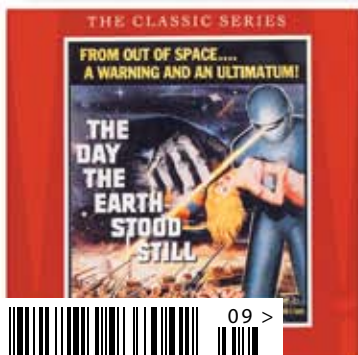


FILM SCORE

M O N T H L Y

VOLUME 5, NUMBER 9/10



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MONTHLY

NOVEMBER / DECEMBER 2000

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Here at the end of the year, century, millennium, whatever—*FSM* sticks out its collective neck and selects the ultimate list of influential, significant and enjoyable soundtracks released on CD.

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Counting the Votes

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OR, WHY IT TOOK US TEN YEARS TO COMPILE
A LIST OF 101 GREAT FILM SCORES

“Best of” lists are tempting. It’s an irresistible notion, to try and come up with the definitive list of our favorite music. It’s easy enough to start: *Gone With the Wind*, *Ben-Hur*, *Psycho*, *The Empire Strikes Back*, the big stuff. Those roll off the tongue. So do the next dozen or two. Then it gets much more difficult... *Bullitt* or *Dirty Harry*? *Laura* or *The Bad and the Beautiful*? Eventually it becomes a maddening, almost arbitrary effort demanding a sort of overall macro justice that smoothes over the endless micro inequities: trade you that extra Herrmann for a Friedhofer.

NO RECOUNTS: At least we didn’t have any chads, dimples or butterflies to contend with.

All of this explains why I never tried to do it! In 10 years of publishing *Film Score Monthly* I have considered the notion of a “best scores ever” article but never had the wherewithal to follow through and make the tough choices. I wish I could say “until now,” but the fact is, I still don’t have the wherewithal! The list of *101 Great Film Scores on CD* in this issue is the brainchild of our talented art director, Joe Sikoryak, who came to us four years ago offering his services for a movie music fan magazine solely out of his love for the material. Since 1997 the look of the magazine has been Joe’s doing, and today more of the feel of it is his as well. Joe was the one who pushed for doing the 101 greats and then did the brutal, inescapable work to make it happen: brainstorming entries, soliciting knowledgeable contributors, rounding up reviews—and making the tough choices. In the end he fulfilled the vision I would have always had for such a list had I done it myself:

- 1 That it is a fair sampling of accepted classics reflecting good taste and informed popular opinion;
- 2 That it bridge different genres and eras with appropriate reverence to each, taking care to represent notable composers;
- 3 That it hedge its bets with reasonable guidelines to limit the potential entries (see the article, page 26);
- 4 That it serve as a useful and accurate overview of suggested film scores for our CD-buying readers.

This last matter is especially important. In the last 10 years the state of film music on CD has gone from largely unavailable with a few good albums to largely available with fewer and fewer important works still unrepresented. In 1990 collecting film music on CD was about hungering for those favorite scores beyond our reach, gobbling them up one by one as they came out; today the new collector is surrounded by hundreds if not thousands of titles. Whereas our buying pattern used to be dictated by the order in which the material trickled out, today it’s up to us to shop for the good stuff. This magazine, therefore, must expand from mere rabid reporting of new CDs to thoughtful coverage of everything out there. I don’t know if anyone has or would want to have all of our 101 greats in the same collection. The material crosses generations and shares in common only the fact that it accompanies movies. It is natural that each fan would gravitate toward a certain era or style and home in on that particular world, be it Golden Age, Silver Age, contemporary, foreign, electronic or otherwise. But this list is an important overview of all those worlds and how they mesh to form a unified pantheon of great works. I thank Joe and our staff for putting it together and letting me enjoy it the same way as you, the readers—it’s fascinating reading and I can’t wait to argue against those choices I don’t like!

One last thing: despite the awesome professional appearance of this magazine we are still a small company trying to make do. To get back on schedule we are calling this issue No. 9 and 10—a double issue counting for two editions for subscribers. We hope the extra pages and the ambitious cover story make up for this amendment to our publication schedule. Please keep in mind that back when I was doing this out of my dorm room I had to this pull kind of stunt. In fact, *FSM* has always put out 9 or 10 issues a year and not 12 as the title “Monthly” might imply. I picked that title when I was 18 so we’re kind of stuck with it!



Lukas Kendall

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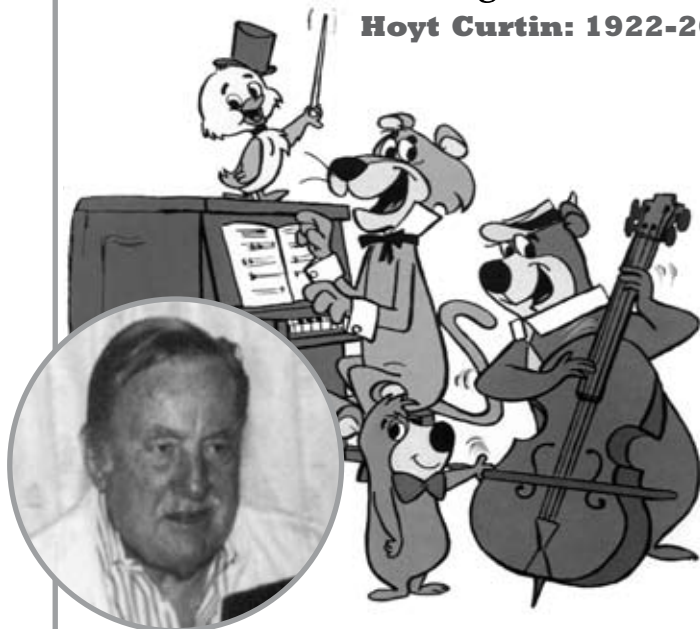
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NEWS

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THE LATEST FILMS

Smarter Than the Average Bandleader

Hoyt Curtin: 1922-2000



Composer Hoyt Curtin—prolific composer and music supervisor for most of Hanna-Barbera's best-known animated television programs—died December 3 at his home in Southern California. He was 78. Curtin's early work was in commercial jingles, experience that proved invaluable when he went on to work for animation giant Hanna-Barbera in the late 1950s. He eventually wrote some of the catchiest theme songs ever heard on television, including themes for *The Flintstones*, *The Jetsons*, *Top Cat*, *Magilla Gorilla* and *Josey and the Pussycats*. Curtin's scoring for live action was less frequent, although he did get early work on such films

as 1953's *Mesa of Lost Women* and 1954's *Jail Bait* (credited as Hoyt Kurtain); later, he worked on the anthology comedy series *Love, American Style* and the 1978 TV movie *KISS Meets the Phantom of the Park*.

His distinctive songs and comic mickey-mousing for the Hanna-Barbera cartoons were legendary, with a swinging, big-band influence in his themes, and unusual instrumentation, including theremins and odd percussion. Curtin was equally adept at writing high-powered, exciting action music for cartoon adventure series like *The Fantastic Four*, *Space Ghost* and *The Herculoids*. Much of the music tracked into these comic-

Corrections

On page 29 of *FSM* Volume 5, Number 6, director Tarsem Singh was quoted describing composer Howard Shore's approach to scoring his film *The Cell*. Singh's quote gives the impression that Mr. Shore used the f-word while addressing the London Philharmonic Orchestra; in fact this was Mr. Singh's colorful way of expressing himself, and Mr. Shore would like to assure everyone that he never used such profanity in his discussions with the orchestra.

Oh, and that anonymous Downbeat on Clint Mansell's *Requiem for a Dream* score (Vol. 5, No. 8) was actually written by Jeff Bond. Sorry Jeff.

FSM

book-like shows derived from Curtin's scoring for *Jonny Quest*, a groundbreaking adult-oriented cartoon that aired in prime time and featured one of the most thrilling and dynamic title themes ever written for television. Curtin won an ASIFA Winsor McCay Award for lifetime achievement in November 2000. He was also the author of a book, *Music? Write It by Ear*. Curtin's other credits include *Mr. Magoo*, *The Huckleberry Hound Show*, *Wacky Races*, *Partridge Family 2200 A.D.*, *Hong Kong Phooey*, *Battle of the Planets*, *The Smurfs* and *The Super Friends*.

—Jeff Bond

Gaylord Carter: 1905-2000

Composer and silent movie organist Gaylord Carter died November 20 in San Pedro, California, at the age of 95.

One of the last surviving organists from the silent movie era, Carter was best known for accompanying 1926's silent classic *Ben-Hur* when it opened at the Million Dollar Theater in Los Angeles and throughout its six-month stint there. He composed much of what he played; in fact, he was hired by Paramount in the 1980s to score a dozen film classics for home video release.

Winter Awards Winners

• **Randy Newman** was presented with Billboard's annual Century Award for creative achievement in songwriting and film scoring at the Billboard Music Awards ceremony at the Las Vegas MGM Grand Arena in December. For a full list of winners, visit www.billboard.com/musicawards/win2000.asp

Randy Newman will be honored again, this time with the Frederick Loewe Award for achievement in film scoring at the 12th Annual Nortel Networks Palm Springs International Film Festival, Saturday, January 13, 2001, at the Palm Springs Convention Center. Other honorees include actor Nicolas Cage and director Ridley Scott.

• **Ennio Morricone** will be honored by The National Board of Review with a career achievement award for excellence in film music scoring. Morricone's many credits include *The Good, the Bad, and the Ugly*, *Maddalena*, *The Untouchables* and the recent *Mission to Mars*. The awards will be presented January 16 during a Board gala at Tavern on the Green in New York City.

• **The Simpsons** continues to garner awards after 12 seasons; this time honors were bestowed upon series composer Alf Clausen at the 28th Annual Annie Award show in late November. Clausen's music won for Outstanding Achievement in a Primetime or Late Night Animated Television Program and for Outstanding Individual Achievement for Music in an Animated Television Production, with the episode entitled "Behind the Laughter"—a spoof on VH1's popular series *Behind the Music*.

Record Label Round-Up

Start saving your lunch money!

Amber Records

Forthcoming from Elmer Bernstein's new label are Volume Two of the Charles & Ray Eames films series, and a rerecording of *Kings of the Sun* (1963 epic with Yul Brynner). www.elmerbernstein.com

Artemis

Forthcoming are *Ernest Gold Vol. 2: Ship of Fools*, *Ernest Gold Vol. 3: Cross of Iron*; *Mary, Queen of Scots* (John Barry); *Anne of the Thousand Days* (Georges Delerue); *Khartoum/ Ring of Bright Water* (Frank Cordell; with additional music and opening narration by Leo Genn). *Buyer Beware*: Initial reports are that the latter is remastered from LP, suggesting that the subsequent releases listed above may be as well.

Buddha Records

Forthcoming from Buddha Records will be several RCA Records titles from years past. Due in January is *The Pink Panther*, which will feature additional tracks from the film's sequels.

Brigham Young University

Forthcoming is *The Glass Menagerie* (Max Steiner, 1950).

Chromatic Records

Due Jan. 2001: *License to Chill: Spy vs. Fly*, a trip-hop tribute to *James Bond* spy music. Due spring 2001: *V.I.P. The Original Television Soundtrack* (Frankie Blue). www.chromaticrecords.com

Chapter III

Due Jan. 23: *Invisible Circus*, featuring score from Nick Laird-Clowes (formerly of the band Dream Academy), and songs by Yo La Tengo, the Upsetters, Trashmonk, Woodrow Wilson Jackson III and Petra Haden.

Due March 6 are the latest in the "Chapter III Classics" series, *Where Eagles Dare* (Ron Goodwin), *El Cid* (Miklós Rózsa), *The VIPs* (Rózsa), *Biggest Bundle of Them All* (Riz Ortolani)/*ZigZag* (Oliver Nelson) and *Hotel Paradiso* (Laurence Rosenthal)/*The Comedians* (Rosenthal). www.chapteriii.com

On Wax) has been pushed out to February. Due in February is *La Linea* (Franco Godi), featuring music with some voice-over and sound effects.

Write Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany; tel: +49-89-767-00-299 fax: +49-89-767-00-399 info@cinesoundz.de; www.cinesoundz.de

Decca

Due Feb. 6 is *Hannibal* (Hans Zimmer). Due Feb. 26 is a second CD of previously unreleased score cues to *Gladiator* (Zimmer).

Contact: Prof. Roberto Zamori P.O. Box 13 - 59014 Iolo - PRATO - Italy Tel./Fax : +39-0574-625109 www.hexacord.com

Hollywood

Due Jan. 23: *The Wedding Planner* (Mervyn Warren); Mar. 20: *Summer Catch*; Mar. 27: *At 17* (various artists); May 15: *Pearl Harbor* (Zimmer).

Intrada

Promotional releases of Bruce Broughton's *Jeremiah* and Christopher Young's *The Wonder Boys* are available now.

FSM CLASSICS

For the first time, *Film Score Monthly* is releasing two titles in a single month, a Golden

laboration with director Franklin Schaffner. The score, totalling over an hour of music, is in stereo.

The Stripper is paired with an 11-minute suite of cues from

CinemaScope features of the early '50s. While the tale of rival sponge-divers in the Florida keys was fairly routine, the picture was enlivened considerably by dramatic underwater photogra-



Age and a Silver Age album simultaneously.

First comes *The Stripper*, one of Jerry Goldsmith's earliest assignments and an important one in that it is one of his earliest scores available to collectors, working in a genre uncommon to his oeuvre. This adaptation of the William Inge play *A Loss of Roses* starred Joanne Woodward and more importantly, marked Goldsmith's first film col-



Nick Quarry, an unsold television series demo based on the feature *Tony Rome*. This mono recording was discovered in the 20th Century-Fox vaults and has not been heard since 1967.

But Wait, There's More

FSM is also proud to announce its first release featuring the legendary Bernard Herrmann: *Beneath the 12-Mile Reef*. This film was one of the first

phy and Herrmann's score (then studio chief Darryl F. Zanuck singled out Herrmann's score as having elevated the film's impact.) The CD features the entire score in stereo.

Future releases include several composers new to the series...but their names would be telling. As always, we invite you to send us your suggestions; contact info, pg. 2. **FSM**

Cinesoundz

Due in January is *Filmmuseum Berlin Vol. 1 & 2*, a 2-CD compilation of German film music from 1900 (not 1950 as announced previously) through present day. The Ennio Morricone remix CD (various artists, including Rockers HiFi, Pizzicato Five and Nightmares

Hexacord Productions

Tentatively scheduled for mid-winter are *Un Genio*, *Due Compari*, *Un Pollo* (Ennio Morricone; featuring a bonus track from *Autostop Rosso Sangue*), *Copkiller* (Morricone; includes previously unreleased material), *Nana* and *Il Tesoro Delle 4 Corone* (both Morricone).

www.intrada.com

JOS Records

Available now are John Scott CDs *Shergar*, *The Lucona Affair* and an expanded version of *Antony & Cleopatra*. John Scott's website: <http://webhome.idirect.com/~rlevy/>

(continued on next page)

Marco Polo

Still forthcoming: *The Treasure of Sierra Madre* (Max Steiner); a Malcolm Arnold CD of *Roots of Heaven* (including cues by Alfred Newman based on Arnold's work) and *David Copperfield*; and a Steiner CD of *Son of Kong* and *The Most Dangerous Game*. Coming from Swiss producer/conductor Adriano: Georges Auric: *Suites From Lola Montez, Notre-Dame de Paris, Farandole*; and *Suites Rififi, La Symphonie Pastorale, Le Salaire de la Peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*. Scheduled for release in the latter half of 2001 are two titles we've announced previously: an Adolph Deutsch album with extended suites from *The Maltese Falcon, High Sierra, George Washington Slept Here, The Mask of Dimitrios* and *Northern Pursuit*; and a Bernard Herrmann CD featuring the complete score to *Five*

Fingers and most of the score to *The Snows of Kilimanjaro*.

Milan

Jan. 23: *Frasier* (music from the TV series). Forthcoming is *Une Pour Toutes* (Francis Lai). www.milanrecords.com

Monstrous Movie Music

The next Monstrous CD will be *Mighty Joe Young*. This "Ray Harryhausen tribute disc," features music from three of his early pictures: 1949's *Mighty Joe Young*, (Roy Webb); 1957's *20 Million Miles to Earth*, (Mischa Bakaleinikoff and Columbia music library cues by George Duning, Frederick Hollaender, David Diamond, Daniele Amfitheatrof, Max Steiner, David Raksin and Werner Heymann); and 1956's *The Animal World*, an Irwin Allen documentary scored by Paul Sawtell. *This Island Earth* will follow. (800) 788-0892, fax: (818) 886-8820 email: monstrous@earthlink.net

www.mmmrecordings.com

Pacific Time Entertainment

Due Jan. 23: *What's Cooking* (Craig Pruess); February 13: *Shadow of the Vampire* (Dan Jones), *Ricky 6* (Joe Delia). www.pacetimeco.com

Percepto Records

Forthcoming is a limited-release promotional CD for Vic Mizzy, which will compile many of the composer's classic '60s film and TV themes. Titles will include *The Ghost and Mr. Chicken, The Caper of the Golden Bulls, A Very Special Favor, The Night Walker, Did You Hear the One About the Traveling Saleslady?, The Shakiest Gun in the West, The Spirit Is Willing, The Perils of Pauline, The Reluctant Astronaut, The Love God, Don't Make Waves, The Busy Body* and *How to Frame a Figg*. TV themes include *The Addams Family, Green Acres* and more.

Their next commercial release is a Ronald Stein doubleheader: *Invasion of the Saucer Men/It Conquered the World*. www.percepto.com

Pomme (France)

Forthcoming is *Le Fils du Français* (Vladimir Cosma).

Saimel Records

Forthcoming are *La Reina Isabel en Persona, La Rosa de Piedra* (Eva Gancedo) and *Tiempos de Azucar* (Luis Ivars). www.rosebudbandasonora.com Email: saimel@arrakis.es

Screen Archives Entertainment

Forthcoming is *The Court-Martial of Billy Mitchell* (Dimitri Tiomkin). Contact Screen Archives Entertainment at PO Box 500, Linden VA 22642; ph: 540-635-2575; fax: 540-635-8554; www.screenarchives.com

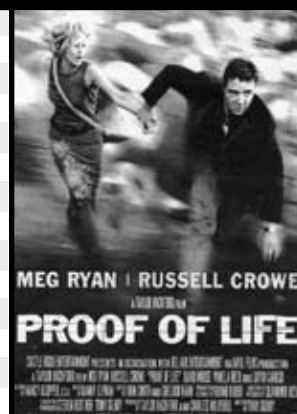
(continued on page 8)

NOW PLAYING Films and CDs in current release



<i>Bounce</i>	Mychael Danna	Varèse Sarabande**, Arista*
<i>Chocolat</i>	Rachel Portman	Sony Classical
<i>Crouching Tiger, Hidden Dragon</i>	Tan Dun	Sony Classical
<i>Dracula 2000</i>	Marco Beltrami	Sony*
<i>Dude, Where's My Car?</i>	David Kitay	London/Sire*
<i>Dungeons and Dragons</i>	Justin Caine Burnett	New Line
<i>The Emperor's New Groove</i>	John Debney, David Hartley, Sting	Walt Disney
<i>The Family Man</i>	Danny Elfman	London/Sire**
<i>The Grinch Who Stole Christmas</i>	James Horner	Interscope**
<i>A Hard Day's Night</i>	The Beatles	Capitol**
<i>Malena</i>	Ennio Morricone	Virgin
<i>Miss Congeniality</i>	Ed Shearmur	TVT*
<i>Non Stop</i>	Daisuke Okamoto	n/a
<i>Panic</i>	Brian Tyler	n/a
<i>Proof of Life</i>	Danny Elfman	Varèse Sarabande
<i>Quills</i>	Stephen Warbeck	RCA Victor
<i>Rugrats In Paris</i>	Mark Mothersbaugh	Warner Bros.*
<i>State and Main</i>	Theodore Shapiro	RCA Victor
<i>A Time for Drunken Horses</i>	Hossein Alizanden	n/a
<i>Thirteen Days</i>	Trevor Jones	New Line
<i>Traffic</i>	Cliff Martinez	TVT
<i>Unbreakable</i>	James Newton Howard	Hollywood
<i>Vertical Limit</i>	James Newton Howard	Varèse Sarabande
<i>The Weekend</i>	Sarah Cass, Dan Jones	n/a
<i>What's Cooking?</i>	Craig Pruess	Pacific Time
<i>What Women Want</i>	Alan Silvestri	Columbia*

*song compilation with one track of score or less **combination songs and score



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The Ballad of Lucy Whipple



By Bruce Broughton

The Ballad of Lucy Whipple is an upcoming telefilm for May sweeps starring Glenn Close as a mother who comes to California during the gold rush with her brood of fatherless children. Composer Broughton delivered a score mixing both acoustic instruments and electronics resulting in a large scale score.

The score not only features original material, but also incorporates traditional songs for the gold rush. **\$13.99**



The Lost Child

By Mark McKenzie

This is a melodic score both pastoral and emotional, providing *The Lost Child* with music that perfectly underlies the human drama. The story of a woman rediscovering her Native American heritage is deepened by McKenzie's music which

includes solos for numerous instruments, backed by underlying muted strings. **\$13.99**

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FILM MUSIC CONCERTS

Hear it loud and clear and live!

MAUCERI IN GERMANY

John Mauceri will conduct the Gewandhausorchester Leipzig in a two-night concert series entitled "Love and Death in Hollywood." The performances—Jan. 19 and 20 at 8 p.m. in Gewandhaus, Leipzig, Germany—will feature works from *North by Northwest* (Bernard Herrmann), *Psycho* (Herrmann), *West Side Story* (Leonard Bernstein), *Cleopatra* (Alex North), *Lawrence of Arabia* (Maurice Jarre), *Out of Africa* (John Barry), *Cinema Paradiso* (Ennio Morricone), *The Godfather* (Nino Rota) and *La Dolce Vita* (Rota). For details, visit www.gewandhaus.de

THANK YOU SIR, MAY WE HAVE ANOTHER...

Due to last year's wildly popular concerts featuring work from Philip Glass and John Corigliano's *The Red Violin*, the Montreal High Lights Festival has scheduled another film music concert, this time celebrating the works of Bernard Herrmann. On February 23, 2001, Rolf Bertsch will direct the Orchestre Symphonique de Montréal synced to picture in performances of such Herrmann classics as *Vertigo*, *Marnie*, *Psycho* and *Fahrenheit 451*.

NORTH AMERICAN CONCERTS

California

Jan. 22, San Marino, California Philharmonic Orchestra; *Exodus* (Ernest Gold), *Lawrence of Arabia* (Maurice Jarre).

Florida

Feb. 23, Boca Raton, Boca Pops Orchestra; *Mission Impossible* (Lalo Schiffrin).

Maryland

Feb. 15-18, Baltimore, Baltimore S.O., Erich Kunzel, cond.; *Mission Impossible* (Schiffrin), *Lawrence of Arabia* (Jarre).

New York

Jan. 20, Syracuse, Syracuse S.O.; *The Snowman* (Howard Blake) with film.
Feb. 15, N.Y.C., Eos Orchestra, Ethical Culture Center, Jonathan Scheffer, cond.; "Tribute to Bernard Herrmann," featuring *Psycho* and *Wuthering Heights*.

North Carolina

Feb. 10, Wilmington, Wilmington S.O.; *Vertigo* (Herrmann).

Pennsylvania

Jan. 12, Philadelphia, Philadelphia Virtuoso Chamber Orchestra; *Psycho* (Herrmann).

Canada

Feb. 24-26, Toronto, Toronto S.O., Lara St. John, soloist; *Carmen Fantasy* (Franz Waxman).

INTERNATIONAL CONCERTS

England

Jan. 13, Cambridge, Kensington Orchestra; *Vertigo* (Herrmann).

France

Mar. 25, Paris, Orchestre des Concerts Lamoureux, Yutaka Sado, cond.; *Psycho* (Herrmann).

Sweden

Feb. 12, Stockholm, Fillen Symphony Orchestra; *Godfather Suite* (Nino Rota).

Remember to contact the orchestra's box office to confirm showtimes and other information. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras. For silent film music concerts, see Tom Murray's web site: www.cinemaweb.com/lcc. **FSM**

RECORD LABEL ROUND-UP

(continued from page 6)

Silva Screen

Due Jan. 23 is *The Fugitive* (original television soundtrack by Pete Rugolo).

Sonic Images

Forthcoming is the original soundtrack for the Showtime horror series *The Hunger*, with music by FM LeSieur and David Bowie.
www.sonicimages.com

Sony Classical

Forthcoming is *Le Prof* (Jean-Claude Petit).
www.sonyclassical.com/music/soundtracks_idx.html

Super Collector

Forthcoming are *Scary Movie* (David Kitay), *Battle of the Planets* (Hoyt Curtin and Bob Sakura; 1978 animated series) and promotional CDs of *The Adventures of Rocky and Bullwinkle* (Mark Mothersbaugh) and *Heavy Metal 2000: The Score* (Frederic Talgorn).
www.supercollector.com

TVT Records

Due Jan. 9: *Traffic* (Cliff

Martinez).

Varèse Sarabande

Due Jan. 30: *Cast Away* (Alan Silvestri; album is reportedly filled out with cues from other films).
www.varesesarabande.com

Verve Records

(through Universal France)

Forthcoming from this French label are *Papillon* (Jerry Goldsmith), *L'Homme Orchestre* (Francois de Roubaix), *Serie des Fantomas* (Michel Magne), *Le Cinema de Georges Lautner* (Divers, compilation) and *Le Cinema de Godard* (Divers, compilation).
www.traxzone.com

Please note:

We depend on the record labels for updated and/or amended release information. And though we'd prefer to present these release announcements with 100 percent accuracy, dates slip, titles get pushed out months or sometimes are canceled altogether. When that happens, it's beyond our control. Just so you know... **FSM**

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Upcoming Assignments

Who's writing what for whom?

—A—

Mark Adler *Focus*.
Eric Allaman *The Last Act*.
John Altman *Beautiful Joe*.
Craig Armstrong *Moulin Rouge* (Ewan McGregor & Nicole Kidman).
David Arnold *D'Artagnan* (dir. Peter Hyams), *Dr. Who* (new theme arrangement for audio books).
Eric Avery (former bassist for Jane's Addiction) *Sex With Strangers* (Showtime documentary).

—B—

Angelo Badalamenti *Birthday Girl, A Story of a Bad Boy* (co-composed with Chris Hajian).
Rick Baitz *Life Afterlife* (HBO feature documentary).
Lesley Barber *You Can Count on Me, History of Luminous Motion, Little Bear* (animated).
Nathan Barr *Venus and Mars* (Disney), *Hair Shirt* (Neve Campbell), *Hangman's Daughter, Red Dirt*.
John Barry *Enigma* (dir. Michael Apted, starring Kate Winslet).
Tyler Bates *Beyond City Limits*.
Christophe Beck *The Broken Hearts League, Coming Soon, The Lightmaker, Slap Her She's French* (dir. Evan Dunskey).
Beltrami *Squelch* (d. John Dahl).
Edward Bilous *Minor Details, Mixing Mia*.
Wendy Blackstone *Back Roads*.
Chris Boardman *Bruno* (d. Shirley MacLaine).
Simon Boswell *Alien Love Triangle, The Debtors* (Michael Caine, Randy Quaid).
Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.
Michael Brook *Getting to Know You, Crime & Punishment in Suburbia, Tart*.
Paul Buckmaster *Mean Street*.
Carter Burwell *A Knight's Tale, Before Night Falls* (Johnny Depp).

—C—

C.T. Racer X.
Sam Cardon *Olympic Glory, Return to the Secret Garden*.
Wendy Carlos *Woundings*.
Gary Chang *Kat*.
Stanley Clarke *Marciano*.
George S. Clinton *Sordid Lives, 3,000 Miles to Graceland* (Kevin Costner, Kurt Russell, Courtney Cox), *Speaking of Sex* (James Spader, Jay Mohr).

Elia Cmiral *Six Pack* (French).
Serge Colbert *The Body, Forever Lulu, Bad City Blues*.
Michel Colombier *Dark Summer, Pros & Cons*.
Eric Colvin *Model Behavior*.
Bill Conti *Inferno* (Jean-Claude Van Damme).
Stewart Copeland *Sunset Strip*.

—D—

Jeff Danna *O* (modern-day *Othello*).
Shaun Davey *The Tailor of Panama* (dir. John Boorman, Sony/Columbia).
Carl Davis *The Great Gatsby* (A&E).
Don Davis *Gabriel's Run* (TV).
Joe Delia *Time Served*.
Thomas DeRenzo *Ten Hundred Kings, Amour Infinity, Rope Art, Netherland*.
Michelle DiBucci *Wendigo* (indie; dir. Larry Fessenden).
Patrick Doyle *Never Better*.
Anne Dudley *The Body, Monkeybone, The Bacchae, Diabolo*.

—E—

Randy Edelman *The Gelfin*.
Steve Edwards *Luck of the Draw*.

Evan Evans *Tripfall* (Eric Roberts, John Ritter); *Newsbreak* (Michael Rooker, Judge Reinhold).

—F—

Shayne Fair & Larry Herbstritt *Tequila Bodysnot*.
George Fenton *Summer Catch*.
Allyn Ferguson *Back to the Secret Garden* (German theatrical, Hallmark release).
Frank Fitzpatrick *Lani Loa* (Zoetrope), *Ghetto Superstars, Cowboys and Angels*.
Nathan Fleet *First Time Caller* (d. Alessandro Zavaglia, romantic comedy).
Claude Foisy *2001: A Space Travesty* (Leslie Nielsen).
Ruy Folguera *Picking Up the Pieces* (Woody Allen, Sharon Stone).
David Michael Frank *The Last Patrol*.
Rhys Fulver *Delivery*.

—G—

Craig Stuart Garfinkle *Gabriella*.
Richard Gibbs *Queen of the Damned*.
Jerry Goldsmith *Along Came a Spider, Soarin' Over California* (for the new Disney's California Adventure theme park).
Joel Goldsmith *Chameleon 3*.
Adam Gorgoni *Roads and Bridges, Candyman 3: Day of the Dead, Extreme Alaska, In the Shadows* (starring James Caan and Cuba Gooding, Jr.).
Mark Governor *Blindness* (d. Anna Chi).
Stephen Graziano *Herman, U.S.A.*

Ed Grenga *Catalina Trust* (d. Will Conroy).
Andrew Gross *Viva Las Nowhere*.

—H—

Chris Hajian *Naked States* (documentary), *Raw Nerve, Yonkers Joe*.
Denis Hannigan *Catdog and the Great Parent Mystery* (Nickelodeon TV feature).
Richard Hartley *Peter's Meteor, Victory*.
Paul Haslinger *At 17* (Disney), *Cheaters* (HBO).
Todd Hayen *The Crown, The Last Flight*.
Reinhold Heil/Johnny Klimek *The Empress & The Warrior, Slacker*.
John Hills *Abilene*.
Peter Himmelman *A Slipping-Down Life* (Guy Pearce, Lili Taylor).
David Hirschfelder *Weight of Water*.
Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country, Africa, By the Dawn's Early Light*.
David Holmes *Ocean's Eleven*.
Richard Horowitz *Pavilion of Women*.
James Newton Howard *Atlantis* (Disney animated feature), *Treasure Planet* (Disney animated feature), *Unconditional Love*.
Steven Hufsteter *Mascara*.
David Hughes & John Murphy *Chain of Fools, Mary Jane's Last Dance*.

—I, J—

Mark Isham *Imposter* (Miramax, d. Gary Fleder).
Carl Johnson *Hunchback of Notre Dame 2*.
Adrian Johnston *Old New Borrowed Blue, The House of Mirth* (Gillian Anderson).
Trevor Jones *Frederic Wilde, 13 Days, From Hell, The Long Run*.

—K—

Brian Keane *The Babe Ruth Story* (HBO).
Rolfe Kent *Town & Country, Happy Campers, About Schmidt*.
Gary Kottinoff *Judgment* (Corbin Bernsen).

—L—

Kenneth Lampl *Fight the Good Fight* (Burt Young, d. Bret Carr), *Games Without Frontiers* (John Mulcahy, d. David Knappe), *The Tour* (d. Tim Joyce).
Russ Landau *One Hell of a Guy*.
Brian Langsbard *First of May* (indie), *Frozen* (Trimark), *The Specials*.
Chris Lennertz *Absolute North* (animated musical), *America!* (miniseries).
Dan Licht *Ring of Fire*.
Frank London *On the Run, Sancta Mortale, The First Seven Years*.
Martyn Love *The Venus Factory* (Australia).
Evan Lurie *Happy Accidents, The Whole She-Bang, Famous*.

THE HOT SHEET new assignments

Neal Acree *Militia* (HBO, Dean Cain), *Ablaze* (HBO, Tom Arnold), *Critical Mass* (HBO, Treat Williams).
Angelo Badalamenti *C'est Amour Lâ*.
Marco Beltrami/Gianluca Peirsanti *Goodbye Casanova* (Yasmine Bleeth).
Christopher Brady *The 12th Lap* (Disney), *Luck of the Irish*.
B.T. *Driven*.
Kaveh Cohen *Red Flag* (Fox documentary).
Don Davis *Jurassic Park 3, The Matrix 2&3, Antitrust, Long Time Dead, Valentine, The Unsaid, 13 Ghosts*.
Cliff Eidelman *Ocean Men*.
Danny Elfman *Spider-Man* (dir. Sam Raimi).
Richard Gibbs *102 Dalmations, Part 2* (video).
Elliot Goldenthal *Final Fantasy: The Spirits Within* (Alec Baldwin).
Andrew Gross *Buying the Cow, Off the List*.
Trevor Jones *To End All Wars*.
Bill Kidd *Revelation*.

Gary Kottinoff *Stiletto Dance* (Eric Roberts).
Chris Lennertz *Beer Money* (USA films).
Richard Marvin *Six Feet Under* (HBO series; underscore).
John Murphy *Parole Officer*.
Thomas Newman *Six Feet Under* (HBO series; main theme).
Michael Richard Plowman *Quest for the Rings* (New Line; the making of *Lord of the Rings*), *The Impossible Elephant, The Invitation* (Lance Henriksen), *The Adventures of Adam Ford, Wisely's Tales* (animated, Dean Cain, Joey Lawrence).
Jonathan Price *Avatar Exile, Gift Horse*.
Graeme Revell *Doubletake* (comedy).
Theodore Shapiro *The Heist, The Kid Stays in the Picture*.
Alan Silvestri *The Mummy Returns*.
Brian Tyler *Plan B* (Diane Keaton, Paul Sorvino).
Mervyn Warren *The Wedding Planner* (Jennifer Lopez, Matthew McConaughey).
Christopher Young *Sweet November*.

John Lurie *Animal Factory*.

—M—

Hummie Mann *Good Night Joseph Parker* (Paul Sorvino), *A Thing of Beauty, After the Rain*, *Cyberworld* (3-D computer-animated Ima film).

Clint Mansell *Knockaround Guys* (John Malkovich).

David Mansfield *Songcatcher, The Gospel of Wonders* (Mexico, d. Arturo Ripstein), *Ropewalk*.

Lee Marchitelli *Iris Blonde* (Miramax).

Gary Marlowe *Framed, Mondschaten* (*Moonlight Shadow*, d. Robby Porschen).

Jeff Marsh *Burning Down the House, Wind River* (Karen Allen).

Phil Marshall *Rupert's Land, Gotta Dance*.

Brice Martin *Poor Mister Potter, Saving the*

Endangered Species, The Girls Room.

Cliff Martinez *Wicked* (d. Michael Steinberg).

Richard Marvin *Desert Saints*.

John Massari *1947, Breathing Hard*.

Stuart McDonald *Diaries of Darkness*.

Peter Rogers Melnick *Becoming Dick*.

Gigi Meroni *Blasphemy, Vampires Anonymous, Ray Gunn: Virtual Detective, Veins of Madness*.

Cynthia Millar *Brown's Requiem*.

Randy Miller *Picture of Priority* (indie), *Family Tree* (Warner Bros.), *Pirates of the Plain* (Tim Curry), *Go Tigers!*

Deborah Mollison *The Boys of Sunset Ridge* (indie feature), *Simon Magus, The Thing About Vince*.

Thomas Morse *Michael Angel, Lying In Wait, Stavro*.

Mark Mothersbaugh *Sugar & Spice*.

—N—

David Newman *Death to Smoogie, The Affair of the Necklace*.

Michael Nyman *The Claim* (formerly *Kingdom Come*).

—P—

Van Dyke Parks *Trade Off, Harlan County, The Ponder Heart*.

Shawn Patterson *Monkeybone* (animated segments; dir. Henry Selick), *Herd* (Mike Mitchell, director), *Bill's Trash Can Rocket*.

Jean-Claude Petit *Messieurs les Enfants, Sarabo, Sucre Amer*.

Robbie Pittelman *A Killing, The Dry Season* (indie).

Basil Poledouris *Crocodile Dundee 3* (dir. Simon Wincer), *Dark Targets* (Paramount TV).

Zoë Poledouris *Down and Out With the Dolls*.

Rachel Portman *Harts War*.

John Powell *Fresh Horses* (DreamWorks), *Outpost, Le Visitor*.

—R—

Trevor Rabin *Whispers* (Disney), *Texas Rangers, Exit Wounds*.

Kennard Ramsey *Trick Baby*.

Alan Reeves *Ocean Oasis*.

Graeme Revell *Blow*.

William Richter *Social Misfits, Haunter of the Dark*.

Stan Ridgway *Error in Judgment* (d. Scott Levy), *Spent* (d. Gil Cates Jr.).

J. Peter Robinson *15 Minutes* (add'l music).

Craig Rogers *Smoke & Mirrors, All the Billy Sears*.

Marius Ruhland *Anatomy*.

David G. Russell *The Nest, Wicked Spring, White Bread* (Jenny McCarthy).

—S—

Craig Safan *Delivering Milo*.

Richard Savage *A Whole New Day*.

Lalo Schiffrin *Jack of All Trades*.

Gail Schoen *Déjà Vu* (indie).

John Scott Shergar *The Long Road Home*.

Ilona Sekacz *Salomon and Gaenor*.

Patrick Seymour *Simian Line* (William Hurt).

Marc Shaiman *One Night at McCool's, Getting Over Allison, Jackie's Back* (Lifetime Network), *What's the Worst That Could Happen*.

Mike Shapiro *Home Room*.

Shark *The Spreading Ground* (Dennis Hopper), *Surf Shack*.

Lawrence Shragge *Custody of the Heart*. **Alan Silvestri** *Lilo and Stich* (Disney animated feature).

Marty Simon *Captured, No Alibi* (starring Eric Roberts), *Blind Terror* (HBO).

Mike Simpson *Freddie Got Fingered* (starring Tom Green), *Saving Silverman*.

Mike Slamer & Rich McHugh *Shark in a Bottle*.

BC Smith *Finder's Fee*.

Mark Snow *The Lone Gunmen* (X-Files spin-off).

Matt Sorum *The Librarians, Fish in a Barrel*.

Mark Suozzo *Sound and Fury, Well-Founded Fear*.

Dennis Syrewicz *Nora*.

—T—

Michael Tavera *One Special Delivery* (Penny Marshall).

Stephen James Taylor *John Henry, Book of Love*.

Joel Timothy *Waiting for the Giants*.

Brian Tyler *Shadow Hours, Terror Tract*.

Chris Tyng *Bumblebee Flies Away, 7 Girlfriend, Junglebook 2*.

—V, W—

Joseph Vitarelli *Anasazi Moon* (dir. David Seltzer, starring Gary Oldman, Skeet Ulrich).

Steven Warbeck *Very Annie Mary, Dance*.

Mark Watters *Tom Sawyer*.

Wendy & Lisa *The Third Wheel* (Ben Affleck).

Michael Whalen *Slay the Dreamer, Vlad*.

John Williams *A.I., Minority Report* (both Spielberg), upcoming *Harry Potter* film (dir. Chris Columbus), *Star Wars: Episode Two*.

Debbie Wiseman *The Biographer* (starring Faye Dunaway), *Island of the Mapmaker's Wife*.

—Y—

Gabriel Yared *Lisa*.

Christopher Young *The Glass House* (Diane Lane and Leelee Sobieski).

—Z—

Boris Zelkin *Tremors 3*.

Hans Zimmer *An Everlasting Piece, Pearl Harbor* (d. Michael Bay), *Hannibal*.

THE SHOPPING LIST

Other worthy discs to keep an eye out for.

SOUNDTRACKS

- ☐ *Austin Powers 1 & 2* GEORGE S. CLINTON • RCA 63735 (Score album) (39:18)
- ☐ *La Bicyclette Bleue* MICHEL LEGRAND • Universal 159846 (France) (54:28)
- ☐ *Il Commissario Montalbano* FRANCO PIERSANTI • IMG 498827 (Italy) (74:20)
- ☐ *Cruel Intentions* JOHN OTTMAN • Varèse 66200 (unused score) (64:34)
- ☐ *Esther Kahn* HOWARD SHORE • Naive ND 68510 (France) (40:44)
- ☐ *Farscape* GUY GROSS/SUBVISION • GNP 8068 (69:23)
- ☐ *Fever* JOE DELIA • PTE 8528 (42:06)
- ☐ *Genesis* RAVI SHANKAR • Milan 35923
- ☐ *Get Carter* (2000) TYLER BATES • JBR 5038 (30:22)
- ☐ *The Italian Job* QUINCY JONES • MCA 112488 (UK) (28:06)
- ☐ *Ivan the Terrible* SERGEI PROKOFIEV • Nimbus 5662 (2 CD set) (99:35)
- ☐ *James Dean* LEONARD ROSENMAN • WEA 925983 (Germany)
- ☐ *Jeremiah* BRUCE BROUGHTON • CD 4006 (Intrada Promo) (47:12)
- ☐ *The Lion the Witch and the Wardrobe* MICHAEL J. LEWIS • (Promo) (48:51)
- ☐ *The Lost Child* MARK MCKENZIE Intrada 7091 (43:08)
- ☐ *The Lost Continent* GERARD SCHURMANN • GDI 015 (UK) (64:49)
- ☐ *The Lucona Affair* JOHN SCOTT JOS 116 (53:53)
- ☐ *MechWarrior 4: Vengeance* (video game) DUANE DECKER • Varèse 66201 (71:24)
- ☐ *Mon Voisin Totoro* JOE ISAISHI • LBS 99011 (France)
- ☐ *Objective Burma* FRANZ WAXMAN • Marco Polo 8225148 (71:36)
- ☐ *Operazione Odissea* PINO DONAGGIO • IMG 498825 (Italy) (54:09)
- ☐ *77 Sunset Strip* WARREN BARKER • WEA 247762 (Germany) (32:17)
- ☐ *Shergar* JOHN SCOTT • JOS 127 (57:52)
- ☐ *Taboo (Gohatto)* RYUICHI SAKAMOTO • Milan 35928 (64:58)
- ☐ *Total Recall: The Deluxe Edition* JERRY GOLDSMITH • Varèse 66197 (73:58)
- ☐ *La Vierge Des Tueurs* JORGE ARRIAGADA • Milan 78313 (France) (49:22)

COMPILATIONS & CONCERT WORKS

- ☐ *Brain In A Box: The Science Fiction Collection* • Rhino 79936 (5-CD boxed set) (307:46)
- ☐ *Film Music of Malcolm Arnold Vol. 2* MALCOLM ARNOLD • Chandos 9851 —Cond. Rumon Gamba (78:55)
- ☐ *Film Music* WILLIAM WALTON • EMI 65585 —Cond. Carl Davis

Get Listed!

Composers, your updates are appreciated: call 310-253-9597, or e-mail Tim Curran, TimC@filmscoremonthly.com.

MAIL BAG

READER
RANTS,
RAVES &
RESPONSE

Brucing Up the Place

Many thanks for the insightful look into one of our leading composers. I missed the chance to thank you for the earlier Bruce Broughton discography, but this time I'll take the opportunity. Jeff Bond lets Bruce do the talking, and Broughton is characteristically candid as he recounts some of the problems in the director/composer relationship. Would someone just tell them to allow some emotion into the mix and turn down the "rocket exhaust" sfx? On the other hand, Bruce is gracious to point out the directors that do in fact just "let the music play."

Interesting anecdotes abound, for example, as Bruce recounts working with Mort Stevens on a *Gunsmoke* session for brass ensemble (... these 18 guys sounded like 40). I've always been impressed by his orchestral technique and facility with counterpoint. It's amusing to hear him describe the current crop of keyboard-improviser composers whose scores go "right hand, left hand, right hand, right hand..." So true and so obvious.

On a personal note I can thank Bruce for his early encouragement to me as a writer while he was a guest conductor at a summer music camp in New Jersey, and then again when I graduated from Berklee College in Boston. Now, after 20+ years as Staff Arranger to "The President's Own" U.S. Marine Band in Washington, D.C., I can thank him again for the continuing inspiration that his work provides. Thank you for taking the pages in *FSM* to share his fascinating story.

Stephen Bulla
Bowie, Maryland

Too Little, Too Late

I just received the latest issue of *FSM*, and it saddens me to learn of the departure of Jesus Weinstein. While I can't remember if I actually read anything by Mr. Weinstein, I am sure I must have over the years that I have been reading this publication. I have even renewed my subscription so I can only assume that Mr. Weinstein has contributed to my enjoyment. However, his farewell letters in the editorial section in the current issue are truly memorable and prompted me to go back to look at previous issues to refresh my memory on Mr. Weinstein's contributions. Alas, I seem to have misplaced them. Regardless, I feel it is a mistake to let this gentleman go. Mr. Weinstein himself stated that if three people had spoken on his behalf then this sad state of affairs may have been avoided. Consider this letter to be a belated attempt at keeping Mr. Weinstein in the *FSM* fold! I am sure I can find at least two fellow readers who will share this sentiment. If so, perhaps Mr. Kendall can reconsider his decision.

Scott Tobias
SWToby@aol.com

The following email was sent immediately thereafter from the exact same address:

I feel Mr. Weinstein should stay at *FSM*. I have enjoyed his contributions to this fine magazine...I believe. Please reconsider!

and finally....
Scot Tobin

I agree with the other two. Mr. Weinstein has been a valuable asset to *FSM*. He should not be allowed to leave!

Scottie Tobias

We started phasing out Weinstein awhile ago—that's probably why you didn't find much of him in recent issues. And you're too late. We're not powerful like *Entertainment Weekly*, so we can't cavalierly insult the things that we are reviewing. Unless you want to come work here and deal with all the complaining phone calls about Weinstein, we're not bringing him back.

Beyond Insult

I don't know about anyone else, but I found the track listing on the second album of Nic Raine's *Bond & Beyond* re-recordings to be disappointing. There's certainly an over-abundance from *Man With the Golden Gun*, most of which was already released, and the biggest letdown of all was the missed opportunity to record the full version of the pyramid light-show sequence from *The Spy Who*



Loved Me with orchestra and choir. Marvin Hamlisch does a cue similar in function to Barry's "Romance for Guitar & Orchestra," where the music accompanying the light show (as Bond tries to contact someone linked to the submarine tracking-device at this show but Jaws gets to him first) is also the underlying dramatic score. It's the best part of Hamlisch's score and appeared on the original

album mercilessly chopped in two, callously book-ending one of the Egyptian nightclub tracks and with its mid-section gone!

Another disappointing absence is the brief but wonderful Parisian waltz in *A View to a Kill* when we cut to the Eiffel Tower where Bond is meeting with a detective named after a vegetable! Mind you, I haven't actually bought the *Bond & Beyond 2* CD yet, but the track listing doesn't suggest this cue to be on there. Am I right or am I right!?

Matt Manning
mmanning@uk.packardbell.org

Review the Album, Not the Film: Part 2

I'd like to toast Thor Haga, who makes an excellent case for appreciating film music as music (Vol. 5, No. 7—Mailbag, page 12). Most of us who listen to soundtracks do so without the benefit of seeing the movie or without the opportunity to watch the movie repeatedly for full musical appreciation. Haga's letter also highlights the conflict between those who love the music and those who relish cues designed to underscore action and create tension. These aficionados appreciate music in service of film.

My experiences reflect a continuum. On one end is music that stands alone and greatly enhances the film experience. Happily many films fill this niche: *The Heiress*, *The Hanging Tree* (a Steiner gem awaiting discovery so appreciation can only be by repeated film viewing) and *Jurassic Park*. These are ideal marriages of cinematic and aural elements.

Another point along the continuum is music that can be fully enjoyed without having seen the film. Indeed, the music may be the outstanding virtue of the film! In this group I place films like *The Natural*, *Thunderball*, *Under Fire* and *Witness*. In this grouping, I would place films I might never

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of Oz (10" Decca DL5152)—\$45;
Unforgiven (UA4068)—\$45; *For Whom*
the Bell Tolls/Golden Earrings (Decca
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Schedule for upcoming issues:

Vol 6, No 1

ads due January 15
street date February 19

Vol 6, No 2

ads due February 20
street date March 26

Vol 6, No 3

ads due March 25
street date April 30

MAIL BAG

have even seen—but I bought the soundtrack on an *FSM* recommendation, like *The Man in the Iron Mask*. I will often buy a score without having seen the movie because of previous scores by the particular composer I have enjoyed.

Moving further, there's a great deal of music that's excellent but is so entwined with the film that it cannot stand alone. Many scores by Alfred Newman and Bernard Herrmann work like that. Another example is music from *The X-Files*.

To complete the continuum, there are those films (of various quality) with scores that do little if anything for a film.

There is no rating implied by the above organization. It's useful because it provides a vocabulary for discussion and sets parameters when discussing various scores. It helps ensure a more reasoned conversation and reduces talking at cross purposes. The implication for reviewers suggests a discussion of the music as music as more pertinent because the reader might not have seen nor have any desire to see the film. To immediately see the benefits of the above idea, try selecting 10 Desert Island Discs without being able to watch the movie.

John Francis

bigjohn@in.net

You're not going to get a definitive answer here. In this issue's celebration of *101 Great Film Scores* (page 26), we tried to strike a balance between writing about the film and the score. However, our panel of experts took wildly different approaches despite our best efforts to herd those cats...

Goldsmith Buyer's Guide Beware

Regarding *The Prize*, the album on the MGM label #SE - 4192 that Mr. Bond refers to has four separate cues from the film with a total time of 8:31. This album has long been a cornerstone in my collection because it represents the earliest film score (released at the time the film came out) composed and conducted by Mr. Goldsmith.

Mr. Bond incorrectly states that the film's action takes place in "Vienna during the Nobel Prize competition." Mr. Bond, the Nobel Prize is not a competition but is awarded for merit in any number of fields, including literature, science and medicine. And it does not take place in Vienna but in Stockholm, Sweden.

I'd like to end on a more positive note, so let me thank those concerned for the wonderful soundtrack to *The Flim-Flam Man*. That was a score that was easy for me to adapt to the piano

when I was a kid, and while I always thought it an injustice that a soundtrack never came out at the time, your crew has finally corrected this and done a wonderful job of it.

Eugene Iemola
weavercp@aol.com

Sorry, Eugene, we tried to get hold of Jeff Bond about the error you mention, but he's been very busy training for next year's Pulitzer Prize competition—which, as you know, is held annually in Lima, Peru.

Horrors Untold

Iwas watching a show on The History Channel this past Halloween about the "Amityville Horror" case. Midpoint in the show (directed by *Halloween 5* screenwriter Daniel Farrands), the host explains that the score rejected by William Friedkin for *The Exorcist* was revamped by Lalo Schiffrin for *The Amityville Horror* in 1979, where it later garnered an Oscar nomination. Is this common knowledge amongst film fans? There are certainly similarities between the two scores. I guess I just never put two and two together.

Another interesting fact, perhaps less known: What do *Dawn of the Dead* and *Ilsa: The Wicked Warden* have in common? Library Music! Upon viewing this installment of the warden's sadistic tactics, I noticed the

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music featured in some of the more introspective moments of *Dawn of the Dead*.

It looks like Christopher Young has returned to his early sound with his excellent *Bless the Child*. This ranks up there with his classics, *The Dark Half* and *Hellbound: Hellraiser II*. Now when will his superb *Species* be reissued?

I'll probably get hammered for this one, but the CD to *Highlander: Endgame* is uniformly excellent. Stephen Graziano and Nick Glennie-Smith have imbued this "final" game with dark, dramatic synths and impassioned voices. Zimmer devotees will probably love it, while his detractors will loathe it. Especially poignant is the opening cut, "Bonnie Portmore," a traditional Scottish theme adapted by Mr. Graziano, much better represented here than in *Highlander: The Final Dimension*. And on that note, how about a CD with Michael

Kamen and Queen's score to the original *Highlander*?

In closing, I wonder what new labels, composers, formats and films will be around when the 20th anniversary edition of *Film Score Monthly* arrives...

*Christopher Jenkins
Smithtown, New York*

The Exorcist/Amityville Horror thing is not a secret, but it's not really common knowledge either. Don't feel bad. As for *Species*, it was released as a promo a while back and that doesn't bode well for a future commercial release.

Sweet, Sweet Jamie

While most agree that it's been a lukewarm year for film music, I have a suggestion that might revive some interest amongst the old *FSM* readership. I realize that *FSM* focuses mostly on film music, but the magazine would do well to include more info on TV soundtracks—especially with the advent of such fan-generated soundtracks as the recent

Airwolf and *Space 1999*.

I'd like to see *FSM* create and publish a poll on what television soundtracks most readers would like to see released. Once this poll is printed, maybe it will generate interest in certain studios. I myself would love to see music from *The Six Million Dollar Man* come out on CD. (In particular, I want Lee Majors' classic rendition of his love in "Sweet Jamie"—that old Fall Guy can easily rank up there with William Shatner any day with his singing ability. And wouldn't it be great if this was preserved for posterity?) I would also like to see soundtracks of *Batman* and/or *Superman* cartoon music by Shirley Walker and company.

Shows from the '60s and early '70s boasted a lot of great music—powerful, imaginative pieces that seldom turn up in today's everything's-a-pop-hit frame of mind. *The Big Valley*, *High Chaparral* and even *I*

Dream of Jeannie had fun, moving themes. The composers and conductors of those shows brilliantly orchestrated and reinvented the main themes to convey a wide variety of feeling and emotion. I'm sorry, but that sort of originality isn't too prevalent today.

*James Smith III
Williston, North Dakota*

We agree with you James, particularly on the Lee Majors point. True, he may be no Chuck Norris—after all, who could compete with the masterful *Walker, Texas Ranger* theme? Nonetheless, Majors deserves to be recognized for his brilliance.

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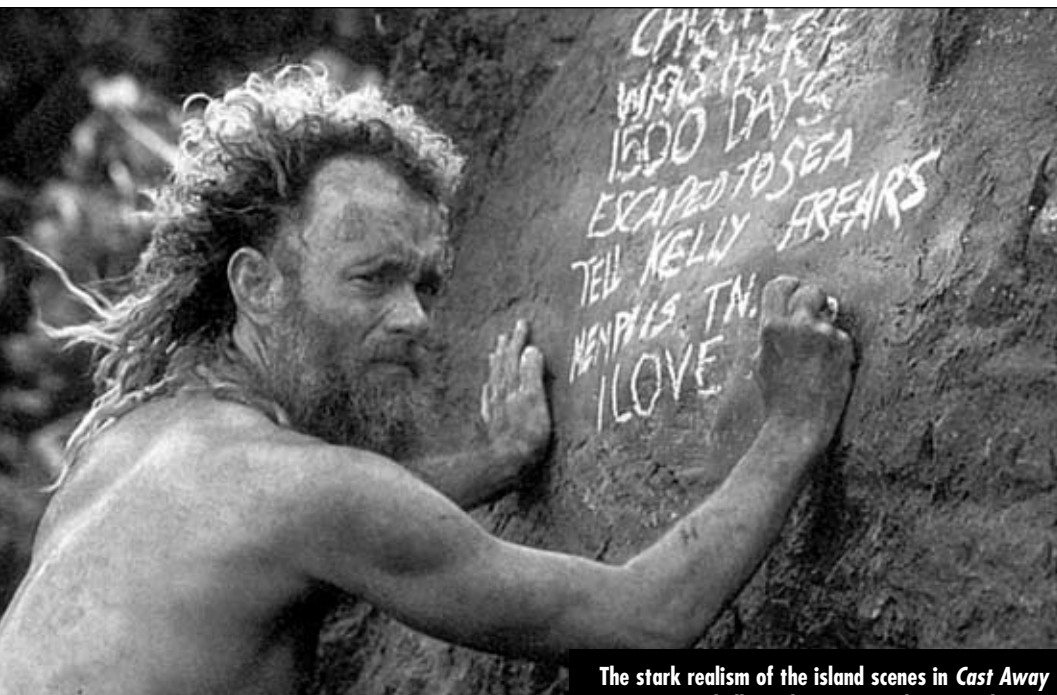
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To Score or Not To Score?

COMPOSER ALAN SILVESTRI FINDS HIS MUSIC IN A STRUGGLE FOR SURVIVAL

by Jeff Bond



The stark realism of the island scenes in *Cast Away* challenged conventional scoring choices.

THE PRODUCTION OF DIRECTOR ROBERT ZEMECKIS' FILM *CAST AWAY* FOLLOWED AN UNUSUAL PATH IN ITS JOURNEY TO THE SCREEN. THE FILM FOLLOWS TOM HANKS AS A MAN LOST ON A DESERTED ISLAND AND FORGOTTEN BY CIVILIZATION FOR FOUR YEARS; AND PART OF THE PLAN IN FILMING WAS TO SHUT DOWN THE PRODUCTION SO THAT HANKS COULD LOSE A SUBSTANTIAL AMOUNT OF WEIGHT IN ORDER TO APPEAR CONVINCING AS AN EMACIATED REAL-LIFE SURVIVOR LATER ON IN THE FILM. DURING THE HIA-TUS, ZEMECKIS FILMED THE HARRISON

Ford supernatural thriller *What Lies Beneath*, which was scored by Zemeckis' long-time musical collaborator Alan Silvestri. Silvestri wrote around an hour of music for *What Lies Beneath*, more or less average for a contemporary thriller.

On Shifting Sands

Silvestri's work on *Cast Away*, however, was anything but average. As Silvestri explains, the problem in scoring *Cast Away* came not from finding the right music for the picture, but in determining just when a musical score would enter the film at all. "There's a big transition for Hanks' character on the island," Silvestri recalls. "There's a four-year time change, and we were able to see that come up before we went off to do *What Lies Beneath*, and there was a substantial part of the film spent on the island. So we got to live with that piece of film for a long time, and even though this was a film with great cinematography, one of America's finest actors and everything that the film industry and America can support resource-wise, it has an almost European point of view and flavor."

The stark realism of the movie's island section forced Silvestri and Zemeckis to wrestle with the choice of including underscoring in these sequences. "From many talks with Bob Zemeckis about the film, everyone involved seemed to struggle right from the beginning with not wanting this to take the easy way out," Silvestri says. "Not wanting to soften what folks had to experience on the island with Tom, because one of the great things about the film is he is you, he is me—he's like an ordinary guy who's watching the news on CNN one day and the next day he's on this island. And he's seen *Gilligan's Island*, he's seen *Robinson Crusoe*, he's grown up watching all these movies, and maybe he's even seen *Survivor*, but here he is now. It's about what would really happen, and I think it's magnificent the way both Bob and Tom approached how it would really happen on film. Part of it is we always tried to let the film call for the music, and what we found on the island was that anytime we would consider music or try music it would start to feel, for lack of a better word, like a movie. It was destroying everything that the filmmaker wanted to create in terms of an impression. Look, we all know that to make fire you get two sticks and you rub them together. But if you and I had to go out right now and make a fire by rubbing sticks, it ain't as easy as it sounds, and neither is anything else that goes with surviving. So it's actually through the choice to be absent musically on the island that ultimately helps to allow for this kind of raw impression of this guy trying to survive."

Composing the Anti-Score

While the tendency in current film scoring is to overload the movie with music, the result is often a balm that coats the film and prevents it from having to support itself dramatically on its own terms. Silvestri attributes much of the film's ability to function without underscoring to the performance of Tom Hanks. "Hanks is so magnificent that you don't feel you need any shoring up or any kind of help to stay engaged while you're watching the film," Silvestri says. "The film begins with him in his normal life. He's like a FedEx trouble-shooter and he's sent to get

CAST AWAY ARTWORK ©2000 10TH CENTURY FOX/DREAMWORKS

something back on track in another part of the world, so the start of the film is seeing him in his life and his normal routine. A love story is established between him and Helen Hunt—he's going to go away for two days and be right back, takes a plane to Malaysia and it goes down. He winds up on this island for at least two-thirds of the film, and we tried to be very open-minded about this; we just sat and watched the film. We just kept going, 'Not yet. Not yet.' Interestingly enough, the first time either of us felt music could be in the film was when he left the island. Early on there had been an aborted attempt when he had almost been killed trying to get through this surf to escape from the island. It's a very big moment when he crashes through this sort of do-or-die wave, and once again everything in you is saying, 'Well, surely that would be the moment,' but it wasn't. The music's place in this movie kind of found itself. It's basically one theme that plays in a number of places from the time when he leaves the island through the end of the film."

Silvestri says that the complete lack of a music score in the first two-thirds of the movie makes the music's ultimate appearance that much more powerful. "When it does come in it's a composer's dream because you have not had this element in the film up

to this point," the composer notes. "Oddly enough the most emotional moment in the film is when Tom leaves the island, because you have this intense sense that although it was challenging to the point of almost killing him, there's still this sense that he's leaving something for the unknown, but this time he's doing it intentionally."

Transcendent Writing

While Silvestri compares the feel of the film and the scoring approach to European movie traditions, he did not take the tack of composers like Ennio Morricone, who often writes self-contained pieces of music that are recorded separately and then married to the film later (sometimes even influencing the movie's editing rhythms). Silvestri did score and time specifically to picture. "Thematically it's one theme with a number of parts," he says. "It was designed and orchestrated and recorded for each specific place, so we didn't record a piece of music and then track it around the film. Changes in the weighting of the orchestration and the pacing of the material were unique to each place that we used. But in a funny way it doesn't

score action, it doesn't score surface emotional tracking. It's always like this other layer of something, whether you would call it fate or his higher power or however you may want to describe that, it always seemed to be there in that way with the music. So there are a number of different kinds of emotional scenes and moments, and the theme seems to transcend the literal."

Silvestri's approach of limiting the music in the film included restricting the score's orchestral palette. "When I was thinking orchestrally about how I would approach all this, I kept removing things and

removing things and ultimately the score was performed with an oboe, an English horn and a string orchestra, nothing else," he says. "I didn't even want a finger cymbal in it. Right down to the end credits it was still down to those two woodwinds and strings, and we did add piano to the end credits. But a substantial amount is solo oboe. Every time I tried to think of doing something more it started to feel like a movie. And even imagining it you knew that you would destroy this movie if you became willful about trying to bring too much music to it." **FSM**

Anytime we considered or tried music it would start to feel, for lack of a better word, like a movie.



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- Randall D. Larson, Soundtrack Magazine

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Future Past Perfect

By Jon and Al Kaplan



WHAT MAKES THE BACK TO THE FUTURE SERIES SO SUCCESSFUL AS FILM SCORES? ACCORDING TO SOME PEOPLE, NOTHING. BUT THE REST OF US KNOW THAT ALAN SILVESTRI'S BACK TO THE FUTURE IS AS MUCH FUN NOW AS IT WAS 15 YEARS AGO—MY GOD, HAS IT BEEN THAT LONG?

Who could have predicted that Silvestri, the guy who did *CHiPs* and *Romancing the Stone*, could pull off a score to support a film like *Back to the Future*? Silvestri was actually coming right off of *Fandango*, where he honed his vertical-writing skills and tackled a full orchestra for the first time in his career. In some ways *Fandango* was a test run; a fledgling *Back to the Future* without the indelible themes and motives. It showed Silvestri's craft and potential, but no one went to see the supremely average movie (which eschewed substantial portions of Silvestri's music in favor of the temp track) and hence no one heard the score. The experience was by no means a waste for Silvestri, who discovered that he had the tools necessary to compose an exciting and compositionally sound orchestral score—and this just in time to put his talents to work in his second collaboration with Robert Zemeckis: the hugely successful *Back to the Future*.

Back to the Future put Silvestri on the map and kept him there. His underscore, and especially the prominently used main theme, is one of the prime factors in the movie's success. Zemeckis was lucky that Silvestri turned out such a bold score, but Silvestri, too, was lucky that *Back to the Future* succeeded as a film that spawned two sequels. Even today, everyday people are often able to identify the *BTTF* theme, but does anyone know Craig Safan's great theme for *The Last Starfighter*? In some ways *Back to the Future* made Alan Silvestri, while Alan Silvestri made *Back to the Future*. Had Silvestri written his *Back to the Future* score—note for note—for *Fandango* and never met Robert Zemeckis, we may never have heard from the talented composer again. It's like the age-old *Star Wars* argument: Did Williams' music "make" those movies or did the success of the movies "make" John Williams? It's impossible to say (though it's tempting to say the former), but Williams was already established so he didn't really need *Star Wars* the way it needed him.

He's No Huey Lewis

Part of the charm of *Back to the Future* is that its opening act sets us up for a fun but schlocky '80s comedy—before pulling the rug out from under us and delivering genuine heart, excitement and ingenuity. The film's use of music, or lack thereof, parallels this concept. The first 15 minutes of the film have no underscore at all, instead featuring Huey Lewis' "The Power of Love." At first viewing, one couldn't help but anticipate a song score approach like *Weird Science* or even *Ghostbusters*. But while "The Power of Love" isn't the only song in *Back to the Future*, it's Silvestri's dramatic underscore that magically drives the story. From the first cues, where Silvestri suddenly takes charge in the Twin Pines Mall parking lot scene, we know we're in for some "serious sh-t."

MCA infuriated a lot of people with their original *BTTF* album, which contained several songs and only two Silvestri cues (the main march and a suite that combined various cues from the climax of the film). Missing music included the Twin Pines Mall chase; all of the hustle-bustle "explanation" material; most important, the climactic second half of the clock tower sequence.

Some argue that with a full release of *Back to the Future II* (also on MCA), a legitimate album of the first score is unnecessary. While several cues from the original *BTTF* do pop up in the sequel, the lion's share of Silvestri's most ingenious writing toils on the unreleased tracks from the first film. The upcoming DVD release is rumored to have an isolated score track (and there's always Varèse Sarabande's horrendous re-recording), but Silvestri's greatest film-scoring achievement has yet to be done justice on an album.

The following is a breakdown of the key themes and motives in all three *BTTF* scores, similar to Doug Adams' fabulous dissections of *Star Wars*. A serious analysis of the themes should help any Silvestri fan appreciate his scores more than they already do—if such a thing is possible. For those who were never too high on *Back to the Future* music to begin with, there's the slightest chance that this article might elevate it for you. That's unlikely though—the music speaks volumes for itself, so if you never held it in any regard, there's always your trusty shotgun.

Please forgive the arbitrary names we assign to the themes—they're not leitmotifs...

Back to the Future

The Magic of Time Travel

The building blocks of Silvestri's *BTTF* vocabulary are introduced immediately in the Twin Pines Mall parking lot scenes: The first is an ethereal, six-note descending synth motive consisting of two major triads a tritone apart. This instantly establishes an octatonic flavor that figures prominently in all three *BTTF* films. In fact, those looking to pinpoint what makes Alan Silvestri sound like Alan Silvestri should know that the composer has made a career (at least as far as his action music is concerned) out of manipulating the octatonic scale. This scale rests at the core of many popular sci-fi scores; hence its instant conjuring of pop sci-fi lore in *BTTF*. Think of *The Day the Earth Stood Still* (or more recently *Mars Attacks!*); the bug music in *Starship Troopers*; or any number of Goldsmith action scores. In *BTTF*, this motive lends a sense of wonder and magic to the story's concept of time travel. It appears at key moments like the first appearance of the DeLorean; Doc's blinking eyes after we think he's dead; the introductory title cards for both sequel films. It's a calling card that quickly and efficiently says "Back to the Future" even more than the...

Back to the Future Main Theme

Silvestri teases us with condensed versions of the main theme for the first half of the movie—at least until the wild skateboard chase. Part of the effectiveness of this theme is that it's 20 notes long, but it's so catchy that all Silvestri has to do is use a handful of notes at any given moment and we know exactly where he's coming from. The first three notes of the melody are particularly memorable because they move by a descending fifth and an unstable ascending tritone. It can be dangerous to hinge a main idea so strongly on a tritone, but Silvestri's theme becomes optimistically Lydian when it's presented

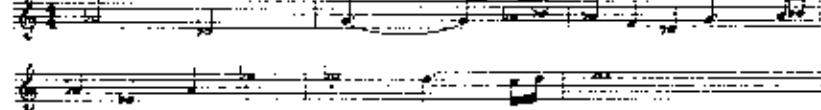


BACK TO THE FUTURE MUSICAL SAMPLES

The Magic of Time Travel



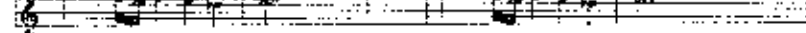
Back to the Future Main Theme



Main Theme Bridge



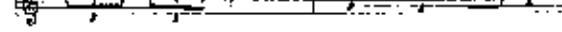
"B" Theme



"B" Theme Bridge



Closing Fanfare





in a faster “heroic mode” (as in the skateboard chase). There’s also something inherently uplifting in the I-II progression that kicks off the theme—it’s similar in effect to “Tonight” from *West Side Story* or Yoda’s theme from *The Empire Strikes Back*. (Incidentally, take away the third note in Yoda’s theme and you’ve got *Back to the Future*!)

The first three notes of the *BTTF* theme also work perfectly over the octatonic material, so Silvestri can easily mesh the A-theme with any of his subsidiary action motives. The majestic stepwise and descending B-section of the theme is reserved for key moments in the first film (when Marty does exciting things with his skateboard; moments of closure between Marty’s parents; when the DeLorean reaches 88 miles per hour), but also serves as a fanfare to kick off the classic *Back to the Future* march. The B-theme is used more freely in the sequels.

The main theme features two final components worthy of mention.

The first idea is composed of quartal, fast-rising strings that act as a bridge between phrases of the A-theme. This is perhaps the only instance in the score where you can hear Silvestri nodding to the temp track (Jerry Goldsmith’s *First Blood*). The other motive is a percussive triplet-counterline that figures prominently in all three *BTTF* scores. This one accents between the phrases of the B-theme, and eventually becomes its own entity as a snare ostinato in the clock tower cues. It also acts as the rousing closing fanfare of the *BTTF* march (it finishes the march in the end credits of each film). In *Back to the Future III*, Silvestri cleverly incorporates it into his Indian music, as Marty is chased by a pack of marauding natives.

Part of the appeal of Silvestri’s balls-to-the-wall John Williams-style theme is that he makes it work for an everyday kid like Marty McFly. We’re used to hearing such themes for an Indiana Jones or a Superman, but Silvestri attaches one to a regular Joe, someone any kid in the ’80s could (and did) identify with. The end result glorifies the “cool kid and his skateboard” in a way that no number of Huey Lewis songs could have ever done.

Explanation Motive

This is a frenetic, bustling motive that consists of leaping intervals. The idea almost always accompanies Doc Brown’s rapid-fire scientific explanations but somehow, despite its frantic activity, never gets in the way of Christopher Lloyd’s delivery—the secret here is the use of a stable, regular rhythm and an inner pedal that grounds the chaotic interval jumps. Silvestri’s orchestra is diligently milling to and fro, working like a crazed-but-determined machine (like Doc), and adds a sense of bubbling excitement to Brown’s dialogue. The music ensures that Christopher Lloyd’s character is not seen as a scatter-brained schmuck but rather, a good-natured mad scientist. Nowadays, composers are taught and/or instructed to lay low and strip their music down to bare essentials during most dialogue scenes. Silvestri’s *BTTF* delivers a triumphant “In your face!” to this school of thought. And while this tactic is not appropriate for all films, in *Back to the Future* it works miracles.

Military Ostinato

Silvestri uses a five-note militaristic ostinato as a “preparation for time travel” riff in all three *BTTF* films. Usually voiced in snare and timpani, this simple, primal motive also has a cameo in the climactic “preparation for battle” sequence in *Predator*, where Arnold Schwarzenegger sharpens his knives and smears his body with grey mud.

Danger Motive

One of *BTTF*’s most ubiquitous motives is an eight-note low-end piano figure that’s vital in the score’s many action sequences. This motive undergoes many transformations, especially in terms of intervallic order, but is consistently marked by a similar contour and a driving, mechanical rhythm (not unlike the explanation motive). The danger motive is particularly effective in kicking off the Twin Pines Mall chase scene with a slicing Stravinsky-esque setting. The writing that follows (for Marty evading the Libyans—by the way, how often do you see the words “Libyan” and “Lydian” in the same article?) is incredibly propulsive, marked by odd meters, thunderous percussion and a jagged trumpet fanfare. Silvestri’s skilled manipulations of his motives and endless capacity for generating memorable material from the smallest fragments of his themes are most notable in this tremendous sequence.

Lyon Estates Fanfare

This octatonic fanfare rears its head only once in the first *BTTF* film (as Marty sees his neighborhood as a “farm-land as far as the eye can see”). However, it also turns up in *BTTF II* in the alternate 1985 sequence, so it’s worth mentioning. The motive has a foreboding sense of grandeur—plus, it appears in Silvestri’s *The Abyss* when Michael Biehn closes the door on the water tentacle.

Future Repercussions Motive

In the sequence where Marty brings Doc’s “1955 version” to see the hidden DeLorean, Silvestri introduces yet another recurring motive important to the trilogy: a percussive rhythm usually reserved for muted brass. Its sharp attacks at the beginning of each phrase make it a distant cousin to the time travel motive—but with a more precarious edge. Note its use when Doc points out that Marty’s brother is fading from existence.

Americana Theme

Silvestri engages in a bittersweet Americana development of his *BTTF* theme for scenes that discuss Doc’s impending murder in 1985. Silvestri does away with the tritone and replaces it with a perfect fourth, lending a more noble and rested quality to the melody. Why such a calm and beautiful theme under such tragic subject matter? Silvestri is scoring the bond between Marty and Doc, not the conflict generated when Doc refuses to listen to Marty’s warning. If anything, the theme could be labeled a clarion call for Doc’s refusal to die. Witness the theme’s reiteration when Doc sits up and reveals his bulletproof vest to Marty—or even when Marty receives Doc’s 70-year-old letter from the Western Union man in *BTTF II*. (This fine theory is unfortunately rendered absurd when the theme plays as Marty discovers the new black truck in his garage.)

Suspense Motive

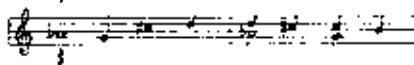
The suspense motive is a portentous, dissonant string concoction that doesn’t play much of a role in the first film (it sounds as Doc refuels the DeLorean in the first parking lot scene). It’s only in *BTTF II* that this music becomes an all-out stamp of depression, underscoring the film’s sinister “alternate 1985” sequences, where Marty finds out that his father has been murdered and that strangers are living in his house.

At the risk of opening up a whole can of worms, the aforementioned suspense motive fits a pattern that recurs in countless Silvestri scores. It’s a seven-note, rhythmically regular idea that’s almost always shaped the same way. Look for it in *Blown Away*, *Predator*, *Eraser*, *The Abyss* and several others. It’s something of a Silvestri trademark, as are his patented uses of the octatonic scale.

Ironic Fanfare

Each *BTTF* film ends with some kind of outrageous visual twist, and Silvestri follows suit with an ironic fanfare that leaps in unexpected directions and steps chromatically when reaching its landing points. It says in no uncertain terms: “You didn’t see that one coming, did you, sucker?” Strangely enough, this fanfare is all but mixed out of the first film; we can barely make it out aside from its last three notes. You can probably blame that on the loud DeLorean sound effects. In the second two films, it can be heard in all its glory: when Marty “2” runs around the corner to surprise Doc in *BTTF II*, and when the train takes flight in *BTTF III*.

Suspense Motive

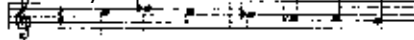


A WHOLE CAN OF WORMS

Predator



The Abyss



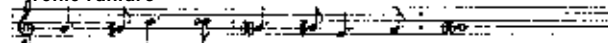
Blown Away



Eraser



Ironic Fanfare



Back to the Future Part II

This score is sort of the “embarrassing nephew that no one wants to talk about” of the *BTTF* trilogy. It’s mostly a rehash of the material from the first score (albeit played by a smaller orchestra). Silvestri has chalked this up to Zemeckis’ lack of input (the director was busy shooting *BTTF III* while the scoring went on). Silvestri does squeeze in a few new ideas, but in many ways this score is to the original what Basil Poledouris’ *Conan the Destroyer* is to *Conan the Barbarian*.

Evil Biff and More Octatonicism

Evil Biff gets his own motive, a constipated yet menacing low-end chromatic piano riff that culminates with the first three notes of the *BTTF* theme. Silvestri also introduces a funeral-style lament for the dead (for George McFly’s tombstone and Doc’s tombstone in *BTTF III*) and a dramatic, tritone-focused theme, used along with the suspense motive from the first film to play up the pathos of the alternate-1985 scenes. Silvestri later adds another octatonic variation (tunnel chase theme) for the film’s final action set piece where Marty attempts to swipe the sports almanac from Biff’s car. This motive is grounded by the clock tower snare ostinato from the first film, but the theme itself originally surfaced in *Predator* (where Arnold Schwarzenegger throws a truck at

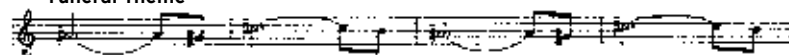


BACK TO THE FUTURE II

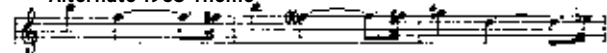
Evil Biff



Funeral Theme



Alternate 1985 Theme



Tunnel Chase Theme



a group of unsuspecting guerrillas). These new motives are few and far between—most of the score consists of reiterations of the *BTTF* B-theme representing Marty and Doc's heroic deeds. Look at how little there is to say about *BTTF II*! This is why it's easier to analyze the *Back to the Future* trilogy than the *Star Wars* trilogy.

Back to the Future Part III

The Old West Theme

BTTF III follows the Jerry Goldsmith *Final Conflict* school of scoring: "This movie sucks, but this is *my* trilogy!" and features a plethora of new thematic material, even an Elmer Bernstein-style Old West theme. Brass-driven and characterized by a descent to a rousing octave leap, the theme lovingly pokes fun at western clichés just as the film attempts to. We've got Pat Buttram and Dub Taylor spoofing themselves, so why not nudge Bernstein and Morricone at the same time? This theme is excitingly developed during the film's climactic train sequence, where it's voiced in low brass over a chugga-chugga "train" rendition of Silvestri's eight-note danger motive.

Love Theme (Doc and Clara)

Silvestri also writes a melancholy love theme for Doc and Clara (played by the delightfully opaque Mary Steenburgen). It has a tragic air to it; a lament on *BTTF III*'s main story thrust: Doc and Clara are perfect for each other but are cruelly separated by the laws of time. The theme is structurally similar to Silvestri's solo trumpet theme from *Predator*, where it served as moving funeral music for Jesse the Body Ventura.

(The reason we keep bringing up *Predator* is not simply because it is Silvestri's second-best score, but also because it is relevant. For some balance we will now bring up another Silvestri score.) The *BTTF III* love theme often lapses into a delicate flute lullaby reminiscent of Silvestri's feather theme for *Forrest Gump*. There. Since *BTTF III* revolves around the romance between Doc and Clara, there's precious little room for the Marty and Doc's Americana theme. In fact, it doesn't appear once in this film. But Silvestri does manage to get in a warm new theme for Doc advising Marty and Jennifer to make their futures "good ones" ("The Future Isn't Written").

New Action Material

The best new material in *BTTF III* is Silvestri's action writing in the final act of the film. Silvestri concocts a tricky Lydian melody that winds itself up twice before shooting upward and trudging down an octatonic scale. This material actually makes up the bulk of the score in various guises, occasionally popping up between statements of the love theme (in a more subdued form) and, in particular, kicking off the scene where Doc starts up the train. Silvestri lets the theme run its course during the final train chase, but reminds us that we're watching a *Back to the Future* movie by layering an augmented version of the first three notes of the main *BTTF* theme over top.

'Round the Clock Bonus Coverage

The Enchantment Under the Sea Dance

One of the original *BTTF*'s central conflicts is resolved when Marty's parents kiss on the dance floor: the defining moment when Lorraine realizes she's going to spend the rest of her life with George McFly. Silvestri faced an interesting challenge with this sequence, as he had to recognize the drama of the scene while also reckoning with "Earth Angel," the song being performed by the band on-stage. In a brilliant move, Silvestri embraces the source music, first weaving underneath with a pounding timpani and dissonant tremolo string writing (as Marty's hand starts its erasure from existence). This material gradually overwhelms the source music, and eventually builds into two overlapping statements of the first five notes of the *BTTF* theme. When Marty's parents finally kiss, we're taken right back into a climactic verse of "Earth Angel"—but it's now accompanied by Silvestri's orchestra, complete with moving counterlines and capped off by another fleeting statement of the *BTTF* theme. There have been few, if any, better combinations of source music and dramatic underscore in American film.

The Clock Tower Sequence

Silvestri's two clock tower cues from the first *BTTF* showcase the best writing of his career; they're a tour de force of contrapuntal magic and motivic development. The first clock tower cue makes up the bulk of the "Back to the Future Suite" on MCA's original album. Marty and Doc's farewell conversation is ingeniously underlined by the fusion of a bold horn statement of the main theme with the relentless, militaristic snare ostinato. The passage simultaneously evokes Marty's sorrow and frustration (this could be the last time he'll see Doc alive), as well as a sense of impending excitement (the lightning bolt hits in less than five minutes). After a full, expanded statement of the theme, the woodwinds repeat it atop a new contrapuntal low brass idea. The three layers (two simple and slowly developing lines over a fateful snare ostinato) make for a terrific emotional compliment with the picture as Doc and Marty shout their goodbyes over the howling wind.

Again, Silvestri is not afraid to make himself heard in an important dialogue scene.

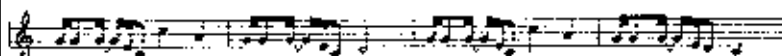
The second clock tower cue begins with a reprisal of the slicing string figure from the Twin Pines Mall cue. Marty slides across the hood of the DeLorean and speeds off into the distance, leaving Doc to rewire the clock tower. The cue becomes a sort of manic rondeau, with full-blooded statements of the *BTTF* theme juxtaposed with passages that furiously shape subsidiary material. Of particular note is a jagged 8-note figure voiced in low strings and piano. It fuses two central ideas from the score: the first five notes of an octatonic scale capped off by the first three notes of the *BTTF* theme. Doc's struggle to rewire the clock tower receives the brunt of this material, while Marty's approach is juiced up by suspended-cymbal-dressed presentations of the *BTTF* theme. It all makes for the musical equivalent of a marijuana-rush—when fans complain about the lack of a complete album for the first *BTTF*, this is the cue most have in mind.

The End

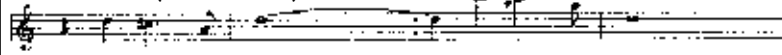
Straight to the point—Silvestri has proven he's got the versatility needed to succeed in this business (he's done comedies, dramas, cartoons and just about every other genre imaginable). In 1987, he scored *Predator* and proved that *BTTF* was no fluke. Even richer in thematic material than *BTTF*, *Predator* sports rhythmic motives that are not only great ear-candy, but also work wonders at heightening the suspense-level of the film. Maybe we'll take a look at that score some time in the future...or in the past. **FSM**

The Kaplan brothers are currently working off their indentured servitude at *FSM*; you can reach them by writing to barg@flashcom.net

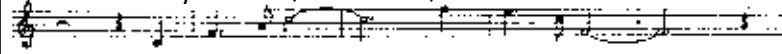
BACK TO THE FUTURE III Old West Theme



Love Theme (Doc and Clara)



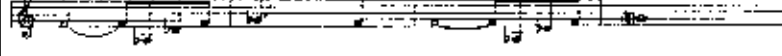
Jesse "the Body" Ventura (from Predator)



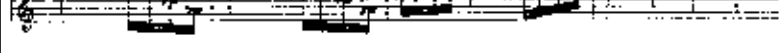
Lullaby



The Future Isn't Written



BACK TO THE FUTURE III Action Theme

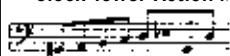


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This month marks the DVD release of *The Cell*, the love-it/hate-it tale of a serial killer and his dog. Throw in some disembodied mind-jumping, the trippiest imagery of summer 2000, and Jennifer Lopez as the most well-groomed child psychologist of all time, and you've got the film that had half the audience cheering "visionary!" and the other half hissing "fraud!"

However, both camps embraced the score by Howard Shore as one element that perfectly matched subtext with style. And what a style. Shore's work spins standard orchestral writing on its head by allowing the performers to improvise within given frameworks à la many styles of non-Western music. The writing was influenced by Moroccan orchestra, the Master Musicians of Jajouka: an eons-old orchestra that served as a stylistic role model and actually sat in with the London Philharmonic Orchestra.

used a lot of instruments from other places in the world as well—Jajouka was probably the most predominant—but there are instruments from India and Japan, and other African instruments.

FSM: And this is again going toward the exotic nature of everything?

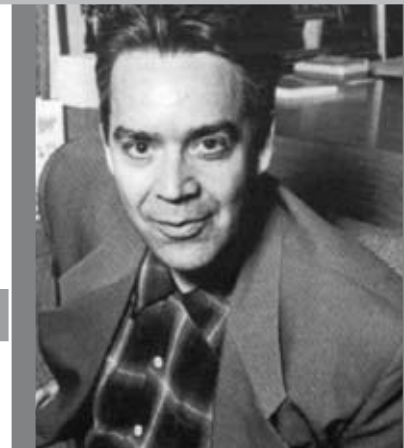
HS: It seemed like a chance to do some things that I had been thinking about wanting to do with films, and that seemed like a good opportunity to write something like that. Of course, with all that wonderful imagery, that offered a great chance as well.

FSM: When you combined this with the orchestra, you had said something about putting together a manifesto—a notational guide for the orchestra. Could you describe this a little bit?

HS: The manifesto that I wrote was based on the notation that I created for the score. It was based on Polish avant-garde notation of the '50s. It's really been around a long time; it's just that it's rarely used in film music. And, having decided to take that route—to write in somewhat of a non-European style with current notation—that lead me to write in this style. So I had to create my own manifesto, which was really a series of instructions for the orchestra about what the symbols [in the music] represent.

set free in THE CELL

Howard Shore lets loose on monochords, murder and the



FSM: Could you tell me about your work with the Master Musicians and how you came to approach them about this?

Howard Shore: The Master Musicians of Jajouka are a 4,000-year-old orchestra, a special caste. They live in the foothills of the Rif Mountains of Morocco. They're spiritualists, and the music that they play in Morocco is used for healing powers. I first heard them on an Ornette Coleman album that he did in 1973 called "Dancing in Your Head." He collaborated with them on a track called "Midnight Sunrise."

When I first saw [*The Cell*] I thought of Jajouka almost immediately. It was one of the first enticing things about the film.

FSM: What was the connection? Obviously you're a fan of their work, but what was it about *The Cell* that you thought would match so well?

HS: The African imagery that Tarsem uses. As I saw those opening sequences of those big dunes and a few other scenes in the film that are African desert scenes, I thought that would be perfect for them. I thought of the score as being very exotic—a chance to do something with very exotic instruments and The London Philharmonic. I actually

It had to do with how to treat the symbols. It wasn't much different than looking at other avant-garde scores of the '50s. It was just that I had shaped this a little bit to my own use. I did things the produce the sounds that I wanted to create.

I did certain things that were unique, because I assumed that this was what [Jajouka] were doing when they created some of their language. It was a way for them to write things notationally that they were hearing and I was doing a similar thing. So I used their notation as they do, and then I went a little further, specifically for what I wanted to do with film music and how it should relate to the film.

FSM: Did you use primarily things like box notation, like in a Penderecki score where he has the box of notes, the playing instructions, and the time duration.

HS: Yes, that technique was used in the film. I would give a part of the orchestra certain tonalities that they were allowed to play in, and then I gave them instructions about how to play them and the length. Everything was very notated in terms of phrasing and dynamics. But what I was trying to do was have the European or the Western orchestra play the way Jajouka plays. That was my goal. The first

day of the recording Jajouka came from Tangiers, and I placed them in the middle of the orchestra and I had them play their wonderful music. Then I talked a lot about how they played and how they related to each other and how I wanted the Philharmonic to play and relate to each other in the same way. It was about an 85-piece orchestra, and I had them play individually so that they would relate to each other in the same way that Jajouka related to each other. Do you understand that?

FSM: Sure.

HS: It seems simple in a way.

FSM: [Laughs] Well, maybe to you!

HS: The orchestra is always seen in a very specific fashion from playing what is essentially 19th-century music. And this had to do with breaking down the boundaries of the physical seating in the orchestra, so that a violist might play with a trombonist in a certain way. It allowed the orchestra to relate to each other in a very different way than when they normally play in standard notation.

FSM: Did you physically rearrange the orchestra?

HS: No, it wasn't physically rearranged. It was mentally rearranged. It wouldn't have made sense to have really physically arranged the seating. It would have been too confusing. It was more of a mental thing. They sat in their

HS: Well, they were all treated as one new orchestra. Everybody was in the room; it wasn't overdubbed. It was kind of a new orchestra. I had certain ways that I separated the orchestra. Actually it didn't have so much to do with sound; it had more to do with range.

FSM: So it's almost treating the orchestra as one large choir in that way?

HS: I took the entire orchestral group and I divided them in ranges and wrote for them in specific ranges.

FSM: That puts more of an emphasis on color combinations rather than anything else.

HS: Yes.

Something familiar

FSM: Where did the pre-existing songs on the CD come from—"El Medahey" and "Memories of My Father"?

HS: "Memories of My Father" was written by Bachir, the leader of the Master Musicians of Jajouka. It's on the CD *Apocalypse Across the Sky*. And "El Medahey" was written by his father, I believe. Those are fairly standard pieces in their repertoire that they know very well. One is more of a flute-oriented piece, and one is more of a horn piece. I used those pieces to be able to communicate with the Master Musicians because they don't speak English. Only Bachir



The orchestra wasn't physically rearranged—it wouldn't have made sense to change the seating. I hoped, by orchestrating and conducting, to get them to relate to each other in a

normal sections, but what I was hoping to do by orchestrating and conducting was to try to get them to relate to each other in a different way. You know how seconds relate to firsts, or how brass relate to winds? I was flipping that a little bit, changing the concept of what they thought music might be.

FSM: How did you go about explaining this to them?

HS: Through the example of Jajouka, and though a type of notation that allowed them to play in a way that was non-Western. The percussionists in particular—I had many, many percussionists throughout the orchestra. They were able to hear and see Jajouka playing, and they were able to also play with Jajouka. So that gave them a whole different [idea]. I could not have done this without having that Moroccan orchestra right in front, because I could use them as an example of what I was trying to create.

FSM: Orchestrationally, how did you treat the Moroccan instruments? Did you treat it as strings, woodwinds, brass, percussion, and then the Moroccan instruments? Did you treat them as a separate section, or did you treat them as an adjunct of the percussion section? How did they relate to the rest of the instruments?

speaks a little English. So it was a way to communicate with them through their own music.

FSM: Did you use that as the Rosetta stone for the rest of the score?

HS: I used those pieces to be able to communicate with Bachir and I wrote around those pieces with the Philharmonic. So, in the opening title, part of what you're hearing is an improvisation on—I think I used both pieces. There are little fragments of both of them. It's not dissimilar, in a way, to how I worked with Ornette Coleman when I was doing *Naked Lunch*. It was similar in the sense that I worked with the artists and their own music and built another language around it. So the artists were always highlighted, really playing their own music. I wrote an original piece to some of their original pieces, if you know what I mean. I sort of combined the two pieces into a new piece.

FSM: That's an interesting way to do it.

HS: I like it because Jajouka is playing their true music. They've been playing this music over 4,000 years. The whole idea of working with a great orchestra like that Moroccan orchestra is that you really want to have their music. The most effective was to [have them] collaborate

with the London Philharmonic, have them play, and then to create another structure where they were actually playing fragments of pieces that they knew. Then I took the fragments and restructured them into a new piece, and fit it to the film.

FSM: How much of the score are they on?

HS: They play in the opening—they're really featured in the opening. Then there's another African sequence in the second reel where Catherine's at home and she sort of hallucinates a little bit and she goes back into that dream world of Edward's. She looks down at her quilt and it dissolves into the desert. They're featured in that scene.

FSM: There's a very horizontal sense throughout the score, isn't there?

HS: Right. [Jajouka's] music just goes on and on. It's all completely horizontal. When they play they'll play for eight, nine hours—sometimes days. They do festivals where they play for days where it's very trance-like music and it's very spiritual. And it's all propelled forward. It has that looping forward motion all the time. The attempt was to try to write in that style, which is really a non-Western way of thinking about music. When we think of music in Western scores we always think of everything lined up on bars.

Not exactly a straight line

FSM: In most film scores when there are non-Western elements and this kind of horizontal writing, it's usually just used for some panicked fear shocker cue. You really ran the gamut of all these different emotions and moods but still using this almost aleatoric type of style.

HS: I did it harmonically. This gets into more musical concepts, but it had to do with harmonic structures. And it did run the gamut. Some of the music is very tonal in the sense that I would stay true to the techniques of the score, but sometimes I would just use triads—major triads, minor triads. So no matter what the orchestra would play, they were still restricted to play those notes. They could only play a minor triad, or a major triad. And then, by shaping those sounds into lengths of time and harmonics and dynamics, I was able to create different emotions while still using the techniques.

We [usually] think of these techniques as being a little more twelve-tone where there would be dissonance in it, but it only has dissonance when the composer has allowed the players to play within this structure that has dissonance in it. If you've written that the orchestra can only play a minor triad, or major triad, then that's the sound you'll get. It won't matter. That's how I was able to control it. I would go from the darkest tones, or the most dissonant sounds, to the most completely open tonalities—just based on a palette of dark and

light, depending on the scene.

FSM: That's great because composers have ignored these techniques for so long, and I'm not really sure why other than the fact, that a lot of these devices, when they first entered Western music, were coming out of the Polish avant-garde school and things like that. But I'm glad that it's finally being used in some new ways.

HS: Yes, I agree. It's always been used in a very peripheral way. I asked Vic Fraser that as well. He's a copyist; he's copied scores for over 30 years. He's done everything. And he said he's never seen so much music written in this style for a film score.

FSM: Oh really?

HS: That's what I said! I said, "Really?" He said, "Occasionally you see a few bars here and there. Somebody will write 12 bars or 15 bars of something." But this was a whole score structured in that notation. There's a tremendous freedom to it. I also found that it was quite cinematic, in a way, because of the horizontal structure of the writing. And of

course film is very horizontal. It's strips of celluloid running through a projector, 24 frames flickering with light through a lens. It's the same idea, in a sense, as a horizontal approach to music.

Horizontal's not really the right word—it's what we used to call linear writing. Linear meaning that all the counterpoint is very flowing and running in the same direction, as opposed to that 19th-century structure of bars and vertical writing that we are more used to seeing.

And there's a lot of freedom of expression to it. I was just amazed at some of the qualities that I heard in the recording. There was a lot of expression and it was creative. And sometimes it was really out of control—not really out of control, I mean, I always had it under control. I was conducting, and I had orchestrated it, so I always had it under control, but sometimes I would let it get right to the edge. And sometimes I would keep it more in check. A lot of it depended on what I was doing on the podium and how much I would let it go.

It's all in the wrist

FSM: So this could be one of the first film scores where conducting is an essential element to the sound?

HS: Yeah, well I think it is. Conducting is an incredibly essential part of it. Film recording is just a photograph of that moment. The moment is the performance, and a lot of the performance is in the conducting.

FSM: Well, just to play devil's advocate, I've been to seminars where they've said don't try to be interpretive when conducting in a film score; don't try to give dynamics or cues because you're just supposed to be the human embodiment of the click track.

HS: Well, I think that it depends on the type of score you're doing and what kind of emotional aspects the score has—or even dramatic aspects.

But, even basic concepts of dynamics can be created on the podium by the conductor. It helps to orchestrate and conduct because you're essentially working from the same idea. When I write I have so much of the idea in my head, to be able to orchestrate and conduct is just a further expression of the original idea. It allows you to create the idea that you initially had. There have been only a couple of times where I've not conducted, and it's very difficult. It's a broken telephone. It's so much more direct to be able to express your musical ideas from the podium. So much can be done in that moment.

FSM: Using a style that is too often relegated to this hanging-in-time-fear style, how did you create the entire dramatic arc of the film?

HS: First of all you have to commit to it. It was a sizeable musical commitment to make. I mean, I've done that on other movies, like *Crash* or *se7en*. There were all written in very specific ways, so I felt comfortable in that. I didn't feel that I was taking that much of a musical chance, I just thought that once I took that concept, I had to follow it through. I couldn't do it halfway. So there's your arc right there. You've

already established the musical framework of the film, just from the concept of how you're going to compose it and how you're going to orchestrate it. Now it's just a matter of finding all the different textures and all the different emotional aspects within the [concept]. And it's like I said a little earlier about using different harmonic relationships for different scenes. Some scenes were purely more tonal than others. And some of them were really based on rhythm.

It's a very rhythmic score, which also [came from] Jajouka because all of their music is based on their rhythm and heavy use of drums and how the percussionists relate to each other. So I used a lot of rhythmic ideas, and this tonal language for the orchestra. And then the ideas and the themes were all connected, just the way you would do it in any film score.

Film recording is just a photograph of a performance, and a lot of the performance is in the conducting.



Paul Clarvis is a percussionist who put together the percussion ensemble that I added to the London Philharmonic percussion. There are a lot of very unique sounds that we worked with. Certain metallic rattle sounds—we probably went through hundreds of rattles before we found exactly the right sound. They played beautiful taiko drums—left, center, right—that you hear in the score in the Dolby Digital systems. They played other African drums.

The big box

FSM: *Speaking of the rhythmic ideas, can you talk about one of the instruments you used, the monochord. Can you walk us through its history?*

HS: The monochord is really used for healing. It's a large box, about eight feet long. It has a series of 50 strings underneath it. And the patient lies on the box and the therapist tunes up the person by striking the strings in such a way that it resonates the body and has a healing effect. Sonia Slany, who played it, is a therapist—she actually uses it for therapy—

did low guttural sounds, and also very high, keening Indian singing sounds—just tonalities that I would give him and then he would work within those structures or those tonalities. John Hendrickse played the Ney flute, the beautiful African flute that you hear.

FSM: *Did you manipulate balance electronically, the way that you've done before?*

HS: I did a little bit, yes. Robert Cotnoir worked with me and we created certain palattes for certain scenes. It's not used too extensively, because the orchestra was so colorful, it was so beautiful. But I did use electronics in a few cases where the sounds were just so interesting. It's interesting, on the CD—I should have probably mentioned this on the CD—there's one track that's completely electronic. [The track is No. 11, "Only Girls Play With Dolls."]

FSM: *Really? I never would have guessed.*

HS: I know, that's what's so amazing about it. And the reason I put it in was exactly that. When you hear it, you don't think, "Oh, there's the electronic track," because it sounds

of people are wondering how much longer the orchestra as an institution is going to last. I know even a lot of concert hall composers are saying that we may be in the last death throes of the orchestra, which I think is too bad because people have been stifled from trying things differently. They've got to sell records and pack the concert halls and so on. I think they're really nervous right now.

HS: There are a lot of nerves involved in it, I guess it's true. And there aren't many wonderful projects like *The Cell* that you can do. You also have to be able to have the experience of being able to do it. This is not something I might have attempted years ago. I would have wanted to do it, but it took me a while to get the opportunity to book somebody like Jajouka and bring them to London. It's not without its costs.

FSM: *But you were pretty forward-looking even with your earlier scores. Though you certainly weren't shipping people in from all over the world.*

HS: I didn't have the budgets to do it, but



and she's a musician and a composer. She's a wonderful artist; she has her own recordings that I had heard in the research I did for the film. The monochord is like a large tamboura, an Indian instrument, but it has tremendous depth to it. It really has a wonderful sonic quality. It's so large it was placed in the rear of the orchestra and it kind of played up and above. It was raised up on a platform and it came up into that church of Air Studios and would just float up into the ceiling and over the orchestra. We would tune it up to different tonalities in different cues. It's basically the overtone series; it produces the Pythagorean series of overtones.

FSM: *What were some of the other non-Western instruments you used?*

HS: We used an Indian bowed lute called a sarangi. It was played by a man named Chandru. It's a wonderful Indian violin-type of sound—very emotional sound. He also sang—there's singing in the score as well. He

just like the orchestral recording. And it was so much like what I was trying to achieve. I wanted the orchestra to sound like sampled environmental sounds. I wanted to write to make the orchestra sound like an acoustic version of those electronic sounds. That's really what I was going for in the recording. When I put that one electronic track in, and you listen to it, it goes right by. You don't even notice it!

FSM: *No, I didn't notice it at all.*

HS: I know.

A change of pace

FSM: *It's great to hear a score like this that throws a complete curve at you. It's nice to not hear the same thing in every single film.*

HS: Right, I know. I understand. So much of my interest in doing film music was to be able to do scores like this. It's sort of the tenor of the times, I think. For music in general, it's not that creative a period. Do you find?

FSM: *No I don't think it is, and I think a lot*

I was still trying to do things. *Scanners* and *Videodrome* and things like that, it's true. That's what I always thought film music was. I guess it was just the period that I grew up in. To me it was Takemitsu and Cage. It was a very experimental thing. I always thought of film music like that, and I thought that was the wonderful thing about it. It was a way to actually try those things in cinema. It was a great thing.

FSM: *It really contextualizes it for an audience, too. It's not just a strange sound; it's a strange sound that means this.*

HS: Exactly! And that was a way that you could actually do it. You could make dramatic sense out of music and use it in films and create these emotions with it. That was all the interesting part of doing it. And it still lives to a certain degree.

FSM

Doug Adams is a regular contributor to *FSM*; his last article was an analysis of Bruce Broughton's *Silverado* in Vol. 5, No. 8.

Here it is, the dawn of the 21st century. And yet, we at Film Score Monthly haven't made a tally, a reckoning, a final accounting of music from the 20th century. Oh, we've published plenty of "desert island lists" from our readership, not to mention best of the year lists, but it's time that we really stick our necks out.

Let's be clear: This is not a list of the 101 greatest film scores ever. Some of the all-time greats have never been properly represented on compact disc. Others in release are compromised by inferior re-recordings or suffer from poor sound quality. Conversely, there are plenty of lesser, derivative works from recent films whose deluxe sound quality and professional performances cannot disguise their inherent weaknesses. So this is a qualified list—but one culled from an unprecedented wealth of choices. Here's how a film score qualifies for inclusion:

The Criteria

First, we only considered instrumental, motion picture underscores (sorry, *Saturday Night Fever* and *Airwolf* fans). Second, a film score must be commercially available on compact disc (at least once in the past 15 years). If a score, however great, has only been released on LP, it's out of the running. Likewise, bootlegs are ineligible. Besides the fact that we frown upon illegal releases of anyone's music, the point of this list is to celebrate the music that's available, and provide a buyer's guide for you, the reader. Go forth and listen, O brothers and sisters—there are oodles of great film scores available!

Only 101 titles have made it onto this list. This is not simply a popularity contest, or a bunch of fat-headed

101 GREAT FILM SCORES ON CD

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ultimate list of
influential, significant
and enjoyable
soundtracks
released on CD.**

EDITED BY JOE SIKORYAK

**With contributions by
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Jason Comerford,
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opinions. You don't have to go any further than your web browser for that kind of stuff. No, we editors of *FSM* have attempted to quantify greatness by a complicated voting scale that takes into account a wide range of qualities, including but not limited to: musical value, historical significance, the composer's voice, commercial achievement, popularity, quality of performance, recording quality, availability, completeness, even packaging. We even factored in your votes over the past decade of *FSM*, not to mention those of the Academy of Motion Picture Arts and Sciences. And then, in the event of a tie, the editorial staff would take it out behind the office dumpster. (Who says we don't suffer for our passions?) In short, we selected CDs for inclusion by:

Musical achievement

The score is an important composition and/or representative of a noteworthy artist.

Significance to Film History

The score is an influential trend setter or captures a moment in time.

Presentation

The score album features an exceptional performance and recording, and is an enjoyable album on its own.

We come to praise, not to bury CDs. So we didn't grade these scores from "best" to "worst." Times and tastes may change, but in their day, all of these film scores have achieved greatness. It's common for each generation to dismiss or downplay the achievements of their juniors. Folks gripe that artistic standards are in constant decline. We're not sure about that, but we'll admit that artistic standards are constantly *changing*—and we think change is good. So we've listed them chronologically, in order to consider each title's place in history.

Perhaps you'll take this opportunity to re-examine your own list of favorites and consider adding a few new ones. Those of you new to the field can get some pointers about the most notable titles in the history of film scores and seek them out. In any event, we'd like to encourage you to write in with your own choices. Well, three, anyway. We'll follow up this article with "More Great Film Scores on CD"—titles that you, the readers, agree we should have included. But then, this wouldn't have been any fun at all if somebody didn't have something to grouse about, eh? Let the grouching begin:

1930s

THE SCORE ALSO RISES

City Lights (1931)

CHARLES CHAPLIN (Cond. by Carl Davis)

Silva America SSD1054 • 12 tracks - 53:22

It's ironic that we kick off the history of film scores with one of the masters of silent film, but Charlie Chaplin knew how to manipulate his audience. As a director and performer who eschewed dialogue for a decade after the advent of sound, he relied on music to exact his desired effects. His music for *City Lights* is more than just sturdy accompaniment to a classic comedy; it's a historical document. The sound of his writing captures the sound of early-20th-century musical theater (especially vaudeville). The score exudes a wistful grace and simple elegance not found in the typical Hollywood scores of the late '30s. Chaplin didn't write music per se, but "la-la'd" his tunes to arrangers like Arthur Johnson (and later, David Raksin) and oversaw the recording with maniacal attention to detail. The 1989 re-recording conducted by Carl Davis is a sublime re-creation of the period. Runner-up: *Modern Times*.

—Joe Sikoryak

King Kong (1933)

MAX STEINER • Marco Polo MP 8.223763 • 22 tracks - 72:19

Filmdom's first great adventure still remains a rousing favorite after nearly 70 years, and Max Steiner's epic score remains a benchmark. Steiner's wall-to-wall approach to *King Kong* resulted in a sound that some critics felt was anachronistic; today, it remains the granddaddy of all action-adventure scores (for better or worse), with plenty of bombastic orchestral showpieces to keep things moving along. Marco Polo's 1997 reconstruction/re-recording (performed by the Moscow National Symphony Orchestra under the direction of William Stromberg) is the best way to experience this score. Some original cues are available on a Rhino CD (in hissy mono), but the loving restoration of Steiner's music (by John Morgan) makes Steiner's music sing.

—Jason Comerford

Bride of Frankenstein (1935)

FRANZ WAXMAN • Silva America SSD 1028 • 13 tracks - 46:31

German emigre Franz Waxman boldly entered the American film music scene by scoring the sequel to James Whale's *Frankenstein*. That film, like Lugosi's *Dracula*, was released at the dawn of "talking pictures" and featured just a sprinkle of music (uncredited contributions from Giuseppe Becce and Bernhard Kaun). For the more sophisticated sequel, Waxman wrote one of the first distinctive and memorable scores: a mix of delicate lullaby, spirited jeopardy music and a showpiece climax. His take on the fright-wigged "friend" for Karloff's monster went hair-raisingly against the grain by emphasizing soothing melody over horror-film bombast. Waxman's heroic motif was tracked into the subsequent *Flash Gordon* serials, thus drumming itself into generations of impressionable youngsters. Curiously, "The Creation" anticipates Rodgers and Hammerstein's melody for "Bali Ha'i" from *South*



Pacific. This rerecording of the score conducted by Kenneth Alwyn superbly recaptures the score's period flavor and syncopated rhythms.

—Jeff Bond

Alexander Nevsky (1938)

SERGEI PROKOFIEV • RCA Victor 09026-61926-2 • 18 tracks - 50:51

The collaboration between Sergei Eisenstein and Prokofiev is arguably the first great composer/director relationship in film history; *Alexander Nevsky* is the best example of their collaboration. Prokofiev, better known for his concert-hall compositions (*Peter and the Wolf* and *Lieutenant Kije Suite*, for example) later arranged music from the film into the *Alexander Nevsky Cantata*, which remains one of his most famous works. The film score itself—as reconstructed and arranged by William D. Brohn for a 1993 re-recording—doesn't quite have the cantata's thrilling climax, but it compensates with superb atmosphere and stirring choral material that's fresh and intriguing. The Brohn restoration—conducted by Yuri Temirkanov—remains the best way to experience the score proper, despite the abundant concert arrangements. Runner-up: *Ivan the Terrible*.

—JC

The Adventures of Robin Hood (1938)

ERICH WOLFGANG KORNGOLD

Varèse Sarabande VCD-47202 • 16 tracks - 42:43

A state-of-the-art action flick from the Golden Age that required two directors, six months and well over a million (Depression-Era) dollars to complete. Scored like an opera with a populist bent, this soundtrack solidified Korngold's approach to swash-bucklers and provided an essential reference point for *Star Wars* 40 years later. The re-recording conducted by Varujan Kojian stands up well to the original, even if the slightly bigger sound of the re-recording isn't technically accurate. *Captain Blood* and *The Sea Hawk* are arguably more well-rounded, but *Robin Hood* has the bright, cheerful edge and storybook-like motifs that makes it the most successful of its kind.

Runner-up: *The Sea Hawk*

—JS

Gone With the Wind (1939)

MAX STEINER

Rhino R272269 • Disc 1: 27 tracks - 74:22; Disc 2: 29 tracks - 73:21

Endlessly quoted, endlessly parodied, Max Steiner's "Tara Theme" from *Gone With the Wind* wins over even the most hard-hearted cynic with pure volume and repetition at the most opportune moments of this film classic. Like most films of this period (*Citizen Kane* and *The Wizard of Oz* among them), it's deliriously, giddily entertaining. Steiner's penchant for interpolating traditional songs often irritates by quoting every national anthem and appropriate folk song in sight (like a solemn Carl Stalling). But in *Gone With the Wind* his full-bore, shameless sentimentality works like gangbusters, keeping the audience with the film every minute in a performance as bravura as Vivien Leigh's infuriatingly lovable Scarlett O'Hara. Steiner's score wasn't available to the public until 15 years after the movie's premiere, when he recorded around 30 minutes of his music for RCA; the original music score recording wasn't issued on LP until 1967, but Rhino's sumptuous box set is the ultimate (and most appropriate) presentation.

—JBond

1940s THE GOLD RUSH

Pinocchio (1940)

NED CHURCHILL, LEIGH HARLINE

Walt Disney 60845-2 • 15 tracks - 61:55

Feature animation was still a new art and Walt Disney drew upon musical theater for his sonic reference point. With years of *Silly Symphonies* to test these comedic, sentimental and melodramatic idioms, and 1938's *Snow White* to prove their viability, *Pinocchio* cemented the sound of Disney films for decades (until Alan Menken and Howard Ashman revived them for contemporary audiences). The keening strings, the insistent voices, the clockwork orchestrations, the "Mickey-Mousing" if you will, drew a bull's-eye on the hearts of young viewers even as the music gently caressed their fears. Listen to Cliff Edwards and the chorus sing "When You Wish Upon a Star" and cherish the seeming innocence of this early score (before it was co-opted as Disney's corporate anthem). —JS

Citizen Kane (1941)

BERNARD HERRMANN • RCA Victor 0707-2-RG • 4 tracks - 13:40

A sublime collaboration with Orson Welles is a tough place to start your career—it's a wonder Bernard Herrmann didn't just throw his baton in the trash thereafter. His first score is by turns brooding, lyrical, witty and moving, tracking the life of Charles Foster Kane in ingeniously non-linear fashion. Consider Herrmann's achievements: the morose opening theme for Kane (reprised in spine-tingling fashion as at the film's conclusion); the grandiose false opera designed to highlight the vocal inadequacies of Susan Alexander; the sweeping underscore to a failing marriage over the breakfast table; and the magnificent musical eulogy that throbs into anguish at the sight of beloved "Rosebud" in flames. There have been two re-recordings of the full score (on Label X, and most recently on Varèse Sarabande), but neither tops Charles Gerhardt's brief suite conducted for the compilation that included *White Witch Doctor* and *Hangover Square*. —JBond

Kings Row (1942)

ERICH WOLFGANG KORNGOLD

Varèse Sarabande VCD 47203 • 2 tracks - 48:00

Perhaps most famous for Ronald Reagan's fine supporting performance, *Kings Row* follows the lives of several people in a small, turn-of-the-century Midwestern town. When he composed the regal main title, Korngold was under the impression that the subject of the film was a European monarch. Nevertheless, as with all of his film scores—from swash-buckling pirate adventures to period costume dramas—Korngold's Viennese musical sensibilities managed to perfectly embody the emotions of the characters and the thrust of the story. It is impossible to choose a "best" score among Korngold's many magnificent works, but consider that the composer's son, record producer George Korngold, selected this score as the first of his father's great scores to be re-recorded as a stand-alone album, here in the capable hands of Charles Gerhardt and the National Philharmonic. —Jeff Eldridge



The Jungle Book (1942)

MIKLÓS RÓZSA • Varèse Sarabande VCD 47258 • 1 track - 29:32

The *Thief of Bagdad* may have been a more spectacular film, but this later Alexander Korda production announced that a star had arrived. Not Sabu, lead player in this Kipling adaptation, but composer Miklós Rózsa, whose richly textured and muscular compositions gave these technicolor fantasies a melodic lift never before heard in motion pictures. The music didn't just counterpoint the action—it played the storyteller, using various parts of orchestra to speak for the animals' voices. Even the triumphant majesty that would make Rózsa composer of choice for biblical epics is glimpsed here. This score was recorded twice with narration, in the '40s and '50s, and was a huge best-seller. —JS

For Whom the Bell Tolls (1943)

VICTOR YOUNG • Stanyan STZ-112 • 10 tracks - 40:31

This score to the wartime flag waver starring Gary Cooper and the luminous Ingrid Bergman was one of the first soundtrack releases ever. While many of his scores are relatively undistinguished (Young's output often reflected his assignments relative merits) this score is brimming with latinesque themes and sweeping, lush melodies, and is nicely representative of Young at his best. A prodigious composer of scores and songs (with over 200 titles to his credit) Young followed in the tradition of Max Steiner throughout his career, and the men enjoyed a long friendship (including Steiner's completion of Young's score to *China Gate* after the composer's untimely death.) This album (sporting a re-recording by Ray Heindorf) is out of print but not uncommon. Runner-up: *The Brave One* —JS

Laura (1944)

DAVID RAKSIN • 20th Century-Fox 11006 • 1 track - 27:16

While searching for her killer, detective Dana Andrews falls in love with a portrait of the late (or is she?) Gene Tierney in this stylish, witty film noir classic directed by Otto Preminger, with terrific support from Clifton Webb and Vincent Price. Raksin's theme, which permeates the film both as source music and in the underscore, is justifiably one of the most famous melodies ever composed for the silver screen. Yet one never tires of the melody, thanks to Raksin's inventiveness. On CD, the original 1944 film recording is presented in a single track as "The Laura Suite: Theme and Variations" (coupled with Herrmann's outstanding *Jane Eyre*). Runner-up: *The Bad and the Beautiful* —JE

Spellbound (1945)

MIKLÓS RÓZSA • Stanyan STZ116-2 • 16 tracks - 55:45

Alfred Hitchcock's loopy take on psychiatry features Gregory Peck troubled by his shrink, Ingrid Bergman. The proceedings were enhanced by Miklós Rózsa's innovative score (which won a well-deserved Oscar), and it's still one of his best and most accessible pieces of work, balancing eerie, urgent passages for Peck's nightmares (sweetened by the then-daring use of the theremin) with a characteristically lush love theme. Stanyan's release is a '50s re-recording conducted by Ray Heindorf; for completists it's the best way to go. But Charles Gerhardt's suite-form re-recording on

Spellbound: The Classic Film Scores of Miklós Rózsa is just as effective a take on the material. —JC

The Best Years of Our Lives (1946)

HUGO FRIEDHOFFER • Label X LXCD • 11 tracks - 46:11

This film captured the national zeitgeist after WWII and was rewarded handsomely with accolades and big box-office earnings (and voted “most representative film” of postwar America in a national newspaper poll). The stories of three returning veterans and their difficult re-introductions to peacetime society are a little blocky but sincere. Hugo Friedhofer had plied his craft as a trusted orchestrator for Steiner and Korngold, but composing assignments were few. When he got his chance on *The Best Years of Our Lives*, he ran with it, getting an Oscar and kudos from “serious” film critics. There’s a heaping helping of Copland in this work, but it isn’t limited to typical Americana. It’s big and grand when it deserves to be, harsh and dissonant where it needs to be, but positive and uplifting throughout. Lauded as “the perfect film score,” it’s close enough. —JS

Captain From Castile (1947)

ALFRED NEWMAN • Facet 8103 • 1 track - 42:50

As head of the 20th Century-Fox music department, Al Newman used to complain about how difficult it was to write film music—maybe it was his particular assignments. Imagine him straining under the weight of this colorful but tedious tale (of Cortez plundering Mexico) in order to make it seem more exciting. Tyrone Power was a poor-boy Errol Flynn anyway, so it was up to Newman to add the juice, which he did spectacularly. The score thrusts forward relentlessly with tons of brass and crashing percussion, making the “Conquest” cue a prehistoric hi-fi delight. The keening strings of the love theme are sweepingly romantic and a little melancholy. This score is so much fun—so why, oh why, isn’t there a great re-recording available? —JS

The Ghost and Mrs. Muir (1947)

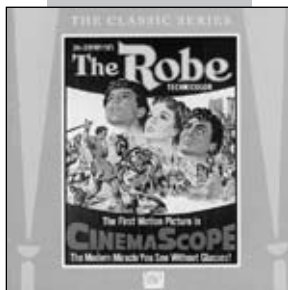
BERNARD HERRMANN • Varèse Sarabande VSD-5850 • 33 tracks - 50:36

The Ghost and Mrs. Muir remains a perennial favorite; the story of a love affair that crosses the lines of life and death is even more effective with Bernard Herrmann’s beautiful score (said to be the composer’s personal favorite). It’s at once classic Herrmann, with plenty of his distinctive writing for woodwinds and brass, but at the same time, its poignant use of complex, haunting leitmotifs for Lucy (Gene Tierney) and the ghostly Captain Gregg (Rex Harrison). “The Spring Sea” and “The Late Sea” remain some of the most affecting cues in Herrmann’s canon. Elmer Bernstein conducted a re-recording of the score in the ’70s, but the original cues (as assembled in stereo for the 1997 restoration) can’t be beat. —JC

The Red Pony (1948)

AARON COPLAND • RCA Victor 09026-61699-2 • 7 tracks - 23:24

With all the talk about Americana in film scores, we could scarcely exclude the guy who invented it: our country’s most admired and beloved composer. Ironical that a gay Jew from Brooklyn would come to represent the sound of WASPs on the great frontier...but *The Red Pony* typifies his approach and



matches it to a pretty good movie, his second for director Lewis Milestone in the service of a John Steinbeck story. Copland was interested in tunes, melodies that sounded like folk songs but were his own invention. The recording in question here is actually a symphonic suite that was fashioned by Copland after the film, but it’s a marvelous reduction. Listen to it and see if you can imagine any subsequent Americana scores written without its example. Runner-up: *The Heiress* —JS

1950s

BETTER LISTENING THROUGH CHEMISTRY

The Day the Earth Stood Still (1951)

BERNARD HERRMANN

20th Century-Fox 07822-11010-2 • 18 tracks - 36:02

Robert Wise institutes all the basic components of classic Hollywood sci-fi, including the subtext of sociopolitical paranoia. This film hasn’t aged—the steady directorial style is timeless, the special effects are still convincing, and sadly, Klaatu’s warning has yet to be heeded. Most memorable is Gort, the ominous cyclopean robot—his motif presents a ruthless assault on our subconscious; it throbs, pulses and burns with an alien heat. Equally effective is the opening theme, a disorienting whirlpool of cold and glittering instrumentation, a near perfect representation of the horrible allure of the infinite void. With this trendsetting production, Herrmann gave symphonic voice to humanity’s evolving awareness of the surrounding universe. The great composer singlehandedly carved a path through virgin cinematic territory and laid the rock-solid foundation of a beloved film music genre. All 36 eloquent minutes of the original score are intact on this disc. —John Bender

A Streetcar Named Desire (1951)

ALEX NORTH • Varèse Sarabande VSD-5500 • 15 tracks - 46:46

Elia Kazan blew cinema wide open in 1951 with his screen adaptation of Tennessee Williams’ controversial play, and bringing his stage collaborator Alex North along proved to be a godsend to film music. North broke with the traditions set forth by Max Steiner and Alfred Newman by writing a complex, dissonant work that played brilliantly to the psychology of the play, instead of using brute orchestral force to make its points. His use of jazz idioms was another breakthrough for film scoring and was arguably the first film score to fuse these popular forms into a symphonic whole. The original album recording is available on a Capitol CD (in crunchy mono, coupled with suites from three Max Steiner scores), but go with Jerry Goldsmith’s painstaking 1995 re-recording. —JC

The Robe (1953)

ALFRED NEWMAN

Varèse Sarabande/Fox Classics 07822-11011-2 • 26 tracks - 60:55

With Fox’s first big Cinemascope movie, music director Alfred Newman proved he could stand toe to toe with Miklós Rózsa when it came to biblical piety and the brass-heavy sound of Ancient Rome. The tale of a Roman soldier (Richard Burton) who finds himself tangled in the crucifixion of Jesus Christ prompted Newman to write a theme that practically

had the heavens bursting forth in choral and orchestral glory. His gloom-and-doom, wailing choral accompaniment to the crucifixion itself hits the nail on the head (no pun intended). But the score (preserved in its original form as a Fox Classics release) really shines in two other areas: in Newman's fantastically arrogant and strident Roman march for the Emperor Caligula (a deliciously fruity and decadent Jay Robinson); and an exquisite love theme for Burton's relationship with fellow Roman Jean Simmons (who also helped inspire a similarly keening romantic melody from Alex North in the later *Spartacus*).

—JBond

Picnic (1955)

GEORGE DUNING

MCA MCS-31357 • 12 tracks - 46:32

Columbia Pictures relied heavily on George Duning to shore up all sorts of light comedies, frolics and melodramas in the '50s. *Picnic* is an odd bird, a popular play by William Inge dragged out of the dark confines of the theater and shot in the natural light and magnificent expanse of the Midwest. The dialogue seems disconcertingly artificial in locations brimming with verisimilitude—leave it to Duning to add a deft touch and quell those misgivings with marvelous “movie music.” His rising chimes strike a hopeful note in a story about small-town women struggling for acceptance—and love. The melodies are sweet without being cloying, the conflicts are sounded with harsh fanfare and the sexual tension gets a sultry brass treatment. In short, the composer makes the most enjoyable choice between artifice and realism.

—JS

The Searchers (1956)

MAX STEINER

Screen Archives Entertainment FMA/MS101 • 37 tracks - 67:34

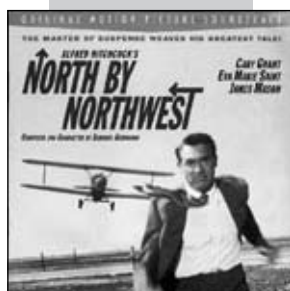
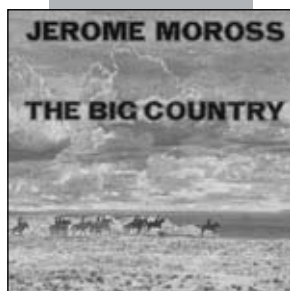
Steiner “wrote his head off” for nearly 30 westerns, but this one is special. There's the customarily swirling action music for the big action scenes (like the amazing Indian attack on horseback), and plenty of interpolated folk songs to tug at the ol' heartstrings. But Steiner also managed some subtlety in this composition, something he hinted at in *Pursued*, one of the few “psychological” westerns he worked on. *The Searchers* is a dark picture, with John Wayne playing an unusually mean sonofabitch, and the music dogs him with the mournful title tune and muted trumpets and guitars. Unfortunately, Steiner wasn't happy with the way his music was edited by John Ford, and he expressed some misgivings. Enjoy the full, unadulterated score on this archive edition from Brigham Young University.

—JS

Giant (1956)

DIMITRI TIOMKIN • Capitol • 12 tracks - 43:26

While Leonard Rosenman scored the introduction of James Dean to the big screen in *East of Eden* and *Rebel Without a Cause*, it fell to Dimitri Tiomkin to write Dean's musical epitaph when he scored George Stevens' sprawling, multi-generational tale of family rivalries among Texas oil barons. Like Henry Mancini, Tiomkin had a way with a popular tune; he wrote robust songs for westerns like *Gunfight at the O.K. Corral* and *High Noon*. But for *Giant* he captured the boundless expanse of Texas with a vaulting Americana theme, writ huge by orchestra and a full choir. It's one



of the most convincing epic title themes ever written for a motion picture. Like Bernstein's *The Magnificent Seven*, Tiomkin's melody went on to find even greater familiarity with the public in a series of Levi's television commercials in the '80s.

—JBond

Raintree County (1957)

JOHN GREEN

Preamble 2-PRCD 1781 • Disc 1: 11 tracks - 44:43; Disc 2: 8 tracks - 43:11

Here's a sentimental favorite. MGM hoped to strike gold again with a story set around the time of the Civil War—it's fine entertainment but it ain't *Gone With the Wind*. Composer “Johnny” Green had a long and illustrious career at Metro as a music executive, and he wrote a rich sweeping score befitting the sumptuous production. But something about the score caught on with the record-buying public. Four iterations were released, as single and double LPs, in mono and stereo—this was fairly unprecedented. Collectors drove up the price of the album for years afterward. Listening now to the “Song of Raintree County,” plucked out on banjo or with a full orchestra, you can catch a whiff of a magical time gone by—on and off the screen.

—JS

Peyton Place (1957)

FRANZ WAXMAN • Varèse Sarabande 302 066 070 2 • 18 tracks - 50:17

Grace Metalious' scandalous *roman à clef* was transformed into a stylish film by producer Jerry Wald and director Mark Robson. Waxman's elegant score, particularly the gorgeous main title theme (which was also used in a film sequel and a subsequent television series), is a paean to small town New England—and plays no small part in elevating the film above the level of a trashy melodrama. Other highlights of the score include a number of playful variations on the main theme and even a few moments of violent action music. Waxman's own album has been re-issued on CD in Spain by RCA, but Frederick Talgorn's reading with the Royal Scottish National Orchestra boasts an excellent recording with several cues that were omitted from the original album. Runner-up: *Prince Valiant*

—JE

The Big Country (1958)

JEROME MOROSS • Screen Classics SC-1R-JM • 42 tracks - 72:39

Steiner, Tiomkin, and of course, Elmer Bernstein all influenced the sound of western films, but Moross' *The Big Country* could well be the ultimate Hollywood Western score. This music's importance sets in immediately with the stunning effect of the “Main Title”'s whirling strings. Their literal proximity to the furiously spinning wheels of a hell-bent stage coach (courtesy of title designer Saul Bass) isn't “mickymousing,” but shows Moross having the guts to shove his convictions right into the hot dusty maw of the wild frontier. The inspiration for the music came first hand as the composer rode through the Southwest; he was overwhelmed by the “big country” and never lost the sensation. The score is so full of warm satisfying themes, and rich yields of dynamic textures and design, that it stands forth as an independent symphonic work, worthy to be counted among the best of concert hall standards of Americana. Get the original mono tracks and skip the digital re-interpretations that diffuse the magic.

—JBender

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Touch of Evil (1958)
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North by Northwest (1959)
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DUKE ELLINGTON
Ben Hur (1959)
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1960s

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Exodus (1960)
ERNEST GOLD
Spartacus (1960)
ALEX NORTH
The Magnificent Seven (1960)
ELMER BERNSTEIN
Psycho (1960)
BERNARD HERRMANN
La Dolce Vita (1961)
NINO ROTA
Breakfast at Tiffany's (1961)
HENRY MANCINI
Jules and Jim (1961)
GEORGES DELERUE
The Miracle Worker (1962)
LAURENCE ROSENTHAL
How the West Was Won (1962)
ALFRED NEWMAN
To Kill a Mockingbird (1962)
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Godzilla vs. Mothra (1964)
AKIRA IFUKUBE
Goldfinger (1964)
JOHN BARRY
Doctor Zhivago (1965)
MAURICE JARRE
Fantastic Voyage (1966)
LEONARD ROSENMAN
The Good, the Bad, and the Ugly (1966)
ENNIO MORRICONE
Casino Royale (1967)
BURT BACHARACH

The Lion in Winter (1968)
JOHN BARRY
Planet of the Apes (1968)
JERRY GOLDSMITH
Bullitt (1968)
LALO SCHIFRIN
The Thomas Crown Affair (1968)
MICHEL LEGRAND
The Wild Bunch (1969)
JERRY FIELDING

1970s

Camille 2000 (1970)
PIERO PICCONI
Patton (1970)
JERRY GOLDSMITH
A Clockwork Orange (1972)
WENDY CARLOS
The Godfather (1972)
NINO ROTA
Maddalena (1972)
ENNIO MORRICONE
Superfly (1973)
CURTIS MAYFIELD
Enter the Dragon (1973)
LALO SCHIFRIN
Antony and Cleopatra (1973)
JOHN SCOTT
Chinatown (1974)
JERRY GOLDSMITH
Jaws (1975)
JOHN WILLIAMS
Rocky (1976)
BILL CONTI
The Omen (1976)
JERRY GOLDSMITH
Suspiria (1977)
GOBLIN
Close Encounters of the Third Kind (1977)
JOHN WILLIAMS
Superman (1978)
JOHN WILLIAMS
Star Trek: The Motion Picture (1979)
JERRY GOLDSMITH
Tess (1979)
PHILIPPE SARDE

1980s

The Empire Strikes Back (1980)
JOHN WILLIAMS
Altered States (1980)
JOHN CORIGLIANO
Raiders of the Lost Ark (1981)
JOHN WILLIAMS
Blade Runner (1982)

VANGELIS
Conan the Barbarian (1982)
BASIL POLEDOURIS
Star Trek II: The Wrath of Khan (1982)
JAMES HORNER
Koyaanisqatsi (1983)
PHILIP GLASS
The Natural (1984)
RANDY NEWMAN
Return to Oz (1985)
DAVID SHIRE
Witness (1985)
MAURICE JARRE
Pee-wee's Big Adventure (1985)
DANNY ELFMAN
Ran (1985)
TORU TAKEMITSU
The Mission (1986)
ENNIO MORRICONE
Camille Claudel (1988)
GABRIEL YARED
Batman (1989)
DANNY ELFMAN
Henry V (1989)
PATRICK DOYLE

1990s

Edward Scissorhands (1990)
DANNY ELFMAN
Dances With Wolves (1990)
JOHN BARRY
Backdraft (1991)
HANS ZIMMER
Silence of the Lambs (1991)
HOWARD SHORE
Basic Instinct (1992)
JERRY GOLDSMITH
The Last of the Mohicans (1992)
TREVOR JONES / RANDY EDELMAN
Alien³ (1992)
ELLIOT GOLDENTHAL
Tombstone (1993)
BRUCE BROUGHTON
The Shawshank Redemption (1994)
THOMAS NEWMAN
Fargo (1996)
CARTER BURWELL
Titanic (1997)
JAMES HORNER
Fast, Cheap, and Out of Control (1997)
CALEB SAMPSON
Unbreakable (2000)
JAMES NEWTON HOWARD

FSM

The 7th Voyage of Sinbad (1958)

BERNARD HERRMANN • Varèse Sarabande VCD 47256 • 11 tracks - 33:46

Movies didn't come more high-tech in 1958 than *The 7th Voyage of Sinbad*; even today Ray Harryhausen's special-effects are impressive. But the fun of the film is at least doubled by Herrmann's frenetic adventure score, the first in a series of fantasy films he did with Harryhausen. There's plenty of great material to go around, in particular his harmonically complex writing for the various stop-motion monstrosities and an overall sense of swashbuckling adventure and kids-eye wonder. John Debney's 1998 re-recording for Varèse Sarabande is a faithful attempt (and far longer), but the hard-to-find Varèse edition of Herrmann's original album has a slight edge in performance quality. Runner-up: *Jason and the Argonauts* —JC

Touch of Evil (1958)

HENRY MANCINI • Varèse Sarabande VSD 5414 • 19 tracks - 50:39

Any film written and directed by Orson Welles is bound to be a part of our cultural heritage, and so it is with *Touch of Evil*. Whit Masterson's novel *Badge of Evil* was transformed into a raw cinematic conceit, immersing a "pure" couple (Charlton Heston and Janet Leigh) into an all-enveloping soup of corruption and sleaze. Welles perverts Mexico into a metaphor of Hades, an arid place of hopelessness and death. Henry Mancini's dynamite jazz and rock score is unusual in that, at his director's request, most cues have been constructed as free-standing source music (with the notable exception of the hotel room murder). Throughout the picture his contributions emanate from various radios, record players and saloons. As a result, Mancini's score plays out on CD as an extremely evocative concept album. With the newly recut film now downplaying the title theme, go back to the album for a fresh hit of his brassy debauchery. —JBender

North by Northwest (1959)

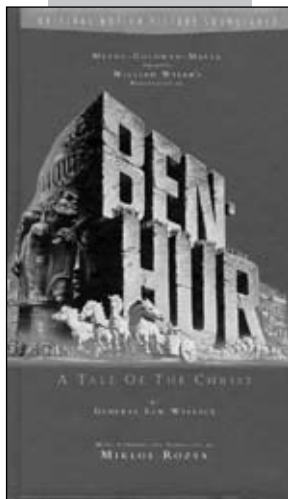
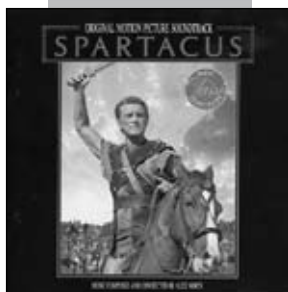
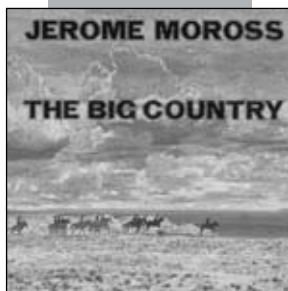
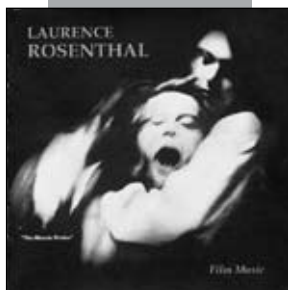
BERNARD HERRMANN • Rhino R2 72101 • 50 tracks - 64:51

To this day, Alfred Hitchcock's breezy comic thriller is a great example of pure moviegoing fun, and Herrmann's adrenaline-pumping score is every bit as nimble as Ernest Lehman's gloriously witty screenplay. Herrmann hits the ground running, with a spry orchestral fandango for the bustling streets of Manhattan, and it never stops, climaxing in a lengthy chase sequence across Mount Rushmore that's still one of the great matches of music and film. Rhino's superb restoration of the complete score is an unbeatable experience, and a great listen at that; but obsessives should note that the new DVD of the film has an isolated score channel that boasts slightly better sound quality. —JC

Anatomy of a Murder (1959)

DUKE ELLINGTON • Sony Music WK 75025 • 13 tracks - 34:33

This score makes me wish that Duke Ellington had been a career film composer. Born as a gift of the gods to the waiting world of jazz, he was immersed in that rebel genre, first as a band leader and composer, and later as a pioneer of large-scale orchestral jazz concepts. Otto Preminger's courtroom drama is a fine film, similar to 1982's *The Verdict*. Jimmy Stewart's homey demeanor in the lead role has little connection to



Ellington's music. Instead the bold score aligns itself with the seedy milieu of hard drinking, dancing, and elicit seduction, but even more pointedly Ellington's brassy designs speak for Lee Remick's libidinous characterization. She steals the show as Ben Gazzara's overripe bride, too young, too hot, and too available; Ellington's raunchier fabrications emphasize just how dangerous this delicate flower is. One of the top examples of American jazz in film, and an equally superb listening experience. Runner-up: *I Want to Live* —JBender

Ben Hur (1959)

MIKLÓS RÓZSA

Rhino R2 72197 • Disc 1: 43 tracks - 74:55; Disc 2: 45 tracks - 73:07

Biblical scores seem to begin and end with Rózsa's *Ben-Hur*. Covering subject matter similar to *The Robe*, Rózsa put forth his inimitable Hungarian-influenced style in its broadest, most gargantuan setting, fashioning a baker's dozen Roman marches (including the show-stopping "Parade of the Charioteers," recently saluted in *The Phantom Menace*), gorgeous liturgical themes for the birth of Christ and an elegant, movingly simple harp motif for the Messiah as his presence affects Charlton Heston's title character. Don't forget the thunderous battle music, including a unique rhythmic treatment of rowing galley slaves (featured in a great episode of SCTV in which the slaves furiously hum the rising-and-falling melody while they row). Rózsa's score has probably seen more re-recordings and reissues than any other film score—it exemplifies "big soundtrack music" to most of the population, whether they know its melodies or not. Runner-up: *El Cid* —JBond

1960s

POP GOES THE SOUNDTRACK

The Guns of Navarone (1960)

DIMITRI TIOMKIN • Varèse Sarabande VSD-5236 • 12 tracks - 42:50

One of the first in a wave of large-scale WW II epics, *Navarone* was a climax of sorts for composer Tiomkin. His masculine, wall-of-sound approach to film scoring (more analogous to today's Media Ventures style than you might think) was well-matched to a tale of six hard-bitten demolition experts scaling a 400-foot cliff to destroy the eponymous German artillery within. His music gave the lengthy, suspenseful spectacle a visceral wallop, overwhelming the audience. But his dense action writing was counterbalanced by three melodic themes, given voice by the Mitch Miller Sing Along Chorus. The lyrics seem a bit silly today, but Tiomkin had launched a hugely successful decade with his song score to *High Noon* a decade earlier (also for *Navarone* producer Carl Foreman), and this approach became his unshakeable modus operandi. The Varèse album is a straight reissue of the original LP, recapturing a '60s classic. —JS

Exodus (1960)

ERNEST GOLD • RCA 1058 2R • 12 tracks - 34:27

This is a textbook example of a film score wildly transcending the movie for which it was written. Ernest Gold provided a dramatically potent and highly programmatic underscore for Otto Preminger's dramatically flat would-be epic about the founding of the state

of Israel. The score is full of ethnic detail, bravura action sequences and pathos, but Gold's title music remains one of the richest and noblest anthems in the history of film music, launching in the aftermath of an anguished opening statement for strings. The long-form tune had an immediate popular impact and was made into a hit recording by the piano duo of Ferrante and Teicher; after the film flopped, it was the single that exposed the most people to Gold's music. —JBond

Spartacus (1960)

ALEX NORTH • MCA MCAD 10256 • 11 tracks - 41:52

Spartacus is a rare film for its blatant mixing of modernistic writing with a basically traditional epic/period drama. The idea behind this approach may have simply been to go against the grain of Rózsa-styled epic scores—or maybe to do something as jagged, irreverent and packed with unpredictable emotional punch as were Spartacus and his army of gladiators themselves. The only legitimate Spartacus album release isn't even close to an adequate representation of North's landmark score, but it easily makes this list even in this woeful incarnation. Any album of Spartacus is going to be loaded with the goods—almost every track is overflowing with interest. The main title, which is thankfully included, is one of the most arresting tracks ever put to film. The original LP reportedly has great sound, but you probably don't have your record player anymore. Runner-up: Cleopatra —Jonathan Z. Kaplan

The Magnificent Seven (1960)

ELMER BERNSTEIN • Rykodisc RCD 10741 • 23 tracks - 67:39

Bernstein had scored westerns before, but never had he scored one that needed his melodic and rhythmic vitality as much as John Sturges' stolid adaptation of *The Seven Samurai*. This film featured loads of tall men standing around talking, or riding at a relaxed pace across the Mexican countryside. Bernstein juiced up the action with an instant classic of a theme that vaulted directly onto center stage, elevating the film from a sluggish wannabe to a certifiable classic. The sweeping Americana main title was famously employed to hawk Marlboro cigarettes for years, providing more traction with the public than the movie ever did. Originally, the score was only put forth (lushly reorchestrated) at the time of the sequel, *Return of the Seven*. Two re-recordings of the score (one by Bernstein) are available, but Rykodisc's explosive mono release of the original (released in 1998) is the one to have. Bernstein's gunfight music is incredible. —JBond

Psycho (1960)

BERNARD HERRMANN, arr. Danny Elfman (1998)
Virgin Records 7243 8 47657 2 9 • 22 tracks - 31:35

There's no denying the staggering influence of this landmark work. Herrmann's string-only masterpiece of fright completely unnerved film audiences 40

21 Should'a Been Contenders

Here are a few scores that deserve mention but which haven't yet gotten a legitimate release on CD. We would have liked to have had the chance to consider them (but then, choosing just 101 scores was tough enough...)

Things to Come (1936)	Arthur Bliss
Of Mice and Men (1939)	Aaron Copland
The Razor's Edge (1946)	Alfred Newman
Scott of the Antarctic (1948)	Vaughan Williams
Invaders From Mars (1953)	Raoul Kraushaar
On the Waterfront (1954)	Leonard Bernstein
The Brave One (1956)	Victor Young
On the Beach (1959)	Ernest Gold
Cleopatra (1963)	Alex North
Lord Jim (1965)	Bronislaw Kaper
In Cold Blood (1967)	Quincy Jones
The French Connection (1971)	Don Ellis
Images (1972)	John Williams
Marathon Man (1974)	Michael Small
Farewell, My Lovely (1975)	David Shire
Damnation Alley (1977)	Jerry Goldsmith
Big Wednesday (1978)	Basil Poledouris
The French Lieutenant's Woman (1982)	Carl Davis
Greystoke, The Legend of Tarzan (1984)	John Scott
Young Sherlock Holmes (1985)	Bruce Broughton
Falling Down (1992)	J.N. Howard

years ago and provided the basis for horror film clichés that persist to this day. What's remarkable is that it took a remake of the film to realize the definitive performance on CD. Herrmann's own re-recording (made shortly before his death) lacks the verve of the original, and Joel McNeely's reconstruction, while very accurate, suffers from lousy acoustics. With the budget of a major motion picture, not to mention an acolyte's fervor, Danny Elfman gets the sound just right, and throws in a couple of his own grace notes. Runner-up: Vertigo —JS

La Dolce Vita (1961)

NINO ROTA • CAM CSE 009 • 11 tracks - 39:20

Federico Fellini viewed our 20th century Western civilization with the child-like eyes of a jovial visitor from another planet. His many films are classics, but *La Dolce Vita* (*The Good Life*) is generally considered to be the greatest of all. Maestro Rota was Fellini's full collaborator—the master musician who could relate to his director's dreamlike insights. *La Dolce Vita* sliced deep and broad into 1960 Italy's high-flying cafe society. Generally seen as an indictment of city life, the film actually lingers with a more compassionate look at individuals (thanks in part to the warm, vibrant underscore, swinging from broad and sensitive). *Vita* shows us that the capricious human spirit will permeate,

infect and eventually bring truth to the stubborn facade of a popular lifestyle. The score tracks "La Dolce Vita" and "Cadillac" became pop-media symbols of any shallow attempt to appear hip and/or wealthy. —JBender

Breakfast at Tiffany's (1961)

HENRY MANCINI • BMG 2362-2-R • 12 tracks - 34:43

Henry Mancini is a unique case among modern film composers, and *Breakfast at Tiffany's* encapsulates his special skill. He could do anything—having started with bombastic, agitated monster music in '50s sci-fi movies. But once Blake Edwards hired Mancini for TV's *Peter Gunn*, Mancini revealed an incredible knack for writing useful and distinctive themes that became huge popular hits. In short, Mancini was a natural songwriter, unlike the vast majority of his contemporaries, who would farm out songwriting assignments to specialists or make their own, lackluster attempts. For *Tiffany's* Mancini wrote a heartbreaking, romantic melody that translated into a song ("Moon River") and became a pop touchstone. When the chorus sings Johnny Mercer's lyrics as Audrey Hepburn finds a lost cat in the rain...well, let me tell you, my huckleberry friend, there isn't a dry eye in the house. —JBond

Jules and Jim (1961)

GEORGES DELERUE • Nonesuch Film Series 79405-2 • 5 tracks - 15:50

Jules and Jim fronted another great and lasting team: Georges and François (Truffaut, that is). Over 11 films and 20 years, the lyrical composer found a sympathetic ear with the "nicest" of the French New Wave



directors. This second collaboration exemplifies their shared fascination with the mysteries and the miracles of love. The score tracks a doomed romantic triangle, that begins boisterously as the boys become friends before WWI. There follows a delicate two-note melody for love interest Jeanne Moreau and a minor-key variation as the relationship takes a tragic turn. Alas, the songs sung so memorably by Moreau are not part of this re-recording or the original album. —JS

The Miracle Worker (1962)

LAURENCE ROSENTHAL • Windmere (Intrada promo) • 13 tracks - 34:33

No Helen Keller jokes here—just an achingly beautiful score. From the first notes, Rosenthal places us inside the blind and deaf girl's lonely remove, without sentiment. He charts the struggle of teacher Annie Sullivan (Anne Bancroft) to connect with her mute student (Patty Duke). Plucked strings, brief piano runs, and chimes evoke the child striving to escape her physical limitations, in counterpoint to the dissonant strings and reverb that highlight the teacher's frustrations and fears. Rosenthal has always been a smart, savvy composer who's tackled a wide range of genres—and here he avoids cliché with a forthright, adult take on a potentially maudlin subject. Runner-up: *The Comedians* —JS

How the West Was Won (1962)

ALFRED NEWMAN

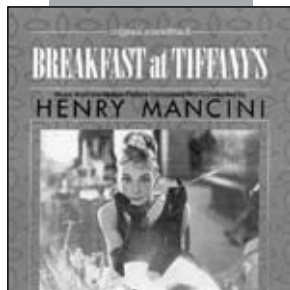
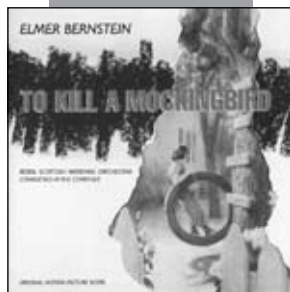
Rhino R2 72458 • Disc 1: 27 tracks - 70:44; Disc 2: 31 tracks - 68:14

How the West Was Won was one of a few Cinerama spectacles, with more of everything: three directors, 24 stars and 16 reels on a triple-faceted screen. Al Newman could have rested on his laurels by this time, but he and collaborator Ken Darby hammered out an epic structure of new orchestral material and a mix of original and traditional songs. The intimacy and rough-hewn performances of the Whiskeyhill Quartet nicely suggest the pioneer experience, and the cues build in power and complexity to include the full studio chorus, mirroring the settlement of the West. Tying it all up is yet another great western movie theme that surges forward with the certainty of Manifest Destiny. Call it the last of the innocent western scores (and thanks to Rhino, you can choose to hear the music with or without Spencer Tracy's politically incorrect narration). —JS

To Kill a Mockingbird (1962)

ELMER BERNSTEIN • Varèse Sarabande VSD-5754 • 14 tracks - 41:57

Is there a motion picture score that captures the innocence and vulnerability of childhood with the wistfulness of sweet nostalgia better than this seminal effort? *Mockingbird* encapsulates everything great about the composer's style: the brash, syncopated playfulness, the pounding hysteria, and most of all the astonishingly haunting, hushed and delicate lyricism of the film's main title. First issued on LP with inferior sound quality (later reprised in a couple of noble-minded but unsuccessful CD issues), Bernstein's first, flavorful re-recording from the '70s has yet to make it to CD. It can be difficult for composers to recapture the glory and intensity of their early works, but Bernstein's efforts here are as good as we could hope for. —JBond



The Pink Panther (1963)

HENRY MANCINI • BMG (UK) 660472 • 12 tracks - 28:28

Peter Sellers makes his debut as Inspector Jacques Clouseau in the first of Blake Edwards' many films involving the bumbling French detective. Although Mancini's classic theme is now associated more closely with the DePatie-Freleng cartoons, this is where it all started. Mancini's comedy scores always lent an air of sophisticated silliness to the goings-on, however outrageous they might be; this is no exception, with the irresistible song "It Had Better Be Tonight" just one of the highlights. With a nod to his journeyman days at Universal, Mancini writes diverse comic, suspenseful, menacing and romantic cues as required. The original *Panther* album has been reissued on a British import CD with the score to *Return of the Pink Panther* (1974). Runner-up: *The Pink Panther Strikes Again* —JE

The Great Escape (1963)

ELMER BERNSTEIN • Intrada MAF 7025D • 13 tracks - 32:34

Elmer Bernstein wrote his usual mix of kinetic action, robust melodies and delicate lyricism for this true story of a mass escape attempt from a WWII German POW camp. But what set *The Great Escape* apart was a jaunty march for tin whistle and brass that launched the film and established an immediate mood of plucky heroism against indomitable odds. While the precedent had clearly been set by the "Colonel Bogey March" in *The Bridge on the River Kwai*, Bernstein's tailor-made music was actually catchier and went on to be a source of endless quotation and parody. —JBond

Godzilla vs. Mothra (1964)

AKIRA IFUKUBE • Futureland TYCY-5348 (Japan) • 32 tracks - 58:01

Japanese monster movies, or Dai Kaiju, rest solidly on the mountain-high shoulders of a mutant lizard-demon: Godzilla! His debut, aptly subtitled *King of the Monsters*, began a visual narrative phenomena and a historic film music canon. Maestro Akira Ifukube was as predestined to fabricate the orchestral persona of the Monster Island as John Barry was duty-bound to Agent 007. Ifukube laid the groundwork for all Japanese monster movie music with the classic 1954 production, playing lumbering basso chords against bright (but futile) military marches. He evolved his own concepts for the fourth (and perhaps the best) film, *Godzilla vs. Mothra*. For Ifukube, this awe-inspiring dinotherian score stands as a pinnacle of sorts, striding midway between his brilliant genesis of the '50s, and the later realizations for the "second series" Godzilla films of the '90s. And it got those tiny twins warbling "Mo-th-u-ra!" —JBender

Goldfinger (1964)

JOHN BARRY • EMI-USA CDP 7-95345-2 • 10 tracks - 31:24

"Do you expect me to talk?" "No, Mister Bond, I expect you to die!" John Barry's scoring for 007's most famous adventure captures the bad-ass superspy in his ultra-hip prime. This is '60s lounge-style action at its finest, with rattling snares, tingling cymbals, twangy surf guitar and traditional Barry strings coalescing into a musical adventure that's as much fun to listen to as the film is to watch. The bare-bones release from EMI is worth every penny of its "budget" price. Completists, take note: the limited-edition 30th Anniversary James Bond set includes five *Goldfinger*

cues missing from this disc. Runners-up: *Diamonds Are Forever*, *On Her Majesty's Secret Service* —Chris Stavrakis

Doctor Zhivago (1965)

MAURICE JARRE • Rhino R271957 • 45 tracks - 69:46

David Lean and composer Jarre enjoyed a long collaboration over the span of a few films (director Lean was a methodical slowpoke). They got off to a big start with the spectacular *Lawrence of Arabia*, but their popular success was cinched with *Dr. Zhivago*, a lavish, soapy spectacular based on Boris Pasternak's great Russian novel. Jarre scores the epic background action, employing a huge orchestra, 24 balalaikas and a Moog synthesizer, but his emphasis was on the love theme (presaging James Horner's approach to *Titanic*). The coupling of Yuri (Omar Sharif) and Lara (Julie Christie) was the real focus of Jarre's writing, and it paid off handsomely—*Lara's Theme* was huge in its day. Rhino brings it all back in a crystal clear album, with bonus takes of the orchestra jamming jazz, rock and swing versions of *Lara's Theme*. Runner-up: *Lawrence of Arabia* —JS

Fantastic Voyage (1966)

LEONARD ROSENMAN • Film Score Monthly Vol. 1, No. 3 • 13 tracks - 47:28

Composer Rosenman took audiences on an unprecedented aural adventure for this trip into the human body. Wisely reserving his orchestral impact, the score's first notes are struck some 30 minutes into the film, as the miniaturized heroes enter the bloodstream. That kind of restraint is amazing by today's standards, but the soaring, mystical sound Rosenman employs is equally remarkable. Using a short thematic motif (often associated with the submarine *Proteus*), he develops the theme and elaborates on it with rhythmic, harmonic and contrapuntal variations. His atonal approach curiously gives credibility to the wild, op-art plastic scenery. A warm variation at the film's conclusion provides a heroic flourish and spares us any ridiculous dialogue that would have diminished the previous sense of wonder. It's an awesome album. —JS

The Good, the Bad, and the Ugly (1966)

ENNIO MORRICONE

EMI-Manhattan/CDP 7-48408-2 • 11 tracks - 34:13

Does anyone not own this one? Leave it to the Italians to take a tired American genre and create one of the greatest action films ever made, a tale of three ruthless gunmen in search of Confederate gold. Morricone's eight-note warble has entered the cultural landscape as the best-known western theme of all time. The rest of his masterwork is no less remarkable, infusing a bloody story of greed with mythical resonance. Despite dated sound quality, the album's selection—identical to its original LP release—features enough passionate, operatically titled cues to make a Morricone fan out of anyone. Runner-up: *A Fistful of Dollars* —CS

Casino Royale (1967)

BURT BACHARACH • Varèse Sarabande VSD-5265 • 13 tracks - 34:21

The first James Bond film produced outside of the Broccoli-Salzman franchise is a bloated, disjointed comic misfire, but the soundtrack is a success amidst the excess. Arguably the quintessential Burt Bacharach score, it includes charming songs co-written



by Hal David, a bouncy theme performed by '60s pop phenom Herb Albert, and goofy orchestrations combining harpsichord and the Tijuana Brass. The original LP was prized by audiophiles, with Dusty Springfield's reedy vocals considered the ultimate test for hi-fi performance. The CD is a straight reissue, including most of the underscore, notably missing a wacky/sinister riff used for the expressionistic Berlin sequence. This is the sort of pop extravagance bemoaned by fans of Golden Age scoring, but it captures the spirit of its time. Runner-up: *What's New Pussycat?* —JS

The Lion in Winter (1968)

JOHN BARRY • Legacy/Columbia CK 66133 • 12 tracks - 36:24

The film version of James Goldman's vitriolic stage play is, for several reasons, a milestone. The casting was a once-in-a-lifetime convergence of prodigious talent (Peter O'Toole and Katherine Hepburn) and the explosive, delightfully lurid nature of the character-driven plot is stabilized by director Anthony Harvey's choice to dress the film authentically: The royals wear drab, rough-hewn garments and roam the frigid corridors of a dank and muddy castle. Barry's score registers that the doomed magnificence of these individuals lies not in some fabricated romance of heritage, but in the manifestation of their flawed personalities, particularly as played out in the cruel cultural and political ambience of the Dark Ages. The score is a masterwork that, by turns, strikingly captures the thunderous, awful blacks, and the ascendant, grandiose golds of our enigmatic human condition—arguably Barry's finest accomplishment. —JBender

Planet of the Apes (1968)

JERRY GOLDSMITH • Varèse Sarabande VSD 5848 • 17 tracks - 51:07

The highlight of Goldsmith's long and fruitful collaboration with director Franklin J. Schaffner, this remarkable score eschewed conventions and used serial techniques to help turn normal landscapes into frightening alien terrain. Jerry Goldsmith complains that he didn't do anything "new" in this—regardless of whatever ideas of Webern, Varèse, Strauss, Xenakis or Schoenberg that Goldsmith leaned on, his dramatic reinterpretations combine to blow away the originals. I refuse to include the overused "avant-garde" reference in this summation, but if you've found it hard to warm up to atonal writing, your best bet to break in lies with *Planet of the Apes*. It hangs on to just enough of the elements that make music enjoyable to listen to (and not more enjoyable to dissect mathematically) and is accessible even to the untrained ear. Then, once you're in, *Apes* only gets better with each listen. —JZK

Bullitt (1968)

LALO SCHIFRIN • Aleph Records 018 • 18 tracks - 55:47

Anyone surprised to see this score in the list just hasn't been paying attention. Schifrin set the tone of masculine cool as manifest in the violent urban setting of 20th-century America. The composer drew on the African roots of jazz, his own Latin beginnings and the full strength of the modern orchestra to create an impressionistic big band jazz form that moves with an intimidating beauty. Call it a kind of musical martial art (appropriate given Schifrin's future assign-

ments). Legendary power-cues such as “Hotel Daniels,” “Shifting Gears” and especially “Ice Pick Mike” represent not just tough characters and thrilling moments, but lasting portraits of the hazardous U.S. metropolis. *Bullitt* is peculiarly American, and it speaks to our tough and vigorous determination to live with the dangers intrinsic to a truly free society. Schiffrin’s re-recording, close-miked and powerfully played, sounds like a great ’60s album rescued from oblivion. —JBender

The Thomas Crown Affair (1968)

MICHEL LEGRAND • Rykodisc RCD 10719 • 18 tracks - 41:16

More than just a top-rank score, *The Thomas Crown Affair* is emblematic of a decade. The soundtrack, captures the swinging, cosmopolitan air of confidence and sophistication following JFK’s Camelot. Director Norman Jewison transformed a familiar caper-film plot into a striking, and at the time, contemporary synthesis of images and music. It’s significant that Michel Legrand was able to convince Jewison to defer all editing until he had finished composing. Atypically, *The Thomas Crown Affair* was cut to its music. Legrand used the quirky personality of jazz to spice his seductively fluid orchestral maneuverings, and this coupled with two memorable theme songs (“The Windmills of Your Mind”, “His Eyes Her Eyes”) means *Affair* has the kind of vivacious, indelible music that most directors can only dream about. —JBender

The Wild Bunch (1969)

JERRY FIELDING • Warner Home Video • 22 tracks - 75:38

Sam Peckinpah’s masterful examination of the ties that bind hardened criminals in the American West is still as pungent and affecting as it was in 1969; the unsparing depiction of violence in a dying era is as influential as Jerry Fielding’s bustling, dissonant score. His music fuses together his own distinctively aggressive, modernistic orchestral writing with more gentle, upbeat Mexican influences, enriching an already-unforgettable fusion of music and film. Nick Redman’s stereo restoration of the score (produced for a laserdisc box set in 1995) is far and away the best representation of the score and a worthy tribute to the late composer. —JC

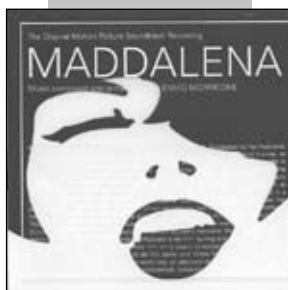
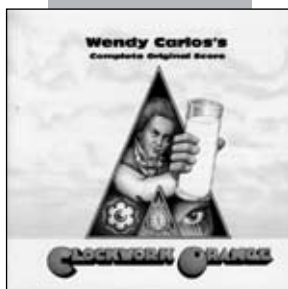
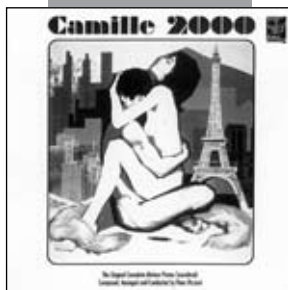
1970s

SCORING AS A SUBVERSIVE ACTIVITY

Camille 2000 (1970)

PIERO PICCIONI • Easy Tempo ET 905 CD • 22 tracks - 62:27

While puritanical Yanks have a cozy love/hate relationship with our smut, sleaze, porn and trash, while Europeans freely imbibe the delights of erotica. French and Italians, particularly, portray human sexuality in a richly successful cinematic genre. Piero Piccioni’s stylistic agenda destined him to lay claim to this hot purview. In films such as *The Witches*, *Check to Queen*, *Playgirl 70* and *Apassionnata*, his sinuous rhythms, gently heaving organ riffs, and ardent orchestral textures weave a sublime atmosphere of bracing earthiness. Piccioni’s consummate statement for Euro-exotica is his score for Radley Metzger’s *Camille 2000*, a dazzling, decadent drama that *Life Magazine* called “Healthily Erotic!” Piero’s soundtrack pairs his most sensitive and elegant love theme with a definitive



collection of pounding, throbbing sex anthems and luxurious adornments—an R-rated, jazz-influenced masterwork. Anyone not connecting with this art will find their bedroom is too small for music! —JBender

Patton (1970)

JERRY GOLDSMITH • Film Score Monthly Vol. 2 No. 2 • 15 tracks - 36:00

Patton’s economical use of music, with barely 20 percent of the scenes scored, is noteworthy given the punch of those few musical moments. The exhilarating marches, the aching reveries, and especially the eerie battle in the snow prove the axiom: less is more. But the misunderstood hero of this score remains the echoplex, that little proto-sampler that was part of the tape revolution of the ’60s. No surprise that sonic junkie Goldsmith would pick up on the gadget and employ it in his work—but those damned trumpets have forever altered the way the military is underscored in film. The absolute control and precision of the device beats concert hall approximations. Accept no substitutes. —JS

A Clockwork Orange (1972)

WENDY CARLOS • East Side Digital ESD 81362 • 10 tracks - 46:56

Stanley Kubrick’s ear has always been the equal of his eye, and he has tracked his films with a succession of classical and top-40 tunes whose significance are inevitably altered by their inclusion. Our criteria render 2001: *A Space Odyssey* ineligible (though its legacy in pop culture is nearly incalculable.) But the score to *A Clockwork Orange* is significant not only for the director’s choices but the composer’s achievement: Carlos created a fascinating hybrid of classical music and “futuristic” color via the Moog synthesizer. The complete score includes adaptations of Rossini, Beethoven and others (substituted in the film due to time limitations), and spotlights a significant transition in the history of electronic scores, from useful gimmick (as in *Forbidden Planet*) to the genuine article. —JS

The Godfather (1972)

NINO ROTA • MCA/MCAD-10231 • 12 tracks - 31:37

Like Morricone’s famous whistling motif, the mournful trumpet intro to this sweeping mobster epic has become Rota’s hallmark. 30 years later, this powerful score has lost neither its menace nor its minor-keyed European romanticism, as exemplified by the enduring “Love Theme.” The album contains only a taste of the film’s rich soundscape: traditional tarantellas, jazzy “crime” riffs, mandolin-trilling Sicilian airs and an ominous pipe-organ toccata to boot. Carmine Coppola’s work is also noteworthy; the *Godfather Suite* CD from Silva Screen, with re-recordings of cues by both composers, makes a nice companion to the score album. —CS

Maddalena (1972)

ENNIO MORRICONE • Avanz SP/CR-20009 (Japan) • 6 tracks - 40:13

This film stars Lisa Gastoni, whose powerful cinematic presence combined intense sensual allure with a disorienting aspect of availability. As the titular character, she tragically obsesses for an intimate relationship with a young priest; her unrelenting pursuit of this passion ultimately leads to the destruction of her husband, the priest and her own identity. Previously, Morricone explored a self-realized territory of idiomatic fusion, a unique realm where he fearlessly melded clas-

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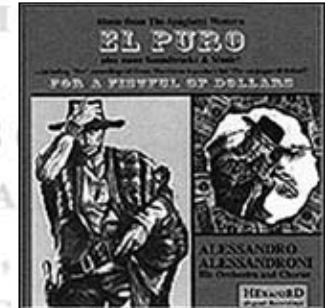
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sicism, jazz, rock and pop elements. The now-legendary new sounds he created culminated with this unparalleled work. The score for *Maddalena* is an orchestral high mass, a shamelessly worshipful celebration of feminine desires, in their threat, in their potency, in all their seductiveness. Lengthy tracks feature the flawless solo performances of Morricone's closest collaborators, Edda Dell'Orso (voice) and Bruno Nicolai (organ). —JBender

Superfly (1973)

CURTIS MAYFIELD

Rhino R2 72836 • Disc 1: 11 tracks - 43:40; Disc 2: 12 tracks - 41:44

Although Isaac Hayes' *Shaft* has the single most famous blaxploitation song, Curtis Mayfield's *Superfly* is the single greatest blaxploitation album: mostly vocal and a veritable ghetto opera. Outside of the instrumental "Junkie Chase," it does not score the action as much as broadly set the mood, with insightful lyrics that convey the subtext of black pride, street life and drug culture struggles (sometimes the screen action stops dead to allow Mayfield to perform onscreen in a nightclub). While it's extremely tuneful, the best way to describe this music is melodic proto-rap, enhanced by live percussion, upbeat grooves, and pre-disco strings (by Johnny Pate). The splendidly remastered Rhino set includes an extra disc of material. —Lukas Kendall

Enter the Dragon (1973)

LALO SCHIFRIN • Warner Home Video • 17 tracks - 57:12

Bruce Lee's last completed film looks a little dated today (and lethargic in comparison with the influx of Hong-Kong martial-arts movies of recent years), but it set the standard for years. Lalo Schifrin's score was a groundbreaker; his finesse keeps the '70s-funk stylings from seeming dated and gimmicky. The crisp, propulsive music has more coherence and focus than many of today's action-adventure scores could dream of, fusing a handful of Eastern and Western musical forms into a remarkably seamless whole. The original soundtrack album ran under 29 minutes; the 1998 restoration of the score for Warner Home Video includes the entire 57-minute score in pristine stereo. —JC

Antony and Cleopatra (1973)

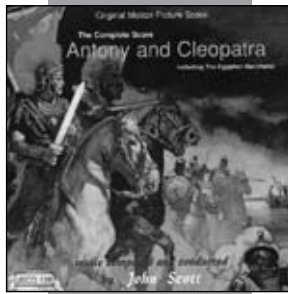
JOHN SCOTT • JWS 128 • 19 tracks - 63:00

Make no mistake—this is an epic score in every sense of the word. Okay, not every sense; the classically styled battle music can be floppy and banal. The rest of the score is stellar. A gorgeous main/love theme (Goldsmith and Jarre-influenced) is supported by a strong following of subsidiary motives and ethnic dance music. It's a shame Scott, a gifted melodist, never got to score the kind of film that could have really jump-started his career. He has labored magnificently in the shadows, with *Shoot to Kill* and *The Final Countdown* among a few scores that boast memorable main themes. —JZK

Chinatown (1974)

JERRY GOLDSMITH • Varèse Sarabande VSD-5677 • 12 tracks - 31:22

It's amazing that one of the seminal scores of the '70s, was a last-minute rush job. Roman Polanski's near-perfect film thrusts a trembling Faye Dunaway (as Evelyn Cross, threatening to shatter like flawed crystal) into the arms of Jack Nicholson (as the seemingly bloodless anti-hero Jake Gittes). After Krzysztof



Komeda's score was rejected, Goldsmith whipped up a heady brew of eerie contemporary classical elements (John Cage's prepared piano) and references to pre-war standards (Uan Rasey's haunting trumpet solos). The score, sometimes alien, sometimes earthly, always keeps its emotional distance, an aloofness that smartly mimes the picture's tone of nihilistic detachment. Even the *Love Theme* holds an appropriately off-kilter resonance, it gently shelters a thorn of loneliness. —JBender

Jaws (1975)

JOHN WILLIAMS • Decca 289 467 045-2 • 20 tracks - 51:17

The recent 25th Anniversary album releases (Decca's superlative OST and Varèse's worthy re-recording) helped revive interest in one of the greatest scores ever composed...not that interest in *Jaws*'s music ever died. The shark motive has long been an identifiable and widely spoofed terror icon in pop culture. The rest of the underscore is brilliantly conceived in every way—Williams balances the fear of the shark with the joy of the chases, pressing the right buttons in every scene. His (or Spielberg's) only mistake was in spotting, but Steven Spielberg thankfully cut out just enough music to let the film breathe. It's hard to limit yourself to one *Jaws* album, but it's surely between the new Decca and the original MCA (that concert version of the "Shark Cage Fugue" is hard to let go of). —JZK

Rocky (1976)

BILL CONTI • Liberty CDP 746081 • 13 tracks - 30:39

Bill Conti's defining moment, and another score that became a pop culture sensation. Sylvester Stallone himself acknowledged how important Conti was to the success of the original film. If you have a heart, it's easy to like *Rocky* music—aside from the main theme, the *Rocky* franchise birthed some of the most memorable and exciting pop songs (used integrally in the films) written in the past quarter-century. If this list weren't limited to legitimate soundtracks, we might have instead recommended *The Rocky Story* compilation, which includes pop favorites like Survivor's "Eye of the Tiger" and "Burning Heart," as well as some of Vince Di Cola's dynamic underscore for the 90-minute music video, *Rocky IV*. But *The Rocky Story* is missing vital music like Conti's phenomenal "War" fight music. —JZK

The Omen (1976)

JERRY GOLDSMITH • Varèse Sarabande VSD 5281 • 12 tracks - 34:16

This isn't arbitrarily included because it got Goldsmith his Oscar. With all the incredible scores he's written, Goldsmith might have won his Academy Award for something retarded like *Powder*, but happily his work on Richard Donner's *The Omen* is one of his deserving and most influential scores. It found its way into the repertoire of many film composers (Chris Young, James Horner and most any generic horror composer) and continues to reach millions of people, referenced in things like *Final Fantasy VIII* for the Sony Playstation. *The Mephisto Waltz* might be scarier, but *The Omen* covers more territory. The love theme is disturbingly varied throughout the album, and there are several cues where Goldsmith's propulsive layering techniques hit full-steam-ahead. —JZK

Suspiria (1977)

GOBLIN • Cinevox CD MDF 305 • 12 tracks - 41:30

Goggle-eyed Jessica Harper attends a prestigious European ballet school that is actually home to a coven of witches. Producing a sound compatible with Dario Argento's surreal Technicolor bloodbath must have been a daunting task, but the band formerly known as Cherry Five rose to the occasion. Goblin's distinctive, pulsing keyboard-and-bass elegies and echo-heavy chants function perfectly, blaring unnervingly through most of the film. In 1997, Cinevox finally released several Goblin albums on CD, including this, their magnum opus (with four unreleased alternate cues). A sensational release that's already becoming scarce; grab a copy while you can. —CS

Close Encounters of the Third Kind (1977)

JOHN WILLIAMS • Arista 07822-19004-2 • 26 tracks - 77:19

Steven Spielberg's mysterious precursor to *E.T.* provided an opportunity for the inimitable John Williams to create something more esoteric than the rousing themes he wrote for *Star Wars* that same year. At times, it rivals Alex North's legendary, unused score to *2001: A Space Odyssey* in atonal mystery; at others, it's pure Williams, with thunderous brass, tremolo strings, flittering woodwinds and martial snares used to spectacular effect. Arista's fully-packed "Collector's Edition" is astounding, featuring over a dozen unreleased cues and alternate takes from the film's Special Edition re-release. A brilliant reissue that leaves the earlier, "concertized" recordings in the dust...despite its cheap "digi-pak" sleeve. Runner-up: *E.T.: The Extra-Terrestrial* (MCA expanded) —CS

Superman (1978)

JOHN WILLIAMS

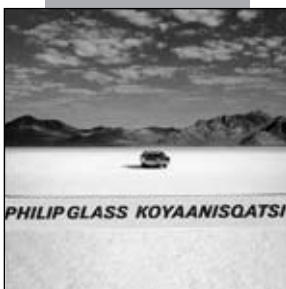
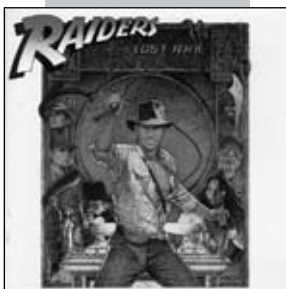
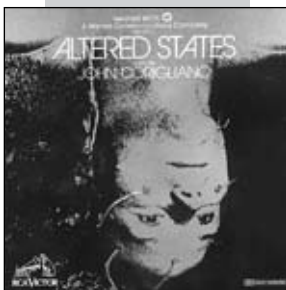
Rhino R2 75874 • Disc 1: 17 tracks - 75:18; Disc 2: 18 tracks - 73:38

Coming off the incredible success of *Star Wars*, John Williams again hit the ball out of the park with his operatic score to *Superman*, Richard Donner's agreeably campy take on the legendary comic-book character. Williams' main-title march is still the final word in go-for-broke adventure music, and the rest of the score is every bit as fun—from the eerie harmonic effects of "The Planet Krypton," to the stirring Americana music for Clark Kent's adolescence, to the jaunty "March of the Villains." Warner's original album was a lengthy one at 70+ minutes, but it still lacked many of the key set pieces of the score, all of which were restored to completion for Rhino's 2000 release. —JC

Star Trek: The Motion Picture (1979)

JERRY GOLDSMITH • Columbia/Legacy C2K 66134 • 18 tracks - 64:29

ST:TMP is by no means a great movie. Still, it is compelling for the sheer verisimilitude of its world, made unforgettable by Jerry Goldsmith's music. His score may be the best character in the movie, rendering hours of elaborate, too-expensive-to-edit effects footage watchable. The march, played ad infinitum on the series' television offspring, still sounds fresh in *ST:TMP*. It's the perfect theme for Gene Roddenberry's utopian future: strong and martial, but also peaceful (and full of hope). The set pieces (like "Klingon Battle") are masterpieces of economy, effectiveness and melody.



Goldsmith's use of the blaster beam (popular in other sci-fi films) is unparalleled in its strength and ingenuity. This score, written at the peak of a master's powers, is hugely popular for all the right reasons. —LK

Tess (1979)

PHILIPPE SARDE

Universal Music Jazz France • 159 898-2 • 13 tracks - 37:23

This film adaptation of Thomas Hardy's novel, of a poor girl raising a ruckus in "polite" society featured an authentic period look, a fetching star (Roman Polanski's protégé Nastassja Kinski), and a lovely score by Philippe Sarde. The original LP has just been reissued (paired with his score for *The Tenant*)—sans the pop song that crowded the U.S. album. From the first notes you can tell that this isn't simply a pretty composition for nostalgia's sake; you can feel dread underlying the beauty. Tess' character is represented by a climbing horn figure that repeatedly elbows its way through the gorgeous strings, all the way to the troubled finale. —JS

1980s

SCORE LOUD, LOUDER—I CAN'T HEAR YOU!

The Empire Strikes Back (1980)

JOHN WILLIAMS

RCA Victor 09026-68747-2

Disc 1: 11 tracks - 62:41; Disc 2: 12 tracks - 61:42

The Empire Strikes Back is widely held to be the greatest and most listenable soundtrack of all time. It's not only the pinnacle of John Williams' career but one in the history of motion picture scoring. Most of *Empire's* themes have become an indelible part of pop culture (sure...several were introduced in *Star Wars*, but *Empire* has the Imperial March, Yoda's Theme, the Love Theme and more). Every action/suspense cue is composed with painstaking detail—you'd be hardpressed to find a single measure of filler (unlike in today's composing climate, where you'd be hard-pressed to find a measure of interest). It's tough to exclude *Star Wars* and *Return of the Jedi* from this list, but *Empire* represents the fullest expression of the material (plus we have to make room for other classics, like *Superfly* and *Suspiria*). Runner-up: *Star Wars* —JZK

Altered States (1980)

JOHN CORIGLIANO • RCA Victor/3983-2-RG • 9 tracks - 40:18

Ken Russell's film about a mental quest for the origin of our species is a visual tour de force, but try watching it once without sound to see just how dependent it is upon its score, particularly the many "hallucination" sequences. Russell, leery of experimenting with such drugs himself, opted to allow music to create the mind-bending atmosphere he desired, and Corigliano's unparalleled score succeeds immeasurably. His compositions are nearly indescribable: hovering strings, synthesizer, alpenhorn and brass combine to form an ethereal auditory environment where "apparition" motifs float in and out with abandon, a hair-raising experience with the RCA disc's digital surround. —CS

Raiders of the Lost Ark (1981)

JOHN WILLIAMS • DCC Compact Classics DZS-090 • 19 tracks - 73:30

John Williams helped initiate yet another ultra-successful film franchise with *Raiders of the Lost Ark*, Steven Spielberg and George Lucas' homage to the great rollercoaster serial thrills of the 1930s and '40s. The rousing "Raiders March" has become a concert-hall staple around the world, but there's more to this score than that signature theme: fun travelogue cues ("Journey to Nepal," "To Cairo") are balanced out with loads of darker material ("The Well of the Souls"). And "Desert Chase" is still one of the great action sequences in film history, thanks in no small part to Williams' wall-to-wall scoring. The 1995 restoration of the score is the best collection of the varied material Williams created for the film. —JC

Blade Runner (1982)

VANGELIS • Atlantic 82623-2 • 12 tracks - 57:36

Vangelis' jazzy, new-age score for Ridley Scott's futuristic film noir was slow in coming, and long in demand; for years, the only available album featured a limp re-recording by the New American Orchestra. After a dozen years of wrangling, the cagey Greek composer revamped his revolutionary synth-and-sax arrangement for commercial release. This CD includes several cues from the film (and some new mood pieces with dialogue interwoven), perfectly replicating the film's gloomy ambience in a beautifully flowing format. Numerous bootlegs also exist (shamefully, some are more comprehensive), but Atlantic's classy release should more than satisfy conscientious fans. —CS

Conan the Barbarian (1982)

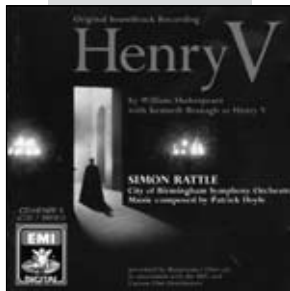
BASIL POLEDOURIS • Varèse Sarabande VSD 5390 • 16 tracks - 67:20

John Milius' film captured just enough of the mythic and no-nonsense elements of Robert E. Howard's Conan lore—but Basil Poledouris' music singlehandedly elevated it to classic fantasy status. How can a score so blatantly and unabashedly tonal be so rewarding after so many repeat listenings? The answer: The romantic score is chock full of memorable themes developed in every way you could possibly want. Poledouris has a genius for melody that has never been more apparent than with *Conan*. The album is, from start to finish, one of the most listenable of all time. There's even more great music (like the Rózsa-inspired pitfighting cue) that didn't make it onto the extended Varèse release, but this is a small price to pay. —JZK

Star Trek II: The Wrath of Khan (1982)

JAMES HORNER • GNP Crescendo GNPD 8022 • 9 tracks - 44:54

Before *Titanic* made "Horner" a household word, sci-fi fans were enthralled by his robust work on the second big-screen adventure of the Starship Enterprise. Horner does a remarkable job of redefining the intrepid essence of *Star Trek* without leaning on Goldsmith's work for the first film. His trademark brass fanfares and martial snare rhythms are nowhere better suited than here, ranging from fiery, rattling "Khan attack" motifs to the majestic string glissandos of the Enterprise theme. *STII* is widely regarded as the finest of the Trek films and scores; GNP's splendid



digital presentation will have you leaping to your feet and screaming "KHAAAAAN!" —CS

Koyaanisqatsi (1983)

PHILIP GLASS • Nonesuch 79506-2 • 8 tracks - 73:21

Few composers have been given as much leeway (and as much responsibility) as Glass got from director Godfrey Reggio in *Koyaanisqatsi*. The film is composed of a series of arresting time lapse images and uncommon views from the "modern" and "natural" worlds, presented without narrative, human speech or even sound effects. The addition of indigenous chorus to the hypnotic minimalist writing provides grounding in a film about "life out of balance." Glass' score carries at least half the freight and transforms the images from eye candy to something profound. Endless reruns on PBS stations probably secured his reputation with the public, although a sequel, *Powaqqatsi*, failed to resonate. Glass oversaw this re-recording of the score in 1998, topping the original release by nearly 30 minutes. —JS

The Natural (1984)

RANDY NEWMAN • Warner Bros. • 14 tracks - 34:32

The last great decade of baseball was celebrated with music that embraces the unabashed sentiment and nostalgia of its time (aka "Morning in America"). I doubt Randy Newman's a Reaganite, but he hit one out of the park for director Barry Levinson's larger-than-life tale of a man destined to be a big leaguer. With generous doses of Copland-esque material and synthesizer pads that recall a stadium organ, this score is sure to tug at the heartstrings. It's remarkable that such a (seemingly) cynical curmudgeon can write such affecting scores—but he has continued to do so in films as diverse as *Avalon*, *Awakenings* and even *Toy Story*. The album is brief and a bit repetitious, but catchy nonetheless. —JS

Return to Oz (1985)

DAVID SHIRE • Bay Cities BCD-3001 • 12 tracks - 48:13

Walter Murch's attempt to continue the story of Dorothy in the magical land of Oz failed with moviegoers, and was forgotten; it's too bad, because David Shire's score remains one of the best of its genre. Shire starts the score slowly, with a beautiful opening cue ("Dorothy Remembers/Home/The Ride to Dr. Worley's") that slowly metamorphoses into a cacophony of adventure cues scored with ragtime influences. It's a technically brilliant piece of music with soaring sentimentality and exuberant power that's been overlooked for far too long. Bay Cities' excellent 1991 release of the score is sadly out of print—grab it if you can find it. —JC

Witness (1985)

MAURICE JARRE • Varèse Sarabande VCD-47227 • 8 tracks - 32:02

Most fans revere this score for its lyrical "Barn Raising" cue, which has appeared on many compilation albums as well as numerous film clip montages on awards shows and retrospectives. While it's all electronic, the Americana music sounds orchestral—unlike the pulsating suspense music that underscores the film's pivotal scenes and climaxes with a showdown between Harrison Ford's John Book and his corrupt colleagues on an Amish farm in Pennsylvania. Jarre became an electronic music-

writing machine in the early '80s but his toneless underscoring didn't adapt particularly well to the technology, culminating in scores like *Fatal Attraction*, full of aimless buzzing. The *Witness* suspense music actually went somewhere and established a new sensibility for action scoring that fused Barry DeVorzon and Vangelis, and influenced the '80s fetish for electronica for years to come.

—JBond

Pee-wee's Big Adventure (1985)

DANNY ELFMAN

Varèse Sarabande VCD 47281 • 11 tracks • 20:43

Pee-wee Herman—we tried to hate him but couldn't. His first film is anomalous, perfect—but idiosyncratic productions such as this can be scoring nightmares, forcing even skilled composers to scramble for an approximate cliché. Danny Elfman pulled a miracle out of his hat and graced the *Big Adventure* with a new sound as queer and phantasmagorical as Pee-wee's flibbertigibbet universe. Mixing circus fanfare, classic Golden Age screwball, some tips o' the hat to Carl Stalling, a dash of Rota a la Fellini, and just a pinch from Herrmann's dark side, Elfman baked them in the multicolored oven of his imagination. The resultant hyperkinetic stew is more than the sum of its parts, providing its film with an expressionistic heart, simultaneously odd and familiar. The scant album captures the best material, demonstrating Elfman's influence on contemporary comedy scoring and temp tracks to this day (for better or worse).

—JBender

Ran (1985)

TORU TAKEMITSU • Milan CDMFC-5 • 2 tracks • 33:12

Akira Kurosawa's last great film incorporates spectacular battles, quiet naturalism and surreal theatricality in a loose retelling of *King Lear* in samurai drag. Composer Takemitsu came to prominence in the '60s with avant garde compositions (some using tape à la Steve Reich), but he is recognized for over 40 soundtracks as well. *Ran* includes long passages of piercing flutes, low strings and woodblocks, in counterpoint to ferocious timpani; but the scenes don't play the way you'd expect—a siege is scored to reflect the King's nightmare, anguish and despair, not the broad, brutal action. The album collects these brief interludes into two longish suites.

—JS

The Mission (1986)

ENNIO MORRICONE • Virgin 90567-2 • 20 tracks • 48:47

Roland Joffé's *The Mission* is a well-mounted but boring film that's saved only by the perfor-

Missing in Action

Jon and Al Kaplan sing for those who cannot.

You may be wondering why certain composers didn't make it on to this list. Where are current superstars Silvestri, Kamen, Shaiman, David Newman...even Arthur B. Rubenstein or Michael Small? There are varying factors that led to their unfortunate exclusion.

It's easy enough to understand the lack of Golden Age soundtracks, given the age of the recordings and the cavalier attitude of cash-strapped studios ("Do we maintain expensive warehouses of original scores and recordings, or do we bulldoze 'em for parking? Hmmm..."). Artists with classical cred like Korngold and Herrmann get numerous recordings of their work, but how many civilians are willing to line up for OSTs by Roy Webb, Herbert Stothart or Cyril Mockridge? Things got better in the '50s and '60s when soundtracks were more commonplace (even if they were compromised by insensitivity and cheapness). But in the current age of a soundtrack for every movie, what's the deal?

Some composers, like poor Alan Silvestri, simply aren't well-represented on albums. Back to the Future and Predator, his two best scores, still haven't received respectable releases. Michael Kamen almost made it on with his popular Robin Hood: Prince of Thieves, but some folks just put too much stock in the fact that Kamen used 87 orchestrators on that film. He had another shot at stardom with Die Hard, but alas...no album. And god, where is Michael Small? Could it be that Hollywood is not the only place that refuses to recognize his talents? Calm down...you can't hold this one against us either. Where the hell are the albums for Marathon Man or Parallax View?

Marc Shaiman (and Trey Parker) should be on here for South Park, but alas there still aren't enough people who take that brilliant score seriously. Plus, we didn't want to get into the "musical vs. underscore" argument.

Arthur B. Rubenstein did terrific work on Blue Thunder and War Games, but this painstakingly thought-out list is supposed to reflect scores that have had some kind of impact on the general public. No one remembers those movies, much less the scores. David Newman has also suffered from writing great scores for forgettable movies. His Hoffa theme must have broken a record for appearing in so many trailers for other films...but does anyone care about the long-winded movie for which it was actually written? Similarly, Randy Edelman's themes for Come See the Paradise, Dragon: The Bruce Lee Story and Dragonheart all pop up with obscene frequency, but the original films are largely forgotten. But then, there is a key difference between David Newman and Randy Edelman. David Newman's albums have more to offer than a catchy theme. Randy Edelman's do not. Thank you for your time and consideration.

FSM

mances of Jeremy Irons and Robert De Niro—and Morricone's vibrant score. The well-traveled Morricone had already dabbled in most of the styles he explores in *The Mission*, so there isn't much "new" material. But the score is full of memorable setpieces (including the layering of a traditional Morricone romantic theme and accompaniment with whirlwinds of ethnic voices and exotic percussion) that have been tracked into many temps, not to mention various Colombian coffee commercials. If it's not Morricone's best score, it is surely one of his most revered and best-known. As Morricone's music is usually concert-styled and not composed to picture, the album plays nicely—but there are scenes in the film where the music is distracting, and in opposition to the images.

—JZK

Camille Claudel (1988)

GABRIEL YARED • Virgin 30673 • 13 tracks • 38:25

Director Bruno Nuytten, better known for his work as a cinematographer on *Manon of the Spring* and *Jean de Florette*, here tells the story of Camille Claudel (Isabelle Adjani), the young apprentice and mistress of sculptor Auguste Rodin (Gerard Depardieu)—and the tempestuous relationship they share. With *Camille Claudel*, Gabriel Yared creates a score that, in spite of his more recent accolades for *The English Patient* and *The Talented Mr. Ripley*, he has yet to equal. Scored primarily for strings, harp and percussion, *Camille Claudel* is a cornucopia of brilliant chromaticism and counterpoint—the schizophrenically elegant waltz "The Banquet" is a perfect example. The disc may be a bit difficult to find, but it's well worth the search.

—Tim Curran

Batman (1989)

DANNY ELFMAN

Warner Bros 9 25977-2 • 21 tracks • 54:57

Hype could have ruined Tim Burton's dark, intense interpretation of the famed DC Comics character, but instead it turned his distinctively twisted worldview into a marketable commodity. The success of the film was, in no small part, attributable to Danny Elfman's grandiose orchestral score.

Called "wonderfully morose superhero music" by critic Pauline Kael, the Herrmann-influenced music made his career and remains one of his most popular works. Elfman's interpolation of material by Stephen Foster and Prince made the score ineligible for Oscar consideration, but it continues to be a strong influence the action-adventure genre. The Warner album is missing a few key bits of music but remains a terrific, almost-comprehensive listen.

—JC



Henry V (1989)

PATRICK DOYLE • EMI CDC 7 499192 • 15 tracks - 59:16

When Kenneth Branagh adapted Shakespeare's *Henry V*, he introduced himself and Patrick Doyle to movie audiences. The composer's prior work had been for the stage, but you wouldn't know it from his incredibly rich, dramatic and melodically powerful score. The music lent as much interest in its motivic approach to Branagh's interior monologues as it did in its balletic, layered scoring of the film's bloody, climactic battle in the mud of Agincourt. Doyle's scoring of Branagh's "St. Crispin's Day" speech has to rank as one of the most rousing and sublime musical accompaniments to film. Sir Simon Rattle, conducting the City of Birmingham Symphony Orchestra, makes this recording one of the best-performed, best-sounding and most dramatically satisfying score albums you're likely to hear. —JBond

1990s

THE TEMP COMMANDMENTS

Edward Scissorhands (1990)

DANNY ELFMAN • MCA MCAD-10133 • 17 tracks - 49:23

Tim Burton could have gotten away with murder after the incredible success of *Batman*; instead, he deepened his fan base by creating *Edward Scissorhands*, a deeply personal modern-day fairy tale that is his most intimate and affecting work to date. Danny Elfman's score is every bit as stirring as the film it accompanies, contrasting an enchanting storybook feel for the lovestruck Edward with more satiric, Latin-influenced sections for Burton's askew look at suburbia. Elfman's breathtaking "Grand Finale" is still the most beautiful piece of music he's ever written. MCA's album has a few minor edits but preserves all of the most important sections of the score. —JC

Dances With Wolves (1990)

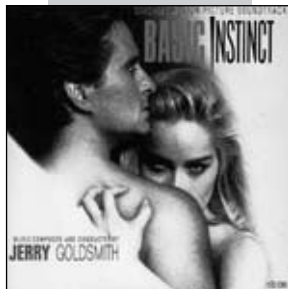
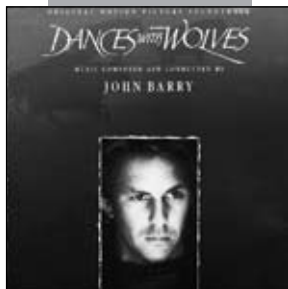
JOHN BARRY • Epic/ZK 46982 • 18 tracks - 53:27

Union soldier John Dunbar befriends a tribe of Sioux and rapidly learns that "civilized" people are the true savages. Barry once again strikes musical gold with this grand, panoramic tribute to America's vanished frontiers. Low, noble brass and stately strings capture precisely the epic grandeur of Dunbar's journey, while sharp, staccato drum riffs create a terrifying cadence for assaults by the fierce Pawnee. The Epic CD features an excellent, extensive selection of cues, and a "Gold Edition" containing three extra promo tracks was available briefly; but fans continue to clamor for unreleased tracks. Runner-up: *Out of Africa* —CS

Backdraft (1991)

HANS ZIMMER • Milan 35854 • 10 tracks - 42:50

Backdraft (the movie) isn't as bad as *How the Grinch Stole Christmas*, but it surely planted seeds that Ron Howard could one day direct something as abominable as the recent Jim Carrey holiday special. While the 1991 film was clogged in almost every way imaginable, Hans Zimmer's score was a breath of fresh air: a heroic, in-your-face tirade of memorable themes.



In many ways, *Backdraft* cemented (if not introduced) what has become the Zimmer sound of the past decade. The bold main theme, rhythmic action motive and the gentle passage for brothers Kurt Russell and William Baldwin have all seeped their ways through countless Zimmer, Mancina, Powell and Glennie-Smith scores. And how can we not mention *Backdraft*'s prominent and hysterical use in the weekly hit Japanese cooking contest, *The Iron Chef*? Runner-up: *Gladiator* —JZK

Silence of the Lambs (1991)

HOWARD SHORE • MCA MCAD 10194 • 13 tracks - 56:22

Jonathan Demme's film garnered five major Oscars that year—with Jodie Foster and Anthony Hopkins most deserving—but Howard Shore wasn't even nominated. *Silence of the Lambs* codified the dark and undulating voice of the disturbing, psychological thriller of the '90s. Shore's score is used prominently in the film and keeps a stranglehold on the viewer throughout. The only downside is that it, along with Shore's relationship with David Cronenberg, helped pigeonhole the talented composer into a narrow genre. Of course, Shore is comfortable with this material—and it's a hell of a lot better than having him wasting away in romantic comedies—but we hope *Lord of the Rings* will once again prove his limitless abilities. —JZK

Basic Instinct (1992)

JERRY GOLDSMITH • Varèse Sarabande VSD 5360 • 10 tracks - 44:06

Goldsmith's last great score defined the sleek thriller sound for the '90s. His psychological music adds innumerable layers to Paul Verhoeven's lopsided tale of sex and malice. While the eroticism and violence are cavalierly displayed on screen for all to see, Goldsmith's Herrmann-esque approach lends an undeniable class—it even manages to make Sharon Stone's character seem intelligent. Goldsmith also tackles the torrid sex scenes with an expert hand, providing pronounced orgasmic thrusts from the orchestra. The *Basic Instinct* album is topped off by some of Goldsmith's best mixed-meter action writing in powerhouse tracks like "Night Life" and "Roxy Loses." —JZK

The Last of the Mohicans (1992)

TREVOR JONES / RANDY EDELMAN

Morgan Creek 20015-2 • 16 tracks - 54:59

What are the odds against a brilliant score being created by two noted composers? Ask Michael Mann, whose ambitious adaptation of Cooper's famous tale yielded results that are nothing short of remarkable. Jones' work chiefly consists of Celtic-flavored themes for low brass, strings and traditional instruments; Edelman's contributions include more modern-sounding guitar and synth melodies. The original CD segregates the composers' work (Jones, tracks 1-9; Edelman, 10-15; ending with a tune by Clannad). Varèse Sarabande now offers a fine re-recording of the score, with less music (45:26); but newly sequenced in film order. —CS

Alien³ (1992)

ELLIOT GOLDENTHAL • MCA MCAD 10629 • 14 tracks - 49:37

David Fincher's contribution to the *Alien* series was insultingly dismissive of the films that preceded it—but standing alone, it's a well-crafted sci-fi tale with

The Stripper/Nick Quarry

Composed and conducted by Jerry Goldsmith

FILM SCORE
SILVER AGE
CLASSICS

Jerry Goldsmith has sustained

relationships with numerous top Hollywood directors, from Robert Wise to Joe Dante to Paul Verhoeven. However, no relationship was as longlasting or as fruitful as his collaboration with director Franklin Schaffner, for whom he scored *Planet of the Apes*, *Patton*, *Papillon*, *The Boys From Brazil*, *Islands and the Stream* and *Lionheart*. But before those classics there was *The Stripper* (1963), Schaffner's first feature film with a heartfelt and melancholy score by Goldsmith, then only 33 years old. The title is a bit of a misnomer—the film is based on a play by William Inge titled *A Loss of Roses* and follows a failed Hollywood showgirl (Joanne Woodward) as she returns to her home town and begins a tentative romance with a young man (Richard Beymer). The story is hardly a day in the life of a stripper but rather a sensitive human drama about loneliness and love. Goldsmith's score is one of his earliest available to collectors and is a rare chance to hear him tackle an established '50s-styled genre rather than push off into his own '60s territory. The score is permeated with melody, as well as some jazz elements, and is very much in the style of Alex North's scores for similar pictures—while still retaining Goldsmith's unique voice. It is presented here in stereo from the original session masters. Also included for the sake of completeness are the various source cues (not by Goldsmith) and the songs recorded by Joanne Woodward for her strip act at the end of the film, only one of which was used in the picture.



THE STRIPPER

1. Main Title 2:24
2. The Execution 2:22
3. Sunday Dinner 2:08
4. The Empty Room 1:47
5. Lila and Helen 3:40
6. Party Boy 3:23
7. A Mother's Worrry 2:14
8. Job Hunting 1:17
9. The Classroom 2:33
10. The Dancing Lesson (includes "Should I" by Nacio Herb Brown & Arthur Freed) 3:01
11. The Birthday Present 2:01
12. Lila's Confession 1:16
13. The New Job 2:41
14. Comfort for Lila 1:51
15. A Change of Heart 3:11
16. Lila's Advice 4:02
17. End Title 1:28

Total: 42:01

- (Rube Bloom & Harry Ruby) 2:18
19. Twistin' Baby (Lionel Newman & Jonathan Hughes) 1:42
20. Rock and Roll Blues (Lloyd V. "Skip" Martin) 1:32
21. Anabel (Lionel Newman & Jonathan Hughes) 1:10
22. Gas Station Source (unused) 0:57
23. Stripper Blues (Urban Thielmann) 0:38
24. Dixieland Source (unused) 1:04
25. Rock and Roll Retch (Urban Thielmann) 1:39
26. Romance (Walter Donaldson & Edgar Leslie) 1:27

Total: 12:46

Album produced by Lukas Kendall

THE STRIP ACT

27. Something's Gotta Give (Johnny Mercer) 1:49
28. You've Gotta See Mama Every Night (Billy Rose & Con Conrad) 1:13
29. Frankie and Johnny (traditional) 1:05
30. You've Gotta See Mama Every Night (reprise) 0:37

Total: 4:56

BONUS SCORE

31. The Empty Room (alt.) 1:46
32. End Title (mono) 1:29

Total: 3:24

NICK QUARRY

33. Meet Nick Quarry 2:49
34. Body Art/Don't Move/Pool Bit 1:53
35. House Call 2:23
36. Quarry Cornered 3:15

Total: 10:27

Total album time:

73:35

As a special bonus, the CD is

filled out with a true Goldsmith rarity: *Nick Quarry*, an unaired 1968 TV show (actually an abbreviated pilot known as a demonstration reel) produced by 20th Century-Fox based on the *Tony Rome* detective film. Goldsmith wrote 11 minutes of music in his *Our Man Flint/In Like Flint* style that have never been heard—or for that matter, heard of! His complete score is presented here in clean mono. 19.95 plus postage, exclusively from *FSM*.

Look for our Golden Age offering, *Beneath the 12-Mile Reef*, elsewhere in this issue.

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a consistently disturbing tone. Contributing to this dark and oppressive mood is one of the '90s most innovative scores—Goldenthal's blaring and trilling French horns remain a staple in violent action music to this day. His music is paced by a subtle but efficient use of ambient electronics (at times substituted for sound effects), while Goldenthal also provides the melodic and powerful immolation theme. The legacy of *Alien³* has worked its way into the repertoires of many respected film composers, including Marco Beltrami, Patrick Doyle and James Newton Howard.

—JZK

Tombstone (1993)

BRUCE BROUGHTON • Intrada MAF 7038D • 18 tracks - 66:42

As scheduling conflict led to Broughton's getting this job over Jerry Goldsmith—but it was a blessing in disguise. George P. Cosmatos' action-packed comic book take on Wyatt Earp already benefited from Kevin Jarre's efficient script and a handful of exciting performances. Broughton's score was the icing, giving the film a necessary kick-in-the-ass and outdoing *Silverado* by a wide margin. *Tombstone* has stronger themes, better variations and most important, a dark edge that propels both the film and the album forward. Delicate, bitonal variations on the love theme are balanced by exhilarating Williams-caliber action cues. Broughton didn't come close to matching this until *Lost in Space*. On the other hand, *Young Sherlock Holmes* had a shot at bumping *Tombstone* off the 101 *Greats*, but it was never released on CD.

—JZK

The Shawshank Redemption (1994)

THOMAS NEWMAN • Epic EK 66621 • 21 tracks - 53:24

The Thomas Newman sound runs neck-and-neck with the Zimmer factory's in the race to homogenize film scoring. *Shawshank* is not only one of Newman's best scores (particularly effective in the film but unedited and better represented on the album), but probably his most influential. Elements of this score have found their way into virtually every intimate drama (not to mention other genres) filmed in the last six years. Even though Thomas got plenty of ideas from his brother David (*Hoffa*, *Mr. Destiny*), the success of *Shawshank* is what propelled this "sound" into the popular consciousness of motion pictures. Quirky, exotic percussion-laden scores like *The Player* and more recently *American Beauty* have had their impact as well, but they're not as musically fulfilling.

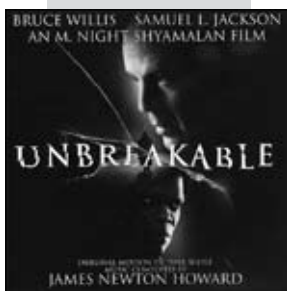
—JZK

Fargo (1996)

CARTER BURWELL • TVT 8010-2 • 16 Tracks - 27:22

The Coen Brothers' blackly comic crime thriller *Fargo* was a critical and financial success that suffered undue comparisons to *Pulp Fiction*. Nevertheless, it's their most focused and sustained work to date, and longtime collaborator Carter Burwell contributed a score that gels beautifully with its unmistakably eclectic style. Burwell's deceptively simple score uses a folksong-like main melody to set the stage for all the blood, carnage and "Yah, sure, you betchas" that follow, adding darkly urgent undercurrents as the film's ill-advised crime scheme spins out of control. TVT coupled the brief score with Burwell's composition for *Barton Fink*.

—JC



Titanic (1997)

JAMES HORNER • Sony SK 63213 • 15 tracks - 72:29

People might have problems with the inclusion of this title—but just think how many 13 year-old girls love it... The film was a smash hit even if it made half of this angry, sniveling and cold-hearted country nauseous—and the album did well enough, too. *Titanic* features several of Horner's rehashed favorites (the main theme from *The Rocketeer*; action motives from *Courage Under Fire* and *Capricorn One*), but there's also a good deal of new music like the overplayed "My Heart Will Go On" love theme. Most important, Horner took this project seriously, scoring to picture with great attention. He's almost always an effective dramatist, but *Titanic* stands out in this regard even among Horner's solid repertoire. Like Jarre did in *Dr. Zhivago*, Horner gave the intimate moments more prominence than the spectacular ones. The popularity of this score rests not on music for the boat and the iceberg, but rather on music for the lovers (and that's probably why boys don't like it as much.)

—JZK

Fast, Cheap, and Out of Control (1997)

CALEB SAMPSON • Accurate AC-5027 • 17 tracks - 47:20

Documentarian Errol Morris makes one-of-a-kind, iconoclastic movies about pet cemeteries, cop killers, the history of time, and in this instance, robot designers, mammal experts, lion tamers and topiary trimmers. He found a worthy collaborator in the late Sampson, formerly of the Alloy Orchestra, who worked on several scores simultaneously with Morris. *Fast, Cheap...* uses melodic synths, sinuous strings, circular horn charts and deft percussion to weave a wholly original sound. The result is an optimistic, amusing and propulsive score, celebrating (and reflecting) the determination and eccentricity of its four diverse subjects. Even if the multiplexes are clogged with routine fare, it's refreshing to find this sort of upstart innovation and integrity in the margins of the industry.

—JS

Unbreakable (2000)

JAMES NEWTON HOWARD • Hollywood HR-62290-2 • 14 tracks - 45:31

It takes some balls to include something so fresh on this list. Probably the single-most-exciting (and most prolific) composer working today, Howard just came off of three powerhouse scores (*The Sixth Sense*, *Snow Falling on Cedars* and *Dinosaur*) and still hadn't built up enough support to make this list—until we heard *Unbreakable*. This score is part Arvo Pärt-meets-hip hop, and part Miklós Rózsa-meets-Danny Elfman. Using a remarkable economy of notes, the music seamlessly ranges from sensitive to mythic to terrifying...in any given cue. Less is more for James Newton Howard; when you're confident in your music you don't have to dress it up with heavy orchestrations or fruitless ornaments. This is not only a rich album with terrific replay value, but the music couldn't pay more careful attention to the film it supports. Howard always writes competent scores, but lately he's whittled away the fat from his writing—he's at the top of his craft.

—JZK

Special thanks to Geoff Leonard, Rob McGlynn, Robert Reneau, Steve Sikoryak and especially Douglass Fake for advice and counsel. You can send your comments to the guy responsible for this list via JoeSoundtrack@aol.com.

Crouching Composer, Hidden Cellist



Scoring the atypical art-house action flick By Jeff Bond

In the latter half of 2000, a motion picture infiltrated American theaters with the stealth of a ninja. It's a movie about ancient traditions, mystical forces, martial knights and their apprentices, secret identities, secret romances, unspoken love and betrayal. Add a light saber and you'd have the greatest Star Wars movie ever made.



Add dialogue spoken entirely in Mandarin and you've got a hell of a marketing problem. *Crouching Tiger, Hidden Dragon* is a martial arts adventure set in a mystical, mythical ancient China, featuring legendary Hong Kong action stars Chow Yun Fat and Michelle Yeoh as venerable warriors whose fates are tied to a mysterious young woman played by Zhang Ziyi. Together the three become involved in the theft of a legendary sword called the Green Destiny, and the search for an infamous thief and killer known as Jade Fox. Along the way they engage in some of the most breathtaking, balletic and magical martial arts battles ever put on film. Now it remains to be seen whether American audiences will suffer English subtitles in order to watch one of the most amazing adventure films they will ever see.

Crouching Tiger, Hidden Dragon was directed by Ang Lee, whose earlier films *The Wedding Banquet*, *Eat Drink*

Man Woman, Sense and Sensibility and *The Ice Storm* hardly suggested a man who could helm an epic martial arts adventure film. But Lee had nurtured the dream of making such a film since his youth. He hired acclaimed martial arts choreographer Yuen Wo-Ping, who produced the kung fu pyrotechnics of both Jackie Chan's *Drunken Master* series and the Wachowski Brothers' *The Matrix*. For the film's music, Lee turned to two masters of a different discipline: the concert performance. Composer Tan Dun began his career in the Peking Opera and is a graduate of Beijing's Central Conservatory and Columbia University in New York. He has written symphonies, operas and a large-scale work for choir and orchestra to commemorate the return of Hong Kong to China in 1997.

Tan Dun had scored the Denzel Washington film *Fallen* in 1998 but was otherwise unknown to American film audiences. "I actually scored 20 feature films in

Recording cellist and orchestra separately did not faze Dun

China, from experimental movies to big feature films,” the composer explains. “I did my first film when I was about 20 years old and in my second year of study at the Conservatory. I was working with a younger generation of Chinese directors. What I did mostly were dramas and love stories; I had never scored a martial arts movie.”

His assignment on *Crouching Tiger* grew out of his relationship with the film’s director. “Ang Lee and I had known each other for probably 10 years,” he says. “As friends we shared time together, but we never talked about collaborating until four years ago when he finished *The Ice Storm* and he told me his idea of doing an updated, historical kung fu film that would be more of a crossover melodrama. He asked if I was interested in scoring for him. We

has great imagination,” Ma says. “The way that we worked on the film score was that I was actually doing the first dub of the cello line which he then took to various places and added to it. So what made it possible was that I did know Tan’s work and a little bit of Ang Lee’s work, and they were both there at the sessions. It was incredibly helpful to have Tan be there, and rather to have him say, ‘This is where I think it’s going, this is how I’m going to write it.’ I could get an imaginative sense of what he was going to do, and I saw snippets of the film with Ang Lee, who had been shooting for I think a year, including very difficult locations in the western part of China in the desert, with no real infrastructure for filming. He had film crews shooting around the clock. It was obviously a huge effort; I was dropped in there, but knowing a little bit about it allowed me to go with their flow. It’s very exciting to be part of that.”

Dun points out that the separate recording of the cello solos and the full orchestra did not present a particular challenge to him. “I was conducting, so when I’m composing I always have a way to deal with how things should be put together under different circumstances,” the composer says. “When I was scoring the orchestra and the cello I already knew the situation, so when I was scoring it, it was all designed that way. It came out quite dramatically because Yo-Yo never played strictly to the click track—he always played around with the click track, and that was very interesting because he never allowed it to steal his soul. The click track is a technical kind of

marking, but it should never influence the music itself.”

Playing to expectations

Ma adopted a traditional performance style for the film, allowing his cello to fit in seamlessly with the other native Chinese instruments in the orchestra. “I knew that it was going to be the cello and the erhu playing that theme



together,” Ma says of the film’s central romantic melody. “In terms of my contribution, having had knowledge of Tan Dun’s music and knowledge of the instruments he was going to be working with, including the tar in the desert fight scene and the erhu—which was an instrument my father used to play so I fiddled around with it a little—and the different techniques and styles of playing with different instruments, I knew enough about it to be able to suggest those sounds and colors. I think that was quite important within the score to be able to bend certain notes and know about the techniques so it doesn’t just sound like a classical or romantic cello performance but could refer to a wider family of instruments.”

The cellist applied specific approaches to his technique to gain the desired results. “You get it from listening and also from certain traditions within that style which involve sliding more,” Ma says. “In a lot of those instruments it’s physically determined because they don’t have a solid fingerboard with frets—if it’s fretless you actually



SCORING CHOPS:
(From left to right)
Cellist Yo Yo Ma and
composer Tan Dun
review the score;
Director Ang Lee on
the set; Chow Yun
Fat and Michelle
Yeoh at rest;
Zhang Zhi Yi takes a
flying leap.

listened to all kinds of music and talked about the story, and he asked me about what the score could be like.”

Lee and Dun immediately hit on the idea of collaborating with famed concert cellist Yo-Yo Ma. “We wanted him to be the leading thing that would cross the East and the West,” Dun explains. “We also wanted to have two orchestras: an Eastern orchestra and a Western orchestra, to have a dialogue about inner space and outer flaming. This film to me is not really a conventional impression of a martial arts film. To me it’s a drama, it’s something seen through martial arts but actually [it’s] much more discovering the human side—stories between woman and woman, between woman and man, between teacher and student and between the old and the new. I thought cello would be something much more efficient, and especially with Yo-Yo Ma because his fingering is always very romantic and very touching. We thought using cello would lead people to think this is something much deeper and more dramatic than just a martial arts film.”

Brethren under the baton

Like Ang Lee, Yo-Yo Ma had a prior relationship with the composer, having collaborated with him on the work for the Hong Kong changeover, *Symphony 1997 (Heaven Earth Mankind)*. “I’m a fan of his and I really love his work; his music is very evocative and very theatrical and

can't put your fingers on top of the strings, which stops the string and creates the pitch. You use a fingernail technique or other kinds of techniques that are determined by the physical nature of the way the instruments are constructed. If you know that, you can approximate some of those sounds, which makes it sound authentic without actually imitating those instruments—you're paying homage to that style. I used my regular cello but played in a slightly different way to get different types of colors."

While Tan Dun's deeply romantic primary theme speaks to the film's central focus on drama and love, the composer faced an equally great challenge in finding unique approaches to scoring the film's spectacular



martial arts sequences. "Ang Lee's fighting is almost like a ballet, and my experience working with him is pretty much like Stravinsky working with Ballanchine," Dun explains. "What he's doing with martial arts is not really to just let them fight—each second is choreographed and the length of each step of jumping and feinting—he had specific things in mind and specific instruments and music in his mind. So in that way we would go back and forth and compare our music notes. But basically all the meters and timings are pretty much like a ballet score. Like in ballet, the dance is already there, and composers use this click track. It's tough, but in a way it's very convenient."

Dun scored the film's show-stopping first fight scene using only traditional stick percussion, an idea gleaned from Lee. "He was thinking that we had to have an astonishing kind of smash power there," Dun says. "But meanwhile we've got to have some humorous and dramatic kind of storytelling there. In the East we have drumming-talking, drumming theater, spoken theater. In spoken theater a man or a woman can spend a whole night talking about Scheherazade. And drumming

theater is somebody drumming with words to tell the whole landscape, the whole story of something happening. Ang Lee asked if it was possible that we could use drums like in Peking Opera drumming, and I said of course it was possible because I was a Peking Opera musician and I know it immediately."

The brilliant, stunning choreography of this first, nocturnal martial arts fight combined with Dun's accelerating, percussive scoring has led to an almost universal audience reaction to the close of the fight: wild applause, something not often heard in movie theaters. Dun himself was surprised by the intensity of audience reaction to the scene. "I saw it at a film festival closing night, and I was quite happy," the composer recalls. "To see the music solely from yourself compared to the thing becoming a product—when the consumer meets the product and the people to challenge you and be challenged by your work it is quite stimulating because people breathe together with your music. They have an immediate response to any movement and any sound—that's very exciting. It's very interesting because from a Western point of view, for a big drama, big, passionate and the strong story coming in, we're automatically thinking about complexity and heavy orchestral layers. But here Ang Lee and I went to a very Eastern way of scoring that was very simple and minimal with just drumming. But the heaviness and complicated feelings being taken forward by simple rhythms is so effective that we cannot imagine anything else there."

Leaping for Laughs

Equally striking, albeit in a different way, is a later scene in which Ziyi's character destroys a restaurant while kicking the collective butts

of an army of gangsters. Dun's scoring here is bright and kinetic as a solo flute whirls in and out of conflict with a percussion group. "It gets a play character feeling there," Dun says of the score. "This girl is an out-of-marriage character, this martial arts student. She is an out-of-her-range girl and she's a symbol of trying to break up laws and rules. In that way, whatever she was fighting is pretty much humorous. In Chinese theater and also in Japanese Kabuki theater, when you have these kind of humorous things come up, you always have one simple bamboo flute against a huge group of drums. It's like the little flute represents the little girl, and the flute counterpointing with the big group of drum symbolizes this little tender girl playing around and derailing the big society and traditions around her. We looked at many ways of doing that scene. We knew it shouldn't be something serious and it shouldn't be something too loose—it needed to be humorous but somehow challenging."

Dun used another ethnic instrument to represent the film's Vader-esque villain, Jade Fox. "Jade Fox is the secret tutor of this girl, and she's the most wanted character," Dun points out. "When she comes on-screen we always used an instrument called the bawu, which is something Burmese people use a lot. It involves sticking a wand of metal reeds into a bamboo, then when you're blowing the bamboo, sounds come out like a cross between the bamboo and the clarinet. It's a feeling really very much like opium. In China we call that sound the sound of opium, and it's something very secret and mysterious, so we used that as the symbol for Jade Fox. When I played the sound for Ang Lee he thought we should use it for Jade Fox; I said, 'That's opium!' and he said, 'That's right. She is opium!'"

The sound
of the
villain,
played on
bawu, was
the sound
of opium.

The Silk Road, an ancient silk trading route in China, has special meaning for Yo-Yo Ma, who has begun a three-year “Silk Road” project that emphasizes the musical folk traditions of territories along the route. “One of the things that the project really tries to do is to take root traditions and find contemporary manifestations for those traditions without ghettoizing it,” Ma says. “So the idea

Tan Dun was unaware of the film's connection to the Silk Road when he asked Yo-Yo Ma to join the project. Nevertheless, he finds

For cellist Yo-Yo Ma, one of the biggest rewards of working on *Crouching Tiger, Hidden Dragon* was simply experiencing the vision of the film itself. “I was totally mesmerized when I watched the movie, and I wasn’t really listening to the music that much because it’s a very powerful film,” Ma says. “I was so stunned by the visual beauty and people flying through bamboo groves and all that. What I loved about the whole idea of doing this film is they took what is essentially our easiest entry into Chinese culture, which is the martial arts genre, which I think is kind of unfair, because martial arts are those ancient traditions of fighting that people had to do because they weren’t allowed to have weapons. So there’s a real code of conduct, very much like chivalry, and there was a code of honor you had to follow, and I think those aspects came through in the film. So you have ancient traditions, the root music that comes through, and of course the more recent film genre that comes through in a contemporized version in a beautiful way.”

Elmer Bernstein
George S. Clinton
Elia Cmiral
James Newton Howard
Michael Kamen
John Ottman
Laurence Rosenthal
Christopher Young

*Where it rains...
they score.*

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SCORE

REVIEWS OF
CURRENT
RELEASES
ON CD

BEST ★★★★★
REALLY GOOD ★★★★★
AVERAGE ★★★
WEAK ★★
WORST ★

Star Wars: The Phantom Menace: The Ultimate Edition

★★★ 1/2

JOHN WILLIAMS

Sony Classical SZK 89460

Disc One: 35 tracks - 57:27

Disc Two: 33 tracks - 67:04

I begin this review facing another raging controversy among soundtrack collectors who will not rest until they have every nanosecond of *Star Wars* music ever written. These collectors were infuriated when Sony Classical released a 70-minute, single-disc soundtrack album for *The Phantom Menace* last year.

Since the "Ultimate Edition" *Phantom Menace* album is a 2-CD affair boasting, according to its packaging, "every note of the original music that John Williams composed" for the movie, you'd think everyone would be happy, right? Well, not quite. In what some feel is a spiteful case of taking fans too literally, the album producers have reportedly recreated the *Phantom Menace* score *exactly* as heard in the movie. Of course, a movie score is not recorded in one uninterrupted take while the movie plays in the background—it's assembled out of many bits and pieces of performance, and even after that the cues can be cut, rearranged, repeated or left out altogether during the final edit of the film.

Much of the music heard on the original *Empire Strikes Back* soundtrack album was actually written for but never used in the film. And all of Williams' *Star Wars* albums (the original *Phantom Menace* CD included) have concert arrangements of specific themes, which allow Williams to develop his melodies in what he feels is a more listener-friendly manner.

The new "Ultimate Edition" soundtrack album includes not only jarring edits between bits of music, but also repeats lengthy sections of music and adheres to a musical flow that will outrage fans

who expect to hear every note Williams recorded for the film in the order he originally intended them. Williams himself has often confounded fans by taking a real interest in how his scores play as music, often rearranging the order of cues and "segueing" from one cue to another, mixing and matching in a way that is often completely different from the original score's chronological flow. The original *Phantom Menace* album was done this way, and the "Ultimate Edition" also has his stamp of approval. However, the announcement that this album would follow the film order of the music precisely, edits and tracking included, has so incensed certain fans that they've already tried to organize a letter-writing campaign for Sony Classical to release an ultimate "Ultimate Edition" of the score that will present the music in the way Williams originally intended.

This raging controversy actually ran neck and neck with the Florida presidential vote as a national crisis in November, but I can't say it interests me much. In fact, for those frothing at the mouth over this issue, I would simply say that Sony is offering the anal-retentive listener something they rarely get—a literal duplication of a film's movie score as heard on screen, warts and all—and in good sound. I have to admit that there are certain films whose clumsy music edits are so ingrained in my memory from multiple viewings that it's jarring to hear the "correct" version on a soundtrack album. This, and the unavoidable fact that Sony will surely release yet another "Ultimate" edition of this score when Episode Two hits screens, or when the *Star Wars* DVDs are released, or when George Lucas faces his next IRS audit, should placate fans at least a little.

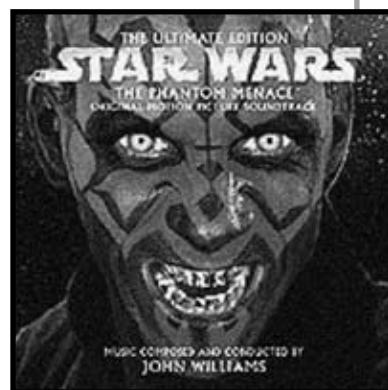
Any John Williams genre score is going to be coveted by fans, and *The Phantom Menace* does

re-create a lot of the atmosphere of the original *Star Wars* movies. But I can't help wondering how much better the score would have been had the movie not been such a talky, uninspired waste of time (and before I get inundated with letters responding to that sentence, let me assure you that this is just one man's opinion and I'm sure *TPM* is the equivalent to *Citizen Kane* for many fans). But some of these track titles do not exactly inspire tingles of listening anticipation: "Anakin's Midi-Chlorian Count," "Jar Jar's Run-in With Sebulba," "Anakin, Pod Racer Mechanic," and my personal favorite, "Talk of Podracing." Whew! Let me get my heart rate down for a minute.

The biggest strength of the new album is that it includes all of the action music from the movie that was almost completely missing from the first CD (which often played like underscoring for a broadcast day on C-SPAN). But because so many of the battles in *TPM* are played for comedy (I'm thinking orange frogs versus duck-shaped robots here), the lion's share of the action music in the back-half of the album evokes uncomfortable memories of the goofy Endor Forest battle music from *Return of the Jedi*. The only full-throated *Star Wars*-style action music comes in "Escape From Naboo," a wonderfully developed bit of military bustle that also underscores most of the Pod Race (in the album's most egregious—but oddly welcome—bit of retracking). The initial burst of Korngold-esque brass in "Fighting the Destroyer Droids" is also exciting.

A lot of the incidental writing is well worth having, particularly the rich, dignified music for violas and cellos in "Anakin Is Free" which tries to enoble a completely flat-footed dramatic scene in the movie. There's also jaunty militaristic writing in "The Queen and Group Land on Naboo" and

"War Plans," although both cues quickly give way to more directionless underscoring. It would probably be impossible for any composer to maintain and develop excitement and suspense over a three-way battle as lengthy and unfocused as the one that wraps up *The Phantom Menace*, and indeed Williams had similar difficulties bouncing back between space action, drama and farce in the final third of *Return of the Jedi*. In *Menace* "The Battle Begins" could easily pass as Ewok battle music. Some of the climactic war music ("The



Gungans Retreat and The Queen Surrenders") was identified as the Pod Race music on the original album. Williams wraps up the gargantuan land/space battle with a redress of the old hammering "Mars, Bringer of War" rhythms he originally employed in the first *Star Wars* film, but there's not a hint of the breathtaking excitement Williams brought to "The Last Battle." Maybe that's because there's no clear goal in the *Phantom Menace* battles and Anakin wins the space battle by dumb luck.

Capping off the album is a "dialogue version" of the film's "Duel of the Fates" cue. You might think this is a straight soundtrack, dialogue and effects version of the big light saber duel scene, but it actually seems to be a reproduction of the MTV video that strung

together dozens of scenes from the movie underneath Williams' music. The result only reinforces my decision to not let this movie take my cash a second time—it's a farrago of lame, portentous dialogue and indifferent, if not outright bad, dialogue readings.

—Jeff Bond



Far From the Madding Crowd

★★★★

RICHARD RODNEY BENNETT

Chapter III 1005 • 13 tracks - 36:39

Richard Rodney Bennett is one of the finest dramatic composers. He has a penchant for beautiful tunes, his most

recent penned for *Four Weddings and a Funeral*. Most may be more familiar with his masterful music for *Murder on the Orient Express*, nominated for Best Original Score in 1974. *Far From the Madding Crowd* was nominated for a Best Original Score Oscar in 1968, only to lose to Elmer Bernstein's lesser music for *Thoroughly Modern Millie*. John Barry's *The Lion in Winter*, which happened to win the next year, makes an admirable companion to *Far From the Madding Crowd*.

Bennett emphasizes English horn and flute (in the gorgeous main title "Fanny and Troy" and elsewhere) to set the mood for this English drama based on the Thomas Hardy novel. The music is descendant from other English folksong-inspired music. The sparsely scored accompaniments for "Bushes and Briars" create a unique setting under Isla Cameron's beautiful vocals (she also sings on "The Bold Grenadier"). "Tinker's Song," sung by Trevor Lucas, is also an admirable piece.

The chamber music quality of the score sets this work apart from most other period films. Gently lilting strings provide the backdrop for the plaintive melodies that weave through the textures of music that's harmonized in fourths or fifths. More traditional harmonies are then used to bring closure to a scene, and more free-flowing melodies are used to provide a hint of the unsettling nature of things to come. Bennett also includes coloristic orchestral explosions that create tension and propel the music forward.

The genius of this score lies in Bennett's use of dissonance and in his overall restraint. By spreading out clusters of sounds, the music communicates the drama without detracting from it. Even when the orchestration settles into simple melody and accompaniment, Bennett still manages to add interesting layers that are easily picked out in the light texture. The atonal flashes then provide the tension needed as contrast to the stable folk music.

Chapter III has done an excellent job in digitally remastering this score. But there must have been some additional Bennett score in the MGM library that could have rounded off this short CD. Don't let that distract you from enjoying this wonderful music!

—Steven A. Kennedy

Meet the Parents ★★★

RANDY NEWMAN, VARIOUS

Dreamworks 0044-50286-2

18 tracks - 39:31

"Show Me a Man/Who's Gentle and Kind/And I'll Show You/A Loser." So begins Randy Newman's soundtrack album for *Meet the Parents*, the Ben Stiller/Robert De Niro comedy that proved to the world that Austin Powers director Jay Roach could do just fine without Mike Myers in front of the camera. Newman's original song for *Meet the Parents*, "A Fool in Love," showcases Newman's familiar sense of humor; there's even an off-the-cuff mid-song reference to the Dreamworks logo ("Look at that boy! Sitting on the moon!") Two other Newman songs, "Poor

HENRY THOMAS DAVID O'HARA TERI HATCHER AND BILL DUKE

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Variety Magazine

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FEVER

A FILM BY ALEX WINTER
ORIGINAL SCORE BY JOE DELIA

Me” and “Got My Mo Jo Working” lead into the score portion of the album (about 25 minutes worth).

Newman’s orchestral sense of sardonic whimsy is a better match for things like *Pleasantville* than for the likes of *A Bug’s Life*; despite the tinkling mickey-mousiness of some of his instrumental writing, his distinctive sense of humor is always evident—and this can be both a blessing and a curse. Newman cleverly spices the bulk of his orchestral score with the “A Fool in Love” theme, enforcing his point of view, which also happens to be concurrent to the film’s. It’s always nice when composers are well-matched to the material, and this is an example of good technical casting. Still, Newman’s scores have always worked better in their respective films than they do as albums (with the notable exception of *The Natural*), and *Meet the Parents* is no exception.

Fortunately, there are plenty of great moments throughout the album to make it worth a listen. Newman’s approach skirts the line between straightforward parody and comedic orchestral pratfalls, using plenty of undulating string rhythms to underscore Stiller’s surreptitious sneakings in DeNiro’s home (“Meet the Parents”). There’s an amusingly twisted military feel given to DeNiro’s character (“Could You Milk Me?”), with the added bonus of a chorus here and there to keep things interesting (“Greg Loses Jinx”). Newman’s quiet, sneaky approach to the score results in a lot of music that churns and bubbles but doesn’t quite boil; there are few fireworks on the album, but what bursts of excitement there are (“Burning Down the House,” “The Car Race”) prove that Newman’s still very much on top of his game. Newman’s tonal and harmonic (continued on page 58)

BOOK REVIEW

Sound and Vision ★★★★★^{1/2}

JON BURLINGAME

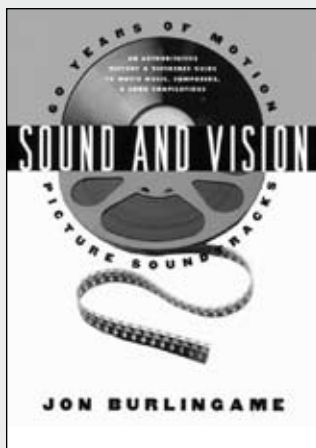
Billboard Books, 244 pages, \$18.95

Periodically I get a phone call from Jon Burlingame asking me if I know something about a certain composer, record label, movie score or soundtrack album that he doesn’t. I’m presuming that one of these phone calls led to me being thanked in the foreword of Burlingame’s new book, *Sound and Vision*. However, I am continually perplexed that Jon makes these phone calls to me. Doesn’t he realize that I’m the same Jeff Bond whose sleep-deprived memory put Clint Eastwood in the cast of *Wagon Train*? Who said Saul Bass did the title sequence to *The Satan Bug* when it was actually Depatie-Freleng Associates doing a Saul Bass-like title sequence? Or who misspelled “The Master Musicians of Jajouka” in his summer movie piece when discussing Howard Shore’s score to *The Cell*?

The fact is, I’m the one who should be calling Jon Burlingame every day. And when I finally do get around to doing that, asking him some arcane question about a TV score (one of many subjects on which Burlingame is unquestionably the final authority), Jon’s response is inevitably “Don’t you have my book?” Well of course I have *TV’s Biggest Hits*, but I kept my jealously guarded edition at home where I could savor it. Only when I brought the book into the office did I cut my volume of desperate calls to Jon Burlingame in half. Now he has produced *Sound and Vision* for Billboard Books, which should practically eliminate all my calls to him.

In *Sound and Vision*, Burlingame is given the unenviable task of encapsulating the entire history of the movie soundtrack, with an eye toward the popular influence (as interpreted via sales figures) of the medium. Of course this is impossible to do. Burlingame does it anyway, in 244 pages. In a fascinating opening section, he charts the history of the soundtrack album from a 1926 Bell Laboratories 33 1/3-rpm recording of the John Barrymore film *Don Juan* to *The Jazz Singer*, from early Walt Disney soundtracks for *Snow White and the Seven Dwarfs*, and an album from *The Wizard of Oz* featuring new recordings of Judy Garland and the Ken Darby Singers doing songs from the film, to much later breakout hits like Maurice Jarre’s *Dr. Zhivago*, Ernest Gold’s *Exodus*, John Williams’ *Star Wars* and James Horner’s *Titanic*.

I’ve got a feeling the folks who commissioned this book wanted Burlingame to do a book about albums like *Flashdance*, *Saturday Night Fever* and *Footloose*, and that Burlingame told them he wouldn’t do it without discussing the movie-score end of the business as well. He tracks the history of the movie-inspired popular song (also



beginning in 1926 with a song by bandleader Guy Lombardo for the film *What Price Glory?*) through David Rakusin’s seminal “Laura” and Dimitri Tiomkin’s “Do Not Forsake Me Oh My Darling”; from *High Noon* (the first song to actually promote a film before its release) to Bill Haley’s “Rock Around the Clock”; and from *The Blackboard Jungle* (which almost singlehandedly introduced rock and roll to movie audiences), right on through the Beatles’ hits for their films, Simon and Garfunkel’s industry-changing songs for *The Graduate* and chart-topping

albums like the aforementioned *Flashdance* and *Saturday Night Fever*.

You can almost see Burlingame holding his nose through some of this, and indeed the book consistently poses the question of whether there is merit to the song-score approach (and whether there’s, in fact, any relationship between many of these songs and the movies in which they appeared, other than a purely contractual one). But ultimately the parallel relationship between musicals, song compilations and actual movie score albums makes for a fascinating journey through popular taste, showing how songs written by real film composers (like Barry’s title tunes to *Born Free* or *Goldfinger* and Horner’s “My Heart Will Go On” from *Titanic*) have more than held their own against the works of more popular contemporary musical voices.

Burlingame does an invaluable round-up of the major film composers of the 20th century, providing a brief but informative background on each and then listing several representative albums (some, sadly, still only available on LP), with works ranging from Korngold and Steiner through North, Goldsmith and Williams, to today’s practitioners such as Horner, James Newton Howard, Marc Shaiman and everyone in between. Burlingame’s taste is impeccable, and film score fans exploring the range of the hobby will find the book a perfect checklist for what they should seek out in order to experience the best of all the composers who’ve contributed to the form. Rounding out the book is an equally exhaustive compilation of the biggest-selling and most familiar song and compilation score albums, from *Forrest Gump* to *Amadeus*, *Evita* and *Oklahoma!* to *Natural Born Killers* and *New Jack City*. If you have any doubt about the completeness of this section of the book, I need only inform you that Rick Springfield’s soundtrack album to the film *Hard to Hold* IS included.

For soundtrack fans, *Sound and Vision* puts their obsession in a cultural and commercial context they probably rarely consider, while the casual reader interested in how many copies the *Saturday Night Fever* album sold will be amazed at how many “real” film score albums are familiar to them. Now I just have to remember to keep my copy of *Sound and Vision* at the office instead of at home—I have a feeling I’m going to need it. —Jeff Bond

FSM

NEW!

The Stripper/Nick Quarry

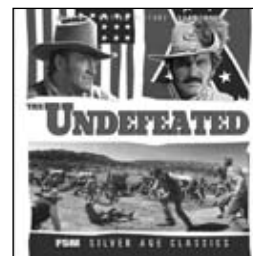
An early score and a rare demo by Jerry Goldsmith!

Jerry Goldsmith's long-lasting, fruitful collaboration with director Franklin Schaffner (*Planet of the Apes*, *Patton*, *Papillon*, *The Boys from Brazil*) began with *The Stripper* (1963), Schaffner's first feature film with a heartfelt and melancholy score by Goldsmith, then only 33 years old. Based on William Inge's *A Loss of Roses*, it follows a failed Hollywood showgirl (Joanne Woodward) as she returns to her home town and begins a tentative romance with a young man (Richard Beymer). A sensitive human drama about loneliness and love, Goldsmith's score is one of his earliest available to collectors and is a rare chance to hear him tackle a '50s-styled genre. Rich with melody, as well as some jazz elements, the music retains Goldsmith's unique voice. It is presented here in stereo from the original session masters. **As a special bonus, the CD includes a true rarity: *Nick Quarry*, an unaired 1968 demonstration film produced by 20th Century-Fox based on the *Tony Rome* detective film. Goldsmith wrote 11 minutes of music in his *Our Man Flint* style that have never been heard—or for that matter, heard of! His complete score is presented in clean mono. \$19.99**



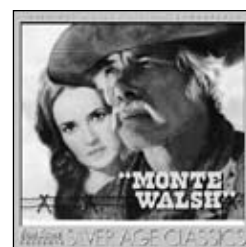
Iain, mentor (sound familiar?) in a stirring symphonic setting. Our first Golden Age Classic includes the complete surviving score, newly remixed from the 20th Century-Fox archives in good stereophonic sound with bonus tracks. **\$19.95**

Wild Westerns

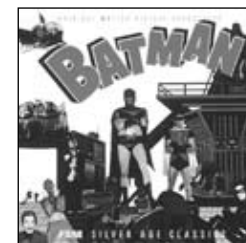


The Undeclared/Hombre
Two never-before-available, original scores on one CD!

In the late 1960s, the western went nova, brimming with radical change and experimentation. We present two never-before-available scores from that period: *The Undeclared* (1969) with John Wayne and Rock Hudson (!); and *Hombre* (1967) with Paul Newman. *The Undeclared* is a sprawling escapist western with a score by Hugo Montenegro, steeped in tradition yet with a pop gleam in its eye. Its terrific main theme could easily be at home in a modern-day NFL broadcast. In contrast, the music for *Hombre* by David Rose is a short, sparse score both meaningful and melodic. This CD is chock-full of excitement and emotion—in stereo from the original multitrack masters—and offers tribute to two distinguished, prolific but under-represented musicians. **\$19.95**



dash of 007. Also included are outtakes, source music, and the 45-rpm single recording of "The Good Times Are Coming." **\$19.95**



Crazy Cult Classics

Batman

The Bat-Premiere of Nelson Riddle's feature film score

Authentic bat-music from the 1966 theatrical score by band leader and arranger Riddle, whose sound characterized the classic ABC-TV series. This exciting score features extended passages of familiar Bat-music, including a riveting title tune (with the supervillain motifs), propulsive traveling music, piratical villain cues, generous helpings of the Batman motif, and a deluxe presentation of his swinging, brassy fight music. Plus, there's the straight TV rendition of Neil Hefti's Batman theme, and extra source cues. Nearly 66 minutes of superheroic Bat-music in crystal clear monophonic Bat-sound. **\$19.95**



Beneath the Planet of the Apes
Leonard Rosenman's mind-blowing sci-fi score!

Composer Rosenman retained the neoprimitive musical tone of the *Apes* series while creating a score very much in his own, inimitable style. It goes beyond *Fantastic Voyage* with layers of sound, clanging, metallic effects, bristling, ram-bunctious chase music and a perverse, chaotic march for the ape army. Add some striking electronic effects, a bizarre choral mass and you have one of the most original sci-fi scores ever written. The disc features every note of the OST in stunning stereo sound, plus sound FX cues, and as a bonus, the complete original LP with its specially arranged music and dialogue—it's two albums in one. Go ape! **\$19.95**



Beneath the 12-Mile Reef NEW!

Bernard Herrmann's undersea spectacular!

Herrmann's music is unique for its gorgeous, atmospheric evocation of the film's underwater photography, with nine harps (each playing a separate part) grounding the sublimely *Herrmannesque* sea-soundscapes—from gentle currents to rippling waves to crashing terror. The score also includes jaunty maritime melodies, heartfelt string writing (à la *The Ghost and Mrs. Muir*), crashing action music and the proto-minimalist traveling patterns of "The Marker"—which later became the jetpack music in *Lost in Space*—all culminating in the primal aggression of "The Octopus." A suite from *12-Mile Reef* was recorded in the early 1970s for the Herrmann entry of RCA's Classic Film Scores series—now, get the complete chronological score, in stereo, as conducted by Herrmann for the film. Please note that the master tapes have sustained

some deterioration and that there is minor "wow" present; these masters are all that survive of the score, and we trust that aficionados will appreciate having them in the best condition possible—in stereo from the original session masters! **\$19.95**

Golden Age Greats



From the Terrace
Elmer Bernstein's Grand Soap Opera!

This drama of romance and one man's struggle between society's expectations and his own conscience demanded a sensitive, emotional touch. Elmer Bernstein's score speaks to the emotions of Alfred Eaton (Paul Newman), opening boldly with a soaring and deeply passionate love theme. The score's complexity is enriched by a strained waltz theme that underscores Eaton's misguided marriage to Mary St. John (Joanne Woodward). The score is varied and rich, marking a middle ground between the lush soap-operatics of the Golden Age and the leaner, modernistic style of the '60s. For the first time ever on CD—more than 70 minutes—IN STEREO! **\$19.95**



All About Eve/Leave Her to Heaven
Two Alfred Newman classics!

FSM dives into the voluminous legacy of Alfred Newman with this doubleheader restoration of *All About Eve* (1950) and *Leave Her to Heaven* (1945). *All About Eve* is Newman's tribute to the theater world and sympathetic underscoring of the Academy Award-winning film's sharp-tongued women; *Leave Her to Heaven* is his brief but potent score to the Gene Tierney-starring noir tale of love and murderous obsession. It's terrific! **\$19.95**

Prince of Foxes

The "lost" Newman adventure score!

This 1949 Tyrone Power/Orson Welles costume epic is arguably Newman's greatest achievement at 20th Century-Fox: a colorful, rollicking score capturing the spiritual renewal of the Renaissance, yet conjuring up the evil

inherent in all tyrants. It's adventurous, spirited and darkly atmospheric, with a vintage Newman love theme. The score has been remixed to stereo, with several unused cues. **\$19.95**



Prince Valiant

Franz Waxman's classic, influential adventure score!

A stirring adventure work in the tradition of *Star Wars* and *The Adventures of Robin Hood*. It features a dynamic set of themes and variations for the hero, princess, vil-



The Comancheros
Elmer Bernstein's first western score for the Duke!

This 1961 film marked Bernstein's first of many famous western scores for John Wayne: a rousing, melodic Hollywood western with a dynamite main theme—sort of "The Magnificent Eight"—plus classic moments of quiet reflection and cascading Indian attacks. Remixed in its entirety in stereophonic sound from the 20th Century-Fox archives. **\$19.95**

Monte Walsh

John Barry's original western score!

Two decades before *Dances with Wolves*, Barry scored this 1970 character study of aging cowboys (Lee Marvin and Jack Palance) with his impeccable melodic touch. The score (never before released) features a title song performed by Mama Cass, beautiful lyrical moments, a thunderous mustang-herding cue, and a



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The Omega Man

Ron Grainer's long-awaited sci-fi fan favorite!

Charlton Heston is "the last man on Earth" battling a tribe of Luddite barbarians, the "Family." This action-adventure is made memorable by Grainer's beautiful pop-flavored score, which mixes baroque, jazz, avant garde and dramatic orchestral styles into a seamless whole. With a gorgeously elegiac main theme and distinctive melodies, *The Omega Man* earns its reputation as one of the most unforgettable genre scores of the '70s. The disc sports stunning stereo sound, unused score cues, specially arranged source music and an alternate end title. **\$19.95**



Fantastic Voyage

The complete, unreleased '60s masterpiece by Rosenman!

Fantastic Voyage is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (*Lord of the Rings*, *East of Eden*, *Star Trek IV*) is one of his most famous and has never before been available. It is a powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo. **\$19.95**



The Return of Dracula

Gerald Fried 2CD set also including *Bury the Living*, *The Cabinet of Caligari* and *Mark of the Vampire*.

From the composer of *Star Trek*'s "Amok Time" and "Catspaw" comes this historic 2CD set of four of his early horror scores: *The Return of Dracula* (1958) is based on the Dies Irae, *I Bury the Living* (1958) features creepy harpsichord, *The Cabinet of Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957)

recalls Fried's score for Stanley Kubrick's *The Killing*. 24 pg. booklet. **\$29.95**
(Shipping charges are same as for a single CD)



Glorious Goldsmith

Tora! Tora! Tora!

Premiere release of the complete, original score!

Jerry Goldsmith composed music for two World War II films in 1970: Unlike *Patton*, however, *Tora! Tora! Tora!* concerns itself broader themes. The result is a powerful work, full of majestic Asian writing and pulsating action cues that capture the unsettling sound of conflict. The score bristles with unique instrumentation and overlapping rhythms so characteristic of Goldsmith's period at Fox in the '60s. The CD includes every note written for the film, plus military band & dance source music and a pair of unused variations on the main theme, all in stereo. **\$19.95**



Patton/

The Flight of the Phoenix

Classic Goldsmith plus rare Frank DeVol together on one CD!

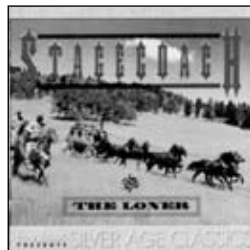
This score brilliantly defines General Patton, from the jaunty march to the trumpet triplets that conjure up the ghosts of an ancient, martial past. Unlike previous albums, this is the original film soundtrack. *The Flight of the Phoenix* (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert. **\$19.95**



100 Rifles

Never before released OST!

100 Rifles (1969) is Jerry Goldsmith's most outrageous western score, featuring bellicose brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. You're gonna love it! **\$19.95**



Stagecoach/The Loner

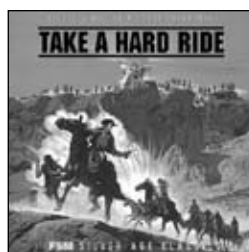
Two early, original westerns!

Stagecoach is the 1966 remake of the John Ford western. The previous Mainstream CD is a re-recording; this CD debuts the original soundtrack, as conducted by the composer. *The Loner* is Goldsmith's complete contribution to Rod Serling's 1965 western TV series (sounds like *Rio Conchos*): main and end titles and two episode scores. The first FSM Silver Age Classic—get it now.. **\$19.95**

Take a Hard Ride

Complete '70s score for the first time!

A spaghetti western, buddy movie, blaxploitation epic and kung fu thriller—this one has it all, including one of Goldsmith's most enjoyable western scores. While emphasizing action, *Hard Ride* benefits from a rousing, full-blooded adventure theme, and consciously references Morricone-isms that recall *The Good, the Bad and the Ugly*. This is the uncut, fully-restored version of Goldsmith's penultimate western, presented just as he wrote it—and in stereo. **\$19.95**



The Flim-Flam Man/

A Girl Named Soonier

Two complete Goldsmith scores!

Enjoy two complete Goldsmith outings in the gentle Americana vein that has always brought forth the composer's most tender and heartfelt writing. *The Flim-Flam Man* is the story of a veteran Southern con man and his escapades. Previously excerpted on a limited tribute CD—but this release is complete, in stereo, with all of the instrumentation and "sweeteners" intact. *A Girl Named Soonier* is cut from a similar cloth (presented in clean mono) making a heart-warming duo. **\$19.95**



Rio Conchos

Complete hard-riding score!

Jerry Goldsmith came into his own as a creator of thrilling western scores with 1964's *Rio Conchos*, a tuneful work that is at times spare and folksy, at others savage and explosive. It's a prototype for the aggressive action music for which the composer has become famous, but it also probes the film's psychology with constant melody. This is the first release of the original film recording of *Rio Conchos*, complete in mono with bonus tracks of a vocal version of the theme plus six tracks repeated in newly mixed stereo. **\$19.95**

Wonderful Williams

A Guide for the Married Man

The complete original '60s romp!

The funniest of "Johnny" Williams' first comedies was *A Guide for the Married Man*, directed by Gene Kelly and starring Walter Matthau and Robert Morse. This spirited score catalogs his diverse styles: from goofy, faux-hip source music, to bold orchestral scoring featuring brass fanfares and his trademark woodwind runs. Listeners will note foreshadowings of the music he would later write for space epics and adventures.

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FSM marketplace

Welcome to the FSM Marketplace!

We're pleased to offer hard-to-find, unusual soundtrack-related products, including: Exclusive CDs; Books for music lovers; Books for composers; One-of-a-kind collectibles; and more! Order online, by phone or by mail: see contact info below.



Until now, the only music available from *A Guide...* was the title song. Our CD release includes Williams' complete score in stereo, restored and sequenced by Michael Matessino; the title song by The Turtles; and nearly 15 minutes of unused cues and alternate takes. **\$19.95**



The Poseidon Adventure/ The Paper Chase

Original unreleased '70s scores!
The Poseidon Adventure is the classic 1972 Irwin Allen disaster movie, with a stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes Americana 6-min. main title to *Conrack* (1974). **\$19.95**

Warner Home Video

has led the way for video restoration with elaborate box sets of the studio's most famous films. They have also produced soundtrack CDs available to the public only within the larger video packages—until now. *FSM* has the following CDs to sell via direct mail only to our readers.



The Wild Bunch

*Fully restored edition.
Limited availability!*

The classic Jerry Fielding score, in brilliant stereo, to the ferocious 1969 Sam Peckinpah western. This 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion with the 1997 laserdisc of the film, with nearly twice as much music as the original LP. **\$19.95**

Enter the Dragon

Lalo Schiffrin '70s slugfest—



in an expanded edition!

Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schiffrin scored this 1973 adventure with his greatest fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered



disc features the complete score (57:14) in chronological order. **\$19.95**

The Exorcist

The seminal horror soundtrack!

William Friedkin's 1973 thriller of demonic possession is perhaps the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD includes all of the rejected music (14:14) which Lalo Schiffrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.) **\$19.95**



music from Retrograde!

The Taking of Pelham 1-2-3

Killer '70s groove—available for the first time anywhere!

David Shire's classic '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself—experience the original for your self. **\$16.95**

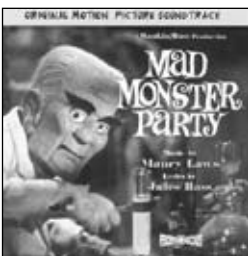
Deadfall

Catch John Barry '60s vibe!

First time on CD! Barry scored this 1968 Bryan Forbes thriller in the midst of



his most creative period of the '60s. It features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased alternate versions of same (vocal by Malcolm Roberts and instrumental); and vintage, dramatic Barry underscore. **\$16.95**



Mad Monster Party

*30th anniversary
collector's edition*

From Rankin/Bass, the creators of TV's *Rudolph the Red-Nosed Reindeer*, comes the original soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller, Ethel Ennis and Gale Garnett. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by Mad Magazine alumnus Jack Davis and Don Duga. A wacky and fun blast from the past! **\$16.95**



Wednesday, Free Willy, Starship Troopers and Lonesome Dove. Take a tour of his work and lifestyle—in his own words—from his methods of composing to his love of sailing and the sea. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and special appearances by wife Bobbie Poledouris and daughter Zoë. Discover the man behind the music, in a close-up way you'll never see on commercial TV, or experience in print. **New Reduced Price!**

NTSC (U.S. Format) \$19.95

PAL (European Format) \$19.95

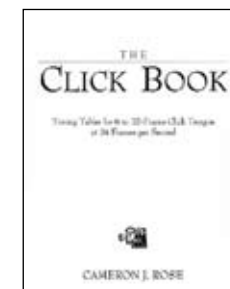
books for composers



Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring

by David Bell

Respected TV composer David Bell wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources. *Silman-James Press, 112 pp., softcover. \$12.95*



The Click Book

*Comprehensive timing tables
for synchronizing music to film*

Created by USC student and composer Cameron Rose. Click-tempo tables for 6-0 through 32-0 frame click-tempos (6-0, 6-1, 6-2, etc.)...Each timing table covers beat 1 to beat 999 at the given click-tempo... Large, bold, easy-to-read click-tempo values and equivalent metronomic values at the top of each page...Timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters... Listing and tutorial of standard timing-conversion formulas for 24 fps film speed...Tutorial in SMPTE-to-Absolute time conversion...Frames-to-



Seconds conversion tables for U.S. and European film and video speeds. 430 pp. *Price is the industry standard for click books; this one gives more value for the money!* **\$149.95**

New Updated Edition! 2000 Film/TV Music Guide

From the Music Business Registry
Isn't your career worth it? An exhaustive directory of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses, contact numbers. **\$94.95**



books for music lovers

U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999 Price Guide

by Robert L. Smith

FSM's market-standard price guide is back with a new-look second edition, featuring over 2,400 listings of album titles with composers, label numbers, special collectible information and—most of all—estimated values. The listings are annotated to help collectors differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your prized rarities are worth, and how much you should expect to spend to fill out your collection. Author Robert L. Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs. *Published by Vineyard Haven LLC, 154 pp., softcover. \$17.95*

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MusicHound Soundtracks: The Essential Album Guide to Film, Television and Stage Music
 Edited by Didier C. Deutsch,
 Forewords by Lukas Kendall and Julia Michels

If you liked VideoHound's Soundtracks, you'll love this expanded second edition, with over 3,000 capsule reviews of soundtrack CDs—including compilations, shows and song collections. Many of the reviews are by FSM's regulars: Jeff Bond, Lukas Kendall, Andy Dursin, Daniel Schweiger, Paul MacLean. There are also helpful cross-indexes, lists of soundtrack-related websites, stores, record labels and publications, and composer interview snippets culled from FSM. It's the ultimate guide to every soundtrack under the sun. *Visible Ink Press, 872 pp., softcover. \$24.95*



Music from the Movies: 2nd Edition
 by Tony Thomas

The original film music book (from 1971), the "alpha" from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition came out in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris. *Silman-James Press, 330 pp., softcover. \$19.95*



The Score: Interviews with Film Composers
 by Michael Schelle

Some of FSM's best-ever features have been the interviews with film composers—the question-and-answer format gives the reader a sense of the personality involved. *The Score* (1999) is in that conversational tradition, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the conversations, while not wholly technical, pry deeply and precisely into the composers' ideas. *Published by Silman-James Press, 432 pp., softcover. \$19.95*



The Album Cover Art of Soundtracks
 by Frank Jastfeld & Stefan Kassel,
 Foreword by Saul Bass

This 1997 coffee table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. The book is sized like an LP jacket (12" by 12"), allowing many of the best covers to be reproduced full-scale. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers.

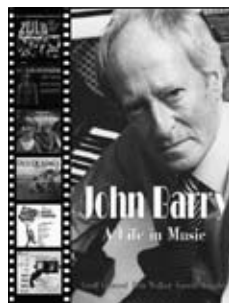
Published by Edition Olms AG Zürich, 128 pp., full color, softcover. \$24.95



A Heart at Fire's Center: The Life and Music of Bernard Herrmann
 by Steven C. Smith

Bernard Herrmann (1911-1975) stands as a towering figure in film music: not only was he the most influential film composer of all time, who scored such classic films as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, but he was an irascible, passionate personality famous for his temper and outbursts. This 1991 book is the definitive

biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life: from his beginnings in New York City through his three marriages and many professional associations. This book is actually still in print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written. *Published by University of California Press, 416 pp., hardcover. \$39.95*



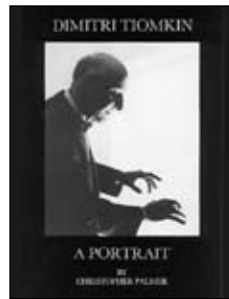
U.S. Exclusive—Only from FSM

John Barry: A Life in Music
 by Geoff Leonard, Pete Walker and Gareth Bramley

This 8.5" by 10.75" tome is a definitive history of John Barry's music and career, from his earliest days as a British rock and roller to his most recent films and London concert. It is not a personal biography but rather a comprehensive chronicle of every single thing John Barry has ever done: from records to films to television to concerts, with plenty of primary source material from Barry and his many collaborators.

James Bond fans will be thrilled by the many behind-the-scenes photographs (from scoring sessions for *You Only Live Twice*, *Diamonds Are Forever* and *The Living Daylights*) and information relating to 007. In fact, Barryphiles overall will be astounded at what is probably the biggest collection of Barry photographs in the world, from all stages of his career—at work, at home, and at events. Also included is a complete film/discography and album and film artwork, some in full color.

Published by Samsom & Co., U.K. 244 pp., hardcover, illustrated. \$44.95



Dimitri Tiomkin: A Portrait
 by Christopher Palmer

This 1984 book (*T.E. Books, out of print!*) by the late Christopher Palmer is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a

biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. *Rare! \$24.95 NEW!!!*



Film Music and Everything Else!
Music, Creativity and Culture as Seen by a Hollywood Composer
 by Charles Bernstein

This is a collection of essays by Charles Bernstein, the composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Most of the essays originally appeared in "The Score," the quarterly journal of the Society of Composers and Lyricists, a professional organization for filmcomposers. Topics include melodies, "hummers," emotion and more. It's a rare opportunity to read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. *\$18.95*



NEW!!! Sound and Vision
 60 Years of Motion Picture Soundtracks

by Jon Burlingame
 Foreword by Leonard Maltin

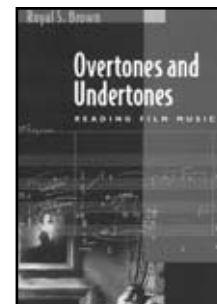
Jon Burlingame has been the leading film music journalist and historian in contemporary times, writing countless articles for *The Hollywood Reporter* and *Variety* as well as the television music landmark, *TV's Biggest Hits*. *Sound and Vision* is his overview of movie

music composers and history, encapsulating the most notable personalities and achievements in the author's clear and direct prose. It is largely comprised of composer mini-bios with reviews of their most notable works and photo portraits, from Golden Age titans to present-day masters. There is also a thorough overview of soundtrack album history (on LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. *Billboard Books, 244 pp., softcover. \$18.95*



New Updated Edition!
Film Composers Guide
Year 2000 fifth edition
 Compiled and edited by Vincent J. Francillon

This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. *Lone Eagle Publishing. Retail price \$55; FSM special offer: \$39.95*



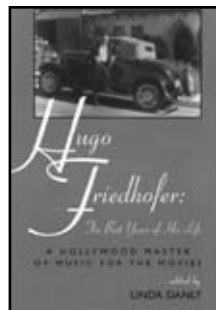
Overtones and Undertones: Reading Film Music
 by Royal S. Brown

Royal Brown is best-known as the long-time film music columnist for *Fanfare* magazine, whose illuminating reviews have placed film music in a serious academic context as well as entertained with their sharp observations. *Overtones and Undertones* is his 1994 book, the first-ever serious theoretical study of music in film. It explores the relationships between film,

Shipping info

CDs/video: \$3 first item, \$1.50 each additional U.S./Canada. \$5 first item, \$3 each add'l rest of world. **Books:** \$5 each U.S./Canada, \$10 rest of world. **Backissues:** Shipping FREE within U.S./Canada. \$5 rest of world per order.

music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed are *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schifrin, Barry and Shore. If you are a film student, or interested in writing about film music, you have to read this book. Published by University of California Press. 396 pp., softcover. **\$24.95**



Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly
Introduction by Tony Thomas
Hugo Friedhofer (1901-1981) was a gifted musician whose Hollywood classics included *The Best Years of Our Lives*, *An Affair to Remember*, *The Young Lions* and *One-Eyed Jacks*. His Golden Age contemporaries (Newman, Raksin, Waxman and others) often considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which is reproduced as the main part of this new book. Also included is a short biography by Danly; an epilogue by Gene Lees; the eulogy from Friedhofer's memorial service by David Raksin; Friedhofer's correspondence with the late Page

Cook; a complete filmography; photographs; and even reproductions of Friedhofer's cartoons. Published by The Scarecrow Press, 212 pp., hardcover. **\$39.95**



The Music of Star Trek: Profiles in Style

by Jeff Bond

The first-ever history of *Star Trek* soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by *Star Trek* director Nicholas Meyer. Featuring interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Ron Jones, Leonard Rosenman, Dennis McCarthy, Cliff Eidelman, Jay Chattaway, David Bell, Paul Baillargeon, producer Robert Justman, and music editor Gerry Sackman, the book also contains an up-to-date, complete list of every score written for all four TV series; a guide to understanding how certain shows were tracked and credited; Classic *Trek* manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Duning (in their own hand); and complete cue sheets from selected episodes and films. Published by Lone Eagle Publishing. 224 pages, softcover, illustrated. **\$17.95**

backissues of FSM

Volume One, 1993-96

Issues are 24 pp. unless noted.

Most 1993 editions are xeroxes.

- * #30/31, February/March '93 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.
- * #32, April '93 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.
- * #33, May '93 12 pp. Book reviews, classical/film connection.
- * #34, June '93 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.
- * #35, July '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.
- * #36/37, August/November '93 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.
- * #38, October '93 16 pp. John Debney (*seaQuest* DSV), Kraft & Redman Pt. 2.

- * #39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* reviews.
- * #40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.
- * #41/42/43, January/Feb./March '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.
- * #44, April '94 Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.
- * #45, May '94 Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews.
- * #46/47, June/July '94 Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.
- * #48, August '94 Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard



Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.

- * #49, September '94 Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.
- * #50, October '94 Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schifrin in concert; Morricone Beat CDs; that wacky Internet; Recordman

on liner notes.

- * #51, November '94 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of *Heimat*, *Star Trek*; promos.
- * #52, December '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovichs Anonymous.
- * #53/54, January/February '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovatioli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.
- * #55/56, March/April '95 Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.
- * #57, May '95 Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.
- * #58, June '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.
- * #59/60, July/Aug. '95 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.
- * #61, September '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.
- * #62, October '95 Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary reviewed.
- * #63, November '95 James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.
- * #64, December '95 Danny Elfman

Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

- * #65/66/67 January/February/March '96, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, TenInfluential composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").
- * #68, April '96 David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/ bootleg tips.
- * #69, May '96 Music in *Plan 9 from Outer Space*; John Walsh's funny movie



- music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.
- * #70, June '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, TV's *Biggest Hits* book review.
- * #71, July '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.
- * #72, August '96 Ten Best Scores of '90s, T. Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.
- * #73, September '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2, Miles Goodman obituary.
- * #74, October '96 Action Scores in the '90s (intelligent analysis); Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.
- * #75, November '96 Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.
- * #76, December '96 Interviews: Randy Edelman, Barry Pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

Volume Two, 1997

First color covers!

Issues 32-48 pp.

- * Vol. 2, No. 1, Jan./Feb. '97 *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.
- * Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: *The Simpsons* (interview); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Bender's *Into the Dark Pool* Pt. 2.
- * Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.
- * Vol. 2, No. 4, June '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian May, *The Fifth Element* reviewed.

FSM: The Complete Collection

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by the United States
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Vol. 2, No. 5, July '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash*, *Lost World*.

Vol. 2, No. 6, August '97 Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas; Summer movies, TV sweeps.

Vol. 2, No. 7, September '97 Zimmer vs.

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Vol. 3, No. 7, August '98 *South Park* (Adam Berry, Bruce Howell), *BASEketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Bruce Broughton Buyers Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

* **Vol. 3, No. 8, September '98** Lalo Schiffrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Interview: Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9, October/November '98 Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell (interview), Simon Boswell, Citadel Records, Halloween laserphile.

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Vol. 2, No. 9, November/ December '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn & The Mephisto Waltz* (long reviews), *Razor & Tie* CDs; begins current format.

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* **Vol. 3, No. 2, February '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers to Black Sunday*), David Amram (*Manchurian Candidate*), Goldsmith on Varese, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, March/April '98 *Titanic* Horner essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage photos, Elfman Oscar Nominations.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Making the New *Close Encounters* CD, Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, June '98 Mark Snow (*X-Files* feature), Classic *Godzilla* reviews/



Schwartz), Emil Cmral (*Ronin*); Holiday Review Round-up: 50+ new CDs; Downbeat: Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.

Volume Four, 1999

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Vol. 4, No. 1, January '99 Music for NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Danny Elfman Interview (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, book reviews, Indian funk soundtracks.

Vol. 4, No. 2, February '99 Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schiffrin score), David Shire (*Rear Window* remake), Philip Glass (*Koyaanisqatsi*), TVT sci-fi CDs, promo CDs.

Vol. 4, No. 3, March '99 The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos interview; Goldsmith Buyer's Guide Part 2: The '80s; Hammer original soundtracks on

CD, Recordman, Downbeat, *ST:TMP* CD review.

Vol. 4, No. 4, April/May '99 Franz Waxman: Scoring *Prince Valiant* (big article, photos, musical examples); 1998 Readers Poll; Goldsmith Buyer's Guide Late '70s; DIVX soundtrack festival report; John Barry bios reviewed; Charles Gerhardt obit.

Vol. 4, No. 5, June '99 *Star Wars: The Phantom Menace* scoring session report and analysis of Trilogy themes; *Halloween H20* postmortem; Downbeat: *Affliction*, *Free Enterprise*, *Futurama*, *Election*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, *A Simple Plan*.



Vol. 4, No. 6, July '99 Elmer Bernstein: *Wild Wild West*; George S. Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide: Early '70s; USC film scoring program; CD reviews: 1984, *Sword and the Sorcerer*, *The Mummy*, *The Matrix*, more.

Vol. 4, No. 7, August '99 Warner Animation Scoring (Shirley Walker on *Batman/ Superman*, Bruce Broughton on *Tiny Toons*, more); *Phantom Menace* music analyzed; Michael Kamen on *The Iron Giant*; Stu Phillips on *Battlestar Galactica*; percussionist Emil Richards; ASCAP awards.

Vol. 4, No. 8, September/October '99 Tribute to Stanley Kubrick: interview (Jocelyn Pook) and analysis of *Eyes Wide Shut*, plus Kubrick compilation review; Poledouris on *For Love of the Game*; Goldsmith Buyer's Guide: Late '60s; Jeff Bond's review/advice on Goldsmith concerts.

Vol. 4, No. 9, November '99 U.S. Postal Service Composer Stamps; *Papillon* film and score retrospective; interview with king of German schwing, Peter Thomas; Downbeat covers *Inspector Gadget*, *The Thomas Crown Affair*, and more; BMI awards night.

Vol. 4, No. 10, December '99 "Scores of Scores 1999": our annual review round-up, including collections of animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more; plus our reader poll.

Volume Five, 2000

48 pp. each

Vol. 5, No. 1, January '00 Super Rescue: Inside Rhino's reissue of John Williams' *Superman* score; the film

and cue sheet analysis; '50s *Superman* TV score; Howard Shore on *Dogma*; Downbeat: Goldenthal, Barber, Tyler, Debney and Robbins; pocket reviews debut, Laserphile and more.

Vol. 5, No. 2, February '00 20th Anniversary Tribute to Jerry Fielding, including a conversation with Camille Fielding; The Good, the Bad and the Oscars—top picks for 1999; Inside Oliver Stone's score-o-matic approach to *Any Given Sunday*; George Duning obit; Score Internationale and the 1999 release statistics.

Vol. 5, No. 3, March '00 *Phantom Menace* Mania: Build the ultimate *Star Wars* CD in the privacy of your own home; Sing High, Sing Low: Readers pick the best of 1999; When Worlds Collide: music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, magazine reader survey, and more.

Vol. 5, No. 4, April/May '00 Cover features Bernard Herrmann: Retrospective of *Journey to the Center of the Earth*; Herrmann's 10 Essential Scores of the '50s, and CD checklist. Plus Richard Marvin on scoring *U-571*; J.Z. Kaplan on *Tora! Tora! Tora!*; Part one of film music representation in Hollywood.

Vol. 5, No. 5, June '00 Our Tenth Anniversary Issue! Features include Back to the Future: The FSM Timeline; The *Film Score* Decade: the composers, music and events that made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard on *Dinosaur*; more.



Vol. 5, No. 6, July '00 Summer Movie Round-up; Interview with The Nutty Composer: David Newman; Part 3 of our in-depth look at film score agents; Debut of our newest column, Session Notes; They Might Be Giants on scoring *Malcolm in the Middle*; Score Internationale and a double dose of Pocket Reviews.

Vol. 5, No. 7, Aug '00 Bruce Broughton interviewed and *Silverado* analyzed; Marc Shaiman gives the Kaplan brothers hell from the heavens; The Agent History series reaches its fiery conclusion; Laserphile reviews autumn DVDs; Downbeat features William Stromberg; Danny Elfman and his mom at a scoring session.

Vol. 5, No. 8, Sept.-Oct '00 Randy Newman interview (*Meet the Parents*); Ahead of its Time: *The Things To Come* Soundtrack LP; Greasy Big Gobs of Greasy, Grimy Gusin Cues (*The Goonies* retrospective); Downbeat (*Requiem for a Dream*); Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams", and more.

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How much stuff have we printed in FSM? We're not even sure anymore. Here's a handy index of all reviews and articles through Vol. 4, No. 9, compiled by Dennis Schmidt. Cost: same as one back issue.

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Gone
With the Wind is the legendary 1939 symphonic score by Max Steiner in a stereo re-recording by the London Sinfonia conducted by Muir Matheson. Includes bonus tracks conducted by Rod McKuen from *America, America* (Hadjidakis), *For Whom the Bell Tolls* (V. Young), *Spellbound* (Rózsa), *The Cardinal* (Moross) and *The Prime of Miss Jean Brodie* (McKuen). Total time: 65:15.

The Secret of NIMH 2: Timmy to the Rescue is the orchestral score by Lee Holdridge to MGM's animated 1998 sequel to the 1981 Don Bluth film about intelligent mice. Seven songs are also featured. Total time: 62:24.

Offer good while supplies last.

(continued from page 51)

focus consistently reminds you of the control he has over his material, and that's always nice to hear these days. Even the more emotional cues ("Broken Hearted," "Together Again") have a distinctively sarcastic feel.

Filler songs by Bobby Womack, Lee Dorsey and Dr. John round out the album (however, any album with Dr. John on it is fine by me). There's even a ghost track for those of you who just can't get enough: an unlisted, vaudeville-style version of "A Fool in Love" complete with effects from Hammond organ and accordion. And that's not all—half the song is sung in French. Take it as Newman's final joke to his audience.

—Jason Comerford

For Your Eyes Only ★★

BILL CONTI

Ryko RCD 10751 • 19 tracks - 89:50

John Barry's Bond scores were successful partly because of his ability to blend a symphonic sound with the sounds of then-popular music styles. Barry realized the need for a certain degree of pop music in his scores to satisfy the target audience, while the film needed symphonic underscore for dramatic purposes. He showed restraint in his use of '60s rock in *On Her Majesty's Secret Service*, disco in *Moonraker*, and '80s pop beats in *The Living Daylights*. This blend became the formula for a successful Bond score, and formula is what this film series is all about. Bill Conti's *For Your Eyes Only* fails to capture the true essence of Bond because of a departure from the series' musical traditions—gone are the twangy electric guitar, muted brass, lounge-jazz tracks, memorable action themes and Barry's unique string work. Conti does emphasize the popular style (disco), but does so at the expense of all other facets of scoring. Unlike Conti's effort, David Arnold's *Tomorrow Never Dies* was successful because the composer returned the series to its musical roots following the disappointment of Eric Serra's *Goldeneye*.

Conti mistakenly downplays

his orchestra's role in the score, emphasizing the disco in the extreme. The disco is boisterous and obnoxious, sounding closer to chase music from a *CHiPs* episode than action music from a Bond score ("Runaway" and "A Drive in the Country"). Parts are reminiscent of the *Rocky* scores, especially the brass performance in "Runaway." Conti shows little restraint in his use of Moog synthesizers, electric guitars, flugelhorn and funky disco beats.

The disco in *For Your Eyes Only* did not seem as out of place in 1981 as it does today. But, by sacrificing durability for popularity, Conti's music lost its staying power. (In 20 years, the same may happen to Arnold's *The World Is Not Enough*, when '90s dance beats are a thing of the past.) It's important not to base a score too heavily on a fad, because all fads pass as a matter of course. Since disco is practically dead, its steady presence in the score is consistently annoying. Conti's music is not a total loss; a few tracks offer exceptional music. The bonus tracks, 13-19, include the least disco-oriented material and are the best tracks on the album. Tracks 15-19 show Conti's ability to write music (almost) free of the disco influence. The title song, sung by Sheena Easton, is a fair entry into the Bond songs and surprisingly marks one of the most memorable parts of the disc. The other Conti song, "Make It Last All Night," is atrocious. Oddly enough, the production quality of the CD is superior to the music; Ryko has assembled a wonderful release for an unfortunately mediocre Bond score. The sound quality of this disc is superb, and the booklet format makes for easier viewing than the "map" that came with previous Ryko/Bond score releases.

—Martin Dougherty

Into the Arms of Strangers

★★★★

LEE HOLDRIDGE, VARIOUS

Chapter III CHA 1006-2 • 15 tracks - 42:30

Applying dramatic techniques to documentary filmmaking is a tricky and intangible process; witness the difference between something like Errol Morris'



Fast, Cheap and Out of Control and Barbara Kopple's *Harlan County, USA*. But while the dividing line between realism and drama has always been blurry, for composers this seems to result in fertile ground for planting musical ideas. Lee Holdridge is no stranger to documentaries (he scored the Oscar-winning *The Long Way Home*), and his newest project, *Into the Arms of Strangers*, allows him the room to develop a more traditional dramatic underscore with a careful eye on his boundaries. *Into the Arms of Strangers* also reunites Holdridge with *The Long Way Home* writer/director Mark Jonathan Harris, and the result is a surprisingly varied soundtrack album.

Holdridge approaches the material with admirable restraint, using a handful of Yiddish children's songs as the emotional backbone for his own compositions. This extremely well-sequenced album allows for a lot of delicate emotional fluctuations. It's a testament to Holdridge's capacity as a talented melodic composer that he's able to keep the material so focused without becoming maudlin and self-consciously melancholy. His "Main Theme" has a childlike simplicity of tone, but compositionally it's carefully guarded, never leaning in directions that could cause the rest of the score to spin out of control. Even when the music hits darker

tones ("Gathering Darkness," "Somewhere to Belong")

Holdridge's melodic focus holds the score beautifully in place. And when the music reaches its emotional peak, in "Living With the Past," you don't feel cheated whatsoever, because the release has been earned.

The subject matter and style of this film and its score warrants inevitable comparisons to *Schindler's List*. This album, however, combines the Yiddish folksong and original underscore in a more streamlined and effective way than the *Schindler's List* album did, by arranging the songs in such a way that it lends itself to the emotional flow of the story. All due credit goes to Holdridge for not succumbing to heart-on-the-sleeve, tearjerking writing that distracts from the power inherent in the storytelling. —J.C.

Jaws (Joel McNeely re-recording)

JOHN WILLIAMS

Varèse Sarabande 302 066 078 2

25 tracks - 51:09

This is a re-recording that collectors would have gone gaga for if not for the recent Decca release of the *Jaws* OST. Joel McNeely has proven to be a competent conductor/preservationist, and his interpretation of *Jaws* is faithful to the original, while also providing insight into changes that Williams likely made on the scoring stage in 1975. This Varèse album is especially exciting for such musical additions like the echoing flute line in "Father and Son" that aren't on the OST. The shock music of "Ben Gardner's Boat," written for Gardner's head popping out of that hole, is now interpreted more like the raking strings of the shower scene in *Psycho*. In "Man Against Beast" McNeely adds the piccolo solo that wraps up the cue on the MCA LP version but is absent from the movie. And "The Shark Approaches" switches the simple, rumbling shark motif heard in the film with a repeat of the "Brody Panics" nocturnal shark menace music. There are also striking, high-pitched accents heard in "The Shark Hits the Cage," which are inaudible in the movie version. In many key instances, McNeely's horn

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Beneath the 12-Mile Reef

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Film composers don't come any more legendary or unique than Bernard Herrmann. For the first time ever get his groundbreaking score to *Beneath the 12-Mile Reef* (1953) in stereo from the original session masters. Herrmann's music is unique for its gorgeous, atmospheric evocation of the film's underwater photography, with nine harps (each playing a separate part) grounding the sublimely *Herrmannesque* sea-soundscapes—from gentle currents to rippling waves to crashing terror. The score also includes jaunty maritime melodies, heartfelt string writing (a la *The Ghost and Mrs. Muir*), crashing action music and the proto-minimalist traveling patterns of "The Marker"—which later became the jetpack music in *Lost in Space*—all culminating in the primal aggression of "The Octopus." A suite from *12-Mile Reef* was recorded in the early 1970s for the Herrmann entry of RCA's Classic Film Scores series—now, get the complete chronological score, in stereo,



TRACK LIST FOR BENEATH THE 12-MILE REEF

- | | | | |
|--------------------------|------|----------------------------|-------|
| 1. The Sea | 1:27 | 16. The Lagoon | 2:34 |
| 2. The Undersea/The Boat | 3:36 | 17. Consolation | 3:09 |
| 3. The Homecoming | 1:03 | 18. The Grave | 2:05 |
| 4. The Reef | 1:17 | 19. The New Boat/The Buoy/ | |
| 5. The Glades | 1:02 | Descending/ | |
| 6. The Quiet Sea/ | | The Sea Garden | 5:48 |
| The Airline | 2:39 | 20. The Octopus | 3:34 |
| 7. The Conch Boat/ | | 21. The Hookboat/The Fight | 1:51 |
| The Harbor | 1:23 | 22. Finale | 0:59 |
| 8. The Search | 1:36 | Total time: | 55:06 |
| 9. Flirtation | 2:16 | | |
| 10. The Departure | 0:51 | | |
| 11. The Marker | 3:59 | | |
| 12. The Undersea Forest | 4:48 | | |
| 13. Elegy | 2:43 | | |
| 14. The Fire | 1:04 | | |
| 15. Sorrow/The Dock/ | | | |
| Escape | 4:43 | | |

Album produced by Lukas Kendall



as conducted by Herrmann for the film. Please note that the master tapes have sustained some deterioration and that there is minor "wow" present; these masters are all that survive of the score, and we trust that aficionados will appreciate having them in the best condition possible.

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key instances, McNeely's horn section also eschews the warmer sound of Williams original recording in favor of a brassier, harsher cuivre horn sound. This is like listening to *Jaws: The Version You've Never Heard Before*, except *Jaws* doesn't walk backward down a flight of stairs.

Of course, the Varèse album isn't without its problems. It's missing one bit of music heard on the Decca album: the moody post-attack cue for the crabs scuttling over the remains of the first shark victim on the beach. (On the other hand, the rest of

the newer material—which was unreleased prior to Decca's Anniversary edition—is here.) There's also a major discrepancy in the score's chronological presentation (we are doomed to never have a chronological presentation of this score): "A Tug on the Line" (which underscores Quint's preparation of his deep-sea fishing line and rod as it's gently tugged on by the shark just after the Orca takes to sea) plays between "Montage" and "Into the Estuary" instead of in its proper position between "Out to Sea" and "Man Against Beast." The liner notes even describe the cue musically, but attribute it to the scene in which a man is

killed in the estuary after trying to help Brody's kid out with his small launch. It's remotely possible that Williams wrote this scene for the estuary sequence and moved it to later in the film, but that really makes no sense given what's going on musically in "A Tug on the Line." Here Williams introduces his "counterattack" theme (later developed into "The Shark Cage Fugue"), but this idea is clearly intended to begin as Quint, Brody and Hooper begin their sea duel with the shark, not to underscore the death of someone in the estuary (the "Tug" cue is soothing, and hardly chomping-shark music). But for those still wondering about the mysterious "Shark Attack" cue heard out of sequence on the Decca album, it's correctly sequenced (and named) on the Varèse album as "Quint Meets His End."

The album's problems are not limited to the likes of sequencing. As a conductor, McNeely is usually reliable when it comes to sticking to tempo, but "Father and Son" drags, and the dissonant string pedal that lends the passage its power is far too quiet. "The Shark Cage Fugue" is well-played and has the necessary bite, but the orchestra threatens to derail in a couple of spots.

Despite its "flaws," Varèse's *Jaws* has many selling points. The performance by the Royal Scottish National Orchestra is exceptional—particularly the brass section—which makes one wonder what went wrong on their renditions of *Superman* and *Back to the Future*. And strangely enough, some people may actually prefer Varèse's 20-bit digital sound over the Decca version, which featured a low-end that seemed to exist below the floor, making a lot of the shark motif treatments nearly inaudible. There's no need to get riled up over the musical changes (whether they reflect Williams' original vision or alterations by McNeely) because we already have access to the complete original score. If you've already picked up the Decca release of *Jaws*, you probably won't need this Varèse version. However, this is still a stellar presentation of the score with enough interesting variances to make it worth hearing. The music is unquestionably phenomenal and worthy of alternate interpretations—and as far as re-recordings go, this one is leagues ahead of Varèse's disgraceful rendition of *Back to the Future*. Don't be fooled by the measly sand shark on the album cover. This album packs a serious bite.

—Jeff Bond and A.K. Benjamin

Grand Prix/Ryan's Daughter ★★

MAURICE JARRE

Chapter III CHA 1001-2 • 23 tracks - 67:13

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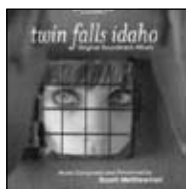
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Who did it?

Twin Falls Idaho
★★★ 1/2

STUART MATTHEWMAN
What Are? 60043-2
19 tracks - 54:45



Esperanto
★★★

LALO SCHIFRIN
Aleph 019
6 tracks - 69:56



Meetings With Remarkable Men
★★★★

LAURENCE ROSENTHAL
Citadel STC 77123
11 tracks - 43:19



Running Free
★★★ 1/2

NICOLA PIOVANI
Varèse Sarabande 302
066 157 2
16 tracks - 57:18



Two Family House
★★

STEPHEN ENDELMAN
RCA Victor 09026-63733-2
18 tracks - 40:52



Duets ★ 1/2

DAVID NEWMAN, VARIOUS
Hollywood HR-62241-2
12 tracks - 44:20



What is it?

Matthewman (known for his pop work with Sade and Maxwell) adds a Carter Burwell-like touch to this story about Siamese twins who are named Falls and are living in Idaho. Synths are mixed with acoustics and vocals throughout the generally ambient score. There's a decent amount of string-laden dramatic underscore tempered by cues based more on electronica or source-like funk, blues and jazz.

Always an enthusiast of the rhythms of jazz and blues, Lalo Schifrin takes the idea of a "universal language," "Esperanto" (coined by a Polish physician in the late 19th century), and creates a concert work for his WDR Big Band. Organized into six lengthy suites, this album will likely delight fans of Schifrin and drive others completely mad.

The true story of a man named Gurdjieff who traveled through the Middle East and Asia in the '20s (meeting with philosophers and leaders in an attempt to find the meaning of life), *Meetings With Remarkable Men* features an appropriately remarkable score by Laurence Rosenthal, one of the great unsung practitioners of film scoring. Rosenthal conceived much of the score by adapting piano music written by Thomas de Hartmann, who as a young man was a student of Gurdjieff's.

Piovani's score *Running Free* isn't the exultant spectacle-fest that one might expect from the film's pedigree (i.e., co-writer-producer Jean-Jacques Annaud); if anything, the somewhat queasy, drunken-Rota style lends itself more easily to a story with themes of sadness and uncertainty. Those two emotions are what Piovani's music tends to generate, and while the score has its quiet, soft moments ("A Sky Heavy With Sun"), it leans in large part toward those ambiguous ends.

Factory worker Buddy Visalo (who coulda been a crooner but blew it) buys a two-family house and turns the lower level into a bar where he can perform for his neighborhood cronies. Unfortunately, the family living upstairs consists of a pregnant Irish girl and her abusive, alcoholic husband; complications ensue.

Several people from varying walks of life are drawn together at a karaoke competition—including karaoke hustler (now there's a new one) Huey Lewis and his estranged daughter (Gwyneth Paltrow). Andre Braugher, Maria Bello and Paul Giamatti also join in the festivities. Naturally, the disc consists mostly of vocal numbers by the cast. Paltrow's voice isn't bad at all, and Lewis turns in a kickin' version of Joe Cocker's "Feelin' Alright."

To buy or not to buy?

In the more thematic tracks like "Let Me In," I might have believed Burwell wrote it. There are even twinges of Morricone and Elfman dashed about (*U Turn* and *Batman Returns* come to mind in tracks like "I Wasn't Stealing" and "Trick or Treat"). Matthewman covers a wide range of styles, but the music doesn't sustain great interest away from the film for the duration of this album. The more listenable material suffers from repetition—and the ethnic vocals are annoying. On the other hand, this is better than almost anything I've reviewed in the past four months.

—J.Z.K.

It's not film-score accessible, but this album has a lot to offer for those with a little patience. It's impressive that this live concert recording has so much focus and coherency. There's plenty of fun to be had, starting with the opening track, "Pulsations," and continuing with the more sedate "Resonances." Schifrin manages to keep interest by cleverly combining Eastern and Western instrumentation in "Dance of the Harlequins"; his distinctive musical style is apparent throughout. Parts of the album do bog down ("Tango Borealis" is long-winded), but it's still worth a spin for enthusiasts of the musical forms presented.

—J.C.

Rosenthal weaves de Hartmann's disparate thematic material into a full-blooded orchestral fabric, and the result is something like the quiet and introspective portions of a particularly intelligent biblical epic. In track 7 ("The Gobi Desert") the score opens up with a *Lawrence of Arabia*-like desert flourish, but even here the overall mood is low-key. "The Expedition Fails" moves into more traditional dramatic writing for brass, rich with crescendos and a distinctive call from a ram's-horn-like ethnic instrument. "The Journey" and "The Great Prayer" take on a mystical, hollow feeling with a primitive-sounding choir and more touches of ethnic instrumentation, while "The Contest of the Ashokhs" is a long, semi-source piece of hypnotic Mongolian chanting.

—J.B.

Give Piovani credit for not relying heavily on ethnocentric instrumentation for effect; he manages, through straightforward orchestrational techniques, to establish a tone and feel that have a more universal quality. The seven-minute "Running Free (Main Title)" cue introduces his theme, a wistful little motif that he develops in the Morricone style of constant re-use and development. It proves to be flexible enough, but listeners interested in more variation would be better advised to seek other waters. Fans of this European style of scoring will most certainly drink this up; others in the mood for a little diversity, beware. It's an awfully long haul for so little in the way of development.

—J.C.

Stephen Endelman's scoring (credited to the "Two Family House Ensemble") focuses on the European angle, with lots of mandolin, accordion, tuba and strings, used in a serio-comic form that drenches lighthearted Italian-flavored themes in a gray cloud of somberness. The CD does include a few traditional faves, and John Pizzarelli also appears on five tracks. These interludes aren't bad, and Endelman's work is dead-on with regard to the subject matter: He's produced an appropriately melancholy sound for such a sullen tale. As an album, however, it's a little too leaden for the average listener. Recommended if you enjoy eating pasta while sulking on rainy days.

—C.S.

Three of the disc's 12 tracks are actual duets, but thankfully none sounds like an actual karaoke performance. There are such oddities as lounge-style renditions of the Eurythmics' "Sweet Dreams (Are Made of This)," "Free Bird" and the anthem of kitsch: "Copacabana." Composer Newman's single grudging cue (a whopping two minutes) begins as a quirky, low-key bit of piano-and-sax jive—a simple, jazzy motive indicative of momentum; of people making their way to the big karaoke fest. This little riff segues into a nice moody theme for piano and strings, presumably for an emotional scene between Lewis and Paltrow as pere et fille. Hardcore Newman fans may be mildly interested.

—C.S.

(continued from page 60)

scores: John Frankenheimer's *Grand Prix* and David Lean's *Ryan's Daughter*. Given Jarre's primarily electronic output in recent decades, these two more traditional scores are a good example of why Jarre has been able to coast largely on the coattails of things like *Lawrence of Arabia* and *Doctor Zhivago*. Jarre excels at sweeping orchestral effects, but when he strays from them his music becomes unfocused.

Grand Prix is a decent grab bag of Jarre tricks, using a pompous main theme in a variety of musical settings. Thrown into the mix are odd bossa nova tracks ("Sarti's Love Theme," "Scott's Theme") that don't make much sense, seeing as this was a film about race-car drivers. Jarre's scoring of a race sequence ("The Zandvoort Race") is even more bizarre; he approaches it like it's a fandango left over from *Lawrence of Arabia*. (I pictured camels galloping around a racetrack.) There's plenty of diversity in *Grand Prix*, but nothing really gels; Jarre's stylistic variations are more gimmicky than anything else.

Fortunately, *Ryan's Daughter* has more life. Jarre's score to David Lean's penultimate film has its share of offbeat musical effects (like the quasi-comic stylings of "Michael's Theme" and the mock-militaristic rhythms of "The Major" and "The Shakes"), but unlike *Grand Prix*, the music is coherent. Jarre's romantic main theme, blessedly, doesn't bring to mind his famous melodies from previous Lean epics. It instead has an intimate sensibility that keeps it from dwarfing the rest of the score. Subtle electronic effects are sprinkled throughout, particularly in "Ride Through the Woods," a subdued cue that works precisely because of its understatedness. Unfortunately, as with *Grand Prix*, the score builds up little momentum, despite nice spots here and there; it's like a sampling of a greater whole

rather than a coherent album unto itself. —J.C.

The Ultimate Star Trek ★★★

VARIOUS
Varèse Sarabande 302 066 163 2
12 tracks - 52:03

There's little point in dissecting *Star Trek* music for the purposes of this review—by now, most of us know whether or not we like *Star Trek* music. The more important matters at hand are performance (nothing on this disc is from an OST) and programming. This album consists primarily of main or end titles from the films and TV shows, conducted by the likes of Fred Steiner, Jerry Goldsmith, Cliff Eidelman and Frederic Talgorn. The performances range from fine to embarrassing. Cliff Eidelman takes both *Star Trek II: The Wrath of Khan* and *Deep Space Nine* too slow for comfort, but ironically, he has much more trouble keeping the orchestra together for his own *Star Trek VI: The Undiscovered Country*. While this score does have difficult brass writing, substantial parts of this performance are simply painful to sit through. There are also countless, astonishing trumpet and horn flubs in the Seattle Symphony readings of *Star Trek IV: The Voyage Home* and the aforementioned *Star Trek VI*. Such blatant clams have no place on a legitimate album release. On a brighter note, Dennis McCarthy's *Generations* sounds more robust than ever under the steady baton of Frederic Talgorn—direct comparisons of the Royal Scottish National Orchestra with the Seattle Symphony Orchestra are inevitable with this album, with Seattle suffering.

It's nice to have all the main *Star Trek* themes sewn together on one disc, but a compilation of themes from the OSTs would have been aesthetically (if not financially) safer. The addition of a few more scene-specific cues would also have been helpful with pacing (more in the way of Jerry Fielding's "The Trouble With Tribbles" and Goldsmith's "The Enterprise" from *Star Trek: The Motion Picture*). Die-hard *Trek* fans aren't going to find

much of worth here, but those who skipped the occasional *Trek* score can use "The Ultimate *Star Trek*" to pick up the slack if they deem it necessary. Besides, it has lovingly crafted liner notes by our own Jeff Bond. —A.K.B.



Urban Legends: Final Cut

JOHN OTTMAN
Varèse Sarabande 302 066 179 2
24 tracks - 73:23

John Ottman does not appear as comfortable with John Corigliano's "horror"-like orchestral effects as are the likes of Chris Young or Marco Beltrami. Divorced from their films, these musical techniques are often exposed on CD as effects-for-effects' sake (unless they're written by Corigliano or Goldsmith) and are painful to listen to—random ear-splitting shock attacks with now-generic horn rips and familiar bursts of alleatoric strings. "Puppy Chow," for instance, is a track cobbled together out of a series of effects. Much of this 73-minute album consists of either violent attack music or creeping-around stuff. There are also more melodic cues like "The Tower," which mixes and matches orchestral terror effects with passages of overwrought *Poltergeist* evil/wonder music (even though Ottman's notes explain this writing as more of a nod to Herrmann than to Goldsmith).

Given that Ottman not only composed this score but directed the film, one has to wonder why this score references so many other musical works in the horror canon. Perhaps Ottman wanted to prove that he is a

legitimate, big-time director by forcing his composer to copy the temp track—even if Ottman himself is the composer. Or perhaps we should all stop whining about temp track-induced plagiarism because half of the time the sound-alike scores are

just the result of a lack of time or creativity on the composer's part. It's not that rewarding to list all of Ottman's references, so here are the two most interesting: One of the main themes from *The Sixth Sense* opens the "Meeting Trevor" cue. Why on earth would this be here, dare you ask? Look closely and you'll find that Haley Joel Osment (the little boy in *The Sixth Sense*) is named Trevor in *Pay It Forward*. "Sandra's Missing" is built on a poorly disguised version of Caine's descent into the hive of eggs in *Alien*—but I have yet to discover a "Trevor"-like connection to justify this one. Perhaps it's just there because director John Ottman, a big Jerry Goldsmith fan, asked his composer to revamp some of Jerry's better material.

While it's fun to postulate how and why this score became another in a series of lousy and boring horror rip-offs, Ottman may have revealed the sad truth in various interviews. After his experience on *Halloween: H20* (where the film tested well with the temp track), Ottman was afraid to stray too far from the temp on *Urban Legends: Final Cut* (which he naturally wanted and needed to succeed). John Ottman may be a decent composer, but in a climate like today's we may never get the chance to find out.

—J.Z.K.

Tuning up for Prime Time

AN ANIMATION DIRECTOR TALKS ABOUT SPOTTING MUSIC FOR TELEVISION CARTOONS

by Shaun Cashman

Over the last couple issues of FSM, we've taken you behind the scenes for a firsthand look at the recording sessions for episodes of television's King of the Hill and The Simpsons. As a follow-up, we thought you might find it interesting to hear from someone intimately involved with what actually goes into spotting music for TV animation, and how it differs from feature animation and films.

THE IN-BETWEENER: Director Cashman with his cast.



Okay, *King of the Hill* fans, here's some trivia for you. Do you remember the scene where Hank Hill and his son Bobby are throwing a football around in the front yard and the camera cranes up to the horizon to a sweepingly majestic score by Randy Newman? Or Hank being chased through a landfill by a cop to a lively romp by John Williams? Or maybe you recall Hank looking for friends Dale and Bill—who were stuck in the ground at a pet cemetery—with the sounds of Pete Townshend's acoustic guitar in the background? If you don't remember, there's a good reason—you didn't see those scenes with that specific music. You saw them with some fine original music penned by one of the top-shelf composers who score *King of the Hill*. However, those aforementioned cues were used as temp scores for our animatics, television animation's version of the pencil test. I'll get into a more detailed explanation of that shortly.

When I became one of the many animation directors on *King of the Hill* back in its second season, I had come from a long stint on *The Simpsons*, first as a character layout art-

ist (TV's version of a key animator) and later as an assistant director. I had also been an AD on an earlier *KOTH* episode ("Texas City Twister") and was thrilled at the time to find out that for our animatics we could create title sequences and put music in—something we weren't able to do on *The Simpsons*.

An animatic is like a pencil test that's done in feature animation, except that we get a fraction of the time to do it—roughly five weeks. An entire episode is drawn with both backgrounds and key drawings of character actions and acting. Some sequences require that we do as much of the animation here in the States as possible before we send it overseas to be finished. These layouts are then scanned and compiled on a computer and put in

sync with the dialogue track that was broken down, frame-by-frame, so picture and sound work together.

When that's finished, I get to make "my little movie." Up to this point I'm consumed with keeping the schedule and making sure that my crew (five to six artists drawing the characters and two drawing backgrounds) gets the roughly 300 to 400 scenes done on time. Then I take three days to put together the animatic, which is screened for Executive Producer/Co-creator Greg Daniels, Executive Producer Rich Appel and all the writers. (No pressure!) They use this screening to see if the story and the humor work as well as the animation.

From the day I receive the script, through the storyboard phase and throughout the layout of the show, I'm thinking primarily of two things: the timing of the animation and the music. Good drawings, acting and sense of timing can "plus up" (as we call it) an already well-written script (something we're all spoiled by on *King of the Hill*), and a carefully planned "scratch track" with appropriate music cues will bump it up another level in the animatic

stage. On the other hand, overuse of music and bad choices of styles can kill it. I let the script and the actors guide me in my choices of music to use. I try to keep the style of the show in mind and thus the style of music that will eventually be scored for it. That's not to say that every piece of music has to be driven by acoustic guitar, or that it must be simple and bare bones. I have used cues from *The Abyss* and *Back to the Future* (Alan Silvestri), *Young Frankenstein* (John Morris), *Psycho* (Bernard Herrmann), *The Sting* (Marvin Hamlisch, Scott Joplin), *To Kill a Mockingbird* (Elmer Bernstein), *Raiders of the Lost Ark* and *Star Wars* (John Williams), *thirtysomething* (W.G. "Snuffy" Walden) and *The Untouchables* (Ennio Morricone), to name just a handful. I have over 200 soundtracks in my office that I can pull from; and it's not uncommon for the other directors to call me when they're looking for a specific types of cues for their shows.

Newman's a Natural

Sometimes the drama and action of the show call for a bigger sound, such as Randy Newman's score for *The Natural*, a personal favorite and one that the producers have come to know well from my animatics. I used many cues from that soundtrack for the "Hank's Cowboy Movie" episode where Hank tries to get Bobby's hometown spirit back by getting the Dallas Cowboys to move their training camp to Arlen. I felt that the closing scenes between Hank and Bobby would benefit from a tug at the heartstrings and wrap up the story on an emotionally "up" moment. It worked well enough that Greg Daniels instructed Producer Joe Boucher to have composer Greg Edmonson create a score that mirrored the temp track. What he did was original, but Newman-esque enough to elicit the same feel for the close of the show.

I probably pay more attention to the music than most directors, but to me it's an integral part of the process even though I will have no say in the final product—the producer typically oversees the scoring of each episode. And although the people who worked on the show are likely the only ones to ever hear my scratch track, I've put my musical stamp on it as the director. It's what helps me "sell" my work on the show just as the writers and producers do, and it's part of the process that I love and look forward to doing on every episode I direct. Going to the scoring sessions in the final stages of post-production is another thrill for me because I get to see what the producers and composers have done with the show since I finished with it months before. And, as is usually the case, they've taken it somewhere even better than I ever imagined.

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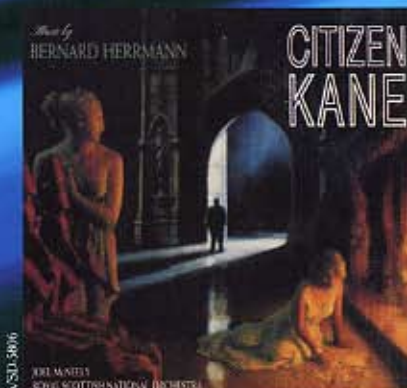
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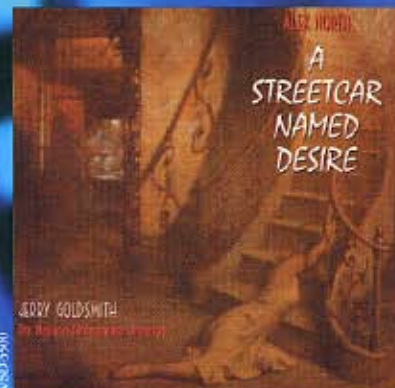
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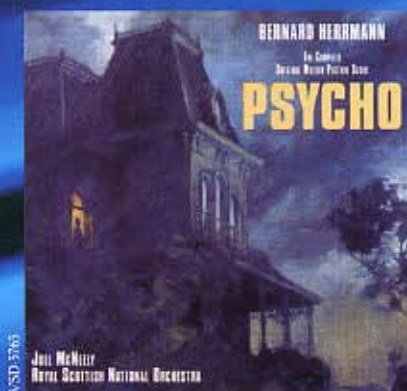
Bernard Herrmann: CITIZEN KANE
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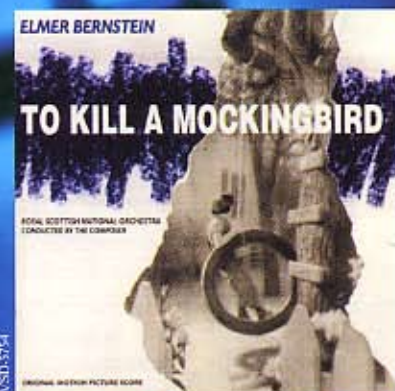
Alex North: A STREETCAR NAMED DESIRE
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