

Music Soundtracks for Motion Pictures and Television

FILM SCORE

VOLUME 3, NUMBER 4



The Big G
page 25

SCI-FI SPECTACULAR

Behind the Scenes of
Spring's Biggest Releases

LOST IN SPACE

Bruce Broughton Blazes Forth

GODZILLA

David Arnold Roars

CLOSE ENCOUNTERS

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Retrograde
Will return next month



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Broughton seems like a natural choice now, but what a long strange trip it was page 20



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A six-page listing of mail
order dealers, books, societies,
etc. Free upon request.

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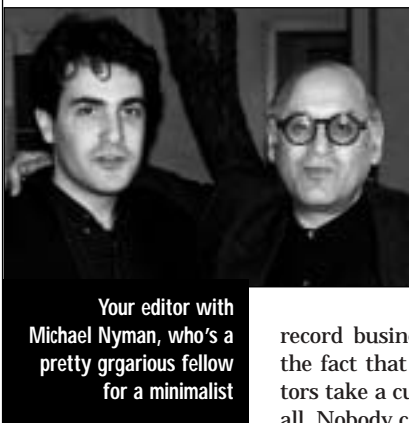
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Listen to This!

SOUNDTRACK FANS ARE AN ECLECTIC LOT, WITH AT LEAST ONE THING IN COMMON: A DESIRE FOR MORE MUSICAL CHOICES ON DISC. FSM AIMS TO HELP

This month at FSM we embark on a new venture which will either go on to legendary success, or peter out like Oscar-winner Gabriel Yared's scoring assignments. This is our Silver Age Classics line of direct-mail CDs, the first release being a pair of '60s Jerry Goldsmith westerns: *Stagecoach* and *The Loner* (see back cover and p. 5).



Your editor with Michael Nyman, who's a pretty gregarious fellow for a minimalist

because once everybody chomps out their piece, it's like the Bugs Bunny gag of a ten-grand inheritance that's \$4.73 after taxes.

Well now, we can. We're cutting out the middleman and passing the music on to you! I swear to the mighty Crom, we will issue as much cool film music as we can, right through the magazine. We'll do crazy stuff, obscure stuff—television scores by famous composers, scores to cult movies, weird movies with great scores nobody has ever heard of. And we will make beautiful packages you will be proud to own, with lavish artwork, the best-possible sound and informative notes. Like the old Varèse Sarabande CD Club, these will be limited editions, but presentations worthy of indi-

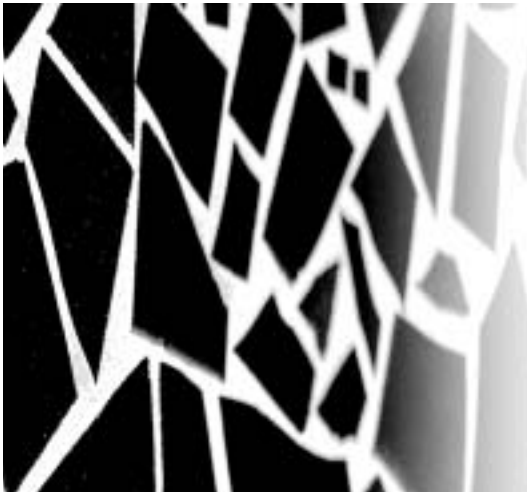
vidual numbering.

The only thing is, you guys gotta be there. I would not presume to ask people to buy each and every album, but tell us what you want. Write letters. Take a chance on a release. Check our web site (www.film-scoremonthly.com) for sound-clip samples. And if you like an album, spread the word.

Only half of our mission here is to please collectors; the other part is to preserve these precious, original masters while they still last. Take *The Loner*. In 2098, somebody will be studying Jerry Goldsmith music, will see this on a list, and will want to hear it. Up until we commissioned a transfer of it, it was sitting on a reel or two of magnetic film stock at 20th Century Fox—unheard for 30 years. It sounds great now, and might have survived the years to come, but who knows? It stands a much better chance of surviving now that it's on 3,000 CDs and our own DAT protection copies. I have visited studios and been overawed by the irreplaceable music contained on reams and reams of tapes and film. History is on these tapes—people's lives and thoughts.

Our friends at Fox and the motion-picture studios around town work diligently to maintain these and other priceless masters, but nobody can afford to transfer and preserve everything. Through our Silver Age Classics and upcoming Golden Age Classics series, we will allow you, the collectors who cherish this music, directly to help in this noble crusade.

We hope you have as much fun listening to the CDs as we do making them. Send us your suggestions!




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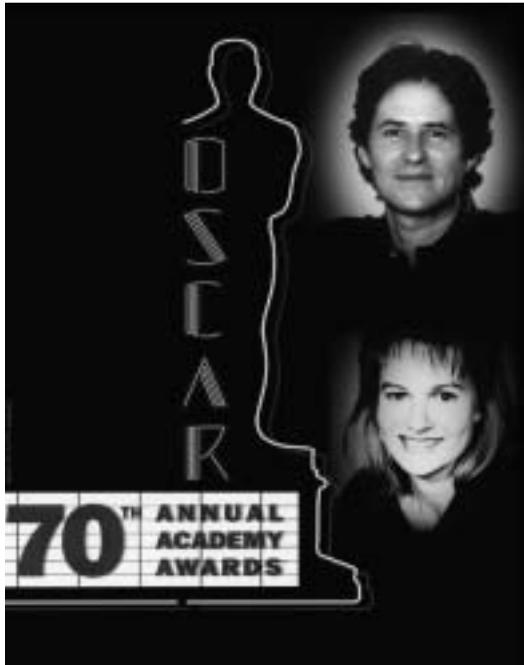
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NEWS

EVENTS • CONCERTS
RECORD LABEL ROUND-UP
UPCOMING ASSIGNMENTS
THE LATEST FILMS



Who won the Oscar? **The Usual Suspects**

This year's Best Score Oscars went to James Horner for *Titanic* (Dramatic Score) and Anne Dudley for *The Full Monty* (Comedy or Musical Score). Best Song went to Horner and Will Jennings for "My Heart Will Go On" from *Titanic*.

This year's BAFTA awards (British Academy Awards) best score nominees are: *The Full Monty* (Anne Dudley), *L.A. Confidential* (Jerry Goldsmith), *Titanic* (James Horner) and *William Shakespeare's Romeo and Juliet* (Nelle Hooper). The winner was scheduled to be announced on April 19.

Titanic Payday

James Horner stands to make upwards of \$25 million on the *Titanic* soundtrack, which has sold 18 million units thus far and is projected to sell at least 23 million. This combines his front-end fee (reported to be around \$800,000), royalty payments on the album (about \$1.20 per disc), and royalties for "My Heart Will Go On" (split with lyricist Will Jennings) on the separate Celine Dion album. Horner's agency, Gorfaine-Schwartz, will reap about \$2.5 million of that. (But my grandmother always says, don't count other people's money.)

Backstage at the Oscars, Horner was grilled about the resemblance between his *Titanic* score and Enya. He responded, "Almost anything that's Irish and has a woman's voice in it is going to sound like Enya."



Totally Tubular Bells

Warner Home Video's upcoming laserdisc, DVD and video releases of *The Exorcist* (1973) will include a new CD of the soundtrack, containing all the material from the LP (Penderecki, Oldfield, Heinz, etc.), additional music from the film (including the short original cues by Jack Nitzsche), and a suite of the rejected score by Lalo Schifrin.

This will be out in August, but the CD will not be available separately in any record stores.

Jerry's on the Air

Goldsmith's 1972 "Music for Orchestra" (8 min. Gatonal concert work) will be broadcast on syndicated radio the week of May 25, 1998 (check local listings), as recorded during a recent (March 26-28) concert by Esa-Pekka Salonen and the Los Angeles Philharmonic, along with works by Shostakovich, Mendelssohn and Copland. See www.laphil.org.

Media Watch

Between the Oscars and *Titanic* there has been a ton of film music coverage in the mainstream press, on everything from the wire services to *Entertainment Weekly* (a Celine Dion cover story) to National Public Radio and local newspapers.

An article in the 3/20 *Boston Globe* reported on the departure of Tim Morrison from the Boston Pops after 18 years. Morrison has played trumpet on many of John Williams's film scores, such as *Born on the Fourth of July*, *JFK* and the upcoming *Saving Private Ryan*.

Events

The Film Music Society, formerly the Society for the Preservation of Film Music, will hold its Sixth Annual International Film Music Conference in Culver City (L.A.), May 7-10. Events will include screenings of film music documentaries; a Friday night concert with scores to short films by Elmer Bernstein ("Toy Train") and David Raksin ("Fancy Free"); a luncheon honoring Herschel Gilbert, Jo Ann Kane and Marilee Bradford; and presentations on scoring for animation and children's film and TV. Call 818-248-5775, fax 818-248-8681, see <http://www.oldkingcole.com/fms>, or write PO Box 93536, Los Angeles CA 90093-0536.

Correction

Last month we incorrectly listed the Film Music Society's phone number; the correct number is above. Similarly, the correct number for the Burbank-based soundtrack specialty shop Creature Features is 818-842-9382.

More releases that make life worth living

Record Label Round-Up

Aleph Coming on Lalo Schifrin's personal label: May: Schifrin's *Gillespiana* (Jon Faddis, trumpet, Paquito D'Rivera, alto sax). June/July: *Dirty Harry* (collection of original tracks from *Dirty Harry*, *Magnum Force* and *Sudden Impact*). Due later this year are Schifrin's *Jazz Mass* (new recording) and *Jazz Meets the Symphony No. 4* (performed by the London Symphony).

These albums will be marketed directly over the Internet: see www.alephrecords.com or www.schifrin.com. Also check those sites for late-breaking news on Schifrin's concert appearances.

Arista Due May 19: *Taxi Driver* (1976), complete Bernard Herrmann score in stereo; and *Funny Lady* (1975, Barbra Streisand album), both produced by Didier Deutsch.

ARISTA™

Brigham Young University Pushed back to June is *The Flame and the Arrow* (Max Steiner), mastered from materials located at BYU's Max Steiner library. This will be available from Screen Archives Entertainment, PO Box 5636, Washington DC 20016-1236; call 202-364-4333 or e-mail Nippersae@aol.com for a free catalog

Castle Communications Due May/June from this English label is *Get Carter* (1971 Michael Caine gangster film, Roy Budd), the first CD release. More Budd reissues (*Fear Is the Key*, *Soldier Blue*) will be out over the rest of the year.

Citadel Due in May is the second release in Citadel's Legendary Hollywood series, an Alex North album called

North by North. This will contain the *Viva Zapata!* compilation (various films) previously on Bay Cities, and the complete *Journey Into Fear* score (original tracks, with unreleased music) previously on Varèse Sarabande.

Dreamworks Due May 19: *Fear and Loathing in Las Vegas*. June 30: *Dead Man on Campus*. July 14: *Saving Private Ryan* (John Williams). Due November 13 are three separate albums for *The Prince of Egypt*.

DRG Due in June is *Goblin*,

Volume 3 (1980-1985 anthology, with *Buio Omega*, *Tenebre* and more).

edel America Imminent is *The Odd Couple II* (Alan Silvestri).

Elektra Due at the time of the film are two *The X-Files: Fight the Future* albums, one of songs and one of Mark Snow score.

GNP/Crescendo Imminent is *Star Trek: The Next Generation Volume 4* (Jay Chattaway). Due in April or May is a genre-related book, *The Outer Limits Companion Revised Edition*.

Coming to our galaxy, but we don't know when, are *Greatest Sci-Fi Hits Volume 4*

(Neil Norman and His Cosmic Orchestra) and the first official CD of *Predator* (Alan Silvestri, 1987).

Crescendo will release the soundtrack to *Star Trek 9* (Jerry Goldsmith) when the film is out this Christmas.

Hollywood Due May 5: *The Horse Whisperer* (Thomas Newman). (The *Horse Whisperer* album coming from MCA is all country songs.)

Interscope *Bulworth* (new Warren Beatty film, rap music plus Ennio Morricone score) is due in May.

Intrada Due June 16 is Douglass Fake's own score for *Holly vs. Hollywood* (new

FSM Announces New CDs

Film Score Monthly is proud to announce a new series of limited edition soundtrack releases to be sold exclusively through the magazine: Silver Age Classics.

The first release is available now, a pair of unreleased Jerry Goldsmith western scores from 20th Century Fox: *Stagecoach* (the original 1966 film soundtrack—not the re-recorded Mainstream album) and *The Loner* (main and end titles and two episode scores for the 1965 Rod Serling-produced TV program). *Stagecoach* represents Goldsmith's wide-open, folksy approach to the genre, while *The Loner* is a unique—and practically unknown—application of his gritty, Mexican-styled scoring (*Rio Conchos*, *Bandolero!*) on a television scale.

Stagecoach/The Loner is a one-time-only numbered pressing of 3,000 copies, available for \$19.95 plus shipping (\$3 U.S./Canada, \$5 overseas). This is large enough to accommodate interested collectors, but small enough to fulfill the guidelines of our agreements with the studio and musicians union—and to get across the point that snoozers will be losers! The next planned releases will spotlight the work of John Williams, Leonard Rosenman and Gerald Fried—titles to be announced.

Also being offered this month are a limited

quantity of CDs of *The Wild Bunch*, courtesy of Warner Home Video. This was produced by Nick Redman for the deluxe Warner laserdisc of Sam Peckinpah's classic 1969 western, and thus far has been available only to purchasers of that set. Jerry Fielding's score is presented in pristine stereo and is a landmark of the genre. This disc is not being wholesaled to record stores and is available independently of the laser exclusively from FSM.

The Silver Age Classics series will focus on material from 25 to 40 years ago (roughly 1958-1973). A Golden Age Classics series (for material from roughly 1933-1958) will be inaugurated when possible. Retrograde Records will continue to function independently of these mail-order-only series, releasing soundtracks through specialty stores and some normal retail channels (see p. 33).

This series will continue only as long as fans support the discs—see this month's editorial (p. 2) for more information. And yes... we are taking requests! Individual replies may not be possible, but we are looking for copious reader feedback, and for your suggested titles. Send to FSM Silver Age Classics, 5455 Wilshire Blvd, Suite 1500, Los Angeles CA 90036-4201, or e-mail: idea@filmscoremonthly.com. See the back cover for more details on *Stagecoach/The Loner*, and find the order form between pp. 32 and 33.



independent film) and *Creature* (John Van Tongeren, ABC miniseries).

Coming soon are two authorized promotional CDs for Christopher Young: *Murder at 1600* and *Hush*. These are being produced for Young's professional use with limited availability to collectors. There will also be two more Laurence Rosenthal promos, titles to be announced.

The next recording in Intrada's "Excalibur" series (early '98 or '99 release) will be *Jason and the Argonauts* (Bernard Herrmann, 1963),



the complete score conducted by Bruce Broughton.

Write for a free catalog of soundtrack CDs from Intrada, 1488 Vallejo St, San Francisco CA 94109; www.intrada.com.

JOS Coming in June from John Scott's label are *Swiss Family Robinson* (new film), and repressings of *Antony and Cleopatra* (1972, with new packaging and one new track) and *Becoming Colette* (1992).

Koch Due in April is a new Miklós Rózsa concert album (cello concerto and piano concerto). Due July is a new recording of Franz Waxman chamber music (St. Clair Trio), including film pieces. Unscheduled is a new Erich Wolfgang Korngold film music album (*Juarez, The Sea Wolf, The Sea Hawk, Elizabeth and Essex*) recorded in New Zealand. Due this fall are albums of Rózsa: chamber music for piano, and Korngold: complete music for piano.

Label X Germany

Forthcoming but without a date is *Dance of the Vampires* (1967, Krzysztof Komeda, aka *Fearless Vampire Killers*).

Marco Polo Bill Stromberg and John Morgan are recording more classic film scores in Moscow:

Imminent is *Garden of Evil* (Bernard Herrmann, plus 13-minute suite from *Prince of Players*).

Due summer: Philip Sainton's *Moby Dick* (1956) and Victor Young: *The Uninvited, Gulliver's Travels* (1939), *Bright Leaf*, and *The Greatest Show on Earth*.

Due at the end of '98: *Devotion* (Erich Wolfgang Korngold) and *Mr. Skeffington* (Franz Waxman).

Recorded in April for future release: *They Died with Their Boots On* (Max Steiner) and *The Egyptian* (Bernard Herrmann and Alfred Newman). *The Egyptian* will



NOW PLAYING

Films and CD soundtracks in release

<i>The Apostle</i>	David Mansfield	RisingTide/October*
<i>As Good as It Gets</i>	Hans Zimmer	Columbia**
<i>The Big Lebowski</i>	Carter Burwell	PolyGram*
<i>The Borrowers</i>	Harry Gregson-Williams	Universal
<i>The Butcher Boy</i>	Elliot Goldenthal	Edel America
<i>Dangerous Beauty</i>	George Fenton	Restless
<i>Eden</i>	Brad Fiedel	
<i>The Full Monty</i>	Anne Dudley	RCA Victor**
<i>Good Will Hunting</i>	Danny Elfman	Capitol**
<i>Grease</i> (reissue)	Jim Jacobs, Warren Casey	Polydor
<i>Her Majesty Mrs. Brown</i>	Stephen Warbeck	Milan
<i>Hush</i>	Christopher Young	
<i>L.A. Confidential</i>	Jerry Goldsmith	Restless, Varèse
<i>Live Flesh</i>	Alberto Iglesias	RCA Victor
<i>Lost in Space</i>	Bruce Broughton	TVT**
<i>The Man in the Iron Mask</i>	Nick Glennie-Smith	Milan
<i>Meet the Deedles</i>	Steve Bartek	Mercury*
<i>Mercury Rising</i>	John Barry	Varèse Sarabande
<i>Mr. Nice Guy</i>	J. Peter Robinson	
<i>Mrs. Dalloway</i>	Ilona Sekacz	Milan
<i>The Newton Boys</i>	Bad Livers/Ed Barnes	Epic Soundtrax**
<i>No Looking Back</i>	Joe Delia	
<i>The Odd Couple II</i>	Alan Silvestri	Edel America
<i>A Price Above Rubies</i>	Lesley Barber	RCA Victor
<i>Primary Colors</i>	Ry Cooder	MCA**
<i>The Proposition</i>	Stephen Endelman	Phillips
<i>Ride</i>	Dunn Pearson, Jr.	Tommy Boy*
<i>The Spanish Prisoner</i>	Carter Burwell	
<i>Species 2</i>	Edward Shearmur	
<i>Titanic</i>	James Horner	Sony Classical
<i>Twilight</i>	Elmer Bernstein	Edel America
<i>U.S. Marshals</i>	Jerry Goldsmith	Varèse Sarabande
<i>Wag the Dog</i>	Mark Knopfler	Mercury
<i>The Wedding Singer</i>	Teddy Castellucci	Maverick*
<i>Wide Awake</i>	Edmund Choi	
<i>Wild Things</i>	George S. Clinton	Varèse Sarabande
<i>The Wings of the Dove</i>	Edward Shearmur	Milan

*song compilation **combination songs and score

MARCO POLO

be approx. 60-70 minutes, with choir, and with more Herrmann cues than on the existing album.

Milan Due July 14: *Polish Wedding* (Luis Bacalov).

Pendulum Forthcoming is a reissue of *The Chase* (John Barry), and more CDs to be announced from the PolyGram back-catalog.

Play It Again Geoff Leonard and Pete Walker's book, *Bond and Beyond: The Music of John Barry*, will be published in June by Sansom & Company of Bristol (a subsidiary of Redcliffe Press). It will be hard-backed, slightly bigger than A4 size, and approx. 250 pp. with copious black-and-white photos and 32 pages of color photos, posters, album covers, etc. Tentative retail price is £24.95. See

www.auracle.com/pia.

PolyGram Imminent in the U.K. but not due until September in the U.S. is John Barry's non-soundtrack work, *The Beyondness of Things*, on the London label.

Due this spring from Deutsche Grammophon is *Tango* (Lalo Schifrin).

Forthcoming from a PolyGram label to be determined (possibly Philips) is a 2CD of the three Miklós Rózsa albums from the 1970s, *Miklós Rózsa Conducts His Great Film Music*.

Razor & Tie Due June 2 are *What's Up Tiger Lily?* and *You're a Big Boy Now* (two soundtracks by The Loving Spoonful, on one CD) and a reissue of *A Fistful of Dollars* (Ennio Morricone).

RCA Victor Due April 28: *Stephen King's Night Flier* (Brian Keane). May 19: *Victory at Sea* (Richard Rodgers, remastered, new box set), *Mr. Jealousy*. July 14: *Cousin Bette* (Simon Boswell).

Reel Sounds Due May: *Wicked City* (Orange 9mm, Swift and Civ). June: *Love God* (hard rock plus score by Stuart Gray, of Lubricated Goat). July: *Somewhere in the City* (John Cale).

Restless Due May is a new expanded/restored edition of Ennio Morricone's masterpiece *Once Upon a Time in America* (1984). This is being released to international territories only at first, with copies imported into the U.S. via the specialty shops. A U.S. edition may be forthcoming later this year.

Rhino Due June 2 is a 4CD box set celebrating Warner Bros.' 75th anniversary, with three discs of songs and one of scores. The score disc has short themes from *The Adventures of Robin Hood*,

Now, Voyager, Kings Row, Casablanca, Streetcar Named Desire, East of Eden, Giant, A Summer Place, The Nun's Story, Gypsy, Bonnie and Clyde, Summer of '42, Dirty Harry, THX-1138 (Schifrin, main title), *A Clockwork Orange, Deliverance, Superman, Chariots of Fire, Twilight Zone: The Movie* (Goldsmith, overture), *The Color Purple, The Mosquito Coast, The Mission, Batman, Driving Miss Daisy* and *Unforgiven*.

Due July is *Jimmy and Tommy Dorsey: Swinging in Hollywood*.

Volume 2 of *The Simpsons: Songs in the Key of Springfield* (Alf Clausen) will be out in July. See www.rhino.com.

Rykodisc Upcoming in the Deluxe MGM Soundtrack Series of United Artists Films:

May 19: *Best of the West: MGM Soundtracks Presents Great Western Movie Themes*.

June 9: *Never on Sunday* (Manos Hadjidakis, 1960), *Judgment at Nuremberg* (Ernest Gold, 1961), *Last Tango in Paris* (Gato Barbieri, 1972, with unreleased music), *The Living Daylights* (John Barry, 1987, with 29 min. unreleased music).

July 14: *Equus* (Richard Rodney Bennett, 1977), *A Funny Thing Happened on the Way to the Forum* (Stephen Sondheim, 1966), *How to Succeed in Business Without Really Trying* (Frank Loesser, 1967), *Irma la Douce* (Andre Previn, 1963), *Man of La Mancha* (Mitch Leigh, Joe Darion, 1972).

August 25: *Exodus* (Ernest Gold, 1960), *The Misfits/The Wonderful Country* (Alex North, 1961/1959), *The Greatest Story Ever Told* (Alfred Newman, 1965), *Elmer Gantry* (Andre Previn, 1960), *Taras Bulba* (Franz Waxman, 1962).

September 29: *What's New Pussycat?* (Burt Bacharach,

1965), *The Pink Panther Strikes Again* (Henry Mancini, 1976), *Fortune Cookie* (Previn, 1966), *Alice's Restaurant* (Arlo Guthrie, 1969).

Silva Screen Due May is *Godzilla vs. King Kong*, a newly recorded compilation of various monster movie tracks.

Sonic Images Due in April from Christopher Franke's label are five more *Babylon 5* episode CDs (titles to be announced).

Sony Due April 21 are two soundtrack albums to *He Got Game* (new Spike Lee basketball movie), a rap album and a compilation of Aaron Copland music used for the basketball scenes. Due July 7: *The Mask of Zorro* (James Horner). Due at the times of their respective movies are *Dancing at Lughnasa* (Zbigniew Preisner), *Legend of the Pianist on the Ocean* (Ennio Morricone), and *The Red Violin* (John Corigliano; Joshua Bell, violin).

Titanic, Vol. 2 will be out at the time of the movie's release on video, to contain source music from the movie—Gaelic Storm's Irish songs as well as I Salonisti's quartet music—and a newly recorded suite of music by James Horner. There are also plans for a traveling *Titanic* concert and television special this summer and fall.

Still forthcoming for summer is Sony Legacy's expanded 65-minute issue of *Star Trek: The Motion Picture* (Jerry Goldsmith), a 2CD set with an expanded edition of *Inside Star Trek* (Gene Roddenberry-narrated '70s documentary) on disc two.

TVT Due end of April are *La Femme Nikita* (various) and *The Big Hit* (Graeme Revell).

Varèse Sarabande April 21: *Mercury Rising* (John Barry). Early May: *Merlin* (Trevor Jones, NBC miniseries). June

(tentative): *Scream 1/2* (Marco Beltrami score album).

Forthcoming from producer Bruce Kimmel are two newly recorded compilations, conducted by Randy Miller: April 23: *Titanic: The Ultimate Collection*; May 5: *Godzilla: Classic Themes*. The *Titanic* disc will feature the James Horner score (with the piano "sketching" music), *An Affair to Remember* (1958, William Alwyn), the 1953 *Titanic* (Sol Kaplan), two orchestral pieces from the Broadway musical, and "Nearer My God to Thee."

Coming in late May in the Fox Classics series is *Our Man Flint/In Like Flint* (Jerry Goldsmith, original film soundtracks) and *Best of 20th Century Fox* (single-disc sampler, with *Garden of Evil, Prince of Players, All About*



Eve, Beneath the 12-Mile Reef, The Stripper, Love Is a Many Splendored Thing, Leave Her to Heaven and more).

Forthcoming are two compilations: *Bernard Herrmann at 20th Century Fox*, and *Jerry Goldsmith at 20th Century Fox*.

Due in June in Robert Townson's Film Classics series (Royal Scottish National Orchestra) is *Torn Curtain* (Bernard Herrmann, cond. Joel McNeely). Also in the bag for future release are *The Magnificent Seven* (Elmer Bernstein), *The Great Escape* (Bernstein), *Citizen Kane* (Herrmann, cond. McNeely) and *The Agony and the Ecstasy* (Alex North, cond. Jerry Goldsmith).

Walt Disney *Pinocchio* and *Fantasia* will be out in repackaged editions next July or August, as well as the first release of the soundtrack to the 1973 animated *Robin Hood*.

Take off those headphones

Film Music Concerts Around the World



California

May 1 Stockton s.o.; *The Wild Wild West* (Markowitz), *Bonanza* (Livingston/Evans), *High Noon* (Tiomkin), *Rawhide* (Tiomkin), *The Magnificent Seven* (Bernstein).

May 23 Sacramento Choral Society, Gold River; *1492* (Vangelis).

July 4 Pacific Sym., Irvine Meadows; *Jefferson Tribute* (Holdridge).

Idaho

July 17, 18 Boise Summer Fest; *Bonanza* (Livingston/Evans), *Wagon Train* (Moross), *Rawhide* (Tiomkin), *Dances with Wolves* (Barry).

Louisiana

May 16 Shreveport s.o.; *633 Squadron* (Goodwin).

Maryland

July 4 Hagerstown s.o.; *Gettysburg* (Edelman).

Michigan

May 16 SW Michigan s.o., St. Joseph; Titanic survivors reunion concert, with special guest, the actress who played the maid in the new movie, who happens to be from St. Joseph. How about that!

New Mexico

May 16 NM Sym., Albuquerque; *The Magnificent Seven* (Bernstein), *How the West Was Won* (Newman), *Dances with Wolves* (Barry).

New York

May 14, 15 Buffalo Phil.; *Gettysburg* (Edelman).
May 29 Concordia Orchestra, Lincoln Center;

Humoresque (Waxman, recreation live to film), *Carmen Fantasy* (Waxman), *On the Waterfront* (L. Bernstein).

Pennsylvania

May 16 Albright College, Reading; *Witness*: "Building the Barn" (premiere for chamber orchestra).

Texas

July 1, 2 Dallas s.o.; *Jefferson Tribute* (Holdridge).

Washington

May 2 Bremerton s.o.; *Around the World in 80 Days* (Young).
May 8 Tacoma s.o.; *Mission: Impossible* (Schifrin), *Unchained Melody* (North).

Wisconsin

May 29, 30, 31 Milwaukee s.o.; *Spartacus Love Theme* (North).
June 7 Milwaukee s.o.; *The Natural* (Newman).

England

July 4 BBC Concert Orchestra; *Independence Day* (Arnold).

France

June 20 Orchestra Cologne,

Paris; *The English Patient* (Yared).

Germany

May 20 North German Radio Orchestra, Hanover; *A Musical Portrait of David Lean* (Jarre).
June 6 Otterstadt s.o.; *1492* (Vangelis).

Notes and Pictures

The Los Angeles Filmharmonic Philharmonic series will premiere on April 30 with *1001 Nights*. This is a live performance of original music by David Newman conducted by Esa-Pekka Salonen, set to a new computer animated film (by Hyperion Studios) based on the conceptual designs of Japanese artist Yoshitaka Amano. Future music/film pairings will be Jerry Goldsmith with Paul Verhoeven, and Danny Elfman with Tim Burton.

Gonna Play Now

Bill Conti will conduct a night of movie themes with the Memphis Symphony Orchestra on May 2. See www.memphissymphony.org.

DOYLE IN THE HALL

The Face in the Lake Reviewed

It has been an encouraging year for film composers in the concert hall. With Elliot Goldenthal's *Fire Water Paper* Oratorio performed by the Boston Symphony Orchestra, John Williams's Bassoon Concerto with the New York Philharmonic, and a new Jerry Goldsmith orchestral work on the horizon with Esa-Pekka Salonen and the L.A. Philharmonic, the tradition of composers doing "music of their time" started by Herrmann, Korngold and Rózsa continues. Joining the movement recently is Patrick Doyle with his *The Face in the Lake*, performed at Carnegie Hall on February 21st.

The Face in the Lake is a programmatic poem for orchestra and narrator (think Prokofiev's *Peter and the Wolf*) of a Celtic tale personifying spring and her brother winter in struggle for command of the season. Spring is captured by her menacing

brother, only to be released when his heart is warmed by the affections for her of his betraying servant. The story incorporates the most tried-and-true parts of mythology, including the impenetrable fortress, the magic spell broken only by a lover's kiss, and the love that conquers all.

Patrick's Way

Doyle's piece is kept neatly sewn together with his always cantable motifs. His sometimes oversized dramatic flare in film finds a comfortable home in the narrative poem. With a little help from enthusiastic narrator Susan Egan, those heavy brass and percussion orchestrations we heard pounding under Frankenstein and the warm string-line sound of *Carlito's Way* make dramatic sense as big bad winter and his sister on the verge of tears. His flute motif for spring's plight is the highlight of the piece, with memorable moments in the string-harmonic writing for the ice fortress (think of John Williams's ice-monster scene from *The Empire Strikes Back* meets Ralph

Vaughan Williams's *Sinfonia Antarctica*) and the liberation music at the climax.

Simple, Innocent Sensibility

Permeating throughout the work is the neo-classical-with-pop-music simplicity of Doyle's film scores, and a child-like innocence that suggests Doyle had a lot of fun writing the piece. Fans of Doyle's soundtracks will recognize the orchestration quotes from the above-mentioned scores and some of his others, including *Dead Again*, *Sense and Sensibility*, and *Donnie Brasco*, but here they function with dramatic and comedic honesty in the story.

Commissioned by Sony Classical, *The Face in the Lake* will be available on CD in the fall to accompany the Viking Children's Press release of the story in *Listen to the Storyteller: A Trio of Music Tales from Around the World*. Narration will be performed by Kate Winslet (*Titanic*) and will include original pieces written for the other two stories by composers Edgar Meyer and Wynton Marsalis. —William Richter

McNeely in Scotland

Joel McNeely will conduct the Royal Scottish National Philharmonic, Royal Concert Hall, Glasgow in a film music concert on May 8.

Bruce Broughton in Action

Bruce Broughton will conduct his multi-movement non-film work, "The Legend of the Magic Horn," at 9:30AM and again at 10:40AM on May 13, at the Mark Twain Middle School, corner of Venice Blvd and Walgrove in Los Angeles. This is a youth concert, with an orchestra of mostly college students playing for an audience of children. There are rehearsals on May 11 and 12 at 7PM. Call Zain Khan for more info, 310-477-6612.

Kamen Bumped

Michael Kamen's planned concert at Carnegie Hall on March 24 was postponed due to scheduling conflicts. They hope to present it in early June.

Williams and LSO Reunite

John Williams will conduct the London Symphony Orchestra in four concerts at the Barbican Centre, London, July 1-4, 1998.

The July 1 and 2 concerts will feature *Sound the Bells* (non-film work), *Far and Away*, *Born on the Fourth of July*, a *Star Wars* suite, *The Witches of Eastwick* ("Devil's Dance"), *Close Encounters of the Third Kind*, *The Lost World*, *Sabrina*, and *E.T.* ("Adventures on Earth").

The July 3 and 4 concerts will feature *Celebrate Discovery*, *The Cowboys*, Williams's Tuba Concerto (soloist, Patrick Harrild), *Liberty Fanfare*, *JFK*, *The Reivers*, and the Olympic Fanfare and Theme.

All concerts are at 7:30 PM. Pre-concert talks on July 1 and 3 will feature Richard MacNichol interview LSO principal brass players Maurice Murphy, Eric Crees and Patrick Harrild.

Hollywood Bowl

Mark your calendar, L.A. residents, for this summer's film-music events at the Hollywood Bowl. John Williams will be in

town on two weekends, to conduct a pops concert on July 17 and 18, and an all-Williams concert on August 7 and 8. Williams will also conduct a non-film concert on June 24, a tribute to Ernest Fleischmann. George Daugherty will conduct the L.A. Philharmonic in a July 1 concert of "Bugs Bunny on Broadway"—Carl Stalling live to film! John Mauceri will conduct the HBO in a variety of film music pieces over the course of the season, and additional film concerts are pending. Call 213-850-2000.

Bernstein Guitar Concerto

The Oregon Symphony in Portland will premiere a guitar concerto by Elmer Bernstein on December 5-7, with Christopher Parkening, soloist, and Murry Sidlin, conductor. Also on the program will be Respighi's *Ancient Airs and Dances Suite No. 2* and Dvorak's *Ninth Symphony*.

On January 5, 1999, the Oregon (pronounced Ore-e-gin, fellas) Symphony will present their second annual "Fabulous Film Scores" concert (cond. James DePriest), music from *Titanic*, *E.T.*, *Close Encounters* and others. Concertgoers are encouraged to vote for their favorite film scores for possible inclusion: see www.orsymphony.org.

Morricone in Montreal

Mark your calendars for October 1, 1999, when Ennio Morricone will conduct a concert of his work at La Place des Arts (Salle "Wilfrid-Pelletier") in Montréal, Canada. Morricone will write a special piece for the concert.

Due to the lead time of this magazine, it is possible some of this information is too late to do any good.

This is a list of concerts with film music pieces. Contact the orchestra's box office for more information. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras.

For a list of silent film music concerts, see Tom Murray's web site: <http://www.cinemaweb.com/lcc>.

Who's on deadline right now?

Upcoming Film Assignments

Elmer Bernstein has landed the plum assignment of scoring the new Will Smith/Barry Sonnenfeld blockbuster, *The Wild Wild West*. Bernstein, who celebrated his 76th birthday on April 4th (he scored his first blockbuster over 40 years ago—*The Ten Commandments*), is also working on the songs for the film.

...

There will be two soundtrack albums to *Godzilla*: a song compilation (on which David Arnold is producing one of the songs), including two score cuts, that comes out before the movie; and then a full-score album at an undetermined time after that. (Sony did this with the song and eventual score CDs to *Men in Black* last year.)

...

John Barry injured himself in a fall towards the end of scoring *Mercury Rising*, which is why Carter Burwell was brought in to provide additional music. Don't worry, he's fine!

...

Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 213-937-9890, or e-mail Lukas@filmscoremonthly.com

Mark Adler *Ernest Joins the Army*, *The Rat Pack* (HBO), *Stand Up Tragedy* (Turner).

David Arnold *Godzilla* (Emmerich/Devlin).

Luis Bacalov *Polish Wedding*, *B. Monkey*.

Angelo Badalamenti *The Blood Oranges* (October Films, d. Philip Hass).

Tyler Bates *Denial*.

Roger Bellon *The Last Don 2* (CBS miniseries).

Marco Beltrami *The Florentine*.

Richard Rodney Bennett *The Tale of Sweeney Todd* (d. John Schlesinger).

Elmer Bernstein *Deep End of the Ocean* (Michelle Pfeiffer).

Edward Bilous *Mickey Blue Eyes*, *Naked Man*, *Dead Broke*.

Chris Boardman *Payback* (Mel Gibson, d. Brian Helgeland, remake *Point Blank*).

Simon Boswell *Photographing Fairies*, *American Perfekt*, *Dad Savage*, *Perdita Durango*, *Alien Love Triangle*, *Warzone* (d. Tim Roth).

Bruce Broughton *One Tough Cop* (d. Bruno Barretto), *Fantasia Continues* (transitions).

Carter Burwell *Gods and Monsters*.

Terry Castellucci *Guy Gets Kid* (Adam Sandler).

Alf Clausen *Gabriella*.

Ray Colcord *Heartwood* (Jason Robards).

Michel Colombier *Woo* (romantic comedy).

Eric Colvin *Setting Son* (d. Lisa Satriano), *Flight from Dhaharan* (Showtime).

Bill Conti *The Real Macaw*, *Wrongfully Accused*.

Michael Convertino *Shut Up and Dance*.

Stewart Copeland *Little Boy Blue*, *Very Bad Things*.

John Corigliano *The Red Violin* (Samuel L. Jackson).

Mychael Danna

8 Millimeter (d. Joel Schumacher), *Regeneration*, *To Live On* (Ang Lee, Civil War film, Jewel), *The Confession* (Alec Baldwin, courtroom drama).

John Debney *Polly: A Parrot's Tale* (Dreamworks), *My Favorite Martian*.

Alexandre Desplat *The Revengers Comedies* (based on Alan Ayckbourn play).

Gary DeMichele *Ship of Fools* (d. Stanley Tucci, Campbell Scott).

Patrick Doyle *Quest for Camelot* (Warner Bros. animated), *Stepmom* (Julia Roberts).

Anne Dudley *American History X* (New Line).

The Dust Bros. *Orgazmo*.

John Du Prez *Labor Pains*.

Randy Edelman *6 Days/7 Nights* (d. Ivan Reitman, Harrison Ford/Anne Heche).

Danny Elfman *Superman* (d. Tim Burton), *American Psycho* (film of Bret Easton Ellis novel), *Instinct* (Anthony Hopkins), *Simple Plan* (Sam Raimi).

Stephen Endelman *Finding Graceland*.

George Fenton *The Object of My Affections* (Jennifer Aniston), *Cinderella*.

Frank Fitzpatrick *The Player's Club* (Ice Cube), *Lani Loa* (Zoetrope).

Mick Fleetwood *14 Palms*.

Robert Folk *Major League 3*, *Jungle Book 2* (Disney).

David Michael Frank *A Kid in Aladdin's Court*, *The Prince*, *Perfect Target*, *Rhapsody in Bloom* (Penelope Ann Miller), *The Staircase*.

John Frizzell *Jane Austen's Mafia* (Jim



UPCOMING FILM ASSIGNMENTS

Abrahams).
Richard Gibbs *Music from Another Room, Doctor Dolittle* (Eddie Murphy, Fox), *Dirty Work* (Chevy Chase).
Philip Glass *The Truman Show* (Jim Carrey).
Elliot Goldenthal *In Dreams* (d. Neil Jordan).
Jerry Goldsmith *Mulan* (Disney animated; songs by Matthew Wilder, music, and David Zippel, lyrics), *Small Soldier* (d. Joe Dante), *Star Trek 9* (d. Jonathan Frakes), *Ronin* (MGM), *The Mummy*.
Joel Goldsmith *Reasonable Doubt* (d. Randall Kleiser, Melanie Griffith).
Harry Gregson-Williams *The Entrapment* (Sean Connery), *Earl Watt* (Pate Bros.).
Larry Groupé *Storm of the Heart, Sleeping with the Lion, Making Contact* (d. Molly Smith), *Deviance* (Showtime), *I Woke Up Early the Day I Died*.
Dave Grusin *Hope Floats* (Sandra Bullock).
Chris Hajian *Chairman of the Board* (Carrot Top).
Richard Hartley *Victory, Curtain Call* (U.K.), *All the Little Creatures* (U.K. independent), *Meteor*.
Richard Harvey *Captain Jack* (Bob Hoskins), *The Last Governor*.
Todd Hayen *Waking Up Horton*.
Lee Holdridge *Family Plan* (Leslie Nielsen), *The Secret of NIMH 2* (animated, MGM), *No Other Country, Ageless Heroes* (documentary).
James Newton Howard *A Perfect Murder* (Michael Douglas, Gwyneth Paltrow, remake *Dial M for Murder*, d. Andrew Davis), *Snow Falling on Cedars* (d. Scott Hicks).
James Horner *The Mask of Zorro* (d. Martin Campbell), *Mighty Joe Young, Deep Impact*.
Steven Hufsteter *Mascara* (independent).
Søren Hyldgaard *Island of Darkness* (Denmark-Norway), *Skyggen* (Denmark), *The Other Side* (d. Peter Flinth), *The Boy and the Lynx* (Finland/U.S.), *Help I'm a Fish* (with songs).
Mark Isham *Blade* (New Line), *At First Sight*.
Alaric Jans *The Winslow Boy* (David Mamet).
Adrian Johnston *I Want You, Divorcing Jack*.
Trevor Jones *Lawn Dogs, Talk of Angels* (Miramax), *The Mighty* (d. Peter Chelsom, Miramax, collaborating with

Peter Gabriel), *Frederic Wilde* (d. Richard Loncraine), *Titanic Town* (d. Roger Michel), *Merlin* (Isabella Rossellini), *Molly* (MGM), *From Hell* (d. Hughes Bros.), *The Lost Son*.
Jan A.P. Kaczmarek *Aimee and the Jaguar* (Germany, d. Max Faerberboeck).
Michael Kamen *The Avengers* (Uma Thurman), *Lethal Weapon 4*.
Brian Keane *New York* (Ric Burns, epic documentary).
Rolfe Kent *Slums of Beverly Hills* (Alan Arkin, Marisa Tomei), *Election, Don't Go Breaking My Heart* (Anthony Edwards).
William Kidd *The King and I* (Morgan Creek, animated).
Philipp Fabian Kölmel *Cascadeur: The Amber Chamber* (Germany, action-adventure).
Russ Landau *One Hell of a Guy, Telling You*.
Simon LeBon/Nick Wood *Love Kills* (d. Mario Van Peebles).
Michel Legrand *Madeline* (Frances McDormand).
Chris Lennertz *The Art House* (parody), *Lured Innocence* (Dennis Hopper, Talia Shire).
John Lurie *Clay Pigeons* (prod. Ridley Scott).
Mader *Little City* (Miramax), *The Wonderful Ice Cream Suit* (Disney), *Too Tired to Die*.
Mark Mancina *Tarzan: The Animated Movie* (Disney, songs by Phil Collins).
Hummie Mann *Broke Down Palace* (d. Jonathan Kaplan), *Naked City 2* (d. Peter Bogdanovich), *Good Night, Joseph Parker* (Paul Sorvino), *A Thing of Beauty*.
David Mansfield *The Gospel of Wonders* (Mexico, d. Arturo Ripstein).
Anthony Marinelli *God Said Ha!* (Julia Sweeney), *Hacks*.
Jeff Marsh *Burning Down the House, Wind River* (Karen Allen).
Phil Marshall *Rupert's Land*.
Brice Martin *Depths of Grace, Eating L.A.*
Cliff Martinez *Out of Sight* (d. Steven Soderbergh).
David May *Shaking All Over* (d. Dominique Forma).
Dennis McCarthy *Letters from a Killer* (d. David Carson).
Joel McNeely *Virus, Zack and Reba* (independent), *Soldier* (Val Kilmer).
Gigi Meroni *The Good Life* (Stallone,

Hopper), *The Others, The Last Big Attractions*.
Cynthia Millar *Digging to China* (d. Timothy Hutton, cond. Elmer Bernstein).
Mike Mills *A Cool Dry Place* (Vince Vaughn, Joey Lauren Adams, with new song from Mills's band, R.E.M.).
Paul Mills *Still Breathing* (d. Jim Robinson, Brendan Fraser).
Sheldon Mirowitz *Say You'll Be Mine* (Justine Bateman).
Fred Mollin *The Fall*.
Ennio Morricone *The Legend of the Pianist on the Ocean* (Giuseppe Tornatore), *Bulworth* (Warren Beatty).
Mark Mothersbaugh *Best Men, Breaking Up, Rugrats The Movie, Dead Man on Campus* (Paramount, prod. Gale Ann Hurd).
Roger Neill *Welcome to Kern Country* (w/ Dust Brothers), *White Flight*.
Ira Newborn *Baseball* (d. David Zucker).
Randy Newman *Pleasantville, A Bug's Life*.
Thomas Newman *The Horse Whisperer*.
John Ottman *The Apt Pupil* (d. Bryan Singer, Ottman also editor), *Goodbye Lover* (replacing John Barry).
Van Dyke Parks *Shadrach* (d. Susanna Styron, October Films), *Trigger Happy* (HBO musical about gun control).
Shawn Patterson *The Angry Man*.
Jean-Claude Petit *Messieurs les enfants, Le Complot d'Aristotle, Sarabo, Desire, Sucre Amer*.
Michael Richard Plowman *Laser Hawk* (Mark Hamill, Canada).
Basil Poledouris *Les Miserables*.
Rachel Portman *Home Fries, Beloved* (Jonathan Demme).
Zbigniew Preisner *Dancing at Lughnasa* (Meryl Streep), *Dreaming of Joseph Leeds* (d. Eric Styles), *Jacob the Lion* (Robin Williams, WWII drama).
Trevor Rabin *Home Grown* (Billy Bob Thornton), *Armageddon* (d. Michael Bay), *Frost* (Warner Bros.).
Graeme Revell *The Negotiator* (Kevin Spacey), *Eaters of the Dead* (d. John McTiernan), *Bride of Chuckie, Hairy Bird, Lulu on the Bridge, Dennis the Menace 2, Elmo in Grouchland*.
Jonathan Richman *There's Something About Mary* (Farrelly Bros., also singing on-screen).
J. Peter Robinson *Mr. Nice Guy* (Jackie Chan), *Waterproof* (Lightmotive).



Peter Rodgers Melnick *The Only Thrill* (Sam Shepherd, Diane Keaton).
Laurence Rosenthal *Echo of Thunder* (Hallmark telefilm).
Craig Safan *Splitsville* (comedy).
Ryuichi Sakamoto *Snake Eyes* (Nicolas Cage, d. Brian De Palma).
Lalo Schifrin *Something to Believe In* (love story), *Tango*.
Gaili Schoen *Deja Vu* (independent).
John Scott *Swiss Family Robinson*.
Marc Shaiman *The Out of Towners, A Small Miracle, Patch Adams* (Robin Williams).
Edward Shearmur *The Governess*.
Howard Shore *XistenZe* (d. David Cronenberg), *Chinese Coffee* (d. Al Pacino).
Lawrence Shragge *Valentine's Day* (HBO), *The Sweetest Gift* (Showtime), *Running Wild* (Showtime).
Rick Silanskas *Hoover* (d. Rick Pamplan, Ernest Borgnine, about J. Edgar Hoover).
Alan Silvestri *Holy Man* (comedy), *The Parent Trap*.
Marty Simon *Captured*.
Michael Small *Elements* (Rob Morrow), *Poodle Springs* (d. Bob Rafelson).
Neil Smolar *The Silent Cradle, Harper's Ferry, Treasure Island, A Question of Privilege, Tour the Promised Land & The Viking Saga* (documentaries).
Mark Snow *The X-Files: Fight the Future, Disturbing Behavior*.
Mark Suozzo *The Last Days of Disco* (d. Whit Stillman).
Ernest Troost *One Man's Hero* (Tom Berenger).
Tim Truman *Boogie Boy*.
Jonathan Tunick *The Fantastics* (based on Broadway show, d. Michael Ritchie).
Nerida Tyson-Chew *Fern Gully 2*.
C.J. Vanston *Almost Heroes*.
Mervyn Warren *The Kiss* (Jersey Films, Danny Devito/Queen Latifah).
Wendy and Lisa *Hav Plenty* (independent).
Alan Williams *Princess and the Pea* (animated, song and score with lyrics by David Pomeranz), *Angels in the Attic*.
John Williams *Saving Private Ryan* (Spielberg).
Debbie Wiseman *Tom's Midnight Garden*.
Peter Wolf *Widows* (German, animated).
Christopher Young *Judas Kiss* (Emma Thompson).
Hans Zimmer *Prince of Egypt* (Dreamworks, animated musical), *The Thin Red Line* (d. Terrence Malick).



MAIL BAG

READER
RANTS &
FEEDBACK

The Titanic Tumult

When I turned to "Score" of your Jan. '98 issue my mouth fell open. There on page 41 the score to *Titanic* was given an "average 3 stars"! I'm not a music major and can't analyze it technically, but I know music that can grip the emotions and make a person react one way and then another.

The movie *Titanic*, now #1 in all-time domestic gross in just 13 weeks, is a success not just because of its great sets and costumes, its superb acting by DiCaprio, Winslet and all the look-alike performers of the real passengers, its special effects and great input by director James Cameron, but because of its outstanding musical score and love ballad. The score by James Horner is responsible for at least 40% of the gross receipts. People appreciate it with the story of the ship, the love between two people, and the loss of both during this epic tale.

No music has driven me to replay it over and over since Patrick Doyle's *Henry V*. So come on, 3 stars? The score is so stirring and powerful (in its action sequences) it deserves no less than 5. The "Unable to Stay, Unwilling to Leave" and "The Sinking" tracks are not typical action music that usually is noise, noise. The strains of music by Enya ("Book of Days") fits just right for the 1912 sailing of a ship from Southampton, England. Three cheers for James Horner in his ability to create a monumental score and assist *Titanic* into movie immortality.

James A. Nicholas
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At FSM we're willing to take the fall for our lack of vision, and we're equally sure that Horner's Golden Globes, Oscars and the millions of dollars he'll earn off of the

Titanic CD will probably allow him to sleep at night with the knowledge that he only got a "3" from FSM. However, we are interested by your calculation that Horner is responsible for 40% of the gross receipts of the movie—better forward that to his publicity people!

I largely agree with Jeff Bond's assessment of James Horner's *Titanic* music (Vol. 3, No. 1). On the one hand I share the sense of déjà vu at each new score he produces, but I enjoyed his *Braveheart* music and it surely isn't coincidence that a number of his recent film assignments have shared a common, albeit vague, "Irish" theme—*Patriot Games*, *Devil's Own*, and now *Titanic*. Whether this is through choice or a result of his being typecast I don't know. He's not the first com-



poser to write lots of stuff that sounds the same and let's not overlook his earlier (and, we hope) future diversity.

Jeff Bond found it strange to hear Gaelic pipes in the *Titanic* score and related its inclusion to the "minor" fact of there being Irish passengers on-board the ship! The real *Titanic* was designed and built in my home town of Belfast, Northern Ireland and we are all still proud to remember our association with the great ship. On this occasion it's nice that Mr. Horner and Mr. Cameron

seemed to remember it as well.

Stuart Marshall
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Northern Ireland

No Huzzahs for Horner

I have not yet seen *Titanic* but I am already fed up with James Horner. Some years ago I thought that Horner was a good composer. I began to have my doubts when I listened to *Apollo 13*. The "Main Title" starts exactly like the one for *Uncommon Valor*. Much of the action music is straight from *The Pelican Brief*. "The Dark Side of the Moon" sounds just like *Sneakers* at certain spots. I was annoyed to hear it all again. The music I did not believe to have heard before was not much fun either: the parts dealing with the human problems and emotions sounds too superficial and complacent to be taken seriously or to arouse sympathy for the protagonists. (But hey! What do you expect from a multi-million dollar blockbuster directed by Ron Howard?)

After *Apollo 13* there was *Ransom*. Having already lost much of my faith in Horner I was pleasantly surprised when I read the name Howard Shore on one of the posters for the film—right now, the worse Horner's scores get, the more I like Shore's—but was shocked when I read through the opening titles. During the whole film I sat there trying not to be annoyed by the uninspired and inadequate music and thinking how appropriately somber, disillusioned and unpretentious a score by Howard Shore would have been. Did Shore write a score for the film, and was this rejected later in favor of a more commercial work? I am sure FSM knows the answers to all these questions. By the way, what's the telephone number of Geena Davis?

The last film with music by Horner I saw is *The Devil's Own*. I was so appalled at the muddled picture and its score which always seemed to say "Look! These people are Irish! Look how nice Irish people can be!" but completely ignored the New York setting and the inner and outer conflicts of the story, that at one time I was considering burning down the cinema. I didn't do it—the carpet was incombustible.

However, there are many early scores by Horner I like a lot: *Krull* above all, but also *Wolfen*, *The Pursuit of D.B. Cooper* and *Uncommon Valor*; and I don't understand why *48HRS* has not been released. After *Aliens* he also wrote some good scores like *Willow*, *Red Heat*, *Another 48HRS* and *Unlawful Entry*. Yet now he seems to have run out of good and new ideas; no matter what he may write in the next years, I will stay far away.

Alexander Tapp
Zillertalstr. 53
13187 Berlin, Germany

Howard Shore's *Ransom* score was indeed replaced by Horner's. We do not presently have access to Geena Davis's phone number, although we're working on it (what do you think we relocated to L.A. for?). *48HRS* has not been released because it would be too expensive to do so (it was recorded in Los Angeles and the union musicians would have to be re-paid to issue the score on CD).

I would like to give James Horner an early congratulations, as it seems he has Mr. Oscar in the bag this year. I only wish he had won for a more deserving score, like *Aliens* or *Glory*. But now that the soundtrack has sold millions of copies, it seems unlikely that the Academy voters, who know pretty much nothing about music, will overlook it. It's too bad since *Amistad* and many others are much more deserving this year. But I think that the biggest victims are the unsuspecting consumers who upon getting home with their shiny new CD will be disappointed to find that there is no "Puff Daddy."

Can anyone else foresee a wave of *Titanic* CDs hitting the used record store shelves?

Congratulations to Andy Dursin and Jeff Bond for their informative John Williams retrospective (Vol. 3, No. 1), even if they recommend *Dracula* more than *Schindler's List*, *Nixon*, *JFK*, *Hook*, and *Amistad*. Your articles should go a long way in getting stuff like *Monsignor*, *Heartbeeps*, *Amazing Stories* and others released on disc. Keep up the good work.

And what's with Jack J. Bailey's reader's poll? Danny Elfman the favorite composer of the '90s? This obviously shows the flaws of the poll, and that your magazine has too many 15-year-old subscribers.

Darren MacDonald
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Canada

We Are Not Alone

I started listening to film scores when I was 10 or 11, back when I didn't even know there were soundtrack records. I used to go to the theater with a cheap recorder and tape the film just to get the music.

Airport 1975 by John Cacavas was the first I taped, but it was *Jaws* that got me hooked. I thought that I was the only one who liked scores and sometimes today I still feel that way.

Can you imagine the challenge of composing a score when there are so many great composers out there? I don't understand why people need to attack someone's work.

I don't know anything about the technical side of writing a score. I do know whether it adds to the film, whether it works well on its own, and if it sounds good. I don't care whether it sounds like the composer's previous work or someone else's. (Gee, this new Beatles song sounds like the last one, it sucks...) What's wrong with Zimmer's work on *The Peacemaker* if it works for the film? What's wrong with Horner's work for *Titanic* if it works for the film? I'm not going to write saying that a part of Danny Elfman's theme to

Good Will Hunting is just a little like *The Mission* (Ennio Morricone). No, Danny Elfman wrote a score that works well with the film. It's a part of the presentation.

When I sit and listen to a score, whether it's *Jaws*, *Alien*, *Star Wars*, or *Titanic*, I try to

put the film in my head, to visualize it as the composer did, and enjoy the score in its own right.

Miguel Rodriguez
Montclair, New Jersey

I subscribe to several magazines which I look forward to each month with great anticipa-

tion. Your periodical has moved to the top of that list. I have been collecting soundtracks since the mid-'50s when I bought *Picnic*. My collection is in the thousands and I still look forward to your Record Label Round-Up to see what goodies are being released.

Concert Report

The Halls are Alive...

In January I discovered a delightful but hitherto unknown use for *Film Score Monthly*: assistance in making travel plans. I was about to fly to Germany to visit my sister who is an opera singer in Essen, and we were planning a trip to Leipzig with friends. In the "Concert Schedule" section I found an item on Bernard Herrmann scores scheduled for performance by the world-famous Gewandhaus Orchestra of Leipzig. I procured tickets and on January 23 we attended a riveting concert at the Gewandhaus.

The guest conductor was a young Russian named Andrei Boreiko. The concert began with Herrmann's prelude for the 1956 Hitchcock film *The Man Who Knew Too Much*. Even though I found the performance rhythmically wayward, the crunch of the percussion, the fullness of the brass, and the sheen of the strings were unlike anything I have ever heard; I had chills running up and down my spine. The second selection was Herrmann's suite for the 1964 film *Marnie*. Perversely, the conductor reversed the order, with "The Hunt," "The Street," "Blood" and "Finale" preceding "Prelude," the tempo of which was so fast as to obliterate the swooning romanticism of the piece. The next selection was the wonderful fandango from *North by Northwest* (1959); here the tempo was perfectly chosen, and the combination of perfect acoustic with world-class orchestra was stunning.

From the music Dmitri Shostakovich wrote for Grigori Kozintsev's 1964 film *Hamlet*, conductor Boreiko chose five of eight pieces: "Introduction," "In the Garden," "Scene of the Poisoning," "Ophelia" and "Duel and Hamlet's Death," unaccountably omitting "Ball at the Palace," "The Ghost" and "Arrival and Scene of the Players." Nonetheless the performance was superb and was received with great enthusiasm.

The first half concluded with Gidon Kremer playing the 1987 violin concerto by Philip Glass. The concerto was written for Paul Zukofsky, but Gidon Kremer has performed it all over the world

and recorded it for Deutsche Grammophon. The concerto is probably Glass's most accomplished work, and the performance did full justice to it. Soloist and conductor were called back for many bows by the rapturous audience.

One of the great pleasures of film music is the discovery of a score completely unknown, yet so wonderful as to induce amazement. This was the case with music by the young Russian composer Leonid Desyatnikov in 1997, for Alexander Seldovich's film *Sunset*. The piano and solo violin, played with exceptional skill by Frank-Michael



Conductor Andrei Boreiko and the Gewandhaus, home of Gewandhaus Orchestra of Leipzig.

Erben and Gunhild Brandt, respectively, have important roles in the suite, some selections of which invoke the plight of Russian Jews with unbearable melancholy, others with defiant joy. The selections were "Absalom's Death," "Death in Venice," "Absalom's Death II," "Jewish Lambada," "Lot's Daughters," "Take 5 and 7," "Tango in E minor," "Evening" and "Life." The music from *Sunset* marked the high point of the evening, and I was struck by the irony of this program of music largely by Jewish composers in a city and country that not so long ago would have banned all such work from the concert hall.

The program concluded with a rousing if not quite idiomatic performance of George Gershwin's *An American in Paris*. Maestro Boreiko attempted to infuse the reading with an appropriate sense of swing, as did his brass and wind players, but I could not escape the feeling that the idiom was unfamiliar to them.

The evening was truly special in that it marked an important milestone in the slow but gratifying progress of film music into performances by the world's great orchestras, and onto the stages of the world's great concert halls.

Kyle Renick
New York, New York

MAIL BAG

Your overview of John Williams's career (Vol. 3, No. 1, 2) is your best cover story so far. Keep such comprehensive composer overviews as a regular feature.

The Rykodisc series is superb except for one complaint: The insert notes should be easier to read, in booklet rather than fold-out form.

The deluxe sets of *Ben-Hur*, *Wizard of Oz*, and *Gone with the Wind* are "epic" packages in every sense of the word. Varèse should try such packaging for Fox Classics *Cleopatra* and *The Sand Pebbles* when they finally are released.

The review of *The Album Cover Art of Soundtracks* whetted my appetite for more book reviews. I would like to know where these great books can be purchased. Keep up the good work.

Mel Matsil
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North Woodmere NY 11581

Varèse did release a new recording of *The Sand Pebbles*. Unfortunately, the original soundtracks to *Cleopatra* and *Sand Pebbles* are the domain of PolyGram, having been sold as part of the Fox LP catalog in 1981.

Many of the books we review can be found in bookstores. We are also beginning

to carry them ourselves—see p. 32.

Bravo, Buyers Guide!

I want to compliment you on the "Williams's List" article. I'm a big Williams fan and this article will be a great help in picking up some of his scores. You should do articles like this more often, although perhaps not on this big a scale. For example, I've become more interested in buying older film scores but I'm not sure where to begin—if I want to buy some Rózsa music, what's the best way to go about it? Is a compilation worth getting, or should I try to find the original soundtrack? Reading FSM has given me a good idea of what the good scores are, but some CDs are hard to find and I don't want to waste my money on a mediocre disc.

You guys are doing a terrific job in producing the magazine and the website. You have shown remarkable patience and restraint in addressing the endless parade of insults and stupid comments on both your message board and rec.music.movies. I've given up hope of seeing intelligent discussions on these sources. Every time someone from FSM writes an article explaining his opinions in a logical, well-written fashion, someone always complains without

actually addressing the issue at hand. If you say "I don't like James Horner because he plagiarizes," someone responds, "How dare you criticize James Horner! His music makes me cry."

John Holm
Tyler, Texas
jkholm@hotmail.com

Fanboys, Unite

The FSM Reader Poll (Vol. 3, No. 1) was most interesting. It was no surprise to me that enjoying film music is a male occupation. Our Max Steiner Society membership has proved this since we were formed in 1965: 97% are males, 3% females. It's men who enjoy the great action scores as well as all the superb romantic scores composed by the masters like Max Steiner.

I found it strange that the wonderful composer Victor Young was overlooked completely. When you look up the Tony Thomas books (example: *Music From the Movies*) you will see why it concerns me and many other older readers.

As to the optional age question you put to respondents, it gave all your readers an idea on what age group voted for whom, with a few surprises along the way. Highly enjoyable to study nonetheless.

Brian A. Reeve
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London, England

Titanic Makes Me...

I have loved film scores all my life; I would see a movie simply because Jerry Goldsmith composed the music. He is indubitably the "Old Master."

However, my present favorite is by far James Horner. Which leads me to say I was appalled by the disparaging remarks about him in your Mail Bag. He is being unfairly treated. How can anyone with half an ear think *Braveheart's* main theme sounds like the beginning of *Titanic*? He uses similar instruments, that's all. FYI, James Cameron sanctioned the Enya style that Horner envisioned, because he

had her tapes playing during his frequent research dives.

The whole thing is so subjective, anyway. Who cares if his music has similarities? I love the characteristic "low" note at the beginning of most of his films. I love his penchant for bells and the wordless human voice. The *Apollo 13* end title contains the most emotionally uplifting and appropriate theme music I have ever heard—the military trumpet, the heavenly voice of Annie Lennox, the inherent longing in the violins.

Surely all composers' work have their own similarities. Case in point, Jerry Goldsmith's sudden (delightful) rhythm changes, usually when his name appears over the credits. And while I like *Jane Eyre*, *JFK*, *Empire of the Sun* and *Schindler's List*, I find John Williams's works predictable and elevator-ish.

It is the simplicity of Horner's themes that round out his work and give it power. While I don't love every one of his scores, I remain entranced by *Glory*, *Legends of the Fall*, *Braveheart*, *Searching for Bobby Fischer*, *Titanic*, and especially *Apollo 13*. Most people never really hear the music that enhances their emotions during a critical scene. That is as it should be. His music stands alone.

Deborah Young
Kitchener, Ontario
Canada

Give Me the Whip

Just one comment on what your reviewers said about John Williams's Indiana Jones theme (Vol. 3, No. 1); that it "is too good-natured and obvious to stand the test of time." As Steve Martin would say, "Excuuuse me!" The Indiana Jones theme has been phenomenal. It has been repeated by many of today's composers scoring themes for action films (*Rambo*). It has even been reused by Williams himself (*Hook*, *Jurassic Park*). I think many people think the Indy Jones theme was influenced by 1941, and even the *Star*

Michael K. Schramm
608 Regalwood Drive, Desoto, Texas 75115
(972) 223-5969

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Also have approximately 400 soundtracks on LP for sale. 90% are in excellent to near mint condition (both record and cover) and 60% of the collection focuses on John Barry, Jerry Goldsmith, Bernard Herrmann, Maurice Jarre, Ennio Morricone and John Williams. There are also 40 television soundtracks in the same condition for sale, primarily '50s and '60s rarities. Am willing to sell at half price guide values or less. Send want lists!

Wars/Superman themes.

Secondly, I don't know why so many people bash James Horner when it's obvious Williams does the same thing. Horner has that "big movie feel" which works well with the films he does. His scores for *Star Trek III* and *Apollo 13* are among the best he has done. I don't care when I'm sitting in a theater and I hear his umpteenth reuse of "Khan's Pets." I just think of the times when I sit through Williams's, Goldsmith's, Barry's and Elfman's main titles.

Ryan Pominville
628 7th St N
Hudson WI 54016

What's noteworthy yet forgotten about the Indiana Jones theme is that Williams basically took the style of a '40s jingle and translated it to a modern movie. I'm sure it has been ripped-off but I don't see how *Rambo* sounds like it.

Composing in the Key of G

I recently played some early Miles Davis for an acquaintance who professes to like jazz. It wasn't long before this person said, "Hmmm, that's too hard to listen to. I like Kenny G. That's my idea of jazz." I was as frustrated as hell: "Miles is jazz. Are you kidding me? Kenny G?!" We argued the point but went our separate ways.

There's jazz and then there's jazz-influenced pop. Miles Davis is jazz. The uncompromised real McCoy. An innovator and a technician who by pushing the envelope elevated the art and educated and inspired his audience and colleagues. His music was at times controversial, often radical and usually presented in an undiluted form. His music was more than just tones and notes designed to tickle the ear but nearly took on the form of language. With Miles a listener had to take it or leave it because there would be no compromising.

Kenny G on the other hand is jazz-influenced pop. An entertainer with competent technical skills who knows what his audience wants and

who delivers his sweet lollipops of sound. Mr. G's work tends to come pre-digested and ready for consumption. There is a market for this kind of sound (he sells by the millions) but is he one of the greats of jazz? I don't think so.

James Horner has his issues. He is a seemingly unrepentant plagiarist. That particular behavior has become part of his style. But even if his borrowings were not as blatant what would be left? Horner's work has become increasingly illogical and formless as he moves ever closer to a new-age approach to scoring. *Titanic* seems like acoustic wallpaper when experienced apart from the film. In the film it serves as the perfect crowd pleaser—always taking the easy route by stating the obvious and pushing all our buttons. If emotions were color-coded and red meant sadness then I could imagine that Bernard Herrmann would score a certain scene so that it came across as red but with other colors mixed in. With Horner it would be red!

It could be that this is what many of us prefer. When the bad guy gets killed we don't want to feel anything other than gratification. But wouldn't you hate to see that become the standard in all movies? I imagine many will point to the phenomenal success of the *Titanic* soundtrack as proof that Horner's work is good. But remember... Kenny G sells big and so do the Spice Girls. That makes it successful but does that make it art?

In the future when I hear people dismiss the works of true greats in preference to James Horner I will not argue. Horner has reached a large portion of the public and that demand justifies the other "Titanics" Horner will no doubt write in the next few years. I'll stick to Miles Davis and let them have their Kenny G.

Rich Nelson
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Edwardsville IL 62025

James Horner has surpassed religion, politics and race as the number-one topic of

unresolved discussion. We'll stay out of this one, having stated our position on his work last issue (Vol. 3, No. 3). Please do see Doug Adams's article there for explanations of why he generates such heated debate.

A correction: We responded to a letter asking why Marco Beltrami's *Mimic* was released and not *Scream* (Vol. 3, No. 1) by saying that *Mimic* was recorded non-union, whereas *Scream* was union. As it turns out, they are both union recordings—and

Scream 1 and *2* will be coming out, from Varese this summer.

Get that unspoken opinion off your chest at:
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READER ADS

WANTED

Robert Knaus (320 Fisher St, Walpole MA 02081; ph: 508-668-9398) wants on CD: *Quigley Down Under*, *On Deadly Ground*, *RoboCop*, *Lassie* (Poledouris), *The Dead Zone* (Kamen), *Forever Young* (Goldsmith), *The Professional* (Serra), *Silverado*, *The Old Man and the Sea* (Broughton), *Memphis Belle* (Fenton). Have many rare/hard-to-get/unreleased scores; write or call for list. Also many cassettes for sale, cheap!

FOR SALE/TRADE

Michael Contreras (1718 Willowbend, Deer Park TX 77536; ph: 281-478-4715) has the following CDs for auction. Minimum bids are noted. *Casualties of War* (sealed, \$40), *Radio Flyer* (sealed, \$30), *The Rapture* (sealed, \$40), *The Rapture* (mint, \$30), *Ricochet* (\$25), *Suspect* (mint, \$50), *JFK* (sealed, \$35), *JFK* (\$25), *Awakenings* (mint, \$40), *Avalon* (mint, \$40). Bids accepted by mail or phone until June 1, 1998.

Stilianos Dracoulis (13 Pefkon St, 14122 Athens, Greece; ph: 0030-1-284-3717; fax: 0030-1-364-2889) has for sale *Sisters* (SCCD 903, \$40), *Digital Space* (\$60), *Betrayed* (TER, \$40), *Dreamscape* (\$40), *Julia and Julia* (\$40), *Le bon et les mechants* (F. Lai, \$30), *One Against the Wind* (\$30), *A Time of Destiny* (\$40), *Voyages* (Silvestri, \$25), *Frantic* (\$50), *Le mepris* (Delerue, Hortensia CD FMC 529, \$30), *The Egyptian* (\$70), *Arachnophobia* (no dialogue, \$70), *Cocoon: The Return* (\$30), *A Time to Love and a Time to Die* (Rózsa, Japan, \$50).

Gordon Lipton (2808 East 11 St, Brooklyn NY 11235; ph: 718-743-2072) has CDs for sale or trade. All are in mint condition, \$25 each, includes postage and insurance: 1) *The Beast* (Isham). 2) *Enemy Mine* (Jarre). 3) *Escape from New York* (Carpenter). 4) *Child's Play* (France, Renzetti). 5) *Wisdom* (Elfman).

Simon Walmsley (Unit 3, 9 Pembroke St, Epping NSW 2121, Australia; simon@silverbrook.com.au) has *New Ocean Girl* score CDs for sale, music for the Disney series by Gary MacDonald and Laurie Stone. Price of \$15 U.S. (\$25 AUD) includes air mail postage to anywhere in the world. CD now discontinued: e-mail or send cash only. Only 15 copies left.

WANTED AND FOR SALE/TRADE

Scott Hutchins (1504 East 83rd Street, Indianapolis IN 46240-2372; sahutchi@iupui.edu) wants the following on CD, all by Trevor Jones: *Runaway Train*, *Dominick & Eugene*, *Arachnophobia* (score only). For sale: *Defending Your Life* (Michael Gore, \$45). Others still available.

Alex Zambra (5644 Lawndale, Houston TX 77023-3840; ph: 713-921-1110; fax: 713-921-5082) wants on CD: *Tai Pan* (Jarre), *North Star* (Glass), *Glitterbug* (Brian Eno, Derek Jarman film, any available format), *Electric Horseman* (Grusin). For sale or trade: For \$20 each: *Rambo: First Blood Part II* (Goldsmith), *Midnight Run* (Elfman), *Forbidden Zone* (Elfman), *Fille de D'Artagnan* (Sarde, notched), *Resa dei Conti/Faccia a Faccia* (Morricone), *The Killing Fields* (Oldfield), *Wilde* (Wiseman), *The Pink Panther* (Mancini), *Radio Flyer* (Zimmer, notched). For \$40 each: *Inchon* (Goldsmith), *The Best Collection Vol II* (François De Roubaix, Japanese CD), *The Cable Guy* (Ottman). For \$5 each: *Dennis the Menace* (Goldsmith, notched), *Man in the Moon* (Howard, notched), *Pagemaster* (Horner, notched).

Fee Info: Free: Up to five items. After five items, it's \$5 for up to 10 items; \$10 for up to 20 items; \$20 for up to 30 items, and add \$10 for each additional (up to) 10 more items.

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Upcoming deadlines: July issue, Vol. 3, No. 6 May 25; August, Vol. 3, No. 7 June 22; September, Vol. 3, No. 8 July 20; October, Vol. 3, No. 9 August 24. Send payment in U.S. funds (credit card OK) with list. For auction closing dates, we recommend a date 8-10 weeks after the above deadlines (this will allow readers 4-5 weeks to respond). No bootlegs or CD-Rs. No made-up "Soundtrack Central" store names without an accompanying real name.

By Jeff Bond

The Olde, the Odd, and the Obscured



Writer/Director Randall Wallace directs Edward Atterton, Gabriel Byrne, John Malkovich, Gerard Depardieu and Jeremy Irons in *The Man in the Iron Mask*

Our second installment of *Downbeat* plays catch-up with the spring's mixed bag of castoffs, curios, and not-quite-ready-for-summer-blockbusters. (We're referring to the *films* of course, not the redoubtable composers who labor mightily to serve them....)

Nick Glennie-Smith

The Man in the Iron Mask

The classic Alexander Dumas tale involves the Three Musketeers and their involvement with a young French king (teen dream of the moment Leonardo DiCaprio) and his lower-class lookalike. While the dream team of Jeremy Irons, Gabriel Byrne and John Malkovich as the Three Musketeers is irresistible, can we take the effusively contemporary DiCaprio in not one but *two* more period roles?

Writer/director Randall Wallace penned that little sleeper hit *Braveheart* a couple of years ago, and he picked Nick Glennie-Smith for *Man in the Iron Mask*, which Glennie-Smith intends to evoke the film's period setting in a general way that will still leave room for contemporary effects. "We had discussions, because it's set in the 16th century and I said I don't think Jimi Hendrix is what you want," Glennie-Smith recalls. "But at the same time I don't want to have it rooted to the music of that time.

The whole master ball scene, a series of scenes where they temped it with some Handel piece with a beat, I said I really didn't want to use source music. I wanted it to be able to turn the corner when it had to be score as well as source."

The debate on period-vs.-contemporary stylings didn't affect just the movie's score. "The whole movie had that debate going all through the making, even in costuming and props, because people would say they weren't sure if something was correct for the period. Randall would just say, 'I don't care if it's correct; I just want it to be great.'"

While the presence of the Three Musketeers would seem to indicate a swashbuckler, Glennie-Smith insists there are other elements at work which affected his approach. "It's not a swashbuckling story, really; it has more of a dark emotional quality. So there's men and boys' choir. It evolves fairly organically. That's another reason I didn't want to use source music, because I wanted to introduce some themes early on that could then be revisited

in the master ball sequence, so it's a cue for the audience even though they may not be aware of it. The action stuff is sort of rockesque, but only for a few beats at a time."

Harry Gregson-Williams

The Borrowers

Director Peter Hewitt, the man who brought you *Bill & Ted's Bogus Adventure*, now adapts *The Borrowers*, based on the famous English children's story about little people who live under the floorboards of a house. "It's a very eccentric children's adventure," Harry Gregson-Williams explains. "John Goodman is the big human being in it. They made an incredible set at Pinewood, where a tea cup is seven-foot tall; it's live action, not CGI."

Continuing his movement away from the all-synth approach that has dominated recent action pictures, Gregson-Williams produced an orchestral work that has already been highly praised by the British press. "It's a splashy symphonic score. It's completely action-adventure, but with an 80-piece orchestra." Gregson-Williams is already in discussion with Hewitt on the director's next film, a \$90 million live-action version of Gerry Anderson's puppet series *Thunderbirds*, possibly starring Chris O'Donnell. Harry Gregson-Williams is go!

Deceiver

Tim Roth, Renée Zellweger and Chris Penn star: When a textile company heir is accused of murdering a prostitute, the murder is investigated by a tough detective and his less-experienced partner... but the suspect, a compulsive drinker and liar, soon manages to turn the tables on his investigators.

The film's directors are identical twins, Jonas and Jay Pate, 27 years-old. "They're sort of really intelligent surfer dudes," says Gregson-Williams, describing the film as "a dark thriller, like a game of chess." Apparently people were jumping all over one another trying to work with the hot new filmmaking duo, and Gregson-Williams got the plum assignment of providing the low-budget film's score.

"I tried to reflect the chess-like, cat-and-mouse nature of the film," the composer recalls. "I wrote a little cyclical theme that came back in different forms. I had to do it mostly on my MIDI gear, and I had a friend of mine play electric cello, which had a really haunt-

Our continuing roundup of films in progress and their composers at work

THE MAN IN THE IRON MASK PHOTO © 1998 MGM DISTRIBUTION CO. BRIAN KEANE PHOTO BY KVON

ing sound. It's really chock-a-block music." The Pate brothers' next film is the \$50 million science-fiction project *Earl Watt*, which Gregson-Williams will also score.

The Replacement Killers

Is America ready for another chop-socking Chinese star? Gregson-Williams thinks so. "He's not Jackie Chan," Gregson-Williams believes of Chow Yun Fat. "He's more like James Bond for China." Director Antoine Fuqua came out of Propaganda (a company specializing in commercials and music videos) like *The Rock/Armageddon* auteur Michael Bay.

"They hired me about 10 months in advance, which is really unusual, so I could be on the set with Antoine, who is really into music—he would shoot scenes wearing a walkman. It's an action film, but I was able to write some ambient, spiritual music, because the main character has some reflective moments where he's thinking about his family back in China."

The film is chock full of MTV-style cutting, and the machine-gun-soaked action sequences conjure up the inevitable specter of techno action music. "I used quite a lot of processors on the drums; I hope it doesn't sound too generic. What stands out to me isn't the action scenes but the bits in-between," Gregson-Williams admits. "That's what makes the film stand out as well."

While perfectly comfortable working with an orchestra (Gregson-Williams is Hans Zimmer's conductor of choice), the composer also likes the control of doing a MIDI-based score. "I have a huge rack of samples, and every cue I write is mocked up to almost the point where it will be in the final film, so you can really get a feel for what's going on." Fuqua's next film is *The Entrapment* with Sean Connery, and Gregson-Williams is onboard.

Brian Keane

Nightfliers

Now that Stephen King's movie reputation has been informed more by the memory of the Oscar-nominated *The Shawshank Redemption* than his early drive-in junk like *Maximum Overdrive*, it's time to get back to his roots with the creepy supernatural thriller *Nightfliers*. "It's the story of a mysterious flier who flies into

rural airports who's a vampire," explains composer Brian Keane, who cut his teeth on hundreds of hours of television work, including a number of highly praised documentaries. *Nightfliers* is directed by first-timer Martin Pathia, whose father, appropriately enough, was a butcher.

"He wanted the music to be beautiful," Keane notes. "He felt that it was scarier to make the music very beautiful, the sort of thing that gestures to you to come hither with an ax hidden behind its back." While a number of recent film scores have emphasized dissonance and electronic textures,



(FROM LEFT TO RIGHT) A pair of hyphenates: Harry Gregson-Williams and Nick Glennie-Smith; Brian Keane in his studio

Nightfliers went in the opposite direction. "It's a very beautiful orchestral score, very lush, but it's also this kind of surrealistic vampire stuff, so we did things like having microphones next to dogs' snouts and we recorded the hums of refrigerators and dryers, and other things that were non-pitch-exclusive. When you go to that kind of scoring it has all the emotional power of musical scoring if it's done right, but it blends in with the sound effects and creates an otherworldly kind of effect."

Illtown

"Michael Rappaport and Lili Taylor play a couple of aging drug dealers who are trying to get out of the business and have a baby and they can't seem to do it," explains Keane, who got the *Illtown* gig based on his CD to the Ric Burns documentary *The Way West*, which director Nick Gomez fell in love with. "He wanted a score that was very mood-intensive and atmospheric, and the idea was to work together with the sound designer (*Sling Blade's* Jeff Kushner) and create a score that worked almost seamlessly, where you couldn't tell the sound design from the music."

Keane proceeded to create sound and music textures that were abstract and

undefined. "There was a lot of signal processing," he explains, "but the sound was as big as a symphonic score because we employed some electronic devices on acoustic instruments and got a very expansive sound. It's a very artsy kind of project. The idea was to create this sense of being in a trippy, drug-like atmosphere, and the actors were purposely underdirected to create this kind of detached and dreamlike state." The abstract approach included Keane's choice of performers and instrumentation. "We had David Darling on eight-string electric cello, the synthesist

Steve Roach, and some other very different types of players."

Edward Shearmur

Species II

The story of a couple of grotesque, highly sexualized male and female alien monsters might seem to be an unusual assignment for a composer who just came off the Merchant/Ivory-like Oscar-nominated romance *The Wings of the Dove*. But for Ed Shearmur, the transition is a natural one that goes back to his relationship with veteran director Peter (*The Changeling, Romeo Is Bleeding*) Medak.

Shearmur explains that doing a dark horror film for Medak isn't entirely new territory for him: "The first time I worked with Peter Medak was when I was with Michael Kamen on *The Krays*, which is as dark as it gets." Shearmur had scored Medak's telefilm of *The Hunchback of Notre Dame*, as well as the earlier crime drama *Let Him Have It*, and watching him on the recording stage with the avuncular Medak, the affection between director and composer is obvious. Still, this was a new venue for both men, as Medak's previous features have been more idiosyncratic.

"I had done a *Tales From the Crypt*," Shearmur recalls, "but nothing really on this scale. This is my first venture into

(continued on page 19)

By Andy Dursin

The Disposable Disc

THE REALITY OF DIVX HAS FINALLY COME TO PASS. AS WE DISCUSSED LAST TIME (VOL. 3, No. 1), DIVX IS A PAY-PER-VIEW DVD THAT'S GOOD FOR 48 HOURS WORTH OF VIEWINGS; AFTER THAT TIME, YOU CAN EITHER DUMP THE DISC OR PAY AN ADDITIONAL FEE TO SEE IT AGAIN, BE IT FOR ANOTHER SHORT DURATION, OR A LARGE SUM TO OWN IT FOREVER. CURRENT DVD HARDWARE IS NOT COMPATIBLE WITH DIVX, WHICH REPRESENTS A PROBLEM

as Paramount, Fox, Universal, and Disney are part of the new format. What's worse, DIVX is aimed squarely at VHS consumers, as most titles will only be offered in non-letterboxed, standard versions. To "upgrade" to letterbox, titles are rumored to be in the \$40 range—right there with laserdisc, or slightly higher.

We will continue to update you on these developments. Right now there are DIVX titles waiting to hit store shelves at Circuit City chains, even though many national video retailers like Blockbuster have stated they are not interested in carrying either DVD or DIVX. What a mess, you say? Absolutely.

NewLasers

(Still Being Made!)

Monty Python's Life of Brian

(Criterion, \$49.95)
The recent gathering of Python alumni, and talk of further reunions, has made Criterion's new deluxe laserdisc of *Life of Brian* a timely event. This 1979 film, the Python's third feature, is regarded by many fans as their best (I still prefer the outrageousness of *The Meaning of Life*). The

focused satirical writing takes jabs at all sorts of religions, biblical movies, even *Star Wars*, while still developing a solid parable around the manic comedy. The late Graham Chapman is the poor Israelite whose life parallels Christ; director Terry Jones is his mum; Michael Palin turns in a lisp reading as Julius Caesar; and John Cleese is uproarious in a number of supporting turns.

Criterion's release presents a new transfer, a little bit unbalanced in its color and flesh tones, letterboxed and in early Dolby Stereo; particularly impressive are the wealth of supplements, which feature a pair of audio commentary tracks, one from John Cleese and Michael Palin, the other with Terry Gilliam (a Criterion staple), Terry Jones, and Eric Idle (discussing his classic song "Always Look on the Bright Side of Life"). Deleted scenes, trailers, and a behind-the-scenes special, "The Pythons," make this a must for Pythonites.

Shine (Criterion, \$39.95)

Shine looks superb in its Criterion incarnation. Recalled when first pressed because of a transfer that the company was not pleased with, the film was repressed with a

corrected picture as approved by director Scott Hicks. Oscar-winner Geoffrey Rush leads a talented cast, and while this semi-fictionalized account of pianist David Helfgott's troubled youth and his triumph over adversity sometimes feels like a pasteurized Hollywood product, *Shine* does provide a compelling story well-told. Hicks has a commentary track on the regularly priced Criterion release, which is otherwise devoid of supplementary features.

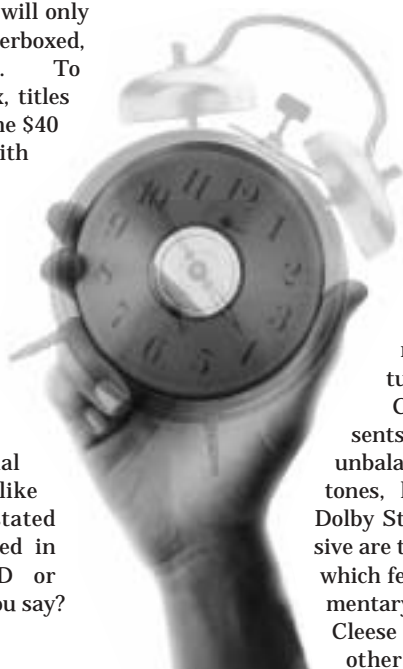
G.I. Jane (Hollywood, \$39.95)

Ridley Scott's entertaining military programmer, thankfully devoid of heavy-handed social messages, features Demi Moore's best performance and a handful of musical montages to boot (with Demi showing off her buff physique and Scott illustrating that he hasn't lost his touch for stylish cinematography and lighting design). Viggo Mortensen and Anne Bancroft offer sterling support in this rah-rah actioner, which features a handful of surprisingly memorable lines, courtesy of the David Twohy/Danielle Alexandra screenplay. Included are Scott's insightful audio commentary, the theatrical trailer, and a deleted opening sequence, with Demi on a luge run at Lake Placid. Nothing earth-shaking, but nice to have nevertheless.

News Flashes

It has been rumored for many months, but Columbia TriStar has officially announced their 20th Anniversary edition of *Close Encounters of the Third Kind* (\$79.95). A "Making of" documentary will be included, which will have to contain a lot to surpass Criterion's fabulous deluxe laserdisc of the early '90s, which featured all the interviews (Spielberg, Douglas Trumbull, and John Williams) and behind-the-scenes stills you'd ever want—along with all the footage from both the 1977 theatrical version and the 1980 Special Edition, so you can mix and match which cut you want to watch! The Criterion release, still in print, is regarded by many laserphiles as the definitive laserdisc "Special Edition," so this new effort had better feature some exclusive footage. Tentative date is May 12; no word on what else will be contained. By the way, this is Columbia's first self-produced deluxe laserdisc release.

MCA's Signature Collection Edition of *To Kill a Mockingbird* (\$39.95) will be one of the more highly anticipated releases this spring. The 35th Anniversary Edition of this classic will feature a new letterboxed, THX transfer plus extensive inter-



Rental laserdiscs with a "time-bomb" set for 48hrs are on their way to rental stores

views with the cast and crew—including composer Elmer Bernstein. Due April 28.

Warner Home Video has withdrawn their supplement-heavy “Special Edition” DVD of *Little Shop of Horrors*, apparently due to matters related to the inclusion of the deleted musical finale, “Don’t Feed the Plants”—in low-fi black and white even though good color copies exist. Obviously, this has already made the DVD one of the

first collectibles of the fledgling format; no word on whether Warner will reissue the title.

Starship Troopers has been announced for a May 19 laser release. The disc will contain Paul Verhoeven’s commentary and lists for \$49.95, since three sides are in CAV; regrettably, nothing has been announced in regards to additional footage (some of Denise Richards’s scenes were

cut after a sneak preview). Perhaps that will have to wait for a future Pioneer Special Edition.

Next Time

Time Bandits gets the deluxe treatment (perhaps!), plus a rundown on the new releases of *To Kill a Mockingbird* and *Close Encounters!* FSM

Downbeat *(continued from page 17)*

Hollywood.” Shearmur is a youthful-looking 32 years of age, but his command of the orchestra belies his looks. “The equipment that I bring is ten or twelve years of working with Michael [Kamen], and I think anyone that gets to work with a composer of that stature benefits greatly,” Shearmur says. “I did all sorts of things for Michael: transcriptions, orchestrations. I started working with Michael straight out of school, and he was kind enough to teach me about the business because I knew nothing. I worked with Michael on the first Eurythmics album with Annie Lennox and Dave Stewart, adding some of the orchestral textures.”

While *Species II* brings the baggage (and characters) of its predecessor, its approach is slightly different. “The idea was to take from the first movie this character who was the main antagonist, and in this one she’s not,” Shearmur explains. “In most of this she’s in a caged environment, and the idea was to make her sort of more virtuous because she’s half human, and she helps our heroes, so in this film we try to make her more sympathetic, but at the end her will fails her.” The sympathetic treatment is reflected in what has become practically a lost art: an elegant, five-minute-long end title cue that resulted when the producers failed to plug the hole with the obligatory pop-song compilation.

From the sound of the film’s climactic cues, Shearmur has the high-octane horror/action style down cold, with pulsating string rhythms, jagged, violent brass figures and unusual percussion effects, all of which should put some listeners in mind of another veteran of horror and science fiction: Jerry Goldsmith. That name came up more than once on the scoring stage as Shearmur seemed to be intentionally paying homage to the veteran composer at some points.

“He would be an inspiration for anyone working in this business,” Shearmur says when asked about Goldsmith. “If I’m doing one-hundredth of what he does on a film, I’m doing well.” Apparently, Shearmur is doing well: orchestra contractor Sandy De Crescent was overheard on the scoring stage

telling Shearmur that she’d been in a phone conversation with Goldsmith himself, who’d heard one of Shearmur’s action cues being performed in the background. “Sounds like I’ve got competition,” Goldsmith reportedly said.

Christopher Young

Hard Rain

Hard Rain is a remarkable example of a film that languished in release purgatory seemingly forever (it was intended as a June 1997 pic) without getting its score dumped. Chris Young got the thankless task of competing with the sound effects of a monsoon for this action heist caper about an armored car driver (the incarcerated Christian Slater) who runs afoul of some armored car robbers in the middle of a flooding midwestern town.

“Initially I was panic-stricken about it,” Young recalls, “because I thought there was going to be a consistent wall of sound between the explosions and the constant rain, which I thought would drive anyone mad, and the music... I thought they’d have to hand out aspirin at the screenings.”

While Young has produced outstanding psychological and suspense scores on the verge of action material, *Hard Rain* marked his first encounter with the dreaded action-film temp-score mentality. “Of all the films I’ve worked on, I nearly lost my mind confronting the temp score on this,” the composer says. “It’s as if it was my Id, and I was in constant battle with it. One day I actually called the producer—and I never do this—and said, ‘You have to help me here. Please tell me, why did you hire me? I need to know why you hired me.’”

While he eventually produced a rhythmic approach that allowed his own instincts to be heard, the process was grueling. “You know, you want so desperately to bring something of yourself to the movie, and when you’re confronted with such a tremendous love of the temp... I mean, I

Young managed to overcome the temp track with a unique element: Toots and his harmonica

remember they actually got one cue that was mine in the temp, and I was talking to the director, who didn’t know it was mine, and just off the cuff as it’s playing he says, ‘You know, I really don’t like this cue.’ The one cue of mine they put in there and the director doesn’t like it!”

Young brought in veteran harmonica player Toots Thielemans to characterize the film’s heavies, led by Morgan Freeman. “They said they wanted the score somehow to acknowledge the location,”

Young recalls. “That was the one thing I was able to bring into the pot that they couldn’t supply in the temp.”

Hush

Jessica Lange stars with Gwyneth Paltrow as what Young describes as “the mother-in-law from hell.” Jonathan Darby, the director, had done a remake of *Seven Days in May* for cable with Forrest Whitaker, and had approached Young with the idea of scoring it. “He was a fan of *Jennifer 8*,” Young explains.

While the remake never made it to broadcast status, Darby brought Young in on his first feature, originally titled *Kilronin*. “They retitled it *Hush*, and decided they wanted the score to feature that lullaby, ‘Hush Little Baby, Don’t You Cry’... The film opens up with a music box that Jessica Lange has in her bedroom, that we see on occasion in the film, and the theme appears whenever that happens. It shows up in the main title and maybe two other times.”

Like Young’s *Hard Rain*, *Hush* languished in post-production for over a year before bowing in the cinematic elephant’s graveyard of early spring. “There’s something rambunctious about it,” Young says as he recalls his score. “I would say this score is like *Jennifer 12*; they temped it with *Jennifer 8*, and that’s the feeling they wanted.” FSM

Never Fear, BRUCE, IS Here

**An exclusive
interview with
Space composer
Bruce Broughton
by Jeff Bond**

Session Photography by Evin Grant

For soundtrack fans, anticipating New Line's *Lost in Space* feature has been an exercise in frustration. First, die-hard fans of the series were outraged that John Williams wasn't getting the gig. Then Jerry Goldsmith was attached to the project for the better part of 1997, until spiraling post-production forced him to pack his bags. Goldsmith was a tough man to replace, as evidenced by several months of casting about, but when the name Bruce Broughton finally surfaced the collective sigh of relief was almost audible.

After all, Broughton has often been compared favorably to John Williams in the richness of his orchestral palette, and he did a pretty good job the last time he filled in for Jerry Goldsmith: his 1993 *Tombstone* score is a favorite of collectors and helped turn what had been deemed the lesser of two dueling Wyatt Earp biopics (anyone treasure the memory of Costner's *Wyatt Earp*?) into a surprise hit. In retrospect, it's amazing Broughton has never tackled a big-budget science fiction film, since his mastery of both broad, 19th-century-style orchestral writing and modernistic effects are perfectly

suited to the genre.

Fortunately, Broughton is also a quick study who was able to finish the film within the allotted three-week scoring window. "I have to write more music in less time than I've ever had to," he commented before flying to London to tackle the assignment. Broughton spoke to FSM on March 17th, shortly after finishing his work.

Jeff Bond: *How hard was this to do?*

Bruce Broughton: It was a lot of work in a very short amount of time. That in itself isn't real intimidating; I had to think about whether or not I could do it, and I thought that I could. I don't know that with me it makes much difference whether I have eight weeks or three weeks, to tell you the truth. The thing that was different was that I actually had to employ orchestrators. Normally, even in the days when I would have orchestration, I would have written everything out and assigned every note myself. I couldn't do that this time. But having said that, I think it came out fine.

JB: *This is the first big science fiction project you've done, so what kind of differences did that involve from what you're used to?*

BB: They're like westerns, you know? They're over the top, they're very big, they take a lot of mass, they take a lot of power. You have to be aware of a lot of effects and machinery, and usually they involve a lot of strong emotions; there's a lot of jeopardy, a lot of fights, lots of special effects. In that way they tend not to be small human dramas, so the forces are big, like westerns.

JB: *It's always seemed like something you'd be well-suited to do.*

BB: I get identified with these big, over-the-top scores... I do them well, I guess. I enjoy them. There are other things that I do, but these things are what stand out in everybody's mind. I get the feeling that when people think of me they

think of *Tombstone*, *Silverado*, and now *Lost in Space*. They don't think of *Tiny Toons* or *Carried Away* or smaller scores, or even contemporary scores; they think of these big, over-the-top things. Not that this is so much over-the-top, but it's big. I mean, no kidding, it's big!

JB: *Did you use electronics?*

BB: Yeah, there's some electronics in it. I'm not sure how it wound up in the final dub, but there was one entirely electronic piece in the prologue, which I don't think is in the film right now because they've changed the prologue.

That Does Not Compute

BB: The one problem we had on this film, that everybody had, is that there are so many effects—up until this moment, nobody knows what it really is. The director has not seen his film from beginning to end. They went to London on Sunday to print-master the picture, knowing full well that they would have to drop in a lot of final effects and final shots. We all have a guess of what the final result will be, but we don't know how long the shots will be.

This whole picture has been rubbery. The picture that I saw when I started on this movie is not the same as the one I ended up doing. And in three weeks of writing it went through a lot of changes; in the scoring process it went through changes, in the dubbing process it went through changes—so much so that I had to go back to London and record the end of the movie, because what we had started out with just wasn't appropriate to what we ended up with. It wasn't to say that anybody ever looked at the score and said "that score sucks" or "that cue doesn't work"; it was that "given where we are right now, I think we better change this." And it was all in agreement.

So the film was always being elasticized through the scoring process and the dubbing. Even

when I look at the film in a couple of weeks, I'll be as surprised as anyone about how it turned out. It's a long way of saying the electronic cue did exist and it was pretty cool; it was not anything anyone would think of as coming from me. It may be in the film, but I doubt it.

JB: *Wasn't the prologue of the film a space dogfight? Is that what this was for?*

BB: No, there is a space dogfight at the beginning of the film...which also, by the way, was sometimes in the beginning of the film and sometimes not in the beginning of the film. There were versions where it didn't exist at all. There were some versions where it came in a lot later. Right now as far as I know it's at the beginning of the film, but that was not the prologue. The prologue was an onscreen paragraph of words to be read, and that was the version I scored to. I think now there's a narration, and the space dogfight comes in shortly after that.

JB: *Do you know how much music you wrote?*

BB: I think it wound up around 83 or 84 minutes, not counting the changes. As we were scoring it, I would say that I changed around 70-80% as I was writing. I either had to rewrite things because they had transposed scenes, or because they had taken so much out or put so much in, that I just couldn't make the change



RIGHT Composer Broughton at the podium during *LIS* recording; *BELOW* Contemporary space fashions weren't the only elements retrofitted to the Robinson clan



as the orchestra was sitting there, so I would go back at night and change things. I spent two days in London rewriting things to make it fit, or just adding new material.

JB: *How much of a problem was the sound mix?*

BB: I understand that the music comes out real well. I walked into the dubbing once or twice and I was real happy with the way it turned out. There are a lot of effects, and I was warned at the beginning that they were not sure the music would be heard here and there because the effects would be so great. As it turned out, the effects started coming out and the music is played strong. There are some places where I would not expect the music to be heard as well as other places, but I understand that overall the score is on there pretty thick.

Taking a Thematic Approach

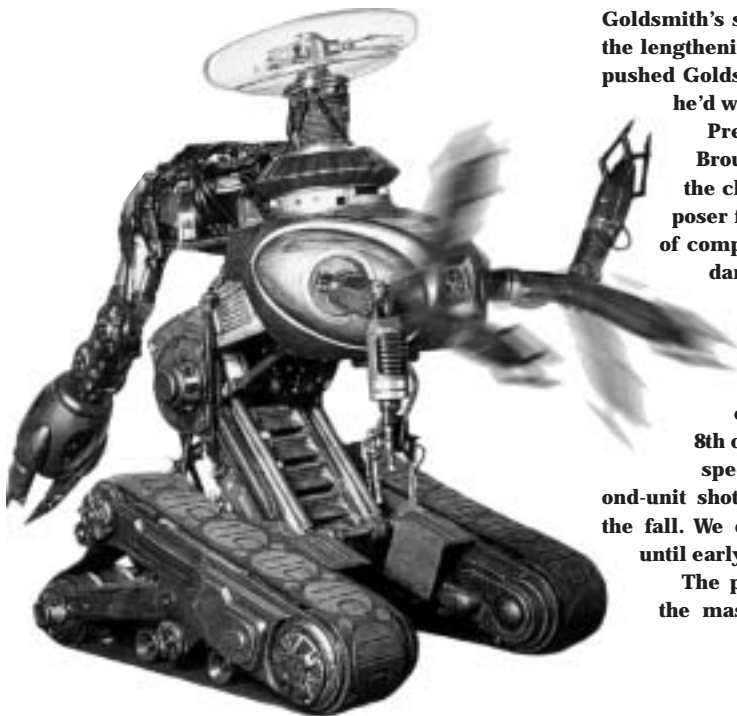
JB: *How about your approach as far as delineating the characters? Do you use motifs for individual characters?*

BB: No, actually, the theme I came up with served to work as an overall theme for the film and for the family, and for the emotional exploits of the Good Guys. It was funny because obviously I was working off of the top of my head, and the first day I sat down to work, the theme went in and I tried to work out the theme as I was writing to actually devise a tune. But I didn't realize that the tune was as useful as it turned out to be. It plays major, minor, it plays sad, it plays tragic, it plays glorified... it's all over the place. It's probably the one uni-

fying factor that if you listen to the entire score you find little bits of it used in compositional ways, and you'll find bits of it used in variations throughout the entire picture.

Having said that, for the character of Dr. Smith, he has his own theme. That was intentional mainly because he doesn't fit into the formats that the other theme plays in. Gary Oldman is really good—they have a terrific cast here—and he could have played him so he would be a really dark, evil guy, but they didn't want him to play it that way. It's just that his performance could be one way or another; you could push him to be a really evil bad guy, in which case he becomes

DANGER, ORCHESTRA CONTRACTOR, DANGER!



HOW LOST IN SPACE BECAME A

Soundtrack fans primed for a great Jerry Goldsmith score after the composer's name was linked with *Lost in Space* nearly a year ago (and after witnessing cool *LIS* trailers set to the tune of Goldsmith's pulsating *Judge Dredd* advertising music) were understandably mystified when Goldsmith left the project late last year. The Internet Movie Database even mistakenly listed Goldsmith's score as "rejected." In fact, the lengthening post-production process pushed Goldsmith off the project before he'd written a note. New Line Vice President of Music Paul Broucek spoke to FSM about the challenges of finding a composer for a project whose window of composing opportunity became dangerously narrow.

"It's so effects-driven; it's the nature of the beast," Broucek explains. "[The crew] wrapped principal photography on the 8th of August, but then they had special effects shots and second-unit shots that continued well into the fall. We didn't see a director's cut until early November."

The process was lengthened by the massive marketing and fran-

chising campaign associated with the picture. "We were trying to score it by late January/early February," Broucek recalls. "New Line acquired the entire intellectual property that is *Lost in Space*, so this film is a campaign to relaunch the entire franchise. We could make a new TV series if we wanted to, and the film is structured in such a way that we could do a film series if we wanted to. There's a lot of pressures on it, and it's the most expensive film that New Line's ever done—\$90 million. We're rolling the dice big on this."

The Short List

When the early '97 scoring dates forced Goldsmith out of the running, Broucek and director Stephen Hopkins were faced with replacing one of the legendary names in Hollywood music. "Stephen Hopkins is a very interesting director and after working with him on this score I've come away with a lot of respect for him," Broucek insists. "He's an extremely focused, gifted, imaginative director. He knows what he wants and he's come from video originally and he loves music. He's very up to date on that, kind of contemporary from a London perspective; he loves the techno stuff and always wanted to find some way of bringing that element in."

Broucek and Hopkins knew that they needed someone who had Goldsmith's knack for combining traditional approaches with more experimental

like Hitler, or put a kind of capricious, mischievous swing on him, which is what this theme does. The theme lightens his character a lot. He's still the bad guy; there comes a point in the picture where it has to go very dark, and it does that too. It worked in a variety of ways.

There's one more thing that's not really a theme, but a sound that's associated with time travel. For that I used voices. Not actual voices; synth voices. And it's a good thing too, because if I'd used real voices we'd still be in London recording it! That's a story element that has to do with voices. Other than that there isn't a lot of free material; it's a pret-

ty tightly organized score.

JB: *What about for the robot? Did you use any specific effects for that?*

BB: No. The robot either fits into the family or he doesn't. The robot wanders into the story as a good guy/bad guy. In the situations where he's the instrument of badness, we would play the situation where he becomes a huge threat, and he also becomes a huge support. He's played either way; he's a real robot. When he relates to Dr. Smith he's associated with Dr. Smith's material, and when he relates to Will and the family he becomes a very powerful character of his own. The robot has his own heroics, his own sadness. They use the same voice [Dick Tufeld], you know?

JB: *I know. I have all the toys already...*

BB: Yeah, it's pretty cool! The only guy they didn't get in there is the original Dr. Smith, and I heard he's sorry he didn't do it now.

JB: *I know Akiva Goldsman had indicated that he wanted to have some kind of reference to the original series in the music. Was that done, or discussed at all?*

BB: It was discussed; it wasn't done. We did talk about it, and I would have done it... I mean, what do I care? But it was a mutual decision not to go that way, because there were some problems using the theme, and the biggest problem is that the film is really its own film. It's not a parody of the series—as goofy as that was, this is not a goofy film. This is a real movie with real characters in real situations, and although we know the characters from before, it's kind of like the characters all grew up and developed hair: Dr. Smith is a bad guy; he's a

REVOLVING DOOR FOR COMPOSERS

BY JEFF BOND

sounds. "That's when David Arnold became a leading candidate that we wanted to pursue," Broucek noted. "His integration of electronics with orchestra is not unlike Jerry Goldsmith's, and Trevor Jones has also done that. David's got a strong melodic sense that I think we needed; he can be moody and dark when he needs to be, but he can be playful when he has to be."

Having met Arnold, Broucek believed the British composer had the temperament and skills to meet the film's aesthetic and time-related needs, and his combination of orchestral power and techno material on *Tomorrow Never Dies* was exactly what the producers were looking for. "We did a full-court press on him right before Christmas to get him on, knowing that he had *Godzilla* backed up on him. And much to his credit, and I really do mean this, the guy's going to have a long career because he's not overbooking himself. He'd rather do three films and make sure he has the time to do them properly than do five and make another pile of money. He's looking at the big picture and the quality of work and the quality of life, and it's hard to argue with that. I was disappointed when he said no, and we asked about three times."

The next composer under consideration was Mark Isham, a composer

already set to do New Line's *Blade* feature and one for whom both Broucek and Hopkins had great respect. Ultimately, while Isham may have brought a distinctive sound for the film, a more traditionally orchestral approach turned out to be an unavoidable necessity. "Finally, we had to ask ourselves how we get back to where we were with Jerry Goldsmith without Jerry, and that's where Bruce came in," Broucek explains. "Bruce mocked up a theme for us and when I heard it I knew he was the right guy for the job."

Worth the Wait

Broucek's cup runneth over with superlatives when he discusses Broughton. "He's a consummate professional, he's a world-class composer, and the rest of the world needs to remember this, and the film world needs to know this, and after this film comes out I hope that they will." For Broucek, Broughton struck the balance between Goldsmith and another composer long-associated with *Lost in Space*: John Williams. "[Broughton] strikes me stylistically as somewhere between John Williams and Jerry. He's a little more traditional in his thematic approach, the materials he brings to bear, than Jerry might be, but he's a little more modern than John—he's willing to incorporate electronics and samples, like Jerry would. He's somewhere in the middle and he did a great job."

While some fans were outraged that

the assignment wasn't handed immediately to original series composer John Williams, well... it's not like they didn't try. "John Williams's name certainly came up," Broucek insists, "But we never got further than 'he's not available.'" While it's unclear whether Williams was too booked up or just wasn't interested, one has to wonder whether the man who's become arguably the most popular composer alive (*Titanic* notwithstanding) would really want to revisit his early career days, toiling for producer Irwin Allen on a campy, low-budget TV series starring a comedic robot.

And what about Johnny's famous *Lost in Space* title music? It does make an appearance in the film, but not as a part of Bruce Broughton's score. "The soundtrack is a hybrid affair, which can be hit or miss," Broucek says. "But in keeping with the director's vision I think it came out pretty well. There's a couple of songs that are played as source music in the film, and then there's a complete credit sequence at the end of the film. It's a great visual sequence, and Apollo 440 has done a version of the John Williams *Lost in Space* theme [third season], and it's great." The TVT album will combine around 30 minutes of Broughton's score with the source cues and the end-title mix. FSM

Broughton and crew worked on *Space* in hyperdrive; 84 minutes of music in three weeks—without a final cut



I came up with the main theme off of the top of my head— but I didn't realize that it was as useful as it turned out to be. It plays major, minor, it plays sad, it plays tragic, it plays glorified... it's all over the place.

malevolent guy. There's a big father/son relationship issue that goes through the film. The mom is there trying to put the family together as well as keep the project on course, so everything is just real, and it doesn't seem as though the theme is appropriate at all.

Actually, I do think they use it: I understand there's a song made from the old theme in the end credits. The end credits are entirely songs.

It's a space movie, and it's a very effects-driven space movie and it's pretty cool.

Warning, Warning!

JB: *There seemed to be a succession of composers on this movie; can you give me a rundown of how you got attached to it? I know Goldsmith was on it originally, and the last we heard before you took it was Mark Isham.*

BB: Jerry, from what I had understood, had talked to the recording mixer about doing it a year ago. And I think he was planning on scoring it in January, which to me, from what I'm seeing, there couldn't have been a *movie* in January. So as the movie kept getting pushed back, Jerry couldn't do it. Then I think Stephen Hopkins was interested in Mark, and there was a lot of discussion as to whether this was the kind of film that Mark does.

The way it went was we all did demos, and I did a demo and got the job. I had no prior experience with Stephen and I wouldn't talk down at all what Mark does or could do; I just know that after the demo there was still a lot of discussion and I got the job.

JB: *I've really liked some of Isham's work but I couldn't see how he*

JB: *I was thinking it would be tough to use the title music, although there were some motifs from some of the early black-and-white episodes that could have been snuck into it.*

BB: My memories of *Lost in Space* were of the hokey, pre-*Star Trek* look of it. I don't remember the theme at all, but I do remember the score as being part of John's [Williams] dissonant TV days, and the score was kind of off-the wall. The theme I guess was kind of goofy, but I was never a fan of the series and I never watched it. I had nothing against the series, I just didn't watch it. But it's amazing how many people did, and I was at the right age to watch that stuff, but I just didn't do it. I didn't watch *Leave It to Beaver*, either.

JB: *I think it still works great as a kid's show, even the more bizarre episodes. It was like Little House on the Prairie in space.*

BB: And this one too, I think kids and adults will like it and not feel trivialized by it.

would fit into this.

BB: I've seen him do things that I never thought he'd be the guy for. Everybody does; everybody pulls stuff out of their hat. I know I certainly do; I have lots of scores that people listen to and say, "He did that?" I'm not saying he couldn't do it, I'm just saying that there came a certain point after which his name wasn't being bandied about any more.

Jerry made a lot of sense for this movie because for one thing, he's Jerry, and for another thing he did Hopkins's last movie [*The Ghost and the Darkness*]. Stephen told me the first guy he wanted for the project was John Williams.

JB: *Yeah, he would have been perfect, but I can't imagine him doing that, either. I somehow doubt he looks back very fondly on his days with Irwin Allen. Do you know how the soundtrack is going to be put together?*

BB: That's kind of a sore point. There is a soundtrack being put together that will have songs and some score cues, but I had absolutely nothing to do with it. There's about a half an hour's worth of cues, and they're not my choice. In the film there are two or three places where they have songs. There are two kids in the film, so the songs are source pieces. I haven't heard the songs and I have no idea what they are. But one of the end credits is actually a *Lost in Space* song.

JB: *So are you happy with the end result of this?*

BB: *Lost in Space* is a pretty big, rich score. There's no way you could listen to it and say, well, that was sure thrown out in a couple of days. It's a big, substantial, well-orchestrated, emotionally driven, thematic score. It wouldn't fit all movies, but it seems to get soaked up by the space.

FSM

Next Issue: Our Bruce Broughton Buyer's Guide, with additional comments by the composer.



A high-pitched, ear-splitting screech emerges from the phone earpiece as David Arnold speaks, almost drowning out his voice. "You'll have to excuse me; I'm right in the middle of something." The screech sounds again. Is there an infant in his hotel room in need of a diaper change? Or is it...?

Twenty minutes later Arnold is ready to talk *Godzilla*, a project he seemed to be anticipating with dread back in December when he worried about finding a way to differentiate his *Godzilla* score from his previous Roland Emmerich

white-knuckle adventure films. Arnold insists that their contributions don't go much further than Will Smith's semi-comic turn in *Independence Day*. "It's kind of the same tone. I mean, Matthew does a couple of his great double-takes. But it's not a funny film; it's not hilarious."

But judging from a few spectacular trailers (at least one of which now has audiences applauding *before* the promo unspools), the film *is* scary, with a creature the likes of which hasn't been seen on American screens since the '50s. Yet while *Godzilla* is clearly a giant monster movie, finding a

MUSIC FOR A FORCE OF NATURE

David Arnold on Scoring the New *Godzilla* by Jeff Bond

and Dean Devlin blockbuster, *Independence Day*. At this point, Arnold is unsure about how well he's succeeded. "Tonally it is very similar to *Independence Day*," he admits. "I mean, it *is* *Independence Day* without the aliens. This time you've got the monster. It's kind of like an old-fashioned monster movie but structurally it's very similar."

Audiences may be tempted to wonder about *Godzilla's* tone, given that two of its stars, Matthew Broderick and Hank Azaria, are better known for their comedies than for

perspective on the giant beast has been an ongoing experiment for the filmmakers. "The thing about a horror movie is that you have something to despise and be terrified of, and the thing about *Godzilla* is that he's a bit of a hero, and he's not at the same time," says Arnold. "What's quite unique about this is, bad things happen but no one's the bad guy. It's kind of like *Godzilla's* a good guy, the bad guys are good guys, and so the way everything consequently winds up is quite tricky as to who you root for."



Arnold has an additional challenge in that, unlike most of the people who will view the summer blockbuster, he has little previous experience with the Japanese behemoth. "I've never seen any of the Japanese movies," he admits. "People keep asking me if I'm going to use any of the stuff from the old movies and honest to god, I've never seen a *Godzilla* film. Probably it's a much bigger deal in America than it is in England. I've certainly never seen it on British TV or in stores."

Arnold deliberately avoided listening to any of the recorded Japanese *Godzilla* music, some of which has recently been issued on CD, lest he be influenced by the sound. "This is the equivalent of what Tim Burton did with *Batman*," Arnold states. "It's that much of a leap; it's a completely different creature. It's not a mutant dinosaur, it's a mutant lizard, and even though it's kind of born from radiation it's a totally different feel. And it's quite dark, the whole film."

While the alien invasion of



"This is the equivalent of what Tim Burton did with *Batman*," Arnold states.

"It's that much of a leap; a totally different feel. And it's quite dark, the whole film."

Independence Day had some obvious avenues for orchestral interpretation, *Godzilla* has been trickier. "My first take on it, before even seeing the script was that, *Godzilla* is what? I mean, what is it? With King Kong you've got a love story effectively, which is a terrific thing to work with. With *Godzilla* he doesn't really display any of those kinds of emotions to human beings; there's not really that kind of interaction. So what you've got is a huge force of nature. So how do you characterize a storm, how do you characterize a tidal wave? At the same time there's not really anything malevolent about him. He doesn't go around killing people for no reason."

Scary but Fun

Arnold was helped by his own instinctive reaction to the film's visual depiction of the monster. "It's a mightily impressive creature, I have to say," he explains. "My initial take was that it had to be something that was kind of terrifyingly awesome: you're in awe of it and yet you're terrified at the same time." Arnold's solution was to go back to the film's genre roots. "In terms of orchestration, it's like a big old horror film

score, like a '50s monster movie. The problem that I had was, where are the melodies going to come from? Because as soon as you strike anything with a melody, it colors it in a certain way. And when you've got a creature like this, who kind of covers the whole gamut, it goes from being incredibly terrifying in one frame to you sort of being sympathetic in the next and being scared of him in the next, and there's not really one tune that describes the creature." Arnold's approach will be a combination of the tried-and-true and the unexpected. "I'm going for a sort of brassy old Herrmannesque motif, and there's sort of attendant rumblings in and about," he notes. "And there's also some very emotional stuff in the second half of it which is quite majestic."

In addition to the giant monster, the film has a few other elements that had to be reflected in the music. "We have got a relationship, but you're really not thinking about that; you're just saying 'get the monster back!' But there is a relationship and there is the military aspect, and there's the addition of the French guys." And how will

tear through 4 or 5 minutes a day and so obviously something's going to slip. You hope it doesn't, but I think inevitably when you're working at that rate it's not as ordered as it might be."

Another aspect of the film that has been tight is security: the Centropolis production team is determined to avoid letting anyone get a look at the new *Godzilla*, and keeping the creature under wraps has extended to the recording stage. "The whole orchestra had to sign an agreement not to discuss the film," Arnold explains, "And they're going to actually have security on the door, so even the Sony people can't just walk in. I know that on *Jurassic Park* Shawn Murphy was telling me that instead of doing security measures at the scoring stage they'd just insert bits of leader where the special effects were so you never saw any of the dinosaurs."

Part of the film's time crunch resulted when Emmerich and Devlin made a last-minute decision to pull back a bit on the terror aspect of the movie. "I think they

Arnold characterize the film's French characters? "Accordions!" he laughs. "No, they're quite sly, so it's sly stuff. It just makes me think: there are 105 minutes of score, and a lot of it is people running around."

Action, Action, Everywhere

Between *Independence Day*, the 007 adventure *Tomorrow Never Dies* and now *Godzilla*, Arnold fears he's getting burned out on action. "There's only so many ways you can do the same thing, and I hate it when you're forced to pull out the same old thing, because you have thousands of people running away from something that's going to destroy the world. And this is like the fourth time we've done it! It's got to be big, it's got to be awesome, it's got to sound huge, and there are only so many ways you can do that because you're not really involved in it emotionally. It's a visceral kind of effect that you're trying to create, which means that pretty much you're trying to bang out a lot of notes."

Godzilla has also been one of the tightest assignments Arnold has taken on yet in terms of time. "I have 3 or 4 weeks to do 100 minutes of music. You're trying to

were of the opinion that if you're going to set him up as a terrible thing, then terrible things had to happen," Arnold says. "Incredible things happen, but I don't think terrible things happen. And there's a big difference. So we've gone back and made it perhaps more of an adventure, a sort of adventure monster movie instead of a horror monster movie."

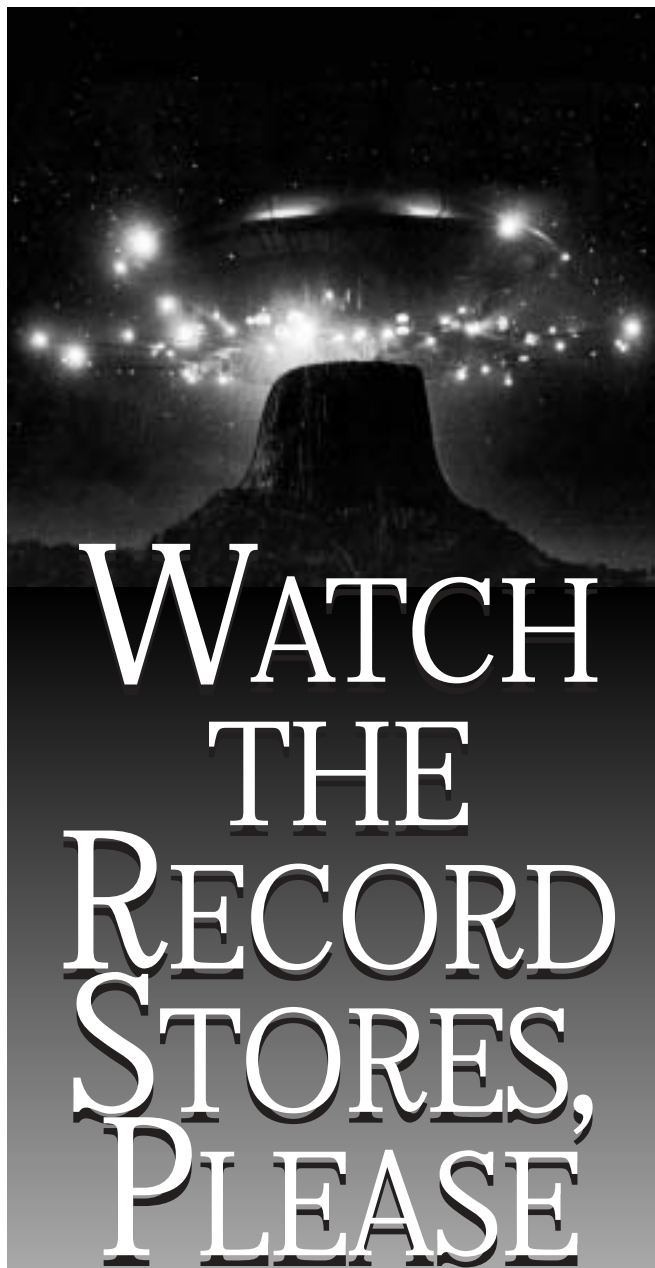
So how is the film shaping up? The composer explains that at the moment, his perspective is warped by the pressure of finishing the project. "All you're aware of is how much you have to do in the next hour, and it's really a matter of surviving and not collapsing," he admits. "But every time I get a reel in and the special effects are in there, you sit there and go, 'God, I've never seen anything like that before.' I know there's some good stuff in it. There's a couple of corkers and a lot of running about. We've got a kind of 'in awe of *Godzilla*' theme that's sort of magnificent. It's a good one." FSM

Next Month: The Big G returns as FSM reviews recent releases by GNP/Crescendo and Varèse Sarabande tracing the career of the terror from a prehistoric era.

Steven Spielberg's *Close Encounters of the Third Kind* has long dwelled in the shadow of films that either outperformed it in the

1977 box-office race (*Star Wars*), at that year's Academy Awards (*Annie Hall*), or in the pantheon of fondly remembered Spielberg films: *Jaws* and *Raiders of the Lost Ark* were bigger money-makers, and *E.T.: The Extra-Terrestrial* topped even those as a more commercial take on *CE3K*'s original conception of suburban America invaded by benevolent alien beings.

Yet *Close Encounters* still stands as the most uncompromised encapsulation of the Spielberg aesthetic: brilliant and stunning photography, faces turned upward slack with awe, overpowering special-effects choreography marked by a playful sense of surprise and irony, and a Capraesque faith in the convictions and decency of the common man. *CE3K* was hailed in 1977 as the "intelligent" alternative to the comic-book thrills of George Lucas's *Star Wars*, but *Close Encounters*' appeal was if anything even more primal and emotional. Spielberg's storyline was hardly the stuff of sober science; rather, it was a validation of tabloid journalism, a tale that took every *National Enquirer* headline ("Navy Planes Lost in Bermuda Triangle Turn Up in New Mexico Desert!") and played it out with a conviction that bordered on religious fervor. By treating the stuff of sci-fi B-movies with an A-movie production and genuinely artistic ambitions, *Close Encounters* touched a deep emotional chord that hadn't been mined since the religious epics of the '50s, and laid the groundwork for serious-minded genre treatments like *Silence of the Lambs* and *The X-Files*. *Close Encounters* was, in fact, a modern religious epic that translated archangels into



WATCH THE RECORD STORES, PLEASE

*How the score to
CLOSE ENCOUNTERS OF THE THIRD KIND
finally got the album it deserves*

by Jeff Bond

buzzing UFOs, messiahs into spindly, child-like extra-terrestrials, and God into an awe-inspiring, chandelier-shaped alien mothership. While Spielberg's treatment of the scientific ramifications of alien contact was specious, he captured the emotional impact of such an encounter more vividly than any filmmaker before or since.

Twenty years later, *CE3K* has once again been forced to maneuver in the wake of

Star Wars. The *Trilogy's* Special Edition hoopla (and attendant soundtrack releases) recently grabbed the limelight, but Spielberg has opted for a more low-key celebration of his '70s space parable. A newly-remastered "Ultimate Edition" of the film will be issued on video, incorporating footage from both the original film and the 1980 "Special Edition" version (although the highly touted "inside the mothership" footage of that revision hasn't made the final cut) and a documentary featurette on the film by Amblin's Laurent Bouzereau. For the laserdisc release, a 130-minute documentary is included along with 40 minutes of outtakes, trailers and featurettes produced in conjunction with the movie.

For soundtrack enthusiasts, the best news is that John Williams's brilliant score, long available only in a truncated and heavily edited form on LP and CD, has finally been given a spectacular full-length CD treatment by Arista, under the direction of Williams, Bouzereau, recording engineer and producer Shawn Murphy and Arista's Senior Director of Special Marketing, Gary Pacheko.

It's a great opportunity for Williams's *CE3K* score finally to shine as brightly as *Star Wars*. His *Close Encounters* work (in addition to being cited by the composer as more reflective of his personal style) is far more integral to that film's storyline than his brilliant Korngold pastiche was for the George Lucas space fantasy. Williams created the musical language that was the aliens' chief mode of communication with the people of Earth, as well as a haunting choral marker of power company employee Roy (Richard Dreyfuss) Neary's obsession with the shape of a mountain that will eventually lead him to a rendezvous with the aliens. His brilliant, atonal and impressionistic orchestral effects, in addition to adding to the atmosphere of the film's mythically powerful nocturnal sequences, added another layer of reality to Douglas Trumbull's groundbreaking opticals, truly placing the outlandish UFOs within their very ordinary settings.

"It's the first day of school, fellas."

In 1977, Williams began work on *Close Encounters* before he had even finished with *Star Wars*, since specific sequences required the aliens' five-note signature theme to be played on set by the actors. Because of the experimental nature of much of the special effects, Williams did a great deal of "blind writing," scoring sequences based on production sketches and descriptions from Spielberg, and in some cases nothing at all. Music editor and composer Ken Wannberg, a longtime associate of Williams who worked on the film, remembers the coordination of music to image as being particularly arduous.

"All the special effects came in after the scoring, so it was horrendous," Wannberg recalls. "We had to score to picture that was not set; that's what it boils down to. Then the picture is taken away from you and new footage comes in and it's from a different spot, and this isn't hitting there, so it was a lot of editing. Especially around the mother ship and the other ships; from that point all the way through it was changed pretty radically." In addition to shots of characters playing the notes on electronic keyboards (and in one case on a child's toy xylophone), an immense, preprogrammed lightboard had to be rigged to flash specific patterns of light that would match up to the musical "conversation" Williams had written to take place between the human scientists and the alien mothership.

"They had to do playback that Steven needed to shoot because they were going to do these lights to the sound of whatever those five notes were," Wannberg explains. Optical effects expert Robert Swarthe also cut his special effects photography of light bursts coming from the mothership (a combination of miniature and optical slit-scan photography) to the pre-scored music by Williams. "We didn't see any of the UFOs until after scoring. We also went back and did another version of that piece. We did one version that was real players, and then we went back and did another version that was all synths. And Steven liked part of one and part of the other so we ended up combining both of them."

While Williams had created several lengthy and elaborate cues for the film's final 40-minute encounter with the aliens, picture changes resulted in a great deal of cue-switching and tracking of previously introduced sections of music. "The hard part was the beginning of the ships coming in and everything through that point in the film," Wannberg remembers. "There are areas where you go out earlier than planned, and areas where you extend it; that's just part of the dubbing of the picture."

One of the biggest changes was reserved for the film's end-title sequence. Created at a time when most movie end titles featured newly scored or arranged music, *CE3K's* end title was originally tracked with the song "When You Wish Upon a Star," as sung by the character Jiminy Cricket in the Walt Disney animated feature *Pinocchio*... to say the least, an unusual choice for a big-budgeted and serious-minded science-fiction blockbuster. Although the song perfectly captures the wish-fulfillment fan-



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IT'S ALL JOHN



tasy of Roy Neary's quest, reaction at some early test screenings was negative, despite the fact that the song (and Jiminy Cricket) was referenced in an early sequence of the film. Williams himself wrote an extremely subtle interpolation of the tune for a sequence late in the film just before Neary boards the alien mothership. Williams scored the end titles with a beautiful treatment of the melody for strings and horns, but ultimately the final moments of the movie were tracked with some of the material written for Roy's journey to Wyoming and a reprise of the music that plays just before the mothership takes off at the end of the movie. Of "When You Wish Upon a Star," Ken Wannberg says, "There were those in the pro camp about using it and those not, and I was one who didn't like it, and that's the way it ended up."

While the score's most lyrical sections consisted of an exultant, full-bore orchestral arrangement of Williams's five-note signal theme, earlier sections of the score featured a dark, atonal approach more reminiscent of Ligeti. "The one piece I remember that it was temped with was the Penderecki, which is in the scene in the mother's house where the little kid sees the lights and is abducted," Wannberg recalls. "They weren't doing temps as elaborately as they're doing today, but John went the way of it being impressionistic, which was great."

Wannberg cut together the original Arista soundtrack LP (released on CD by Arista and later by Varèse Sarabande), editing numerous separate cues together to form what was for the time a satisfying whole. It's an approach long undertaken by Williams and other composers, even on longer-form albums like the 2LP *Star Wars*, *Superman* and *Empire Strikes Back* projects. "John is very adamant about how he likes to have it put together," Wannberg insists. "Say you did it chronologically and there were four cues that are just kind of placid; that doesn't go very well for listening. John maps it out and we load it into the hard drive and cut it; that's how simple it is. It's all John."

"Why do I know everything in such detail?"

Although a promotional 2LP set was prepared in 1977 which contained some of the cues (like the discovery of the Navy TBFs in the New Mexico desert) in the restored reissue, the score was ultimately issued as a single, 40-minute LP. Arista's Gary Pacheko says that the decision was a commercial one: "Double-albums back in 1977 were a little less prevalent and the feeling was that a single LP would be the best way to go," Pacheko explains. "There was no indication that there was any disagreement about that decision at the time; it's only with the advent of the CD format and the heightened interest of music and soundtrack lovers that the music has come to be even more appreciated."

One of the elements of the original LP that has confounded aficionados over the years is the fact that it contains music that is not in the movie, particularly an extended treatment of the four-note chase motif that dominates Roy Neary's journey to

the dark side of Devil's Tower. When the LP format allows for so little of the film's music to be preserved, why add music not even in the picture?

"There's two or three reasons why it was done," explains recording engineer and reissue producer Shawn Murphy. "It was done a lot 10 or 15 years ago. It was done firstly because a lot of cues in the picture were not complete musical statements, and composers wanted to go back and record complete musical statements of their themes, instead of broken forms that had to be used in the picture." Williams has been one of the biggest proponents of this approach, bringing full, classically developed statements of melodies like "Yoda's Theme" and "The Imperial March" for *The Empire Strikes Back's* LP or "March of the Supervillains" and "Love Theme from Superman" for *Superman: The Movie*.

"Another reason is to make concise the number of sessions that are on the album, because of the [musicians union] special

payments," Murphy notes. "Instead of using a lot of the material that would have been spread out over say 10 or 15 or 20 recording sessions, they actually use material only from three or four sessions, plus a phono[graph] session that's used to record the main themes that we're talking about." In this way, paying re-use fees for 40 minutes from three sessions is dramatically less than paying for 40 minutes scattered over 10 sessions."

"They haven't even aged... Einstein was right."

For the new edition of the soundtrack, time and economic considerations were secondary, and the goal was to present the score in as complete and chronological a way as possible. For the Columbia/TriStar video release, Amblin's documentarian Laurent Bouzereau had been contracted to produce a featurette on the making of *Close Encounters*, whose final length would rival the running time of the original film itself.

"I was brought in to produce a special laserdisc edition of *1941* and that was successful, so I did *Jaws*, *E.T.*, *The Lost World* and now *Close Encounters*," Bouzereau says. "There was a special Criterion laserdisc done of *Close Encounters*, but ours is quite different and I was given access to a lot more material than Criterion. I was able to find outtakes and very good scenes that were quite amazing, like scenes of the aliens flying on bungee cords and extra scenes with Truffaut, and also I had a chance to interview a lot more people. So while Criterion's version is very interactive, ours is more linear, going through the stages of pre-production, production and post-production and the effect that the movie has had on people in later years."

For Arista, the film's 20th anniversary and the resulting new video release was a natural opportunity to revisit their original soundtrack property. "We caught wind of Columbia/TriStar's plans for the home video and we talked to the people there and

I Was Abducted by an Album

Sounds of unearthly beauty reported by Jeff Bond

Close Encounters of the Third Kind ★★★★★

JOHN WILLIAMS

ARCD 9004. 26 tracks - 77:19

The long-rumored restoration of John Williams's *Close Encounters of the Third Kind* score is finally here: the question is, will fans greet this with the Hosannas that sounded for the *Star Wars* Special Edition reissues or the raspberries that have greeted other expanded releases like *E.T.: The Extra-Terrestrial*? As far as we are concerned, it's Hosannas all the way. The new *CE3K* is a spectacular sounding and revelatory album that showcases Williams's stupendous *Close Encounters* score in a way never previously possible, stripping away generations of dubbing stage mud and restoring sections that the public has never heard.

Reviewing Williams's score is a moot point: it's a magnificent, overpowering effort that surely ranks at the top of his output. Williams launched a new Renaissance of orchestral scor-

ing with *Star Wars* and *CE3K* in 1977, but while *Star Wars* unleashed a horde of pallid imitators, *Close Encounters* has remained unique unto itself.

What follows is a discussion of how this disc differs from previous issues so that collectors know what they're getting (as if you *wouldn't* want to buy this CD?) and some analysis of how the music works (or was intended to work) in the picture. The new CD opens exactly as the original LP (and film) did: with the anticipatory crescendo and dazzling tutti hit that sounds as a black screen suddenly erupts with the blinding light of a desert sandstorm. "Navy Planes" and "Lost Squadron" are Williams's thrilling accompaniment to the discovery of "Flight 19," a group of Navy torpedo bombers missing since WWII, now found parked in a circular formation in the New Mexico desert. Williams and Spielberg immediately establish the tone of this film: something of Immense Importance and mystery is occurring, as emphasized by Spielberg's darting

camera exploration of the planes and Williams's rumbling, portentous underscore, climaxing in a thrilling build-up to the start of one of the planes' 30-year-old engines. Williams adds equal weight to the translation of an old Mexican man's description of what happened: "He says the sun came out last night. He says it sang to him"...the low brass notes and sustains building under Bob Balaban's blank expression, as he backs into an obscuring cloud of dust, perfectly accentuate his character's shock and confusion.

In "Roy's First Encounter," high-pitched strings and aleatoric low rumbles underscore Roy's sighting of the UFO creeping out into the sky ahead of him; Williams introduces low, rumbling woodwind effects as the power repairman excitedly checks out radio reports, and Williams's churning chase scherzo bursts forth (after a subtle snippet of the chase motif is foreshadowed in the midst of the radio material) as Roy takes off in pursuit. The scherzo (quoted and repeated in the LP's "Nocturnal Pursuit") coalesces into dense and grinding bass playing, creating a musical sensation of thunder, with high-

range string chords (like the negative ions hanging in the air before an electrical storm) introduced before the final exclamation of atonal strings as Roy nearly runs down the child Barry on a hilltop road.

After an eerie introduction of more high-pitched strings (as migrant worker children rise in a strange anticipation of the coming UFOs), "Encounter at Crescendo Summit" introduces a panoply of atonal orchestral effects for the flying objects before a placid resolution of French horns and flutes.

"Chasing UFOs" opens with another hair-raising choral effect (women singing the vowel "eeeeee!") over unstable string chords, before launching into some thrilling chase music. This climaxes in the flight of a pursuing police car over a highway drop-off before broad, low horn notes underscore Spielberg's crane shot showing the lights of the town below coming on after the UFOs sail off into the clouds. (This music opened the LP's "Climbing Devil's Tower" before segueing into the actual staccato pursuit music from that sequence.) Heard for the first time is Williams's beautiful resolving music which ends the cue over

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WRITTEN

got the ball rolling," Pacheko recalls. "It was literally from our first phone call obvious that there was a lot to benefit from getting our product and theirs on the street at the same time. Together Arista, Columbia Pictures and Amblin have worked to get the film ready, get a marketing plan together, get the soundtrack ready and both pieces of product are, in their specific genre, as good as it gets." While the combination of such powerful players might have lead to friction, Pacheko reports that that was not the case.

"Who Are You People?!?"

Bouzereau's involvement came as the result of his work on an earlier expanded CD of another Williams/Spielberg collaboration, *E.T.: The Extra-Terrestrial*. "Arista called John Williams, and John and I had done a similar reissue of *E.T.* and he asked me if I'd like to get involved. Of course I wanted to because that's one of my favorite scores," Bouzereau states. "So Shawn Murphy and I went back to the original recording sessions and we listened to all the takes and put them in a new order that matched the

Dreyfuss's expression of grinning awe.

"False Alarm" introduces the impressionistic "mountain vision" motif for choir as Roy gazes at a mud sculpture of Devil's Tower created by the little boy, Barry, while Roy and Barry's mother Gillian (Melinda Dillon) join a group of onlookers gathering at the site of the previous evening's encounter. As the crowd sights what appears to be an incoming UFO, more low-end textural effects give way to a moaning bass choral tone before a gorgeous crescendo underscores the dazzling searchlights sweeping the night sky. As the objects close in to the hillside, Williams introduces the Dies Irae-like four-note theme associated with Roy's obsessive pursuit of the truth about the UFOs—ironically, this is just as the lights are revealed to be military helicopters.

The most extensively atonal piece in the film is the 6:21 cue for the abduction of Barry. On this new CD, several striking effects for alien searchlights coming down the house's chimney, the screws of a floor heating grate being unthreaded and the final moments of the boy's mother chasing the UFOs from her back yard are heard for the first time.

In "The Cover-Up," Williams introduces a Prokofiev-like military theme over a menacing, slowly descending theme in low strings and snare drums. "Stars and Trucks," a spectral impressionistic passage climaxing in a broad but brief statement of the military theme, was originally interpolated in the middle of the LP's "Nocturnal Pursuit."

"Forming the Mountain" is one of the most achingly lyrical and sympathetic moments in the composer's repertoire, played by keening high-range strings as Roy struggles with his clay sculpture of the mountain. A brooding version of Roy's obsession motif plays as Roy stumbles out into his back yard at night, imploring the heavens for an answer; Williams appropriately brings a kind of heavenly chorus to Neary's eventual collapse in front of his clay mountain, which he will subsequently uncap to reveal the unmistakable shape of Devil's Tower ("TV Reveals").

While the Wyoming travel music from the original LP's "Mountain Visions" is reprised in "TV Reveals" and "Roy and



from a distance, with busy, rhythmic material accompanying the four-note obsession motif until urgent bells and harsh brass chords signal the sighting of dead livestock, despite Neary's insistence that the stories of poison gas leaks are phony.

Williams's Prokofiev-esque military theme is given full treatment after Neary cries out "Who are you people?" at an interrogation with UFO investigator Claude Lacombe (François Truffaut) and his associate Laughlin (Bob Balaban). As Neary is hustled onto a military helicopter with a group of other detainees, Williams scores the eerie, dialogue-free sequence with individual horn notes highlighting specific shots of the faces of the detainees, visible only through their gas masks, and an upward-sliding string slur that climbs along with the helicopter's revving engine as the craft prepares to take off.

"The Escape" builds suspense as Neary tries to incite

progression of the story, so as people listen to the CD they can relive the movie musically."

"Laurent had gone through the picture and had identified each of the music cues and compared those with the original music masters," Murphy adds. "We had made a copy of the music stem only from the re-recorded picture, so we knew what the music sounded like. We didn't listen to the entire picture that way but we listened to a portion of it to know what it sounded like. Of course, remember that that stem is probably down five or six generations from what we were dealing with; we had the master." (Re-recorded here means that the music had to be copied from one tape or element to another—it's not a new performance of the music.)

As Murphy explains, the constant tracking, re-tracking and switching of cues resulted in a film mix that was considerably removed from the original session sound. "The re-recorded master would have been transferred to mag and then edited, and then dubbed and transferred again and print-mastered, many, many generations away from what we were listening to. So essentially what we had was a much

Gillian on the Road," "The Mountain" continues past Roy and Gillian's initial viewing of Devil's Tower

his fellow passengers to flee before take-off. The chase scherzo from Neary's first UFO pursuit early in the movie returns as Neary, Gillian and another detainee named Larry (Josef Summer) flee from the military compound into the hills, and an ascendant, hopeful theme emerges out of the chase music as Lacombe witnesses the trio joyfully bonding as they escape their captors.

An alternate take on the escape sequence (over 20 seconds longer at 2:40) focuses much more on the suspense and threat aspects of the scene, leaning heavily on the four-note, Dies Irae-like chase motif; Spielberg and Williams wisely chose to emphasize the buoyant emotions of the escapees in this sequence rather than the threat of recapture.

"Climbing the Mountain" is one of the highlights of the score, providing an expansive, vaulting fanfare for French horns as the camera tilts up to a full reveal of Devil's Tower. Pulsing strings play against an agitated take on the four-note chase theme as the trio climb massive rocks, while striking brass hits underscore the loading of a pursuit helicopter with tranquilizing gas. As the chopper comes into view, the chase

better version than what they had in the picture. We could hear the basic qualities of the recording which was the original room at Warner Bros., the original microphone set-up and so on, which was replicated pretty closely."

According to Murphy, the real work begins when he has to recreate the technical environment in which the original recordings were made. "The idea is that we go back to the earliest possible existing music master," he explains. "And the issue has always been on these tapes to find them, to find out the quality that they're existing in vis à vis playable quality in a library, to discover what alignment they were made to, and how do we duplicate those tapes in a playback mode that we can transfer into a format that we can use."

"The *Close Encounters* tapes were 16-track, they were recorded at Warner Bros.," the veteran engineer continues. "The little knowledge I had about Warner Bros. and

their scoring operations about that time is that they tended to run their multi-track consoles in a mode called monitor-calibrate, which means if you were to push all your faders up to unity gain, you would get the mix that they made originally, and in fact that was the case with *Close Encounters*."

Despite that apparently simple approach, the final remix required some inspired jury-rigging. "We had a 16-track Dolby A tape, we had a synch-pulse that was not a standard synch-pulse, and we had to build a box to make the machine run on speed—we had to custom-build our own synchronizer box. We had to discover what the Dolby alignment was on these tapes because it was non-standard. And then we basically had to play the tapes back in the monitor-calibrate mode and judge the mixes that were handed to us from the session as good or bad, and we also in some cases needed to duplicate or repair edits that were made on these multi-track masters for the film. And all of

that we did in the course of about two-and-a-half or three days over at Todd AO."

While the chronological approach to sequencing the cues was intended to mirror the viewing experience, the substantial editing changes which the score underwent meant that the new *CE3K* album would be a wholly new experience. Laurent Bouzereau explains: "In listening to the full cues I realized that, even though some cues were not included in the original album but are used in the movie, because of music editing they had been trimmed or made to fit the picture. So even if you listened to the score isolated as it is in the movie, you still wouldn't get the whole score as written."

"They're teaching us a basic tonal vocabulary."

"We took the music cues as they were originally recorded; that, in fact, was the main effort on this project," Shawn Murphy adds. The edits for performance

motif grows in urgency until rapid, staccato piano playing erupts over piccolo and low string hits as the trio desperately tries to escape. In the film, a striking, ascending high string figure is tracked from the next cue as Larry is overcome by tranquilizing gas; Williams's original cue ending is more placid, with eerie flute pulses playing over an abrupt statement of the four-note pursuit motif.

"Outstretch [sic] Hands" continues Williams's richly textural suspense scoring, with grunting brass and low string rumbling beneath Roy and Gillian's final ascent. Ascending horns and strings accompany Neary's final, desperate escape from a pursuing helicopter's searchlights, and a final statement of the chase motif gives way to a spectral variation of the "mountain vision" theme as Roy and Gillian stare in awe at the "Dark Side of the Moon" scientific station preparing for the arrival of the UFOs.

"Lightshow" is Williams's gorgeous and delicately impressionistic scoring of "uncorrelated objects approaching from the north-northwest": UFOs which cause Neary to burst out in delighted laughter. Broad flourishes accompany the first three

signal ships, while the technical preparations for the first communications are handled by throbbing brass pulses over churning low strings. There's an edit in the film between the first flute statement that enters after the choir crescendos on the shooting-star-like arrival of three UFOs overhead, and some additional flute playing (of a four-note motif Williams would later employ during the "opening" of the inner mothership chamber in the *Special Edition*) that resolves before the arrival of the three signal ships.

"Barnstorming" and "The Mothership" play out like their counterparts on the LP ("Night Siege" and "Arrival of Sky Harbor"), although both are identified as containing previously unreleased music ("The Mothership" is approximately four seconds longer). However, the new CD's take on the human/extraterrestrial musical "conversation" ("Wild Signals") is substantially longer and presents not only material heard in the movie and not on the LP, but

plenty of material that didn't even make it into the film. "The Returnees" likewise features some more of the improvisational atonal effects that accompany the return of the various personalities (Air Force pilots, lost children, Amelia Earhart, Judge Crater, etc.) kidnapped by UFOs over the years.

Another highlight of the CD is Williams's original end title music, based on "When You Wish Upon a Star." This was

experience, and if there's a downside to this album, that would be it: Fans unfamiliar with the 20-year-old film will find much of this score to be a riot of unresolved atonality, but the progression from grinding dissonance to sublime lyricism is never less than gripping. This is an opportunity to see Williams work at the height of his powers, in a form with which many younger fans may be unfamiliar. The emotional pay-



written for the original 1977 release of the film but replaced by tracked music from earlier in the score; it was finally used in conjunction with the film during the 1980 *Special Edition* release.

As several of the people who brought us this disc have pointed out, the new *Close Encounters* CD is an uncanny musical recreation of the movie

off of the final, rhapsodic treatment of his five-note signal theme as the alien mothership ascends to the heavens is possibly the most profound of the composer's career. Our recommendation: purchase with extreme prejudice. And remember: We're the only ones who know! The only ones! FSM

were already done, luckily, and they were done on multi-track so we already had those. So all we really needed to do was to fix any poor-quality edits and to re-record all these cues onto our new two-track format without the picture edits. We didn't go to dubbing units; we went to original music masters. The dubbing units would have provided us with all the picture changes but Laurent's idea on this project was to present the original music as it was composed."

"You want to maintain the narrative experience of the film," Bouzereau explains. "Some albums include even the incidental source music, but to me that breaks the kind of movie experience you want to have. To me source music works as part of the film but it's not intended to be a part of the score. Some music is meant to fill in a hole in dialogue or some other technical use and we don't really need to hear that. We don't need to hear dialogue from the film, we don't want to hear stuff that's inappropriate to the actual score. That's just my taste as a buyer of that stuff; when I program my CD player I always program that material out."

Source music and special material was consequently not included (and for those who've always wondered: no, that's not Elmer Bernstein's score playing when the Neary family is watching *The Ten Commandments*. Williams recorded a take-off of the Bernstein score in a piece called "The Eleventh Commandment"), nor was the commercial disco single "Theme from Close Encounters," which is available on the Varese reissue of the *CE3K* album from 1990. Bouzereau did elect to keep all the other material written for the original LP, primarily the jumpy rendition of the four-note chase motif originally heard as a prelude to the "Night Siege" track, now played separately as "Trucking." "The 'Trucking' cue we wanted to include even though it appears nowhere in the movie and we're really not sure what it was written for," Bouzereau explains. "We didn't want to leave that out because we did want to include all of the music from the original album. That cue almost works as a summary of other cues in the movie."

"I don't think we could have asked for a more beautiful evening, do you?"

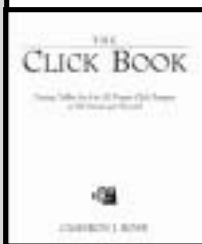
The *CE3K* project has been an unusual effort in making a soundtrack album that is both a testament to the film for which it was made and a kind of sonic tour through the film's emotional landscape. "It was a very (continued on page 48)

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BOOKS ...for music lovers

Dimitri Tiomkin: A Portrait

by Christopher Palmer, T.E. Books (out of print!)

This 1984 book by the late Christopher Palmer is the authoritative study of legendary composer Dimitri Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale—when they're gone, they're gone! The book is hardback, 144 pp., and 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**



Film Composers Guide

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BACK ISSUES

Volume One, 1993-96

Issues are 24 pp. unless noted. Most 1993 editions are xeroxes only

#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. Temp-tracking *Matinee*, SPFM '93 Conference Report, angry *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/September '93, 40 pp. Bernstein, Bob Townson (Varese), 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 Debnay (*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* for Koch.

#41/42/43, January/February/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,

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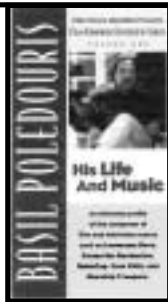
VIDEO

Basil Poledouris: His Life and Music

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More Info on p. 5 and back cover!



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restored edition
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Warner Home Video! This is the classic Jerry Fielding score, in brilliant stereo, to the 1969 Sam Peckinpah western. The 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion only with the 1997 laserdisc of the film; FSM has obtained a limited number of discs to be sold exclusively through the magazine. **\$19.95**



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First time on CD! John 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 never-before-heard alternate versions of same (vocal by Malcolm Roberts and instrumental); and vintage, dramatic Barry underscore. *Deadfall* was released on LP at the time of the film's release and has been unavailable ever since. Liner notes by Jon Burlingame. **\$16.95**



The Taking of Pelham One Two Three

First time anywhere! David Shire's classic '70s 12-tone jazz/funk 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. Improved packaging; liner notes by Doug Adams. **\$16.95**



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 (*Wes 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 Trovajoli 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 (Varese 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 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, *Robotch*, *Star Trek*, Ten Influential Composers; Phillip 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); Cinemusical '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

#75, November '96 Barry: Cinemusical 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

Jan. starts new color cover format! 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* (big 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.

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*, *Last World*.

Vol. 2, No. 6, August '97 Schifrin (*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. FSM (big interview, Peacemaker cover), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*): Dursin's: Laserphile, Benders: Film Music as Fine Art, Recordman.

Vol. 2, No. 8, October '97 Poledouris (*Starship Troopers*), Shore (*Cap Land*, *The Game*), Zimmer vs. FSM Pt. 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.

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.

Volume Three, 1998

Expanded format! Issues 48 pp. **Vol. 3, No. 1, January '98** Williams Buyer's Guide Pt. 1 (*Star Wars* to *Amistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic* music supervision, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

Vol. 3, No. 2, February '98 Glass (*Kundun*), Williams Buyer's 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.



Johnny

Ah, gentle readers. Only now, at the end, do you fully understand. Our journey is now complete. With this, the final installment of the John Williams Buyer's Guide, readers can delve into previously unimagined JW territory. You don't see Johnny scoring many bikini beach movies, variety shows or dopey sitcom episodes nowadays, but the maestro's early days were chock-a-block with genre nonsense and low-budget melodramas. As usual, we've put our thick skulls together and tried to give some kind of vague idea of what these things sound like and whether they're worth all the trouble it will take to seek them out. Our infallible four-star rating system still works like this:

- A must-have. One of Williams's finest works that belongs in every soundtrack listener's collection.
- Highly recommended. A strong, solid score with noteworthy moments, and an album out of which you'll get a great deal of replay mileage.
- Recommended with some reservations. This is a work that belongs in every Williams collector's library, and has some moments that will be of interest to the average soundtrack collector if, for example, he or she has some extra cash at hand.
- For Williams collectors only. Not a significant work musically; only Williams "completists" will find it to be of much value.

While the reviews are written by individuals, the final tally represents an average of the scores of all the contributors. As we journey into the farthest, unexplored regions of Williams's career, you will discover more frequently unrated scores, which in some cases

have not even been heard by Jeff Eldridge. In these rare instances, we've at least provided a smart-aleck plot description, to entertain you while you decide whether or not to make the pilgrimage to the Museum of Television and Radio to view some of these things.

Goodbye, Mr. Chips (1969)
MGM S1E-19 STX (LP only)

Musical remake of the 1939 film, with Peter O'Toole as a beloved British schoolteacher; Leslie Briccuse wrote the songs directly for the screen.

Daddy's Gone A-Hunting ●● (1969)

A sick but effective little thriller from two masters of exploitation, director Mark Robson (*Valley of the Dolls*) and screenwriter Larry Cohen (*It's Alive*), this tells the heartwarming story of a newly married woman whose ex-boyfriend shows up and orders her to kill her baby to make up for aborting his child years earlier. Williams's score shifts from pop music (à la *Valley of the Dolls*, complete with a title song featuring Dory Previn lyrics) for the early scenes to atmospheric suspense cues, some of which foreshadow the experimental writing of *Images*. The title song (sung by Lyn Roman) was reportedly issued on a 45 (Dot 17265). —Jeff Eldridge

Heidi ●● (1968) (TV)

Label X LXE-707 (Germany). 14 tracks - 42:17

Best known as the TV movie that interrupted an incredible fourth-quarter comeback in an NFL playoff game (a moment that has gone down in American television history), this is a sweeping, romantic Williams score that represents an early glimpse of the thematic, orchestral Williams style that followed. The simple motive that comprises Williams's "Heidi" theme goes through a basic theme-and-variations treatment, making for a pleasant score that went on to win an Emmy.

Compiled by Andy Dursin, Jeff Eldridge, R. Mike Murray and Jeff Bond,

COOL

The third and final installment of our Williams Buyer's Guide looks at the Maestro's early years, from jazz pianist thru TV stylist to fledgling feature composer—as well as his concert works

Label X's CD represents the first full issue of Williams's music, as the earlier LP (on Capitol) included a Rod McKuen song and dialogue. Not an essential purchase, but an engaging, inoffensive work (compared to most scoring of children's films these days), packaged with anti-*Star Wars* liner notes! —Andy Dursin

Sergeant Ryker (1968)

This was an edited version of the first two episodes of *Kraft Suspense Theater* originally filmed in 1963; it received a limited theatrical release. Williams's music is low-key and nondescript.

Fitzwilly ●●● (1968)

United Artists UAL-4173/UAS-5173 (LP only)

This was a not-funny comedy with Dick Van Dyke as a butler who steals from Gimbel's department store and others to help out his boss; Barbara Feldon (*Get Smart's* Agent 99) stars as the love interest. The lead-off vocal, "Make Me Rainbows" (lyrics by Alan and Marilyn Bergman), is a pleasant piece echoed in an up-tempo instrumental version by Williams later on the album. What makes the LP worth having are three tracks, "The Gimbel's Robbery," "Overture" and "More Theft": the robbery music starts with a low-key introduction and builds to a rousing sound which could easily have been inserted into the *Indiana Jones* series. "Overture" has similar qualities with a harpsichord floating throughout. Other music includes light swinging jazz in "Sampson and Delilah" and a Latin flavor in "Fitzwilly's Date"; several of the cuts are mere filler.

—R. Mike Murray

A Guide for the Married Man ●●● (1967)

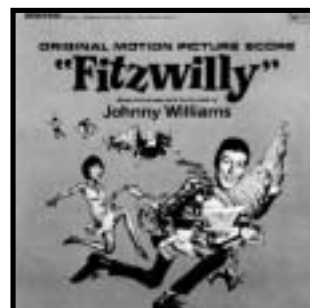
The wackiness keeps coming with this broad, energetic farce directed by Gene Kelly, with Walter Matthau as a married fellow with a wandering eye, the joke being

that his wife is the astonishingly sexy Inger Stevens. The film features scads of guest stars from big-league performers of the period. Williams gets a chance to write in a variety of styles, everything from Prokofiev- and Shostakovich-styled balletic music to '60s bachelor pad tunes to a parody of a John Barry-style James Bond theme. The film, while hopelessly politically incorrect, is quite funny and Williams's score helps bind it together. There are several lengthy dialogue-free sequences where the music takes a narrative role in the film. None of the score has ever been released, but the title song performed by the Turtles was issued on a 45 and LP, and can be found on a variety of Turtles CD compilations. —J.E.

Land of the Giants ●●●

(1968-70) (TV) GNP/Crescendo GNPD-8048
10 tracks - 43:15 (30:25 by Williams)

Williams wrote both the year one and two title themes and the pilot score, an interesting transitional work which found him adopting a lot of the gritty modernistic writing and atmospheric passages he would later employ in disaster epics like *The Poseidon Adventure* and *The Towering Inferno*; there are also suggestions of effects that would show up in *Jaws* and *Close Encounters*. The opening of the pilot score even features some driving jazz rhythms, unique for an Irwin Allen series and indicative of the composer's roots as a jazz pianist. Like all the Allen shows, *Land of the Giants* featured dynamic title music written by Williams, in this case two different themes for each of the show's seasons—check out how the second season theme plays against the high-pitched yowling of a giant cat. GNP/Crescendo's 1996 CD also contains Alexander



with assistance beyond the call of duty from Jon Burlingame, Paul Andrew MacLean and Doug Adams.



Courage's rejected score to the pilot. —Jeff Bond

The Ghostbreakers (1967) (TV)

A 60-minute pilot for this proposed series was produced in 1965, but the program was not picked up by a network. The unsold pilot did air on NBC on September 8, 1967. Produced by Norman Felton, the show concerned a university professor (Kerwin Mathews), a lady hypnotist (Diana Van der Vlis) and a police officer (Norman Fell) who investigated supernatural occurrences. Williams provided a theme (reminiscent of his title music for the various Irwin Allen series) and 30 minutes of music for the pilot episode, recorded at the

Parkins. The album is overloaded with with uncredited female vocals, of the dated Broadway/Las Vegas Mermanesque variety; the great Tony Scotti (who?) sings "Come Live with Me" in the manner of a terrible Jack Jones/Matt Monro lounge act. The instrumental tracks alternate between cheesy showbiz assignments the girls take on—lush commercials, a French soap— and some reflective, tinkly cues ("Ann at Lawrenceville") that are unmistakably Williams. —R.M.M.

The Plainsman ●●● (1966)

A made-for-TV remake of a 1936 Cecil B. DeMille western, *The Plainsman* was released theatrically

The Best of the "Best-Ofs"

A checklist of symphonic recordings By Jeff Eldridge



While there are numerous recordings devoted to John Williams's "greatest hits," most of these cover much the same ground as Williams's own re-recordings of his music with the Boston Pops.

If there is a single "must-buy" CD, it is *By Request: The Best of John Williams and the Boston Pops Orchestra* (Philips 420-178-2, ●●●●). This CD collects some of Williams's best-known pieces with works not readily available elsewhere (e.g. the Liberty Fanfare and the NBC News music) in authoritative performances. Shortly after Williams changed labels from Philips to Sony, he made a recording of selections from all three *Star Wars* films (Sony Classical

45947, ●●●●), not with the Pops but with a group of Bay Area freelancers dubbed "The Skywalker Symphony Orchestra." These performances differ from the original soundtracks, but Williams provides fresh perspectives on some familiar music. The composer's other two Pops albums devoted to his own music are centered on his scores for Steven Spielberg. *The Spielberg/Williams Collaboration* (Sony Classical 45997, ●●●●) covers some of the same material as *By Request* (*E.T.*, *Raiders, 1941*, *Close Encounters*), as well as less familiar music (a selection from *Always*, a concert version of the *Jaws* fugue, and the only available recording of the *Sugarland Express* theme). A sequel of sorts followed in 1995 with *Williams on Williams: The*

Classic Spielberg Scores (Sony Classical 68419, ●●●). This CD consists mostly of the expected themes from the films Spielberg made in the interim (*Jurassic Park*, *Schindler's List*) and additional selections from the scores represented on the earlier CD. However, the highlights are five selections from *Hook*, some of which have been re-thought and expanded for this recording. All three of these albums have something to offer for both the collector and the casual fan.

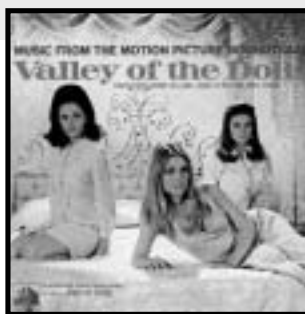
Of the many Williams compilations recorded for labels like Silva and Naxos by various second- and third-rank orchestras, the only one of note is *Jurassic Park: The Classic John Williams* (Silva Screen FILM-CD 147, ●●). While the CD is mostly devoted to less-than-stellar performances of selections available on the above-mentioned Boston Pops albums, it does include a 14-minute suite from *Black Sunday*, the only available recording of music from that film.

Below is a list of all the albums Williams has recorded with the Boston Pops

MGM (now Sony) scoring stage on January 19, 1965.

Valley of the Dolls ●● (1967) Philips 314 536 876-2. 12 tracks - 31:05

This adaptation of the trashy Jacqueline Susann novel, about three women trying to make it in showbiz and their bouts with drugs and promiscuity, was one of the most panned films of all time. It starred Patty Duke, Barbara Parkins, Susan Hayward, and Sharon Tate, in one of her last film appearances before her murder at the hands of Charlie Manson's "family." The album's credits are vague: "Songs by Dory and Andre Previn, Conducted by Johnny Williams," but Williams's deft compositional hand can definitely be felt. The title song—a sappy "how will I know who I am?" piece—reached number two on the charts as sung by Dionne Warwick, which is how it is in the film, but the Fox LP and new Philips CD instead feature an uncredited singer and narration by Barbara



with a low-budget William Castle thriller. Don Murray, Guy Stockwell, Abby Dalton and Leslie Nielsen play, respectively, Wild Bill Hickock, Buffalo Bill, Calamity Jane, and General George Custer, all of whom team up like the Superfriends to prevent dangerous Native Americans from getting their

thiefin' hands on repeating rifles. Despite the opportunity to see Simon Oakland play a Native American, this is now lost to the ages. Aside from the dated pop chorus in the opening, Williams plays the rest of the score fairly straight. None of it is truly great, but all of it is highly competent. —J.B./J.E.

The Tammy Grimes Show (1966) (TV)

Williams wrote the theme and at least two or three scores (the show was canceled after four episodes). The theme is perhaps the wackiest thing Williams has ever

written—it's really unbelievable.

—J.E.

The Time Tunnel ● (1966) (TV)

GNP/Crescendo GNPD-8047

7 tracks - 44:09 (29:10 by Williams)

Williams contributed the theme (a great "tick-tock" piece) and pilot score to this lesser Irwin Allen effort. His underscore outing contains a cool establishing cue featuring an electric bass guitar rhythm... and not much else. Williams gets bogged down in period pieces for scenes aboard the Titanic, although he does come up with a neat effect of swirling woodwind trills for the character's various plunges through the time tun-

nel itself. GNP/Crescendo's 1996 CD also includes George Duning's score for the episode, "The Death Merchant."

the Art Museum." Natalie Wood actually sings Gale Garnett's song, "The Sun is Gray." The album is pleasant, although the "Penelope" motif is not strong enough to bear its continued variations.

—R.M.M.

Not with My Wife You Don't ● (1966)

Warner Bros. WWS-1668 (LP only)

Air Force officer Tony Curtis is married to attractive Virni Lisi, whom is thought to have the wandering eyes of a bored housewife (take that, *Guide for the Married Man!*). George C. Scott provides the lecherous comedic friend, in another film considered "wacky" at the time. It must be difficult to score films such as these, as the cal-

and other orchestras since 1980; some of the Philips recordings are now out-of-print. Many of the albums continue to be recycled, as Philips issues "new" CDs with various combinations of pieces recorded between 1980 and 1989. Williams also made one CD as a pianist, *With a Song in My Heart* (Philips 422 401-2), accompanying soprano Jessye Norman in a variety of Broadway and pop songs. Two of these recordings stray entirely from pops territory: Holst's *The Planets* for Philips, and *The Five Sacred Trees* for Sony (which features Williams's bassoon concerto as well as music by Hovhaness, Takemitsu and Tobias Picker).

With the Boston Pops (on Philips)

Pops in Space (412 884-2)

Pops on the March (420-804-2)

That's Entertainment (416 499-2)

We Wish You a Merry Christmas (416 287-2)

Pops Around the World: Digital Overtures (400 071-2)

Aisle Seat: Great Film Music (411 037-2) incl. "If We Were

in Love" from *Yes, Giorgio*

Out of This World (411 185-2)

On Stage (412 132-2)

Prokofiev: *Peter and the Wolf/Tchaikovsky: Nutcracker Suite* (412 556-2)

With a Song in My Heart (412 625-2)

Swing, Swing, Swing (412 626-2) incl. concert version of "Swing, Swing, Swing" from 1941

America, The Dream Goes On (412 627-2) incl. title piece by JW

Bernstein by Boston (416 360-2)

Pops in Love (416 361-2)

Gustav Holst: *The Planets* (420-177-2)

By Request... The Best of John Williams and the Boston Pops (420 178-2)

Pops Britannia (420 926-2) incl. *Jane Eyre* suite

Digital Jukebox (422 064-2)

Salute to Hollywood (422 385-2) incl. two pieces from *Witches of Eastwick*

Pops a la Russe (426 247-2)

Pops by George (426 404-2)

With the Skywalker Symphony Orchestra

The Star Wars Trilogy (Sony Classical 45947)

With the Boston Pops

(on Sony Classical)

Music of the Night: Pops on Broadway (45567)

The Spielberg/Williams Collaboration (45997)

I Love a Parade (46747) incl. Pops on the March by JW

Night and Day (47235)

The Green Album (48224)

Joy to the World (48232)

Unforgettable (53380)

Music for Stage and Screen (64147) incl. Reivers suite and *Born on the Fourth of July* suite

(It Don't Mean a Thing If It Ain't Got That) Swing (66294)

Williams on Williams: The Classic Spielberg Scores (68419)

Summon the Heroes (62592) incl. all three JW Olympic themes

With the London Symphony Orchestra

The Hollywood Sound (Sony Classical 62788)

The Five Sacred Trees (Sony Classical 62729)

With Itzhak Perlman and the Pittsburgh Symphony

Cinema Serenade

(Sony Classical 63005)

nel itself. GNP/Crescendo's 1996 CD also includes George Duning's score for the episode, "The Death Merchant."

—J.B.

Penelope ● (1966)

MGM E/SE-4426 (LP only)

Natalie Wood, a well-to-do young woman, is larcenous at heart and robs her husband's bank. Peter Falk as a detective (what else is new?), the off-the-wall Dick Shawn, and Jonathan Winters in a cameo appearance don't save this dud, notwithstanding its self-described "wacky chase." The mid-1960s British influence is felt in the opening vocal theme, "Penelope" (lyrics by Leslie Bricusse), an up-tempo piece of fluff of the type made popular by *The Fifth Dimension* in 1967; however, the group is called the Penny Pipers, vocalists picked by JW himself. Williams's instrumental "Penelope" track, as well as "Penny's Arcade," are almost funky, reminiscent of a sound later popularized by Jim Webb. Worthwhile tracks include "La Bostella," "Sadaba," with its somewhat middle-eastern/gypsy sound, and the pretty "At

iber of the acting, story and plot demands musical support, and yet it can never be too substantial. The LP contains several vocals, including "My Inamorata" sung in the choral style popular at the time (reprised in a lovely instrumental version), and a Johnny Mercer-voiced track, "Big Beautiful Ball." Williams approaches rock in "Trumpet Discotheque" and one of the album highlights, "Hungarian Jungle Music," a whimsical up-tempo piece with bass lines sounding like *CE3K* with a beat. The most enjoyable piece was probably considered a throwaway, "Foney Poochini," an ersatz rendition of "Row, Row, Row Your Boat" done in operatic style.

—R.M.M.

How to Steal a Million ●● (1966)

20th Century Fox TFM-3183/TFS-4183 (LP only)

This was a forgettable art-heist caper featuring Audrey Hepburn and Peter O'Toole. To say that a Williams track titled "Fan Fare and March to the Museum," a slightly British-military piece, is the highlight of the album, is being gracious. A choral





track of the Ray Conniff Singers/Johnny Mann Singers/James Last variety, "Two Lovers" (lyrics by Leslie Bricusse; it does not appear in the film) is too sweet for further words. Vocal humming reminiscent of "The Days of Wine and Roses" appears on the pleasant "Nicole." Williams's score is again of the pseudo-"sophisticated" urban jazz variety, and he literally pulls out all the bells and whistles in a cakewalk cue ("The Can Can"), and what sounds like an early mellotron on "The Key." Other cues are reminiscent of contemporary scores such as *The Pink Panther*, *The Quiller Memorandum* and *It's a Mad, Mad, Mad, Mad World*. —R.M.M.

The Rare Breed ●● (1966)

While the plot description of this film ("Will the virile Hereford steer 'Vindicator' successfully breed with Texas Longhorns before he freezes to death in a brutal Texas winter?") is apt to produce abject hilarity, the talents of director Andrew V. MacLagen, actors Jimmy Stewart and Maureen O'Hara, and composer John Williams apparently were able to turn this into an

enjoyable mix of comedy, romance and drama. It's an early western score for Williams that evidently laid some of the groundwork for *The Cowboys*. The title theme was reportedly released on a compilation LP (Decca 74754). —J.B.

John Goldfarb, Please Come Home (1965)

Is it clear now that Williams was second only to Mancini as the king of "wacky" comedies in the '60s? This dog concerned a Notre Dame football player-turned U-2 pilot (Richard Crenna) who's shot down over an Arab country whose zany despotic leader (Peter Ustinov) orders him to train the sheik's personal football team. Gangway for hilarity! This one has been lost to the ash-heap of history. Williams once commented about the score: "I remember what they wouldn't let me do. It was a picture about an Arab sheik who wanted to create a football team. I remember I arranged the 20th Century-Fox fanfare for a whiny Arab band, and they said absolutely not." The wacky title song was issued on a 45 (20th Century-Fox 558). —J.B./J.E.

Serious Stuff

The Concert Works

By Jeff Eldridge

John Williams began composing when he was still in high school; some of these pieces are student works, including a piano sonata and a wind quintet, and were never performed.

Ensemble Works

One of Williams's first "serious" works to receive a public performance was the 9-minute Prelude and Fugue, written for Stan Kenton's Neophonic Orchestra (an expanded jazz band) and premiered in March, 1965. While it employs elements of serial technique, it is identifiably jazzy. Kenton recorded the work on LP later the same year (Capitol SMAS 2424). Next came the Essay for Strings, structured like an academic essay but containing moments of musical drama. One can hear the style of string writing found in *The Fury* and *Dracula* taking form. The Essay has never been commercially recorded.

Bernard Herrmann urged Williams to write a Symphony, which he did in 1966. Premiered in 1968 by Andre Previn and the Houston Symphony as a work for chorus

and orchestra, Williams revised the symphony as a purely instrumental composition for a 1972 London Symphony performance, also led by Previn. Although many references state that Williams has written two symphonies, the second of these works is actually a Sinfonietta for winds and percussion. In three movements, the piece is highly dissonant and not likely to appeal to fans of the composer's most straightforwardly melodic film scores. The Sinfonietta is a strong composition, however, and was recorded by the Eastman Wind Ensemble for a Deutsche Grammophon LP (DGG 2530 063). Williams was commissioned by the Eastman group to compose another work for winds and percussion, *A Nostalgic Jazz Odyssey*, which they premiered in 1971; it combines big-band jazz elements with more contemporary aleatoric writing.

Concertos

Williams's earliest exercise in the concerto form was his Flute Concerto. Although inspired by demonstrations of the shakuhachi flute, it employs a modern Western instrument against a backdrop of string orchestra, keyboards, percussion, and harp. One of the most avant-garde compositions in the composer's output, it was recorded by the LSO and Leonard Slatkin (Varèse Sarabande VSD-5345). That CD also contains a recording of Williams's Violin Concerto, which the composer wrote after the death of his first wife, actress Barbara Ruick. While it employs a modern harmonic language, the work is

classical in form and melodic in its exposition. This is perhaps the most intensely personal music Williams has written and an important addition to the violin repertoire. Slatkin premiered the work in January, 1981 (and recorded it later that year) with soloist Mark Peskanov. Williams has conducted the Violin Concerto a number of times and Esa-Pekka Salonen recently performed it with the L.A. Philharmonic and its concertmaster, Alexander Treger.

For the hundredth anniversary of the Boston Pops in 1985, Williams contributed a Tuba Concerto, which was premiered by Pops tubist Chester Schmitz. A delightful, lyrical work for a much-maligned instrument, the concerto has been performed several times since and deserves to be recorded. For Michele Zukovsky, Williams wrote a Clarinet Concerto in 1991, which they premiered with the Riverside (CA) Symphony. To celebrate the opening of Seji Ozawa Hall at Tanglewood, Williams was commissioned to write a Cello Concerto for Yo-Yo Ma; they premiered it in July, 1994. It is a major, serious work, the flip-side of the coin from the lyrical *Seven Years in Tibet* score. Alternating between bold orchestral outbursts and explorations of the tonal possibilities of cello and orchestra, the concerto is a virtuoso work for one of the world's greatest cellists. Williams has expressed an interest in recording the piece, but so far has not.

Another commission, this time to celebrate the 150th anniversary of the New York Philharmonic, brought about *The Five Sacred Trees*, a concerto for bassoon and orchestra. Premiered in 1995 by Judith

None But the Brave (1965)

For his directorial debut, Frank Sinatra mounted a U.S.-Japanese co-production about a group of American and Japanese soldiers trapped on an island in WWII. Features special effects by the creator of *Godzilla*. Williams's score is low-key and militaristic with a subtle oriental sound. —J.B.

Lost in Space ●●● (1965-68) (TV)

GNP/Crescendo GNPBX-3009 (boxed set release, 1996)

Williams wrote both versions of the title theme and scored four first-season episodes, "The Reluctant Stowaway," "There Were Giants in the Earth," "The Hungry Sea" and "My Friend Mr. Nobody." This seems to be a tough listen for anyone but the most die-hard LIS fans, but trust me: even Williams has admitted that he laid the groundwork for *Star Wars* with this series, and many of the earmarks of the space epic are contained here: the stuttering trumpet triplets and expansive, wide-open brass writing, the jaunty woodwind cues and delicate, spacey atmospheric textures. What drives most people crazy is the composer's lumbering, Herrmann-influ-

enced theme for the Robot, but there's a lot more to this score than that: it's a fascinating glimpse at that for which Williams would later become famous. His two LIS themes are classic TV kitsch, too. Crescendo's 1996 6CD box set of Irwin Allen material contained two LIS CDs, since released separately: *Volume 1* (GNPD-8044, 11 tracks - 58:23) contains the first-season theme and episodes "The Reluctant Stowaway," "There Were Giants in the Earth," and "The Hungry Sea"; *Volume 2* (GNPD-8045, 9 tracks - 45:22) contains the third-season theme and non-Williams material. It remains to be seen whether "My Friend Mr. Nobody" will be released. —J.B.



Gilligan's Island (1965) (TV)

Although Williams only wrote the pilot score—actually a "lost" pilot which was later re-filmed with some different actors—his music (like his *Lost in Space* efforts) was tracked throughout the first season, and some of his "coconut falling on Gilligan's head"-type themes were used

Bernard Herrmann urged Williams to write a Symphony, which premiered in 1968 by Andre Previn and the Houston Symphony as a work for chorus and orchestra

LeClair with Kurt Masur conducting, the five-movement work is a rhapsodic showpiece for bassoon—and the only Williams concert work (so far) to have programmatic inspirations. Williams

recorded it with LeClair and the LSO in 1996 (Sony Classical 62729). The Cleveland Orchestra called next, commissioning a Trumpet Concerto for principal Michael Sachs. Christoph von Dohnnyi conducted the premiere in September, 1996.

Fanfares and Themes

Shortly after joining the Boston Pops in 1980, Williams wrote Jubilee 350 Fanfare to celebrate the 350th anniversary of the city of Boston. Not quite as populist in nature as his Olympic and Liberty fanfares, the piece is one of Williams's best in the genre. The Fanfare for a Festive Occasion was written the following year (for the Boston Civic Symphony's brass and percussion). As a tribute to his predecessor Arthur Fiedler, Williams wrote Pops on the March, incorporating humorous quotes from Stars and Stripes Forever and several other famous marches; Williams recorded it with the Pops on the CD *I Love a Parade* (Sony Classical 46747). In 1982 Williams wrote

what he called a "comedy overture" for the Pops; some time before the work's premiere the following spring, it had found its way into the composer's score for *Monsignor*. (Although the overture itself has never been recorded, the cue "Meeting in Sicily" on the *Monsignor* LP is quite similar.) Around the same time, and with the assistance of Alan and Marilyn Bergman, Williams produced America, the Dream Goes On, a patriotic work for male vocalist, choir and orchestra; it can be found on the Pops CD of the same name (Philips 412 627-2).

For the Houston Symphony, Williams was commissioned to write a Celebration Fanfare in 1986. The following year he premiered A Hymn to New England with the Pops, who recently recorded the work with Keith Lockhart (BMG/RCA Victor 68786); the piece originated as the score for an Omnimax travelogue of New England. In addition to his more familiar Olympic fanfares (see Vol. 3, No. 1, pg. 26), Williams contributed We're Lookin' Good to the Special Olympics in 1987; the piece is similar in style to the 1941 march. Harry Ellis Dickson, longtime associate conductor of the Boston Pops, was the father-in-law of the 1988 Democratic candidate for President; as a favor to his colleague, Williams composed Fanfare for

Michael Dukakis for the 1988 DNC convention. To celebrate Leonard Bernstein's 70th birthday at Tanglewood the same year, Williams contributed To Lenny! To Lenny!, which played with riffs from "New York, New York," as well as other Bernstein compositions, and "Happy Birthday." For the Young Charleston Theater Company of Boston, Williams wrote a Fanfare for Ten-Year-Olds and for the 1989 Alpine Ski Championships, a Winter Games Fanfare.

Celebrate Discovery! premiered in 1990, but was written to mark the 500th anniversary of Columbus's discovery of America. In 1992, Williams wrote a short Fanfare for Prince Philip, and the following year contributed Sound the Bells! for the royal wedding in Japan. The latter work was originally scored for brass and percussion, but revised for full orchestra; it is quite attractive and Williams has performed it a number of times since. Satellite Celebration was composed for a Seiji Ozawa 1995 New Year's concert in which soloists and choirs on several different continents combined via satellite with an orchestra in Japan in a celebratory hymn reminiscent of the finale of *Close Encounters*. Later that year Williams wrote some humorous Variations on Happy Birthday for Ozawa, Itzhak Perlman and Yo-Yo Ma; it is a delightful work in which each section of the orchestra takes a turn before the audience joins in to sing the tune.

The Future

The Chicago Symphony has commissioned a horn concerto for 1999.

CHECKMATE is one of Williams's most sought-after vinyls—the main title is considered to be one of the greatest TV themes of all time

throughout the series' three-year run. That's right, the famous John Williams, the most in-demand film composer today, was the composer of much of *Gilligan's Island* background cues. Williams did *not* write the famous theme song, however. —J.E.

Convoy (1965) (TV)

Williams scored two episodes of this WWII maritime drama; the series theme was by Bernard Herrmann.

The Killers (1964)

Originally produced for television (as the first "Made for TV" movie), this was deemed too violent and released theatrically. It was a remake of Curt Siodmak's 1946 film starring Lee Marvin; a precursor to later Marvin tough-guy roles like *Point Blank*. Williams's score was reportedly a blend of a Mancini *Peter Gunn*-type sound and his own *Checkmate* music. —J.B.

Nightmare in Chicago (1964)

This was originally a one-hour, first-season episode of *Kraft Suspense Theater* about a mad murder spree, "Once Upon a Savage Night" directed by Robert Altman, which Universal filled out with some extra footage and released to the drive-in circuit, much as they did with *Sergeant Ryker*.

Kraft Mystery Theater (1963) (TV)

This was a summer replacement show that aired during the summers of 1961, 1962 and 1963. The show mostly employed library music, but Williams wrote a title theme and three episode scores in 1963.

Bob Hope presents Chrysler Theater (1963) (TV)

Williams wrote the title theme (incorporating Hope's signature song, "Thanks for the Memories"), three first-season scores and four third-season scores.

Kraft Suspense Theater (1963) (TV)

Williams scored most of the first season (16 episodes) and two second-season shows. Williams also provided the first- and second-season themes, among his best television themes. This was where Williams first worked with filmmakers like Robert Altman; one Altman-written episode, "The Hunt," features a particularly energetic score. —J.E.

Diamond Head ● (1963)

Colpix CP/SCP-440 (LP only)

Imagine the TV series *Dallas* set in Hawaii with Charlton Heston as the Jock Ewing of the clan; a racially charged, cinematic soap opera graced by the attractiveness of Yvette Mimieux and France Nuyen. The LP leads off with Colpix artist Darren's whining rendition of the title song (by Hugo Winterhalter and

Piano Man

by Jeff Eldridge

although he began composing and arranging while still a teenager, John Williams's early musical career centered on his abilities as a jazz and classical pianist. After a stint in the Air Force (where he played and arranged music for service bands), Williams traveled to New York to study with Rosina Lhevinne at the Juilliard School. Despite his considerable keyboard skills, he decided that he was not meant for a career as a concert pianist, and returned to Hollywood, where he quickly found work as a jazz player in clubs and as a keyboardist in the Columbia Studios orchestra.

During the late 1950s and early '60s, Williams made a handful of jazz albums. A

solo LP appeared on the Kapp label, where he was billed as "John Towner" (to avoid confusion with Roger Williams). Another early album featured Harold Arlen tunes, with sax and trombone accompaniments, all arranged by Williams. He also worked as a session pianist on a large number of jazz and pop albums; in particular, Williams can be heard on five Henry Mancini albums (*Peter Gunn*, *More Music from Peter Gunn*, *The Mancini Touch*, *The Blues and the Beat*, *Combo!*) and two Jerry Fielding LPs (*Fielding's Formula*, *Hollywoodwind Jazztet*), as well as albums for Dave Pell, Pete Candoli, Russell Garcia and many others.

While working in the studios, he played on countless film scores—everything from Goldsmith's *Studs Lonigan*, to Deutsch's *The Apartment*, to Waxman's *Hemingway's Adventures of a Young Man*—and even

appeared in the TV program *Johnny Staccato* (as a pianist in the title character's jazz club). He was occasionally asked to contribute bits and pieces of orchestration—he worked on Tiomkin's *Guns of Navarone* in 1961—assignments which grew in scope until he was composing his own TV and feature film scores. With more and more time devoted to composition, Williams was no longer able to play many keyboard gigs, although he did work as arranger and conductor for several singers and instrumentalists (among them, Frankie Laine, Mahalia Jackson, Andre Previn and Shelly Manne). In the past three decades, Williams has made only two albums as a pianist, a 1974 LP accompanying cellist Edgar Lustgarten in music of Prokofiev and David Ward-Steinman, and a 1987 recording of show tunes with soprano Jessye Norman.

Gidget Goes to Rome (1963)

The title gives this one away, but watch out for the meddling of Gidget's overprotective dad, who assigns an old army pal to insure that Gidget's boyfriend "Moondoggie" (James Darren) doesn't take advantage of the romantic foreign locales. Williams's score (with vocal arrangements by *Battlestar Galactica*'s Stu Phillips) employs the expected wealth of accordion music to characterize Rome; the score is mostly arrangements of songs written for the film by other composers. —J.B.

Mack David), not heard in the film, with such memorable lines as "...drums of passion set my heart on fire." The remainder of the album is best described as light background jazz of the *Peter Gunn* variety, with occasional French horns, syrupy overpowering strings and sleep-inducing muted trumpets. Two cues, however, are of more interest: Williams's instrumental rendition of the "Diamond Head Theme," with jazz trumpets and percussion, and "Mei Chen," a slightly oriental theme for Nuyen's character. Liner notes issued the faint praise that this is "listenable music

with wide appeal.”

—R.M.M.

Bachelor Flat ●● (1962)

Williams launches his Zany Comedy Period with this *Beach Blanket Bingo*-type farce about a sexually irresistible Brit (the priceless Terry-Thomas) who takes up a beach house and interacts with scantily-clad beach teens while competing with a rival beach paleontologist. Plot points include a giant, wacky dinosaur leg bone dragged around and buried in varying spots by a Dachsund. Despite the youth-oriented trappings, Williams's score is more indicative of later Prokofiev-stylings than the jazzy fare he was known for at the time. Williams dubbed the theme for Tuesday Weld's character "Tuesday's Theme" and recorded it on a 45 (Columbia 4-42516); Andre Previn also recorded the theme on one of his albums (RCA LSM/LSP-349).

—J.B.

Wide Country (1962) (TV)

Williams provided the theme for this modern-day western series, released on the Stanley Wilson-conducted LP *Themes to Remember* (Decca 4481).

The Secret Ways (1961) ●●

A standard cold war spy thriller (loosely based on Alistair MacLean's novel) starring and produced by Richard Widmark, Williams's title music reportedly features a zither a la *The Third Man*, and the film itself comes off like a poor man's version of Carol Reed's great postwar mystery. A solid, if unremarkable, score.

Alcoa Premiere (1961-63) (TV)

Williams scored all 22 first season (1961-62) episodes, and 18 second season (1962-'63) scores, including "Dark Labyrinth" featuring choral chants. Williams also provided the elegant theme, which can be found on the Stanley Wilson-conducted LP *Themes to Remember* (Decca 4481). Fred Astaire was the host of this dramatic anthology series.

I Passed for White (1960)

Titles don't get much more self-explanatory than this. A light-skinned African-American girl marries swinging young rich dude (the very white James Franciscus) and zany, racially charged misadventures ensue.

—J.B.

Checkmate ●●● (1960) (TV)

Columbia CL-1591/CS-8391 (LP only)

Williams wrote the theme and scored all 36 episodes of the first season, plus three in the second season. The show concerned a group of private detectives, "Checkmate, Inc." (Tony George, Doug McClure, Sebastian Cabot and Frank Betts) solving, but mostly preventing crime. The LP is one of Williams's most sought-after in today's vinyl market, though with the exception of the opening "Theme from Checkmate," a darkly up-tempo big band riff, the rest of it consists of dated, lounge-type soft jazz. One cut, "En Passant," is pleasant, featuring a walking bass line, and several of the slower tracks feature a Tommy Dorsey-sounding trombone. It is not an exciting album, but a definite period piece of mostly

light background jazz. (It should be noted that TV music expert Jon Burlingame and Williams website creator Jeff Eldridge consider *Checkmate* to be one of the greatest TV themes of all time.)

—R.M.M.

Because They're Young (1960)

Dick Clark takes some time out from *American Bandstand* to teach sex education to local high school students, to the horror of the community. Another jazzy early score from Williams; the movie predictably featured plenty of guest performances culled from the ranks of *American Bandstand* guests.

—J.B.

Daddy-O (1959)

John Williams's first film score; "Daddy-O" is an unusually swingin' truck driver (Dick Contino) whose route is interrupted by a blonde who has "trouble" written all over her specially reinforced brassiere. Before you can say "Roadhouse" the two mixed-up lovers are involved in murder, drug smuggling and incredibly bad rock music. This was roasted on *Mystery Science Theatre 3000*, where Williams's name over the jazzy title music was greeted with the line, "This must be before he heard Stravinsky."

—J.B.

M Squad ●● (1957) (TV)

RCA 743214-3397-2 (Spain). 12 tracks - 33:02

No original music until 1958, when Williams scored eight episodes. Although there are three "Johnny" Williams tracks on the 1959 Stanley Wilson-conducted soundtrack album, on which Williams played piano (reissued on CD only in Spain—and in mono), these are pure jazz/big band tracks that bear no relationship to what Williams has been writing for the past 30 years. More valuable for Count Basie's *M Squad* theme (the inspiration for Ira Newborn's *Police Squad* theme for the Zucker Brothers).

—J.B.

Playhouse 90 (1956) (TV)

Much of the documentation for *Playhouse 90* has been lost, but Williams claims to have written at least one score, probably not before 1958.

Wagon Train (1957) (TV)

Williams wrote four scores (some split with other composers) for the show's 1958-59 season, and one episode each in 1963 and 1964. Three Williams cuts (one from each of three '58-59 episodes) appear on the *Wagon Train* soundtrack LP (Mercury 60179, rare and very expensive).

Bachelor Father (1957) (TV)

Although the show premiered in 1957, Williams wrote the show's second title theme, first used in 1959 (this was Williams's first TV theme).

General Electric Theater (1953) (TV)

This show premiered in 1953, but like most broadcast television had no original music written for it before 1958. Williams scored an episode in 1960, four episodes during the 1960-61 season and one episode during the 1961-62 season.

FSM



Music, European Style

By John Bender

WELCOME TO THE INAUGURAL EDITION OF SCORE INTERNATIONALE. IN THE PAST, DUE TO SPACE LIMITATIONS, SOME FINE EUROPEAN AND OTHER OVERSEAS RELEASES HAVE GONE UNACKNOWLEDGED, BUT THROUGH THIS COLUMN WE WILL BE ABLE TO PROVIDE CAPSULE REVIEWS OF THE MORE IMPORTANT CDs AND THUS KEEP THE INTERESTED READER ABREAST OF THE FILM MUSIC WORLD MARKET.

A good place to start is with an enormously overdue project, *Amorosa! Cipriani: Musiche Originali Stelvio Cipriani* (Avanz SP/CR-00006, Japan). Cipriani is one of the better of the Italian composers who contributed substantially to the post-'50s boom in Italian cinema. Unfortunately his work is underrepresented in CD reissues. This collection of 20 themes is an oasis in the void. Like Henry Mancini, Cipriani has primarily represented himself with breezy, captivating

includes Cipriani's exhilarating paean to beautiful 16-year-old academy girls (pleated skirts and white blouses), his opening cue for *What Have They Done to Your Daughters?* (*La Polizia Chiede Aiuto*, 1973). The film is a shocking detective thriller dealing with prostitution and corruption in the police department, and this has something to do with the murders of female students. Rather than typically writing to the genre, mystery/thriller, Cipriani drafted his main titles theme to

correspond directly with the film's credits footage of the girls merrily bursting forth from school and into the sparkle of a brisk autumn's day. His overture colors the girls not as one might expect, as being vulnerable, but rather as possessed of real power, with an almost tangible energy born of their youthful vitality and the awesome potential of their fertility.



melodies which are respectably and solidly enhanced with sophisticated arrangements and classy orchestration. Comparing the two composers invokes some irony in that the late Mr. Mancini was, many years ago, quite smitten by Cipriani's music for the second "Stranger" spaghetti western starring Tony Anthony, *Un Uomo, Un Cavallo, Una Pistola* aka *The Stranger Returns* (CAM CSE 102, Italy). He recorded his own take on the piece for a main titles album in 1970, *Theme from Z*, RCA Victor LSP-4350.

There are many splendid Cipriani tracks in the *Amorosa!* anthology; it's a dream disc and a safe bet for those who have a hankerin' for the likes of Neal Hefti (FSM Vol. 2, No. 9), Vince Guaraldi or optimistic Mancini classics like *Breakfast at Tiffany's*. I am thoroughly delighted that the CD

Catch the Beat

The Roman Beat label (FSM Vol. 1, No.'s 50 & 52) has been busy. Their holdings inspired Peter Blumenstock's successful showcase of exotic and erotic Italian film music *Beat at Cinecitta Vol. 1*. The enticing stuff that Peter sampled later arrived full-form and unedited from Beat; their recent Gold Series release CDCR 38 holds three scores: *Una Sull'Altra* (*One on Top of the Other*), *Teresa la Ladra* and *The Tiffany Memorandum*, all by Riz Ortolani, an artist who loves big strings and bold brass.

One on Top of the Other (1969) gave him a chance to indulge both inclinations. Nowhere are you gonna find raunchier, ballsier brass blow-outs than in this score; by comparison, the hornmen on *Goldfinger*

seem to have emphysema. I think the composer was motivated to create his most outlandishly explosive orchestral jazz works for this film because its story takes place in L.A. During the '60s, most Europeans probably looked to America and imagined it to be larger-than-life—an overwhelming place of cars, cash and personal freedoms to the point of moral anarchy. I don't know if that's exactly how we were then (I was just a kid), but it sure makes for some invigorating film music! The love theme is a typical Ortolani dreamscape; lush heavy clouds of string drift and swell to a slow romantic burn. The majority of the cues are, for the most part, sharp macho jazz riffs posturing American à la *The Liquidator* or *Bullitt*, and this goes for *The Tiffany Memorandum* as well.

Beat has also been keeping on top of the spaghetti western supply by releasing five scores on two CDs. The earlier release, Gold Series CDCR 35, carries *Una Lunga Fila di Croci* (*No Room to Die*) by Vasco Kojucharov and Elsie Mancuso, *Tutti per uno Botte per Tutti* (*The Three Musketeers of the West*) by Carlo Rustichelli, and *Prega il Morto e Ammazza il Vivo* (*Shoot the Living, Pray for the Dead*) by Mario Migliardi. *No Room to Die* (8 tracks) exists for its thrilling main theme, "Maya." It's a powerful, complex and fast-paced orchestral stampede, with three extended versions offered: instrumental, English and Italian vocal. Rustichelli's *Musketeers* (13 tracks) is amusing and pleasant but other than track 11, "Kung Fu Cowboy," it's not the reason I'm recommending this CD.

The third score, *Shoot the Living* (10 tracks) could not have been more unexpected. The film, an obscure Klaus Kinski vehicle, has one of the most unusual of all spaghetti western scores. I caught the film on video and was captivated by its remote yet strangely pleasing music. The only familiar work I can think of that's even marginally comparable in mood would be Michael Small's *Klute*. I was convinced there was no chance of this odd score for a forgotten little film ever being released, which is why, when this CD first came to my attention, one could have knocked me over with a bag filled with a month's worth of Tom Arnold fan mail. Migliardi's music is ephemeral and haunting, and although sparsely orchestrated (woodwinds, organ, harmonica, guitar, bass and percussion) it succeeds in creating a rich atmosphere of relaxed resignation—as if the film's fictional characters might be fully aware of their scripted predestination. The two tranquil songs, "Who Is That Man?" and "I'm Not Your Pony," carefully and softly performed in English by an uncredited female vocalist, are both contemporary and nonchalant



Uma and Ralph, we hope you've been taking notes from Diana Rigg and Patrick MacNee, (ABOVE) *The Originals*

enough to verge on being anachronistic to any recognizable

sagebrush mise-en-scène. My response to this is that any film music which violently plays havoc with expectations, without damaging a director's intentions, is a rare treat and should be savored and analyzed.

The Return of Bruno

The more recent release (Beat CDCR 39) features two scores by the man who at one time was the yeast in Morricone's dough, Bruno Nicolai, *Buon Funerale Amigos... Paga Sartana (Have a Good Funeral My Friend... Sartana Will Pay)* and *Gli Fumavano le Colt... Lo Chiamavano Camposanto (They Call Him Cemetery)*. Because of the exceptional quality of the music, this CD is likely to become a collector's item. The first score, *Sartana Will Pay*, derives its strength from a robust heroica for frontier gladiators on horseback and a lovely pastorale; each reappear as highlights amidst various suspense cues and one saloon scherzo. Nicolai's *Sartana Will Pay* (1971) was reused twice: once for *God in Heaven, Arizona on Earth* (1972) and again for *Shanghai Joe* (1973, Point PRCD 123, Italy). The music on the still-available *Shanghai Joe* CD is obviously from the same score as *Sartana*, but the two discs have different tracks.

The second soundtrack, *They Call Him Cemetery*, is a five-star masterwork for Nicolai, as fine a composition as any written for a western, homegrown or otherwise. I do not believe it has ever been released before and I cannot stress strongly enough, if you have any appreciation of the genre and its music, that you do not miss getting a copy of the CD. The main theme employs basic components common to music for the format, such as male voices and whistling, but Nicolai's genius is in full swing. His rousing title track, a work of serious music, achieves a quality of dignity that approaches religiosity—merce-

nary padres in ponchos! Following this there are several distinct and richly elucidated hymns to human virtue and nobility. These appear to inhabit a place more commonly reserved for a love theme, but the feelings Nicolai's pieces evoke are more highly evolved than the usual stirrings engendered of cinematic romance. The sounds of *Gli Fumavano* touch the soul and articulate compassion and a respect for life itself. Can any art accomplish more than this?

England

Laurie Johnson "...With a Vengeance"

★★★1/2

Laurie Johnson

Sequel NEMCD 935 • 30 tracks - 74:27

Perhaps some of you already know that Laurie Johnson and Bernard Herrmann were pretty tight. Johnson honorably emulated Herrmann with his excellent score for *The First Men in the Moon* (1964) and he faithfully reorchestrated Herrmann's *It's Alive!* for that film's sequel.

Many of you also already know that Johnson wrote the theme for the Diana Rigg/Emma Peel seasons of *The Avengers*. Along with Barry's *The Persuaders*, Constant's *The Twilight Zone*, Schiffrin's *Mission: Impossible* and Mancini's *Peter Gunn*, *The Avengers* is one of that handful of truly great themes to come from the glass screen. Let's all say a silent prayer that the powers that be opt to incorporate Johnson's masterpiece into the upcoming Thurman/Fiennes movie about the dashing "special agents."

Laurie Johnson started writing for film in 1955 and has since logged around 400 scores for film and TV, which would make him the only guy alive (outside of India) to be giving Morricone a run for his money in terms of being prolific. In 1971 Johnson branched out to become a successful film and television producer; since then he has frequently scored the projects he controls such as the Dame Barbara Cartland series of romantic dramas. This CD is, and will probably remain, the heftiest collection of Johnson themes available. It is a fun album, high energy all the way. Johnson's proclivity is for catchy melodies with clean, clear and lively orchestrations. His stuff, while effortless for listeners, is by no means banal. Johnson's compositional voice has an unmistakable personality. This is perhaps best described as a post-WWII big band aesthetic, and of course everything is "Brit-style," so the jams tend to come from a position of "We throttled the Reich and we're bloody glad to be alive!" Almost logi-

cally I find this exuberance preferable to today's general (not total) media attitude of thuggish raunch, vapid nonsense and/or depressing nihilism.

The actual tracks offered include: an early classic rendition of "The Avengers"; the theme from "Top Secret," a South Seas cha-cha; and the themes from "The City" and "No Hiding Place"—and here all I can imagine is a 1950s BBC "on the homefront" documentary. "The Beauty Jungle" is a slice of '50s middle-class domestic glee, and "Echo Four Two" is an explosive mobsters anthem à la Elmer Bernstein's "Johnny Staccato" (see *Double Impact*, RCA LSP 2180). "Latin Quarter" has *Avengers*-style panache; it actually sounds as if the track might have been used in the show. "Limehouse," "M1," and "Solo" are more macho urban jazz; "Solo" has a touch of, again, Bernstein. "Grand Central" stands out in that it perfectly mimes an American accent, maybe late '50s Alfred Newman—it's an impressive cue that reminds me of *Airport* or Goldsmith's "The Courier" from *The Prize*. "Times Square" is another very Americanized piece, a strange, wonderful hybrid of *The Big Country* titles track mixed with any first-rate television theme for a '60s law and order drama, such as Alexander Courage's *Judd for the Defense*, or Pete Rugulo's awesome *Felony Squad*. "7th Avenue" is simply beautiful background music for city life. "Drum Crazy" and "Stick or Twist," both big-band swing, are proof Johnson learned a lot from his stint with the Ted Heath band. "Minor Bossa Nova" was originally on the B-side of the rare *Avengers* single. "Twango"—listen to this one and then decide for yourself if you think the composer was indulging in a little swipe at Barry's "stringbeat" sound... actually I like this better than most of the real thing.

As an aside, you can currently find five more rare Johnson themes on *Music for TV Dinners* and *Music for TV Dinners: The '60s*, both on the Scamp label. The '60s volume is better; the first is *extremely* weird. They feature heavily used library tracks from early television programming including commercials, game shows and promotional films.

Germany

Schoolgirl Report ★★★1/2

Gert Wilden

Crippled Dick Hot Wax 024 • 19 tracks - 48:46

40 years ago most media entrepreneurs who wished to make an honest buck via the ticklish art of titillation had to package their tangy wares in the

(continued on page 48)

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

Best ★★★★★
Really Good ★★★★
Average ★★★
Weak ★★
Worst ★

U.S. Marshals ★★★

JERRY GOLDSMITH

Varèse Sarabande VSD 5914

9 tracks - 30:21

Armed with a battery of percussion and his usual array of action-based rhythms and ostinatos, Jerry Goldsmith turns out a well-mounted if not unprecedented score for *U.S. Marshals*. The movie is a spin-off of Andrew Davis's spectacular 1993 thriller *The Fugitive* (which sported equally praised music by James Newton Howard). Tommy Lee Jones reprises his name-making role as Marshal Sam Gerard, whose new adventure chasing fugitive Wesley Snipes would not be half as fun without Goldsmith's music.

U.S. Marshals marks the second collaboration for Goldsmith and editor-turned-director Stuart Baird, its predecessor being *Executive Decision*. And like that *Die Hard*-on-a-plane flick, the music serves to heighten tension, propelling action scenes with intense, percussive rhythms. Varèse Sarabande

flawlessly edited plane crash, which gives the score its first standout cue, "Sinking Plane." Opening with Goldsmith's six-note fanfare for Gerard and his Marshal buddies (including a wormy Robert Downey, Jr.), French horns and trombones carry the staccato rhythm beneath string permutations of the fanfare. Similarly in the six-minute "Swamp Search," moments of eerie electronics (including the metallic sample first heard in *Star Trek: First Contact*) are juxtaposed with sudden explosions of timpani, snare, and piano; both are soon followed by a sixteenth-note synthesizer rhythm, slicing strings, and fortissimo brass hits.

The action cues are basically by-the-numbers; the rhythms are laid down identically, percussion marking the same syncopations, with only slightly different work in the strings and trumpets. There is an interesting array of electronics throughout, giving the action cues their energy, and keeping the suspense cues ("Nuggets & Bullets," "Heading for the Swamp" and

piano, the fanfare becomes the requisite "relief" music, as Snipes is acquitted of wrongdoing and released from custody. Then comes the juicy stuff: with a gently rising dialogue between a solo French horn and low-end piano, supported by an electronic rhythm, Goldsmith sends our heroes into the sunset with a glittering brass herald. Solo strings call the six-note motif; strings, timpani, and thundering brass sound a full-blooded response, all building to a giant finale.

—Brent A. Bowles

Swept from the Sea ★★★★★

JOHN BARRY

London 458 793-2

18 tracks - 61:59

Swept from the Sea is an artistic and thoughtful love story about a young Carpathian man, Yanko, swept off an immigrant ship bound for America. He washes up near death not far from an isolated English village, where he is at first reviled as subhuman. Soon Yanko is discovered to be a handsome and intelligent man who masterfully beats the local doctor at chess. The man swept from the sea, to the community's dismay, ultimately cultivates a love affair with and then marries a

accomplishment: Yanko struggles in silence because he cannot speak English; Amy refuses to speak to the insensitive villagers around her. On screen, both express themselves nonverbally to the swells of Barry's passionate and yearning music, performed by the English Chamber Orchestra.

Unfortunately, few people will see the wonderfully executed *Swept from the Sea* because it has been swept from the screen by the tidal wave of blockbusters. Many who hear the CD may falsely believe it to be the redundant development of a simplistic theme, lacking depth. It's not. The loneliness of the lovers Yanko and Amy, the harshness of their outcast existence atop a wondrous coastal cliff, the painful discovery of sexuality now and before, scenes of death and hope—all these are delivered by Barry as vulnerable musical messages cast in his inimitable romantic style.

Musically, the score offers two basic faces: the pastoral, almost happy treatment such as "Yanko Asks Amy Out" and "The Wedding," and the haunting love music of "The Sea, the Memorial, the Cave," a montage of love and discovery. If the CD has an emotional peak it is "Love in the Pool," when Barry emulates the striving eroticism found in his love theme in *The Scarlet Letter*. The composer confronts scenes of death and near-death with lamenting voices reminiscent of another little-known soundtrack, *The Last Valley*, and skin-piercing strings as first heard in his *Day of the Locust*.

For those who loved this score's spiritual antecedents, *The Scarlet Letter* and *Across the Sea of Time* (which contains the theme originally rejected for *Prince of Tides*), *Swept from the*



again presents a truncated album, giving us two tracks of interesting but mostly leaden suspense music for every 4-6 minute action cue (the best of which, for a smashing cemetery pursuit, is infuriatingly absent).

U.S. Marshals does sport a number of great chase scenes, highlighted by a deafening and

"Airport Locker") at the least variable. A clever sample appears in "Eyes on the City," a rapid, dulcimer-esque sound which perfectly echoes the high-tech surveillance systems Snipes uses to observe his nemeses.

Goldsmith closes the score with gusto in "Free to Go." Orchestrated for flute and

beautiful, freethinking village woman named Amy. Because of their untraditional relationship, they are jealously hated by the villagers.

The haunting film score by John Barry, depicting the disconsolation of decent but outcast souls who come together in romance, is a classic soundtrack

Sea is a must. It even contains a cymbalon-punctuated Slavic jig, "Yanko's Dance," which sounds like it could be one of Barry's great '60s source cues.

As a final note, the last track, a vocal of the main theme ("To Love and Be Loved"), is performed by 19-year-old Christina Brouder, who is in a small singing group, The Spirits of Gilbride, with her younger siblings in New York. Brouder's father was remodeling Barry's Long Island home and gave the composer a tape of Christina performing "Danny Boy"; Barry said he would use her in an upcoming project... and he did.

—Edwin Black

Dangerous Beauty ★★★★★

GEORGE FENTON

Restless 01877-72958-2

24 tracks - 67:12

For a movie that underwent more title changes in a single year than a really good metaphor, *Dangerous Beauty* is the kind of film that most knowledgeable movie-goers would approach with trepidation. Fortunately, this is a happy case of an enjoyable period costumer—an old-fashioned historical soap opera with "adult" trimmings—having received shoddy treatment from its distributor, Warner Bros.

Filled with opulent costumes, gorgeous cinematography and art direction, not to mention superb performances and a witty script, *Dangerous Beauty* is a true story about a Venetian courtesan/poet and the various social/political predicaments she becomes intertwined with during the dark days of the 16th century. Sure, it's a glossy affair that wouldn't have been made any differently had it been an MGM-Elizabeth Taylor soaper from the '50s (the R-rated sex, featuring the lovely Catherine McCormack, excepted), but it's undeniably entertaining.

So is George Fenton's lyrical, uplifting music score, which is by turns romantic and delicate, effectively utilizing solo guitar with string orchestra, or downright whimsical, deftly accompanying the film's engaging, dis-

arming tone. Fenton was the second composer to work on the project (Rachel Portman initially wrote the score and is credited with "additional music" in the end credits, though it seems that little if any of her music remained in the finished product)—never a good sign—but the sheer playfulness of Fenton's work is refreshing. His main theme is a simple, memorable motif along the lines of one of Georges Delerue's patented flowing melodies, and the score is able to link the various dramatic elements due to the development of the thematic material. It's a credit to Fenton that the score, while rarely deviating from the delicacy of the main theme, never becomes redundant or boring—particularly as the soundtrack runs 67 minutes. (In the film, a lot of Fenton's score runs unobstructed through montages, freed from any dialogue or sound effects.)

Dangerous Beauty, then—despite its troubled post-production—is anything but lethal, and Fenton's score is one of his best.

—Andy Dursin

Nosferatu: A Symphony of Horrors ★★★★★

JAMES BERNARD

Silva Screen SSD 1084

14 tracks - 63:12

While Silva Screen's parade of usual-suspects soundtrack compilations is a continuing (albeit successful) annoyance, every once in a while they produce something collectors will actually enjoy. Case in point, this brand-new score composed by Hammer horror film veteran James Bernard for the 1922 F.W. Murnau silent vampire film *Nosferatu*. The film is a virtually blow-by-blow adaptation of *Bram Stoker's Dracula* (the original book), with Count Dracula becoming the insect-like, bald vampire Count Orlok, Renfield the insane scapegoat Knock, and Jonathan Harker and his fiancée Lucy the happy couple Hutter and Ellen.

Bernard, who wrote some wonderfully full-blooded (pun



intended), melodramatic scores for Hammer's *Dracula* series, is granted a fabulous opportunity here. This is the kind of active, narrative work that could never appear in a modern film, and the added chance to essentially speak for the characters, whose dialogue is never heard, makes this effort particularly rich and expressive. Bernard is famous for basing his Hammer *Dracula* theme around the three syllables of the vampire king's name, and he pulls off the same trick here with a menacing four-note motif for Count Orlok. But while *Nosferatu* is full of the agitated and grim music for which Bernard is famous, it's also brimming with beautiful pastoral moments, sprightly outdoorsy themes and a haunting, remorseful evocation of the forbidden and deadly romantic hold that Orlok has over the victimized Ellen.

Particularly impressive are the gradually thickening, alarmist music for Hutter's journey through the Carpathian mountains towards Count Orlok's castle, and a brilliant piece late in the game as a muttering crowd turns on the escaped lunatic Knock and Bernard's music gathers its forces in a maddening, accelerating frenzy of staccato phrases. Bernard suggests the presence of the supernatural through busy, trilling strings and bubbling, diabolical woodwinds, and his use of leitmotifs has a "Peter and the Wolf" quality, often suggesting the presence and influence of the ancient vampire even when the character isn't on screen. Bernard's action cues are in the vein (again with the puns!) of his great Hammer work: shrill, icy and pulsating with terror.

The CD comes with a thick and nicely designed booklet full of stills and some fascinating production artwork from the 1922 film, as well as extensive cue-by-cue liner notes by the composer. My only complaint is that it would be nice to have some background into how this interesting project came into being. Evidently the newly scored version of the film was produced for television but premiered at the Royal Festival Hall in London. Here's hoping there'll be a video release so we poor Yanks can view the thing.

—Jeff Bond

The Lion King Broadway Cast Recording ★★★★★

Music by ELTON JOHN,

Lyrics by TIM RICE

Disney CD 60801-7

20 tracks - 64:54

The second Disney animated feature to be translated to Broadway, *The Lion King* may not seem like an obvious choice for success on stage, but the production is said to be an innovative, stunning affair, having received rave reviews and enthusiastic audience response thus far in New York.

As an album, this lengthier and far more satisfying *Lion King* gives you more of Lebo M's African chorus and ethnic instrumentation than its predecessor, throws out the superfluous Elton John soft-rock song arrangements, and pumps up the intensity of the material. Most importantly, it presents a more cohesive sound because of the consistency of the arrangements—grittier and more acoustic, naturally, than the polished soundtrack album. The confines of the stage actually enhance the music, giving it room to breathe and work more on its own merits than the often over-produced film score. As director Julie Taymor points out in her liner notes, Lebo M's South African-styled chorus becomes a principal player on stage, and his glorious arrangements become a crucial link between the various songs, whether it's in familiar thematic material from the

film or in a new arrangement of the classic pop-tune "The Lion Sleeps Tonight."

Mark Mancina, heavily involved in the production of the film soundtrack, produced the score for Broadway, which includes all of the movie's popular songs ("Circle of Life," "Can You Feel the Love Tonight"), and throws in a wealth of a new material. Elton John and Tim Rice contributed

three new songs (the buoyant "Morning Report" being the most noticeable), while Mancina, Lebo M and Hans Zimmer each wrote new material (some of which originates from the soundtrack's follow-up album, *Rhythm of the Pridelands*). The vocal performances are all inspired, and the score itself is particularly strong. Like the show itself, the new recording of *The Lion King* is indeed a breed apart.

—Andy Dursin

Sphere ★★1/2

ELLIOT GOLDENTHAL
Varèse Sarabande VSD-5913
14 tracks - 35:36

Elliot Goldenthal's score to the underwater sci-fi flick *Sphere*, directed by Barry Levinson, is one of the composer's least successful works, and despite a scattering of eclectic orchestration and ominous explosions of sound, comes off as a subdued and only mildly interesting listen.

Varèse Sarabande's anemic

disc presents only portions of Goldenthal's effort. The majority of the album consists of low-level adagios and suspense music which nicely paints the green-tinted, creepy underwater visuals in the film. "Main Titles" presents an elegiac theme for strings and trumpet (a lovely solo by Phil Smith) which appears intermittently throughout the score, notably in a foreboding, brass-heavy orchestration as "The Gift" and again in "Andante." There are a

BEGIN THE FOX HUNT!

Two Classics that live up to their label

By Jeff Bond

The Ghost and Mrs. Muir ★★★★★ (1947)

BERNARD HERRMANN

Varèse Sarabande VSD-5850 • 33 tracks - 53:00

Bernard Herrmann's beautiful romantic score for *The Ghost and Mrs. Muir* has waited 50 years for its original tracks to be released, although Elmer Bernstein re-recorded a little over 40 minutes for his Filmusic Collection in 1975, released on an earlier Varèse disc, VCD 47254.

Even in 1947, Herrmann was not known as a master of romance: his first scores (*Citizen Kane*, *The Devil and Daniel Webster*, *The Magnificent Ambersons* and *Hangover Square*) had been dominated by the dark themes that would follow the composer throughout his career. Even 1944's *Jane Eyre* was more a gothic melodrama than a romance, with Herrmann's stormy score perfectly characterizing the windswept moors and shadowy secrets of Charlotte Brontë's *Thornfield*. *Anna and the King of Siam* (1946) had proved Herrmann capable of composing for the brighter atmosphere of a period romance, but *The Ghost and Mrs. Muir* brought Herrmann back to the sort of subject matter he thrived on: obsession, unrequited love, and the supernatural.

Herrmann's themes and motifs for *Ghost* rank among his most memorable and effective. Bookending the music is an undulating figure for woodwinds, flute and harp which characterizes the endless crashing of surf along the English coast: it's a steady, subtle pulse that somehow evokes both time and timelessness as Gene Tierney falls into a relationship with the ghost of a sea captain played by Rex Harrison.

The theme for Tierney's character, Lucy, is a gently descending melody for strings that is

beautiful yet uncompromising in capturing the woman's essential loneliness as a widow whose one potential love affair with a living man (a duplicitous George Sanders) is doomed to failure. The

theme for the ghostly Captain Gregg, Lucy's only confidant, bubbles out of the sea itself, with his warm, nostalgic memories of life on the sea evoked by a gentle, consummately Herrmannesque sea shanty often voiced by low woodwinds or flutes. The textures and tempos are so determinedly melancholy that the score's occasional bursts of more energetic material involving some comic, meddling in-laws, or Tierney's train trip to London, come across as almost shocking.

With its fantastic subject matter, the film moved Herrmann both to echo his musical past and foreshadow the approaches he would take in the less-lyrical fantasies later in his career. *The Devil and Daniel Webster* makes its presence felt in several cues: in the pulsing, busy brass rhythms of "Exit" and in Herrmann's comic treatment of the "In-Laws" and "Pranks" with droll contrabassoon commentary. In "The Painting" and the score's climactic passage-of-time montage, Herrmann employs the repeated, descending two-note phrase he often used to evoke the fantastic in films like *The Day the Earth Stood Still*, *Journey to the Center of the Earth* and his scores for Ray Harryhausen's films.

The core of the film and Herrmann's score is not fantasy, however, but the realities of time and thwarted hopes: the warm reading of Gregg's sea shanty as he reminisces in "About Ships"; Herrmann's beautiful accompaniment to the captain's sympathetic col-

laboration with Tierney in "Lucia" and "Dictation"; the way harps foreshadow the story's conclusion as they insinuate themselves into Lucy's theme in "Spring Sea"; and the explosion of grief as Lucy discovers her living romantic suitor is a married philanderer in "Sorrow."

As Lucy retreats into a solitary life and old age, Herrmann lets loose with a torrential, violent accompaniment to the film's montage of shoreline imagery, as the sea washes decades away to reach the end of the woman's life in "The Passing Years." A highlight of this album which was unrecorded in Bernstein's 1975 album is "Andante

Cantabile," a gorgeous, three-minute cue featuring a pulsing, beautifully recapitulating string melody that intervenes before the movie's final moments as the aged, dying Lucy is reunited with Gregg as a timeless, immortal beauty. Someone once wrote that a good screen romance can never end happily, and *The Ghost and Mrs. Muir* manages to both reinforce and refute that statement with a romance that can only

reach a happy consummation in death. For the dark-humored, driven and intensely sentimental Herrmann, there couldn't have been a more perfect conclusion, and his finale here is one of his greatest accomplishments.

The restoration of this great score at the hands of Nick Redman and Rick Victor brings this 50-year-old music back with remarkable clarity.

Forever Amber ★★★★★1/2 (1947)

DAVID RAKSIN

Varèse Sarabande VSD-5857 • 5 tracks - 64:27

David Raksin's legendary *Forever Amber* score is one of those great soundtrack album mysteries—why hasn't this been put on CD before? While a lengthy suite, conducted by Raksin, is avail-



few other somber tracks ("Wave," "Fear Retrieval") which, amidst the driving action and suspense music, appear derivative and out of place.

The suspense cues are not without their moments: though less than a minute in length, "Event Entry 6-21-43" is an explosive sound trip, a whirlwind of orchestral combinations leading to a stunning, rapidly ascending series of notes as our heroes are treated to a virtual reality record of a downed space-

craft's last moments before being pulled into a black hole. "Water Snake" is unsettling with its rumbling cellos and electronic thuds, which segue into a chaotic midsection before falling into a finale of quietly banging percussion and guitar. "Terror Adagio" also features some great allegro action music with virtuoso playing by French horns and woodwinds, but like many of the other action cues makes futile attempts at the marriage of image and sound which

Goldenthal and director David Fincher achieved in *Alien³*. And in many cases, Goldenthal surprisingly uses orchestration virtually identical to that classic 1992 score.

"Manifest³" and "Manifest Fire" (which introduce a weird piano motif) are full of the staccato brass, fluttering string and woodwind playing, garish electronic sound effects, and flickering percussion we've heard before. These tracks should be the album's standouts, but their

similarity to *Alien³* come off as distracting. The grand finale, "Their Beast Within," contains the same brass, string, and chime chording as *Alien³* and *Michael Collins*.

Although there are definitely fine moments to be had in Elliot Goldenthal's *Sphere*, they cannot outweigh the overabundance of ponderous atmospheric music which, while successful on screen, make for downright boring tracks on disc.

—Brent A. Bowles

able on a spectacular-sounding quadrasonic recording from RCA, the score proper, with its wealth of additional material, hasn't seen the light of day until now. Predictably, it falls to producer Nick Redman and Varèse's Fox Classics series to unveil its pleasures.

This is a film remembered almost entirely for its score, despite its lavish budget and big-name director (Otto Preminger, possibly the most sleaze-obsessed major film director until Paul Verhoeven). And why not? Raksin has always possessed a genius for constructing melodies whose resolutions simply demand that you finish humming them all the way through; once you hear the opening phrases of themes like Amber's, Raksin's "siren" music from *The Bad and the Beautiful*, even his driven, optimistic *Ben Casey* TV medical show theme, you just have to hang on to hear these melodies reach their conclusion. *Forever Amber* brings new meaning to the review cliché "lush and romantic"—this is a score bursting with vivid orchestral textures, enough treatments and motifs for three more costume epics, and a lyrical impact that the vapid film surely never deserved.

The Varèse album takes the unusual (and to some collectors, no doubt frustrating) approach of arranging 64 minutes of music into four lengthy suites, ranging from 10 to 22 minutes each. While it prevents indexing of individual cues, the presentation works quite well, building the dramatic momentum of the story as each successive suite arranges the movie's incidents like chapters in a book.

Part 1 introduces Raksin's rich and elaborate theme for Amber after a powerful fanfare. If there's been a more beautiful melody written for a female movie character, it's difficult to think of it. "Chase" and "Escape" introduces some frenetic pursuit material later reaching fruition in the sequence involving the fire of London, but here involving a gradual decrescendo into a languid atmospheric cue of low strings, woodwinds and chimes. This develops into a gorgeous, breezy pastorale marked by the re-emer-

gence of the resolving material from the title cue. "Fanfare" and "The Royal Court" feature Raksin's giddy, Handel-like royalty music.

Part 2 begins with "Romance," a new and gorgeous romantic theme for strings which emerges out of an impressionistic moment, and Raksin produces a striking effect of woodwinds doubled by piccolos for a glassy, crystalline sound before the introduction of some busy pomp and circumstance for the royal court. A reflective take on Amber's theme (marked by the brief intrusion of the romantic theme for Lord Carlton and a great deal of minor-mode variations) precedes the dark, dirge-like rumblings of Raksin's music for the sequences at Newgate prison. Raksin's dissonant writing for clarinets in these scenes bears comparison to the effects John Williams achieved with the same instrument in the Dagobah scenes in *The Empire Strikes Back*. The birth of Amber's beloved son provides Raksin the opportunity to write what must be some of the most sublime labor music ever to appear in a film.

Part 3 opens with Amber's theme restated with a tranquil, somber dignity before chimes, low flute and woodwinds play the romance theme over rustling strings for a riding sequence. The riding cue develops a lovely, fugue-like figure orchestrated for woodwinds and taken up by recorder and strings in an arrangement that almost creates an electric, theremin-like texture. The back half of this lengthy (nearly 20 minute) track develops the strident dirge material as Amber deals with the plague, with a heart-felt string line keening over the heavy tread of low brass and strings. "Attack" reintroduces

the film's opening "chase" scherzo, with the beginnings of some of the bombast that will later appear in the film's London fire sequence. The score takes on an anguished, strident character in "Ordeal," with Raksin's strings again keening over an inexorable pulse of low brass before a final, exultant resolution.

As Part 4 begins, the score returns to a brighter mode with "Music of the Court" as Amber is married to the Earl of Radcliff to the tune of "Greensleaves." Give Raksin credit here for being one of the few film composers to actually play around with this old war-horse instead of just letting it lie there;

his counter theme for the traditional melody almost plays out like a stately jig. The sprightly "Royal Court" music returns for an extended treatment before Amber's theme brings the mood down to a brooding, reflective one contrasting the bittersweet qualities of the Amber material against the more hopeful court riding theme and the light woodwind and chime treatment of music written for Amber's son.

Raksin's spectacular scherzo for the fire of London is one of the great, classically developed action sequences in film scoring, and having Amber's gorgeous, elongated melody magnificently rise up out of the chaos just as Amber herself fights her way out of the flames consuming her house makes for one of the most sublime moments in Raksin's great career. The film's heart-tugging conclusion, with Amber saying good-bye to her son, is treated with equal sensitivity and melodramatic power.

The stereo sound on this 50-year-old recording is remarkably good, and the presentation superb. Raksin provides the guilty pleasure of a richly melodic and swooningly romantic film score while leavening the cheese factor with some remarkably sophisticated writing that easily stands up to today's scrutiny. FSM



(**Close Encounters** continued from page 32) ambitious project both time-wise and monetarily," says Gary Pacheko. "Soundtracks are not easy reissue projects, but the results I think will justify the efforts. We wanted to recognize what is creatively one of the most unique soundtracks ever put together. Everything about it: the sound, the way that it was done, the textures and the way it relates to the film... when you listen to the music by itself the film is kind of playing in your head."

The question is, will fans of the film who have been comfortable with the original LP sequencing be able to adjust to the reissue's dramatically different approach? "It's chronological of course, which is a big difference, as the *E.T.* reissue was as well," Murphy acknowledges. "That probably makes it less interesting as a program but more interesting historically. I think that the comment that was made about the *E.T.* reissue was that it didn't have the complete themes like the LP did."

For Murphy, the end results have been well worth revisiting the original session cues. "I think we were all surprised when we listened to *Close Encounters* that there was

so much interesting music that had not found its way into the picture in complete form, and that was really good, interesting composition that showed itself when we listened to it in chronological order. It tends to be very descriptive, and maybe a little more than *E.T.* tells the story musically. We thought originally because we had a lot of material and we actually had to cut a little out in order for it to fit on the CD, that it might be too much, and I don't think that turned out to be the case."

The amazing clarity of the reissue's sound is another aspect that's surprised Murphy. "It didn't require much treatment, and we were able to retain the integrity of the original recording and present it in a nice two-track format that I think is very listenable. Actually, in a way these masters were in better shape than the *E.T.* masters which came later. That's not to say that *E.T.* didn't turn out well, but I think we were all disappointed that we didn't have good multi-track masters on that show, and that we were basically reduced to using B-copy mag masters that were run on the session as a back-up. We also struggled with getting our alignments correct and our Dolby levels

correct because there was no documentation at all, and that's sort of the case with *Close Encounters* as well. That's the big part of the project: getting all that technical stuff in hand so that you don't make a bad transfer."

Laurent Bouzereau in particular has found the recreation of one of his favorite film scores a rewarding experience. "I'm really happy because it's such a departure from the original album. The movie has so many different levels; at first there's not much music, then you have this very scary music with Barry's kidnapping that is almost like Béla Bartók, then you have something that's more like adventure music, and then you have this beautiful symphony at the end. In the previous album this material was all over the place, and here you really feel John's genius at matching his understanding of the picture and marrying those elements to the movie."

"This was an opportunity to go back and pay tribute not only to one of the greatest scores ever written and composed but also the fact that the music in *Close Encounters* is part of the story. That itself is a very fascinating aspect of it." FSM

(**Internationale** continued from page 43) guise of education, special interest, fine art, or even science. In the '50s and '60s we had salacious exploitation quickies (soft-core films) all dressed up with titles and ad campaigns calculated to make one assume the silly things had the official endorsement of the Surgeon General and the P.T.A.: *She Should Have Said No!*, *Sins of the Father*, *Because of Eve* (*The Story of Life*), *Mom and Dad*—"See the actual birth of a baby!"—*The Agony of Love*.

The magazines sported such respectable monikers as *Vue-America's Photo Digest*, *Photo and Body*, *Special Figure Salon Art Photography*, and *Sunbathing for Health Magazine*. Any visiting space alien casually leafing through a stack of these would've thought humanity to be much like the Ferengi home world, fully comprised of geeky males and naked women.

America wasn't the only place where sexy fun was, for a time, disguised to avoid the ire of the local clergy; the practice flourished in most NATO member nations. In Germany, during the late '60s, a producer of provocative film fare, Wolf Hartwig, was looking for any weapon in his losing battle for an audience share against the retarded giant called television. At first he fought back with pop-music films, scandalous dramas about the

rich and famous, and cool stuff like *The Head* (*The Night and Satan*, 1959), a stylistically thick horror film with a superb and hellishly bizarre score by William Mattes and Jacques Lasry (any German readers have any background on these two?).



Hartwig struck pay dirt when he released a naughty little "documentary" loosely based on a German equivalent of the Kinsey report. This film, *Schoolgirl Report*, was supposedly a serious study of the secret sex lives of German college students. Home box-office receipts numbered over seven million, so of course there were sequels: *Au Pair Report*, *Housewife Report*, *Schoolboy Report*, *Bath Attendant Report*, *Eva and the Gynecologist*, *Your Wife—The Unknown Being* (I haven't seen the film, but I at least can personally vouch for the veracity of that title!), and 13 more *Schoolgirl Reports*.

Someone had to score all this stuff, and it appears that Gert Wilden carried most of the load. If you've been keeping abreast of the current film music Euro-pop/lounge thing (*Vampyros Lesbos*, *Easy Tempo*, *Beat at Cinecitta*) then you'll have some idea of what *Schoolgirl* sounds like, but not exactly. Deutschland is culturally an intense place; being old and dense, like a neutron

star, most everything touched gets Germanized—appropriately, many of these themes have a faint air of traditional oomph-bah "brauhaus band." The opening cue is a pot-party slammer, featuring throbbing bass, a modified blues harmonica and a synth/chorus wail that continually trades places with a pugnacious brass phrase. The second track, "Follow Me," from *Was Manner Nicht fur Moglich Halten*, sounds like Iron Butterfly meets ELO mixed with the distinct flavor of Harlem disco. Track 3, the title theme from *Madame und Ihre Nichte*, is patterned after Morriconean erotic-scat ballads, except that Wilden's arrangements aren't quite as creamy and seamless; fat-bellied trumpet solos and harmonicas make it sound like background music for some holiday shopping with a favorite hooker. The following tracks, of basically a jazz/rock/blues fusion, proceed with enough variety to be always entertaining, especially with the inclusion of several examples of trashy genius such as "Ecstasy Blues" (track 10), "Sexy Girls" (track 12) and "Ecstasy Dance" (track 18).

I also recommend the companion CD on the same label, *I Told You Not to Cry*, Gert Wilden's *Swinging Themes from Thrilling Crime Films, 1966-1972*. The music is similar but with a different connotation, a situation not unlike the unique and subtle disparity that exists between nipples and bullets. FSM



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Stagecoach with **The Loner** by Jerry Goldsmith

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Stagecoach is the 1966 remake of the 1939 classic, starring Ann-Margret, Alex Cord, Bing Crosby, Stefanie Powers and others on their way to Cheyenne. The existing commercial album is a re-recording (not conducted by the composer), and was one of the all-time worst CD reissues. **This CD is the first-ever release of the original film soundtrack as conducted by Jerry Goldsmith**, a melodic and nostalgic take on the old West. The stereo sound is much superior to the re-recording, and the performance (chronologically sequenced) carries a vigor and buoyancy previously unknown to this score.

The Loner is a 1965 television western series written and produced by Rod Serling, starring Lloyd Bridges. Goldsmith composed the theme and two episode scores;

the 20 minutes contained on this CD represents the totality of his contribution. The theme is a dynamic tune out of the *Rio Conchos* playbook, complete with harmonica, bass guitar, percussion and whipcracks, and the underscore is written in the style of the moody, solitary moments of *Hour of the Gun*, *Bandolero!* and *100 Rifles*. The sound is clean mono; a unique, lost gem for fans of Goldsmith's westerns.

Booklet fully illustrated with rare color photos from the Fox Archives. Liner notes by Jeff Bond, Jon Burlingame and Lukas Kendall. \$19.95 plus shipping

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Stagecoach

1. Main Title	2:32
2. Dryfork Saloon/ Stagecoach Arrives	1:14
3. A New Passenger	1:44
4. Family History	4:35
5. Aftermath	3:07
6. First Born	1:34
7. All Is Forgiven	2:37
8. Escape Route	1:53
9. No More Indians	1:08
10. Cheyenne Saloon	0:35
11. Get Out of Town	2:41
12. Stagecoach to Cheyenne*	1:24

The Loner

13. An Echo of Bugles†	8:47
14. One of the Wounded†	10:19
15. Main Title with Narration	0:52

*by Lee J. Pockriss & Paul Vance, sung by Wayne Newton

† contains main and end titles without narration

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