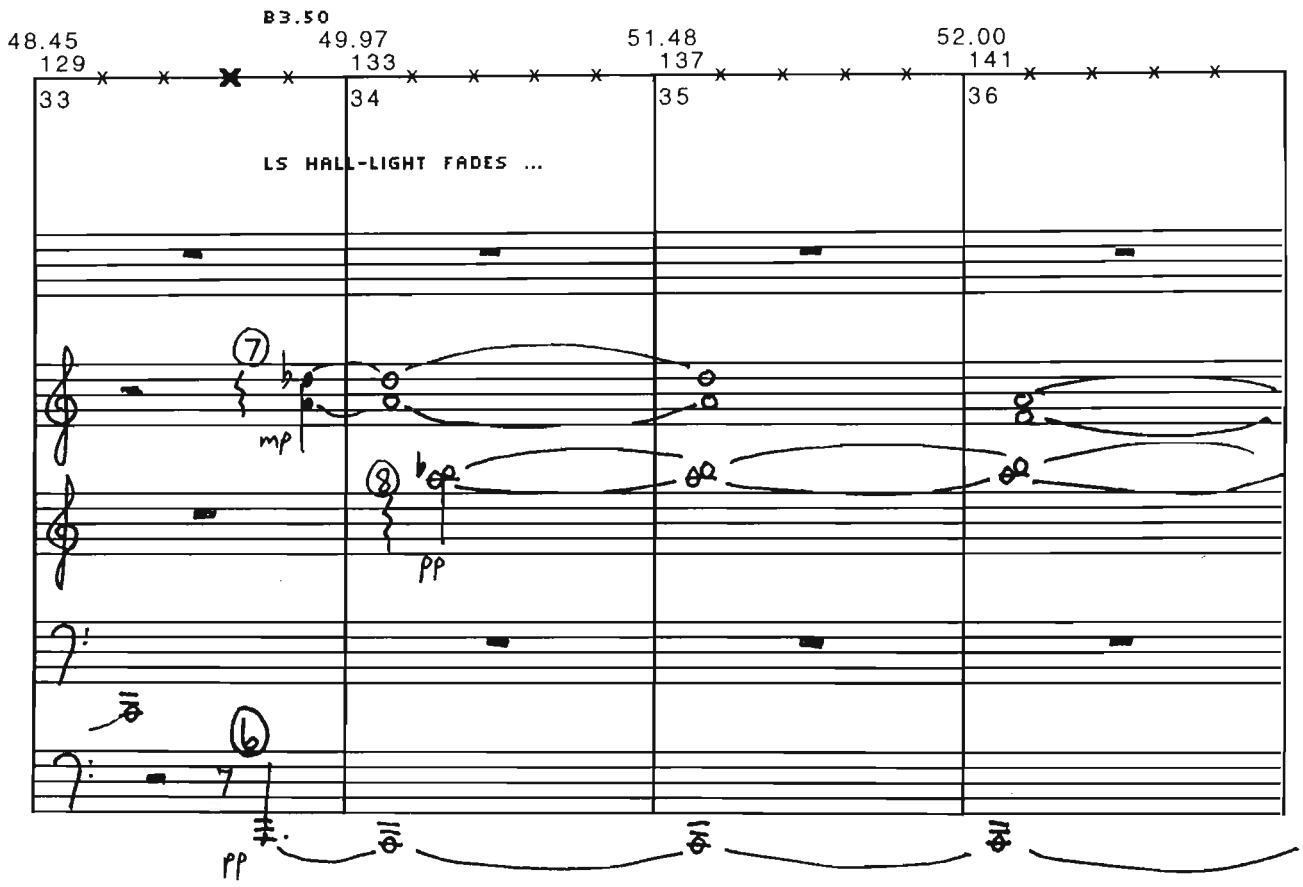
B3.72

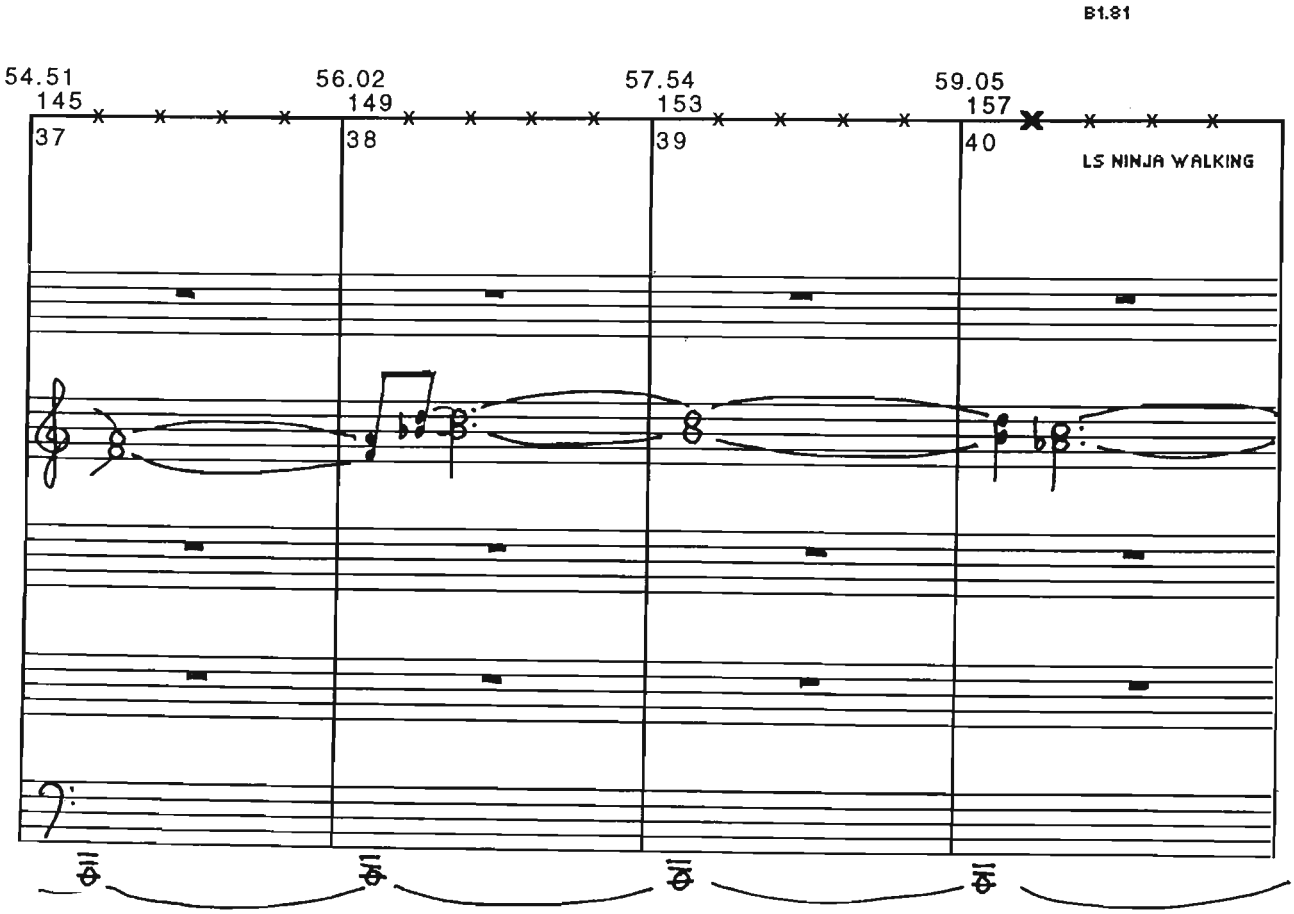

24.22
65
25.74
69
27.25
73
28.77
77
17
18
19
20
MS TO DRR
decresc. Poco A Poco
3
mf

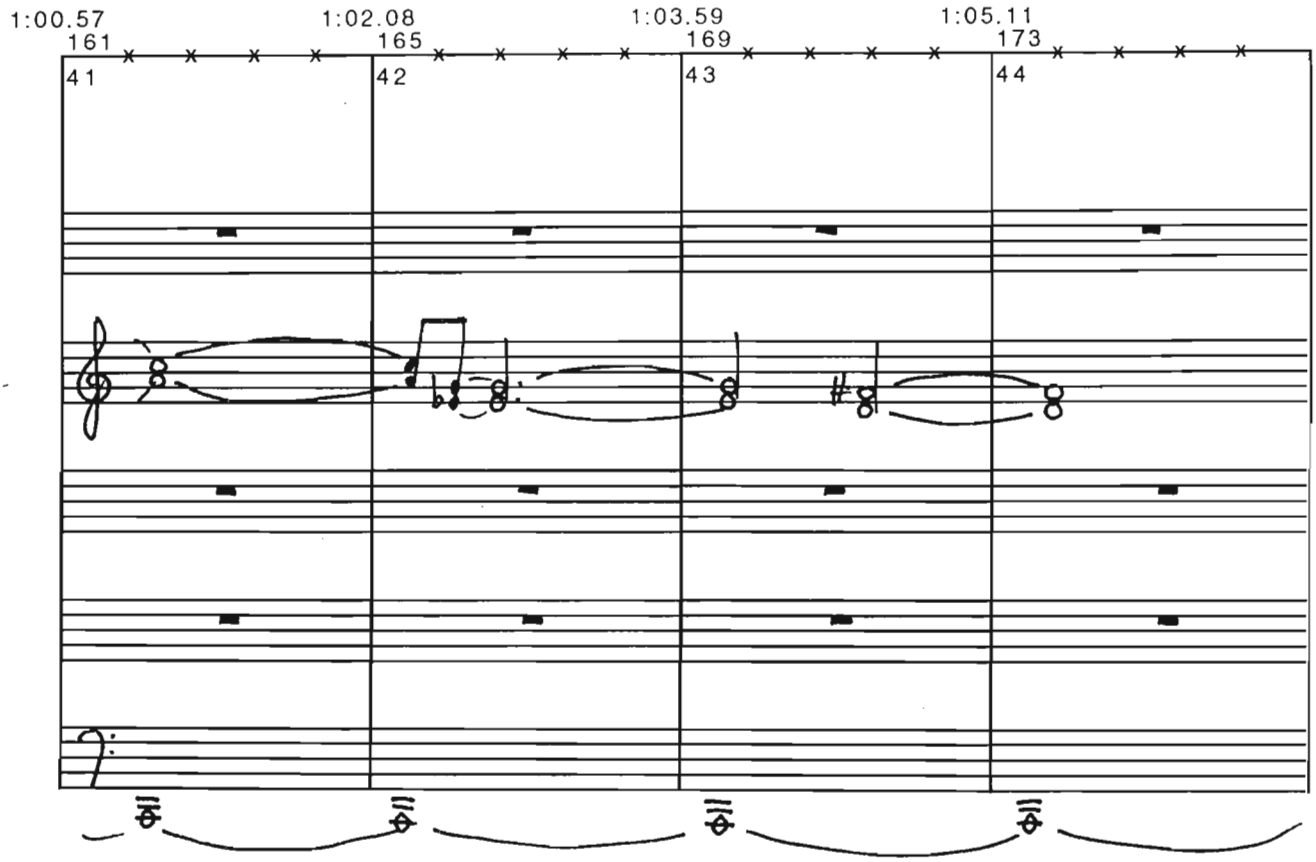

30.28
81
31.80
85
33.31
89
34.82
93
21
22
23
24
decresc. Poco A Poco

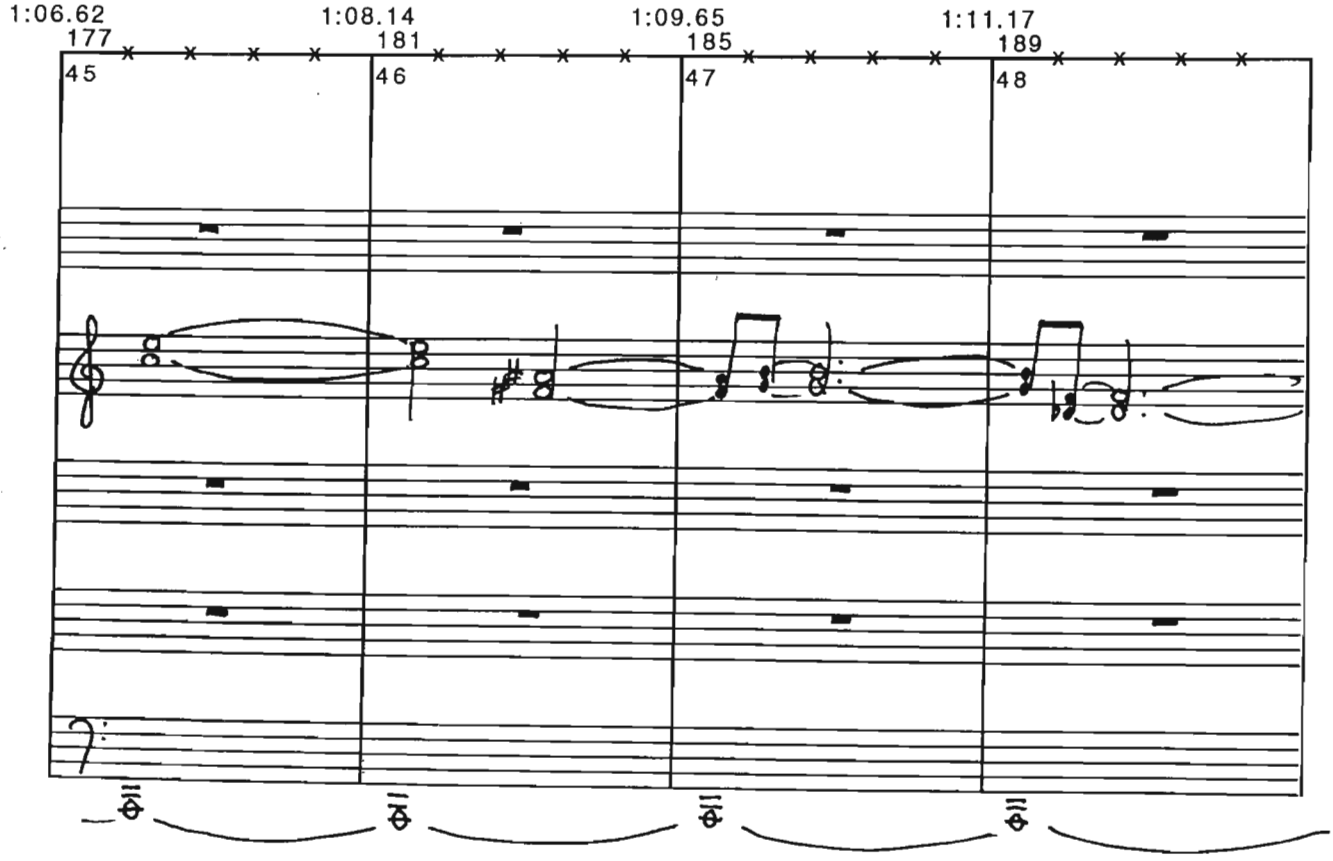

36.34
97
25
37.85
101
26
39.37
105
27
40.88
109
28

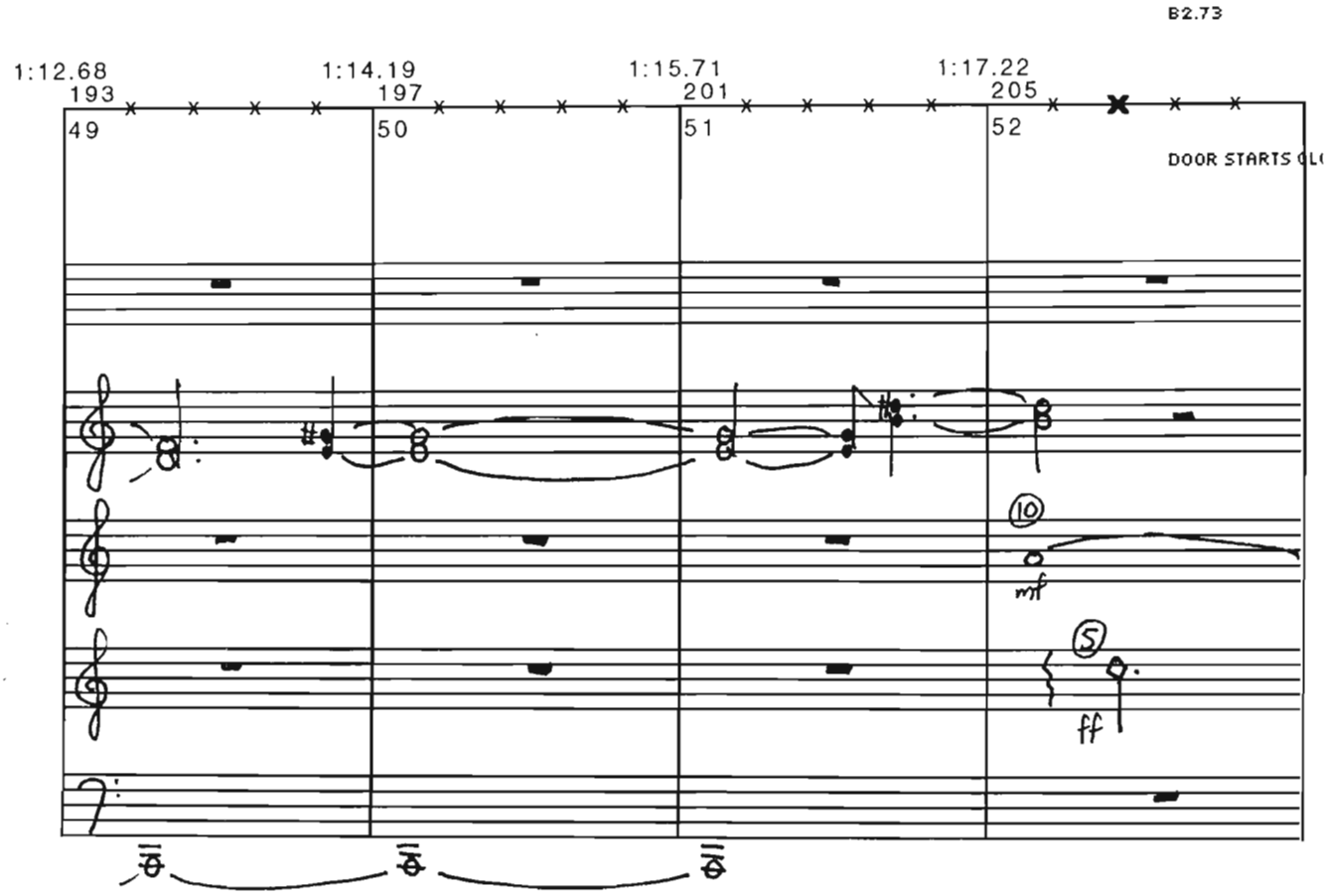

B4.49
42.40
113
29
43.91
117
30
NECK BREAK
45.42
121
31
46.94
125
32
4
5
f
ff

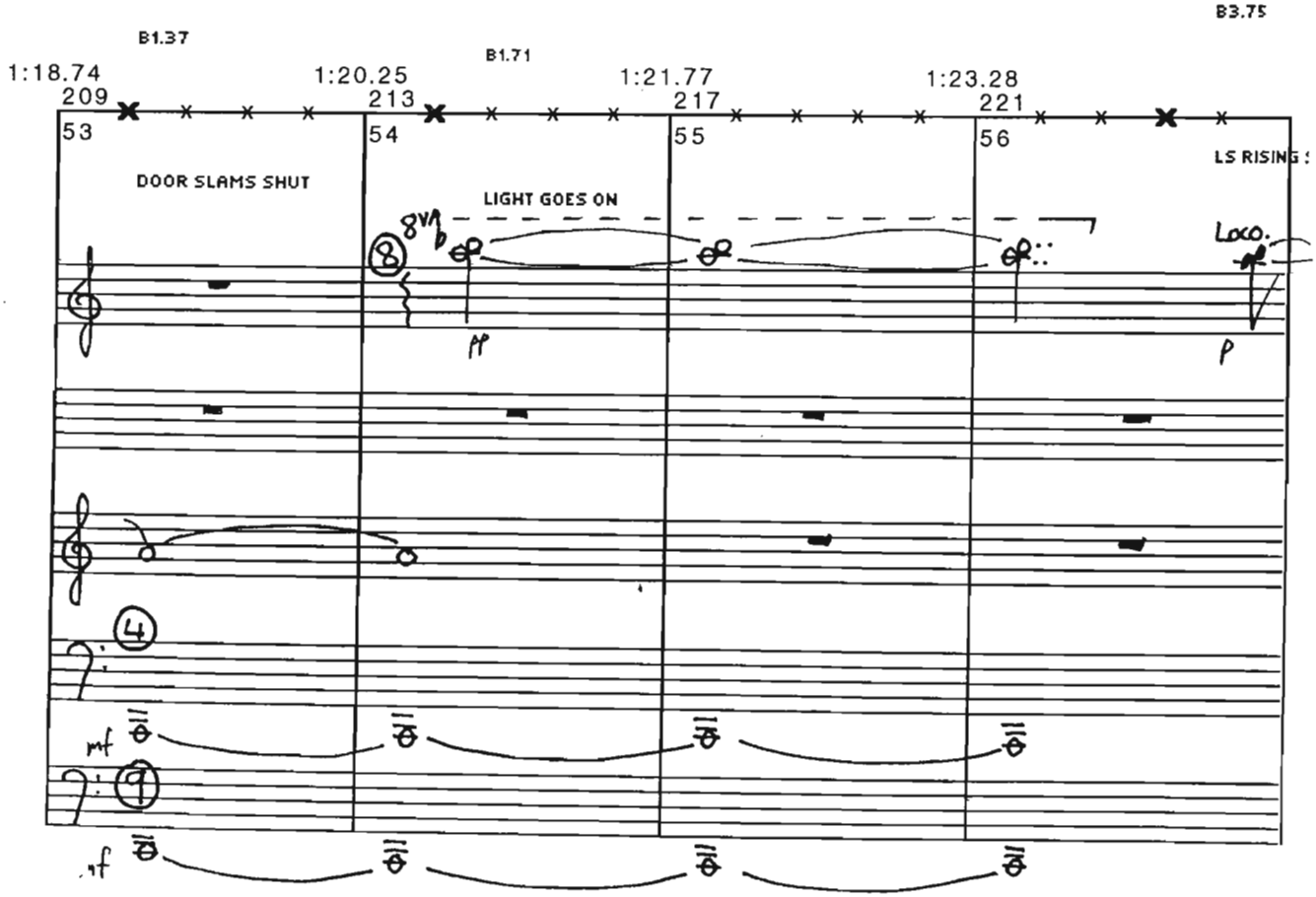

B3.50
48.45
129
49.97
133
51.48
137
52.00
141
33
34
35
36
LS HALL-LIGHT FADES ...
mp
pp
pp

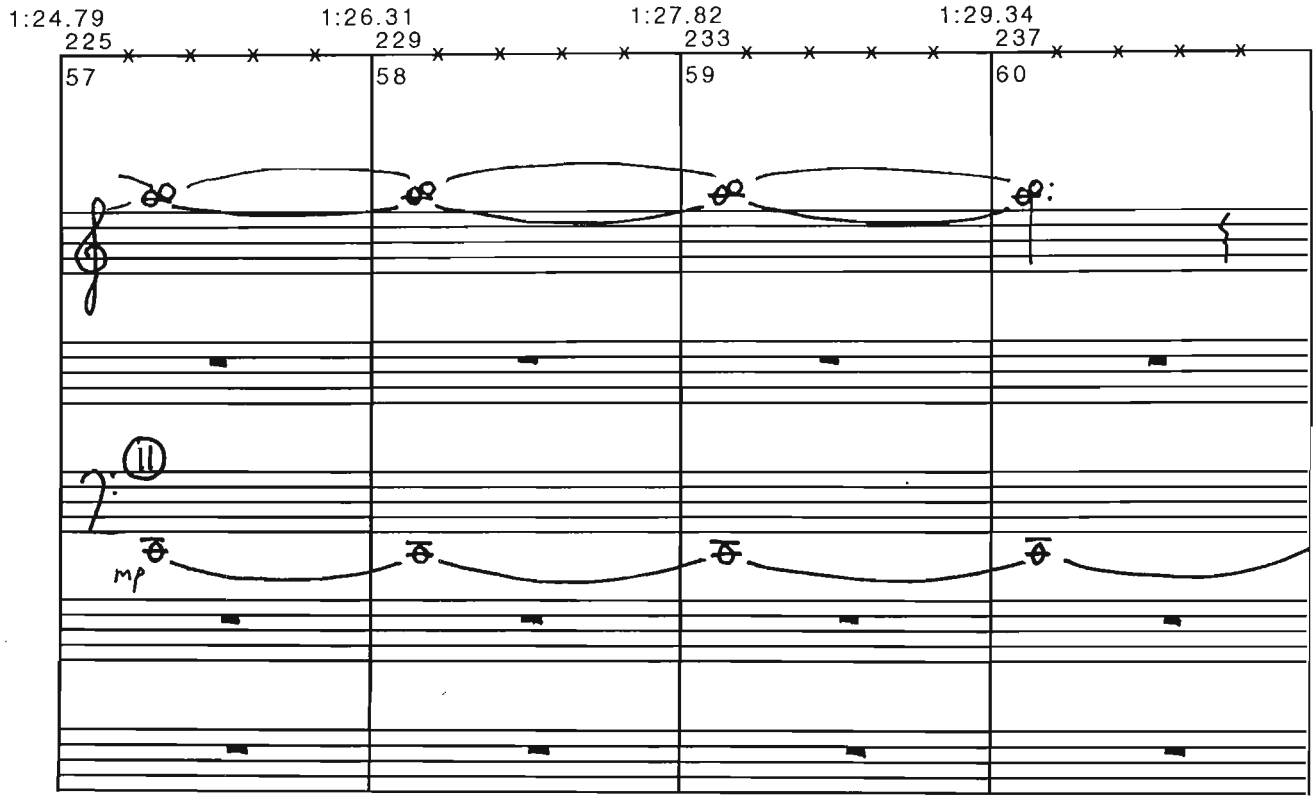

B1.81
54.51
145
56.02
149
57.54
153
59.05
157
37
38
39
40
LS NINJA WALKING

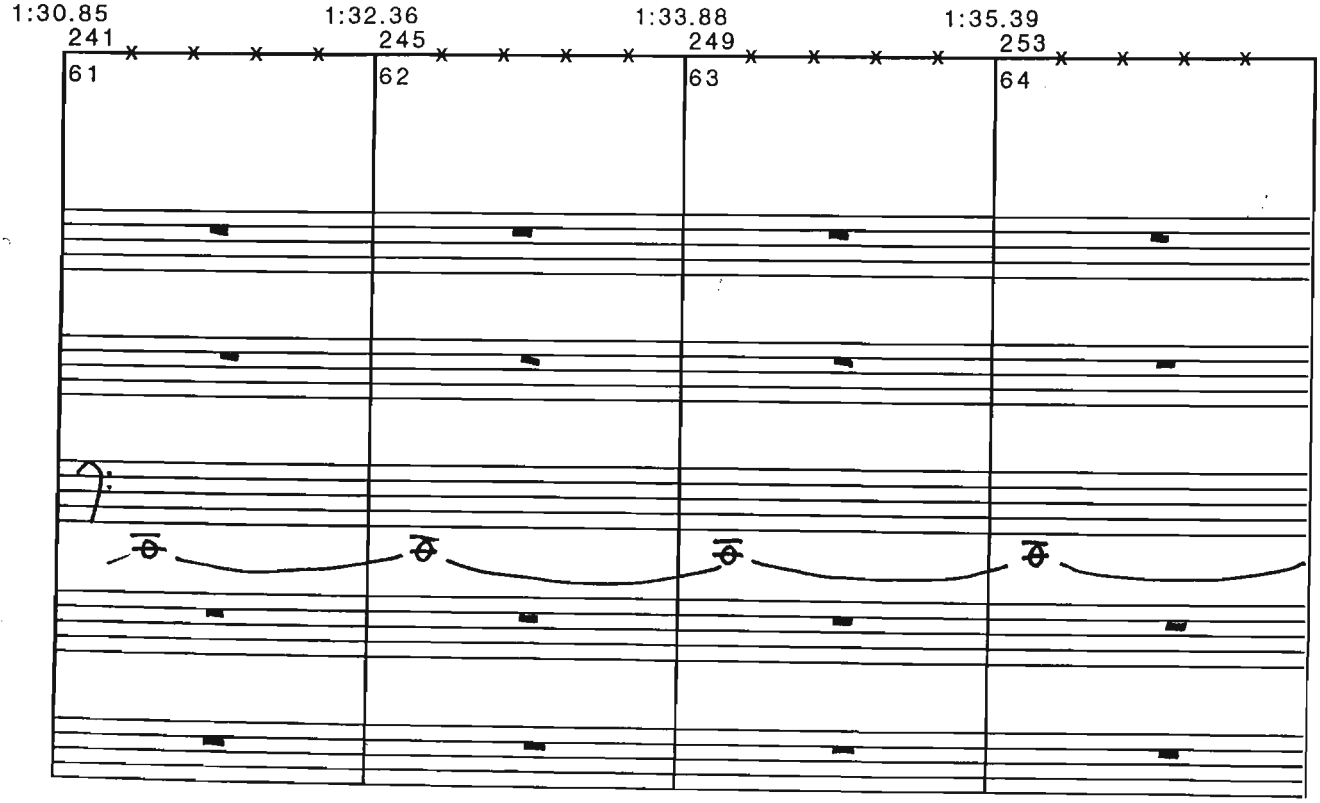

1:00.57
161
41
1:02.08
165
42
1:03.59
169
43
1:05.11
173
44

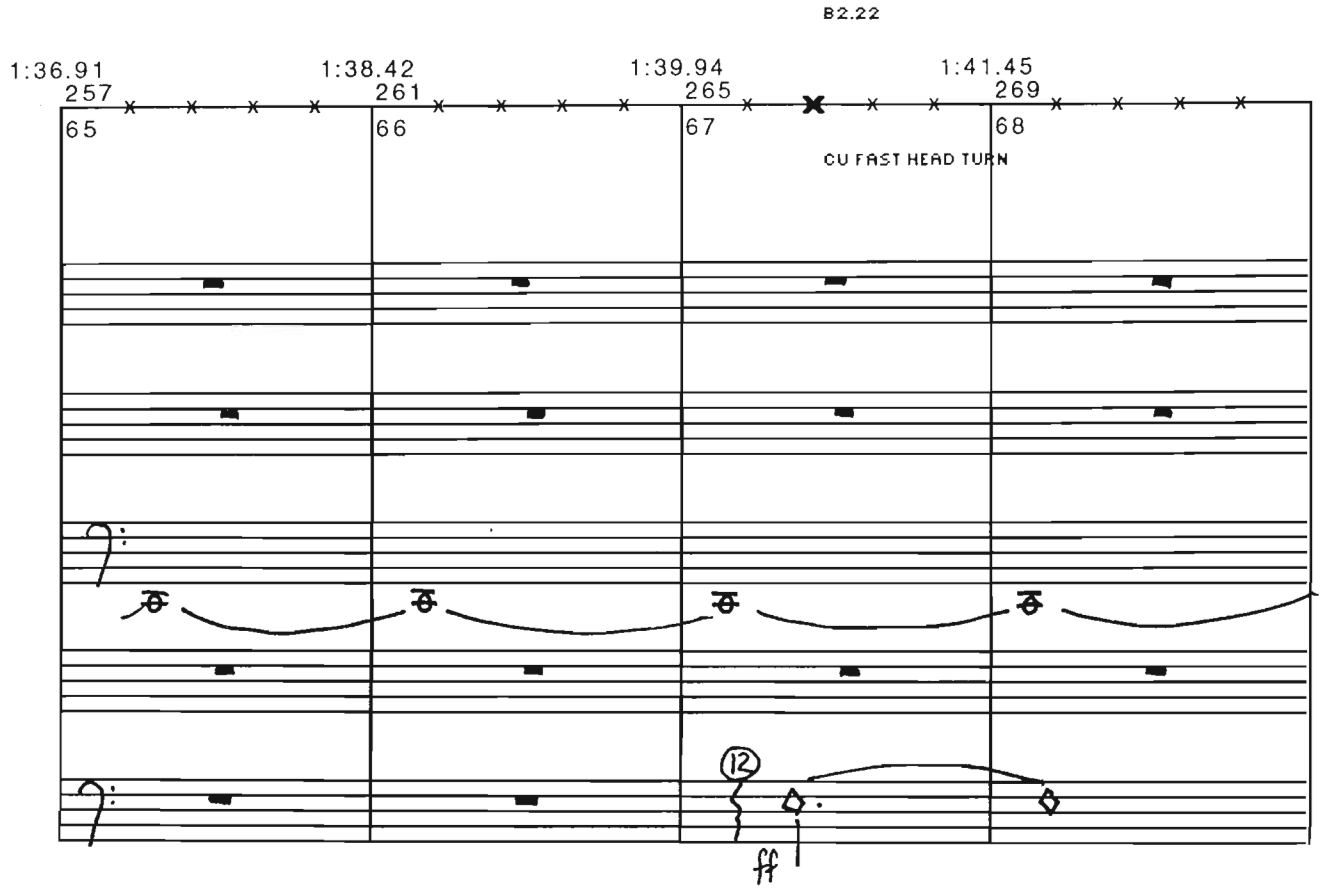

1:06.62
177
45
1:08.14
181
46
1:09.65
185
47
1:11.17
189
48

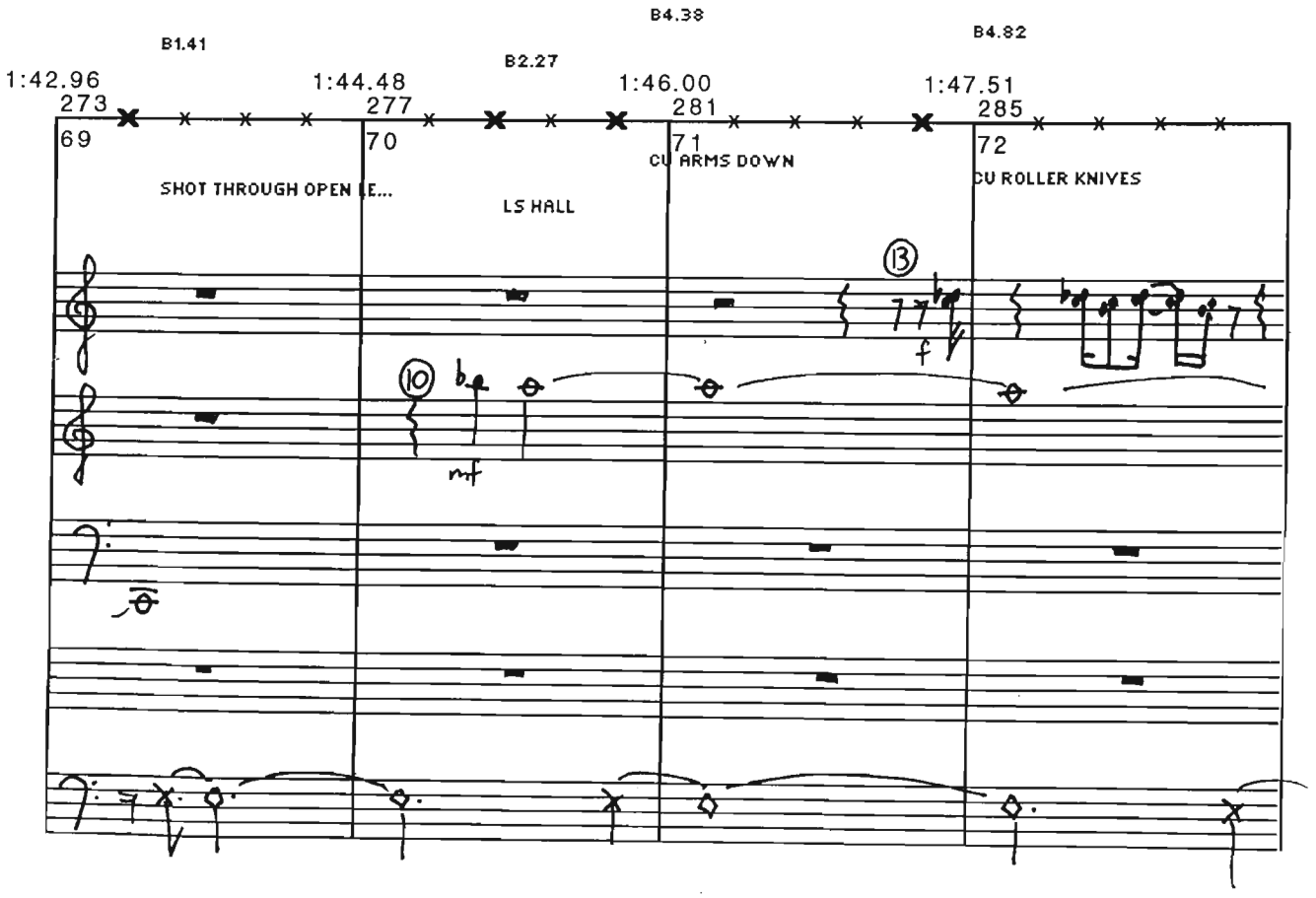

B2.73
1:12.68
1:14.19
1:15.71
1:17.22
193
197
201
205
49
50
51
52
DOOR STARTS CL
10
mf
5
ff

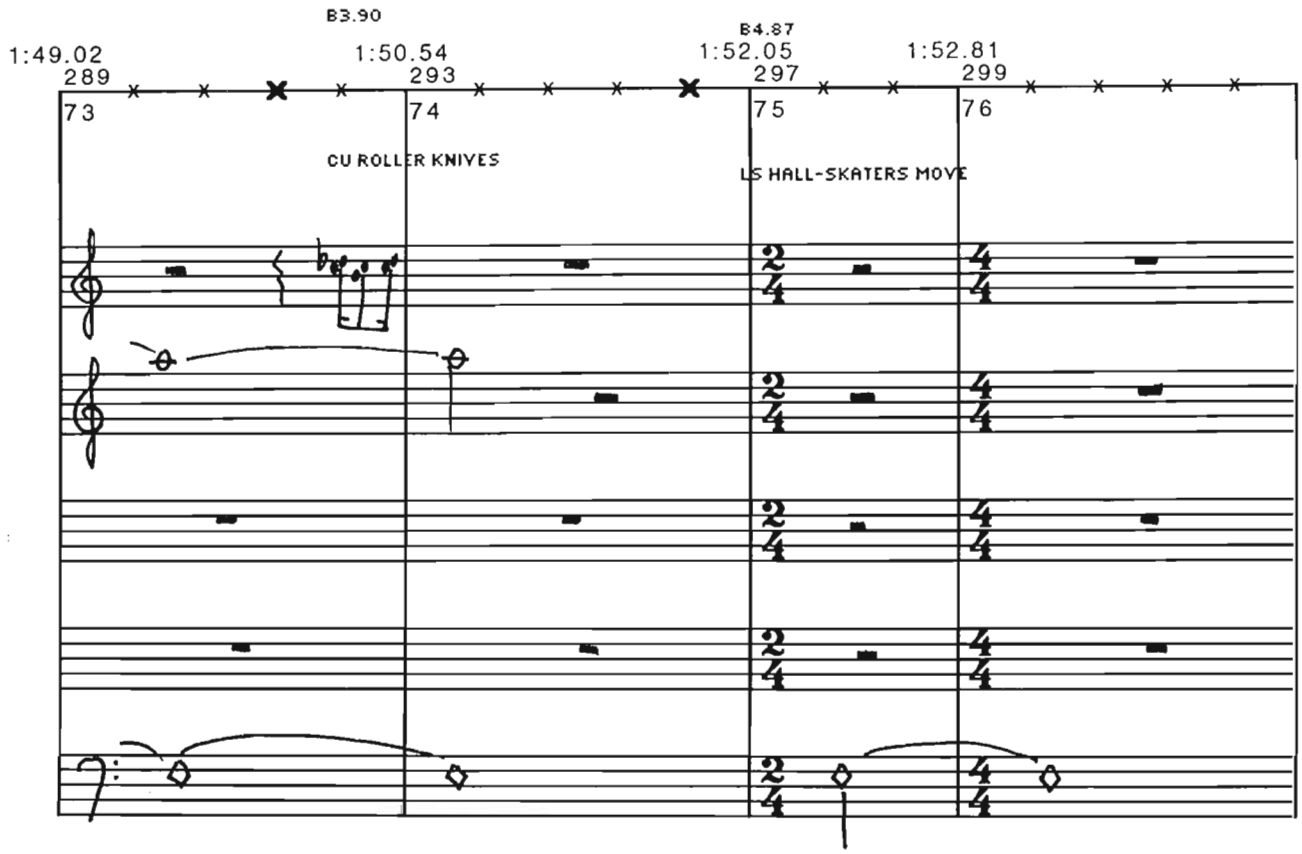

B3.75
B1.37
B1.71
1:18.74
1:20.25
1:21.77
1:23.28
209
213
217
221
53
54
55
56
LS RISING
DOOR SLAMS SHUT
LIGHT GOES ON
8va
8
Loco.
pp
p
4
mf
9
ff

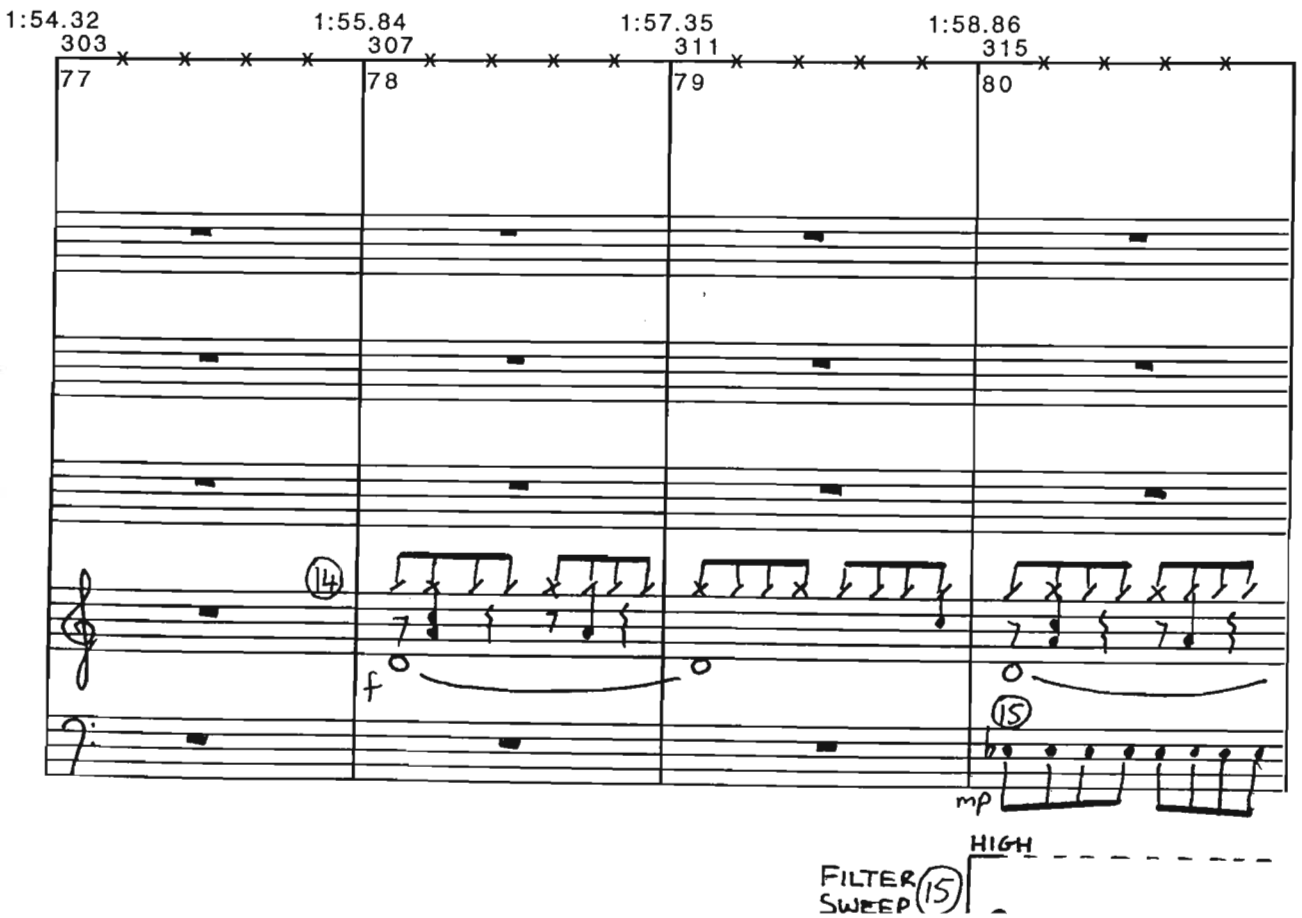

1:24.79
225
57
1:26.31
229
58
1:27.82
233
59
1:29.34
237
60
mp

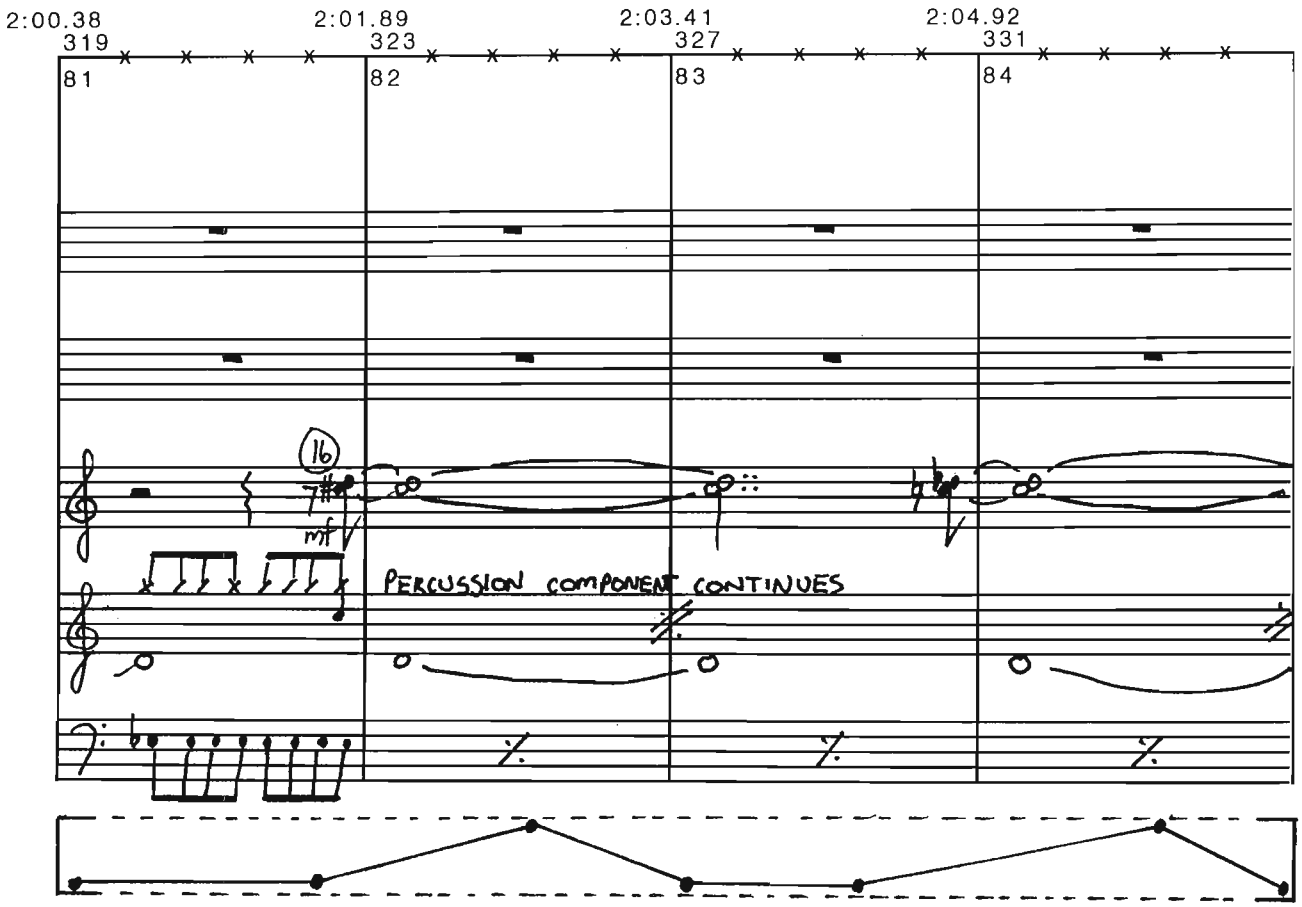

1:30.85
241
61
1:32.36
245
62
1:33.88
249
63
1:35.39
253
64

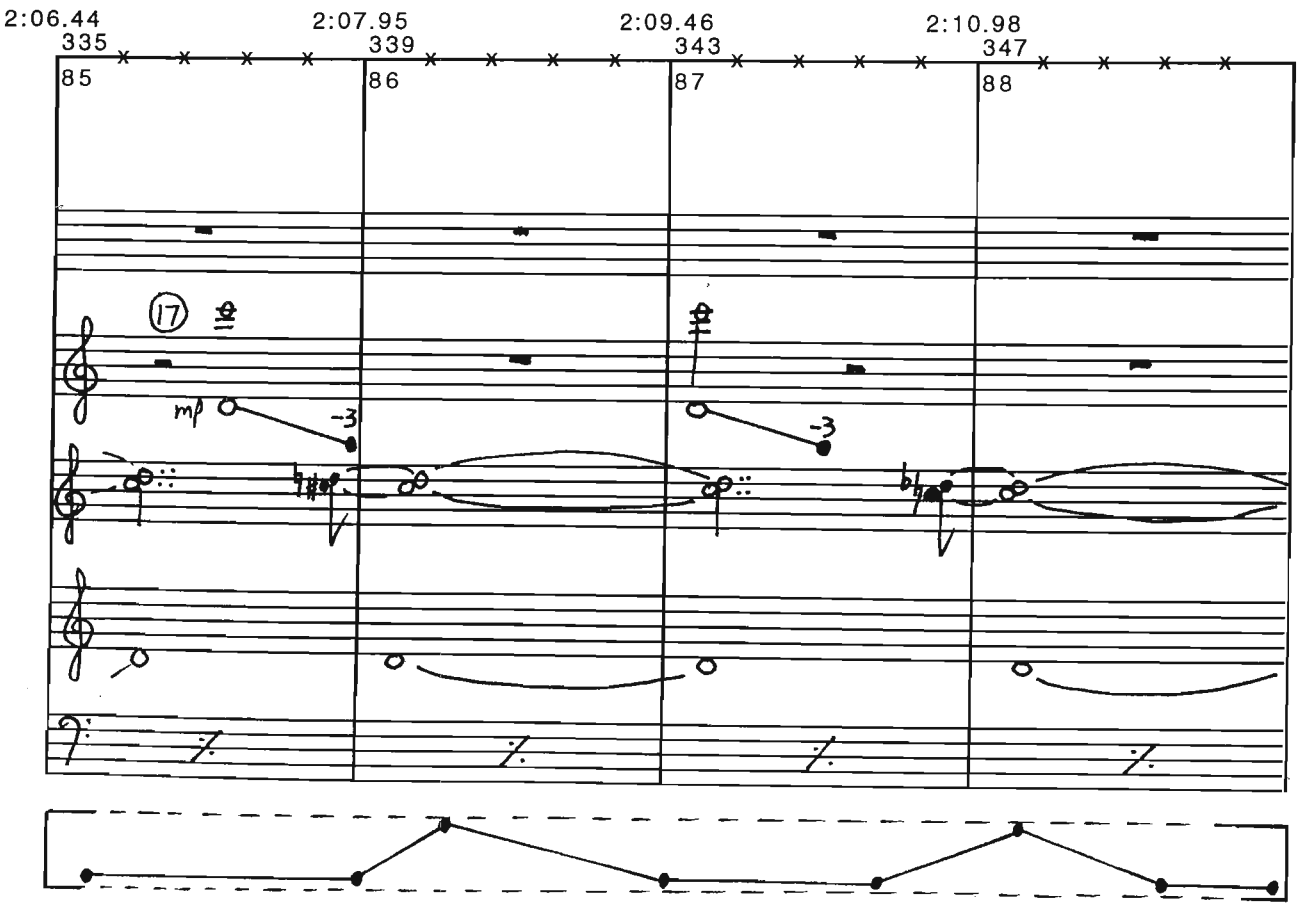

B2.22
1:36.91
1:38.42
1:39.94
1:41.45
257
261
265
269
65
66
67
68
CU FAST HEAD TURN
12
ff

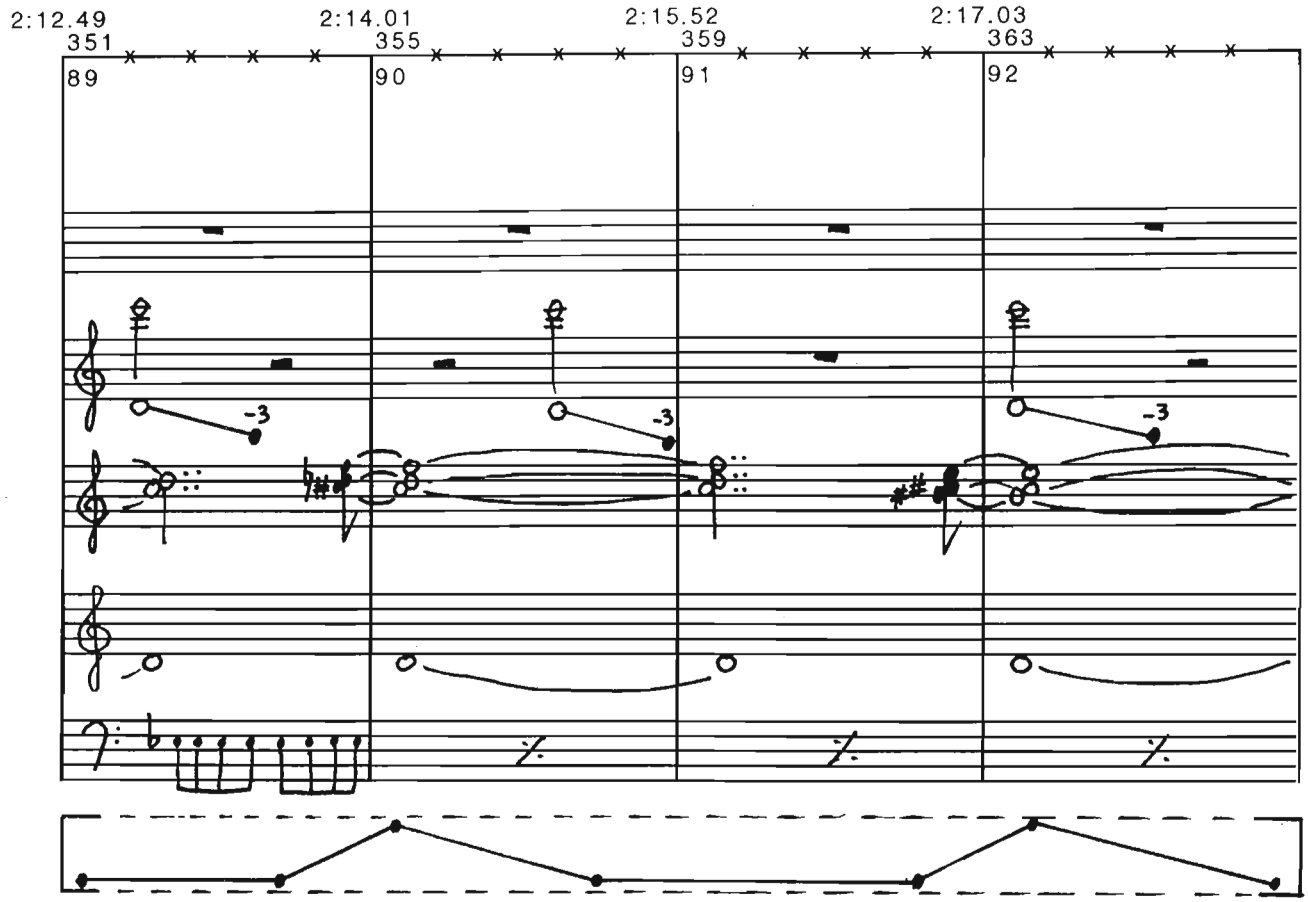

B4.38
B1.41
B4.82
B2.27
1:42.96
1:44.48
1:46.00
1:47.51
273
277
281
285
69
70
71
72
SHOT THROUGH OPEN LE...
LS HALL
CU ARMS DOWN
CU ROLLER KNIVES
13
10
f
mf

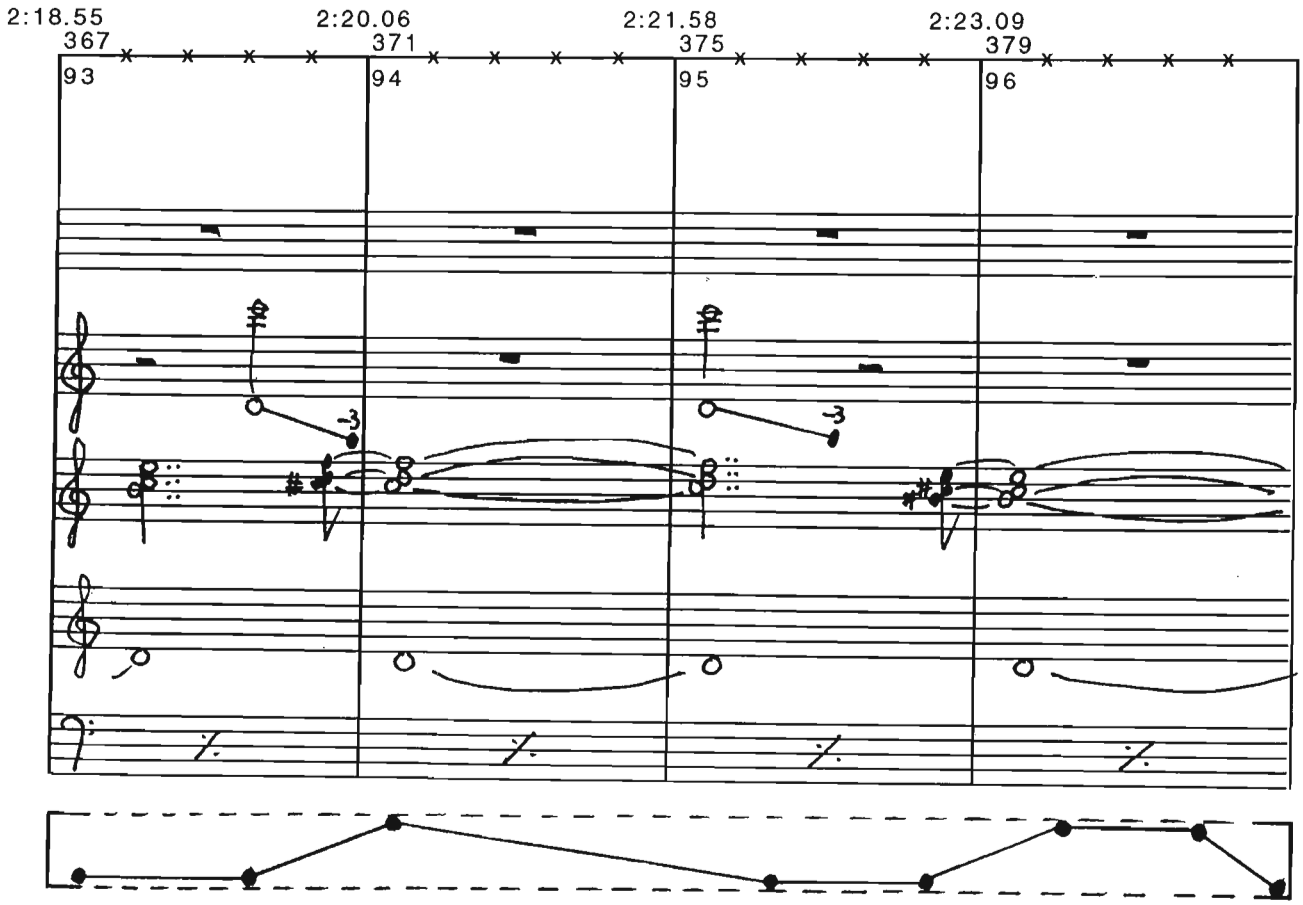

B3.90
B4.87
1:49.02
1:50.54
1:52.05
1:52.81
289
293
297
299
73
74
75
76
CU ROLLER KNIVES
LS HALL-SKATERS MOVE

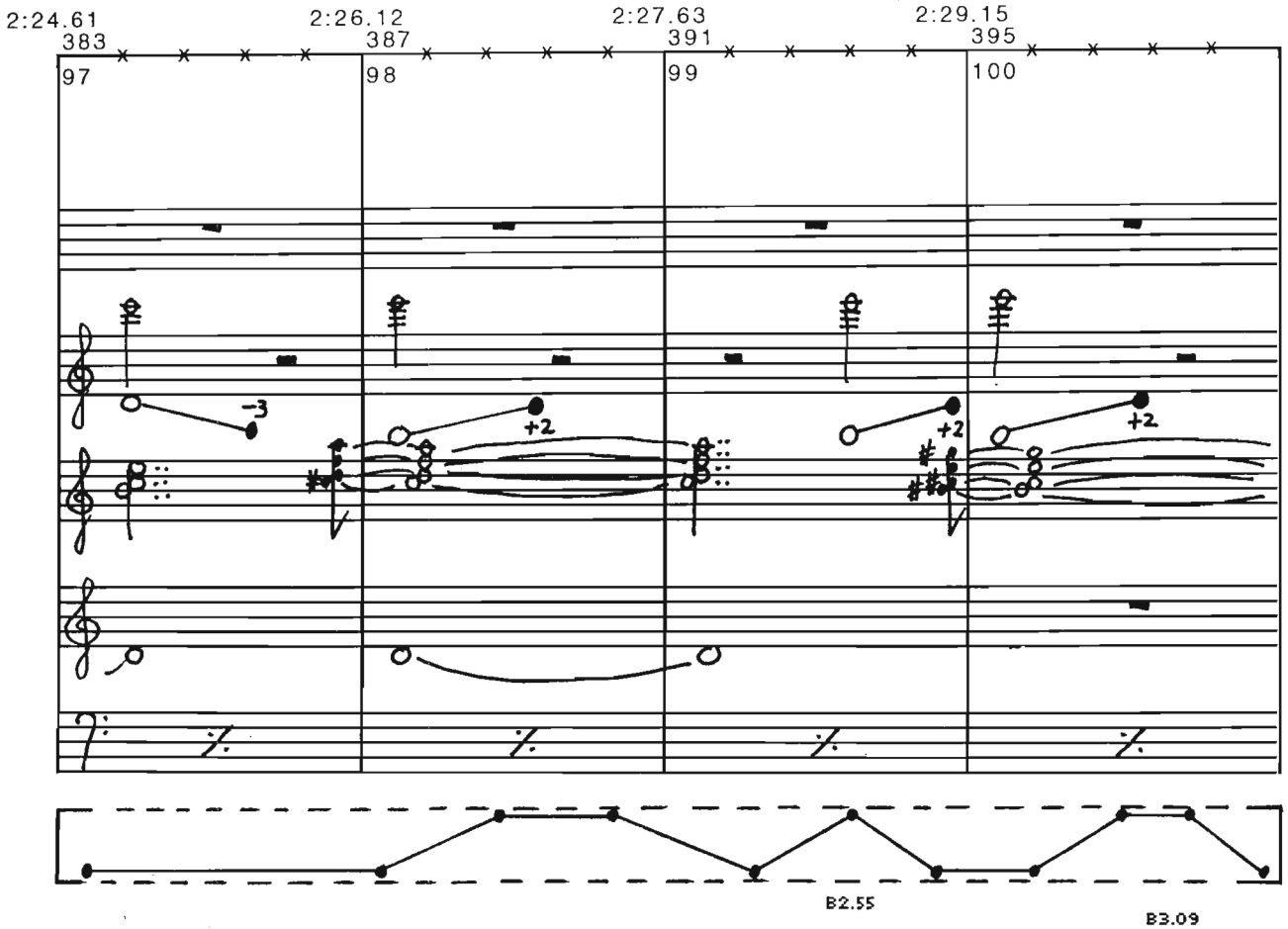

1:54.32
1:55.84
1:57.35
1:58.86
303
307
311
315
77
78
79
80
14
15
f
mp
HIGH
FILTER SWEEP 15

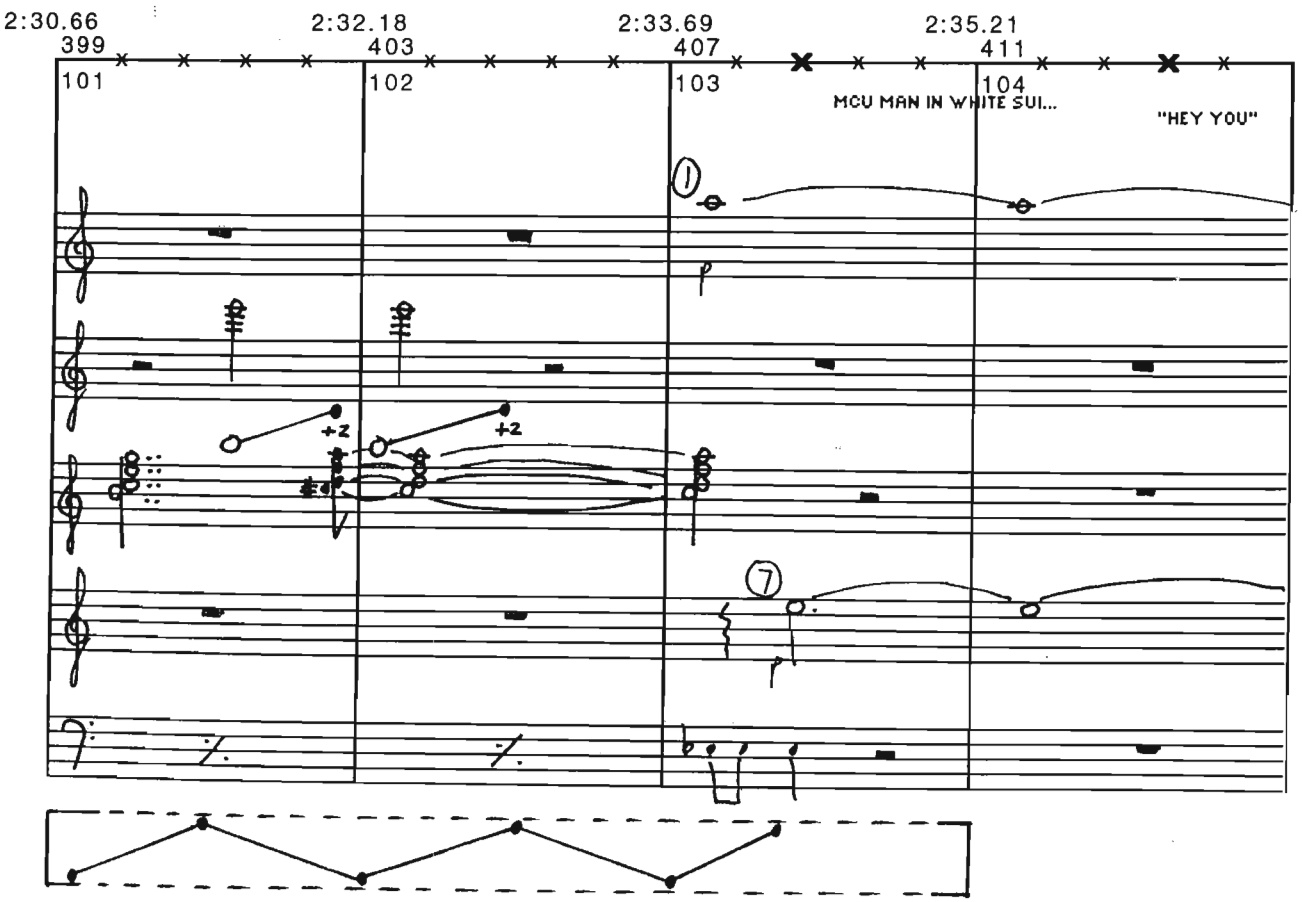

2:00.38
319
81
2:01.89
323
82
2:03.41
327
83
2:04.92
331
84
16
mf
PERCUSSION COMPONENT CONTINUES

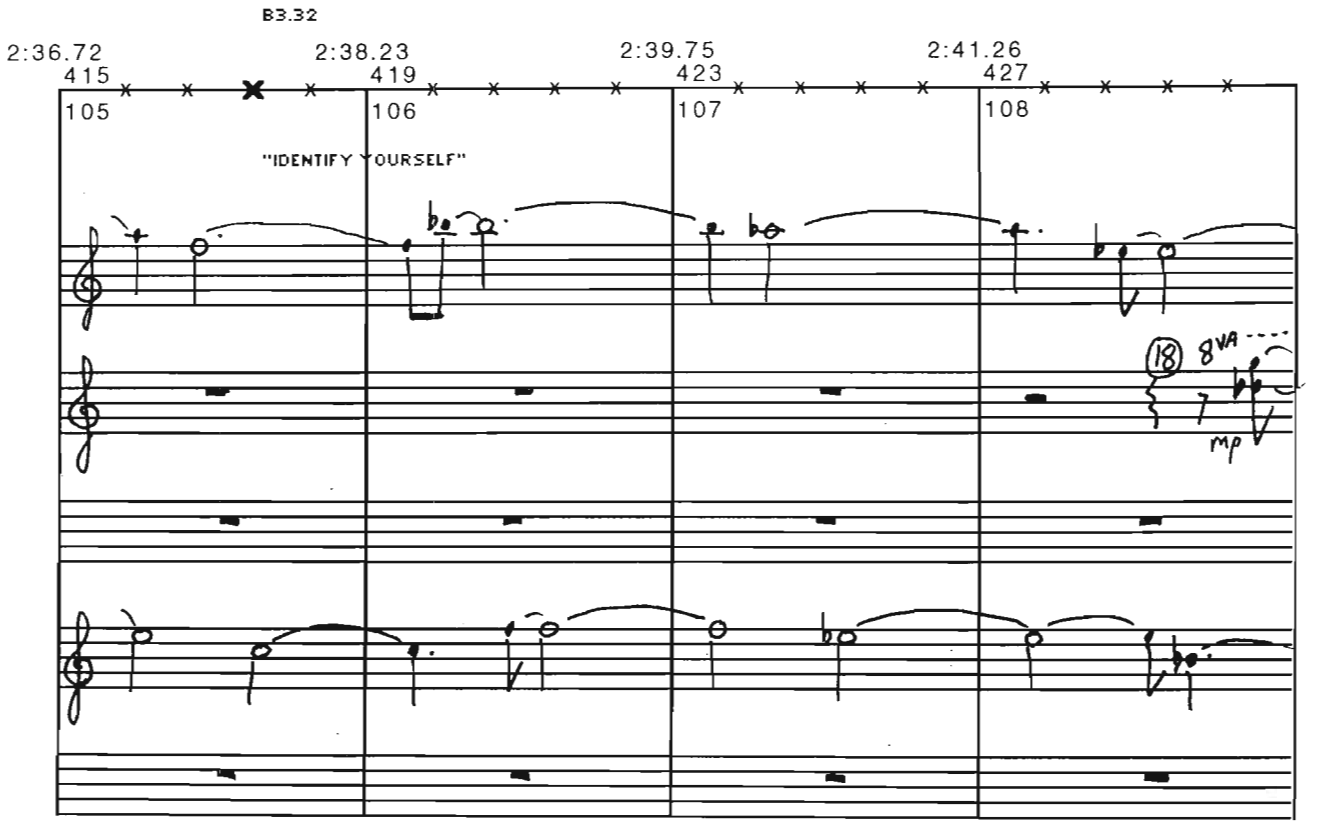

2:06.44
335
85
2:07.95
339
86
2:09.46
343
87
2:10.98
347
88
17
mp
-3
-3

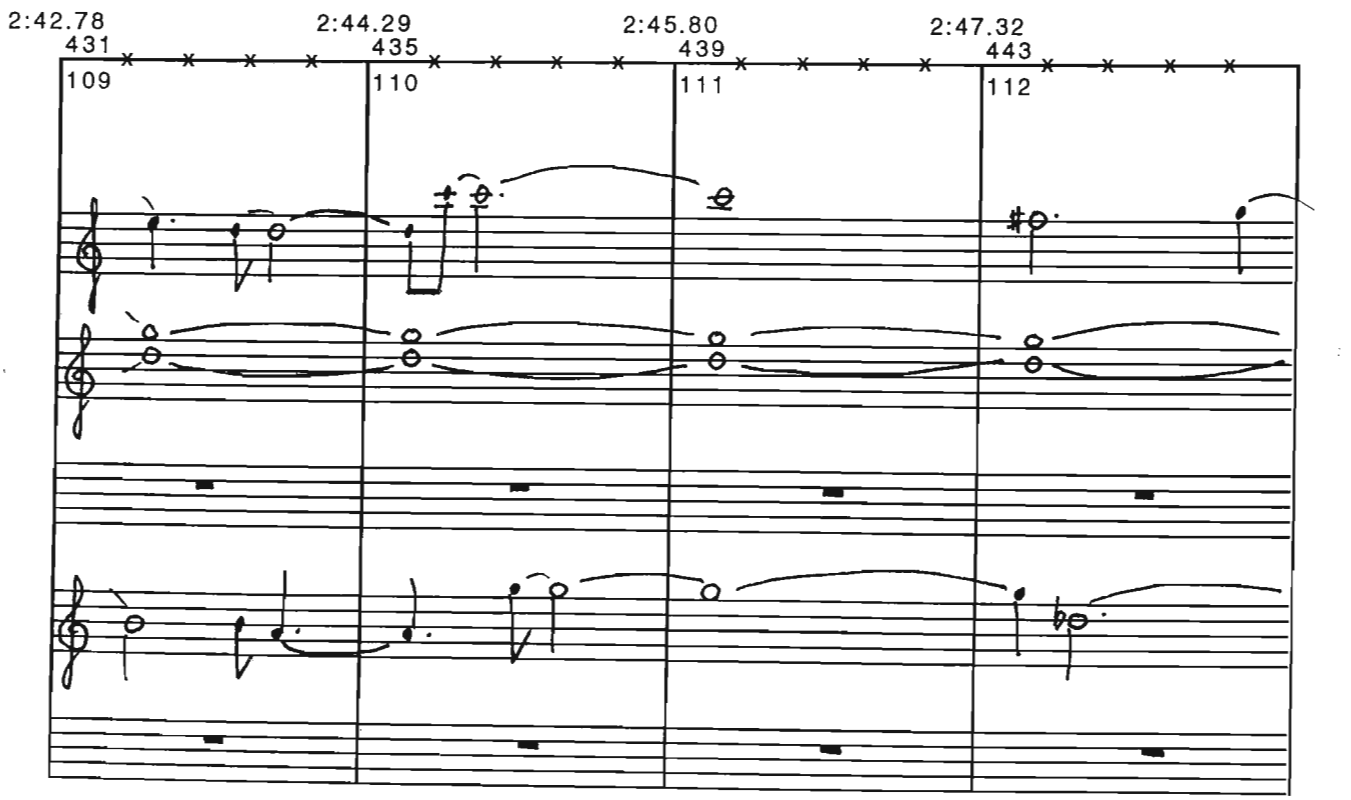

2:12.49
351
89
2:14.01
355
90
2:15.52
359
91
2:17.03
363
92
-3
-3
-3

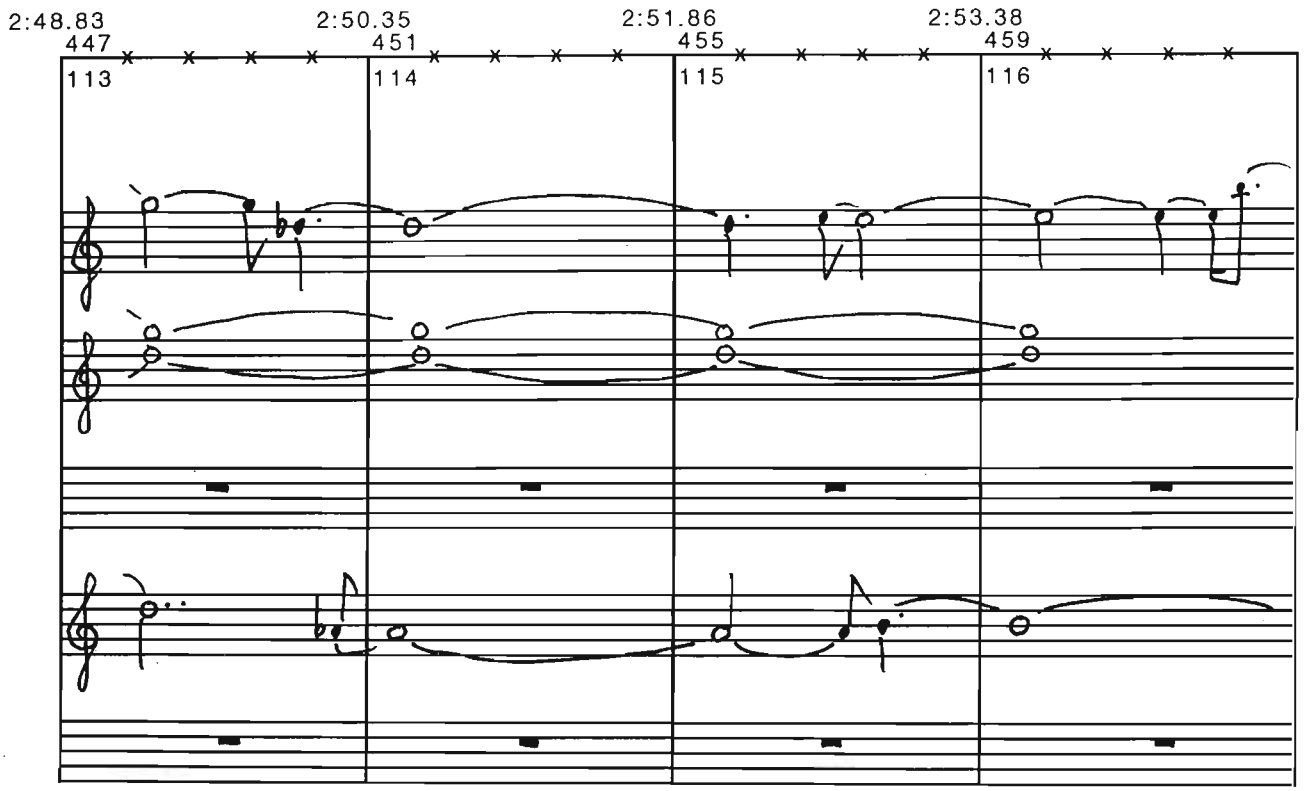

2:18.55
367
93
2:20.06
371
94
2:21.58
375
95
2:23.09
379
96
-3
-3

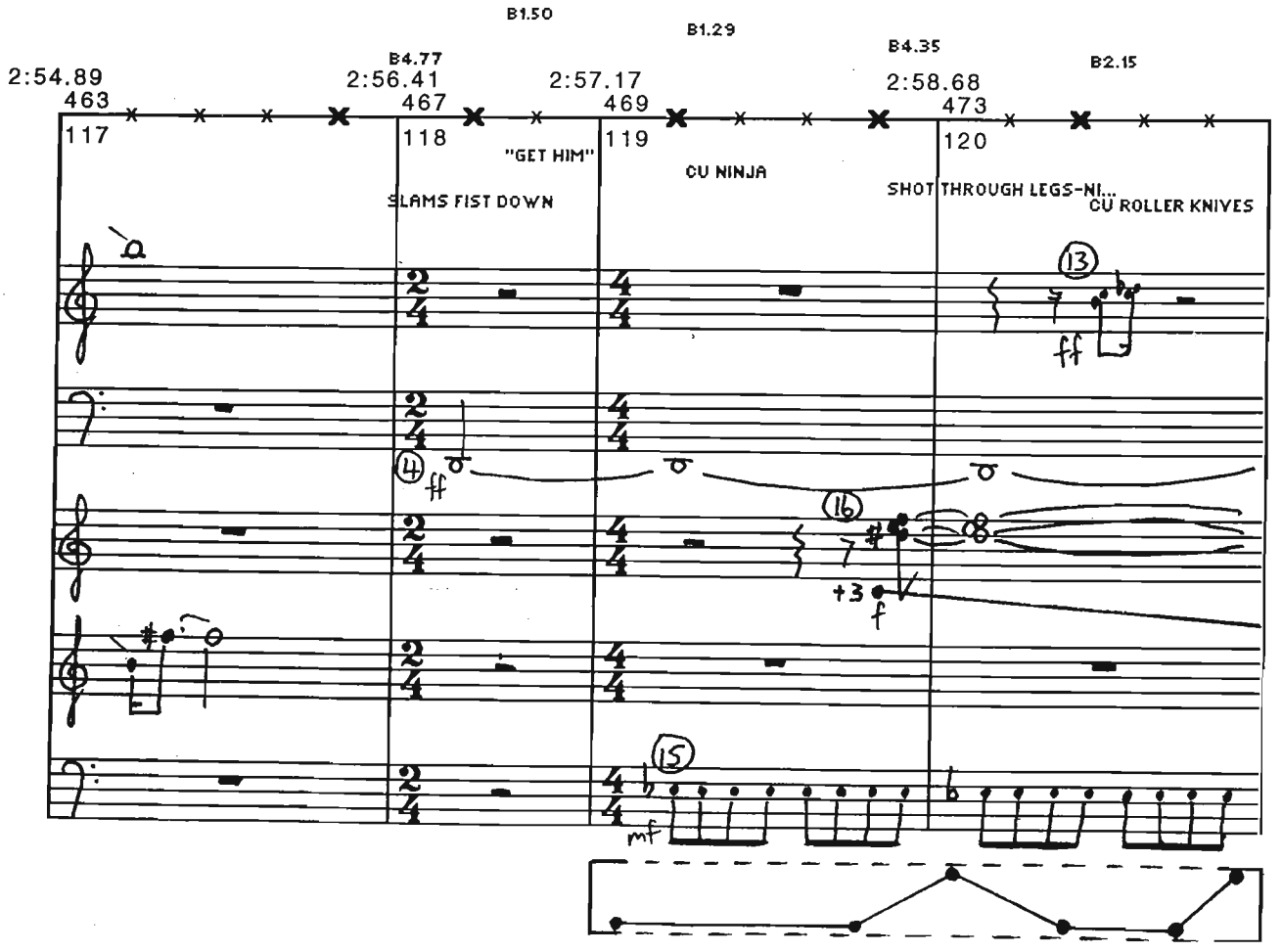

2:24.61
383
97
2:26.12
387
98
2:27.63
391
99
2:29.15
395
100
-3
+2
+2
+2
B2.55
B3.09


2:30.66
399
101
2:32.18
403
102
2:33.69
407
103
2:35.21
411
104
MCU MAN IN WHITE SUI...
"HEY YOU"
+2
+2


B3.32
2:36.72
415
105
2:38.23
419
106
2:39.75
423
107
2:41.26
427
108
"IDENTIFY YOURSELF"
18
8va
mp

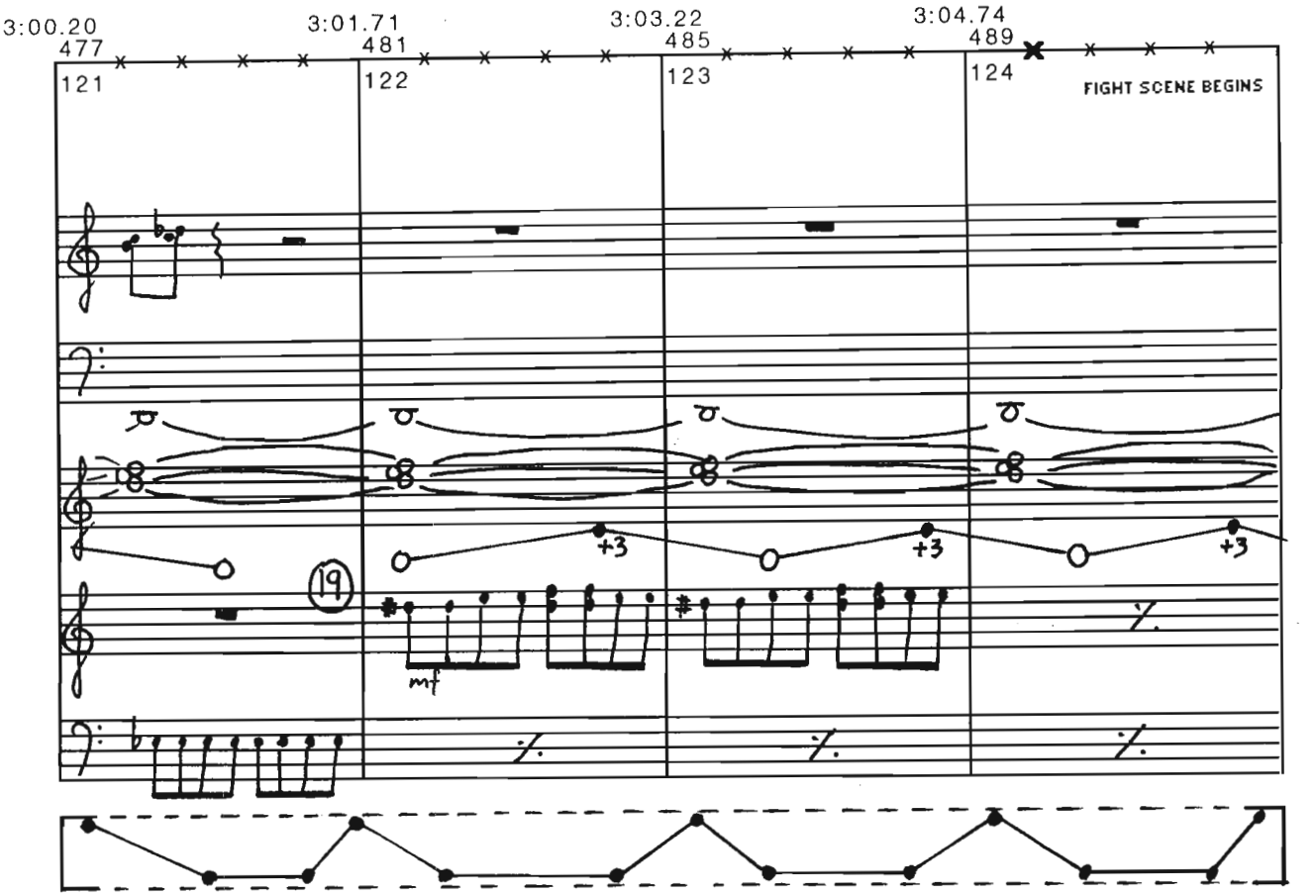

2:42.78
431
109
2:44.29
435
110
2:45.80
439
111
2:47.32
443
112

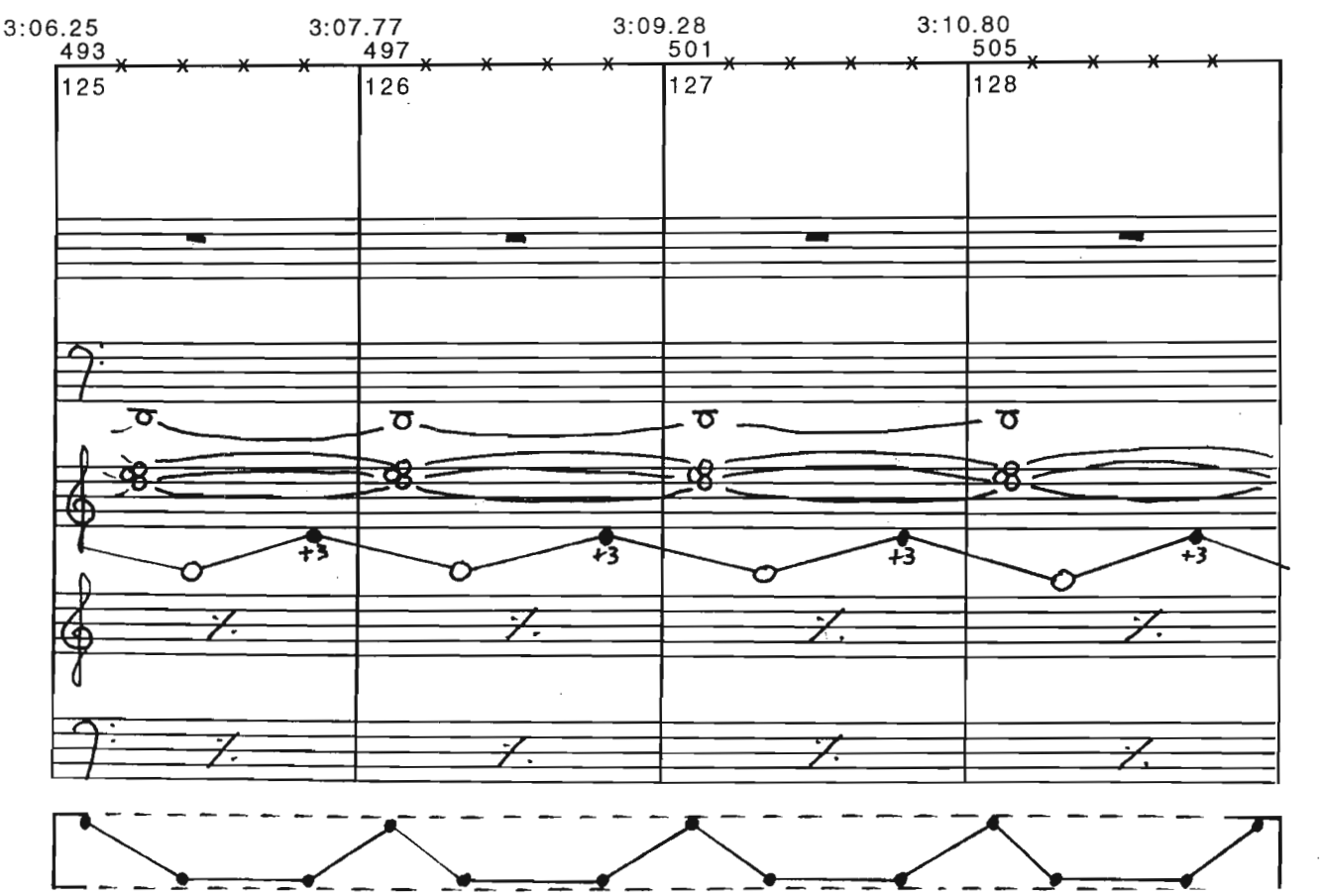

2:48.83
447
113
2:50.35
451
114
2:51.86
455
115
2:53.38
459
116


B1.50
B1.29
B4.35
B4.77
B2.15
2:54.89
463
117
2:56.41
467
118
"GET HIM"
SLAMS FIST DOWN
2:57.17
469
119
CU NINJA
2:58.68
473
120
SHOT THROUGH LEGS-NI...
CU ROLLER KNIVES
ff
f
mf
+3

Production: **Ninja** Cue: **Roller Rink: Version 6** (Tempo Format: B.P.M)

B1.68

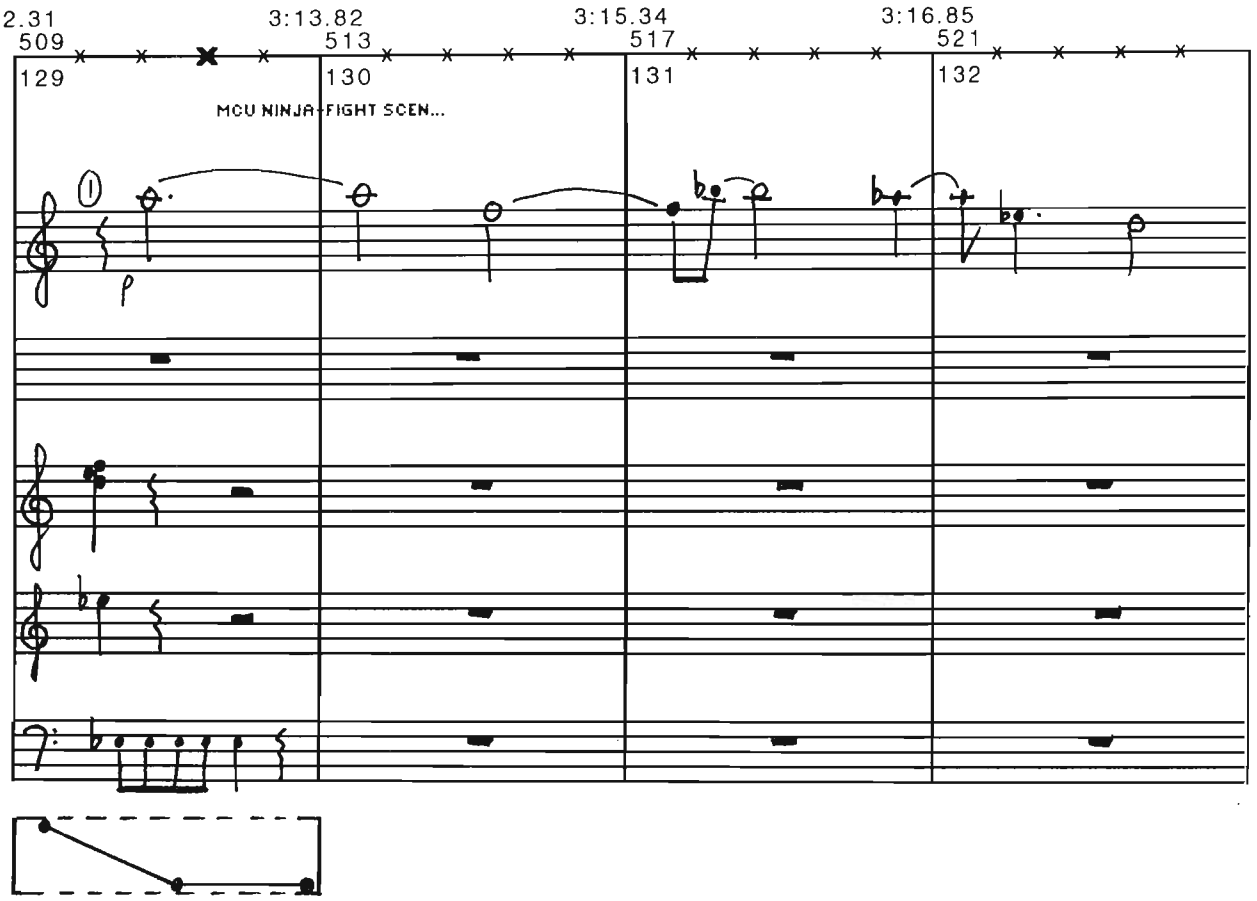




B3.24

3:12.31 509 129 | 3:13.82 513 130 | 3:15.34 517 131 | 3:16.85 521 132

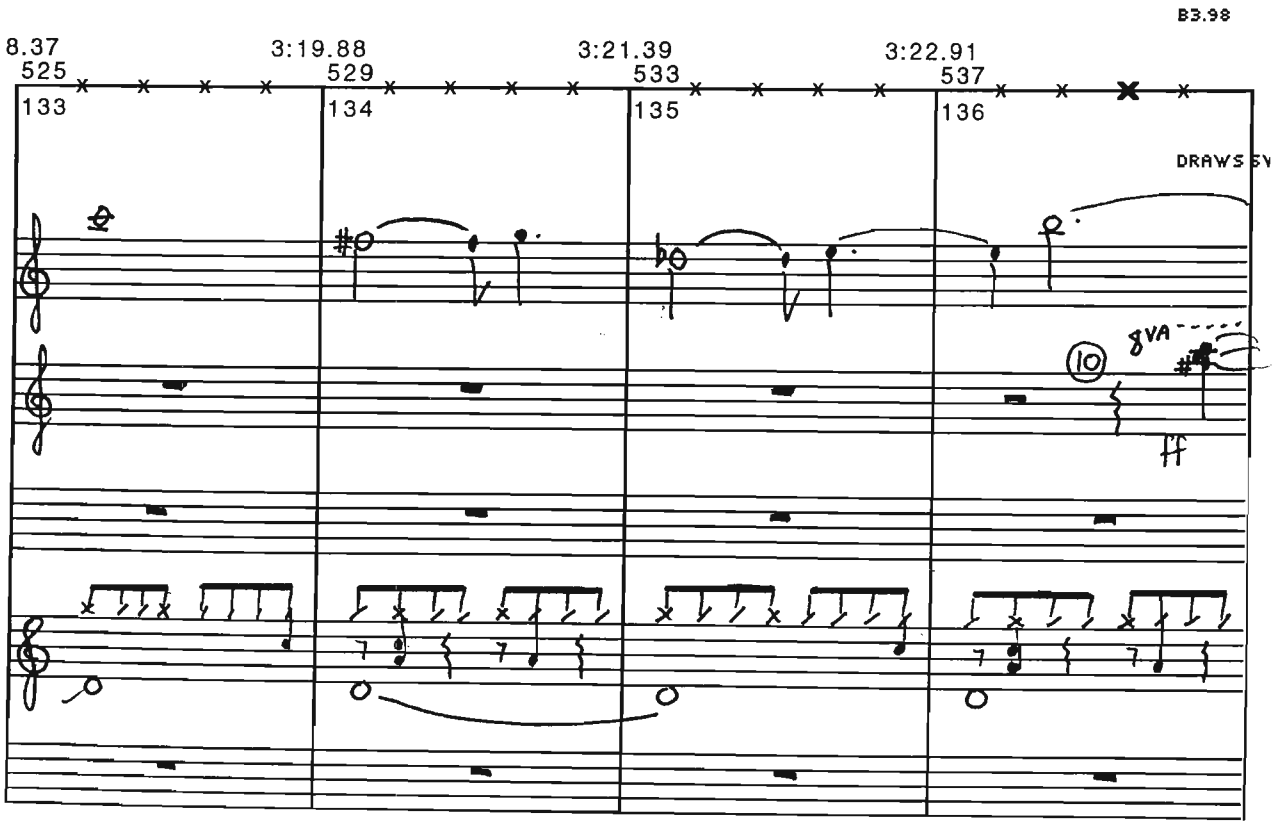
MCU NINJA-FIGHT SCEN...

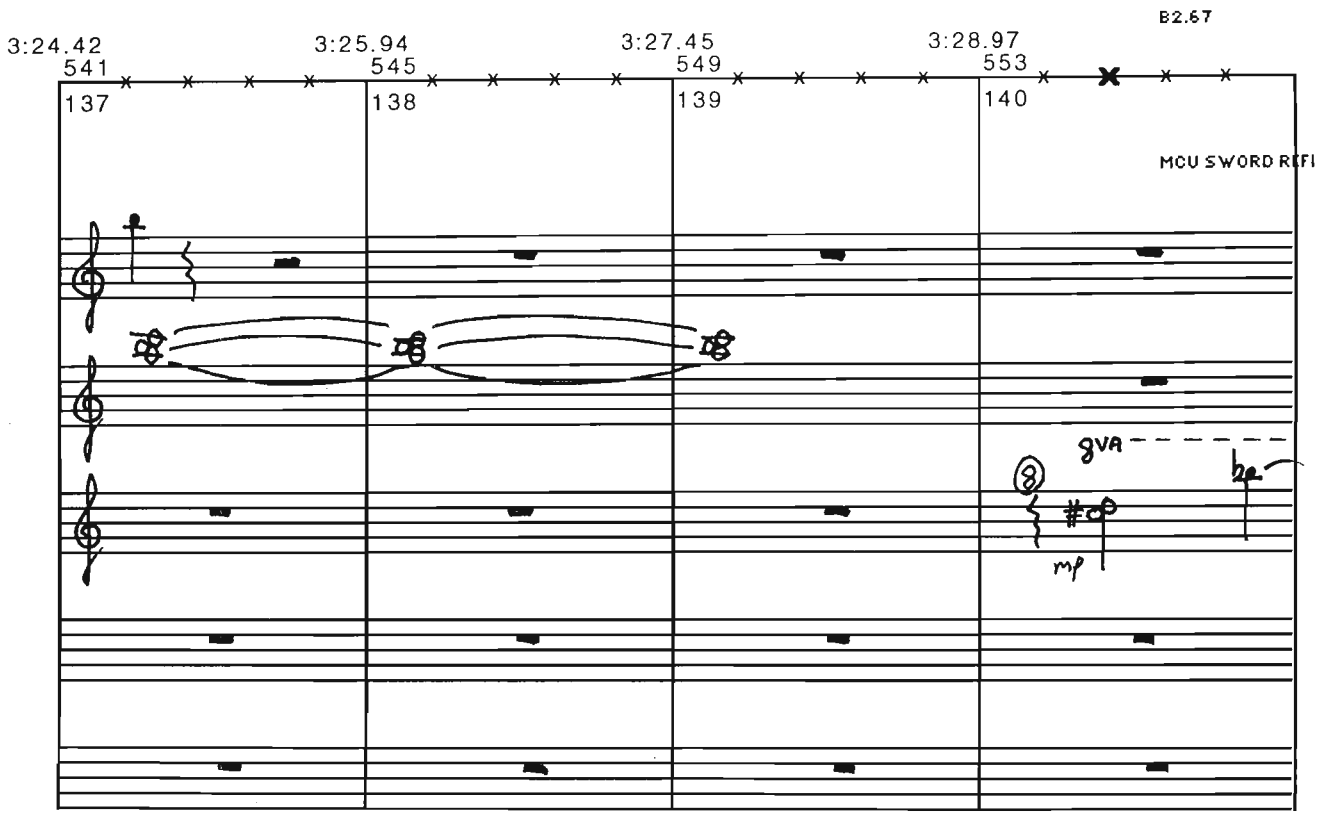


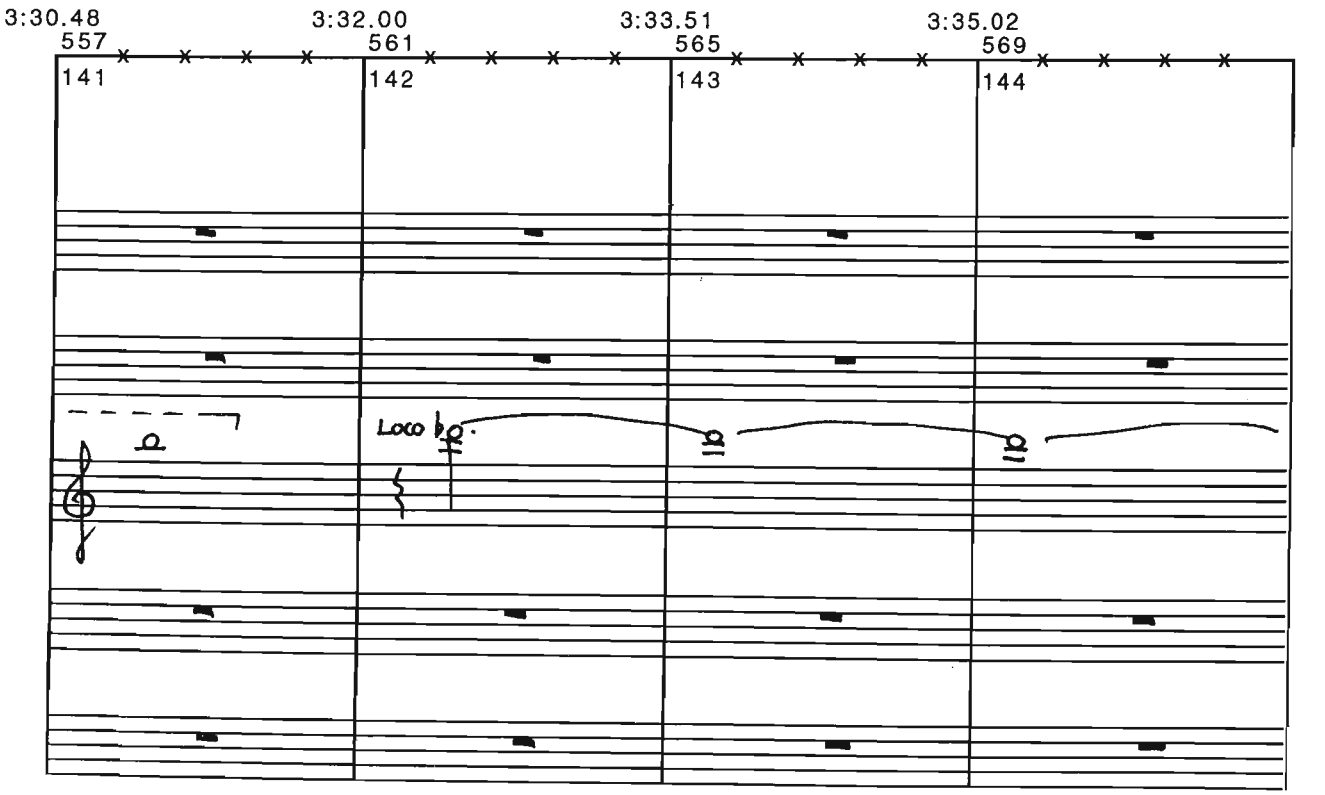
B3.98

3:18.37 525 133 | 3:19.88 529 134 | 3:21.39 533 135 | 3:22.91 537 136

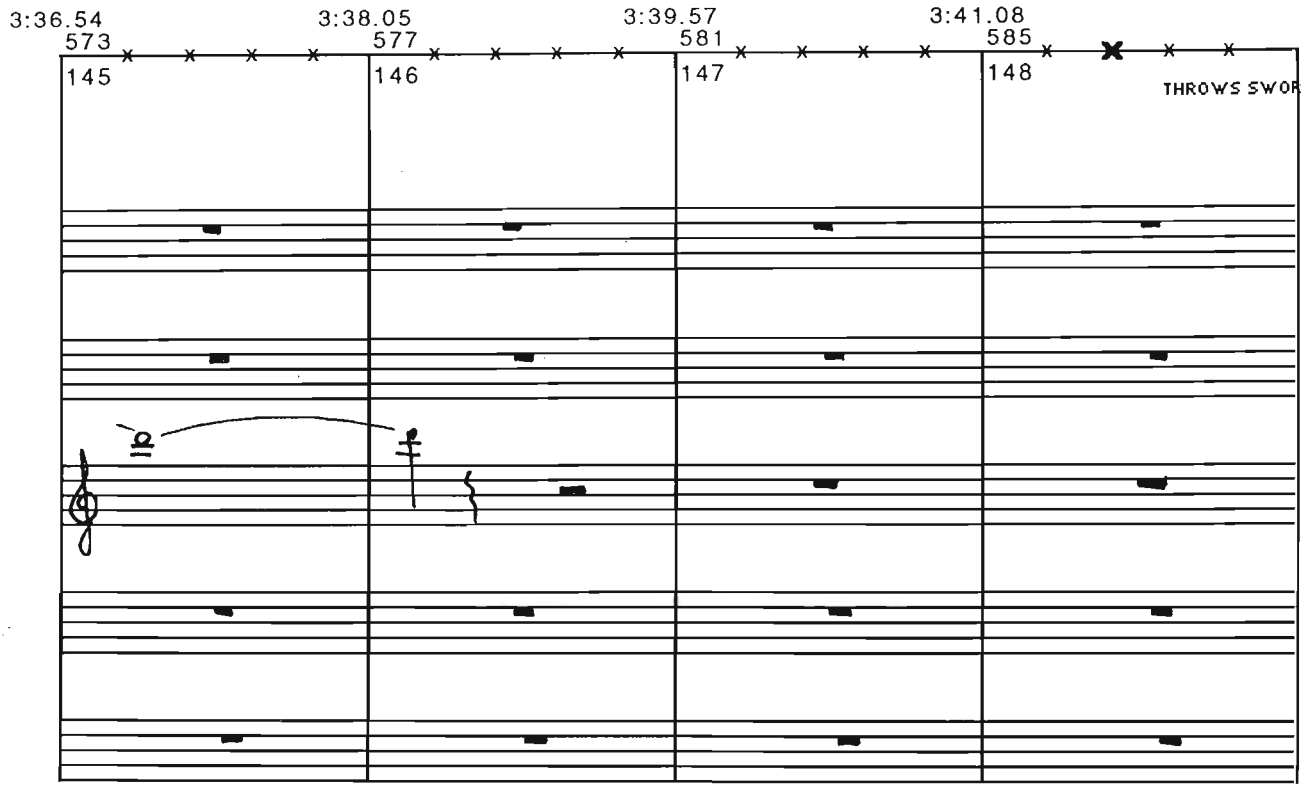
DRAWS 6V




B2.67
3:24.42
541
137
3:25.94
545
138
3:27.45
549
139
3:28.97
553
140
MCU SWORD REFI
8va
mp


3:30.48
557
141
3:32.00
561
142
3:33.51
565
143
3:35.02
569
144
Loco

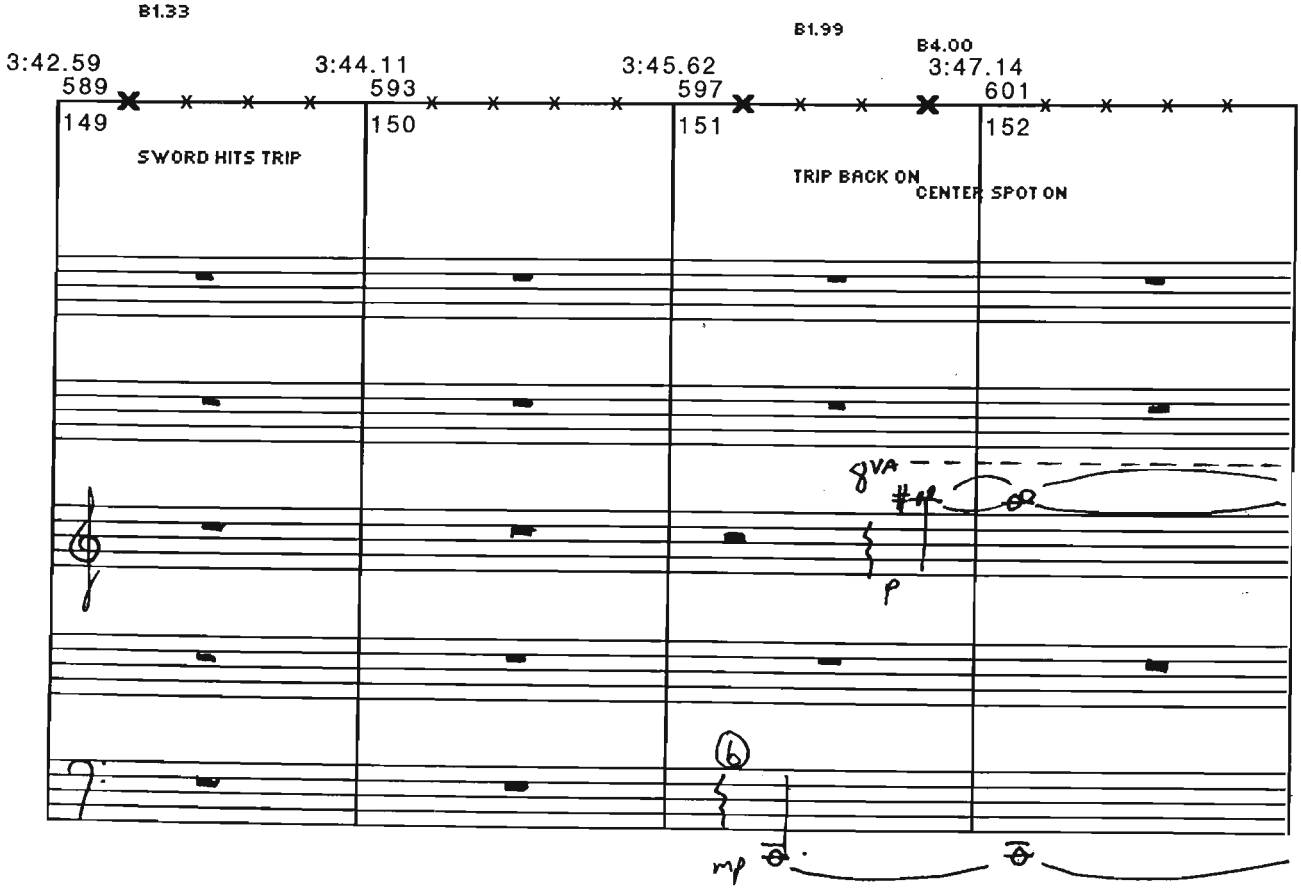
B2.90

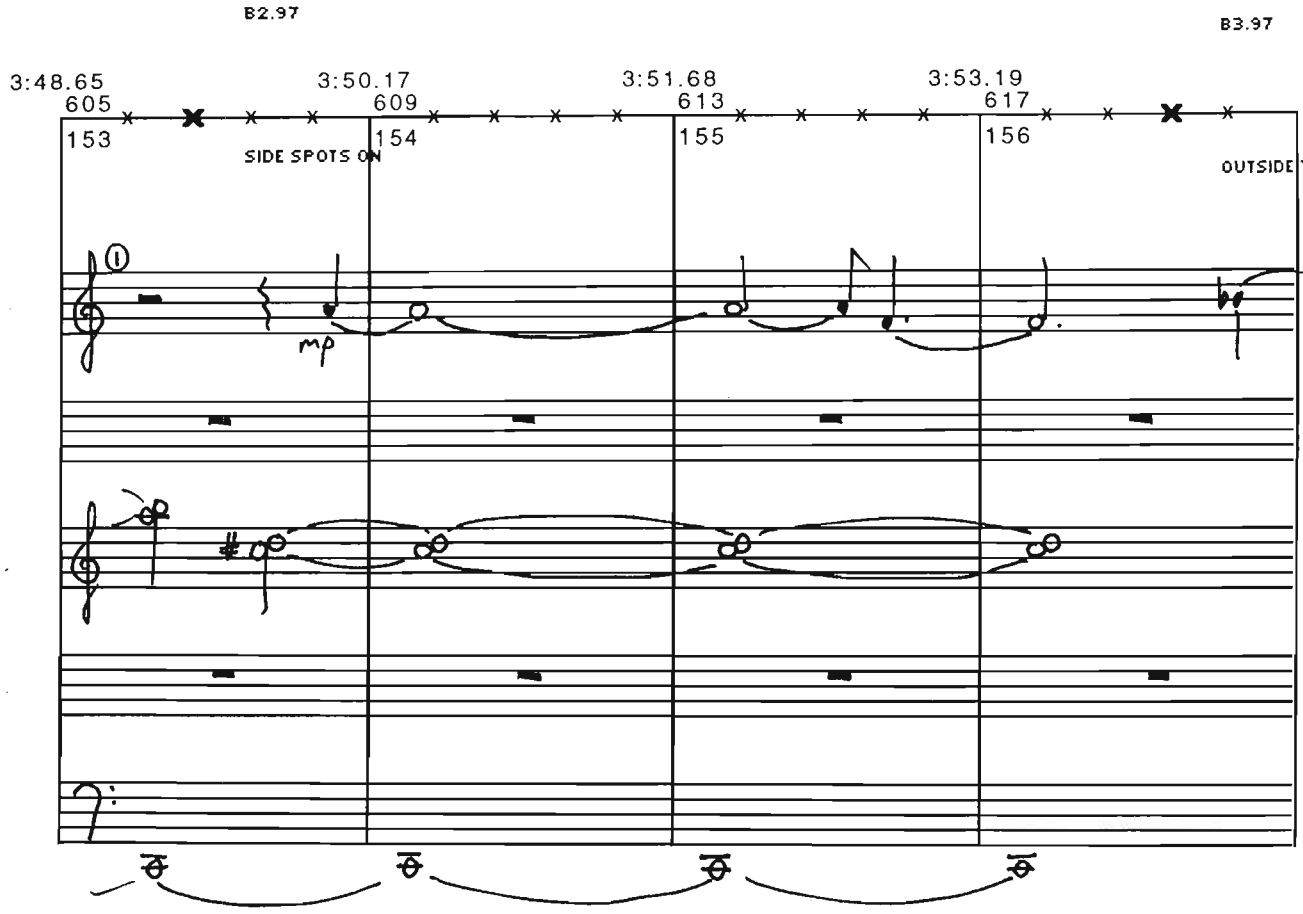


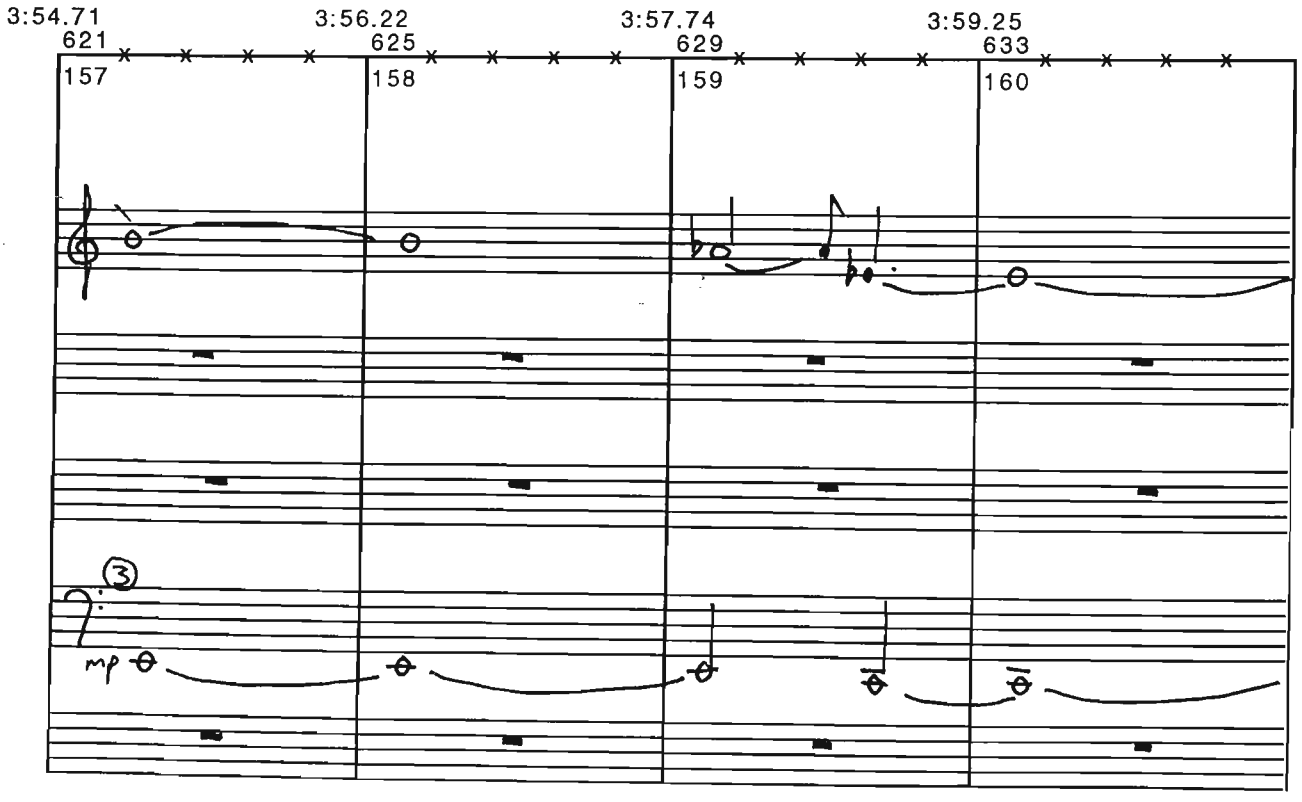
B1.33

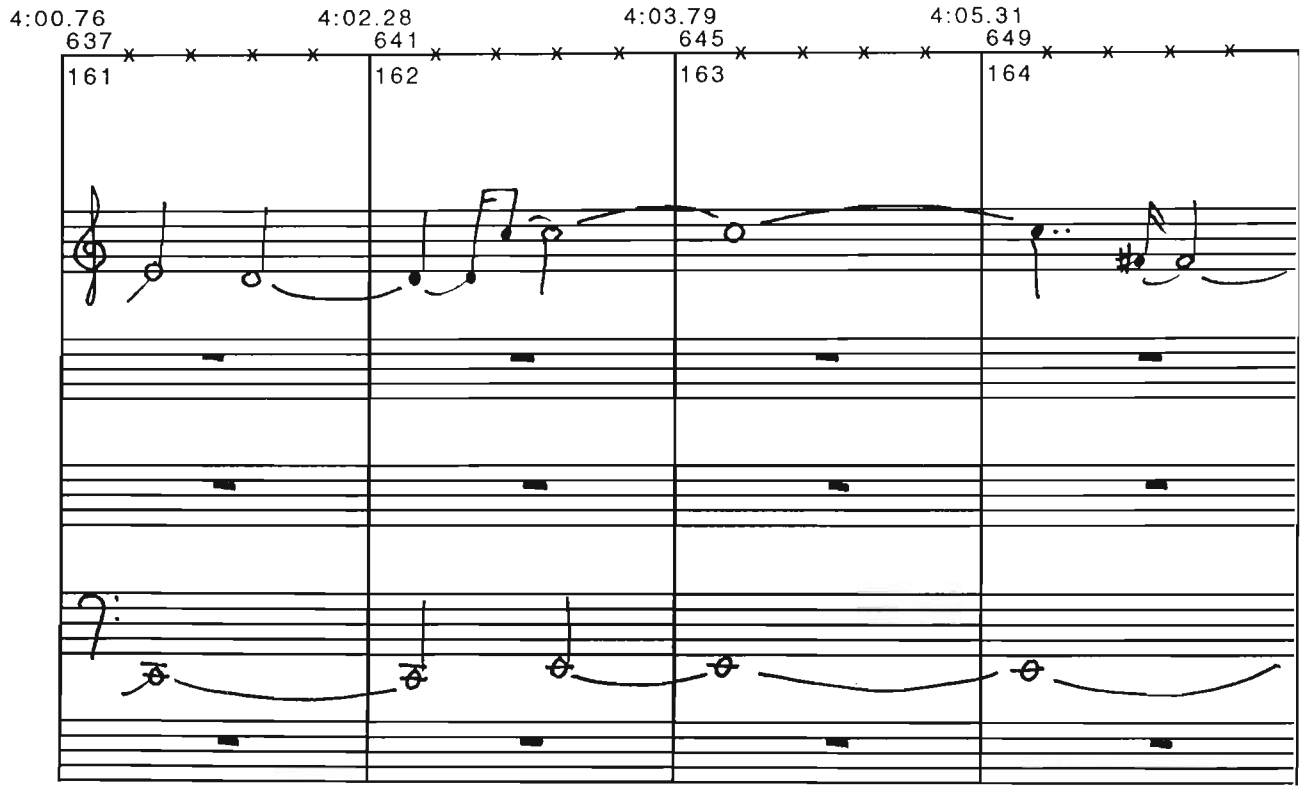
B1.99

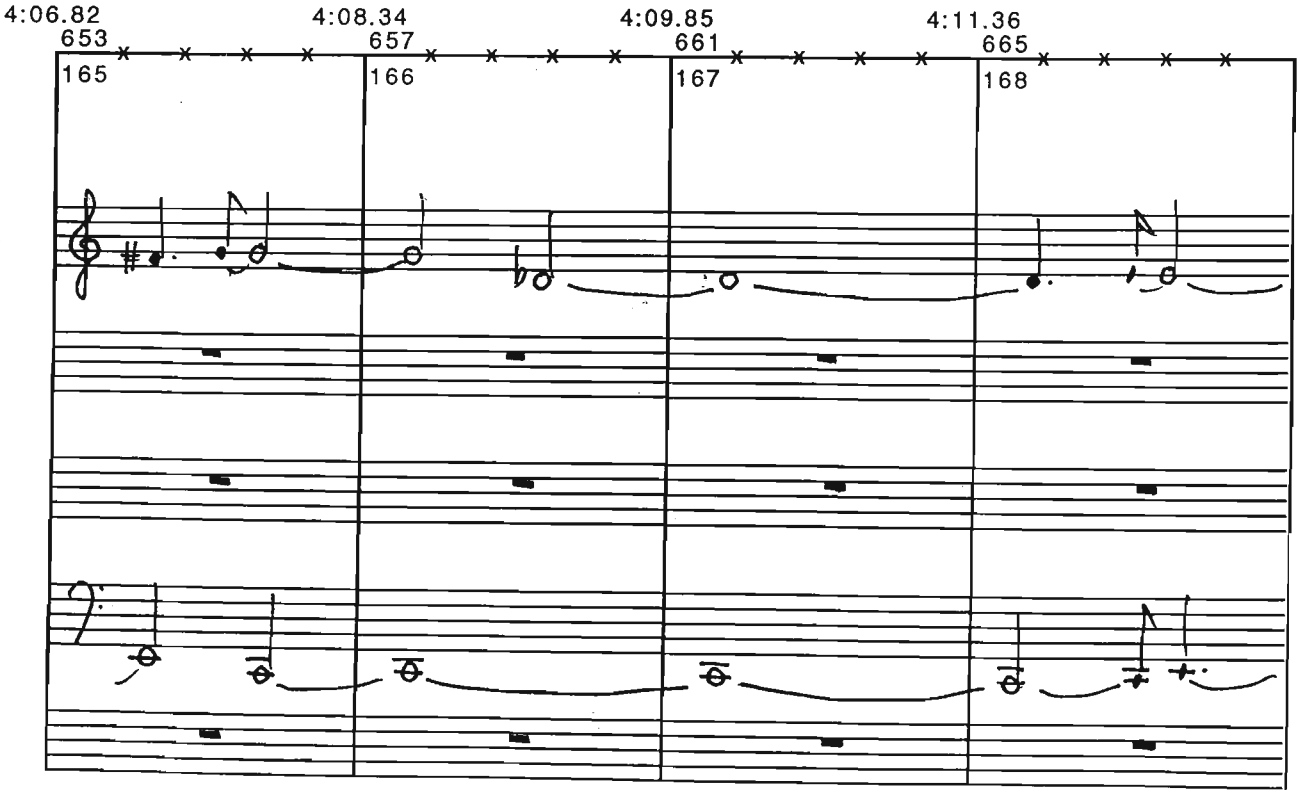
B4.00

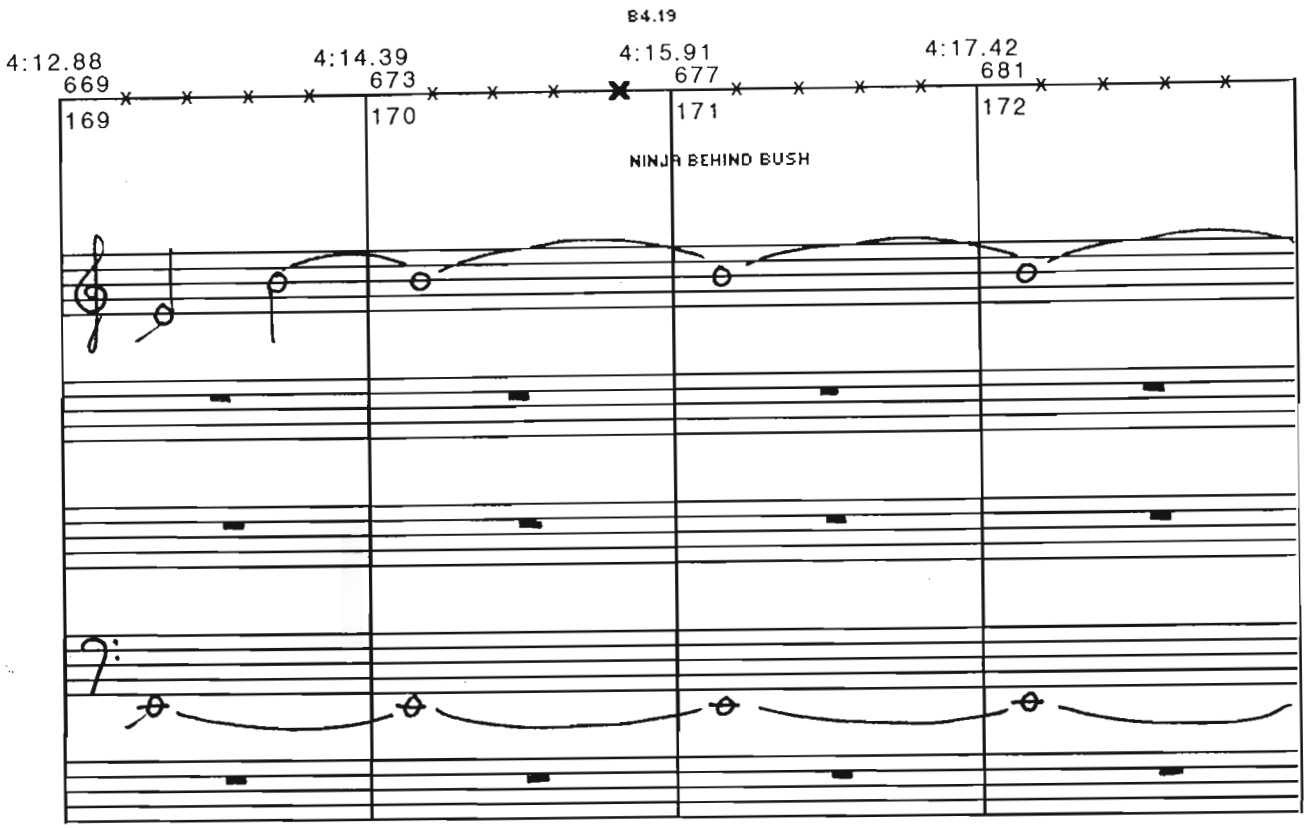


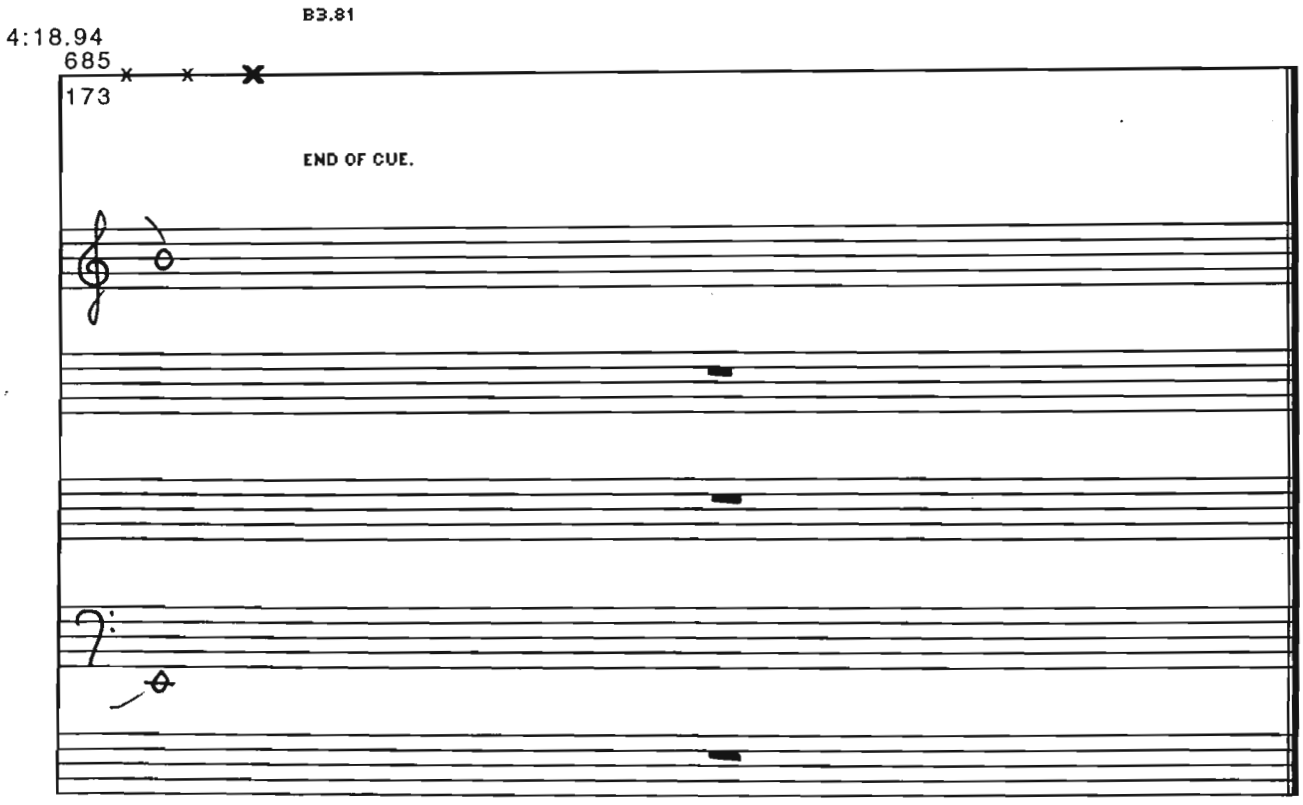

B2.97
B3.97
3:48.65
605
153
SIDE SPOTS ON
3:50.17
609
154
3:51.68
613
155
3:53.19
617
156
OUTSIDE TC
mp


3:54.71
621
157
3:56.22
625
158
3:57.74
629
159
3:59.25
633
160
mp

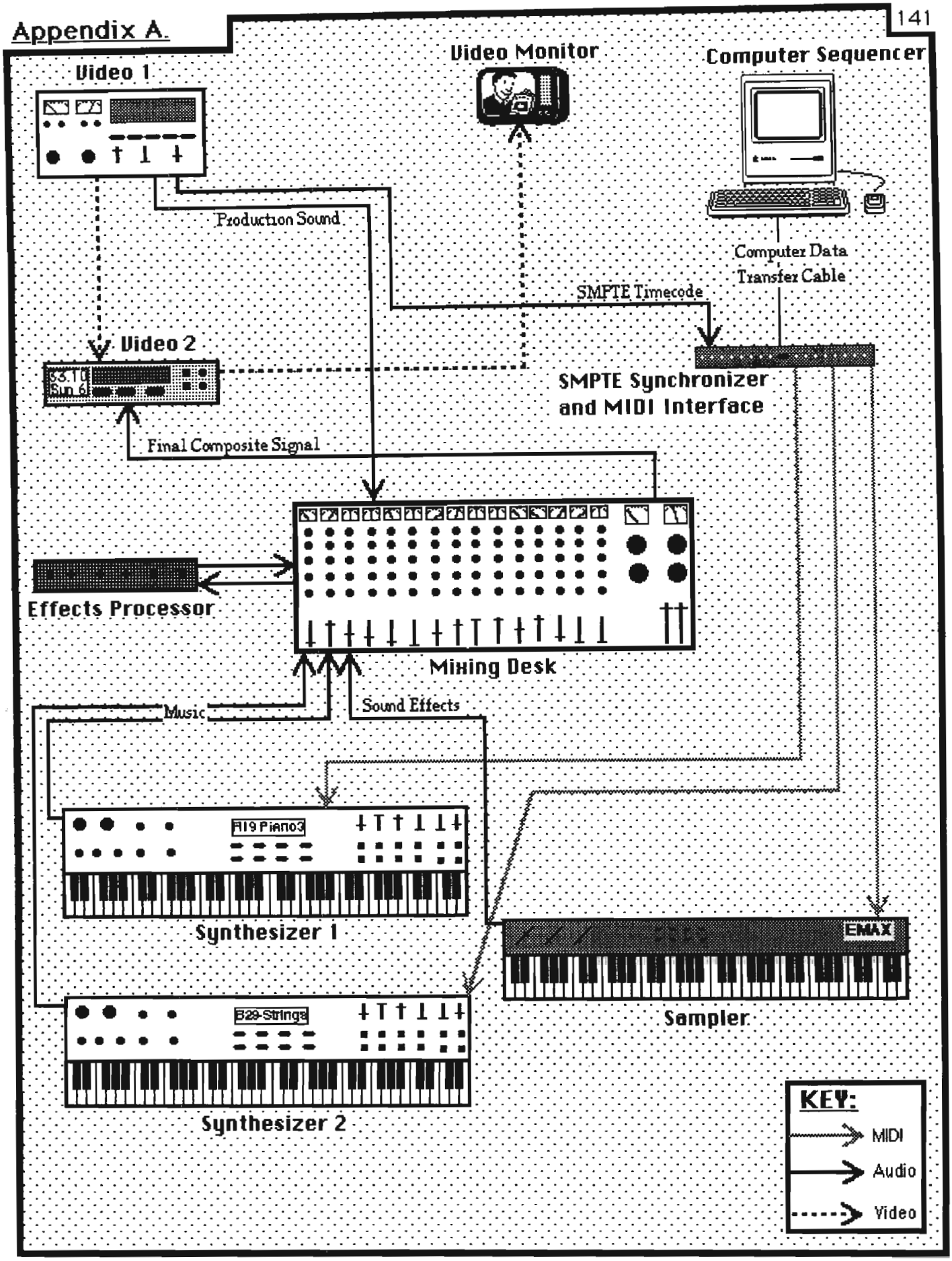

4:00.76
637
161
4:02.28
641
162
4:03.79
645
163
4:05.31
649
164


4:06.82
653
165
4:08.34
657
166
4:09.85
661
167
4:11.36
665
168


B4.19
4:12.88
669
169
4:14.39
673
170
4:15.91
677
171
4:17.42
681
172
NINJA BEHIND BUSH


B3.81
4:18.94
685
173
END OF CUE.

Appendix A.


Video 1
Video Monitor
Computer Sequencer
Production Sound
Computer Data Transfer Cable
SMPTE Timecode
Video 2
SMPTE Synchronizer and MIDI Interface
Final Composite Signal
Effects Processor
Mixing Desk
Music
Sound Effects
Synthesizer 1
Sampler
Synthesizer 2
KEY:
MIDI
Audio
Video

Appendix B: Assembled Sound Effects

Sound Effect	Source Sound
1) Neck break	Breaking a dry branch
2) Footsteps	Walking on wooden floor
3) Doorslam	Metal garage door closing
4) Shouted karate commands	Karate classes
5) Flick knives from roller skates	Two large knives scraped together
6) Sound of moving roller skaters	Sliding shower door
7) Fist	Vocal imitation
8) Body falls	Body falling on wooden floor
9) Groans	Vocal imitation
10) Kicking sound	Patting my pet dog Max a little harder than usual.
11) Sword being drawn	Steel fence post scraped along concrete floor
12) Sword hits trip switch	Heavy knife dropped onto metal plate
13) Trip switch on	Angle grinder machine startup.

14) Additional fist and kicking sounds were sampled from the film, Die Hard.

Appendix C: Glossary

ECU-Extreme Close-up Shot

CU-Close-up Shot

MCU-Medium Close-up Shot

MS-Medium Shot

MLS-Medium Long Shot

LS-Long Shot

ELS-Extreme Long Shot

SMPTE-Society of Motion Pictures and Television Engineers

MIDI-Musical Instrument Digital Interface.