

Volume 8, Number 7

Original Music Soundtracks for Movies & Television

FILM SCORE

M O N T H L Y



Sex & Lions' Audiotape

**PATRICK DOYLE
TELLS ALL**

PLUS
Michael Kamen
**RIDES THE
OPEN RANGE**

Betty Comden
SINGIN' IN THE RAIN

Rolfe Kent
**EXTRAORDINARY
CHICK FLICKS**

Scores to Settle
**WHICH AUDIO
FORMAT IS WHICH?**



\$4.95 U.S. • \$5.95 Canada



Talking 'Bedroom' music

By Carla Hay

Making the music for last year's award-winning movie "In the Bedroom" epitomized the credo "less is more" because only 25 minutes of music was used in the two-hour picture.

"In the Bedroom" composer Thomas Newman, screenwriter-director Todd Field and music editor Bill Bernstein talked about the challenges and rewards of the film's sparse use of music in a discussion at the Reporter/Billboard Music Conference. The discussion by THR's editor in chief features Paula H. Roth's featured clips from the filmmakers of the film music was used. Newman was war

Field joked, "I called Bo up and said, 'I know you haven't seen this movie yet, but if you love your daughter and want to see your kids again, you'll call Thomas.' And he did."

Newman said he had not read the script when he first saw the movie, adding, "Sometimes it isn't good idea for a composer to read the script before you see the movie, because your



By Carla Hay

Director Julie Taymor and composer Elliot Goldenthal gave an inside look at the films' "Frida" of the first Peter/Billie Music Con- Thurs-



"Frida" helmer Julie Taymor praises composer Elliot Goldenthal.



A black and white portrait of a man with dark, wavy hair, wearing dark sunglasses. He is resting his chin on his right hand, looking directly at the camera with a serious expression. He is wearing a dark jacket over a light-colored shirt.

Staff report

Multiple Grammy winner T Bone Burnett will be the featured artist at the inaugural The Hollywood Reporter/Billboard Film & TV Music Conference, scheduled for Oct. 10-12 at the Renaissance Hollywood Hotel.

The recording artist/songwriter/producer will discuss the creative and commercial aspects of developing music for film in a question-and-answer session. See **BURNETT** on page 37.

See **BURNETT** on page 27.



Staff report

Fox Music president Robert Kraft turned the confab into a percussive palaver as he previewed scenes from Fox's "Drumline," a comedy about university football-stadium marching bands. Kraft led a deconstruction of the film's musical elements for an audience of composers, music supervisors and industryites. The "of a Film" panel at Fox Music

replay how the initial layer of drum-and-bugle sound became augmented by dialogue, score, crowd noises and earth-shattering sonic elements that nearly shook the room.

Panelists debated whether there will be enough demand for an album full of somewhat untested

This event is a dynamic networking opportunity for film and TV creatives to exchange ideas with creators and suppliers of music.

THE REPORTER **Billboard**

FILM & TV

MUSIC CONFERENCE

presented by **VOLVO**

CONTENTS

FILM SCORE
MONTHLY

AUGUST 2003

DEPARTMENTS

- 2 Editorial**
"There's No More Heroes Left in the World."
- 4 News**
If It Ain't Broke...
- 5 Record Label Round-up**
What's on the way.
- 5 Now Playing**
Movies and CDs in release.
- 6 Concerts**
Film music performed around the globe.
- 7 Upcoming Film Assignments**
Who's writing what for whom.
- 8 On the Air**
Soundtrack radio shows.
- 8 Pukas**
The Appleseed Saga, Part 1.
- 9 Mail Bag**
A Nice Concert.
- 11 Downbeat**
Not Your Typical Chick Flicks.
- 29 Score**
The latest CD reviews.
- 44 Laserphile**
Eeeeeeeek!
- 36 FSM Marketplace**

COVER STORY

20 **Sex, Lions and Audiotape**

FSM catches up with one of the good guys, the refreshingly cheerful and talented Patrick Doyle, as he scores *Secondhand Lions* and *Calendar Girls*.

By Nick Joy

FEATURES

12 **Earning His Spurs**

Back in the saddle again? Hardly. Michael Kamen jumps onto his first western film score, for Kevin Costner's *Open Range*.

By Jeff Bond

15 **A Matter of Honor**

Movies, shmovies. Chris Lennertz proves with the videogame *Medal of Honor: Pacific Assault* that you don't have to work on a feature film to write for a real orchestra.

By Jeff Bond

18 **Better Than a Dream**

For over 30 years, Betty Comden and Adolph Green wrote the music and lyrics for some of theater and television's best-known productions. Here, Ms. Comden tells us just what made their collaboration so special.

By Mark Griffin

24 **Scores to Settle**

There's a lot more to preserving and remastering film music and sound than meets the ear. How about Dolby Surround? Pro Logic? MP3s? DTS? PCM? 24/96? Confused? Yeah, us too.

By Nicholas Sheffo



12 Spurs and saddles!



18 Song and dance!



44 Spooks and scares!

ON THE COVER: Patrick I;
photo by Benjamin Ealovega.

Film Score Monthly (ISSN 1077-4289) is published ten times a year (with double issues in May/June and November/December) for \$36.95 per year by Vineyard Haven LLC., 8503 Washington Blvd, Culver City, CA 90232. Periodicals postage paid at Culver City, CA and additional mailing offices. POSTMASTER: Send address changes to Film Score Monthly, 8503 Washington Blvd, Culver City, CA 90232

FILMScore

VOLUME 8

NUMBER 7

EDITORIAL STAFF

Editor & Publisher

LUKAS KENDALL

Executive Editor

JONATHAN Z. KAPLAN

Managing Editor

TIM CURRAN

Design Director

JOE SIKORYAK

Supervising Content Consultant

AL KAPLAN

Editor-at-Large

JEFF BOND

Copyeditor

STEVE GILMARTIN

Contributing Writers

DOUG ADAMS

STEPHEN ARMSTRONG

ANDY DURSIN

LUKE GOLJAN

ANDREW GRANADE

MARK GRIFFIN

STEVEN A. KENNEDY

ANDREW KIRBY

NICK JOY

DARREN MACDONALD

NICHOLAS SHEFFO

IAN D. THOMAS

CARY WONG

BUSINESS STAFF

Editorial & Subscriptions

8503 Washington Blvd
Culver City, CA 90232

PH. 310-253-9595

FAX 310-253-9588

E-MAIL fsm@filmscoremonthly.com

Sales & Marketing Manager

BOB HEBERT

8503 Washington Blvd
Culver City, CA 90232

PH. 323-962-6077

FAX 310-253-9588

Sales Associate

DYLAN MAULUCCI

Supervising Mail Order Handler

MAILMAN AL

Our Website

Is updated five times weekly!

Point your browser at:

WWW.FILMSCOREMONTHLY.COM

© 2003 Vineyard Haven LLC.

Printed in the U.S.A.

"There's No More Heroes Left in the World"

Younger FSM readers: Can you imagine what it must have been like to be alive in the '60s? Witnessing Elmer Bernstein at the peak of his powers? Alex North writing some of the best film music of all time for *Spartacus* and *Cleopatra*? Jerry Goldsmith coming into his own with one unstoppable score after the next? Barry on Bond? Morricone westerns? Or how about the '70s, when film music got its Jesus with John Williams, along with the emergence of David Shire, Jerry Fielding, Michael Small...even Bill Conti?

I know what it's like to be alive during the '80s: John Williams could never go wrong; Goldsmith was still unstoppable; and out of the woodwork came one exciting newcomer after the next: Danny Elfman, Basil Poledouris, Bruce Broughton, Howard Shore, Alan Silvestri, James Horner, Michael Kamen, Randy Newman, Craig Safan, Chris Young, Arthur B. Rubenstein. It was unreal.

In the '90s, things slowly began to change. There were new voices, but fewer: Thomas Newman, Elliot Goldenthal, James Newton Howard, Patrick Doyle, the stinky but enjoyable Randy Edelman.

And there was also Hans Zimmer. I single out Zimmer because he was important then and he's important now. John Debney is also pretty important. And it's sad that they're important, but they are. They represent two of the three largest factions in current film scoring. Zimmer's once fresh and now overwhelmingly *constant* sound competes with Thomas Newman's to dominate Hollywood pictures. Debney's influence is certainly a notch below the other two, but he's scoring more movies than anyone else, and he also spearheaded a very specific wave of generic imitation (similar to John Beal's trailer scoring) that has endured to this day.

Many of the composers I've mentioned are still doing fine work—but none of them are spring chickens. And the only *great* music being written today is done by the people we expect it from. John Williams is in the middle of a late-career renaissance; Elfman continues to push himself in interesting new directions; Goldenthal is usually fresh; Kamen and Newton Howard are hit or miss; Silvestri is still fun.

But who's gonna pick up the slack when these stylists are gone? Which young guys have distinct voices worth hearing? Can you name one new per-

son you're *genuinely* excited about? Because I'll tell you, the only person I'm excited about is the new Howard Shore, who was always a great composer, and has now been reborn a genius. But set that aside for the sake of argument because he's in his 50s.

Who are the voices of the future?

John Frizzell, Ed Shearmur, Clint Mansell, David Julyan, The Dannas, Elia Cmiral, Christophe Beck, Marco Beltrami, Lisa Gerrard, Teddy Castellucci, Brian Tyler and Media Ventures?

I know that today's film composing climate is a very brutal one, so you don't have to write in to tell me. I know that there's a chance that if Jerry Fielding and Alex North were breaking in today they may not have landed a single job, and the same goes for

the fiery Jerry Goldsmith, who'd probably be selling insurance somewhere. I know that composers are no longer handpicked and reared by other good composers like in the old days. I know that television is no longer a proving ground but a wasteland. I know that temp scores and test audiences and "too many cooks" syndrome are destroying creativity throughout Hollywood filmmaking. But I also know that some of the blame *does* lie with the composers—the ones who have made it and don't deserve to be there, but also the ones who *haven't* made it and never will. Because if today's real composers (and there have to be some) found a way to win this particular lottery, we'd have some good film music to look forward to.

Either way, things will be okay for a while. Enough of the older generation is still alive and kicking. What's good about film music now is still really good, but what's bad is such terrible, terrible shit. And while the newer guys appear to have very low ceilings, composers can and often do get better with age and experience.

I hope you all take this editorial in stride, as it is an *editorial*, and thus an *opinion*. None of my writing comes from a place of hostility. It's coming entirely from the "film music fan" inside of me—and that part of me is worried. We're eight months into 2003 and there hasn't been a single really good score.



Do you smoke?!

Al Kaplan

Get the Best in Film Music

To find the latest and the greatest film music on CD, just visit www.intrada.com. We stock thousands of soundtracks from around the world and post updates as soon as new titles arrive. We guarantee your satisfaction with 20 years of experience—serving collectors, fans, composers, film music professionals and newcomers! Sign up for our FREE weekly e-mail bulletin of all the latest releases!

Visit: www.intrada.com E-mail: intrada@intrada.com

Fax : 510-336-1615 Call: 510-336-1612



\$19.99

NOW IN STOCK! Intrada Special Collection 11

Mr. Hobbs Takes a Vacation by Henry Mancini

Mr. Hobbs Takes a Vacation is a delightful combination of big band, jazz, rock 'n' roll and lush underscoring as only Mancini can serve up!. Don't miss *Mr. Hobbs*—or our other premiere Mancini release—*Silver Streak*!



\$19.99



\$16.99



\$16.99



\$16.99



\$16.99



\$16.99



\$15.99



\$17.99



\$16.99



\$17.99



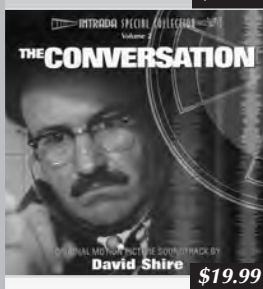
\$12.99



\$16.99



\$14.99



\$19.99



\$14.99



\$19.99

Prefer to order by mail? Mail or fax this form for fast service:

name _____

address _____

city, state, zip _____

telephone # _____

☐ check or money order enclosed (made payable to Intrada)

☐ charge credit card # _____ / _____ / _____ exp. date _____ / _____



Intrada
2220 Mountain Blvd. Suite 220
Oakland CA 94611

title

quantity

price

U.S. Mail: (\$3.50 1st disc, 40¢ ea. add'l)

Europe: (\$7.00 1st disc, \$2.00 for ea. add'l)

CA residents please add applicable sales tax

total _____

NEWS

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



Williams to Open Disney Concert Hall

The opening weekend celebration of the much ballyhooed Walt Disney Concert Hall in downtown Los Angeles will be graced by John Williams on Saturday, Oct. 25, at 7 p.m. The program, entitled "Soundstage L.A.," will feature Williams as guest conductor, along with special guests Tom Hanks, Josh Groban, Steven Spielberg and others. Williams will be premiering a work of his own, *Soundings*, as well as conducting music by Korngold, Newman, Rózsa, Waxman, Steiner, Herrmann, North, Bernstein and Goldsmith. This is being called a gala/benefit concert, which likely means the tickets are both hard to come by and insanely expensive.

For more details, visit <http://wdch.laphil.com>

See Shaiman Spritz

Fans of the Tony Award-winning *Hairspray* will have a chance to meet composer Marc Shaiman, along with *Hairspray* creator John Waters and Shaiman's partner Scott Wittman as the show heads out on its national tour. The trio is scheduled to attend speaking engagements in the following locations:

Houston, TX, The Hobby Center for the Performing Arts, Mon., Nov. 17, 2003, 7:30 p.m.; for tickets, call 713-629-3700.

Cincinnati, OH, Aronoff Center for the Arts, Mon., Dec. 8, 2003, 8:00 p.m.; for tickets, call 513-562-4949.

Minneapolis, MN, Orpheum Theatre, Mon., March 1, 2004, 7:30 p.m.; for tickets, call 651-989-5151.

Seattle, WA, Paramount Theatre, Sun., April 18, 2004, 3:00 p.m., John Waters Only!; for tickets, call 206-628-0888.

Tempe, AZ, Grady Gammage Memorial Auditorium, Mon., April 19, 2004; for tickets, call 480-784-4444.

Tickets are also available through www.ticketmaster.com.



SUMMER STOCK: Aspiring composers gather at the ASCAP Film Scoring Workshop in July.

If It Ain't Broke, Break It

What do you do when you have a hit show with a popular, recognizable theme and distinctive musical style? You change it, of course. Such is the case with the USA/ABC show *Monk*, which stars Tony Shalhoub as an obsessive-compulsive detective, and used to feature a quirky main theme by composer Jeff Beal. No sooner did Beal's theme get nominated for an Emmy after its first season than the powers that be decided that a Randy Newman song entitled "It's a Jungle Out There" would be better. So they replaced it. Beal's underscore is still being used, but who knows what the future holds. Fans of the show have come to Beal's defense, going so far as to post a petition page online—www.petitiononline.com/monk123/petition.html—asking USA Networks to bring the old theme back.

In case you were wondering, *Monk* is produced by Touchstone Television and is also seen on ABC, which is owned by Disney, which is very powerful, which is a frequent employer of Randy Newman for little films like *Toy Story*, *Toy Story 2*, *A Bug's Life*, and *Monsters Inc.* Coincidence? Probably.



Who's monkeying with *Monk*?

Elliot Goldenthal, *Frida*
Howard Shore, *Gangs of New York*

BEST ORIGINAL SOUNDTRACK

Catch Me If You Can, John Williams
Frida, Elliot Goldenthal
Gangs of New York, Howard Shore
The Hours, Philip Glass
Road to Perdition, Thomas Newman

BEST ORIGINAL SONG WRITTEN FOR FILM

"Burn It Blue," *Frida*, Elliot Goldenthal, lyrics by Julie Taymor, performed by Caetano Veloso and Lila Downs
"Gollum's Song," *Lord of the Rings: The Two Towers*, Howard Shore, lyrics by Fran Walsh, Janet Roddick, David Donaldson, Steve Roche and David Long, performed by Emiliana Torrini
"The Hands That Built America," *Gangs of New York*, music, lyrics and performance by U2
"Jungle Rhythm," *Jungle Book 2*, music and lyrics by Paul Grabowsky and Lorraine Feather, performed by Haley Joel Osment, Mae Whitman and Connor Funk
"Lose Yourself," *8 Mile*, music and lyrics by Eminem, Jeff Bass & Luis Resto, performed by Eminem
"Nothing in This World," *Quiet American*, music and lyrics by Craig Armstrong, performed by Hong Nhung.

WSA Nominees Announced

Nominees for the World Soundtrack Awards were announced Aug. 22. The annual awards will be presented Oct. 12 at the Flanders Film Festival in Ghent, Belgium:

SOUNDTRACK COMPOSER OF THE YEAR

Terence Blanchard, *25th Hour*
Elmer Bernstein, *Far From Heaven*
Philip Glass, *The Hours*

Film & TV Music Conference Returns

Get your schmoozing shoes on folks—the second annual Hollywood Reporter Billboard Film & TV Music Conference will take place at the Hollywood Renaissance Hotel, this Nov. 19–20, in Hollywood, CA.

For details, call 646-654-4643, or visit www.billboardevents.com. **FSM**

RECORD LABEL ROUND-UP

NEWLY ANNOUNCED PROJECTS
AND INCOMING ALBUMS

1M1

Available now are *The Last of the Mohicans* and *Tom Sawyer* (Simon Walker); forthcoming is a special-edition release of *Bliss* (Peter Best), followed by Bruce Smeaton's orchestral scoring and songs for John Gardner's *Grendel Grendel Grendel* (with Peter Ustinov singing his own songs) and *The Naked*

Country. pp@1m1.com.au
www.1m1.com.au

Aleph

Still coming from Lalo Schiffrin's label is *The Hellstrom Chronicle*.

All Score Media

Due imminently are the well-known compilations *Mondo Morricone* and *More Mondo Morricone*, which will be released

in collector's editions on vinyl. Due Sept. is *Vier Freunde & Vier Pforten*, a score by hip-hop artist Phillipe Kayser written for a children's movie. Forthcoming are an album from lounge band Pornorama and a compilation of Eastern Bloc fairy-tale movie scores.

www.allscore.de

Brigham Young University

Forthcoming is *A Summer Place* (Max Steiner, featuring the complete score from magnetic tracks); and *Battle Cry* (Steiner, 1955, also from magnetic tracks).

tel.: 540-635-2575

www.screenarchives.com

Cinesoundz

Now slated for an Oct. release: *The Ennio Morricone Remixes Volume*

1, featuring electronica artists International Pony, Swell Session and Hird. *Volume 2* (2-CD set featuring Herbert, Hosono and Nortec Collective) is due Jan. 2004.

www.cinesoundz.com

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

Disques Cinémusique

Forthcoming is a series of '70s and '80s Canadian film music releases, starting this fall with *Fantastica* and *Maria Chapdelaine* (Lewis Furey). Also coming soon is *Georges Delerue Conducts the Film Music of Maurice Jaubert*, a 62-minute concert recorded live in 1986 with the Madrid Symphony Orchestra, featuring suites from 1930s French films *Le Jour se Lève*, *L'Atalante*, *Le Petit Chaperon Rouge*, *Un Carnet de Bal* and *Quai des Brumes*.

www.disquescinemusique.com

DRG

Available now is *Major Dundee* (Daniele Amfitheatrof).

FSM

This month, two classic LPs get the deluxe CD reissues they deserve. Our Golden Age Classic expands Leonard Rosenman's doubleheader to include the complete film tracks from *The Cobweb* (1956)—in stereo—along with his original suite from *Edge of the City* (1957), in pristine mono. And while it's not new to CD, you've never heard Jerry Goldsmith's *Wild Rovers* (1971) like this: The complete, original film recording is paired with the complete LP presentation—and William Holden warbles to boot. Next month: Sibling rivalry and affairs to remember.

GDM/Hexachord

Available now are *I Giorni della Violenza* (Bruno Nicolai) and *Sugar Colt* (Luis Bacalov). Also due in late Sept. are two CDs produced in cooperation with Colonne Sonora, featuring new, digitally remastered versions of Piero Piccioni's scores for *Polvere di Stelle*

NOW PLAYING: Films and scores in current release

<i>American Splendor</i>	MARK SUOZZO	New Line*
<i>American Wedding</i>	CHRISTOPHE BECK	Universal**
<i>And Now Ladies and Gentlemen</i>	MICHEL LEGRAND	Sony**
<i>The Battle of Shaker Heights</i>	RICHARD MARVIN	n/a
<i>Confusion of Genders</i>	JAY JAY JOHANSON	n/a
<i>Le Divorce</i>	RICHARD ROBBINS	Grandstand
<i>Freaky Friday</i>	ROLFE KENT	Hollywood**
<i>Freddy vs. Jason</i>	GRAEME REVELL	Varèse Sarabande
<i>Gigli</i>	JOHN POWELL	Varèse Sarabande
<i>Jeepers Creepers 2</i>	BENNETT SALVAY	Varèse Sarabande
<i>Loco Love</i>	JON MCCALLUM	n/a
<i>The Magdalene Sisters</i>	CRAIG ARMSTRONG	n/a
<i>Marci X</i>	MERVYN WARREN w/songs by WARREN and MARC SHAIMAN	n/a
<i>The Medallion</i>	ADRIAN LEE	n/a
<i>Open Range</i>	MICHAEL KAMEN	Hollywood
<i>Passionada</i>	HARRY GREGSON-WILLIAMS	Varèse Sarabande
<i>S.W.A.T.</i>	ELLIOT GOLDENTHAL	Varèse Sarabande
<i>The Secret Lives of Dentists</i>	GARY DEMICHELE	n/a
<i>Step Into Liquid</i>	RICHARD GIBBS	n/a
<i>Thirteen</i>	MARK MOTHERSBAUGH	Nettwerk**
<i>Uptown Girls</i>	JOEL McNEELY	Nettwerk**
<i>My Boss's Daughter</i>	TEDDY CASTELLUCCI	n/a

*mix of songs and score **song compilation with less than 10% underscore



CONCERTS

Film music played live around the globe

UNITED STATES

California

Oct. 4, San Diego S.O.; Lindbergh Flight Concert, *Spirit of St. Louis* (Waxman).

Connecticut

Oct. 10, New Haven, Yale Concert Band; *Bride of Frankenstein* (Waxman).

Indiana

Oct. 30, N.W. Indiana S.O.; *Ghostbusters* (Bernstein), *Poltergeist* (Goldsmith).

Kentucky

Oct. 24, Louisville S.O.; *High Noon* (Tiomkin), *Psycho* (Herrmann).

Michigan

Oct. 4, S.W. Michigan S.O.; *Around the World in 80 Days* (Young).

Ohio

Oct. 18, Akron S.O.; *Vertigo* (Herrmann).

Oregon

Nov. 1-4, Oregon S.O.; "Symphonic Night at the Movies—Hitchcock Program," featuring *Psycho* (Herrmann), *The Man Who Knew Too Much* (Herrmann); other Hitchcock film score cues synced to picture.

Pennsylvania

Nov. 15-16, Harrisburg S.O.; *To Kill a Mockingbird* (Bernstein).

Wisconsin

Oct. 24-26, Milwaukee S.O.; *The Lost Weekend* (Rózsa), *Perry Mason* (Steiner).

INTERNATIONAL

Canada

Oct. 30-Nov. 1, Ontario, Kitchener-Waterloo S.O.; *Psycho*, *Vertigo* (Herrmann), *The Godfather* (Rota).

Germany

Sept. 18, 19, Berlin, Southwest German Radio Orchestra; Hitchcock concert, *Rear Window*, *Suspicion*, *Rebecca* (Waxman).

Malaysia

Oct. 3-5, Kuala Lumpur, Malaysian Philharmonic; *King Kong* (Steiner), *Vertigo* (Herrmann).

FSM

and *Fumo di Londra*! Also due imminently is the premiere release in Hexachord's Wizards of Sound Series, spotlighting the music of Alessandro Alessandroni.

GDM/Hexachord titles are now being distributed in the U.S. by Rotwang's Music, Auburn Hill, MI. Email rotwangsmusic@mindspring.com for direct sales. www.hexacord.com; www.gdm.com

Intrada

Available now is Intrada Special Collection Volume 11, *Mr. Hobbs Takes a Vacation* (Henry Mancini). www.intrada.com

Koch

Due mid-Oct. is a reissue of *The Magnificent Seven/The Hallelujah Trail* (Elmer Bernstein; cond. James Sedares; Phoenix Symphony).

La-La Land

Available now is *Cabin Fever* (Nathan Barr, Angelo Badalamenti, various). Due late Sept. are *Point of Origin* (John Ottman) and *The Fantasy Film Worlds of George Pal: Volume One*, featuring suites from *The Time Machine*, *Atlantis: The Lost Continent*, *The 7 Faces of Dr. Lao*, *The Power, Doc Savage* and *Tom Thumb*. Coming soon: a John Wayne classic from MGM, another horror score from 2005, and film music from Japan. www.lalalandrecords.com

Marco Polo

Available now is the first full-length, complete recording of Korngold's *The Adventures of Robin Hood* to commemorate the film's 65th anniversary (cond. William Stromberg; Moscow Symphony Orchestra). Max Steiner's *The Adventures of Mark Twain* will be released in early 2004. www.hnh.com

Milan

Available now is *Once Upon a Time in Mexico* (Robert Rodriguez).

New Line

Available now is *Secondhand Lions* (Patrick Doyle).

Pacific Time

Available is *Portraits of Grief* (Edward Bilous); Sept 16: *Lawless Heart* (Adrian Johnston). www.pactimeco.com

Percepto

Due imminently are two Vic Mizzy titles, *The Ghost and Mr. Chicken* and *The Reluctant Astronaut*. Forthcoming is the highly anticipated Deluxe Anniversary Edition of a much-beloved animated epic scored by one of Hollywood's most popular contemporary composers. Stay tuned for more details. www.percepto.com

Perseverance

Available late Sept. is *The Abominable Dr. Phibes/The Shuttered Room* (Basil Kirchin). www.perseverancerecords.com, www.6942.net

Primetime

Due in Oct.: *The Music of John Williams: 40 Years of Film Music* (4-CD set; City of Prague Philharmonic; cond. by Paul Bateman, Nic Raine & Mario Klemens).

Prometheus

Due imminently is *Bernard Herrmann: The CBS Years, Vol. 1: The Westerns*, featuring the *Western Suite* (nine tracks); the *Indian Suite* (four tracks); the *Western Saga* (nine tracks); a suite from the *Have Gun, Will Travel* pilot episode entitled "Three Bells to Perdido"; and a previously unreleased suite (9:28) from the *Gunsmoke* episode "The Tall Trapper."

Rhino/Rhino Handmade/Turner

Due this month from Rhino Handmade are *Lovely to Look At* (Jerome Kern) and *Mame* (Jerry Herman). www.rhino.com, www.rhinohandmade.com

Saimel

New from Saimel: *Fiorenzo Carpi Film Music* (includes music from *Abissinia, Senza Famiglia...*, *La Vacanza, Splendori e miseri of Madame Royale* and more); *Un Tranquilo posto di campagna* (Ennio Morricone; first time on CD); and *L'Alibi* (Morricone; expanded edition features 14 new tracks).

Screen Archives Entertainment

Now available is a 2-CD set of *Night and the City* (1950), featuring both the Franz Waxman score from the U.S. release and the Benjamin Frankel score from the worldwide release. Due imminently are *The Blue Bird* and *The Black Swan* (both A. Newman). www.screenarchives.com

Silva Screen

Due imminently: *Rota: Essential Film Music Collection*, a 2-CD set featuring suites and themes from *The Godfather*, *The Godfather Part II*, *Romeo & Juliet*, *La Strada*, *Taming of the Shrew*, *The Glass Mountain*, *Death on the Nile*, *La Dolce Vita*, *Roma*, *Casanova*, *Amarcord*, *Juliet of the Spirits* and more. Due in October: *Game of Death/Night Games* (John Barry; reissue).

Varèse Sarabande

Available now from the Varèse CD Club: *Predator* (Alan Silvestri; 1987), *Justine* (Jerry Goldsmith; 1969), *The Story of Ruth* (Franz Waxman; 1960), *The Wonderful Country: The Deluxe Edition/The King and Four Queens* (Alex North; 1959/1956). Due Sept. 30: *The Rundown* (Harry Gregson-Williams), *Matchstick Men* (Hans Zimmer), *The Event* (various, Christophe Beck), *Out of Time* (Graeme Revell). www.varesesarabande.com

Please note:

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

FSM

UPCOMING ASSIGNMENTS

FIND OUT WHO'S SCORING
WHAT FOR WHOM

A-B

Eric Allaman *Flash Flood*, *Latter Days*.
Craig Armstrong *Love Actually*.
David Arnold *The Stepford Wives* (dir. Frank Oz, w/ Nicole Kidman).
Angelo Badalamenti *Resistance*.
John Barry *The Incredibles* (Pixar).
Christophe Beck *Cheaper by the Dozen*, *Saved*, *Under the Tuscan Sun*.
Marco Beltrami *Hellboy*, *Cursed*.
Carter Burwell *Intolerable Cruelty* (Coen Bros.), *The Alamo*.

C

George S. Clinton *Mortal Kombat 3: The Domination*, *Mission Without Permission* (aka *Catch That Girl*).
Elia Cmiral *Son of Satan*.
Bill Conti *Coast to Coast*.

D-E

Jeff Danna *Spinning Boris* (formerly *Yeltsin*), *Wrinkle in Time*.
Mychael Danna *Vanity Fair*.
Shaun Davey *Ella Enchanted*.
Don Davis *Matrix 3: Revolutions*.
John Debney *Raising Helen*, *Chicken Little* (Disney).
John DeBorde *Happily, Even After*.
Thomas DeRenzo *State of Denial*, *The Eye Is a Thief*.
Patrick Doyle *Calendar Girls* (w/ Helen Mirren), *The Galindez Mystery*.
Randy Edelman *Connie and Carla*.
Danny Elfman *Big Fish*, *Spider-Man 2*.

F-G

Robert Folk *Kung Pow 2: Tongue of Fury*, *In the Shadow of the Cobra*.
Richard Gibbs *Zachary Beaver Comes to Town*, *My Baby's Mama*.
Vincent Gillioz *Evansville*, *Scarecrow Slayer*, *Sonata*, *TheCampusHouse.com*.
Philip Glass *Taking Lives*, *Undertow*.
Elliot Goldenthal *Double Down* (dir. Neil Jordan, w/ Nick Nolte).
Jerry Goldsmith *Looney Toons: Back in Action*, *The Game of Their Lives* (dir. David Anspaugh).
Christopher Gordon (w/ Iva Davies and Richard Tognetti) *Master and Commander: The Far Side of the World* (dir. Peter Weir).

H

Joe Harnell *V* (new miniseries).
Reinhold Heil & Johnny Klimek *Swimming Upstream*.
Lee Holdridge *No Other Country*, *Souder*.
James Horner *Soul Caliber*, *House of Sand and Fog* (w/ Jennifer Connelly), *Beyond Borders* (w/ Angelina Jolie).
James Newton Howard *Peter Pan*, *Hidalgo* (dir. Joe Johnston).

I-J-K

Mark Isham *The Cooler*, *The Blackout Murders* (dir. Philip Kaufman).
Adrian Johnston *If Only*.

L

Chris Lennertz *Tortilla Heaven* (w/ George Lopez).

M-N

John Massari *Seal*.
Mark Mancina *Brother Bear*, *The Haunted Mansion* (both Disney).
Clint Mansell *11:14*.
Dario Marianelli *Cheeky*.
Cliff Martinez *Wonderland*.
Alan Menken *Home on the Range*.
Bryce Mitchell *The Clock Is Ticking*.
John Morgan/William Stromberg *Starship Troopers 2*.
Mark Mothersbaugh *Envy* (dir. Barry Levinson, w/ Ben Stiller and Jack Black), *Good Boy* (animated, voiced by Matthew Broderick, Carl Reiner, Kevin Nealon).
John Murphy *Intermission*.
Diego Navarro *The Time's Gate* (Spanish).
David Newman *Cat in the Hat* (score; replacing M. Shaiman).
Randy Newman *Meet the Fockers*.
Julian Nott *Wallace and Gromit: The Great Vegetable Plot* (Dreamworks).
Michael Nyman *The Actors*.

O-P
John Ottman *My Brother's Keeper*.
Michael Richard Plowman *Yakkity Yak* (Nickelodeon).
Rachel Portman *The Human Stain*, *Mona Lisa Smiles* (w/ Julia Roberts).
John Powell *Stealing Sinatra*, *Mad*.

Max: Fury Road (w/ Mel Gibson, dir. George Miller), *Paycheck*.

R

Trevor Rabin *The Great Raid*.
Graeme Revell *Riddick: Pitch Black 2*.
William Ross *Young Black Stallion*, *Ladder 49*.

S-T

Marc Shaiman *Cat in the Hat* (songs).
Theodore Shapiro *Starsky & Hutch* (w/ Ben Stiller, Owen Wilson).
Howard Shore *King Kong* (dir. Peter Jackson), *LOTR: Return of the King*.
Ryan Shore (w/ Cassandra Wilson) *Lift*.
Alan Silvestri *Van Helsing* (dir. Stephen Sommers).
William Susman *Manhattan: A Moving Picture Postcard*.
Brian Tyler *The Big Empty* (starring Jon Favreau), *Timeline*.

V-W

James Venable *Jersey Girl* (dir. Kevin Smith), *Bad Santa*, (w/ B. Thornton), *Scary Movie 3*.
Craig Wedren *School of Rock* (dir. Richard Linklater, w/ Jack Black).
John Williams *Star Wars: Episode III, Harry Potter and the Prisoner of Azkaban*.
Mark T. Williams & Jeff Lippencott *Boarding House: North Shore* (WB).

Y-Z

Gabriel Yared *Two Brothers* (dir. J. Annaud), *Cold Mountain* (dir. Anthony Minghella).
Christopher Young *Scenes of the Crime* (w/ Jeff Bridges), *Devil and Daniel Webster*, *Madison* (themes only), *Runaway Jury*.

Get Listed!

Composers, send your info to
tmc@filmscoremonthly.com **FSM**

The Hot Sheet

Lesley Barber *Being Julia*.
Mychael Danna *The Snow Walker* (dir. Charles Martin Smith).
James Horner *Passion* (dir. Mel Gibson); *Radio* (w/ Cuba Gooding, Jr.), *The Missing* (dir. Ron Howard).
Terry Michael Huud *1.0*.
Deborah Lurie *Whirlygirl*.
Charles Moore *Dr. Horror's Erotic House of Idiots*.
John Murphy *The Perfect Score*.
Basil Poledouris *The Legend of Butch & Sundance* (NBC, pilot).
Brian Tyler *Godsend* (w/ Robert De Niro).
Gabriel Yared *Troy* (dir. Wolfgang Petersen).
Hans Zimmer *King Arthur* (prod. Jerry Bruckheimer), *The Last Samurai* (dir. Ed Zwick; w/ Tom Cruise).

POSTERITATI MOVIE POSTERS

Original Movie Posters, Lobby Cards and
Memorabilia from the Silent Era to the Present

THE movie poster web site

WWW.POSTERITATI.COM

241 Centre Street • New York, NY 10013
phone 212-226-2207 • fax 212-226-2102



ON THE AIR

FILM MUSIC BROADCAST
ON THE RADIO & THE WEB

Being a soundtrack aficionado can seem a lonely pursuit—but it doesn't have to be. In the interest of building community among score fans, freaks and geeks, we offer this partial listing of radio shows dedicated to the music we love. See, now you'll know of at least one other guy who digs Daniele Amfitheatrof as much as you do.

Cinematic Sound

Saturdays 12 p.m.-3 p.m. EST
C101.5 FM • Hamilton, Ontario
ERIK WOODS, host

"Dedicated to the music of film and television since Sept. 1996."

www.geocities.com/cinematicsound



Music From the Movies

Sundays, 2 p.m. to 4 p.m. EST
WPRK 91.5 FM • Orlando, Florida
BILL SMITH and RANDY BALL, hosts

"Mainly orchestral scores from the Golden Age to the present, there are composer tributes, genre shows, and specialty programs such as holidays and awards."

Música Cinematográfica

WRTU 89.7FM San Juan, Puerto Rico
WRUO 88.3 FM • Mayagüez
Carlos R. Camuñas host

"Mostly Hollywood film scores from past and present, but also including music from Europe, Asia and Latin America—plus TV and videogame scores."

The Norman Bates Memorial Soundtrack Show

Saturdays 9 a.m.-12p.m. PST
89.7 KFJC FM • Los Altos CA
ROBERT EMMETT, host

"Listen to what you watch: Soundtracks, television themes and showtunes—all the music you've gradually grown to trust over several generations."

Live streaming at: www.kfjc.org

The Sound of Movies

Saturdays 6a.m.-10a.m. EST
88.9 WBZC FM • Pemberton, NJ
Chris Parsons, host

"From James Horner to John Williams...from *Forrest Gump* to the Forests of Endor. The finest in movie scores."

Live streaming at: www.wbzc.org

And, exclusively on the web...

A Fistful of Soundtracks

www.jim.aquino.com

"Formerly heard on Santa Cruz public radio, now powered by Live365.com, A Fistful of Soundtracks broadcasts the music of the movies 24 hours a day. Episodes rotate daily at 7 a.m., 10 a.m., 1 p.m. and 4 p.m. (all PST)."

Do you host a radio program that features film scores? Send us a brief description of your program, the day and time of broadcast, plus your frequency and hometown, and we'll do the rest.

Send your info to extras editor Joe Sikoryak, c/o FSM, or e-mail: joesoundtrack@aol.com

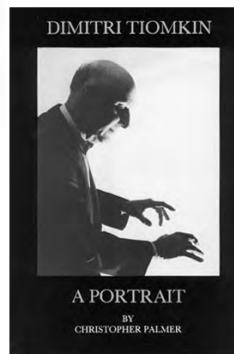
FSM

PUKAS



Copyright © 2003 Pumpkin Works

In a hurry? FAX this form with your credit card info to 310-253-9588



Get the stuff
that dreams
are made of...

Tear along right edge, fold form in center, and tape shut

FILM SCORE
MONTHLY

8503 Washington Blvd
Culver City CA 90232
USA

Place Stamp Here
The Post Office
Will Not
Deliver Mail
Without
Postage



Get Your One-of-a-Kind Collectibles!

BIG SAVINGS over newsstand prices!

Call Toll Free **1-888-345-6335** or FAX with your credit card info to **310-253-9588**

Subscribe **NOW** and save up to **40% off newsstand prices!**

Film Score Monthly is the essential guide to original film and television music. Every issue features behind-the-scenes news, CD reviews, composer interviews, and incisive commentary. Now beginning our fourteenth year of publication, with more exclusive collector CDs, soundtrack specialty books and great stories about the music you love.

U.S. Subscriptions

- ☐ 2 year subscription (**BEST VALUE! 40% OFF**)
20 issues for just \$59.95
- ☐ 1 year subscription (25% off newsstand)
10 issues for just \$36.95
- ☐ 1/2 year subscription (20% off newsstand)
5 issues for \$19.95

Canada/Mexico:

- ☐ 2 year subscription/20 issues for \$69.95
- ☐ 1 year subscription/10 issues for \$42.95
- ☐ 1/2 year subscription/five issues for \$24.95

Rest of world:

- ☐ 2 year subscription/twenty issues for \$80
- ☐ 1 year subscription/ten issues for \$50
- ☐ 1/2 year subscription/five issues for \$30

Please begin my subscription with Volume _____ Number _____

**GIVE A GIFT
SUBSCRIPTION!**
Please write on the
order form or a
separate piece of
paper the name and
address of the gift
recipient, and any
note we should
include.



Please send my subscription to:

Name _____

Address _____

Suite/Apt. _____

City/State/Zip _____

Phone # _____ E-mail _____

- ☐ Check enclosed (Made payable to *Film Score Monthly*)
☐ Visa ☐ MasterCard ☐ AmEx ☐ Discover



Card # _____ Exp. Date ____/____

Signature _____

Overseas call: **1-310-253-9598** • Mail this form to **FSM, 8503 Washington Blvd, Culver City, CA 90232**

03/7890

Get your order quicker! Use <https://secure.filmscoremonthly.com/store>

MAIL BAG

RANTS, RAVES
& RESPONSES
TO READERS

A Nice Concert

I wanted to report on an outstanding concert. Last night, John Williams conducted the Philadelphia Orchestra in a concert of some of his film scores. The concert was well beyond a sellout. The grass hill beyond the seating area for additional audience was packed to the limit. The venue was the Mann Center for the Performing Arts. While this may not be in the same league as the Philadelphians' fall/winter home (the Kimmel Center is just wonderful), the Mann Center is a very nice outdoor venue.

The orchestra was strong and Williams clearly enjoyed working with them. Sometimes, Williams' work gets watered down and loses its punch in live performances. This was not the case last night. Every selection was performed with the same punch that we hear on the soundtracks. I was thrilled. The show ended with the *Star Wars* main theme, and they nailed it. It was a very powerful performance of a score theme that usually gets a less-than-satisfying presentation.

Williams was called out for two encores. When he announced the first, *Raiders*, the Mann Center erupted in a thunderous cheer. Williams then lead the orchestra in a presentation of the original *Raiders* theme that carried the same punch as *Star Wars*. He then presented the NBC Mission theme for a second encore. The audience called Williams out again for a third encore, but he looked out and asked if he could please be allowed to go get some sleep. It was a wonderful night.

The concert order was:
Liberty Fanfare, The Cowboys, JFK,

ET: The Extra-Terrestrial Intermission
Hook, Far and Away, Harry Potter
selections, *Schindler's List,*
Star Wars

Encore 1: *Raiders of the Lost Ark*
Encore 2: NBC's "The Mission"

In closing, we (soundtrack fans) are all lucky to have the access that we now have to music that simply was not available when I was growing up. *FSM* is a valuable resource to anybody interested in film music. These past five years have been more satisfying and exciting for soundtracks than my previous 35 combined.

Michael J. Behr
mjbehr2@comcast.net

Thanks for sharing your concert-going experience. We like 'em, too.

Non-Masterpiece Theater

Thirty-eight years ago, when I saw *John Goldfarb Please Come Home!* as a first-run feature, I vividly remember being impressed with the slapstick-comic nature of the film as a whole. But I admit not having seen the film since then. My remembered satisfaction with this oft-maligned film translates equally well to the CD offered by *FSM*. As the film score buff's unrelenting odyssey to obtain more and more treasures, near-masterpieces, or even actual masterpieces happily continues, shall we not humbly ponder the occasional procurement of what I will respectfully label the "non-masterpiece" soundtrack? *John Goldfarb Please Come Home!* is a sheer delight of constructed ordinariness; a bouncy, pleasing-to-the-ear, likable composition miles from a masterpiece status—nevertheless, I feel honored to have it in my collection. I

say "Hooray!" to *FSM* for affording us a chance to purchase the treasured "non-masterpiece" along with those mightier scores of varying greatness.

Bruno Berton
West New York, New Jersey

Yes, we at *FSM* are enormous fans of the "non-masterpiece." Just check out our catalog!

I've been a fan and collector of film music for nearly 50 years. Like a good number of your following, I bought the albums, or ended up taping the films themselves when they were run on TV. Later I became a projectionist, theater manager and audio engineer, and I was able to get quite a few scores recorded directly from 16mm, 35mm (and, in some cases, 70mm) sources.



Over the years I have accumulated almost all the albums I've sought, and have saved the music-only portions from the films themselves. The obvious problem with the latter is that those pesky dialogue and sound effects tracks have always gotten in the way of the music. Still, I collected hundreds of scores in this fashion, and in many cases

I combined them with disc recordings (trying to put together a composite that yielded a complete score). In many cases, some favorite scores were never available except in the films. Which brings me to you. During the past several years, you and several other companies have really pulled the rug out from under me by making available these long sought-after tracks. You have no idea how long I've waited for *The Omega Man, Untamed, The World of Henry Orient* and others that until now had never been on disc. Other companies have produced nearly the entire Universal horror/sci-fi inventory. Another doles out great amounts of Jerry Goldsmith. But *FSM* takes the cake. Over 50% of your monthly choices are titles

that I have archived over the years (including *The Prize* and *Ice Station Zebra*). After putting together my own versions of these, sometimes spending many hours lovingly splicing together album and film versions, the wonder of now being able to hear it all is unbelievably exhilarating! Please keep them coming. I look forward to ridding myself of more dialogue-ridden copies.

Richard Webb
Chesapeake, Virginia

I've enjoyed the CDs you've been releasing the past few years, but to be honest, I can't afford every one. However, I do think you could up your ante and release a third album every month. Your work has been of such high quality of late—it's a shame you can't do more. There are such wonderful unreleased

(continued on page 48)



The World Soundtrack Awards are supported by:

Dreams
MAGAZINE

FILM SCORE
MUSIC

music
MOVIES

SABAM

SCORE
CLASSICAL STANDARDS

ASCAP

Things are about to happen at the 30th Flanders International Film Festival - Ghent... Stay tuned!

creation: www.littlegrayhound.be

Moving Music

Moving Music, a unique book (release September) with enthralling confessions by famous composers. Innumerable years of film music engagement expressed in 150 pages.

3rd WSA Ceremony

Patrick Doyle in concert at the *World Soundtrack Awards* ceremony on October 12. Enjoy his best-known scores. In the presence of Maurice Jarre, receiving the Lifetime Achievement Award, Klaus Badelt, WSA Discovery 2002 and Hooverphonic. Let the music do the talking.

The art of composing

The art of composing explained at the *Film Music Seminar* on October 13! An interesting workshop hosted by Stephen Warbeck (*Shakespeare in Love*) and young Belgian composers.

Nicola Piovani

Nicola Piovani conducts the Orchestra Aracoeli at the closing concert throughout scores of films made by Federico Fellini, Nanni Moretti, Roberto Benigni. True Italian craftsmanship on October 18!

MOVING
MUSIC



More info on www.worldsoundtrackawards.com and www.filmfestival.be



WorldSoundtrackAwards



Not Your Typical Chick Flicks

Rolfe Kent scores *Legally Blonde 2* and *Freaky Friday*.

By Doug Adams

Legally Blonde was one of the surprise hits of 2001, popularly credited to the perky faux-sophistication of Reese Witherspoon's star-making performance. But Rolfe Kent's score was an equally bubbly mixture of sugar-high melodies and tin-toy orchestrations that kept the pace popping and the mood light and

bright. Kent returned for this summer's follow-up eager to revisit the musical territory. "I've never been asked to do a sequel before, so my hope was to have some fun with the original themes and see what else needed to happen. In the original score I had a certain sort of approach. I used an orchestra in a very specific way, a very 'Hollywood' kind of way, really. But I didn't feel that so much this time. I was much more intuitive about how I approached the film. From the outset it was the opposite of daunting. I was really looking forward to revisiting the old material. Then, once I got halfway through it, it became daunting because I didn't have the same mindset that I had [on the original]. The vocabulary that I was using in the first one was not immediately available to me.

"I started wondering how I'd done things. I'd stare at the old score and wonder what it was that I was doing and how I figured out certain kinds of patterns and colors. The first time out, because there was so much going on in the film and there were so many other noises to compete with, I thought I'd fill the entire sound spectrum as often as possible. I'd have lots of high sounds, lots of mid sounds, lots of low sounds. That way you have a whole orchestra and you use it all the time. Whereas in my previous scores I had tended



GRRRLS LITE: Lohan and Curtis do the mother-daughter act in *Freaky Friday*; Witherspoon moons in *Blonde 2*.

to just use whatever I felt like using at any one particular moment, this time I was thinking, 'Okay, now the violins aren't doing anything. How will I get them to participate?' That was one of my thoughts on the original score.

"It also depended upon lots of very active high sounds. Lots of bells, lots of tambourines and high violin figures. But the melodies mainly came off the brass and the woodwinds. This time around I maintained this idea, but I didn't feel the pressure to keep everything active. The film isn't the same kind of film. The character seemed to me to be more mature and her energy a little more serious. I endeavored to reflect that. But it remains a large orchestra. And a number of the main themes for the main character, Elle Woods, come back in this episode."

Kent's success in part one also owed a great deal to its serious view of a humorous character. Not that it treated the exploits of a misguided earnest sorority queen as some sort of political diatribe, it simply refused to mock the main character. The music took on a sincere perkiness that, without a knowing wink to the audience, actually made the film funnier. "I never think of comedy at the outset. I think in terms of drama and storytelling. If the film has wit, or if there's fun to be had, then I like to find it. But my starting point is defi-

nately not to write funny music. I look for the story and I look for an opportunity to make a useful contribution—a useful statement, musically. I think a lot of it is juxtaposition. You can take a piece of music that is very dark, but if you use it in a certain context, it'll bring out the humor. I think juxtaposition is at least 50 percent of what we end up doing in comedic films. It's about creating pace and rhythm, but a lot of the time it's about simply putting something against what is on the screen."

Freaking Out

Freaky Friday, a remake of the original body-switching comedy from the 1970s, required Kent's most creative juxtaposition of the summer. Viewing teenage life both from youthful and adult perspectives, the film takes a light-hearted look at the angst and pressure that rule the tumultuous second decade of most of our lives. Kent composed for a collection of four Japanese taiko drums representing the oversized anguish unique to the high school set. "*Freaky Friday* is significantly about a teenage girl, and I thought what better way to represent the Sturm und Drang of teenagers than with taiko drums!" recalls Kent. These massive drums are carved from the trunks of trees and covered with leather heads. The

(continued on page 48)

When John Wayne was asked why he made *Brannigan*, an urban thriller, the legendary western star upbraided the reporter who'd posed the question, intimating that there was very little difference between a western and an urban thriller. With so few westerns being made these days, it's not surprising that Michael Kamen—a past master of the urban thriller—doesn't have a lot of oaters on his résumé. In fact, Kevin Costner's *Open Range* is his first. "I did one of those *Amazing Stories* with Dick Donner and it was a good one, but I've never done a western movie." *Open Range* was an unusual project in more ways than one. After his award-winning turn in *Dances With Wolves*, actor-director Costner had made two costly futuristic flops (*Waterworld* and *The Postman*) and seen an overall career downturn in weak efforts like *3,000 Miles to Graceland* and *Dragonfly*. With *Open Range*, Costner was attempting to prove that he could make an old-fashioned, serious western on a budget (*Open Range* cost \$20 million, a pittance by movie studio standards). So far the gamble seems to have paid

off—*Open Range* pulled in \$29 million in its first 10 days in theaters and is well on its way to being that Hollywood rarity, a movie that turns profits in its initial theatrical release.

Costner went through a few composers on his way to finishing the movie, however, finally settling on Kamen. "I think Kevin Costner was shopping around, and he found someone whose themes didn't go down with him very well," Kamen recalls of his entry onto the project. "He called me because he knew my score for *Robin Hood—Prince of Thieves*—and he recognized that I had a melodic temperament and asked around about me. I think John Williams recommended he use me, which was a great endorsement, especially after *Catch Me If You Can*—I really loved that score. Anyway, I called him and met him in L.A. and we had a good meeting. I saw them working on the film, and I hired his music editor because he didn't really have much experience spotting the movie. I took my spotting basically from his temp score and put the music where his music editor knew he had been looking for music; not necessarily exactly what he'd been looking for, but I gave him music everywhere in the film where it was tracked. I told him he didn't have to use it all, and it probably was too much music I supplied. I'm sure I gave him more music than he needed—I wrote about an hour and 45 minutes."

Kamen hit a home run with Costner early on in the collaboration. "Kevin came to my house in L.A. and heard one of the themes and immediately started speaking dialogue lines on top of it," the composer recalls. "Not like it was a rap song or anything, but he was emotionally triggered to speak the dialogue lines, and that's exactly what the music was meant to do for him. I made a theme for his character's relationship to Annette Bening, and that theme appears first in the beginning of the movie and then periodically and systematically more and more toward the end of the film. I gave that melody to my cousin Julianna Rey [a singer and lyricist]. Julianna gave me lyrics and a demo of it that sounded so good that I played it for Kevin, and he put it in the movie in the end credits."

East Meets Western

While well aware of the great tradition of western movie scoring, Kamen says the personal stories built into the film were what triggered his music. "Certainly *Dances With Wolves* was deeply moving to me," Kamen says, "especially that I saw it as I was writing that symphony based on the

Earning His

Anasazi culture [*The New Moon in the Old Moon's Arms*, on Polygram Records], and that was something that struck a chord with me quite literally. I've always respected and loved his western sentiments—I don't know if I had the same feeling about *Tin Cup* and a lot of his other work, but I loved him in *Robin Hood*, and I loved meeting him on the set of *Robin Hood*. I enjoyed working with him. He came to Prague, which was a great place to go to record because the orchestra was so fantastic and the city is so fantastic. I had wanted of course to record the score in London with my friends who I had done *Band of Brothers* with, but Kevin didn't want to come to London—it was around the Iraqi war time and Bush was teamed up with Blair, making Kevin nervous. So we all showed up in Prague, and I had worked with the Czech Philharmonic before on *The Iron Giant*, and I loved working with that orchestra. They are a great, world-class orchestra."



But of course you can't write a western score without guitars, and Kamen didn't plan on using Czech guitar players. "I have a dear friend in London who's a guy I work with when I'm playing with David Gilmore and the current Pink Floyd, and his name is Neil McCall; he's the son of Peggy Seeger [sister of legendary folk singer Pete Seeger]. So you couldn't ask for a more honest folk tradition than the Seeger family, and Neil McCall played for me—he's also the son of Ewan McCall, a great Scottish singer—and we were meant to do this together and he

played beautifully. We did a lot of the guitars in Prague, but then I added guitars to the score in London."

While *Open Range* has its share of big western-style outdoor moments, the overall orchestration is more spare and intimate than you might expect from this kind of score. "I used the orchestra as a voice in the film, and the voice in the film was mostly about the camaraderie between Kevin and Robert Duvall's character as much as



the relationship between Kevin and Annette Bening," Kamen explains. "And the bad guy was truly a bad guy. That's something I discovered in *Die Hard* and *Lethal Weapon*: If the bad guy is really bad, then the hero is really a hero for beating him. Thematically, that was clear to me, so I was able to make themes for the real brotherhood between Robert Duvall, who is a great actor, and Kevin Costner. The story unfolded, and I was so happy to be working with that orchestra and Kevin in Prague that that filtered into the excitement of making this score as much as the film itself."

Open Range climaxes with one of the best-filmed gunfights in recent years, and Kamen says that applying music to this sort of sequence is old hat for him. "I've had a little bit of experience dealing with gunfights with Mel Gibson and Danny Glover in *Lethal Weapon* and lots of other films that I did for Joel Silver and Dick Donner. The nasty part of film scoring is something that comes generally easy to me, because I know that I have to make the bad guys and the bad scenes real and emotionally impacted, so if there's killing it's a terrible moment and not just an entertainment. That's what I was doing in *Open*

Spurs

Michael Kamen tackles his first western with Kevin Costner's *Open Range*. By Jeff Bond

Range. It did seem to me that the movie was an honest portrayal of life as it had been lived in 1870s or 1880s America. I thought the characterizations were great, the acting was very good, and I wanted to illustrate it musically in a very real sense, in an old-fashioned sense, so that the gunfights were impactful but they weren't full of special effects—just big gunshots, and those guns are really dangerous and kill people just as badly as howitzers. So I was able to relate to that in my own experience in making *Lethal Weapon*'s big gunfights or even car chases.



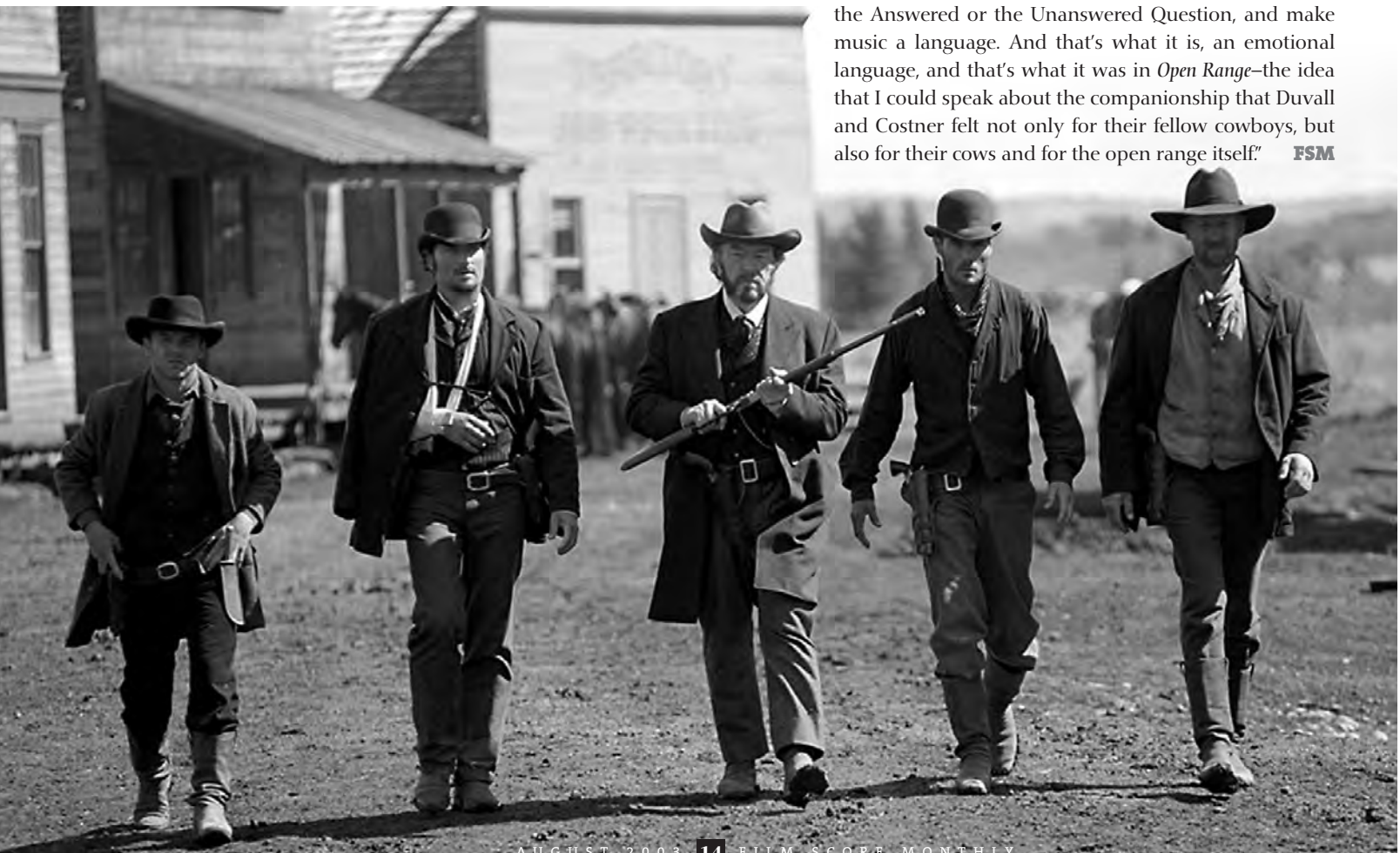
Kevin heard one of the themes and started speaking dialogue on top of it—he was emotionally triggered to speak the lines, and that's exactly what the music was meant to do.

The relentless gunfight in *Open Range* was fun to do because I was able to relate to it in an almost humorous way—I didn't want to make a tragedy out of it except for the death and killing, which certainly Duvall and Costner thought was a terrible thing, and Kevin's character reveals an aspect of his past that he wishes had never occurred. That was part of the language of the film and I really believed in it. I guess the necessity for me is to actually

believe that I'm scoring life—a motion picture, but a motion picture depiction of real life."

On the Road Again

If you've been wondering why Kamen hasn't written more movie scores of late (his last score was for the 2001 miniseries *Band of Brothers*), one of the answers is that he's been touring as a keyboard player for Pink Floyd with guitarist David Gilmore. Between that, developing a Broadway show based on *Mr. Holland's Opus* and running the continuing Mr. Holland's Opus Foundation, Kamen keeps himself pretty busy. "[The Foundation has] distributed roughly 10 million dollars' worth of instruments to children all over the country," Kamen says. "And we've done all that without using any of the money for promotion or ringing the bells for the Foundation except when we can—as you'll notice, here I am speaking to you about *Open Range* and talking about the Mr. Holland's Opus Foundation!" For Kamen, talking up the Foundation comes naturally. "There's never a time when I sit at the piano making music that I don't think of Morris Lawner, who gave us composition lessons as an elective study at the high school of musical arts, and played us beautiful music of Brahms and Bach. [He] said that music always had an inevitable comment that was shared from one composer to another and consisted of a single word, which was the only composition lesson I ever had, and his single word was "inevitability"—that every phrase was the inevitable result of the phrase that came before it; it's very much like Leonard Bernstein used to talk about the Answered or the Unanswered Question, and make music a language. And that's what it is, an emotional language, and that's what it was in *Open Range*—the idea that I could speak about the companionship that Duvall and Costner felt not only for their fellow cowboys, but also for their cows and for the open range itself." **FSM**





A MATTER OF HONOR

**Christopher Lennertz brings orchestral videogame scores
back to Los Angeles for *Medal of Honor: Pacific Assault*.**

BY JEFF BOND

While young film composers are forever pounding on doors trying to get an opportunity to score a big-budget movie, a whole realm of opportunities to do the same kind of big, melodic—and expensive—scoring has opened up in the videogame world. One high-profile

example is Electronic Arts' *Medal of Honor* series of sprawling adventure games set in World War II. Composer Christopher Lennertz (*Saint Sinner*, *Deathlands*) recently made news by creating the first major videogame score to be recorded in Los Angeles. The previous *Medal of Honor* games (*Medal of Honor*, *Medal of Honor Underground*, *Medal of Honor Allied Assault* and *Medal of Honor Frontline*) had been scored by *Alias* composer Michael Giacchino. "That was the only videogame music I'd ever heard that wasn't completely

electronic," Lennertz says. "I asked him about it and he was leaving the project because he was being loyal to his producers who were leaving EA. I sent some CDs of mine and got a call from the music supervisor at EA, Steve Schnur. We were geeking out about how cool *Empire of the Sun* was. He said he couldn't afford Horner or Williams but he wanted music like that."

For a game centered on the monumental struggle that was the Second World War, *Medal of Honor* faced its own battle: slating recording sessions for Los Angeles. Hollywood's orchestral players are some of the best in the world, but they don't come cheap—and without the music budget of a major feature film behind it, many videogame scores and lower-budgeted films wind up going out of town to Seattle or Utah for their recordings. Lennertz and game company EA worked with the Recording Musicians Association (RMA) to create a working musician's rate that would keep that sort of business in Los Angeles. "From what I'd heard they'd been talking about the new videogame agreement for a year or two, and it's a slow process and it has to get approved all over the country by people that it really has no bearing on," Lennertz says about the way the deal developed. "[The RMA's] David



JERRY! JERRY! JERRY!
Goldsmith's score for the classic film about the attack on Pearl Harbor proved to be a seminal influence on the music for *Medal of Honor: Pacific Assault*.



Lowe said to me that if I was ever in doubt about keeping something here, at least give him a shot at it. And if it doesn't happen, at least let him try to convince someone that it's worth it. And if he can't do it, everyone will at least pat me on the back for trying and say good luck in Seattle.

Steve Schnur was dying to do it in Los Angeles and so was I because the musicians in Los Angeles are unbeatable. So I called Dave and he brought the head of the Recording Musicians Association, Phil Ayling, who's an oboe player, and we just sat down."

INKING THE DEAL

Working out the deal required that Lennertz and his people bring the musicians' union up to speed on some arcane aspects of videogame production. "It was amazing how much people on both sides didn't understand the issues," he says. "The union didn't really understand that a game on PS2 and a game on X-Box are basically the same game. They were saying a game on every platform would be an additional bump, and it took the guy from EA to say that nobody is going to buy both versions of the game. It's like DVD and video: You're not going to buy a DVD and a videotape of the same movie. So the union didn't really know the difference, so they conceded and got rid of that thing which was a worry to EA. And EA was worried because everyone had this fear of the reuse payments and things of that sort, but they're much more detrimental to film issues because every time you change formats and go to video or on a plane or to pay-per-view you have to pay again, whereas on a videogame it's never going to do anything but exist on the game or be an album."

The deal also required looking at videogame albums in a different way. "We looked at album sales of relatively big movies, and score albums don't sell a lot unless you're John Williams and it's a blockbuster movie," Lennertz points out. "So 25,000 units shipping is actually above average, so the union has their new record thing where you can buy in chunks and not pay full reuse if you're doing a limited pressing of one to 25,000 units and you only pay a quarter of the reuse. David Lowe finally came up with a figure that the amount of money it would take to put out the record and the reuse payment was roughly equivalent to the amount of money to fly me, an engineer, Steve and two executives to

London and put us up for two weeks. So it became basically that the one charge they were worried about was equivalent to the traveling and per diem costs. So at that point they decided it was a wash and we got to stay here."

While the *Medal of Honor* games carry the legacy of Steven Spielberg's *Saving Private Ryan* and Michael Giacchino's scores for the previous games as an established style, Lennertz says that the new game's Pacific theater setting allowed him to deviate from what had been done previously. "In the end we did about 80 minutes of full orchestra that had some Asian influences but was definitely in the realm of traditional orchestral writing. And then we also did about 40 minutes of suspense and action music that was four taiko drummers, two additional Japanese percussionists, George Doering playing koto and other Asian string instruments, and then shakuhachi and membrane flutes and wood flutes; we actually created a whole other world of intros and beds and things. We wanted it to have this really large range both in terms of dynamics and as far as you do go from one level to the next, from this really bright, daytime attack with ships and carriers and things like that [to] pitch black and you're under a canopy in a jungle in Burma; the music changes a lot. When I first came into this and they asked me what I knew about videogames, the one thing I said was that it seemed very repetitive and that it didn't dramatically hit a lot of things. Part of that is technological but I really think there can be a greater expanse of places you can go, and they were totally into that, especially since we were in the Pacific. I don't think they had that option as much in the European theater."

A few peculiar gameplay options even allowed Lennertz to journey outside the realm of serious war movie music. "The serious parts are just as serious as the previous game, but there's a lot of stuff that's not exactly light but is more playful," he notes. "Lots of odd-metered things that are more plucky, and there's one piece that's a complete joke where you stumble into a clearing and there's an elephant with a howitzer platform there. Tommy Johnson was my tuba player, so I wrote him a minute-and-a-half tuba solo with a kind of Elfman-y vibe, with the orchestra supporting him. Even beyond that it's a cool story because we were moving really fast on the stage, and one of the stipulations of working in L.A. was that we had to get a lot of music recorded in very little time. Tommy only got two passes at it and I thought it sound-

ed great, but he came up to me after the session and asked me if he could come in and try a couple of overdubs and try to do it perfect, and he didn't even charge me—he just came into my studio and was intent on getting it right"

IT'S TWO, TWO GAMES IN ONE

Lennertz also had the task of maintaining additional continuity between *Pacific Assault* and a sequel game that involves linked characters. "There's a main theme, and that's sort of the *Rising Sun* theme I wrote, and that plays at the beginning and is peppered throughout the entire score, and then every level has its own theme that interacts with the main theme," the composer says. "There's also a theme for Shima, the Japanese commander you're fighting against, and there's this Japanese Empire thing that I did that's in most of the levels. This game is actually going to be a two-parter. The story revolves around two brothers, and in this game you play one of the brothers who's separated from the other at Pearl Harbor, and you spend the rest of the game trying to find him and rescue him. Then the next game you play as the brother and go through the other side of the story. So I got to write a theme for the brothers that will segue into the next game as well."

The composer cites Jerry Goldsmith's Pearl Harbor docudrama score *Tora! Tora! Tora!* as a big influence on *Pacific Assault*. "That's one of my favorites and it's the first thing I thought about when I found out this was going to play in the Pacific theater," Lennertz explains. "Orchestrationally speaking, it's one of my favorite examples of Goldsmith at his best—the brass clusters and the colors of it are just spectacular. So the first thing

in my mind was that, and I went back when I got the job and tried to see where they went with the earlier scores, and the one thing I like to do is the juxtaposition of dissonance and melody and thick and thin. One of the things I think that's missing from film scores today is that contrast between big and small—so much of what you hear in film nowadays is on eleven all the time. Obviously, the stuff in the European theater had a very *Saving Private Ryan* feel, and the one thing I thought was missing that I thought we'd have more license to do being in the jungles was to really go crazy with the action music and make that much more intense than what they'd done before. Everywhere we went with it we tried to be a little more exciting or more plaintive. I'm a big fan of the Goldenthal and Corigliano stuff and we did a lot of cues where you're creeping around in the bushes on your knees. I could really go crazy with 20th-century stuff there, which to me made the tonal, melodic stuff even more important when it comes in."

Lennertz, who is on board for the next game in the series, says the *Medal of Honor* scoring duties have been the opportunity of a lifetime. "It's been the greatest job I've ever had because I've been able to do so many different things with it," he points out. "I'm scoring it as if it was a three-hour epic war movie, and that was my instruction from the get-go. There are only a handful of movies made by Hollywood each year that could possibly handle the scope this music has, and I guarantee I'm not going to get any of them. So for me the opportunity to have the players I want and the studio I want to play the sort of music nobody in a studio's going to hire me to do yet, that was just amazing."

FSM

"MELODIC DELIGHTS, BEAUTIFULLY CRAFTED BALLADS DRIPPING IN ROMANCE...
SUPERBLY PERFORMED."

MIKE GIBB, SPOTLIGHT ON MUSICALS, LONDON, ENGLAND



"WITH TICKET PRICES FOR MUSICALS
SOARING, AN AFFORDABLE AUDIO
ALTERNATIVE IS AN EXTREMELY
ATTRACTIVE PROPOSITION."

MARK GRIFFIN, FILM SCORE MONTHLY

MUSIC AND LYRICS BY
RALPH CHICOREL

TREAT YOURSELF TO THE APPEALING SONGS,
THE REVEALING NARRATIVE,
AND THE INSPIRING N.Y.C. CAST...
ALL PRESENTED WITH A BACKGROUND OF
RICH ORCHESTRATIONS. THIS IS THE
UNIQUE ALBUM WITH THE BONUS CD!
DISC 1 CONTAINS SONGS & INSTRUMENTALS.
DISC 2 CONTAINS THE COMPLETE
AUDIO MUSICAL WITH NARRATION,
DIALOGUE AND INCIDENTAL MUSIC.

SUGGESTED RETAIL PRICE \$16.95

TO ORDER CALL 888.856.9202

OR VISIT WEB SITE: WWW.LMLMUSIC.COM

IN STORES NATIONWIDE!

Better Than a Dream

An Interview With Legendary Songwriter Betty Comden

BY MARK GRIFFIN



H

ere's a remedy for a downcast afternoon: You're channel surfing your way through live reports from the Gaza Strip, denture commercials, MTV's *The Real World* and dysfunctionals in leopard prints hurling chairs at one another on some ill-mannered "talk" show. Suddenly, you catch a glimpse of Gene Kelly hugging a lamppost and gleefully getting drenched in one very memorable movie downpour. If insider-trading scandals and ozone erosion suddenly seem a lot less crucial, you've got a living legend named Betty Comden to thank.

From *On the Town* (1944) to *On the Twentieth Century* (1978), Comden and longtime collaborator Adolph Green (who died last October) were more dependable than neon for illuminating the Great White Way. If a Broadway marquee boasted "Book and Lyrics by Comden and Green," audiences were virtually assured a night to remember in the theater. In Hollywood, their creative track record is equally impressive: *The Band Wagon*, *Good News*, *Auntie Mame*, *Bells Are Ringing* and some obscure art house favorite called *Singin' In the Rain*.

In recent years, there has been a resurgence of interest in Comden and Green's staggering musical accomplishments. A new generation of admirers has emerged thanks in part to the release of many restored soundtracks and original cast albums from such specialty labels as Turner Classic Movies Music/Rhino Handmade and DRG Records. As of late, Comden has been busy adding accolades to an already remarkable résumé, most recently receiving the 50th Anniversary Creative Arts Award at the prestigious Kaufman Center Honors ceremonies in New York.

On an unusually warm April afternoon, Comden welcomed me to her home on Manhattan's upper west side. Beneath a Chagall and a Matisse, we discussed Comden's awesome array of stage and screen triumphs, the resurrection of the Hollywood musical and life after Adolph.

FSM: Because you've had such a diverse career in the performing arts—lyricist, screenwriter, performer—I'm curious to know what your original ambitions were?

Betty Comden: I think way back I wanted to be an actress and I went to a school at NYU called the Department of Dramatic Arts and got a regular four-year degree. We had all the subjects—human-

ities, languages and history, but also acting, makeup and voice. A fellow in my classes there knew Adolph and he knew me and he thought we'd get along. So, he asked for Adolph to come down to NYU to meet me. We just got along well. Later, when we started looking for work as actors, we'd go into the theater district and go from office to office, finding out if there was any casting or if we could get a job. None of us ever got a job that way. I think very few people did, but that's what people did in those days.

FSM: The Revuers was the name of the now-legendary theater troupe that Comden and



Green and Judy Holliday were all involved with. How did your act become a featured attraction at the Village Vanguard?

BC: Judy Holliday [then Judith Tuvim] was walking in the Village and it was raining and she went into this doorway to get out of the rain and it happened to be the Village Vanguard. Judy met the owner of the place, Max Gordon, and he said he wanted to change the kind of entertainment they were offering. Gordon used to have various Village characters get up and recite their poetry. There was a man named Max Bodenheim who was quite well known as a Village poet and there was another little man named Joe Gould who was writing an oral history of the theater. I remember sometimes when they were reading, people threw money. The Vanguard was a very simple place. It had no bar, no liquor license and no phone. Max said to Judy, "I thought I'd like to have some young people come down and do shows. Do you know any?" Judy said, "Yes!" because she knew Adolph from the summer before. They had met at an adult camp somewhere. So, they knew each other slightly, and I knew Adolph and that's how it all came together.

FSM: Your first Broadway show, *On the Town*, was an innovative stage success. However, when M-G-M released their film version in 1949, the material had been substantially altered. Why change something that worked so well?

BC: It was simply that they thought the score was too high brow, which is totally ridiculous. They didn't think the audience would respond to it. So, we had to write a whole other score with Roger Edens, who was a very wonderful man. I mean, imagine throwing out the [Leonard] Bernstein score? We never got over that. It's a picture I don't like to see because of that.

FSM: You mentioned Roger Edens, an unsung hero in terms of the evolution of the M-G-M musical. A lot of people are unaware of his considerable contributions to the sound of Metro. In the beginning, he was primarily brought on board as a

vocal arranger?

BC: He was originally, I think, just that. Then he became sort of in charge of music for Arthur Freed musicals and he was sometimes a composer. He was also a man who had helped to train Judy Garland. He was her vocal coach and then he was associate producer on a couple of movies. Then, finally, he did a wonderful movie that he produced himself, *Funny Face* [Paramount, 1957].

FSM: Another stupendous talent in M-G-M's Music Department was a man many consider a genius, Conrad Salinger.

BC: Oh, well, he was an orchestral arranger. Very brilliant. The M-G-M Musical Department was extraordinary. They had Salinger, Lennie Hayton, Johnny Green, André Previn and Saul Chaplin. I think we brought Saul over to M-G-M, he'd been with Columbia and did all sorts of stuff, but he became part of M-G-M.

FSM: Was there ever an Arthur Freed or M-G-M project that Comden and Green were assigned to that they turned down?

BC: No, I think whatever came up, we did. We were happy with most of it. I mean, they all turned out to be wonderful movies. *The Band Wagon* was directed by Vincente Minnelli. No, we didn't hate our assignments. When we got over the fact that we were supposed to be these sophisticated New Yorkers, we got there and they gave us *Good News* (1947) to do.

(continued on page 48)



Sex, Lions & Audiotape



From middle-aged English calendar girls, to secondhand lions in Texas, to recording in the depths of the Slovakian republic, it's all in a day's work for Patrick Doyle.

Interview by Nick Joy

Hot off the success of *Gosford Park*, genial Scot Patrick Doyle is back on the big screen with two new scores this fall. We caught up with the composer in the mixing room of *Secondhand Lions* to talk about the movie and get the low-down on *Calendar Girls*, Belgian concerts, future projects and the prospect of returning to the Bard.

It's early July in Air Lyndhurst Studios, London. In the mixing booth, Patrick has just supervised another run-through of his glorious Korngoldian theme that supports a horse race across the sand. As the riders tumble into the water, the strings swell and Doyle launches into an impromptu operatic accompaniment. It won't end up on the final score, but it illustrates the passion that he has for his music. The work gets done on schedule, but more than that, Patrick has created a sense of fun in this room, and the laughter is almost as loud as the score blasting out of the multitude of speakers.

FSM: Patrick, on the face of it, *Calendar Girls* and *Secondhand Lions* are two very different films, the former focusing on a group of women and the latter about male bonding. Is it this variety that keeps the work fresh for you?

Patrick Doyle: No two films are the same and that's the interesting thing about the job. That's why composers enjoy being freelance—variety really is the spice of life. Some people enjoy knowing exactly when their holidays are going to be and where their future lies, but not me. Each movie presents its own unique problems. You think, "I'll remember that for next time," as you accumulate more experience along the road, but then something new comes up.

FSM: How would you describe the music in *Calendar Girls*?



PD: *Calendar Girls* has a very eclectic array of music. Some of it was source, some of it was jazz, and of course symphonic cues—the emphasis is definitely on comedic writing. It's a very funny picture and, at the same time, very moving. The director, Nigel Cole, has managed to get the balance right between the serious moments and the comedy.

FSM: How does the music specifically serve the story?

PD: The movie is about a group of Women's Institute ladies (including Julie Walters and Helen Mirren) who strip for a calendar to raise money for charity. However, it doesn't dwell too much on the fact that the reason for the calendar was to collect money for new hospital equipment after the husband of one of the characters dies from leukemia. Instead, it focuses on the personalities of the ladies and the whole process of pulling the calendar together. The score is mostly upbeat—the filmmakers were very keen that it be modern and not too flowery or pastoral. The soundtrack is on Hollywood Records. [The movie is being released in Europe in early September and gets a limited U.S. release in December.]

The Lion's Share

FSM: *Secondhand Lions* is a very different sort of score.

PD: Without a doubt, it's one of the most varied I've ever worked on. It ranges from Eastern references to North African music to the sounds of the southern United States. How would I describe it? Symphonic, comedic, atmospheric, swashbuckling, mysterious and romantic; it's got every conceivable type of music in it. It's been like writing 10 scores in one!

FSM: With such a range to tackle, how did you get that first hook?

PD: I listened to some African music and immediately came up with a theme that represented the female character referred to in the flashback sequences. That came fairly quickly, but only after I'd watched the picture two or three times. The experience of the movie then had to percolate into my subconscious for two or three weeks. Luckily, I had a lot of time on this picture, which was a real treat. Once I sat down and actually got on with it I very quickly came up with Walter's theme, which is a very positive melodic theme for the young boy (Haley Joel Osment).

FSM: What are the other themes?

PD: There are many, many themes in this movie. I'm particularly pleased with the motif that covers the two older characters in it (Michael Caine and Robert Duvall). From the three principal themes I've mentioned, I drew variations of them in a minor key or by inverting them. There's also some central African sounds and thematic material. Oh, and there's also the part of the story where the lion appears, and that conjured up yet another theme which I've broadened out for the album. One theme leaps into another and [director] Tim McCanlies loved the multi-thematic element. They're all connected and organically spawned from one another.

FSM: The movie is set in Texas, so did you use traditional Southern instruments?

PD: I used a touch of the banjo and slide guitar in a couple of cues, but that's about it. I feature the African marimba, for obvious reasons, amongst a variety of ethnic instruments. I also feature Cor Anglais [English horn] a number of times as I love the exotic "reedy" qualities it can produce. The Cor Anglais also has a maturity that serves well the older men and the family theme, and also that of the character Jasmine.

FSM: I've been observing how you and the director work in the booth. He just lets you get on with it.

PD: Tim is a very generous director and he allowed me to have fun and enjoy myself with his picture, and I'm thrilled that the music cuts so well to the images. When I first read the script it was very apparent that the flashback scenes were big and Korngoldian. When Tim latched onto this, he immediately took some swashbuckling music from other sources and used it to temp the scenes. And because he brought me on to the movie so well in advance, I was able to be there at the spotting sessions and provide important input.

FSM: Tim says that having listened to this recording, he's now going to tell Michael Caine to record his voice-overs a bit louder.

PD: Exactly. Knowing how the score sounds means that he can confidently tell Michael what the voice-over is

competing with, and suggest what is required from his voice.

FSM: You have a good rapport with Tim.

PD: I get on extremely well with him, and I'm flattered that he's a real fan of my music. He offered me the job well before filming began and sent me the script almost a year before I had to start working on it. When a director and their whole team are that enthusiastic from the very beginning, invariably everyone has a great time.

FSM: Because Tim was familiar with your work, did he use your previous scores to temp this movie?

PD: No, he preferred to use other music. A couple of the flashback sequences are a real homage to Erich Korngold's action music, which is a type of music I've done before. The challenges came from the fact that the score had to "turn on a sixpence," suddenly springing into action with little preparation. I'm very pleased with the results.

FSM: You seem very proud of this work.

PD: I think *Secondhand Lions* is as strong a score as I've ever composed. I'm also proud of *Calendar Girls* and *Gosford Park*. I invest a lot of my energy and time into a score and never take on a film lightly. What separates *Lions* is the extensive recurring use of themes and motifs, which I feel are very melodic.

FSM: Onto other matters—I see that you are presenting a concert of your work at the Flanders Film Festival this year. I was in the audience at 2001's ceremony where you won the World Soundtrack Award for Best Unreleased Score for *Bridget Jones's Diary*. I recall your luggage went missing...

PD: Oh God, yes it did! I was dashing all over Ghent, looking for gear to wear to the ceremony. On the positive side, I got a pair of trousers that I wore for ages after that! I am indeed doing a concert of my music



BUCKLE YOUR SWASHES: For *Secondhand Lions*, Director Tim McCanlies encouraged Doyle to write in a "Korngoldian" mode.

Recorded Pleasures

FSM: Although you're mixing here in London, you recorded the score elsewhere in Europe.

PD: Yes, I recorded it in Bratislava, which is a beautiful place. It's like a mini Prague, and they are renovating the city bit by bit. The recording room is excellent, and the orchestra [Bratislavan Radio Symphony Orchestra] was outstanding. They all spoke very good English, but as a courtesy I made an introductory speech translated into and read in Slovakian. I know making that sort of effort helped build a rapport. I certainly would go back and record with them again in the future. In fact, I'm going back there in the autumn for some personal non-film work.

FSM: Did you choose Bratislava because of budgetary constraints?

PD: That did come into it, but at the same time I had a curiosity about recording more abroad. Last year, I did a recce of various cities in Europe including Prague, Budapest and Bratislava. That experience kindled my interest in exploring some of the lesser-known European orchestras.

there this year and we're working on a program at the moment. The Flanders Film Festival is extremely generous to composers and is a unique festival. I recently gave a concert with the Philharmonia Orchestra at the De Montford Hall, in Leicester, England. It proved to be the venue's busiest Tuesday night ever. Marian Ponnet, one of the Flanders Film Festival organizers, attended to gain ideas for the forthcoming Ghent concert. They have now decided to house my concert and the awards ceremony in a bigger venue; we also discussed using slides and backdrops to the music. Rather than just conduct the work, I want to tell the audience a tiny snippet about each movie. I hope this will help bring people closer to the film and music experience.

FSM: I'm delighted to hear that both *Secondhand Lions* and *Calendar Girls* are getting soundtrack releases. It's a shame that of the two *Bridget Jones* albums that were released, only one of your cues made it to an album.

PD: Sure, but that's just the nature of the business. These source/score albums are very commercial, and the reality is that the first album sold something like 1.8 million units. Not many score albums sell on that scale.

So, that's their argument—and it's a pretty strong one! It could have been a situation where the CDs featured no score, and I do still get a lot of feedback about that one single track.

FSM: This year will be remembered by many soundtrack fans as the one where many composers were replaced on such big name films as *Hulk*, *Tomb Raider 2*, *Timeline* and *Pirates of the Caribbean*. It's a worrying trend in the industry.

PD: Film is a commercial animal, and composers are guns for hire. Everyone is answerable to someone else in this industry, and ultimately the success of the picture is paramount. It's unfortunate that it happens and there's no question that composers feel the rejection. A composer cannot write a film score of any worth without putting at least some of their heart into it. We should, as other composers, support each other as much as possible.

FSM: How have you protected yourself against this?

PD: I hire a hit man! Seriously, I keep the filmmakers closely involved as much as possible at all times to ensure that there are no surprises. I finally, recently, embraced the world of demos. I was initially nervous about this process. However, I was very pleased with the results and I was heartened by the quality of the samples.

FSM: Do you orchestrate your own work?

PD: I do when time permits, but it really depends on if the schedule allows it. I had a particular interest in orchestrating some of the cues in *Lions*. My sketches and discussions are very detailed for the orchestrator, ensuring the sonorities are exactly as I envisaged.

On to Other Things

FSM: After you've completed work on these two movies, what are you planning next?

PD: I'm having a couple of months off, but it's not complete rest insofar as it's just time away from film music. I'm working on some albums of my own, including one with my daughter that goes back to my Celtic roots. So far, we've written half a dozen songs and mocked them up. My daughter's a first-class lyricist/writer and singer and is currently studying English Literature at Edinburgh University. I hope we can find the time soon to resume collaboration. I am also extremely proud of my son Patrick, who sings on the *Secondhand Lions* soundtrack and album. I was particularly inspired by a particular moment in the picture and was moved to create a song, for which I also wrote the lyrics, which were translated into Ugandan. The voice had to be of a certain quality, and Paul Broucek of New Line Cinema suggested a boy soprano, which Tim and I loved. My son Patrick, who is a gorgeous singer and a music scholar, was the perfect choice.

FSM: Are you at a point now where you can choose what film assignments you do or don't take on?

PD: To a certain extent, yes, and on a number of occasions I've said no for various reasons. There was one particular project that was hard on the heels of three other productions I'd just done, and I really needed a

break. It was hard to decline as it was going to be an excellent picture. They needed me to start work immediately. A few weeks later, I had Robert Altman on the phone offering me *Gosford Park*, which I wouldn't have been able to do otherwise. It was serendipitous; as a composer one has to follow one's instincts.

FSM: Your enthusiasm about your work is admirable.

PD: Thank you. As you know I was very ill at one point and I suppose part of that could have been overwork. [Patrick was treated for leukemia shortly after completing *Great Expectations* and even wrote the entire score for *The Quest for Camelot* from his hospital bed.] I've learnt to step back a bit from my work. I still take the work very seriously but not so obsessively. I share the burden more now with my team without standing over their shoulders all the time. I feel better for it. They probably do, too!

FSM: Would you say that your music post-illness is any different?

PD: That's for other people to judge. I certainly feel differently about life.

FSM: Pre-illness, you were still able to reduce me to tears. *Much Ado About Nothing* and *A Little Princess* left me blubbering.

PD: I suppose that must be the Celt in me. The Celts are very demonstrative and emotional. They remind me very much of the Italians—everything's a drama! In fact I went to see *La Traviata* in Bratislava; the last scene breaks my heart every time.

FSM: Might we one day see a Patrick Doyle opera?

PD: I'd love to, but it's such an undertaking and a huge commitment. If the right circumstances arose I'd do it, but they are such expensive things to mount. I absolutely love singing and opera. One day...perhaps.

FSM: And after your success with *Henry V*, *Hamlet*, *Much Ado About Nothing* and *Love's Labour's Lost*, are you planning to return to Shakespeare?

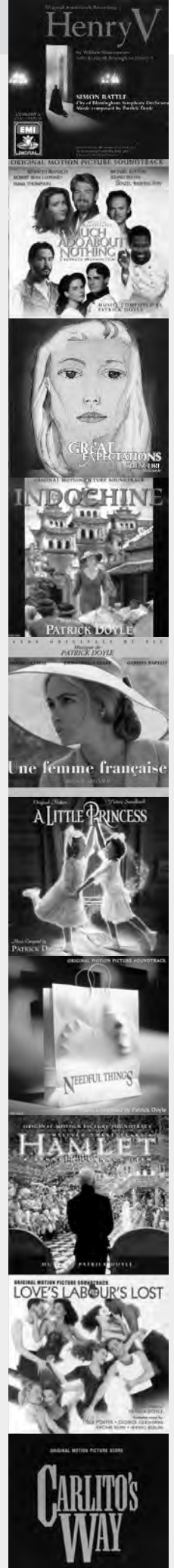
PD: I take the projects as they come along. I spoke to Kenneth Branagh recently and he has some future projects. He's been busy getting married and receiving rave reviews in David Mamet's play *Edmond* at the National Theatre. I'm not sure if his plans include another Shakespeare, but certainly I'm just as passionate as he is about the Bard. Hopefully, Kenneth will add many more Shakespeare adaptations to his collection.

FSM: It's to your credit that you've been just as successful on non-Branagh productions.

PD: It is a privilege working with Kenneth Branagh. Apart from an artistic pleasure, personally it's great fun and the best way to spend your time. There's no question that my collaborations with Kenneth have been a positive boon to my career and it's a collaboration that I'd return to any time. I've also been very fortunate that other directors have asked me to work with them. It's good to go away and work with other filmmakers, so that when you come back, you can bring something new with you.

FSM

With thanks to Cathy Mouton, Maggie Rodford, Lucy Evans, New Line Publicity and, of course, Patrick Doyle.



SCORES TO SETTLE

IN SEARCH OF THE PERFECT UNION OF PRESERVATION, AESTHETIC APPRECIATION AND TECHNOLOGY IN FILM MUSIC AND SOUND BY NICHOLAS SHEFFO

For years, those with a love of film music and sound have been as adamant as any group about preserving, appreciating and collecting film music—both married to film and as a stand-alone art form. At first, it was the vinyl record album, then the videotape, the LaserDisc and our current wave of digital optical media. Many purists have held on to their vinyl and videotape due either to the short-run pressings of far too many great and important pieces of film music, or to botched “remastered” versions that sound horrible.

Now, new developments are bringing film music more attention—potentially, anyway. The first concerns the remastering of the sound on films when they are restored, and the efforts (or lack thereof) to preserve some of the most important film scores ever made, before they turn to vinegar and dust. The major movie studios and record labels have a larger interest in preservation than they seem to realize. Fans and preservationists need to act and speak out now or a large part of our film music heritage will not get the attention it deserves.

Second, we have the arrival of new audio formats that reach a wider audience than ever before. Some even have better performance than the best **DVD-Video** (see Glossary on page 26 for an

explanation of formats and terms) or theatrical film digital sound, and are finally capable of truly challenging the finest aspects of vinyl—needless to say they outdo CDs. Others, while compressed and of lower quality, are computer-download friendly and offer surprisingly decent sound for the masses.

What follows is an attempt to describe what’s in store technologically for recorded film music and sound. The pitfalls are many, but so are the potential benefits.

Remastering Film Soundtracks

For purists, the idea of mixing monophonic film sound for stereo is as bad as colorizing black-and-white films. The availability of multiple soundtracks on one DVD-Video for a given feature film has made a small part of that argument moot. Criterion’s second DVD reissue of Jean Cocteau’s *Beauty and the Beast* (1946) adds a new Philip Glass score, while necessarily retaining the original film soundtrack. This is not like Giorgio Moroder doing a pop/rock/new wave soundtrack for Fritz Lang’s 1926 *Metropolis* in 1984, since that was never available in an interactive version. Having a choice of soundtracks means the original will go untouched while a new option gives us another way to see a classic work. *Metropolis* was just



restored and expanded with a recreation/re-recording of its original score, now ranking as one of the best restorations of a film to date.

Will other films be so lucky? It's one thing to fix a silent classic or add secondary music tracks to an early sound one, but what about films from the 1950s? After the experiments with stereo sound by Walt Disney's original *Fantasia* in 1940, the three-camera Cinerama process ushered stereophonic sound permanently into the mix, and other film formats and the first pressed vinyl records soon followed. That leaves us with several film score groupings: First, there are the hundreds of feature films that had stereo scores that were only issued theatrically in monophonic sound. Is it acceptable to produce first-time stereo versions of classic films by syncing the stereo tracks exactly with the original film sound? Second are the many four- and six-track optical and magnetic stereo films that had most or even all of their tracks coming from the film. How much do we put in the surround-sound field that was not originally there? The sad exception is where a film's score was recorded in stereo, but mono versions of those tracks were either in far better shape or were the only ones that survived.

Then there are the situations where the actual film has music tracks that differ (sometimes markedly) from their stereophonic or isolated counterparts. These soundtrack variations were the ones that record companies had the composer/conductor do so that "trendy" versions of a work would sell records. If a given record company had actually managed to keep a master tape of a film's soundtrack, the music actually heard is still in a film studio vault, in who-knows-what condition. *Any film or tape not actively being preserved is decaying!* The optical tracks are warping, the magnetic sound master is probably turning to vinegar, and oxide is flaking off the film print's magnetic tracks, turning into yet another toxic menace that is destroying the film itself!

Indeed, much of preservation depends on how the original materials survived. But even when the masters are in good condition, some movie studios are not doing what they need to do in time for the releases of their product—particularly for DVD. The **5.1 Surround** remixes for

SOUND THINKING A GLOSSARY OF TERMS

5.1 Surround

The standard digital sound configuration in films today, which adds a center channel, a left discrete surround, a right discrete surround, and a low-frequency-effects subwoofer signal to the old two-channel stereo (left/right) setup.

D-Theater/D-VHS format tape

The improved version of Data-VHS, and the first high-definition video format to offer pre-recorded films from major studios (Universal, DreamWorks, 20th Century-Fox and Artisan in this case). This is the third high-definition VHS format after the analog W-VHS and older D-VHS that is not compatible with D-Theater. The cassette casings are the same size as regular VHS.

DTS

The second 5.1 digital sound format to make it to the market after the failure of CDS (Cinema Digital Sound), and was a breakthrough due to its lower costs and its being introduced on the first *Jurassic Park*. Unlike future competition from Dolby and Sony, this system comes off of all-digital CD-ROM discs synced to timecode on the film print. The others have their sound printed on the film, then read by a digital decoder, which is not a purely digital process.

DVD-Video

The official name of the current DVD format that plays films, TV shows, concerts, music videos, etc. This is also to distinguish it from the High-Definition audio-only format, DVD-Audio, which offers Meridian Lossless Packing (MLP) as its new sound source.

Meridian Lossless Packing

Invented by the high-end Meridian electronics company as a way to push more of CDs' PCM digital signal into a smaller space, yet be read more easily by the DVD-sized beam. Licensed by Dolby, the format can only be played on special players for DVD-Audio, though Dolby, DTS and PCM tracks can be offered for backwards compatibility for all DVD players. This form of compression loses none of the signal or content of the music, unlike "lossy" formats like Dolby and DTS.

MP3/MP4

The two types of lossy sound used primarily on personal computers to stream sound and music across the Internet. Convenient but no match for the newer digital formats, which have much less (if any) loss of information to fit a smaller space. This is either in stereo or mono, but an MPEG format does exist in Europe for DVD capable of multi-channel (e.g., 5.1 sound) that is not to be confused with these versions.

Ultra Stereo

A cheaper version of Dolby's original A-type noise reduction for stereo surround on theatrical film prints. Not as clear, it was analog and offered more distortion. It's cross-compatible with Dolby equipment, while Ultra processors have been used for years instead of more expensive Dolby equipment to decode Dolby on the cheap. Not used much today.

Walter Lang's *The King and I* (1956) and David Lynch's *Dune* (1984) have been distorted, over-compressed and even warped, due in part to either not using the original source materials or not cleaning them up properly. Disney's *Tron* (1982) and Stanley Kubrick's *2001: A Space Odyssey* (1968) are already on their second 5.1 remixes, in second-time-release DVDs at that, while films like John Wayne's *The Alamo* (1960), *How the West Was Won* (1963), Blake Edward's *The Pink Panther* (1964) and Basil Dearden's *Khartoum* (1966) were issued on DVD in Pro Logic-only mixes.

Out-of-print DVDs of Robert Sidomak's Cinerama/Technirama *Custer of the West* (1966) and the Criterion Collection edition of Jacques Tati's 1967 70mm masterpiece *Playtime* were actually issued in monophonic sound! Douglas Trumbull's *Brainstorm* (1983) was Dolby 5.1 on laserdisc, so why is it Pro Logic-only on DVD?

[We should stop here for a second and explain Pro Logic, since Dolby has also created Pro Logic II. The original Pro Logic was a home solution to dialogue clarity problems in Dolby's original home-consumer surround system. As their lesser competitor **Ultra Stereo** piggy-backed on that, Logic 7 arrived, which was an upscale way to take mono or stereo tracks and bounce them around as if to sound like multi-channel sound. Dolby's Pro Logic II and **DTS' Neo 6** have brought this to the masses. The DTS version was just added to their new 10-channel processor.]

As for the badly issued DVDs, these cases are the most blatant examples of companies trying to get their product to market faster, regardless of the aesthetic consequences.

The Digital Domain

It is pleasing when monophonic classics like Alfred Hitchcock's *Rear Window* (1954) and Orson Welles' *Touch of Evil* (1958) are issued in digital sound that shows off the remarkable monophonic soundwork. When Terence Young's James Bond film *Thunderball* (1965) was finally reconstructed as correctly as possible a few years ago, the film was remixed for Pro Logic Stereo, then remixed further for 5.1 Dolby, with favorable (at the time) results that demonstrate how monophonic films with stereo scores can be reintegrated

into their older monophonic presentations. All the older monophonic Bonds (1963's *From Russia With Love* to 1973's *Live and Let Die*) would benefit greatly from the same treatment, while *Thunderball* could now use a bit more readjusting. The DVDs could simply offer both the 5.1 and mono mixes to appease all fans. That is why it has been great news to hear about the Bonds finally getting this treatment, starting with 1967's *You Only Live Twice*; in fact this magazine just ran a comprehensive pair of articles about the new Bond reissues on CD (*FSM* Vol. 8, Nos. 4 and 5).

Part of the reason to go through all of this is because, thanks to new technology, music, dialogue and sound effects can be revealed to have nuances never before heard. It is not just a matter of stereo versus mono, as the improved technology can also reveal the age of the sound somewhat in either form; it is about getting back to the original intents of the artists involved. It is about giving their voices and works a chance to be heard like never before. This includes possibilities they may have never imagined.

However, issues of tampering will always persist so long as there are imperfections in technology. While Dolby and especially DTS offer full 5.1 sound to the masses, they are lossy compression systems, with Dolby's 12-to-1 compression having more loss than DTS's 3-to-1 scheme. The 5.1 mixes they offer come in several versions. Dolby offered 20-bit at 384 kilobits per second (the higher the numbers, the better the dynamic range). Forced by competition from DTS to increase the clarity of its sound, Dolby has upped the kbps to 576 for high-definition **D-Theater/D-VHS** format tape. DTS first offered its 20-bit 5.1 at a much fuller 1,509 kbps, which took up the room of two PCM (Pulse Code Modulation, the original digital signal to catch on with the public at large, always used on CDs) CD tracks, but they had to cut that to 754 kbps on DVDs, equivalent to 5.1 Dolby, while upping the bits to 24. Dolby then admitted the limitations of Dolby Digital when they began licensing, and therefore endorsing, **Meridian Lossless Packing** (MLP) for the new DVD-Audio format.

Can't Stop the Music

Acronyms for technology products become meaningless practically overnight. Yet the DVD—or Digital Versatile Disc—more than lives up to its name. It can hold theatrical films, huge musical sample collections and large computer applications; it can store massive amounts of computer data; what else...oh, right, and then there's music. DVD discs were issued as music-only DADs (Digital Audio Discs) offering great soundtracks like that of James Horner's score for Ed Zwick's *Glory* (1989) and Burt Bacharach's *Casino Royale* (1967) in two tracks of 24-bit PCM CD

sound. Meridian's MLP system can offer up to six tracks of sound at the same level. DTS responded by introducing a 96khz/24-bit format that was lossy, but could go through any digital output (unlike MLP), and could be used for DVD's MPEG-2 digital video signal. MLP, on the other hand, takes up too much room for full-length video.

If that's not good enough, Sony and Philips introduced the competing Super Audio Compact Disc (SACD) format, with its Direct Stream Digital (DSD) signal. SACDs were initially issued for two-channel playback only and aimed at vinyl record diehards. Sony and Philips began correcting this by introducing a multi-channel variant of SACD, which could be included with the stereo DSD



CH-CH-CHANGES:
Not all incarnations of the same film score are equal—changes in format often bring unexpected changes in quality—for both good and bad.



and/or stereo PCM CD tracks. The format offered a second layer for standard CD tracks so it would be backward compatible with all CD players (note I did not say all DVD players).

Sony's Soundtrax imprint has already seen the SACD reissuing of John Barry's score for Kevin Costner's *Dances With Wolves* (1990); there's a multi-channel version of Horner's *Titanic* score (James Cameron, 1994) from Sony as well; the revived Mobile Fidelity Sound Labs offers Leonard Slatkin and the St. Louis Symphony re-recording of the music from Sergei Eisenstein's *Alexander Nevsky* (the 1938 classic with its notoriously bad original film sound) in its original 4.0 mix on SACD; and Virgin Records' initial SACD offering is Mike Oldfield's *Tubular Bells*.

The League of Extraordinary Downloads

So many new formats are being introduced that consumers may start to think they are being scammed, but DVD proves that consumers will go for something new when it offers the goods. Some fans will not care about spending the money for an improved version of their favorite score; others just want to hear it, regardless of the fidelity. Napster, its many clones, the puny **MP3** format, and the commercial success of Apple's iTunes prove this. Apple claims iTunes and its "improved" **MP4** compression is as good as PCM CD sound, but that is as silly a claim as satellite and digital cable companies claiming their pictures are as good as that found on the best DVDs and laserdiscs before that. Unless they are broadcasting in high definition, forget it. The MP4 claim is just as bogus.

Apple did offer the soundtrack to the Stephen Norrington-directed Sean Connery vehicle *The League of Extraordinary Gentlemen* exclusively online only weeks before Varèse Sarabande announced that it would issue a CD. This is a new

SCORE

REVIEWS OF CDS

CLASSIC	★★★★★
GREAT	★★★★
GOOD	★★★
BELOW AVERAGE	★★
WEAK	★

Seabiscuit ★★ ★ 1/2

RANDY NEWMAN

Decca B0000772-12

20 tracks - 46:32

Over the last few months, I've seen a few too many trailers and advertisements for *Seabiscuit*. And based on the manner in which Universal hyped this film—billing it as “the true story of an American legend”—I suspect it will be yet another cuddly portrait of an unlikely hero who manages, much like Rocky, to rise up and overcome impossible obstacles as he pursues and attains glory.

Fortunately, Randy Newman, one of the world's most cynical public figures, holds back on the gush, and his eclectic score for this movie about a horse is far more sincere than sentimental. This is not to say, however, that Newman completely avoids the heroic and triumphal music that Hollywood has used to amplify its melodramas for the last hundred years. On a track like “Red's First Win,” for example, the composer sandwiches blasting brass and purring winds to create a sound that simultaneously stirs the blood and tugs at the heart. And in “The Crash,” he creates an extremely solemn mood through the mingling of silky strings and nobly groaning horns.

Nevertheless, Newman manages to imbue these conventional cues with freshness by shunning the mannered opulence that plagues the work of so many contemporary composers. And he also does this by drawing upon his background as a writer of popular songs, feeding folk melodies and playing styles into many of the score's symphonic passages. Moreover, several

dance-floor numbers show up, dropping big beats and sounds pulled from swing, mariachi and bluegrass. And the presence of these influences not only enriches the score, it also makes the music unusually expressive—and personal—as it reveals the composer's obvious and deep affection for regional American music.

In fact, all of the music presented here springs along with a reserved but real *joi de vivre*, which makes this score fun from start to finish.

—Stephen Armstrong

Sinbad: Legend of the Seven Seas ★★★★★

HARRY GREGSON-WILLIAMS

Dreamworks B000073-02

22 tracks - 64:40

One experiences a sense of déjà vu regarding the recent output of animation films from Dreamworks and Disney. Compare *Antz* to *A Bug's Life*, *Shrek* to *Monsters Inc.*, and now *Sinbad: Legend of the Seven Seas* to *Treasure Planet*. *Sinbad* boasts a higher wattage vocal cast than did the Disney movie, including Michelle Pfeiffer, Brad Pitt and Catherine Zeta-Jones (*Treasure Planet* had Emma Thompson, David Hyde Pierce and Martin Short). What the two movies *do* share are rousing and exciting scores: James Newton Howard provided the underrated score for *TP*, and Harry Gregson-Williams writes a winner for *Sinbad*.

Gregson-Williams' history with Dreamworks has him consistently teamed up with John Powell (on *Antz*, *Shrek* and the wonderfully playful *Chicken Run*). Gregson-Williams' first solo animation effort should cement his reputa-

tion as a composer who can function independently. Granted, I wasn't impressed with his high-profile score for *Spy Game*, which too closely resembles Hans Zimmer. And while *Sinbad* is completely steeped in traditional pirate scoring, there is so much joy in the music that it's almost like you're hearing these swashbuckling fanfares for the first time.

The action writing is particularly dynamic, as in “The Sea Monster,” a cue reminiscent of another Mr. Williams' standout work on *Hook*. Gregson-Williams also employs the leitmotivic approach, with a flamboyant theme for Sinbad and a haunting tune for Marina. There are also hints of early Danny Elfman in “The Sirens,” which starts off beautiful but, as you might expect, takes an extremely wicked turn. The penultimate cue, the seven-minute “Sinbad Returns and Eris Pays Up” gives

Gregson-Williams a chance to be more reflective. Things come to a finish with a rousing bang in “Into the Sunset.”

With the soft box-office numbers for recent animated fare, there may not be many more chances to hear this genre of film scoring. That's a shame, since Harry Gregson-Williams demonstrates that there's plenty left to explore.

—Cary Wong

Requiem Father Kolbe ★★ ★ 1/2

WOJCIECH KILAR

Jade M2-36021

5 tracks - 77:15

In an age where World War II heroes are regularly paraded in front of us, Father Maximilian Kolbe is one who stands out. At Auschwitz (the Polish death camp where the Franciscan Father Kolbe was martyred) the policy was that when one prisoner escaped, 10 would be executed in response. Franciszek Gajowniczek, one of the 10 selected to die on one particular occasion, cried out that he would never see his wife and children again. Kolbe calmly stepped forward and requested to take Gajowniczek's place. The request was granted, and after two weeks of starvation and ministering to the other nine men, Kolbe was killed with an injection of carbolic acid on August 14, 1941.

Wojciech Kilar's *Requiem Father Kolbe* originated as the score to Krzysztof Zanussi's film on Kolbe, *A Life for a Life*. Written over 10 years ago, Kilar's elegiac orchestral work is finally finding wide release after the popularity of his work on Roman Polanski's *The Pianist*. Yet, because of the work's age, *Requiem* owes more to Kilar's work on *Bram Stoker's*



twist for soundtrack collectors, most of whom likely do not own an Apple computer. In any case, it offers another option for film music fans, and could spark a new interest for those not necessarily thinking of owning film music. In the case of composers and producers, soundtracks that cannot otherwise get a legitimate CD release would suddenly be available, and could even be

track configurations will be facing the engineers who do the remixes to (re-)capture the greatness of those original masters. The music labels' complaints about piracy have more legitimacy than they are given credit for. But the new formats and the lack of quality material (and artists) being promoted are equal threats to the health of an industry hell-bent on producing more disposable and

WHAT IS MOST IMPORTANT TO FILM MUSIC FANS IS THAT RECORD LABELS AND FILM STUDIOS ARE NOW MUCH MORE LIKELY TO START DIGGING OUT OLD MASTER TAPES TO RESTORE. AFTER ALL, THERE'S MONEY IN IT.

used to promote a film that is not getting the push of a major release.

Audiophiles are understandably concerned that soundtracks only published online will be sonically inferior, which is true. But it's better than nothing. The professional dissemination of these tracks guarantees better quality than the potluck approach of file swapping.

As expected, the competition for this legal-download market has already arrived, with BuyMusic.com and independent outfits like Tune Key attempting to corner the PC-based market.

What is most important to film music fans is that record labels and film studios are now much more likely to start digging out old master tapes to restore. After all, there's money in it. Like DVD-Video, the option of several

pointless music than ever to boost sales. Those "various-artists" soundtracks are a perfect example of that—*O Brother Where Art Thou?* being a rare exception.

And so goes the age-old battle between the financial and the aesthetic. Fortunately for the preservation of film music and sound, the two meet—now more than ever—thanks in large part to the amazing technological tools available. Of course, that power will still end up in the wrong hands periodically, and we'll have the bleeding ears to prove it. But ultimately, the studios should recognize that their efforts to preserve old masters and improve their products will continue to make them money. And that, after all, is what makes the world go 'round.

FSM

Nicholas Sheffo writes about film, music and other things at his website, www.fulvuedrive-in.com.

Alberto Vilar Global Fellows

A Unique Fellowship in the Performing Arts

at New York University

Applicants to New York University graduate programs in

DANCE

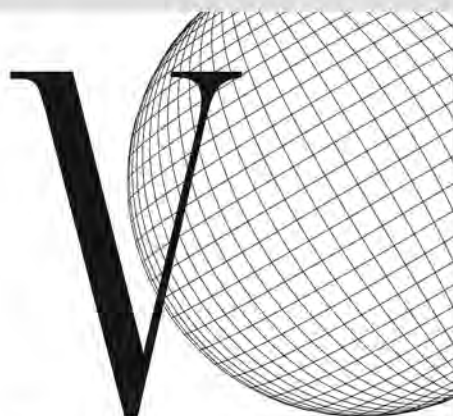
FILM

MUSIC

INTERACTIVE MEDIA

THEATRE

may apply for the Alberto Vilar Global Fellowships in the Performing Arts. Six Fellows will be selected to receive tuition, housing, and a stipend for two years of graduate study.



For more information and an application, please visit our Web site:
www.nyu.edu/vilar/music4

New York University is an affirmative action/equal opportunity institution.



Joe McGuire Music Preparation

BEAUTIFUL, ACCURATE PARTS FOR
Film, TV, Jingles & Live



20 YEARS EXPERIENCE AS
Music Copyist
Arranger
Orchestrator
Session Librarian
Songwriter



Sibelius™ Music Notation
MIDI file friendly



OFFICE/FAX: **818.782.8927**
HOME: **818.988.9851**
mcguiremusic@aol.com

LOCAL 47 MEMBER

Dracula than to last year's World War II survival story.

As Father Kolbe was deeply Catholic, crafting a requiem was a logical choice for Kilar. Still, the composer condensed the mass' huge proportions into a 15-minute sectionalized work. It opens with (and is constantly underlined by) an ostinato based on the first four notes of the "Dies Irae," the favorite chant of many composers. Over this ostinato rises a soaring yet melancholy melody. As the two interact, the ostinato's falling minor second becomes overbearing, helping create a palpable sense of anguish. Alternating with this subject is a homophonic, hymn-like section that emerges as a prayer for dead. But like Brahms' great *Requiem*, Kilar's piece is one for the living—it grieves, while also looking to the future.

Also on this recording are four other Kilar orchestral works. *Choralvorspiel* is *Requiem*'s antithesis. Where *Requiem* is dark, brooding and diatonic, *Choralvorspiel* is scored predominantly for ethereal high strings and contains many tight dissonances. These dissonances are not resolved but, instead, passed through. By the work's end, they have become so pronounced that they overtake the consonances, hammering at a fortissimo for a full minute. An abrupt break follows and the opening returns, this time shaded with hints of darkness peeking through.

Orawa features a rhythmic vitality missing in the other works. With asymmetric rhythms and colorful orchestration, it's not much more than a symphonic flourish, but a cleverly crafted one. Take John Adams' *Short Ride in a Fast Machine* and replace the mechanical aspects with an earthy organicism and you'll have an idea of what to expect here. The final work on this album, *Kzesany*, is the least successful. It's a sectionalized work comprised of small cells of ideas

that are interesting individually, but never gel into a coherent whole. The piece is full of beautiful, powerful sounds that have little guidance.

Like many Polish neo-Romantic composers who have followed Krzysztof Penderecki, Kilar creates a musical soundscape that you truly inhabit, a style clearly influenced by texturalist thought. Rarely does one have the experience of progressing through a work toward a teleological goal. As a result, many of the pieces on this album (especially the title track) become repetitive and at times tedious. Yet this recording is important if for no other reason than it introduces soundtrack fans to a notable film composer's work outside the medium.

—Andrew Granade

Bruce Almighty ★★½

JOHN DEBNEY

Varèse Sarabande 302 066 475 2

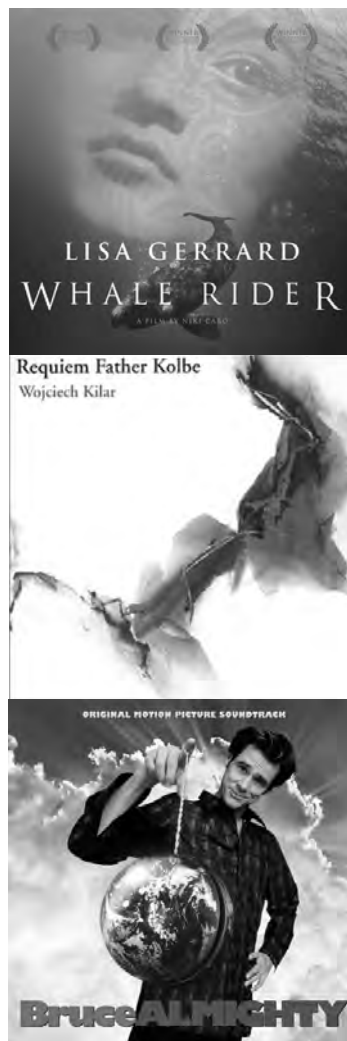
13 tracks - 50:13

Remember *Bruce Almighty*? It was supposed to be the new blockbuster Jim Carrey movie. I can't say the film's premise appealed to me, but the potential was certainly there for something great to happen. The fact that Varèse has released a soundtrack album can mean only that there must have been some kind of contractual arrangement. Though with seven songs featuring Joan Osborne, Plumb, Vertical Horizon, Snap!, Elvis vs. JXL, Fatboy Slim and Mick Jagger heading off the disc, this album definitely has mass-market ambitions written all over it.

"AB Positive" gets us off to am Alan Silvestri-like lyrical theme that could have come from *Forrest Gump*. Still, it is a magical little piece that builds to a climax before ending abruptly. The same style continues into the next track, "Walking on Water," with a little Horner *Titanic* chorus. This track also has a sudden climactic burst that closes the

cue suddenly.

The score proper is basically in an Americana romantic vein that recalls many Silvestri scores. Debney's main theme weaves through the album and ends up serving as a thread to what feels more like an extended suite. The only problem is that many of the tracks are not rounded off well. "Seventh at Seven" ends on a dominant chord—which may be a subtle musical joke, but the trick (since we've had two tracks featuring basically the same abrupt conclusion) makes for a frustrating listening experience. The final two tracks are beautiful, but they could have been written for almost any fantasy or romance film. Even worse, they are almost interchangeable. You won't hate this music, but you may hate yourself for shelling out the dough.



It seems like it has been a while since Varèse put this many pop songs on a score album (the score totals 15:04). At least the score portion is all collected at the end of the CD.

—Steven A. Kennedy

Whale Rider ★★½

LISA GERRARD

CAD 2304CD

15 tracks - 41:29

This is music that easily fades into the background (regardless of whether it's matched to picture), so depending on why you are listening, it can be either good or bad. Impressive ideas that spring up within the first 10 minutes quickly disperse, and the listening experience becomes passive.

Lisa Gerrard successfully blends strings and electronic elements with traditional Maori female vocals and shell flutes to add to the flavor of the film—the music has a haunting quality if only because of the instrumentation. Unfortunately, there are no distinct themes in Gerrard's writing. She relies mainly on the emotional shifts and orchestration to achieve whatever her desired effect may be. The music meanders about aimlessly, plodding forth with slow, depressing ideas throughout the entire score. And that leads to my real problem with the album—how easily I can forget that it's playing. There's virtually no exciting material. The mood is constantly somber—which can be great, as in the case of something like *Donnie Darko*. But even that had moments of excitement that kept it from fading into the sound-design category. *Whale Rider* may haunt you with its beauty, but you'll have to devote extra attention to notice. You'll need all the attention you can muster just to consider the mere fact that the actual "Whale Rider" is a woman who latches onto various whales and hangs on as the majestic mammals

swim through the oceans of the world.

Also, as a word to the wise, there are dialogue clips on this album. Though these are much less annoying than in some CDs, I have never been a fan of blending spoken word into a score presentation. —**Luke Goljan**

Enter the Matrix ★★ ★

ERIK LUNDBORG

Warner Bros. PROMO

25 tracks - 46:46

Written and directed by Larry and Andy Wachowski, the creators of the *Matrix* film series, the state-of-the-art home videogame *Enter the Matrix* uses many of the motifs that infiltrate its cinematic counterparts. For instance, human beings run on walls and ride around in high-tech vehicles; they fight against electronic tyrants; and they search for the meaning of life deep inside cyberspace.

To increase the similarity between the game and movies even further, the Wachowskis have also incorporated some of the music that appeared in *The Matrix: Reloaded*, the second chapter in the sci-fi trilogy. And though the front cover of this CD makes the claim that it is an "original soundtrack from the video game composed, orchestrated and conducted by Erik Lundborg," much of what appears here isn't truly original—most of it (though not all) was written by Don Davis.

But it is inaccurate to regard this album simply as a compilation of recycled bits and parts. As Lundborg in a recent *Music 4 Games* interview explains, "None of the actual recordings are used from the original score. All the music is adapted and re-recorded for the new environment demanded by the game." By "adapted," Lundborg means that the music has been altered and abridged in order to accommodate the rapid, player-determined

scene changes that characterize the game. The majority of the 25 cues on this CD, therefore, are short and stripped of distinct melodies and rhythms. They're also capable of blending into one another seamlessly.

Because of this, the album never seems to progress, never achieves much tension and never climaxes. Rather, it simply changes. But despite this lack of traditional structure, momentum and emotional content, some of these orchestral fragments are satisfying because they've been done so well. So well, in fact, that I'm willing to bet that soundtrack aficionados will be hearing more about Lundborg in the near future. —**S.A.**

Primal ★★ ★^{1/2}

BOB & BARN

Silver America SIL-CD 1152

20 tracks - 61:32

In the videogame *Primal*, a character named Jen strives to rescue her kidnapped boyfriend from the evil goddess Arella. Aided by Scree, an animated gargoyle, the adventuress moves through several hostile worlds, where demons attack her and Scree with their supernatural weapons. A mixture of fantasy and sci-fi, this state-of-the-art game (for Sony PlayStation 2) showcases strikingly realistic graphics and sound effects, as well as a musical score written by Bob & Barn (aka Paul Arnold and Andrew Barnabas).

In lieu of the standard MIDI-created "blip-blop" soundtrack, these British composers have produced a symphonic opus that features both a choir and an orchestra. This use of "real" music for a videogame, of course, is something of a breakthrough, an advance brought on by digital technology. The music itself, however, sounds rather old-fashioned, as the composers habitually draw upon stock, classical motifs—like flamboyant chorales, depressed interludes and martial



rhythms worthy of Rossini and Tchaikovsky—in order to evoke and enhance the game's sense of danger and romance. At one point, in fact, even Strauss' hackneyed *Blue Danube Waltz* surfaces.

But this is not to say that the score entirely lacks interest. "A Prince in Chains," for instance, creates a lovely, elegiac mood with waves of trembling strings, which Bob & Barn augment with crying winds and stabbing horns. And in the miniature suite "Jen Meets Arella," they marry sailing violins and human voices with syncopated piano parts and chimes that sound like falling rain. Moreover, the Prague Philharmonic's performance throughout is vibrant and forceful, lending the music a degree of excitement.

Nevertheless, this score is a supreme example of kitsch, a pastiche of familiar sounds and styles designed to stir the blood and the imagination as players move virtual creatures through an electronic game's weird landscapes. It's not Mozart or Debussy or Waxman or Williams, in other words, and it therefore seems likely that this album will disappoint—and perhaps annoy—many of this magazine's readers. Their children,

on the other hand, may enjoy it. —**S.A.**

H.P. Lovecraft's From Beyond

(1986) ★★ ★★

RICHARD BAND

La-La Land LLLCD 1004

13 tracks - 46:08

I was prepared to toss aside *From Beyond* as another typical genre score, but I was immediately engaged by the music. There are no readily identifiable themes but plenty of motivic recurrences to maintain continuity to the overall score in the way the great Herrmann scores do. Skeptics should know that the score won the Best Music award at the Barcelona Film festival, beating out the likes of *Aliens*, *Blue Velvet* and *Star Trek IV*. Here's to Barcelona!

From Beyond relates the tale of yet another mad scientist who this time discovers a parallel dimension that cannot be perceived by our five senses. And, of course, this new dimension is filled with dangerous and horrifying creatures.

If you were a teenager in the '70s or '80s, a Troma Studios, *Re-Animator* or *Puppet Master* sequel fan, you are familiar with Richard Band whether you know it or not. *From Beyond* opens with a creepy yet lyrical main title that has intriguing rhythmic punctuations not unlike some of the ideas in Goldsmith's *Planet of the Apes*. The body of the score will have you marveling at the interesting electronic combinations—they're real musical gestures and not just the random noise common in bad genre scores. There is also music of a purely dramatic nature that stands alongside anything else written at the time ("She's So Pretty" being a prime example).

If you are a fan of Jerry Goldsmith's music and have yet to discover Band's, this would be a fine score to serve as your entry point. Band's writing is sim-

ilar to certain Goldsmith scores, though Band is actually even better at integrating his electronic textures. The extended length of most of the cues allows the musical ideas to unfold and make more cohesive sense. Highly recommended. —S.A.K.

Bones ★¹/₂

ELIA CMIRAL

New Line/Intrada MAF 7093

16 tracks - 34:25

Ordinarily, I tend to like horror movie soundtracks. Even the ones that lack strong musical content and are nothing more than scary noises. Unfortunately, this score fails almost completely. It has virtually nothing to offer musically, and sonically it's dull.

Elia Cmiral is capable of writing effective music (as he did for John Frankenheimer's *Ronin*), but his score to Ernest Dickerson's Snoop Dogg horror film suffers from many problems. First, there is so little in the way of actual melody or harmonic development that it's more like sound design than music. Most of the 16 tracks are similar and are very heavily processed. It's astonishing to think that underneath this swampy mess of noise there's an actual 50-piece orchestra! Why someone would go through the trouble and expense of recording 50 musicians only to process them to smithereens is beyond me. As soon as the natural sound of the orchestra comes into focus, another wave of synthetic treatments washes over.

Another problem is Cmiral's use of horror clichés. There is nothing new to hear on this CD. The wildly panning voice of a child (usually in reverse) is sure to elicit groans. Didn't we hear this in *Poltergeist*...over 20 years ago?

It's not all as bad as it seems, however. "Sacrifice & Necropolis" actually features a short discernible melody and proves that Cmiral can write for an orchestra. The pastoral opening to "We



Survived" is nice, but quickly returns to that annoying child's voice as the orchestra builds to its climax.

Sonically, the recording lacks focus. Individual instruments lack definition, their sounds so processed that they blend into a homogeneous lump of noise. The natural dynamics of a good-sized orchestra can be spectacular, but here they are compressed to the point of being lifeless. Even the final crescendo lacks any punch. This is a disappointing release.

—Ian D. Thomas

The Buccaneer (1959) ★★★★★

ELMER BERNSTEIN

DRG 19051

13 tracks - 41:04

In the late 1950s, the number of people watching movies in theaters plunged as more middle-class Americans started staying home to watch television. To compete and preserve its profits, the film industry developed several come-ons and gimmicks that audiences could only experience in theaters: Smell-O-Vision, for instance, and 3-D. Lavish spectacles, shot in CinemaScope and Technicolor, also appeared with great frequency during this period, offering viewers huge images, gaudy colors and long running times, in contrast to the short, black-and-white programs broadcast by TV networks.

The Buccaneer, which premiered in 1958, is typical of this trend. Filled with stunts, violence and sex, the movie is an epic, an overblown adventure story that focuses on a pirate named Lafitte who works with General Andrew

Jackson to fight back British invaders during the War of 1812. Featuring stars like Yul Brynner and Charlton Heston, the film was expected to do well; yet it sank, and critics and audiences have largely ignored it over the years. Recently, however, DRG remastered and reissued the picture's original soundtrack album, and now listeners can once again enjoy this muscular opus in its entirety.

Forceful and emotive, Bernstein's score utilizes a floor-sweeping range of styles and motifs. Much of this material, for example, thunders along, pounding with hard rhythms that simulate the battles and adventures that appear on the screen. In "Barataria," for example, horns hammer out notes noisily as shrill violins slash back and forth. On "Raven's Pursuit and Hanging," the trumpets' hue and cry rides over waves of rolling, melancholy strings. And in "The Knife," pace and timbre switch rapidly to approximate the eddying fates of the soldiers and sailors as they kill and die for their opposing nations.

Several calmer compositions also surface—like "Lovers United" and "Polka"—in which the violence is temporarily subdued, replaced by simple harmonies and symmetrical rhythms. Pretty folk arrangements float in and out, as well, like the accordion melodies that materialize in "Honest Dominique" and "The Lady and the Pirate," and the beautiful pipes-and-drums march that shows up in "Battle of New Orleans."

Written comparatively early in

Bernstein's career as a Hollywood composer, *The Buccaneer* contains such a wide range of ideas and emotions that it easily bears comparison with the maestro's best known material—be it *To Kill a Mockingbird*, *Ghostbusters* or *Far From Heaven*. In other words, this long-forgotten score is more than worthy of the loving attention DRG has given it. —S.A.

Monte Walsh/Crossfire Trail

★★★¹/₂

ERIC COLVIN

La-La Land LLLCD 10006

26 tracks - 66:39

Westerns long ago lost their clout at the box office, but over the last two decades, television has periodically revived the genre, earning high ratings with productions like *Lonesome Dove* and *Dr. Quinn, Medicine Woman*. In the last two years, in fact, *Crossfire Trail* and *Monte Walsh*, a pair of westerns directed by Simon Wincer for cable network TNT, have attracted record-breaking numbers of viewers. Starring Tom Selleck, both of these pictures are sensitive, semi-tragic portraits of the cowboy life, emphasizing the rugged dignity of their characters. And while they are pleasant, they're not exciting.

The same might be said about their scores, written and performed by Eric Colvin (whose ability to make computers sound like a full orchestra is uncanny). Cutting graceful figures with simulated strings and brass, Colvin's music for these horse operas tends to spin and glide and curve—like a troupe of ice dancers. Of course, prettiness of this sort may not be appropriate for films about men who shoot guns at one another and tie ropes around the legs of angry steers. And therefore it's likely that listeners who enjoy the galloping grandeur of "tough-guy" composers like Tiomkin, Morricone and Fielding may cry foul. (continued on page 34)

Pocket CD Reviews

Who did it?



Camp ★★ ½
VARIOUS
 Decca B0000667-12
 14 tracks - 53:11



Spy Kids 3-D: Game Over ★ ½
ROBERT RODRIGUEZ
 Milan M2-36024
 18 tracks - 47:07



The Other Side of Time ★★★
MARY FAHL
 Odyssey SK 89892
 14 tracks - 61:22



Raumpatrouille (Space Patrol) (1966)
 ★★★
PETER THOMAS
 Bungalow BUNG112
 28 tracks - 62:06



The Indiana Jones Trilogy
 ★★★
JOHN WILLIAMS
 Silva 6035
 16 tracks - 73:05

What's it about?

"Here's to the ladies who lunch." So begins the acerbically bitter song by Stephen Sondheim from his musical *Company*. It's usually sung by a jaded middle-aged woman (notably, Elaine Stritch), but in *Camp* it is sung by a pair of teenager girls—and it's just wrong. Wrong, wrong, wrong. And fabulous! *Camp* is about a New York State theater summer camp where kids who are otherwise misfits become heroes of their own stories. Things are thrown out of whack when a straightlaced teenager enrolls and stirs the hormones of boys and girls alike. First-time director Todd Graff (who once attended such a camp) was inspired by *Fame*, and while his movie lacks plot and focus, it compensates with energy and honesty.

The original *Spy Kids*, released in 2001, had a goofy, imaginative charm (remember the thumb guys?), but the sequel was more overkill than entertainment. Now, another long year later, installment #3 is upon us, and not only are there more guest stars, we are in 3-D (which was probably director Robert Rodriguez's all-encompassing one-word pitch for the new installment). With all elements of this film except for the visuals seemingly on autopilot, Rodriguez further cuts to the chase by eliminating former co-composer John Debney from the equation.

Mary Fahl, the former singer for the Celtic-flavored The October Project (who was also featured on *The Guys* and *Gods and Generals*), releases her first solo CD. Both of Fahl's film songs are here, including a more radio-friendly version of "Dawning of the Day" from *The Guys*. There are also collaborations with Stephen Schwartz on the title song and Ramsey McLean on another. Fahl enters the classical arena with Donizetti's aria "Una Furtiva Lagrima," and sings jarcha, erotic poetry written by 12th century Moorish women, called "Ben Aindi Habibi."

From the warped pop/symphonic mind of Peter Thomas comes Germany's answer to *Star Trek*, the 1966 series *Raumpatrouille*. Far from the symphonic *Captain Blood* sound of *Star Trek*, *Raumpatrouille*'s vision of the future is of a swingin' bachelor pad in space—"New Astronautic Sound" indeed! Today it would probably be called "lounge," but Thomas' style is highly identifiable (he has a particular way of writing for trombones), and I wouldn't want to belittle it with a generic classification.

The City of Prague Philharmonic Orchestra and chorus returns under Nic Raine's baton, but not all of these cues are new to this release. Two tracks ("Nocturnal Activities" and the end credits piece from *Last Crusade*) are taken from Paul Bateman's earlier Williams compilations. Another selection also appeared on their *Close Encounters* compilation.

Should you buy it?

For a movie so inspired by theater songs, the soundtrack is woefully lacking in theatrical inspiration. There are two legit show numbers (including "Turkey Lurkey Time" from *Promises, Promises*) as well as two original songs from theater vets Michael Gore (*Fame* and the musical *Carrie*) and Lynn Ahrens (*Suessical* and *Ragtime*). The other songs, while fine in the context of the movie, lack spark on CD. This is not the fault of the actors/singers, all of whom are making their film debuts. Daniel Letterle (as the heartthrob) is earnest in both of his guitar ballads, while Tiffany Taylor is the vocal standout. Pop songs round out the CD, but it's the cast's performances that are the most memorable. None of Stephen (*Hedwig and the Angry Inch*) Trask's underscore made it onto the CD. **—Cary Wong**

Game Over? I certainly hope so. What remains of the series' original main theme appears sporadically throughout this score—too bad, considering they could have used a hook in this faceless mess. None of the new music, and I use the word "new" loosely, has any recognizable motifs. The new theme is "bombastic," particularly in the electric guitar-driven "Lava Monster Rock." The music works well in this kind of cartoon movie, but there's no heart to this score. A third of the album's is filled with songs and remixes of songs by "kid-no-more" star Alexa Vega, who now sounds more like Christina Aguilera than Britney Spears. I guess that's one improvement. **—C.W.**

If you enjoyed Fahl's unconventional sound on *The Guys* and *Gods and Generals*, you'll enjoy this album. Her solo debut is impressive in its diversity, although it stays close to her Celtic roots. Fahl is a brasher, more exciting version of Enya and Sissel. **—C.W.**

This new CD is billed as "The Complete Music" (the original LP plus 10 "bonus tracks") and is surely a love letter to fans of the show. Packaging is in classy black-and-white, with German liner notes; the widely separated stereo sound is excellent. **—Lukas Kendall**

Overall, the suite from *The Last Crusade* comes across as the most successful. Since it takes up almost 30 minutes, this is a good thing. I suspect that we'll see parts of this suite in future Silva releases. There's an interesting disclaimer on the back of the CD stating that none of the recordings were "approved, licensed, or endorsed" by the producers of these films. And the performances range from good to terrible. If you're a fan of the music, you may want to give this a listen—or you may be justifiably afraid to. **—Steven A. Kennedy**

(continued from page 32)

Occasionally, though, Colvin displays some muscle. A cue from *Monte Walsh* called "Rustled Cattle," for instance, couples strings and drums to create a sense of wide spaces and distant sunsets. And "Ranch Work" from *Crossfire Trail* creates a semblance of force.

But too often Colvin opts for soft patterns and soothing tones, and these compositions, detached from their visual counterparts, are more like sound design and less like authentic music. The same charge cannot be made against the orchestral-pop score for the first version of *Monte Walsh*, however, which John Barry wrote in 1970.

—S.A.

Broadway Melody of 1940

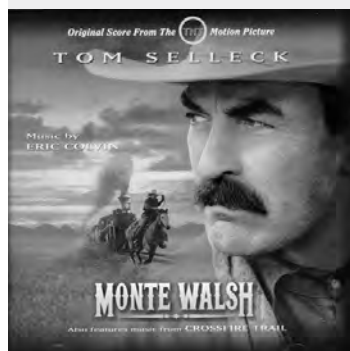
★★★★½

COLE PORTER, VARIOUS

Rhino Handmade RHM2 7601

24 tracks - 79:16

Movie musicals will always enchant audiences. It's no coincidence that *The Jazz Singer*, the first film to use sound, was a musical. A couple of years later, in 1929, M-G-M released what is regarded as the first full-fledged movie musical, *The Broadway Melody*. That spawned three similarly themed musicals in the 1930s culminating with *Broadway Melody of 1940*. Except for the showbiz backdrops, these musicals don't have much in common plot-wise, but they all include some of the most memorable numbers ever put on film. In the 1936 edition, written by Moss Hart, it was the "Broadway Rhythm" finale, which featured Eleanor Powell (she would appear in the next two segments as well). The 1938 edition is remembered most for a scene-stealing performance by a pre-*Wizard of Oz* Judy Garland. And the 1940 edition includes the breathtaking finale of "Begin the Beguine," with Fred Astaire and Powell dancing together for the first time in their careers.



Cole Porter was asked to write the majority of the songs for this installment, which has an identity mix-up plot involving two dancers (Astaire and George Murphy) and a star (Powell) looking for a new partner. Porter wrote several fine original songs, including "I Concentrate on You" and "Please Don't Monkey With Broadway," which contains the typically witty Porter plea to New York politicians, "So move Grant's Tomb to Union Square and put Brooklyn anywhere, but please don't monkey with old Broadway." For the big finale, Porter went with a hit song from a Broadway flop called *Jubilee*. "Begin the Beguine" is one of the most haunting and recognizable tunes Porter ever penned, although most people today don't even know what a "beguine" is (for the record, it's a rumba-styled dance involving large pianos).

The release of this soundtrack on CD is huge for collectors. Until now the songs have been unreleased, with the exception of a couple of the Astaire songs (including "I've Got My Eyes on You," with the hoofer performing double duty on the piano). The sound quality is not perfect, with tape hiss being the most obvious problem, but there's no getting around the excitement of having the full nine minutes of "Begin the Beguine."

Although advertised as a bonus on the CD, the nine Cole Porter songs from the 1937 musical *Rosalie* could almost be a double bill with *Broadway Melody*. Trivia buffs may remember that even though the movie was



based on a Ziegfeld-produced stage musical with songs by, among others, the Gershwins, M-G-M had Porter write an entirely new score for the film. *Rosalie* stars Powell and Nelson Eddy and involves the unlikely romance between a European princess and a football star. It's most famous for the Porter hit "In the Still of the Night." Three outtake songs are also included.

—C.W.

Royal Wedding (1951) ★★★

ALAN JAY LERNER, BURTON LANE

Rhino Handmade

22 tracks - 60:10

Yes, *Royal Wedding* is the movie in which Fred Astaire dances on the ceiling. No, it's not one of M-G-M's most distinguished musicals, but it's still an entertaining way to spend 93 minutes. Yes, the casting of the female lead was insanely problematic. After original choice June Allyson became pregnant, runner-up Judy Garland proved emotionally combustible, and so Jane Powell won the role of Astaire's plucky sister by default. No, the Alan Jay Lerner/Burton Lane score didn't spawn a single Astaire evergreen (at least not on the order of "Cheek to Cheek" or "Let's Face the Music and Dance"). Nevertheless, the selections presented on this Turner Classic Movies Music/Rhino Handmade edition are all pleasantly polished thanks to the consummate skills of the dedicated professionals involved.

Probably the most enjoyable aspects of *Royal Wedding* are the gimmicky and inventive produc-

tion numbers sprinkled throughout Stanley Donen's vibrant Technicolor confection. Astaire's playful skirmish with a very human hat rack ("Sunday Jumps") is accompanied by Skip Martin's snazzy, tap-happy orchestration. The clever showstopper, "How Could You Believe Me When I Said I Love You?" is a memorable Astaire-Powell duet performed in comedically strident Brooklynese. The unforgettable image of Fred's wall-to-wall hoofing overshadows the likable song that accompanies that indelible sequence. "You're All the World to Me" boasts a sparkling melody and some Cole Porterish lyrics by Lerner ("You're a Swiss Alp as the sun grows fainter, you're Loch Lomond when autumn is the painter"). Astaire's other big spotlight number, "I Left My Hat in Haiti," is an eye-popping excursion into artificial exoticism. It's a fun, flagrantly garish number with an unstoppable tropical arrangement by Metro's master orchestrator, Conrad Salinger.

The glistening jewel in this "Royal" tiara is a real beauty of a ballad called "Too Late Now." Despite an Oscar nomination for Best Song and a sterling vocal performance by Powell, this Lerner and Lane tune is egregiously underrated and leaves one wondering why popular vocalists haven't mined this gem and included it in their concert repertoires. Whatever the case, "Too Late Now" adds a dash of elegance to the proceedings and, as Emeril Lagasse might say, bumps things up a notch.

In the 1980s, CBS Records released Volume 20 of its *Hollywood Collection*, a miserly six tracks from *Royal Wedding* backed with a half-dozen songs from Garland's *In the Good Old Summertime*. While the audio quality of that album was superlative, the drastically abbreviated form seemed more like a swift hitch in Vegas than any kind of knighted nuptials. True to form, Rhino Handmade has

remedied the situation with correctly sequenced tracks and an abundance of expanded material, including choice underscoring and outtakes (the ill-equipped Peter Lawford trying his best with "Ev'ry Night at Seven").

This disc ends with an embarrassing studio-engineered "interview" hosted by Dick Williams, an example of Metro's publicity machinery at its most grating. Both Astaire and Powell sound uncomfortable and any attempts at humor are painfully strained. Still, even a stilted PR ploy can't dampen the exuberantly festive mood of the matrimonial merri-ment contained here. Quite simply, it's a jolly good listen.

—Mark Griffin

A Tribute to James Dean ★★½ VARIOUS

Columbia Legacy CK 86798
14 tracks - 44:23

"James Dean was Kurt Cobain." So begin the liner notes to this reissue from Sony/Columbia Legacy. As laughable as the statement may seem, it might actually be true. Furthermore, it gives an indication as to who the intended audience is for this album.

Originally released in 1956 after James Dean's tragic death, this album showcases the scores from his three films. Suites from Leonard Rosenman's *East of Eden* and *Rebel Without a Cause* join Dimitri Tiomkin's *Giant* in this musical retrospective. Since these are classic scores that many are already familiar with, I'll focus more on the album as a whole.

East of Eden leads off with five tracks that give a good sample of Rosenman's wonderful ability to write modern, angular music that still maintains a romantic side. "Cal and Aron Meet Their Mother" showcases this with dissonant horns and woodwinds battling the strings, while percussion pounds out tension-mounting thrusts. Eventually, the ten-

sion eases as we switch to a more sedate and thoughtful sequence before ending with the main-title theme.

Rebel Without a Cause mixes Rosenman's modern/romantic sound with a big splash of jazz. "The Gang/Chicken Run" highlights his incredible skill at shifting emotional gears during a scene. Tension, action, sweetness, danger—all jump up in turn. Yet overall, it makes musical sense.

Giant only gets two tracks: the opening theme and the lush instrumental love song, "There's Never Been Anyone Else But You." Bonus tracks include Mitch Miller's rendition of "The Yellow Rose of Texas" as well as alternate versions of the main themes from *East of Eden* and *Rebel Without a Cause*.

Unfortunately, while the Warner Bros. Studio Orchestra

plays beautifully under the steady baton of Ray Heindorf, the sound quality is not very good. Tape hiss mars most of the tracks, with the exception of *Giant* and the bonus tracks. Awkward fades and a few bad edits (including the worst edit in history on "Planetarium" from *Rebel Without a Cause*) show a real lack of care.

A little effort in noise reduction and better fades could have worked wonders for this collection, but I don't think the serious music fan is the intended purchaser of this disc. Again, it seems pretty obvious that the label just wants to cash in on the James Dean name. Maybe James Dean really is like Kurt Cobain, a talented guy companies can make money off of even after he's dead. —I.D.T.

Jurij (2001) ★★½ LEONARD ROSENMAN

CRT302
17 tracks - 39:41

Jurij is a recent Italian film, obscure enough that the Internet Movie Database doesn't even have a synopsis for it. The album cover suggests it's about a violinist who may or may not be named Jurij. Leonard Rosenman came out of semi-retirement to deliver a characteristically high-quality score for the picture.

The opening track, "Remembrance," features writing typical of Rosenman's modernist style, as *FSM* listeners will recognize from his *Apes* and *Fantastic Voyage*. As the early sections of the *Jurij* album progress, listeners will find germinations of Rosenman's charming main theme breaking through the surface of the otherwise atonal proceedings. Most of the rest of the score alternates between his modernist atonal approach and this very tonal main theme.

"Do You Remember the Sky?" is a delicate solo piano rendering of the undulating main

theme, which also gets a full presentation in "My Name Is Jurij," scored for solo flute and string accompaniment. Unfortunately, other than these and the "End Title," most tracks are too short to make a lasting impression.

The disc's centerpiece is no doubt the 10-minute "Ciaccona per Violino," a sort of romance for violin and orchestra. It is melodic and classically styled; not based on the main theme, it features all new material presumably used as source music in the film—regardless, it's actually a highlight of Rosenman's career.

For fans of Rosenman's modernist writing you'll certainly find less of it here than in his sci-fi scores, but *Jurij* is nevertheless a grand showcase for his more intimate and accessible side.

—Darren MacDonald

Drama in the Desert ★½ SEAN ABREU

Raised Barn Press
12 tracks - 74:27

Drama in the Desert is part of a truly postmodern media experiment. The music is "inspired" by the photography of Holly Kreutzer, which is being released concurrently with both this CD and a DVD of an event revolving around the burning effigy of "The Man." This experiment is intended to be both a spiritual experience as well as an unique cultural group transformation. From the opening track, with its multi-ethnic vocals, unusual rhythmic patterns, and improvised musical lines, we are treated to a work that combines a sound world that is part Vangelis and part Peter Gabriel. The opening music reminded me of Gabriel's recent score for *Rabbit-Proof Fence* in particular.

Those listeners who found something worthwhile in scores for such films as *Lola rennt* and

(continued on page 43)



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. 6, No. 15

Wild Rovers

JERRY GOLDSMITH

Film released: 1971

Studio: M-G-M Genre: Western

Silver Age Classics

CD released: Sept. 2003

Stereo • 79:14

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



NEW RELEASE

□ Vol. 6, No. 14

The Cobweb/Edge of the City

LEONARD ROSENMAN

Film released: 1956, 1957

Studio: M-G-M Genres: Drama

Golden Age Classics

CD released: Sept. 2003 • Stereo • 51:54

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



□ Vol. 6, No. 13

Hawkins on Murder/Winter Kill/Babe

JERRY GOLDSMITH

Films broadcast: 1973, 1974, 1975

Studio: M-G-M Genres: Crime, Biography

Silver Age Classics • CD released: July 2003

Stereo • 77:24

Three TV movie scores, all in stereo: *Hawkins* (16:51) is a courtroom drama featuring Jimmy Stewart; *Kill* (17:58) is a dramatic pilot for Andy Griffith; *Babe* (26:41) is the Emmy-winning story of Olympic star Babe Didrikson Zaharias. Includes bonus tracks. **\$19.95**



□ Vol. 6, No. 12

Toys in the Attic

GEORGE DUNING

Film released: 1962

Studio: United Artists

Genre: Southern Family Drama

Golden Age Classics • CD released: July 2003

Stereo • 70:27

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



□ Vol. 6, No. 11

The Appointment

MICHEL LEGRAND, JOHN BARRY & DON WALKER, STU PHILLIPS

Film released: 1969 • Studio: M-G-M

Genre: Drama • Silver Age Classics

CD released: June 2003 • Stereo • 77:06

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

□ Vol. 6, No. 10

Our Mother's House/The 25th Hour

GEORGES DELERUE

Films released: 1967 • Studio: M-G-M

Genre: Gothic/War Comedy • Silver Age Classics

CD released: June 2003 • Stereo • 58:49

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



□ Vol. 6, No. 9

The Adventures of Huckleberry Finn

JEROME MOROSS

Film released: 1960 • Studio: M-G-M

Genre: Satirical Adventure

Golden Age Classics

CD released: June 2003

Stereo and Mono • 59:58

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



□ Vol. 6, No. 8

Soylent Green/Demon Seed

FRED MYROW/JERRY FIELDING

Film released: 1973/77

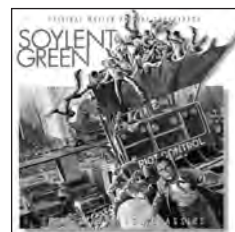
Studio: M-G-M • Genre: Sci-Fi

Silver Age Classics

CD released: May 2003

Stereo • 79:49

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



□ Vol. 6, No. 7

Knights of the Round Table/The King's Thief

MIKLÓS RÓZSA

Film released: 1953/1955

Studio: M-G-M • Genre: Costume

Adventure/Swashbuckler

Golden Age Classics

CD released: May 2003

Stereo • Disc One 70:31 •

Disc Two 78:21

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



□ Vol. 6, No. 6

All Fall Down/The Outrage

ALEX NORTH

Film released: 1962/1964

Studio: M-G-M

Genre: Drama/Western

Silver Age Classics

CD released: Apr. 2003

Stereo • 52:54

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



□ Vol. 6, No. 5

Green Fire/Bhowani Junction

MIKLÓS RÓZSA

Film released: 1954/1956

Studio: M-G-M

Genre: Adventure/Drama

Golden Age Classics

CD released: Apr. 2003

Stereo/Mono • 79:20

Two exotic '50s scores on one disc: *Green Fire* is an adventure set in Colombia with a gorgeous symphonic main theme; *Bhowani Junction* is a politically charged romance sporting indigenous, "world-music" source cues. **\$19.95**



□ Vol. 6, No. 4

THX 1138

LALO SCHIFRIN

Film released: 1970

Studio: Warner Bros.

Genre: Science Fiction

Silver Age Classics

CD released: Mar. 2003

Stereo • 55:45

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



□ Vol. 6, No. 3

Home From the Hill

BRONISLAU KAPER

Film released: 1960

Studio: M-G-M

Genre: Drama

Golden Age Classics

CD released: Mar. 2003

Stereo/Mono • 79:26

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



□ Vol. 6, No. 2

Ice Station Zebra

MICHEL LEGRAND

Film released: 1968

Studio: M-G-M

Genre: Military/Espionage

Silver Age Classics

CD released: Feb. 2003

Stereo • 79:20

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



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



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

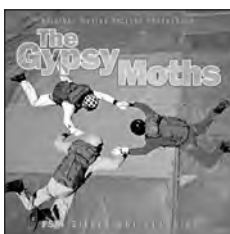
□ Vol. 5, No. 18
The Man From U.N.C.L.E.
 JERRY GOLDSMITH, et al
TV Produced: 1963-67
Studio: M-G-M
Genre: Secret Agent
Silver Age Classics
CD released: Dec. 2002
Mono • Disc One: 77:05
Mono/Stereo Disc Two: 76:08
 The first hit spy series on American TV features varied, jazzy, high-energy music. All of Goldsmith's scores plus scores by six others (including Fried, Schiffrin, Scharf, Stevens) is represented on this 2-CD set. **\$24.95**



□ Vol. 5, No. 15
The World, the Flesh and the Devil
 MIKLÓS RÓZSA
Film released: 1959
Studio: M-G-M
Genre: Science Fiction
Golden Age Classics
CD released: Nov. 2002
Stereo • 52:53
 A rare Rózsa's sci-fi score (Two men and one woman struggle in post-apocalyptic NYC), embellishes end-of-the-world loneliness and doom with romantic splendor. Premiere release of complete stereo score. **\$19.95**



□ Vol. 5, No. 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 sky-divers contrasts robust, action-oriented cues and sweeping Americana with softer, bittersweet melodies. CD features complete underscore plus nightclub and marching band source cues. **\$19.95**

□ Vol. 5, No. 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. 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 charmingly blends Americana, Dixieland and circus sound, but the score touches all the bases, from bluegrass to avant-garde to full-scale action. This first-release ever is complete, with every note in excellent stereo. **\$19.95**



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



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

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



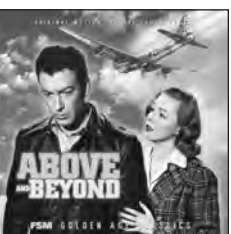
This reworking of *The Painted Veil* inspired Rózsa to apply three of his signature sounds; film noir, exotic and epic film scoring techniques combine to create a unique and unmistakable score. Includes source music suite. **\$19.95**

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



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

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



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

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



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

□ Vol. 5, No. 5
36 Hours
 DIMITRI TIOMKIN
Film released: 1964
Studio: M-G-M • Genre: WWII/Spy
Golden Age Classics
CD released: May 2002
Stereo • 66:41
 A taut, piano-dominated score with an accent on stealth—flamboyant, but naturalistic as well. This CD premiere is remixed and remastered in stereo, doubling the playing time of the LP including bonus tracks of vocals, piano demos, and a jazz trio improv of the main title. **\$19.95**



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



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

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



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

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



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

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



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

□ Vol. 5, No. 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 career, during which he wrote 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 studio project is sweepingly romantic, surging with passion and haunting in its use of melody. The complete score from the original three-track recording with liner notes by Christopher Husted, 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 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 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**



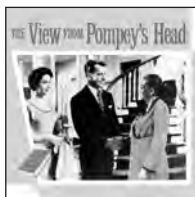
□ Vol. 4, No. 18
Broken Lance
LEIGH HARLINE
Film released: 1954
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Dec. 2001
Stereo • 38:41
Disney's workhorse composer from the '30s (*Pinocchio*) provides a dark, rich Americana score to this adaptation of *King Lear* set in the American West. **\$19.95**



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



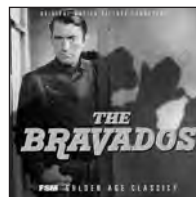
□ Vol. 4, No. 16
The World of Henry Orient
ELMER BERNSTEIN
Piano Concerto by Kenneth Lauber
Film released: 1964
Studio: United Artists
Genre: Comedy/Drama
Silver Age Classics
CD released: Nov. 2001
Stereo • 40:32
Bernstein's "second-best" score for children sports fabulous sound from the legendary Goldwyn 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 pair of films by 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 FRIEDHOFER
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 and darkly brooding interior passages. **\$19.95**



□ Vol. 4, No. 12
Morituri/Raid on Entebbe
JERRY GOLDSMITH/DAVID SHIRE
Films released: 1965/77
Studio: 20th Century Fox
Genre: WWII/Docudrama, TV
Silver Age Classics
CD released: Aug. 2001
Stereo (*Morituri*)/Mono (*Entebbe*) • 57:50
Morituri (41:46) is in Goldsmith's percussive '60s style; *Raid on Entebbe* (15:29) features suspense, pulsating action, 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 Fox score is a romantic gem; think New York at twilight. Complete score (48:21) in stereo, plus some bonus tracks 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 FRIEDHOFER
Films released: 1956/55
Studio: 20th Century Fox
Genre: WWII/Adventure
Golden Age Classics
CD released: July 2001
Stereo • 73:00
A superlative Hugo Friedhofer doubleheader: *Between Heaven and Hell* (complete: 40:18) is a moody war thriller; *Soldier of Fortune* (surviving tracks: 32:41) an exotic, melodic jewel. **\$19.95**



□ Vol. 4, No. 8
Room 222/ Ace Eli and Rodger of the Skies
JERRY GOLDSMITH
Films released: 1969/73
Studio: 20th Century Fox
Genre: Sitcom (TV)/ Americana (feature)
Silver Age Classics
CD released: June 2001
Mono (*Room 222*)/Stereo & Mono (*Ace Eli*) • 71:37
Room 222 (12:15) comprises theme and two episode scores for popular sitcom; *Ace Eli* (59:21) an obscure barnstorming movie. **\$19.95**



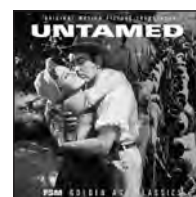
□ Vol. 4, No. 7
A Man Called Peter
ALFRED NEWMAN
Film released: 1955
Studio: 20th Century Fox
Genre: Religious/ Biography
Golden Age Classics
CD released: June 2001
Stereo • 58:14
Biopic of Scottish minister Peter Marshall receives rich, reverent, melodic score by Alfred Newman; CD features complete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



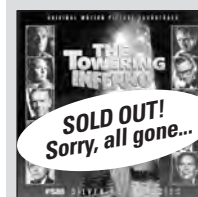
□ Vol. 4, No. 6
The French Connection/ French Connection II
DON ELLIS
Films released: 1971/75
Studio: 20th Century Fox
Genre: Cop Thriller
Silver Age Classics
CD released: May 2001
Stereo & Mono (I)/Stereo (II) • 75:01
Cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist. First (37:52) includes unused music; sequel (37:09) 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/Irwin 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 Succeed in Business Without Really Trying
 ALFRED NEWMAN & CYRIL MOCKRIDGE
Film released: 1953
Studio: 20th Century Fox
Genre: Comedy/Romance
Golden Age Classics
CD released: Mar. 2001
Stereo • 70:03
 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 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, w/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 undersea adventure score gets premiere release of original stereo tracks, albeit with minor deterioration. Lots of harps, "underwater" color, seafaring melodies. **\$19.95**



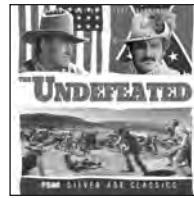
□ Vol. 3, No. 9
The Stripper
 JERRY GOLDSMITH
Film released: 1963/68
Studio: 20th Century Fox
Genre: Drama/Action,TV
Silver Age Classics
CD released: Jan. 2001
Stereo (Stripper)/Mono (Quarry) 73:35
 Early Goldsmith feature (42:01, plus 21:06 bonus tracks)—is in romantic Alex North style. *Quarry* (10:27) 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
Golden 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 Batman signatures, swingin' underscoring and larger action setpieces. **\$19.95**



□ Vol. 3, No. 6
The Undefeated
 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* (w/John Wayne, 47:33) is accessible and symphonic. *Hombre* (w/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 score is "Johnny"'s most elaborate for a comedy, with long setpieces, groovy title theme, and orchestral underscoring foreshadowing his dramatic works. **\$19.95**



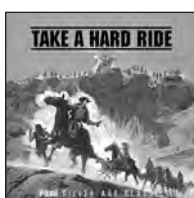
□ Vol. 3, No. 4
Tora! Tora! Tora!
 JERRY GOLDSMITH
Film released: 1970
Studio: 20th Century Fox
Genre: WWII
Silver Age Classics
CD released: May 2000
Stereo • 54:45
 Classic Goldsmith war score enhances docu-drama take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese 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 Film-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 (Film-Flam)/Mono (Sooner) • 65:20
 A rural Americana doubleheader: *Film-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 (2 trks. in stereo) • 44:19
Eve is a cinema masterpiece; the 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 of many scores 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
 "Lost" 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 track. in stereo) 61:51
 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 comic strip 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 1999
Stereo • 76:24
Patton (35:53) is complete OST to WWII biopic classic. *Phoenix* (40:51) is a rare album release for Frank De Vol, a rousing 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 western gets explosive score, 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
 Star Trek and The Man from U.N.C.L.E. composer gets 2-CD 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; one of Rosenman's 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* includes theme and two episode scores for short-lived Rod Serling western series. **\$19.95**



□ **FSM-80125-2**
Mad Monster Party
 Film released: 1998
 Studio: Rankin/Bass
 Genre: Animagic
 Percepto/Retrograde Records
 CD released: 1997
 Stereo 36:48
 The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. Features 16-page color booklet with rare and unpublished photographs and concept drawings. **\$16.95**



□ **FSM-80124-2**
Deadfall
 Film released: 1968
 Studio: 20th Century-Fox
 Genre: Heist caper
 Retrograde Records
 CD released: 1997
 Stereo 40:23
 Barry scored this thriller in his most creative period. Features "Romance for Guitar and Orchestra," the title song performed by Shirley Bassey, plus two unreleased, alternates and vintage underscore. **\$16.95**



□ **FSM-80123-2**
The Taking of Pelham 1-2-3
 Film released: 1974
 Studio: M-G-M
 Genre: Thriller
 Retrograde Records
 CD released: 1996
 Stereo & Mono • 30:55
 Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller on FSM's first album release. A sensational, driving, pulsating score in a class by itself. **\$16.95**

BOOKS FOR COMPOSERS

NEW!!! 2003 Film/TV Music Guide From the Music Business Registry

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



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 Timing tables for music-to-film sync

By Cameron Rose

Get 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 easy-to-read click-tempo and 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 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**

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

Price Guide by Robert L. Smith

FSM's 2nd market-standard price guide contains 2,400+ album titles with composers, label numbers, special collectible info and estimated values. Listings are annotated to differentiate between originals and reissues, commercial albums and promos. Learn what's out there, what they're worth, and how much you should spend on your collection. Smith surveys the market and provides a checklist for the top 50 collectible CDs. *Vineyard Haven LLC, 154 pp., softcover. \$17.95*



BOOKS FOR MUSIC LOVERS

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. *Silman-James Press, 432 pp., softcover. \$19.95*

Music for the Movies

2nd Edition by Tony Thomas

The original film music book (1971), telling the stories of Hollywood's most successful composers. Updated in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schifrin, Scott, Shire, Broughton and Poledouris. *Silman-James Press, 330 pp., softcover. \$19.95*



Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly, Introduction by Tony Thomas

The gifted musician of such classics as *The Best Years of Our Lives*, *Above and Beyond* and *Soldier of Fortune* was considered by his peers to be the most sophisticated practitioner of their art. Friedhofer (1901-1981) gave a lengthy oral history to the AFI, rife with anecdotes, opinions and wit, which 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., 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 as 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. *University of California Press, 416 pp., hardcover. \$39.95*

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 (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

Essays by the composer of the original *Nightmare on Elm Street*, *Sadat, Cujo* and others. Originally written for "The Score," the quarterly journal of the Society of Composers and Lyricists. 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*



In a hurry? FAX this form with your credit card info to 310-253-9588



Get the score—
delivered to
your door!

Tear along left edge, fold form in center, and tape shut

FILM SCORE
MONTHLY

8503 Washington Blvd
Culver City CA 90232
USA

Place Stamp Here
The Post Office
Will Not
Deliver Mail
Without
Postage



Subscribe NOW and save up to 40%

Soundtrack Aficionados Shop Here!

Yes! I want to place an order.

Please send the merchandise that I have selected:

Name _____

Address _____

City/ State/ Zip/ Country _____

Phone # _____

☐ Check enclosed (Make payable to Film Score Monthly)

☐ Visa ☐ MasterCard ☐ AmEx ☐ Discover Card # _____ Exp. Date ____/____

Signature _____ E-mail _____



Overseas call: **1-310-253-9598**

Send to: **Film Score Monthly, 8503 Washington Blvd, Culver City CA 90232**

Call Toll Free **1-888-345-6335** or FAX with your credit card info to **310-253-9588**

Item Description / Back Issue Number	Quantity	Price	Total
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Classics Charter Club Membership

Send me each new CD as it comes out! I am including my credit card information above and understand that I will be billed upon shipment of each new release as it is announced. Please send me _____ copies of each CD.

☐ **A** Send me **everything**. ☐ **B** Send me all **Silver Age CDs** (\$19.95 ea.) ☐ **C** Send me all **Golden Age CDs** (\$19.95 ea.)

Back Issues

are \$5 for a single issue, \$4 each for two or more, \$3 for six or more, or, **\$30 for the whole year sets**. Order a year's worth and save nearly 50% off of cover price—see below.

☐ **1993** (#30-40) ☐ **1995** (#53-64) ☐ **1997** (Vol. 2) ☐ **1999** (Vol. 4) ☐ **2001** (Vol. 6)
☐ **1994** (#41-52) ☐ **1996** (#65-76) ☐ **1998** (Vol. 3) ☐ **2000** (Vol. 5) ☐ **2002** (Vol. 7)

☐ Please send me **The Complete FSM Collection**, issues 1 through current for \$189.95 plus postage See below right for postage

Order Total

Product Total : _____

CA Residents please add 8.25% tax: _____
(Tax is applied to merchandise total only—
shipping is not taxable)

Shipping and Handling: _____

Total: _____

Thanks for your order!

Shipping info: **CDs/video:** U.S./Canada \$3 first item, \$1.50 ea. add'l *Rest of world* \$5 first item, \$3 ea. add'l; **Books:** U.S./Canada \$5 ea.; *Rest of world* \$10 ea. **Back Issues:** U.S./Canada Shipping FREE *Rest of world* \$5 surcharge per order.

***The Complete FSM Collection:** Shipping is FREE in the U.S. via USPS priority mail or UPS ground (your choice, but UPS is recommended). (Add \$30 for air mail to Canada, \$40 for surface mail to the rest of world, or \$80 air mail rest of world.)

03/7890

Get your order quicker! Use **https://secure.filmscoremonthly.com/store**



The Music of Star Trek: Profiles in Style

by Jeff Bond

The first-ever history of *Star Trek* scores, from 1966 thru 2000—by *FSM*'s editor-at-large. With interviews of 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 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

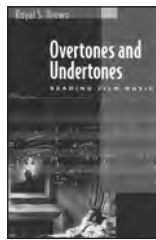
by Stu Phillips

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

Overtones and Undertones: Reading Film Music

by Royal S. Brown

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



Memoirs of a Famous Composer—Nobody Ever Heard Of

by Earle Hagen

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



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; Orchestration; *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; CAM CDs; classic corner; fantasy scores of E. Bernstein.

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

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

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

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

*#44, Apr. '94 J. McNeely; B. Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos.

*#45, May '94 R. Newman (*Maverick*); G. Revell (*The Crow*); Goldsmith concert; *The Magnificent Seven*, *Schindler's List*; Instant Liner Notes, film music books.

*#46/47, Jul. '94 P. Doyle, J.N. Howard (Wyatt Earp), John Morgan (restoring Hans Salter); Tribute to Mancini; M. Nyman, 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; classical music; Williams concert; Recordman at the flea market.

*#50, Oct. '94 A. Silvestri (*Forrest Gump*); M. Isham; sex & soundtracks; 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; Lukas's Mom; music of Heimat, *Star Trek*; promos.

*#52, Dec. '94 E. Serra; M. Shaiman Pt. 1; Sandy De Crescent; Valencia Film Music Conference; SPFM Conference Pt. 1; *StarGate*; Shostakovich 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 and quad 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 B. Broughton (*Young Sherlock Holmes*); Miles Goodman; '94 Readers Poll; Goldsmith concert.



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

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

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

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

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

*#64, Dec. '95 Danny Elfman Pt. 2, Steve Bartek, Recordman on Blaxploitation; 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; 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 *Plan 9 from Outer Space*; Movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen; Bender's "Into the Dark Pool."

*#70, Jun. '96 Mancina (*Twister*), desert island lists, summer movies; *TV's Biggest Hits* review.

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

*#72, Aug. '96 10 Best Scores of '90s; T.

Newman (*The Player*); *Escape from L.A.*; cond. John Mauceri; reference books; Akira Ifukube CDs.

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

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

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

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

VOLUME TWO, 1997

First color covers! Issues 32-48 pp.

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

*Vol. 2, No. 2, Mar./Apr. '97 A. Clausen (*The Simpsons*); promo 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; *Poltergeist*, *Mars Attacks!*, *Rosewood*; Lukas's & J. Bond's movie reviews.

*Vol. 2, No. 4, Jun. '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*; 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*); Tony Thomas; Summer movies, TV sweeps.

*Vol. 2, No. 7, Sept. '97 Zimmer vs. *FSM* (*Peacemaker*), M. Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Laserphile; 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; Golden Age CDs.

Vol. 2, No. 9, Nov./Dec. '97 D. Arnold (*Tomorrow Never Dies*); J. Frizzell (*Alien Resurrection*); Neal Hefti; *U-Turn & The Mephisto Waltz*, Razor & Tie CDs.

VOLUME THREE, 1998

Expanded format! Issues 48 pp

*Vol. 3, No. 1, Jan. '98 Williams

Buyer's Guide Pt. 1 (*Star Wars* to

GOT FREE GIFTS?

FILM SCORE MONTHLY REWARDS
loyal customers with a free gift for spending over \$50 on any one order, and TWO free gifts for spending over \$100. (Magazine subscriptions, shipping and tax are not applicable towards the \$50 or \$100—but everything else is, including backissues.)

IF YOUR ORDER APPLIES, PLEASE note your selection on the form or a separate sheet. The free gifts will change from time to time—and they may be available from other sources.

HERE IS THE PRESENT LINE-UP of available gifts:

Basil Poledouris: His Life and Music
FSM's videotape documentary of the admired composer. Specify NTSC (U.S.) or PAL (U.K.) format.

Regular FSM Price: \$19.95

Now Playing on Marco Polo Sampler
of John Morgan/William Stromberg re-recordings on the Marco Polo label (8 tracks -37:55).

Retail Price: \$14.95

U.S. Soundtracks on CD Price Guide: 2nd Edition
FSM's market-standard price guide featuring over 2,400 listings.

Regular FSM Price: \$17.95

PLEASE NOTE!

If your order qualifies, you must ASK for a free gift—we won't send it automatically. Thanks!

CHECK YOUR ORDER ONLINE

Visit our web site at
<https://secure.filmcoremonthly.com/store>

to place an order on our secure server. You will receive an automatic confirmation. All of your info is kept confidential and encrypted for your protection. Save days and rest easy!

EXCLUSIVE VIDEO!

Basil Poledouris: His Life and Music

An intimate visit with the composer of *Conan the Barbarian*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle, from his methods of composing to his love of sailing. The video runs 50 minutes and includes footage of Basil conducting and atwork 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. Specify NTSC (U.S.) or PAL (European) \$19.95



JOIN THE CLASSICS CHARTER CLUB

Get every Classics release FIRST—automatically! Plus, receive discounts on multi-disc sets and member surprises! See order form for details.

Amistad, M. Danna (*The Sweet Hereafter*), *Titanic's* music supervisor, Laserphile, Silvestri lecture, Rykodisc CDs.

***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; TV CDs.

Vol. 3, No. 3, Mar./Apr. '98 *Titanic*/J. Horner, Best of 1997, Cinerama, Greig McRitchie, Fox Newman Stage, Oscars. **Vol. 3, No. 4, May '98** Bruce Broughton (*Lost in Space*), D. Arnold (*Godzilla*); Inside CE3K restoration; Williams Guide Pt. 3; Score Internationale, Laserphile, Ed Shearmur; Fox Classics CDs.

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

***Vol. 3, No. 6, Jul. '98** Trevor Rabin



(*Armageddon*), Barry in Concert; Burkhard Dallwitz (*The Truman Show*); Christopher Gordon (*Moby Dick*); Debbie Wiseman (*Wilde*); '70s soul soundtracks.

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

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

***Vol. 3, No. 9, Oct./Nov. '98** Erich Wolfgang Korngold: Biography and books; Williams's Tanglewood film scor-



ing seminar; C. Burwell; S. Boswell; Citadel Records, Halloween Laserphile.

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

VOLUME FOUR, 1999

***Vol. 4, No. 1, Jan. '99** NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Elfman (*Psycho*), *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 Schifrin score); D. Shire (*Rear Window* remake); TVT sci-fi CDs; promos; P. Glass (*Koyaanisqatsi*).

***Vol. 4, No. 3, Mar. '99** Best of '98; Wendy Carlos; Goldsmith Guide Part 2: The '80s; Hammer on CD; Recordman; Downbeat; *ST:TMP* CD review.

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

***Vol. 4, No. 5, Jun. '99** *Star Wars: The Phantom Menace* scoring session & Trilogy themes; *Halloween H20* post-mortem; *Affliction*, *Futurama*; *Free Enterprise*, *Election*.

Vol. 4, No. 6, Jul. '99 E. Bernstein *Wild Wild West*; Clinton: *Austin Powers 2*; Goldsmith Guide Pt. 4: Early '70s; USC film score program; CD reviews, more.

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

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

Vol. 4, No. 9, Nov. '99 U.S.P.S. Composer Stamps; *Papillon*; Peter Thomas; *Inspector Gadget*; *The Thomas Crown Affair*, BMI awards night.

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

VOLUME FIVE, 2000

48-64 pp. each

Vol. 5, No. 1, Jan. '00 *SUPERMAN: THE MOVIE* CD reissue: film, cue sheet analysis, '50s TV score; H. Shore (*Dogma*); Goldenthal, Barber, Tyler, Debney, Robbins; Pocket Reviews debut, Laserphile.

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

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

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

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

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

Vol. 5, No. 7, Aug. '00 BRUCE BROUGHTON; *Silverado*; Shaiman gives hell from the heavens; Film Score Agents fiery conclusion; Laserphile (Autumn DVDs); W. Stromberg; Elfman & mom.

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

Vol. 5, No. 9, Nov./Dec. '00 64 pg. special 101 GREAT FILM SCORES ON CD; Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Shore (*The Cell*); Silvestri (*Cast Away*); *Back to the Future*.

VOLUME SIX, 2001

48 pp. each

Vol. 6, No. 1, Jan. '01 THE BEST OF THE WORST: 2000; *Our Town*; *Hollow Man* on DVD; *Total Recall*; C. Martinez (*Traffic*).

Vol. 6, No. 2, Feb. '01 THE MUSICAL WORLD OF IRWIN ALLEN; A. Copland (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; Irwin Allen discography; R. Kent (*Town & Country*); Italian Imports: BEAT.

Vol. 6, No. 4, Apr./May '01 J. Horner

Buyer's Guide Part 1; *The Mummy Returns*; *Swordfish*; Hoyt Curtin; Epics on DVD; *Atlantis The Lost Empire*.

Vol. 6, No. 5, June '01 SERGEI PROKOFIEV; Friedhofer and Fox; *Ghostbusters*; J. Danna, R. Shore; Bender at Chiller, more.

Vol. 6, No. 6, July '01 PLANET OF THE APES; Zimmer (*Pearl Harbor*, concert CD); Horner Guide Part 2; Goldenthal (*Final Fantasy*); Shore (*The Score*); Williams (A.I.).

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

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



DVDs; more.

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

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

VOLUME SEVEN, 2002

Vol. 7, No. 1, Jan. '02 THE BEST AND THE WORST: 2001; Horner Guide Pt. 3: 1989-86; Zimmer (*Black Hawk Down*); *Logan's Overrun*; *Enterprise*; Yann Tiersen.

Vol. 7, No. 2, Feb. '02 HAPPY BIRTHDAY, ELMER BERNSTEIN; Rózsa speaks! (*Lust for Life*); Richard Rodney Bennett; *John Q. Frailty*; Laserphile (baseball DVDs).

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

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

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

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

Vol. 7, No. 7, Sept. '02 FSM'S TOP 40:

The most wanted composers in Hollywood; John Frankenheimer; L. Schifrin; *Signs*; *One Hour Photo* (J. Klimek) *The Kid Stays in the Picture* (J. Danna); 25 scary DVDs.

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

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

Vol. 7, No. 10, Dec. '02 TOWERING ACHIEVEMENTS: H. Shore (*The Two Towers*); P. Glass (*The Hours*); Ray Ellis (Filmation cartoons!); The Alloy Orchestra, Spy Notes (secret agent discography); *Adaptation & Punch-Drunk Love*; more.

VOLUME EIGHT, 2003

Vol. 8, No. 1, Jan. '03 JOHN WILLIAMS INTERVIEWED (finally!); The Best and the Worst of 2002; *Star Trek* film scores; Laserphile New Year; reviews and more.

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

Vol. 8, No. 3, Mar. '03 MAGNIFICENT MOVIE MUSIC MOMENTS (36 doses of dynamite!); Brian Tyler (*The Hunted*, *Children of Dune*); John Ottman (*X-Men 2*); Don Davis (*Matrix Reloaded*); DVD



reviews and more.

Vol. 8, No. 4, Apr.-May '03 MEET THE FOLKS: Harry Shearer & Michael McKean (*This Is Spinal Tap*, *A Mighty Wind*); Marvin Hamlisch; George Fenton (*The Blue Planet*); Ed Shearmur (*Charlie's Angels*); Bond reissues Pt. 1 and more.

Vol. 8, No. 5, June '03 BOOM TIMES: Summer Blockbusters: Beltrami (T3), Elfman (*Hulk*), Shaiman (*Down With Love*) and Wurman; Bond reissues Pt. 2; Jan Hammer Pt. 2; Korngold DVD and more.

Vol. 8, No. 6, July '03 THE PIRATE ISSUE: Beltrami (T3), Elfman (*Hulk*), Shaiman (*Down With Love*) and Wurman; Bond reissues Pt. 2; Jan Hammer Pt. 2; Korngold DVD and 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 2002, compiled by Dennis Schmidt. Cost: same as one back issue.

FSM: The Complete Collection—GET IT NOW!



Something we offer—that most magazines do not—is the chance to buy every single issue of *Film Score Monthly* we've ever published.

From #1, the little one-page xerox Lukas Kendall circulated to 11 people in June 1990, to the present day—the glorious, glossy mag beloved the world over—you can have it all for one all-inclusive price: \$189.95. (See above listings for contents and notations as to which editions are xerox-only.)

That may seem like a lot of money, but this set represents 13 years worth of film score passion, and has become quite expensive for us to produce (we have to photocopy the older issues). It comes in a big ol' box and is sure to give many hours of reading pleasure, not to mention eyestrain.

Shipping is FREE in the U.S. via USPS priority mail or UPS ground (your choice, but UPS is recommended). (Add \$30 for air mail to Canada, \$40 for surface mail to the rest of world, or \$80 air mail rest of world.)

Get it while you can; the ENTIRE COLLECTION of *Film Score Monthly*! \$189.95



TO ORDER: Call Toll Free 1-888-345-6335 • Overseas 1-310-253-9598 • Fax 1-310-253-9588 • Online www.filmscoremonthly.com

(continued from page 35)

The Princess and the Warrior will certainly find something in Abreu's work. There are also plenty of George Winston-styled piano solos that noodle about reflectively. In all, Abreu's skills at maneuvering through layers of digital sounds and ethnic

instruments make for a mix that's decidedly new age—which may explain why the folks at NPR were attracted to it.

As a concept album, *Drama in the Desert* works well. Those familiar with the event in question, or those who come across the book, will no doubt be

interested in this music. I, however, find it ironic that listening to a CD actually intended to be stand-alone "background" music is less rewarding than listening to most good music pulled from the background of a film. But this is a personal preference and one that should not discourage

those interested in this kind of writing. New age fans will find much to enjoy; many others will be mystified by all the fuss.

—S.A.K. FSM

More information about the recording and event is available at www.desertdrama.com.

Borrowed From Bollywood: A DVD review

The Guru

Universal Films; DVD released 2003

Directed by **Daisy von Scherler Mayer**

Music by **David Carbonara**

While the theatrical release of *The Guru* was relatively brief, its appearance on DVD offers an opportunity to re-examine Hollywood's first attempt to borrow from the extensive catalog of Hindi films, often referred to rather dismissively in the West as "Bollywood." Although burdened with a recycled

Macarena to elderly Indian matrons. He announces his departure to fulfill the second part of that dream—namely, to move to the U.S.—and in a very economically filmed sequence in Delhi, we see him preparing to leave his family. By the time the opening credits fade, Ramu is deposited in New York to make his fortune.

After this breathless introduction, with an unpredictable juxtaposition of dance music from three continents and three decades, the viewer is primed for a fresh take on the immigrant experience. And there is one more genuine pleasure to be had, as Ramu innocently auditions with Michael McKean for a film role in a low-budget adult film. While McKean wants only to see Ramu drop his pants, the latter manages to misinterpret this and offers as his screen test his homage to Tom Cruise, replicating the latter's dance moves but singing Bob Seger's "Old Time Rock and Roll" in Hindi.

Once hired, Ramu is genuinely shocked by his predicament, but before being tossed from the set he is given a lesson in personal philosophy by Heather Graham, his leading "lady." This assortment of sexually charged bromides becomes important as Ramu falls back on more traditional employment—a waiter in an Indian restaurant, and then a caterer's assistant. When the guru employed to amuse the party guests passes out, Ramu is wrapped in a turban-and-sheet ensemble and offers some platitudes, about sex, to the ensemble. Despite his and their initial disbelief, he quickly leads them in a rousing song-and-dance routine to the catchy "Chori Chori Gori Se" before going home with troubled socialite Marisa Tomei.

The second half of the movie involves, inevitably, an unsupportable contradiction, as Ramu both embraces his faux guru status and becomes an ardent consumer of all New York has to offer. Poised somewhere between Deepak and Tupac, and the confusing nostrums of the two female leads, he becomes both progressively richer and more confused, until he realizes at the last moment that he must forsake his fake philosophizing and take the hand of Heather Graham, which is accomplished at the last moment by halting a church wedding. To illustrate his redemption, the

couple reprises "Chori Chori Gori Se" (this time with Ramu offering his own vocals) before flying off—literally—in a Mercedes.

There is a great deal to enjoy in *The Guru*, and it succeeds in giving a glimpse of a different movie tradition. The two big-production numbers (three if we count the opening credits) offer non-diegetic singing and dancing without the slightest apology,

and none is needed. Elsewhere, the musical direction is more hesitant. David Carbonara offers only one brief motif for Ramu ("Phoolan Ka Rasta"), an insistent phrase with sitar, tabla and Hindi vocal neatly meshed with drums and electric bass to suggest cultural mixing in progress. But in step with usual Hollywood practice, packaged songs are also liberally flung into the soundtrack at strategic moments in

order to act as signposts: "What a Man," for instance, or "One Way or Another" with its repetitive chorus of "I'm going to get you." These work poorly, especially the two dreary songs that carry the closing credits. Fully half the soundtrack (and this is especially noticeable on the CD) consists of "contemporary urban" assemblages (one boasts no fewer than 12 writers) that sit uneasily both with the story and the cultural background of Mistry's character. While the marketing potential of this is obvious, the result is grating. It is unlikely that those enjoying the Indian orchestration could like the R&B, and vice versa. The smooth integration of a much broader range of music, from traditional to techno, which was accomplished in *Monsoon Wedding*, is almost totally absent here.

The Guru, in trying to play to the gallery, finishes up with an unsatisfying soundtrack. Yet the glimpses of a Bollywood style are fresh and can only leave one wanting more. Other productions, such as *Lagaan* or *Bend It Like Beckham*, have shown that American audiences are willing to embrace the unfamiliar, and there is a huge supply of material out there, either in its original form, or in a hybrid style—Andrew Lloyd Weber's *Bombay Dreams* has been playing in London's West End for well over a year, so Broadway cannot be far behind. Perhaps Hollywood will not pull its punches the next time this opportunity comes around.

—Andrew Kirby



plot (it is not so far removed from *Midnight Cowboy*, albeit with a much happier outcome), *The Guru* tries hard to take some of the energy, spectacle and music of the Indian form and give it an American veneer. Unfortunately, the slickness of the content, especially on the soundtrack, produces an intriguing, but ultimately unsatisfying concoction.

The film has a promising start. In a flashback, we see central character Ramu as a child in a movie theater in India, inexplicably bored to tears by a spectacular song-and-dance number (specially recreated in a Harlem theater, using a scratchy 1961 Hindi song). All is revealed as he sneaks into the next theater to watch John Travolta in *Grease*, singing "You're the One That I Want," with Hindi subtitles. A quick cut reveals the contemporary Ramu (Jimi Mistry), now a dance instructor, who is living one part of his dream by teaching the

Eeeeeeeeeeeek!

Scary Tricks and Treats.

By Andy Dursin



NOT A BREAKOUT ROLE: Boris Karloff moonlights for Gaumont productions in *The Ghoul* (1933).

The Laserphile understands that Halloween is one of those special times of the year for videos. If nothing else, it's an opportune time for horror and sci-fi fans to talk their reluctant, non-genre-loving friends into watching a movie especially suited for the season. So, here's a wealth of offerings new to DVD for our annual Laserphile Halloween round-up.

Karloff Chillers

The Comedy of Terrors/The Raven

(1963/1964 MGM, \$15)

This MGM Midnight Movies double-feature DVD offers the irresistible pairing of two comedic Roger Corman productions with Vincent Price, Peter Lorre and Boris Karloff.

The Raven is one of the most fondly remembered of Corman's Poe adaptations, even if this tale of dueling sorcerers has little to do with its source. Screenwriter Richard Matheson wisely decided to turn this picture into a broad comedy, resulting in a perfectly goofy romp that was followed a year later by the more blackly comic *The Comedy of Terrors*.

Although Lorre and Karloff returned for director Jacques Tourneur of *Night of the Demon* fame, the *Comedy* didn't fare nearly as well at the box office, mainly because—as Matheson

points out in one of the DVD's interviews—the title turned off die-hard genre audiences.

It nevertheless makes the perfect companion to *The Raven*, and both movies look better than they ever have before in MGM's new widescreen transfers. The mono soundtracks, sporting scores by AIP compatriot Lex Baxter, also seem to be in better shape than previous editions, and the studio has included a terrific assortment of special features. New interviews with Matheson and Corman are especially enlightening, while a *Raven* promo LP, still galleries and the original trailers round out a highly entertaining DVD.

The Ghoul (1933, MGM, \$15)

Boris Karloff plays a dying British professor who believes the secret to eternal life is housed in an Egyptian jewel that he plans to take with him to the grave. Unfortunately for

Karloff, things go batty when the jewel is stolen after he's dead and buried, turning Boris into a very *Mummy*-like zombie who searches the foggy streets of London looking for justice.

This fascinating-though-static thriller is a curiosity item more than anything else, mainly because it was England's answer at the time to Universal's first wave of monster mania. Karloff gives a typically spooky performance, and the better-than-average supporting cast includes the likes of Cedric Hardwicke and Ralph Richardson.

The spotless transfer on MGM's DVD is nothing short of sensational. Culled from a British archival print, you're unlikely to see an early '30s movie look as pristine as *The Ghoul* does on DVD, where it should be of chief interest to vintage horror aficionados.

Targets (1967, Paramount, \$15)

Roger Corman assigned director Peter Bogdanovich to make a movie out of leftover footage from Karloff's *The Terror* and work it in with new scenes with the veteran horror star. To pad the remaining time, Bogdanovich was allowed to craft whatever kind of story he wanted.

The end result was *Targets*, the critically acclaimed thriller that intercuts an aging horror star's promotion of his new movie with a young man (Tim O'Kelly) who decides to use a sniper rifle to take out anyone who crosses his path. The balance between on-screen horror and real-life tragedy gets a fascinating presentation in Bogdanovich's mature, compelling film, which also includes one of Karloff's most revealing, personal performances.

With a spotless new widescreen transfer, Paramount's budget DVD is not too shabby on special features, either. Bogdanovich is interviewed and gives an interesting commentary track throughout the film, discussing the project's unique background.

Supernatural & Otherworldly Classics

The Thing From Another World

(1951, Warner, \$20)

The all-time classic that warned us all to "keep watching the skies!" The original

Thing has at long last been released on DVD.

John W. Campbell's short story "Who Goes There?" formed the basis for this seminal RKO chiller, where an Arctic team uncovers an alien spacecraft buried deep within the ice. No sooner do Ken Tobey and Margaret Sheridan begin the creepy examination of what they've uncovered—an extraterrestrial specimen encased in an icy tomb—than the creature (James Arness) awakens!

Fans have debated for years over how much *The Thing* was the product of its credited director, Christian Nyby. Certainly the film exhibits more evidence of having been worked on by producer Howard Hawks, with Charles Lederer's witty dialogue and rapid-fire exchanges between characters showing signs of the filmmaker's involvement.

Either way, it's one of the classic sci-fi films of the '50s (with a great score by Dimitri Tiomkin), and Warner's DVD offers a crisp and excellent new transfer of the original, full-length cut (various video releases, including the Image Special Edition laserdisc, suffered from minor edits). Unfortunately, there are no supplementary features to speak of, making this release of a bona-fide Golden Age favorite a bit of a disappointment, though still an essential purchase for buffs.

The Haunting (1963, Warner, \$20)

Robert Wise's adaptation of Shirley Jackson's *The Haunting of Hill House* is regarded as one of the quintessential haunted house movies, if not one of the most mature genre efforts of its time.

Nelson Gidding's screenplay follows a group of paranormal experts who corner a chilly Massachusetts house legendary for its "spooks." Richard Johnson heads the team of Claire Bloom, Russ Tamblyn and unstable spinster Julie Harris, whose behavior suggests that some of the supernatural goings-on are actually in her head.

Unlike *The Thing*, Warner Home Video has gone the extra mile with *The Haunting* and included a full-length audio commentary featuring separate interviews with Wise, Gidding, Tamblyn, Johnson, Bloom and Harris. It's a superb commentary filled with anecdotes about the production and its impact on the genre since its original release, making it an essential listen for fans. The widescreen DVD transfer, meanwhile, is terrific, perfectly capturing the creepy, black-and-white composition of the original Panavision frame.

The '70s: Groovy Spookshows & Sci-Fi

The Omega Man (Warner, \$20)

Charlton Heston's one-man army tries to stay alive in a post-apocalyptic future where plague-ridden zombies rule the world. This dated but entertaining 1971 sci-fi opus needs little introduction to *FSM* readers, since we had the pleasure of releasing Ron Granier's quintessential '70s soundtrack on CD a few years ago (and yes, it's still sold out).

The DVD release of the movie took a little longer in coming, though fans should be more than pleased with the resulting package. Warner's widescreen transfer is colorful and in fine shape, while a too-brief new featurette includes recent interviews with co-writer Joyce Corrington and stars Eric Laneuville and Paul Koslo. Also included on the disc is the unintentionally hysterical featurette *The Last Man Alive: The Omega Man*, which was issued to promote the movie at the time of its release, plus the original trailer.

Countess Dracula/

The Vampire Lovers (1970, MGM, \$15)

Ingrid Pitt fans rejoice! This MGM Midnight Movies double feature pairs the semi-nonfiction outing *Countess Dracula* with the initial entry in Hammer's "Karnstein" series, *The Vampire Lovers*, and throws in some bonus features for good measure.

Each picture looks great in its new widescreen transfer (though only *The Vampire Lovers* is remastered for 16:9 TVs), with new commentaries supplied by Pitt, the writers of the two films and directors Peter Sasdy and Roy Ward Baker. Other bonuses include "Carmilla" excerpts read by Pitt and the original trailers, making this a disc that Hammer fans will surely want to sink their teeth into.

Raw Meat (MGM, \$15)

Originally titled *Deathline*, this 1975 programmer follows the fun and exciting exploits of a cannibal who dwells under the London subway system, and the befuddled-yet-determined detectives (including Donald Pleasance) hot on his trail.

Gary Sherman helmed this tedious British shockfest, which has a cameo by Christopher Lee and plenty of dated '70s fashions. American fans of the film should nevertheless be thrilled by MGM's DVD presentation, since it sports a remastered widescreen transfer of the original, uncut European version, including added gore.

Burnt Offerings (MGM, \$15)

An extremely amusing audio commentary from director Dan Curtis, star Karen Black and co-writer William F. Nolan is the chief reason to sit through Curtis' often unintentionally funny 1976 haunted house thriller.

A "normal" family comprising Black, Oliver



CHERRY PITT: Ingrid in *The Vampire Lovers* (1970).

Reed and son Lee Montgomery (from *Ben*) moves into a nice country house for the summer, only to find the house is—gasp!—haunted.

More entertaining than watching the movie is listening to the DVD's commentary, with Curtis convinced that he's made a great movie and Black annoyed that the picture helped cement her reputation as a horror movie star. The exchange where Curtis tells Black and Nolan to be quiet while a particular scene plays out (!!) is atypical for most restrained DVD chats, and reason enough to take a gander at the disc, which also sports a soft widescreen transfer and mono soundtrack with a Bob Cobert score.

Squirm (MGM, \$15)

It's hard to believe this 1976 worm-thriller nets a higher rating in Leonard Maltin's *Movie & Video Guide* than *Amadeus*, *Alien*, *Blade Runner* and *Indiana Jones and the Last Crusade*. Still, this low-budget movie does have its fans.

An electrical storm provokes earthworms in rural Georgia into causing all kinds of trouble for the local townsfolk. Enter city boy Don Scardino, who meets with girlfriend Patricia

Pearcy and her oddball southern family as he attempts to solve the slimy issue.

Writer-director Jeff Lieberman's film is a bizarre, slow-moving mixture of horror and southern stereotypes, but if *Squirm* is up your alley, you'll be delighted by the DVD. MGM's widescreen transfer is immaculate, while the director's commentary and trailers complement an unrated cut of the film itself.

'80s Series & Sequels

Poltergeist II/III (1982/1986, MGM, \$15)

This budget pairing of the two sequels to Steven Spielberg's 1982 supernatural smash are—contrary to popular perception—each worthwhile, albeit for different reasons.

Brian Gibson's 1986 sequel reunites the original cast in a well-mounted follow-up with a few jolts, solid Richard Edlund effects and another great Jerry Goldsmith score. Though fans mostly see *II* as an inferior successor, writer-producers Michael Grais and Mark Victor worked on the original with Spielberg, and the sequel retains enough of the flavor of the first film to be a worthy follow-up (and certainly Julian Beck's eerie performance as the Reverend Kane is noteworthy).

Such is not the case with Gary Sherman's tepid third installment, which offers standard special effects (frozen swimming pools! funhouse mirrors!) and a road company cast including Nancy Allen and Tom Skerritt. One only has to hear the opening notes of Joe Renzetti's pedestrian score to know what kind of a movie will follow—though the unintended laughs in the Sherman-Brian Taggart script are nearly enough to overcome the low budget and total lack of scares.

MGM's DVD offers both movies in solid widescreen transfers, though a 5.1 encoding of the soundtracks would have helped on the audio side. The original trailers are included, and it's fascinating how much better *III* looks with Goldsmith's score backing the action.

Critters 1-4 (1986-91, New Line, \$20 each)

Easily the most amusing of the blatant *Gremlins* rip-offs that surfaced in the '80s, New Line's *Critters* series was initiated with a pair of theatrical outings in '86 and '88 before moving to the small screen for a pair of made-for-video efforts in the early '90s.

Stephen Herek's original *Critters* is the best of the lot: a fun creature feature with engaging performances and an amiable story concocted by Herek and Domonic Muir. Dee Wallace, Scott Grimes and Billy Green Bush are part of a farm family besieged by the extraterrestrial

buggers, while Terrence Mann is a blast as a bounty hunter tracking them down.

Grimes and Mann returned for the adequate follow-up *Critters 2: The Main Course*, while the video sequels *Critters 3* and *4* are noteworthy because of their casts: *3* offers Leonardo DiCaprio in one of his first lead roles, while Angela Bassett is among the outer-space pilots being hunted down in *4*.

The DVDs offer fine wide- and full-screen transfers plus 5.1 sound. The original *Critters* includes an alternate ending as a hidden feature.

Troll/Troll 2 (1986/1991)

Ghoulies/Ghoulies II (1985, MGM, \$15 ea.)

The Band family's biggest box-office hits come to DVD in new Double Feature packages. The original *Troll* offers the once-in-a-lifetime cast of Michael Moriarty, Sonny Bono, Shelly Hack, Julia Louis-Dreyfus, Gary Sandy and June Lockhart, not to mention *Neverending Story* star Noah Hathaway and *V* child starlet Jenny Beck. It's a nutty fantasy romp written by ex-journalist Ed Naha, with a few disturbing scenes thrown in involving *Gremlins*-like antics and an *Omen*-esque symphony penned by Richard Band. Regardless of how you feel about the movie, though, there's no doubt that the 1991 in-name-only sequel *Troll 2* isn't even worthy of sharing the same disc space as its predecessor.

While *Troll 2* is an amateurish disaster, *Ghoulies II* is, in some ways, a superior film to the original, slow-moving *Ghoulies*. Both are contained in a new DVD with widescreen transfers and trailers, which try to sell the pictures as *Gremlins*-esque fantasies. Despite good intentions, the series only fulfilled its goofy potential with the unabashedly comic, guilty-pleasure favorite *Ghoulies III: Ghoulies Go to College*, which, hopefully, MGM will dust off for release on disc in the near future.

Fright Night Part II

(1998, Artisan, \$15):

This watchable sequel received scant theatrical distribution in the U.S., despite returning Roddy McDowall and William Ragsdale in their roles from the original 1985 hit. Lacking the bite of Tom Holland's predecessor, it's still fun for fans.

Unfortunately, Artisan's DVD is culled from the same pan-and-scan master as the old tape and disc issues, making it a disappointment.

Special Edition Frights

Halloween: 25th Anniversary Edition

Day of the Dead (Anchor Bay, \$30 each)

Another repackaging of John Carpenter's *Halloween* not nearly as good as Anchor Bay's initial, 1998 Limited Edition DVD release.

The "Divimax" widescreen transfer is washed out and overly bright compared to the previous DVD, a remastering supervised by cinematographer Dean Cundey. This new disc also fails to include *Halloween's* extended TV cut (with new scenes shot by Carpenter for its original airing on NBC).

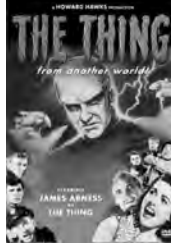
The disc does feature a recent 90-minute documentary (portions of which aired on AMC) and the addition of a commentary track from Criterion's mid-'90s laserdisc; but aficionados are encouraged to track down the original Limited Edition DVD for a more definitive presentation of the movie itself.

Fans of George Romero's *Day of the Dead* should be more pleased with Anchor Bay's treatment of the filmmaker's third and final zombie flick.

The double-disc set offers tons of extras, including commentary from Romero and Tom Savini; another track with *Pulp Fiction* writer Roger Avary; a new 39-minute "Making Of," plus a separate half-hour featurette with production footage shot by Savini. There are also trailers, TV spots, still galleries, the original script and more. Visually, the Divimax transfer looks a bit grainy but as good as the movie ever has, and the DTS and Dolby Digital remixed soundtracks are likewise effective.

The Howling (MGM, \$20):

New Special Edition of Joe Dante's 1981 werewolf opus features a strong new documentary detailing the production of the film, plus the inclusion of the laserdisc's audio commentary, deleted scenes and outtakes. The transfer looks fresh, and the new Dolby Digital 5.1 remixed soundtrack greatly benefits Pino Donaggio's score (there's an amusing discussion in the documentary about Dante working with Donaggio, who could hardly speak English). While not my favorite movie, it's well worth it for fans.



Creepy Capsule Round-Up

Die! Die! My Darling (1965, Columbia, \$25)

Stefanie Powers is a young woman who decides to do the right thing by visiting the mother of her late fiancé. However, the favor isn't repaid by Mrs. Trefoile. The old bat (Tallulah Bankhead) imprisons the poor girl and subjects her to various tortures, not the least of which is an introduction to gardener Donald Sutherland. This camp-heavy thriller feels like the work of William Castle, but was actually a Hammer production scripted by Richard Matheson. While not especially scary or innovative, *Die! Die!* provides some cheeky fun for buffs. This high-definition remastered DVD offers a 1.85 transfer, enhanced for 16:9 TVs, plus a standard mono soundtrack.

Final Destination 2 (2003, New Line, \$28):

This jokey, gory sequel to the teen hit takes itself less seriously than its predecessor, and still resides firmly in the realm of mediocrity. This time, cute A.J. Cook is the girl who sidesteps death's design by saving some people from a highway accident. New Line's "Infinifilm" DVD release offers the typical special features you've come to expect: commentary, on-screen fact track, deleted/alternate scenes and a 30-minute documentary. The latter is noteworthy not for its movie-related interviews with the crew, but rather with critics ranging from historian David Del Valle to one of Harry Knowles' pals from Aint It Cool News. I didn't know that we've now reached the point where AICN reporters are classified as "experts," but it beats the generic promotional filler on most DVD documentaries.

The Hitcher II:

I've Been Waiting (Universal, \$26)

This adequate made-for-video sequel to Robert Harmon's 1986 cult classic offers C. Thomas Howell reprising his role as Jim Halsey, who runs afoul of yet another lunatic (Jake Busey) on the rural roads of Texas. The production values, and Louis Morneau's workmanlike direction, are above par for this sort of thing, though a slow start and Howell's early exit curtail the overall entertainment value. Kari Wuhrer looks good as Howell's girlfriend, though, and Busey is given a few amusing lines in the script, co-written by original producer Charles Meeker. (Side note: *Hitcher* fans with multi-region DVD players are urged to track down the DVD Special Edition of the original film—available only in Europe—offering audio commentaries and fresh interviews with the cast and crew.)

I, Madman (MGM, \$15)

This effective, entertaining sleeper from *Gate* auteur Tibor Takacs focuses on a young woman (Jenny Wright) whose collection of pulp novels begin to come alive around her. Solid effects and a fairly intelligent script by David Chaskin make *I, Madman* one of the most underrated '80s horror flicks, here presented on DVD with a decent full-screen transfer and the original trailer.

Murder by Decree (1978, Anchor Bay, \$20)

Bob Clark's thriller pits Sherlock Holmes (Christopher Plummer) against Jack the Ripper in a well-performed, original John Hopkins tale given the Special Edition treatment. The DVD offers a commentary with Clark, the original trailer, still galleries and the script as a PC-ROM extra. The widescreen transfer looks great, but it's the cast—including James Mason (as Watson), John Gielgud, Frank Finlay, Donald Sutherland and Genevieve Bujold—that distinguishes this Holmes outing.

Lair of the White Worm (1988, Artisan, \$15):

Ken Russell's delirious adaptation of Bram Stoker's tale has two or three hilarious moments sprinkled amongst an uneven brew of self-parody and horror. Artisan's disc sports a widescreen transfer and Dolby Stereo soundtrack, in what appears to be a straight reissue of the previous DVD release.

From the Small Screen

The Legend of Sleepy Hollow (Artisan, \$15)

The TV movie version of the Washington Irving story is well-mounted and more faithful to its source than the Tim Burton adaptation. Brent Carver plays Ichabod Crane, and while the 1999 production obviously lacks the visual panache of the Burton film, it's still better than the old Jeff Goldblum rendition (itself unavailable on DVD). The full-frame picture and stereo sound are both superb.

The Simpsons Treehouse of Terror

(Fox, \$15)

This single-disc DVD compilation offers four Halloween episodes from the animated series: *Treehouse V* (spoofing *The Shining*), *VI* (ribbing *Elm Street*), *VII* ("Mr. Kang Goes to Washington") and *XII* (offering a guest appearance by Pierce Brosnan). Excellent transfers make this a fun alternative to the usual hack 'n' slash Halloween offerings. **FSM**

Andy Dursin can be reached at dursina@att.net. Read The Aisle Seat at Filmscoremonthly.com/aisleseat for extensive DVD reviews and movie analysis!

SCREEN ARCHIVES ENTERTAINMENT

Large selection of new domestic and import releases, older releases and out-of-print CDs

Major credit cards accepted.

Write for free catalog!

PO Box 500

Linden, VA 22642

ph: (540) 635-2575

fax: (540) 635-8554

e-mail: craig@screenarchives.com

visit: www.screenarchives.com

 **ARK SOUNDTRACK SQUARE**

SOUNDTRACK OF
JAPANESE RELEASES
INCLUDING
**JAPANESE FILMS
FOREIGN FILMS
ANIMES & GAMES
AND
IMPORT RELEASES**

E-Mail or write for
FREE CATALOG

E-Mail: service@arksquare.com

ARK SQUARE
4-11-9-101, Nakamachi
Machida-shi, Tokyo
194-0021 JAPAN
fax: +81-42-727-4865

Visit our website at:
www.arksquare.com

Rolfe Kent

(continued from page 11)

largest, the o-daiko, measures approximately six feet in diameter and can weigh up to 700 pounds. "There's something incredibly simple about using percussion in that way. You may have a long passage and say, What am I going to put up against it? So you're thinking about melodies, and then you just put up the taiko drums and, wow, it's done! Because it has so much drama. The taiko range from these tiny little drums with a very high-pitched sound to the giant things which thunder. I was

specifically writing for these different drums—not just saying "crash and bang," but actually having very specific ways of using them."

This hormonal ferocity is offset by the score's lyrical moments, played by a string orchestra featuring Matt Cooker on a five-string cello. Under Kent's guidance, even the cello assumed a bit of an exotic cast. Kent requested that it be performed in the style of an erhu, a two-stringed Chinese vertical fiddle. "There was a good color contrast in strings and percussion," says the composer. "There's nothing else legato, no other tones coming in. It's very uncluttered—it has a

marvelous simplicity. It has the most amazing and evocative power. *Freaky Friday* was by far the most pleasurable and easy score I've ever had to write. [Director] Mark Waters was musically savvy in that he was extremely open to see what one might contemplate. There are some people who are very narrow about what they are expecting to hear. But Mark is very open and very creative. He came up with some great ideas. The idea of doing it with solo cello—it doesn't seem like a particularly likely score instrument, but he had no problem at all with the idea. And he loved the taikos!" **FSM**

Mail Bag

(continued from page 9)

soundtracks from the '60s that are just begging for another chance. Think of it. The original *Big Valley* record on CD, with new and improved liner notes. Or how about a television soundtrack once a month? We know you're planning on *I Spy* and *Man From U.N.C.L.E.* sequels. How about a few more? *The High Chaparral* and *The Big Valley* are just a few to consider. Not everything has to be a sci-fi or spy album. How about some long-lost children's oddities such as *The Man Called*

Flintstone/A Bear Named Yogi Bear? They had some great tunes.

James Smith III, Williston, North Dakota

We'll do our best, James...

Write to: **FSM Mailbag**, 8503 Washington Blvd.,
Culver City CA 90232
or e-mail: mailbag@filmscoremonthly.com

Betty Comden

(continued from page 19)

That was puzzling, to say the least, but we got into it and it turned out to be good.

FSM: Where did the idea for *Bells Are Ringing* (1956) come from? Was there a real Susanswerphone?

BC: Yes! There was! I didn't have an answering service and I asked Adolph what his service was like and he said, "I don't know. Let's find out where it is!" We found out it was just around the corner from where he lived on East 53rd Street. We pictured that it would be this sort of shiny, stainless-steel place with rows and rows of telephones and girls sitting at them. Instead, it was this terrible ramshackle building, down a couple of little cellar steps, and it was really depressing as hell. We walked into this incredibly messy room that was unpainted and peeling and in the middle of it sat this one very fat lady at a switchboard saying, "Gloria Vanderbilt's residence!" We looked at each other and said, "Here's an idea for a show!" We knew we wanted to write a show for Judy Holliday. It's not that she said "Yes!" as soon as she heard we were doing it. She wanted to see whether she liked the book, naturally—she was a very smart girl. She approved it, and we went ahead.

FSM: *Chicago* won the Best Picture Oscar this year, and *Moulin Rouge* was a smash a few years back. Are these triumphs hinting at the return of the Hollywood musical?

BC: Certainly could be. The times are so different because in the old days, a studio like M-G-M had its own makeup department, costume department and this enormously gifted bunch of guys in the music department,

and it was all there just to be put together and used. It's harder now because you have to assemble the people you're going to use from all over. *Chicago* is a revelation. It was really terrific and the young man [Rob Marshall] who directed it—it was his first movie. It's incredible.

FSM: In terms of the collaboration with Adolph Green, what was it about your work habits that meshed so well? I mean, people say "Comden and Green" as though it were one word.

BC: I'm glad of that. We were just on the same wavelength. We had the same kind of humor and got angry at the same things. He was so brilliant. He knew everything. He was incredibly well-read and could quote you lots of poetry; he was just a rather staggering mental giant. I won't get used to it for the rest of my life not having Adolph here.

FSM: I saved *Singin' In the Rain* for last. We should hear directly from Betty Comden why this picture is one of the most cherished and beloved classics in the American film canon.

BC: It's a great movie! It has wonderful people in it, and Gene Kelly and Stanley Donen were a great directing team. They knew Adolph and me from way back. They had seen us when we were The Revuers. So they were very much on to our mental line and we didn't have to explain anything to them. The wildest thing we'd think of, they'd know what we meant. They'd be able to execute it and that's one of the reasons I think they did an extraordinary job. There isn't an ounce of fat in the whole picture. Look, the movie is very funny and that's one thing most movies are not. It's just joy from beginning to end. **FSM**

SOUND TRACK ALBUM RETAILERS



Specializing in

SOUNDTRACK,

BROADWAY

and STUDIO CAST CD's

DOMESTIC and IMPORT

RELEASES

e-mail or write for your

FREE CATALOG

**P. O. Box 487-Dept. FS
New Holland, PA 17557-0487**

NEW e-mail: starcd@infi.net

phone/fax:

(717)351-0847

Visit our website at:

www.soundtrak.com

ALL MAJOR CREDIT CARDS ACCEPTED

Wild Rovers

By Jerry Goldsmith

THE HOLLYWOOD WESTERN GASPED

its last breaths in the late 1960s with revisionist classics like *Butch Cassidy and the Sundance Kid* and *The Wild Bunch*. In 1971 Blake Edwards wrote and directed a Hollywood “anti-western” if there ever was one: *Wild Rovers*, in which William Holden and Ryan O’Neal play a pair of down-and-out cowhands who rob a bank and make a run for Mexico.

DESPITE EDWARDS’ LONGSTANDING

relationship with Henry Mancini (*Peter Gunn*, *The Pink Panther*), he turned to Jerry Goldsmith for *Wild Rovers*, having been impressed with Goldsmith’s ability to score character in *Patton* (1970, FSMCD Vol. 2, No. 2). Edwards sought an Aaron Copland-flavored effort that would treat authentic cowboy songs in the symphonic idiom, and Goldsmith responded with a theme-and-variations approach that even utilizes the same folk song elements (“Goodbye Old Paint”) as Copland’s ballet, *Billy the Kid*.

THE RESULT IS A MELODIC AND PLEASING

score that ranks as one of Goldsmith’s finest in the Americana idiom. The cues range from authentically “folksy” to fully symphonic; like *Patton*, the score is brief and focused on its almost monothematic personality, but not without modernistic action cues—such as “Cattle vs. Sheep,” for the death of Karl Malden’s rancher.

PREVIOUS LP AND CD RELEASES OF

Wild Rovers have been a London re-recording, with two songs performed by Ellen Smith (actually Ellen Goldsmith, the composer’s daughter). This definitive CD features the the complete, Los Angeles-recorded underscore (never before released), including the unused title song performed by Sheb Wooley; followed by the complete London album recording (including the “Friendly Advice” track from the 1986 MCA LP, resequenced as Goldsmith intended); and then two bonus tracks of source music vocals from the film—all in stereo.

\$19.95 plus shipping

Don’t Miss This Month’s
Golden Age Classic

**The Cobweb/
Edge of the City**

See back cover
for details.



Album Produced by Lukas Kendall

SOUNDTRACK RECORDING

1. Main Title	4:53
2. Friendly Advice	2:01
3. A Sleepless Night/ Checking Up	3:19
4. Snow Country	1:14
5. Wild Horses	3:30
6. Bronco Bustin' (revision)	1:57
7. Bronco Bustin' (original version)	1:59
8. Cattle vs. Sheep	1:10
9. Quiet Thoughts	2:35
10. The Cemetery/Red Snow	1:58
11. The Knife	3:19
12. Old Times	3:40
13. Final Destination	2:14
14. End Title	1:54
15. Main Title (Sung by Sheb Wooley)	3:31
Total Time:	39:47

ALBUM RECORDING

16. a) Early Morning b) The Wild Rover (Sung by Ellen Smith, Lyric by E. Sheldon)	4:26
17. Friendly Advice	1:57
18. Wild Horses	3:47
19. Snow Country	2:04
20. Old Times	4:00
21. The Knife	3:38
22. Bronco Bustin'	2:03
23. Sleepless Night	2:58
24. Saturday Night	2:26
25. a) Final Destination b) Texas Rangers (Sung by E. Smith, Traditional Arranged by J. Goldsmith)	6:03
26. End Title: Wild Rovers	2:00
Total Time:	35:59

BONUS TRACKS

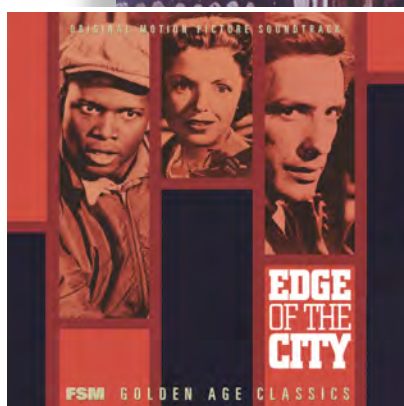
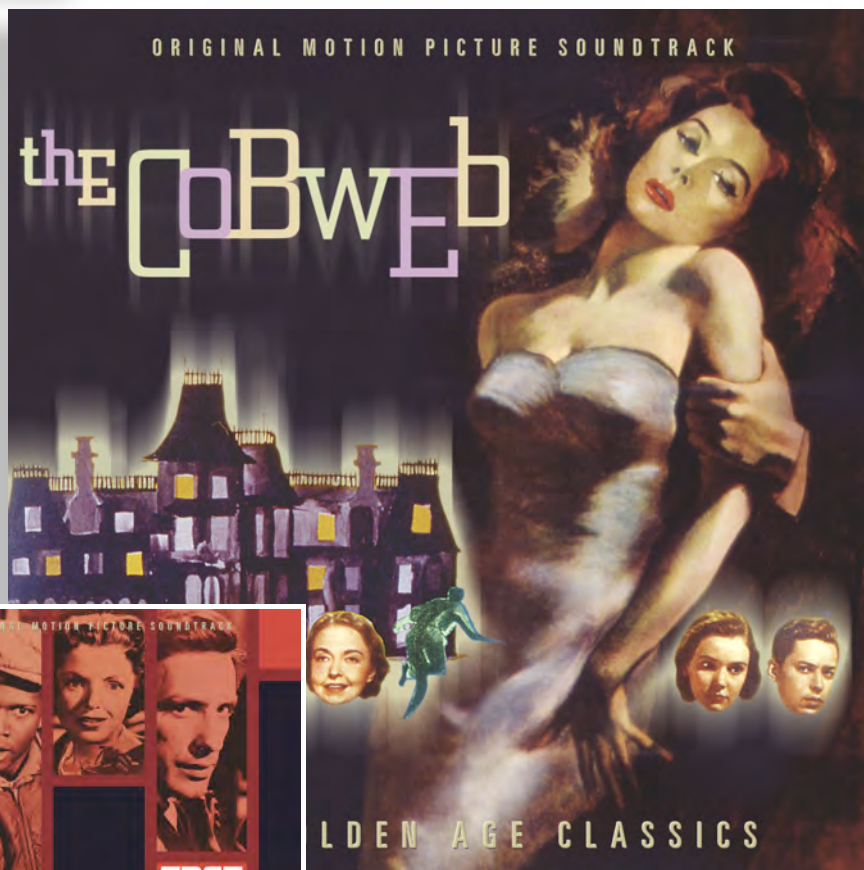
27. Little Purple Poppy (Sung by Betty Wand)	1:35
28. Ballad of the Wild Rovers (Sung by William Holden)	1:50
Total Time:	3:28
Total Disc Time:	79:14



FSMCD Vol. 6, No. 14 • Released by Special Arrangement with Turner Classic Movies Music

The Cobweb with Edge of the City

by Leonard Rosenman



Album Produced by Lukas Kendall

Edge of the City

Conducted by Leonard Rosenman

- | | |
|----------------------------------|-------|
| 1. Edge of the City (Main Title) | 3:12 |
| 2. Love in the City | 3:07 |
| 3. The City at Night | 3:26 |
| 4. Violence in the City | 2:07 |
| 5. Life and Death in the City | 2:27 |
| Total Time: | 14:33 |

The Cobweb

Conducted by Johnny Green

- | | |
|--|-------|
| 6. Main Title (The Cobweb) | 3:47 |
| 7. Holcomb's Episode/
Drape Trouble Began | 3:15 |
| 8. Stevie's Analysis/
Drawing | 3:27 |
| 9. Cafeteria Scene/
Sue's Secret | 1:59 |
| 10. McIver's Fight/McIver
and Son/McIver Fight End
(Escape From the Cobweb) | 3:11 |
| 11. Steve's First Violence/
Stevie Apologizes/Stevie
and Sue in Theater/
Bang Scene | 3:33 |
| 12. Karen Acts/Stevie
and Sue's Goodnight
(Caverns of the Brain) | 3:55 |
| 13. Drapes Are Hung/
Stevie Disappears/
McIver Tears Down
Drapes | 2:50 |
| 14. Meg Leaves Stewart | 4:35 |
| 15. Stevie's Return and
End Title (Return to Reality)/
End Cast | 4:41 |
| 16. End Title/End Cast (alternate) | 1:06 |
| Total Time: | 36:41 |
| Total Disc Time: | 51:14 |



LEONARD ROSENMAN HAS SCORED DOZENS

of films and TV programs such as *Fantastic Voyage* (FSMCD Vol. 1, No. 3), *A Man Called Horse*, *The Lord of the Rings*, *Star Trek IV: The Voyage Home* and *Combat!* With so many productions bearing his sound, it is easy to forget how shocking he truly was when he made his debut. When Rosenman scored *East of Eden* and *A Rebel Without a Cause* in 1955 (he had been James Dean's piano teacher and close friend), he introduced a New York concert hall aesthetic that had never been heard in Hollywood.

THIS CD PRESENTS TWO M-G-M SCORES

from Rosenman's early years. *The Cobweb* (1955) was Rosenman's second assignment and the first serial score written for film, in which he famously used the twelve-tone technique of one of his teachers, Arnold Schoenberg. Rosenman's avant garde writing accompanies a Vincent Minnelli/John Houseman film about a mental institution—not a horror film, but a character drama where the problems of the patients are dwarfed by those of the staff. Rosenman's symphonic score evokes the inner neuroses of the characters with chamber-like colors and atonal counterpoint.

EDGE OF THE CITY (1957) WAS A BLACK-

and-white film directed by Martin Ritt, based on a television play exploring corruption on the docks of New York City. John Cassavetes plays an army deserter who must learn that "a man stands ten feet tall" (the television title) when he stands up to a corrupt boss to avenge his friend (Sidney Poitier). Rosenman's brief score features a thrilling, march-like main title in addition to his trademark atonal writing.

THE COBWEB AND EDGE OF THE CITY

were previously released on a monaural M-G-M Records LP. This premiere CD features the same 14:33 presentation of *Edge of the City*, reconstructed from the 17.5mm scoring masters and 1/4" album master (the film's master tapes are in mono), and the complete 36:41 score to *The Cobweb*, remixed in stereo. *Edge of the City* is presented first, as it was on the LP.

\$19.95 plus shipping

Don't Miss This Month's
Silver Age Classic

Wild Rovers

See inside cover
for details.