

Volume 9, Number 6

Original Music Soundtracks for Movies and Television

# FILM SCORE

M O N T H L Y



Farewell, Jerry pg. 4

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MONTHLY

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# Fan Gets in Photo With Goldsmith

*And his life would never be the same.*

This will be the first year of my life in which there is no possibility of hearing a new Jerry Goldsmith score, and let me tell you, that's a big adjustment to make. To say that Goldsmith's music was distinctive redefines the word "understatement." His voice was as unique and unmistakable as any musician I've ever heard, but at the same time at his best he was able to reinvent and disguise himself, leaping into different modes of expression and musical styles as the films he worked on required. I vividly remember watching the rousing opening of Michael Crichton's *The Great Train Robbery* on television one evening and being shocked that Goldsmith had written that jaunty, frothy music; this was after I'd just seen *Alien*. I knew Goldsmith mostly for the strange, tension-filled and wildly imaginative music he'd written for science fiction and suspense films—movies like *The Satan Bug*, *The Illustrated Man* or *Planet of the Apes* that I'd actually sat down and taped off of our television's speakers with an old cassette recorder and microphone. Later on I found that he had actually written a lot of the film and TV music I'd remembered as a kid. I started buying movie soundtracks around 1974 or '75—on eight track!—starting with *The Towering Inferno*, Barry's *King Kong* and *Jaws*. I didn't buy my first Jerry Goldsmith album until I ordered an LP of *Planet of the Apes* in 1978, but very quickly Goldsmith's material became a priority for me. John Williams' music could make me smile and make me cry, but Jerry's made me think.

I first met Goldsmith at a concert in Detroit around 1991 with my best friend Ben Small, at that pre-Internet time the only other human being I knew of who shared my fascination with the composer. The concert was fantastic, still the best-performed concert of his work I've ever seen, and afterwards we waited nervously backstage for this mysterious entity to appear. When he did and we were finally able to approach him, I couldn't resist making a wisecrack. "We worship you as a god," I deadpanned. Goldsmith acted like we'd slapped him. "No you *DONT!*" he yelled. I was mortified, but we hung out a few minutes and were able to stammer out how much we loved his music. When we walked outside after shaking

hands with him we were ecstatic, and this is how nuts we were: We both immediately smelled our hands, noting that Jerry's palms smelled fantastic! "This is what a genius smells like," one of us said. Only later did I realize Jerry had probably gone to the restroom after conducting the concert and had thankfully washed his hands, and we were just smelling fresh soap.

That concert actually launched my writing career, such as it is; I wrote a letter to *Film Score Monthly*, a new magazine I'd discovered about film music, describing the concert, and a month later I found out Lukas Kendall had run the piece as

a concert review. Soon I entered my Faustian relationship with Lukas and began writing regularly for the magazine. My first professional interview was with Goldsmith, done from my apartment in Bowling Green, Ohio; we had planned to run it in *FSM* but I quickly discovered that Jerry had some big issues with the magazine and later, with me. Over the past decade I've had to make the adjustment to the strange realization that my favorite composer, the one artist whose work I have loved most

of my life, actively disliked me because of some reviews I'd written.

What's it like to have your idol dislike you? Sad yet strangely empowering. It shows you the power of words and taught me to be careful how I couched my reviews. But I also learned that sometimes you can't do anything about how another person feels and you just have to live with it. I continue to love Goldsmith's music and be fascinated by it, and I no doubt will until I go wherever it is Jerry Goldsmith has gone to. I'm very sad that he's gone, and sad that we never got along as human beings. But most fans of Jerry's music never had the chance to meet him or talk with him and I feel very fortunate that I did, even if it wasn't always on the best of terms. I'm sure my long friendship with Jerry Goldsmith's music will endure, and there are still buried treasures for fans of his music to discover.



Jeff Bond, Editor-At-Large



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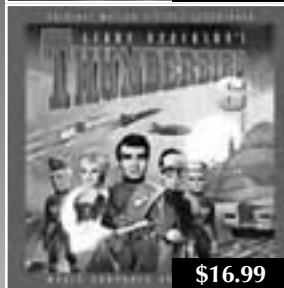
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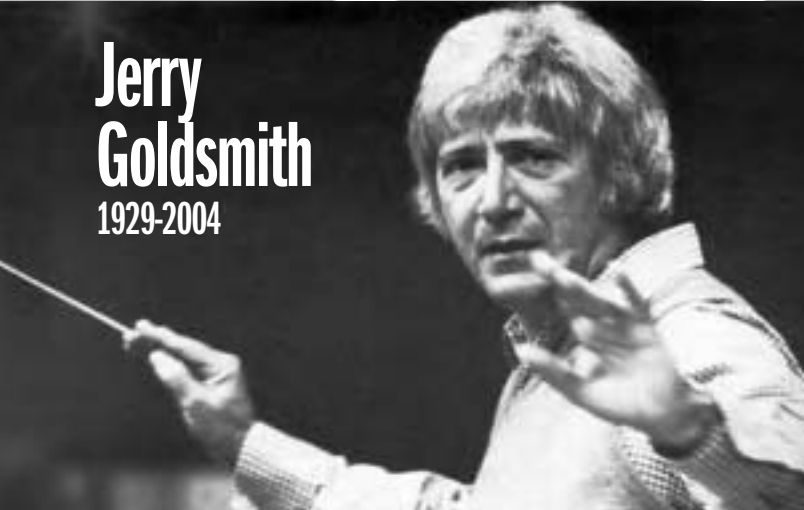
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# news

**Now Playing**  
**Record Label Round-Up**  
**Upcoming Film Assignments**  
**"Pukas"**  
**On the Air**

## Jerry Goldsmith 1929-2004



**J**errald King Goldsmith died in his sleep at his home in Beverly Hills on July 21, 2004, after a long battle with cancer. He is survived by his wife Carol; four children from his first marriage: Joel, Carrie, Jennifer, and Ellen; a son, Aaron, from his second marriage; six grandchildren and a great-grandchild. A public memorial service was held on Friday, July 23 at Hillside Memorial Park in Los Angeles.

Goldsmith was born in Los Angeles on February 10, 1929, the son of Morris, a structural engineer, and his wife Tessie. Both parents were musically inclined and their son began learning the piano at the age of 6. In his teen years, Goldsmith saw the Hitchcock film *Spellbound*, and the young man was so impressed by Miklós Rózsa's score that he decided to pursue a career in film music.

He was hired by CBS as a script typist in order to have a chance at taking part in their Radio Workshop. After six months as a typist, he presented some of his compositions to Music Department head Lud Gluskin, and was hired for the department at the age of 23. A radio program with William Conrad led to Goldsmith's first feature scoring job for *Black Patch*, an

obscure western starring George Montgomery.

Though he scored the occasional feature during this period he was making his greatest mark with his TV work, especially his scores for two anthology series: *The Twilight Zone*, and the lesser-known *Thriller*, which earned him his first Emmy nomination. Around the same time he wrote one of his most popular melodies, the romantic main title theme for TV's *Dr. Kildare*.

**A**lfred Newman was a fan of Goldsmith's *Thriller* work, and helped Goldsmith get hired for his first major studio film, *Lonely Are the Brave*. Newman's brother Lionel nicknamed Goldsmith "Gorgeous," and once placed a pool of water at Goldsmith's podium so he could admire himself.

Goldsmith wrote steadily for both the big and small screens during the early '60s, reuniting with TV director Franklin J. Schaffner for the feature *The*

*Stripper* as well as writing the classic theme music for the TV spy smash *The Man From U.N.C.L.E.* He became a regular at 20th Century Fox throughout the decade, where he composed his classic works *The Sand Pebbles*, *Planet of the Apes*, *Patton* and *Tora! Tora! Tora!*, among others. As his remarkable stylistic variety clearly demonstrated, he scored every genre of film during this period.

The popularity of song-based scores in the early '70s led Goldsmith to begin taking more television assignments. His TV movie scores displayed his inevitable craft and ingenuity, and one score, a TV remake of Steinbeck's *The Red Pony*, won him his first Emmy. Another telefilm, *QBVII* (essentially the first miniseries) won him yet another Emmy.

**O**ften a bridesmaid at the Academy Awards, Goldsmith finally won the Best Score Oscar with his chilling, choral-infused score for Richard Donner's *The Omen*. Goldsmith attended the ceremony with his second wife, Carol and seemed genuinely moved as he gave his gracious and unusually brief speech, "I don't really know what to say. I must thank Richard Donner and Harvey Bernhard for making the film in the first place, Lionel Newman for conducting it so beautifully, Arthur Morton for beautiful orchestration...and the piper's dream did come true, dear Carol. Thank you."

The 1980s and '90s were a time of great evolution in Goldsmith's style, as his experiments with electronics became a standard part of his repertoire. By 1985, it was impossible to hear a Goldsmith score without electronics, and a few were composed without any live players at all. But

he cemented his popularity with both fans and the industry, continuing to write for films with the occasional TV projects, although the quality of these assignments continued to be variable.

Constantly changing post-production schedules in the '90s led to composers dropping out of projects, and some of the scores Goldsmith almost wrote included *Tombstone*, *Baby's Day Out*, *Lost in Space*, *Judge Dredd*, *Swing Kids* and *The Jungle Book*. Rachel Portman's pregnancy kept her from scoring *Mulan*, but it became Goldsmith's first animated film score in 12 years and earned the composer his 18th Oscar nomination. Goldsmith also returned to the *Star Trek* series in full force, scoring the final three theatrical films and the main title theme for *Star Trek: Voyager*, which won Goldsmith his fifth Emmy and beat out the pop song theme to *Friends* for the award.

In his last decade, Goldsmith was garnering well-deserved acclaim for his achievements. Berklee College of Music gave him an honorary doctorate; the Film Music Society gave him a lifetime achievement award; *Variety* gave him their first "American Music Legend Award"; and Fred Karlin directed an exhaustive documentary on Goldsmith's life and career.

**G**oldsmith himself paid homage to one of his greatest inspirations, composer Alex North, conducting a series of re-recordings of North scores for Varèse Sarabande. He also wrote some shorter original pieces, including a new Universal Studios logo theme, AMPAS's official "Fanfare for Oscar," the music for the "Soarin' Over California" ride at Disney's California Adventure, and a concert piece entitled "Fireworks:

GOOD GRIEF! We only learned of Jerry Goldsmith's passing a short while before this issue went to press—but you can expect a full tribute to our favorite composer in a subsequent issue of FSM. Believe us, we can do no less!

A Celebration of Los Angeles." He seemed more comfortable being in the public eye, conducting concerts of his own music, teaching composition classes at U.S.C., and contributing commentary tracks to DVDs of *Planet of the Apes* and *Hollow Man*.

**T**he *Mummy* was a huge hit and proved that even at the age of 70, the composer could write music as exciting and inventive as ever. His final two projects proved to be less satisfying experiences for the composer. His rousing adventure score for *Timeline*, went unused as a result of endless re-editing, and his final film, the underrated *Looney Tunes: Back in Action*, was as lively and varied as ever but health problems kept him from finishing the score and John Debney scored the final scenes.

Richard Kraft, of Kraft-Engel Management (who served as Goldsmith's agent), remembered

him this way, "The last time I saw my friend was with Bob Townson as we presented him with the *Jerry Goldsmith at 20th Century Fox* boxed set....He was surprised and delighted when he was told that its entire run had sold out within days of its announcement. It meant a great deal to him that his fans continued to appreciate him so strongly.

"Jerry Goldsmith wrote music, not for himself, but to connect with others. He was very blessed to know that he succeeded in doing just that for so many years with so many people around the world."

—**Scott Bettencourt**  
and **Joe Sikoryak**

Donations in his honor may be made to the Jerry Goldsmith Scholarship Fund for Film Music Composition, UCLA School of the Arts, Dean's Office, Box 951427, Los Angeles, CA 90095, or to the Jerry Goldsmith Memorial Fund for Cancer Research, Tower Cancer Research Foundation, 9090 Wilshire Blvd., Beverly Hills, CA 90212.



**Piero Piccioni** 1921-2004

**G**ian Piero Piccioni was born in Torino, Italy, December 6, 1921. His father, Attilio Piccioni, was an Italian foreign minister and a prominent politician of the Christian Democratic party. Piero, matriculating in Florence, graduated from university with a law degree, but after becoming an attorney he gravitated to music, studying piano and teaching himself the fundamentals of composi-

tion and orchestration. As a musician he had listed his primary influences as Dimitri Tiomkin, Duke Ellington, Claude Debussy and Arthur Honegger.

Piccioni's first assignment came in 1938 as a jazz pianist performing on radio. In the early 1940s he was featured as an instrumental soloist with a large jazz orchestra known as the "013"; following WWII, Piccioni directed his own orchestra on a popular broadcast over Radio Roma.

He was first contracted as a film composer for the 1950 feature *Il Mondo Le Condanna*, directed by Gianni Franciolini. By 1952 Piccioni (occasionally using the pseudonyms Piero Morgan or Peter Morgan) was sought to score major productions by important directors. He worked often with Francesco Rosi (*The Moment of Truth*), and also Elio Petri (*Cristo Si E' Fermato A Eboli*), Sergio Corbucci (*Minnesota Clay*) and Bernardo Bertolucci (*The Grim Reaper*).

Piccioni composed over 300  
(continued on page 8)

## RECORD LABEL ROUND-UP



**CLICK...CLICK....CLICK:** The Princeton Record Exchange, Princeton New Jersey.

### 1M1

Still forthcoming is a special-edition release of *Bliss* (Peter Best) and *The Naked Country* (Bruce Smeaton). Seriously.

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### Brigham Young University

Forthcoming are *The Fountainhead*, *Johnny Belinda* and *The Three Musketeers* (also Steiner).

tel.: 540-635-2575;

www.screenarchives.com

### Cinesoundz

Due imminently are reissues of scores for the Italian animated classics *La Linea* and *Signor Rossi* (Franco Godi) on white and orange vinyl, and CD. Forthcoming are two DVDs and a radio play of the British-German '70s TV sci-fi series *Star Maidens* (both with score by Berry Lipman).

www.cinesoundz.com

info@cinesoundz.de

### Commotion Records

Due Sept. 23 is a film-music compilation album from Nathan Larson, featuring selections from *Boys Don't Cry*, *Storytelling*, *Tigerland*, *Phone Booth*, *Dirty Pretty Things*, *Prozac Nation*, *Le Chateau*, *High Art*, *Lilja 4-ever* and *The Woodsman*. Forthcoming is a compilation album featuring Mark Mothersbaugh.

### Decca

Available now from Decca

Broadway is the original 1974 film soundtrack to *The Little Prince* (Lerner and Loewe).

### DRG

Available now are the reissues of *3 Days of the Condor* (Dave Gruisin) and *True Grit* (Elmer Bernstein).

### FSM

This month's Golden Age Classic is *Cimarron* (1960), Franz Waxman's epic western, presented in stereo.

Our Silver Age Classic is a doubleheader featuring one of rare CD appearances of music by George Bassman (see our profile on page 14): *Ride the High Country* (1962) and *Mail Order Bride* (1964), both in stereo.

*Next month:* To be honest, we're so shook up by this month's passings that we'll be as surprised as you to find out what's coming.

### Hollywood

Available now is *The Village* (James Newton Howard).

### Intrada

Available in Sept. is Intrada Special Collection Vol. 16, *Bandolero* (1968; Jerry Goldsmith, cond. Lionel Newman; 1,500 copies).  
www.intrada.com

### La-La Land

Available now: *Godzilla: 50th*

**Anniversary Edition** (Akira Ifukube). Due in Sept.: a 2-CD set of music from Sega videogames *Headhunter* and *Headhunter: Redemption* (both Richard Jacques), and *King of the Ants* (Bobby Johnston). Due in Oct.: *Farscape: Peacekeeper* (various) and *Cellular* (John Ottman). Forthcoming are *The Big Empty* (Brian Tyler), *Book of Stars* (Richard Gibbs) and *Hitman/Hitman 2* (Jesper Kyd).

www.lalalandrecords.com

## Milan

Available now is *She Hate Me* (Terence Blanchard).

## Naxos

Due imminently is Max Steiner's *The Adventures of Mark Twain*, which will be released in 5.1 sound on DVD Audio (Note: DVD will not play in standard CD players).

www.hnh.com

## Pacific Time Entertainment

Due imminently is *Billibong*

(Dorian Cheah).

www.pactimeco.com

## Percepto

Due sometime in August is David Newman's complete score for *The Brave Little Toaster* (1986). Slated for September is Percepto's deluxe release of the 1988 cult classic *Killer Klowns From Outer Space!* This world-premiere, limited-edition disc showcases every note of composer John Massari's sinister synth score, plus the popular theme song by '80s punk fave, The Dickies. The CD also includes a 24-page full-color booklet detailing the film's history, including in-depth interviews, rare photos, production artwork and more. Forthcoming are *The Reluctant Astronaut* (Vic Mizzy) and *Vic Mizzy—Suites & Themes, Vol. 2*.

www.percepto.com

## Prometheus

Available now are an expanded

edition of *Cherry 2000*, coupled with *No Man's Land* (both Basil Poledouris), as well as Prometheus' 19th club album, *Amerika* (Poledouris miniseries score).

## Screen Archives Entertainment

Now available is *Keys of the Kingdom* (A. Newman, 2-CD set). Forthcoming are *Foxes of Harrow* (David Buttolph) and *Son of Fury* (Newman).

www.screenarchives.com

## Silva Screen

Available now is *Thunderbirds 2*, the second CD of Barry Gray's original music from the popular 1960s British adventure show.

www.silvascreen.co.uk

## Sony

Available now is *Spider-Man 2* (score album; Danny Elfman).

## Sony Classical

Available now is *Deep*

*Blue* (George Fenton).

www.amazon.co.uk

## Varèse Sarabande

Available now are *The Missouri Breaks* (John Williams; reissue), *Tom Sawyer/Huck Finn* (musical adaptations from 1973/1974; songs by Sherman Bros., music arranged and conducted by John Williams; first time on CD). Due Aug. 31: *Anacondas: The Hunt for the Blood Orchid* (Merida Tyson-Chew); *The Greatest Story Ever Told* (Alfred Newman; 3-CD set); *Papazzis* (Brian Tyler); *The Manchurian Candidate* (Rachel Portman); and *Alien vs. Predator* (Harald Kloser).

www.varesesarabande.com

## Please note:

We endeavor to stay up-to-date with every company's plans, but sometimes bad things happen to good labels. Please bear with us if albums are not released as announced.

**FSM**



## NOW PLAYING: Films and scores in current release

<i>Anchorman: The Legend of Ron Burgundy</i>	ALEX WURMAN	Republic/Universal*
<i>The Blind Swordsman: Zatoichi</i>	KEIICHI SUZUKI	Sony (import)
<i>The Bourne Supremacy</i>	JOHN POWELL	Varèse Sarabande
<i>Catwoman</i>	KLAUS BADELT	n/a
<i>A Cinderella Story</i>	CHRISTOPHE BECK	Hollywood*
<i>Donnie Darko: The Director's Cut</i>	MICHAEL ANDREWS	Enjoy
<i>The Door in the Floor</i>	MARCELO ZARVOS	Decca
<i>Garden State</i>	CHAD FISCHER	Sony
<i>Harold and Kumar Go to White Castle</i>	DAVID KITAY	Razor & Tie*
<i>A Home at the End of the World</i>	DUNCAN SHEIK	Milan
<i>The Hunting of the President</i>	BRUCE MILLER	n/a
<i>Intimate Strangers (Confidences Trop Intime)</i>	PASCAL ESTEVE	Playtime (import)
<i>I, Robot</i>	MARCO BELTRAMI	Varèse Sarabande
<i>Kaena: The Prophecy</i>	FARID RUSSLAN	ULM (import)
<i>King Arthur</i>	HANS ZIMMER	Hollywood
<i>Maria, Full of Grace</i>	LEONARDO HEIBLUM	n/a
<i>The Manchurian Candidate</i>	RACHEL PORTMAN	Varèse Sarabande
<i>Riding Giants</i>	VARIOUS	Milan
<i>Seducing Dr. Lewis (La Grande Seduction)</i>	JEAN-MARIE BENOIT	EMI (import)
<i>She Hate Me</i>	TERENCE BLANCHARD	Milan
<i>Sleepover</i>	DEBORAH LURIE	Buena Vista*
<i>Thunderbirds</i>	HANS ZIMMER	Decca
<i>The Village</i>	JAMES NEWTON HOWARD	Hollywood
<i>Zhou Yu's Train</i>	SHIGERU UMEBAYASHI	n/a

\* Song compilation with less than 10% underscore





### A-B

**John Altman** (w/ **Gabriel Yared**) *Shall We Dance?*  
**Alejandro Amenabar** *Mar Adentro* (dir. Amenabar).  
**David Arnold** *Bond 21, Return to Sender*.  
**Luis Bacalov** *The Dust Factory, Bride of the Sea*.  
**Angelo Badalamenti** *Evilenko, Napola* (themes), *A Very Long Engagement, Dark Water*.  
**Lesley Barber** *Being Julia, We Don't Live Here Anymore*, (w/ Naomi Watts and Peter Krause).  
**Steve Bartek** *Carolina*.  
**Christophe Beck** *Birth of the Pink Panther, Without a Paddle*.  
**Marco Beltrami** *Cursed*.  
**Terence Blanchard** *Blade: Trinity* (w/ Wesley Snipes, co-composed with The RZA).  
**Chris Boardman** *In Her Shoes* (dir. Curtis Hanson).  
**Jon Brion** *I Heart Huckabee's*.  
**BT** *Underclassman, Stealth* (w/ Randy Edelman).  
**Carter Burwell** *Kinsey*.

### C

**Sean Callery** *Nine Lives* (w/ Wesley Snipes).  
**Teddy Castellucci** *Deuce Bigalow: European Gigolo, Rebound*.  
**George S. Clinton** *Mortal Kombat 3: The Domination, Dirty Shame* (dir. John Waters), *Glory Days*.

### D-E

**Mychael Danna** *Vanity Fair, Black*.  
**John Debney** *The Pacifier* (Disney).  
**Alexandre Desplat** *Hostage, The Upside of Anger, Birth*.  
**Pino Donaggio** *Toyler* (dir. Brian De Palma, w/ Juliette Binoche).  
**Patrick Doyle** *Nanny McPhee* (w/ Emma

Thompson, Colin Firth), *Man to Man, New France* (dir. Jean Beaudin).

**Anne Dudley** *Tristan & Isolde*.  
**Randy Edelman** *Surviving Christmas, Stealth* (w/ **BT**), *Son of the Mask, Miss Congeniality 2*.  
**Cliff Eidelman** *Sexual Life* (w/ James LeGros).  
**Danny Elfman** *Charlie and the Chocolate Factory* (dir. Tim Burton), *Tim Burton's The Corpse Bride* (animated, dir. Mike Johnson).

### F-G

**George Fenton** *Stage Beauty, The Last First Kiss, The Regulators*.  
**Chad Fischer** *Garden State* (w/ Natalie Portman).  
**Lisa Gerrard** *Constantine, Layer Cake*.  
**Michael Giacchino** *The Incredibles*.  
**Philip Glass** *Undertow, Partition*.  
**Nick Glennie-Smith** *Love and Honor*.  
**Claude Foisy** *Snake King, White Noise*.  
**Harry Gregson-Williams** *Bridget Jones: The Edge of Reason* (w/ Renée Zellweger), *Madagascar* (DreamWorks, animated), *The Lion, the Witch and the Wardrobe* (Disney).

### H

**Joe Hisaishi** *Howl's Moving Castle* (animated, Disney).  
**David Holmes** *Ocean's Twelve* (dir. Steve Soderbergh).  
**James Horner** *The Da Vinci Code* (dir. Ron Howard).  
**James Newton Howard** *The Interpreter*.

### I-J-K

**Mark Isham** *Crash, Racing Stripes, Duma*.  
**Jan A.P. Kaczmarek** *Finding Neverland* (w/ Johnny Depp, Kate Winslet).  
**Tuomas Kantelinen** *Mindhunters* (dir. Renny Harlin).  
**Rolfe Kent** *Sideways* (dir. Alexander

Payne), *The Last Shot*.  
**David Kitay** *Elvis Has Left the Building*.  
**Penka Kouneva** *The Connecticut Kid*.

### L-M

**Rob Lane** *Red Dust*.  
**Joseph Lo Duca** *Saint-Ange, Boogeyman*.  
**Mark Mancina** (w/ **Adrian Lee**) *The Reckoning* (w/ Willem Dafoe).  
**Cliff Martinez** *Wicker Park* (w/ Josh Hartnett).  
**Richard Marvin** *Eulogy* (w/ Ray Romano).  
**Peter Melnick** *West of Here*.  
**Alan Menken** *Noel* (dir. Chazz Palminteri).  
**Sheldon Mirowitz** *The Woodcutter, The Living Machine*.  
**Richard G. Mitchell** *A Good Woman* (w/ Helen Hunt, Tom Wilkinson).  
**Ennio Morricone** *Libertas, Fateless, Sportman van de Euw*.  
**Mark Mothersbaugh** *The Life Aquatic* (dir. Wes Anderson), *Lords of Dogtown*.

### N

**Ira Newborn** *E-Girl*.  
**David Newman** *I Married a Witch* (dir. Danny DeVito).  
**Randy Newman** *Cars* (animated).  
**Thomas Newman** *The Cinderella Man* (dir. Ron Howard, w/ Russell Crowe), *Lemony Snicket's A Series of Unfortunate Events*.  
**Adam Norden** *The Defender*.  
**Michael Nyman** *Libertine* (w/ Johnny Depp).  
**John Ottman** *Cellular, Imaginary Heroes*

### O-P

## The Hot Sheet

**Craig Armstrong** *Ray* (Ray Charles biopic).  
**Jeff Cardoni** *Siete Dias (7 Days), Love For Rent*.  
**George Fenton** *Bewitched* (dir. Nora Ephron).  
**Vincent Gillioz** *Frost*.  
**Chris Lennertz** *The Deal* (w/ Selma Blair), *Sledge: The Story of Frank Sledge*.  
**Hans Zimmer** *The Weather Man* (dir. Gore Verbinski).

(main theme), *House of Wax, Kiss, Kiss, Bang, Bang, X-Men 3*.

**Basil Poledouris** *Under Siege 3, King Conan: Crown of Iron*.  
**Rachel Portman** *Because of Winn Dixie*.  
**John Powell** *Mister 3000, Mr. & Mrs. Smith*.  
**Zbigniew Preisner** *Beautiful Country*.  
**Karl Preusser** *Spymaster*.

### R-S-T

**Trevor Rabin** *The Great Raid, Mr. Ripley's Return*.  
**William Ross** *Ladder 49*.  
**Lalo Schiffrin** *The Bridge of San Luis Rey*, (w/ Robert DeNiro, Kathy Bates).  
**Marc Shaiman** *Team America* (dir. Trey Parker, Matt Stone).  
**Ed Shearmur** *Sky Captain and the World of Tomorrow, The Skeleton Key* (dir. Iain Softley).  
**David Shire** *The Tollbooth*.  
**Howard Shore** *King Kong* (dir. Peter Jackson), *The Aviator* (dir. Martin Scorsese).  
**Alan Silvestri** *The Polar Express* (dir. Robert Zemeckis).  
**William Susman** *Oil on Ice, Native New Yorker*.  
**Brian Tyler** *The Big Empty* (starring Jon Favreau), *Paparazzi, Sahara*.

### V-W

**Vangelis** *Alexander* (dir. Oliver Stone).  
**James Venable** *Year of the Yao*.  
**Stephen Warbeck** *The Oyster Farmer*.  
**Alan Williams** *Crab Orchard*.  
**John Williams** *Star Wars: Episode III*.  
**Debbie Wiseman** *Freeze Frame, Arsène Lupin*.

### Y-Z

**Gabriel Yared** (w/ **John Altman**) *Shall We Dance?*  
**Christopher Young** *Hide and Seek, Unfinished Life* (dir. Lasse Hallstrom).  
**Aaron Zigman** *Heart of Summer, The Wendell Baker Story*.  
**Hans Zimmer** *Spanglish, Shark Tale, Over the Hedge, A Good Year*.

### Get Listed!

Composers, send your info to  
timc@filmscoremonthly.com

**FSM**

# Piccione

(continued from page 5)

film scores; his personal favorites included *The Light at the Edge of the World*, and *More Than a Miracle* (which enjoyed a successful LP release in the U.S.). Piccioni was one of the first of the Italian film composers to incorporate jazz into his work, and he continued to evolve this fusion for the whole of his career. In 2003 he said; "There are no exact rules or laws as to which type of music has to be used in films. I have always made my own rules and written music for pictures in my own way. From the beginning of the '50s I have used jazz in films not as source music, but as a descriptive, commenting voice. Even in the Italian westerns I have used elements of jazz. Nevertheless, jazz is bound to a specific form and has specific rules, whereas in symphonic

music one can be freer and can give full reign to open-ended creativity."

Piccioni occasionally employed an orchestrator. Often, and with a smile, he cited one of his first as also being the best—Ennio Morricone! With Morricone, and Luis Bacalov, Armando Trovaioli and Enrico DeMelias, Piccioni co-founded General Music Records, or GDM, an artist-controlled recording and publishing company. Several (but not nearly enough) of Piccioni's scores have been released on CD, and among the essentials are *La Decima Vittima*, *Camille 2000*, *Scacco Alla Regina*, *Appassionata*, *Dopo Di Che Uccide Il Maschio E Lo Divora*, *Colpo Rovente*, *Un Tentativo Sentimentale* and *Fumo Di Londra*.

At the age of 82 Maestro Piero Piccioni passed away peacefully in his sleep, of natural causes, early in the morning of July 24, 2004.

Indicative of the artist's stature in the Italian music industry, Edda Dell'Orso performed a commemorative piece at his memorial service. He is survived by his wife, Gloria Paul, and two children Jason and Valentina. [Thank you

Piero, for using your gifts to make the world a more wonderful place—and be sure to look up a great guy named Goldsmith; trust me, you have a lot in common.]

—John Bender (special thanks to Stefan Schlegel and John Mansell)

## On the Air

### Film Score Radio Shows

#### Cinematic Sound

Saturdays, 12 noon - 3 p.m. EST  
C101.5 FM, Hamilton, Ontario  
[www.geocities.com/cinematicsound](http://www.geocities.com/cinematicsound)

#### Listening to the Movies

Monday-Friday, 7 p.m. - 9 p.m. PST  
88.5 FM, KCSN  
Northridge, California  
[www.kcsn.org](http://www.kcsn.org)

#### A Little Film Music

Sunday 8 p.m. - 9 p.m. EST

89.1 WWFM, Trenton, New Jersey  
[www.wwfm.org](http://www.wwfm.org)

#### The Morning Symphony

Monday-Friday 6 a.m. - 11 a.m. PST  
88.5 FM, KCSN  
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#### Music from the Movies

Sundays, 2 p.m. - 4 p.m. EST  
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Saturdays 9 a.m. - 12 noon PST  
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FSM

## PUKAS



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# mailbag

Rants,  
Raves &  
Responses to  
Readers

## Remember the *Troy*

I have more to add to Jeff Bond's editorial on *Troy* (FSM Vol. 9, No. 4). First, why is it that a movie that doesn't test well will be fixed by a new score? This is a by-product of '90s Hollywood: too many executives and producers and other non-artists with their hands on the creative process and their minds focused on little else besides the bottom line. They control every aspect of the production instead of trusting the writers, directors, actors and composers they hire. The film has to follow such-and-such a formula, the film has to come in at a certain length, and the music has to emulate a certain recently successful film. And when they have a flop on their hands (or a movie that one or two test audiences didn't like), they decide it can be given a quick fix by firing the composer, the easiest and fastest thing to do under the circumstances.

As a filmmaker friend of mine once said, "Never lose sight of the fact that a mainstream audience will rarely take anything away from a movie other than the degree to which they can identify with the protagonist." Have you ever talked to someone who is not really a film buff and had him or her explain to you what he or she liked about a recently viewed film? A common response I get is "the acting was really good." Mainstream audiences really can do little else other than identify with the protagonists. The actors are the most visible part of the filmmaking process, and therefore that's what audiences notice. They don't notice the direction or the editing, and they sure as hell don't notice the score.

Yared's *Troy* is too old-fashioned? Worried it will date the

movie? Is Horner's *Troy* any less dated? Since when does classical/symphonic music date a movie? I always thought *pop* music dated movies! *Thunderball*'s symphonic score is not dated, but the disco/pop-influenced music of *For Your Eyes Only* is!

I think it's very likely that the producers hired Horner in an attempt to replicate the success of *Titanic*. Both are big, epic films with romance at the heart of the story. Surely if *Titanic* could sell 30 million CDs, *Troy* can too. I think it's more likely that most of the people who bought *Titanic* listened to it and realized they don't like symphonic music. You have to wait for the current generation to grow up before you have a new set of young people to whom you can sell an orchestral score. Once every 10 or 20 years only.

Jeff Bond called Yared's *Troy* a work of art, and that it is. It really speaks to the knowledge of movie execs that it can be so blindly discarded. Had the score not met the director's vision, it should be discarded no matter how good it might be (e.g., *2001*). But Peterson is no Kubrick, and besides, he said he liked the score. But here we have a test audience, whom I assume had to fill out questionnaires that prompted them with questions about the music (which otherwise I assume they would not have even thought about), perhaps even with leading questions such as, "Did you find the music old-fashioned?" and then they do indeed declare it old-fashioned and that's enough for the executives to toss it.

There has been enough controversy to give hope for a CD release of Yared's *Troy* in the not-too-distant future, but let's not lose sight of one other thing: that this music was written for a

movie. With recent DVD releases of *The Battle of Britain*, *Legend* and others restoring rejected scores to the soundtrack, let's hope someone has the backbone one day to admit a mistake may have been made and release a DVD with an alternate audio track restoring Yared's *Troy* to its proper place.

**Darren MacDonald**

Calgary, Alberta

## Boom!!!

In reading David Coscina's review of *Trinity and Beyond/Atomic Journeys: Nukes in Space* (FSM Vol. 9, No. 4), I went through quite a range of emotion, from shock and horror to disdain and anger at his ill-informed commentary on the *Trinity* soundtrack. As one of the composers on the project, here are the hard facts:

There are no synthesizers; this was an entirely orchestral project.



Bill Stromberg has done a lot more than just work for Rolfe Kent—try every great Marco Polo reconstruction of classic film scores (along with John Morgan) in the last 10 years, plus many feature films.

By the way, we all live here in L.A. You could have called us and asked us to clarify anything. We would have been happy to help our friends at FSM.

The music is Russian-flavored because...they're Russians playing it! Plus, Bill and I thought it was pretty ironic that a Russian orchestra was going to do music for an "American Atomic Bomb" movie. That probably influenced some of what we were writing.

The whole section regarding what we lifted from whom is just insulting. First, there were no source music tracks, so the "fun challenge" would be null and void. Next, we all wrote what we felt would be correct for the individual scenes we composed just by looking at the picture. Like most composers, we've been influenced by those who've preceded us. Hell, even John Williams sounds like Korngold and Prokofiev sometimes. Lastly, we composed this score around 1995, five years before *Lord of the Rings*, so any Howard Shore-like harmonic voicing he stole from us. Wink.

Those FSM readers who know our work and have told us over the years how much they've loved the *Trinity and Beyond* soundtrack will enjoy this re-release. My comments here are for those who are new to our work, people whose only reference to whether this soundtrack would be a worthy one for their collection is Mr. Coscina's silly review.

For your reference, the cues I composed for *Trinity* were: "Castle Bravo," "The George Device," "Operations Baker/Able," "Hardtack" and "Wigwam."

I'm speaking for myself only. Bill and John can make their own comments if they prefer.

**Lennie Moore**

Los Angeles, California

**David Coscina responds:** Mr. Moore, I don't understand why my review spawned such a vehement reac-

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tion. The tenor of my review was mostly complimentary, not dismissive of the level of writing in the music. My remark about the lack of synths in the score was one of admiration, that the textures obtained were solely from the orchestra. And my ratings were far from poor for both scores. As you will notice, my review states my personal opinion regarding my preference toward *Atomic Journeys* over *Trinity*. But I don't think I slighted your efforts or the other composers. There are plenty of positive things I say about the scores. But to the film score fan who wants to get an approximation of these discs without having heard them, I stand by my view that *Trinity and Beyond* is derivative (in places) of other film scores and classical pieces.

### Welcome to the "I Hate FSM CD Reviewers" Edition of Mail Bag

It was very interesting to read your reviewer's valiant, if somewhat clueless, attempt to deal with the score to *Baby Doll* (FSM Vol. 9, No. 4). I might add just a few helpful hints. In the 1950s the scores for the films of playwright Tennessee Williams were practically a genre in themselves. These included Alex North's revolutionary *A Streetcar Named Desire*, his haunting *Rose Tattoo*, and Elmer Bernstein's ethereal *Summer and Smoke*. Like North and Bernstein, Kenyon Hopkins was an emerging voice on the Hollywood music scene at the end of the studio era. His *Baby Doll* holds up well beside the aforementioned scores, and, in fact, I include it in the retrospective article on the best scores of the decade that I wrote for the Library of Congress a few years ago.

Perhaps what the review describes as "mood swings" is actually part of the score's dualistic structure, a musical analogy of the heroine's schizoid emotional state, i.e., sensual-sexy/innocent-infantile. This is also reflected in the instrumental contrast of the strings/childlike celesta lyricism versus the raunchy solo sax/rock-and-roll elements that counterpoint in the "Main Title" (Solo sax almost always equaled sex in '50s scores.) Hopkins would later use this same approach in his score for Robert Rossen's *Lilith*.

While *Baby Doll* is almost as sensual as North's *Streetcar*—quite an accomplishment—the film is also a comedy, a point your reviewer seems to have missed (but then maybe nobody thinks sex is funny these days). While it does seem tame indeed now, the film remains screamingly funny in the unique way Williams had of fusing high drama with ironic, almost camp elements, and Hopkins aptly captures the comedic along with the sensual.

Personally I'm impressed DRG had the

insight and chutzpah to reissue this excellent if underrated score, especially since much of the music on the album is radically edited in the film. And I'd easily give it four stars.

Hopkins also scored *The Fugitive Kind*, a moody, minimalist and entirely appropriate musical counterpoint to one of Tennessee Williams' darkest dramas.

**Ross Care**

[rosscompose@hotmail.com](mailto:rosscompose@hotmail.com)

### FSM's intrepid reviewer Mark Griffin

**responds:** Wow! "Valiant" and "clueless" in the same breath! I don't know whether to say "thank you" or turn the other cheek. As to my not recognizing that *Baby Doll* was intended as a knee-slapper, please note that my review refers to Kazan's film as "a black comedy," and I also cited "the cheeky, one-joke nature of the story." While my comments shouldn't be mistaken for anything resembling a rave, I did dub Hopkins' score "decidedly offbeat and thoroughly unconventional," not exactly put-downs in my book. DRG certainly deserves special commendation for reissuing such a glittering assortment of forgotten gems from both Broadway and Hollywood. I hope Hugh Fordin and company keep up the good work.

**FSM adds:** Unfortunately, due to space limitations, we could not include the Mail Bag letter from the woman who screamed at Cary Wong for not appreciating the performances of Viggo Mortensen and the horse in the film *Hidalgo* (apparently the critique of the music was less an issue).

### One More

As a longtime subscriber to FSM, a magazine I really enjoy, I am not happy to write this letter to you. In March 2004 (FSM Vol. 9, No. 3), you had an article and picture on the history of music for movies about Jesus Christ.

As a Catholic Christian, I was very offended by your title of the article "For Christ's Sake"; we are not to take the Lord's name in vain. This phrase is often used and is not respectful, and is demeaning to my Lord. What were you thinking?

Then, although it is a movie actor portraying Jesus on the cross, you place CD album covers across the cross and a CD halo above the actor's head. Again, what were you thinking?

I don't have a beef with the article—it is fine to comment on likes, dislikes of this movie music. But your title of the article and disrespect for the symbol of Christ crucified is a slam at Christians, especially Catholics. I note more and more the open season on Christians throughout the world. In America we are blessed to openly express our faith, and respect the faiths of others. Your cheap shot is creative laziness!

Next time, take a little time to think out

(continued on page 44)

# I, Marco

Composer Beltrami graduates to the next level. • **By Jeff Bond**

After a few years of being best-known as “the composer of *Scream*”

Marco Beltrami has moved into much bigger territory since last July’s blockbuster *Terminator 3*. The Schwarzenegger action swan song definitely raised Beltrami’s profile, but his ongoing collaboration with

filmmaker Guillermo Del Toro has seen a steady improvement of fortune from the early days of *Mimic* through *Blade 2* and this spring’s surprise hit *Hellboy*, which is already slated for a sequel. With the Will Smith sci-fi epic *I, Robot* busting a \$52 million box-office move on its opening weekend, Beltrami should now be more than comfortable in blockbuster territory. “You always try to do higher profile movies,” Beltrami acknowledges, “but the fact that Guillermo’s doing bigger movies and brought me along with him is one reason. Just the fact that people are seeing my name more and hearing my music more may make them want to hire me for other projects.”

Beltrami was brought in late in the game on the Alex Proyas-directed *I, Robot* after Proyas’ prior composer-of-choice Trevor Jones dropped out of the project, leaving Beltrami to write his score in a couple of weeks. But the composer says the experience was a positive (if not positronic) one. “I wish all movies I did could go as smooth. I had 17 days to do the score, to write it, and we recorded after that—it was a short schedule and I was fortunate to start out on the right foot; everyone was happy right from the start.” “Everyone” included director Proyas, as legendary a genre filmmaker as Del Toro is, with *The Crow* and *Dark City* under his belt. “He was very easy,” Beltrami says of Proyas. “He said he wanted a strong theme that was woven throughout the



EEK, A 'BOT: Will Smith gets his geek on with an army of amoral animatrons.

movie and would be able to be manipulated through different cues. My first impression after seeing the movie was that it needed some electronic manipulation of acoustical sounds for the robots in conjunction with the orchestra, and he seemed to respond to that. From a conceptual standpoint, we were on the same page from the beginning.”

## Sounds of Science

Buck Sanders worked with Beltrami to create the electronic elements that would be built into the score. “One of the featured melodic sounds for the robots was we took solo violin, recorded that and manipulated it; it still had some human aspect to it but it didn’t sound like a violin anymore,” Beltrami points out. “We did some weird things with voice too. There’s a sort of ostinato approach to some of the material. Thematically, for the robots themselves there are different themes. There’s a sort of mystery, follow-the-breadcrumbs theme, [and] there’s a theme for the robot Sonny, Spooner and Dr. Calvin, their relationship. And there’s a seven-note theme for the robots, and that dictates a lot of the progression of the score—a lot of the cues where the robots are involved are in seven, metrically speaking, or some version of it. You’ll find especially toward the end where the robots are taking over that this seven-note figure

and either 7/4 or 7/8 really dictates the form of some of the cues. The seven figure is for the bad robots, but I use it in other areas too; there aren’t that many scenes that feature the good robots except when Sonny is around, and in those scenes I usually used the theme for the interaction of Sonny, Spooner and Calvin.”

*I, Robot*’s action scenes included hand-to-hand fights between robots that moved faster than would be possible for human beings, and Proyas also slowed down certain action beats for a pseudo “bullet time” effect, all of which created timing challenges for the film’s score. “The main thing we tried to achieve with the fight stuff was that it have this relentless feel to it; the nonhuman aspect would have a mechanical, unstoppable sound so that in some of the fast action scenes, like the scene with the car in the tunnel, the music’s not particularly fast or frenetic. There are a few [cues] that aren’t on the CD, like the house destruction or when Spooner’s fighting the robot one-on-one, and some of those take different approaches. In the scene where the robot is flipping Spooner around and around before he lets him go, Alex wanted the music to mimic that movement, so that has sort of a Doppler effect in the brass. Overall, I didn’t really have to worry about mimicking every visual thing with the music.”

The score album, available on Varèse

Sarabande, features about half the music written, but fans can find more music online. "I cut a few cues out because it's a 45-minute CD, so I had to pick and choose," Beltrami explains. "I wrote just over 90 minutes of music, and some of it's repetitive, so it doesn't all need to go on the CD, but there are a few cues that would have been nice to put on there. I put a couple cues that aren't on the Varèse CD on our website [www.marcobeltrami.com], so people can go there if they want to hear more of the score."

### I'll See You in Hell...boy

*I, Robot* is Beltrami's second blockbuster of the year, after *Hellboy*—a film that boasted one of the most unusual superheroes ever to launch a franchise. Ron Perlman's seven-foot-tall, cigar-chomping, red-skinned demon required an approach beyond the typical heroic action theme. "I had time to think about it, which was good," Beltrami says of his work on the score. "I started on it probably a few months before they were done shooting, which really helped give me a chance to play around with ideas. I knew it had to be a thematic score, I knew it would have to have a few different themes for different characters, and everything would be based from those. And with the *Hellboy* character, coming up with the theme was a little difficult—he is a superhero, and it had to have that quality, but he's definitely on the quirky side; it's something that I wrestled with for a little bit to come up with. I must have written six or seven different versions of themes that I thought ultimately were too derivative of other types of superhero characters. The first time Del Toro heard the theme I wound up with he immediately loved it, so it was encouraging in that respect because I had wrestled with it for a while; sometimes you get too close to it and it's hard to know, but he really liked it for that character."

Beltrami studied music at Yale University under contemporary American composer Jacob Druckman, whom he says influenced his style and taught him to think of music in a way that gave equal weight to disparate styles and approaches, a philosophy that seems to be gaining ground in a lot of contemporary film scoring. "In general my interests musically are that all different music, whatever the genre or style, has its own intensity. I don't think that necessarily a piece by Schoenberg is inherently any better than some steel-drum piece by a Jamaican band; it could be better-crafted and you might be able to read into the piece more, but on a visceral level the emotional impact could be just as strong with the Jamaican piece. Finding what lends the intensity to each

piece is what's important to me."

Next up for Beltrami is an old *FSM* favorite—a remake of *Flight of the Phoenix*, the tale of a group of people stranded in the desert after a plane crash, who attempt to rebuild their damaged aircraft and fly it

back out before they succumb to the elements. "I started about two days ago. It's set in the Gobi Desert but they shot it all in Namibia. Visually it's quite stunning, so I'm really excited about it. It's a very different movie from what I've done before." **FSM**

## Taking Notes

Aaron Zigman gets an attractive assignment. • By Jeff Bond



PERIOD PIECE: The score for *The Notebook* is as lush as the film's scenery.

Nothing attracts a composer faster than a period love story; fortunately, composer Aaron Zigman had already forged a relationship with director Nick Cassavetes on *John Q* that put him in the prime

position to tackle scoring duties on *The Notebook*, with Rachel McAdams and Ryan Gosling as star-crossed lovers near the start of World War II, and Gena Rowlands and James Garner as their contemporary counterparts. Cassavetes originally met Zigman at a concert where the composer was premiering a tone poem written to commemorate Israeli Prime Minister Yitzhak Rabin after his assassination. "He was taken with the music and said, 'Someday you'll score a movie of mine.' And that happened," Zigman recalls.

Since *The Notebook* jumps back and forth between the past and the present and explores deeply sentimental love-story territory, Zigman's job was to evoke the period

and emotions without going too far. "In the music department Nick really trusted me in the sense that it's late '30s and '40s, and the music I wanted to write was more in that style, kind of a tuneful, classically driven score. As I got further into my studies of that period and what was happening in the jazz world, I fused some Ben Webster-like colors, solo sax underneath woodwind colors to give it that old, smoky feel to wipe away some of the sentimentality of it. The mix of music is very soft, and he and I really approached it [with] a large degree of restraint. The music is very sparse and there are some big moments where I open up the orchestra, but for the most part it's very light and doesn't accentuate what's on screen. When I originally read the story it was so emotive I got a tear. And I went back to South Carolina on set with him about five times; the landscape is so breathtaking there in Charleston that I wrote the opening solo piano piece the second trip after I got back, and he took that piece of music and edited the main title to it as the dailies were being compiled."

### Just Diga Diga Doo It

Zigman also had to incorporate a number of source songs and arrangements to fill in the film's period feel. "I wrote something

like 18 source cues. We used a few things like 'Opus One' and two different versions of Tommy Dorsey's 'I'll Be Seeing You' to really stamp what the period was. We had a lot of fun doing the research on this; we probably spent eight months to a year sussing this stuff out. It was a combination of myself, the music supervisor Aaron Scully from New Line and my editor Philip Tallman. Before we got rolling Nick and I had a lot of music meetings, and I would play him a slew of stuff. I originally found Artie Shaw's version of 'Diga Diga Doo,' but, coincidentally, the editor, Alan Hyme, temped an old version of 'Diga Diga Doo' that was almost a Dixieland version. Mainly Nick and I were the cohorts in that operation. I recorded 17 cues of source music, all big-band arrangements that I co-orchestrated and co-wrote, and I re-recorded 'Opus One' for the movie. There's a jazz suite on the CD that's all original music, about four of the 17 source cues I did. I wrote 51 minutes of score and 41 are on the album."

*The Notebook's* score is unapologetically old-fashioned, and Zigman says there was really no other way to approach the film. "Trying to be restrained in that area and writing an ambient score wouldn't make any sense because of the time period; the color would never work in a movie like this. On *John Q* I used ambient stuff, and there were times I was told to hit it on the head and I did. But this is a different kind of movie, and I feel so lucky to do a project like this because I understand and love this type of writing so much. I knew if I just kept the melodies interesting and haunting and not ultra-major, seventh-y, and even though I used piano a lot, harmonically I went to a little more intricate place on some of those things. By using a more dense harmonic [language] it diffuses the sentimentality because I'm actually trying to be more dark than I am 'everybody's in love.'"

The score also features some restrained, delicate solo piano performances by Zigman himself. "I always play my own pianos on anything that has that. It's better for me to play it because it's coming from my hand and my touch. I prefer doing that; I'll pre-record them before the orchestra, because I'll get the exact pitch and tune from that and I'll put a tuning note on every cue. But more importantly for my mode, I like to play as wistful as possible on something like this. It's just so important to have that velvety, light-touch sound and restraint; and because I write from the piano and the score is so much about the piano cues, it's the best way to do it. [For] the last scene in the movie, where she's talking to him in the hospital ward, I was watching the

screen and plotting the piano parts, laying it back so far behind the beat that to get someone else to do that exactly the way I wanted, I don't think it would be the same."

While *The Notebook* does shift into the present for sequences involving Gena Rowlands and James Garner, Zigman says he didn't adjust his approach for these scenes. "I think I always stayed in the period; there were one or two cues where the time period didn't make much difference, and they were just string and piano cues, so harmonically I more thought of it as open voicings and not stamped in any harmonic idiom. Ninety percent of the time I was thinking of the earlier period because, since Gena Rowlands and James Garner are the counterparts, I'm always thinking of their characters younger and I'm always thinking of their evolution [by] what music they were listening to as they were growing up."

### "a little help..."

Zigman combined recording venues to achieve the correct sound for both the underscore and source cues. "I did the orchestral score at Sony with [engineer] Dennis Sands, as opposed to Todd-AO where I did *John Q*—which is a great room, and if I was doing a dark action film with a lot of bashing I would go to Todd because of the extra ambience that you get. Sony is still a pretty ambient room but it has so many old great scores that have been recorded there, and I had my heart set on Sony from day one. That's just Dennis Sands' great technique that he's developed over the years.

"As far as the period music, I did 90 percent of the pre-records in my house. I have some great little rooms, and some of the guys I used played on tour with Woody Herman; a few of the trumpet players go way back, and they said this room really reflects one of the old RCA rooms. I got some old ribbon mics and recorded the guys in the small room with no air, so it was really tight. When you hear those old recordings you don't hear any reverb at all until you start getting to 1949 or 1951, but for the most part all that stuff in the late '20s, '30s and early '40s is all tight and kind of dry, so I stayed away from reverb and anything too ambient."

The composer also picked from some of the grand old men of the AFM to get the performances just right, particularly during the tricky business of recreating some classic period numbers. "I used Gary Grant and Warren Luening for my two trumpet players, I used Dan Higgins on clarinet and sax, and Dan actually co-wrote a few of the source cues with me as well. I used Jerry Hey, Dean

Parks and I did that country blues cue on the porch, Bob Zimmitti on drums—all older guys who just played the shit out of that stuff. I created a team because I use the same guys on everything. When we recorded 'Opus One' we all sat around and studied that recording—all the inflections of the Tommy Dorsey recording, with all those shakes and that great vibrato, all those trumpet players back then like Harry James and Cootie [Williams].

"There was one Duke Ellington cue I did, and the Ellington version of 'Alabama Home' is on the CD, but I re-recorded it as a sound-alike and used Warren Luening, whose solo tone is like yelling through the trumpet—on the original recording you'll hear it like yelling really short—and Warren was the only guy who could play that. He comes from New Orleans and it's just magical how he plays that stuff. I had Bill Reichenbach on trombone, one of the great jazzers, and Charlie Loper did a few solos on trombone, and Jimmie Wood is a harmonica player I used on one cue. Just assembling this crew and making a team out of it really helped in the authenticity of how the mixes were done—not too much drums, feeling the bass thump but not hearing it, brass way out front, and just good performance." **FSM**


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# Rhapsody in Black

**A Golden Age Composer Profile** BY CHARLES GOLDMAN

**C**“GET THAT NAKED GIRL OFF YOUR BED AND COME OVER to the piano,” Ned Washington yelled at George Bassman as soon as Bassman opened the door to his Manhattan apartment. “Can’t you see that I’m busy?” Bassman yelled back. “I don’t care if you’re Irving Berlin!” retorted Washington, the fledgling lyricist, soon to write “When You Wish Upon a Star.” “I need a song, and I need it now,” he said and plunked himself on the bed, totally oblivious to the dazed girl sitting next to him. For the next two hours, Bassman sat at his piano, the girl, now clothed, astride it, and tried hard to compose. The result: Bassman’s greatest hit—“I’m Getting Sentimental Over You.” He was 19 years old.

George Bassman was many things: bridge player, tennis enthusiast, gourmet chef, incorrigible ladies’ man, Golden Age film composer. Most of all, he was a maverick. He was born in New York City on February 7, 1914, into the modest home of David and Frances (Fanny) Bassman, two émigrés who met on board a ship from Russia. George was one of four siblings in a comfortable but tiny Manhattan apartment, where nobody played music but nearly everyone spoke Polish, Russian and Yiddish. His father, a house painter, provided for the bustling household, while his mother, a housewife by day, carried her Communist card to meetings by night.

Soon, David moved the family to Boston where George was raised. Young George showed his proclivity for music early on and began—at great expense to his father—to study classical music at the Boston Conservatory. But George always bucked the rules, and his lessons ended with a bang when his father discovered him playing the boogie hit of the day, “Crazy Words, Crazy Tune,” and roundly boxed his ears. Although Bassman would later study orchestration and composition with such masters as Ernst Toch and Aaron Copland, he had had enough and went off jitterbugging on

a career that would encompass Broadway, television and, most notably, Hollywood.

With traces of his New England upbringing lingering in his speech, Bassman toured with a group called Dan Murphy and His Musical Skippers. But he tired of navigating the countryside as an all-around music-maker, pianist and arranger for the group and joined Fletcher Henderson’s band in New York as an arranger.

“I sold my first arrangement to Henderson for \$20,” Bassman recalled. “I wanted \$15, would have settled for \$5 and later discovered he would have paid \$25.” Through exposure with Henderson, his arrangements became widely known and his services desired by the likes of Duke Ellington, Count Basie, Benny Goodman, Chick Webb and Tommy Dorsey, for whom he and Washington ended up writing “I’m Getting Sentimental Over You.” Dorsey became so enamored of the song that it became his band’s theme as well as one of the country’s biggest hits.

As generous with his time as with his talent, Bassman arranged for family friend Helen Ward to meet with Benny Goodman. She ended up becoming the warm, stylish voice behind the King of Swing’s band, her sultry tones bringing to life classic big band standards like “You’re the Top,” “All My Life” and her signature song, “Goody Goody.”

Radio was the next stop for Bassman. While arranging music for Andre Kostelanetz’s Chesterfield program, he developed the sweeping woodwind and frenetic string sound that came to characterize the bandleader’s orchestral style. But ever restless, he tired of the big bands and the big sounds. He was ready and eager for more.

More came in the form of movies; in 1936, he moved to Hollywood, where he met a young woman at a party, who wrote songs while struggling as an extra. Fascinated, Bassman initially engaged Catherine (Kay) Totten as a sec-



THE MAVERICK: George Bassman in 1972.

retary. Soon, they became engaged for real and married that same year. At the time, Bassman was orchestrating the George and Ira Gershwin songs for his first picture, RKO's *A Damsel in Distress* (1937). It wasn't long before M-G-M heard of this ambitious young man with an uncanny gift for orchestration and hired him.

## FROM GROUCHO TO GARLAND

During his 12 years as musical director for M-G-M Studios, Bassman wrote scores, credited and uncredited, for many memorable motion pictures and some of the greatest stars of their day. The Marx Brothers called on him to score their first M-G-M movie, *A Day at the Races* (1937), an association that continued through *Go West* (1940) and *The Big Store* (1941). Years later, in the 1950s, Groucho met Bassman at a party and asked him who he was. No one knew whether he was joking or not.

In quick succession, Bassman wrote or adapted scores that graced the musical antics of such stars as Lucille Ball and Ann Miller in *Too Many Girls*; Lana Turner and Joan Blondell in *Two Girls on Broadway* (both 1940); Eleanor Powell and Ann Southern in *Lady Be Good* (1941); Ann Southern and Red Skelton in *Panama Hattie* (1942); Ethel Waters and Lena Horne in *Cabin in the Sky* (1942); and Ball, as well as the very young June Allyson and Gloria De Haven, in *Best Foot Forward* (1943).

His most frequent on-screen collaborator, however, was Judy Garland. "George loved Judy," recalls Bassman's younger brother, Mike. "They clicked instantly. They were both driven, ambitious people...and they shared a similar sense of humor." The Bassman-Garland association began in one of her earliest movies, *Everybody Sings* (1938), a programmer M-G-M used to test their latest protégé's popularity. The two ended up making five more movies together, including *Babes in Arms* (1938), *Babes on Broadway* (1941) and *For Me and My Gal* (1942). Their most famous collaboration was *The Wizard of Oz* (1939), for which Bassman only received credit as an orchestrator.

"Many people are under the impression that my father only *arranged* music for the Munchkin movie," says Joan Anderson, Bassman's daughter by Kay (M-G-M house composer Herbert Stothart gets credit for musical adaptation). "But, the fact is, he not only arranged Yip Harburg and Harold Arlen's songs, he scored parts of the movie, too." David, a son by Bassman's second marriage, confirms this. "My father composed at least two cues. The cyclone and the poppy field sequences were entirely scored by him. We also receive royalties from ASCAP for the Emerald City cues."

One of Bassman's most memorable scores for Garland was *The Clock* (1945), a charming romance directed by Vincente Minnelli (who married Garland) in which office worker Judy and soldier-on-leave Robert Walker encounter each other in New York City's Grand Central Station and spend a day falling in love. While on set, Garland and Bassman discovered something in common: they both loved the smell of gasoline. On her 24th birthday, Bassman gave Garland a very special

gift—a perfume bottle filled with petrol.

But Bassman was not just a song-and-dance man. His most famous scores include the sprightly Charles Laughton fantasy, *The Canterville Ghost* (1944), the tense John Garfield-Lana Turner film noir, *The Postman Always Rings Twice* (1946), and his favorite score, the bucolic Van Johnson-June Allyson headliner, *The Romance of Rosy Ridge* (1947), set in post-Civil War days. "He loved that score," son David Bassman remarked. "It reminded him of the kind of life he always wanted...peaceful, charming, romantic." But for Bassman, a world of stability and comfort came to a crashing end. He soon discovered that Kay was an incurable schizophrenic "who saw her hair falling into her head." This led to a painful divorce. Though Kay would later remarry, she ended her life institutionalized.

Bassman's comfortable Hollywood career came crashing down, too, when he butted heads with powerhouse producer and journalist Mark Hellinger. After hiring Bassman to score *The Naked City* (later to be scored by Miklós Rózsa), Hellinger apparently felt some of the music was uncomfortably close to a Copland composition. Bassman, never one to hold his tongue, told Hellinger what he thought of him and his musical tastes. The result: A vitriolic Hellinger dragged Bassman's name through the Hollywood mud. "The music changed," he told his son David. "It wasn't the same anymore. I couldn't write that kind of music."

## BLACKLISTED FROM THE GOLDEN AGE

The worst was yet to come. In 1947, a storm as furious as the tornado in *Wizard* raged over Hollywood and swept Bassman up in it. It was called the blacklist, and it marked the end of Bassman's Hollywood years. Called to testify before the House Un-American Activities Committee in January of 1952, Bassman admitted to having been a member of the Communist Party and having attended several Communist meetings. He explained that he was not a political person and didn't even understand much of what the Party espoused. Nevertheless, he was let go by M-G-M. Assignments dried up. Disillusioned, he returned to New York. Then he saw the face on a magazine cover.

"I was a very highly paid commercial model," Bassman's second wife, Liz Hastings, fondly remembered. "George saw me on the cover of *Look*, found out who I was and asked a mutual friend to introduce us. I guess it was love—or lust—at first sight." In fact, Bassman told his press agent, "Find out who that girl is. Not only am I going to marry her, she's going to be the mother of my children."

In 1951, the couple tied the knot and had two children. Bassman, who looked upon himself as a Pygmalion, took to teaching his new wife chess while the babies slept in their cribs. "We would play late at night in our New York apartment. He had just taught me the game, and I took a long time making a move. Between moves, he would look up, go over to the piano, compose a few



bars and go back to make another move."

Bassman's scoring techniques did not always hinge on chess. On several occasions, Liz recalled him walking through the apartment singing. When she tried to sing along, he would say, "Please, don't sing! I'm writing!" But he wasn't writing. Most of the time, he composed scores in his head. Putting notes on paper was just mechanics to him."

The blacklist slowed Bassman down but it didn't drive him out of music. He orchestrated Frank Loesser's monumental Broadway production of *Gypsy* and *Dolls*. "When he first got the call," recounts Bassman's youngest brother, Gene, "Loesser pulled him aside and said, 'I don't think this show is going to do much, but I'll give you one percent or \$5,000. I advise you take the money and run.' George did just that—to his everlasting regret."

This would not be his only venture on Broadway. In 1950, he wrote the songs for a musical revue at the Winter Garden Theater, *Alive and Kicking*, before composing the incidental music for Katy Jurado's Broadway debut, *The Best House in Naples*.

## LOVE THE BOOB TUBE

Bassman was becoming adroit at reinventing himself. In 1949, television was a rough-and-tumble place where only the bold—or the very fortunate—could make their mark. Never shy, Bassman jumped right in. He began scoring programs, including *College Bowl*, an early television game show that premiered on ABC in 1949, and two seasons of *Omnibus*, a dramatic anthology that appeared on ABC and CBS, before becoming musical director of the *Martha Raye Show*. Television was also the backdrop for two of Bassman's important musical firsts: the broadcast of Respighi's three-act opera *Sleeping Beauty* and George Gershwin's one-act opera *135th Street*, both of which he also conducted. He spent another three seasons composing dramatic scores for 17 productions of *Producer's Showcase*, another TV anthology series, with titles that included *Mayerling*, *Jack and the Beanstalk* and *Sleeping Beauty*.

A man of almost limitless energy, Bassman brought creativity, virtuosity and exceptional organization to the new medium—along with an unrelenting passion for authenticity to the most minute of details. For example, on the TV production of *Caesar and Cleopatra*, he recreated the sound of a defunct Roman trumpet, the buccino, by combining the sounds of four French horns and three trombones and hitting their lowest notes as an upward glissando.

During this period, Bassman also scored motion pictures, but mainly for independents.



BROTHERS BASSMAN: Michael and George in 1937.

He worked on a variety of scores, including *Japan and the World Today* (1950), a documentary for the U.S. government; *The Joe Louis Story* and *Louisiana Territory* (both 1953); and *Canyon Crossroads* (1955).

For *The Joe Louis Story*, Bassman wrote one of his most lyrical scores, incorporating Alec Wilder's beautiful tune "I'll Be Around." Bassman originally wrote his haunting theme for the Brown Bomber as a popular song entitled "Flying By." But producer Stirling Silliphant (later to write *In the Heat of the Night* and *The Poseidon Adventure*) became so taken with it that he asked Bassman to develop it as background music. The lyrical score, recorded with a 62-piece orchestra, employed evocative strings, woodwinds and horns to bring out the strength, loneliness, humor and courage of the man who fought his way from the streets of Detroit to take on the world.

In 1958 Columbia hired him to work on Paddy Chayefsky's *Middle of the Night*, his first major studio production since leaving Hollywood. Although he wrote additional music for Chayefsky's *Marty* (1955), itself an independent movie, the score was credited to Roy Webb. Not until 1962 would he return to M-G-M, a shell of the once great studio, where he would compose one of his greatest scores and face one of his greatest disappointments on *Ride the High Country*.

In the music room, a showdown loomed as great as the one on the screen. According to Bassman's son David, maverick director Sam Peckinpah and Bassman butted heads immediately and frequently. When Peckinpah told Bassman what scenes to score and how to score them, the two battered each other with words and very nearly fists. When Peckinpah tried to dictate the music scene by scene, Bassman said to him, "Sam, the film's in the can. Your job's done. Get the hell out of my room." To which Peckinpah replied, "Go to hell!"

Producer Richard Lyons later personally took charge of the scoring, and it may have

been his interference that resulted in the mickey-mouse scoring of certain scenes. A title song, with lyrics by Ken Darby, was also written but later discarded. The lyrics, presumably intended to go over the main credits, were:

Warm was the sun,  
The grape was ripe on the vine,  
And I was young,  
The world was mine.  
Then did I ride the high country,  
And there I found a friend.

Cold is the sun,  
A clumsy hand spilled the vine,  
And youth is now no longer mine.  
Soon will I ride the high country.  
And 'round the bend, there,  
I'll find a friend, there,  
And reach my journey's end.

## JOURNEY'S END

Although Bassman was not working often, he was enjoying life. He played tennis several days a week, and the rest of the time he gambled, entertained and cooked. "He loved to cook," says Hastings. "He loved preparing elaborate dinners for friends and socialites." She recalls that once, when he did order out, the caterer sent the wrong order. Unfazed, Bassman expertly prepared his own Chicken Kiev for a party of more than 30. On another occasion, throwing a party for Max Schulman (the creator of *Dobie Gillis*), he discovered that the neighbor's dog had eaten the catered cheesecake. Bassman went out, gathered all the ingredients and made his own cheesecake from scratch—hours before his guests arrived.

Bassman's last credited movie was *Mail Order Bride* (1964), a comedy-western that dared to redo the magnificent ending of *Ride the High Country* almost shot-for-shot. After completing the film, he composed no more scores—at least none that made it to the screen. He worked on *The Slender Thread*, Sydney Pollack's first directorial effort, in which Sidney Poitier portrayed a crisis center volunteer who tries to prevent call-in Anne Bancroft from committing suicide. Pollack rejected his work and spotted the movie with improvised trumpet riffs. (That, too, was ultimately rejected in favor of a Quincy Jones score.) Producer and star Warren Beatty added the final nail to Bassman's musical coffin when he rejected his music for *Bonnie and Clyde* in favor of Broadway composer Charles Strouse's funky score. A disgusted Bassman swore off Hollywood to again concentrate on television work.

When Bassman married for the third time, he anticipated it would be for the better as he ended up hitched "to someone my polar  
(continued on page 44)



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# GETTING

Real life doesn't have music in it, so why should reality shows? Well, as many people have observed, "reality shows" are often as far removed from real life as possible, and in any case their producers learned early on that playing footage of survivors arguing on a sunlit beach or grasping women grandstanding on *The Bachelor* doesn't play very convincingly without a little musical accompaniment. But as we discovered during our trip down the reality-TV-music rabbit hole, applying music to these shows doesn't follow the usual process of spotting, writing and recording and can range from just setting the drum machine to "hot tub" on any given episode of *ElimiDATE* to fashioning an elaborate, exotic soundscape for something like *Survivor*. Reality shows also rely more on library music than the average episode of *Lost in Space*, so let's find out who puts it all together and how they do it.



## The Survival Test

You'd have to go back to the dawn of the Fox show *Cops* to find two composers more responsible for the feel of reality TV show music than Russ Landau and David Vanacore. Landau was originally hired by producer Patrick Hasburgh to work on the underwater adventure show *seaQuest DSV* and its later incarnations, while Vanacore cut his teeth working for legendary television composer/producer Mike Post. And oddly enough, both men's backgrounds wound up proving invaluable for a show about squabbling low-lives trying to outguess, outsmart and outlast each other on exotic island paradises.

Russ Landau's theme music for *Survivor*, rearranged each season to reflect the show's locale, has become a familiar element of the show to fans, enough so that Landau has put together an album for iTunes that contains all the differing versions of the theme. Landau says he originally tried to come up with something that combined *The Real World* with *Lord of the Flies*. "In the beginning we didn't know what the show was and I think in [producer] Mark [Burnett]'s master trajectory he was always searching for

something bigger; he goes for what makes it the biggest and most cinematic. That's the way the scoring goes in that show; it's way over the top."

Landau also learned quickly that scoring for reality television means producing a great deal of music long before the composer ever sees a final cut of the show to be broadcast. After being given direction from Burnett and the show's music supervisors, Landau and Vanacore found themselves building an expansive library of music for different situations and moods, all material that *Survivor*'s editors could use to cut sequences to quickly and construct narrative threads that would be easy for viewers to follow. "I also did that for *Fear Factor* at the same time, and that's where we wrote the book on creating vast amounts of music whereas *Survivor* started more as a scoring show," says Landau. "[With] *Fear Factor* I had to create I think 90 minutes of music in about six weeks, which is not unlike scoring certain feature films. It was basically having all these different genres but they had to be their own unique library of music. So instead of temping with

# REAL

## Reality TV and the guys who sort of score it • By Jeff Bond

outside music they're temping with my music. In the spotting session maybe there's 20 or 30 minutes of music that has to be scored, in a show that's 46 minutes long with wall to wall music. Things need to be adjusted and there will be editing and adjustments and arrangement changes, but it helps to keep the amount of weekly scoring manageable."

For Landau, maintaining the musical identity of the shows he's worked on is one of his greatest challenges. "I'm pushing the cause of composers in general and shy away from music libraries. If they want a unique sonic signature they need to create one rather than to pull it from a library that anybody else can use. It's very important to use live players too; there's a tendency to cut players and cut budgets, making the music sound cheap."

### OVER THE TOP

Music has such a presence on *Survivor* that Landau has to be careful to keep the show from sounding overproduced. "A lot of it is over-scored. We create tension where there isn't, and a good composer generally tries to underplay. You don't want to lead the audience into the emotion, but on reality shows, everybody's going over the top and I think that's what it requires. I'll have a full-blown, six-minute action cue, orchestral, bombastic—for people rolling on a log. But that's what the images call for. I couldn't have imagined that this new generation of television would be so reality-based, and put reality in quotes because we're bending it—we're making a comic strip reality."

David Vanacore supplied a signature piece of music for *Survivor* that's as identifiable as the show's theme music: the "tribal council" cue that builds suspense as players gather to eventually kick someone "Off the Island." Vanacore says he learned valuable lessons that helped him work on *Survivor*, *Fear Factor* and other reality shows not only from mentor Mike Post but from his experience scoring other "reality shows": documentaries. "I did a lot of [VH1's] *Behind the Music*, which if you think about it is very similar, it's telling a story but with real people and dramatic things that happen to them, and I think I carried that over into reality television on the dramatic sense. And also I've always wanted to do movies and studied a lot of movie scores and orchestration." While Vanacore didn't expect to be able to apply a film-music sensibility to TV, *Survivor*'s exotic settings offered the possibility to do just that. "Film music needs to be grand because often you're shooting outside—whereas television is normally shot between four walls, and you can't really play huge orchestral music when people are talking indoors. But when you

have these beautiful expanses shot with that whole film look and long lenses and helicopters, you can really get more expansive, the underscore can be much bigger and be more film-like because it's shot that way."

### PREEMPTIVE TEMPING

Vanacore also was given the job of generating library music for *Survivor* early in the process. "I wrote just to write, not intentionally writing for a library but just because it was inspiring. Then a lot of those cues did end up in the show and did become kind of signature pieces in the show." The composer says that writing library cues also served as a kind of self-protection for the inevitable "temp love" syndrome. "The people who were doing that were not coming from prime-time television, they were coming from documentaries, and they would really put the cart before the horse and track in their own things. So if you didn't provide them with a library of tracks of your own to choose from, you'd be up against John Williams and Jerry Goldsmith. It was much easier to write temp music than to create scores on synth when they're using music from \$100 million pictures. So on every show since, that's the way we've done it."

While whole episodes can potentially be assembled around library cues, Vanacore and Landau do sometimes write to picture. "Sometimes they'll ask for something specific—the editors will call and say we've got this guy sharpening a machete and we really want to play this scene like *Psycho*, so they'll send it over and we'll create the scene for the guy in that respect. We've had huge fights on *Survivor*, with scenes where Sue blows up or some guy burns himself, that need a score. *Survivor* is a heavily scored show; we'll track the games but the dramatic moments are all scored specifically." Both Vanacore and Landau travel with the *Survivor* production to bring indigenous sounds and performances to their music. "*Survivor* is fabulous—they tell me the location and I do my research and they'll actually send me on location if I think it's necessary. I've brought people out of the jungle before to record so it's been a pretty incredible experience. They really want to be authentic; if I say I need to go to South Africa and set it up and do a budget and talk about it, they send me."

Vanacore and Landau have worked on numerous other reality shows, from *Fear Factor* to *Dog Eat Dog* and *The Apprentice*; Landau is currently spoofing his own reality show techniques on the Andy Dick reality show send-up *The Assistant*.



# Kings of The Simple Life

For a show called *The Simple Life*, the Paris Hilton/Nicole Richie reality series sure needs a lot of music. First there's the *Green Acres*-like theme song that lays out the dilemma of Paris and Nicole in classic Vic Mizzy fashion. Walter and Bill Brandt and their partner Seven of the We3Kings music-production company put the theme song together. "They wanted it to sound like *Green Acres*," Walter Brandt acknowledges. "As funny as that classic song was, we thought we could come up with more of a contemporary grass roots kind of feel."

They came up with final version of the theme song in a day or two. "When writing the theme you're trying to embody the basic concept of the show and do it in a way that, like *The Jeffersons* or *Laverne & Shirley*, people are automatically connected to the show—and they walk around singing it," Seven says. "On this piece we happened to all be in the same place at the same time. When we get a project in one of us will come up with the melody or a guitar part and one way or another we will all contribute and collaborate, especially on a project of this nature. We all play instruments but we all do different things; I sing and I primarily do melody and lyrics, Walter plays several instruments as well as Bill, and Bill is an amazing programmer and engineer. The three of us performed the song and it's been pretty lucky for us because we don't have to bring in vocalists and other performers and we can generate material like this all in-house."

While the *Simple Life* song was done as a demo, the team's record-producing experience easily lent a finished sound quality that helped sell the piece. "They asked us for a 45-second version and then we had to cut it down to 25 seconds, and it involved a lot of creativity to make something like that work in 25 seconds. It was difficult to make it musically make sense and we had to pull out a bridge section and rework it a little bit, but we were lucky that the song was able to hold up. The song was actually released to Howard Stern in a full-length version and other radio stations around the country and was just put on a soundtrack record that Virgin put out."

Since providing the *Simple Life* theme song, the We3Kings team has found itself in demand for other reality projects. "Reality shows need tons of music—to the point where we're hiring other people to work with us because it's just too much," Bill Brandt says. "They use thousands of cues a week and that's thousands of motifs or thousands of ideas, however simple they might be, they have to come from somewhere. The show that actually gave us the most work initially was *Starting Over*, a reality on NBC at noon. They need tons of music and the music supervisor tells you, "watch the show," and "this is what we're looking for." They'll say, "we need a lot of music for moments where there are girls fighting. We need some tension music but it doesn't have to sound like Freddy Krueger, it's not a horror movie." So you just try to

create moments like that and they throw them on the show."

Walter Brandt says the *Starting Over* show was a learning experience for the team. "That was the first time we had to bring dramatic overtones to a show and create dramatic tension, and there were all these emotional cues we had to come up with. It can be fun; they asked for 500 cues to begin with and now we're into thousands of cues. *Starting Over* is geared toward a female audience so they want the emotional factor, they want clinking pianos and light, airy strings, and then they ask for some rock cues whenever the girls get together and go shopping or do activities—it's like a real roller coaster with that show."

## TWO TICKETS TO HICKSVILLE

While We3Kings provided *The Simple Life* with its familiar theme song, incidental music for the show has been generated by Roger Neill and Jeff Edwards. Neill has a background in dramatic and comedic scoring for television, with credits like *King of the Hill*, *Silk Stalkings*, *Chicago Hope* and *Roughnecks*. But he finds *The Simple Life* a nice change of pace. "One thing that makes it fun is we don't treat it as a reality series at all; we use live instruments and make it more of a bluegrass concert than a reality show. There are specific cues for specific situations, but it tends more toward music that feels good and sets the stage for the locale. When I first heard about the show all I was told was the basic premise and the word 'banjo.' So I did a bunch of music with banjo in it and that was the first music used in the series. Last year all the music was scored to picture; this year Jeff and I did a lot of music ahead of time. But by that time the style had been pretty well established, so we were doing a lot of the same stuff that had been done before."

Edwards agrees the pair had a running start on *The Simple Life*. "We had a feel of the show from last year and the process of the instruments, the template and the sound of the show and we started from that point, and when there are any mood changes or differences in the cues we bring in other instruments to apply that. We've used banjo, harmonica, dobro, guitars, drum and bass, electric bass, Jew's harp, bassoon and bowed banjo."

Neill and Edwards can also stray from the bluegrass formula established early on. "Sometimes the producers will have a very specific idea of what they wanted to try," Neill says. "This season there was a very eccentric family that the girls were staying with, and the producers wanted at first to portray them as kind of wacky, so I wrote some wacky music for that and then they thought that was overkill, so then they wanted me to portray the family as if they were scary and repulsive, so I wrote some music that portrayed that idea. We wound up with sort of a *Beetlejuice* kind of sound for that. The producers had some ideas on ways to tilt the story and we would try to accommodate that. There

were some cues that worked very nicely that were kind of voodoo Delta blues stuff, really swampy and kind of scary and that worked quite well for us."

Some reality show composers try to score outside the point of view of the "characters," but *The Simple Life* is so focused on Paris and Nicole that attaching music to them is unavoidable. "They're the whole show," Neill says. "The tone of the show and the musical approach is very hick-ey, but it's really making fun of the girls—because the people around them are much more accessible. That said, we don't have particular

themes for Nicole or Paris, we just try to catch the tone. The music to *A Simple Life* works well because Jeff and I are multi-instrumentalists and play all these different instruments live. It also makes it feasible to do, because as we're scoring we just grab instruments and record them. That keeps production costs down but also makes it more spontaneous. It's like we're in the back seat of the car driving with Paris and Nicole playing their music. That's one of the great things about the dobro or the banjo; it can carry a whole theme all by itself."



## My Big Fat Obnoxious Temptation

Ken Douglas Berry started work playing guitar for David Vanacore before working his way up to writing cues for reality shows like *Survivor*, *My Big Fat Obnoxious Fiancé*, *Temptation Island* and *Joe Millionaire*. Between his guitar background and rock-based work on high concept shows like *Renegade* and *Silk Stalkings*, Berry was well acquainted with the sensibility that would come to play in his reality show work, but ironically the largesse of production companies like Rocket Science Laboratories means he's writing bigger-sounding cues on some of his reality projects than he ever did for an episode of *Silk Stalkings*.

"On a reality show the music needs to inform more than on a lot of TV; it's transitional except for the big moments. With reality television, we discovered that it looks like a home movie or something until you put music on it and that's why most reality television is wall to wall music. It frequently needs to be over-the-top and overstate things."

Berry points out how music and editing combine during post-production to give a narrative form to the footage. "The interesting thing is the amount of work we have to do with the editors and the producers in the post production part of it, because the timeline is very short. They decide what the important part of the story is, what's the meaning of something. Generally on a reality show there aren't going to be bad guys, and no one's going to die, so you have to treat all your characters with a certain amount of care and concern. There isn't too much finessing other than just trying to make sense of it. Usually it's taking something out; someone has said or done something really off color, defining their character one way or another and they will want to leave that out. In general you have to decide who's going to be a hero and generally there's a character you really like."

Berry's reality show cues can be as demonstrative and orchestral-sounding as a feature film cue. "It's more environmental; Rocket Science is the name of the company that produces *Joe Millionaire* and Chris Cowan and Jean-Michel [Michenaud] are very musical and they're very aware of what the music is referencing. In some shows, the music is wallpaper and it just keeps

an energy level going. If you're in France they want to reference that and if it's a beautiful day they want to reference that. The first thing you do in production is to build them a library. I'm trying to anticipate what their musical needs will be and at that point editors will be cutting that music in and I'll be changing cues and writing new ones and everything will be this huge group effort in the weeks leading up to airing."

Although much of what he writes sounds orchestral, Berry says he rarely uses live players. "It's almost all samples; occasionally we'll bring in an individual player and if it's a title theme you might bring in live players. Generally this company doesn't like non-organic sounds as much as real instruments, even if it's samples. I play string instruments and it's nice to be able to add that element to it. *Temptation Island* was a lot of Caribbean percussion, and *My Big Fat* was more American."

### STAYING OUT OF THE GUTTER

For *Temptation Island*, Berry admits that he often found himself scoring the sleazier aspects of human behavior as couples were encouraged to stray from their significant others by predatory singles. "I've been trying to get away from that; it's been more like hybrid forms with some acting, almost elaborate practical jokes. Generally speaking, if someone was being sleazy the music would reference it in a dangerous way. There were certain rules we followed for *Temptation Island* which was 'don't put sexy on sexy' and 'don't put funny on funny'. Sometimes you have to, but on *Temptation Island* if someone was tempting someone that was actually a dangerous situation—so that was the vibe we were going for. *Joe Millionaire* and *Big Fat* put people into a situation where they would reveal things that they wouldn't normally reveal. So that introduced a sneaky intrigue which musically was fun because you could get a little lighter with it."

Berry also says he doesn't write from any particular reality "character"'s point of view. "You need take the perspective that you're the outsider, and unless it's a talking head personally expressing their view, if there's some kind of action, the music

really needs to reference everything that's going on. So if you have a proper family and one guy in there that's acting like a boob, the approach may be to have the music be very proper with an element in there that's maybe a clarinet or guitar that's silly. It's quite direct but that's the way the Rocket Science people like it and it's a great approach I think."

Berry also points out that reality show composers can earn more money from residuals on some of the shows than they would from the fees they get for creating cues or libraries for the shows. "Reality show composers earn a lot of their money on the back half," Berry notes. "A show that's a regular drama might have 20 minutes of music a week and on something like that you're concerned with the front half. If you're going to be doing a reality show, if it is a network

show you're going to be concerned about the back half because you'll do a lot of library stuff and they'll be reusing that.

"I've heard of people getting next to nothing in terms of a fee for doing a reality show, but the back end can really make up for it, especially on a show like *Fear Factor* that they can show over and over. But of course reality shows in general have no afterlife after they've been aired the first time. For a prime time network show it's probably between \$7,500 to \$15,000 per episode for a composer's up-front fee, and that is the budget because the composer's responsible for all the performances and you're going to have minimal live players. If you do have a wall-to-wall show like *The Bachelor*, every time that runs you can make up to \$6,000 in residuals through BMI or ASCAP."



## Partying on The Bachelor

With credits on dramatic and comedic narrative television shows like *Thieves*, *Girls Club* and Mike White's *Cracking Up*, Rob Cairns is almost reticent to identify himself as a "reality show composer." "Most of the producers I've worked with have been pretty open-minded and know what they want," he says. "Mike White, after he heard my stuff, was asking the music supervisor what else I had done, and he had mentioned *Thieves* and Mike kind of remembered it but not quite and hadn't heard of *Girls Club*, and finally the music editor said 'I'll tell you one other thing but you can't hold it against him: *The Bachelor*.' I was a bit worried about that and I know my agent was thinking 'let's just leave that off your credit list for now.' I didn't want that to be the first thing on my reel."

Nevertheless *The Bachelor* and *The Bachelorette* loom large on Cairns' resume. He joined *The Bachelor* during its second season. "Danny Lux had done the first year and had written the main title and some cues that ended up being this rose ceremony that happened every week, so he had a guaranteed main title and a guaranteed seven to 10 minutes of his stuff, and those were minutes I would have like to have had," Cairns admits.

"But the plus side was that a lot of that droney, melodramatic stuff was already done and they called me to write some cool songs, things that sounded like a song you might hear on the radio but without lyrics. *The Bachelor* scoring style has always been similar to the first season of *The Real World*, which was a very needle-drop sound because MTV had access to a lot of bands that wanted to get their songs played. So I always liked that and most of my time was spent playing guitar, bass and drums—it wasn't a big, orchestral, over-the-top sound and I felt that musically it was the most fun one to do. There's a sound to reality shows now and *The Bachelor* doesn't sound like a lot of the other ones."

Cairns says that his work on the two shows is far more ori-

ented toward generating library material than scoring to picture. "Ninety percent of the music I've written for *The Bachelor* and *The Bachelorette*, I wrote as a library for *Bachelor 2*, and they reuse a lot of that; now I really do only pick-up work. Most is not scored to picture; they were still shooting when I was writing. I was fortunate enough to have the previous season and the folks at *The Bachelor* showed me some of the old episodes."

The composer has focused on a rock-oriented approach to the cues. "The more eclectic, Thomas-Newman-type stuff didn't work for them; they wanted rock and roll, and when I used piano or anything like that they didn't like it. I did a lot of sort of depressing stuff too, but it was a lot of guitar. Fortunately in the early '90s, artists like Beck and Nirvana really opened up rock and roll to an aggressive, heavy sound and this eclectic nouveau-retro thing became very popular as well. It's more of instrumentation; I could do something with heavy guitars but really emote and give the sense of tension without violins and stuff."

Cairns does occasionally stray from the established aesthetic, however. "I started out doing a lot of standard guitar and drum-based rock and roll stuff, and as time went on they would find specific scenes they would need me to score that required other kinds of elements. Eventually because I built this substantial library of stuff for them I did write some electronic stuff that was greeted with kind of a raised eyebrow and they weren't sure they could use it, but within a week it was in the show."

While he appreciates the work, Cairns wonders whether reality shows will last. "Fox has done a few shows now like *Big Fat Obnoxious Fiancé* and *Joe Schmo* and *Millionaire* that play people so much that they might be biting the hand that feeds them. People are going in very guarded because they're not sure if the show's a put-on, so I'm not sure if they're going to get the quality of reactions from the characters because they're not going to invest in it."



## The Players' Apprenticeship

With his partner Mark Williams, composer Jeff Lippencott formed the company AH2 to provide music for shows like *The Player*, *The Casino* and the hugely popular Donald Trump program *The Apprentice*. "Mark and I were both originally in Nashville and that's where we met; he was working for Machinehead doing commercial work in L.A. and we teamed up on a couple small projects and formed AH2. Mark is a genius at jazz-funk-retro stuff; I bring more of the orchestral skills to the company and we can cover a lot of ground between the two of us. We ended up demo'ing for some shows [Mark Burnett Productions] had coming up and one of them was *The Restaurant* and one of them was *The Apprentice*. We didn't know much about *The Apprentice* but we knew a little about *The Restaurant*. While we were trying to get on *The Restaurant* we got a call from Jay Bienstock, who is the executive producer of *The Apprentice*. We wrote themes for several months for the show, none of which they ended up using because they ended up using 'For the Love of Money' by the O'Jays, which is a tough song to top. But we worked really hard and Jay asked us to work on the show. We still didn't have a strong idea what it was but *The Apprentice* didn't start making news until last fall, and we started realizing then what we were working on."

What they were working on turned out to be music to characterize New York City as well as The Donald himself. "I'm from New York so it was a little easier for me because it was about writing what we thought New York music was. New York is a little bit of everything, but we went for more of that funky jazz vibe for New York. On *The Apprentice* season one you had someone like Troy [McClain] who they wound up putting some country music behind to depict his thematic content, and then you have someone like Tammy [Leel] who sometimes does goofy things so we had some quirky cues for her. But the general sound came out of the boardroom sequences that David Vanacore did and he created the sculpture of that sound. What wound up latching on was more of that funk jazz type of groove that when they're walking around the streets has a kind of confident vibe."

In fact, Lippencott's reality show projects have often required him to lay down a regional vibe. "On *The Casino* we went to Vegas several times because there's more music from the show actually from the casino, meaning Matt Dusk is a featured performer on the show and there's a lot of his music on the show because he's actually on stage at the Golden Nugget, and that creates a challenge because we have to come in and out of what he's doing onstage; that's something *Apprentice* doesn't have whereas Matt is a regular character." Lippencott headed toward the East

Coast for *The Player*. "That's a show based around the concept of *The Bachelor* or *The Bachelorette*; it's like "the playah"—it's not as wide as far as the scope of the music because it's a Miami-based show, it's about a bunch of guys trying to date girls and it's really about the bling-bling of Miami so we put a lot of hip hop into it that you wouldn't put into something like *The Apprentice* or *Casino*—*Casino* is more like an *Ocean's Eleven* vibe."

Lippencott probably relies on live players more than most reality show composers, but he says the live performances in the music he does are still minimal. "Neither Mark or I play guitar but for that funk brass sound you get in *Casino* it's helpful to have brass players because you really can't fake that kind of stuff. On a daily basis though we're writing and creating everything in the studio. Some of the cues are big and some cues we have recorded with live orchestra, but those cues are rare—reality shows have a lot of dialogue and you have that vocal line that takes up a lot of the bandwidth and you really have to score around that."

### WRITING LESS, ENJOYING IT MORE

While reality show music can play to character, strong themes are discouraged. "You have to know that people are talking over this stuff so to develop any kind of melodic content is moot. So I've tried to take that orchestral element and put it in there but use them in different ways than I'd normally use them. Learning to write less is what I've had to adjust to; you don't need to write a melody and counter melody and recapitulate it in the horns thirty seconds or whatever; it has nothing to do with that. It's how can I stay away from the vocal element of these shows but support it in a way that's musical."

Lippencott has found that cues can be repeated and attached to specific characters in an almost leitmotivic way. "With Troy last year I wrote this little guitar thing and they wound up attaching it to him and whenever he did a certain kind of thing they would play that, which was a cool thing to see—it was a little like building character motifs in movies. It's interesting because you can almost play that music when the character isn't there and the scene still becomes about them. You get some of that but that only comes later on after you've seen some of the footage; you wouldn't know that before you see the characters but the second time we saw Troy it was like 'Wow, this guy wears a cowboy hat, he talks with a drawl, this is something maybe we should shoot for.' It can't be overdone because then it's trite, but the editors are smart on these shows and they know a lot about cutting music; they'll use it just enough so that it's cool."

FSM

# 9Oct04

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Klaus Badelt has come a long way since his days writing and producing music for commercials and film in his native Germany. In 1998, Oscar-winning composer Hans Zimmer invited him to move to Santa Monica. Since then, Badelt provided scores for such high-profile productions as *The Time Machine*, *K-11: The Widowmaker* and *Pirates of the Caribbean: The Curse of the Black Pearl*. *FSM* contributing writer S. Mark Rhodes sat down to talk to Badelt about his approach to scoring, some of his high-profile collaborations and his latest project, *Catwoman*.

**FSM:** Your latest work is the score for *Catwoman*; were you familiar with this character and her history?

**Klaus Badelt:** I was just remotely familiar with the character, to be honest. But, on the other hand, we tried to establish Catwoman as a more independent character than in the comic books. I think we tried to avoid any references really, other than the character herself.

**FSM:** What was the process of your getting involved with this production?

**KB:** I actually wonder how that works to be honest [laughs]. In this case, I was really trying to find a picture for me that would be more progressive and something maybe more collaborative with artists or even a DJ. Something just different. I have a producing and recording background, and I found myself doing a series of big orchestral [scores] for adventure films. You know everybody dies at the end [laughs]. So, I really felt like I needed to do something else. The director [Pitof] sent me a CD of music he likes, not necessarily the music for the movie directly—music he was thinking of, and it was the coolest stuff I have

heard in a long time. There were artists I had never heard of. From there, I called him and we started the process of finding the right tone for the movie. That is another story, but that is how the process began.

**FSM:** Is it the case that filmmakers you work with have such a strong sense of music and score?

**KB:** The director has done lots of videos—he is a very musical guy. A lot of directors have a feel for what they want and what the impact of the music should be. Some of them can express more, some express less. The director never tried to express this specifically, but he would say, 'Can we do more of this here? I will tell you what I like about this, what I like about that.' Then I started driving toward finding a tone.

In fact, I was writing right next to the cutting room, so we had a close collaboration going on. I like to feel more like a filmmaker than a guy who says, 'Give me the final picture and I will do something to it.' So, it is fun to be inches away making the film instead of just being involved in the end of it.

**FSM:** What was the process for you

writing this score. Did you have footage to look at? Did you read the script, listen to music?

**KB:** In every case, it depends on what point I get involved in the process. I like to get involved early on. In this case, I start talking to him while we were shooting, but post-production had a very tight schedule. So when they came back from Canada [the film was shot in Canada], I was able to see a very rough cut of the movie, so I had something to look at to get a feel for the film. I could talk to him about what he intended to do with the film, so I could take it to the same place. The rough cut really didn't have any music, so I could start the process of experimenting a little bit.

**FSM:** Do you ever listen to music when composing? Does it influence your work?

**KB:** I try not to, actually. It is hard to work on a score 16 hours a day and get excited about listening to music. I actually listen to talk radio on the way home [laughs]. So that is as far as it goes. This project was a little bit different, because I wanted to listen to artists and involve them. We were trying to find the appropriate artist for this project.

# curious klaus

Interview by S. Mark Rhodes

Most of the stuff was urban music. We found this incredible U.K. artist named Keisha White. One of the concepts for the score was that we did not want to reference the dark, gothic *Batman*-ish approach. There is nothing dark about it—her sound is very playful, very innocent, but it can kick ass. But we didn't want to

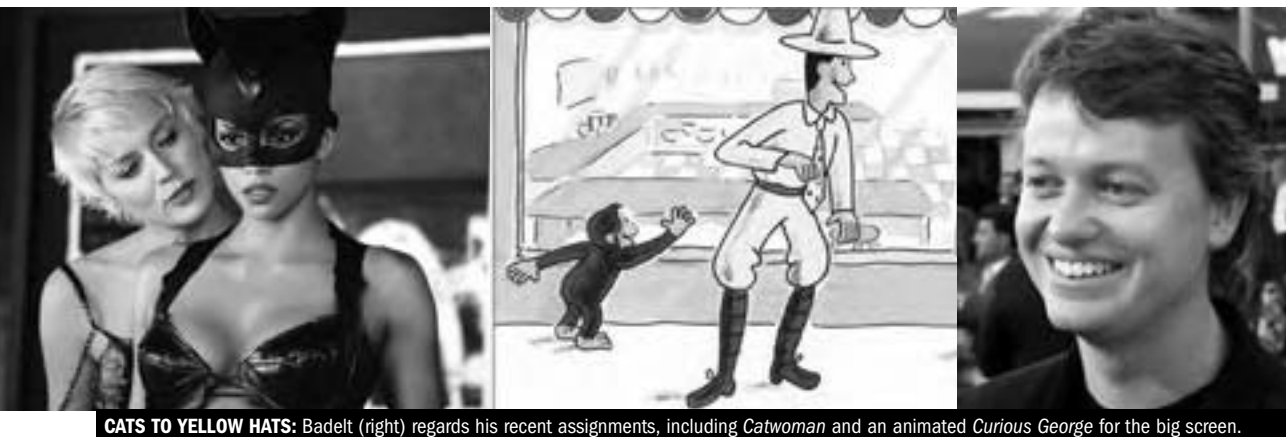
pletely new. I think if you listen to it, it has an unusual score for an action film.

**FSM:** Going back to your early memories of film, was there a composer or composition that you really responded to?

**KB:** I never really listened to scores; the only [composer] I can really name is Ennio

listen to, which might be closer and more familiar to the audience. Ninety-nine percent of the audience does not buy film music. They listen to Beyoncé and Matchbox Twenty, and if we can put more of this kind of music in films—as score not as songs—it can really work. My dream is to have a whole new

type of film score that sounds like songs, but is not songs, that people would listen to so they connect with it immediately. This is the case with Keisha White, whose voice sounds just like it would on the record, but I was able to control it so it had all of the functionality of a score, using this music to tell the story



**CATS TO YELLOW HATS:** Badelt (right) regards his recent assignments, including *Catwoman* and an animated *Curious George* for the big screen.

do it with any ominous power; we want to keep it playful. I also like the idea of having urban music in there. It is kind of heavy, but it is not authentic urban. I can see people saying, 'Oh, that German guy is trying to do urban.' But I just wanted to color it, instead of having a completely urban score.

## Big Budget Blues

**FSM:** You've worked on several large-scale studio productions; was *Catwoman*, undeniably a big Hollywood movie, different from your other experiences?

**KB:** Every year it seems I end up working on a couple of \$100 million movies. But, I got to tell you, it is so much fun to work on smaller projects, and I really had a craving for that after *Pirates* and *The Time Machine* and all of these kind of movies that have a lot of pressure and a lot of involvement with people beyond the filmmakers. And that is all okay; it is just that you are involved with a lot of things beyond the music with those kinds of films. It sounds weird, because everyone wants to work on big movies I guess—which is fine, but it is much more rewarding to work in small collaborations with a director, maybe a producer, or an editor.

In this case, we had a couple of producers with very strong opinions and knew what the movie would be doing. We had this director with a very incredible, completely new, completely fresh approach. It wasn't a situation where there was friction; we knew we had to steer the ship left or steer the ship right. So I was part of the process in this case more so than in some others. And I was able to request to push the envelope and do something com-

Morricone. He wrote the most beautiful tunes, beautifully orchestrated. And he was pushing the envelope, too; he used opera singers and guitars in his scores. Thirty or 40 years ago this was pretty incredible. Mostly though, I listened to all kinds of music, and classical was a great influence, mostly the masters. Mahler has always been a big influence. I can't help it. It kind of blends into your vocabulary a little bit. But I can't say I have gotten too close [to Mahler]. Trust me, nobody can get very close.

**FSM:** You have established a pattern of working on film scores as a collaborator, such as with *Gladiator*. Is this a process that you enjoy and will try to continue with now that you are firmly established as a film composer?

**KB:** Well, this is what I really want to do on every film score. Not only to find inspiration, but to connect with the idea of film. Trust me, if I talk to a director, 99 percent of the time our talk is not about music. It is about many other things, which happen in the movie. So I really welcome collaboration, and this time what I did with Keisha White and an incredible record producer/record programmer named Pete Martin on this project who absolutely saved the day with this work—it is like they never did this before; I never did this before. So we kind of surprised each other. Also, I have a theory that music being written for films is far apart from music that is being listened to on the radio or on CDs. I think in movies what composers try to do is make the audience feel the character. What you want to do is allow the audience a chance to step onto the screen and feel what the character is feeling. And, I think we can do this using the music people

of a character and to push the plot ahead.

**FSM:** Is there a kind of film you have not scored yet that you would be interested in scoring?

**KB:** Good question. Yeah, there are a few. I have never had the chance to do just a simple romance. Not a romantic comedy, but just a simple, pure romance that calls for simple tunes. I don't even know if they make these movies anymore [laughs]. I would also like to work on dramas like the work I did with Sean Penn [on] *The Pledge*. He is just such a great filmmaker.

## Monkeying Around

**FSM:** You have the film version of *Curious George* coming up. Can you talk about that?

**KB:** Yes, it is great. I am working on it right now, actually. It is such a beautiful story. I have two kids, so it has a special meaning for me. Of course, it also means I am finally the hero of the family [laughs]. Again, this time I tried to collaborate very closely with an artist; we are recording as we speak with the artist Jack Johnson, who is just wonderful, incredibly talented and open-minded. I am doing stuff that I never would have done before. We just worked in the studio for three days, and he comes with his ideas and I shape it with him to fit the picture. Then I take elements and make a score out of that. We have been working with his guitar playing since he is an incredible guitar player besides being a great singer and songwriter. So I use him a lot in the score, and he is using me a lot in the songs. This is so much fun. I feel like I am producing records again, but this time with a connection to the visual.

**FSM**

Curious George® is a registered trademark of Houghton Mifflin Company.

## MEMO TO FSM

*Are carefully prepared re-recordings of film scores "better" than the original, sometimes rushed and compromised, film performances? Listeners may debate the question, but there are few people in the world more uniquely qualified to render a judgment than John Morgan. As orchestrator/re-creator of the acclaimed Marco Polo series of classic film scores, Morgan has spent over a decade devoted to this very issue.\* And when a discussion thread re-emerged on the FSM message board last month, Morgan chimed in with these thoughts. We thought they deserved a wider audience.*

## RE: RE-RECORDINGS FROM: JOHN MORGAN

Okay, here is my take on re-recordings. These are my opinions only, but I feel they are based on sound judgments, and a few years of experience. Working with my partner William Stromberg, I have developed some ideas about both the artistic and the technical aspects of re-recording film music (especially from the 1930s through the 1950s, which is my personal favorite period of the art form).

### PART 1: THE AESTHETICS OF RE-RECORDINGS

#### FILM PERFORMANCES ARE DEFINITIVE

The actual recording done for the film and heard in the film is the only legitimate and proper performance for that particular score. Whether it is badly played or badly recorded makes no difference. It is part of the film as much as the actors, photography, etc. For example, Disney tried to re-record the *Fantasia* score in digital sound for a re-release in the 1980s. Irwin Kostal had all the original music and timing sheets, but trying to imitate every nuance and "hit" rendered the music forced and unnatural. Oddly enough, Leopold Stokowski originally performed the music before any film was shot. The Disney people animated to that recording—with all the rubatos and idiosyncrasies—but even with the benefit of a completed film as a guide, the re-creation by Kostal just didn't feel like it belonged to that film.

#### SCORES AS FILM, SCORES AS MUSIC

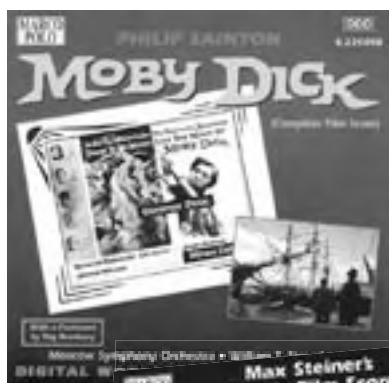
Film music can have two criteria. Since its function is primarily to enhance a film, the most important aspect is how the music works within the framework of the film. In this function it becomes part of film art. Much film music that is considered a great film score may not be great music standing alone: It can be repetitive, meandering, formless and sometimes even played badly on purpose for a dramatic effect; nevertheless it remains a great film score when synched with the film. When we re-record a score for an album, my primary concern is not at all how the music works with the film, but how it works away from the film—as music. Of course Bill Stromberg and I are flattered when we get comments from film buffs who say we captured the sound and feel of the original performance, but I get an even bigger thrill when I read a review from someone who hasn't seen the film, but who finds the music compelling, interesting and fun on its own.

#### WHY NOT RE-RECORD TO PICTURE?

Re-recording to picture is an interesting concept, but one that simply would not work with our series of scores. First, my loyalty is always with the composer's music, not with what ends up in the film. In all of our re-recordings, I have returned to primary sources: the composer's original sketches. Ideally, I would only refer to these sketches, the original orchestrations, the original parts, the original conductor parts and a music-only track. Unfortunately, this is usually not the case. For more than 50 percent of the music

*\*Marco Polo recently discontinued its series, but the Morgan/Stromberg re-recordings will live on under the Naxos label. While their extensive liner notes will be severely curtailed, the music will be offered in three formats: CD, SACD and DVD-A. Max Steiner's *Adventures of Mark Twain* is expected to be the first release, later this year.*





JOHN DOES: The orchestrator and a few of his albums.

we choose to record, no full scores survive; we must orchestrate the music from original sketches or conductor-piano scores. When a composer writes music to a timing sheet, this reflects the cut or edit of the film at that time.

By the time the music was ready for orchestration, more often than not, editing changes had occurred within the film that forced the composer to cut bars or add repeats. This re-editing of film often continues after the orchestrations are prepared and even after the score is recorded, which further changes the composer's original music. With very few exceptions, I find the music that the composer originally wrote to be the best and most interesting presentation of the music. At least 80 percent of the music we have recorded would not fit the film's final timings. These additional edits are made strictly for filmic reasons at the expense of the music. Often entire cues are dropped because a scene was cut or the producer or director just didn't think the music was right. Well, when we re-record, if the music feels "right" as music, we'll do it.

#### THE MEASURE OF PERFORMANCE

When Bill conducts this music, he certainly has studied both the film and its music. He understands the music's meaning as drama, but he understands equally that this is a performance of a musical work. Listening to acetate recordings from most of the Golden Age greats, it's surprising to discover how often a great musical performance (on a particular cue) would be eliminated and a lesser one substituted—because the initial great performance just didn't hit all the filmic

marks. Bernard Herrmann disliked his film performances (as he did all film composers' performances) because he was aware of the conductor "hitting" cues and varying tempos to make that hit. Those requirements distracted from the music. I feel much the same way, but I certainly don't insist that re-recordings are automatically better—they're not. For instance, Herrmann's own re-recordings seem much too leisurely in most cases. But good music certainly can stand up to different interpretations. Complex orchestrated music can never display all its details in one reading or performance.

Studio orchestras in the Golden Age were unique and certainly different. The two best in the '40s were at Warner Bros. and Fox. Both were never less than 100 percent in all areas, but sometimes delivered more. Fox shone in their string section and the way that Alfred Newman shaped the orchestra. At Warner Bros., the brass

was superlative, primarily as the result of Max Steiner and Erich Korngold's influence. It would be interesting if we could return to 1947 and have Steiner record Newman's *Captain From Castile* at Warner Bros. and have Newman record Steiner's *Adventures of Don Juan* at Fox. I think they both would be great, but extremely different from the versions that we know. I would liken the Fox orchestra to the great Philadelphia Orchestra that Eugene Ormandy shaped, and I see the Warner Bros. orchestra akin to the wonderful Chicago Symphony that Fritz Reiner helped create.

The Warner Bros. orchestra differed from Fox because of the different musicians, recording emphasis and acoustics (in the same way that the Moscow, Prague, Chicago and Boston symphonies all differ). This is not to say one is necessarily better than another—that may be true, but they are certainly unique because they consist of 80 or 90 musical personalities and minds. It would be insulting to play a piece of music for musicians and tell them to emulate that performance. That would be like telling an actor to emulate a previous actor. Performing music and bringing it to life is not like a Rich Little or Frank Gorshin impressionist routine. Music that has more than one performance is more like a stage play than a painting. A painting is a fixed work of art, as is a film and its score. A play is newly interpreted by the different actors, staging and the era in which it is presented. A play, like music, is renewed and reborn every time it is performed. Different performers bring different meaning to the music. Good plays, like good music, can work on many different levels, but not all levels can be emphasized at the same time. I am always delighted when I hear in a new recording the inner details of a score that have always been present but have never been brought out before.

## PART 2: BREAKING THE SOUND BARRIER

The actual process of recording is very important, and much could be said about different recording philosophies. Suffice it to say, we try to create an acoustic envelope that is best suited to the music at hand. Since I have had to reconstruct so much of this music's orchestrations, I have a big stake in being able to hear all of the notes that were committed to paper—and not obliterated by undue reverberation that conceals the inner lines.

That said, I would not automatically damn the "symphony hall" sound. Some of the most pleasant and fine recordings have been made with symphony orchestras in big concert halls, and the music's details have not been lost. I refer again to those great recordings by Reiner and the Chicago Symphony. Listen to the Wagner operas that Sir George Solti conducted for London-Decca—they are dramatic, in your face and spectacular.

#### DEFINING ACOUSTICS

Some of our earliest Marco Polo recordings were performed in a church in Germany. The acoustics were too mushy for my taste, and I was particularly disappointed in *The Charge of the Light Brigade*. After spending three months orchestrating the score, so many of the details in the orchestration were lost in the reverb. But the music should determine the sound. An open sound with natural reverb would be perfect for something like *Fahrenheit 451* or another score that relies primarily on strings.

For the normal, big symphonic film score sound, I prefer no artificial reverb and a somewhat in-your-face recording, with interior details heard. But there are limits. I generally despise those Phase 4 recordings from the '70s where every instrument sticks out equally. It is as though every single instrument had its own microphone! While this can be spectacular with some music, it can more often ruin a composer's orchestration. For instance, Debussy might combine a low flute, bassoon and clarinet to create a new, single color—in which case you are not supposed to “hear” three instruments playing the same line! Legendary orchestrator Christopher Palmer told me that Herrmann really didn't like those Phase 4 recordings; he thought they were gimmicky, and although they were a great toy for someone like Stokowski, Herrmann was especially irked that his classical recordings were made in that format.

### STRIKING A BALANCE

As sound film developed over the years, music recording changed to reflect the technology of the day. In the early days of film music, even the orchestration was determined by what would and would not record well. Steiner always reinforced the bass line with tuba and would use saxophones because they recorded better than some of the other, more traditional, woodwinds. In the mid-'50s, when the push-pull recording technique was utilized, Steiner said the improvement in recorded sound was as great as the introduction of stereo.

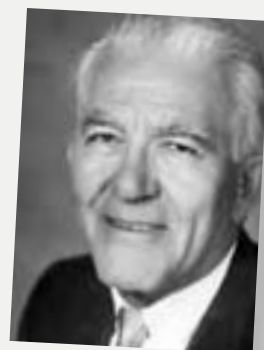
Film music is often written for the microphone. But the best composers and orchestrators of film music knew how to write acoustically—and certainly knew the character of ranges for the instruments and how to properly blend them musically. I just hate improper mixing! Imagine listening to a piece of music and hearing the bassoon in its high range playing as loud as a horn or trumpet, through the fingers of the mixer! A good composer knows what kind of balance and instrumentation is necessary to allow the bassoon to be heard without knob manipulation. Of course, there are always exceptions to the rule. One of the great things about writing a piece of music just for recording is you can experiment and do things that you can't do acoustically.

Our last two Moscow sessions in 2000 contained music from the opposite ends of classic film music: Malcolm Arnold's exquisite music from the 1970 version of *David Copperfield*, which is the most current score we have ever done, and Max Steiner's score for *The Most Dangerous Game* (1932), which is the earliest score we have ever done. *David Copperfield* is orchestrated in the vein of, say, Herrmann's *Fahrenheit 451*, with an emphasis on the beauty of the string writing and the use of harp and celeste and woodwind articulations. We took a great deal of time to get the recording right for this kind of music. We didn't “spotlight” instruments, as this music needed to meld together. The Steiner, on the other hand, was wonderfully bombastic (not a dirty word in my vocabulary) and needed to have all the inner lines and orchestral touches in-your-face. This clarity in *The Most Dangerous Game* (which I orchestrated with the help of Bill Stromberg) was necessary so the music would not become just a jumble of noise. In this respect, Steiner is closer to Gustav Mahler, where the inner line is important, as compared to Korngold—who was closer to Richard Strauss—with his blend of color that sort of washes over you.

## Sound Thinking at RKO

### Murray Spivack speaks out

Many years ago I had the occasion to meet and talk at length with Murray Spivack, one of the great film recording engineers. He worked with Max Steiner on *King Kong* and other RKO films through the '30s, and he recorded *The Egyptian* and other big stereo films in the '50s. Spivack continued to work through *West Side Story* and *The Sound of Music* in the '60s. He told me why film music was recorded differently than regular symphonic music:



**1. Film music was recorded as dry (free of reverb) as possible** to facilitate cutting music. It's much easier and smoother to cut a bar here and there and put them together without the reverb “tail,” which hangs over and makes a clean break more difficult. He reminded me that films in the '30s through the '60s normally played in large theaters, which acted like music auditoriums and created their own natural reverberation.

**2. Spivack rightly despised the artificial reverb** that was added to so many recordings intended for home listening, because this artificial reverb—at least as it was done at the time—sounded awful and took a lot of the “roundness” out of the music.

**3. That “intimate” sound associated with classic film scores** was another style of recording that enabled the music to be heard fully, even when accompanied by dialogue and sound effects. By placing microphones for the music at a distance that was more or less equivalent to the recording of dialogue, you could blend the two more effectively.

**4. Music from the Golden Age was somewhat compressed.** Although you can discern a soft versus loud passage, on a sound meter, they would register almost the same. This permitted a balance between the various sounds in a completed mix, and, as a result, you could hear everything more clearly. (By the way, I am in favor of some compression in today's digital recordings. Too often, the soft is *really* soft and the loud is *really* loud, making it difficult to find a good place to set the volume knob.) —J.M.

### MINING THE GOLDEN AGE

I can't think of any music we have re-recorded for Marco Polo that would not work in a live performance. That is why I am drawn to the music from the Golden Age—it is performable away from the film. The art of this music is contained in the notes. There is a great deal of wonderful film music from the '60s and later that I think is among the best written, but it is so “player” dependent, or dependent on technology, it would be impossible to do it justice. Henry Mancini wrote some fine scores, but so much of his work—whether original tracks or album re-recordings done at the time—are so unique that they would be impossible to match...unless you “concertized” them.

For instance, I love his score to *The Great Race*, but the unique performances of many of the musicians (e.g., improvised solos), coupled with the kind of manipulation of sound after the recording (a specially prepared piano roll for some of the piano playing, the unique overdubs, etc.) would make it difficult if not impossible to duplicate with any faithfulness to the original. Fortunately, there is so much terrific film music left to re-record, I have no fear of running out of repertoire. **FSM**

CLASSIC ★★★★★

GREAT ★★★★★

GOOD ★★★

BELOW AVERAGE ★★

WEAK ★

## Thunderbirds ★★★★★ 1/2

**HANS ZIMMER**

Decca B0003219-02

18 tracks - 50:23

A sense of nostalgia pervades Hans Zimmer's score for Jonathan Frakes' "Spy Kids With Spaceships." It's not just the fact that the movie nods affectionately toward the original '60s puppet show, but because Zimmer regresses to a simpler form of music. It's like *Gladiator* or *The Thin Red Line* never happened, and the composer remained entrenched in his Bruckheimer action-fests of the mid-'90s. Packed with heroic driving anthems and thrashing percussion, this could have easily slipped into Zimmer's discography somewhere between *Crimson Tide* and *Broken Arrow*.

Proud of its heritage, the score commences with a synthetically enhanced, slightly up-tempo version of Barry Gray's classic *Thunderbirds* titles. Entitled "Thunderbirds Are Go," it sounds enough like the original for the listener to recognize the orchestra, and thankfully respects its source material in a way that Apollo 440's "Lost in Space" did not.

Whenever Lady Penelope and chauffeur Parker make an appearance on the score they are accompanied by a regal theme to signify milady's aristocracy. Perhaps it's wishful thinking on my part, or just a flight of fancy, but the Lady Penelope cues occasionally recall Zimmer's previous lady/chauffeur pic *Driving Miss Daisy*. Sir Ben Kingsley's evil genius The Hood is supported by the standard sinister orchestral devices of slow low strings and ominous percussive bangs, and a layer of synthetic male choir added to the mix. There's also

a recurring motif that replicates the first three notes of Howard Shore's Orc motif (as used prominently in *The Fellowship of the Ring*'s "Amon Hen").

Action cues "TB3 Takeoff," "International Rescue" and "Thunderize!" are fairly interchangeable, and all offer variations on Zimmer's heroic theme, which is a rousing hybrid of *The Rock* and David Arnold's Bond scores. The best track is "F.A.B.," a climactic cue that builds from whimsy into a full-blown interpolation of Barry Gray's main theme. This anthem has never sounded so impressive and powerful, and the only minor quibble is the sudden cutoff; I'd have loved another minute or so of this full-on experience.

"F.A.B." is where the album should have finished, and, indeed, I recommend you stop the disc at this very point to save yourself from the dreaded pop song

"Thunderbirds Are Go" by Busted. Clearly added to the disc for commercial appeal, there really is no crossover between the fans of Zimmer's score and the teenage girls gagging for another hit of light British pop.

In all, this is a remarkably fun and unpretentious score, and may not find favor with those who like a maturer Zimmer bolstered with ethnic instruments and Lisa Gerard's chanting. But for throw-away popcorn thrills, this is a far better bet than you might have expected. It won't be appearing on the Academy's short list early next year, but is applauded for having only a single song and for reminding us that Zimmer is not averse to a bit of fun. —Nick Joy

## Thunderbirds 2 (1964) ★★★★★ 1/2

**BARRY GRAY**

Silva Screen FILMCD609

27 tracks - 60:05

Smartly timed to tie in with this summer's big-screen remake, Silva Screen releases a second dose of Barry Gray's classic *Thunderbirds* TV scores. This is the third of Silva's ongoing series of archive Gerry Anderson releases, following *Thunderbirds 1* and *Captain Scarlet*, with the first season of *Space: 1999* being prepped for later this year.

The inventiveness and scale of these scores betray their humble 35-piece orchestral origins, sounding twice as big and offering rousing themes. This completes the release of all available music from the series, and is the first time that the cues have been out on a commercial label. There's an eclectic mix of military, action, suspense and jazz cues, providing underscore to six more episodes. However,

while these cues are attributed to single episodes, they were frequently re-used in others, thus making them more familiar.

The iconic "Thunderbirds March" is presented this time without the "5-4-3-2-1" countdown narration, allowing the listener to fully appreciate the majesty of this perennial favorite. The greatest surprise on the album is "Flying High," a song originally recorded for the end titles, but ultimately discarded after two recordings and dissatisfaction from Anderson. While not in the same league as Stingray's "Aqua Marina," give me this over Russell Watson's "Faith of the Heart" any day.

The liner notes include synopses of the relevant episodes, as well as part two of an ongoing history of Barry Gray's work with Anderson. A reasonably priced, attractively packaged release for Anderson fans and the new generation of kids who want to delve into the franchise's past. —N.J.

## Hero ★★★★★

**TAN DUN**

Sony Classical SK87726

16 tracks - 54:36

There are many similarities between Zhang Yimou's *Hero* (released in most parts of the world in 2003) and *Crouching Tiger, Hidden Dragon*. Both are period pieces, both take a Zen approach to martial arts, both feature Zhang Ziyi as an apprentice fighter, and both have music by Tan Dun. Drawing a deeper comparison, *Hero* is less elegant and philosophical but no less artistic or enjoyable. The movie I would most compare it to would be *The Usual Suspects*. Like that film *Hero* details one man's account of a series of



events. In this case, it's a skilled sheriff called Nameless (Jet Li) who recounts for the King of Qin how he was able to defeat three would-be assassins.

Ultimately, there are three different color-coordinated versions of this account, and they get progressively more interesting. The red version is the most expansive and the longest, and has two wonderful set pieces. There's an arrow attack on a school that outdoes *Lord of the Rings* in intensity, and a *Crouching Tiger*-like sword battle between two women in the trees, but this time with swirling leaves. The most exciting scene is found in the blue version, however, involving a battle over a lake. While these set pieces are memorable and exciting, the connective tissues between them are not as engaging as they were in *Tiger*. The element that best holds it all together is Tan Dun's score, which doesn't vary between the stories.

At first, you might dismiss Dun's score as just a déjà vu of his Oscar-winning work on *Tiger*, with Itzhak Perlman's violin replacing Yo-Yo Ma's cello. The music rarely rises above a steady calm, and at first you hardly notice it at all, even with the occasional drumming of the group Kodo. But as the movie progress and the story gets more emotional, you realize that Dun's score has been subtly ingratiating itself into the story, so when we get to the white section, the music plays an emotional role in the action. Dun's "Hero Overture" is a wonderful start to the CD, laying the groundwork for the rest of the album. "Warriors" and "At Emperor's Palace" are probably the most intense cues.

Back to Perlman—as with his work on *Schindler's List*, the epic proportions of the story are conveyed by the simplest stroke of the bow. There's no showing off in his performance, even in the violin-heavy "Longing" Kodo's drumming is also a textbook



example of restraint.

I heard this score before I saw the movie, and at first I was disappointed with its similarities to *Tiger*. After seeing the film, however, I remembered the important metaphor in *Hero*: If you study how a person approaches art (calligraphy in the case of this film), you can figure out that person's character. Tan Dun's score is quiet in a powerful way. And, ultimately, so is the movie.

—Cary Wong

### Around the World in 80 Days

★★★

TREVOR JONES

Walt Disney 61103-7

15 tracks - 58:11

The 1956 version of *Around the World in 80 Days* (which won the Oscar for Best Picture and was the second movie to be filmed in the Todd-AO format) is often considered overrated, since it was more about special effects than story. Now, almost 50 years later, lightning did not strike again. The new version, directed by Frank Coraci (whose claim to fame is directing two Adam Sandler pictures), hardly took flight at the box office and did not spark audiences' imaginations; the only thing that will likely happen 80 days after its opening is that it'll

be released on DVD.

I would never have thought of Trevor Jones for a whimsical movie like this, but I generally applaud non-typecasting score assignments. Unfortunately, while Jones' score is fun and exciting, there is a lack of wonder that would seem to be required of a movie like *Around the World*. The closest Jones gets to "wonderment" is "Agra to China," which features a beautiful Asian-styled theme. The rest of the music is appropriately grand and busy, but not especially memorable. In this age of CGI technology and IMAX photography, audiences are not going to be awed by the sight of a balloon floating around the world, so in Jones' defense, it might have actually been wise not to emphasize the whimsical and instead focus on the physical action of the film.

The score's main theme is reminiscent of Alan Silvestri's *Back to the Future*, and can be heard at the very beginning of "Around the World Overture," a five-minute medley. The rest of the album is basically a succession of action cues that rarely distinguish themselves from one another, except for the occasional quote of ethnic music based on whichever country the balloon is flying over.

While this may be less distracting when one is watching the movie, the sameness is numbing on CD. Still, most of the individual cues are excellent on their own. "The Balloon Chase" is a lot of fun and "Lost in America" mixes in humorous American pastiche.

My advice? A cue a day for 12 days, and by all means, skip the three songs that start the CD. The first two are harmless, but the third is downright painful. Haven't the Baha Men (who asked the immortal question "Who let the dogs out?") used up their 15 minutes of fame yet? Will their unique brand of torture, in this case represented by their rap/atonal rendition of "It's a Small World," ever end? —C.W.

### The Door in the Floor ★★

MARCELO ZARVOS

Decca B0002708-02

17 tracks - 44:29

The *Door in the Floor* is a strangely titled excerpt from John Irving's novel *A Widow for One Year*. Directed by Tod Williams, the film features Jeff Bridges and Kim Basinger, and the score is by Brazilian composer Marcelo Zarvos, who provided the affecting music for *Kissing Jessica Stein* (2001).

Zarvos' *Door in the Floor* titles are reminiscent of Carter Burwell's *Being John Malkovich*. If you imagine that coupled with Rachel Portman's benign lyricism, you have an idea of what lies in store with this album. Much of the writing filters a Wagnerian string sound through a Samuel Barber-type chamber orchestra setting. This style is common in many foreign drama scores, especially those from Spain.

The score proper weaves forward in one large, slowly undulating adagio, with gentle, almost unnoticeable climaxes. Tension is created by subtle shifts in color or long notes held in slightly dissonant chords. Unfortunately, the subtle thematic content blends so well that the music comes across as a giant stretch of familiar territory. There are even parts when

it sounds as if we're hearing it in actual slow motion.

The album has its moments, like the opening harp solo of "Orient Point." The problem is that they're not well integrated into the general fabric of the score. Zarvos is still a talent to watch, and hopefully his next project will give him a chance to flex more of his compositional muscle.

—Steven A. Kennedy

## Two Brothers ★★½

STEPHEN WARBECK

Decca B0002556-02

19 tracks - 59:32

It should be a prerequisite for film composers to work on at least one nature film. This genre (and all those films to which it loosely relates) usually cries out for full, lush orchestral scoring. So even if certain composers are used to more minimalist, atonal or synthesizer-based styles, they should be forced to do a *National Geographic*-type special just to be reminded about the grandeur of the art of moviemaking and the important role film music is to the emotional core of a movie. The romantic style may be a cliché, but some of the most memorable music has been composed for these movies: John Barry's *Born Free*, Mark Isham's *A River Runs Through It*, Elmer Bernstein's *National Geographic Presents*, Thomas Newman's *The Horse Whisperer* and Hans Zimmer's *The Lion King*. Oscar-winning composer Stephen Warbeck gets a crack at the genre with *Two Brothers*, and the result is his most musically rich score yet.

Director Jean-Jacques Annaud has traveled down this road before; *The Bear* had virtually no dialogue. This time Annaud has upped the ante with more speaking, a 1920s setting, and the splitting of the film's focus between two brother tigers, raised apart after one is kidnapped. Whatever criticism you may have for the picture (simplistic plot, scenes of animal cruelty being too much for little children), none should be directed toward Warbeck's wonderful score.



From the first cue on the CD, the gentle "The Two Brothers," to the emotional final "Goodbye," Warbeck takes us on a musical journey peppered with huge orchestral sweep, quiet Asian interludes and memorable melodies. I especially like the beautiful "Recognition," as well as "Chasing the Truck," which is as intense as anything I've ever heard Warbeck write. And if your eyes don't tear up just a little during "Return to the River," you may want to check with a cardiologist about the state of your heart.

This score has a life of its own on CD, and you'll likely enjoy it without having to see the movie. It has a nice flow, with only an opera cue and a jarring whistling cue out of place—both easily edited out for your listening pleasure. It's nice to savor such an ambitious score by Warbeck, since his next major assignment is the intimate family drama, *Proof*.

—C.W.

## Sound Theater ★★½

MASARU SATO

Ark Enterprise Co. AGCS-5001/02

35 tracks - 2:16:19

Masaru Sato's name may not be well known to Western audiences, but his music has appeared in several famous Japanese films, including *The Bad Sleep Well*, *Sanjuro* and *Throne of Blood*. A prolific composer, he worked on over 300 pictures before his death in 1999, and this retrospective two-disc collection features some of the best material from his lengthy career.

Long associated with Toho, the island nation's largest studio, Sato specialized in writing for genre pictures. His first big assignment



came in 1955, when he was hired to score *Gigantis the Fire Monster*, the second film in the Godzilla series. Featured as the album's lead track, the theme from this radioactive monster movie is a showcase for timpani: Set amidst an onslaught of brass flourishes, the drums thump along menacingly, simulating the footsteps of Godzilla and his friends. Several tracks from Sato's action movie scores show up as well. The catchiest of them may be his theme for *Yojimbo*, a samurai film directed by Akira Kurosawa. In it, the composer establishes a spare, two-beat rhythm with a snare drum, which he then adorns with soft strings and hard horns, creating a relentless pattern that is simultaneously simple and schizophrenic. "When the Sun Rises in the Sky," a waltzing march from *Band of Assassins*, in contrast, produces a rich and sentimental sound by balancing the soaring French horn with the tartness of the trumpet.

The CD's second disc, a compendium of musical obscurities, opens with a pair of songs that feature an unnamed female singer, whose voice sounds like it's been damaged by too much whiskey—or *sake*. Self-consciously traditional, these compositions embrace the syncopated, staccato sound that many of us have heard pouring out of the ceiling speakers in Japanese restaurants. The other pieces, however, betray Sato's affection for Western music, both serious and popular. Recorded live at the 1988 Itami Film Festival, these tracks include an interpretation of Ravel's *Bolero*, for example, and a "dance" version of "When the Sun Rises in

the Sky," which echoes with the influence of American soul and Euro-pop.

Comprehensive, but hardly exhaustive, *Sound Theater* works well as an introduction to this interesting and sadly overlooked composer's work. Still, it would be nice to have complete versions of his scores, rather than just the samples that we find here. Let's hope that Ark, or some other label, gets around to releasing these charismatic soundtracks soon.

—Stephen B. Armstrong

## Dances With Wolves

(1990, Expanded) ★★★★★

JOHN BARRY

Epic Soundtrax EK 63555

24 tracks - 75:29

As with this year's expanded *The Good, The Bad and the Ugly* and *Once Upon a Time in the West* re-releases, there's something strange about listening to a revised classic score that has entered your psyche in such a significant way. You're humming along, anticipating the next note or chord change when suddenly something sounds wrong. Where did that horn or flute solo come from? I've listened to this score hundreds of times, and that's wrong! It's your ability to overcome the intrusion of "rogue" stanzas and bonus segments that will determine whether you want or need this expansion of John Barry's score. If you treat the original release as a sacred cow, you might be offended by the tinkering, but if you just can't get enough of this Oscar-winning classic, you'll be in Dunbar heaven.

To review the regular tracks would be folly. Who doesn't already know the gorgeous slow string Americana of the ubiquitous John Dunbar theme or the expansive journeying material for Forth Worth? These staples of modern American culture are just as likely to crop up in a high school band concert, a "film hits" compilation or shopping mall Muzak; quite simply, they are beyond review. Instead, I'll focus on the "extra value" additional

and alternate tracks.

But before you discard your “Definitive Collector’s Edition” of the score, note that this new release does not include the two radio-friendly pop remixes of the 1995 release. These remixed tracks are not missed, but completists might want to hold on to them. Furthermore, in the way that the “Definitive” release proved to be anything but, this new “complete” release might add nearly 20 minutes of new material, but still runs 25 minutes short of the full 100+ minutes recorded by Barry. However, it’s unlikely that a more complete CD set will get released (it would have to be two CDs), and presumably the principal reason for this new release is to tie in with Barry’s 70th birthday.

First the bad news: There’s no great undiscovered gem that has finally seen the light of day after 14 years. The previous releases contained such an abundant mix of thematic material, and there was no suggestion that significant tracks or themes were missing. However, what the new CD does offer is a set of variations on the main themes. To complement the wide-open vistas of the Old West, Barry’s score in this new form is given greater space to breathe. Familiar themes return in different tempos and arrangements, augmenting the familiar with welcome new colors and unexpected slants. The new material is peppered throughout the disc and debuts in “Main Titles/Looks Like a Suicide,” which now has an extra three-and-a-half minutes to introduce a solemn variation of the John Dunbar theme as well as a perky precursor to the Fort Hays material.

“The Buffalo Hunt” is presented in its original film version, two minutes longer than the original album mix (which is also here at the end of the album), this time embellished with choral material in a new central section. “Falling in Love” is a flute-led variation of the theme subsequently developed in “Love Theme.” Elsewhere, the “Pawnee Attack” is bolstered

by two-and-a-half minutes, while “Victory” is a rousing finale to the last battle. The whole experience is completed with the film version of the John Dunbar theme, a slight twist on the album mix.

Topped off with liner notes by the legendary Jon Burlingame, this is an essential, irresistible package for anyone who was waiting for the best possible release of the score. It also sits comfortably alongside the other version(s) you’ve had on the shelf for years. —N.J.

### **Robocop (1987) ★★★★★**

**BASIL POLEDOURIS**

Varèse Sarabande 302 066 429 2  
19 tracks - 42:20

**F**inally, a reissue of a classic score that not only lists the right track titles but even shows the disc’s running time! Of course, the playlist is exactly the same as the old release, with the exception of four pieces of source music. And that’s really the problem with this release. Most of us have it already. Thus, we all know that Basil Poledouris’ score kicks the hell out of the audience when it needs to, and then pokes at the heartstrings moments later.

New liner notes and four not-so-amazing source music cues don’t hold a candle to Varèse Sarabande’s previous expansion of another Paul Verhoeven film, *Total Recall*. It’s not worth the hype when all you get are a few extra cues and supposedly remastered sound quality (it sounds about the same). The completists will buy it, because that’s what they do. Come on, Varèse, why don’t you reissue something everyone is really clamoring for, like *The ‘Burbs*?

That said, *Robocop* still has plenty of kick. The action music is rousing and the emotional touches of Lewis’ theme are ethereal. Then we’ve got the synths that are never overpowering, the thrusting horns, and the droning strings for Clarence Boddicker. The score jumps all over the spectrum and nails every emotion it needs to. Sort of makes



you wonder why Verhoeven went with Jerry Goldsmith for *Total Recall*, regardless of how great it turned out (especially since *Total Recall*’s main titles sound a hell of a lot like *Conan*). And if not that, it definitely makes you wonder why they replaced Poledouris with Leonard Rosenman, who turned in a less than stellar score for *Robocop 2*. The bottom line: *Robocop* rules. If you don’t own it already, go buy it right now.

—Luke Goljan

### **Van Helsing: The London Assignment ★★★★★**

**John van Tongeren**

Decca 0002757-02  
16 tracks - 31:09

**I**t’s a strange world we live in. While the blockbuster scores to *The Ring* and *2 Fast 2 Furious* remain unreleased, Decca decided to channel resources into releasing the soundtrack to a 30-minute straight-to-video animated prequel to *Van Helsing*. And while the decision to release any soundtrack to the collectors’ market is to be applauded, on this occasion you can’t help but wonder, “Why?” Clearly it was a case of jumping on the bandwagon (or should that be stagecoach?) before the blood ran dry.

Van Tongeren is best known

for his enthusiastic scores to *The Outer Limits*, *Teenage Mutant Ninja Turtles* and *Poltergeist the Legacy* TV shows, and its arguably his underscore to the latter two that proved he was adept at writing for small-screen movie spin-offs. The strongest sections of Alan Silvestri’s movie score are his guitar-enhanced “Transylvania” cues and climactic love theme. By contrast, *London Assignment* is set in...er, London, and the locale has not inspired van Tongeren in the same way that Carpathian forests might have. He avoids the hoary “Rule Britannia” clichés that crop up in endless Victorian London-set scores, and instead opts for an anonymous sound that merely drives the on-screen action.

The composer takes full advantage of the orchestra at his disposal (Hollywood Symphony Orchestra), pulling in harps and the percussion where appropriate, rather than having to rely on their synthetic counterparts. But the album only really takes off in the climactic fight, and the most rousing piece, “Van Helsing’s Theme” (*Terminator* with timpani) doesn’t appear until the end. I’m surprised that after going to the expense of using Hugh Jackman and David Wenham to provide a vocal link between the movie and this short, the producers didn’t use Silvestri’s score as well, even if just for the titles. At 32 minutes this is a brief disc—the same length as the short movie itself—but this also means you get the underscore from the less interesting moments. Tighter editing would have improved the listening experience, but would also take the running time below an acceptable length for a commercial release. This score really only merits inclusion as a suite on a compilation album.

This is one for die-hard *Van Helsing* and van Tongeren fans, but of little interest to soundtrack collectors. For the score to a direct-to-video animated short spin-off, this is probably as good it gets. —N.J.

**Terror Tract (2002) ★★★ 1/2****BRIAN TYLER**

La-La Land LLLCD 1021

25 tracks - 47:06

Low-budget horror movies are typically plagued by scores that take one of two routes: the pensive piano and small string ensemble, or the full-blown synth orchestra (ugh). So the fact that the liner notes repeatedly mention the small budget of *Terror Tract* is completely incongruous with the fact that not only does the music sound great, but it sounds like a large orchestra is hammering away at it. It's refreshing to not have to hear three players sawing through their violins, or a sample-happy hack smashing his keyboard every time something exciting happens. Here, the action music sounds like action music—and not only that, it's good.

Repeatedly described in the liner notes as inspired by John Williams' *The Fury* and Jerry Goldsmith's *The Omen*, Brian Tyler's main titles are nonetheless impressive. But they carry more of a dash of Danny Elfman-like pomp than Williams or Goldsmith. Tyler also offers subtle variations on this theme throughout the score—it isn't just theme music à la *Halloween*. But this also presents the one major problem with the score—until it starts getting down and dirty, it doesn't sound like horror music. It's fun and, at times, even soaring. The theme is catchy, but not in a "oh no, they're playing the theme to that creepy movie" sort of way; more in a "oh cool, what was that from again—I wanted to buy it" sort of way. When Tyler does finally get into more traditional horror music ("Searching" and "Killer"), it unfortunately falls right into the standard horror movie problem of sounding like loud noise. On CD, this can be some of the most painful stuff to listen to, no matter how well it plays with the action on screen, so the choice to go heavier on themes (there are several) is a welcome one.



If you like Tyler's work, you have to pick this up. The overall sound is reminiscent of James Horner's "Dark Discovery" from *Aliens*, mixed with the more subdued parts of Elfman's *Beetlejuice*. That may not be as scary as a Christopher Young album, but tracks like "Bobo" and "Psychiatrist" make this album shine. —L.G.

**Tarkovski par Artemiev: Solaris, Le Miroir, Stalker ★★★****EDWARD ARTEMIEV**

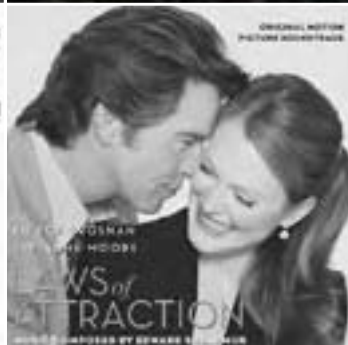
Milan 198 965-2

13 tracks - 76:25

"I feel that the sounds of this World are so beautiful in themselves that if we could learn to listen to them properly, cinema would have no need of music at all." —Andrei Tarkovski, 1986

"The synthesizer is not an invention of the Twentieth century. It came from Ancient Rome. In principle, the synthesizer is a transformation of an organ. It is quite possible that in its time a resonance of the human soul will be located, and an instrument will be made, in which the oscillation of 'strings' of the human soul will be used." —Edward Artemiev, 1993

Russian Composer Edward Artemiev scored three films for the visionary Russian film



Director Andrei Tarkovski: *Solaris* (1970), *Mirror* (1974) and *Stalker* (1979). Highlights from all three scores make up this new Milan album. The opening track, the main theme from *Stalker*, works round synth guitar riffs, with flutes and choirs taking up the melody. Overall, it's too sentimental and contains little hint of the drama and intensity of what is to follow. By contrast, the spooky "Stalker-Train" is far more effective and emotionally developed. Train sounds take up the rhythm, and slow, droning synths define the journey that the film's three main characters take into the forbidden. "Solaris-Station" starts as sound design, with clanking bathroom sound effects giving way to jumping random bass drum clicks, before disco beats and pulsing synths take over.

The sensitive "Lil" from *Solaris* shows off delicate Bach-inspired synth work. "They Go Long" from *Stalker* is the album's highlight: Slow bells open up into a rush of water-sounding synths that in turn give way to brooding bass lines, and, finally, a haunting South American flute melody takes over. It's as cold, bleak and beautiful as a moonscape. Influences from Vangelis are clear, but Artemiev injects a strange

kind of Russian folk edge that's both down-to-earth and deeply political. "Mediation" takes up the same flute theme and develops it over a bed of noisy pipes and unnerving building sounds. The Ocean theme from *Solaris* is similarly disquieting, working with little more than long drones and the most fragmented bits of melody, to represent the mystery of the alien planet's ocean. But as the piece grows, bass drones and industrial noises fill the sonic space and dominate. Vangelis' influence is never far off but the music never totally strays from Artemiev's own spirit and ideals. Tarkovski dared to make films that laid open the human soul and exposed the fragility and turmoil of mankind. In Artemiev's music, Tarkovski found a soul mate willing to follow his vision to its absolute limit.

"Music for me is the only art, by the help of which a mortal can directly force his way through to a higher sphere, let us say to the God." —Edward Artemiev, 1993

The recording is available online at [www.soundtrackcollector.com](http://www.soundtrackcollector.com)

—Simon Duff

**The Big Chill (1983, Deluxe Edition)****★★★ 1/2****VARIOUS**

Hip-O B0001940-02

Disc One: 19 tracks - 57:05

Disc Two: 19 tracks - 60:22

Why, you may be asking yourself, is *Film Score Monthly*, the champion of film scores and film composers, reviewing a song compilation whose popularity upon its first release in 1983 re-sparked the "Golden Oldies-as-soundtrack" craze that deprives many film composers of jobs? The answer is simple. Rarely does a director use music to such emotional effect as Lawrence Kasdan did in *The Big Chill*. Choosing the right song for the right scene is an underappreciated art form, but when it is done well, as it is in the works of Quentin Tarantino and Martin Scorsese, it can have as much of a positive effect as good original

underscore. And Kasdan found a knack for using songs in a scene to create joy, laughter or poignancy in *The Big Chill*. The music becomes a character in the film.

*The Big Chill* was yuppie guilt personified. A group of friends, all liberal idealists when they were in college in the '60s, reunite after the death of one of their classmates 20 years later. This leads to a weekend of confrontations, lost dreams, self-examination and, of course, music. The cast of up-and-comers included Kevin Kline, Glenn Close, Meg Tilly, Tom Berenger and William Hurt. The songs are mostly chosen by Kline's character, who is a '60s fanatic; his three-year-old son sings one as he's taking a bath. This kind of musical devotion should be recognizable to film music fans.

From the famous opening where people find out that their friend had committed suicide with "I Heard It Through

the Grapevine" to the equally known "Ain't Too Proud to Beg" sequence where the friends clean up after dinner, the songs take on new meaning when matched with the images and situations in the movie.

This new deluxe 2-CD version of the soundtrack combines both original CD releases with a bonus disc of music inspired by the movie. The CD also includes two source cues that fans of the movie have been hoping to see released. One is the organ version of the Rolling Stones' "You Can't Always Get What You Want," played to comic effect at the funeral. Unfortunately, it's missing the segue to the Stones song. The other is the main-title theme to "JT Lanser," a TV cop show in which Berenger's character stars, leading to a lot of ribbing. A third source cue, a version of "Strangers in the Night," played during a grocery store scene, is superfluous but

nice to have for the sake of completeness.

Nostalgia is a powerful tonic, and movies about coming-of-age or looking back have often used music of the appropriate era to evoke feelings and memories. Considering the merits of *American Graffiti* before it, and *Stand by Me* and *Forrest Gump* after it, *The Big Chill* stands as an important milestone in this musical genre. —C.W.

## Laws of Attraction ★★

EDWARD SHEARMUR

La-La Land LLLCD 1019

20 tracks - 41:06

Like almost every romantic comedy score out there, *Laws of Attraction* is sprightly, bouncy and relies heavily on a pre-existing song. This issue doesn't pop up right out of the gate, but Shearmur eventually succumbs to doing variations on "When Irish Eyes Are Smiling"—at least the characters *do* take a trip to Ireland. This choice

probably wasn't Shearmur's, but it's still a disappointing turn since the rest of the score has some catchy original melodies. In fact, Shearmur's own Irish theme is infinitely more appropriate, since it's structured similarly to the score's main theme. This main theme is easily hummable, and the choice of woodwinds suitably evokes that Gershwinian "can you believe it all happened in New York?" feel. But despite its decent melodies, the score overall never really goes anywhere.

It's hard to blame this on Shearmur, however, because the film itself doesn't appear to have anything exciting or original going for it. That the score plays completely innocuously and almost unnoticeably could be considered a strong point in this kind of film. On CD, however, it has no background into which it can blend, and just grooves for (continued on page 43)

## BOOK REVIEW

### Moving Music: Conversations with Renowned Film Composers ★★★★★

Edited by Flanders International Film Festival and Lannoo Publishers

Lannoo Publishers, 2003

174 pages—hardcover

THE GLOSSY PAGES OF *MOVING MUSIC* ARE covered with artfully designed backgrounds, photo stills and movie posters—near overkill considering the nature of the text itself. The book was published as a celebration of the 30th anniversary of the Flanders International Film Festival in Ghent. This festival was one of the first to include actual concerts of film music as part of its celebration, and each year it includes a panel of composers that award noteworthy scores.

Film music enthusiasts may be surprised by the composers represented here. Many have European roots and connections, and most have become known only over the past one or two decades. The exceptions to that rule are the extended, lovingly written tribute to Georges Delerue, a detailed discussion with Ennio Morricone, and a brief chapter with Elmer Bernstein. Composers represented, in addition to those already mentioned, include Goldenthal,

Portman, Julyan, Powell, Zimmer (one of the longest articles!), Rabin, Doyle, Kamen, Shore, Yared, Warbeck, Fenton, Petit, Nyman and Piovani. There are no earth-shattering discoveries here—just well-written pieces supplemented by some of the most artistically produced backgrounds to be seen in a volume of this nature.

While the book is billed as being "conversations" with composers, the text is not written out as back and forth dialogue (there are a couple of composer sections that bend the rule a bit). Instead, each composer's chapter includes general commentary about their music, reflection on their own work or influences, and thoughts or appreciation related to the Flanders Festival. Each chapter was written by a different journalist, but all provide continuity of presentation—the result of good editing. The end of each article has a web address that allows the reader to seek out further filmographies and information. This keeps the book from becoming filled with lots of otherwise readily available material.

There are two chapters devoted to film composers from Belgium, one of which features a series of brief essays with popular Belgian musi-



cians who have entered the film world. These are less interesting from a musical standpoint, but are still important documents of Belgian film history.

Those for whom the book itself is of little interest might prefer the included "Film Music Celebration" CD, which features music by George Fenton and Georges Delerue recorded live at the fes-

tival. Elmer Bernstein's festival fanfare is also included, but is marred by audience applause throughout its 10-second duration. Fenton's selections are taken primarily from his romantic scores and begin with a bass-heavy suite from *Dangerous Liaisons*. The "Grand Central Station" waltz from *The Fisher King* receives a fine performance, as does an extended suite from *You've Got Mail*. Other selections include suites from *Shadowlands*, *Ever After* and *Land and Freedom*. The performances in the Georges Delerue tribute are conducted by Jean-Claude Petit and Dirk Brosse. These include a gorgeous rendition of music from *Dien Bien Phu*, featuring violinist Jenny Ardachir, and an extended suite, *Homage à Francois Truffaut*. At over 76 minutes of music, this would be recommended as a stand-alone release. Here it's the icing on a very sweet cake.

—S.A.K.

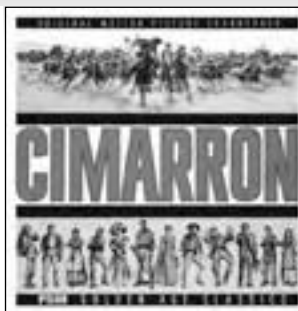
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# FSM marketplace



□ Vol. 7, No. 12  
**Ride the High Country/Mail Order Bride**  
 GEORGE BASSMAN  
*Films released: 1962, 1964*  
*Studio: M-G-M*  
*Genre: Western*  
*Silver Age Classics*  
*CD released: August 2004 • Stereo • 76:54*

Unsung Golden Age composer George Bassman contributed a warm, wistful and melodic score to Sam Peckinpah's first masterpiece, *Ride the High Country* (32:35). Two years later, he reworked much of the same material into his score to *Mail Order Bride* (44:28). This CD premieres both scores in stereo. **\$19.95**



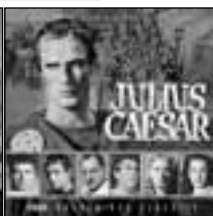
□ Vol. 7, No. 11  
**Cimarron**  
 FRANZ WAXMAN  
*Film released: 1960*  
*Studio: M-G-M*  
*Genre: Western Epic*  
*Golden Age Classics • CD released: August 2004*  
*Stereo • 79:37*

This remake of Edna Ferber's best-selling novel was one of the last attempts of the old studio system to present a big, sprawling epic of the old West. The sumptuous score by Waxman includes the stirring title song woven into several cues, European folk song and a spiritual—not to mention the thunderous Land Rush cue. This is the definitive presentation, for the first and last time! **\$19.95**



□ Vol. 7, No. 10  
**Born Free**  
 JOHN BARRY  
*Lyrics by Don Black;*  
*Vocal by Matt Munro*  
*Film released: 1966*  
*Studio: Columbia*  
*Genre: Wildlife Adventure*  
*Silver Age Classics*  
*CD released: July 2004*  
*Stereo • 39:55*

This score and song became pop sensations; Barry and Black won Academy Awards for both song and score. Now, the original LP recording has been remastered and released on CD for the first time! Special price: **\$16.95**



□ Vol. 7, No. 9  
**Julius Caesar**  
 MIKLÓS RÓZSA  
*Film released: 1953*  
*Studio: M-G-M*  
*Genre: Shakespeare/Epic*  
*Golden Age Classics CD*  
*released: July 2004*  
*Mono & Stereo 68:05*

One of Róza's most powerful scores: dark and dramatic yet full of melody. This premiere CD features the complete score, in mono, with a wealth of outtakes, and pre-recordings, including several tracks in stereo. **\$19.95**



□ Vol. 7, No. 8  
**Big Wednesday**  
 BASIL POLEDOURIS  
*Film released: 1978*  
*Studio: Warners*  
*Genre: Surf Epic*  
*Silver Age Classics*  
*CD released: June 2004 • Stereo • 78:29*

One of the great orchestral scores of the 1970s, available for the first time anywhere. Ranging in scope from simple folk tunes to magnificent orchestral swells, Poleodouris' feature debut is epic in every sense. Includes alternate takes and source cues (21:24), all in stereo. **\$19.95**



□ Vol. 7, No. 7  
**The Fastest Gun Alive/ House of Numbers**  
 ANDRÉ PREVIN  
*Film released: 1956*  
*Studio: M-G-M*  
*Genre: Romantic Drama*  
*Golden Age Classics • CD released: June 2004*  
*Mono • 76:10*

Two potent scores penned for director Russel Rouse. *Fastest Gun* (37:36) is a psychological western with classic American string writing; *House of Numbers* (38:34) is a psychotic crime thriller with appropriately over-the-top music. Presented in the best-possible monaural sound (as recorded). **\$19.95**



□ Vol. 7, No. 6  
**The Shoes of the Fisherman**  
 ALEX NORTH  
*Film released: 1968*  
*Studio: M-G-M*  
*Genre: Political Thriller*  
*Silver Age Classics*  
*CD released: April 2004*  
*Stereo • Disc One: 77:09*  
*Disc Two: 74:50*

FSM's premiere 2-CD set features the complete, massive underscore on disc one; Disc two collects source and alternate cues, plus demos from *Ice Station Zebra* (9:47) and LP recording of *Where Eagles Dare* (40:39), all in stereo. **\$24.95**



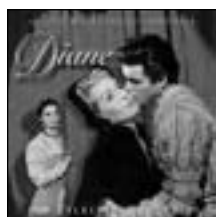
□ Vol. 7, No. 5  
**The Swan**  
 BRONISLAU KAPER  
*Film released: 1956*  
*Studio: M-G-M*  
*Genre: Romantic Drama*  
*Golden Age Classics • CD released: April 2004*  
*Stereo • 49:54*

*The Swan* was Grace Kelly's penultimate film, eerily foreshadowing her own destiny as Princess Grace of Monaco. This premiere features the complete, original soundtrack remixed from three-track masters, as well as brief passages recorded for the '50s LP. **\$19.95**



□ Vol. 7, No. 4  
**Logan's Run** (TV Series)  
 LAURENCE ROSENTHAL, et al.  
*Telecast: 1977 • Studio: M-G-M*  
*Genre: Science Fiction*  
*Silver Age Classics*  
*CD released: March 2004*  
*Stereo • 79:55*

This short-lived TV series borrowed props and ideas from the feature film, with new music by Rosenthal, Bruce Broughton, Jerrold Immel (*Dallas*) and Jeff Alexander. Includes suites from all nine episodes of original music, remixed from three-track masters, in stereo. **\$19.95**



□ Vol. 7, No. 3  
**Diane**  
 MIKLÓS RÓZSA  
*Film released: 1956*  
*Studio: M-G-M*  
*Genre: Historical Drama*  
*Golden Age Classics • CD released: March 2004*  
*Stereo • Disc One: 71:36*  
*Stereo & Mono • Disc Two: 77:43*

Lana Turner's final film at M-G-M gets a lush score of beauty and grace. Disc one presents the underscore; disc two includes alternates and source cues (57:45), plus unreleased material from *Plymouth Adventure* (7:48) and *Moonfleet* (12:10). **\$24.95**



□ Vol. 7, No. 2  
**Khartoum/ Mosquito Squadron**  
 FRANK CORDELL  
*Films released: 1965/1969*  
*Studio: United Artists*  
*Genre: Historical Epic/WWII Espionage*  
*Silver Age Classics*  
*CD released: February 2004*  
*Stereo • 78:55*

Two military-themed scores on one CD: *Khartoum* (41:46) is a sweeping epic with British and Arabian colors; *Mosquito Squadron* (37:08) includes aggressive action writing and a noble, patriotic theme. Both are from stereo LP masters. **\$19.95**



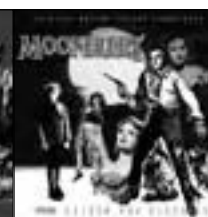
□ Vol. 7, No. 1  
**The Prisoner of Zenda**  
 ALFRED NEWMAN  
*Film released: 1952*  
*Studio: M-G-M*  
*Genre: Swashbuckler*  
*Golden Age Classics*  
*CD released: February 2004*  
*Mono • 58:21*

This colorful remake of the 1937 swashbuckler sports a robust adaptation of Newman's original score (by Conrad Salinger). The score is brimming with Wagnerian leitmotifs for the major characters, and a rousing underscore for the climactic duel. **\$19.95**



□ Vol. 6, No. 21  
**Where Eagles Dare/ Operation Crossbow**  
 RON GOODWIN  
*Films released: 1968/1965*  
*Studio: M-G-M*  
*Genre: WWII Espionage*  
*Silver Age Classics*  
*CD released: January 2004*  
*Stereo • Disc One: 74:04*  
*Disc Two: 78:37*

A 2-CD presentation of two classic scores: The entire underscore (not the LP re-recording!) from *Where Eagles Dare*, and the premiere release of *Operation Crossbow*, plus source and alternate cues from *Eagles*. **\$24.95**



□ Vol. 6, No. 20  
**Moonfleet**  
 MIKLÓS RÓZSA  
*Film released: 1955*  
*Studio: M-G-M*  
*Genre: Swashbuckler*  
*Golden Age Classics*  
*CD released: January 2004*  
*Stereo • 77:11*

A moody tale of smugglers directed by Fritz Lang. The score is richly melodic with a particularly lovely main theme. FSM's premiere album release includes the complete score plus numerous alternates and source cues. **\$19.95**



□ Vol. 6, No. 19  
**McQ**  
 ELMER BERNSTEIN  
*Film released: 1974*  
*Studio: Warner Bros.*  
*Genre: Police Thriller*  
*Silver Age Classics*  
*CD released: November 2003*  
*Stereo • 49:24*

Elmer Bernstein combines his traditional symphonic approach with '70s funk for a unique, swaggering sound. This premiere album release includes the complete score from the original scoring elements. **\$19.95**



□ Vol. 6, No. 18  
**On Dangerous Ground**  
 BERNARD HERRMANN  
*Film released: 1952*  
*Studio: RKO*  
*Genre: Film Noir*  
*Golden Age Classics*  
*CD released: November 2003*  
*Mono • 48:24*

Herrmann's only film noir runs the gamut from furious chase music to heartfelt warmth. Presented in complete, chronological order with a bonus suite of rehearsal outtakes. NOTE: This CD was produced from acetate recordings of varying quality. **\$19.95**



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□ Vol. 6, No. 17  
**The Man From U.N.C.L.E. Vol. 2**  
**JERRY GOLDSMITH, et al.**  
*TV Produced: 1963-67*  
*Studio: M-G-M*  
*Genre: Secret Agent*  
*Silver Age Classics*  
*CD released: Oct. 2003*  
*Mono • Disc One: 77:54*  
*Mono/Stereo Disc Two: 76:29*

Because you demanded it: Another 2-CD set of the classic TV series scores, including music by Fried, Shores, Riddle and more. Two unused versions of the theme and music from the feature films are included. **\$24.95**



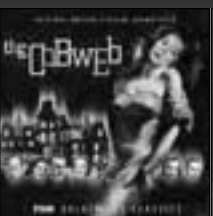
□ Vol. 6, No. 16  
**The Brothers Karamazov**  
**BRONISLAU KAPER**  
*Film released: 1957*  
*Studio: M-G-M*  
*Genre: Literary Adaptation*  
*Golden Age Classics*  
*CD released: Oct. 2003*  
*Mono • 79:10*

A rich and varied score for one of the greatest works in literature—composed by one of the novel's greatest fans. Kaper draws upon Prokofiev, gypsy melodies and his natural gift for dramatic writing to create a classic soundtrack. **\$19.95**



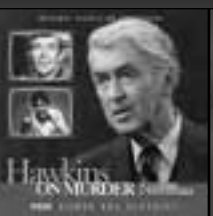
□ Vol. 6, No. 15  
**Wild Rovers**  
**JERRY GOLDSMITH**  
*Film released: 1971*  
*Studio: M-G-M*  
*Genre: Western*  
*Silver Age Classics*  
*CD released: Sept. 2003*  
*Stereo • 79:14*

A favorite score gets the deluxe, definitive treatment from FSM: This CD includes the never-before-released film recording (39:47); the expanded LP recording (35:59); plus bonus vocal tracks, all in stereo. **\$19.95**



□ Vol. 6, No. 14  
**The Cobweb/Edge of the City**  
**LEONARD ROSENMAN**  
*Films released: 1956, 1957*  
*Studio: M-G-M • Genres: Drama*  
*Golden Age Classics*  
*CD released: Sept. 2003*  
*Stereo • 51:54*

Two early scores by one of cinema's most distinctive voices: *The Cobweb* is the first 12-tone score for movies; this release features the complete score in stereo (36:41). *Edge of the City* is a reprise of the thrilling mono suite originally released on LP. **\$19.95**



□ Vol. 6, No. 13  
**Hawkins on Murder/Winter Kill/Babe**  
**JERRY GOLDSMITH**  
*Films broadcast: 1973, 74, 75*  
*Studio: M-G-M*  
*Genres: Crime, Biography*  
*Silver Age Classics*  
*CD released: July 2003*  
*Stereo • 77:24*

Three TV movie scores: *Hawkins* (1965) is a courtroom drama featuring Jimmy Stewart; *Kill* (1975) is a dramatic pilot for Andy Griffith; *Babe* (26:41) is the Emmy-winning story of Olympic star Babe Didrikson Zaharias, plus bonus tracks. **\$19.95**



□ Vol. 6, No. 12  
**Toys in the Attic**  
**GEORGE DUNING**  
*Film released: 1962*  
*Studio: United Artists*  
*Genre: Southern Family Drama*  
*Golden Age Classics*  
*CD released: July 2003*  
*Stereo • 70:27*

One of Duning's greatest scores (and one of his few on CD) is sensitive, rich and melancholy as befits the tangled personal relationships of the film. CD features album sequence from Citadel LP followed by bonus tracks. **\$19.95**



□ Vol. 6, No. 11  
**The Appointment**  
**MICHEL LEGRAND, JOHN BARRY & DON WALKER, STU PHILLIPS**  
*Film released: 1969*  
*Studio: M-G-M*  
*Genre: Drama*  
*Silver Age Classics*  
*CD released: June 2003*  
*Stereo • 77:06*

A tale of obsessive love features music by a quartet of noted composers: Legrand (18:59); Barry & Walker (26:19); Phillips (31:48). Remixed from the original masters, it's a one-of-a-kind trio. Special price: **\$16.95**



□ Vol. 6, No. 10  
**Our Mother's House/The 25th Hour**  
**GEORGES DELERUE**  
*Films released: 1967*  
*Studio: M-G-M*  
*Genre: Gothic/WWII Comedy*  
*Silver Age Classics*  
*CD released: June 2003*  
*Stereo • 58:49*

*Our Mother's House* (31:18) is the story of orphans and their deadbeat dad; *The 25th Hour* (27:31) follows one man's tragicomic journey during WWII. Both delicate, melodic scores are remastered in stereo. **\$19.95**



□ Vol. 6, No. 9  
**The Adventures of Huckleberry Finn**  
**JEROME MOROSS**  
*Film released: 1960*  
*Studio: M-G-M*  
*Genre: Satirical Adventure*  
*Golden Age Classics*  
*CD released: June 2003*  
*Stereo and Mono • 59:58*

A giant of Americana scoring writes a bouncy, rich score for Mark Twain's classic tale. Originally planned as a musical, our CD includes snippets of songs in the score as well as rare demos. **\$19.95**

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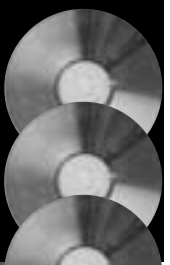
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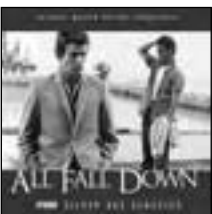
□ Vol. 6, No. 8  
**Soylent Green/Demon Seed**  
**FRED MYROW/JERRY FIELDING**  
*Film released: 1973/77*  
*Studio: M-G-M • Genre: Sci-Fi*  
*Silver Age Classics*  
*CD released: May 2003*  
*Stereo • 79:49*

Two '70s sci-fi scores on one disc: *Soylent Green* (40:21) features a mix of pop, classical and avant-garde sounds; *Demon Seed* (39:28) is a wild blend of the electronic and symphonic. Stereo with mono alternates. **\$19.95**



□ Vol. 6, No. 7  
**Knights of the Round Table/The King's Thief**  
**MIKLÓS RÓZSA**  
*Film released: 1953/1955*  
*Studio: M-G-M*  
*Genre: Costume Adventure/Swashbuckler*  
*Golden Age Classics*  
*CD released: May 2003*  
*Stereo • Disc One 70:31*  
*Disc Two 78:21*

*Knights* (86:25) is the complete film recording of Rózsa's thunderous, epic score, including bonus tracks; *Theif* (56:47) is a rousing swashbuckler in the Korngold mold. **\$24.95**



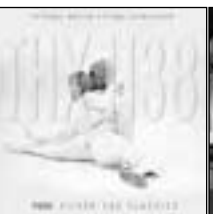
□ Vol. 6, No. 6  
**All Fall Down/The Outrage**  
**ALEX NORTH**  
*Film released: 1962/1964*  
*Studio: M-G-M*  
*Genre: Drama/Western*  
*Silver Age Classics*  
*CD released: Apr. 2003*  
*Stereo • 52:54*

Two complete scores by the great Alex North: *All Fall Down* (38:24) is hushed, sweetly jazzy score to family/coming-of-age drama. *The Outrage* (14:29) is spare music to western remake of *Rashomon*. **\$19.95**



□ Vol. 6, No. 5  
**Green Fire/Bhowani Junction**  
**MIKLÓS RÓZSA**  
*Film released: 1954/1956*  
*Studio: M-G-M*  
*Genre: Adventure/Drama*  
*Golden Age Classics*  
*CD released: Apr. 2003*  
*Stereo/Mono • 79:20*

*Green Fire* (51:04) is an adventure set in Colombia with a gorgeous symphonic main theme; *Bhowani Junction* (27:52) is a politically charged romance sporting indigenous, "world-music" source cues. **\$19.95**



□ Vol. 6, No. 4  
**THX 1138**  
**LALO SCHIFRIN**  
*Film released: 1970*  
*Studio: Warner Bros.*  
*Genre: Science Fiction*  
*Silver Age Classics*  
*CD released: Mar 2003*  
*Stereo • 55:45*

George Lucas's first film is a startlingly original vision of a dystopian future. Schifrin adds a fascinating score ranging from avant garde soundscapes to cheeky plays on Latin jazz. The CD includes many unused passages and is entirely in stereo. **\$19.95**



□ Vol. 6, No. 3  
**Home From the Hill**  
**BRONISLAU KAPER**  
*Film released: 1960*  
*Studio: M-G-M*  
*Genre: Drama*  
*Golden Age Classics*  
*CD released: Mar. 2003*  
*Stereo/Mono • 79:26*

Vincente Minnelli's excellent Southern family drama is highlighted by a masterful score by Bronislau Kaper, weaving together romance, tension and violence. All of the music from the film is present, plus bonus tracks and alternates. **\$19.95**



□ Vol. 6, No. 2  
**Ice Station Zebra**  
**MICHEL LEGRAND**  
*Film released: 1968*  
*Studio: M-G-M*  
*Genre: Military/Espionage*  
*Silver Age Classics*  
*CD released: Feb. 2003*  
*Stereo • 79:20*

This '60s Cold War nailbiter is enhanced by Legrand's offbeat, epic scoring for orchestra. Remixed for superior sound, and resequenced into film order, this dramatic score gets the deluxe treatment with over twice the music on the original LP—in stereo. **\$19.95**



□ Vol. 6, No. 1  
**Plymouth Adventure**  
 MIKLÓS RÓZSA  
*Film released: 1952*  
 Studio: M-G-M  
 Genre: Historical Epic  
 Golden Age Classics  
 CD released: Feb. 2003  
 Mono • 79:35

Miklós Rózsa's magnificent historical music for the 1620 voyage of the Mayflower, from his most fertile period of epic scoring. Includes the complete soundtrack as used in the film (47:00) plus a bevy of alternates (32:35). **\$19.95**



□ VOLUME 5, NO. 20  
**Never So Few/7 Women**  
 HUGO FRIEDHOFFER/  
 ELMER BERNSTEIN  
*Film released: 1959/1966*  
 Studio: M-G-M  
 Genre: WWII/Drama  
 Silver Age Classics  
 CD released: Jan. 2003  
 Stereo • 73:46

Two Asian-flavored classics: *Never So Few* (42:18) blends action and romance, while *7 Women* (31:27) is more introspective, but with a big, exciting title theme for the Mongol horde. **\$19.95**



□ Vol. 5, No. 19  
**Tribute to a Bad Man**  
 MIKLÓS RÓZSA  
*Film released: 1956*  
 Studio: M-G-M  
 Genre: Western  
 Golden Age Classics  
 CD released: Jan. 2003  
 Stereo • 50:30

Rózsa's rare western is sweeping, full of melody, and flecked with the brooding melancholy expected of a mature "psychological western." This fan favorite has been remixed from the original stereo masters. **\$19.95**



□ Vol. 5, No. 18  
**The Man From U.N.C.L.E. Vol. 1**  
 JERRY GOLDSMITH, et al  
*TV Produced: 1963-67*  
 Studio: M-G-M  
 Genre: Secret Agent  
 Silver Age Classics  
 CD released: Dec. 2002  
 Mono • Disc One: 77:05  
 Mono/Stereo Disc Two: 76:08

America's first hit spy TV series features varied, jazzy, high-energy music. All of Goldsmith's scores plus scores by six others (inc. Fried, Schiffrin, Scharf, Stevens) are represented on this 2-CD set. **\$24.95**



□ Vol. 5, No. 17  
**The Seventh Sin**  
 MIKLÓS RÓZSA  
*Film released: 1958*  
 Studio: M-G-M  
 Genre: Drama  
 Golden Age Classics  
 CD released: Dec. 2002  
 Mono • 59:26

This reworking of *The Painted Veil* inspired Rózsa to apply three of his signature sounds; film noir, exotic and epic film scoring techniques combine to create a unique and unmistakable score. Includes source music suite. **\$19.95**



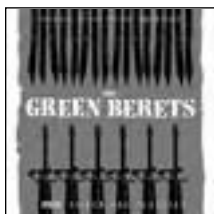
□ Vol. 5, No. 16  
**The Prize**  
 JERRY GOLDSMITH  
*Film released: 1963*  
 Studio: M-G-M  
 Genre: Espionage  
 Silver Age Classics  
 CD released: Nov. 2002  
 Stereo • 72:37

*The Prize* is an early Jerry Goldsmith action-suspense gem for a Hitchcock-styled thriller. CD features complete stereo score plus source music and vintage re-recorded LP cuts. **\$19.95**



□ Vol. 5, No. 15  
**The World, the Flesh and the Devil**  
 MIKLÓS RÓZSA  
*Film released: 1959*  
 Studio: M-G-M  
 Genre: Science Fiction  
 Golden Age Classics  
 CD released: Nov. 2002  
 Stereo • 52:53

A rare Rózsa's sci-fi score (Two men and one woman struggle in post-apocalyptic NYC), embellishes end-of-the-world loneliness and doom with romantic splendor. Premiere release of complete stereo score. **\$19.95**



□ Vol. 5, No. 14  
**The Green Berets**  
 MIKLÓS RÓZSA  
*Film released: 1968*  
 Studio: Warner Bros.  
 Genre: War/Adventure  
 Silver Age Classics  
 CD released: Sept. 2002  
 Stereo • 72:37

The first major U.S. film to address the Vietnam conflict features a stirring symphonic score, befitting an action movie directed by and starring John Wayne. All of Rózsa's music is here (plus "The Ballad of the Green Berets") in excellent stereo. **\$19.95**



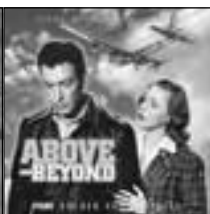
□ Vol. 5, No. 13  
**Scaramouche**  
 VICTOR YOUNG  
*Film released: 1952*  
 Studio: M-G-M  
 Genre: Costume Adventure  
 Golden Age Classics  
 CD released: Sept. 2002  
 Mono • 62:28

The last of the Golden-Age swashbucklers by Rafael Sabatini (*Captain Blood*, et al) gets a heroic and charming score by the prolific Victor Young. This premiere release includes all of the score, plus alternates, unused and source cues. **\$19.95**



□ Vol. 5, No. 12  
**The Gypsy Moths**  
 ELMER BERNSTEIN  
*Film released: 1969*  
 Studio: M-G-M  
 Genre: Drama  
 Silver Age Classics  
 CD released: Aug. 2002  
 Stereo • 61:08

This tale of barnstorming skydivers contrasts robust, action-oriented cues and sweeping Americana with softer, bittersweet melodies. CD features complete underscore plus nightclub and marching band source cues. **\$19.95**



□ Vol. 5, No. 11  
**Above and Beyond**  
 HUGO FRIEDHOFFER  
*Film released: 1952*  
 Studio: M-G-M  
 Genre: WWII  
 Golden Age Classics  
 CD released: Aug. 2002  
 Mono • 55:44

This combination of wartime drama and domestic struggle is driving by a stirring, progressive score, with one of Friedhofer's greatest main titles. Complete, chronological score in best possible monaural sound. **\$19.95**



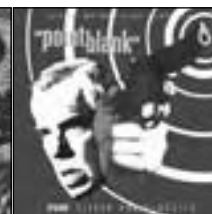
□ Vol. 5, No. 10  
**I Spy**  
 EARLE HAGEN  
*TV Produced: 1965-67*  
 Network: NBC  
 Genre: Secret Agent  
 Silver Age Classics  
 CD released: July 2002  
 Stereo/Mono • 77:57

Five episode scores for groundbreaking series starring Robert Culp and Bill Cosby: "So Long, Patrick Henry," "The Time of the Knife" "Turkish Delight," "The Warlord" and "Mainly on the Plains." First three & theme in stereo; all OST, not LP recordings. **\$19.95**



□ Vol. 5, No. 9  
**The Prodigal**  
 BRONISLAU KAPER  
*Film released: 1955*  
 Studio: M-G-M  
 Genre: Biblical Epic  
 Golden Age Classics  
 CD released: July 2002  
 Stereo • 75:11

Complete stereo score for gargantuan biblical epic starring Lana Turner features male and female choruses, solos, source cues and thundering symphonic glory. Includes unused alternate cues. **\$19.95**



□ Vol. 5, No. 8  
**Point Blank/The Outfit**  
 JOHNNY MANDEL/  
 JERRY FIELDING  
*Film released: 1967, 1973*  
 Studio: M-G-M  
 Genre: Film Noir  
 Silver Age Classics  
 CD released: June 2002  
 Stereo • 77:54

Two films based on D.E. Westlake's crime novels: *Point Blank* (39:38) is a landmark 12-tone score, ethereal and strange; *The Outfit* (38:16) features a dark, pulsating score punctuated with unexpected melody. **\$19.95**



□ Vol. 5, No. 7  
**On the Beach/The Secret of Santa Vittoria**  
 ERNEST GOLD  
*Film released: 1959, 1969*  
 Studio: United Artists  
 Genre: Drama, Comedy  
 Golden Age Classics  
 CD released: June 2002  
 Stereo • 70:59

Two scores from the films of director Stanley Kramer on one CD. *Beach* is a gorgeous symphonic score ingeniously interpolating "Waltzing Matilda"; *Secret* is a lyrical slice of "Italiana," with one bonus cue. **\$19.95**



□ Vol. 5, No. 6  
**The Traveling Executioner**  
 JERRY GOLDSMITH  
*Film released: 1970*  
 Studio: M-G-M  
 Genre: Black Comedy  
 Silver Age Classics  
 CD released: May 2002  
 Stereo • 39:39

The main theme blends Americana, Dixieland and circus sound, but the score touches all the bases, from bluegrass to avant-garde to full-scale action. This first-release ever is complete, with every note in excellent stereo. **\$19.95**



□ Vol. 5, No. 5  
**36 Hours**  
 DIMITRI TIOMKIN  
*Film released: 1964*  
 Studio: M-G-M • Genre: WWII/Spy  
 Golden Age Classics  
 CD released: May 2002  
 Stereo • 66:41

A taut, piano-dominated score with an accent on stealth—flamboyant, yet naturalistic. Remixed and remastered, this CD doubles the playing time of the LP including bonus tracks of vocals, piano demos, and a jazz trio improv of the main title. **\$19.95**



□ Vol. 5, No. 4  
**The Man Who Loved Cat Dancing**  
 JOHN WILLIAMS  
 MICHEL LEGRAND  
*Film released: 1973*  
 Studio: M-G-M  
 Genre: Western  
 Silver Age Classics  
 CD released: Mar. 2002  
 Stereo • 65:37

A lost gem from Williams' melodic, pre-blockbuster career, plus Legrand's unused, unheard take on the same material. A rare opportunity for collectors—all in stereo! **\$19.95**



□ Vol. 5, No. 3  
**Joy in the Morning**  
 BERNARD HERRMANN  
*Film released: 1965*  
 Studio: M-G-M / Genre: Romance  
 Golden Age Classics  
 CD released: Mar. 2002  
 Stereo • 46:33

Herrmann's last studio project is sweepingly romantic, surging with passion and haunting in its use of melody. The complete score from the original three-track recording with liner notes by Christopher Husted. **\$19.95**



□ Vol. 5, No. 2  
**Logan's Run**  
 JERRY GOLDSMITH  
*Film released: 1976*  
 Studio: M-G-M / Genre: Sci-Fi  
 Silver Age Classics  
 CD released: Feb. 2002  
 Stereo • 74:18

This classic story of a dystopian future gets the royal treatment by the master of speculative soundtracks. Jagged action cues, Coplandesque nostalgia, bracing electronics and more in this restored, remixed, resequenced release! **\$19.95**



□ Vol. 5, No. 1  
**Lust for Life**  
 MIKLÓS RÓZSA  
*Film released: 1956*  
 Studio: M-G-M  
 Genre: Biography  
 Golden Age Classics  
 CD released: Feb. 2002  
 Stereo • 61:51

Premiere of Rózsa's heartfelt, stirring accompaniment to the tragic tale of Vincent van Gogh. A favorite of the composer, this CD has been remixed from the three-track masters with bonus alternate cues and more. One of the greatest film scores! **\$19.95**



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**VOLUME 4, No. 20**  
**Farewell, My Lovely/Monkey Shines**  
**DAVID SHIRE**  
*Film released: 1975/88*  
*Studio: M-G-M*  
*Genre: Film Noir/Suspense*  
*Silver Age Classics*  
*CD released: Jan. 2002*  
*Stereo • 73:48*  
 Jazzy Noir & rhythmic thrills. **\$19.95**



**Vol. 4, No. 19**  
**Demetrius and the Gladiators**  
**FRANZ WAXMAN**  
*Film released: 1954*  
*Studio: 20th Century Fox*  
*Genre: Biblical Epic*  
*Golden Age Classics*  
*CD released: Jan. 2002*  
*Stereo • 61:51*  
 Spectacular Biblical epic. **\$19.95**



**Vol. 4, No. 18**  
**Broken Lance**  
**LEIGH HARLINE**  
*Film released: 1954*  
*Studio: 20th Century Fox*  
*Genre: Western*  
*Golden Age Classics*  
*CD released: Dec. 2001*  
*Stereo • 38:41*  
 Disney's workhorse composer from the '30s goes West. **\$19.95**



**Vol. 4, No. 17**  
**John Goldfarb, Please Come Home!**  
**JOHNNY WILLIAMS**  
*Film released: 1965*  
*Studio: 20th Century Fox*  
*Genre: Comedy*  
*Silver Age Classics*  
*CD released: Dec. 2001*  
*Stereo • 71:32*  
 Wacky Arab go-go music! **\$19.95**

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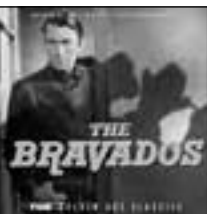
**Vol. 4, No. 16**  
**The World of Henry Orient**  
**ELMER BERNSTEIN**  
*Piano Concerto by K. Lauber*  
*Film released: 1964*  
*Studio: United Artists*  
*Genre: Comedy/Drama*  
*Silver Age Classics*  
*CD released: Nov. 2001*  
*Stereo • 40:32*  
 Bernstein's "second-best" score for children, sounds great! **\$19.95**



**Vol. 4, No. 15**  
**The View From Pompey's Head/Blue Denim**  
**ELMER BERNSTEIN/BERNARD HERRMANN**  
*Films released: 1955/1959*  
*Studio: 20th Century Fox*  
*Genre: Drama*  
*Golden Age*  
*CD released: Nov. 2001*  
*Stereo • 75:15*  
 Two films by Philip Dunne. **\$19.95**



**Vol. 4, No. 14**  
**The Illustrated Man**  
**JERRY GOLDSMITH**  
*Film released: 1969*  
*Studio: Warner Bros.*  
*Genre: Sci-fi/Anthology*  
*Silver Age Classics*  
*CD released: Sept. 2001*  
*Stereo • 42:02*  
 One of Jerry Goldsmith's most haunting sci-fi creations, with airy beauty, solo female



**Vol. 4, No. 13**  
**The Bravados**  
**ALFRED NEWMAN & HUGO FRIEDHOFER**  
*Film released: 1958*  
*Studio: 20th Century Fox*  
*Genre: Western*  
*Golden Age Classics*  
*CD released: Sept. 2001*  
*Stereo (w/ some mono) • 69:34*  
 Two scoring legends collaborate for a rich western score. **\$19.95**



**Vol. 4, No. 12**  
**Morituri/Raid on Entebbe**  
**JERRY GOLDSMITH/DAVID SHIRE**  
*Films released: 1965/77*  
*Studio: 20th Century Fox*  
*Genre: WWII/Docudrama, TV*  
*Silver Age Classics*  
*CD released: Aug. 2001*  
*Stereo (Morituri)/Mono (Entebbe) • 57:50*  
 Suspense! Action! Exotica! **\$19.95**



**Vol. 4, No. 11**  
**The Best of Everything**  
**ALFRED NEWMAN**  
*Song by Newman & Sammy Cahn*  
*Film released: 1959*  
*Studio: 20th Century Fox*  
*Genre: Drama/Romance*  
*Golden Age Classics*  
*CD released: Aug. 2001*  
*Stereo • 71:14*  
 Newman's last Fox score. **\$19.95**



**Vol. 4, No. 10**  
**Voyage to the Bottom of the Sea**  
**PAUL SAWTELL & BERT SHEFFER**  
*Song by Russell Faith*  
*Film released: 1961*  
*Studio: 20th Century Fox*  
*Genre: Sci-fi/Irwin Allen*  
*Silver Age Classics*  
*CD released: July 2001*  
*Stereo • 55:55*  
**\$19.95**



**Vol. 4, No. 9**  
**Between Heaven and Hell/Soldier of Fortune**  
**HUGO FRIEDHOFER**  
*Films released: 1956/55*  
*Studio: 20th Century Fox*  
*Genre: WWII/Adventure*  
*Golden Age Classics*  
*CD released: July 2001*  
*Stereo • 73:00*  
 A superlative duo: One is a moody war thriller, the other an exotic, melodic jewel. **\$19.95**



**Vol. 4, No. 8**  
**Room 222/Ace Eli and Rodger of the Skies**  
**ALFRED NEWMAN & CYRIL MOCKRIDGE**  
*Films released: 1969/73*  
*Studio: 20th Century Fox*  
*Genre: Sitcom (TV)/Americana (feature)*  
*Silver Age Classics*  
*CD released: June 2001*  
*Mono (Room 222)/Stereo & Mono (Ace Eli) • 71:37*  
 Two light and lyrical scores. **\$19.95**



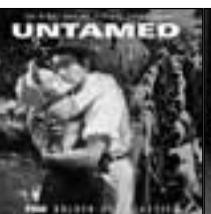
**Vol. 4, No. 7**  
**A Man Called Peter**  
**ALFRED NEWMAN**  
*Film released: 1955*  
*Studio: 20th Century Fox*  
*Genre: Religious/Biography*  
*Golden Age Classics*  
*CD released: June 2001*  
*Stereo • 58:14*  
 Biopic receives rich, reverent, melodic score; complete, including source music. **\$19.95**



**Vol. 4, No. 6**  
**The French Connection/French Connection II**  
**DON ELLIS**  
*Films released: 1971/75*  
*Studio: 20th Century Fox*  
*Genre: Police Thriller*  
*Silver Age Classics*  
*CD released: May 2001*  
*Stereo & Mono (I)/Stereo (II) • 75:01*  
 Two cop thrillers get pulsating, avant-garde music. **\$19.95**



**Vol. 4, No. 5**  
**The Egyptian**  
**ALFRED NEWMAN & BERNARD HERRMANN**  
*Film released: 1954*  
*Studio: 20th Century Fox*  
*Genre: Historical Epic*  
*Golden Age Classics*  
*CD released: May 2001*  
*Stereo • 72:06*  
 The classic collaboration for Fox's historical epic; Original stereo tracks resurrected! **\$19.95**



**Vol. 4, No. 4**  
**Untamed**  
**FRANZ WAXMAN**  
*Film released: 1955*  
*Studio: 20th Century Fox*  
*Genre: Historical Adventure*  
*Golden Age Classics*  
*CD released: April 2001*  
*Stereo • 65:43*  
 19th century African colonialist adventure receives thrilling adventure score in first-rate sound. **\$19.95**



**Vol. 4, No. 3**  
**The Undeclared/Inferno**  
**JOHN WILLIAMS**  
*Film released: 1974*  
*Studio: Warner Bros./20th Century Fox*  
*Genre: Disaster/Irwin Allen*  
*Silver Age Classics*  
*CD released: Apr. 2001*  
*Stereo • 75:31*  
 Disaster masterpiece gets premiere CD release, doubled in length from the LP. **\$19.95**



**Vol. 4, No. 2**  
**How to Marry a Millionaire**  
**ALFRED NEWMAN & CYRIL MOCKRIDGE**  
*Film released: 1953*  
*Studio: 20th Century Fox*  
*Genre: Comedy/Romance*  
*Golden Age Classics*  
*CD released: Mar. 2001*  
*Stereo • 70:03*  
 Period songs adapted as instrumental underscore. **\$19.95**



**Vol. 4, No. 1**  
**Conquest of.../Battle for the Planet of the Apes**  
**TOM SCOTT/LEONARD ROSENMAN/LALO SCHIFFRIN**  
*Film released: 1972/73*  
*Studio: 20th Century Fox*  
*Genre: Adventure*  
*Golden Age Classics*  
*CD released: Feb. 2001*  
*Stereo & Mono (Conquest)/Stereo (Battle) • 74:44*  
**\$19.95**



**VOLUME 3, No. 10**  
**Beneath the 12-Mile Reef**  
**BERNARD HERRMANN**  
*Film released: 1963*  
*Studio: 20th Century Fox*  
*Genre: Adventure*  
*Golden Age Classics*  
*CD released: Feb. 2001*  
*Stereo • 55:06*  
 Premiere release of original stereo tracks, albeit with minor deterioration. **\$19.95**



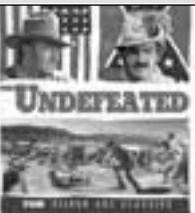
**Vol. 3, No. 9**  
**The Stripper/Nick Quarry**  
**JERRY GOLDSMITH**  
*Film released: 1963/68*  
*Studio: 20th Century Fox*  
*Genre: Drama/Action, TV*  
*Silver Age Classics*  
*CD released: Jan. 2001*  
*Stereo (Stripper)/Mono (Quarry) 73:35*  
 Early Goldsmith feature w/bonus tracks—plus a TV rarity. **\$19.95**



**Vol. 3, No. 8**  
**From the Terrace**  
**ELMER BERNSTEIN**  
*Film released: 1960*  
*Studio: 20th Century Fox*  
*Genre: Drama*  
*Golden Age Classics*  
*CD released: Dec. 2000*  
*Stereo • 71:27*  
 Soaper features tuneful, romantic score; Rich Americana, sensitive romantic themes. **\$19.95**



**Vol. 3, No. 7**  
**Batman**  
**NELSON RIDDLE**  
*Theme by Neal Hefti*  
*Film released: 1966*  
*Studio: 20th Century Fox*  
*Genre: Adventure/Camp*  
*Silver Age Classics*  
*CD released: Nov. 2000*  
*Mono • 65:23*  
 Holy Bat-tracks! 1966 feature expands TV themes. **\$19.95**



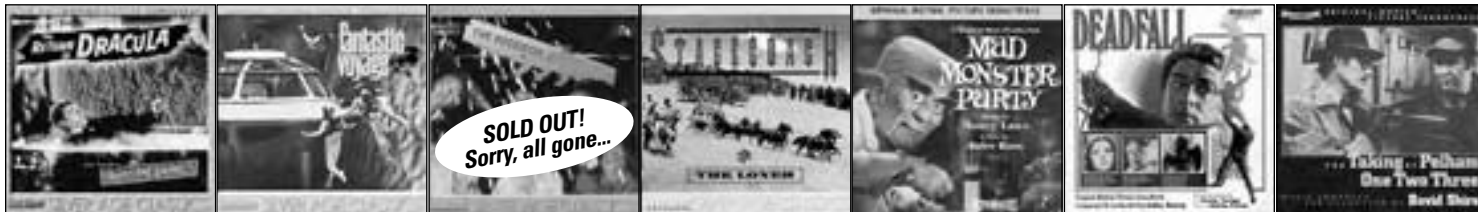
**Vol. 3, No. 6**  
**The Undeclared/Hombre**  
**HUGO MONTENEGRO/DAVID ROSE**  
*Films released: 1969/67*  
*Studio: 20th Century Fox*  
*Genre: Western*  
*Silver Age Classics*  
*CD released: Sept. 2000*  
*Stereo • 72:33*  
 A Western two-fer: one brash, one quiet—both gems. **\$19.95**



- Vol. 3, No. 5  
**A Guide for the Married Man**  
JOHNNY WILLIAMS  
Title Song Perf. by The Turtles  
Film released: 1967  
Studio: 20th Century Fox  
Genre: Comedy  
Silver Age Classics  
CD released: July 2000  
Stereo • 73:10  
"Johnny's" most elaborate
- Vol. 3, No. 4  
**Tora! Tora! Tora!**  
JERRY GOLDSMITH  
Film released: 1970  
Studio: 20th Century Fox  
Genre: WWII  
Silver Age Classics  
CD released: May 2000  
Stereo • 54:45  
Score balances aggressive action with avant-garde effects, Japanese instrumen-
- Vol. 3, No. 3  
**Beneath the Planet of the Apes**  
LEONARD ROSENMAN  
Film released: 1970  
Studio: 20th Century Fox  
Genre: Sci-fi/Fantasy  
Silver Age Classics  
CD released: Apr. 2000  
Stereo • 72:37  
Complete film score plus LP re-recording and FX tracks. **\$19.95**
- Vol. 3, No. 2  
**The Omega Man**  
RON GRAINER  
Film released: 1971  
Studio: Warner Bros.  
Genre: Sci-fi/Fantasy  
Silver Age Classics  
CD released: Mar. 2000  
Stereo • 65:39  
Sci-fi classic features one-of-a-kind symphonic/pop fusion, and unforgettable themes. **\$19.95**
- Vol. 3, No. 1  
**Take a Hard Ride**  
JERRY GOLDSMITH  
Film released: 1975  
Studio: 20th Century Fox  
Genre: Western  
Silver Age Classics  
CD released: Feb. 2000  
Stereo • 46:38  
Strange "blaxploitation," western gets wonderful symphonic score, great main theme. **\$19.95**
- VOLUME 2, No. 9  
**The Flim-Flam Man/A Girl Named Sooner**  
JERRY GOLDSMITH  
Films released: 1967/1975  
Studio: 20th Century Fox  
Genre: Drama/Americana  
Silver Age Classics  
CD released: Jan. 2000  
Stereo (Flim-Flam)/Mono (Sooner) • 65:20  
An Americana duo. **\$19.95**
- Vol. 2, No. 8  
**Rio Conchos**  
JERRY GOLDSMITH  
Film released: 1964  
Studio: 20th Century Fox  
Genre: Western  
Silver Age Classics  
CD released: Dec. 1999  
Mono/Stereo (combo) • 75:28  
Presented complete (55:43) in mono, with some cues repeated in stereo. **\$19.95**



- Vol. 2, No. 7  
**All About Eve/Leave Her to Heaven**  
ALFRED NEWMAN  
Film released: 1950/45  
Studio: 20th Century Fox  
Genre: Drama  
Golden Age Classics  
CD released: Nov. 1999  
Mono (2 trks. in stereo) • 44:19  
Eve is a true classic: Heaven is brooding film noir. **\$19.95**
- Vol. 2, No. 6  
**The Comancheros**  
ELMER BERNSTEIN  
Film released: 1961  
Studio: 20th Century Fox  
Genre: John Wayne/Western  
Silver Age Classics  
CD released: Sept. 1999  
Stereo • 47:44  
Elmer Bernstein's first score for John Wayne is a western gem. **\$19.95**
- Vol. 2, No. 5  
**Prince of Foxes**  
ALFRED NEWMAN  
Film released: 1949  
Studio: 20th Century Fox  
Genre: Historical Adventure  
Golden Age Classics  
CD released: July 1999  
Stereo • 46:39  
"Lost" historical adventure gets exciting, robust score, mixed in stereo. **\$19.95**
- Vol. 2, No. 4  
**Monte Walsh**  
JOHN BARRY  
Film released: 1970  
Studio: CBS  
Genre: Western  
Silver Age Classics  
CD released: June 1999  
Mono (1 track. in stereo) 61:51  
Revisionist western gets vintage Barry score 20 years before *Dances With Wolves*. **\$19.95**
- Vol. 2, No. 3  
**Prince Valiant**  
FRANZ WAXMAN  
Film released: 1954  
Studio: 20th Century Fox  
Genre: Historical Adventure  
Golden Age Classics  
CD released: May 1999  
Stereo • 62:17  
Colorful 1954 adaptation of the epic comic strip features stirring score à la *Star Wars*. **\$19.95**
- Vol. 2, No. 2  
**Patton/The Flight of the Phoenix**  
JERRY GOLDSMITH/  
FRANK DE VOL  
Film released: 1970/65  
Studio: 20th Century Fox  
Genre: WWII/Adventure  
Silver Age Classics  
CD released: April 1999  
Stereo • 76:24  
Two OSTs on one CD. **\$19.95**
- Vol. 2, No. 1  
**100 Rifles**  
JERRY GOLDSMITH  
Film released: 1969  
Studio: 20th Century Fox  
Genre: Western  
Silver Age Classics  
CD released: Mar. 1999  
Stereo/Mono (combo) • 77:08  
Full of Mexican colors and guttural action. CD presents two versions of score. **\$19.95**



- VOLUME 1, No. 4  
**The Return of Dracula/I Bury the Living/The Cabinet of Caligari/Mark of the Vampire**  
GERALD FRIED  
Films released: 1958/58/62/57  
Studio: UA/20th Century Fox  
Genre: Horror • Silver Age  
CD released: Jan. 1999 • Mono  
Disc One: 61:06 Disc Two: 73:20  
2-CDs of creepy music. **\$29.95**
- Vol. 1, No. 3  
**Fantastic Voyage**  
LEONARD ROSENMAN  
Film released: 1966  
Studio: 20th Century Fox  
Genre: Sci-fi  
Silver Age Classics  
CD released: Sept. 1998  
Stereo • 47:28  
Sci-fi classic gets imaginative, avant garde score; a signature work. **\$19.95**
- Vol. 1, No. 2  
**The Paper Chase/The Poseidon Adventure**  
JOHN WILLIAMS  
Film released: 1973/72  
Studio: 20th Century Fox  
Genre: Drama/Disaster  
Silver Age Classics  
CD released: July 1998  
Stereo/Mono (combo) • 75:53  
Two scores plus the Main Title to *Conrack* (1974). **\$19.95**
- Vol. 1, No. 1  
**Stagecoach/The Loner**  
JERRY GOLDSMITH  
Film released: 1966/1965  
Studio: 20th Century Fox  
Genre: Western (film/TV)  
Silver Age Classics  
CD released: May 1998  
Stereo (Stagecoach)/Mono (Loner) • 45:25  
Film score plus TV theme and two episode scores. **\$19.95**
- FSM-80125-2  
**Mad Monster Party**  
MAURY LAWS  
Film released: 1998  
Studio: Rankin/Bass  
Genre: Animagic  
Percepta/Retrograde Records  
CD released: 1997  
Stereo 36:48  
30th Anniversary edition score features vocals by Boris Karloff & Phyllis Diller. **\$16.95**
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**Deadfall**  
JOHN BARRY  
Film released: 1968  
Studio: 20th Century-Fox  
Genre: Heist caper  
Retrograde Records  
CD released: 1997  
Stereo 40:23  
Features "Romance for Guitar and Orchestra," vocals by Shirley Bassey alternates. **\$16.95**
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**The Taking of Pelham 1-2-3**  
DAVID SHIRE  
Film released: 1974  
Studio: M-G-M  
Genre: Thriller  
Retrograde Records  
CD released: 1996  
Stereo & Mono • 30:55  
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A respected TV composer, Bell wrote this book in 1994 to help producers and directors get the most out of film music. Aimed at filmmakers, this book also provides useful info for pros—and fans. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the personnel and entities involved in each; plus lists of agents, clearance companies, glossary terms and resources. *Silman-James Press, 112 pp., softcover. \$12.95*

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*by Jon Burlingame Foreword by Leonard Maltin*

Journalist and historian Burlingame's conducts an overview of film composers and history in clear and direct prose. Comprised of composer mini-bios, with reviews of their most notable works and photo portraits, there is also a thorough overview of soundtrack album history (LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. *Billboard Books, 244 pp., softcover. \$18.95*



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### Overtones and Undertones: Reading Film Music by Royal S. Brown

The first serious theoretical study of film music explores the relationship between movie, music and narrative, chronicling the its aesthetics through several eras. Key works analyzed include *The Sea Hawk*, *Double Indemnity*, *Laura*, those of Prokofiev and Eisenstein, Herrmann and Hitchcock, and several scores for Jean-Luc Godard. Also features probing interviews with Rózsa, Raksin, Herrmann, Mancini, Barry and Shore. *U.C. Press*. 396 pp., softcover. **\$24.95**



### Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly, Introduction by Tony Thomas

The gifted musician of *The Best Years of Our Lives*, *Above and Beyond* and *Soldier of Fortune* was considered by his peers to be the most sophisticated practitioner of their art. Friedhofer (1901-1981) gave a lengthy oral history to the AFI, rife with anecdotes, opinions and wit, which is the centerpiece of this book. With a short biography by Danly, the eulogy from Friedhofer's memorial by David Raksin, a filmography, photographs and more. *The Scarecrow Press*, 212 pp., softcover. **\$24.95**

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### Film Music and Everything Else!

Music, Creativity and Culture as Seen by a Hollywood Composer by Charles Bernstein

Essays by the composer of *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Originally written for the quarterly journal of the Society of Composers and Lyricists, topics include: melodies, "hummers," emotion and more. It's a rare opportunity to read opinions and musings from one film composer directed toward his peers. *Turnstyle Music Publishing*, 132 pp., softcover, limited to 500 copies. **\$18.95**



### Stu Who? Forty Years of Navigating the Minefields of the Music Business by Stu Phillips

Stu Phillips's career encompasses groovy cult films (*Beyond the Valley of the Dolls*) and virtually every Glen Larson TV show ever produced (*Battlestar Galactica*, *Knight Rider*). *Stu Who?* is his candid, breezily told memoirs full of exciting stories from the worlds of arranging, music directing, record producing, and film and TV scoring. *Published Cism Press*, 304 pp., hardcover, illustrated. **\$29.95**



### Memoirs of a Famous Composer—Nobody Ever Heard Of by Earle Hagen

Composer Hagen (b. 1919) has had an outstanding career: as a trombone player with Benny Goodman; working under Alfred Newman at 20th Century Fox; and as a composer/music director for thousands of hours of television, including *I Spy*, *The Mod Squad* and *The Andy Griffith Show*. He wrote the standard, "Harlem Nocturne," and authored two books on film composing. This is Hagen's story, filled with charming anecdotes and some of the biggest names in movie music. *Xlibris Corporation*. 336 pages, hardcover. **\$34.95**



### A Heart at Fire's Center:

The Life and Music of Bernard Herrmann by Steven C. Smith

The most influential film composer of all time, who scored *Citizen Kane*, *Psycho* and *Taxi Driver*, Herrmann (1911-1975) was as famous for his musical passion as his bad temper. This hard-to-find 1991 book is his definitive biography, covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written. *University of California Press*. 416 pp., hardcover. **\$39.95**



### Music for the Movies 2nd Edition by Tony Thomas

The original film music book (written in 1971, updated in 1997), tells the stories of Hollywood's most successful composers. Composers featured (many with photos) include Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Raksin, Antheil, Thompson, North, Bernstein, Dunning, Rosenman, Goldsmith, Mancini, Schifrin, Scott, Shire, Broughton and Poledouris. *Silman-James Press*, 330 pp., softcover. **\$19.95**



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24 pp. unless noted.

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\*#30/31, Mar. '93 64 pp. M. Jarre, B. Poledouris, J. Chattaway, J. Scott, C. Young, Morricone albums, 1992 in review.

\*#32, Apr. '93 16 pp. Matinee temp-track, SPFM '93 Conf., *Star Trek* editorial.

\*#33, May '93 12 pp. Book reviews, classical/film connection.

\*#34, Jun. '93 16 pp. SPFM: Goldsmith; Orchestrators; *Lost in Space*; Herrmann; C. Young; Bruce Lee scores.

\*#35, Jul. '93 16 pp. David Kraft; John Beal Pt. 1; scores vs. songs; Herrmann Christmas; Film Composers Dictionary.

\*#36/37, Nov. '93 40 pp. Bob Townson; R. Kraft & N. Redman; John Beal; CAM CDs; E. Bernstein fantasy scores.

\*#38, Oct. '93 16 pp. J. Debnay; Kraft/Redman 2.

\*#39, Nov. '93 16 pp. Kraft/Redman 3; Fox CDs; *Nightmare Before Christmas*.

\*#40, Dec. '93 16 pp. Kraft/Redman 4; Re-recording *The Magnificent Seven*.

\*#41/42/43, Mar. '94 48 pp. E. Goldenthal; J.N. Howard; Kitaro & R. Miller; R. Portman; Ken Darby; *Star Wars* trivia; sexy LP covers; '93 in review.

\*#44, Apr. '94 J.M. McNeely; B. Poledouris; SPFM: Morricone.

\*#45, May '94 R. Newman; G. Revell (*The Crow*); Goldsmith concert, *Schindler's List*; Instant Liner Notes.

\*#46/47, Jul. '94 P. Doyle, J.N. Howard; J. Morgan (on H. Salter); Mancini tribute; M. Nyman, collectibles.

\*#48, Aug. '94 M. Mancina (*Speed*); C. Cirino & P. Rotter, aspiring composers advice; CAM CDs; Cinerama LPs.

\*#49, Sept. '94 H. H. Zimmer; S. Walker; L. Rosenthal; H. Salter; J. Williams; record flea market.

\*#50, Oct. '94 A. Silvestri; M. Isham; sex & soundtracks; Schifrin concert; Morricone/Beat; the Internet; Recordman/liner notes.

\*#51, Nov. '94 H. Shore; T. Newman; J. P. Robinson; Lukas's Mom; music of Heimat, *Star Trek*.

\*#52, Dec. '94 E. Serra; M. Shaiman; Sandy De Crescent; Valencia Film Music Conference; SPFM Pt. 1; *StarGate*; Shostakovichs Anonymous.

\*#53/54, Feb. '95 M. Shaiman Pt. 2; D. McCarthy; Sergio Bassetti; Jean-Claude Petit & Armando Trovajoli; Academy Awards Pt. 1; rumored & quad LPs.

\*#55/56, Apr. '95 B. Poledouris; A. Silvestri; J. Lo Duca; Oscar & Music 2; Recordman's Diary; SPFM Conf. 2.

\*#57, May '95 Broughton; M. Goodman; '94 Readers Poll; Goldsmith concert.

\*#58, Jun. '95 M. Kamen; Royal S. Brown; Recordman/Annette; History of Soundtrack Collecting.

\*#59/60, Aug. '95 48 pp. Sex Sells; M. Jarre; Soundtrack Collecting 2; Rózsa Remembered; film score concert debate.

\*#61, Sept. '95 E. Goldenthal, Kamen 2, C. Lennertz; *Star Trek: TMP*, classical music for film score fans.

\*#62, Oct. '95 D. Elfman; R. Townson; J. Ottman; 10 Influential Scores; Jerry video.

\*#63, Nov. '95 James Bond Special! J. Barry; E. Serra; History of Soundtrack Collecting 3; Davy Crockett LPs.

\*#64, Dec. '95 D. Elfman Pt. 2, S. Bartek,

Recordman/Blaxploitation; Kamen 3; re-recording *House of Frankenstein*.

\*#65/66/67 Mar. '96, 48 pp. T. Newman; Takemitsu; *Robotech*; *Star Trek*; 10 Influential composers; Glass; H. Villa-Lobos; songs in film; best of '95; film score documentary reviews.

\*#68, Apr. '96 *The Taking of Pelham One Two Three*; C. Burwell; gag obituaries; *Apollo 13* promo/bootleg tips.

\*#69, May '96 *Plan 9 from Outer Space*; Movie music glossary; Herrmann & Rózsa on radio; Irwin Allen; "Into the Dark Pool."

\*#70, Jun. '96 Mancina, desert is! & lists, summer movies; TV's *Biggest Hits* review.

\*#71, Jul. '96 D. Arnold; M. Colombier; Recordman/Congress; summer round-up.

\*#72, Aug. '96 10 Best Scores of '90s; T. Newman; *Escape from L.A.*; cond. J. Mauceri; ref. books; A. Ifukube CDs.

\*#73, Sept. '96 Recordman on War; Monstrous Movie Music; Ifukube CDs 2; Miles Goodman obit.

\*#74, Oct. '96 '90s Action Scores; Cine Music '96 (Barry, Zhou Jiping); Vic Mizzy.

\*#75, Nov. '96 Barry Interview; J. Bond's reviews; Recordman on War 2.

\*#76, Dec. '96 R. Edelman, J. Barry 2, R. Cooder; Laserphile, Lukas's reviews.

## VOLUME TWO, 1997

First color covers! Issues 32-48 pp.

\*Vol. 2, No. 1, Jan./Feb. '97 *Star Wars*: Williams interview; Special Edition CDs.

\*Vol. 2, No. 2, Mar./Apr. '97 A. Clausen; promo CDs; Congress in Valencia; Readers Poll '96; "Into the Dark Pool" 2

\*Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa; *Poltergeist*, *Mars Attacks!*, *Rosewood*, Lukas/Bond reviews.

\*Vol. 2, No. 4, Jun. '97 D. Elfman, Promos 2, M. Denny & Exotica, *Lady in White*; Brian May obit, *The Fifth Element*.

\*Vol. 2, No. 5, Jul. '97 E. Goldenthal, M. Mancina, G.S. Clinton, ASCAP & BMI nites; *Crash*, *Lost World*.

\*Vol. 2, No. 6, Aug. '97 L. Schifrin, J. Powell, Shaiman; Tony Thomas; Summer movies, TV sweeps.

\*Vol. 2, No. 7, Sept. '97 Zimmer vs. *FSM*, M. Beltrami, Curtis Hanson; Film Music as Fine Art, Recordman.

\*Vol. 2, No. 8, Oct. '97 Poledouris, Shore, Zimmer vs. *FSM* 2, Alloy Orchestra; Golden Age CDs.

\*Vol. 2, No. 9, Nov./Dec. '97 D. Arnold; J. Frizzell; Neal Hefti; *U-Turn* & *The Mephisto Waltz*; Razor & Tie CDs.

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\*Vol. 3, No. 1, Jan. '98 Williams Buyer's Guide 1, M. Danna, *Titanic's* music supervisor, Silvestri lecture, Rykodisc CDs.

\*Vol. 3, No. 2, Feb. '98 Glass, Williams Buyers Guide 2, D. Amram, Goldsmith on Varèse, Pendulum CDs; TV CDs.

Vol. 3, No. 3, Mar./Apr. '98 *Titanic*!





J. Horner, Best of 1997, Cinerama, Greig McRitchie, Fox Newman Stage, Oscars.

**Vol. 3, No. 4, May '98** B. Broughton, D. Arnold; *CE3K* restoration; Williams Guide 3; Ed Shearmur; Fox Classics CDs.

**\*Vol. 3, No. 5, Jun. '98** M. Snow, Classic Godzilla; J. Chattaway; Broughton Buyers Guide; D. Reynolds, D. McCarthy, Anne Dudley; SCL Conf..

**\*Vol. 3, No. 6, Jul. '98** T. Rabin; Barry Concert; Aussies: B. Dallwitz, C. Gordon; D. Wiseman; '70s soul soundtracks.

**\*Vol. 3, No. 7, Aug. '98** *South Park* (A. Berry, B. Howell), I. Newborn; *Taxi Driver*, BMI & ASCAP dinners, Broughton Guide 2; Schiffrin, Bernstein & Legrand.

**\*Vol. 3, No. 8, Sept. '98** L. Schiffrin; B. Tyler; T. Jones; Williams premiere, ASCAP seminar, Rykodisc CDs.

**\*Vol. 3, No. 9, Oct./Nov. '98** E.W. Korngold: Biography & books; Williams at Tanglewood; C. Burwell; S. Boswell; Citadel Records.

**Vol. 3, No. 10, Dec. '98** *The Prince of Egypt* (Zimmer, S. Schwartz); E. Cimral (*Ronin*); 50+ CDs; Elfman, Young, Beltrami, C. Eidelman, D. Cuomo & Kamen.

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**\*Vol. 4, No. 1, Jan. '99** NFL Films (S. Spence), Goldsmith/Carnegie Hall, Elfman, *Wing Commander* game, books, Indian funk soundtracks.

**\*Vol. 4, No. 2, Feb. '99** Goldsmith Buyer's Guide: The '90s; *The Exorcist* (lost score); D. Shire; TVT sci-fi CDs; promos; P. Glass.

**\*Vol. 4, No. 3, Mar. '99** Best of '98; W. Carlos; Goldsmith Guide 2: ('80s); Hammer; Recordman; *STTMP* CD review.

**Vol. 4, No. 4, Apr./May '99** F. Waxman (*Prince Valiant*); '98 Readers Poll; Goldsmith Guide 3: ('70s); DIVX festival; Barry bios; C. Gerhardt obit.

**\*Vol. 4, No. 5, Jun. '99** *The Phantom Menace* scoring session/Triology themes; *Halloween H20*; *Affliction*, *Futurama*, *Free Enterprise*, *Election*.

**Vol. 4, No. 6, Jul. '99** E. Bernstein (*Wild Wild West*); *Austin Powers* 2; Goldsmith Guide 4: ('70s); USC film score program.

**Vol. 4, No. 7, Aug. '99** Warner Animation (S. Walker, B. Broughton R. Stone); *Phantom Menace*; Kamen; S. Phillips (*Battlestar Galactica*); Emil Richards; ASCAP awards.

**\*Vol. 4, No. 8, Sept./Oct. '99** STANLEY KUBRICK J. Pook/*Eyes Wide Shut*, CD comp.; Poledouris; Goldsmith Guide 5: ('60s); concert advice for Jerry.

**Vol. 4, No. 9, Nov. '99** COMPOSER STAMPS; *Papillon*; Peter Thomas; *Inspector Gadget*; *The Thomas Crown Affair*; BMI awards.

**Vol. 4, No. 10, Dec. '99** SCORES OF SCORES: animation, Morricone, horror, Golden & Silver Age Hollywood, concert work CDs.

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**\*Vol. 5, No. 2, Feb. '00** JERRY FIELDING: tribute, Camille Fielding; Top picks for '99; Oliver Stone's score-o-matic (*Any Given Sunday*); George Duning obit; Score Internationale; 1999 release stats.

**Vol. 5, No. 3, Mar. '00** How to burn *Phantom Menace* CD at home; Readers picks for '99; Film vs. concert music; C.H. Levenson's "last" letter; reader survey.

**Vol. 5, No. 4, Apr./May '00** BERNARD HERRMANN: 10 Essential '50s Scores, CD checklist, *Journey to the Center of the Earth*; R. Marvin (U-571); J.Z.K. on *Tora! Tora! Tora!*; Film score agents, pt. 1.

**Vol. 5, No. 5, Jun. '00** TENTH ANNIVERSARY! Kendall remembers; *FSM* Timeline; *The Film Score Decade*; *Jaws* 25th Anniversary CD; J. N. Howard (*Dinosaur*); Goldsmith Guide Pt. 6.

**Vol. 5, No. 6, Jul. '00** SUMMER SCORE ROUND-UP; D. Newman (*Bedazzled*, *The Klumps*); Film score agents 3; Session Notes (debut); They Might Be Giants.

**Vol. 5, No. 7, Aug. '00** B. BROUGHTON; *Silverado*; Shaiman gives hell; Film score ggets fiery conclusion; Fall DVDs; W. Stromberg; Elfman & mom.

**Vol. 5, No. 8, Sept./Oct. '00** R. NEWMAN (*Meet the Parents*); *Things To Come*; *The Goonies*; *Requiem for a Dream*; NPR honors; "Cinema of Dreams".

**Vol. 5, No. 9, Nov./Dec. '00** 64 pg. special 101 GREAT FILM SCORES; T. Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Shore; Silvestri; *Back to the Future*.

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**Vol. 6, No. 3, Mar. '01** BIGGER, BETTER SCORES: New RMA agreements; D. Ellis; Irwin Allen discs; R. Kent (*Town & Country*); Italian Imports/BEAT.

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**Vol. 6, No. 7, August '01** QUINCY JONES PART 1; *Moulin Rouge*; J. Morgan on Golden Age Scores; Schiffrin, Jones, Diamond & Debney; Score Internationale; Random Play.

**Vol. 6, No. 8, September '01** ANGELO BADELAMENTI (*Mulholland Drive*); N. Carolina School of the Arts; Quincy Jones Pt. 2; Earle Hagen; Halloween DVDs; more.

**Vol. 6, No. 9, Oct./Nov. '01** LORD OF THE RINGS; Ronald Stein; T. Jones (*From Hell*); Davis Meets Williams (*Jurassic Park III*); M. Danna (*Hearts of Atlantis*); *STTMP* on DVD refit; Pukas comic debut.

**Vol. 6, No. 10, Dec. '01** SCORES OF SCORE reviews; Alejandro Aménabar (*The Others*); G. Yared; Hobbit music; C. Young, H. Gregson-Williams, R. Kent, M. Isham.

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**Vol. 7, No. 3, Mar./Apr. '02** THE SCORPION KING; Hook (Williams); Edda Dell'Orso; Craig Armstrong (*Moulin Rouge*); Oscars.

**Vol. 7, No. 4, May/Jun. '02** SUMMER BLOCKBUSTERS *Spider-Man*; *Attack of the Clones*; M. Mothersbaugh (*Welcome to Collingwood*); *Legend* on DVD; (ASCAP winners).

**\*Vol. 7, No. 5, Jul. '02** MURDER MUSIC: Film Noir; Williams (*Minority Report*); Goldsmith (*The Song of All Fears*); M. Kamen; P. Schickele (*Silent Running*); Laserphile: Summer Thrills; SCL pix, more.

**Vol. 7, No. 6, Aug. '02** JAZZ IN FILM: Miles Davis, E. Bernstein, S. Clarke & T. Blanchard; K. Badelt (*K-19: The Widowmaker*); G. Clinton (*Goldmember*); Louise Steiner memoir; Billy Goldenberg (*Duel*, *Kojak*) more.

**Vol. 7, No. 7, Sept. '02** FSM's TOP 40: The most wanted composers in Hollywood; John Frankenheimer; L. Schiffrin; *Signs*; *One Hour Photo* (J. Klimek) *The Kid Stays in the Picture* (J. Danna); 25 scary DVDs.

**Vol. 7, No. 8, Oct. '02** FALL FILM ROUND-UP: E. Bernstein (*Far From Heaven*); E. Goldenthal (*Frida*); D. Elfman (*Red Dragon*); Goldsmith, Williams concerts; S. Bramson (JAG); The Michael Hennagin story; 25+ CD reviews; more.

**Vol. 7, No. 9, Nov. '02** BOND TURNS 40: D. Arnold (*Die Another Day*, reviews & re-releases); W. Ross (*Harry Potter*, *Tuck Everlasting*); George Feltenstein (Turner Classic Movies); 12-CD Wishlist; Omaha's Orpheum Theater; Holiday DVD reviews.

**Vol. 7, No. 10, Dec. '02** TOWERING ACHIEVEMENTS: H. Shore

(*The Two Towers*); P. Glass (*The Hours*); Ray Ellis (Filmation cartoons!); The Alloy Orchestra, Spy Notes (secret agent discs); *Adaptation* & *Punch-Drunk Love*.

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**Vol. 8, No. 2, Feb. '03** HOW THE AWARDS WERE WON (Oscars past & present); J. Williams & L. Slatkin concerts; Jan Hammer, C. Martinez, C. Pope, S. Walker.

**Vol. 8, No. 3, Mar. '03** MAGNIFICENT MOVIE MUSIC MOMENTS; Brian Tyler (*The Hunted*, *Children of Dune*); J. Ottman (*X-Men* 2); D. Davis (*Matrix Reloaded*).

**Vol. 8, No. 4, Apr.-May '03** MEET THE FOLKS: H. Shearer & M. McKean (*A Mighty Wind*); M. Hamlisch; G. Fenton (*The Blue Planet*); E. Shearmur (*Charlie's Angels*); Bond reissues.

**Vol. 8, No. 5, June '03** BOOM TIMES: (*T3*, *Hulk*, *Down With Love*); Bond reissues 2; Jan Hammer 2; Korngold DVD.

**Vol. 8, No. 6, July '03** THE PIRATE ISSUE: K. Badelt (*Pirates of the Caribbean*), H. Gregson-Williams (*Sinbad: Legend of the Seven Seas*), 11 Great Pirate Scores; R. Portman's opera, The Sherman Bros..

**Vol. 8, No. 7, August '03** SEX, LIONS & AUDIOTAPE: P. Doyle (*Calendar Girls* & *Secondhand Lions*); M. Kamen; Betty Comden (*Singin' in the Rain*), C. Lennerz (*Medal of Honor* game), R. Kent, audio formats explained.

**Vol. 8, No. 8, Sept. '03** LOVE THAT BOOB TUBE: Alias, *Carnivale*, *Penn & Teller's Bullshit!* & *Boombtown*; Staff picks; *Indiana Jones and the Temple of Doom*; M. Barwood on *Dragonslayer* & "batteries not included."

**Vol. 8, No. 9, Oct.-Nov. '03** MATRIX CONCLUSIONS: D. Davis; "Dumped": 50+ cut & altered scores; The Gospel of Jeff Danna; M. Isham; LOTR concerts.

**Vol. 8, No. 10, Dec. '03** SHORE RETURNS: At the *Return of the King* sessions; Final tribute to Michael Kamen; G. Yared (*Cold Mountain*); Holiday DVD roundup.

## VOLUME NINE, 2004

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**Vol. 9, No. 1, Jan. '04** THE BEST OF THE WORST, 2003; Thomas Newman interviewed; A. Desplat (*Girl With a Pearl Earring*); J. Williams' Chicago debut; *The Shining* score deconstructed.

**Vol. 9, No. 2, Feb. '04** JAMES THEN AND NOW; James Horner's first *FSM* interview, and the conclusion of the Horner Buyer's Guide; J. Debney (*The Passion of the Christ*); B.T. (*Monster*); Cartoon composers of *South Park*.

**Vol. 9, No. 3, Mar. '04** JON BRIO/AN TYLER BATES; Three composers, once giant name; Waxman (*The Bride of Frankenstein*); Korngold (*Robin Hood* x 2); The Music of the Christ; The Rza (Kill Bill Vol. 2).

**Vol. 9, No. 4, Apr.-May '04** THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

**Vol. 9, No. 5, Jun. '04** THE SOUNDS OF SUMMER: Stephen King TV scores; Harry Gregson Williams; *Dirty Harry* on CD; Mr. Songtrack, Gary LeMel; *The Good The Bad and the Ugly*—and more.

**Index** What exactly have we printed in *FSM*? Here's a handy index of all content through 2003, compiled by Dennis Schmidt. Cost: same as one back issue.

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about 35 minutes (the other six minutes are filled out with two songs). This is the kind of CD likely to be found on the shelf of a love-struck 13-year-old girl who saw the movie and felt it spoke to her. Yes, it's pretty, and, yes, I like it, but would I as a fan of film scores rush out to buy this particular one? Probably not.

If you like to play John Powell's or Alan Silvestri's romantic comedy efforts while you brew your coffee on a warm Sunday morning in spring, pick up *Laws of Attraction*—it's more of same. —L.G.

**Traffic: The Miniseries ★★★ 1/2**  
**JEFF RONA**

Varèse Sarabande 302 066 544 2  
21 tracks - 70:26

Jeff Rona has been a colleague of Hans Zimmer's at Media Ventures for years, but for some reason Rona seldom worked on the larger features that usually fell to John Powell, Harry Gregson-Williams, Klaus Badelt or Hans Zimmer himself. Rona has mostly concentrated on TV work of late, and *Traffic: The Miniseries* is naturally no exception. The composer worked with Cliff Martinez on the feature version of *Traffic*, but here he gets to fly solo.

In many ways this music follows what Rona did on projects like *Netforce* and *The In Crowd*—that's modern, groove-based, electronic material with clever synth programming and an emphasis on sound design. This score does include several guest artists performing "world music" instruments (a practice that's now quite common in contemporary movie scores). The "wordless female voice" reminded me of Graeme Revell's *The Siege*, while the hypnotic guitar riffs of "Bugging" sound a lot like Elliot Goldenthal's *Heat*.

This score would have been even more interesting with a more melodic approach to the music, but then again, that kind of goes against the sound design approach, right? The shortest tracks are the best, with sev-



eral nice themes, but they end too quickly. A longer track like "Hospital/Russian Story" offers no development whatsoever. The best cue is "Run Like Hell," more specifically the powerful melodic part that starts around two minutes in.

Rona reportedly had a great time working on this miniseries, and that shows during several parts of this 70-minute disc. Hopefully, he'll get to do more feature work in the next few years.

—Jon Aanensen

**Da Uomo a Uomo (1967) ★★★★★**  
**ENNIO MORRICONE**

GDM 2040  
16 tracks - 48:21

Giulio Petroni's *Da Uomo a Uomo* (*Death Rides a Horse*) is a '60s classic featuring Lee Van Cleef and John Phillip Law. The simple tale concerns a boy who witnesses his family's murder and, once grown up, heads off to seek revenge. Along the way he joins up with an ex-con who wants the money that the same murdering thieves stole from him.

The title track features fascinating flute techniques that run wildly through a texture that includes a choral chant. This chant, which imitates a Native American Indian chorus, makes



for a powerful opening statement.

Morricone's music mixes classic western sounds with intriguing orchestration and contemporary composition techniques. Small motivic cells move in ostinato patterns underneath an improvisational-sounding lyrical line. The CD is tracked in such a way that the title versions and the guitar "Monody" appear in ways that tie the listening experience together. In some ways it's like listening to sets of variations on two different ideas. Morricone finds many ways of varying his background accompaniments that move into amazing avant-garde orchestral sounds. The brief "Ghost" is an eerie, disturbing piece that almost seems out of place. In "Alone in the Night," Morricone creates an amazing amount of tension with a precious few percussion sounds and dissonant harmonies. It's one of many highlights in this score. "Mystic and Severe" is a classic '60s-sounding track that marches along, in contrast to the title track, in its own fatalistic way.

The CD concludes with a vocal version of the title track sung by Raoul, which receives its CD premiere release here. Even Alessandrini's famous whistle makes an appearance.

The album features more

than 20 minutes of previously unreleased versions of the title track, the guitar "Monody" and an alternate track of "Mystic and Severe." Robert Zamori's restoration effectively captures the original sound of these recordings. The dry sound that often plagues recordings of this period is thankfully absent. A welcome release for Morricone fans.

—S.A.K.

**An Italian Story ★★ 1/2**

**DANIELE LUPI**

Rhino R2 73941  
12 tracks - 45:22

Daniele Lupi compiled this disc of musical homages to Italian cinema of the '60s and '70s. A cursory glance at some of the musicians involved (Silvano Chimenti, Luciano Ciccaglioni, Maurizio Majorana, Roberto Podio and Antonello Vannucchi, among others) give a good clue as to what you'll hear. The performances also feature the inimitable whistling of Alessandro Alessandrini. Fans will also recognize the names from the MARC 4 who performed on many of these '70s soundtracks.

This is mostly the kind of stuff heard in Argento films, spaghetti westerns or chic spy dramas that featured the classic music of Morricone, Bacalov, Umiliani and Piccioni. If you are a child of that era you will find much to enjoy in these little jazzy numbers, appropriately titled after the scenes that inspired them. Whether it's the groove of "Nightclub," the dreamy lyricism of the title track, or other examples from the Free Love era, fans will revel in music that comes complete with female sexual moaning à la the *Emmanuelle* films. Connoisseurs of the Hammond organ sound will also be pleased.

*An Italian Story*, while not a score disc, is one of those unique albums that fans of music from the *La Dolce Vita* era may find to be a new guilty pleasure. At any rate, it makes for cool driving-in-your-car music.

—S.A.K.

(continued on next page)

**Three Little Words (1950) ★★****KALMAR AND RUBY**

Rhino/Turner

27 tracks - 65:00

Ah, yes...the immortal teams in the annals of show business...Laurel and Hardy, Fred and Ginger, Mickey and Judy, Sonny and Cher, Tammy Faye and Ron Jeremy. To say nothing of those great American song-writing duos: Rodgers and Hart, Rodgers and Hammerstein, Lerner and Loewe and Kalmar and Ruby. What's that? You've never heard of the almighty Kalmar and Ruby? Well then, it's high time you learned a little something about the men behind "those eight little letters" comprising those oft-uttered *Three Little Words*. M-G-M's song-studded biopic of the composer and lyricist of such delightful ditties as "My Sunny Tennessee" and "Nevertheless, I'm in Love With You" stars Fred Astaire as the enterprising Bert Kalmar and a refreshingly restrained Red Skelton as the hapless Harry Ruby.

As a musical biography, *Three Little Words* simply isn't equipped with the ensemble star power or classy repertoires of earlier M-G-M efforts like *Till the Clouds Roll By* (1946) or *Words and Music* (1948). In the hands of director Richard Thorpe (*Ivanhoe*, *Athena*),

the tuneful saga of Kalmar and Ruby lacks the presentational flair that a more imaginative, inspired director such as Vincente Minnelli could have provided. As it stands, the customary Metro dazzle only surfaces fleetingly, and none of the featured production numbers in *Three Little Words* could be accurately filed under "memorable" or "extraordinary." Adding insult to injury is the fact that Astaire isn't spotlighted in one of his trademark solo showcases in the film. No dancing on the ceiling or in slow-mo here, Fred fans. Shackled to Skelton throughout most of the movie, Astaire seems unhappily earthbound and itching to break free, and only his elegant partnering with the graceful Vera-Ellen (particularly on the enchanting "Thinking of You") seems to satisfy.

As for the score, the winning selections come from some surprising sources: guest star Gloria DeHaven appears as her own real life mother (Broadway's Mrs. Carter DeHaven) and performs a respectable version of "Who's Sorry Now," a standard later popularized by '50s favorite Connie Francis. In one of her early screen appearances, a brunette Debbie Reynolds appears as Helen Kane, the originator of "I Wanna Be Loved by You"

(on this selection, Reynolds is dubbed by the irrepressible Kane who performs the song replete with Betty Boop-ish flourishes—nine years later Marilyn Monroe would offer her own distinctive version in *Some Like It Hot*, and the tune would be associated with the blonde bombshell forever more). Despite some lapsing into stereotyped dialect, the unforgettably infectious "So Long, Oo-Long (How Long You Gonna Be Gone?)" is the very definition of the "catchy little tune," and it's difficult to imagine a more ingratiating arrangement than the one Leo Arnaud supplied here.

As well-crafted as these selections are, the score still doesn't boast a bona fide classic on the order of "Where or When," "Look For the Silver Lining" or the glorious mini re-creation of "Show Boat" from the opening reel of *Till the Clouds Roll By*. The Kalmar and Ruby songbook is charming and hummable but never as substantive or emotionally resonant as the best of Jerome Kern, Lorenz Hart or Irving Berlin (who were all writing during the same period).

As an added attraction, this collection also contains six bonus tracks from the 1945 musical *Yolanda and the Thief*, starring

Astaire, Lucille Bremer and Frank Morgan. Shunned by audiences 50 years ago, *Yolanda* has since been elevated to cult status thanks in part to the story's loopy charm (courtesy of Ludwig Bemelmans, author of *Madeline*), Minnelli's inventive direction and some bizarrely beautiful decor vividly captured in garish Technicolor. The invigorating "Coffee Time" is the highlight of Harry Warren and Arthur Freed's by-the-numbers score.

Prior to this double feature Rhino/Turner release, *Yolanda* was coupled with Astaire's *You'll Never Get Rich* on a 1979 Hollywood Soundstage LP with fetching cover art but excruciating fidelity. As part of its highly successful "Glorious MGM Musicals" soundtrack series, M-G-M Records issued *Three Little Words* in abbreviated form in 1973. Paired with *Till the Clouds Roll By*, the score was trimmed to 10 tracks, though the accompanying liner notes by Richard Oliver were outstanding.

For movie musical fans looking for an excellent Astaire primer, it might be best to begin with *The Band Wagon* or *Easter Parade* (both soundtracks available from Rhino) before sampling such esoteric appetizers as *Three Little Words* and *Yolanda and the Thief*. —Mark Griffin

**Mail Bag** (continued from page 10)

what you are portraying. You might not like Mel Gibson or his movie *The Passion of the Christ*, but you should realize how many people, of many faiths, went to this movie. Rather than divide people, as the so-called "experts" predicted, the movie brought people together in many ways. People learned about Jesus, I think respected Jesus, and now know what Christians love so much about Him.

I'm not about to cancel my subscription—that is too easy and cowardly. No, I just wanted you to learn my thoughts on your article. God bless you.

**Patrick Tierney**  
Grand Rapids, Michigan

**Joe Sikoryak responds:** Thanks Patrick. As the

artist responsible for the collage in question, I'm sorry that you took offense. No slight was intended. Speaking as a Catholic myself, I count Jesus as a pal, and I believe that He gets the joke. The joke, by the way, wasn't directed at Him, but the presumptuous Hollywood types who wear their faith (unbecomingly or opportunistically) on their sleeves.

**Errata**

In publishing an interview with choir director Michael McCarthy ("In the Service of Two Masters," Vol. 9, No. 5), we inadvertently ran an earlier version of the piece. The final version meant for print can be found at [www.filmscoremonthly.com/articles/](http://www.filmscoremonthly.com/articles/).

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**George Bassman**

(continued from page 16)

opposite, both in looks and temperament." But his union with Carol Nielsen barely lasted more than a year. A three-time loser at marriage, Bassman's life began spiraling downhill. While not destitute (royalties kept coming in from his songs and scores), he nevertheless found that his income couldn't keep up with his expenses. After living a few months at the Rossmore House in downtown Los Angeles, he stopped paying his bills. The next stop was the street. Here, the account becomes murky, but apparently after befriending a drug-addicted, Svengali-like couple, who took control of his money and his life, he, too, became an addict. He died alone, in a Los Angeles hospital, in 1997.

**FSM**

# DVDs, International Style

No regional bias here.

By Andy Dursin

Being able to watch a movie and choose, on the fly, between two different soundtracks is something that most soundtrack lovers can only dream about. Just imagine watching and being able to flip between Georges Delerue and James Horner's versions of *Something Wicked This Way Comes*; selecting from Alex North's



**SPITFIRE AND POLISH:** Sir William Walton's score has been restored to its rightful place—in some regions.

2001 or Stanley Kubrick's mix of the contemporary and classical; or turning off Horner's *Troy* in favor of Gabriel Yared's superb unused score.

While such opportunities are limited, viewers overseas have recently had the rare chance to watch the 1969 WWII epic *Battle of Britain* (MGM, Europe and Japan) with either Ron Goodwin's score from its original theatrical release or William Walton's original music, which was—with the exception of the climactic "Battle in the Air" cue—entirely discarded.

Much has been written about the two scores over the years, and recent CD reissues from Rykodisc and Varèse have placed Goodwin and Walton's scores on the same platter, allowing for closer examination by listeners.

Nothing, though, approaches the thrill of being able to actually watch *Battle of Britain* with Walton's score having been properly mixed back into the film, and seeing it intact, on-screen, for the first time.

Decidedly more classical in approach, Walton's music may be stiffer and less accessible than Goodwin's comparatively upbeat, march-laden offering. However, Walton's music does give the picture greater dramatic depth than Goodwin's, being more mature and relatively introspective. There are also a few scattered instances of Walton

scoring scenes that Goodwin opted not to and vice versa, though, for the most part, both works are used sparingly during the 132-minute film.

The mere fact that you can choose between the two scores (both in DTS and Dolby Digital 5.1) is an educational and altogether fascinating feature for film score scholars and aficionados. Though Goodwin's score receives the better mix of the two (the sound effects are more dazzling in the Goodwin track's 5.1 mix), the Walton score has a decent if not spectacular stereophonic range, having been painstakingly reassembled from the original elements.

If you're looking for this two-disc DVD edition in the United States, you're out of luck—at least for the moment. MGM released a single-disc edition of *Battle of Britain* just over a year ago in North America, including only the standard mono track and no supplements to speak of—a far cry from the European/Asian version's multiple scores, remixed stereo tracks, commentary and featurettes (though the supplements sadly fail to elaborate upon the Walton/Goodwin controversy).

This certainly isn't the first example of an international DVD offering more extensive supplements than its American counterpart. There are dozens of discs available outside the U.S. that offer more definitive packages (either in special features or visual/audio enhancements) than their domestic renditions, and thanks to the increasing affordability of multi-region DVD players, importing these discs has never been easier.

Over the years that I've been following the international DVD market, there have been plenty of discs I'd recommend over their U.S. versions. While some simply include superior widescreen versions (perfect for guilty-pleasure favorites *Baby: Secret of the Lost Legend* and *Heaven Help Us*, both available Down Under), here's a sampling of terrific discs available outside North America, all of which are

worth an international order or two.

## Conan the Barbarian

(Fox, Japan/Australia and most of Europe)

Fox's international release of the 1982 John Milius classic offers all the supplements from Universal's domestic DVD, but surpasses the U.S. version from both a visual and an



audio standpoint; Fox's transfer is more colorful, less grainy, and altogether more satisfying than the American DVD, and the sound is superlative.

Though there were reports that the original elements were not available for the U.S. DVD to include a stereophonic remix (*Conan* has always been in mono), Fox's international DVD includes a true 5.1 Dolby Digital remix that blows away all previous releases. Basil Poledouris' score has never sounded better, with discrete channel separation for the dialogue, music and sound effects—a fabulous mix that finally does justice to a film that was crying out for full-blown stereo.

For *Conan* die-hards, Fox's international DVD should be reason enough to invest in a multi-region player and import the release, which is available in many markets overseas.

**Domestic Release Potential:** Universal has been re-releasing numerous catalog films of late, and with *Conan* being a popular title, it's possible you may see a remastered *Barbarian* stateside.

### Conan the Destroyer: Special Edition (MGM, Japan/ Australia and some European territories)

Though not as elaborately remixed as *Conan the Barbarian*, MGM's international release of the 1984 sequel still sounds better than the film's original mono mix and boasts bona fide Special Edition supplements. Two commentary tracks, an interview with writers Gerry Conway and Roy Thomas, and an extensive interview with Basil Poledouris—covering his scores for both films—is included, along with a 5.1 Dolby Digital soundtrack and remastered 16:9 transfer.

**Domestic Release Potential:** Slim to none, at least in terms of the supplements being carried over, since MGM produced the special features and Universal owns the rights in North America.

### Dune (myriad releases overseas)

This David Lynch-directed, Dino De Laurentiis-produced 1984 box-office turkey has been released in a handful of overseas territories in countless iterations.

If you're looking for the best overall package, Sanctuary U.K.'s recent Special Edition

includes an excellent booklet (written by *Dune* expert Paul M. Sammon) and a new, somewhat abbreviated, documentary sporting new interviews with Kyle MacLachlan among others. The 16:9 transfer isn't anything to write home about, but until Universal packages a remastered DVD in the U.S., it's the best anamorphic transfer there is.

Also available overseas is the three-hour "Expanded TV Version," which was produced for syndicated American television by Universal without Lynch's credited involvement (this is the version that utilizes director "Alan Smithee" and writer "Judas Booth" as Lynch pseudonyms). Despite its cropping for 4:3 televisions, this is still worthwhile for *Dune* devotees because it includes some 45 minutes of previously discarded footage. The best version to track down is Pioneer Japan's two-disc edition, which is appreciably superior to other versions available in England and elsewhere, many of which are overly dark and blurry.

**Domestic Release Potential:** Universal's DVD is in need of remastering, and with the number of fans out there, *Dune* is a likely candidate for re-release. The television version, though, is less likely to happen.

### Flash Gordon (Studio Canal, France)

Dino De Laurentiis strikes again and, surprisingly, it's Europe that's the beneficiary for a distinctly American hero's feature film debut. Not that there aren't a lot of international influences in Mike Hodges' colorful, over-the-top 1980 fantasy, since *Flash Gordon* has outlandish costume design, sets, special effects and music to spare.

Fans of this cult classic have long clamored for a solid American DVD of *Flash*, yet only a bare-bones, out-of-print Image DVD has ever been released domestically (recycling the old MCA/Universal laserdisc edition, no less).

Overseas, there's both a splendid U.K. release from Momentum, as well as a two-disc Special Edition from France's Studio Canal. Sporting a chatty commentary from the sometimes overly acerbic Hodges plus a lengthy interview with the director, this is a terrific disc with both remastered picture and sound, the

latter thanks to a boisterous 5.1 Dolby Digital remixed soundtrack. As a bonus, the original soundtrack album has also been included.

**Domestic Release Potential:** Like *Dune*, this is a popular catalog title. Since the old *Flash Gordon* DVD has been out-of-print for some time, expect a new *Flash* DVD in the U.S. sooner than later, though it's highly unlikely Hodges' entertaining and only somewhat controversial commentary will be reprised in a domestic release.

### Legend (Fox, most international markets)

This release of the 1986 Ridley Scott fantasy preceded Universal's domestic, two-disc Special Edition "Director's Cut" by months.

While Fox's international DVD offers only the alternate, 90-minute European version of *Legend*, the transfer is markedly superior to all other versions of the film, thus best preserving Scott's visual eye and Alex Thomson's sensational cinematography (the elements were in better shape than those used for the "Director's Cut"). The European cut also offers some alternate footage (including a different ending) not seen in any other version, making this a highly recommended pick-up for fans.

**Domestic Release Potential:** None.

### Misery (MGM, Australia and some European territories)

The popular Rob Reiner filming of Stephen King's novel is only available in a supplement-free U.S. DVD, whereas MGM issued an elaborate Special Edition overseas. The international disc sports newly produced "Making of" featurettes (including a conversation with composer Marc Shaiman) and separate commentaries with director Reiner and screenwriter William Goldman.

**Domestic Release Potential:** Nothing has been officially announced as to why the *Misery* Special Edition hasn't materialized in the U.S., especially since this international release has been available for some time. It's possible that rights may be a factor.

## Other Recommended Imports

### The Eagle Has Landed (Carlton, U.K.)

Excellent two-disc edition of John Sturges' 1976 WWII thriller includes both a fully restored transfer of the movie's extended version (utilizing footage first seen in American TV broadcasts), in addition to the original theatrical cut and an endless array of vintage promotional interviews. Other U.K. exclusives worth tracking down include another WWII all-star epic *Escape to Athena* (widescreen), the seldom-seen Roger Moore, Lee Marvin pairing



*Shout at the Devil* (widescreen, albeit in the cut U.S. release version), Michael Caine and Pierce Brosnan's memorable confrontation in *The Fourth Protocol* (widescreen) and the 1976 Gene Hackman, Max Von Sydow Foreign Legion flop *March or Die* (full-screen, not cropped, but with no special features).

### Jack the Ripper (Anchor Bay, U.K.)

The highly acclaimed 1988 TV miniseries starring Michael Caine has never been released on DVD in the U.S. Our English readers, meanwhile, have been treated to an exclusive Anchor Bay Special Edition, which boasts commentary from producer David Wickes and previously unseen footage of his first attempt at shooting *Jack*, with Barry Foster in Caine's role of Inspector Frederick Abberline (and if you thought Caine was over-the-top, just wait until you see Foster!).

### The League of Extraordinary Gentlemen

(Fox, various international markets)

Sean Connery's turn as Allan Quartermain may become a cult favorite in time, but at the moment, it's just another expensive genre film that wasn't as profitable as its backers had hoped. Fox's international DVD of *League* is a two-disc edition with extra supplements not included in the single-disc U.S. release, such as additional deleted scenes and European premiere footage and trailers, which alternately dubbed the film "LXG" and "The League" before settling, finally, on its original title.

### Isolated Scores

Some import DVDs even offer exclusive isolated scores, such as *Last of the Mohicans* (Warner [U.K.]; also the only place where you can see the original theatrical release version of Michael Mann's film); *Annie* (Columbia TriStar, Australia and elsewhere; also the only venue at the moment where one can view John Huston's 1982 musical in widescreen); *Bicentennial Man* (Europe), *The Bone Collector* (Europe), *Contact* (Europe), *Papillon* (Europe) and *Sleepless in Seattle* (Europe).

## Back in the U.S.

### Sledge Hammer! The Complete First Season

(Anchor Bay, \$39)

For pure wackiness, few '80s comedies topped *Sledge Hammer!* for hilarity. Alan Spencer's zany spoof of cop shows and the *Dirty Harry* franchise proved to be an instant hit with critics and some loyal viewers, who kept the half-hour series on the ABC schedule for two full seasons.

Anchor Bay's long-awaited, four-disc DVD



SEX AND THE SLEESTAK: *Showgirls* (top) and *The Land of the Lost* (below) return to video.



set includes all of *Sledge's* first season episodes, thankfully sans the laugh track that ABC forced onto the series during its early broadcasts. A new documentary is included, featuring recent interviews with Spencer and stars David Rasche and Anne-Marie Martin, plus plenty of TV spots, scripts (including Spencer's aborted R-rated HBO version), photo galleries, and *Sledge Hammer's* original, unedited pilot.

Interestingly, while Danny Elfman penned the show's memorable theme song, Arthur B. Rubinstein scored the first version of the *Sledge Hammer* pilot, featuring a totally different opening theme. Elfman was brought in to re-score the theme and Arthur Kempel portions of the broadcast pilot, which of course is also included here. Highly recommended.

### Land of the Lost: Season 1 (Rhino, \$39)

### G.I. Joe: Season 1, Part 2 (Rhino, \$59)

Anyone who grew up watching Sid and Marty Krofft's classic '70s NBC series will love Rhino's First Season DVD box-set, offering all 17 *Land of the Lost* episodes and plenty of special features.

Indeed, there's plenty of Sleestak love to go around in this three-DVD set, including no fewer than 10 commentary tracks with stars Wesley Eure, Kathy Coleman (Bell) and Phil Paley, plus writers Larry Niven, D.C. Fontana, David Gerrold, and "Chekov" himself, Walter Koenig. Niven, Koenig and Gerrold also par-

ticipate in lengthy, fascinating on-camera interviews, as do Coleman and Eure. Eure has the disc's most hilarious anecdote, where he admits to his embarrassment over being billed only by his first name.

Unlike some Krofft shows, *Land of the Lost* has held up quite well over the years. Though the series' chroma-key effects are naturally dated, the scripts are unusually intelligent for a Saturday morning show, neatly exploring sci-fi themes, including time travel (the final first season show, "Paradox," is especially good), in a production that's now entertaining a new generation of viewers.

Rhino's second box-set of *G.I. Joe* episodes, meanwhile, concludes the entertaining weekday cartoon's first season, including the immortal two-part finale, "There's No Place Like Springfield." Unlike the first box-set of *Joe* shows, however, the four-disc box-set is devoid of special features (No public service announcements? No creator interviews? Not even any toy commercials?), something that, hopefully, will be rectified by the debut of the second season on DVD this fall.

### V: The Complete Series (Warner, \$39)

### Knight Rider: The First Season (Universal, \$59)

Though *V* creator Kenneth Johnson's plans to resurrect the sci-fi franchise were recently vetoed by NBC, the initial interest was undoubtedly part of the reason why Warner has released this three-disc set that compiles the first—and final—season of the original *V* as a series.

Despite reuniting most of the original cast, *V* didn't fare nearly as well as a weekly show as it did as a pair of top-rated miniseries. The show's scripts basically consisted of routine battles between the Resistance—again led by Marc Singer, Faye Grant and affable alien Robert Englund—and the Visitors, with Jane Badler joined by villainous June Chadwick. Meanwhile, Blair Tefkin's half-human, half-alien offspring (the now-grown "Elizabeth," played by Jennifer Cooke) became the object of both human and extraterrestrial interest.

Part of the show's troubles undoubtedly had to do with Daniel H. Blatt and Robert Singer (of *V: The Final Battle* infamy) having overseen the production instead of Johnson, who was onto other projects when the series aired on NBC on Friday nights during the '84-'85 season.

Nevertheless, *V* is still '80s fun, with Warner's set offering solid full-frame transfers and mono sound, the latter sporting Dennis McCarthy's effective scores.

NBC had much better luck with *Knight Rider*, the now-classic action-adventure series starring KITT (voiced by William Daniels),

the “intelligent car,” and some guy named David Hasselhoff.

Universal's DVD box-set offers all 21 first-season episodes of the series in excellent full-screen transfers, plus a bonus disc of new featurettes, commentary on the pilot episode by Hasselhoff and creator Glen Larson, plus the lamentable 1991 TV movie *Knight Rider 2000*, which was supposed to serve as a platform for a new series starring Susan Norman.

If you're up for more TV on DVD, Universal's fall slate includes box-sets running the gamut from *Magnum P.I.* to the first season of *Amazing Stories*, which we hope to review in the next Laserphile installment.



### **The Winds of War** (Paramount, \$59)

**E**xcellent box-set package of Dan Curtis' 1983 miniseries that masterfully adapted Herman Wouk's acclaimed WWII novel.

Unlike many vintage miniseries released on DVD with next-to-no supplements, Paramount has done an excellent job with *The Winds of War*, offering a number of superb featurettes, covering the production's creation with fresh insights and never-before-seen “Making of” footage.

Included among the mini-documentaries is a lengthy examination of Bob Cobert's score, with Curtis offering comments on Cobert's compositional skills and the arduous recording sessions, which the composer attributes to Curtis's perfectionism (something echoed in comments from other stars like Ali McGraw and even Curtis himself).

Transfers of sound are exemplary for a show that felt like a true cinematic epic, the kind of miniseries they just don't make anymore.

### **Project Greenlight: The Complete Second Season** (Miramax, \$39)

**B**en Affleck, Matt Damon and Chris Moore's moviemaking reality series was supposed to have uncovered young talent and led to the creation of pure independent films. How odd is it, then, that the two movies that have been produced through the show—the little-seen *Stolen Summer* and *The Battle of Shaker Heights*—languished in obscurity just days after their limited theatrical runs.

Ironic, but also intriguing, since the second season of *Project Greenlight* all-too realistically shows what happened to the good intentions of writer Erica Beene and directors Kyle Rankin and Efram Potelle as *Shaker Heights*

went into production. Like the prior *Greenlight*, this entertaining series examines the selection of the material by Affleck and company, and follows it through pre-production, shooting and eventual completion. It also shows what went awry during the filming, resulting in a cute but abbreviated (78-minute) feature film that will end up being merely a footnote on the résumés of all involved.

Miramax's DVD includes the entire second season of the series, with additional bonus features that incorporate unaired segments. *The Battle of Shaker Heights* itself is also part of the package, along with extensive supplements, including deleted scenes and commentary that weren't in the initial DVD release (it's unfortunate that a longer cut of the film wasn't used).

## **New and Recommended**

### **Highlander 2** (Lions Gate, \$19)

**Y**et another Special Edition of the troubled 1991 sequel, the new *Highlander 2* dumps both “The Quickening” and “Renegade Version” from its subtitle, and adds plenty of new digital effects that actually do improve the movie's alternately effective and shoddy visual design (the latter partially due to the original shoot having run out of funds).

An extensive second disc of supplements includes a terrific documentary recounting the movie's turbulent shoot in Argentina and subsequent editorial re-cutting, plus a hysterically funny unused ending and an insightful conversation with composer Stewart Copeland.

Copeland notes how Los Angeles session players may be technically proficient but often pale in comparison to the emotion generated by a full cohesive orchestra (like the Seattle Symphony, which was used for *Highlander 2*). [Many classically trained composers, however, have argued to the contrary.]

### **Rebels and Redcoats** (PBS/Paramount, \$25)

**I** don't receive a lot of documentaries, but this co-production between Boston's WGBH and BBC/Granada TV is a worthwhile—albeit somewhat biased—examination of the motives behind America's fight for independence.

Richard Holmes does a superb job examining the Revolutionary War from the British side, but in detailing the atrocities committed by the colonials during their uprising, he tends to gloss over the equally despicable acts of

English soldiers, and plays down elements of patriotism and liberty, generating a somewhat unbalanced tone. Yet there are plenty of fascinating anecdotes and insights that Holmes does present effectively here.

Paramount's DVD offers the complete series with exceptional transfers and stereo sound. Recommended viewing for history buffs, provided you take the show with a grain of salt.

### **The Charlie Chan Chanology** (MGM, \$69)

**M**aybe it's a good sign that, in these politically correct times, MGM can feel comfortable releasing the cinematic exploits of Earl Derr Biggers' original character. After all, just a few years ago, pressure from special interest groups lead to Fox putting the kibosh on their plans to release the original *Charlie Chan* films from the '30s and early '40s.

Hopefully, Fox will take their lead from MGM, since the latter's first release of *Chan* mysteries is made up of the later Sidney Toller vehicles released by Monogram Pictures—not regarded as the high point of the long-running series, but still better than no *Chan* at all.

MGM's box-set includes *Charlie Chan in the Secret Service*, *The Chinese Cat*, *The Jade Mask*, *Meeting at Midnight*, *The Scarlet Clue* and *The Shanghai Cobra*, all produced in 1944 and 1945, and offering formulaic scripts with subpar production values (at least compared with the series' initial offerings produced at Fox).

Still, the movies are entertaining for what they are, and the DVD transfers look in relatively good condition. No extras are included, and each film is also available separately.

### **Showgirls: The V.I.P. Edition** (MGM, \$39)

**T**he limited-edition box-set of the Paul Verhoeven/Joe Eszterhas camp classic offers novelty packaging as opposed to enhanced DVD content.

With its collectible *Showgirls* shot glasses, playing cards, and instructions for playing R-rated drinking games, this may be the ideal present for that *Showgirls* friend who can't stop watching the 1995 bomb.

The DVD proper includes a remastered transfer and an amusing commentary track from writer David Schmader, who apparently has made a name for himself by touring the country, offering lectures on the merits of the movie. His anecdotes are often funny and perfectly illustrate the enduring popularity of this bad movie favorite. **FSM**

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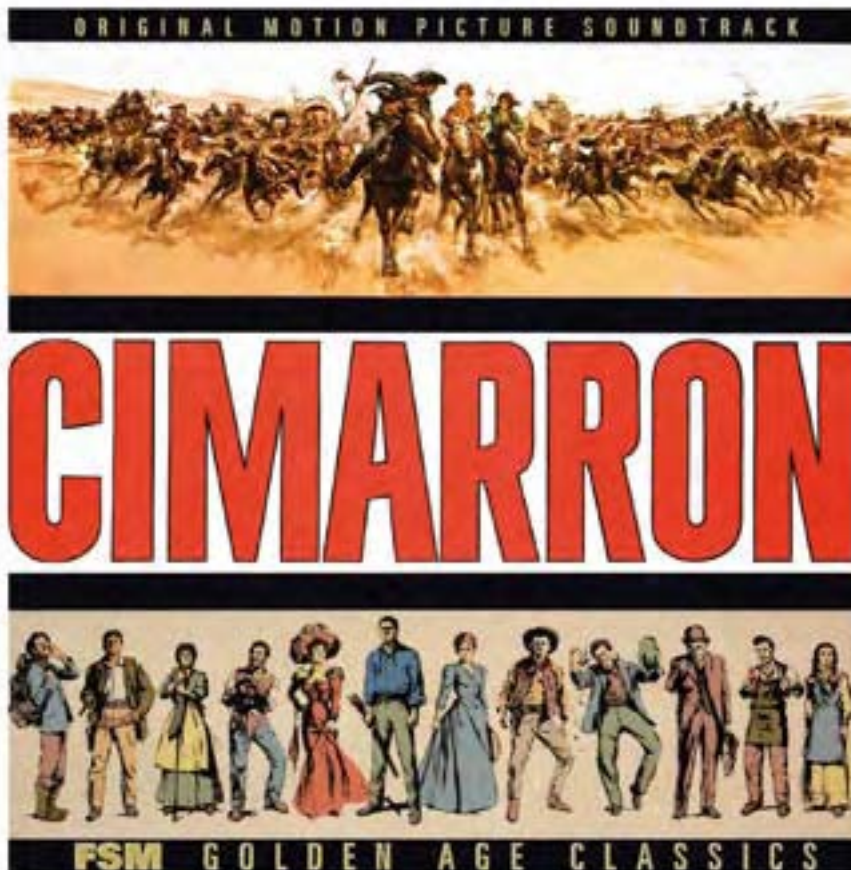
# Composed and Conducted by **Franz Waxman**

Lyrics by Paul Francis Webster • Sung by The Roger Wagner Chorale

M-G-M'S *CIMARRON* (1960)—THE SECOND screen adaptation of Edna Ferber's novel of the same name—was an epic western telling the history of Oklahoma settlers through the lives of newspaper publisher Yancey "Cimarron" Cravat (Glenn Ford) and his wife, Sabra (Maria Schell). While the film is known for its massive depiction of the Oklahoma Land Rush, one element stands above all others: Franz Waxman's classic music.

BY THE TIME HE SCORED *CIMARRON* IN 1960, Waxman was nearing the conclusion of a brilliant career as one of the undisputedly great composers of Hollywood's Golden Age. After stints under contract to Universal and Warner Bros., and a period as highly respected freelancer, Waxman was able to pick and choose his projects. *Cimarron* provided an opportunity to work once again with director Anthony Mann, with whom he had collaborated on *The Furies* (1950).

FRANZ WAXMAN'S STIRRING TITLE SONG for *Cimarron*, which figures prominently through the course of his score, features lyrics by Paul Francis Webster and is sung by the Roger Wagner Chorale. Waxman also employs a European folk song (which Sabra sings to Yancey early in the film) as a love theme for the two principals, and supplies colorful themes for various supporting characters. The film's great set-piece, the Land Rush sequence, benefits



from one of Waxman's most exciting action cues, rivaling his own "Ride to Dubno" from *Taras Bulba*. Another highlight is Waxman's moving setting of the spiritual "O Redeemed," a cue omitted from the film entirely.

THIS CD FEATURES WAXMAN'S COMPLETE underscore to *Cimarron*, remixed from the original 35mm three-track stereo masters. In addition to a suite comprising alternate versions of three cues, many tracks include music that was either mixed at a very low level or severely truncated in the finished film. Christopher Husted's liner notes reveal details of the film's production and Waxman's involvement in the project. After a four-decade wait, one of Waxman's greatest scores is finally available in definitive form.

**\$19.95** plus shipping

1. Main Title*	3:30	Goodbye to Dixie/The Telegram/ A New Territory	7:21
2. Goodbye Father	3:12	16. Alaska/Yancey Is Back/Oil, Oil	4:58
3. Meeting Tom Wyatt	3:23	17. Tom's Betrayal	1:11
4. The Villain	2:15	18. Osage Street Scene/Cim and Ruby/ Yancey Goes to Washington	4:29
5. Night Camp	2:07	19. Washington Hotel	2:26
6. Getting Ready	4:35	20. Surprise Visit	3:04
7. The Land Rush	6:24	21. Memories and Finale*	3:05
8. Pegler's Death	3:41	22. Outtakes Suite*	5:07
9. Mrs. Pegler Carries On Don't Go Yancey/A New Town	3:36	Total Time:	79:37
10. Hanging Scene	1:49	* Lyrics by Paul Francis Webster	
11. The Villain's Death	1:52	Sung by The Roger Wagner Chorale	
12. A Son Is Born	2:13		
13. Wanted/Billy and His Pals	2:56		
14. They Got the Kid/After Billy's Death and Funeral Parlor	5:42	Album produced by Lukas Kendall	
15. The Wrong Man/			

Don't miss this month's Silver Age Classic *Ride the High Country* by **George Bassman**

See back cover for details



# Composed and Conducted by **George Bassman**

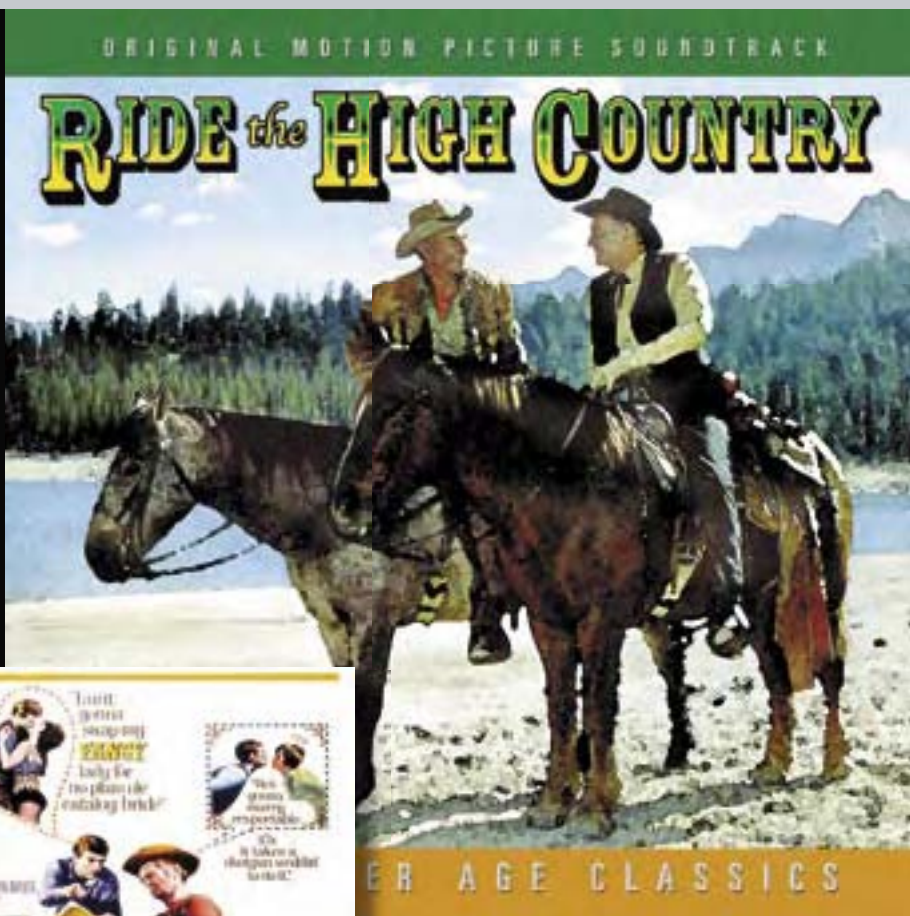
Additional Cues Conducted by Robert Armbruster

SAM PECKINPAH (1925–1984) RANKS HIGH ON ANY list of great directors. His films *The Wild Bunch* (1969), *The Ballad of Cable Hogue* (1970), *Straw Dogs* (1971) and *Bring Me the Head of Alfredo Garcia* (1974) established an uncompromising vision of violence and masculinity, most often in the context of the American West. Peckinpah's first masterpiece was *Ride the High Country* (1962), a tale of two aging lawmen (Joel McCrea and Randolph Scott) whose friendship and values are tested one last time. The film established Peckinpah as a major creative force and is viewed by some as his best work.

PECKINPAH'S MOST FAMOUS MUSICAL COLLABORATOR was Jerry Fielding; however, *Ride the High Country* was made several years before Peckinpah and Fielding met. *High Country* was instead scored by George Bassman, a veteran songwriter and composer whose Hollywood career (including M-G-M's *The Clock* and *The Postman Always Rings Twice*) was interrupted by the blacklist. Bassman's *High Country* score is utterly different from the music most associated with Peckinpah. His approach is melodic and almost cheerily old-fashioned, adding a dimension of Hollywood nostalgia for the film's aging stars. Bassman's main theme—a wistful, melancholy tune capturing the essence of the characters—ably assists in the film's central relationship and heart-wrenching conclusion.

TWO YEARS AFTER THE RELEASE OF *RIDE the High Country*, producer Richard E. Lyons reassembled some of the cast and crew—and story elements—for *Mail Order Bride*. Buddy Ebsen, Keir Dullea and Warren Oates star in a light comic “B-western” of an oafish heir (Dullea) forced into a mail-order marriage to claim his family ranch. Bassman's score (for his last Hollywood feature) is a perfect counterpart to *Ride the High Country* in that it even reuses the earlier film's love theme and action passages.

FSM's premiere release of *Ride the High Country/Mail Order Bride* features the complete underscores for both films in stereo, remixed and remastered from the original 35mm three-track elements. The CD booklet contains an essay by Peckinpah authority Nick Redman, as well as FSM's usual program commentary. **\$19.95**



## Ride the High Country

- |   |       |
|---|-------|
| 1. Main Title/The Contract for Gold   | 2:46  |
| 2. The Trek Begins/Elsa's Mad Dash  |       |
| Arrival at Knudsens   | 1:27  |
| 3. Elsa's Long Gown   | 1:05  |
| 4. Heck Tempts Elsa   | 1:49  |
| 5. The Boys Reminisce   | 1:22  |
| 6. Love in the Hay/The Bigot  | 2:08  |
| 7. The Trek Continues/Philosophy of Life  | 1:19  |
| 8. The Big Pitch  | 1:33  |
| 9. The Romance Deepens/Elsa's Concern/The Hammond Camp  | 3:58  |
| 10. Attempted Rape/Elsa's Hysteria  | 1:20  |
| 11. The Return from Coarsegold/Caught Red-Handed  | 3:26  |
| 12. The Challenge/The Enemy Arrives   | 1:48  |
| 13. The Gunfight Begins   | 1:17  |
| 14. Heck's Grandstand Play/Turndown   | 1:10  |
| 15. Elsa's Homecoming/Elsa's Promise/The Hammonds' Ambush/The Big Fight Begins/The Fight to the Death | 3:37  |
| 16. So Long Partner (Final)   | 1:44  |
| Total Time:   | 32:25 |

Album produced by Lukas Kendall

## Mail Order Bride

- |   |       |
|---|-------|
| 17. Main Title*   | 2:13  |
| 18. The Cocky Wiseguy*/Can't I Sonny*                               | 1:49  |
| 19. The Lonely Cemetery   | 2:35  |
| 20. The Hilarious Brawl*  | 2:01  |
| 21. They'd Hang You*/A Fist of Solid Iron*/Ain't No Hurry at All*   | 1:34  |
| 22. Jess Brings Lee Home  | 2:21  |
| 23. Outhouse Inspiration/Will Lane's Research                       | 1:01  |
| 24. Kansas City Walks (including When the Roll Is Called Up Yonder) | 2:33  |
| 25. Hanna's Decision*/Lee Visits Marietta                           | 1:45  |
| 26. Annie Remonstrates/First Meeting                                | 1:20  |
| 27. Wedding Polka   | 2:18  |
| 28. Lee's Confession/I've Been Kissed Before*                       | 4:23  |
| 29. Cooking/First Kiss/Building Montage*                            | 2:06  |
| 30. Annie Tells Lane All  | 3:44  |
| 31. Jace Guns Lane*/Will Lane's Ultimatum                           | 1:12  |
| 32. Matt's New Bedroom  | 1:41  |
| 33. A Letter for Annie/An Evil Jace*/Fire by Arson*                 | 4:17  |
| 34. Help Me Get 'Em Back*/The Shoot Out*                            | 2:33  |
| 35. We Want You to Stay/Return to Kansas City*                      | 2:23  |
| Total Time:   | 44:28 |
| Total Disc Time:  | 76:54 |
- \*Conducted by Robert Armbruster

Don't miss this month's Golden Age Classic *Cimarron* by **Franz Waxman**

See inside back cover for details