

ORIGINAL MUSIC SOUNDTRACKS FOR MOTION PICTURES AND TV

# FILM SCORE

VOLUME 7, NUMBER 8



Animated Mummy  
page 13

## FALL FILM & TV ROUND-UP

Bernstein in *Heaven*  
Elfman's *Dragon*  
Goldenthal and *Frida*

### FLYING HIGH

Bramson scores  
with *JAG*

### JERRY'S "GHOST"

Who is Michael  
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A hand holding a baton over musical staves. The hand is rendered in a vibrant, multi-colored, almost ethereal style, with shades of green, yellow, orange, and red. The baton is a thin, golden rod. The background consists of several vertical musical staves filled with handwritten musical notation in brown ink. The overall image has a warm, artistic feel.

# Score with our readers.

## Film & TV Music Series 2002

If you contribute in any way to the film music process, our four Film & TV Music Special Issues provide a unique marketing opportunity for your talent, product or service throughout the year.

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FILM SCORE

## Oh, Brother!

There are none so deaf as those who will not listen.

**T**here are many perks to working for *Film Score Monthly* in Los Angeles, the film-music capital of the world. Scoring sessions, movie screenings, industry events, trade shows, parties. Not that they're all great—sometimes I'd rather spend the evening watching reruns of *The Golden Girls* than hanging out with certain "industry" people. Still, the opportunities are plentiful, and you may just come home with a good story or two.

Recently I had the chance to drop by the Hollywood Reporter/Billboard Film & TV Conference in Hollywood. This show didn't



Music executives are always scrambling to find the next breakout hit.

seem too different from others I've attended—basically a bunch of industry suits getting together to share horror stories and try to pass themselves off as being more creative than they actually are. If you're lucky, there are a couple people who at least

have something interesting to say. Such was the case with the one panel discussion I attended. I was running short on time, so I stopped in for a session called "O Soundtrack, Where Art Thou?"—appropriately titled for the countless studio music executives who are desperately in search of the next *O Brother, Where Art Thou?*, a Grammy-winning soundtrack that unexpectedly topped the charts and set a new recent benchmark for soundtrack sales.

This panel was gathered to discuss what it takes to put together a successful soundtrack these days. And frankly, it seems like a huge pain in the ass: licensing of pop and rock artists, contracts to formalize publishing rights and percentages between the studio and the record label, deciding who's going to front what amount money and what that money is actually going to be used for. All the while—and this was openly admitted—playing it as safe as possible so as to not risk the huge personal bonuses that come with high sales numbers.

Now, I'm as big a fan of Aerosmith ballads as the next girl...no I'm not. But I do understand that business is business. I just hate things that suck. And for all of these executives who are trying to figure out the way to rip off the *O Brother, Where Art Thou?* model, it's not going to be easy. Why? Three words: the Coen Bros. As should be the case, the music from *O Brother, Where Art*

*Thou?* was an integrated part of the film that Joel and Ethan Coen created. You can bet there weren't any studio music execs pressuring them to use the latest Ludacris hip-hop hit or a horribly trite Dianne Warren love song for the end titles. The Coen Bros. used the music that worked best for their film. What a novel idea. And it just so happened that the music from movie was very good, and it resonated with an audience and had great word of mouth. The planets were aligned, and that doesn't happen very often with soundtracks, particularly when the movie makes less than \$50 million at the box office.

That, in a circuitous way, brings me to my point. This idea of music being treated as an entity separate from the film, simply to make more money from soundtrack sales, is wrong. And it's hurting the movies. It dilutes the emotional impact of the film itself, and it's so rampantly manipulative these days that the audience feels it coming a mile away. Call me an idealist, but I think *O Brother* is proof that are ways to sell soundtracks without having to water down the film to do it.

**I** had the pleasure of viewing a recent press screening for Todd Haynes' new film *Far From Heaven*. I thought the film was excellent; further, Elmer Bernstein's score was fantastic—a brilliant blending of old-school melodrama and contemporary mood. The film and the music were so intelligently linked, well, it was refreshing to say the least. No hip-hop chartbusters awkwardly inserted, no manipulative end-title ballad. Just a great movie, great music. It's nice to know that every once in a while, they still make 'em like they used to.

In this issue, Jeff Bond talks to Elmer about his experience on *Far From Heaven*. We've also excerpted an interview by Nick Joy, in which Elmer explains the troubled musical landscape of Martin Scorsese's *Gangs of New York*. Danny Elfman scores Brett Ratner's *Red Dragon*, and Elliot Goldenthal and director Julie Taymor discuss *Frida*. Plus, the music from *JAG*, tons of reviews and more. Heck, this issue's crammed so full of great stuff, we may just put out a soundtrack album to accompany it: Look for *Music From and Inspired by FSM Vol. 7, No. 8*, in stores soon—once we clear the licensing hurdles, that is. Meanwhile, enjoy the issue.

Tim Curran, Managing Editor





Congratulations  
to this year's **nominees** for the

# WORLD SOUNDTRACK AWARDS

## SOUNDTRACK COMPOSER O/T YEAR

Patrick Doyle (*Gosford Park*)  
James Horner (*A Beautiful Mind*)  
Randy Newman (*Monsters Inc*)  
Howard Shore (*Lord of the Rings*)  
Hans Zimmer (*Black Hawk Down*)

## BEST ORIGINAL SOUNDTRACK O/T YEAR

"Black Hawk Down" (by Hans Zimmer)  
"Lord of the Rings" (by Howard Shore)  
"Monsters, Inc" (by Randy Newman)  
"Spider Man" (by Danny Elfman)  
"Star Wars: Episode II - Attack of the Clones" (by John Williams)

## BEST ORIGINAL SONG WRITTEN FOR A FILM

(title song, film, composer, lyricist, performer)  
"Here I Am" (*Spirit, Stallion of Cimarron*, Hans Zimmer, Bryan Adams, Gretchen Peters, Bryan Adams)  
"If I didn't have you" (*Monsters Inc*, Randy Newman, Billy Crystal & John Goodman)  
"The dream within" (*Final Fantasy*, Elliot Goldenthal, Richard Rudolf, Lara Fabian)  
"This is where I belong" (*Spirit, Stallion of Cimarron*, Hans Zimmer, Bryan Adams, R.J. Lange, Bryan Adams)  
"Until" (*Kate & Leopold*, Sting, Sting)

## DISCOVERY OF THE YEAR - SHORTLIST

Klaus Badelt (*Time Machine*)  
Rupert Gregson Williams (*Thunderpants*)  
A.R. Rahman (*Lagaan*)  
Brian Tyler (*Frailty*)  
Peter Vermeersch (*Minoes*)

This year's World Soundtrack Awards will be presented on 19 October in Ghent/Belgium, on the occasion of the Flanders International Film Festival (8-19 October). The ceremony will be part of the Fenton-Delerue - A Film Music Celebration concert.

  
WorldSoundtrackAwards  
[www.worldsoundtrackawards.com](http://www.worldsoundtrackawards.com)

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# NEWS

NOW PLAYING • CONCERTS  
RECORD LABEL ROUND-UP  
UPCOMING FILM ASSIGNMENTS  
THE SHOPPING LIST



## Williams Watch

**S**tar Wars Episode II has arrived on DVD. And although the complete score petition for *Attack of the Clones* has amassed over 1,200 signatures ([www.petitiononline.com/eplIcomp/petition.html](http://www.petitiononline.com/eplIcomp/petition.html)), Sony Classical continues to insist that there are no plans to release an expanded version of the score. Nevertheless, it's almost inevitable that one will be produced at some point. If you want to encourage it being produced *right*, you might want to consider adding your name to the petition, if you haven't already.

In the meantime, a concert assistant for the LSO has reported (in an unofficial capacity) that music was *not*, in fact, recorded for the final battle sequences on Geonosis. That segment of the film was far from ready—evidently, tracking music from *The Phantom Menace* was the plan all along. The official *Star Wars* website has also confirmed that the unfortunate task of editing together music to cover Lucas' schizophrenic edits fell to Ken Wannberg, Williams' music editor. Please recall that Wannberg was only "carrying out orders."

**S**peaking of edits and the new DVD, a few seconds of footage have been added to the scene where Anakin confesses his slaughter of the Tusken. Unfortunately, the dramatic impact of this moment has been negated by a clumsy loop of the

Dark Side theme, thus spoiling *another* of the best musical cues in the film.

Finally, regarding Williams' *Hook* (see our retrospective in Vol. 7, No. 3): Astute readers have pointed out to me that a good chunk of "The Arrival of Tink" is a near-identical quote of music from Stravinsky's *Firebird*. One hopes Williams did not injure his tongue too badly thrusting it that far into his cheek. —**John Takis**

## This DVD's a Beauty

**T**opping the list of worthy DVD purchases of late: Disney's Limited "Platinum" Edition of *Beauty and the Beast* (90 mins., G, 1991). The film was nominated for a handful of Oscars (including Best Picture, back when there wasn't any separate category for an animated feature), rightly sweeping the Original Score and Song awards for Howard Ashman and Alan

Menken.

Disney has done a superb job on this two-disc, THX-approved Special Edition. Clearly the most satisfying feature of the DVD is that it contains no fewer than three separate versions of the film: the original theatrical cut, last year's Special Edition that was released in IMAX theaters, and even a complete "Work in Progress" version. All three contain 1.85 wide-screen transfers and 5.1 Dolby Digital soundtracks; the Special Edition also contains an audio commentary with the filmmakers (including producer Don Hahn), as well as the fully animated song "Human Again," which was cut from the original version and added to last year's re-release (it was also included in the Broadway musical adaptation).

For supplements, Disney has put



together a nice assortment of extras, though not quite as interesting as those included on the lavish *Snow White* deluxe set that the studio used to launch the Platinum series last year. A 30-minute documentary, featuring interviews with all the principal filmmakers, is included and serves as the springboard for the special features housed in disc two. Each two-minute segment in the documentary is broken up into its own separate chapter with accompanying supplementary material covering the entire production.

As with every Disney Special Edition, there are copious amounts of animation stills, a look at each stage of production, editing, music (featuring new interviews with Menken), advertising and promotion, and more. The original "Human Again" pre-recording and storyboarding is available, which serves as an intriguing contrast to the fully animated version produced for the Special Edition.

A handful of special features are also included for kids, which are highlighted by better-than-average interactive games (at least they're more forgivable than the *Harry Potter* extras!) and virtual galleries, making for a solid Special Edition of an all-time Disney classic. —**Andy Dursin**



## D'Oh!-Re-Mi-Fa-So...

**A**fter over a decade's wait, fans of *The Simpsons* will finally have their favorite songs from the series in sheet music form. Warner Bros. Publications will soon unveil *The Simpsons Songbook*, featuring 26 songs compiled by composer Alf Clausen with help from series

## Shore's Lord of the Scores

**H**oward Shore's first score for *The Lord of the Rings* was voted the greatest film soundtrack of all time in a poll by U.K.'s traditional/internet radio station Classic FM. Here's how the rest stacked up:

1. *Lord of the Rings: The Fellowship of the Ring*—Howard Shore
2. *Star Wars*—John Williams
3. *Schindler's List*—John Williams
4. *The Empire Strikes Back*—John Williams
5. *Gladiator*—Hans Zimmer
6. *E.T.*—John Williams
7. *Out of Africa*—John Barry
8. *Lawrence of Arabia*—Maurice Jarre
9. *Dances With Wolves*—John Barry
10. *Titanic*—James Horner
11. *Doctor Zhivago*—Maurice Jarre
12. *Raiders of the Lost Ark*—John Williams
13. *The Mission*—Ennio Morricone
14. *Harry Potter and the Sorcerer's Stone*—John Williams
15. *The Magnificent Seven*—Elmer Bernstein
16. *Saving Private Ryan*—John Williams
17. *Jurassic Park*—John Williams
18. *Brief Encounter*—Sergei Rachmaninoff
19. *2001: A Space Odyssey*—Strauss, etc.
20. *Henry V*—Sir William Walton
21. *Braveheart*—James Horner
22. *The Piano*—Michael Nyman
23. *Chariots of Fire*—Vangelis
24. *The Big Country*—Jerome Moross
25. *Superman*—John Williams
26. *Blade Runner*—Vangelis
27. *Gone With the Wind*—Max Steiner
28. *The Lion in Winter*—John Barry
29. *The English Patient*—Gabriel Yared
30. *The Mask of Zorro*—James Horner

creator Matt Groening. The songs will be presented in piano arrangements with guitar chords and lyrics, and most are currently available on Rhino Records' *Songs in the Key of Springfield* and *Go Simpsonic*, including "We Put the Spring in Springfield," "Happy Just the Way We Are," "You're Checkin' In," "Canyoner," "We're Talkin' Softball," and "Baby on Board." "Do the Bartman" and "Happy Birthday Lisa"—written by Michael Jackson under a pseudonym—will also be included. *The Simpsons Songbook* will be available soon from amazon.com.

## Quick Takes

For the two or three of you who don't already know this, Lalo Schiffrin has a cameo in *Red Dragon* as the conductor in the opening scene. Though it would be intriguing to know how Schiffrin would have scored the film—it couldn't be much more over-the-top than Danny Elfman's entertaining score—Elfman wouldn't have been nearly as good casting in the cameo. With his elegant silver hair, Schiffrin looks magnificent in the role. —**Scott Bettencourt**

File this under "News Items for Idiots": The folks over at the For Dummies publishing house have come out with *Songwriting for Dummies*, written by Dave Austin, Mary Ellen Bickfor and Grammy-winning songwriter Jim Peterik (Survivor's "Eye of the Tiger," featured in *Rocky III*). In addition to tips on combining the perfect lyric and musical hook, the book also features "Ten Songs You Should Know," "Ten Songwriting Teams You Should Know" along with other valuable shortcuts to "unlocking the music within."

A couple of *FSM* merits of distinction were inadvertently left out of the "FSM's Top 40 Hit Makers" article from Vol. 7, No. 7. Elliot Goldenthal and Howard Shore both should have been labeled *Friend of Doug Adams*; Alan Silvestri should have been a *Friend of FSM*. **FSM**

# Record Label Round-Up

Imminent releases on CD

## 1M1

Imminent from this Internet-only label is *The Coolangatta Gold* (Bill Conti), featuring an additional 45 minutes of previously unreleased material. Forthcoming is the double-score release of *Eliza Fraser* and *Summerfield* (Bruce Smeaton).  
pp@1m1.com.au • www.1m1.com.au

## Aleph

Available now is *The Amityville Horror*.  
www.alephrecords.com

## All Score Media

Imminent is *Croon-a-Roma*, a compilation of rare vocal titles from Italian movies of the '60s and '70s (featuring Gianna, Raoul, Franco Morselli, Mircha Carven, Paola Neri, Maria Teresa, Giulia de Mutiis and Vania). On its heels will be *Pornorama—Bon Voyage* (lounge music) and *The Best of Edgar Wallace*, a limited-edition vinyl LP of the CD of the same name, featuring the best of Peter Thomas and Martin Boettcher.  
www.allscore.de

## Atlantic

Available now is *Harry Potter and the Chamber of Secrets* (John Williams/William Ross).

## BMG

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

## Brigham Young University

Forthcoming are limited-edition releases of *The Big Sky* (Dimitri Tiomkin; including the complete score from archival sources and a 36-page color booklet) and *A Summer Place* (Max Steiner, featuring the complete score from magnetic tracks).  
540-635-2575; www.screenarchives.com

## Apologies to Our Overseas Readers

Due to a distribution mix-up, you probably received Vol 7, No. 7 prior to No. 6. The people who needed to be sacked have been sacked. We regret the inconvenience.

## Cinesoundz

Upcoming are re-releases of the two classic *Mondo Morricone* albums plus a third volume with lounge music by the Maestro. Also forthcoming: the world-music soundtrack to the African road movie *Anansi*, featuring the score by Roman Bunka and songs by Shaggy and Jobarteh Kunda; the German score-and-dialogue release of *Mission Stardust* (Anto Garcia Abril and Marcello Giombini); and the second volume of the *Morricone Remix Project*.

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

## GDI

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

## Intrada

Now available is *Mussolini: The Untold Story* (Laurence Rosenthal).  
www.intrada.com

## La-La Land

La-La Land Records, in conjunction with Cerberus Records, presents the limited-edition, newly remastered re-release of Elmer Bernstein's legendary score to *Zulu Dawn*, available now. Also available are *Uncorked* (Jeff Danna) and *Saint Sinner* (Christopher Lennertz).  
www.lalalandrecords.com

## 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

Available now are *Ararat* (Mychael Danna) and *Talk to Her* (Alberto Iglesias).

## 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

## FSM Classics

*A Beginning and The End*

Jerry Goldsmith began what would be a fruitful and influential association with the spy/thriller genre with *The Prize* (1963, below). This Silver Age Classic from the Turner Classic Movies archive represents the earliest feature score by Goldsmith available on CD and includes the original LP re-recording in addition to the complete underscore, and source music—all in stereo.



Miklós Rózsa scored the end of modern civilization in *The World, The Flesh, and The Devil* (1959, above), the first of only three science-fiction films that he would compose for. This Golden Age Classic features all of the music written by Rózsa for the film, including alternate and unused cues, and a piano piece composed for source music, all in stereo.

**Next month**—A bigger-than-usual treat—but, shhh! It's a secret. We're always interested in your suggestions and comments, so send us a communiqué. **FSM**

Photographs courtesy Turner Entertainment Co., an AOL Time Warner Company

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

Due for an imminent release is *Dark Crystal* (Trevor Jones), featuring previously unreleased material. [www.numenoreanmusic.com](http://www.numenoreanmusic.com)

### Percepto

Late-breaking news from Percepto: Look for *Fear No Evil*, featuring the complete original underscore to this 1981 horror hit by writer/director/composer Frank LaLoggia and David Spear; includes a lavish full-color booklet with liner notes by Daniel Schweiger, as well as behind-the-scenes photos, posters, lobby cards and concept art from the film. The original 1947 *Miracle*

on 34th Street, paired with *Come to the Stable* (Cyril Mockridge) is available now. Coming later this year: *The Busy Body! The Spirit Is Willing*, from the Vic Mizzy catalog.  
[www.percepto.com](http://www.percepto.com)

### Prometheus

Due early Dec. are *The Package* (James Newton Howard) and *The Swarm* (Jerry Goldsmith). Forthcoming in 2003 is *Amerika* (Basil Poledouris).  
[www.soundtrackmag.com](http://www.soundtrackmag.com)

### Rhino Records/Rhino Handmade/Turner

Available now from Turner Classic Movie Music/Rhino Movie Music is *Singin' in the Rain 50th Anniversary* 2-CD set (remastered and expanded). Scheduled from Turner Classic Movie Music/Rhino Handmade for imminent releases are *Ivanhoe* (Rózsa), *Treasure of the Sierra Madre* (Steiner), *The Pirate* (Cole Porter) and *It's Always Fair Weather* (Previn).  
[www.rhino.com](http://www.rhino.com), [www.rhinohandmade.com](http://www.rhinohandmade.com)

### Saimel

Forthcoming from Saimel are *El Caballero Don Quijote* (José Nieto), *Thieves After Dark* (Ennio Morricone) and *Cronaca Di Una Morte Annunciata* (Piero Piccioni).  
[www.rosebudbandasonora.com](http://www.rosebudbandasonora.com)

### Screen Archives Entertainment

Forthcoming are *Alexander's Ragtime Band* (Irving Berlin; 1938); and *Dragonwyck* (Alfred Newman; 1946).  
[www.screenarchives.com](http://www.screenarchives.com)

### Sony

Sony has re-released several scores at a reduced "Mid-Price," including *Charlie's Angels* (various), *Crouching Tiger, Hidden Dragon* (Tan Dun), *Titanic* (James Horner) and *Shakespeare in Love* (Stephen Warbeck). Also available are three CDs from Ryuichi Sakamoto, including *Cinemage*, a collection of his film and TV music.

### Super Collector

Forthcoming are *Gigantor* (combination U.S. and Japanese

soundtracks to the animated series) and *Texas Rangers* (Trevor Rabin).  
[www.supercollector.com](http://www.supercollector.com)

### Varèse Sarabande

Available now is *Far From Heaven* (Elmer Bernstein). Due Nov. 19: *Sunset Boulevard* (Franz Waxman; re-recording by the Scottish Nat'l Orch., cond. Joel McNeely); *The Emperor's Club* (James Newton Howard); XXX (Randy Edelman). Nov. 26: *The Quiet American* (Craig Armstrong); *Star Trek: Nemesis* (Jerry Goldsmith). Also coming in November are four new releases from the Varèse Sarabande CD Club.  
[www.varesesarabande.com](http://www.varesesarabande.com)

### Walt Disney

Forthcoming is Trevor Jones' score to *Dinotopia*.

### Please note:

We endeavor to stay up-to-date with every company's plans, but sometimes bad things happen to good labels. As always, please bear with us. **FSM**

## NOW PLAYING Films and CDs in current release

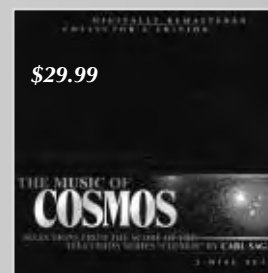


|                                    |                                 |                  |
|------------------------------------|---------------------------------|------------------|
| <i>Abandon</i>                     | CLINT MANSELL                   | Silverline       |
| <i>Ballistic: Ecks vs. Sever</i>   | DON DAVIS                       | Varèse Sarabande |
| <i>Below</i>                       | GRAEME REVELL                   | Varèse Sarabande |
| <i>Bowling for Columbine</i>       | JEFF GIBBS                      | n/a              |
| <i>Brown Sugar</i>                 | ROBERT HURST                    | MCA*             |
| <i>Far From Heaven</i>             | ELMER BERNSTEIN                 | Varèse Sarabande |
| <i>Frida</i>                       | ELLIOT GOLDENTHAL               | Decca-UMG        |
| <i>Ghost Ship</i>                  | JOHN FRIZZELL                   | Varèse Sarabande |
| <i>Igby Goes Down</i>              | UWE FAHRENKROG PETERSEN         | n/a              |
| <i>Invincible</i>                  | HANS ZIMMER,<br>KLAUS BADELT    | Milan            |
| <i>Knockaround Guys</i>            | CLINT MANSELL                   | n/a              |
| <i>The Man From Elysian Fields</i> | ANTHONY MARINELLI               | Varèse Sarabande |
| <i>Moonlight Mile</i>              | MARK ISHAM                      | Sony*            |
| <i>Naqoyqatsi</i>                  | PHILIP GLASS                    | Sony Classical   |
| <i>Red Dragon</i>                  | DANNY ELFMAN                    | Decca-UMG        |
| <i>The Rules of Attraction</i>     | TOMANDANDY                      | Lions Gate       |
| <i>Secretary</i>                   | ANGELO BADALAMENTI              | Lions Gate       |
| <i>Sweet Home Alabama</i>          | GEORGE FENTON                   | Hollywood*       |
| <i>Swept Away</i>                  | MICHEL COLOMBIER                | Varèse Sarabande |
| <i>The Transporter</i>             | STANLEY CLARKE                  | Elektra/Asylum*  |
| <i>Tuck Everlasting</i>            | WILLIAM ROSS                    | Disney           |
| <i>The Tuxedo</i>                  | JOHN DEBNEY,<br>CHRISTOPHE BECK | Varèse Sarabande |
| <i>Welcome to Collinwood</i>       | MARK MOTHERSBAUGH               | Sanctuary        |
| <i>White Oleander</i>              | THOMAS NEWMAN                   | Varèse Sarabande |

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







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# Upcoming Assignments

## Who's writing what for whom

### —A, B—

**Craig Armstrong** *The Quiet American*.  
**David Arnold** *Die Another Day*.  
**Luis Bacalov** *Assassination Tango*.  
**Angelo Badalamenti** *Resistance, Identity*.  
**Lesley Barber** *Marion Bridge, Wrinkle in Time* (Miramax), *Molly Gunn*.  
**John Barry** *The Incredibles* (Pixar/Disney).  
**Christophe Beck** *Interstate 60, Just Married*.  
**Marco Beltrami** *Hellboy, Alice*.  
**Terence Blanchard** *Dark Blue*.  
**Bruce Broughton** *The Locket* (Hallmark).  
**Carter Burwell** *Adaptation* (dir. Spike Jonze), *Gigli* (w/ Ben Affleck, Jennifer Lopez).

### —C—

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

### —D—

**Mychael Danna** *Antwone Fisher, The Incredible Hulk* (dir. Ang Lee), *Ararat* (dir. Atom Egoyan).  
**Don Davis** *Matrix 2: Revolutions, Matrix 3: Reloaded, Long Time Dead, AniMatrix* (Internet project comprising nine episodes of animated *Matrix* stories).  
**John Debney** *Bruce Almighty* (w/Jim Carrey and Jennifer Aniston), *The Hot Chick*.  
**Patrick Doyle** *Killing Me Softly, Second-Hand Lions*.  
**Anne Dudley** *Dirty Pretty Things*.

### —E—

**Randy Edelman** *National Security, Gods and Generals* (co-composer John Frizzell).  
**Mark Oliver Everett** *Levity*.

### —F, G—

**Robert Folk** *Forty* (w/ Cuba Gooding, Jr.), *Scout*.  
**Richard Gibbs** *Step Into Liquid, 101 Dalmations 2: Patch's London*

*Adventure* (video).  
**Vincent Gillioz** *Made Incorrect*.  
**Phillip Glass** *The Hours*.  
**Elliot Goldenthal** *Double Down* (aka *The Good Thief*, dir. Neil Jordan, w/ Nick Nolte).  
**Jerry Goldsmith** *Star Trek: Nemesis, Timeline*.  
**Steven Gutheinz** *Pandora's Box*.

### —H—

**Kevin Haskins & Doug DeAngelis** *Our Town*.  
**Reinhold Heil & Johnny Klimek** *Swimming Upstream* (w/ Geoffrey Rush).  
**Lee Holdridge** *No Other Country*.  
**David Holmes** *Confessions of a Dangerous Mind*.  
**James Horner** *Soul Caliber, House of Sand and Fog* (Jennifer Connelly, Ben Kingsley).  
**James Newton Howard** *Treasure Planet* (Disney animated feature), *Unconditional Love, Dreamcatcher* (dir. Lawrence Kasdan).

### —I, J—

**Mark Isham** *The Runaway Jury, The Cooler*.  
**David Julyan** *Mind Hunters* (dir. Renny Harlin).

### —K—

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

### —L—

**Chris Lennertz** *Back by Midnight* (w/ Randy Quaid, Rodney Dangerfield).

### —M, N—

**Clint Mansell** *Rain*.  
**Mark McKenzie** *Blizzard* (dir. Levar Burton, w/ Kevin Pollak, Christopher Plummer).  
**Randy Newman** *Dr. Seuss' The Cat in the Hat, Meet the Fockers*.  
**Thomas Newman** *Finding Nemo* (Pixar).  
**John Nordstrom** *AFP: American*

*Fighter Pilot* (exec. producers Tony Scott, Ridley Scott).  
**Julian Nott** *Wallace and Gromit: The Great Vegetable Plot* (Dreamworks).  
**Michael Nyman** *Charged: The Life of Nikola Tesla*.

### —O, P—

**John Ottman** *My Brother's Keeper, X-Men 2*.  
**Danny Pelfrey** *American Dreams* (NBC).  
**Nicola Piovani** *Pinocchio*.  
**John Powell** *Drumline, Stealing Sinatra*.  
**Basil Poledouris** *The Touch* (Miramax).  
**Rachel Portman** *Nicholas*

### THE HOT SHEET

**Klaus Badelt** *Equilibrium* (replacing Graeme Revell).  
**Christophe Beck** *Confidence* (w/Dustin Hoffman).  
**Danny Elfman** *Chicago*.  
**John Frizzell** *Cradle 2 the Grave*.  
**Vincent Gillioz** *Scarecrow*.  
**David Holmes** *Analyze That*.  
**Lee Holdridge** *Sounder*.  
**James Newton Howard** *Peter Pan* (Universal), *The Emperor's Club, Hidalgo* (dir. Joe Johnston).  
**Mark Isham** *The League of Extraordinary Gentlemen* (20th Century Fox).  
**Michel Legrand** *And Now... Ladies and Gentlemen* (w/ Jeremy Irons).  
**Ray Loring** *Animals in Action* (miniseries, The History Channel).  
**Clint Mansell** *Sonny* (dir. Nicolas Cage).  
**John Powell** *Two Weeks Notice* (w/Sandra Bullock, Hugh Grant).  
**Trevor Rabin** *Kangaroo Jack*.  
**Jasper Randall** *Time Changer*.  
**Marc Shalman** *Marci X* (songs; w/Lisa Kudrow).  
**Alan Silvestri** *Pirates of the Caribbean* (dir. Gore Verbinski; based on the Disney theme-park ride; Disney).  
**Stephen Warbeck** *Secret Passage*.  
**Craig Wedren** *Laurel Canyon*.

*Nickleby*.  
**Zbigniew Preisner** *Between Strangers*.

### —R—

**Graeme Revell** *Below* (dir. David Twohy), *Daredevil*.  
**J. Peter Robinson** *Beeper*.

### —S—

**Philippe Sarde** *Break of Dawn* (French).  
**Lalo Schiffrin** *Bringing Down the Houze* (w/ Steve Martin).  
**Theodore Shapiro** *View From the Top* (w/ Gwyneth Paltrow, Mike Myers), *Love in the Time of Money*.  
**Howard Shore** *Spider, Lord of the Rings: The Two Towers, Return of the King, Gangs of New York* (add'l. music).  
**Ryan Shore** *Coney Island Baby*.  
**Alan Silvestri** *Maid in Manhattan* (dir. Wayne Wang).

### —T—

**Tom Thomsen** *Games People Play* (HBO).  
**Colin Towns** *Sons and Lovers*.  
**Brian Tyler** *The Hunted* (dir. William Friedkin; w/ Tommy Lee Jones and Benicio del Toro), *Don't Peek, Children of Dune* (w/ Susan Sarandon).

### —W—

**Shirley Walker** *Willard, Final Destination 2*.  
**Stephen Warbeck** *Gabriel*.  
**Nigel Westlake** *Horseplay*.  
**Alan Williams** *Lewis and Clark, Miss Lettie and Me*.  
**John Williams** *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* (w/ Jeff Bridges), *The Core*.

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## Williams Music Makes the Rounds

John Williams shows no signs of slowing down; neither do the concert performances of his music. Here's a sampling of the Maestro's music in concert scheduled for the next half of the year, including an extended series of performances with the National Symphony Orchestra, co-directed by Williams and Leonard Slatkin.

### Maine

Nov. 16-17, Portland, Merrill Auditorium, Portland Symphony, Toshi Shimada, cond.; "The Music of John Williams": *Star Wars*, *Harry Potter and the Sorcerer's Stone*, *Raiders of the Lost Ark* march, *Schindler's List*, *Close Encounters of the Third Kind*.

Tickets: 207-842-0800,  
www.portlandsymphony.com

### Michigan

Jan. 9-12, 2003, Detroit,

Symphony Hall, Detroit Symphony Orchestra, Erich Kunzel, cond.; "John Williams Spectacular": *Schindler's List*, *Star Wars*, *E. T.* and more.

Tickets: 313-576-5111,  
www.detroitssymphony.org

### Washington, D.C.

Williams will co-direct this series with Slatkin; all concerts will be performed by the National Symphony Orchestra at the Concert Hall of Kennedy Center for the Performing Arts.

Jan. 23 & Feb. 1, 2003, Leonard Slatkin, cond.; "A Portrait of John Williams"; *For Seiji!*, *The Five Sacred Trees*, "Flight to Neverland" from *Hook*, *Close Encounters of the Third Kind*, "Shark Cage Fugue" from *Jaws*, *Schindler's List*, *Raiders of the Lost Ark* march, "Adventures on Earth" from *E.T.*

Jan. 24, Leonard Slatkin/John Williams, cond.; Suite from *The Red Pony* (Copland), Symphonic Suite from *On the Waterfront* (Leonard Bernstein), Twentieth Century-Fox Fanfare, "Conquest" from *Captain From Castile*, *Wuthering Heights* (Alfred Newman), *The Magnificent Seven* (Elmer Bernstein), *The Bad and*

*the Beautiful* (Raksin), *Vertigo*, *Citizen Kane* (Herrmann), *Blue Max* (Goldsmith), *Gone With the Wind* (Steiner).

Jan. 25, Jan. 30 & Jan. 31, Leonard Slatkin, cond.; "Soundtracks: Music and Film"; programs to be announced.

Tickets for all NSO events on sale Dec. 11: 800-444-1324, www.nationalsymphony.org

### Pennsylvania

April 27, 2003, Allentown, Symphony Hall, Allentown Symphony Orchestra, Diane Wittry, cond.; "Musical Magic"; Children's Suite from *Harry Potter and the Sorcerer's Stone* (Williams), *The Sorcerer's Apprentice* (Dukas).

Tickets: 610-432-6715,  
www.allentownsymphony.org

## HOLIDAY CONCERTS

### California

Dec. 8, Pasadena Pops; *Holly & The Ivy* (Waxman).

### Virginia

Dec. 8, Fairfax, George Mason University; *Holly & the Ivy*.

Be sure to double check dates and times with your local box office! **FSM**

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- ☐ *The Adversary (L'Adversaire)* ANGELO BADALAMENTI • Milan 198935 (France, 37:33)
- ☐ *Best of Highlander the Series* ROGER BELLON • GNP 8078 \$13.99
- ☐ *Buffy the Vampire Slayer: Once More With Feeling* CHRISTOPHE BECK/JOSS WHEDON • (Song & dance episode) Rounder 619058
- ☐ *Casino Royale* BURT BACHARACH • Varese 66409 (reissue)
- ☐ *CSI: Crime Scene Investigation* JOHN M. KEANE/VARIOUS Hipo 069401 (2 score tracks)
- ☐ *The Devil's Backbone (L'Echine Du Diable)* JAVIER NAVARRETE Universal 198781 (France, 65:42)
- ☐ *Down to the Sea in Ships/Twelve O'Clock High* ALFRED NEWMAN SAE-CRS-0005 (42:21)
- ☐ *Flower Drum Song* RICHARD RODGERS • Decca 064531
- ☐ *In Search of Lewis & Clark* ALAN WILLIAMS • SMCD 015
- ☐ *The Ipcress File* JOHN BARRY • Silva 605 (UK, reissue)
- ☐ *Just a Kiss* SEAN DINSMORE • Milan 35996
- ☐ *Mort D'Un Pourri* PHILIPPE SARDE • Universal 017177 (France, 49:40)
- ☐ *The Music of Cosmos* VANGELIS/VARIOUS • BMG MOC 1100 (2-CD Set)
- ☐ *My Mother Likes Women/Epiphany* JUAN BARDEM • JMB 2044 (Spain, 2-CD set, 95:22)

- ☐ *Ocean Men* CLIFF EIDELMAN • WEA 89479 (Germany, Imax Film, 74:30)
- ☐ *Rebecca* FRANZ WAXMAN • Varese 66160 (Cond. Joel McNeely, 54:32)
- ☐ *Singin' in the Rain* NACIO HERB BROWN • Rhino 74497 (2-CD Set, expanded)
- ☐ *Welcome to Collinwood* MARK MOTHERSBAUGH • Sanctuary 84579 (36:06)
- ☐ *The Wicker Man* PAUL GIOVANNI • Silva 1141 (39:38)
- ☐ *Yellowstone* BILL CONTI • BCM 3811

### COMPILATIONS & CONCERT WORKS

- ☐ *The James Bond Collection* JOHN BARRY/VARIOUS • Silva 808 (4-CD set)
- ☐ *The Essential John Carpenter* JOHN CARPENTER/VARIOUS • Silva 1143
- ☐ *Eternal Echoes* JOHN BARRY • Decca 466765 (Domestic release, 43:34)
- ☐ *The Film Music of Ralph Vaughan Williams* RALPH VAUGHAN WILLIAMS Chandos 10007 (Cond. Rumon Gamba, 78:12)
- ☐ *Great Movie Love Themes* VARIOUS • Varèse 66400
- ☐ *Great Science Fiction Blockbusters* VARIOUS • Varèse 66399
- ☐ *Max Steiner: The RKO Years 1929-1936* MAX STEINER • BYU FMA-MS 110
- ☐ *Route 66 Theme and Other TV Themes* NELSON RIDDLE • Capitol 538413 (Holland, 2-LP reissue on one CD)

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# The World, the Flesh and the Devil by Miklós Rózsa



*The World, the Flesh and the Devil* was one of two films released in 1959 that reduced a story about the destruction of civilization to purely human terms. While *On the Beach* (FSMCD Vol. 5, No. 7) detailed a long and agonizing countdown to the end of all human life on Earth, *The World, the Flesh and the Devil* posited the destruction of humanity by “sodium isotope gas,” leaving only three survivors (played by Harry Belafonte, Inger Stevens and Mel Ferrer) who must rebuild their lives from the ashes of civilization’s end.

*The World, the Flesh and the Devil* is one of three science fiction films Miklós Rózsa scored in his long career, the others being *The Power* (1968) and *Time After Time* (1979). Rózsa’s grandiose music provides an epic backdrop for the end of all civilization, but also a human dimension for the characters and their struggles to maintain their sanity. Rózsa evokes his film noir scores in moody strokes for the first third of the film; embraces Leonard Bernstein-styled balletic jazz for a lighthearted sequence in which Belafonte’s character dances with his own shadows in desolate Manhattan; and develops a nostalgic love theme for the tentative romance between Ralph (Belafonte) and Sarah (Stevens). The film and score conclude with a lengthy foot chase throughout the city in which Rózsa captures a cathartic transformation from darkness to light.

FSM’s premiere CD features Rózsa’s complete underscore to *The World, the Flesh and the Devil* in excellent stereo sound, including alternate and unused cues. The CD includes Rózsa’s piano source music (“Nocturne”) from late in the film, but not the Harry Belafonte songs (for contractual reasons) with which Rózsa had no involvement.



Photographs courtesy Turner Entertainment Co., an AOL Time Warner Company

Album Produced by Lukas Kendall

|   |      |   |       |
|---|------|---|-------|
| 1. Prelude                                      | 1:40 | 11. Spring Fever  | 1:17  |
| 2. Disaster                                     | 0:57 | 12. Nostalgia   | 1:35  |
| 3. Escape                                       | 2:24 | 13. Friends Again   | 2:44  |
| 4. End of World/<br>Exploring/<br>The Dead City | 9:05 | 14. The Third Man   | 1:22  |
| 5. Alone/Radio Station                          | 1:58 | 15. Amnesia   | 0:38  |
| 6. Alone (alternate)                            | 2:16 | 16. Picnic  | 0:43  |
| 7. Sarah Appears (alternate)                    | 2:48 | 17. Crossroads  | 1:51  |
| 8. Sarah Appears                                | 2:39 | 18. Indecision/Nocturne   | 1:35  |
| 9. Dummies/Light/<br>Shadow Dance               | 4:38 | 19. Showdown  | 2:50  |
| 10. Snodgrass’s Suicide                         | 1:55 | 20. Manhunt in Manhattan/<br>Stalking/<br>Transformation/Finale | 7:53  |
|   |      | Total Time:   | 53:26 |

Look for this month’s  
Silver Age offering

**The Prize**

By Jerry Goldsmith  
inside back cover

## Monte Memories

**I**'m writing to thank you for releasing the John Barry soundtrack to *Monte Walsh*. My late father, Hal Landers, was the producer of the movie. I was about 12 or 13 years old, and worked as an assistant to the prop man (which meant I had to run about two miles, several times a day, in boiling heat, to the prop truck to get Lee Marvin cigarettes and whiskey). It was the second movie my dad had produced (the first was another noble failure called *The Gypsy Moths*, with Burt Lancaster and Deborah Kerr). My dad had begun his career as an agent for writers and, later, cinematographers. His two biggest clients in that area were Bill Fraker (whom he hired to direct *Monte Walsh*—Fraker had just finished working with him on *Paint Your Wagon*) and the equally brilliant Conrad Hall. He later went on to represent David Walsh, who was the camera operator for Fraker and became a successful cinematographer in his own right.

Personally speaking, I've never had more fun in my life! Your liner notes, along with Pete Walker's and Geoff Leonard's, exactly captured what the working conditions were like during the movie shoot...in fact, I felt like I was reliving my childhood. My dad was Mama Cass' manager, knew Hal David, and put him together with John Barry. In fact, I still have Hal David's original lyric with his signature, which he gave me at Cass' recording session. You might be interested to know that well before John Barry or Cass were hired, the original idea was to have Johnny Cash write the music. My dad was also Johnny's representative—so he came to the set to meet the actors and generally get a feel for the story. The set was a complete recreation of a western town—with real stores, not just false fronts. I was sitting next to Johnny at a makeshift lunch area (again, the noon heat

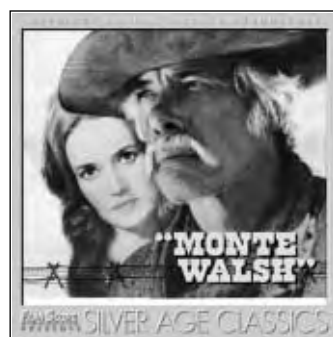
was ferocious) when he started to scribble some lyric ideas on a brown paper lunch bag—I remember them as if it were yesterday: "Oh, it's a devil wind that blows, when there's a hole in your coat...and the pure white snow is ugly when your boots have torn apart...and you can't see a bright tomorrow past the darkness of today...and the country isn't pretty when you're hungry...you better change man, change while you can." If you know the story—it perfectly captured in one verse what the entire movie was about: a man who couldn't accept the rapidly approaching demise of his cowboy world.

For one reason or another, everyone thought Cass' participation was the more commercial idea (particularly John Barry and Hal David, since they hadn't written the Cash song)...so Cass it was. Again, this was fine with my dad, since he was also part owner of Cass' label, Dunhill Records—and also her manager. By the way, she was a wonderful person...every bit as joyous as you might imagine. The record session with Phil Ramone was a thrill to attend...and, of course, meeting the legendary Mr. Ramone was a bonus. He was still known then as a recording engineer...but as I'm sure you know, has gone on to produce some of the greatest records of all time.

One thing the liner notes didn't mention was how many casting directors took note of the ensemble cast. Virtually every actor went on to at least some significant role afterward. Jack Palance was a fantastic guy—very gentle (contrary to the way he was usually cast). He actually broke his rib when he fell off a horse on the first day of shooting but never complained once. He was great pals with Lee Marvin, who was a fantastic guy when he was sober, very prickly when he wasn't. Beautiful French star Jeanne Moreau was very down to earth—and every guy on

the set couldn't do enough for her. She loved Lee...and when her brief role was completed, she threw a party at her hotel, inviting just the men (all the actors, technicians, stage hands, etc., but no wives or girlfriends). She was the only woman at the party!

The night scenes, with the horse stampede, were shot several months later on the back lot of Cinema Center Films (then owned by CBS, which later became MTM studios). The daytime stampedes were shot at the ranch of a very wealthy man. He was a real rancher in the truest sense of the word. The reason I remember him was that even though he was quite a well-to-do guy, he got a big kick out of having the movie shot on his ranch, so he sort of became Lee's personal driver/gopher/pal. Shortly after the movie was com-



pleted, and everyone had gone back to Los Angeles, we heard that he'd committed suicide. That was shocking to say the least, since I'd become a pal with his son, who let me drive his dad's Cadillac on the dirt roads around his property.

Although the picture wasn't a financial success (a young Roger Ebert thought it was brilliant, as did *LA Times* critic Charles Champlin), it did go down in the history books for quite another reason. Several years after the movie had come and gone, Lee's "wife" (at least that's what she called herself), Michelle, sued Lee, my dad and everyone else involved with the movie, claiming she was entitled to money for her

role in bringing the script to Lee's attention. This all led to a trial, at which my dad testified—and the word "palimony" was born.

I've probably told you far more than you want to know, but hearing this music brought back so many memories—I thought they might fill in some of the blanks.

Many years later, maybe in 1996 or so, I took John Barry to lunch and we had a wonderful walk/talk down memory lane. I was somewhat surprised your notes indicated he didn't remember much about the picture, because he sure did that afternoon. We very briefly crossed paths again when, as an adult, I executive-produced the soundtrack to Barbra Streisand's *The Prince of Tides*. John was the first composer hired, and the experience just didn't work out. This of course doesn't take a thing away from the fact that he is one of the true certified geniuses of our business. Your record release of this obscure score shows him shining in an area not usually associated with his style.

Again, many thanks for keeping the flame alive on a project that remains so dear to my heart.

Jay Landers  
Beverly Hills, California

L.K. replies: Wow! Thank you for sharing these wonderful memories.

## My Dinner With Elmer

**I**n 1976, during a film score symposium held at the Oakland Museum, I helped Jill Steiner and her dad, Fred, host some of the participating composers, including Elmer Bernstein, David Raksin and Ernest Gold. I met them at the El Cortez Hotel in San Francisco (after a wonderful chance encounter with author James Michener at a bookstore next door to the hotel). I took the three—Bernstein, Raksin and Gold—out to dinner in my small green backfiring Mazda. It was wonderful spending a full evening with them (as their chauffeur to

dinner and then to Marin College). I have lots of great memories of these guys, and will never forget the way Bernstein played Ed McMahon to David Raksin's ongoing bad puns (à la Johnny Carson). No matter how little or bad the humor, Bernstein laughed like a hyena.

I asked him about the score to *The Gypsy Moths* and the pirate release of the album. He explained that he had lent the original tapes, including the score to *I Love You, Alice B. Toklas*, to his son's tennis instructor. The albums appeared widespread a short time later. Congratulations on your release of this Americana masterpiece, long one of my favorites.

Karl Scott, karlcharlotte@earthlink.net

## Just Say U.N.C.L.E.

I just wanted to say a big "thank you" for the *I Spy* soundtrack CD. I am hugely impressed with the quality and range of the music you've included. Obviously, a lot of care has gone into the track selection, which shows off the range and quality of Earle Hagen's original scores. Also, you deserve maximum marks for a superbly detailed booklet and excellent presentation/layout of the whole package!

My dreams would be fulfilled if a CD could

be assembled for the soundtrack music from the *Man From U.N.C.L.E.* films/TV series, which, amazingly, to this day seems unavailable anywhere in its original form.

David Willshire, Reading, England

## Spirited Away

In your magazine of March/April 2002 (FSM Vol. 7, No. 3, pg. 46), Jamie McLean reviews Joe Hisaishi's *Spirited Away*. Unfortunately, this review is of the Ever Anime release—this company sells bootleg records made in Hong Kong or Taiwan. You can be certain that no composer has ever received royalties from them. Universal owns the *Spirited Away* rights for Japan, and Milan for the rest of the world (which you can easily check at [www.milanrecords.com](http://www.milanrecords.com)).

François Rivière, Milan Music, Paris, France

Sorry about the review of the Ever Anime release. We were fooled! We will try to be more careful in the future. For now, check out said issue for the ultra-positive review of Hisaishi's score, which is now available in the U.S. on Milan (73138-3599-2).

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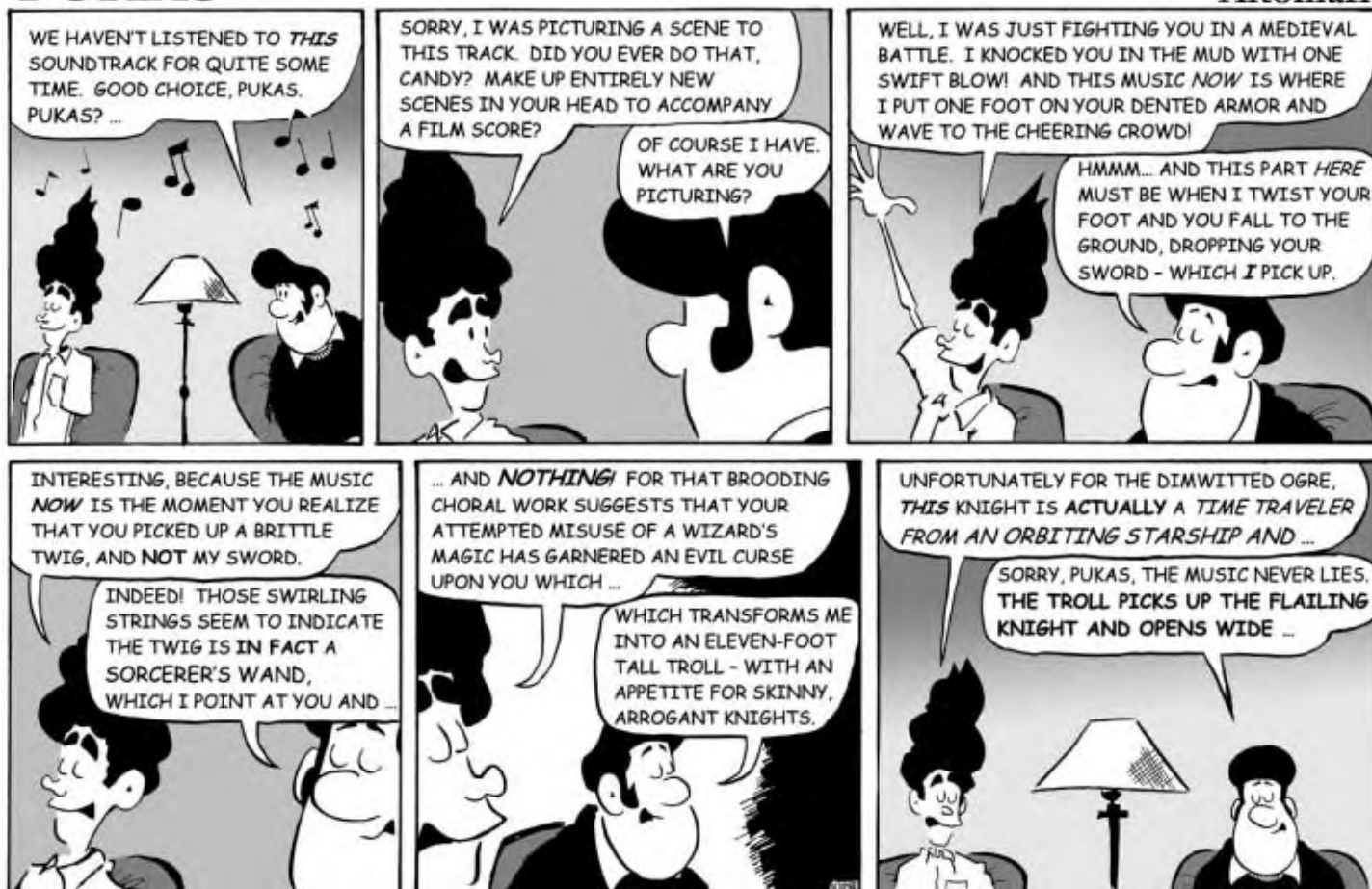
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# Animating the *Mummy*

**Pop pros breathe life into a cartoon adventure.**

**By Scott Essman**

Television and movie scores have long benefited from the cross-fertilization of pop music professionals. Case in point: Cory Lerios, keyboard player from

the notable band Pablo Cruise and composer for the 1980s TV show *Max Headroom*, and John D'Andrea, a woodwind player and record arranger involved with The Beach Boys and Paul Revere and the Raiders, joined forces in 1989. Since that time, they have worked solely on film composition as a team called LD MusicWorks.

For 12 years they conceived and produced all of the music for *Baywatch* and its many offspring. D'Andrea says of the time, "It was a wonderful thing for us because it was a great staple to have as a company. And it actually was a lot of fun to do that show. It was always very different. The thing about television is that it could get boring, but the kind of shows we're doing keep changing so much that it just taps you as far as your genres in music, so that's fun to get involved in."

Through Blue Focus Management, one of the primary agencies representing composers, they circulated 8- to 10-minute demo tapes and, in the spring of 2001, landed the gig for creating the music on an animated TV show, Universal's *The Mummy*, based on Stephen Sommers' *Mummy* films from 1999 and 2001. The music includes the talents of multi-instrumentalist George Gabriel, the junior member of the team and one of the key contributors to the currently available DVD release from the animated series entitled *The Mummy: Quest for the Lost Scrolls*.

At this point in their television-writing careers, Lerios, D'Andrea and Gabriel have their system down. They use electronic software samples exclusively, as well as Emagic's Logic software, to create the music for *The Mummy*. "TV shows used to have the budgets for orchestras," Lerios related. "When I got into TV, the electronic thing was brand new, and a lot of the studios weren't even up on how it was working. Little did they know, we were sitting in a room with computer equipment, creating the scores. In the very beginning it was very clear to me that to compose this type of music effectively and to still have a life, you need sound designers, you need players, you need engineers."

Since August 2001, MusicWorks has created the music for the show's 13 episodes, two of which—episodes 12 and 13—make up most of the material on the DVD. "For those last two



**I WANT MY MUMMY: Universal's animated spinoff.**

episodes, the producers wanted to sum up the season, so at the beginning we have an all-out minute-and-a-half musical recap of the season," Gabriel says. "There are several different elements in the score. So of course we used all those elements to make it happen. We try to get *The Mummy* sound with an international feel to it, which is the Egyptian, Middle-Eastern kind of thing. And then we wrote an over-the-top, bombastic orchestra [part] with big horns and big orchestral elements."

At first, one of the challenges that MusicWorks faced was whether or not to retrain elements of the music from the Sommers films. "Until Universal heard George's theme, they were even thinking we could use the theme from [Goldsmith's] *The Mummy* and [Silvestri's] *The Mummy Returns*," Lerios says. "But George created a few different cues, John did a cue and we submitted a bunch of different approaches. They latched onto the theme that George had written early on in the demo that we sent over, and so that was how it was all initiated."

D'Andrea conveyed his fondness for working on a program such as *The Mummy* as it evokes the musical approach of some classic car-

toons. "It's nearly wall-to-wall music, so we're on it a week to 10 days to create one half-hour show," he says. "That's just the nature of this particular style of writing. It's been that way for years in animation, even the old stuff. Talk about music: Listen to an old-time cartoon. That was a live orchestra, and they never stopped. So it's pretty intense and very complicated stuff."

## A Well-Oiled Machine

The creative team for *The Mummy* decided to go with MusicWorks' ideas and input. "*The Mummy* was basically pretty smooth," D'Andrea says. "High action. Adventure. Lots of genre jumping because it goes through a lot of countries. Also, it's all sample based, so we just record it right here at MusicWorks. It goes from the computer after we write it right onto DAT or we mix the DAT and then we make CDs from that. So it's a pretty slick deal."

Of their sole reliance on electronic samples and media to create their scores, they're practical and reflective. "I think when you have the sounds established for the show, it's whatever is going to get you there quickly and completely," says Gabriel. "The horn samples that we have are really over-the-top, and

**Rather than drawing from the MUMMY film scores, the cartoon producers latched onto the original MusicWorks demo.**



OUT FROM UNDER WRAPS: Lerios, Gabriel and D'Andrea gather in the studio.

they're perfect for this show, so I'm not sure that you could capture that with a live orchestra. And we also have orchestral devices that are on top of the score. I know it sounds crazy, but you create something that actually couldn't even be played unless you had multiple orchestras doing it at the same time."

To stay ahead of the digital music game, Lerios and his partners keep apprised of the

regular transitions in both musical and digital gear. "The whole digital world is continually being updated, and it just gets more and more amazing," said Lerios. "When I started working with electronics and picture, we couldn't even digitally lock the picture to the music or the sequences—we needed all kinds of adapters and boxes. The way it works now, [we're] able to take Firewire [a now-common

digital interface on Apple computers] and slam it right into the computer. Boom! You're in. We've watched that evolve over the last 10 years. Everything just gets smaller, better sounding, and more and more user-friendly and accessible."

"It's faster to the point where you can dial up sounds much quicker if you do it right out of the hard drive," Gabriel mentions, "rather than having to mess with the CD-ROM and go through the samples and go to the samplers. And the samplers themselves are becoming obsolete."

### It is Written...

With *The Mummy* now into its second season of production, a *Baywatch* feature movie being planned, and other shows such as *Intimate Portrait* for Lifetime TV, MusicWorks is staying busy. Gabriel sums up their practical approach to *The Mummy*: "The key to *The Mummy* sound is making it huge, over-the-top, action, scary, Middle Eastern, and able to be heard clearly on a little mono speaker."

Adds Lerios, "We all have different strengths, and when we all work together, we create things that don't sound like everyone else." D'Andrea concludes with a universally accepted prediction: "And next year, I predict that you'll see us with just nothing but a laptop." **FSM**

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# Flying High

**Composer Steve Bramson makes the most of his JAG commission**

by Jeff Bond



**ON A JAG: Composer Steve Bramson (left) has been writing for the popular series for eight years.**

**T**here are two popular misconceptions about current episodic television music: One is that the *Star Trek* franchise is the only television series that regularly makes use of a real orchestra, and the other is that no TV shows use themes anymore. Both these thoughts can be dispelled

quickly just by watching any episode of *JAG*. Donald Bellisario's long-running series (its 150th episode recently aired) follows the adventures of Lt. Harmon Rabb (David James Elliott) and Lt. Meg Austin (Internet diva Catherine Bell) as they mete out military justice in the Navy and defuse trouble spots all over the world. The show's pilot score and its rousing military title music were written by Bruce Broughton, but since midway through the program's first season its scores have been written by Steve Bramson. Bramson has orchestrated for big-budget film scores like *Apollo 13* and *Starship Troopers*, and while making generous use of Broughton's title melody, he's managed to make *JAG* his own—as well as make it one of the best-scored shows currently on television.

Bramson has a varied background, which certainly comes in handy on *JAG*. But he also cites an individual influence on his ability to put music to picture: "I'm certain that a big influence on me

early on was my experience orchestrating for Laurence Rosenthal. That was my first job when I came to Los Angeles, and I did that for six years. I think the first job was a TV movie called *Blackout*, and I went to London with him on that. [Using] a little grant money from my graduate school, I worked with him sort of as a school project orchestrating a TV movie called *George Washington*. I did a whole series of TV movies and miniseries [including *Mussolini: The Untold Story*] with him through the late '80s. He was a wonderful composer, and it was essentially a copying job because his sketches were so complete. But I learned so much from getting to know him—he's a wonderful man and very generous of his knowledge of composing and film music, and I learned a lot from him just from observing.

"I suppose the most important aspect of it was the drama; he's really masterful at getting the sense of the drama of the scene and also conveying it, which is a subtle,

score. Watching how he used the orchestra to get the energy or the action or suspense—I learned a lot from that."

## Love and War

*JAG* allows Bramson a broad palette for musical expression, with room for action music, patriotic drama, romance, comedy and a host of ethnic expressions as the show's plots take it around the world. "That's an interesting area; I'm sensitive not to use the ethnic thing too intensely because then it starts to sound like a travelogue. It's easy to have fun with that, but it's nice when you can integrate a lot of the sounds and colors of that type of music into the score, then have a contemporary score laid over it. That's what I try to do.

"A lot of people think it's strictly a military show and that it's all martial music; there's plenty of that but there's quite a lot of other stuff too. There was a certain amount stylistically that was there when I stepped in. Bruce had established the signature for the show, and the composer who preceded me had continued in that tone but in his own style. So I had a good starting place and didn't have to create anything from scratch. I found my way in pretty quickly and didn't struggle too much; I think I got it. The ability to manage the volume of work grew as I did it. I know the first couple of seasons it was a lot harder for me to deal with the amount of music and meet the deadline. The challenge

**A lot of people think it's all martial music; there's plenty of that but there's quite a lot of other stuff too.**



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## DOWNBEAT

to keep it creative early on wasn't as great because it was still quite new for me. I think I've just gotten a sense of certain types of stories and certain scenes. It's very obvious to me what those need and because it's in its eighth season now, a recurrence of types of stories has happened. So I've learned to delegate where I know my energies are going to be needed and where I'm really going to need the time to come up with something new because of the story, or where I'm going to require a lot of craft because it's a complicated scene or a 'note-y,' complex action scene or an ambient or subtextual kind of scene that's atypical. I'll allot time accordingly so that in the course of a week I can very quickly write things that are familiar to me or things that are simple and under dialogue, and then focus the extra time on the things I know will be complicated."

### A Tip of the Hat to Bruce

While many current film and TV scores tend to shy away from strong thematic material, *JAG*'s producer not only requests themes for the show's scores, but he also has specific ideas how Bruce Broughton's title theme should be used on the show. "When I first started," Bramson says, "Donald Bellisario made it very clear how important it was for me to use Bruce's theme in certain ways, and that's become a subconscious thing now: anytime there's a moment where there's a sense of honor and noble feelings about the military or a particular dignity the character possesses that relates to the Navy. It's been interpreted many ways—I've used it comedically, I've used it romantically, but he made it quite clear that whenever the theme was used it needed to be stated in a complete fashion and not broken up and interpolated, as composers often do. The melody always had to be clear and distinct, and so what I've had to do over the years is find different ways of arranging his theme: reharmonizing it with different rhythms and different instru-

mentation. It's been a very easy thing to work with. The only theme of my own that still survives today is a theme I wrote for the relationship between the characters Bud and Harriet, who are costars, not the stars of the show—it began with a dalliance and then a romance and then a marriage and family. Maybe two or three other themes lasted a season or two because of certain story lines that evolved and then went away."

Bramson says that Bellisario frequently requests themes for characters and situations, and that he has to resist the temptation to overuse the device. "I tend to resist it only because the scores can start to sound too 'cue-y' if you're signaling the entrance of a character with a theme every time," Bramson explains. "What I do try to do for every episode is to come up with a theme for that story, so each score tries to have a completeness to it. But I'm often aware that it's not in vogue right now to be strongly melodic, and that's something I really experienced with Larry [Rosenthal]—he's a very strong melodist and writes beautiful themes, and they're very important to his scores. I've always been drawn to melody myself, but I also know that today it can come off sounding a little old-fashioned and corny, depending on how it's handled and the type of melody that it is. I think that this is probably the most thematically driven type of score that I've worked with. *Young Indiana Jones* had a little bit of that too, but that's a very specific genre that takes that kind of treatment very easily. I like to think that on *JAG* I've found a happy medium. I always feel a little cautious about describing the show this way, but it does have its feet in the past. I don't want to say it's old-fashioned, but forget the music for a moment—the show is not a hip, young 2000 show. The music has to reflect that, but it also has to reflect it to an audience that's contemporary. So I'm always trying to walk that line and find something that works for the show and doesn't sound dated."

**FSM**



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# The Prize by Jerry Goldsmith



*The Prize* (1963) was an attempt to revive the droll Hitchcock thriller genre at a time when the Master himself had moved on to darker, edgier fare. Paul Newman stars as the Cary Grant-styled lead, a burnt-out, alcoholic novelist and winner of the Nobel Prize for Literature who must untangle a Cold War espionage plot during the Nobel Prize ceremonies in Stockholm, Sweden. The film blends nail-biting suspense with romantic subplots and witty dialogue (courtesy screenwriter Ernest Lehman, who penned *North by Northwest*), featuring fine supporting performances by Elke Sommer, Edward G. Robinson and Diane Baker.

*The Prize* is an early and important score by Jerry Goldsmith, then tackling his first "A" features such as *Lonely Are the Brave*, *Lilies of the Field* and *Freud*. *The Prize* features an eclectic assortment of styles, from avant garde suspense and pulsating action (akin to *The Man From U.N.C.L.E.*), to a smooth, romantic love theme and muscular, jazzy main title. The soundtrack features all of the imagination, melody and energy for which Goldsmith is beloved, showcased at a particularly early time in his career. The score also introduces elements of '60s "spy" cool, which Goldsmith would further explore in *U.N.C.L.E.*, the *Flint* movies and related projects.

*The Prize* was released on LP at the time of the film; however, the album included only four re-recorded Goldsmith cuts combined with popular movie themes having nothing to do with *The Prize*. FSM's premiere CD (entirely in stereo) features Goldsmith's complete original soundtrack as recorded for *The Prize*, with bonus tracks of the film's source music as well as the four LP score cuts following the main program. Liner notes are by Jeff Bond and Lukas Kendall. **\$19.95 plus shipping**

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By Miklós Rózsa  
on page 14

| Album Produced by Lukas Kendall                                |      |  |       |
|--|------|--|-------|
| 1. Prelude   | 1:39 | 22. The Blade/The Last Act/<br>Daranyi's Exit  | 2:50  |
| 2. Main Title  | 1:55 | 23. End Title  | 0:57  |
| 3. Special Delivery/<br>Bottle Party                           | 0:44 | Total Time:  | 48:19 |
| 4. Man in Shadow/<br>Stratman's Abduction                      | 1:23 | SOURCE MUSIC   |       |
| 5. The Night People/<br>The New Doctor                         | 2:58 | 24. Juke Box (André Previn)  | 2:54  |
| 6. The Whole Truth/<br>Too Many Women                          | 2:24 | 25. Just You, Just Me<br>(R. Klages & J. Greer)  | 2:00  |
| 7. The Phone Call/Cab Fare                                     | 2:28 | 26. How About You<br>(B. Lane & R. Freed)  | 2:05  |
| 8. Man Hunt  | 3:34 | 27. On Green Dolphin Street<br>(B. Kaper & N. Washington)                              | 2:03  |
| 9. Silent Treatment/No Friends                                 | 1:17 | 28. Winter Garden<br>(Harold Gelman)   | 2:24  |
| 10. Craig's Proposition  | 2:30 | 29. The Villa (Harold Gelman)  | 1:00  |
| 11. Inger's Theme  | 2:29 | 30. Fashion Show (Previn)  | 2:50  |
| 12. The Hospital   | 1:55 | 31. Breakfast, Part 2 (Previn)   | 2:39  |
| 13. Hot Light  | 1:49 | 32. King's Song/Prize Fanfare/<br>Nobel March (traditional/<br>H. Gelman/G. F. Handel) | 1:15  |
| 14. The Escape Act   | 2:07 | Total Time:  | 19:31 |
| 15. Return From Bare   | 2:14 | LP TRACKS  |       |
| 16. Rejected Suitor/Free Ride                                  | 1:58 | 33. Theme From THE PRIZE   | 2:10  |
| 17. The Wrong Blonde   | 1:30 | 34. Manhunt  | 2:44  |
| 18. The Facts/Stake Out/<br>Boarding Party                     | 4:12 | 35. The Night People   | 1:58  |
| 19. A Hole in the Head   | 1:05 | 36. The Courier  | 1:32  |
| 20. Three Lost People/<br>Escape From the Dock/<br>The Getaway | 2:20 | Total Time:  | 8:30  |
| 21. Shock Treatment  | 1:19 | Total Disc Time:   | 76:21 |



# Still Life



*An interview with director Julie Taymor  
(above left) and composer Elliot Goldenthal  
about their latest collaboration, Frida.*

**by Doug Adams**

**Frida Kahlo was Frida Kahlo. Any terse summation of who she was or what she represented would be at best unintentionally pejorative and at worst blatantly in-**

accurate. Kahlo was born in Mexico in 1901 and died in 1954. She lived a painfully brief life during which she served as an artistic and political muse, was a highly influential artist in her own right, ferociously and playfully bent gender stereotypes, and traveled in both highbrow and lowbrow cultural circles. She created, absorbed, celebrated, and suffered, yet the sum of her life was far greater than any of these parts. Director Julie Taymor and her longtime partner-collaborator composer Elliot Goldenthal last joined forces on the multi-era adaptation of Shakespeare's *Titus*. In *Frida* they again dabble in a truthful surrealism by blending art, life and political subtext into a heady brew that's as profound and elusive as its subject.

**Doug Adams:** Where do the musical discussions begin between the two of you?

**Elliot Goldenthal:** I think things start to come together brick-by-brick. A lot of the early work is looking for source material that's not part of the original composition. Then there's also pre-recorded music—music that has to be composed before the movie: for example, the tango and the "Viva La Vida" song. These things had to be pre-planned. There had to be choreography aspects—not only choreography with the dancers but choreography with boats that Julie had to figure out. Before that I did a lot of experimentation on the synthesizer, on the piano. Certain early ideas inspired Julie.

**Julie Taymor:** We went to a record store very early on. I wanted to have a female voice be a dominant part of the score, because we knew that Frida knew a woman named Concha Michel who was a singer, a communist and a revolutionary. So Elliot came home with 10 different Latin singers, including Lila Downs and Chavela Vargas. He brought home 10 Chavela Vargas CDs, and we couldn't believe it. We were so taken with her, and two of those songs, "Paloma Negra" and "La Llorona," I immediately knew would be instrumental songs in the movie and that I would actually cut [the picture] to those. Elliot then wrote three original songs. He wrote the tango for Lila Downs in advance, as he said.

Also we had two wonderful Mexican musicians-composers, young men who were the



Mexican music producers. They sent us selections of unusual music, like the two young boys singing and the old men in the cemetery. They sent us a whole collection of music from the '20s and '30s, and Elliot and I sat there and selected what we wanted. We found the living [performers] and put them in the movie.

I think one of the things that's very unique in our experience on *Frida*—and this is why I think it's one of the most wonderful things Elliot's done—is that we didn't temp it. I didn't want to temp the movie, because I wanted Elliot to write original music. We put original music from Elliot Goldenthal right from the beginning, which makes his music so organic to the picture.

**DA:** Absolutely right. That's one of the reasons I'm asking about this. Even going back to *Titus*, these don't feel like films that were handed over to someone and music was applied. It taps more into the text and the subtext, as if the music and the film were conceived at the same time. Do you see that as being one of the major roles for the music—highlighting these unspoken elements in the film?

**EG:** I think it's one role. In reference to what you said, it serves the sequences where the paintings come alive and some of the flashbacks to the bus crash.

**DA:** Did you have to do any specific research on Latin music, or was this something that you're very familiar with already?

**EG:** As a composer, no. But as someone working with Julie choosing source music, we went through Hayden Herrera's biography and other writing. We chipped away and got closer to the type of music that Frida and Diego [Rivera] loved and what they were surrounded with and what the sound was. So research came in that area.

But the other aspect of the music is that it's extremely romantic, extremely melodic and very, very subtle. The melodies are stretched in a way where melody actually serves as cue—it wraps its way around a scene and turns corners the way a more traditional approach to film scoring has to turn corners when emotions change and when camera movements change and light changes. The melodies were malleable in that way.

## Plumbing the Depths

**DA:** You mentioned the subtlety. When I started listening to the score, my first impressions were that it was largely going toward the setting, there's a lot of guitar to define place and time. But then it really creeps up on you and you find it's articulating much deeper ideas.

**JT:** I can't stand manipulative music. I think that even if Elliot's [writing] emotional music, he's not pushing a scene. We often say, "Does this scene need music? Is it better without?" If you add music, what does it add?

**EG:** Frida's work is mainly in miniatures, and there's a sense of her being isolated. So I wanted the music to feel like a ghost where Frida can roll over in her bed and the ghost can talk to her in her ear.

**DA:** I thought the solo guitar played toward that isolation because it's very much, in a theatrical sense, the main character of the score, speaking soliloquies. Everything revolves around it.

**EG:** Right.

**JT:** It's the solo voice.

**EG:** It's a solo voice that almost speaks. You can almost feel the

breath of the guitar.

**DA:** Where did you come up with the idea of using the guitar so prominently? Obviously, some of that goes to the film's setting, but in places it's practically a mini-concerto. Is that again going to that idea of having a central character in the score?

**EG:** I think the idea came about from [discussing] what can go seamlessly in and out of source music. If you had, let's say, traditional Mexican Huasteca and Jorocho sounds, the score and the source music would not be so different in sonority. You just feel an unbroken voice in the movie.

**JT:** What I love about this score is the acoustic nature of it. With its rhythms you hear the strings being scratched. It has a rawness. It's not a slick score at all.

**DA:** The writing features a lot of solo instruments and smaller textures; at times it's like a chamber score. Was this something that was planned or something that came out of a necessity?



**EG:** Well, "chamber," the original sense of the word was "room." Frida's life was so much in a room that you get a sense of that kind of intimacy.

**DA:** It creates some really unique textures—things that I've not heard out of your output before. It's very intimate that way.

**JT:** Very intimate. Very melodic, but also rhythmic, which is Goldenthal's forte, if I might say so.

**DA:** Which of those elements do you see as having the most impact upon scenes? Is it melody or rhythms?

**EG:** Well, it definitely depends on the scene. I don't think that you can generalize about that. The scene dictates what's necessary for the music.

**DA:** In your minds, what dictates whether a scene is melodically or rhythmically driven?

**JT:** If you've got a scene like after the miscarriage, when she's looking at the fetus and Diego is alone in that hall, it's solo piano. It's a muted waltz that has a delicacy. Elliot uses the same theme later when Diego is talking about her paintings at the final gallery scene.

**EG:** Or, for example, the animation scene with the Day of the Dead figures. There was a very unusual music because I have the

sort of rhythms that one would associate with Stravinsky played in a Mexican manner on the guitar, which is never done. There's also a string quartet and a string orchestra over it in a very unusual, rhythmically jagged way. If you listen to that, it's not like anything else I've done. That scene allowed me to have that sort of insanity. There are coyotes howling in the background. It gave me the opportunity to go that way.

## A Broad Palette

**DA:** There seems to be a running theme through several sections of the score, where elements are impacting upon another. For example, in the opening you have the female vocalist, but there are those very low lugubrious sounds upsetting it.

**JT:** And the harmonica.

**DA:** Sure, yes, the glass harmonica as well. It feels like a lot of the score, not only rhythmically but colorfully as well, is based on a collision of elements.



**EG:** I think you couldn't have thought of a better word to describe Frida's life. It was defined by collision.

**DA:** Right, figuratively and literally. It also occurred to me that the juxtaposition of the guitar and the use of the solo female voice seemed to be reflecting, in a sense, the breaking down of gender roles. There's so much male domination in the traditional music of Mexico from centuries past, to hear that guitar play front and center highlighted that aspect of Frida's own life.

**EG:** That's a good point. I consciously avoided the brassy mariachi, macho sound for the intimacy, but also when you get that close on the guitar you get a huge amount of rhythmic vitality and scratchy percussive sounds out of the guitars—the smaller guitars and the guitarron. I hardly used any percussion for percussive sections.

**DA:** There's a lot of marimba in there.

**EG:** Yes, I used some marimba. There's a woman I've worked with, Valerie Naranjo, from many, many years ago, going way back to the theater and Juan Dairen.

**DA:** Who's the guitarist on the recording?

**EG:** Pancho Navarro.

## Word Pictures

**DA:** The last sequence of the film is a remarkably evocative combination of score and visual. It's almost an abstraction of the entire film. Can you discuss the use of the song "Burn It Blue" leading into the end credits?

**JT:** I wrote the lyrics and I wanted it to reflect the movie—to be an extension of where the movie ends. So many end-title songs are not connected to the movie. Elliot wrote this wonderful music for the bed burning. I loved the theme—the major theme from that piece—so we took off with that theme and segued right in to an end song. It doesn't even come out of the blue, to put a pun into it! It comes out of the burning. Then, when we brought Lila [Downs] to Brazil to record with Caetano [Veloso], Elliot did an extraordinary job of playing with her capacity to improvise around a theme. He used her as counterpoint to Caetano very beautifully. We translated some of my lyrics into Spanish and then put them back-to-back. He used some of that in the opening-title sequence.

**DA:** As artists yourselves, each of whom has a very identifiable though flexible style, is it difficult to create a project that revolves so much around another artist? Do you find that you have to strike a balance between presenting your subject's style and presenting your own style?

**JT:** Whenever you approach a project, both of us say this quite a lot, you take in the subject, whether it's Frida Kahlo or Grendel or Juan Darien or Titus, then it filters through you as an artist and you present it your own personal way. Obviously, when I brought the paintings to life, I tried to do them in the Frida Kahlo style, what I call Sophisticated Naïve. The combination of realism and surrealism is very much in this movie. Even in the score, Elliot's done something that can sometimes feel like familiar Latin music, but it's not. It is filtered through the Goldenthal mentality and talent and comes out original and unique.

One of the things that you were talking about, the collision concept—in the movie you have high and low. You've got very intellectual Mexicans who were very inspired by folk art—inspired by the mass artwork as well as the European. I think Elliot does that brilliantly in the score. You might feel that there's something in the rhythm that is Mexican folk, but it's also very sophisticated at the same time.

**EG:** At that period in the 1920s and '30s [you had] Socialism and the concept of the music reaching more of a mass audience—music almost being an extension of the work of the muralists. If you look at Aaron Copland's work of that time and Chavez's and even Shostakovich's, the idea of this complicated "bourgeois formalism" in music was being eschewed for something that was much more of the earth, of the proletariat. I think that, as a subtext to the political gestalt of the movie, it's completely appropriate for the music to have an understandability for those who clean toilets and who thresh wheat. It's very much a political subtext.

**FSM**

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# SLAYING THE DRAGON

## Danny Elfman Puts His Stamp on Hannibal the Cannibal

BY JEFF BOND

In the past year or so Danny Elfman has proven himself to be completely fearless in at least one respect: He's taken on a trio of hugely anticipated blockbusters that all have the fingerprints of other artists and prior interpretations, and managed to impress upon them his own style without rankling fans of their predecessors. Last year the challenge was Tim Burton's *Planet of the Apes*, with the legacy of its seminal, Oscar-nominated score by Jerry Goldsmith. This summer it was Sam Raimi's live action *Spider-Man*, haunted by a '60s Saturday morning cartoon with a theme song that did whatever a spider can. And this fall Elfman and director Brett Ratner dared to tackle *Red Dragon*—not only a prequel to one of the most popular and honored horror films ever made, but the second version

made of Thomas Harris' novel (the first one was filmed by Michael Mann in 1984 as *Manhunter*).

## GETTING SERIOUS

Elfman acknowledges that he's been feeling the heat, "except for *Men in Black II*, which had no pressure because it was doing something I did already, thank God," he chuckles. Despite the incredibly high profile of *Planet of the Apes* and *Spider-Man*, *Red Dragon* proved to be the most challenging project of the three. The film is the second installment in mogul Dino DeLaurentis' attempt to create a franchise around the wildly successful movie *The Silence of the Lambs* and its popular boogey man, Hannibal Lecter (Anthony Hopkins). The first was Ridley Scott's *Hannibal*, which made a load of money during its release early last year, but which turned off some fans of *Silence of the Lambs* by recasting the role of Clarice Starling with Julianne Moore and adopting a strange black-comedy tone instead of *Silence's* sincere approach. For *Red Dragon*, director Ratner wanted to hew closer to the tone of *Silence of the Lambs*, and indeed Ted Tally's script positions the film to lead almost directly into *Lambs*, in effect turning Demme's film into a sequel after the fact. In addition to Tally (who won an Oscar for his *Silence of the Lambs* script), Ratner brought back Anthony Hopkins as Lecter, Anthony Heald as pompous criminal psychologist Frederick Chilton,

night and day difference there, and here *Red Dragon* was very clearly aligning itself with the tone of the original. So it was much more of a challenge and much more formidable for me, because I needed to be aware of the original but I also needed to do something that established its own identity and went off in its own direction. It was actually incredibly difficult. Had it not been a prequel, or had it just been a remake of *Manhunter*, where I listened to the music and I was horrified—to me, it was horrific, and whenever I hear a score like that I think I could have written and recorded that in a week, so I wonder what I'm doing spending three months on a picture."

Elfman notes that in hiring him, Ratner clearly indicated that he wanted the *Red Dragon* score to have its own identity rather than simply laying the groundwork for the sound of *Silence*. "If Brett had wanted to do that I would have respectfully suggested he hire Howard," the composer says. "If you want something that alludes to the original, which I think would have been a perfectly legitimate direction to go in,



and production designer Kristi Zea to maintain continuity between *Red Dragon* and *Silence of the Lambs*. But for the score Ratner chose Elfman, whom he'd worked with on *The Family Man*. (Lalo Schiffrin, Ratner's musical collaborator on the *Rush Hour* films, has a cameo role in *Red Dragon* as a concert conductor.)

Elfman knew from the outset that Howard Shore's score to *The Silence of the Lambs* would be an influence on the music of *Red Dragon*, even if at times it stood just as an example of something the composer had to avoid. "For my awareness there's only one previous score," Elfman says of the previous Hannibal Lecter films. "I couldn't figure out what the tone of *Hannibal* was—I don't mean that as a comment on the music, but I couldn't tell whether the film was a comedy or a drama. It is kind of funny, but is it supposed to be? Certainly from my standpoint I was up against a score that was very powerful and one that I had a lot of respect for, and clearly the tone of the movie was aiming for something much more [like] the tone of the original. That was my big concern with taking on the movie. I think that *Silence of the Lambs* and *The Fly*, for me, are Howard Shore's best scores. *Silence of the Lambs* is also a movie that to me is a classic, so it wasn't anything like *Planet of the Apes*, because there the score was a classic of a genre of another era, which had nothing whatsoever [in common] with what I was doing. The tone of that movie was so far removed from what Tim Burton was doing that it was never something I had to be aware of. There was a



THE SCORE FOR *RED DRAGON* HAD TO COEXIST WITH HOWARD SHORE'S *SILENCE OF THE LAMBS*. "I DIDN'T WANT TO REDEFINE

I would say hire the composer who did the original, because I can't really do that." At the same time, Elfman was aware that whatever he came up with for *Red Dragon* had to establish a tone that could coexist with Howard Shore's *Silence of the Lambs* score. "I didn't want to redefine it the way it was done with my score in *Batman*, where at the end of *Batman 3* or *4* I couldn't find a tone or a theme or figure out what it was," Elfman says. "Half the time it felt like it was alluding to what I had done, and half the time it was going off into a completely different direction, but I couldn't find a new identity. I didn't want to do with *Silence of the Lambs* what [Joel] Schumacher had elected to do with the music in *Batman 3* or *4*. They wanted something different and original, and in sitting down with Brett he wanted something more emotional and wanted to push the emotion, so I took it from that angle. Obviously, there are a lot of cues that are just sustain and suspense, but the heart of what I started with was all around themes—I wanted it to have a theme or themes that came through, that by the time it got to the end you felt like there were themes that were established that came all the way through. I started with Dolarhyde and worked from there, so he really got all of the heart of the score. Hannibal didn't really get a theme—I didn't feel that he needed a theme, and most of his scenes are without score anyway. Ed Norton's character took thematic ideas from the rest of the score, but he didn't feel like a through-line theme that followed him—I thought that would get corny. The heart of the emotional story was based around Ralph Fiennes' character, so I started with three of his scenes and felt like that's where I needed to nail the tone of the movie and elaborate from there; that's how I always work."

## BUMPS IN THE NIGHT

Elfman's propulsive main title music, which follows a lengthy prologue



that establishes Lecter's relationship with Edward Norton's Will Graham character, was not what the composer had originally had in mind. "Originally, I designed it more low key, and it was playing more traditional in terms of what I normally do in laying out the main themes," Elfman says. "Brett listened to it and said it was good but that the main title doesn't start at the beginning of the film—there's a scene before the main title, and because we kind of blast into the main titles he really wanted to take it up a big notch. I listened to it again and understood what he was saying, so I began writing this one section and picked up this motif I had been using throughout. Brett was coming the next day, and we were at the very end of the project because they didn't give me the titles until the last week, and usually I start with them. Literally the last day, I rewrote this one section at the beginning and gave it more of a bump, and I ended up rewriting the whole thing. We were recording in two days and I remember thinking I had never been under so much pressure. I played it for [Brett] and Mark the editor, and they started jumping up and down. It was literally eleventh-hour inspiration. I'm glad it came out that way because I really love cutting loose. I thought when I first started this that I really couldn't, that it didn't support it, and I'm always chomping at the bit to chew up the scenery a little. I'm like an actor who, if you don't focus them on restraint, [starts] overacting. Nothing makes me more pleased than to dig in and feel like I'm laying it on. I was really happy the way it came out, but it almost didn't. It was really finding that last bit of energy to stay up all night and redo something in a day, and it would have been easy for me to say I don't have the energy for this because I've written 85 minutes already."

While Elfman has done his share of wildly experimental scores, *Red Dragon* features a straighter orchestral approach—one characteristic it shares with Shore's *Silence of the Lambs*. "I had to be cautious because Howard and I both tend toward motifs that aren't that dissimilar in a

didn't want to make my entire focus to avoid what had been done by Howard. If I let that define me, then I was going to spend the whole time running around things and I didn't want to do that either. I wanted to define the movie for what it was, play it in the way Brett and I felt was correct, give it its own melodic content and identity but not worry about the tonal overlap because of the kind of movie it was. It was like walking on a tightrope, which is something I've never had to deal with before."

## SPECIAL GUEST APPEARANCE

Elfman also had another sinister presence looking over his shoulder during some of the scoring process—Hannibal Lecter himself. Actor Anthony Hopkins (who actually composed a piece of piano music heard in *Hannibal*) attended a number of the *Red Dragon* scoring sessions. "I made him conduct once," Elfman points out. "He was sitting



IT THE WAY IT WAS DONE WITH *BATMAN*, WHERE AT THE END I COULDN'T FIND A TONE OR A THEME OR FIGURE OUT WHAT IT WAS."



minor key," Elfman notes. "I was struck when I heard *Silence* because one of the major motifs was very similar to *Batman*, which had come out the year before. I knew they were probably composed around the same time so there was no intentional reference, but I remember thinking 'God, I'm glad mine came out first.' Not many people would notice that, but it hit me immediately. I got so paranoid about stuff like that; it made me aware immediately that we do fall into some similar repetitive minor scales, especially because I love working in simple pentatonic minor scales, and Howard does that too. So it's one more thing to be aware of, that even on our own there was an overlapping area that we both tend to fall into regularly. There was a moment where I was doing riffs from the movie and thinking it was too similar to something in *Silence of the Lambs*, and even though it was something I've done many times, I didn't feel comfortable doing it here, so I would subtly shift it to something else. But tonally there's no way you could avoid some overlapping. I really set out to find something new that was my own, but I

out there with his mom and we were doing the main titles. We had a good performance in the can, and I said over the speaker that this next performance will be conducted by Sir Hopkins. They all clapped and he stood up and they handed him the baton. He was there a lot and it just made me more nervous even though it was a great thrill and an honor. I've been a huge fan of his since *Magic*."

After an incredibly busy year Elfman has one more high-profile project, and once again it's a film with prior musical expectations: the film version of Bob Fosse's famed musical *Chicago*. "They need about fifteen minutes of score, a few scenes and moments in between musical numbers and a montage and an ending," Elfman says. "I never saw the stage play so I don't have a clue what it was, but from what I understand it's a little edgier and not quite as much of a romp as the stage play was. I know that they came to me because of my background in late-'20s and early-'30s music, which was a specialty of mine and something I did for about eight years. Once they found that out I was nailed. I used to play Duke Ellington piano solos, and that's one of the ways I learned to write music. I do write one source cue for it that comes out of a phonograph during a murder. It's specifically about two woman murderers who become celebrities and are competing with each other as celebrity murderers—it's a very wry movie because it's commenting on our celebrity fascination with murderers. It's very amusing and—due to the time period and the nature of it—was a natural thing for me to slip into."

After that? Nothing, Elfman insists, denying he has been officially signed to Tim Burton's next feature, *Big Fish*, the follow-up to *Spider-Man*, or Brett Ratner's new version of *Superman*. "This is the first year in 15 years that I haven't had at least half of my next year blocked out," the composer says. Could 2003 be the year without an Elfman? Somehow we doubt it.

**FSM**



# The Sound of Heaven

**Elmer Bernstein Does It the Old-Fashioned Way  
in Todd Haynes' FAR FROM HEAVEN** by Jeff Bond

**F***ar From Heaven* takes place in a world of happy homemakers, successful TV marketing executives and chirpy, well-adjusted siblings—in short, it takes place in the '50s, an era when black people knew their place and homosexuality was something you just didn't talk about. Director Todd Haynes' previous feature was *Safe*, with Julianne Moore as a Los Angeles resident whose body begins to rebel against what it perceives as a toxic environment. In *Far From Heaven* Moore's character is also in conflict with her environment, but this time the conflict is social: When the happily married woman discovers her husband (Dennis Quaid) is involved in a homosexual affair, she finds herself increasingly closed off from the local community and discovers that her only confidant is her African American gardener (Dennis Haysbert).

*Far From Heaven* isn't simply set in the '50s.

Director Todd Haynes' intention was to film his story using the cinematic language, performance style and dialogue from movies of the period, in effect attempting to tell a story the way it would have been told had this subject matter been approachable at that time. But the heroine, her husband and the people in their social environs don't even have the vocabulary to discuss the implications of their predicament. All of this made the choice of composer for the movie crucial: The score to *Far From Heaven* had to be one that might have been written for a '50s movie, but it also had to address emotions and situations that a '50s film could never have touched.

## Out of the Past

There's only one A-list Hollywood composer working today who was also an A-list composer in the '50s: Elmer Bernstein, who not only scored seminal efforts like *The Ten Commandments* and *Sweet Smell of Success* during this period, but also melodramas like *View From Pompey's Head*, *From the Terrace* and *God's Little Acre*, pictures not that far removed from the style of *Far From Heaven*. Haynes had actually temped *Far From Heaven* with Bernstein's score to *To Kill a Mockingbird*, and after Bernstein viewed the film he was eager to take on the assignment. "It was a great opportunity to write real music," the composer says. "Todd definitely shot the film with music in mind. It was thrilling for me to have the opportunity to write this sort of stuff again, because it's not the type of opportunity you get now. This was probably one of the most married scores I've written in a long time, because I did a lot of this writing



watching the film, so it was pretty tight. This score sort of wrote itself."

Bernstein acknowledges the difficulty that *Far From Heaven* may hold for audiences for whom the subject of homosexuality and race are far from forbidden. "It's very hard because first of all you're looking at characters at a remove of 40 years or so," the composer says. "It was a different time, they were different people, they acted differently. And having lived through that period I can tell you that it was very faithful to the period." Bernstein points out that the subject of homosexuality couldn't even be discussed in a film of the period, a situation which plays into one of *Far From Heaven's* most powerful scenes, in which Moore's character and her husband attempt—utterly without success—to discuss the man's homosexual liaison after his wife stumbles in on it. "It was considered to be an illness," Bernstein explains. "They hustled a homosexual off to the psychiatrist right away to get cured."

Bernstein's uniquely American musical voice helps set the stage for the film as it establishes a homey, comforting vision of 1950s America, only to see Dennis Quaid's character drift into the distinctly "un-American" environment of a gay bar. In keeping with the film's template of '50s melodrama, Bernstein's score had to establish an unsettling mood for this sequence. "Todd Haynes said his feeling about all the gay stuff at the beginning was that he wanted it dealt with in terms of 1950s," Bernstein says. "In other words, he wanted the music to be slightly off-center like something's wrong, because that's what gay life was like in the '50s—it was something wrong. I thought that was rather interesting; I don't think I would have gone that far on my own."

Bernstein's score is unusually active throughout the film, engaging in genuine psychological scoring and indicating thoughts and feelings the characters are often unable to express. The composer was even able to write a relatively sweeping title theme that included a dramatic cymbal crash for the film's stylized opening. "At the very beginning in the main title music, you know that we're going to get into a drama with problems. The music is not happy. It's not tragic but you just know that there are problems," Bernstein explains. As Moore's character becomes increasingly alienated from her husband and finds herself unable to express what she's going through to her friends, she begins to confide in her African American gardener and develops a friendship with him. When the two go for a walk in the woods outside of town, Bernstein introduces a gorgeous, lyrical theme that is used psychologically later on as Moore's character finds herself thinking of the man. "In

that big outdoor scene with the gardener, that's a happy scene, and I kept the music kind of sunny, the only sunny thing in the film really, because that's her

had to work on films that failed to inspire him, but he still sees a challenge in the work. "I kind of wait for the film to tell me something and find out what's at the



**SIRKING THEIR DUTIES:** Composer Bernstein and director Haynes consciously sought to evoke the '50s melodramas of Douglas Sirk (such as *Magnificent Obsession* and *All That Heaven Allows*, right)—but added a thoroughly modern twist.

haven at that moment," Bernstein says.

*Far From Heaven's* final scene between Moore and Haysbert is played entirely without dialogue, allowing Bernstein's music to carry the bulk of the sequence's emotion. "For me, *Safe* and this film are bookends in a curious sort of way," Bernstein says of the film's ending. "*Safe* is a film about a woman who is not going to make it. She goes into that igloo house at the end of *Safe* and you somehow feel that she is never going to come out. In this film, even though she loses both men

**In the main title music, you know that we're going to get into a drama. The music is not happy. It's not tragic but you just know there are problems.**

in her life, I have the feeling she's going to go on with her life. That's why I called that cue 'Beginnings.' In this film I felt like she's going to have a chance now."

### Reconnecting With His Roots

Bernstein points out *Far From Heaven* as a welcome change of pace in the current environment of film scoring in which composers are often discouraged from putting much personality into their work—a real problem for musicians of Bernstein's generation who have such an immediately recognizable style. "Let's face it, nobody wants it," Bernstein says. "The kind of work that composers like myself do, we're kind of an annoyance now to most people. Not all of them, but so many of them really want somebody who can write connective music that kind of lies beneath the pop music in the picture. There are great exceptions of course. This year John Williams on *Minority Report* really did an interesting score, and Thomas Newman on *Road to Perdition* I thought was brilliant." Bernstein acknowledges that after 200 scoring assignments, he's

core of the film and what can I do for it and what can I do to help it. That's what keeps me going."

### Success All Around

So far Bernstein is getting some of the best reviews of his career for *Far From Heaven*, and he's not doing badly on other fronts, either. His *Guitar Concerto* was recently premiered at the Hollywood Bowl and was highly praised by the *Los Angeles Times*, a newspaper known for its withering reviews of Hollywood composers who dare to enter the concert realm. Bernstein thinks there's a simple reason for the praise. "Even in the Concerto, I have not said, 'Oh boy, now I'm going to assume my concert hall personality and become a completely different person.' Musically, the Concerto is me—not me who is now trying to write Schoenberg."

One of the biggest fans of Bernstein's *Far From Heaven* score is the film's director, who held a clear enthusiasm for what the composer was doing at the film's scoring sessions. Haynes acknowledges that the *Far From Heaven* score could have fit neatly into an actual film of the period, although he says he never demanded that Bernstein approach the film in that way. "We never really said, 'Oh, let it be really big and splashy,' or anything like that, but in some ways it is bigger and splashier than I anticipated," he says. "But there's something incredibly pure about it, and there's something that will work so well with what I was doing in the film style. We really are completely following the rules of narrative and visual style of that period, but it's never meant to be a spoof, it's never meant to be ironic, and that's hard for today's audiences to understand. That will be the trick of how to promote this film, because it's hard for anyone to enter into this realm today without it being tongue-in-cheek, and it's really not—it's really honest about these characters and what they're going through, and I think it's reflected both in the score and the film style." **FSM**

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# Ganging Up With Marty

Bernstein gives some insight into his latest collaboration  
with Martin Scorsese: *Gangs of New York* • Interview by Nick Joy

**M**uch has been made of the Scorsese/Bernstein collaboration on the troubled feature *Gangs of New York*. Is Elmer in or out? Is Howard Shore in or out? Well we've finally got some answers, direct from the horse's mouth, excerpted from a recent interview by Nick Joy entitled "Elmer Bernstein: Heaven Sent." Look for the interview in its entirety on the FSM website.

**FSM:** Any new Scorsese/Bernstein collaboration is always something that soundtrack fans look forward to. What can we expect in the upcoming *Gangs of New York*?

**Elmer Bernstein:** Marty and I started talking about it over a year ago. He wasn't that sure what he really wanted, but he got really married to the idea of ethnic music—a lot of this film is about Irish immigrants coming to the U.S. He got very hung up on the ethnic aspects of the music, too much so in my opinion, so we were never really able to get to grips with it. I wrote a whole bunch of stuff, but Marty ultimately did something that he very often does, which is to construct a score from various sources. So, there's a lot of my music and a lot of ethnic music, but not a score as we would conceive a score.

**FSM:** There are a lot of rumors circulating about the movie's troubled production.

**EB:** I think the problem with *Gangs of New York*, outside of all the rumors and things you've heard, is that in this particular instance Marty wasn't able to do what he does best—



**NEW YORK STORIES:** Director Scorsese (top); on the set with Leonardo DiCaprio; lots of extras ready to rumble; Cameron Diaz gets jiggy with Leo (bottom).

to have a clear vision. Whereas in *The Age of Innocence* it was well thought-out and clear, I think that problems in post-production and with the producing company all combined to make it very difficult for him to back off and develop this vision. Ultimately, I don't know what the film is going to be like; when I saw it in rough-cut I thought it was brilliant. Sure, it had problems—it was a big sprawling film—but I don't know where they've wound up with it.

**FSM:** I hear that Howard Shore is also attached to it.

**EB:** He's one of many! Howard Shore, Peter Gabriel, Bono—it's kind of a dog's dinner. I don't know how the hell you could have a soundtrack album, but I would guess if Bono has written a song, the producing company will go heavy on it. You're going to have one of the most expensive films of the year with a music score that's not eligible for Academy consideration, and that's very unusual.

**FSM:** What approach did you take with your score?

**EB:** I felt that the film was very exotic, but didn't have any obvious heroes and was without a strong love story. Marty and I had conversations about this—I said that the language of the music should be a language that concerns the audience with the film. But Scorsese was more concerned with street authenticity, and wanted to use Irish music because it was authentic. If you hear a lot of 19th century Irish music, is that going to connect you with the film? I don't know. It's a judgement call on his part. **FSM**

# How I Spent My Film Music Concert

Musings of a Film Music Concertgoer  
by John Takis

**F**irst up, I have a confession: I have only attended *two* dedicated film music concerts: Jerry Goldsmith and John Williams conducting their own work. I say *only* two, because I know there are those of you reading this article who are film-music-event veterans—you've been to two dozen of these concerts, interviewed Goldsmith, had lunch with Williams, are godfather to Elmer Bernstein's grandchildren, and Marc Shaiman is your hairdresser. You probably live in the Los Angeles area, have much more time and money than I do, and I officially hate you. Living as I do in the heart of Michigan, which nobody would ever confuse for the film music capital of anywhere, I think I've done pretty well for myself.

For someone like me, attending a film music concert led by a major composer is on the level of a pilgrimage. It's not necessarily something you can just truck down the street and do. It requires a lot of planning and preparation, and in some cases a *lot* of travel. The whole time, you're aware that you may never get the opportunity to do this again; you've got just one chance to get that handshake, that autograph, that person-to-person smile. A charged energy permeates the proceedings.

I'd even argue that film music in the concert hall occupies a unique cultural niche, a fusion as distinctive in its own way as the fusion of music and film. It's taken critics decades, of course, to begin to accept film music as a legitimate concert subject. I'm sure there's a certain amount of

resentment over the fact in my area, the Soundtrack section has closed the shelf-space gap with Classical, or even exceeded it!

Williams, Bernstein, Zimmer, Goldsmith, Elfman, Jarre, Horner—these men are not merely composers but in a real sense are celebrities, especially in certain parts of the world. Williams might even be considered a *superstar*. That was certainly the impression I got witnessing the hundreds upon hundreds of ravenous fans (of all ages, incidentally) overflowing the Blossom Pavilion in Cleveland this past July. I can safely say that I have never seen such wild enthusiasm for an orchestra performance!

My first real film music concert was during the spring of 1999. I'd attended a pops concert in Detroit in the summer of '98—one of those annual affairs where the local orchestra does show tunes, medleys and the usual smattering of John Williams' greatest hits. At the time, that was about the largest live film music event I could envision being present for. So my heart just about stopped when I turned the page and saw, in the corner, a tiny little ad with a photo and the caption: "Jerry Goldsmith conducts his music..."

A very long three-quarters-of-a-year later, I found myself in the car with a good friend and film music buddy, with two front row tickets for a Thursday morning concert. In a matter of hours, I was going to be sitting mere feet from Jerry Goldsmith, in the flesh! I had to force myself not to think too much about my plan to sneak backstage after the concert, since I was driving and wanted to get to the concert hall in one piece.

I don't think I have ever felt so much admiration as I did when Goldsmith walked onto the stage and took the podium. I even had to restrain my applause, because I knew I would be doing a lot of it and didn't want to tire out my hands too early. Budgeting your applause is an important skill for a committed fan; in Cleveland the audience managed to wring no less than three encores from Maestro Williams. That takes stamina!

And speaking of stamina, someone ought to do a study on cardiovascular fitness and conductors. For septuagenarians, Goldsmith and Williams sure can move! *You* try waving your arms in the air for hours on end! And when Goldsmith conducts, he uses his whole body, from his late ponytail to the tips of his toes. The impression I got was that he was pulling against invisible strings, as if actually *dragging* the sound out of the orchestra! This is merely one man's impression, you understand. I received somewhat the opposite impression watching Williams, with his impossibly liquid arms. With Williams, I got the sense that the music was pouring forth from him, as if he were the source and the orchestra was merely the expression. (I hope you will forgive the flowery prose, but, as I said, these notions came to me in moments of great emotion.)

that modern film composition is proving at least as accessible and popular as modern classical work—one has only to walk into the nearest Best Buy to see this. For most of the music chains

**T**hese are just a few of the unexpected little touches and observations that a film music concert can provide. Seeing these masters in a live performance has permanently altered my perspective on them and their music. It's something I could never have gotten by listening to their CDs, or even watching them on TV.

There are, of course, other more obvious benefits to attending such events. Foremost is the opportunity to hear music you love as you've never heard it before—live. There will be nuances and variations that will never be duplicated. You won't be able to hit the "rewind" button. The vitality in each performance is in no small part due to the talent involved. Detroit and Cleveland possess very fine symphony orchestras. But due to tight schedules, composers frequently have only a few days, or less, to rehearse several hours of music, and this can set up a potentially trying situation. It became readily apparent to me, however, that both Goldsmith and Williams love musicians, and musicians love them. Before the concert, one member of the Detroit Symphony told me, regarding Goldsmith: "He's a real taskmaster. These rehearsals have been some of the toughest and most intense I've ever done. But the orchestra loves him." Later that night, Goldsmith would inform the crowd of his affectionate reciprocation. Williams and the Cleveland Orchestra both expressed similar sentiments.

Another reason for prospective concertgoers to make the effort is the music selection. Themes from *Star Trek* and *Patton*, *Star Wars*, *Indiana Jones* and *Jurassic Park* are undoubtedly playing regularly at a concert hall near you. But how many times will you have the opportunity to hear *Papillon*, *The Sand Pebbles* or the magnificent suite from *Close Encounters of the Third Kind*, live? In addition, composers frequently use concerts to show off their lesser-known works, such as Goldsmith's *Fireworks* or Williams' *Sound the Bells*.

Of course, one of the most compelling reasons to go to a film music concert is the chance to make personal contact. In spite of my quasi-journalist status (securing for me a delightful "gold pass" into the VIP lane, which allowed me to bypass the traffic backup that usually accompanies

Williams concerts), I was unable to meet Williams face-to-face. It was a long night, very hot, with turbulent weather, and Williams declined to engage in post-concert fan-service. In fact, it took all of my contacts and resources just to get a fan letter delivered and a few autographs secured! I had to content myself with shouting a belated "Happy birthday!" from the crowd, and I'd like to think he heard it.

Goldsmith, on the other hand, was more accessible. It was strategic planning on my part to attend the Thursday morning concert, where the audience consisted mostly of senior citizens. (Goldsmith likes to talk to his audiences between numbers, regaling the crowd with humorous anecdotes and self-deprecating Academy Award comments, and during one such pause, he asked if there were any *Star Trek* fans in the audience. Elderly concertgoers must not care much for *Star Trek*, because my friend and I were the only ones raising our arms and trying to get Goldsmith's attention. We were sitting in the front row, so he almost missed us, but we were rewarded with a surprised "Oh, hello!"

Following that concert, my friend and I snuck backstage. We were the *only* fans at that particular performance to do so, and so for two glorious minutes we had Maestro Goldsmith all to ourselves. No matter how many times I rehearse, moments like this always seem to leave me tongue-tied. Goldsmith positively radiated good humor and friendly patience while my friend and I stammered the usual praise, thanks, and you-changed-my-life sentiments. I recall wanting to tell

him something different, something unusual, so I thanked him for all the work he put into restoring and re-recording the music of Alex North. This seemed to please him. "I've always loved doing Alex's music," he said, and we chatted for a moment about how the re-recording of *2001* doesn't sync up with the film. Finally, an aide intervened, informing us that Mr. Goldsmith probably wanted to go out and have a cigarette, and perhaps we could follow him outside. But Mr. Goldsmith had to leave. We exchanged farewells and that was that.

But it wasn't the end of my Goldsmith experience. The following night, I went back to Detroit, this time to meet

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with a group of friends from the *Film Score Monthly* message boards. This brings me to another point which you should consider—these concerts are a wonderful, wonderful way to hook up with fellow film music fans. I, for one, had the privilege of meeting a group of people—they know who they are—whom I had known for years but whose identities I had only glimpsed in their choice of net handles, the way they'd written passionately about this composer or that score, and the numerous off-topic romps we'd enjoyed at *FSM's* website. "There's not a word yet for old friends who've just met." So says the Great Gonzo in *The Muppet Movie*, and he's right. It's an indescribably odd, yet moving, thing to meet someone you've "known" for years for the first time. We hung out in a hotel room for a while, swapping stories, getting used to each other's faces, voices, ages, real names...

The concert that night was doubly special for having been shared. We all gathered outside the backstage door when it was over, mingling with the rest of the die-hard film score fans who had made the journey. Goldsmith was generous with his time, greeting each pilgrim in turn, signing autographs, posing for photos. I waited my turn, and he was surprised when I had no camera or CD to get signed. I only wanted to congratulate him once again, and to shake his hand. I don't want to sound funny, but I can still remember that handshake. It was strong, and very warm, which was understandable as he'd just been waving a baton for several hours. He didn't recognize me right away, but when he realized it was my second night, he laughed. "I should have told different jokes!" he apologized. I told him I didn't mind.

When everyone had taken their turn, and it was time for Goldsmith to leave, he stepped out onto the concrete ledge and lit a cigarette. "Looking forward to hearing *Hollow Man*!" cried a fan. "I'm looking forward to *finishing* it!" Goldsmith returned. He stepped into his car. "Good night, Jerry!" we called. He waved back. "Good night, guys!" Magic. We all stood there for a moment, silent, soaking in the atmosphere, basking in our mutual pride at having been present for such an affecting experience. Autographs were shared, pictures were snapped, addresses exchanged, and then

we went our separate ways. (Not to get too Steven Spielberg about it, but I swear I saw a shooting star on the way home that night.)

At Cleveland this summer, I missed the intimacy of that evening with Jerry Goldsmith. Nonetheless, what I witnessed carried its own fascination. If you haven't seen it for yourself, let me clue you in: *Audiences love John Williams*! This is the man who taught them to fear Jaws, who made heroes out of Luke Skywalker, Indiana Jones and Superman—themes they sing in the shower, and hum along with their children in the car. They love him for this.

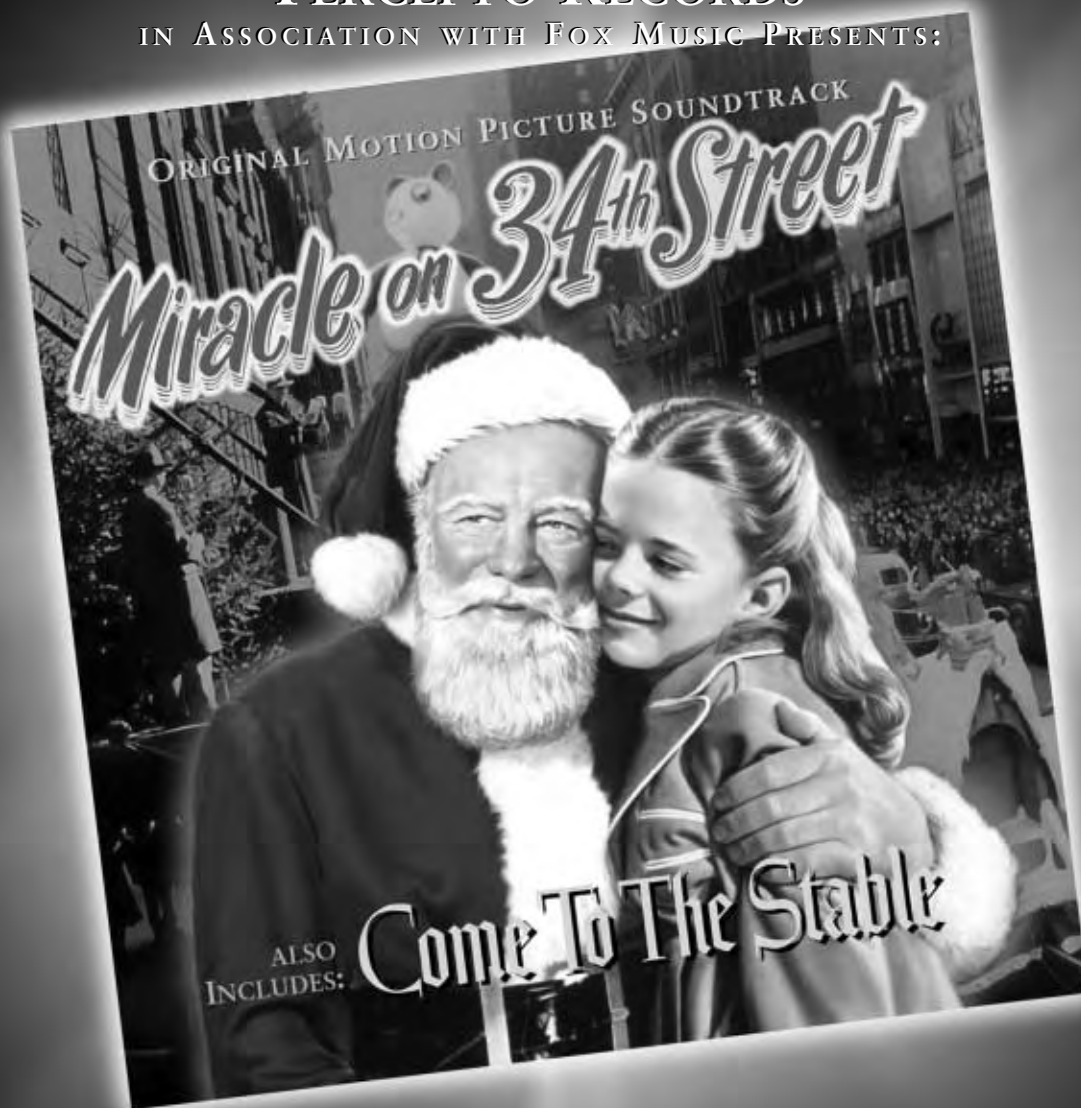
And can John Williams ever preside over an audience! He stands and speaks with a gracious humility, accepting all the accolades and long minutes of applause with a quiet smile. It's not as informal or down-to-earth an approach as Jerry Goldsmith's, but neither is it patronizing or distant. I think the highlight of the concert, which took place outdoors, was when Williams bowed to audience pressure (and the sweltering heat) and undid his formal necktie and collar. The applause was deafening. And when, for his third encore, he led the orchestra in *Stars and Stripes Forever*, people were leaping to their feet.

To conclude, I hope this article has entertained you, and perhaps struck a chord in your own memory. I know my experiences are the tip of a vast collective iceberg—hundreds of you have similar tales, other unique experiences locked in your heart. And if, by chance, you don't, take my advice and make it a priority. Like I said, it's unique. What happens will never happen again, and it will only happen to *you*. I am fortunate and blessed to know whereof I speak. **FSM**

Special thanks to Julie Demorest.  
You can write the author at [takisjoh@msu.edu](mailto:takisjoh@msu.edu).



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# SCORE

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BELOW AVERAGE ★★  
WEAK ★

## Red Dragon ★★★ ½

DANNY ELFMAN

Decca 473 380-2 • 17 tracks - 57:17

As the Anthony Hopkins Lecter trilogy reaches its prequel conclusion, on reflection perhaps the greatest joy was in watching which composer names became attached to the series. The relatively unknown (at the time) Howard Shore essayed *The Silence of the Lambs*, Hans Zimmer tackled Ridley Scott's *Hannibal* and now Danny Elfman enters the arena. Ironically, whereas the filmmakers have used some of the same actors in all three movies (Hopkins, Anthony Heald and Frankie Faison) to preserve continuity, they have not tried to capture a unifying sound. Elfman's score is as different from Zimmer's as Zimmer's was from Shore's. Elfman's music is closer to Shore's ominous arpeggiating underscore than Zimmer's rich, opera-

builds into "The Revelation," a progressive climb up familiar Elfman scales before becoming dominated by trembling strings at its conclusion. And once we're in this hysterical Herrmann territory we never truly leave it. There are moments of respite, but we never lose the air of brooding menace, and dig those frantic pizzicato strings at the end of "Main Titles."

"The Cell" underscores Will Graham's visit to Lecter's prison, and, separated from the movie, it works well. However, when married to the celluloid images, it is at odds with what's going on. We are so familiar with Clarice Starling's visit to Lecter in *Silence*, underscored by Shore, that when Will Graham visits the same locale in *Red Dragon*, the different music is jarring. Elfman's score serves the movie well, but somehow seems wrong—imagine *Star Wars* opening with the *Star Trek* theme! So, listening to the disc in isolation is arguably the best way to approach the score.

This enhanced disc also has brief interviews with Elfman, director Brett Ratner and Anthony Hopkins.

A gothic melodrama that errs just

this side of Grand Guignol, this is a purer form of Elfman than we've been seeing in recent years. There's no ethnic percussion crashing around, and the composer is not breaking into new territory, but as a somber mood piece it's perfect music...for a darkened theater. —Nick Joy

## Abandon ★★ ½

CLINT MANSELL

5.1 Entertainment Group  
27 tracks - 50:47

**A**bandon marks the directorial debut of Stephen Gaghan, who won an Academy Award for scripting Steven Soderbergh's *Traffic*. Featuring Benjamin Bratt

and Katie Holmes, this big budget neo-noir centers on the mysterious death—and even more mysterious return—of a coed's college boyfriend.

Clint Mansell is perhaps best known for scoring Darren Aronofsky's *Pi* and *Requiem for a Dream*. Much like these earlier scores, *Abandon* fuses chamber arrangements with dubs and beats to create a sound that's simultaneously lush and sterile. Mansell likes to play around with this dynamic, shifting emphasis between classical figures and electronic ones.

Unfortunately, whenever the composer (the former front man for Pop Will Eat Itself, a synth-and-samples band from the U.K.) shies away from his computerized motifs, his violin-and-piano constructions resemble, at best, the placid mickey-mouse underscoring that permeates many TV movies. But on many of the tracks, he does well with the techno sound—dropping beats and looping quirky tones to create a misty, otherworldly atmosphere that augments the movie's dark and supernatural subject matter.

The opening credits theme, for instance, introduces the score's major melody on a ghostly acoustic guitar line. A female voice (Katie Holmes'!) materializes, picking up and carrying the melody as she cries, "La-la-la la-la-la-la." Then Mansell hits the piece with a barrage of programmed beats and groaning strings. Breathless and gorgeous, the song recalls some of Morricone's giallo music—*The Bird With the Crystal Plumage* comes to mind. It also sounds like it's ready for the fog, lights and hallucinatory aspects of the rave dance floor.

Recorded with a mélange of high-tech devices ranging from digital boards and compressors to samplers and boxes, the score for *Abandon*, like those for *Sexy Beast* and *Swordfish*, perhaps heralds

the eventual disappearance of traditional scoring. After all, who needs to pay musicians when individual producers like Mansell have computers that can sample and simulate them?

Nevertheless, if Mansell represents the cream of the deejay maestros, the revolution may take a few more years to complete. That is, as long as music created with a computer sounds like, well, a computer, its emotional range and dramatic functions are severely restricted. However, if and when the sampling technology improves and the computer-composers learn to write music as rich and varied as their old-school counterparts—be it Williams, Goldsmith or even Horner—then, and only then, will the film music orchestra really be in trouble.

—Stephen Armstrong

## Possession ★★★ ½

GABRIEL YARED

RCA Victor 09026 63882 2 • 21 tracks - 67:04

**O**ne word review: lush. Okay, you deserve more than that, as does Gabriel Yared's beautiful score to Neil LaBute's Gwyneth Paltrow romance. This isn't new territory for Yared, as his recent career has been built on a string of doom-laden romances (*City of Angels*, *Message in a Bottle* and, of course, *The English Patient*). However, *Possession's* subject matter did give him the opportunity to paint on two different canvases. The story revolves around contemporary academics (Paltrow and Aaron Eckhart) who discover the forbidden relationship that existed between two Victorian writers. The more they uncover, the more they too become possessed by the relationship, and start emulating it in the present.

To illustrate this, Yared develops separate themes for the different time periods. And as the two stories come closer together, the themes also start intertwining. Clearly, Yared began with the whole and then worked backward



laced soundtrack.

Ironically, the film that *Red Dragon* has least in common with musically is *Manhunter*, Michael Mann's '80s version of Thomas Harris' source novel. There really are no parallels with Michael Rubini's and Klaus Schulze's sterile Tangerine Dream-like electronica. Elfman, by contrast, has conjured up old, dark-house melodrama; it's not the blockbuster *MIB III/Spider-Man* Elfman, but it still has its roots within the gothic domain of *Batman*.

"Logos" is a slow-burning start to the disc, with occasional outbursts of screeching strings and the merest hint of a theme. This

to separate the threads, and it works beautifully. Thematically, the movie encroaches on the same romantic time-travel territory of *Somewhere in Time*, and this soundtrack makes a worthy companion piece to Barry's elegant Rachmaninoff interpolations.

The liner notes contain a complimentary narrative by LaBute, and while he admits that his praise is close to gushing, Yared clearly left a lasting impression on him. Gabriel's fans can look forward to more releases in the coming months (*L'Idole*, *The One & Only*, *Les Marins Perdus* and *Cold Mountain*), but in the meantime savor this ravishing, full-blooded composition.

—N.J.

### The Amityville Horror (1979)

★★★★ ½

LALO SCHIFRIN

Aleph 026 • 17 tracks - 61:02

In 1979 American International Pictures released *The Amityville Horror*, a story in which the main character—a haunted house—torments James Brolin, Margot Kidder and their three children. A box-office hit, the movie startled audiences by turning familiar objects like walls and doors into instruments of evil. Without a doubt, Lalo Schifrin's harsh and expressionistic music (nominated for an Academy Award) enhanced the scarier aspects of the film. As Jon Burlingame explains in his liner notes for this new disc, the soundtrack "not only frightened moviegoers but managed to convince them that the events being depicted were real."

Recently, the 70-year-old Schifrin re-recorded his score with the Czech National Symphony Orchestra and released it through his own Aleph label. Built around a two-note minor chord figure, the new treatment throbs with the same groans, creaks and shrieks that made the original so unsettling; with cascading strings, screeching electronica and moaning voices. That is, it sets out to approximate the demonic forces that swirl through the terrible house—and it succeeds.

"Father Delany," for example, introduces the simple main theme with a groaning horn. Soon violins descend and dart about erratically, like switchblades in a knife fight. In

pieces like "Screams" and "The Ghost," the orchestra swells and contracts abruptly, creating clashing juxtapositions of hard and soft sounds. This chaotic dynamic also characterizes the album's most dissonant track, "The Axe," in which Schifrin grafts his morose theme onto a wall of writhing, screaming strings. On "The Window," however, the composer drops the pitch and slows the pace, allowing a tender mood to emerge as the music crawls along on hushed piano. After a minute, the two-note theme quietly and almost unnoticeably returns. And though the composition never collapses into the entropy that dominates the other tracks, the melody's subtle presence destroys the tranquility the opening measures establish.

Frequently atonal and violent, Schifrin's revised treatment of his old material succeeds because—like Williams' *Jaws*—the music manages to arouse suspense and dread on its own. In other words, it doesn't depend upon the film's visuals to generate anxiety. Unfortunately, this technical success makes the disc much easier to admire than enjoy.

—S.A.

### The Fury—The Deluxe Edition (1979)

★★★★ ½

JOHN WILLIAMS

Varèse Sarabande VCL 0702 1011

Disc 1: The Soundtrack - 23 tracks - 55:26

Disc 2: The Album - 9 tracks - 40:17

*The Fury* is one of John Williams' minor masterpieces. The 1979 supernatural thriller by Brian De Palma remains a superb example of what music can do for a film. "Psychic teen" movies haven't been in vogue for a few decades, and seem hard to take seriously in any context. But *The Fury* has two things lending it some desperately needed credibility: a strong performance by seasoned leading man Kirk Douglas and a magnificent score. Williams treats the action with such compelling sincerity that the viewer is swept away without really having time to reflect on the overblown melodrama disgorged on the screen.

The secret lies partly in Williams' Herrmann-inspired approach. The project was origi-

nally intended for Bernard Herrmann, who, before his death, had worked with De Palma on *Obsession*. Williams accepted the challenge, using it as an opportunity to pay tribute to the late maestro. The score remains vintage Williams, but the Herrmann influence is readily apparent, from the hypnotic waltz at the heart of the score, to the almost campy use of a theremin for spook value.

Only about half of the film is scored, but when music is present it dominates the narrative. The best example of this is the lengthy "Gillian's Escape" sequence, which



contains a broad spectrum of action and emotion. The scene is so exaggerated as to border on ridiculous, but De Palma takes exactly the right approach, all but eliminating dialogue and sound effects, allowing Williams to carry the moment. This is indicative of the way the music works in the film in general: present *exactly* where it needs to be, and with just the right amount of presence to "steer" the audience.

Obsessive thematic repetition is a key factor in many Herrmann scores, used to generate tension and serve as a sort of aural assault on the audience. Williams accomplishes much the same thing with *The Fury*'s main theme, a simple eight-note melody and its variations. This theme threads its way through almost every cue in the score, appearing in various guises and degrees of prominence. For counterpoint, we have love themes for the film's female leads: a soaring, romantic theme for Gillian, and a more subdued one for Hester. In addition, Williams employs the usual handful of motifs, some of which would crop up in future scores (the four-note motif that opens "Descent" can be heard in *Jaws 2*, and the opening of "Gillian's Vision" makes an appearance in *The Phantom*

*Menace*).

Varèse Sarabande's Deluxe Edition is two discs long by virtue of, to use Williams' own words, "a fortuitous accident" that gave him two extra days with the London Symphony Orchestra prior to recording *Superman*. The resulting album version of *The Fury* is a symphonic tour de force. Williams has made a habit of "reconceptualizing" major set pieces from his scores as concert works, or for album presentation, with varying degrees of success. *The Fury* is a winner in this regard; the album hits most of the score's high

points, combining some cues, expanding on others and featuring an all-new "Epilogue."

The inevitable comparison of film version to album version leaves us with a situation similar to that of Williams' own *Jaws*: Each has its merits. The album is perhaps a stronger, more concise presentation of the material, with a unique epilogue and some demented "source music" for the carousel. The film version, on the other hand, is complete, with previously unreleased cues that add texture and atmosphere. Another significant advantage of the film soundtrack is the powerful theremin presence—the difference most noticeable in "Gillian's Power" (compare it with the last few minutes of the album's "Death on the Carousel," which is actually an amalgam of several film cues, and which uses something that sounds like a weak electronic approximation of a theremin).

Varèse's Deluxe Edition of *The Fury* marks the first time the original tracks have been made available outside of the film. The album version differs from its previous CD incarnation in two regards: significantly remastered sound and the removal of a "bonus track" (the original version of "Death on the Carousel"), which

never really belonged in the album arrangement to begin with; it has been restored to its intended position on disc one.

Thorough liner notes by Nick Redman help to put the film, score and album in proper perspective. *The Fury* came between *Close Encounters* and *Superman*, written amidst the dizzying five-year period that spanned *Star Wars* and *E.T.* And though it remains relatively obscure, the score holds its own alongside its titanic siblings. The Deluxe Edition is a Limited Collectors Edition of 3,000 copies, so you'll probably have to look for it online. You'll be glad you did—the set will undoubtedly sell fast, and if you miss your chance, you may wind up...furious.

—John Takis



### The Night Walker (1964)

★★★★ ½

VIC MIZZY

Percepto 009 • 22 tracks • 49:40

**T**he score is a masterpiece. It's very inventive, and the instrumentation is fantastic."

Thus stated Bernard Herrmann about Vic Mizzy's score for *The Night Walker*. Indeed, this is a fantastic gothic horror score as effective as Herrmann's *Psycho*, even if written for a far inferior picture.

The film, directed by schlockmeister William Castle, stars Barbara Stanwyck (Irene Trent) in a career revival of sorts, as a woman married to the abusive and sadistic Howard Trent. Trent dies in a mysterious explosion but his body is never found. The twists and turns of the plot include a bizarre wedding between Irene and her dream lover. But was it real or imagined? Is Howard actually dead?

Mizzy wrote the score using the Schillinger System (developed by the Russian mathematician). This was a favorite technique of

Mizzy's, allowing for a specific number of permutations of a set number of notes and multiple variations of a single theme. The interesting orchestration kicks off in "Main Title," scored for bass guitar and prepared piano (with a block of wood placed across the sound board, giving the illusion of a harpsichord or a slightly out-of-tune piano) that serves as Howard's theme and is meant to accompany the on-screen thumping of his cane.

The cleverly titled "Hittin' Mrs." opens with a powerful brass statement representing the gothic gargoyle statues that decorate Howard's apartment building (and the disc's great cover art, but have little else to do with the movie despite what the artwork may suggest) as seen in Irene's nighttime visions. It then segues via

Howard's theme into an equally frightening motif as Howard first strikes Irene.

The score also features a surprisingly restrained love theme ("Dream Lover" and "Dream Lover

Returns") for rising and falling piano, which scores the possibly imagined relationship between Irene and The Dream (as her nocturnal lover is known).

"Marriage Mirage" features the first fully effective appearance of a pipe organ, which twists quotes of Wagner's "Bridal Chorus" from *Lohengrin* with a creepy new motif. "Weird Wedding" follows and is by far the highlight of the score, a classic of the horror genre. It mixes the organ with the full orchestra and features most of the score's main themes in perfectly timed outbursts from the brass, beautifully complementing the gothic organ.

If you would not normally be interested in seeking out music by the man who wrote the themes to *Green Acres* and *The Addams Family*, I urge you to go to Percepto's website and listen to the sample tracks of this score. Doing so sold me on a disc I otherwise would have no intention of buying. The overall package is superb, and Mizzy contributes

several great production anecdotes in the liner notes. Normally I'm an advocate of complete chronological releases, but in this case the brief source cues do disrupt the flow of the score and perhaps could have been sequenced at the end. But that's a minor flaw in an otherwise stellar release.

—Darren MacDonald

### Romeo & Juliet (1968) ★★★★★

NINO ROTA

Silva Screen SSD 1140 • 21 tracks • 55:16

**N**ic Raine has hit his stride. On the heels of last year's terrific John Barry recordings (*The Lion in Winter*, *The Last Valley*, *Robin & Marian*), Raine and the City of Prague Philharmonic tackle Nino Rota's complete score for Franco Zeffirelli's *Romeo & Juliet*. With Rota's original manuscript presumably lost, Mike Townend took on the task of recreating the score by utilizing the video of the film and the soundtrack recording released in 1968. The result is a lush, romantic album that easily rates as one of Nic Raine's best. The playing is fluid, suitably emotional and remarkably true to the spirit of the original.

As for the score itself, there is, first and foremost, the love theme. It appears in several guises here and, despite the overfamiliarity brought on by many Muzak renditions over the years, manages to sound fresh when heard in context—it's not nearly as syrupy as you may remember it. The theme from *Love Story*, as a comparison, will always be sappy. Rota's love theme reflects the composer's genius for capturing mood, and this recording truly reflects that beauty. Apart from the love theme, Rota gives us appropriate 14th-century source music and instrumentation, along with several terrific fanfares and a handful of other thematic ideas.

As the album progresses, more and more hints of menace break through, lending additional depth to the sound without mickey-mousing every emotion. The infrequent vocal cue, though well-performed, disrupts the flow of the album a bit, but I suspect most listeners won't be bothered. Overall, this is a sparkling recording that brings back to light Rota's masterful feel for Shakespearean

tragedy. Nic Raine's interpretation of this paragon of romance scores does great credit to Rota and the Bard, not to mention himself and the folks at Silva Screen. I can't wait to hear what they do next.

—Neil Shurley

### Il Mercenario (1968) ★★★★★ ½

ENNIO MORRICONE

GDM CD Club 7010 • 16 tracks • 37:54

**M**orricone was pretty busy in 1968. In fact, *Il Mercenario* was one of over 20 scores written by the master that year. This particular effort is for a Sergio Corbucci comedy western (of sorts) that co-stars Jack Palance in the role of "Curly." Bruno Nicolai conducts here, but at least one source also lists him as "co-composer" with Morricone (this kind of thing may explain Morricone's high productivity).

However the score came to be, Morricone fans will be overjoyed with *Il Mercenario*. "Estasi" even introduces a little of the whistling (which reappears throughout the album) that fans of the spaghetti western have come to expect and cherish. Plus, the title song for the film is hilariously performed along with the appropriate cat-calls and reactions, pointing out the less-than-serious nature of the film.

Even though *Il Mercenario* is essentially a monothematic score, the ways this theme is explored throughout the course of this brief CD makes for fascinating listening. The longest cue, "Liberta," is a fine example of what makes Morricone so great: The melody is repeated and slowly builds in intensity with each reiteration. When Morricone does take a break from the main theme, he drops in source-styled Mexican music, especially effective in an excellent little "Fiesta" number. (The same title appears later for a delightful waltz miniature.)

The album cover announces that the music is "digitally remastered and restored from the 1968 stereophonic album master tapes." The remastering is generally excellent; the sound is very forward, with little ambient background except during the solo guitar sections. One minor

(continued on page 43)



# Pocket CD Reviews

## Who did it?

## What's it about?

## Should you buy it?



**Spy Kids 2: The Island of Lost Dreams** ★★★  
ROBERT RODRIGUEZ  
AND JOHN DEBNEY  
Milan 73138-36000-2  
20 tracks - 43:54

Robert Rodriguez's sequel follows the further adventures of those perky Spy Kids and their parents—we even get to meet the grandparents in this one—as the title characters have a Ray Harryhausen-inspired frolic. While the first *Spy Kids* had approximately 85 composers on scoring duty, this one appears to have a mere two.

While Danny Elfman is obviously not credited as one of the two composers, his influence is rampant. The track list breaks down which cues are scored by whom, but it's all cohesive enough that it doesn't really matter. In fact, it all sounds like *The Nightmare Before Christmas*. The performance by the Texas Philharmonic is surprisingly on the mark. And little Alexa Vega gives a game performance of the Rodriguez-penned song, "Isle of Dreams." —**Cary Wong**



**Just a Kiss** ★★ 1/2  
SEAN DINSMORE,  
VARIOUS  
Milan MLADV-35996-2  
23 tracks - 68:38

The producers for *Just a Kiss* have outfitted their film's score with a collection of tracks that exemplify the block-rocking sound of the contemporary club scene. Fat with samples, dubs and percussion, half the songs come from established alternative dance acts, including Supreme Beings of Leisure, Les Nubians and DJ Rodriguez. Perhaps the most interesting in this group is the Dum Dum Project's "Jackson Heist," which combines Hollywood-style vocals with an onslaught of honking horns and a vibrating sitar.

The new material, written and produced by Dum Dum Project head man Sean Dinsmore, displays similar eclecticism. "Airport Ride," for instance, dresses up a riff from Blondie's "Rapture" with synths and programmed drumming, while "Midget Attack" toys with bossa nova figures and turntable scratches. But on tracks like "Dark Cello" and "Just a Kiss Theme," Dinsmore replaces his tape deck and computer with real instruments and melodies. Simple and direct, these songs temper the relentless mechanization of the other tracks, introducing just enough contrast to spare the listener from total monotony. —**Stephen Armstrong**



**Sunshine State** ★★★ 1/2  
MASON DARING  
Daring DR11671-8064-2  
15 tracks - 40:12

Independent filmmaker John Sayles has an enduring collaboration with composer Mason Daring, who has scored most of Sayles' movies, including *Passion Fish*, *Lone Star* and *Matewan*. Sayles moves into Altman territory with this latest film, a collage of stories about a small town in Florida in the grip of hotel developers. This is an actor's picture, with strong performances, including Angela Bassett, Edie Falco and a priceless Mary Steenburgen. In such an ensemble movie, heavy on dialogue, Daring wisely leaves a lot of the movie unscored.

John Sayles seems to get inspiration from his source music, so Daring's contribution to his films is usually minimal in output. (*The Secret of Roan Inish*, his most substantive and enjoyable Sayles score, is the exception.) The amount of score on this CD is less than nine minutes, yet, like all his scores, the music is effective, especially when he incorporates vocal sounds by Jeanie Stahl or the melancholy guitar playing of Duke Levine. The rest of the CD is filled with a healthy dose of bluegrass, including a Sayles-Daring collaboration called "Skeeter Pie," which has the great lyric: "Them Southern girls'll fix it so you want to die/You'll beg 'em for another slice of Skeeter Pie." —**C.W.**



**Big Bad Love** ★★★★★  
VARIOUS  
Nonesuch 79637-2  
12 tracks - 46:54

*Big Bad Love*, a romantic story about an alcoholic writer's redemption, takes place in northern Mississippi, the home of honky-tonk blues. Director-leading man Arliss Howard and his co-star (and wife) Deborah Winger score the film accordingly, using the thumping, electric sounds of native sons like R.L. Burnside, T-Model Ford and Junior Kimbrough to highlight the predicaments of the film's characters. Hard and rocking, these tracks lack the goopy, pop-funk sound that has been hurting big-label blues for the last 20 years.

Asie Payton's "I Love You," for instance, snaps back and forth like a rattlesnake; Burnside's cover of Bob Dylan's "Everything Is Broken" sounds about as meek and mild as a hard rain. The soundtrack also features semi-bluesy songs from a couple of "foreigners." Lower East Side punk god Tom Verlaine, for instance, contributes two dreamy guitar-drenched instrumentals, and Tom Waits, showing unusual restraint, gently sings a ballad and a dirge. Wrought with pity, sorrow and sour mash, this collection ought to make devotees of the Mississippi sound—fledglings and veterans alike—more than happy. —**S.A.**



**Suspiria (1977)** ★★★★★  
GOBLIN  
Cinevox CDMDF-305  
12 tracks - 41:36

Twenty-five years after its first release, Dario Argento's *Suspiria*, a filmed nightmare about witches, continues to shock audiences with its grisly depictions of murder. Set in a dance academy, music plays an appropriately important role in the picture. And the score, composed and performed by Goblin, often pays homage to various dance music forms, especially the waltz. But as it tries to approximate and render evil with sound, the band also makes frequent use of spacey guitars, funky grooves, distorted voices and electronic shrieks.

Despite these contradictory sounds, however, the album holds together, largely because of a 14-note sequence that keyboardist Claudio Simonetti repeats obsessively. By the way, rumor has it that Simonetti lifted this melody from the nursery song "Jesus Loves Me (This I Know)." The four bonus tracks are just as strange and violent, particularly "Suspiria (Narration)," in which the movie's "mater suspiriorum" ("mother of sighs") cryptically rants about witches and discotheques. If the devil collects film scores, you can bet he owns this one. —**S.A.**



**South of Heaven, West of Hell** ★★★ 1/2  
DWIGHT YOAKAM  
Warner Brothers 48012  
20 tracks - 49:09

Country star Dwight Yoakam composed this "gothic" western (which he also wrote, directed and starred in) about an Arizona lawman who seeks revenge against his foster family. This independent production was not widely seen and was panned by critics, but the soundtrack—a collection of 11 songs and nine underscored dialogue clips—sold well.

Rocking and tight, this fine album showcases Yoakam's broad musical interests, including Texas swing, mountain music and country punk. The strongest piece, "Words," is a piano-centered composition that introduces the film's main theme (vaguely resembling Morricone's *Blood and Guns*). If nothing else, Yoakam's got an ear for writing melodies as pretty as the Painted Desert itself. —**S.A.**

We're pleased to offer hard-to-find, unusual soundtrack-related products, including: Exclusive CDs; Books for music lovers; Books for composers; One-of-a-kind collectibles; and more! Order online, by phone or by mail: see contact info below. All CDs are \$19.95 plus shipping & handling unless otherwise noted.

# FSM marketplace

## NEW RELEASE:

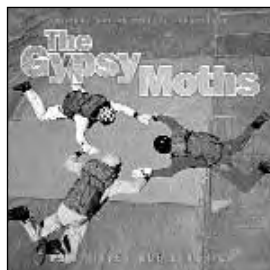
□ Vol. 5, No. 16  
**The Prize**  
JERRY GOLDSMITH  
Film released: 1963  
Studio: M-G-M  
Genre: Espionage  
Silver Age Classics  
CD released: Nov. 2002  
Stereo • 72:37

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



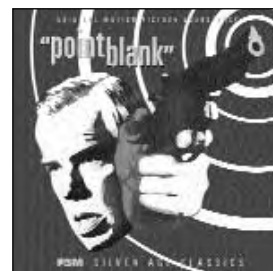
□ Vol. 5, No. 12  
**The Gypsy Moths**  
ELMER BERNSTEIN  
Film released: 1969  
Studio: M-G-M  
Genre: Drama  
Silver Age Classics  
CD released: Aug. 2002  
Stereo • 61:08

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



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

Two films based on 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**



## NEW RELEASE:

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

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



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

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



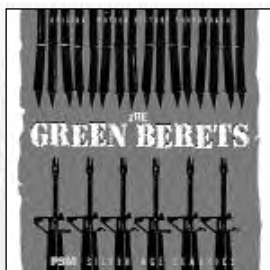
□ Vol. 5, No. 7  
**On the Beach/The Secret of Santa Vittoria**  
ERNEST GOLD  
Film released: 1959, 1969  
Studio: United Artists  
Genre: Drama, Comedy  
Golden Age Classics  
CD released: June 2002  
Stereo • 70:59

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**



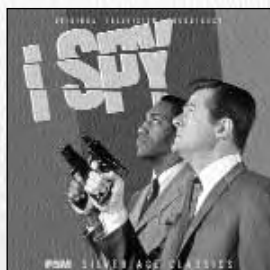
□ Vol. 5, No. 14  
**The Green Berets**  
MIKLÓS RÓZSA  
Film released: 1968  
Studio: Warner Bros.  
Genre: War/Adventure  
Silver Age Classics  
CD released: Sept. 2002  
Stereo • 72:37

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



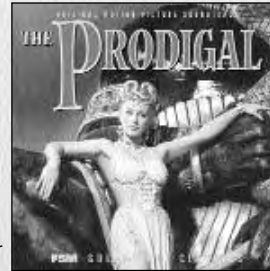
□ Vol. 5, No. 13  
**Scaramouche**  
VICTOR YOUNG  
Film released: 1952  
Studio: M-G-M  
Genre: Costume Adventure  
Golden Age Classics  
CD released: Sept. 2002  
Mono • 62:28

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



□ Vol. 5, No. 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



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□ 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. 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



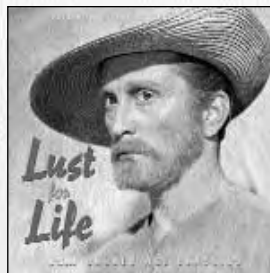
Herrmann's last completed studio project is sweepingly romantic, surging with passion and haunting in its use of melody. The complete score in stereo from the original three-track recording with liner notes by Christopher Husted, manager of the Herrmann estate. **\$19.95**

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



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

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



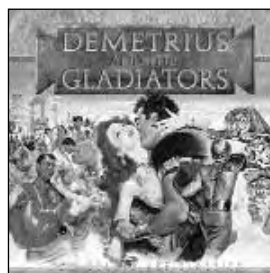
Premiere release of Rózsa's heartfelt, stirring accompaniment to the tragic tale of Vincent van Gogh. A favorite of the composer, this CD has been remixed from the three-track masters with bonus alternate cues and more. One of the greatest film scores! **\$19.95**

□ 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**

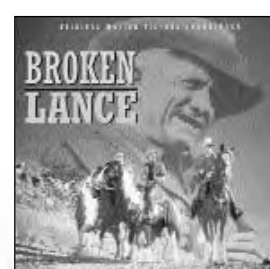


□ Vol. 4, No. 18  
**John Goldfarb, Please Come Home!**  
 JOHNNY WILLIAMS  
 Film released: 1965  
 Studio: 20th Century Fox  
 Genre: Comedy  
 Silver Age Classics  
 CD released: Dec. 2001  
 Stereo • 71:32



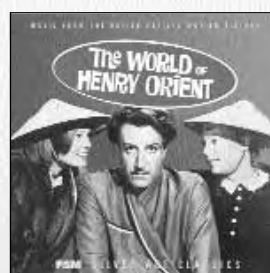
This wacky comedy starring Shirley MacLaine and Peter Ustinov is the earliest feature film soundtrack by John Williams available on CD. Johnny does Arab go-go music! **\$19.95**

□ Vol. 4, No. 17  
**Broken Lance**  
 LEIGH HARLINE  
 Film released: 1954  
 Studio: 20th Century Fox  
 Genre: Western  
 Golden Age Classics  
 CD released: Dec. 2001  
 Stereo • 38:41

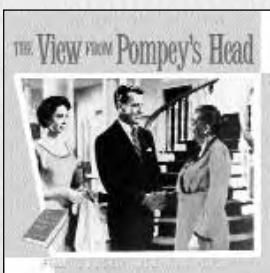


Disney's workhorse composer from the '30s (*Pinocchio*) provides a dark, rich Americana score to this adaptation of *King Lear* set in the American West. **\$19.95**

□ Vol. 4, No. 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**

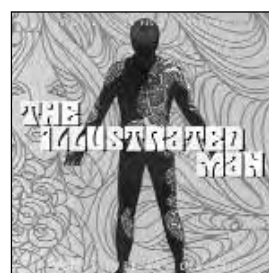


□ Vol. 4, No. 15  
**The View From Pompey's Head/Blue Denim**  
 ELMER BERNSTEIN/  
 BERNARD HERRMANN  
 Films released: 1955/1959  
 Studio: 20th Century Fox  
 Genre: Drama  
 Golden Age Classics  
 CD released: Nov. 2001  
 Stereo • 75:15



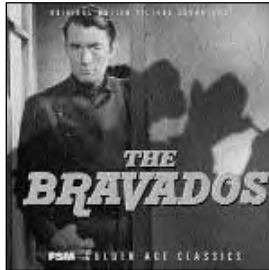
This nostalgic pair of films by writer/director Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby *Vertigo*"). **\$19.95**

□ Vol. 4, No. 14  
**The Illustrated Man**  
 JERRY GOLDSMITH  
 Film released: 1969  
 Studio: Warner Bros.  
 Genre: Sci-fi/Anthology  
 Silver Age Classics  
 CD released: Sept. 2001  
 Stereo • 42:02



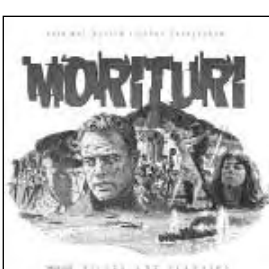
*The Illustrated Man* is one of Jerry Goldsmith's most haunting sci-fi creations, with airy beauty, solo female vocalise, early electronics, strange effects and an aggressive climax. **\$19.95**

□ 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**

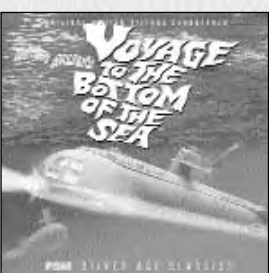
□ Vol. 4, No. 12  
**Moritur/Raid on Entebbe**  
 JERRY GOLDSMITH/  
 DAVID SHIRE  
 Films released: 1965/77  
 Studio: 20th Century Fox  
 Genre: WWII/Espionage (feature)/Docudrama (TV)  
 Silver Age Classics  
 CD released: Aug. 2001  
 Stereo (Morituri)/Mono (Entebbe) • 57:50  
*Moritur* (41:46) is 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. 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. 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

Film 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

Film 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**

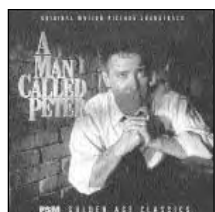


□ Vol. 4, No. 7

**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. 6  
**The French Connection/  
French Connection II**  
DON ELLIS

Film released: 1971/75  
Studio: 20th Century Fox  
Genre: Cop Thriller  
Silver Age Classics  
CD released: May 2001  
Stereo & Mono (I)/Stereo (II) • 75:01

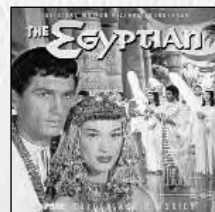
Classic '70s cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist Don Ellis. First film (37:52) includes much unused music; sequel (37:09) is a bit more traditional. **\$19.95**



□ 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. 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. 4, No. 3

**The Towering Inferno**  
JOHN WILLIAMS

Film released: 1974  
Studio: Warner Bros./20th Century Fox  
Genre: Disaster/Invin 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. 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. 4, No. 1

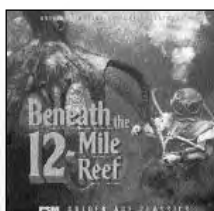
**Conquest of.../Battle for the  
Planet of the Apes**  
TOM SCOTT/LEONARD  
ROSENMAN/LALO SCHIFRIN

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**



□ VOLUME 3, No. 10  
**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. 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. 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

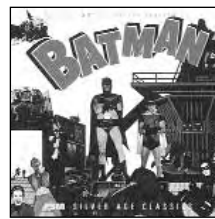


Paul Newman/Joanne Woodward soap features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. **\$19.95**

□ Vol. 3, No. 7

**Batman**  
NELSON RIDDLE

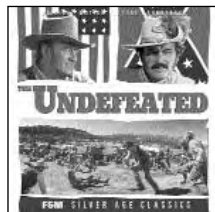
Theme by NEAL HEFTI  
Film released: 1966  
Studio: 20th Century Fox  
Genre: Adventure/Camp  
Silver Age Classics  
CD released: Nov. 2000 • Mono • 65:23  
Holy Bat-tracks! 1966 feature produced at time of '60s TV show features Neal Hefti's theme, Nelson Riddle's Bat-villain signatures, swingin' underscoring and larger action setpieces. **\$19.95**



□ Vol. 3, No. 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**



□ Vol. 3, No. 5

**A Guide for the Married Man**  
JOHNNY WILLIAMS

Title Song Perf. by The Turtles  
Film released: 1967  
Studio: 20th Century Fox  
Genre: Comedy  
Silver Age Classics  
CD released: July 2000  
Stereo • 73:10  
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**



□ Vol. 3, No. 4

**Tora! Tora! Tora!**  
JERRY GOLDSMITH

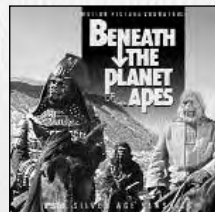
Film released: 1970  
Studio: 20th Century Fox  
Genre: WWII  
Silver Age Classics  
CD released: May 2000  
Stereo • 54:45  
Classic Goldsmith war score enhances docu-drama take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese instrumentation. **\$19.95**



□ 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. 3, No. 2

**The Omega Man**  
RON GRAINER

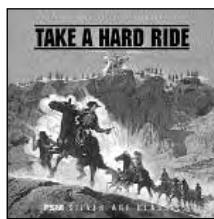
Film released: 1971  
Studio: Warner Bros.  
Genre: Sci-fi/Fantasy  
Silver Age Classics  
CD released: Mar. 2000  
Stereo • 65:39



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. 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**

□ **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**



□ Vol. 2, No. 8  
**Rio Conchos**  
JERRY GOLDSMITH  
Film released: 1964  
Studio: 20th Century Fox  
Genre: Western  
Silver Age Classics  
CD released: Dec. 1999  
Mono/Stereo (combo) • 75:28  
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**



□ Vol. 2, No. 7  
**All About Eve/  
Leave Her to Heaven**  
ALFRED NEWMAN  
Film released: 1950/45  
Studio: 20th Century Fox  
Genre: Drama  
Golden Age Classics  
CD released: Nov. 1999  
Mono (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**



□ 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

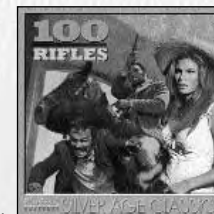


Fox's colorful 1954 adaptation of the famous epic features stirring adventure score by Franz Waxman in "leitmotiv" style, a la *Star Wars*: hero, villain, princess, mentor. **\$19.95**

□ 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**



□ Vol. 1, No. 1  
**Stagecoach/The Loner**  
JERRY GOLDSMITH  
Film released: 1966/1965  
Studio: 20th Century Fox  
Genre: Western (film/TV)  
Silver Age Classics  
CD released: May 1998  
Stereo (Stagecoach)/Mono (Loner) • 45:25  
*Stagecoach* is gentle Americana score for remake of classic western. *The Loner* is Goldsmith's theme and two episode scores for short-lived Rod Serling western series. **\$19.95**



## THAT'S ALL FOLKS!

### Warner Home Video Titles Sold Out!

Sorry, but the CD copies we had to sell of Warner Home Video's expanded *Enter the Dragon*, *The Exorcist* and *The Wild Bunch* are sold out. We will not be obtaining more.



## 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., softcover. \$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



eties, 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*  
FSMs 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., softcover. \$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,

soci- Thompson, Copland, North, Bernstein, Dunning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris. *Silman-James Press, 330 pp., softcover. \$19.95*



### The Score: Interviews with Film Composers

by Michael Schelle  
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., softcover. \$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, softcover. \$24.95*

### A Heart at Fire's Center:

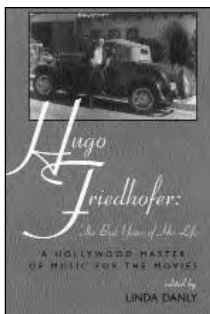
The Life and Music of

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



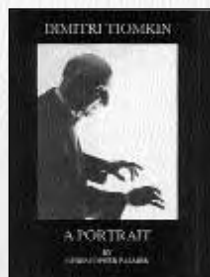
and probably the best film composer biography ever written. *Published by University of California Press. 416 pp., hardcover. \$39.95*



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

Edited by Linda Danly, Introduction by Tony Thomas

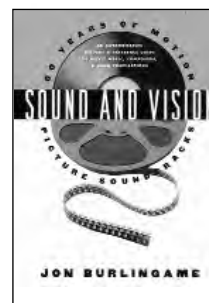
This gifted musician scored such Hollywood classics as *The Best Years of Our Lives*, *An Affair to Remember*, *One-Eyed Jacks*. His Golden Age contemporaries considered him the most sophisticated practitioner of their art. In the '70s Friedhofer (1901-1981) gave a lengthy oral history to the American 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

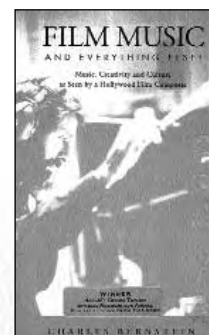
This 1984 book is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, an overview of Tiomkin in an historical perspective, 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., softcover. \$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

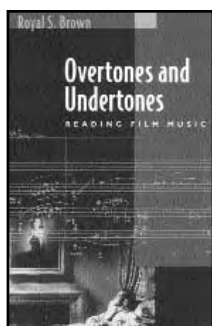
by Royal S. Brown

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



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



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

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

## BACK ISSUES OF FSM VOLUME ONE, 1993-96

24 pp. unless noted.

Asterisk (\*) indicates photocopies.

\***#30/31, Mar. '93** 64 pp. M. Jarre, B. Poledouris, Chattaway, J. Scott, C. Young, Mike Lang; 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. Goldsmith SPFM award dinner; Orchestrators; *Lost in Space*; recycled Herrmann; C. Young; *Pinocchio*; Bruce Lee movie 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. Bob Townson (Varèse); Richard Kraft & Nick Redman Pt. 1; John Beal Pt. 2; reviews of CAM CDs; of collectors interest; classic corner; fantasy film scores of E. Bernstein.

\***#38, Oct. '93** 16 pp. John Debnay

(*seaQuest* DSV); Kraft/Redman Pt. 2.

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

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

\***#41/42/43, Mar. '94** 48 pp. E. 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** J.McNeely; B. Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.

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

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

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

\***#49, Sept. '94** H. H. Zimmer (*The Lion King*), S. Walker; L. Rosenthal; Hans Salter in memoriam; classical music in films; Williams concert; Recordman at the flea market.

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

\***#51, Nov. '94** H. 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** E. Serra; M. Shaiman Pt. 1; Sandy De Crescent (music contractor); Valencia Film Music Conference; SPFM Conference Pt. 1; *StarGate* liner notes; Shostakovichs Anonymous.

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

\***#55/56, Apr. '95** B. Poledouris (*The Jungle Book*); A. 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 concert; B. Broughton (*Young Sherlock Holmes*); Miles Goodman interview; '94 Readers Poll; *Star Trek* overview.

\***#58, Jun. '95** M. 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 covers); Jarre interview; History of Soundtrack Collecting Pt. 2; Rózsa Remembered; film music concert debate.

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

\***#62, Oct. '95** D. Elfman Pt. 1; J. Ottman (*The Usual Suspects*); R. Townson (Varèse Sarabande); 10 Most Influential Scores; Goldsmith documentary.

\***#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 lists, J. Bond on summer movies; *TV's Biggest Hits* review.

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

\***#72, Aug. '96** 10 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; Cinematic '96 report (Barry, Zhou Jiping); Vic Mizzy.

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

\***#76, Dec. '96** Interviews: R. 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** A. 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 reviews.

\***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 (*Con Air*, *Speed 2*), Clinton (*Austin Powers*), ASCAP & BMI nites; *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 (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. *FSM* Pt. 2, Alloy Orchestra (scoring silent films), Golden Age CD reviews.

\***Vol. 2, No. 9, Nov./Dec. '97** D. Arnold (*Tomorrow Never Dies*); J. Frizzell (*Alien*

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*Resurrection*; Neal Hefti (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-philie, 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, 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, Laserphilie, Ed Shearmur; Fox Classics reviews.

**Vol. 3, No. 5, Jun. '98** Mark Snow (*X-Files*), Classic *Godzilla*; J. Chatterway (*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 laserphilie.

**Vol. 3, No. 10, Dec. '98** *The Prince of Egypt* (Zimmer, Stephen Schwartz), E.

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

## VOLUME FOUR, 1999

48 pp. each

**\* Vol. 4, No. 1, Jan. '99** 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; 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** F. Waxman: Scoring *Prince Valiant*; 1998 Readers Poll; Goldsmith Buyer's Guide Pt. 3: Late '70s; DIVX soundtrack festival report; Barry bios reviewed; C. Gerhardt obit.  
**Vol. 4, No. 5, Jun. '99** *Star Wars: The Phantom Menace* scoring session & analysis of Trilogy themes; *Halloween H20* postmortem; *Affliction*, *Futurama*, *Free Enterprise*, *Election*, CD reviews: Roy Budd, Morricone, TV, *A Simple Plan*.

**Vol. 4, No. 6, Jul. '99** Elmer Bernstein: *Wild Wild West*; 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*; 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; *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*, film and cue sheet analysis; '50s *Superman* TV score; H. Shore (*Dogma*); Goldenthal, Barber, Tyler, Debney and Robbins; pocket reviews debut, Laserphilie.

**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 Dunning 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; D. 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** Broughton interview; *Silverado* analyzed; Shaiman gives hell from the heavens; Agent History's fiery conclusion; Laserphilie (Autumn DVDs); William Stromberg; Elfman & mom at a scoring session.

**Vol. 5, No. 8, Sept./Oct. '00** R. Newman (*Meet the Parents*); *Things To Come* Soundtrack LP; *The Goonies* Retrospective; *Requiem for a Dream*,



Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams".

**Vol. 5, No. 9, Nov./Dec. '00** Special 64 pg. 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; *Total Recall* redux; C. Martinez (*Traffic*); more.

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

**Vol. 6, No. 3, Mar. '01** Bigger, Better Scores: New RMA agreements; 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** J. Horner Buyer's Guide Part 1; *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; 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 on *Pearl Harbor* and concert CD; Horner Buyer's Guide Part 2; Goldenthal (*Final Fantasy*); Shore (*The Score*); Williams (*A.I.*); more.

**Vol. 6, No. 7, August '01** Quincy Jones Retrospective Part 1; *Moulin Rouge*; John Morgan Reconstructing Golden Age Scores; Schiffrin, Jones, Diamond and Debney; 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** H. Shore (*Lord of the Rings*); R. Stein: Invasion of the Score Man; T. 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 Aménabar (*The Others*); G. Yared; other Hobbit music; 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*); Laserphilie (baseball & rites of passage DVDs).

**Vol. 7, No. 3, Mar./Apr. '02** J. Debney (*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); M. Mothersbaugh (*Welcome to Collingwood*); *Legend* on DVD; Retrograde (ASCAP winners).



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

**Vol. 7, No. 6, Aug. '02** JAZZ IN FILM: Past and present work by Miles Davis, E. Bernstein, S. Clarke and T. Blanchard; Chats with K. Badelt (*K-11: The Widowmaker*); G. Clinton (*Goldmember*); Louise Steiner in her own words; Billy Goldenberg (*Duel*, *Kojak*) more.

**Vol. 7, No. 7, Aug. '02** FSM's TOP 40: We chart the most in-demand composers in Hollywood; John Frankenheimer tribute; L. Schiffrin birthday; Signs; *One Hour Photo* (J. Klimek) *The Kid Stays in the Picture* (J. Danna); 25 scary DVDs; 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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work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and appearances by wife Bobbie and daughter Zoë. Discover the man behind the music, in a way you'll never see on TV, or experience in print. **NTSC (U.S. Format) \$19.95**

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(continued from page 34)

complaint: A more expansive booklet would have been nice.

—Steven A. Kennedy

## Il Faro in Capo al Mondo (1971)

★★★★ ½

PIERO PICCIONI

GDM CD Club 7008 • 20 tracks - 73:27

**T**he Kirk Douglas-produced *The Light at the Edge of the World* (1971) is based on a Jules Verne novel about a ruthless pirate who captures a lighthouse and then proceeds to wreak havoc on the local shipping channel. There's a lot to admire in Piero Piccioni's score, which comes together as something of a Morricone/Goldsmith hybrid and easily supersedes the film for which it was written. The addition of electric bass is unusually anachronistic, but it works dramatically—it's used to great effect in "Jeux de Massacre," where we delve deep into the heart of B-movie scoring.

This new GDM album includes over 40 minutes' worth of previously unreleased music; there are even two solo organ performances. Piccioni fans will undoubtedly be thrilled.

—S.A.K.

## K-19: The Widowmaker ★★ ½

KLAUS BADELT

Hollywood 2061-62371-2 • 11 tracks - 69:01

**K**laus Badelt's *K-19: The Widowmaker* is deep and wrought with emotion, and for the most part it's surprisingly subtle in context with the film. However, Badelt is unable to escape the familiar military theme (I can trace it as far back as *The Rock*) that plagues every one of the Media Ventures composers in every project they tackle.

Whenever Badelt's heavy strings suddenly shift from emotional mode to "military theme" mode, we're immediately pulled out of the drama and back into the umpteenth riff on Ed Harris' theme from the movie that started it all.

Badelt builds almost his entire score on variations of two slow motives introduced early in the album. It seems one or the other is never far off as the score darkly plods its way through. The general

feel of this stuff recalls some of Eric Serra's melodramatic and mournful underscore to *The Fifth Element*. The action music does offer contrast but is abruptly undermined by the use of synth brass. As the rest of the somber score sweeps along so richly and evocatively, the sputtering moments of cheesy standard action music stick out like two sore thumbs (tracks 3 and 9).

Despite the failings of the action material, the emotional impact of the morose string writing is hard to deny—unless you've been listening to *Gladiator*, or other recent Zimmer/Media Ventures efforts. Wash that out of your ears and maybe this stuff won't seem so distractingly cut from an overused, incredibly simplistic mold. In a vacuum, it's got considerable weight.

—Luke Goljan

## Reign of Fire ★★★★★

EDWARD SHEARMUR

Varèse Sarabande VSD-6374

14 tracks - 50:38

**F**ollowing in the scorched footsteps of Alex North (*Dragonslayer*) and Randy Edelman (*Dragonheart*), Edward (no longer Ed) Shearmur's monster mash is a fiery brew of operatic bombast and modernistic atonality that is this reviewer's action score of the year.

While most scores will inevitably lean toward certain sections of the orchestra, possibly emphasizing the brass or strings, *Reign of Fire* brings in all parts of the orchestra...and more. Such is the force of the music; it's like there are two orchestras in the studio, with all players breathlessly plucking, blowing or pounding away.

By juxtaposing ancient beasts with modern military hardware, Shearmur's score sits in the same territory as Horner's *Aliens*, and indeed the sense of wonder that you felt when first hearing that 1986 score is replicated here. Goldenthal's *Alien<sup>3</sup>* also springs to mind with the heavy percussion and snarling brass.

The London Metropolitan Orchestra manages to keep up with the composer's complex compositions, which run the

gamut of emotions. The "Prologue" rumbles ominously before upping the ante at the 90-second mark. This is where the low-brass theme with thrashing percussion kicks in—it's *Conan* meets Goldsmith's *Planet of the Apes*. "Enter the Dragon" is equally troubled, with textures of swirling strings buzzing around discordant brass bursts. "Marauders" is a standout track that introduces military percussion to the mix. On-screen it accompanies the arrival of the U.S. dragonslayers, but on disc it could be the fanfare march to any noble army. "Meet Van Zan" develops the heroic theme for Matthew McConaughey's character; a pounding and progressive Holst-like track that would be at home in any Zimmer-fest.

But *Reign* isn't merely full of orchestral overtures—"Archangels" has a techno base line, and "An Early Harvest" climaxes with the drone of a muted choir pad. "Magic Hour" pulls together the threads of Van Zan's theme, the motifs for the dragon and the less-defined theme for

## My Big Fat Greek Wedding ★★

CHRIS WILSON & ALEXANDER JANKO

Play-tone/Columbia/Legacy/Sony CK 86823

15 tracks - 41:33

**T**he *My Big Fat Greek Wedding* album seems lumped into two sections: ethnic music and romantic comedy scoring. The underscore tracks are a bit frivolous (and take up 19:46 of the running time), so unless you need to return to the days of *Zorba the Greek* this CD may not be for you. One cue pretty much sums up the album: "Yasoo" is distinctly Greek in its flavor, with a kind of mesmerizing repetitiveness that works its way through four-bar phrases of slower music, alternating with faster ethnic dance material. This track is designed like a folk dance and does a good job of recreating the sound. But halfway into the track you'll be praying for the end. (Most cuts on this CD fit this description.) There are, however, beautiful little moments, like the one in "Generations" (like a cross between Williams' "Dreamworks Logo" music and Silvestri's romantic comedy writing).

Chris Wilson and Alexander



Quinn's (Christian Bale's) character. Predictably, it finishes in a fireball of metal on metal, furious strings and straining brass—but what a finale. "Rebirth" deals with the post-dragon finale and offers a sense of hope for the human survivors, with just enough of a subtle rephrasing of Van Zan's theme to suggest that his spirit lives on.

It's a shame that the score wasn't mixed louder—besides, that way the dumb dialogue would have been drowned out. In isolation, the score is marvelous, and another indication of how good the movie might have been. Big, loud, proud and bursting with testosterone, *Reign of Fire* is this year's *The Matrix* or *The Terminator*.

—N.J.

Janko are jointly credited for the music—there's no clear distinction as to who wrote what. Janko is credited with the orchestrations and with conducting the ensemble. His name may be familiar to David Newman fans, as he's often his chief orchestrator.

—S.A.K.

## The Dangerous Lives of Altar Boys ★★★★★ ½

MARCO BELTRAMI AND JOSHUA HOMME

Milan 73138-35994-2

20 tracks - 42:51

**T**he *Dangerous Lives of Altar Boys*, based on the Chris Fuhrman novel, concerns two teenaged boys in the 1970s who try to escape dull lives by pulling pranks and working on an action comic book. The film is split into two different styles: one focuses

on the boys' lives, captured with vivid accuracy by music video director Peter Care; the other is the animated version of the boys' comic book, *The Atomic Trilogy*, created by cult artist Todd McFarlane (of *Spawn* fame). The two styles work well together, up until the last 15 minutes, when the movie becomes unbelievable.

Like the film, the score is split in two, but not in any clear-cut way. Beltrami composed most of the music, while Joshua Homme of the rock band *Queens of the Stone Age* does an impressive job on some guitar-driven '70s-flavored rock cues (although Beltrami's

brief liner notes relate to his challenge in getting a score that reflected the sensibility of the woman's point of view as she progresses from victim to fugitive to enforcer. As such, the score evolves from low-key minor motifs ("A New Leaf" and "Slim and Joe") to more full-on action themes ("Setting the Trap").

Essentially, this score is an atmospheric mood piece, with rumbling undertones and a sense of dread. Those looking for grand themes in the *Stargate* mold will be disappointed, for this is the post-*Changing Lanes* Arnold, who is not averse to layering dark non-melodic textures. This is not an essential soundtrack purchase,

but rather a minor curiosity for those tracking the progression of Arnold's chameleonic scoring among different genres.

While not an easy listen, this album is ultimately rewarding—not as impene-

trable or experimental as *Changing Lanes*, but still miles away from Bond. Oh, and the record company is keen to point out on the back of the case that "This album does not contain any recordings by Jennifer Lopez." Well, that's a bonus ★ in the rating already!

—N.J.

### Hairspray ★★★★★

MARC SHAIMAN AND SCOTT WITTMAN

Sony Classical ASK87708

17 tracks - 58:15

Affectionately based on director John Waters' experiences growing up in Baltimore in the early '60s, the 1988 film version of *Hairspray* eschews Waters' usual images of people eating feces and throwing their mothers against Christmas trees for the relatively tame world of a teen music show called "The Corny Collins Show" and the teenagers who aspired to be in it. The film starred Ricki Lake in a career-making role as Tracy Turnblatt; the drag performer, Divine, in one of his last performances before his death, as her mother, Edna; along with a host of campy supporting parts played by Debbie Harry, Jerry Stiller and Sonny Bono. The film was the biggest money-maker in Waters' career.

While none of the songs in the 2002 Broadway musical production of *Hairspray* come close to the sardonic nastiness of those in *South Park*, they are, in a word, glorious. With his writing partner, Scott Wittman, Marc Shaiman has captured the spirit of 1962 without being condescending. The songs have a *Little Shop of Horrors* wink to '60s camp but always stay within the style. From "I Can Hear the Bells," a Ronettes inspired song, to the R&B "Run and Tell That" and the Elvis flavored "It Takes Two," Shaiman creates a *Bye Bye Birdie* for the 21st century. He also masters the Broadway style of the era, with a lovely duet for Tracy's parents and a slightly manic comic song, "(The Legend of) Miss Baltimore Crabs," which works better on the CD because there's too much going on onstage to concentrate on all the verbal jokes. The standout song is the Kander and Ebb styled "The Big Dollhouse," which could have come straight out of *Chicago*.

The Sony Classical CD captures the show's lively spirit in its excellent cast recording. It'll be hard not to get caught up in the go-for-broke performances, as well as the wide range of musical styles Shaiman includes. It'll also give you chance to actually hear some the clever lyrics that were lost in the theater (because you were laughing at the previous lyric). And be sure not to miss the bonus track...

*Hairspray* is just the start of the film business' invasion of Broadway. With film composer Michel Legrand's new musical *Amour*, and *Moulin Rouge*'s Baz Luhrmann's opera/theater piece *La Bohème* arriving later in the season, film and film score fans should keep an eye on Broadway for some of their film favorites' latest works.

—C.W.

### Un Homme Amoureux (1987)

★★ ½

GEORGES DELERUE

Disques Cinémusique DCD 102

15 tracks - 33:22

After eight years of distributing and restoring soundtrack albums for other companies, Disques Cinémusique has created its own label. Specializing in French recordings from the last 40 years, the label's debut release is Georges Delerue's score for *Un*

*Homme Amoureux*, a love story directed by Diane Kurys. A later work from a composer best known for scoring Nouvelle Vague films like *Jules et Jim* and *Le Mepris*, this fine collection substantiates the claim that Delerue wrote best when he worked on French, rather than American, productions.

Leading off with "Un Homme Amoureux (Générique)," an adagio for strings, Delerue instantly establishes an emotive, contrapuntal dynamic by setting a high, sweeping melody against a low, somber one. The fragile, tender sound he creates here also distinguishes many of the other tracks, especially "Solitude de Jane," a brief cue with a wobbling oboe, and "Délicieuse Attente," which uses a plaintive violin to carry the major melody over an arrangement of droning chords.

Most of the cuts are impressionistic and string-dominated, but Delerue does take care to break for other sounds and styles. "Hotel Roma," for example, is essentially a flute piece, and "Tango Loupé" pads along on a thumping bass like dancers on a floor. But missteps now and then do appear—in particular, "Fin de Soirée," the "pop" track that closes the album. Like the strains of hip-hop that infect Bernstein's *Wild Wild West*, this Van Halen-influenced guitar piece reflects the composer's inexperience with (or distaste for) constructing Top 40 material.

Generally, though, *Un Homme Amoureux* moves smoothly—and this is something of a miracle because many tracks run barely longer than a minute. Most of them, however, fit together sequentially, like sections in a miniature symphony. And though Delerue alters the tempi and pitches from cue to cue, he retains the same melodic structures, creating passages that blend into one another. The resulting music is both varied and integrated, recalling Mozart, Vivaldi and even Francis Lai with its constantly evolving "light" sound.

Prolific and inventive, Delerue scored hundreds of films during his long career. But since his death, it seems, his star hasn't been shining very brightly. Let's hope that labels like Disques Cinémusique continue to dig



contribution includes a few guitar licks of his own).

Beltrami is inspired by the wistful, almost nostalgic portion of the film. His best cue, "The Couch," starts with delicate piano before heading toward a more frantic but equally beautiful climax. "Margie's Confession" is another standout, showing an emotional side of Beltrami's scoring he rarely gets to explore. But for those wondering, Beltrami doesn't abandon his action sensibilities completely—"The Atomic Trilogy" is more like his usual fare.

—C.W.

### Enough ★★★★★

DAVID ARNOLD

Varèse Sarabande VSD-6366

11 tracks - 44:38

For his "girl fights back" J-Lo vehicle, Michael Apted enlists his *The World Is Not Enough* composer David Arnold. But seriously—how many films with the word "enough" in the title can these two possibly collaborate on?

The ambient swirling textures, screeching strings and rumbling underscore of "Give Me a Sign" set the tone for an album that uses both full orchestra and Arnold's funky, synthesized beats. Apted's

through the vaults and introduce more obscure pleasures like this one. Perhaps, Delerue can begin to gain some of the overdue, albeit posthumous, prestige and affection he deserves.

—S.A.

### The Prisoner Files #1 to 3 (1967)

★★★ 1/2

RON GRAINER, WILFRED JOSEPHS, VARIOUS  
Silva Screen

File #1: Film CD 601 • 30 tracks - 55:51

File #2: Film CD 602 • 39 tracks - 57:41

File #3: Film CD 603 • 32 tracks - 52:01

To mark its 35th anniversary, Silva has re-released the soundtracks from the hip '60s cult show *The Prisoner*, a welcome addition to any genre TV collection. Although available for purchase individually, you'll want to buy all three discs to get a complete overview of the entire series.

Like the show they support, the soundtracks are an eclectic mix of styles. From marching band anthems to lounge piano funk, acid jazz and psychedelic action cues, these recordings are a lively memento of the 17-episode series. The standout track is of course Ron (*Dr. Who*) Grainer's powerful main title, which was so popular

with the composer that he re-invented it for *The Omega Man*. It's a pounding, progressive tune accompanied by flashes of lightning and is the height of '60s action chic.

While dialogue tracks can be intrusive (they break up the flow of Silva's *The Ipcress File* recording) the snippets here are appropriate and actually add to the flavor. They probably work because the music tracks are so different from each other that they wouldn't obviously segue even without dialogue interruptions.

"File #1" boasts Grainer's opening and closing titles, incidental music by Wilfred Josephs (including his unused title theme) and a track by Albert Elms. Plus, there are eight dialogue cues and tracks from the extensive Chappell Recorded Music Production Library that was plundered so regularly throughout the series.

"File #2" features a similar mix of scores from seven other episodes (predominantly by Albert Elms) and a curious rendition of the "Main Title" by the Royal Philharmonic Concert Orchestra. "File #3" tackles the

final four episodes, which rely heavily on groovy library music.

In isolation, these soundtracks may seem merely a confusing mixture of colorful beats. But if you know the show (and shame on you if you don't!), these discs will rekindle those feelings of frustration and excitement you felt when you first saw Patrick McGooohan being chased across the sand by a big white balloon. In the words of No. 6, "Be seeing you!"

—N.J.

### The Wicker Man (1973) ★★★ 1/2

PAUL GIOVANNI

Silva Screen FILMCD 330 • 16 tracks - 39:40

The transition of the occult thriller *The Wicker Man* from screenplay to movie to theatrical release is one of those stories where you shake your head in disbelief. It was hated by its producer, relegated to support feature slot and butchered by 20 minutes before finally being released in a director's cut years after it was made. The master tape was dis-

covered in Roger Corman's film vault, though, originally, it was feared to be buried under a motorway in England! Not surprisingly, the soundtrack's journey to record stores has been equally tortuous, and Silva must be commended for the first-ever

release of the stereo masters of all the songs, with attractive packaging to boot.

The movie, starring Christopher Lee, follows Edward (*The Equalizer*) Woodward's fatal descent into paganism and witchcraft on a remote Scottish isle, and has long been a cult favorite. Instead of a typical, overblown Hammer-style '70s score, the movie features authentic atmospheric folk music by Paul Giovanni, performed by Magnet.



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--JON BURLINGAME  
(JON BURLINGAME WRITES FOR "THE DAILY VARIETY")

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Trunk Records released "The Original Motion Picture Soundtrack Music and Effects" in 1998, with poor mono sound, including sound effects and dialogue because the separate tracks were not available. It also had a



truncated version of the beautiful ballad "Willow's Song." And because the recording was taken from the heavily cut version of the film, there was no "Gently Johnny." By comparison, Silva's release features the isolated crystal-clear stereo music tracks. This is the version that was prepared by the composer for release in 1977 but scrapped when the film failed to find its audience. Now "Willow's Song" is here in all its glory, as is the bawdy "Gently Johnny."

The first eight tracks on the disc are taken from the proposed 1977 LP release; the next three (in mono) were composed for playback on the set, and as such are of limited quality. The final five tracks are a suite of incidental music. This is the best possible release we could expect for this album, but its folksy music is an acquired taste, so it's recommended with minor reservations. For fans of the film, this is a must buy. (P.S. Go to [www.silvascreen.co.uk](http://www.silvascreen.co.uk) and you can listen to "Willow's Song Instrumental," which is *not* included on the CD.)

—N.J.

### Femme Fatale ★★★

RYUICHI SAKAMOTO

ULM - La Bande Son - 017 940-2

15 tracks - 67:05

**B**rian De Palma settled in Paris a few years ago, and it's as though he's started a new career, returning to the roots of his style, where formalism pushes credibility to its limits. His new French feature, *Femme Fatale*, starring Antonio Banderas and the lovely Rebecca Romijn-Stamos, was orig-

inally to be scored by Patrick Doyle, but eventually Ryuichi Sakamoto, who worked with De Palma on *Snake Eyes*, took over the project.

*Femme Fatale* is a very modern and slick film noir that begins with a sexy, audacious heist executed by Laura Ash and

her accomplices during the Cannes Film Festival. This long and exciting sequence is pure virtuoso De Palma, but Sakamoto scores it with a retread of Ravel's *Bolero* (same orchestration, same rhythm). The title of the piece, however, is "Bolerish," revealing Sakamoto's intentions, which are far from arbitrary. The film itself is about near-perfect copies and déjà vu. Thus, Sakamoto creates an almost perfect copy of Ravel's *Bolero*. Sakamoto's version is intentionally less dry than Ravel's, and also more melodic, evoking Satie and Debussy. The choice of the bolero also gives the sense of an unstoppable mechanic, leading the characters to their fate with pure exultation.

After the opening heist, Laura betrays her cohorts and flies to Paris, where all sorts of strange events ensue—I'll limit the spoilers since most of you don't live in France. It's safe to say that Sakamoto must deal with a character for whom the audience begins to develop sympathy but who also turns out to be evil. The score is coherent, with brooding strings helping create an overall Herrmann-like quality, and a discreet use of electronics spicing up the equation. When Laura tries to hide and is portrayed as a vulnerable character, the music shifts to more lyrical and melancholy material ("Double" and "Tragedy"). Then, when Laura seduces Antonio Banderas' character, Sakamoto uses the same theme, but on a glamorous flute ("In

Cafe"). But the more Laura reveals herself as a "femme fatale," the darker her theme gets. "Blouse Off Shoulder" is an erotic piece that momentarily breaks the Herrmann mold. Afterward, the film dives deep into noir, with violence exploding in "Out of Water," building on dissonant strings that climax with an overblown brass arrangement of the end of "Bolerish." Following are revisions of earlier cues, but you'll have to see the film to understand their significance here. "Déjà vu II" is the real climax of the film, starting with suspense music à la *Psycho* and then, as in "Out of Water," building to the violent climax, on off-kilter percussion and atonal strings. The album ends with a sensitive piano reprise of "Bolerish." Also included are a nice song by Elli Medeiros, "Altar," and a slightly embarrassing techno-dance track by Damien Saez.

Sakamoto provides De Palma's multi-layered opus with countless nuances without losing the coherence of a piece of work entirely motivated by cinematic virtuosity.

—Jean-Michel Cavrois

### The Fluorescent Shaded Teddy Bear Murders ★★ ½

KEITH MOORE

Promo • 12 tracks - 35:13

**T**he screenplay (yes, screenplay—it hasn't been made) for *The Fluorescent Shaded Teddy Bear Murders* revolves around an island occupied by "insanely beautiful" supermodels who must protect themselves from murderous stuffed animals. And though author Keith Moore hasn't found a buyer yet, in 2001 he composed a score based on his own screenplay (a digital copy is packaged with the score album). In his press kit, he explains, "There's something personally rewarding about sharing my work in this format with the general public, instead of waiting for Hollywood to share it for me."

Using the Ztar, "a guitar-shaped keyboard with buttons on each fret instead of strings," Moore layers his music with a wide range of styles—both popular and serious—to create a complex, almost schizophrenic sound. "Sometimes

They Say Yes," for instance, juxtaposes jabbing strings, droning Glass-like synths and vocals that betray the influence of Depeche Mode. Similarly, "Can I Smile Now," with its accordion-tinged melody, harkens back to both late-'70s New Wave and the bal musette played in Paris cafés.

Frenetic and occasionally charming, this score may or may not sell Moore's script. It does, however, herald the arrival of a capable new composer. Let's hope a copy winds up on the desk of a perceptive producer soon.

—S.A.

### Evolution ★★★

SHELDON MIROWITZ

Promo • 28 tracks - 47:24

**W**ait! This is *not* the score to the dreadful Ivan Reitman film from last summer. This *Evolution* is the music for a WGBH-PBS production, composed by the Emmy- and Oscar-nominated Sheldon Mirowitz. His "break-out" score was *Outside Providence*, though much of his contribution may have been bumped to make room for pop songs. If *Evolution* is any indication, this wasn't in any way due to the quality of Mirowitz's music.

This music will be instantly engaging to a wide range of film music fans. It's in a very traditional vein, mixing the likes of Elfman, Arnold, Horner, Newton Howard and Goldsmith. The melodic ideas and themes are almost always interesting, and Mirowitz mixes in electronic sounds in a way that's never distracting.

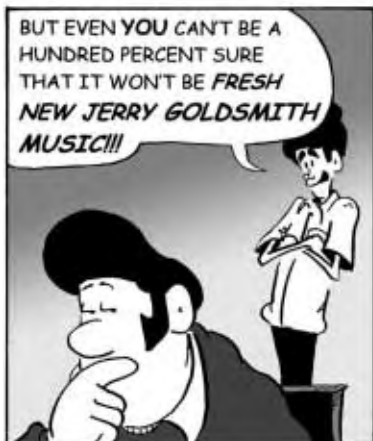
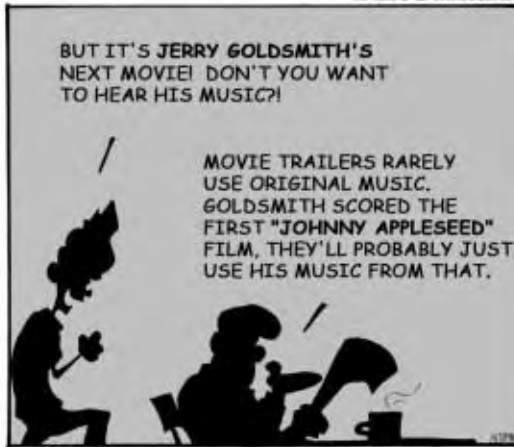
The CD is grouped into five distinct "chapters" (each with multiple cues), along with an opening and closing. Highlights include the opening chapter, "Annie's Death," which features great thematic development. The style of "The Karoo Graveyard" may remind some of *The Sixth Sense*, while the following "Gobi Desert" begins with a nod to Thomas Newman. In "Why Sex?" Mirowitz even employs Latin-flavored music and a little old-fashioned jazz.

The performances are superb and add to a top-notch production. This is a recording well worth searching out. To find out how you can get a copy, write to [info@veritemusic.com](mailto:info@veritemusic.com).

—Steven A. Kennedy

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# The Michael Hennagin Story

**FSM sets the record straight**

**by Jeff Bond**

**W**ay back in *FSM* Vol. 6, No. 3, I was in the middle of a rundown on various composers' contributions to the Irwin Allen television shows *Lost in Space*, *Voyage to the Bottom of the Sea*, etc., when I came across an entry in the Internet Movie Database listing one "Michael Hennagin" as a pseudonym for Jerry Goldsmith—specifically,

in entries for an episode of *Voyage to the Bottom of the Sea* called "The Human Computer" and for a 1959 TV series called *Black Saddle*. Several sources identified Hennagin as Mr. Goldsmith's brother-in-law, and the implication was that Goldsmith had used the pseudonym in order to ghostwrite some music for the two television shows during particularly busy times in his career.

Due to the extreme unreliability of the IMDB and my own well-exercised tendency to be completely wrong on occasion, our little sidebar, "The Michael Hennagin Story," turned out to be a work of fiction. However, it took over a year for the facts to catch up with us, in the form of Mr. Hennagin's former wife of 21 years, Marijo Hennagin-Mazur, who was more than happy to set the record straight.

## Credits Confirmed

It turns out that Mr. Hennagin did indeed write the score for *Voyage to the Bottom of the Sea*'s first-season episode "The Human Computer," meaning that Jerry Goldsmith's first work on the series was, as is usually noted, on the first episode of season two, "Jonah and the Whale." Hennagin, in fact, went on to become a well-known concert composer, after cutting his teeth composing, copying, orchestrating and occasionally ghostwriting in Hollywood.

Michael Hennagin was born in Oregon in 1936, but his family relocated to Los Angeles when he was eight years old. When Hennagin was 13, his sister, Sharon, married Jerry Goldsmith. According to Marijo Hennagin-



Mazur, Goldsmith quickly recognized Michael's gift for music and gave him a number of opportunities to learn the crafts of music copying and orchestration, as well as the chance to sit in on the composer's recording sessions. During his later student years, Hennagin supported himself by frequently copying and orchestrating for Goldsmith and, according to Hennagin-Mazur, by ghostwriting portions of some film scores for Goldsmith and others including the famed choral conductor Roger Wagner. Hennagin also composed three cues for Otto Preminger's *In Harm's Way*. According to Hennagin-Mazur, one of these, written for harmonica solo, caused the normally intimidating and hard-to-please Preminger to rush out of the booth and embrace Jerry Goldsmith—unaware that the composer, who was conducting, had not written the cue in question.

Michael Hennagin was always vocal about crediting Goldsmith for giving him important opportunities to gain experience in the Hollywood music industry and for setting such high musical standards for Hennagin to follow.

Hennagin left Hollywood in 1961 to attend the Aspen Summer Music Festival as a student of French composer Darius Milhaud, and afterward, to pursue a degree at the renowned Curtis Institute of Music in Philadelphia, where he was the only composer in the previous four years to be granted admission on full scholarship. After graduating from the Curtis Institute in 1963, Hennagin became a student of Aaron Copland (at the famed composer's invitation) at the Berkshire Summer Music

Festival at Tanglewood. He returned to Los Angeles in the fall of 1963, and between September of that year and June of 1965 composed music for several television series, including *Voyage to the Bottom of the Sea*. Having had difficulty making ends meet, Hennagin and his family left Hollywood in June of 1965, when he received a Ford Foundation grant as composer-in-residence for the Detroit public schools. Ironically, just after his departure from Hollywood, he received offers (relayed by Jerry Goldsmith) to score the entire first season of the TV series *The Man From U.N.C.L.E.* and the film *Lilies of the Field*, but Hennagin felt compelled to turn these offers down.

## After Hollywood

The following year, Hennagin embarked on a long and successful career as a university professor and composer of concert music. His oeuvre comprises works for instrumental and vocal solo, chamber ensembles, symphonic band and orchestra, and by the time of his death in 1993, Hennagin was recognized as one of this country's leading composers of choral music. He received numerous commissions, as well as many awards, including (among others) the Music Teachers National Association's National Composer of the Year Award in 1975, a National Endowment for the Arts grant in 1976 for a major work for the U.S. bicentennial (*So the World Went Small*, for men's chorus and instruments), a MacDowell Colony Fellowship, the University of Oklahoma Regents Award for Superior Creative Activity in 1988, and the ASCAP Standard Award for performances of serious music over 24 consecutive years. Hennagin made frequent appearances as guest artist, composer, lecturer and conductor at concerts and workshops across the country, and organized and directed many concerts and music festivals. In the fall of 1991 he retired from the University of Oklahoma as Professor Emeritus of Music in order to devote himself full time to composing.

Michael Hennagin died suddenly on June 11, 1993, at the age of 56. He had just completed a major work, *Proud Music*, for chorus and orchestra, based on the poetry of Walt Whitman and commissioned by the Oklahoma Summer Arts Institute, which performed the work in his memory several days after his death. Hennagin was further honored by the University of Oklahoma, with a three-day retrospective music festival, *Michael Hennagin: A Celebration*, in November of 1993.

**FSM**

We are happy to have had the opportunity to set the record straight on this composer for our readers, and we regret any misconceptions created by the original sidebar on Jerry Goldsmith and Michael Hennagin.

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