

ORIGINAL MUSIC SOUNDTRACKS FOR MOTION PICTURES AND TV

VOLUME 7, NUMBER 6

FILM SCORE

M O N T H L Y



Spielberg's Other
Composer **page 24**

JAZZ IN THE MOVIES

Miles Davis
Terence Blanchard
Elmer Bernstein
Stanley Clarke

PLUS: Jazz CD reissues

SUMMER DOWNBEAT

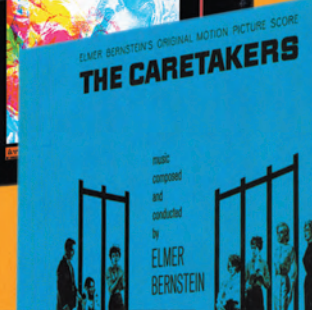
Austin Powers
K-19: The Widowmaker

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Louise remembers Max

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Film & TV Music Fall Edition: November 5, 2002

Space Deadline: October 18 | Materials Deadline: October 24

CONTENTS

FILM SCORE
MONTHLY™

AUGUST 2002

cover stories

16 Miles in the Movies

We're all familiar with Miles Davis the legendary trumpeter, who influenced jazz music and musicians over a span of four decades. But many don't know that Davis also composed a handful of movie scores, the most impressive of which was his first, for Louis Malle's 1958 noir thriller *Ascenseur Pour l'Échafaud*.

By Robert Bregman

18 Baby, the Jazz Must Play

In Part Two of our focus on Elmer Bernstein's jazz scores, we look at the period 1960-1970, when the composer provided an exciting combination of jazz and his trademark rhythmic orchestral writing, in such films as *Walk on the Wild Side*, *The Caretakers* and *The Silencers*.

By Mark Hasan

30 He's Got the Funk

Bassist Stanley Clarke represents another jazzier to have made the successful foray into film scoring; his most recent outing the old-school funk score to the comedy *Undercover Brother*. Here he discusses his jazz and classical background, as well as his desire to bring that '70s urban sound back to today's films.

By Daniel Schweiger

features

24 The King of TV Movie Music

With well over 100 movies-of-the-week and series on his resumé, Billy Goldenberg helped define that "TV sound" in the 1970s and early '80s. In an interview with *FSM*, the composer tells of his early days in Hollywood—including his friendship with a young Steven Spielberg—and catches us up on what he's doing now.

By James Phillips

28 The Girl From Missouri

Louise Steiner Elian, longtime studio harpist of Hollywood's Golden Age, and the former wife of composer Max Steiner, passed away recently. In this autobiographical piece, Louise recounts her early days as a freelance musician as well as her tumultuous relationship with Max.

departments

2 Editorial

FSM Crackdown!

4 News

Buddy Baker, Musicateer.

5 Record Label Round-up

What's on the way.

6 Now Playing

Movies and CDs in release.

8 Upcoming Film Assignments

Who's writing what for whom.

9 Concerts

Live performances around the globe.

9 Shopping List

11 Mail Bag

An Evening With Elmer.

12 Downbeat

Summer Fare, Both Light and Dark.

17 Book Beat

Musical Mysteries Revealed.

32 Score

The latest CD reviews, including two by Thomas Newman, a stack of new releases and a trio of jazz reissues, among others.

35 Marketplace

47 Reader Ads



Mrs. and Mr. Steiner play house.
page 28



Stanley Clarke lets his hair down.
page 30



Who loves ya, Billy?
page 24

ON THE COVER: JAZZ LICKS IN THE FLIX

Film Score Monthly (ISSN 1077-4289) is published monthly for \$36.95 per year by Vineyard Haven LLC., 8503 Washington Blvd, Culver City, CA 90232. Periodicals postage paid at Culver City, CA and additional mailing offices. POSTMASTER: Send Address changes to Film Score Monthly, 8503 Washington Blvd, Culver City, CA 90232

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Is updated five times weekly!

Point your browser at:

WWW.FILMSCOREMONTHLY.COM

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PRINTED IN THE U.S.A.

FSM Crackdown!

Top-Secret Internal Memo Revealed Here!

We admit it. We've gotten soft. Too many of our recent reviews have been given four stars. Too few releases have received the one-and-a-half or lower they truly deserved. Enough of that. Starting next issue, we're going back to our roots, and we want everyone to know about it. And to show how excited we are about this new resolution, we're reprinting the very letter that Senior Editor Jeff Bond penned for staffers and contributors alike. Enjoy:

Dear Noble *FSM* Writers:

We are once again wrestling with a dilemma here at *FSM* regarding ratings. While we love film music, film composers and soundtrack CDs with equal fervor, we must somehow shackle our enthusiasm in reviews and bring a sober, rational judgment to the process of rating soundtrack albums.

Here is cardinal rule number one: NEVER give a five-star review to a soundtrack CD, *unless* it is a reissue of an acknowledged, time-honored classic. This should be a matter of common sense. Even if John Williams writes a score we regard as the equal of his greatest works of the past, how do we in fact know that this score is going to stand the test of time and be judged as one of the all-time classic movie scores 10 years hence? I'm sure lots of people would have granted *Far and Away* five stars upon its original release, but do you think anyone in the general public could recognize the theme to *Far and Away* today? A five-star score must achieve a more general level of public recognition, or at least be such a compositional masterpiece that it is acknowledged as such in the concert world. Clearly, these things do not happen overnight.

Similarly, be very careful about awarding four-and-a-half-star reviews. When you give a new score a rating this high, you are saying it ranks very close to the greatest film scores ever written. A four-and-a-half-star score should be written by a major composer and represent the top tier of his work. We recently gave *Minority Report* four and a half stars. Now even this is a gamble because it's unclear how this score is going to fit into the overall John Williams pantheon, but given the complexity and ambition of the work and the fact that it was written for a high-profile Spielberg/Williams collaboration, we felt it was a safe one.

We recognize that many of our reviewers prefer current composing styles to those of the Golden Age or even the "Second Golden Age" of the post-*Star Wars* era, and may regard it as unfair that we assign greater weight to older scores (and some older composers). All we ask is that you temper your enthusiasm just a little bit. Three stars is still a good review—it's just "average" good, representative of the solid craftsmanship and taste on display in the majority of current film composing. Three and a half stars is a very good score. Four stars is an excellent score. Four and a half stars is a superior score bordering on classic status. Five stars is a classic score—but you're not going to use that rating, so there's no point in my even mentioning it, right?

On the down side, two-and-a-half-star ratings should be applied to competently written but unexciting scores—something that neither offends nor interests very much. Don't write a negative review of a score and then award it three stars—if there's more ill than good to be said about a score, you're talking two stars. One-and-a-half- or one-star ratings should be reserved for scores that for one reason or another actually arouse hostility in the reviewer—scores that make you angry (and we

bear in mind of course that all reviews are opinions—hopefully, well-considered and well-argued opinions—so that one person's hated one-star score can always be another's overlooked treasure). Yes, low ratings and unflattering reviews make people angry, but look at it this way—if every score ever written is "good" (i.e., between three and five stars) then there is ultimately no context and no proportion to anything. In other words, a brilliant four-and-a-half-star score doesn't seem all that big an accomplishment when every other score produced rates at least three stars.

Some day you may be rewarded by discovering that one of the scores you championed during these troubled times turned out to be a classic, five-star score. At that point we, the *FSM* editors, will happily admit that we were wrong when we refused to give the score in question a five-star rating. And when that day comes...we will owe you a Coke.

Sincerely,

The Editors



FOR YOUR EYES ONLY:
New rules for CD reviews.

HUMPHREY BOGART

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- JOHN J. PUCCIO, THE SENSIBLE SOUND

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Buddy Baker, Musicateer 1918–2002

Oscar-nominated composer Norman D. "Buddy" Baker died of natural causes on Friday, July 26, at his Sherman Oaks home. He was 84.

Baker was born in Springfield, MO, and was a professional trumpeter and big-band arranger in the '30s and '40s for such greats as Stan Kenton and Harry James. Moving to Los Angeles in 1938, he wrote arrangements for radio programs and taught arranging and orchestration at Los Angeles City College. At the behest of former student George Bruns, Baker helped in orchestrating episodes of Disney's *Davy Crockett*, which led to a job as musical director of *The Mickey Mouse Club*.

Baker worked nearly 40 years for Disney, scoring features, TV shows and theme park attractions. His feature scores include *The Gnome-Mobile*, *The Fox and the Hound*, *Summer Magic* (an Oscar nominee for Best Score) and *Napoleon and Samantha*, a 1972 Oscar nominee for Best Score, starring Jodie Foster and Michael Douglas. In 1998, the studio honored Baker as a "Disney Legend," and a year later the ASCAP Foundation gave him their Lifetime Achievement award.

In 1985, Baker began teaching animation scoring at USC, and in

'88 became director of the school's Scoring for Motion Pictures and Television program, which he headed until his death. Among the students who passed through this program were *FSM*'s own Jon and Al Kaplan.

I would like to thank Jon Burlingame, a real film music journalist, whose obituary of Baker for Variety provided most of the information for this item.

—Scott Bettencourt

Happy 90th, Maestro Raksin!

Golden Age composer David Raksin celebrated his 90th birthday on August 4, 2002.

Raksin, who began a distinguished career working with Charlie Chaplin on the 1936 film *Modern Times*, composed memo-



Ante Emmy

The nominees for the 54th Annual Prime-Time Emmy Awards were announced July 18 in Los Angeles. The music nominees include:

Opening Ceremony Salt Lake 2002 Olympic Winter Games; NBC; MARK WATTERS, Music Director.
Ultimate Manilow; CBS; STEVE WELCH, Music Director

Outstanding Music Composition for a Series (Dramatic Underscore)

Blue Planet: Seas of Life; Discovery Channel/BBC; GEORGE FENTON, Composer

JAG: "Adrift (Part 2)"; CBS; STEVE BRAMSON, Composer
24: "7:00 a.m.-8:00 a.m."; FOX;

SEAN CALLERY, Composer
The X-Files: "The Truth"; FOX; MARK SNOW, Composer

Xena: Warrior Princess: "A Friend in Need II"; Syndicated; JOSEPH LODUCA, Composer

Outstanding Music Composition for a Miniseries, Movie or Special (Dramatic Underscore)

Dinner With Friends; HBO; DAVE GRUSIN, Composer

Jim Henson's Jack and the Beanstalk: The Real Story, Part 2; CBS; RUPERT GREGSON-WILLIAMS, Composer

Last Call; Showtime;

BRIAN TYLER, Composer

The Mists of Avalon, Part 1; TNT; LEE HOLDRIDGE, Composer

Shackleton, Part 2; A&E;

ADRIAN JOHNSON, Composer
We Were the Mulvaney's; Lifetime; PATRICK WILLIAMS, Composer

Outstanding Music Direction

Buffy the Vampire Slayer: "Once More With Feeling"; UPN; CHRISTOPHE BECK, Music Director, JESSE TOBIAS, Music Director

Dinotopia, Part 1; ABC; GEOFFREY ALEXANDER, Conductor

The Kennedy Center Honors; CBS; ELLIOT LAWRENCE, Music Director.

Outstanding Music and Lyrics

The Carol Burnett Show: Show Stoppers; Song Title: "A Mackie Rag"; CBS; Musical Numbers by MITZIE WELCH and KEN WELCH

The Fairly Odd Parents: "Christmas Every Day"; Song Title: "I Wish Every Day Could Be Christmas"; Nickelodeon; Songs by GUY MOON, BUTCH HARTMAN and STEVE MARMEL

Family Guy: "Brian Wallows and Peter Swallows"; Song Title: "You've Got a Lot to See"; FOX; WALTER MURPHY, Composer, SETH MACFARLANE, Lyricist

Judging Amy: "Beating the Bounds"; Song Title: "The Best Kind of Answer"; CBS; PETER HIMMELMAN, Composer

The Simpsons: "The Old Man and the Key"; Song Title: "Ode to Branson"; FOX; ALF CLAUSEN, Composer, JON VITTI, Lyricist



Outstanding Main Title Theme Music

A Day in Their Lives; The History Channel; MARK LEGGETT, Composer

First Monday; CBS; BRUCE BROUGHTON, Composer
Justice League; Cartoon Network; LOLITA RITMANIS, Composer

Six Feet Under; HBO; THOMAS NEWMAN, Composer
Wolf Lake; CBS; DAVID SCHWARTZ, Composer

The Emmys will be telecast Sept. 22 at 8 p.m. on NBC. **FSM**

rable music and themes for such motion picture classics as *Laura*, *Forever Amber*, *The Bad and the Beautiful* and *Force of Evil*, among dozens of others. Please join us in wishing Mr. Raksin a very happy birthday.

Stand Up and Be Counted!

Votes are being tallied for the World Soundtrack Awards Public Choice Award, and you have until Aug. 31 to offer your opinion on the year's best soundtrack. One lucky voter will win a trip to the Flanders International Film Festival, where the WSA event will be held in October.

Visit www.worldsoundtrackawards.com for more details.



Give That Man a Prize!

Marc Shaiman will be among six industry professionals honored with "Hollywood Outstanding Achievement Awards," as part of the larger Hollywood Movie Awards Gala Ceremony, Monday, Oct. 7, in Beverly Hills. Shaiman, who has been nominated for five Academy Awards—*South Park: Bigger, Longer & Uncut*, *Patch Adams*, *The First Wives Club*, *The American President* and *Sleepless in Seattle*—will be given



the unnecessarily awkward-sounding "Hollywood Outstanding Achievement in Music-in-Film Award." His fellow recipients include director Martin Scorsese, writer Robert Towne, cinematographer Janusz Kaminski and producers

(continued on page 9)

Record Label Round-Up

Some of the albums you're waiting for

'80s Flashback: Jan Hammer Offers MIAMI VICE CD

Composer Jan Hammer has released a 2-CD set of his music for the popular and stylized TV series *Miami Vice*. The set is available for \$19.95 (\$29.95 autographed) and contains 44 Crockett-and-Tubbs classics. You can purchase the CD at www.janhammer.com/giftshop/jhshop.html. Oh, and be sure to pick yourself up a Jan Hammer T-shirt while you're there. For more details, check out www.miami-vice.org.

1M1

Due in Sept. from this Internet-only label is a double-CD, featuring *The Great MacArthur* (Bruce Smeaton) and *The True Story of Eskimo Nell* (Brian May). Due Oct. is *The Coolangatta Gold* (Bill Conti), featuring an additional 45 minutes of previously unreleased material.

pp@1m1.com.au • www.1m1.com.au

Aleph

Forthcoming is *The Amityville Horror*.

www.alephrecords.com

BMG

The first-time-on-CD release of *The Caine Mutiny* (Max Steiner) is still forthcoming.

Brigham Young University

Forthcoming is *Max Steiner at RKO*, a 3-CD set with original tracks from *Symphony of Six Million*, *Bird of Paradise*, *Morning Glory*, *Little Women*, *Of Human Bondage*, *The Little Minister* and *The Informer*. It will also include a (gasp) 72-page color booklet.

Cinesoundz

Upcoming are re-releases of the two classic *Mondo Morricone* albums plus a third volume with lounge music by the Maestro. Also forthcoming are the world-music soundtrack to the African road movie *Anansi*, featuring the score

by Roman Bunka and songs by Shaggy and Jobarteh Kunda; and the German score-and-dialogue release of *Mission Stardust* (Anto Garcia Abril and Marcello Giombini).

tel: +49-89-767-00-299; fax -399
pre-orders by mail: info@cinesoundz.de
www.cinesoundz.com

Decca

Due Sept. 24 is *Red Dragon* (Danny Elfman); forthcoming is *I Am Dina* (Marco Beltrami).

GDI

Still forthcoming is *The Mummy's Shroud* (Don Banks); also coming is *Captain Kronos* (Laurie Johnson).

GNP/Crescendo

Forthcoming is *The Best of Highlander—The Series* (Roger Bellon).

Hollywood

Available now is *Signs* (James Newton Howard); due Sept. 17 is *Sweet Home Alabama* (various).

Marco Polo

Scheduled for a 2003 release is John Morgan and William Stromberg's new recording of Tiomkin's *Red River*, as well as a Max Steiner CD featuring two scores from Bette Davis films: *All This, and Heaven Too* and *A Stolen Life*.
www.hnh.com

Milan

Due Sept. 10: *Invincible* (Hans Zimmer and Klaus Badelt), *Spirited Away* (Joe Hisaishi) and *Lathe of Heaven* (Angelo Badalamenti); Sept. 24: *Just a Kiss* (Sean Dinsmore). Volume 2 of *Monsoon Wedding* (Mychael Danna) has been canceled.

Monstrous Movie Music

Though still pending a formal release date, the next MMM CD will be *Mighty Joe Young*—a "Ray Harryhausen tribute," featuring music from 1949's *Mighty Joe Young* (Roy Webb); 1957's *20 Million Miles to Earth* (Mischa Bakaleinikoff and Columbia library cues by George Duning, Frederick Hollander, David Diamond, Daniele Amfitheatrof, Max Steiner, David Raksin and Werner Heymann); plus 1956's *The Animal World* (Paul Sawtell). *This Island Earth* will follow. (800) 788-0892, fax: (818) 886-8820
email: monstrous@earthlink.net
www.mmmrecordings.com

Numenorean Music

Available now is a 3,000-unit pressing of Paul McCollough's score to the 1990 remake of *Night of the Living Dead*; and the first-ever official soundtrack to *Dark Crystal* (Trevor Jones), featuring previously unreleased material.

Percepto

The next release from the Vic Mizzy catalog is *The Busy Body/The Spirit Is Willing*, scheduled for an Aug./Sept. release. Coming

FSM Classics *Geronimo—and bombs away!*

This month's releases are a soaring pair of scores by composers who need no introduction to fans of our Classics series:

Hugo Friedhofer returns in the powerful soundtrack to *Above and Beyond* (1952), based on the true story of the pilot who flew America's first A-Bomb mission—and the woman who loved him. The score represents one of his few assignments at M-G-M and our Golden Age Classic has been mastered from the surviving mono tapes which represent the complete, chronological score.

Elmer Bernstein flies headfirst into the drama and spectacle of *The Gypsy Moths* (1969), John Frankenheimer's film about the lives and loves of a team of stunt skydivers. This Silver Age Classic includes all of the underscore, plus source cues and brass band marches that Bernstein composed for the spectacular stunt performances—and it's all in stereo.

Next month, grab your jungle drums and put on your tight pants—but you'll have to wait for more details. Please feel free to send us your suggestions or comments.

FSM

later this year: writer-director-composer Frank LaLoggia's *Fear No Evil* and *Miracle on 34th Street/Come to the Stable* (Cyril Mockridge).
www.percepto.com

Prometheus

Now available is John Barry's *Masquerade*, which features 56 minutes of music.
Due late Sept.: *The Swarm*, (Jerry Goldsmith); mid-Oct.: *Blow Out* (Pino Donaggio); mid-Nov.: *The Package* (James Newton Howard).
www.soundtrackmag.com

Rhino Records/Rhino Handmade/Turner

Forthcoming from Rhino Handmade is *The Pirate* (Cole Porter). Forthcoming from Rhino proper are *Ivanhoe* (Rózsa), *Treasure of the Sierra Madre* (Steiner), *Raintree County* (Johnny Green), *Prisoner of Zenda* (Salinger version of '37 Newman score), *Mutiny on the Bounty* (Bronislau Kaper), *It's*

Always Fair Weather (Previn) and *Shoes of the Fisherman* (Alex North).

www.rhino.com, www.rhinohandmade.com

Screen Archives Entertainment

Forthcoming are a combo Alfred Newman CD featuring *Down to the Sea in Ships* and *Twelve O'Clock High*; 1938's *Alexander's Ragtime Band* (Irving Berlin; 1938); and *Dragonwyck* (Alfred Newman; 1946).
www.screenarchives.com

Silva Screen

Due Sept. 2 is a reissue of the music for the British TV series *The Prisoner*. Due Nov. 1 is *Something Here*, a Debbie Wiseman compilation featuring the Royal Philharmonic's performances of her music from *Tom & Viv*, *Haunted*, *Wilde*, *Tom's Midnight Garden* and more.
For more details, visit
www.debbiewiseman.co.uk
www.silvascreen.com

Sony

Due Aug. 27 is *Barbershop* (Terence Blanchard, various artists).
www.sonymusic.com

Super Collector

Due late summer: *Gigantor* (combination U.S. and Japanese soundtracks to animated series); and *Texas Rangers* (Trevor Rabin).
www.supercollector.com

Trauma

Forthcoming is *One Hour Photo* (Reinhold Heil, Johnny Klimek).

Universal France

Forthcoming are *La Grande Vadrouille* (Georges Auric), *Le Corniaud* (Georges Delerue), *Papillon* (Jerry Goldsmith), *Le Boucher* (Pierre Jansen), *Les Tontons Flingueurs* (Michel Magne), *Ne Nous Faisons Pas* (Bernard Gérard), *Le Rapace*, *Dernier Domicile Connu* (François de Roubaix), *Le Cinema de Bertrand Tavernier*, *Mort d'un Pourri* (Philippe Sarde), *A Bout de*

Souffle (Martial Solal), and *La Metamorphose des Cloportes* (Jimmy Smith).

Varèse Sarabande

The list of the latest entries in Varese's CD Club is impressive, indeed: *The Sand Pebbles: The Deluxe Edition* (Jerry Goldsmith), *The Fury: The Deluxe Edition* (John Williams); *Romancing the Stone* (Alan Silvestri); and *The Bride* (Maurice Jarre). In addition, due Sept. 10: *Rebecca* (Franz Waxman), *City by the Sea* (John Murphy); Sept. 17: *Trapped* (John Ottman). Set for a holiday release is *Star Trek: Nemesis* (Jerry Goldsmith.)

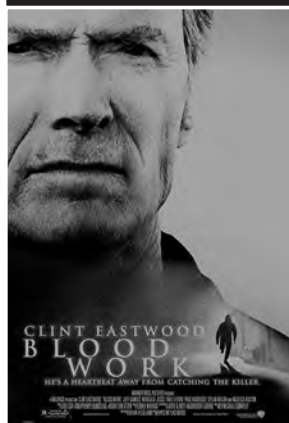
Walt Disney

Due in October is Trevor Jones' TV score to *Dinotopia*.

Please note:

We endeavor to stay up-to-date with every label's plans, but things happen that are beyond our control (and often, beyond the label's control, as well!)—so please bear with us. **FSM**

NOW PLAYING Films and CDs in current release



<i>Austin Powers in Goldmember</i>	GEORGE S. CLINTON	New Line/Maverick*
<i>Blood Work</i>	LENNIE NIEHAUS	n/a
<i>The Country Bears</i>	CHRISTOPHER YOUNG	Disney*
<i>The Crocodile Hunter: Collision Course</i>	MARK MCDUFF	n/a
<i>Eight Legged Freaks</i>	JOHN OTTMAN	Varèse Sarabande
<i>Full Frontal</i>	JACQUES DAVIDOVICI	n/a
<i>Frontier House</i> (PBS)	EDWARD BILOUS	Pacific Time
<i>The Good Girl</i>	ANDREW GROSS, JAMES O'BRIEN	n/a
<i>Halloween: Resurrection</i>	DANNY LUX	Varèse Sarabande
<i>K-19: The Widowmaker</i>	KLAUS BADEL	Hollywood
<i>The Kid Stays in the Picture</i>	JEFF DANNA	Milan**
<i>The Master of Disguise</i>	MARC ELLIS	Sony*
<i>Me Without You</i>	ADRIAN JOHNSTON	Epic/Sony*
<i>My Big Fat Greek Wedding</i>	CHRIS WILSON, ALEXANDER JANKO	Sony/Playtone
<i>Never Again</i>	AMANDA KRAVAT	n/a
<i>Read My Lips</i>	ALEXANDRE DESPLAT	n/a
<i>Reign of Fire</i>	EDWARD SHEARMUR	Varèse Sarabande
<i>Signs</i>	J.N. HOWARD	Hollywood
<i>The Son's Room</i>	NICOLA PIOVANI	Pacific Time
<i>Stuart Little 2</i>	ALAN SILVESTRI	Sony**
<i>Spy Kids 2: The Island of Lost Dreams</i>	JOHN DEBNEY, ROBERT RODRIGUEZ	Milan
<i>Wendigo</i>	MICHELLE DIBUCCI	Pacific Time
<i>Who is Cletis Tout?</i>	RANDY EDELMAN	n/a
<i>XXX</i>	RANDY EDELMAN	Universal***

*two or fewer score tracks; **combination score and songs; ***A 2-disc set and still no score tracks!





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Upcoming Assignments

Who's writing what for whom

—A, B—

Craig Armstrong *Quiet American*.
David Arnold *Die Another Day*.
Luis Bacalov *Assassination Tango*.
Angelo Badalamenti *Love, Sex, Drugs and Money* (dir. Guy Ritchie), *Auto Focus*.
John Barry *The Incredibles* (Pixar/Disney CGI-animated).
Jeff Beal *No Good Deed* (starring Samuel L. Jackson).
Christophe Beck *The Tuxedo*, *Stealing Harvard*, *The Skulls 2*, *Interstate 60*.
Marco Beltrami *The First \$20 Million, I Am Dina*.
Elmer Bernstein *Gangs of New York*.
Simon Boswell *The Sleeping Dictionary*.
Carter Burwell *Adaptation* (dir. Spike Jonze).

—C—

George S. Clinton *The Santa Clause 2* (Disney).
Elia Cmiral *They*.
Bill Conti *Avenging Angelo, G*.

—D—

Mychael Danna *The Antoine Fisher Story*, *The Incredible Hulk* (dir. Ang Lee), *Ararat* (dir. Atom Egoyan).
Carl Davis *The Queen's Nose*.
Don Davis *Matrix 2: Revolutions*, *Matrix 3: Reloaded*, *Long Time Dead*.
Tom DeRenzo *Dancing With My Brother*, *Co-Incidence*.
Patrick Doyle *Killing Me Softly*.

—E—

Danny Elfman *Red Dragon*.
Evan Evans *Killers 2*.

—F—

Christopher Farrell *Shakedown* (starring Ron Perlman and Erika Eleniak), *The Haunting of Slaughter Studios*.
Louis Febre/John Debney *Swimfan*.
John Frizzell *Ghost Ship*.

—G—

Richard Gibbs *I Spy* (starring Eddie Murphy and Owen Wilson), *Liquid*.
Vincent Gillioz *The Ghosts of Edendale*.

Phillip Glass *The Hours*.
Elliot Goldenthal *Frida Kahlo* (dir. Julie Taymor), *Double Down* (dir. Neil Jordan, starring Nick Nolte).
Jerry Goldsmith *Star Trek: Nemesis*.
Adam Gorgoni *Blue Car* (Miramax, starring David Strathairn).

—H—

Lee Holdridge *No Other Country, Africa*.
David Holmes *Confessions of a Dangerous Mind*.
James Horner *Four Feathers* (starring Kate Hudson, Heath Ledger).
James Newton Howard *Treasure Planet* (Disney animated feature), *Unconditional Love*, *Dreamcatcher* (dir. Lawrence Kasdan).

—I, J—

Mark Isham *Moonlight Mile* (starring Dustin Hoffman, Susan Sarandon).
Trevor Jones *Crossroads*.

—K—

THE HOT SHEET Recent Assignments

Neal Acree *Project Viper* (Sci-Fi Channel), *They Crawl*, *Gale Force*.
Lesley Barber *Marion Bridge*, *Wrinkle in Time* (Miramax), *Molly Gunn*.
Christophe Beck *Just Married*.
Terence Blanchard *Dark Blue*.
Carter Burwell *Gigli* (starring Ben Affleck and Jennifer Lopez).
Kaveh Cohen *The Travel Detective* (Travel Channel).
Michael Sean Colin *Wolfhound*.
Patrick Doyle *Second Hand Lions*.
Anne Dudley *Dirty Pretty Things*.
Randy Edelman *National Security*, *Gods and Generals*.
Danny Elfman *The Stepford Wives* (dir. Frank Oz), *Big Fish* (dir. Tim Burton).
Elliot Goldenthal *The Good Thief*.
Kevin Haskins & Doug DeAngelis *Our Town*.
Reinhold Heil & Johnny Klimek

Rolfe Kent *About Schmidt*.
Wojciech Kilar *The Pianist*.
Gary Koffinoff *Tribulation Force*.

—L—

Michel Legrand *All for Nothing* (starring James Woods).
Chris Lennertz *Saint Sinner* (prod. by Clive Barker; USA films), *Back by Midnight* (starring Randy Quaid and Rodney Dangerfield).
Hal Lindes *Local Boys*.

—M, N—

Hummie Mann *A Thing of Beauty*.
Clint Mansell *Rain*, *Abandon*.
Stuart Matthewman *North Fork* (starring Nick Nolte, James Woods).
Mark McKenzie *Blizzard* (dir. by Levar Burton, starring Kevin Pollak and Christopher Plummer).
Joel McNeely *Jungle Book 2*.
Michael Nyman *The Hours* (starring Nicole Kidman), *24 Heures dans la Vie d'une Femme* (starring Kristin Scott Thomas).

—O, P—

John Ottman *My Brother's Keeper*, *Point of Origin*, *24 Hours* (dir. Luis Mandoki, starring Charlize Theron and Kevin Bacon), *X-Men 2*.

Nicola Piovani *Pinocchio*.
Basil Poledouris *The Touch* (Miramax).
Rachel Portman *The Truth About Charlie*, *Nicolas Nicholby*.
John Powell *Outpost*.
Zbigniew Preisner *Between Strangers*.

—R—

Trevor Rabin *The Banger Sisters*.
Graeme Revell *Equilibrium* (Miramax), *Below* (dir. David Twohy), *Daredevil*.
Will Richter *The Ticking Man*.
J. Peter Robinson *Beeper*.

—S—

Theodore Shapiro *View From the Top* (starring Gwyneth Paltrow, Mike Myers).
David Shire *Ash Wednesday* (dir. Edward Burns).
Howard Shore *Spider*, *Lord of the Rings: The Two Towers*, *Return of the King*.
Ryan Shore *Coney Island Baby*.
Alan Silvestri *Macabre* (dir. Robert Zemeckis).

—T—

Semih Tareen *Space Aces*, *Gambling Divinity* (co-composer).
Tom Thomsen *Games People Play* (HBO).
Colin Towns *Sons and Lovers*.

—W—

Shirley Walker *Willard*, *Final Destination 2*.
Stephen Warbeck *Gabriel*.
Nigel Westlake *The Nugget* (dir. Bill Bennett).
Alan Williams *Lewis and Clark*.
John Williams *Memoirs of a Geisha*, *Catch Me If You Can* (dir. Spielberg), *Harry Potter and the Chamber of Secrets* (with additional music by William Ross).

—Y—

Gabriel Yared *Cold Mountain* (dir. Anthony Minghella).
Christopher Young *Scenes of the Crime* (starring Jeff Bridges), *The Core*.

Get Listed!

Composers, send your info to timc@filmscoremonthly.com.

Film Music Concerts

Scores performed around the globe

Premieres Galore at Cologne Concert

The Gürzenich Orchestra Cologne Philharmonic, under the baton of Scott Lawton, will be present a film-music concert extraordinaire, Oct. 15, at 8 p.m. in the Cologne Philharmonic Hall in Cologne, Germany. Featured in the "Musik im Film" performance will be music from the *Sound Barrier* (Malcolm Arnold), *The Battle of Britain* (William Walton), *2001: A Space Odyssey* (Alex North; European premiere), *Hangover Square*, *Concerto Macabre* (Herrmann), *Stolen Face* (Ballad for Piano and Orchestra, Malcolm Arnold; world premiere), *Frenzy* (Ron Goodwin, suite premiere), *Taxi Driver* (Herrmann) and more. See www.guerzenich-orchester.de/ for more details.

Williams Wows 'Em at Tanglewood

John Williams conducted his annual concerts at Tanglewood this summer, and Aug. 6, his lineup of performance

pieces was expectedly impressive:

The Cowboys

Far and Away

Angela's Ashes (Martha Babcock, soloist)

Film music montage, Part 1: *Star Wars*, *Raiders of the Lost Ark*, *Jaws*, *Superman*, *E.T.*

—Intermission—

The Patriot

Star Wars: Imperial March, Leia's Theme, Throne Room (Tamara Smirnova, principal violinist)

Sabrina

"For Always" (from *A.I.*; Laura Fabian, vocal soloist)

Film music montage, Part 2: *Jurassic Park*, *Home Alone*, *Star Wars Episode 2: AOTC*, *Close Encounters*, *Harry Potter*

—Encores—

1941, *Stars & Stripes*.

California

Aug. 27, Hollywood Bowl; *Cleopatra Symphony* premiere (Alex North), Elmer Bernstein *Guitar Concerto*, with Christopher Parkening, Los Angeles premiere.

Sept. 1, Hollywood Bowl; "Great American Concert," "Salute to New York City," "Tribute to David Raksin."

Sept. 15, Hollywood Bowl; "I Dream of Africa."

Sept. 20, Hollywood Bowl; Film music concert: "The Big Picture:

75 years of The Oscars."

Sept. 20, San Bernardino S.O.; Carlo Ponti 90th birthday celebration, including *Dr. Zhivago* (Jarre), *Psycho* (Herrmann).

West Virginia

Sept. 1, Wheeling S.O., *Romeo and Juliet* (Rota).

Kentucky

Sept. 5, 7, Louisville S.O., *High Noon* (Tiomkin), *Portrait of Hitch* (Herrmann).

International

Belgium

Oct. 4-6, Antwerp, cond. Dirk Brossé; "Soundtracks in Concert 2002," featuring a selection of famous film themes, as well as classical works used in film.

For tickets: www.sherpa.be

For more info (Dutch only):

www.soundtracksinconcert.be

United Kingdom

Oct. 9, Royal Albert Hall; Elmer's 80th birthday Royal Philharmonic, premiere music from *Far From Heaven*, European premiere of *Guitar Concerto*, world premiere of *Concerto for Ondes Martinot* (Cynthia Millar, soloist); *Hawaii*, *Kings of the Sun*, *To Kill a Mockingbird*, *The Man With the Golden Arm*, *Walk on the Wild Side*, *The Magnificent Seven*, *The Ten Commandments*. **FSM**

News

(continued from page 5)

Douglas Wick and Lucy Fisher. For more information, visit www.hollywoodfestival.com.

Kirov Orchestra Update

Last issue we reported on the controversy that took place over the Russian Kirov Orchestra's recording of the soundtrack to *K19: The Widowmaker*, in Washington, D.C. The American Federation of Musicians accused the Kirov Orchestra of surreptitiously recording the score while in the U.S. on a visa that only authorized its performance at the Kennedy Center.

After reporting the visa violations to the Immigration and Naturalization Service, the AFM is now denouncing the INS for its apparent failure to investigate the claim, and further, for allowing the Kirov Orchestra back into the U.S. for recent performances at New York's Metropolitan Opera. "In doing so," says AFM President Thomas Lee, "the INS is essentially rewarding the Kirov Orchestra for their previous unlawful activity. Since the INS has ignored the AFM's advisory opinion that future visas for the Kirov not be approved—indeed the INS never bothered to inform the AFM, nor entered into any further communication with us on the matter—we can only conclude that the promised investigation never took place."

Lee also suggested in light of the Kirov allowances that the INS, already under fire for possible Sept. 11-related oversights, is maintaining the "rubber-stamp" policy that lead to trouble in the first place. He added, "Considering the Kirov's track record, we find this an insult not only to our membership, but also to working Americans everywhere who have fought hard for fair wages and standards in their respective industries." **FSM**

Got News?

Contact timc@filmscoremonthly.com.

The Shopping List

Worthy discs to keep an eye out for

Soundtracks

- ☐ *Corleone* ENNIO MORRICONE • CDST 338 (Italy, Expanded)
- ☐ *Crescete E Moltiplicatevi* ENNIO MORRICONE GDM 7012 (Italy, Expanded)
- ☐ *La Femme Nikita* SEAN CALLERY • (TV Series, Promo)
- ☐ *Frontier House* EDWARD BILOUS • PTE 8536 (PBS-TV, 46:10)
- ☐ *Holocaust 2000/Sesso In Confessionale* ENNIO MORRICONE • Beat 63 (Italy, Expanded)
- ☐ *The Last Chance (L'Ultima Chance)*, 1973 LUIS BACALOV • GDM 7011 (Italy, 42:47)
- ☐ *Lights of Liberty* JOHN DEBNEY • TM-9901 \$19.99
- ☐ *Marco Polo* ENNIO MORRICONE • DC 001
- ☐ *Medal of Honor: Frontline* MICHAEL GIACCHINO EAGames 40219 (Videogame, 79:18)

- ☐ *Memento* DAVID JULYAN • Thrive 90520 (75:11)
- ☐ *The Night Walker* (1964) VIC MIZZY • Percepto 009 (49:40)
- ☐ *The Professional (Le Professionnel)*, 1981 ENNIO MORRICONE • GDM (Italy, Expanded; 51:21)
- ☐ *Silk Stockings* COLE PORTER • Rhino 74368 (Expanded) \$16.99
- ☐ *The Son's Room* NICOLA PIOVANI • PTE 8535
- ☐ *Soul Assassin* ALAN WILLIAMS • SMCD 014 (Promo, 41:29)
- ☐ *The Stalking Moon* (1968) FRED KARLIN • RMDU 1 (57:01)

Compilations & Concert Works

- ☐ *Bianco, Rosso E Morricone* ENNIO MORRICONE Cinevox 352 (Italy)
- ☐ *The Maltese Falcon* ADOLPH DEUTSCH • Marco Polo 8225169 (cond. Stromberg, 75:44)
- ☐ *Paramount Pictures 90th Anniversary* VARIOUS Sony 87736 (2-CD set, 2+ hrs.)

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An Evening With Elmer

I wanted to share my experience at a recent Elmer Bernstein concert. To set the stage: The Auditori Concert Hall in Barcelona is a very impressive building, both inside and out. The auditorium itself is spacious, with rows sloping gently up and the seats strategically placed so that each person has a clear view.

As for the evening at hand, the whole audience exploded into applause as Elmer Bernstein walked confidently in, strode to the podium and bowed. We then embarked on a musical journey, exploring both familiar and unknown territory.

The rousing "Overture" from *The Hallelujah Trail*, including the two main themes, quickly put the audience into a receptive mood. Then followed suites from four diverse films. First came *Summer and Smoke*, with its emotional music for a "woman tormented by love" (as Bernstein described it in the introduction); *The Grifters* was next, bouncing along with its unforgettable rhythms. Then came the highlight of the concert: *Kings of the Sun*. Although the "Main Title," the showpiece of the score, was performed at a considerably slower tempo than the original, the driving power of the music remained ever-present (and the rest of the suite was played at the original tempos). The last of the four suites, excerpted from *The Great Escape*, included "The Chase," "The Pursuit of Hilts" and "Sedgwick on the Road."

The second half of the concert began with a selection of waltzes from *The Age of Innocence*, *The Incredible Sarah*, *Summer and Smoke*, *From the Terrace* and *Thoroughly Modern Millie*. This was followed by an interesting collection of jazz pieces from *The Rat Race*, *A Rage in Harlem*, *Sweet Smell of Success* and *A Walk on the Wild Side*. The vibrant quality of Bernstein's jazz was especially evident in *The Rat Race* and *A Walk*

on the Wild Side, but I must admit that I was surprised the groundbreaking *The Man With the Golden Arm* wasn't included. The program concluded with music from *True Grit* and *The Magnificent Seven*.

After the concert, the applause was so enthusiastic that Bernstein returned to the podium three times to receive standing ovations (and flowers). In response, Bernstein led the orchestra in a spirited reprise of the "Main Title" from *The Magnificent Seven*.

Christopher Tunnah
England

The Clown Wars

Kudos to John Takis' excellent and perceptive analysis of *Attack of the Clones*' crazy-quilt of a soundtrack—a superb example of FSM's best work! It is quite evident that George Lucas' disregard for musical continuity in *Episode II* is due to his overblown technomaniacal ego, now beyond Hitchcockian proportions in its dismissive attitude toward a talented contributor. Film is a mosaic, a collaborative medium. The one ingredient that unifies the storytelling's images and unifies the emotional impact is the music. Think of *Psycho* and *Vertigo* for impressive examples. After viewing *AOTC* five times and multiple listenings to the CD before and after the film's release, I still find the movie a disjointed, at times hackneyed, mess—due in no small part to its overtracked, inconclusive score as edited into the film. If Lucas were such a perfectionist, as his publicists expound, he would have employed JW during the final editing phase to smooth out his clumsy edits or, perhaps, be a better production planner, given his release commitments, to allow enough time for principal re-scoring. If ever there were a film ripe for a Special Edition revamp, it's *AOTC*, very evident in this, its initial run! As an example, many of Bernard Herrmann's film scores

felt even to the casual viewer as "organic" to the film, often due in part to his participation in the music-dubbing process and his "creative control." The best producers and directors with whom he collaborated realized that films integrated with a well-developed score are always emotionally the most persuasive. History, I'm afraid, may forever look upon this fifth film in Lucas' *Star Wars* cycle as the "Attack of the Clown" vis à vis the mishandling of a major filmic component: the score. Let's hope Lucas comes to his senses, acts like the consummate professional he professes to be, and does

track enthusiasts (who are financially able) need to support such endeavors to restore and preserve film music that might otherwise be lost or never see the light of day. While not everything you release is to my taste, I appreciate the challenge of listening to and exploring the diverse world of film music, as I have since the 1960s as a junior high school student. It is also great to receive scores that I only have in LP form (like *36 Hours*) and to hear them polished and often expanded.

Brad Igou
Lancaster, Pennsylvania

Lukas responds: Thanks for such a complimentary note. It really makes our day to hear such support.

Hooked

I wanted to thank you for John Takis' excellent article on *Hook*. It is especially enjoyable to see music excerpts published in your magazine, and I hope to see more of the same in the future.

Mark A. Altman
Centreville, Virginia

The Replacement Beaches

About seven years ago, when I first started replacing my LPs with CDs, I knew there were going to be several soundtracks that I could not replace. Most of them were long-out-of-print collector's items, and *On the Beach* was one of them. Gradually, over the years I've been able to replace about 95% of them. But *On the Beach* remained elusive—until last week, when it showed up on your website as part of the Golden Age Classic Collection. What a thrill! Gold's score has haunted me ever since I first saw the movie some 35 years ago. Pairing it with *The Secret of Santa Vittoria*, another sadly neglected score, is pure inspiration. Given the age of the original

(continued on page 48)



a better, if not his best, job on *Episode III*.

Marc Levy
pendrill@nethere.com

Tim responds: Thanks for your astute feedback. There are so many reasons the treatment of Williams' music in *AOTC* is unforgivable, it's hard to know where to start. And yes, let's hope Lucas gets his act together and hits it out of the park in *Episode III*. It's the only shot he's got left.

Charter Pleasure

I just wanted to tell you how much I enjoy and appreciate your series. As a charter member, I have every CD you've released and always look forward to receiving them. I believe that sound-

Summer Fare, From Light to Dark

From **GOLDMEMBER** to 9/11, this month's entries run the gamut.



THE HUNT FOR THE RIGHT ORCHESTRA: Harrison Ford in *K-19*.

K-19: The Widowmaker • Klaus Badelt

Contrary to common cinematic portrayal, saving the world from the brink of nuclear disaster is not solely the domain of the United States. Although situations such as the Cuban missile crisis are well

known on this side of the globe, we're not so familiar with the tale told in this summer's *K-19*. Likewise, it's a story of preventive military acumen, here told from the perspective of Russian naval officers grappling with a malfunctioning nuclear submarine. The account has been the stuff of nationalistic legend in Russia for three decades, and continues to this day to be a point of patriotic pride. Even so, the filmmakers were taken aback when they were contacted by the world-famous Kirov Orchestra, offering their services for the film's score. The Kirov Orchestra is considered one of Russia's greatest musical institutions and can trace its origins back to the reign of Peter the Great in the

18th century. Today, under the baton of Valery Gergiev, they are one of the world's premier touring orchestras. "People are very proud [in Russia]," relates German-born composer Klaus Badelt, who was eventually hired for *K-19*. "It's very important to them that the story is now being told. So the orchestra contacted the filmmakers, saying, 'It's wonderful that you're doing this, can we be part of it?'"

**Hiring the
Kirov
Orchestra to
record the
score
seemed
natural—
but was it
a safe
choice?**

"They were shocked when they heard about it," continues Badelt. "When I got into the movie, they asked me if I would want to do it. I told them, it can be risky. These guys are fantastic, one of the best orchestras in the world. The conductor is probably the biggest man in the classical world right now. He's the princi-

pal guest [conductor] of the Metropolitan. He's everywhere. But they've never recorded a film score before. It's quite an unusual situation. In a movie, different than classical recordings, we have only a limited amount of time. You're always under the gun. It was a higher risk involved, but I said, yeah, of course I want to do that because I didn't want to write, really, a score for this, I wanted to write pieces. It's like a classical suite. I think this movie deserved not to have underscore movie music but something which stands on its own and gives it a pride—a character on its own."

Classical Inspiration

After watching *K-19*, Badelt composed a four-movement suite away from picture, based on his impressions of the story and its characters. "I had a theory that the two main characters, Captain Vostrikov (Harrison Ford) and Polenin (Liam Neeson), are basically one person, even though they're very different at the very beginning. They have the same kind of energy, just on opposite ends. The whole energy shifts from the first character to the other extreme and they meet. It's like yin-yang. That I applied to the music, too. The themes are very related, even though they're different tunes. But it can go from one tune to another, and they work together. They can even overlay. They represent how the opposite ends can grow together to show that the whole movie is actually about one single thing. It's not about the individual characters, it's not about a submarine, and it's not about the nuclear problem they had. It's a very simple but powerful human element in this movie. That's what these themes are supposed to be about."

Badelt took this thematically interconnected suite and reconfigured it to fit the film. Again, however, the composer felt that common recording procedure would not fit this particular project. "I did not want to put Valery Gergiev and the orchestra into a situation they were not familiar with, so I didn't ask them to play to a click track. He didn't conduct to picture; it was completely free. I played them the bit of the movie it was supposed to be with up front, and I played them my demo."

Badelt was also careful to apply his Russian touches with care. The film was temp-tracked with Prokofiev, but Badelt felt that this music often pushed the picture over the edge. "It's too authentic," he states. "We're not Russian. We don't have the background. And if the music looks at it from the [non-Russian] side, I think you're giving the audience more of a chance to feel it. Put a bunch of people in and have them listen to Prokofiev and they're not used to that, they're just totally overwhelmed."

"*K-19* is a very special setup. It's a movie where we have not a single American character in there. They're played by Americans, so

we can't just jump in there and pretend we're in Russia. Everybody knows Harrison Ford. He's not Russian. So it would be tough to just jump right in and say, yes, here is a Russian choir. It would be too easy, I thought, and maybe it would even backfire." Badelt struck his balance by employing musical elements that contained hints of Slavic color tempered by other non-authentic elements. His orchestrations included a cimbalom, an Eastern European dulcimer-like instrument, although the performer was a member of the L.A. Opera. He also utilized a quasi-Russian mixed

chorus, though they only performed for one scene in the film, and they spoke a more Western European text. "They were singing a requiem, a Missa Solemnis, like in a mass. What I took from them was a color, to make it sound like [a Russian chorus], but to have them sing something Western European like a church mass. That gives it the flavor, but doesn't, hopefully, go over the top.

"I didn't try to write authentic Russian music," Badelt continues. "The orchestra with their color and their flavor made it sound like [Russian music]; while this may not be 100

percent Russian, it gets you to feel in that area. That's where they come from. That's their roots. Russian history and Russian education [have been] closely related to the military for hundreds of years. It's all about heroes, and heroes in war. It's deep roots, and we don't have four hours to introduce the characters. We have to go right to it, so I try to support the characters, to explain the characters to the people, from the very first moment on. Hopefully, with the music it's easier to understand."

—Doug Adams

Doug Adams is a stalwart contributor to FSM:

Austin Powers in Goldmember

George S. Clinton

The three irreplaceable ingredients in any *Austin Powers* movie are: Mike Myers (in terms of roles played, he actually counts for at least four ingredients all by himself), director Jay Roach, and composer George S. Clinton.

Clinton effortlessly vamped on the John Barry 007 sound in the original *Austin Powers* (and threw in influences from Burt Bacharach to Quincy Jones), expanded on the palette in *Austin Powers 2: The Spy Who Shagged Me* and now tackles both the '60s and '70s in *Austin Powers 3: Goldmember*.

Moviegoers who haven't seen the film might have a little difficulty getting a handle on exactly what the Goldmember character is, apart from being Mike Myers in a frosty goatee and a disco tank top. Clinton offers his own description for the easily confused: "Goldmember is Dutch," the composer explains. "He's a little perverted, he has some quirky personal habits that are pretty disgusting, and he's obsessed with gold, so much so that he had his member gold-plated in an unfortunate smelting accident. He's also a disco freak and a great disco roller-skater. One of the things I wanted to do with the music is that in *Goldfinger*, if you think of the physical stature of Goldfinger he was just this dumpy little guy with red hair. And yet the music and the way they talked about him before you saw him gave him this arch type of quality, so that's what I was trying to set up with the Goldmember theme. So it's dark and quiet and mysterious, and there's a choir this time. I was also trying to think of an instrument that



PLAY ANOTHER DAY: Beyoncé Knowles as Foxy Cleopatra, Mike Myers as the eponymous Goldmember.

would be typical of a gold member, and I came up with a sort of phallic thing called a 'chime.' A chime is long and gold and cylindrical, so that worked well. I also used bell trees, this very metallic, surreal kind of thing. Because he's so in awe of gold and revered it so much, the voices help a lot."

Themes for the House

With themes for Austin, his nemesis Dr. Evil (also played by Myers), the menacing henchman Fat Bastard (also played by Myers) and now for Goldmember (also—well, you get the idea), has Clinton officially reached the point where he now has too many themes to deal with? "The first one was wide open," the composer acknowledges; "the second one you brought the themes you developed, added new themes and found a way to make the old themes work; and now you've collected all that and the space is not as open as it was for being able to come up with new thematic elements. A lot of the challenge is finding ways of using the old thematic elements without repeating yourself."

One element that has to be repeated is the signature Austin Powers opening sequence, always set to the strains of Quincy Jones' wild '60s anthem "Soul Bossa Nova." "We called it 'The Frankenstein Cue,'" Clinton says, "because it was so big and in terms of the length of time and the scope of it. It needed to retain the innocence of the first time we used 'Soul Bossa Nova'—and yet underscore how huge it gets at the end—and also be able to utilize some of the aspects of what we did on the second one in terms of the hits and stuff. I scored that before I scored the rest of the movie so they'd have it available for previews." New to the mix is a theme for Austin's dad Nigel, played by Michael Caine, himself one of the original '60s superspies (Harry Palmer in films like *The Ipcress File* and *Billion Dollar Brain*). "Nigel is a spy, but he comes from a different era, more from the swinging spy era, so it's more sexy saxophone with walking bass under it than it is the larger orchestral stuff. Sometimes it's two saxophones in unison playing his theme, and sometimes it's muted trombones. At one

point I was going to use cimbalom because of *The Ipcress File* being Michael Caine's first spy movie, but it was a sound that Mike Myers wasn't too fond of. He appreciated the reference but did not like the sound."

Giving Austin the Shaft

A time-travel trip into the funky-out '70s introduces a new musical element, along with Beyoncé Knowles as the blaxploitation-style Foxy Cleopatra. Clinton says his musical approach to the *Me Decade* was a blend of influences. "It was an amalgam of *Superfly*, the Isaac Hayes *Shaft* thing, and *Cleopatra Jones*," he notes. "John Hoolihan, our music supervisor, is great, because he always puts together reference CDs of music from the era that he sends to Jay and Mike Myers, and we always get into the mood that way. We had a

32-voice choir and doubled it; there's an evil submarine in the movie instead of an evil lair for Dr. Evil, so I wanted that to be like *Hunt for Red October* in the voices, and the Goldmember stuff is more female voices. I also updated the action Austin stuff with chimes and choir and wah-wah guitar, and the drum part is more of a disco drum part."

Clinton points out Mike Myers as a guiding force, not only in his writing and performing contributions to the Powers saga, but musically as well. "Mike Myers is very hands-on and very into making sure that everything is the way it should be in terms of reflecting the characters. I always think it's going to be wonderful fun, and a lot of the time it is, but he's also very serious about what he does. He says he doesn't want to take a 25 million dollar paycheck and phone it in, and so everybody sort of follows suit, which is to be better than we've been before."

—Jeff Bond



9-11 • Edward Bilous

After journeying to the somewhat comforting environment of the 1800s for the PBS series *Frontier House*, composer Edward Bilous found himself yanked back to the stark territory of the present for

the Discovery Channel commemorative documentary *9-11*. Bilous, a native of New York City, found himself far more deeply involved in the project's subject matter than he might otherwise have planned. "Last September, I was working on a concert piece that was going to be premiered at Lincoln Center in October," Bilous says. "I was in my studio and then September 11 came, and it turned everyone around the world—especially those of us in New York City—into zombies. A couple of days after the 11th, after the initial shock lifted and we all tried returning to our lives, I returned to the composing process because my deadline for the copyist was right around the corner. I went down to get a hamburger, and my studio is located three doors down from the headquarters of the NYC Fire Department and

three blocks away from the armory that was turned into a place where families of the presumed victims were waiting to hear news of them. My neighborhood was the center of pictures and pleas for help and piles of flowers and ambulances and police cars—constant sirens 24 hours a day and F-16s flying overhead; it was like being in Berlin in 1945. So I was at this tavern having a beer. I was sitting next to this woman whose husband had been killed in the first tower and her brother was in the second tower and she had spent the whole day at this information center at the armory. I found out her husband's

name was Freddy. I took the three musical letters from his name, F E and D, and went back to my studio and finished the last couple bars of this piece with those three letters of his name—I was looking for the plug in there and kind of miraculously found it during this conversation."

The Lincoln Center composition that Bilous was working on had its own eerie parallels to the situation on September 11th. "This piece was part of a larger work that uses Arabic, Hebrew, English, Latin, all these other languages, and it was kind of a cantata dealing with issues of peace, so it was incredibly timely," the composer says. "The piece was performed and last month I got a call from the *New York Times*; they wanted me to write a theme for a TV program based on their articles 'Portraits of Grief,' about the 9-11 events, that were syndicated all over the world."

Anything but Aloof

While his documentary work sometimes calls for him to distance himself from any emotional reaction to the subject matter he's writing for, distancing himself from September 11 was not an option, particularly given his working locale. "I think rather than trying to screen it out I would take advantage of that and use it as a vehicle to generate musical ideas. This series is not completely an exploration of the dark side of this; part of it is called 'The Journey,' and it's about how so many of the people who worked in the World Trade Center were from every corner of the earth, so there's a kind of joyous, energetic, exciting coming together that happens. There are opportunities to write something other than just pure tragic music. The other thing about it is that my own natural voice is very eclectic, and I always use things from outside the American/European world; I use world instruments all the time. I'm a jazz as well as electronic musician, and I'm using the Juilliard Jazz Orchestra to play on it. I'm also a classically trained composer, so there'll be some orchestral elements woven through as

well. I'm hoping to create a score that sounds like New York, because it is all those things. Everyone and every artist in the world is carrying energy from this experience and to have an outlet to express that was really a great opportunity. On the show, they were interviewing 20 or 30 family members of victims and, wouldn't you know it, one of the first people they interviewed was this woman I met in September. So here I am again connected to this person not only on an emotional level but a musical level as well."

—J.B.

**Bilous
writes music
with myriad
influences—
apropos
a story
that
touched the
entire
world.**

9-11 will air September 11, 2002, on the Discovery Channel.



NO ESCAPE FROM L.A.: Kurt Russell cops out.

Dark Blue • Terence Blanchard

Set in the Los Angeles Police Department in April 1992, *Dark Blue* takes place just days before the acquittal of four white officers in the beating of black motorist Rodney King and the L.A. riots that ensued. The

plot follows an elite unit of the LAPD investigating a quadruple homicide and examines the collision of idealism and corruption that comes to a head against the background of the developing riots. Ron Shelton directed the film, which was based on a story by *L.A. Confidential* author James Ellroy. Composer Terence Blanchard got his start in film with director Spike Lee after working with Lee's father Bill as a session player. Lee hired Blanchard to score *Jungle Fever*, the musician's first feature film scoring assignment. "I studied composition; that wasn't the big issue for me," Blanchard says when asked how daunting the task of composing a feature film score was to him. "The big issue was more orchestration and the actual techniques of film scoring, the craftsmanship of it. I got some CDs of film scores and just started studying it and learning as much as I could, and rented the videos to see how the music was used. *Glory* was one of the first ones I looked at, and *Shawshank Redemption*. I listened to the guys everybody else was listening to just to see what was going on; James Newton Howard was a friend of mine, and I listened to John Williams and Jerry Goldsmith, people like that. I had to write for a 60-piece orchestra on my first film job, and conduct and orchestrate and even do the copying. I think I had eight weeks to do all that on *Jungle Fever*. *Malcolm X* was the first soundtrack album I had, and that was the second film I ever scored. I learned the most between *Jungle Fever* and doing *Malcolm X*, because [with] *Jungle Fever* I had the practical experience of going and conducting and seeing what it took, and I took a crash course in film scoring between the two movies because I knew *Malcolm X* was such an important film."

While Blanchard had gained a solid reputa-

tion in subsequent scores like *Clockers*, *Eve's Bayou* and *The Caveman's Valentine*, *Dark Blue* forced him to tackle new disciplines. "*Dark Blue* was one of the biggest challenges because it was all electronic, and that's a departure for me," Blanchard says. "Most people associate me with doing either a small ensemble jazz score or an orchestral thing. While there are probably electronic elements to either one of those, I've never done a score that's been comprised entirely of electronic instruments." Blanchard says that the electronic direction of the score was taken at the behest of director Ron Shelton. "I knew Ron Shelton and he has a place here in New Orleans, so we'd go out to dinner once in a while. A lot of it had to do with Ron and his editor, Paul. Originally there were talks of the score being something else, and when he started to put the movie together he started to change his mind and temp the movie with some other things. He just decided he needed more of an electric sound for the film. The thing that was interesting about it

was he could have [gotten] another composer because I don't have a reputation for doing that, but he took a chance on me. The thing that we talked about in this movie was that it was two cops gone bad. It's an interesting movie, and when I set out to organize my thoughts on the score I started to see that there were a lot of things going on: There's a good cop who's gone bad; there's another young cop coming in that they're trying to convert and he's not really having it; then there's another cop dealing with his own angst."

Putting it in Perspective

Unlike Edward Bilous on the documentary 9-11, Blanchard says he didn't find distancing himself from the real-life impact of the L.A. riots difficult. "I don't want to sound cold about it, but I kind of put all that stuff in perspective in my mind," Blanchard explains. "Police brutality was nothing new, and a sense of hopelessness in the black community was nothing new, and with that sense of hopelessness the way people reacted was to be expected at the time. I kind of reconciled all of that in my own mind. I guess for me when you see the movie you'll understand why I'm saying this, but at that particular point in the film you don't get much of the Rodney King thing. It doesn't play a big role. It's there, but you're actually rooting for the good guys on the police force who have to deal with some of this stuff, which created an interesting dynamic for me because it was something I just generally hadn't thought of, that there were actually good guys out there who had to deal with all that while it was going on."

Once he had gotten the feel of the film Blanchard prepared to enter the electronic realm. "One of the things I tried to do was to initially set up a palette of colors I was going to use, and I had a synth guy, Ed Rogers, who helped me with that," the composer says. "I had some rhythmic ideas I had that I wanted to use and I had some guys come into the studio and play around for a bit; I kept all those ideas and cut them up into various segments, and I

(continued on page 47)

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Over the past few years, much has been written about Miles Davis, especially in light of last year's 75th anniversary of his birth. Though he was known primarily as a jazz trumpeter, there was another aspect to his creative genius—as a composer for film.

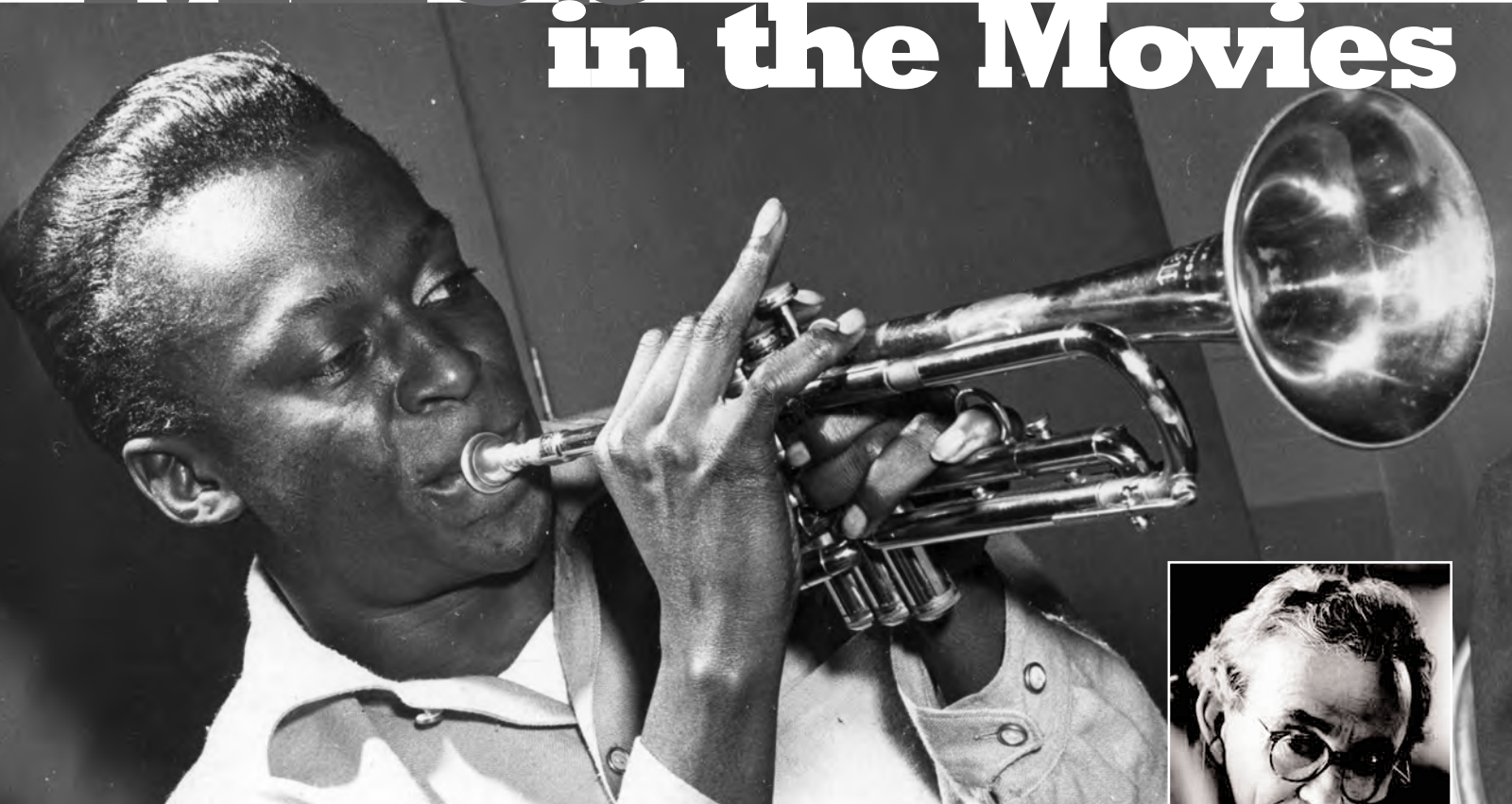
In 1957, French screen director Louis Malle contracted Miles Davis to create a film score for his movie *Ascenseur Pour l'Echafaud*, which translates as *Elevator to the Gallows* (see Miles' account in *Miles: The Autobiography*, pp. 217–18). The result of this artistic collaboration is a hauntingly beautiful and eroti-

cally charged jazz soundtrack, with impressionistic overtones

Miles' own admission this romantic experience jolted him into a new state of consciousness. The Malle film (produced in 1957) became Miles' triumphant return to Paris; he was now a leading icon of jazz, especially after the death of Charlie Parker in 1955. The soundtrack evokes Miles at his sensual best (obviously spurred on by his muse, Ms. Greco!). Joining him on the sessions was tenor saxophonist Barney Wilen, who grew up in the United States and at 17 played with Parker drummer Roy Haynes and, later, with Bud Powell and Art Blakey on the soundtrack for *Les Liaisons Dangereuses*. Kenny Clarke sat in on drums.

Ascenseur Pour l'Echafaud was a success for Louis Malle—an intelligent, stylish thriller framed by the existential angst of the French New Wave. The New Wave grew out of a movement structured by Andre Bazin, publisher of the film jour-

Miles in the Movies



Ascenseur Pour l'Echafaud

A film by Louis Malle.

A score by Miles Davis.

Article by Robert Bregman

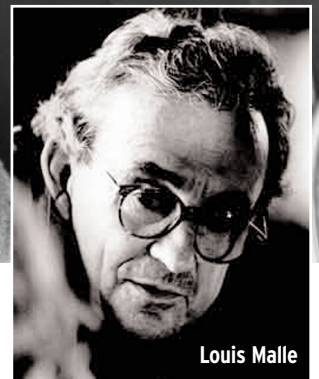
permeating the score; the entire soundtrack has been released by the French label Fontana and is currently available. The music produced is some of Miles' best—his musical moods comprising emotional color and dramatic shadings.

Initially, Malle, a confessed Miles Davis fan, heard that Miles was in Paris to perform in a club. The auteur sought out Davis with the help of French actress Juliette Greco and noted music aficionado Boris Vian and asked if he would be willing to contribute to Malle's first feature film, which was to be conceived in the style of the Nouvelle Vague (French New Wave).

Miles was certainly no stranger to Paris, having played there in the now-famous 1949 Jazz Festival, which brought the great alto saxophonist Charlie Parker to France. Once there, Davis would soon meet and fall in love with Greco. By

nal *Cahiers du Cinema*.

Bazin followers, particularly Claude Chabrol and Jean-Luc Godard, made films that rebelled against the film world's ideological conservatism and its failure to accurately portray contemporary life. Godard's classic *Breathless* displays a minimalist approach that conveys an immediacy of the moment; stripped of any cinematic pretense, it also uses a jazz score, by Martial Solal, to enhance the action. *Ascenseur* is also an aesthetic response to the redundancy of Hollywood films. The New Wave was made up of alienated intellectuals, disenfranchised for their beliefs. Europeans in general, and the French in particular, looked to 1940s Hollywood for inspiration: the film noir of James M. Cain and Raymond Chandler and the world according to Humphrey Bogart. These images, synchronized to jazz and woven into the New Wave's heady mix of Freud and existentialism, produced an exciting cinema of ideas.



Louis Malle

Ascenseur is an ironic tale with a simple Hollywood plot line concerning a beautiful woman (Jeanne Moreau) who plots the death of her wealthy husband at the hands of her lover. Malle, however, uses a layered approach to the story. The murderer, upon exiting the scene of the crime, suddenly realizes that he has left incriminating evidence behind. He rushes back into the building only to become trapped in the elevator. His big American convertible left running on the street is stolen by a young, thrill-seeking couple who end up murdering a German couple. All the while the wife is wandering the streets of Paris searching for her lover/murderer.



Making the Point

Miles' score is strategically injected into scenes to heighten the mood that Malle is intending, whether the sullen, haunting muted trumpet emphasizing the desperation of a forlorn lover or the fast-paced tempo of the couple joyriding in the stolen car. Miles and his group's open-ended solos lend themselves to the psychological dimensions of the characters. Davis, in essence, used two approaches to the score: One is softly muted with dark, haunting under-

tones to portray the adulteress/murderers; the other is hot and driving, providing energy to the scenes in which the young couple are present. Miles tells us in the *Autobiography* that because the movie centered around a sinister murder, he choose to record in an "old, very gloomy, dark building." The mood created by Davis proved to be artistically inspired.

The use of jazz in serious cinema can be seen as an aesthetic counterpoint to the Wagnerian leitmotifs more commonly used for character and situational recognition. The jazz score moves away from any semblance of thematicism and Classical structure. The foundation required by a film composer is dismantled by the searching and striving of the improvised jazz solo (although this solo is usually based on coherent chord structures). Films like *Ascenseur* offer an alternative to the traditional "film soundtrack." The amalgamation of "cinematic image" and "jazz time" in film gives the music the effect of a narrator. The actual scoring of the film by Miles and his group has them playing and improvising while the film is being screened for them! This "musical improvisation" over a "cinematic improvisation" results in an impressionistic and, at times, surreal work of art. What Malle and Davis have done is to imbue the cinematic image with musical time—a definite tempo, although the music is extradiegetic;¹ we, the audience, sense the time of the music to the movement of the image. It could also be argued that the characters in the film hear or sense the score, which is a tribute to Malle's direction. A photo from the recording session has Miles blowing his horn into the ear of actress Jeanne Moreau. This erotic, sensual approach, underscored by Miles' affair with Juliette Greco, is heard throughout the score. In an interview in the auteur series, titled *Malle on Malle*, the director says that the film's success is tied to the Davis score, and that even though less than 20 minutes are used in the film, the outcome is profound. The score can be seen as a separate character and heard as a separate aesthetic element.

Miles, the musical innovator, and Malle, the adventurous auteur, can be said to have opened up a new era in the relationship between jazz and cinema. Davis' conception in this film moved away from the typical Hollywood approach where jazz is used simply as background music; take, for example, such tainted biopics as *Young Man With a Horn*, an inaccurate and superficial attempt to depict the life of trumpeter Bix Beiderbecke. The French New Wave and the Italian Neo-Realist Cinema—with the help of works like *Ascenseur Pour l'Echafaud*—helped to lay the foundation for jazz soundtracks and, indeed, for jazz-centered films such as Bertrand Tavernier's *Round Midnight* and Clint Eastwood's *Bird* (for reviews of recent releases of these scores, see page 46.) **FSM**

1. "Diegetic" and "extradiegetic" are terms used when discussing sound and narrative in films. Diegetic sound refers to what the characters are actually hearing, while extradiegetic music is the background score that the audience hears.

Music Mysteries Revealed!

The Library of Congress: Performing Arts Broadcasting 2002

Every year the Library of Congress puts out a coffee-table book on various aspects of the performing arts, compiling around a dozen articles and several hundred photographs and illustrations (many impossible to view anywhere else) in a package that won't be available at your local bookstore. Often the subject matter of these hardcover periodicals is of more than passing interest to *FSM* readers: The last one I obtained provided an incredibly informative look at the making of Charles Laughton's amazing movie *The Night of the Hunter*, including musical samples and discussion of Walter Schumann's fantastic score. This year the release includes a lengthy article that tackles the enduring mystery of television library music: "Production Music in Television's Golden Age: An Overview" by *FSM* contributor Paul Mandell. Mandell worked his butt off to get fans of the old George Reeves *Superman* TV show a CD of music from the series, which used a ton of library music over the course of its run.

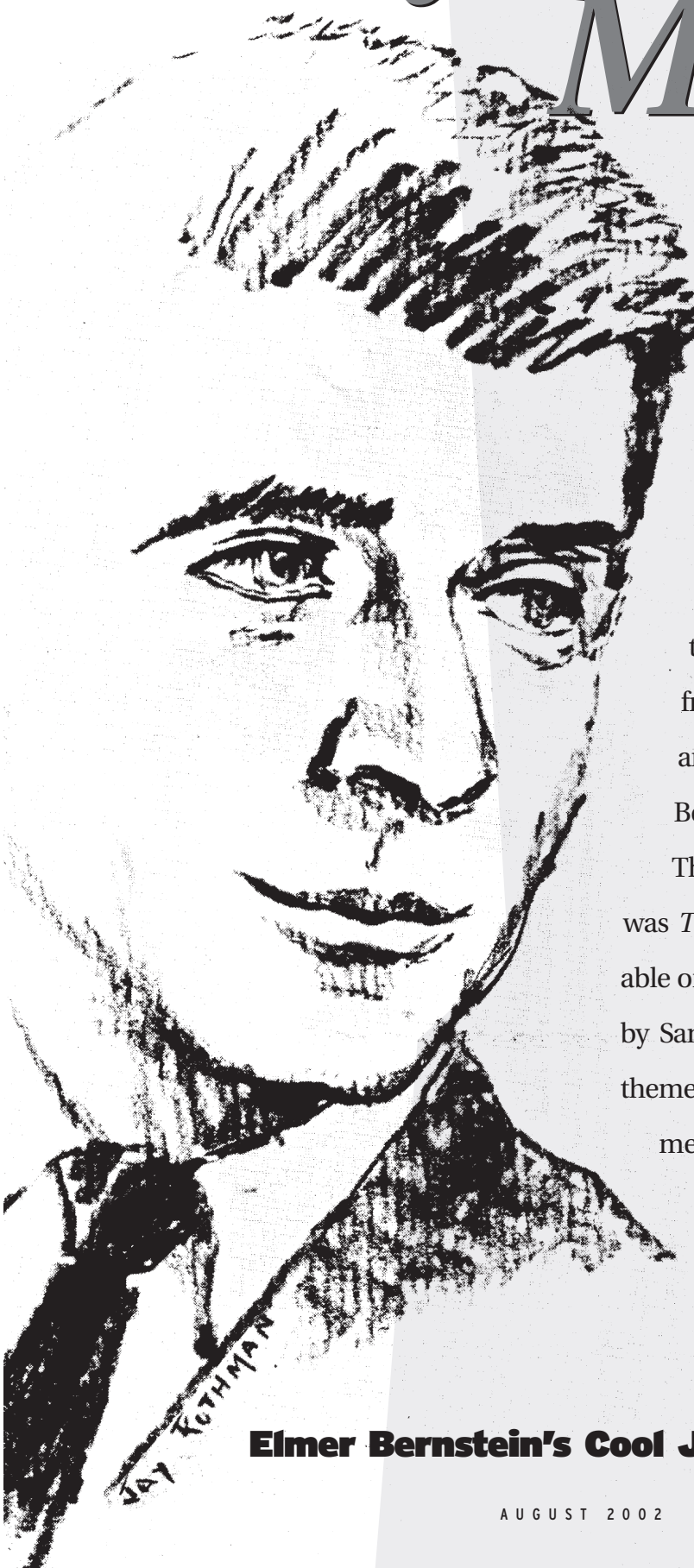
As Mandell reveals, in the early days of television, producers were sent into a panic by a memo from James Petrillo, described as the "czar" of the American Federation of Musicians. Petrillo demanded that a reuse fee of \$25 per musician be paid whenever a post-1948 motion picture played on television, banned the use of prerecorded music for new shows and outlawed the use of foreign soundtracks. With the cost of recording music in Europe or Mexico being around one-tenth of what it subsequently cost to record new music in Los Angeles, producers scrambled to find methods (many of them relatively underhanded) to provide their programs with music in an affordable manner. A number of important music library companies arose out of this situation, some of which have survived to this day. Composers were hired to write and record original music for these organizations, most often outside the country, and always in generalized "moods" (i.e., suspense, violence, adventure, tragedy, comedy) so that they could be applied to the widest range of dramatic situations. The libraries also incorporated cues from existing motion picture scores (even some by luminaries such as Miklós Rózsa, whose music found its way into the *Superman* TV series), known as "wild" tracks, some of which were used verbatim while others were re-recorded at differing lengths and tempos for use on television. Many of these library cues were actually used as title music on television shows like *Superman*, *Dennis the Menace* and *Sea Hunt*, leading to their long association with specific series even though they had been written for general use. Composers like Jerry Goldsmith, Fred Steiner, Joseph Mullendore, Paul Sawtell, Bert Shefter and many others who would go on to write credited music for television and films labored to build up music libraries in the early days of television.

Baby Boomers yearning to discover exactly where some of their favorite, oft-repeated stingers and melodic cues from old black-and-white TV shows came from would be well-advised to check out this piece. It's called an "overview" because Mandell can't track down each and every cue from every show, but he does identify some of the most memorable tunes and talks with a lot of the still-living movers and shakers who took part in this mystery-shrouded period in TV history. The 21-page article includes photos of many of the composers and administrators who contributed to the various music libraries discussed, as well as music samples and LP labels of specific pieces of library music. —Jeff Bond

You can purchase a copy of this 209-page, \$47 book from the U.S. Government Printing Office, Superintendent of Documents, PO Box 371954, Pittsburgh, PA 15250-7954. FAX (202) 512-2250. Ask for it by name! Better yet, ask for it by stock number: 030-001-00181-4.



Baby, the Jazz Must Play



Between 1960–61, Elmer Bernstein

scored *From the Terrace*, wrote the Emmy Award-winning music for the documentary *Making of the President: 1960*, the westerns *The Magnificent Seven* and *The Comancheros*, and penned Tennessee Williams' emotional ringer *Summer and Smoke*. (Happily, each of these scores has been commercially released at one time or another, although the *Making of the President* album is a straight dub from the film's mixed soundtrack, with sound effects and Martin Gabel's narration completely obliterating Bernstein's music on the original United Artists LP set.)

The only Bernstein jazz score to get a release at that time was *The Rat Race*, although the original Dot album (available on CD, Jasmine 356) featured old standards performed by Sam Butera and the Witnesses. Bernstein's memorable theme, however, was included, and Butera's short arrangement fused a rock beat with aggressive sax work. The theme never really develops beyond its short thematic statement, and besides a repetitive bass line, *The Rat Race* remains just a catchy intro. But the

Elmer Bernstein's Cool Jazz Part 2: The '60s by Mark Hasan

film established a successful relationship with director Robert Mulligan, who would use Bernstein's talents with *To Kill a Mockingbird* (1962) and *Baby the Rain Must Fall* (1965).

Following the intimate music for

Birdman of Alcatraz and *To Kill a Mockingbird*, Bernstein returned to his beloved jazz in the form of *Walk on the Wild Side*. Flavored to suit the New Orleans setting, the score contains many fine small combo tunes, but the highlight remains the film's opening theme, which plays over Saul Bass' memorable titles. Showcasing a black cat that walks through concrete pipes, junkyards and alleyways, Bass uses variable film speeds to accentuate the feline's curiosity, hubris and graceful movements before ending with a black vs. white cat fight. Black wins, although which color represents the film's final survivor (and winner) remains oblique.

Bernstein's main theme is made up of fluid segments which, in spite of their cultural allusions to Texas and New Orleans, still form a cohesive work.

Texas farmhand Dove Linkhorn is determined to always do the right thing; he remains loyal to the family, and his unshakable pride and innate honesty help him succeed in tracking down lost love, Hallie, though his journey ultimately destroys her. Bernstein uses melodic strings to reflect Dove's character, his Texas roots, and the purity of his do-good soul, while a nearly triumphant march follows his success in finding Hallie, a mood short-circuited by his discovery that she's been a prostitute for three years. Timpani and full orchestra converge, illustrating Dove's conflicts with the manipulative Madame Jo and her misanthropic goons, who keep the ladies in line.

Jo's world is easy, artificially comfortable and, most important, alluring. Though Hallie is thoroughly bored being a wannabe sculptress by day, high-class hooker by night, she's resigned herself to Jo's dollhouse, even going on shopping trips with her boss-jailer to pass the time. Bernstein's jazzy middle section reflects the carefree illusion of an idealized New Orleans lifestyle, using a small jazz combo (with trumpet, guitar and clarinet) to tease the listener with dreams of an summer afternoon's stroll through the French Quarter.

The return to Dove's world occurs with staccato brass; a sustained, unresolved bass note eases into a restatement of the first third; and the orchestra's more impassioned rendition hints an inevitable tragedy is on the way. The cue then ends with the same string bass, triangle and wood block taps from the opening bars. A splendid example of Bernstein's craftsmanship, the title track fuses two styles for conflicting cultures while flawlessly maintaining melodic integrity.

Walk on the Wild Side's second theme is another engaging, intimate melody that conveys lost dreams and youthful innocence, and Bernstein provides several interpretations for Hallie's scenes with Jo and Dove. The most memorable remains "Furnished Room," where Dove has rented an apartment for what will be their perfect life as husband and wife. Flute and piano, followed by oboe, convey the strange confusion Hallie experiences, as the life she's dreamed of suddenly envelopes her, and Bernstein's addition of strings—playing a simple set of notes—makes the scene come to life. The added irony of Hallie's original intentions—breaking the relationship—is heavily implied by the strings, and Bernstein's approach provides an emotional wallop.

The composer is well aware that one of his greatest skills is tackling emotional intimacy. "As a matter of fact," admits Bernstein, "I prefer the sensitive things, which come more naturally to me. I don't go very well in between, because I think most of my best things are either very sensitive or very grand—grand in the sense of *The Ten*



GOIN' SOUTH: Bernstein returned to jazz for *WALK ON THE WILD SIDE* (1962) with Barbara Stanwyck and Jane Fonda, and *THE CARPETBAGGERS* (1964) with Alan Ladd and Carol Baker.



MGM
favored
“music from
and inspired
by” albums,
forcing artists
like Lalo
Schiffrin and
pianist Bill
Evans to
record film
themes that
were used on
stand-alone
compilations
or as filler for
score albums.

Commandments or *The Magnificent Seven*.”

It's an interesting bit of self-examination but isn't wholly true; though gifted at reflecting the turmoil of characters or the grand spectacle of biblical parables, or high-strung action, Bernstein has shown, regardless of the chosen idiom, that he can adeptly score the in-between terrain. *Walk on the Wild Side*'s main titles alone demonstrate Bernstein's ability to capture Dove's pride without being grand or audacious, and the lighter moments show the composer's able grasp of comedy—more of which we'll see in *The Silencers*.

Walk's third theme is the Spanish-flavored “Teresina,” which captures the supportive nature of the café owner whom Dove repeatedly returns to when his efforts to free Hallie from her self-destructive world are initially unsuccessful. Marimba, woodwinds and strings show the character's warmth, while the lead trumpet mimics Teresina's words, which restore Dove each time he falls into a pit of despair and loneliness.

Being New Orleans, there has to be some straight jazz music, and Bernstein delivers several engaging pieces that offer his usual assembly of top-class musicians room to improvise, including trumpet solos by Jack Dumont, accompanied by Shelly Manne on drums. “Hallie's Jazz,” and “Doll House” are the main originals, and the soundtrack album also features two main-theme interpretations: “Walk on the Wild Side” is more contemporary, using electric guitar, woodwinds and rock-oriented drum work; “Kitty” offers a lighter, fast-paced interpretation, with muted trumpet and clarinet paired up, and short, memorable improvs on electric guitar. “Kitty” recalls the

source material on Bernstein's *Staccato* album, although in the intervening years it's clear Bernstein's jazz writing has been updated.

Walk marks a more audible transition point in the composer's writing, where the influences of contemporary pop music are evident—the drums have a light rock-and-roll feel, and electric bass and guitar are more widely featured.

The film also gave the composer another popular hit; with its pop-breezy jazz elements, it was a perfect crossover work and brought Elmer Bernstein's name to a wider audience. (It also didn't hurt that the theme was ideal for TV advertising.) Though vocal versions of the title song and secondary theme were featured in the film, they weren't included on the soundtrack album. Brook Benton sings Mack David's lyrics, and while a small band is shown in the film, there's no on-screen singer, making for a jarring experience.

Reissued on CD by Mainstream Records in 1991 (MDCD 604), the disc also includes five bonus tracks, featuring themes from Bernstein's *A Girl Named Tamiko* (1962) and *The Man With the Golden Arm* (1955). (The other oddities—themes from David Raksin's *Two Weeks in Another*

Town (1962), Alex North's *Cleopatra* (1963) and a track simply titled “The Chase” are typical Mainstream filler.) Like several of the Mainstream CDs, these early discs favored lower volume levels and a clipped high end, and while the *Walk* CD sounds fine, it lacks the robustness of the Citadel LP reissue from 1982.

According to the soundtrack album's original producer, Jackie Mills, the album was the first gold record for fledgling Choreo—a vanity label owned by Fred Astaire. Mills, the musical director for Choreo, started off as a popular drummer for Charlie Barnet and Benny Goodman, among others, and helped maintain the label's small jazz roster when it later became Ava.

Ava's eclectic releases of jazz, pop

and soundtrack albums occurred mainly between 1962 and 1964. With distribution through MGM Records, Ava's jazz lineup included Harry Betts, the aforementioned Charlie Barnet and pianist Pete Jolly—whose infectious “Little Bird” briefly put the underrated pianist on the charts.

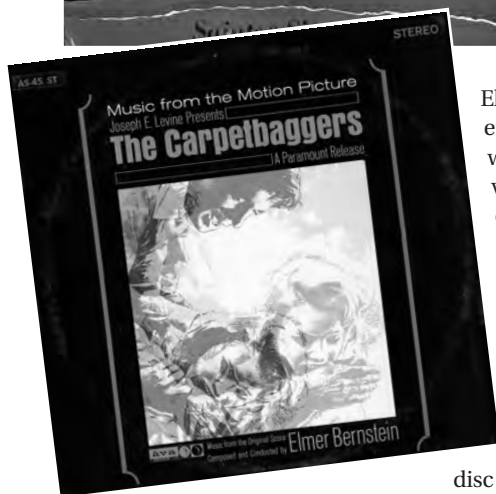
In the 1960s, MGM had a habit of releasing “music from and inspired by” concoctions, forcing MGM/Verve artists like Lalo Schiffrin and pianist Bill Evans to record film themes that subsequently appeared in mix-and-match modes on stand-alone compilations or as filler for score albums deemed too cerebral. Ava, perhaps using the MGM model, or succumbing to the distributor's influence, dabbled in the same nonsense, and Jolly recorded a 2:28 jazz version of *To Kill a Mockingbird*'s main theme. After a rushed piano intro, a samba rhythm kicks in, and the trio manages to perform a pretty successful improv, showing even Bernstein's most intimate themes have an indestructible structure...and in samba mode, no less!

Jolly's *Mockingbird* version serves as a perfect intro into the weird history that befell one of Bernstein's best compilation albums. Recorded in July of 1962 for Ava and engineered by the legendary “Bones” Howe, the originally titled *Movie & TV Themes* (A/AS-11) featured excellent jazz improvisations from Pete Candoli on trumpet (back from *Man With the Golden Arm*), trombonist Dick Nash, sax players Bud Shank, Ted Nash and Ronny Lang, drummer Shelly Manne and pianist Russ Freeman.

Though the pacing and arrangements were less hard-edged than the original score tracks, the album nevertheless contained some dynamic, though sadly short, theme versions from the composer's best-selling albums up to that time: *Man With the Golden Arm*, *Sweet Smell of Success* and the then-recent *Walk on the Wild Side*, plus previously unreleased material from television (*Take Five* and *Saints and Sinners*, titled “Big Top” on the CD) and film (*Sudden Fear*, *Anna Lucasta*), along with a full-blooded version of the *Rat Race* track, with crisp, low brass and hip sax solos.

Anna Lucasta's theme is a standout, in part because it embraces the three qualities that make Bernstein's dramatic jazz writing so unique: the prelude, consisting of a sultry, repetitive percussive intro, and a plaintive sax solo often fused with woodwinds; a piano lead-in, often an abstract pattern that acts as a pause before a sudden burst of orchestral power; and the rhythmic payoff, involving textured percussion, alternating high brass/woodwind phrases with low brass notes, which build to an agitated crescendo.

Also included are a pair of unused tracks from two unnamed films. Rescued from oblivion, “Hop, Skip but



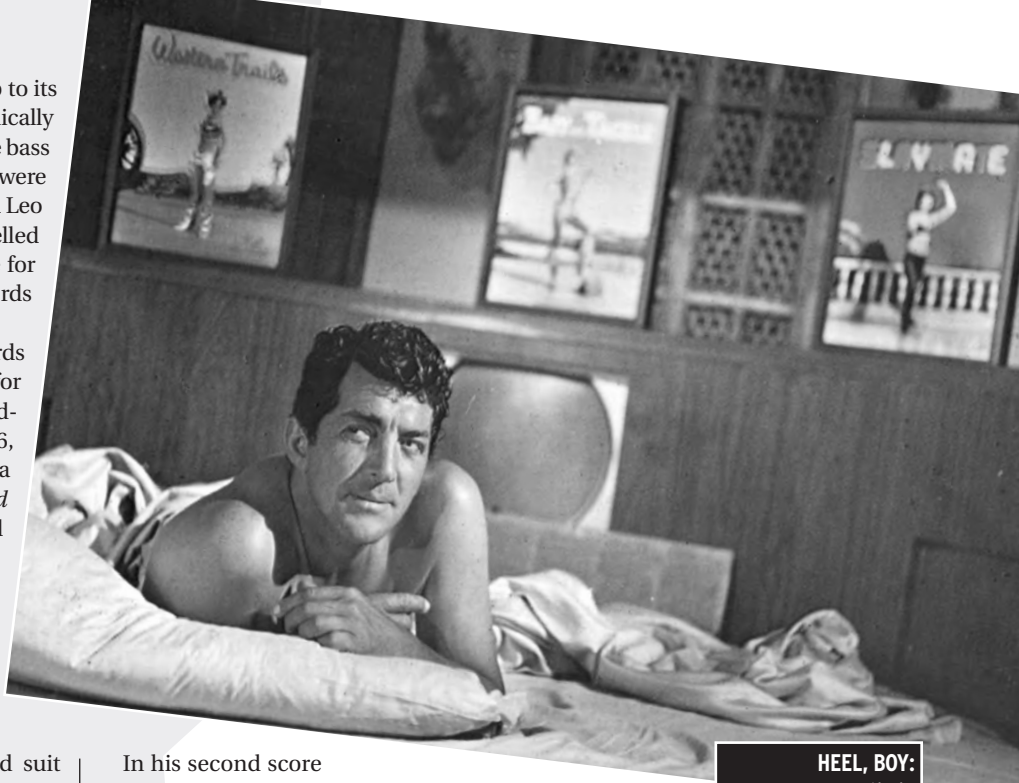
Jump" is another big-band dance piece that lives up to its name, while "Jubilation" is an airy strut that periodically swells to a celebratory tone before easing back to the bass line that started the mini-festivity. The sessions were orchestrated by Bernstein's stalwarts Jack Hayes and Leo Shuken, plus the lesser-known Ruby Raksin (misspelled "Raskin" on the Mainstream CD), whose own score for *The Lollipop Cover* was issued by Mainstream Records in 1966.

Ava apparently evolved into Mainstream Records (with Jackie Mills continuing as musical director), for which Bernstein would record several more sound-track albums in the coming years. In 1966, Mainstream reissued a number of Bernstein's Ava LPs, including the compilation, re-titled *A Man and His Movies*. Many studio labels at the time had released compilation albums as samplers for their back catalog of older recordings and/or quick cash-ins for current hits. Examples include Colgem's two samplers, *Film Festival 1961* and *Dr. Strangelove and Other Great Movie Themes*, United Artists' *The Misfits*, and MGM's *Of Human Bondage* and *Twilight of Honor*.

It's no surprise, then, that Mainstream followed suit with an album of similar dubious quality (S-6094) that utterly betrayed the artistic efforts of Bernstein and the album's brilliant stereo engineering. Six of the original 1962 session tracks were present on the reissue—all in a dreadful pseudo-stereo process. Added were similarly reprocessed tracks from the Ava/Choreo albums for *To Kill a Mockingbird* (not the title theme, but the syrupy vocal lullaby) and *Walk on the Wild Side* (two selections), and two measly stereo tracks: "Main Titles" from the Ava *Carpetbaggers* album, and Bronislau Kaper's "Love Theme" from *Mutiny on the Bounty*—at the time, a new MGM release. MGM's own compilations—checkerboard mono/stereo creations—were sold as full stereo recordings, so perhaps the label's influence was still present during the Mainstream years. Or maybe some oaf misplaced the stereo masters.

In any event, it wouldn't be until 1991 that Bernstein's stereo tracks would be released on CD under the dual-titled *Elmer Bernstein Collection/A Man and His Music* (Mainstream MDCD 604), and though the early CD transfer clipped the recording in an effort to lessen the inherent analog hiss, the 10 tracks were in proper stereo. Amusingly, the disc's producer—Jackie Mills—also added album themes from *To Kill a Mockingbird* (in mono), *Baby the Rain Must Fall*'s title track, a mono orchestral/pop rendition of the *Birdman of Alcatraz* theme (with chorus!), and Pete Jolly's *Mockingbird* rendition as filler. Heck of a history for what was originally a class-act album.

Moving on, *The Caretakers* (1963), originally released by Ava (A/AS-31), gives a first impression that Bernstein must have seen a completely different film; every cue is lofty, melodically expressive, mixing cha-chas and dance-hall arrangements for a film that's supposed to be a straight drama about mental illness, with Joan Crawford (named Lucretia!) as the nonbeliever in Robert Stack's quest for nonviolent, emotionally supportive treatments. In actuality, the kids at Ava placed source cues (with names like "Black Strait Jacket," "Take Care," and "Party in the Ward") on side A, and original underscore on the B-side.



HEEL, BOY:
Dean Martin in
THE SILENCERS (1966).

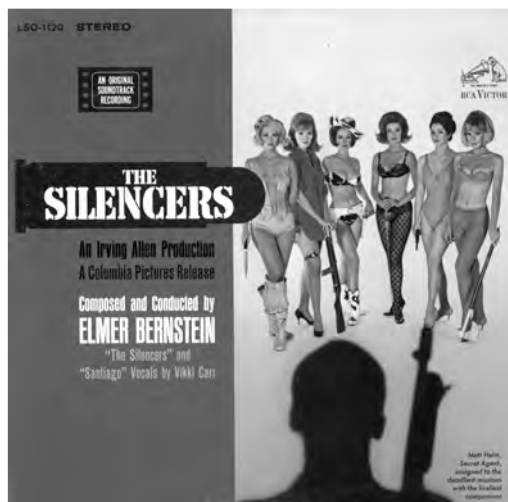
In his second score for writer/director/producer Hal Bartlett (the first being 1957's *Drango*), Bernstein's music isn't in the jazz idiom, but it's worth pointing out the "Main Titles," for his combination of electronic notes and a jazzy-rock fusion. Perhaps a sly allusion to electroshock therapy, the track has a built-in urgency, though the image that really comes to mind when the orchestra kicks in after a skittering eight-note intro is the Batmobile—the rhythmic patterns are so similar to Neil Hefti's immortal *Batman* theme, one has to chuckle as an image of a black ambulance with a blazing fireball at its posterior comes to mind. Seriously.

The Caretakers was ultimately released in 1991 by Mainstream (MDCD 603), and the short (22 min.) score was coupled with the similarly brief *Baby the Rain Must Fall* (originally on Ava A/AS-53), Bernstein's 1965 blues-rock soundtrack, which included two vocals by the "Wee Three" trio. Though trumpet great Shorty Rogers performed on the score, his work is far from the jazz work he performed on Bernstein's albums from the '50s.

Based on the best-selling Harold Robbins novel, *The Carpetbaggers* (1964) was Bernstein's next foray into period melodrama, with the composer hired to underscore the rise and self-destructive behavior of a driven, obsessive, womanizing industrialist. Somewhat inspired by Howard Hughes' persona and set during the Roaring Twenties, the film also reunited the composer with *Walk on the Wild Side*'s director, Edward Dmytryk.

Like *The Caretakers*, Bernstein's *Carpetbaggers* is a formal orchestral score, and besides a few flapper-tinged source tracks, only the "Main Titles" has a jazzy edge. Unfolding like a locomotive, heavy brass, percussion and saxophone belt out the first bars of Bernstein's tribute to industrialism, and after a brief melodic shift, far lighter in tone, the cue ends with a restatement of the industrial motif.





*Hank
invented
“the Mancini
Sound,” which
was a double-
edged sword.
Mancini
could write
anything—
but he got
stuck with his
own sound.*

The soundtrack album (Ava A/AS-45) is significantly different from the score, with Bernstein opting for jazz-rock fusion. The updated arrangements and melodic extensions heavily utilize electric bass and guitar, tambourine, and overt rock rhythms.

“The Carpetbaggers Blues” is the album’s only real jazz cut, using a small assembly of saxophones, muted trumpet, string bass, light drums, electric guitar, clarinet and vibes. A subtle rock inflection is evident in a series of intermittent chord

progressions from the piano, and it’s clear that Bernstein’s jazz writing was moving away from the dark landscape of his ’50s material. The year 1962 signified a time to lighten up, and after scoring several films with dour subject matter, the composer seemed aware that continuing to score similarly toned films would pigeon-hole him as a composer of noirish thrillers, kitchen sink dramas and grand westerns. He never eschewed those rewarding genres, but he was well aware of the dilemma Henry Mancini was facing at the time.

As Bernstein explains, “Hank was Hank, and he invented ‘the Mancini Sound,’ so to speak, which was a double-edged sword. I mean, Hank was a really terrific composer—he could write anything—but he got so stuck with his own Mancini Sound that it hurt him ultimately.”

Perhaps because of his diverse output, Bernstein neither fell victim to the unique easy listening/lounge sound that affected Mancini’s image and career, and was able to tackle intimate and large-scale productions in any genre. Bernstein’s sound was also his own, and arguably his greatest success and source of recognition—*The Magnificent Seven* and its sequels—pigeonholed him into searching for sounds beyond those codified in that score. He wasn’t always successful—and no doubt strove throughout this period to assure producers and directors that the *Magnificent Seven* sound was unique to that series—but in the world of comedy, it was a different matter.

Fans of Donald Hamilton’s hard-boiled detective novels weren’t too pleased when Matt Helm, originally a government operative, became a P.I. caricature. As portrayed by Dean Martin, Helm was reworked to suit the “swinging ’60s” as a Bond variation, with plenty of women, booze, espionage and villains. Released in 1966, *The Silencers* came at the height of the spy craze, and the obvious spoofing gave the reworked character enough legs to survive four feature films.

Whereas *Baby the Rain Must Fall* was overtly pop, *The Silencers* fused big-band arrangements with a level of playful yet aggressive writing, imbued with a vigor reminiscent of Bernstein’s classic ’50s output. That isn’t to say the ’60s scores to that time were weak, but *The Silencers* exudes such vitality and goofiness that the final result is utterly addictive.

In the 1960s, RCA Records produced a series of Living Stereo recordings that even today are of audiophile quality. The clarity of this album (LSO/LOC-1120) is stunning; the

stereo image is so robust one can easily point out the band sections and solo instruments with closed eyes.

Orchestrated by the great Leo Shuken and Jack Hayes, the “Main Title” is a big-band avalanche that blows through the film’s two main themes in a tight 2:55.

Four isolated drum taps start the flood, and the entire band blares a weakening, Mancini-esque statement. As the notes lose energy, rambunctious bongos and percussion perform a tribal rap, and the orchestra kicks in with brass stabs, while a drum kit and string bass evoke a shadowy figure, rippling across nighttime alleys and sharp corners. The recording’s close-miking heightens the performance, with saxophones on the left performing a fragment of the film’s “Silencer” theme—another bluesy, sleek Bernstein creation—while the rest of the brass section alternates between emphatic trumpets or skittering trombones. It’s 30 seconds of high-tension, 100 m.p.h. action, and it’s thoroughly riveting.

Next, solo bongos provide a transitional bridge, and after some mocking sax licks, the orchestra muscles together and builds to a sustained, off-kilter 1-2-3 percussion romp. The band restates a few plaintive bars, and Bernstein suddenly flips the tempo and tone to an absurd, booze-induced rendition of the full theme, with organ on the right, and an embarrassed tenor sax on the left. A restatement, with an incessant, blathering trumpet and breezy flutes on either channel finish the passage, and before a gentle ritard, the entire band gears up, flipping to a frenzied tempo, while brass and percussion stabs hit off-notes in a twisted meter that confounds the listener. After easing into a more straightforward rendition of the main theme, the band slows down, ultimately ending on a fading sustained note. Bernstein doesn’t give us an easy resolution, and we’re left hungry for more craziness.

Vikki Carr’s rendition of *The Silencers* theme (with lyrics by Mack David) is high-class burlesque in its purest form: elegant as a long black opera glove, Bernstein’s orchestration uses a decisive, percussive strut, with teasing, hip-wiggling knocks to accompany Carr’s voice and to support silky statements about minimum waist requirements and optimum bust size:

“But if you should see,
A lady who,
Has the kind of waist,
That measures twe-en-ty-two,
And she’s thir-ty-eight where it-is-great to mea-sure 38,
Dear Sir: She is a Si-i-len-cer”
Dear Sir: I’m HER!”

The tempo remains easygoing, and Bernstein accentuates Carr’s performance with muted brass, and snippets of trembling flutes and sleek vibes. Most of the song is an alternation between soothing vocals and the high-strung brass section, and the exercise in dynamics ultimately winds down with Carr seemingly “strutting” toward the invisible audience, softly assuring the listener that all’s well if we just “lean back” and “relax... Dear Sir.”

“Santiago,” the film’s secondary theme, is also given a vocal treatment, with Carr smoothly exhaling the ridiculous lyrics involving true love and “getting hot” in a “cool, cool evening” in Chile. The samba concoction is pure fluff, and though “Santiago” retains that burlesque feel, Bernstein and his orchestrators have fun with deliberately expressive instrumentation; a brief variation of the popular

"Tequila" makes a sneak appearance, too.

Much of the album selections use two theme variations: a self-conscious, pseudo-cool swagger (via percussion and electric guitar, as in "Big O") from the *Silencers* riff and the lofty "Santiago" theme (which, certainly in "Promise Her Anything," has a familiar western feel). The main highlights, though, are the jazz-pop *Silencers* versions, with bopping drums, plenty of Hammond organ and band sections that play with shameful bravado.

For the silly 1967 sequel, *Murderer's Row*, the producers engaged Lalo Schiffrin, who continued with Bernstein's tone, adding an extra dose of bombast, and a generous rock-and-roll backbeat. Hugo Montenegro, who had made several successful recordings of popular film themes (including *Walk on the Wild Side*), scored the 1968 sequel, *The Ambushers*, and contributed to the last installment, *The Wrecking Crew*, in 1969.

As of this writing, *The Silencers* has yet to receive a CD release, but the two vocal tracks are widely available on various compilations, including Vikki Carr's own collections and a spate of lounge collections, like *The Crime Scene: Ultra Lounge Volume 7*. Dean Martin himself released an album of songs (Reprise RS/R-6211), and while the LP included an eerie rendition of *The Silencers* theme, no original score tracks were included.

When asked about his score, Bernstein humorously admitted, "You know, I don't have a great deal of memory of *The Silencers*. I was very friendly with Dean Martin, and Dean was very closely involved with it. It came at a period in my life when I had three things going at once: I had just gotten married, and I had another picture going at the same time."

Indeed, 1966 was another heady and prolific year. Besides the epics *Hawaii* and *Cast a Giant Shadow* (both released commercially) on his docket, Bernstein also scored *Return of the Seven*, the belated sequel to 1960's *The Magnificent Seven*. Though no original soundtrack album was issued for the first film, he recorded a selection of themes from both films for United Artists that year, which resulted in another best-selling album. The *Magnificent Seven* theme was also adopted by TV advertisers, and Bernstein's popularity was further exploited in 1967 with *Music From Marlboro Country*, a bizarre concept album (SP-107) that featured cuts from the *Seven* compilation album, plus pop versions of the famous theme, including an evil samba variation (with chorus).

Though *The Silencers* marks the end of Bernstein's jazz album legacy, similarly memorable contributions were made writing source cues—most notably with *Kings Go Forth*, *Some Came Running* (formerly on Capitol, and coupled on a Could Nine CD,

CNS-5004) and *The Gypsy Moths* (now available for the first time, on the FSM label). Bernstein also gave his jazz writing one last hurrah with the dynamic, urban-blues score for *The Liberation of L.B. Jones*, for director William Wyler's last film, in 1970.

While Lalo Schiffrin and Quincy Jones are better known for their urban rock/jazz fusion scores, Bernstein's effort remains distinct, and as with *The Silencers*, the Hammond organ plays a major role. Again orchestrated by Leo Shuken and Jack Hayes, *L.B. Jones* is ultra-groovy, using small brass, resonant electric bass, rugged drum work, and long (long!) organ solos with electric wah-wah guitar. Also commercially unreleased, this addictive attitudinal stew bubbles with magical energy, fluid, organic orchestrations, and predates the similarly funky soundtracks composed by Gordon Parks for *Shaft's Big Score!* (1972), Johnny Pate's *Shaft in Africa* (1973), and particularly Ron Grainer's popular *The Omega Man* (1971).

On the commercial end, Bernstein's Decca, Capitol, RCA and Choreo/Ava/Mainstream albums have held up remarkably well, with themes enduring through compilations by a wide variety of performer and genre-themed collections.

Naturally the complete scores and full albums reveal Bernstein's gift as a film composer, and we're lucky that a good sampling of the albums examined in Parts 1 and 2 of this retrospective have appeared on CD. *The Man With the Golden Arm* will remain an eternal favorite, if not for its quality, then certainly for the brilliant jazz musicians who performed and co-composed selections—their fans alone will add a persistent body to keep the music around for another 40 years. (And since so little of Shorty Rogers' material exists on CD, it's one to treasure.)

Forty years is a long time for a composer to recall exacting details. When Elmer Bernstein was contacted for this article, many of the obscure albums, long out of print and out of mind, seemed surprising to him; not because of forgetfulness, but because they *were* remembered. Quality and craftsmanship endure, and Bernstein's legacy of writing damn good music, functional as source or innovative underscore, are worth examining. Every decade a new generation of music lovers, and particularly new composers, goes back a few years and rediscovers the Forgotten. That's why Bernstein's jazz scores—soundtracks not only in the jazz idiom, but soundtracks in which structure and improvisations remain functional to the film itself—deserve all this attention.

As admirers, colleagues and historians celebrate Elmer Bernstein's 80th birthday, let a loud "Thank You!" ring clear for the quality of his work and for enriching film music's heritage.

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For the generation that grew up with only one TV per household—and that being a black-and-white 32-inch (or smaller) console—there was no choice but to watch the adult fare viewed by our parents. At the time, Universal Studios elevated the “Movie of the Week” format to new heights and signed film stars to appear in the police, medical, and law dramas that would define television for the

next 30 years. The focus on adult programming drew unusual creativity from their writers and composers. The Universal music department saw the rise of an eclectic and original triumvirate of studio composers: Dave Grusin, Gil Melle and Billy Goldenberg. A true workhorse for Universal TV, William Leon “Billy” Goldenberg was so productive that he earned the moniker of “King of the Television Movie.”

street, so I could learn on a real piano. After my father started making real money, they bought me an upright, and I gave my first concert a year later.

“I wasn’t sure whether to go into the concert side, or just use music as a hobby. My father was not particularly anxious for me to go into music because he had a rough time with it, but he knew that I was gifted and said, ‘I don’t know if concertizing is good. You go all over the world and don’t get to appreciate your childhood.’ His mother’s older sister, Aunt Florence from Rhode Island, was a great influence on him. “She would often come down and take me to see all the popular Broadway shows at the time, and we saw *One Touch of Venus* [1943, directed by Elia Kazan] with Mary Martin. I was hooked. I listened to the overture and [knew] that’s what I wanted to do and began writing little tunes. Then I saw *Oklahoma* and *Carousel*; Richard Rodgers was my favorite composer. Later on, people said I wrote pretty tunes, but they all sound like Richard Rodgers. As far as the film part, I had no intention of doing that. My goal in life was to write the great musical comedy. I wanted to be Richard Rodgers.”



The King of TV Movie Music

A profile of prolific composer
Billy Goldenberg by James Phillips

In early March 2002, Bea Arthur, of TV’s *Maude*, was back on Broadway in a one-woman show, arranged and accompanied by Billy Goldenberg. I decided to interview Mr. Goldenberg, found him listed in the telephone book, of all places, and gave him a call. He was kind enough to invite me to his apartment to answer any questions and to recount his stories of Hollywood. Even with a voice raspy due to recent throat problems, he gave me a couple hours of recorded joy on a sunny June afternoon overlooking 42nd Street and the theater district.

Born in Brooklyn in 1936, and raised in Queens, New York, Billy was the son of Morris Goldenberg, teacher and famed head of the percussion department at the Juilliard School of Music. “In those days, he tried to teach me percussion, which I didn’t like, and my mother was a violinist, who tried to teach me the violin, which I also didn’t like. One day, I was listening to the radio and heard someone playing the piano. They could not afford a piano, so they got a cardboard piano, and I learned on that. Once a week, I had my piano lesson with a lady down the

Goldenberg decided to attend Columbia University rather than Juilliard and majored in mathematics, but he continued playing and composing. He finally met Rodgers and Oscar Hammerstein at several Columbia musical shows. After graduation, he worked in the insurance business and hated it but continued working in clubs and off-Broadway, playing the piano at Julius Monk’s on 56th Street, in a musical revue for Tom Jones and Harvey Schmidt while they were writing *The Fantasticks*. This led to a job working on Frank Loesser’s *Green Willow*, a short-run Broadway show starring Anthony Perkins. Perkins wanted to learn how to play pop piano and hired Billy to teach him. They became close friends, and when Perkins went to Paris to do *A Ravishing Idiot* with Brigitte Bardot, he took Goldenberg with him to do the piano arrangements, and they spent a month in France recording songs. One evening, Goldenberg and Perkins ran into Melina Mercouri, the Greek actress, who was doing *Topkapi*. She was with director Jules Dassin and composer Manos Hadjidakis. She turned to Tony and asked, “Who is this?” He told her that this was his musical director, to which she responded, “I love musicians!” “At the end of the evening,”

Goldenberg says, “she asked if I would come over to the set to watch a little bit of it. So I did, and she wanted me to promise that one day I would write one song for her. This was my first introduction to movie-making. It was magical to me. Real magical. Anyway, Tony finished the album, and he gave me a giant French orchestra to work with, and it was a huge hit in France.”

Other theatrical productions back in New York followed: the incidental music for Mike Nichols and Elaine May; *High Spirits*; *Let it Ride*; *110 in the Shade*; *Henry, Sweet Henry*; and *Best Foot Forward*, starring Liza Minnelli, with Goldenberg often working as writer, arranger, composer or performer.

Give My Regards to Broadway

“In the late ‘60s,” Goldenberg remembers, “Broadway slowly went nowhere. People were no longer writing dance music, and the kind of Broadway shows that I wanted to do were no longer being produced. In 1967, *Hair* came in and that changed the Broadway theater. As much as I admired *Hair*, it was not the kind of music I was writing, and a lot of

film and made me believe in myself. First it was one cue, then two cues, then he would give me a full show.

Goldenberg then did something totally unexpected, but very pleasing for me. His first show was *It Takes a Thief* in 1969 with Robert Wagner. I used to hum Dave Grusin’s theme and imitate Wagner’s walk while watching the show.

“The producers liked me a lot, and then Stanley called me into his office. He said that there is going to be a new character on the show [*It Takes a Thief*, in 1969, with Robert Wagner]. It’s going to be the super thief who is going to be Robert Wagner’s father, and he is going to be played by Fred Astaire, and we need a theme. Well, that’s all I needed, and you got it. All my energies went into that. Which I will play for you.”

Goldenberg then sat down at his piano and played the new theme he wrote for the show, and I almost dropped my camera. With his four Emmy awards shining on top of his piano, I took several photographs as he played. It



my compatriots felt the same way. David Shire, Marvin Hamlisch, Johnny Kander—although Kander managed to stay here and do *Cabaret*. We were all doing the same thing, writing dance music. The bottom dropped out of Broadway theater, and a friend of mine, David Winters, who played Baby John in *West Side Story*, was the choreographer for *Hullabaloo*, a show where I was the rehearsal pianist. He was going to do a television show with Leslie Uggams and wanted to know if I would be the musical director. I then was invited to do a show in Hollywood for Petula Clark. There was nothing for me in New York, so I went. We had Harry Belafonte on the show, and it was a big success.

“Then an agent came to me and said, ‘You should do movies.’ I said that would be nice, but I don’t know the first thing about it. The agent said, ‘I will introduce you to Stanley Wilson at Universal Studios. He’s looking for a protégé, and I think he will like you.’ Stanley and I got along and I did one film after another.

“He started me off doing a scene from a show and then teaching me how to conduct it. It was the kind of education that nobody gets anymore. He taught me every aspect of

reminded me of a combination of old Hollywood charm and sophistication—somewhere between Duke Ellington and Kurt Weill.

“So after we finished the show, we went into the dubbing room to combine the sound effects and music. Dubbing rooms can be very foreboding because they can take out music, so it was very scary to me. Robert Wagner was there and the engineers. At one point, Astaire makes his entrance, and there’s the new theme. Wagner said, ‘Stop right there,’ and I thought, ‘I’m dead.’ He said, ‘Who wrote that music?’ I’m surely dead. I’m never going to work again. It’s the end of my career. The producer said, ‘He’s standing over there.’ I retreated a little more into the corner. He came over and gave me a kiss on the cheek. He said, ‘That’s the greatest music I ever heard. It’s perfect for Fred Astaire. I’m going to go get Fred. Don’t do anything else without me.’ After lunch, Wagner introduces me to Astaire, my hero, who could not wait to hear his music. They put up the reel and watch it. Fred smiles and starts to tap his feet. He gave me a big hug, thanked me and called me Mr. Goldenberg. He was so respectful. I told him how thrilled I was to be the first person to write

COMPOSER OF THE WEEK: Goldenberg (opposite) wrote themes and underscore for *NIGHT GALLERY* (1969); *DUEL* (1971); and *KOJAK* (1972).

FROM STAGE TO SCREEN—AND BACK: Goldenberg left the Great White Way for TV series gigs like *THE NAME OF THE GAME* and *IT TAKES A THIEF* (1968) but returned to assist Bea Arthur on Broadway.

[him] a theme.

"I did some more of the shows. Then Stanley came to me and said, 'You know enough now. Shortly, I'm going to retire, and everyone on the music staff would like you to take over for me as head of the music department.' I said, 'It's not my thing; I'm not an administrator. If I do this, I'm not going to be able to write.' Stanley said, 'Come up with me to see Harry R. Field,' who was the head of Universal music publishing in the Black Tower, as we called it. So I went up there. There were a lot of perks. It was hard to turn down. When I got downstairs, Stanley told me, 'I'm glad you turned it down. I was young once too, and I took the job, and couldn't get to write as much as I wanted.'"

because I wanted to write films."

The One That Got Away

"When I was conducting at Universal, there [was] a new, young director who would show up and watch all the sessions. His name was Steven Spielberg. He had not directed anything yet but liked what I did. Steven said, 'You're going to be my composer when I get a break.' Steven did not have much money and he would come over to my house for lunch and dinner. He didn't live too far and we spent a lot of time together talking about the future. I spoke to director Richard Allan Simmons, who I did *Fear No Evil* for, spoke to his friend Bill Sackheim, a



"I don't write funny music. If it's not on the page, it's not on the stage."

The first full-length TV film that Stanley Wilson gave Goldenberg to score was *Fear No Evil* in 1968. "[Stanley] introduced me to [director] Richard Allan Simmons. Carroll O'Connor was in it. It was all about demonology. It was a pilot for a series. I had never written scary music before. I drew upon Bartók and others. Then I became the 'demonology composer'—no longer pretty Richard Rodgers—doing one evil picture after another. Then, later on, I was the 'serial killer composer,' doing *Helter Skelter*, about Charlie Manson, *The Atlanta Child Murders* and *Son of Sam*."

Themes and underscore for shows like *Alias Smith and Jones*, *McCloud*, *Banacek* and *Columbo* followed. In 1972, *Ironside* and the pilot for *Kojak*, with Telly Savalas, *The Marcus Nelson Murders* led to a stint doing feature films, but Goldenberg considers himself mainly a television composer.

"I took a brief respite and the person who offered me the Petula Clark special called and asked me if I wanted to do Elvis Presley's comeback special. I didn't want to do that; I don't write that kind of music. He wanted to bring Elvis into the '60s and '70s and change his style. I wrote the arrangements for two songs, 'If I Can Dream' and 'Memories.' Both got [to] number one on the charts and Elvis hadn't been on the charts for years. He wanted me to go on the road with him to Las Vegas. I did *Change of Habit*, the first feature I ever did with Elvis, and Universal was all too happy to give it to me to do because he had always been a lot of trouble and I got along with him because of our past. He wanted me to go with him to MGM and be his musical director, but I told him no

wonderful producer who was about to do a pilot called *Night Gallery*. It was a series of three episodes, each one directed by a different person. The middle episode was Steven Spielberg directing Joan Crawford in *Eyes*. It was the first thing he did commercially other than his little film *Amblin*, which got him into Universal. Spielberg and the producer asked me to do the music for the three episodes. I've always loved Joan Crawford, and she sent me a picture [the original sketch of Joan Crawford used in the episode], that is hanging in the other room, thanking me for my musical tribute. I also did music for her on *Sixth Sense*. Anyway, Steven and I did quite a bit together. I had done 'Ransom for a Dead Man,' which was the pilot for *Columbo*, with Peter Falk. Then, when it sold, I did the first episode 'Murder by the Book,' with Jack Cassidy. Then we did several of the shows called *Name of the Game*. In the meantime, *Night Gallery* was taken over by producer Jack Laird, whose favorite composer was Gil Melle, who did the theme for *Night Gallery*."

Name of the Game was one of my favorite programs in the early 1970s. It starred Gene Barry as the publisher of a magazine, with reporter Tony Franciosa and editor Robert Stack doing world-crisis stories for the magazine. The one episode that had a science fiction theme to it was "LA: 2017," a polemic starring Gene Barry (probably due to his earlier standing as a hero in '50s genre films) about overpopulation and pollution, a common nightmare theme in films and novels of that time and directed by Spielberg. But Spielberg's breakthrough

film in television was *Duel* in 1971, a battle of wits between a driver on a highway and an unseen maniac driving a Mack truck chasing him along the highway. Talk about road rage and men battling machinery.

“There wasn’t a moment in that decade in which I wasn’t working,” Goldenberg says. “Then Steven sent me a script for his first movie before *Jaws* to see if I would be interested in doing it. I never read it. It was the *Sugarland Express*, and John Williams did it. I blew it. I openly admit it. I was doing so many other things and I had Steven’s script on my desk and didn’t get to it and take it seriously enough. The only other time I worked for Steven was on two episodes of *Amazing Stories*, ‘The Amazing Farnsworth’ [1985] and ‘Secret Cinema’ [1986]. Steven had said to me that working with John Williams was like having a great big milkshake. John was one of those people who gave me dinner in my early years. He is so talented and they developed a great working relationship, and I doubt that Steven has worked with anyone else.

“I did some movies I liked: *Play It Again, Sam* and *The Last of Sheila* [written by Tony Perkins and Stephen Sondheim], both with Herb Ross. *Red Sky at Morning* is still one of my favorite scores. I liked that, but I sometimes did two TV shows at once. Lots of money was coming in and royalties. My agent was all too happy. The best thing I could have done was to turn down all those television movies and focus on film. I could have named my ticket after *Play It Again*, and all I did was to go back to

until many years later. I did *Peeper*, a take-off on Raymond Chandler, directed by Peter Hyams, with Michael Caine, and it got terrible reactions from a test audience, so Irwin Winkler, the producer, wanted the score changed, and wanted it more humorous. I don’t write funny music and told him that if it’s not on the page, it’s not on the stage.

“In the meantime, I was working on a musical based on a television film, *Queen of the Stardust Ballroom*, and called the Bergmans and asked them if they would like to write the lyrics to the show, and they did. Soon afterwards, I did a film called *Fun With Dick and Jane*, and I did a terrible job on that. I really did. I was working on a television show at the time and just dashed it off. The director agreed and fired me. He had every good reason to do so. However, it pushed me into a funk. I had never been fired before and thought I would never write music again, and spent almost a year not doing anything, until Norman Lloyd [Hitchcock’s *Saboteur*], who was a friend at Universal, called me up. Norman was a director and producer at Universal, and head of the Hollywood Television and Theater division at CBS, and asked me if I would do the music for a film about Paul Muni [*The Paul Muni Story*, 1978]. Some songs and background music. No money, but I thought was a good way to get back. It went well and we almost got a Broadway show out of it. Michael Bennett came to us and wanted to do *Queen of the Stardust Ballroom*, and at that time, he was so far gone doing drugs and god knows what, and it was a disaster. We are in the midst of doing a rewritten revival, and Chita Rivera is interested in doing it.”



the television movies. I then changed agents. I got Mark Newman, who was John Williams’ agent. He got me one movie, *Scavenger Hunt*, not a particularly good movie. Did nothing for my career. Then I went to the Gorfaine-Schwartz Agency who got me *Reuben, Reuben* a good little movie with Tom Conti in 1983. I had a small orchestra and it was received very well. I then did a film after *The Last of Sheila* [called] *Up the Sand Box* with Barbra Streisand. They had thrown out two previous scores from other composers. I had worked with her in 1961 on *My Name Is Barbra*. She wanted Marilyn and Alan Bergman to write a lyric to my melody and they did. ‘If I Close My Eyes’ was released as a 45, but not released on an album



Give My Regards to Hollywood

“The last years I was in Hollywood, film had changed, as had television. There were no more creative producers. On cable networks, I know what I like to see on HBO, which are interesting shows, but network television was being dominated by series, and there weren’t the old films that we used to make. I would get a call from people to do a film, but they would say we have only three days for you to score and write it, and we don’t have much money. Then the director would call me up pleading because they don’t know who else to call and we know you’re fast and can do it. There were a couple of times I said yes, and I remember the last (continued on page 29)

FILM BREAKS: Spielberg’s TV film debut on NIGHT GALLERY failed to lead to a steady collaboration, but Goldenberg flirted with the big screen on projects like *THE LAST OF SHEILA* (1971).

THE GIRL FROM MISSOURI

LOUISE STEINER ELIAN, 1906-2002

Louise Steiner Elian, a longtime studio harpist of Hollywood's Golden Age, and the former wife of composer Max Steiner, died on Sunday, July 7, 2002. Born Martha Mary Louise Klos on June 3, 1906, in St. Joseph, Missouri, Louise married Max Steiner in October of 1936. In 1963 she married her second husband, Fred Elian; afterward she used the name Louise Steiner Elian professionally. The following is an autobiographical account of Louise's life from her early days as a freelance musician to shortly after her divorce from Max.

My career began in the studio with the Louise Klos Trio, consisting of violin, cello and harp. We played many broadcasts at KNX and RFI, and in 1926 played the first coast-to-coast network program on KFI.

I started working at RKO with Max Steiner in 1931. We recorded the following films: *Symphony of Six Million*, *Cimarron*, *Bird of Paradise*, *King Kong*, *Son of Kong*, *Little Women*, *Little Lord Fauntleroy*, *Bill of Divorcement*, *Lost Patrol*, *The Informer*, *Little Minister*, *Of Human Bondage*, *Morning Glory*, *Gay Divorcée*, *Roberta*, *Hit the Deck*, *I Dream Too Much* with Lily Pons, and others. We did all the Astaire, Rogers films. It was while working on *Flying Down to Rio* in 1933 that Max and I started dating. He was separated from his second wife, Audrey Van Lieu, after about six years of marriage. I had been freelancing from 1928, having worked at all the major studios, including Paramount, MGM, United Artists, Twentieth Century-Fox, Universal, then RKO from 1931. I worked with Herb Stothart, Sam Wineland, Arthur Lange, Nat Finston, Hugo Riesenfeld, Adolph Deutsch, Al Newman, Miklós Rózsa, Darius Milhaud, David Broekman, Heinz Roemheld, Bernhard Kaun, Charles Previn, Paul Whiteman, [Leopold] Stokowski, Bernard Herrmann, Andre Kostelanetz, Arthur Kay and so forth.

Max and I dated from the fall of 1933 until we married on October 31, 1936. In the meantime, we built our home at 1012 Cove Way in Beverly Hills and moved into it on November 2, 1936. I continued to freelance, and Max signed a contract in the summer of 1936 with David Selznick who had been one of the head producers at RKO, but in 1936 formed his own company. He called the company Selznick International. Max's first assignment there was *Garden of Allah*. In the meantime Warner Bros. was very interested in Max and borrowed him to do *Charge of the Light Brigade* and subsequently several other pictures, such as *Green Light*, *Slim* and so forth. In 1937 Max composed the score for *A Star Is Born* starring Janet Gaynor and Fred March. Warner Bros. was still wanting to



buy out Max's contract from Selznick, so a deal was made that Selznick would release Max with the proviso that as soon as *Gone With the Wind* would be ready for scoring, Max would return to Selznick and do it. In 1939 he did so, completing the score of three hours and 15 minutes in less than four weeks. He worked day and night.

Max had many nominations for Academy Awards and won three awards: the first in 1935 for the picture *The Informer*, then in 1942 for *Now Voyager*, and finally, in 1944 for *Since You Went Away*. He was decorated by France for his contribution to the entertainment world through his beautiful scores. The decoration was the Chevalier de l'Academie Française, which both he as composer and his father and his grandfather, as impresarios, had received. His father was decorated by other countries. I have a gold bangle bracelet, which Papa Steiner had made for me when he came to the U.S.A. in 1938. These are miniature medals of the Order of the Palm, from France, Italy, Austria, Persia, Montenegro, Tunisia and Russia.

Max pulled every string through Warner Bros. and the State Department to get his father into America when Hitler marched into Austria on March 12, 1938. Papa Steiner arrived from Vienna in September, 1938. He lived with us.

Earlier in '38 we had a beautiful trip to Honolulu on the ship *S.S. Lurline*. We both loved boats. Max would not go anywhere by plane until, I believe it was in 1959, he went to England to score *J.P. Jones*. I have flown many miles ever since my first flight from Catalina Island to the mainland in 1931. I've flown all over the world—to Europe, Asia, and of course in the U.S.A. countless times.

Max and I enjoyed many good times together; however, he was a workaholic and many times when I was free and wanted to go to concerts, operas and so forth, he would tell me to go with my mother or with friends.

Max loved to gamble. In fact on our first date he took me to the Clover Club, which, at that time, was very exclusive, mainly for people in the picture industry and from the society echelon. There they had a casino where gambling (roulette and the like) was “hush hush” because it was, and still is, I believe, illegal to gamble in California. Max loved roulette, and it seems he usually wound up paying sometimes heavy losses. After a while I didn't even want to go to the club with him except to dine (excellent cuisine), for it made no sense to me for him to just throw away the money he had worked so hard to earn.

Our son was born on March 2, 1940, just two and one-half months after the opening of *Gone With the Wind*. I recorded with the orchestra practically up to the last month before my son was born. We were both so happy with our beautiful baby, whom we named Ronnie.

Five years later we separated. Max was very difficult to live with—a genius whose music I loved and will always love; a good person—but as time went on our marriage lacked the camaraderie and communication that is necessary for success. Max had been spoiled by his family and practically everyone who knew him. We continued to spoil him, but he could be unreasonable, especially with me. Max, in turn, spoiled our son. There was no discipline and even friends of ours would tell Max how much he was actually harming Ron in giving him too much. Ironically, in truth, he didn't give of himself either to me or to Ron. He seemed to feel that material things would take the place of himself.

Max was hard to talk with about anything other than his own work—he had a very authoritarian attitude—and was “married to the piano” where he did all his composing. Misunderstandings and disagreements are one thing, but one night he threw a glass ashtray at me in a tantrum and hit my head. He then knocked my head against the wall. The doctor made a house call and had to take stitches in my head. Many previous times he would scream and jump up and down if I didn't agree with him, but he had never before struck me. This frightened me. It happened on July 11, 1941. He was very apologetic and I put off any action about separation for almost four years because I wanted to be fair to him and to our son and to myself. However, the atmosphere was increasingly tense, heightened a great deal by the presence of his father who had come to live with us when we had been married less than two years.

So on May 5, 1945, I sued for divorce. Several months later I went to New York. I had an apartment there. I was studying voice with a teacher in New York and it is true I was very ambitious to become a famous singer, but if the situation between Max and me were different, I wouldn't have wanted to leave Max at all.

That fall, I bought a home in Westport, Connecticut, came back to Los Angeles, and moved to Connecticut the following April, 1946. I drove with my son, who was six years of age, and with my mother. Max and I were to share custody of Ron, which was difficult on Ron, spending a few months in Connecticut and the school year in California. That first year Max came to New York and Connecticut to take Ron home with him and actually asked me to consider coming back to California and remarrying him. I declined, and a year later he and Lee Blair got married.

Shortly after my move from California I started playing shows. I had already deposited my transfer from our union in Los Angeles to Local 802 in New York. The first production was *Magdalena*, then *Lend an Ear*. In April 1949, I put a sub in the show while I took my first trip to Europe. I went by ship on the *S.S. America*, a beautiful ship. Just by chance, my voice teacher from Los Angeles, Richard Hageman, and his wife were on board and it was a wonderful trip. I shall never forget arriving in Le Havre and taking the boat train for Paris. The Hagemans and I rode together on the train, and they really introduced me to Paris where they had spent many other times before the war. I checked into the Hotel Continental, a lovely hotel off of Place Vendôme and very close to the Tuilleries and Rue de Rivoli, and the Louvre a very short distance away. What a thrill to at last be in Paris. I started studying the role of Marguerite in *Faust* with Mme. Masson and then started in a class where M. Georges Wagner taught the *mise-en-scène*. He had been one of the stage directors of the Opera Nationale. I stayed in Paris six weeks. During that time Bernhard Kaun came over and we went around together. I went to Italy next, taking a train for Milano. La Scala was closed but it was wonderful to go through it as a tourist and to see all of the memorabilia from famous composers, singers and so forth. I next journeyed to Firenze, where I went to the Maggio Fiorentino. It was a real thrill to be in Italy. Everyone made me feel “at home” there. I next went to Rome and decided to return to Rome in a couple of months after making arrangements at home for an extended stay abroad. I went to the Côte d'Azur then back to Paris and Le Havre and home on the *S.S. America*. I flew to California and spent a couple of weeks there with my son, who was nine years old. I returned to Rome a couple of months later...

FSM

Special thanks to Rod Elkins, who on behalf of Ms. Steiner Elian's estate has allowed us to run this piece, and to John Waxman for his assistance. The BYU Film Music Archives has acquired the Louise Steiner Elian papers. This collection includes original paintings by Max Steiner, music sketch material, recordings, correspondence and home movies, and is available for research use. Contact Jim D'Arc, curator of the BYU Film Music Archives via email at:

King of TV Movie Music

(continued from page 27)

time I did and I stayed up all night, and the musicians were sitting there saying, ‘Yeah, Billy, you did it again, wonderful.’ Then I went into the control room and the director gave me a big hug and said, ‘I couldn't have done this without you.’ Then I walked out of there hating it, just hating it, and thought this was not what I do. I thought that if I stay here, I'm going to die and it's not interesting to me anymore. So, I sort of stopped working and didn't pursue anything. I was sort of depressed. I could not go to another party and listen to someone's new-BMW



conversation. There was nothing substantial about it. Other than my house, I began to dislike the city and decided to go back to New York. I always wanted to be there and near the theater, so I got an apartment in this building.

“Then Bea Arthur and I, who had become such good friends for the last five years, started work on a one-woman show. It was the result of spending a lot of evenings in her living room, and she is one of the few women I really liked. We spent a lot of time together writing down the experiences we had together, and it got bigger and bigger. Then I sold my house and went around looking for producers. Then we went on an eight-month tour of the show and then did it on Broadway.

“As far as my film career, first of all, I know how to do it and don't want to do a repeat of what I've done before. If Steven called me up and said let's do something, I'd do it in a second because I know he would do something I am interested in. I don't go after it. It may have been one of my problems. I did what I liked.” **FSM**

NOTE: For those interested in checking out his work further, Mr. Goldenberg has donated many of his written scores to the University of Southern California.

He's Da Got Funk

Stanley Clarke brings
back that '70s groove
for *Undercover Brother*.

by Daniel Schweiger

There's a retro secret agent crashing through movie screens this summer, and we ain't talking Austin Powers here, baby. Our bet is on another Player with a time-warped fashion sense and no shortage of Mojo. You won't find Burt Bacharach in this dude's bachelor pad, just the soulful sounds of James Brown. And when it comes time for our hero to swing into action, he's does it to that funky mix of wah-wah guitars, swinging saxes and big-ass strings that tell you The Man is going down. Sure the character known as Undercover Brother has the cool, but it's doubtful he could save the day without the music of Stanley Clarke.

Just as the first *Austin Powers* brought back the glory of Shagadelia, Stanley Clarke's rip-roaring groove for *Undercover Brother* promises to resurrect the '70s sound that filled such blaxploitation classics as *Cleopatra Jones*, *Foxy Brown* and *Truck Turner*. Clarke brings back this rhythm-and-blues sound for Malcolm Lee's hilarious spoof of all things Afro. Eddie Griffin is cast as the Robin Hood of the Hood, who teams with soul brother agents to fight the insidious menace of The Man. You know, he's that old honky whose idea of funky music is the champagne stylings of Lawrence Welk and whose villainy is played here with hilarious orchestral danger. Think Dr. Evil versus John Shaft and you'll get an earful of Stanley Clarke's wonderfully satiric groove.

Scoring *Undercover Brother* was a trip back in time for Clarke, who began a successful jazz career back in the days of Afro Sheen. A prodigy on the bass, strings and accordion, Clarke worked with such greats as Stan Getz, Dexter Gordon and Art Blakey before finding his biggest success in Chick Corea's band Return to Forever. Clarke began scoring in the late 1980s on such unlikely television shows as *Pee-wee's Playhouse* and *Tales From the Crypt* before making his big-screen debut on *Book of Love*. While his music for Bob Shaye's comedy was a pleasant diversion, Clarke's next score would firmly cement him as a movie composer, but one whose subjects wouldn't be as color-blind.

With 1991's *Boyz in the Hood*, Stanley Clarke began a collaboration with director John Singleton that would include *Poetic Justice* and *Higher Learning*, scores combining a jazz vibe with a sense of melodic drama. And Clarke hasn't stopped, scoring such films as *Passenger 57*, *Down in the Delta*, *The Cherokee Kid*, *Dangerous Ground*, *Panther* and *Romeo Must Die*. Though most of these movies are black-

themed, Clarke used the opportunity to swing his music into every style from romantic comedies to westerns and adventure, all of which pay off in *Undercover Brother*.

Undercover Brother marks Clarke's second film for director Malcolm Lee. Its energetic rhythm and blues and Bondian action are about as far as you can get from the romantic vibe he gave to Lee's *The Best Man*. But as Clarke sees it, this funky comedy is, in more ways than one, a big step up in their collaboration.

FSM: Did you have to do any research to recreate the "blaxploitation" sound?

Stanley Clarke: I didn't have to do much, because I lived it. I started recording as a bass player when I was 15 years old, and played on a lot of songs that ended up in those early black films like *Truck Turner*. When Malcolm and I started collaborating on *Undercover Brother*, he brought over a compilation that had a Deodato song called "2001." It was a funky take-off on Richard Strauss that I played on. It brought back a lot of memories. So in a funny sort of way, I felt right at home on *Undercover Brother*.

FSM: How would you classify the "funky" style of film scoring?

SC: Most film scoring comes from a classical, European style. The first big composers, like Max Steiner and Erich Wolfgang Korngold, were from there. And scoring is pretty much like that to this day. What you heard in the '70s black exploitation films was a slice of Americana. It was music that came from the composers' own environments, like the blues and funk they'd hear from James Brown. After all, it would have been weird to see *Superfly* driving down the street with Beethoven on his stereo! But what you'd often get was a groove with a little Beethoven on top, since many of those films had composers who were educated in



BLACK TO BASICS: Chris Kattan as Mr. Feather (top); Eddie Griffin kicks back as *The Brother* (right); Aunjanue Ellis and Denise Richards get in on the *Brother's* action (bottom).

invented that way of playing the "wah wah" guitar. I also had another guitar player named Paul Jackson, Jr. and a couple of different drummers. All of these guys added to that funk sound. You've got heavy rhythm with drums, bass, guitars and keyboards chugging away with a flute solo. Then the orchestra overlays it with brass and silky strings on top.

Getting The Man

FSM: What about your orchestral scoring for *The Man*?

SC: What I like about the film is that it has all of these different layers. It's got groove music that covers *Undercover Brother*, while *The Man* is played with "European," pseudo-classical music. It's got a menacing, sinister sound, and I was very happy with how the orchestra played it.

FSM: The *Man's* music is definitely big and funny.

SC: Yes. The whole movie is like that. *Undercover Brother* is like a modern-day *Blazing Saddles*. It's a movie that deals with hard-core racial issues, but in a way that's campy. The score is like that. So when we reveal *The Man's* lair, the orchestra comes ripping in. I really had a ball doing that kind of music.

FSM: Quincy Jones was the first major black composer in Hollywood, yet he wasn't typecast into scoring "black" movies because of his color. But now it seems that black composers are being typecast. In that way, do you think you've been fighting to get color-blind scores?

SC: I think that's partially true, but I don't know if there's a simple answer for what's happening to black composers today. I think there's something more subtle that's going on. It could be as simple as a white director wanting to work with one of his own "kind." It's almost an animalistic impulse, and I hate to put human beings down like that. But I think that's the way it works. I've been fortunate, because I did mainly television when I started out as a composer. And for the first three years, I never did anything with a black face on it! I would beg for projects that had



black people in them! On television, I'd say that shows involving African Americans would be about 30% of what I was doing. Now the movies I'm scoring are 30% about white people. Maybe even less.

FSM: How did you get your break scoring films?

SC: A music supervisor named Bonnie Greenberg turned me on to Robert Shaye, who had a small company at the time called New Line Cinema. And he had a film called *Book of Love* that he directed. Robert didn't look at me as a "black composer." He just saw me as a composer. He wanted to know if I could do the job. And when I said yes, he told me, "We're going to have some great parties." And they were!

Getting His Chops

FSM: What were your early days like as a jazz musician?

SC: My mother was an opera singer, so there was music in the house all of the time. She was a very cultured lady who exposed me to the arts at a very young age. The only other thing I knew was fixing cars, because my father was a mechanic. I trained in composition as a bass player, then left Philadelphia and went up to New York. My dream was to become a jazz musician and work with Miles Davis. I attained a lot of those goals with people like Miles and the pianist Chick Corea. He and I had a band called Return to Forever that was very influential in the jazz world. It was a period in the '70s when jazz and the energy of rock and roll met. It was the first jazz fusion music, with big amplifiers and a big sound. We sold a bunch of records, and the biggest one was *The Romantic Warrior*. It went gold, which was unheard of for a jazz group. I was very proud of that because we were breaking down barriers.

And I get letters to this day from people who told me they've been turned on to jazz because of our work. That period set the foundation for the kind of musician that I am today.

FSM: Do you think you give your films a "black" sound?

SC: I actually think that a lot of film scoring today has a rhythmic, "black" sound. It's a very exciting time to be a film composer now, because some of the most creative music that's being done is for movies. And if there's any fight that a film composer has today, it's making sure that his score gets into the soundtrack release. That certainly wasn't the way it was 10 or 15 years ago, when most soundtracks were the score. Now it's great if the soundtrack even happens to think about the movie! A lot of times, the film score doesn't make it onto the CD because it's not Snoop Dog or Blink 182. These albums

are loaded with songs that don't have anything to do with the movie, but I've been fortunate to have at least one cut on most of the films I've worked on.

FSM: Is there going to be a score album for *Undercover Brother*?

SC: I hope so, because there's some great music in it, especially these long jam sessions we did. But the score hasn't made the *Undercover Brother* soundtrack because it doesn't have a rapper singing it. It's not "hip" material. But hopefully I'll be able to put out a score soundtrack. The way it usually works now is that if a soundtrack comes out with pop artists on it, then the score CD will come out a year later. That happened when I put out a compilation of my scores called *At the Movies*. It recouped its costs and still sells to this day. I'd like to do another one, but *Undercover Brother's* music is so cool that it deserves its own album. I'm going to fight to get it released.

FSM: *Undercover Brother* is your second film with Malcolm Lee. How would you describe your working relationship?

SC: Malcolm has great instincts, especially with music. It's been a big part of his life. His father's a musician, and his aunt plays piano. She even performed a piece for *The Best Man*. There's one way of listening to music on a surface level, and that's the "entertainment plane" where you just listen, and it's nice. But there's an even deeper level that you have as a musician, one where you get into detail about how an instrument is being played. And Malcolm knows how to listen. I love to see personal expansion for a person. *The Best Man* was a small movie that did very well for him. We had a 40-piece orchestra on it. *Undercover Brother* is a real step up. We had 80 musicians and much more score. And you couldn't make off-the-cuff decisions about the music. Comedies are like that, because it's all timing. You have to be smart with your desire to make someone laugh. Some of the biggest problems we had at the scoring stage was making sure that all of the jokes were played correctly. I was very proud of how Malcolm stepped up to the plate on *Undercover Brother*, and I can't wait to do his next movie.

What the Funk?

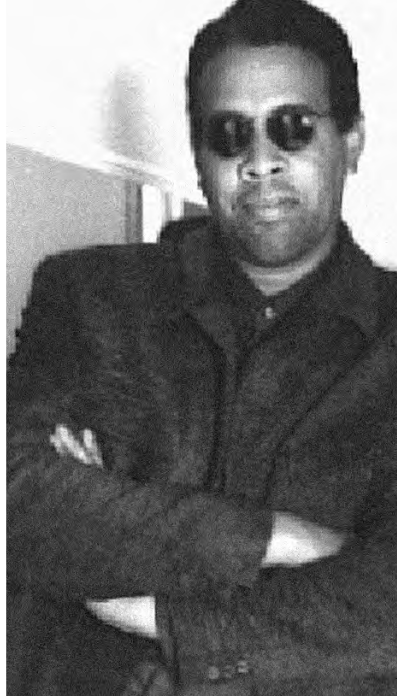
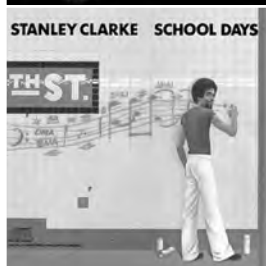
FSM: Now that you're watching the whole Afro thing being spoofed in *Undercover Brother*, do you ever ask yourself what you were thinking "back in the day"?

SC: It's funny, because when you look back over 20 years at the stuff that you wore and how you acted, you'll always say, "Wow, did I do that?" I wore a lot of leather like *Undercover Brother* does, and I thought it was cool and normal. Now it doesn't seem so normal. But I think you have to look at the times right now. I don't think the young people who see *Undercover Brother* will think of it as "blaxploitation." I have a daughter who doesn't know what Afro Sheen is. She just sees *Undercover Brother* as a guy with an afro. Teenagers have a whole different point of view about a character like him, because they don't have our history. And there are a lot of young people in music today who wear leather and have afros. They just call it "retro."

FSM: Movies like *Blue Streak* and the new *Shaft* are using a lot of funk in their scores. Do you see *Undercover Brother* helping to bring about a resurgence of that kind of film music?

SC: I'd like to see funk music put back into film scores and have it used with other musical styles. It's certainly nice to hear that kind of funk scoring again.

FSM



Above and Beyond by Hugo Friedhofer



Above and Beyond (1952) tells the story of Paul Tibbets, the Air Force pilot who led the mission to drop the atomic bomb on Hiroshima and thus end World War II. More than a wartime docudrama, this film from M-G-M dramatizes the American domestic experience of the time, with Paul Tibbets (Robert Taylor) fighting to end the war while his wife Lucy (Eleanor Parker) fights to save her family.

Above and Beyond features a strong, sterling score by Hugo Friedhofer, no stranger to the war genre with his Academy Award-winning music to *The Best Years of Our Lives* (1946) and solid efforts like *Between Heaven and Hell* (1956), *The Young Lions* (1958) and *In Love and War* (1958) yet to come. The score highlights Friedhofer's brand of Americana crafted from his admiration for composers such as Copland and Gershwin, and also the progressive sonorities of Vaughan Williams and Hindemith. The score is of a piece, but it is also full of memorable horn calls, marches, melodies of love and devotion, and an ominous chordal motive for the bomb itself.



Capping all of the melodies

is a dynamic main title which would not be out of place in a contemporary film such as *Air Force One*. Friedhofer was an astute dramatist whose progressive sensibilities set the stage for future composers like Goldsmith and Williams; the main title to *Above and Beyond* is one of his greatest compositions.

Although originally recorded in stereo, *Above and Beyond*, one of only a handful of scores Friedhofer composed at the studio, is presented in complete, chronological form in the best possible monaural sound, as the stereo reels were discarded in the 1960s. The liner notes are by film music scholar and Friedhofer expert William H. Rosar.

Album produced by LUKAS KENDALL

1. Main Title/Narration	3:22	11. Anniversary	1:39
2. Paul's Homecoming/ B-29 Montage/ Weekend Cabin/ More B-29/ Leave of Absence	7:49	12. Lucy's Distress	1:05
3. Top Secret Bridge	0:46	13. Blue Light	2:23
4. Personnel Montage	1:27	14. Bomb Montage	0:20
5. Security Montage	1:05	15. Indecision	0:55
6. Training Montage	0:28	16. Hospital	3:45
7. Labor Pains	2:23	17. Breakup	1:36
8. Congratulations, Pal	1:03	18. Silverplate	2:17
9. During the Bawl/ Four Seasons Montage	1:00	19. Letter/I'll Be All Right	1:40
10. Los Alamos	0:25	20. Hiroshima Run, Pt. 1 & 2	7:10
		21. Hiroshima Run, Pt. 2 (revised)	2:44
		22. Journey's End	2:37
		23. Armageddon	2:43
		24. End Title and Cast	2:15
		Total Time:	55:44



Look for this month's
Silver Age offering
The Gypsy Moths
By Elmer Bernstein
inside the back cover

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

CLASSIC ★★★★★
SUPERIOR ★★★★
GOOD ★★★
ADEQUATE ★★
INFURIATING ★

Unfaithful ★★★★★

JAN A.P. KACZMAREK

Varèse Sarabande VSD-6356

19 tracks - 44:14

Adrian Lynne returns to *Fatal Attraction* territory with another adulterous tale of extramarital affairs, but this time it's *Lost Souls*' Jan A.P. Kaczmarek, not Maurice Jarre, providing the steamy accompaniment. Starting with a simple piano sonata in "At Home," the main theme is eventually joined by weeping strings in "Video on the Bed" and "Braille." Kaczmarek brings a strong European sensibility to the project, particularly evident in the Parisian accordions of "Triangle" and cimbalom in "Sudden Turn." He also avoids the cheesy clichés of so many "adult thrillers" by

fade out just as they're getting interesting. Technically, the recording is crystal clear, and Chet Swiatowski's piano solos are faultless. Oh, and if you're buying this disc for the African music played in the bathtub scene by Ali Farka Toure or for the two Dead Can Dance tracks "Devorzhum" and "Dedicace Outo," they're not here. If you need that, try the *Talking Timbuktu* album, and more specifically, the track entitled "Ai Du" (Ali Farka Toure & Ry Cooder).

Cut from the same sweaty cloth as Goldsmith's *Basic Instinct* and Barry's *Body Heat* (but more restrained and substantially more European), Kaczmarek's *Unfaithful* has enough variations on its killer main theme to avoid

the urban nightmare, with Val Kilmer as the "hero" whose life unravels after his wife is killed. While the movie was praised for its style, this stagnant genre is in need of some kind of rebirth.

Two solo instruments make a lasting impression in this score. One is the trumpet, since Kilmer's character is a trumpet player. Film composer Terence Blanchard guests (and ghosts) as Kilmer's soloist. His big solo for Kilmer, however, is not a Newman composition but instead, Gil Evans' "Saeta." Still, Blanchard's performance in Newman's "First Wife" is just as accomplished. The other instrument is the guitar—specifically, during the beautiful riff introduced in the very first cue, "Perpetual Night Party." It's

the highlight of the album and one of the best cues Newman has ever produced.

Much of the rest of the CD is par for the Newman course, although the cues have grown longer than their usual 90 seconds. From out-there ("Badger") to pleasant melancholy ("Gun Cemetery"), this album may be too eclectic for the casual soundtrack fan. Like that of avant-garde singer-composer Laurie Anderson, Newman's urban style has prompted head-scratching but has also attracted a core following.

—Cary Wong

Road to Perdition ★★★★★

THOMAS NEWMAN

Decca 440 017 167-2

27 tracks - 70:22

Road to *Perdition* is a dark film based on the graphic novel by Max Allan Collins about a 1930s gangster (Tom Hanks) who faces a life crisis when his son is drawn into his gangland world. Thomas Newman under-

scores this tale with some of the more dramatic and traditional (at least in terms of orchestration) music he's written in a long time. Think *The Shawshank Redemption* with a little less redemption.

Much of the album is made up of ominous underscore driven by trademark Newman textures and simple thematic cells. But despite much of the more traditional sound of this album, Newman doesn't abandon his *American Beauty* sensibilities; he just enhances them for full orchestra. "Mr. Rance" is a prime example of this hybrid. The rest of the album offers up a huge range of Newman's skills. The seven-minute "Murder (in four parts)" maniacally builds and recedes like some of the deliberately morose writing of *Shawshank*. The next cue, "Road to Chicago" is mostly solo piano, marking a stark contrast to what came before. There are also joyous action cues like "Shoot the Dead," which show that Newman must have relished working on this project. Despite this seemingly wide contrast of ideas, Newman's motifs are all closely related, making for a cohesive listen. For instance, all three of the most prominent melodic ideas in the score can be boiled to down a scalar, three-note cell.

The biggest surprise is saved for last: a one-and-a-half minute piano duet between Tom Hanks and Paul Newman. How great would it have been if they played a piano version of one of the film's themes (like the one in "The Farm")? Instead, they play a non-Thomas Newman (albeit beautiful) Irish tune called "Perdition."

It's worth noting that the music is mixed prominently in the film. Director Sam Mendes often allows Newman's score to take total control of scenes, and many unnecessary Foley effects are scrapped entirely in favor of the



composing an accomplished melody for Diane Lane and Olivier Martinez to bump and grind to. "Sudden Turn" adds an edge of danger and urgency to the central theme, reprising it in a faster tempo, with desperate female panting just under the surface. Jorane's wordless moaning is probably the closest that any mainstream U.S. movie has got to Edda Dell'Orso's orgasmic vocalizations on Morricone's many Italian sex dramas of the early '70s (most notably *Maddalena*), and bravo for that. Finally, the gorgeous title track ("Unfaithful") is represented both with orchestra and as solo piano.

On the downside, many of the cues clock in at under two minutes, inevitably meaning that they

undue repetition. Classy, classical and very sexy, this is probably the best piano-dependent soundtrack since...*The Piano*. —Nick Joy

The Salton Sea ★★★½

THOMAS NEWMAN

Varèse Sarabande 302 066 351 2

23 tracks - 47:21

Thomas Newman's music for *The Salton Sea* is familiar on the surface but turns out to be unique. Despite all the contemporary dramas he's worked on, Newman has never scored a Quentin Tarantino-type movie...until now. Newman was probably brought on board *The Salton Sea* by one of the producers, his frequent collaborator Frank Darabont. This film is director D.J. Caruso's variation on

music. It's unusual to see film music treated with such respect, and the result benefits both the film and the score immensely.

—C.W.

The Fly Trilogy ★★★★★

Percepto 008

The Fly (1958) ★★★★★

PAUL SAWTELL & BERT SHEFTER

12 tracks - 20:45

Return of the Fly (1959) ★★★★★ ½

PAUL SAWTELL & BERT SHEFTER

16 tracks - 40:02

The Curse of the Fly (1965) ★★★★★ ½

BERT SHEFTER

24 tracks - 38:16

There is nothing minuscule about Percepto's release of the complete original scores to all three classic *Fly* movies, almost 100 minutes of music. The jewel case is of the large variety, doubtless to accommodate the massive 56-page booklet, which itself is packed with copious liner notes and analysis by Tom Weaver and Randall D. Larson, and about a gazillion pieces of artwork in the form of stills from the film, behind-the-scenes photos, and international promotional material...all thoughtfully arranged by *FSM*'s own Joe Sikoryak. Percepto's website lists this release as "extravagant." They could be accused of understatement.

Before I go any further, it should be noted that this release has nothing to do with the 1986 Cronenberg/Goldblum thriller or its disappointing sequel. These are the scores to the classic film and its disappointing sequels. Some of you may never have been exposed to these films. Nevertheless, who hasn't absorbed, via pop-culture osmosis, the unforgettable image of David Hedison's tiny head shrieking "Help meeeeeee!"

Perhaps the most startling thing about the original *Fly* (and also the Cronenberg remake, for that matter) is its unexpected romantic character. At heart, *The Fly* is a tragic love story, where one partner is forced to stand by as their lover is consumed by an increasingly horrifying condition. In the original *Fly* score there's a surprising abundance of light and romantic writing in the Golden Age tradition. No less than three of the film's handful of motifs are

of this character: a kittenish, sing-song movement; an almost Arabic-sounding melody; and the principal love theme, a sweeping series of ascending figures. (All three of these ideas can be heard in "Happy Couple/Matchbox.") That said, the horror aspect of the score is most definitely present, punctuated by heavy brass, revolving around a six-note figure that thrashes about, crashing musically downward before leaping back up, appearing amidst passages thick with suspense. The score reaches its climax in "Helene's Discovery," where horror finally overtakes romance. The unsettling resolution of the concluding tracks is offset by a gorgeous "End Title." It's a succinct score, ringing in at around 20 minutes, but it remains a work of outstanding craftsmanship.

Return of the Fly is the longest score of the three, but not quite as interesting as its fellows. Less of a romance and more of a horror/suspense outing, the score uses the same basic archetypes as the original film (while adding a few new ones) but avoids directly quoting the old themes. New elements include a fluttery musical "buzzing" in high strings and a less pronounced love theme that virtually vanishes after the score's first few minutes—this film has no upbeat epilogue. While ultimately the least satisfying of the three scores, *ROTF* is a more than competent exercise in monster-movie scoring.

Given the creative denigration of the franchise, and the loss of Paul Sawtell as a collaborator due to illness, one might expect *The Curse of the Fly* to suffer accordingly. Not so! Whatever difficulties Bert Shefter may have encountered, he responded by giving the series its finest score. Whether by choice or necessity, the wealth of thematic material from the original film makes a welcome return. Not simply a rehash, Shefter's score expands on his initial ideas, wrapping them around a completely new theme: a romantic piano-led melody that is first heard in the "Main Title" and remains a key element throughout the score. The undercurrent of horror and suspense, revealed in cues like "London Lab," provides a

striking and effective contrast to moments of exquisite beauty. As with the other scores, the "horror quotient" increases as the music draws near its conclusion. Careful listeners will notice the same climactic figure in "Pat in Trouble" as appeared in the original's "Helene's Discovery." And, as with the original, the "End Titles" wrap up on a romantic note.

In my criticism of *Return of the Fly* as the least of the three scores, I do not mean to suggest that horror scores must necessarily contain a strong romantic presence in order to be wholly satisfying. The middle score is fine in its own right, but a large part of what makes the others so enjoyable is their striking contrast of musical moods and ideas.

Ultimately, this 2-CD release is more than the sum of its parts. Outstanding music aside, it would get a high rating based on value, collectibility and presentation alone. The recording quality shows its age, but the remastering is excellent. This is music that belongs in every serious film music fan's collection, and as a comprehensive resource, it will be worthwhile to classic horror devotees and film buffs in general. It's a limited pressing of 3,000 copies, so you'll have to order it from a specialty dealer (or directly from www.percepto.com) It's worth the effort, and the \$30 price tag is more than fair. Unconditionally recommended.

—John Takis

We Were Soldiers ★★★★★

NICK GLENNIE-SMITH

Sony Music Soundtrax CK 89940

17 tracks - 57:29

For the Randall Wallace/Mel Gibson Vietnam movie *We Were Soldiers*, Media Ventures' Nick Glennie-Smith revisits stablemate Hans Zimmer's *The Thin Red Line*, but takes it to another level with startling themes and textures.

Compensating for the Nashville-heavy "Music From

and Inspired by" soundtrack release, this score album also features excerpts from "Mansions of the Lord" and "Sergeant MacKenzie," both of which are on the first disc. Glennie-Smith's previous non-Zimmer work revolved around uninspired remake/sequel projects like *The Man in the Iron Mask*, *Highlander: Endgame* and *Lion King II: Simba's Pride*, so he must have jumped at the opportunity to score a high-profile film. And while the movie itself was not a



critical or box-office success, it did at least give Glennie-Smith the chance to showcase the full spectrum of his talents.

The album highlight is probably the eight-minute "Look Around You," a sustained piece of building tension akin to *The Thin Red Line*'s "Journey to the Line" via Samuel Barber. Sitting beneath the orchestra and synths is an ominous "tick tick tick" beating away independently of the melody—a metronome for the rhythm of emotion, perhaps? "Flying High" develops a rousing theme that temporarily skirts Glennie-Smith's *The Rock* anthem, while "NVA Base Camp" features primal vocalizations (throat singing by Michael Ormiston) reminiscent of Glass' *Koyaanisqatsi*.

"What Is War?" offers more brooding underscore, finally lifting with the salvation of timpani. Mention must also go to the beautiful female vocals of sopranos Catherine Bott and Carmen Daye in "Horrors." Elsewhere, a solo erhu lends the score some authentic indigenous instrumentation. Signing off with a male voice choir over the "End Credits," Glennie-Smith completes a reverent work that embraces a wide

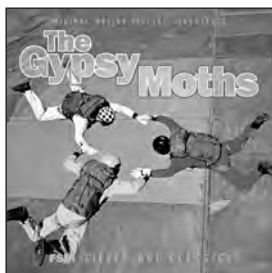
(continued on page 43)

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FSM marketplace

NEW RELEASE:

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



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

NEW RELEASE:

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



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

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



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

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



A lost gem from Williams' pre-blockbuster/post-comedy career, during which he provided masterly, melodic scores for delicate dramas, plus Legrand's unused, unheard take on the same material. A rare opportunity for collectors—all in stereo! **\$19.95**

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



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

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



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

□ Vol. 5, No. 10
I Spy
EARLE HAGEN
TV Produced: 1965-67
Network: NBC
Genre: Secret Agent
Silver Age Classics
CD released: July 2002
Stereo/Mono • 77:57
Five episode scores for groundbreaking series starring Robert Culp and Bill Cosby: "So Long, Patrick Henry," "The Time of the Knife," "Turkish Delight," "The Warlord" and "Mainly on the Plains." First three plus theme in stereo; original TV tracks, not LP recordings. **\$19.95**



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



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

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



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

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



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

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



A taut, piano-dominated score with an accent on stealth—flamboyant, but naturalistic as well. This CD premiere is remixed and remastered in stereo, doubling the playing time of the LP including bonus tracks of vocals, piano demos, and a jazz trio improv of the main title. **\$19.95**

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



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



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□ **VOLUME 4, No. 20**
Farewell, My Lovely/
Monkey Shines

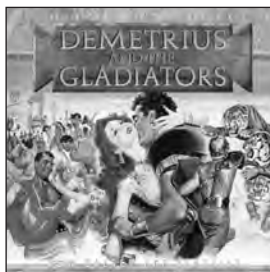
DAVID SHIRE
 Film released: 1975/88
 Studio: M-G-M
 Genre: Film Noir/
 Suspense
 Silver Age Classics
 CD released: Jan. 2002
 Stereo • 73:48



Farewell, My Lovely (33:06) is symphonic jazz score for '70s noir classic; *Monkey Shines* (40:41) is leitmotivic suspense score for George Romero monkey thriller. **\$19.95**

□ Vol. 4, No. 19
Demetrius and the
Gladiators

FRANZ WAXMAN
 Film released: 1954
 Studio: 20th Century Fox
 Genre: Biblical Epic
 Golden Age Classics
 CD released: Jan. 2002
 Stereo • 61:51
 Spectacular Waxman score for Biblical epic emphasizes romance, action and religion, interpolating themes from *The Robe* by Alfred Newman. Plus bonus tracks (11:06) and remixed cue from *The Egyptian* (5:04). **\$19.95**



□ Vol. 4, No. 18
John Goldfarb,
Please Come Home!

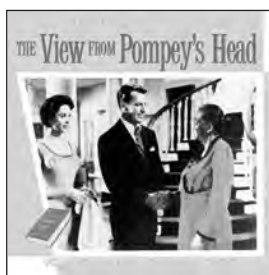
JOHNNY WILLIAMS
 Film released: 1965
 Studio: 20th Century Fox
 Genre: Comedy
 Silver Age Classics
 CD released: Dec. 2001
 Stereo • 71:32



This wacky comedy starring Shirley MacLaine and Peter Ustinov is the earliest feature film soundtrack by John Williams available on CD. Johnny does Arab go-go music! **\$19.95**

□ Vol. 4, No. 15
The View From
Pompey's Head/
Blue Denim

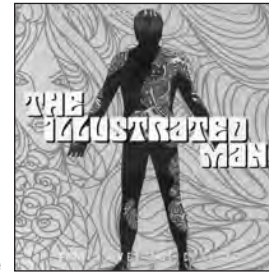
ELMER BERNSTEIN/
 BERNARD HERRMANN
 Films released: 1955/1959
 Studio: 20th Century Fox
 Genre: Drama
 Golden Age Classics
 CD released: Nov. 2001
 Stereo • 75:15



This nostalgic pair of films by writer/director Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby Vertigo"). **\$19.95**

□ Vol. 4, No. 14
The Illustrated Man

JERRY GOLDSMITH
 Film released: 1969
 Studio: Warner Bros.
 Genre: Sci-fi/Antology
 Silver Age Classics
 CD released: Sept. 2001
 Stereo • 42:02



The Illustrated Man is one of Jerry Goldsmith's most haunting sci-fi creations, with airy beauty, solo female vocalise, early electronics, strange effects and an aggressive climax. **\$19.95**

□ Vol. 4, No. 13
The Bravados

ALFRED NEWMAN &
 HUGO FRIEDHOFFER
 Film released: 1958
 Studio: 20th Century Fox
 Genre: Western
 Golden Age Classics
 CD released: Sept. 2001
 Stereo (some bonus tracks in mono) • 69:34



Two Hollywood legends collaborate for a rich, handsome western score with a memorable, driving main theme (by Newman) and darkly brooding interior passages (by Friedhofer). **\$19.95**

□ Vol. 4, No. 10
Voyage to the Bottom
of the Sea

PAUL SAWTELL
 & BERT SHEFTER
 Song by Russell Faith, Perf.
 by Frankie Avalon
 Film released: 1961
 Studio: 20th Century Fox
 Genre: Sci-fi/Irwin Allen
 Silver Age Classics
 CD released: July 2001
 Stereo • 55:55



Thundering B-movie hysteria plus soothing, romantic undersea passages for the film that launched the hit TV show. **\$19.95**

□ Vol. 4, No. 9
Between Heaven and
Hell/ Soldier of
Fortune

HUGO FRIEDHOFFER
 Films released: 1956/55
 Studio: 20th Century Fox
 Genre: WWII/Adventure
 Golden Age Classics
 CD released: July 2001
 Stereo • 73:00



A superlative Hugo Friedhofer doubleheader: *Between Heaven and Hell* (complete: 40:18) is a moody war thriller; *Soldier of Fortune* (surviving tracks: 32:41) an exotic, melodic jewel. **\$19.95**

□ Vol. 4, No. 8
Room 222/
Ace Eli and Rodger of
the Skies

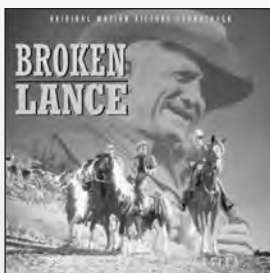
JERRY GOLDSMITH
 Films released: 1969/73
 Studio: 20th Century Fox
 Genre: Sitcom (TV)/
 Americana (feature)
 Silver Age Classics
 CD released: June 2001
 Mono (*Room 222*)/Stereo &
 Mono (*Ace Eli*) • 71:37



Room 222 (12:15) comprises theme and two episode scores for popular sitcom; *Ace Eli* (59:21) an obscure barnstorming movie. **\$19.95**

□ Vol. 4, No. 17
Broken Lance

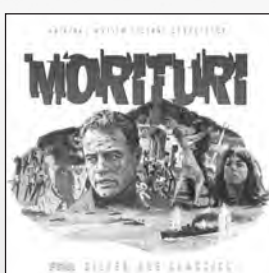
LEIGH HARLINE
 Film released: 1954
 Studio: 20th Century Fox
 Genre: Western
 Golden Age Classics
 CD released: Dec. 2001
 Stereo • 38:41



Disney's workhorse composer from the '30s (*Pinocchio*) provides a dark, rich Americana score to this adaptation of *King Lear* set in the American West. **\$19.95**

□ Vol. 4, No. 12
Moriturus/
Raid on Entebbe

JERRY GOLDSMITH/
 DAVID SHIRE
 Films released: 1965/77
 Studio: 20th Century Fox
 Genre: WWII/Espionage
 (feature)/Docudrama (TV)
 Silver Age Classics
 CD released: Aug. 2001
 Stereo (*Moriturus*)/
 Mono (*Entebbe*) • 57:50



Moriturus (41:46) is a suspense/action score in Goldsmith's percussive '60s style; *Raid on Entebbe* (15:29) features suspense, pulsating action ("The Raid"), and Israeli song climax. **\$19.95**

□ Vol. 4, No. 7
A Man Called Peter

ALFRED NEWMAN
 Film released: 1955
 Studio: 20th Century Fox
 Genre: Religious/ Biography
 Golden Age Classics
 CD released: June 2001
 Stereo • 58:14



Biopic of Scottish minister Peter Marshall receives rich, reverent, melodic score by Alfred Newman; CD features complete score including source music. **\$19.95**

□ Vol. 4, No. 16
The World of
Henry Orient

ELMER BERNSTEIN
 Piano Concerto
 by Kenneth Lauber
 Film released: 1964
 Studio: United Artists
 Genre: Comedy/Drama
 Silver Age Classics
 CD released: Nov. 2001
 Stereo • 40:32



Bernstein's "second-best" score for children (after *To Kill a Mockingbird*) sports fabulous sound from the legendary Goldwyn scoring stage. Whimsical, melodic and magical. **\$19.95**

□ Vol. 4, No. 11
The Best of Everything

ALFRED NEWMAN
 Song by Newman & Sammy
 Cahn, Perf. by Johnny Mathis
 Film released: 1959
 Studio: 20th Century Fox
 Genre: Drama/Romance
 Golden Age Classics
 CD released: Aug. 2001
 Stereo • 71:14
 Newman's last score at Fox is a romantic gem; think New York at twilight. CD features complete score (48:21) in stereo, some bonus tracks and some cues repeated in mono. **\$19.95**



□ Vol. 4, No. 6
The French Connection/
French Connection II

DON ELLIS
 Films released: 1971/75
 Studio: 20th Century Fox
 Genre: Cop Thriller
 Silver Age Classics
 CD released: May 2001
 Stereo & Mono (I)/Stereo (II)
 • 75:01
 Classic '70s cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist Don Ellis. First film (37:52) includes much unused music; sequel (37:09) is somewhat more traditional. **\$19.95**



□ Vol. 4, No. 5

The Egyptian

ALFRED NEWMAN & BERNARD HERRMANN

Film released: 1954

Studio: 20th Century Fox

Genre: Historical Epic

Golden Age Classics

CD released: May 2001

Stereo • 72:06

At last: the classic Newman/Herrmann collaboration for Fox's historical epic. Original stereo tracks were believed to be lost or unusable, but this CD features every surviving note. **\$19.95**



□ Vol. 3, No. 9

The Stripper/ Nick Quarry

JERRY GOLDSMITH

Film released: 1963/68

Studio: 20th Century Fox

Genre: Drama (feature)/Action (TV)

Silver Age Classics

CD released: Jan. 2001

Stereo (Stripper)/Mono (Quarry) 73:35

• Early Goldsmith feature (42:01, bonus tracks 21:06)—his first for Franklin Schaffner—is in romantic Alex North style. *Quarry* (10:27) is a TV rarity—sounds like *Flint* music. **\$19.95**



□ Vol. 3, No. 3

Beneath the Planet of the Apes

LEONARD ROSENMAN

Film released: 1970

Studio: 20th Century Fox

Genre: Sci-fi/Fantasy

Silver Age Classics

CD released: Apr. 2000

Stereo • 72:37

Second Apes pic gets atonal score by Leonard Rosenman with many avant-garde highlights. Includes complete original tracks (46:03) plus 1970 LP re-recording with dialogue (26:34). **\$19.95**



□ Vol. 4, No. 4

Untamed

FRANZ WAXMAN

Film released: 1955

Studio: 20th Century Fox

Genre: Historical Adventure

Golden Age Classics

CD released: April 2001

Stereo • 65:43

19th century African colonialist adventure starring Susan Hayward receives thrilling adventure score by Franz Waxman in first-rate sound. Wonderful main title, love theme. **\$19.95**



□ Vol. 3, No. 8

From the Terrace

ELMER BERNSTEIN

Film released: 1960

Studio: 20th Century Fox

Genre: Drama

Silver Age Classics

CD released: Dec. 2000

Stereo • 71:27

Paul Newman/Joanne Woodward soap features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. **\$19.95**



□ Vol. 3, No. 2

The Omega Man

RON GRAINER

Film released: 1971

Studio: Warner Bros.

Genre: Sci-fi/Fantasy

Silver Age Classics

CD released: Mar. 2000

Stereo • 65:39

Charlton Heston sci-fi classic features one-of-a-kind symphonic/pop fusion by the late Ron Grainer. Unforgettable themes, period effects; great stereo sound quality. **\$19.95**

□ Vol. 4, No. 3

The Towering Inferno

JOHN WILLIAMS

Film released: 1974

Studio: Warner Bros./20th Century Fox

Genre: Disaster/Irvin Allen

Silver Age Classics

CD released: Apr. 2001

Stereo • 75:31

Disaster masterpiece gets premiere CD release, doubled in length from the LP. Fantastic main title, climactic action cue; plenty of moody suspense and romantic pop. **\$19.95**

□ Vol. 3, No. 7

Batman

NELSON RIDDLE

Theme by NEAL HEFTI

Film released: 1966

Studio: 20th Century Fox

Genre: Adventure/Camp

Silver Age Classics

CD released: Nov. 2000 • Mono • 65:23

Holy Bat-tracks! 1966 feature produced at time of '60s TV show features Neal Hefti's theme, Nelson Riddle's Bat-villain signatures, swingin' underscoring and larger action setpieces. **\$19.95**

□ Vol. 3, No. 1

Take a Hard Ride

JERRY GOLDSMITH

Film released: 1975

Studio: 20th Century Fox

Genre: Western

Silver Age Classics

CD released: Feb. 2000

Stereo • 46:38

Strange "blaxploitation," foreign-produced western gets wonderful symphonic score from Goldsmith; great main theme, action cues. Take a hard ride, indeed. **\$19.95**

□ Vol. 4, No. 2

How to Marry a Millionaire

ALFRED NEWMAN & CYRIL MOCKRIDGE

Film released: 1953

Studio: 20th Century Fox

Genre: Comedy/Romance

Golden Age Classics

CD released: Mar. 2001

Stereo • 70:03

Famous Marilyn Monroe comedy features period songs adapted as instrumental underscore. "Street Scene" (5:36) conducted by Alfred Newman opens the movie and CD. **\$19.95**

□ Vol. 3, No. 6

The Undefeated/ Hombre

HUGO MONTENEGRO/DAVID ROSE

Film released: 1969/67

Studio: 20th Century Fox

Genre: Western

Silver Age Classics

CD released: Sept. 2000 • Stereo • 72:33

Western doubleheader: *The Undefeated* (starring John Wayne, 47:33) is accessible and symphonic. *Hombre* (starring Paul Newman, 21:30) is moodier, sensitive—a quiet gem. **\$19.95**

□ VOLUME 2, No. 9

The Flim-Flam Man/ A Girl Named Sooner

JERRY GOLDSMITH

Films released: 1967/1975

Studio: 20th Century Fox

Genre: Drama/Americana

Silver Age Classics

CD released: Jan. 2000 • Stereo (Flim-Flam)/Mono (Sooner) • 65:20

A rural Americana doubleheader: *Flim-Flam* (34:37) stars George C. Scott as a Southern con man; *Sooner* (30:43) is smaller, sensitive TV movie score. **\$19.95**

Conquest of.../Battle for the Planet of the Apes

TOM SCOTT/LEONARD ROSENMAN/LALO SCHIFRIN

Film released: 1972/73

Studio: 20th Century Fox

Genre: Sci-fi/Fantasy

Silver Age Classics

CD released: Feb. 2001

Stereo & Mono (Conquest)/Stereo (Battle) • 74:44

Final Apes films get vintage scores by Scott (38:47, with several unused cues) and Rosenman (34:43), plus TV theme (1:13). **\$19.95**

A Guide for the Married Man

JOHNNY WILLIAMS

Title Song Perf. by The Turtles

Film released: 1967

Studio: 20th Century Fox

Genre: Comedy

Silver Age Classics

CD released: July 2000

Stereo • 73:10

Vintage "Johnny" Williams score is his most elaborate for a comedy, with long setpieces, groovy title theme, and orchestral underscoring foreshadowing his dramatic works. **\$19.95**

Rio Conchos

JERRY GOLDSMITH

Film released: 1964

Studio: 20th Century Fox

Genre: Western

Silver Age Classics

CD released: Dec. 1999

Mono/Stereo (combo) • 75:28

Early Goldsmith western score is presented in complete form (55:43) in mono, with some cues repeated in stereo. Includes delightfully bizarre vocal version of the main theme. **\$19.95**

Beneath the 12-Mile Reef

BERNARD HERRMANN

Film released: 1953

Studio: 20th Century Fox

Genre: Adventure

Golden Age Classics

CD released: Feb. 2001

Stereo • 55:06

Fantastic Herrmann undersea adventure score gets premiere release of original stereo tracks, albeit with minor deterioration. Lots of harps, "underwater" color, seafaring melodies. **\$19.95**

□ Vol. 3, No. 4

Tora! Tora! Tora!

JERRY GOLDSMITH

Film released: 1970

Studio: 20th Century Fox

Genre: WWII

Silver Age Classics

CD released: May 2000

Stereo • 54:45

Classic Goldsmith war score enhances docu-drama take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese instrumentation. **\$19.95**

All About Eve/ Leave Her to Heaven

ALFRED NEWMAN

Film released: 1950/45

Studio: 20th Century Fox

Genre: Drama

Golden Age Classics

CD released: Nov. 1999

Mono (two tracks in stereo) • 44:19

Eve is a cinema masterpiece; Newman's complete score is appropriately theatrical, perfectly drawn. *Leave Her to Heaven* is more dramatic, brooding film noir. **\$19.95**

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□ Vol. 2, No. 6
The Comancheros
 ELMER BERNSTEIN
 Film released: 1961
 Studio: 20th Century Fox
 Genre: John Wayne/Western
 Silver Age Classics
 CD released: Sept. 1999
 Stereo • 47:44



Elmer Bernstein's first score for John Wayne is a western gem, with rhythmic main title and high-tailing action music. Think in terms of "The Magnificent Eight." **\$19.95**

□ Vol. 2, No. 5
Prince of Foxes
 ALFRED NEWMAN
 Film released: 1949
 Studio: 20th Century Fox
 Genre: Historical Adventure
 Golden Age Classics
 CD released: July 1999
 Stereo • 46:39



Tyrone Power historical adventure gets exciting, robust score by Alfred Newman, newly mixed into stereo. Glorious main title, stirring love theme. **\$19.95**

□ Vol. 2, No. 4
Monte Walsh
 JOHN BARRY
 Film released: 1970
 Studio: CBS
 Genre: Western
 Silver Age Classics
 CD released: June 1999
 Mono (1 bonus track in stereo) 61:51
 Lee Marvin revisionist western gets vintage John Barry score 20 years before *Dances With Wolves*. Song "The Good Times Are Comin'" performed by Mama Cass; many bonus tracks. **\$19.95**



Vol. 2, No. 3
Prince Valiant
 FRANZ WAXMAN
 Film released: 1954
 Studio: 20th Century Fox
 Genre: Historical Adventure
 Golden Age Classics
 CD released: May 1999
 Stereo • 62:17



Fox's colorful 1954 adaptation of the famous epic features stirring adventure score by Franz Waxman in "leitmotiv" style, a la *Star Wars*: hero, villain, princess, mentor. **\$19.95**

□ Vol. 2, No. 2
Patton/The Flight of the Phoenix
 JERRY GOLDSMITH/
 FRANK DE VOL
 Film released: 1970/65
 Studio: 20th Century Fox
 Genre: WWII/Adventure
 Silver Age Classics
 CD released: April 199 • Stereo • 76:24
Patton (35:53) is complete OST to WWII biopic classic with famous march. *Phoenix* (40:51) is a rare album release for Frank De Vol, an adventure/survival score. **\$19.95**



□ Vol. 2, No. 1
100 Rifles
 JERRY GOLDSMITH
 Film released: 1969
 Studio: 20th Century Fox
 Genre: Western
 Silver Age Classics
 CD released: Mar. 1999
 Stereo/Mono (combo) • 77:08
 Burt Reynolds/Raquel Welch dud gets explosive western score by Goldsmith, heavy on Mexican colors and guttural action. CD features score twice, in stereo and in mono with slight variations. **\$19.95**



□ VOLUME 1, No. 4
**The Return of Dracula/
 I Bury the Living/The Cabinet of
 Caligari/Mark of the Vampire**
 GERALD FRIED
 Films released: 1958/58/62/57
 Studio: UA/20th Century Fox
 Genre: Horror
 Silver Age Classics
 CD released: Jan. 1999 • Mono
 Disc One: 61:06 Disc Two: 73:20
 Composer of *Star Trek's* "Amok Time" gets 2CD release of creepy, early horror scores, packaged in slimline case; same shipping as one CD. **\$29.95**



□ Vol. 1, No. 3
Fantastic Voyage
 LEONARD ROSENMAN
 Film released: 1966
 Studio: 20th Century Fox
 Genre: Sci-fi
 Silver Age Classics
 CD released: Sept. 1998
 Stereo • 47:28



Sci-fi classic following miniaturized sub crew inside the human body gets imaginative, avant garde score by Leonard Rosenman; one of his signature works. Symphonic yet thrillingly bizarre. **\$19.95**

□ Vol. 1, No. 2
The Paper Chase/The Poseidon Adventure
 JOHN WILLIAMS
 Film released: 1973/72
 Studio: 20th Century Fox
 Genre: Drama/Disaster
 Silver Age Classics
 CD released: July 1998
 Stereo/Mono (combo) • 75:53
The Paper Chase is eclectic score for drama about law students. *The Poseidon Adventure* is classic Irwin Allen disaster score. Also includes *Conrack* (1974), main title (6:07). **\$19.95**



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WARNER HOME VIDEO

has led the way for video restoration with box sets of their most famous films. Their soundtrack CDs have been available only within the larger video packages—until now. *FSM* has limited quantities of CDs to sell via direct mail only to our readers.

The Wild Bunch

Fully restored!
 The classic Jerry Fielding score, to the ferocious 1969 western. This CD was meticulously restored and remixed for inclusion with the laserdisc of the film, with nearly twice as much music as the original LP. **\$19.95**



Enter the Dragon

Seventies slugfest—expanded! For Bruce Lee's most famous film, Lalo Schiffrin wrote a great fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. Remixed and remastered with the complete score (57:14) **\$19.95**



The Exorcist

The seminal horror soundtrack! The scariest film of all time, enhanced by frightening, avant garde compositions by a host of modernist composers. This CD includes all of the rejected music (14:14) which Lalo Schiffrin recorded for the film—never before heard! **\$19.95**



MUSIC FROM RETROGRADE

Before *FSM's* limited-edition Classic series, there were a few commercial releases...

The Taking of Pelham 1-2-3

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



Deadfall

Catch John Barry '60s vibe! First time on CD! Barry scored this 1968 thriller in the midst of his most creative period. Features "Romance for Guitar and Orchestra"; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased, alternate versions (vocal and instrumental) and vintage underscore. **\$16.95**



Mad Monster Party

30th anniversary edition
 The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. Includes a 16-page color booklet with dozens of rare and unpublished photographs and concept drawings. A wacky, fun, blast from the past! **\$16.95**



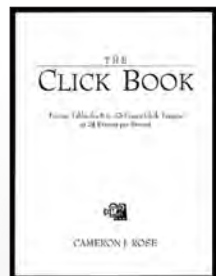
BOOKS FOR COMPOSERS



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

by David Bell

Respected TV composer Bell (*Star Trek: Voyager*) wrote this book in 1994 to help producers and directors get the most out of film music. Aimed at filmmakers, this book also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the personnel and entities involved in each; also includes lists of agents, clearance companies, glossary terms and resources. *Silman-James Press, 112 pp., soft-cover. \$12.95*



The Click Book

Comprehensive timing tables for synchronizing music to film

By Cameron Rose

Composer provides click-tempo tables for 6-0 through 32-0 frame click-tempos. Each timing table covers beat 1 to beat 999 at the given click-tempo. With large, easy-to-read click-tempo values and equivalent metronomic values at the top of each page, there are timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters. Includes a listing and tutorial of standard timing-conversion formulas for 24 fps film speed, and a tutorial in SMPTE-to-absolute time conversion, plus frames-to-seconds conversion tables for U.S. and European film & video speeds. *430 pp. \$149.95*

2002 Film/TV Music Guide

From the Music Business Registry Isn't your career worth it? An exhaustive directory of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies,



recording studios, performing rights societies, and music libraries—names, addresses and numbers. *\$94.95*

BOOKS FOR MUSIC LOVERS



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

Price Guide by Robert L. Smith

FSM's 2nd market-standard price guide contains over 2,400 listings of album titles with composers, label numbers, special collectible information and estimated values. Listings are annotated to differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your rarities are worth, and how much you should expect to spend on your collection. Smith surveys the market and provides a checklist for the top 50 collectible CDs. *Published by Vineyard Haven LLC, 154 pp., soft-cover. \$17.95*



Music from the Movies 2nd Edition by Tony Thomas

The original film music book (1971) from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. Updated in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman,

Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris. *Silman-James Press, 330 pp., soft-cover. \$19.95*



The Score: Interviews with Film Composers by Michael Schelle

This 1999 book uses a Q and A format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. Written by a composer, who delves deeply and precisely into each composers' ideas. *Published by Silman-James Press, 432 pp., soft-cover. \$19.95*



The Album Cover Art of Soundtracks

by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass

This 1997 coffee-table book is a stunning collection of soundtrack LP covers, many reproduced full-size. From paintings to photographs to designs, from westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. Take a trip down memory lane, or experience these powerful images for the first time. Originally sold for \$29.95—it's now out-of-print, but we have a limited number of copies for our faithful readers. *Published by Edition Olms AG Zürich, 128 pp., full color, soft-cover. \$24.95*

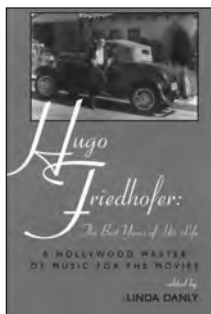
A Heart at Fire's Center: The Life and Music of Bernard Herrmann

by Steven C. Smith

The most influential film composer of all time, who scored *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was famous for his musical passion as his bad temper. This hard-to-find 1991 book is the definitive biography of the legendary composer,



covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written. *Published by University of California Press, 416 pp., hardcover. \$39.95*



Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly, Introduction by Tony Thomas

This gifted musician scored such Hollywood classics as *The Best Years of Our Lives*, *An Affair to Remember*, *One-Eyed Jacks*. His Golden Age contemporaries considered him the most sophisticated practitioner of their art. In the '70s Friedhofer (1901-1981) gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which forms the centerpiece of this book. Includes a short biography by Danly, the eulogy from Friedhofer's memorial service by David Raksin, a filmography, photographs and more. *The Scarecrow Press, 212 pp., hardcover. \$39.95*



Dimitri Tiomkin: A Portrait

by Christopher Palmer

This 1984 book is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, an overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the

Hitchcock films, *Giant*, and many more). Includes a complete filmography, 41 b&w photos, and 9 color plates. *\$24.95*



Sound and Vision: 60 Years of Motion Picture Soundtracks

by Jon Burlingame

Foreword by Leonard Maltin

Journalist and historian Burlingame's overview of movie music composers and history, encapsulating the most notable people and events in clear and direct prose. Largely comprised of composer mini-bios with reviews of their most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thorough overview of soundtrack album history (on LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. *Billboard Books, 244 pp., soft-cover. \$18.95*



Film Music and Everything Else: Music, Creativity and Culture as Seen by a Hollywood Composer

by Charles Bernstein

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

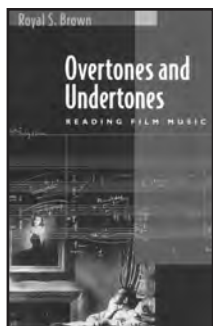
Overtones and Undertones: Reading Film Music

by Royal S. Brown

This 1994 book by the longtime film music columnist is the first serious theoretical study of music in film and explores the relationships between



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film, music and narrative, chronicling the its aesthetics through several eras. Key works analyzed include *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. Also features probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. *U.C. Press*. 396 pp., softcover. **\$24.95**



Memoirs of a Famous Composer—Nobody Ever Heard Of

by Earle Hagen

Composer Hagen (b. 1919) has had an outstanding career: as a big band trombone player with Benny Goodman and Tommy Dorsey; as an arranger and composer under Alfred Newman at 20th Century Fox; and as a composer/music director for thousands of hours of television, including the acclaimed series *I Spy*, *The Mod Squad* and *The Andy Griffith Show*. He also wrote the standard, "Harlem Nocturne," later used as the theme for *Mike Hammer*, and authored two technical books on film composing. This is Hagen's story, filled with charming anecdotes of some of the most famous personalities in movie music. Published by Xlibris Corporation. 336 pages, hardcover. **\$34.95**

The Music of Star Trek: Profiles in Style

by Jeff Bond

The first-ever history of *Star Trek* soundtracks, from the original series to the present—by *FSM*'s own senior editor. Featuring interviews with composers Goldsmith, Courage, Fred Steiner, Fried, Ron Jones, McCarthy, Chattaway, producer Robert Justman, music editor Gerry Sackman and others, the book contains a complete list of music written for all four TV series; a guide to score tracking and credits; *Trek* manuscript excerpts from the com-



posers; and several cue sheets. *Lone Eagle Publishing*. 224 pages, softcover, illustrated. **\$17.95**

BACK ISSUES OF FSM

VOLUME ONE, 1993-96

24 pp. unless noted.

Asterisk (*) indicates photocopies.

***#30/31, Mar. '93** 64 pp. Maurice Jarre, Poledouris, Chattaway, J. Scott, Young, Mike Lang; the secondary market, Morricone albums, Bernstein Film Music Collection LPs; 1992 in review.

#32, Apr. '93 16 pp. Matinee temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

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

***#34, Jun. '93** 16 pp. Jerry Goldsmith SPFM award dinner; Orchestrators; *Lost in Space*, recycled Herrmann; spotlights on C. Young, *Pinocchio*, Bruce Lee film scores.

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

***#36/37, Nov. '93** 40 pp. Elmer Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of E. Bernstein.

***#38, Oct. '93** 16 pp. John Debney (*seaQuest DSV*), Kraft/Redman Pt. 2.

***#39, Nov. '93** 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas*; *Bride of Frankenstein*.

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

***#41/42/43, Mar. '94** 48 pp. Elliot Goldenthal, J.N. Howard, Kitaro & R. Miller (*Heaven & Earth*), R. Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.

***#44, Apr. '94** Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.

***#45, May '94** Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews.

#46/47, Jul. '94 Patrick Doyle, J.N. Howard (Wyatt Earp), John Morgan (restoring Hans Salter scores); Tribute to Mancini; M. Nyman music for films, collecting CDs.

***#48, Aug. '94** Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; R. Kraft: advice for aspiring composers; classical music; CAM CDs; Cinerama LPs; best-selling CDs.

#49, Sept. '94 Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal; Salter in memoriam; classical music in

films; Williams in concert; Recordman at the flea market.

#50, Oct. '94 Alan Silvestri (*Forrest Gump*); M. Isham; sex & soundtrack sales; Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

#51, Nov. '94 Howard Shore (Ed Wood),



T. Newman (*Shawshank Redemption*), J. P. Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of Heimat, *Star Trek* promos.

#52, Dec. '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovich Anonymous.

#53/54, Feb. '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

***#55/56, Apr. '95** Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), J. Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

***#57, May '95** Goldsmith in concert, Broughton (*Young Sherlock Holmes*), Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

***#58, Jun. '95** Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

***#59/60, Aug. '95** 48 pp. Sex Sells (LP cover photos), Jarre interviewed, History of Soundtrack Collecting Pt. 2, Rózsa Remembered, film music in concert debate.

#61, Sept. '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz; *Star Trek: The Motion Picture*, classical music for soundtrack fans.

***#62, Oct. '95** Danny Elfman Pt. 1, J. Ottman (*The Usual Suspects*), R. Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary review.

***#63, Nov. '95** James Bond Special Issue! Barry & Bond (history/ overview), Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

***#64, Dec. '95** Danny Elfman Pt. 2, Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

***#65/66/67 Mar. '96** 48 pp. T. Newman; Takemitsu; *Robotech*; *Star Trek*; 10 Influential composers; Glass, Heitor Villa-Lobos, songs in film, best of '95, film score documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

#68, Apr. '96 D. Shire's *The Taking of Pelham One Two Three*; C. Burwell (Fargo), gag obituaries, *Apollo 13* promo/bootleg tips.

***#69, May '96** Music in *Plan 9 from Outer Space*; Funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set; Bender's "Into the Dark Pool" column.

#70, Jun. '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond on summer movies, *TV's Biggest Hits* book review.

#71, Jul. '96 David Arnold (*Independence Day*), M. Colombier, Recordman Goes to Congress, Bond's summer round-up.

#72, Aug. '96 Ten Best Scores of '90s, T. Newman's *The Player*; *Escape from L.A.*; conductor John Mauceri; reference books; Akira Ifukube CDs.

#73, Sept. '96 Recordman on War Film Soundtracks Pt. 1; David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2; Miles Goodman obituary.

***#74, Oct. '96** Action Scores in the '90s; Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy.

***#75, Nov. '96** Barry: Cinemusic Interview; Recordman on War Film Soundtracks Pt. 2, J. Bond's reviews.

***#76, Dec. '96** Interviews: Randy Edelman, Barry pt. 2, R. Cooder (*Last Man Standing*); A. Dursin's laserdisc column, Lukas's reviews.

VOLUME TWO, 1997

First color covers! Issues 32-48 pp.

***Vol. 2, No. 1, Jan./Feb. '97** *Star Wars* issue: Williams interview; behind the Special Edition CDs; commentary, cue editing minutia/trivia.

***Vol. 2, No. 2, Mar./Apr. '97** Alf Clausen (*The Simpsons*); promotional CDs; Congress in Valencia; Readers Poll '96; 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*; Lukas's & J. Bond's review columns.

Vol. 2, No. 4, Jun. '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, Brian May obit, *The Fifth Element*

***Vol. 2, No. 5, Jul. '97** Goldenthal (*Batman & Robin*), Mancina (*Core Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI awards; plus: Crash, Lost World.

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

***Vol. 2, No. 7, Sept. '97** Zimmer vs. *FSM* (interview: *Peacemaker*), M. Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A.*

Confidential; Laserphile; Bender: Film Music as Fine Art, Recordman.

***Vol. 2, No. 8, Oct. '97** Poledouris

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Vol. 2, No. 9, Nov./Dec. '97 Arnold (*Tomorrow Never Dies*); John Frizzell (*Alien Resurrection*); Neal Hefi (interview); *U-Turn & The Mephisto Waltz*, Razor & Tie CDs; 1st issue of current format.

VOLUME THREE, 1998

Expanded format! Issues 48 pp

Vol. 3, No. 1, Jan. '98 Williams Buyer's Guide Pt. 1 (*Star Wars to Amistad*), M. Danna (*The Sweet Hereafter*), *Titanic's* music supervisor, readers poll, laser-phil, Silvestri lecture, Rykodisc reviews.

***Vol. 3, No. 2, Feb. '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers to Black Sunday*), D. Amram (*The Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs; poll results, TV CDs.

Vol. 3, No. 3, Mar./Apr. '98 *Titanic*/Horner essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage pics, Elfman Oscar noms.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), D. Arnold (*Godzilla*); Inside *Close Encounters* restoration; Williams Buyers Guide Pt. 3; Score Internationale, Laserphil, Ed Shearmur; Fox Classics reviews.

Vol. 3, No. 5, Jun. '98 Mark Snow (*X-Files*), Classic Godzilla; J. Chattaway (*Maniac, Star Trek*), Broughton Buyers Guide Pt. 1, Downbeat (D. Reynolds, McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, Jul. '98 Trevor Rabin (*Armageddon*), Barry's London Concert; Burkhard Dallwitz (*The Truman Show*); Christopher Gordon (*Moby Dick*); Debbie Wiseman (*Wild*); '70s soul soundtracks.

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

***Vol. 3, No. 8, Sept. '98** Lalo Schiffrin (*Rush Hour*), B. Tyler (*Six-String Samurai*); T. Jones; Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9, Oct./Nov. '98 Erich Wolfgang Korngold: Biographer interview and book reviews; Williams's

Tanglewood film scoring seminar; C. Burwell; S. Boswell; Citadel Records, Halloween laserphil.

Vol. 3, No. 10, Dec. '98 The Prince of Egypt (Zimmer, Stephen Schwartz), E. Cmiral (Ronin); Holiday Review Round-up: 50+ new CDs; Downbeat (Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.)



VOLUME FOUR, 1999

48 pp. each

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

Vol. 4, No. 2, Feb. '99 Goldsmith Buyer's Guide Pt. 1: The '90s, *The Exorcist* (lost Schiffrin score); D. Shire (*Rear Window* remake); TVT sci-fi CDs; promo CDs; Philip Glass (*Koyaanisqatsi*).

Vol. 4, No. 3, Mar. '99 The Best of 1998: Essays by J. Bond, A. Dursin & D. Adams; Wendy Carlos; Goldsmith Buyer's Guide Part 2: The '80s; Hammer soundtracks on CD; Recordman; Downbeat; *ST:TMP* CD review.

Vol. 4, No. 4, Apr./May '99 Franz Waxman: Scoring *Prince Valiant*; 1998 Readers Poll; Goldsmith Buyer's Guide Pt. 3: Late '70s; DIVX soundtrack festival report; Barry bios reviewed; Charles Gerhardt obit.

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

Vol. 4, No. 6, Jul. '99 Elmer Bernstein: *Wild Wild West*; G. S. Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide Pt. 4: Early '70s; USC film scoring program; CD

reviews: 1984, *Sword and the Sorcerer*, *The Mummy*, *The Matrix*, more.

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

***Vol. 4, No. 8, Sept./Oct. '99** Tribute to Stanley Kubrick: interview (Jocelyn Pook) analysis (Eyes Wide Shut), review (Kubrick compilation); Poledouris (For Love of the Game); Goldsmith Buyer's Guide Pt. 5: Late '60s; concert advice for Goldsmith.

Vol. 4, No. 9, Nov. '99 U.S. Postal Service Composer Stamps; Papillon retrospective; Peter Thomas; Downbeat (Inspector Gadget, The Thomas Crown Affair, more); BMI awards night.

Vol. 4, No. 10, Dec. '99 Scores of Scores 1999: annual review roundup: animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more.

VOLUME FIVE, 2000

48-64 pp. each

Vol. 5, No. 1, Jan. '00 Rhino's reissue of Superman: The Movie score, film and cue sheet analysis; '50s Superman TV score; H. Shore (Dogma); Downbeat (Goldenthal, Barber, Tyler, Debnay and Robbins); pocket reviews debut, Laserphil.

Vol. 5, No. 2, Feb. '00 20th Anniversary Tribute to Jerry Fielding, conversation with Camille Fielding; Top picks for 1999; Oliver Stone's score-o-matic (Any Given Sunday); George Duning obit; Score Internationale; 1999 release stats.

Vol. 5, No. 3, Mar. '00 Build the ultimate Phantom Menace CD at home; Readers picks for 1999; Music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, reader survey, and more.

Vol. 5, No. 4, Apr./May '00 Herrmann: 10 Essential Scores of the '50s and CD checklist, *Journey to the Center of the Earth* retrospective; R. Marvin (U-571); J.Z.K. on *Tora! Tora! Tora!*; Film music representation in Hollywood, pt.1.

Vol. 5, No. 5, Jun. '00 TENTH ANNIVERSARY ISSUE! Kendall remembers; An *FSM* Timeline; The *Film Score* Decade: who and what made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard (Dinosaur); Goldsmith Buyer's Guide Pt. 6, more.

Vol. 5, No. 6, Jul. '00 Summer Movie Round-up; David Newman (*Bedazzled*, *The Klumps*); Film score agents, pt.3; Session Notes (debut); They Might Be Giants (*Malcolm in the Middle*); pocket reviews; Score Internationale.

Vol. 5, No. 7, Aug. '00 Bruce Broughton interview; *Silverado* analyzed; Shaiman gives hell from the heavens; Agent History's fiery conclusion; Laserphil (Autumn DVDs); Downbeat (William



Stromberg); Elfman & mom at a scoring session.

Vol. 5, No. 8, Sept./Oct. '00 Randy Newman (*Meet the Parents*); Things To Come Soundtrack LP; *The Goonies* Retrospective; Downbeat (*Requiem for a Dream*); Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams".

Vol. 5, No. 9, Nov./Dec. '00 Special 64 pp. double issue. 101 Great Film Scores on CD—FSM's big list; Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Shore (*The Cell*); Silvestri (*Cast Away*); *Back to the Future* retrospective.

VOLUME SIX, 2001

48 pp. each

Vol. 6, No. 1, Jan. '01 The Best of the Worst 2000 in review; *Our Town* music analysis; *Hollow Man* on DVD; C. Martinez (*Traffic*); *Total Recall* redux; more.

Vol. 6, No. 2, Feb. '01 The Musical World of Irwin Allen; Copland on Film (cond. Jonathan Sheffer); George Clinton (*3000 Miles to Graceland*); Douglass Fake of Intrada; *How to Marry a Millionaire*, more.

Vol. 6, No. 3, Mar. '01 Bigger, Better Scores: RMA is helping to put more music on your soundtracks; Don Ellis and a life in 13/8 Time; Irwin Allen discography; R. Kent (*Town & Country*); Italian Imports: You can't beat BEAT.

Vol. 6, No. 4, Apr./May '01 James Horner Buyer's Guide Part 1; Downbeat (*The Mummy Returns*, *Swordfish*); A Salute to Hoyt Curtin; Epics on DVD; Session Notes from *Atlantis The Lost Empire*.

Vol. 6, No. 5, June '01 Sergei Prokofiev Tribute; Friedhofer and Fox; *Ghostbusters* retrospective; Downbeat: (J. Danna, R. Shore); Bender reports from Chiller, and plenty of reviews.

Vol. 6, No. 6, July '01 Elfman's new *Planet of the Apes*; Zimmer (*Pearl Harbor*) and concert CD; Horner Buyer's Guide Part 2; Goldenthal (*Final Fantasy*); Shore (*The Score*); Williams (A.I.) and more.

Vol. 6, No. 7, August '01 Quincy Jones Retrospective Part 1; *Moulin Rouge*; John Morgan Reconstructing Golden Age Scores; Downbeat Deluxe (Schiffrin, Jones, Diamond and Debnay); Score Internationale; Random Play.

Vol. 6, No. 8, September '01 Angelo Badalamenti (*Mulholland Drive*); The North Carolina School of the Arts (for film composing); Quincy Jones Pt. 2; Earle Hagen; Halloween DVDs; more.

Vol. 6, No. 9, Oct./Nov. '01 Howard Shore (*Lord of the Rings*); Ronald Stein: Invasion of the Score Man; Trevor Jones (*From Hell*); Davis Meets Williams (*Jurassic Park III* on DVD); M. Danna (*Chosen*, *Hearts of Atlantis*); *ST:TMP* gets a DVD refit; Pukas comix debut.

Vol. 6, No. 10, Dec. '01 Annual roundup CD reviews; Alejandro Amenabar (*The Others*); Gabriel Yared; other Hobbit music; Downbeat (C. Young, H. Gregson-Williams, R. Kent, M. Isham).

VOLUME SEVEN, 2002

48 pp. each

Vol. 7, No. 1, Jan. '02 The Best and the Worst of 2001; Horner Buyers Guide Pt. 3: 1989-86; Zimmer (*Black Hawk Down*); Logan's Overrun: expanded liner notes; *Enterprise*; Yann Tiersen.

Vol. 7, No. 2, Feb. '02 Happy Birthday, Elmer Bernstein; Rózsa speaks! (Lust for Life); Richard Rodney Bennett; Downbeat (*John Q.*, *Frailty*); Laserphil (baseball & rites of passage DVDs).

Vol. 7, No. 3, Mar./Apr. '02 John Debnay (*The Scorpion King*); Hook retrospective (Williams); Dialect of Desire: Edda Dell'Orso; Craig Armstrong (*Moulin Rouge*; Oscar winners.

Vol. 7, No. 4, May/June '02 Elfman (*Spider-Man*); *Attack of the Clones* (cue-by-cue analysis); Mark Mothersbaugh (*Welcome to Collingwood*); *Legend* resurrected on DVD; Retrograde (ASCAP winners).



Vol. 7, No. 5, Jul. '02 MURDER MUSIC: Music of Film Noir; Williams (*Minority Report*); Goldsmith (*The Sum of All Fears*); Michael Kamen; Peter Schickele (*Silent Running*); Laserphil: Summer Thrills; Pictorial of SCL Conference, more.

Index How much stuff have we printed in *FSM*? We're not sure, but here's a handy index of all reviews and articles through the end of 2000, compiled by Dennis Schmidt. Cost: same as one back issue.

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(continued from page 35)

range of instrumentation, styles and vocals.

This is a classic war score in the making; don't be surprised to hear it whispered in the same breath as Williams' *Ryan and Born on the Fourth of July*, Zimmer's *Red Line* or Barber's *Adagio for Strings*.

—N.J.

Vulgar ★★★ ½

RYAN SHORE

OCF Entertainment 0005

19 tracks - 34:41

Even if you're a major film fan, chances are you haven't seen *Vulgar*, a movie that didn't exactly draw rave reviews but did draw walkouts when it screened at the Toronto Film Festival. This means, of course, that it has the makings of an instant cult classic—only appropriate since it comes courtesy of View Askew Productions, filmmaker Kevin Smith's company.

Actually, the movie's about the transvestite clown you see during the opening credits of Smith's 1994 cult classic *Clerks*. Really. You might not guess it from the score, though. Ryan Shore, who studied film composition at Boston's Berklee College of Music and toured with Matchbox Twenty as a saxophonist, wrote a lot of spooky jazz for this movie. At least half the fun of listening to the album is trying to fit it in with the film concept; many of the more up-tempo numbers wouldn't sound out of place in your favorite jazz bar. Beware; that's just to draw you in. The music quickly gets weirder, and if you're fond of Wendy Carlos' (*A Clockwork Orange*, *The Shining*) electronic creations or the surreal musical set pieces of Angelo Badalamenti (*City of Lost Children*, *Mulholland Drive*), chances are you'll like this. Plus, like all good composers, Shore knows how to use silence, and he does so to great effect during the later tracks, particularly "Phone Call" and "Making a Plan."

The CD begins with a vaguely nursery-sounding tune; of course, given that the CD cover features a trenchcoated clown wielding a pistol, you know that things can't

possibly continue in this vein, and indeed they don't. The music winds down like a music box running out of steam, and the next track is "Flappy's Car," a swing-flavored jazz number that sets the tone for the first half of the score. Things take a darker turn at "Fanelli's Apartment," six minutes of moody, jazzy atmosphere that, given the events they accompany in the film, are remarkably understated. "Hostage Situation" has a *MacGyver*-like feel to it, but after that the silences become longer and more pronounced, and the music less obviously structured, until the final track. Whatever your opinion of the movie, the score to *Vulgar* is a fine piece of work. —Genevieve Williams

Changing Lanes ★★ ½

DAVID ARNOLD

Varèse Sarabande 302 066352 2

26 tracks - 39:50

A quick look at the back of the *Changing Lanes* album may have you thinking that the score is presented as a single 40-minute track. Fortunately it's not. While the music is presented in suite formats, the score is broken down into 26 nameless tracks. Regardless of how the music is broken, it's safe to say that if you heard it before you knew who composed it, David Arnold wouldn't be the first name to pop to mind. Up-and-coming techno DJ composers like BT or Paul Oakenfold, maybe, but Arnold, composer of *Stargate*, *The Musketeer* and a handful of Bond movies?

Director Roger Mitchell (*Notting Hill*) is also the unlikely helmsman of this drama/thriller about two men who meet in a car accident and proceed to destroy (at least temporarily) each other's lives. The choice to score this movie with synths and drum machines was an appropriate one—it creates a raw, palpable tension. On CD, however, the resulting barrage of blips, blops and samples is not as engaging. Plus, it's almost impossible to pick out a favorite track, as everything basically washes together in a big, morose wave. That said, Arnold does stretch himself with this score. Some short but interesting moments do stand out through-

The Show Must Go On

Victor/Victoria (1982) ★★★ ½

HENRY MANCINI & LESLIE BRICUSSE

Turner Classic Movies Music/Rhino Movie Music R2 78248 • 31 tracks - 78:54

Yankee Doodle Dandy (1942) ★★★ ½

GEORGE M. COHAN

Turner Classic Movies Music/Rhino Movie Music R2 78210 • 20 tracks - 51:05

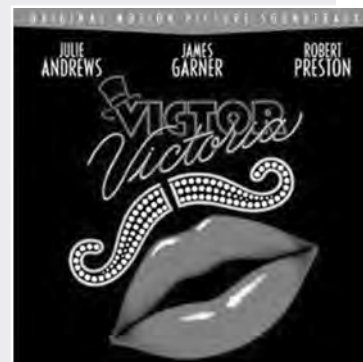
Before *Moulin Rouge* made a big splash in 2001, the last live action musical to win an Oscar was 1982's *Victor/Victoria*, the story of a woman who plays a female impersonator. Despite mixed reviews, *Victor* got seven nominations including a win for the song score by Henry Mancini and Leslie Bricusse. Granted, *Victor/Victoria* isn't a musical in the true sense of the word; most of the songs are performed as songs being performed in front of an audience. Unlike the subsequent movie musicals *The Best Little Whorehouse in Texas* and *Evita*, the songs don't advance the plot in any way. Still, the theatricality of the story and the return to the musical form by Julie Andrews allows us to throw semantics out the window.

The most contemporary score in the Rhino-Turner movie music series, *Victor/Victoria* will be remembered for the coup de theatre number "Le Jazz Hot," which is not only an infectious number but a high point in the movie. Performing a technically demanding song, Andrews' voice was up to the challenge and never sounded better. Incidentally, the piece, as performed in the 1997 stage musical adaptation of the movie, was mostly sung by the chorus, with Andrews (reprising the role 15 years later!) saving her voice for the finale. The rest of the movie's songs, including the inferior yet effective "The Shady Dame From Seville," may not be top-notch Mancini, but they are fun nonetheless.

GNP Crescendo's expanded release of the soundtrack in the early '90s included all the songs and a lot of previously unreleased score by Mancini. This latest release adds even more underscore as well as alternate/rehearsal takes (about 25 extra minutes). If you have the earlier release, which is a perfectly good representation of the movie and its music, there's no profound need to shell out more bucks for this version. But for huge fans of the movie, there are many enjoyable nuggets, including the screen version of the "You and Me" duet by Andrews and Robert Preston.

James Cagney's star vehicle *Yankee Doodle Dandy* is another film about show biz, this one focusing on the life and music of that great showman, George M. Cohan. Cagney won the Oscar for this performance, bucking his usual gangster role. This soundtrack is an important addition to the library history of movie musicals. Coming so near the beginning of America's involvement in World War II, this movie's popularity was reflected in the seven Academy Award nominations it received. With patriotic songs like "You're a Grand Old Flag," "Over There" and the title song, the movie can be credited for a resurgence of these songs (whose popularity is felt to this day). What may seem corny to some is what makes the movie a classic to others.

This is the first legitimate release of the soundtrack—odd since the movie is all about the songs. A lot of the songs are taken from the actual film, so unfortunately a lot of dialogue and sound effects are included. Most of the joy, however, is having the legendary Cagney performances on one disc, especially my favorite, "Give My Regards to Broadway." Exciting extras include a crisp-sounding rehearsal rendition of "Broadway" by Cagney, as well as an unused song, "You Remind Me of My Mother." —C.W.



out the album, especially the upbeat, Tangerine Dream-inspired stretch across tracks 13 and 14. And then, almost out of the blue, starting with track 25 and continuing through to the end of the disc, traditional instruments and even some semblance of melody make a welcome appearance. This beautiful conclusion is either the perfect crescendo to the dark ride Arnold has taken us on, or just too little too late.

—C.W.

Rollerball (1975) ★ 1½

ANDRÉ PREVIN, VARIOUS

Varèse Sarabande 302 066 354 2

9 tracks - 38:10

Two teams, clad in futuristic Atari 800-stenciled uniforms, descend upon the deadly velodrome. The analog scoreboard resets. The feathered, mulleted fans chant "Jonathan! Jonathan!" as James Caan wonders why the prop guy couldn't foresee the birth of in-line roller skates.

In all its cheesy glory, the '70s cult classic *Rollerball* still plays as an entertaining flick. In fact, it's hard to think of a more categorical example of the disco decade's take on sci-fi art direction. At the time, this movie was considered fairly

through various classic works by Albinoni, Shostakovich and Tchaikovsky, the result was in many ways more appropriate and unobtrusive than, say, a wall-to-wall '70s synth exploration (more on that later—beware).

The problem with this formula as an album is that it comes off as a below-average classical sampler. If you want music by the featured composers, there is no shortage of collections that feature their work in vastly more complete packages. Which brings us to the only other deciding factor: André Previn. Never before has a composer so fine written so little and had an album made of it. Not that he's to blame really; the film just wasn't spotted for a real score.

Previn conducts the London Symphony Orchestra on the classical cues and is responsible for the three original cues as heard in the film. Like the dark underbelly of the pill-popping, pre-disco scene it mirrored, Previn's glassy yet flaccid fusion-funk is enough to make you choke on your Soylent Green. It doesn't hurt so bad in the film, but in one's own environment the shrill, whiny synths are enough to throw even Keith Emerson off his feed. Did someone say melody? Apparently not. The cue "Glass Sculpture"

inspired by the film. Indeed, driving around with the cover image of Caan's spiked fist on the seat next to you is about the only reason to keep this CD around.

—Stephen Greaves

Rollerball (2002) ★★★

ERIC SERRA

Virgin 81216125 • 18 tracks - 59:13

Rollerball has always been a fascinating concept. A futuristic motor sport/chase game set in the not-too-distant future and a contest, in true gladiator spirit, to be played to the death. When the Norman Jewison-directed film was released in 1975, the concept seemed to shock in a very real sense, flagging itself in the same vein as *The Exorcist* or *Don't Look Now*. Now, *Rollerball* has been remade for a new generation—an MTV, corporate, street-wise, apparently unshakable and confident one that's almost impossible to shock. Accordingly, the approach to the new *Rollerball*'s score is very different. It's out with Bach's Toccata in D Minor and a few original, if somewhat lacking, compositions by André Previn—and it's in with MTV guitars, 21st-century progressive rock and babbling washes of fluorescent techno machines.

Eric Serra's familiar blend of

deep moods, huge dramatically lush orchestrations and pulsating industrial percussion is mostly absent in this score. Instead, Serra, along with co-writer Nicolas Fiszman, rocks in the most modern of ways, combining

sion and moody bass lines. But even here, he sometimes goes over the top, losing his usual understated cool approach and allowing the music to become teenage wallpaper cliché.

—Simon Duff

Blade II ★★★★★

MARCO BELTRAMI

Varèse Sarabande VSD-6365

16 tracks - 33:47

Brought forward a few weeks from its secondary release date of August (it was originally planned to be released in March/April), Varèse's modest disc barely tops the 30-minute mark, but crams more instruments and fervent action into this half-hour slot than most 70+-minute releases. Prior to now, we had to settle for Immortal's *Blade II: The Soundtrack*, a song album (Roni Size & Cypress Hill, Groove Armada & Trina) with only Danny Saber's and Marco Beltrami's "Blade (Theme From *Blade*)" representing the score. The funky blaxploitation "Shaft Meets Blade Meets Bond" hybrid also appears on this album, but is slightly at odds with the rich orchestral sound of the other tracks.

The Hollywood Studio Symphony delivers Beltrami's score with gusto, but it's the pounding of the Blade II Taiko Ensemble (listen to "B Slice") that really hammers it home. The score does lose a little momentum toward the end with a series of short tracks that breaks up the flow, and this is in contrast to Isham's seven-track original that boasted six- to nine-minute suites. The longest track on this disc is "House of Paincakes," a sustained piece that takes our heroes through the charnel house, among a barrage of thrashing drums, rising/descending strings and furious woodwinds.

To prove that it's not all "big music," "Paincakes" is succeeded by the beautiful string lament "Blade Pops a Cold One" before crashing into "Family Feud," which climaxes with a beautiful riff that delves masterfully into Morricone territory. "Nyssa Over Easy" is a glorious love theme that develops from a simple shakuhachi melody (by Phil Ayling) to full orchestral sweep.



edgy and violent, which makes it almost charming in retrospect, compared to today's standards.

Equally "retro-futuristic" was the musical concept, but unlike the film itself, the score, especially on its own, has not aged gracefully. The idea was refreshing for the time: Contrast a hyper-futuristic setting and Brave New World plot with timeless staples of the Baroque and Romantic periods. From the ominous opening of Bach's *Toccata in D Minor* (some may know it better as the *Phantom of the Opera* organ riff)

sounds literally like an entry-level Casio running out of batteries. Keep in mind, that single track represents 33.3% of the original score! Put on "Executive Party Dance" if you want to simultaneously bore to death or ultrasonically repel vermin (or Keith Emerson).

A positive note about this package is that the liner notes focus mainly on the artistry of poster illustration legend Bob Peak. The inimitable visual style he brought to the *Rollerball* franchise is showcased in a handful of lithographs

techno and electric overdriven guitar. The influences at work here range from Peter Gabriel to a Trevor Horn lavish aesthetic to *The Prodigy*. The problem, however, lies in a real lack of melodic conviction, which is exactly what the film requires. Instead, Serra's fusion of real and synthetic guitars repeatedly babbles around drum loops and plasticky drum machines. (This is a lesson in modern synthetics with little room for subtlety.) In between, Serra adds quieter mood music with lightly threatening percus-

The absence of any end titles means that the final track, "Wind and the Willows (Abayo)," leaves the album up in the air, but track in the "Main Title" again and you'll finish on a high.

Apologies for the occasional lapse into punnery, but with track titles like "Nomack the Knife," "Nyssa Sucks" and "Charge of the Light Grenade," it's hard not to join in the fun. I just can't understand why the film's Prague setting didn't warrant a track called "Blade Czechs Out," or would that be too silly?

Immortal's soundtrack still wins in the design stakes (pun intended!), with its beautiful inlay work and innovative use of the disc-holder clasp as a Harvester's mouth. But, ultimately, the music is the thing, and Varèse's disc wins hands down in every other way. Relentless, frenetic brassy fun. Now how about a score release of *Dracula 2000*?

—N.J.

The Virgin Queen (1955)

★★★★

FRANZ WAXMAN

Varèse Sarabande VCL 0502 1009

19 tracks - 54:45

In 1955, Waxman wrote *The Silver Chalice*, one of his greatest works. That year also saw the release of the amazing *Untamed* (available from FSM) and *The Virgin Queen*, the latest "Golden Age" score in Varèse's club series. (Incidentally, English film fans may recall this was also the year for Ralph Vaughan Williams' score for *The England of Elizabeth*.) *The Virgin Queen* deals with the romance between Sir Walter Raleigh (Richard Todd) and the Queen, played by Bette Davis in her second outing as this particular royal figure (the first was in *The Private Lives of Elizabeth and Essex*, which had a great Korngold score). A young Joan Collins rounds out the inevitable love triangle in this Henry Koster film.

The opening "Main Title" is a delicious set of variations on the British *Grenadier's March*. Most of the uniqueness of this score comes from the use of this march in different motivic fragments. It's an interesting technique that ties the film together in unexpected ways. Naturally, there's more to the score than reworkings of a

popular tune. "A Rainy Night," for instance, offers early hints of the dramatic music Waxman developed as far back as his earliest film score, *The Bride of Frankenstein*. Another great strength is the generous length of many of the cues. This was a luxury that Waxman took full advantage of—the development of his themes carries the album.

The Virgin Queen is a wonderful bit of writing, but it's not shocking (if only for its reliance on the *Grenadier's March*) that this is a Waxman score rarely excerpted for concerts or re-recordings. All in all, this is an excellent release—Waxman fans need not hesitate.

—Steven A. Kennedy

Long Walk Home: The

Original Score to Rabbit-Proof Fence

★★★★

PETER GABRIEL

Real World 70876-17403-2-5

15 tracks - 58:58

"New Age" music was beginning to discover its niche market back in 1988, when Peter Gabriel's album of music from Scorsese's *The Last Temptation of Christ* was released under the title *Passion*. The recording received a Grammy, and the score was nominated for a Golden Globe.

Gabriel's latest CD, *Long Walk Home*, attempts to repeat the success of his earlier disc by exploring a variety of "world beat" sounds while mixing in natural sounds from the desert location of the film.

Rabbit-Proof Fence, directed by Phillip Noyce, tells the true story of three Aborigine girls who are kidnapped in 1931 and forced into servitude miles from their home. They manage to escape into the desert, where their only hope for survival is finding the rabbit-proof fence that was erected across the country to deter rabbit migration—if they find it they will be able to follow it home.

Fans of Gabriel will be intrigued by the unique mixture of aboriginal percussion, chants,

Australian bird song, sounds of the didgeridoo and various electronic instruments. The melding of the different sounds works very well. "Gracie's Recapture" plays like a contemporary Barber's *Adagio*, before returning to the sound effects and unusual constructions. Matching traditional music with the sound effects textures, it's one of the highlights of the album. For the most part, though, the listener should experience the disc as a meditative experience.

Those interested in this kind of

instrumental score for *Chelsea Walls*, however, may be the exception that proves this rule.

Performing with percussionist Glenn Kotche, Tweedy (the head man for Wilco, one of the most talked about bands in the U.S. these days) works with a stripped-down, pulsing sound that is more closely linked to Philip Glass' *Dracula* than Bob Dylan's *Pat Garrett & Billy the Kid*. On "Frank's Dream," for instance, he juxtaposes a slow, broken piano line against a brushed cymbal, a minimalist



music will find much to admire here, but it may baffle others who come to the experience expecting goal-oriented pieces. It will undoubtedly be fascinating to see how this music will match up with the film when it's released later this year. The starkness of the landscape and the harsh desert experience depicted by the visuals should be well-served by Gabriel's sounds. In fact, notices in the Australian press are already lauding his effort.

Long Walk Home is one of the more original, unusual and authentically eclectic film scores released so far this year. Those willing to hang in and experience the world Gabriel creates will be rewarded.

—S.A.K.

Chelsea Walls ★★★★★

JEFF TWEEDY, VARIOUS

Rykodisc RCD 10624 • 12 tracks - 60:33

Film scores composed with rock-and-roll instruments and rhythms usually flounder.

And though several first-rate musicians (like Robbie Robertson, Neil Young, Joe Strummer and even Teddy Pendergrass) have tried, it seems that Stratocasters, bass guitars and drum sets, more often than not, lack the expressive range movies require. Jeff Tweedy's

strategy that packs the piece with tremendous melancholy. "Hello, Are You There?" in contrast, develops a menacing, paranoid rhythm with a distorted harmonica thrown against a slapping guitar. "Finale" likewise prunes down the parts, playing the score's main melody on guitar and countering it with soft electronica. A study in repetition, the piece increases its emotional magnitude for 11 minutes, then climaxes on a string of whispered piano notes.

Several conventional songs also appear on the record. "Promising," a previously unreleased Wilco track, presents the band at its alt-country best; the same can be said about "When the Roses Bloom Again," an outtake from the band's collaboration with Billy Bragg a few years ago. Robert Sean Leonard, an actor in the film, also contributes a pair of songs: a sentimental Lisa Loeb rip-off (the record's one misstep) and a hillbilly number about Jesus. Jazz singer Little Jimmy Scott shows up too, interpreting John Lennon's "Jealous Guy" with his strange, ethereal, almost-female voice. Recorded long before the film was shot, these tracks blend into the new material smoothly enough. That

All That (Neglected) Jazz

Bird ★★½

CHARLIE PARKER • Sony/Legacy ACK 86474 • 10 tracks - 41:14

Straight, No Chaser ★★★

THELONIOUS MONK, VARIOUS • Sony/Legacy ACK 85812 • 13 tracks - 65:06

Round Midnight ★★★★★

VARIOUS • Sony/Legacy ACK 85811 • 12 tracks - 64:34

Sony/Legacy continues its reissue campaign with a series of curious releases, three soundtracks that share a common thread of jazz. What makes them such curious candidates for reissue is the fact that none of the three releases had bad sound to begin with. Additionally, with so much other great music yet to see the light of day on compact disc, one has to wonder why the time and energy (not to mention money) spent on these three releases, which were already available, could have been used on other, more essential releases.

Each soundtrack has its moments, but by far the least useful of the three is *Bird*. Although the concept was novel at the time of its release, the execution was badly flawed, and the sound upgrade only accentuates those flaws. The original idea was to take original sax solos by Parker, and superimpose them over recordings made at the time of the film (1985) to make it sound like Parker was playing with currently living musicians. The result was akin to a band playing along to a transistor radio, as many of Parker's solos sound like they were recorded in another time zone, much less another time altogether. So with this in mind, one has to wonder who will want to shell out the extra \$10 for this upgrade: Parkerphiles will have every one of these recordings in better quality on superior recordings; those who are just discovering Parker for the first time would be much better served by going for the original recordings on Verve, of which there are volumes; and film score fans won't be served at all, as this is nothing more than a compilation of recordings used during performance scenes in the movie. Ultimately, this release begs the question: Would anyone truly have complained if the original recordings were superimposed over the live performances in the movie?

The next upgrade fares a little better in the improved sound category, the soundtrack to *Straight, No Chaser*, a documentary about legendary jazz composer/pianist/ iconoclast Thelonious Monk. What makes this soundtrack particularly interesting is that it succeeds in much the same way as a score would: It tells its story through music. Granted, these performances are also used like those in *Bird*, as the movie is as much a performance piece as it is a documentary. But what separates this soundtrack from *Bird* is that the soundtrack serves the same function as the film, documenting Monk's life in his music. Again, there is no incidental music to speak of, but anyone with even a fleeting interest in the life of Monk would be well-served in seeing this movie and hearing the accompanying soundtrack.

Clearly the best of the lot is the soundtrack to *Round Midnight*. This soundtrack scores high marks on many counts, including the improved sound, which brings out the subtleties that were missing from the first issue, and the all-around performances on the soundtrack. Spearheaded by the delicate yet swinging piano playing of jazz great Herbie Hancock, already a film-music veteran (having scored, among others, the avant-garde masterpiece *Blow-Up*), each song features a Who's Who of legendary jazz figures: Dexter Gordon (who not only plays on the soundtrack but also starred in the film and was subsequently nominated for an Oscar) on tenor sax; bassist Ron Carter, drummers Billy Higgins and Tony Williams; and tenor saxophonist Wayne Shorter. It is a tribute to the strength of each player that the soundtrack succeeds not only as a fine jazz album (and a nice introduction to jazz in general) but as a great soundtrack as well.

—Al Rearick



SCORE

is, the singing and the dance-floor beats complement, rather than disrupt, the attractive noise of the other material.

A gift to Wilco fans, this album might persuade the uninitiated to check out some of the band's other records. More important, it shows that the rock-and-roll film score, when the right hands compose it, can stand side by side with its jazz and classical counterparts. But who besides Tweedy, and perhaps Ry Cooder, has these hands?

—Stephen Armstrong



Maurice Jarre: The Emotion and the Strength ★★★

MAURICE JARRE

Milan 73138-35980-2

Disc 1: 10 tracks - 50:05

Disc 2: 11 tracks - 67:40

This new "budget-priced," two-disc Milan release makes a welcome companion to a recent Maurice Jarre Silva set (with only minor duplication). The Silva set managed to put together a goodly representation of Jarre's music. This new set provides a mix of both the classic and the new. The organization of the disc itself is a strange one. It's not chronological, and it seems that the arrangement generally alternates atmospheric score cues with the more tune-filled ones, especially on disc one. The selections from *Dead Poets Society*, *A Walk in the Clouds*, *Uprising* and *Sunshine* appear to be original soundtrack recordings, while the remainder of the set is a mixture of concert and studio performances that are not clearly delineated.

The opening to disc one is a previously unreleased piece for trumpet(s). Unfortunately, it's not terribly interesting and is imme-

diately overshadowed by the ram-bunctious music from *Grand Prix*. The "Overture" here does not have the same jazzy vitality that infuses its original appearance (formerly available on a Chapter III reissue), but it's still an adequate pops performance that even includes race car sound effects. Applause signals the reality that this is a live performance, helping to explain some of the muddiness and ensemble problems. The music from *Witness* (perhaps the most famous cue from the score) receives an adequate performance but is devoid of the original's feeling. The grand performance of *Gorillas in the Mist* is the highlight of the concert recordings on disc one. The BBC Concert Orchestra redeems itself for the "Main Title" from "Villa Rides," which the audience enthusiastically endorses. This track practically bleeds into the beautifully performed closing "Suite" from *Dr. Zhivago*.

Disc two is far more interesting. It opens promisingly with a fine performance of music from *The Man Who Would Be King*. The suite from *A Passage to India* includes a number of the main thematic moments and receives a "live," pop-ish performance, with occasional string ensemble intonation problems. The suite from *The Year of Living Dangerously* makes a good case for this under-appreciated score. The same is true of "The White Wolf" from *Shadow of the Wolf*; but this is not an "easy-listening" piece. It provides a stark contrast to the beautiful piano solo that opens the following suite from the excellent *Fatal Attraction*. The Royal Philharmonic gives their all in the longest suite in the collection, featuring music from *Lawrence of Arabia*. "Paris en Colere," from *Is Paris Burning?* serves as an innocuous encore.

One has to wonder just who the market will be for such a release. It's difficult to justify buying this set just for the unreleased fanfare that opens disc one. Offered at a bargain price, this album is indeed a fair overview, even if the performances are a mixed bag. Still, Jarre deserves better.

—S.A.K.

(continued on page 48)

Downbeat

(continued from page 15)

started piecing things together and using my experience in orchestration to put all those colors together like I would with different instruments in an orchestra." One thing Blanchard didn't concern himself with much was bringing a period feeling to the score—now that the early '90s can be considered as "period." "There's enough source music that would cover that," Blanchard says of the period issue. "The trick was to try to make sure that the score wasn't as period but still had elements of that, so rhythmically there are some elements of that, but we just tried to see what the dramatic moments needed and tried some outrageous things, and a lot of it worked well. I was getting into this whole thing of panning through the surround field and moving instruments, not in a very obvious way, but having things grow within the surround field—which is new for me, because generally when you do an orchestral thing you can't move things around within

the surround matrix because it'll all go haywire with the mics in place. But with synths it's a whole other story, so on some of the cues some of the pads start in the background and in the stereo field but as the scene progresses we slowly move things back in the back and then move them left and right. I've learned a great deal because I've started to understand a lot of what you can do this way. While there are a lot of things you can do with small ensembles or orchestra, a lot of that has to do with performance stuff, like how a guy may play something. The electronic thing that's interesting is that the performance stuff is all based on MIDI controllers—not all of it, but some of the things I was getting into in terms of moving things around in the field, panning them back and forth, screwing around with the attacks and releases, things like that."

Back to Basics

Blanchard also says his initial plans to apply effects and motifs to specific characters fell by the wayside. "My thinking was to do guitar

riffs and a quarter-note thing I used repeatedly for different characters and situations they were in. But, as you know, on any film that has multiple layers of story, I started to see how I could move things around and it became interesting later on to see how they were used. The trumpet is probably one of the few instruments that was more dedicated to a character than anything, and it's not there that much." The *Dark Blue* score does feature live players in addition to the electronic elements, sometimes as processed samples for the electronic score. One of the players was Blanchard himself, who performed the trumpet heard in the score. "I did the trumpet performance in the bathroom of my hotel room," Blanchard laughs. "I do performances when [they're] called for, but most of the time I want a player to do that. And then the director will say, 'You're gonna play on this, right?' Then I have to warm up a lot because I haven't practiced in a week because I've been writing music. Ron asked me about doing something so I pulled out my horn and used it for a few cues." —J.B.

FSM

Path to War

Gary Chang

Note: Gary Chang was interviewed by FSM about Path to War before the death of John Frankenheimer. Frankenheimer also was set to be interviewed about the film, but had to cancel when he underwent the emergency back surgery that preceded his death.

For 70 consecutive days, Gary Chang labored over the score to John Frankenheimer's HBO film *Path to War*. It was their seventh film together, and it would be their last.

The film, which follows the administration of President Lyndon Johnson leading to the United States' involvement in the Vietnam War, produced what Chang feels to be one of his better works. But working with Frankenheimer has always meant a chance to do good work, Chang says. "I've learned a lot about movies from John. On this show, I feel the music is very strong. It can stand on its own."

Chang says that with *Path to War*, Frankenheimer was very specific about wanting a sound similar to Jerry Goldsmith's score for *Seven Days in May*. Chang's 53-minute score features everything from military style percussion to rich thematic material and embodies the emotional turmoil in the characters of Johnson (Michael Gambon) and Secretary of Defense Robert McNamara (Alec Baldwin). "The movie is a salute to Johnson," Chang says. "Because of that, the music embodies a lot of emotion."



GAMBON TO WIN: As LBJ in *PATH TO WAR*.

The dramatic themes in the film are similar to those in other Frankenheimer films, Chang says. "John's best work seems to be [about a] man against the world. In a movie such as this, those emotions that are portrayed are emotions John Frankenheimer has." In the case of *Path to War*, Chang says, Johnson is faced with the fact that any decision he makes could trigger World War III. "The music carries a lot of that pretense," he says. Johnson's theme, the score's main theme, makes up the material in the sweeping end-credits suite.

Chang says that collaborating with Frankenheimer through the years helped Chang grow as a composer and offered him some of the best opportunities in his career. "Work[ing] with Frankenheimer has allowed me to write good music." —Jason Foster

Jason Foster has also written an obituary on John Frankenheimer, which will be featured next month.

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(continued from page 11)

recordings, the sound quality is excellent, and I enjoyed reading the liner notes by Lukas Kendall and Jeff Bond immensely. If *On the Beach* is a sample of the quality and care you lavish on all your recordings, then I look forward to buying more in the future.

Lance Rapscher
rapscherl@scrra.net

Regarding your Golden Age release of *On the Beach*: This CD sounds fantastic. I recently saw *On the Beach* on DVD and it was in mono. This CD is stereo. I think some listeners might misunderstand the descriptions in *FSM* stating that Lukas had used the stereo LP for mastering the CD. Actually he used the stereo tape used for the original album.

David Moraza
Brooklyn, New York

L.K. replies: You're right! Thanks for

the clarification. I didn't realize that our sales pitch might have been ambiguous. Yes, we used the 1/2" stereo album master that was the original source for the LP, and the score has never sounded better!

So Long a List, So Little Space

I feel a correction is necessary relevant to the Oscar tribute to film music (Vol. 7, No. 3, page 4). Although Sir Malcolm Arnold's score to *Bridge on the River Kwai* is a brilliant and significant work, Arnold is not the composer of the famous "Colonel Bogey March." That was written in 1914 by Kenneth J. Alford.

Gregory Rose
Los Angeles, California

Thanks for the clarification, Gregory.

Try out those nifty new 37¢ stamps on something other than last month's cable TV bill. Write us at:

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Score

(continued from page 46)

Cinema Italiano ★★★½

VARIOUS

Decca 289 467 050-2 • 14 tracks - 55:39

Italian flutist Andrea Griminelli wanted to re-imagine some of the most beloved melodies of the Italian cinema, so he invited high-profile artists to help realize this vision in the form of this album. Aided by composer Luis Bacalov, who conducted and arranged the CD, Griminelli plays on many tracks, but this does not seem like a vanity project. Only a film music lover would let Luciano Pavarotti steal the spotlight in a vocal version of Nino Rota's theme to *Romeo and Juliet* instead of doing an all-flute version. Surprisingly dreamy and restrained versions of Rota's *Amarcord* and Bacalov's *Il Postino* are presented by Deborah Harry, and Sting brings his usual professionalism to his

rendition of Morricone's *La Piovra*. A guilty pleasure is the girl group Elysium's ethereal version of Piovani's *Life Is Beautiful*.

While the singers will be the selling point for the general public, film fans will have many tracks to enjoy as well. The inclusion of the millionth version of Morricone's *The Good, the Bad and the Ugly* is to be expected, but there are also nice versions of Bigazzi's *Mediterraneo*, and Griminelli's best solo turn is in Morricone's *The Mission*. The standout is a Fellini/Rota medley with Bacalov performing piano duties to a gorgeous orchestral accompaniment. Still, I could have done without the unusually bombastic version of Rota's love theme to *The Godfather*, and Morricone's *Cinema Paradiso* by way of a Maurice Jarre-type synthesizer falls short emotionally. One can't deny the overall Lite-FM feel of this album, but there's some fine music to be found here. —C.W.

FSM

PUKAS



SOME BURWELL, PERHAPS?...
MAYBE SOME SHORE...
HOW ABOUT HORNER?

NO. NOPE.
AND NO.



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The Gypsy Moths by Elmer Bernstein

FILM SCORE
SILVER AGE
CLASSICS



When John Frankenheimer passed away in July 2002, he left a remarkable body of work, including such admired films as *The Manchurian Candidate*, *The Young Savages*, *Grand Prix*, *Seconds* and the recent *Ronin*. Frankenheimer excelled at telling human stories in action-based settings, and one of his best is *The Gypsy Moths* (1969). The film stars Burt Lancaster, Gene Hackman and Scott Wilson as barnstorming skydivers passing through a Kansas town, where Lancaster has an affair with a married woman played by Deborah Kerr. Frankenheimer regarded this little-seen film as among his two or three favorites, and the picture holds up as a quiet masterpiece of character and setting.

Elmer Bernstein's score to *The Gypsy Moths* is one of its strengths, emphasizing the characters' inner melancholy against a backdrop of nostalgic Americana. The robust, action-oriented cues for the skydiving sequences are obvious highlights, with Bernstein boldly playing up the thrill of the jumps, the Americana horizons and the proximity to the heavens. But the score also excels in its achingly bittersweet softer cues, painted gently and with impeccable taste. All of the cues are linked by the tuneful, buoyant main title, somewhat in the style of *True Grit*, composed the same year.

FSM's premiere CD of

The Gypsy Moths is entirely in stereo and features the complete underscore followed by the film's nightclub and march source cues. The liner notes provide insight on the production (including Bernstein's perspective) and explanations of deleted and alternate cues.

\$19.95 plus shipping

1. Trio's Tricks with Banner	0:59	18. Tassle Time	1:30
2. Main Title	3:45	19. Swampy Funky	1:20
3. Talk/Bridgeville	2:18	20. Funky Paradise	2:02
4. Reunion	1:31	21. Water Wings	2:26
5. Contact	1:55	Total Time:	17:53
6. Sunset/To the Flame	2:16	MARCH SOURCE	
7. Into the Night	4:55	22. Soaring March	1:28
8. And Later	2:29	23. P.A. Waltz	2:10
9. Big Stunt	3:22	24. March of the Moths	1:36
10. Mourning	1:12	25. P.A. No. 4	0:49
11. Malcolm's Feat/Going On	2:11	26. P.A. No. 5	2:24
Total Time:	27:13	27. That Old Black Cape of Mine	1:54
NIGHTCLUB SOURCE		28. Da Capo	2:29
12. Nightclub Rag	1:19	Total Time:	13:09
13. Nightclub Rag (Alternate)	1:51	BONUS SCORE	
14. J.B. No. 2	1:23	29. Main Title (film version)	2:51
15. J.B. No. 3	1:59	Total Disc Time:	61:08
16. The Grind	2:27		
17. Crazy Browdy	1:14	Album Produced by Lukas Kendall	



Look for this month's
Golden Age offering
Above and Beyond
By Hugo Friedhofer
on page 33

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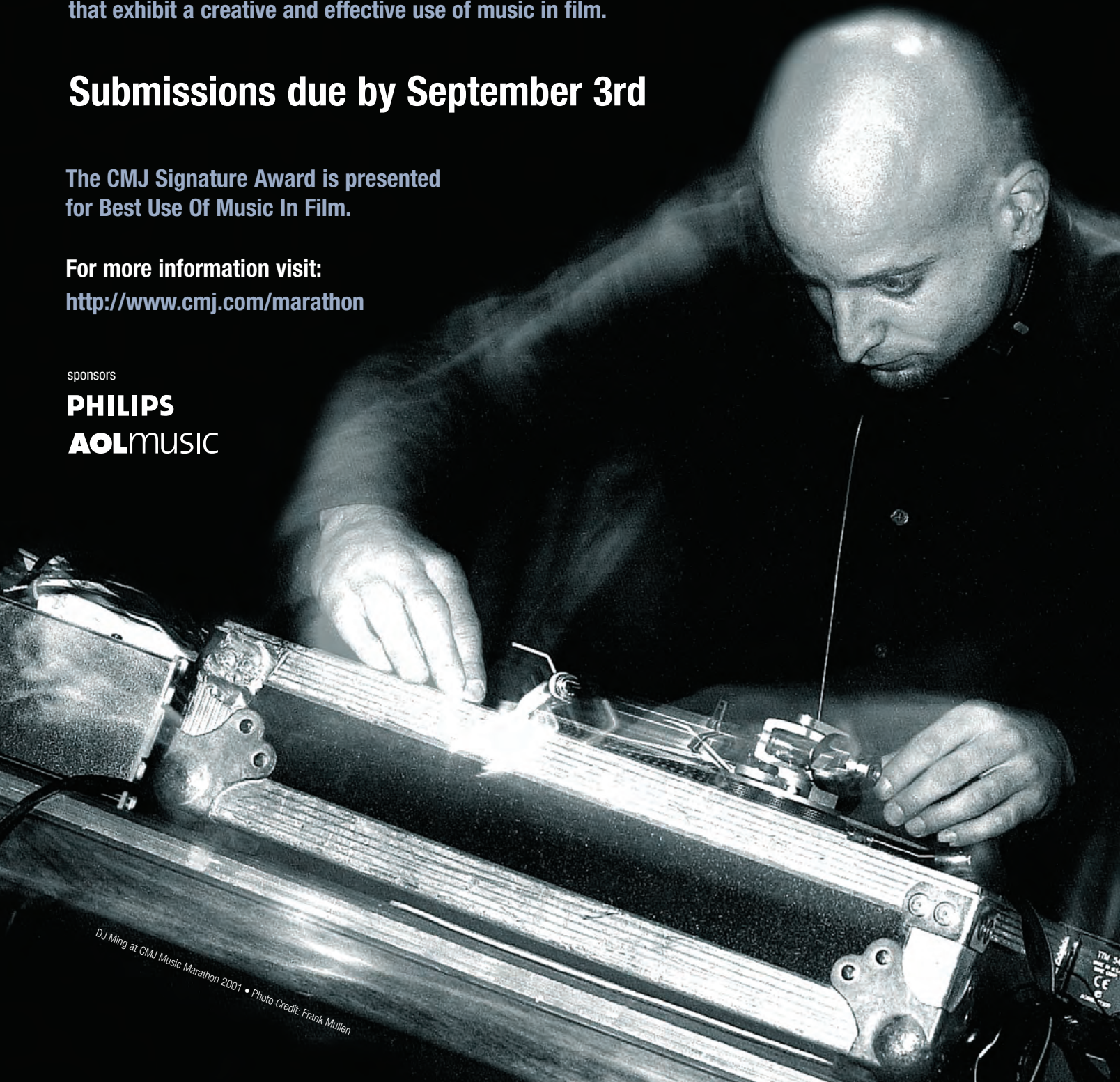
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