

Volume 8, Number 9

Original Music Soundtracks for Movies and Television

FILM SCORE™

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January 6, 2004

If you contribute in any way to the film music process, our January Film & TV Music special issue, the flagship of the 2004 series, provides a unique marketing opportunity for your talent, product or service throughout the year. It features our exclusive "Who's Who in Composing" plus our Oscar® Watch focus on Best Score and Best Song.

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THE REPORTER

Fuel for thought

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MONTHLY™

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ON THE COVER: Every trilogy has a beginning, a middle and an end.

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

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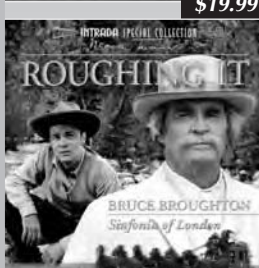
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NEWS

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



Disney Concert Hall Opens With Gala Events

The acclaimed Disney Concert Hall—new home to the L.A. Philharmonic and L.A. Master Chorale—recently opened with three gala evenings; the first featured work by Igor Stravinsky, the second John Adams and the third was a concert of film music, entitled “Soundstage L.A.” The film-music concert began with an original John Williams piece commissioned by the L.A. Phil, *Soundings*, and continued with pieces from *Vertigo*, *The Magnificent Seven*, *How the West Was Won*, *Planet of the Apes* and *Close Encounters of the Third Kind*, as well as vocal performances by Brian Stokes Mitchell (“Laura”) and Josh Groban (“An Affair to Remember”).

This concert was broadcast live on radio stations KCRW, KKJZ, KMZT, KPCC and KUSC, and was recorded for broadcast on NPR’s *Performance Today*. Portions of the concert were shown on PBS-TV’s *Great Performances*—watch for reruns on your local PBS station.

For more information on the Disney Concert Hall, visit www.musiccenter.org/wdch



GALA MEN: Esa-Pekka Salonen and John Williams take their bows at “Soundstage L.A.”

Gala photo by Carlo Allegri courtesy Getty Images; All Rights Reserved.

Goldenthal Leads the Winners at WSA

The World Soundtrack Awards were handed out Oct. 12, at the Flanders Film Festival in Ghent, Belgium. And the winners were...

Soundtrack Composer of the Year: ELLIOT GOLDENTHAL, *Frida*

Best Original Soundtrack of the Year: *Frida*, GOLDENTHAL

Discovery of the Year: ANTONIO PINTO & ED CORTES, *Cidade de Deus*

Public-Choice Score: *Lord of the Rings—The Two Towers*, HOWARD SHORE

Best Original Song Written Directly for a Film:

“The Hands That Built America,” *Gangs of New York*, U2

Lifetime Achievement Award: MAURICE JARRE

On the Air

HERE ARE A FEW MORE RADIO shows dedicated to presenting film scores:

■ GRAMMY-WINNING COMPOSER/arranger, Ian Freebairn-Smith, hosts “The Morning Symphony,” from 6 a.m.–11 a.m. on KCSN 88.5 FM, featuring film scores mixed in with classical works. In fact, Friday is “Film Day Friday” at the station, and all of the hosts feature film scores

throughout their programs from 6 a.m.–6 p.m. On the same station, Elizabeth Larners hosts “Listening to the Movies,” weeknights from 7 p.m.–9 p.m.

KCSN, is a public radio station on the campus of Cal State Northridge. You can listen from the website at www.kcsn.org.

■ JOHN STEVENS DOUGLAS hosts a radio program out of Grand Rapids, Michigan, called “Reel Music.” Tune in to Grand Valley State University station WGVU 88.5 FM (95.3 FM in some areas), Saturdays from

5 p.m.–6 p.m., or catch the rebroadcast on Sundays. at 8 p.m. on WGVU 1480 AM.

Do you want to be listed? Send your radio show info to joesoundtrack@aol.com

Quick Takes

■ ACCORDING TO FSM’S LASER-phile, Andy Dursin, the new 25th Anniversary *Planet of the Apes* DVD, due out in early 2004, will have an isolated score by Jerry Goldsmith and commentary from the composer.

■ A RECENT ISSUE OF THE *ONION* featured an interview with Randy Newman, in which he spoke briefly about his film work. Asked how he chooses the films he scores, he replied, “By how important the music is going to be to it. But I’ve done comedy, too, and it seldom seems to be important in that. Also, whether the director is someone I can work with. In fact, I would flip it: I would make sure that the director and I were on the same page first.”

—Scott Bettencourt

FSM

Record Label Round-Up

NEWLY ANNOUNCED PROJECTS
AND INCOMING ALBUMS

1M1

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* and *The Naked Country*.
pp@1m1.com.au • www.1m1.com.au

Aleph

Forthcoming from Lalo Schiffrin's label is *Dirty Harry*.
www.aleph.com

All Score Media

Due imminently is *Maerchenland*, a compilation of the highlights from the classic Eastern Bloc/German fairy-tale movies.
www.allscore.de

Brigham Young University

Due Dec. 1 is *A Summer Place* (Max

Steiner, featuring the complete score from magnetic tracks); coming early 2004 is *Battle Cry* (Steiner, 1955, also from magnetic tracks).
tel.: 540-635-2575;
www.screenarchives.com

Cinesoundz

The Ennio Morricone Remixes Vol. 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

Decca

Available now is *Master and Commander: The Far Side of the World* (Christopher Gordon, Iva Davies and Richard Tognetti).

Disques Cinémusique

Forthcoming is *Fantastica* (Lewis Furey).
www.disquescinemusique.com

FSM

It's cops and robbers at FSM this month: Our Golden Age Classic is *On Dangerous Ground* (1952), Bernard Herrmann's only film noir score. This album features the complete chronological score from the surviving acetate mono recordings. Our Silver Age Classic is *McQ* (1974), Elmer Bernstein's funk-flavored score for John Wayne, complete and in stereo.
Next month: Smugglers! Spies! Secret weapons! Oh my!

GDM/Hexachord

Due late Dec.: Professor Zamori's restoration of Francesco De Masi's score to the Folco Quilici film *India*. Also in preparation is *Footprints in Jazz* (Mario Nascimbene).
Forthcoming is the premiere release in Hexachord's Wizards of Sound Series, spotlighting the music of Alessandro

Alessandroni, as well as the 2-CD lounge set of *Questo Sporco Mondo Meraviglioso* and *Sweden, Heaven and Hell* (Piero Umiliani).
email: rotwangsmusic@mindspring.com.
www.hexacord.com; www.gdm.com

Intrada

Due imminently is Intrada Special Collection Vol. 12, the premiere, single-CD release of two scores from 1967 National Geographic specials—*Yankee Sails Across Europe* (Elmer Bernstein) and *Grizzly!* (Jerome Moross). The disc will include Bernstein's famous *Geographic* theme for brass and percussion.
www.intrada.com

La-La Land

Due by the end of the year is the 2-CD set of Michael Giacchino's score to the LucasArts video-game *Secret Weapons Over Normandy*.
Forthcoming is *Brannigan* (Dominic Frontiere).

Marco Polo

Due early 2004 is Max Steiner's *The Adventures of Mark Twain*, which

NOW PLAYING: Films and scores in current release

<i>Alien: The Director's Cut</i>	JERRY GOLDSMITH	n/a
<i>Beyond Borders</i>	JAMES HORNER	Varèse Sarabande
<i>Brother Bear</i>	MARK MANCINA, PHIL COLLINS	Disney**
<i>The Cooler</i>	MARK ISHAM	Commotion
<i>Die Mommie Die</i>	DENNIS MCCARTHY	n/a
<i>Elf</i>	JOHN DEBNEY	Varèse Sarabande
<i>Good Boy!</i>	MARK MOTHERSBAUGH	n/a
<i>Gothika</i>	JOHN OTTMAN	Varèse Sarabande
<i>In the Cut</i>	HILMAR ORN HILMARSSON	n/a
<i>Intolerable Cruelty</i>	CARTER BURWELL, VARIOUS	Hip-O
<i>Kill Bill Vol. 1</i>	THE RZA/VARIOUS	Maverick**
<i>Scary Movie 3</i>	JAMES L. VENABLE	n/a
<i>Love Actually</i>	CRAIG ARMSTRONG	J Records*
<i>The Matrix Revolutions</i>	DON DAVIS	Maverick
<i>Mystic River</i>	CLINT EASTWOOD	Malpaso/Warner
<i>The Singing Detective</i>	VARIOUS	Hollywood**
<i>The Human Stain</i>	RACHEL PORTMAN	Lakeshore
<i>Point of Origin</i>	JOHN OTTMAN	La-La Land
<i>Radio</i>	JAMES HORNER	Hip-O*
<i>Runaway Jury</i>	CHRISTOPHER YOUNG	Varèse Sarabande
<i>Shattered Glass</i>	MYCHAEL DANNA	Thrive
<i>Sylvia</i>	GABRIEL YARED	Varèse Sarabande
<i>The Texas Chainsaw Massacre</i>	STEVE JABLONSKY	La-La Land

**Combination of songs and score *Song album with less than 10% underscore



will also be released in 5.1 sound on DVD Audio. www.hnh.com

Maverick

Available now is *The Matrix Revolutions* (Don Davis).

Nonesuch

Due Dec. 2 is *Angels in America* (Thomas Newman, HBO).

Pacific Time Entertainment

Due Jan. 27: *Hybrid* (Monteith McCollum; music performed by Loose Strings); Feb. 17: *Billibong* (Dorian Cheah); Mar. 9: *The Best of...Volume 1* (compilation includes Ennio Morricone, Don Davis, Craig Pruess, Ed Bilous, Nicola Piovani). www.pactimeco.com

Percepto

Still coming are two Vic Mizzy titles, *The Ghost and Mr. Chicken* and *The Reluctant Astronaut*.

www.percepto.com

Perseverance

Due imminently is *The Abominable Dr. Phibes* (Basil Kirchin). The CD will not include music from Kirchin's score to *The Shuttered Room* as previously announced.

Prometheus

Available now are both Bernard Herrmann television-music discs previously announced: *The CBS Years, Vol. 1: The Westerns* and *Vol. 2: American Gothic*.

Silva Screen

Available now are *Rota: Essential Film Music Collection*, (2-CD set) and *Game of Death/Night Games* (John Barry). Coming in spring 2004 is the *Essential Dimitri Tiomkin* CD set, with the following re-recordings scheduled:

CD 1: The Westerns

1. *Night Passage* (2:17)
2. *Tension at Table Rock* (4:50)
3. *High Noon* (2:40)
4. *The War Wagon* (5:10)
5. *The Wild, Wild West: Theme* (2:16)
6. *The Wild, Wild West: Ballad of Jim West* (2:20)
7. *Gunfight at the O.K. Corral* (8:52)
8. *Rio Bravo* (5:11)
9. *Rawhide* (2:23)
10. *The Unforgiven: Across the Texas Panhandle* (2:34)
11. *The Unforgiven: The Need for Love* (3:17)
12. *The Unforgiven:*

Horse Ballet (2:16)

13. *Red River* (4:30)
14. *The Young Land* (2:45)
15. *Duel in the Sun* (12:30)

CD 2: The Epics

1. *Fall of the Roman Empire: Overture* (4:26)
2. *Fall of the Roman Empire: The Fall of Love* (3:18)
3. *Fall of the Roman Empire: Pax Romana* (5:30)
4. *55 Days at Peking* (4:15)
5. *Land of the Pharaohs* (3:04)
6. *Circus World: The John Wayne March* (2:27)

Hitchcock Thrillers

7. *Dial M for Murder* (7:25)
8. *Strangers on a Train* (7:54)

Drama & High Adventure

9. *Giant: Theme* (2:16)
10. *Giant: Love Theme* (2:51)
11. *Giant: Jett Rink* (3:00)
12. *The High and the Mighty* (2:04)

13. *Wild Is the Wind* (2:46)
14. *The Guns of Navarone* (9:37)

CD 3: Drama & High Adventure

1. *Cyrano de Bergerac* (2:55)
2. *Tarzan and the Mermaids* (5:53)
3. *Friendly Persuasion* (3:50)
4. *It's a Wonderful Life* (2:37)
5. *The Thing From Another World* (7:42)
6. *Town Without Pity* (4:13)
7. *The Well* (4:24)
- 8.-13. *The Alamo* (25:00)

CD 4: Bonus Disc

The Dimitri Tiomkin Songbook

Songs include:

"Do Not Forsake Me"
 "Follow the River"
 "Ballad of the War Wagon"
 "Strange Are the Ways of Love"
 "It's a Wonderful Life"
 "Rawhide"
 "The Ballad of Jett Rink"
 "Wild Is the Wind"

www.silvascreen.com

Reprise

Available now is *The Lord of the Rings: Return of the King* (Howard Shore).

Rhino/Rhino Handmade/Turner

Due imminently from Rhino is *Gypsy* (Styne/Sondheim; extended version contains Rosalind Russell outtake tracks), *Three Little Words* (Kalmar/Ruby), with bonus tracks from *Yolanda and the Thief* (Warren/Freed), and *DuBarry Was a Lady* (Cole Porter, various), with:

bonus tracks from *Meet the People* (various).
www.rhino.com, www.rhinohandmade.com

Scarlet Street

Available now is *Jeepers Creepers*, a Bruce Kimmel-produced compilation of new recordings from horror films, including *Frankenstein Meets the Wolf Man*, *The Mummy's Curse*, *Attack of the Puppet People* and *Circus of Horrors*. Also included are such classic songs as "Who Killed Teddy

Bear?" and "Mothra's Song."
www.scarletstreet.com

Screen Archives Entertainment

Due late Dec. is *The Black Swan* (Newman). Coming early 2004 is *Keys of the Kingdom* (A. Newman, 2-CD set).

www.screenarchives.com

Sony Classical

Forthcoming are *Big Fish* (Danny Elfman) and *Peter Pan* (James Newton Howard).

Varèse Sarabande

Due Nov. 25: *21 Grams* (Gustavo Santaolalla), *The Gospel of John* (Jeff Danna) and *Timeline* (Brian Tyler); Dec. 9: *Dreamkeeper* (Stephen Warbeck), *House of Sand and Fog* (James Horner).

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

The Shopping List

Recent Releases you may have missed

Soundtracks

- **Arctic Circle** ALAN WILLIAMS • SMCD 016 (36:40)
- **The Blue Bird** ALFRED NEWMAN • Screen Archives Entertainment SAE-CRS-0009
- **Decalage Horaire** ERIC SERRA • EastWest 8 09274 93942 5
- **Effroyables Jardins** ZBIGNIEW PREISNER • East West 2564-60081-2 (Import, 33:18)
- **Fanfan La Tulipe** ALEXANDRE AZARIA • EuropaCorp 7243 5 84502 2 4 (France, 69:07)
- **Laisse Tes Mains Sur Mes Hanches** FREDERIC TALGORN • Capitol 7243 583867 2 (France, 67:32)
- **Napoleon** (2002) RICHARD GREGOIRE • Virgin 7243 545548 2 7 (France, 54:50)
- **Once Upon a Time in the West** ENNIO MORRICONE • RCA/BMG France 82876524902 (Expanded reissue)
- **Point of Origin** JOHN OTTMAN • La-La Land LLLCD 1011 (31:55)
- **Poltergeist II** JERRY GOLDSMITH • Varèse Sarabande 302 066 518 2 (Deluxe Edition, 61:19)

Compilations & Concert Works

- **Cinescenie Du Puy Du Fou** NICK GLENNIE-SMITH • PDF 2003 (69:16)
- **Gold: Piano Concerto** ERNEST GOLD • Pierian 0010
- **John Williams: 40 Years of Film Music** JOHN WILLIAMS • Primetime TVPMCD810 (4CD, 228:52)

Upcoming Assignments

FIND OUT WHO'S SCORING
WHAT FOR WHOM

A-B

Eric Allaman *Flash Flood, Latter Days.*

David Arnold *The Stepford Wives* (dir. Frank Oz, w/ Nicole Kidman).

Angelo Badalamenti *Resistance.*

Lesley Barber *Being Julia.*

John Barry *The Incredibles* (Pixar).

Steve Bartek *Johnson Family Vacation, Carolina.*

Christophe Beck *Cheaper by the Dozen, Saved.*

Marco Beltrami *Hellboy, Cursed.*

Carter Burwell *The Alamo* (w/ Dennis Quaid).

C

George S. Clinton *Mortal Kombat 3: The Domination, Mission Without Permission.*

Elia Cmiral *Son of Satan.*

Bill Conti *Coast to Coast.*

Normand Corbell *The Statement, A Different Loyalty.*

D-E

Jeff Danna *Spinning Boris, Wrinkle in Time.*

Mychael Danna *Vanity Fair, The Snow Walker* (dir. Charles Martin Smith).

Shaun Davey *Ella Enchanted.*

John Debney *Raising Helen, Chicken Little* (Disney), *Welcome to Mooseport.*

John DeBorde *Happily Even After.*

Thomas DeRenzo *State of Denial, The Eye Is a Thief.*

Patrick Doyle *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 *Scarecrow Slayer, Sonata, TheCampusHouse.com, Hamal23.*

Philip Glass *Taking Lives, Undertow.*

Jerry Goldsmith *The Game of Their Lives* (dir. David Anspaugh).

H

Joe Harnell *V* (new miniseries).

Lee Holdridge *No Other Country, Sounder.*

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 Blackout Murders* (dir. Philip Kaufman).

Adrian Johnston *If Only.*

Jan A.P. Kaczmarek *Neverland* (w/ Johnny Depp, Dustin Hoffman).

Michael Kamen *Against the Ropes* (w/ Meg Ryan).

David Kitay *Bad Santa.*

Harald Kloser *The Day After Tomorrow* (w/ Dennis Quaid; prod. Roland Emmerich).

L

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

Deborah Lurie *Whirlygirl, My Name Is Modesty.*

M-N

John Massari *Seal.*

Mark Mancina *The Haunted Mansion.*

Clint Mansell *11:14.*

Dario Marianelli *Cheeky.*

Alan Menken *Home on the Range.*

John Morgan/William Stromberg *Starship Troopers 2.*

Mark Mothersbaugh *Envy* (dir. Barry Levinson, w/ Ben Stiller and Jack Black).

John Murphy *Intermission, The Perfect Score.*

David Newman *Cat in the Hat.*

Julian Nott *Wallace and Gromit: The Great Vegetable Plot* (Dreamworks).

Michael Nyman *The Actors.*

O-P

John Ottman *My Brother's Keeper.*

Basil Poledouris *The Legend of Butch*

& *Sundance* (NBC, pilot).

Rachel Portman *Mona Lisa Smiles* (w/ Julia Roberts), *Because of Winn Dixie.*

John Powell *Stealing Sinatra, Mad Max: Fury Road* (w/ Mel Gibson, dir. George Miller), *Robots, Happy Feet, Mister 3000.*

R

Trevor Rabin *The Great Raid, Torque.*

Graeme Revell *Riddick: Pitch Black 2.*

William Ross *Young Black Stallion, Ladder 49.*

S-T

Marc Shaiman *Team America.*

Michael G. Shapiro *Home Room.*

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.*

Semih Tareen *Continuing Education.*

Brian Tyler *The Big Empty* (starring Jon Favreau), *Godsend* (w/ Robert De Niro).

V-W

James Venable *Jersey Girl* (dir. Kevin Smith), *Ugly Americans.*

Alan Williams *Secret Santa.*

John Williams *Star Wars: Episode III, Harry Potter and the Prisoner of Azkaban.*

Y-Z

Gabriel Yared *Two Brothers* (dir. J. Annaud), *Cold Mountain* (dir. Anthony Minghella), *Troy* (dir. Wolfgang Petersen).

Christopher Young *Scenes of the Crime* (w/ Jeff Bridges), *Devil and Daniel Webster, Madison* (themes only).

Aaron Zigman *The Notebook.*

Hans Zimmer *King Arthur* (prod. Jerry Bruckheimer), *The Last Samurai* (dir. Ed Zwick; w/ Tom Cruise).

Get Listed!

Composers, send your info to
time@filmscoremonthly.com

FSM



The Hot Sheet

Neal Acree *Deadly Swarm* (Sci-Fi).

Craig Armstrong *Unchain My Heart, Collateral.*

Angelo Badalamenti *Dark Water.*

Christophe Beck *Cinderella Story.*

Jon Brion *Eternal Sunshine of the Spotless Mind.*

BT *Monster.*

George S. Clinton *Big Bounce, New York Minute.*

John Debney *Princess Diaries 2.*

Jeffrey Gold *Abby Singer.*

Jerry Goldsmith *Empire Falls.*

Harry Gregson-Williams *Bridget Jones: The Edge of Reason* (w/ Renée Zellweger), *Madagascar* (DreamWorks, animated).

Mark Isham *Spartan, Miracle.*

Michael Kamen *First Daughter* (dir. Forest Whitaker, w/ Michael Keaton, Katie Holmes), *Back to Gaya* (animated).

Kent Karlsson *An Unsafe World.*

Rolfe Kent *13-30, Sideways* (dir. Alexander Payne), *Mean Girls.*

David Kitay *Harold and Kumar Go to White Castle.*

James Lavino *The Hole Story.*

John Nordstrom *Black Cloud* (dir. Rick Schroder).

Michael Nyman *Libertine* (w/ Johnny Depp).

John Ottman *Cellular.*

Michael Richard Plowman *Freezerburnt Christmas* (MGM DVD), *Deep Sea Detectives* (A&E).

Concerts

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UNITED STATES

Arizona

Jan. 2-4; Phoenix S.O.; *High Noon* (Tiomkin), *Bonanza* (Evans & Livingston).

California

Dec. 6, 7; Pomona College Orchestra; *Vertigo* (Herrmann), *A Streetcar Named Desire* (North), *Taras Bulba* (Waxman).
Jan. 20, San Diego, Tifereth Israel Community Orchestra, David Amos, cond.; "A Salute to Leonard Rosenman."

Georgia

Jan. 17, Gainesville S.O.; *The Great*

Escape Suite (Bernstein), *Forrest Gump Suite* (Silvestri).

South Dakota

Dec. 31, Black Hills, Black Hills S.O.; *Chocolat* (Portman).

Texas

Jan. 9, 10, Dallas S.O.; *The High and the Mighty* (Tiomkin).

INTERNATIONAL

Germany

Dec. 19, 20, Leipzig, Gewandhaus S.O.; John Mauceri conducts European premiere of excerpts of Howard Shore's *Lord of the Rings* Symphony.



Jan. 1, Damstadt S.O.; *The Godfather* (Rota).

Jan. 8, Jenar Philharmonic; *Psycho*, *North By Northwest*, *Taxi Driver* (Herrmann).

Jan. 14, Klagenfurt S.O.; *Doctor Zhivago* (Jarre).

New Zealand

Nov. 24, Wellington, New Zealand S.O.; World premiere of Howard Shore's six-movement symphony from *Lord of the Rings*, as well as the premiere of *Return of the King* film.

Romania

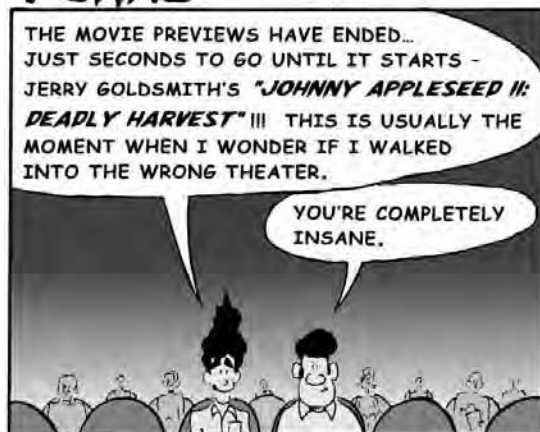
Dec. 12, Bucharest, Society of Romanian Radio & Television; "Music by Bernard Hermann," including *Psycho*, *North By Northwest*, *Taxi Driver*.

Taiwan

Dec. 10, Taipei, National Orchestra of Taiwan; Asian premiere of Howard Shore's *Lord of the Rings* Symphony.

Thanks to John Waxman of Themes and Variations at <http://tnv.net>.

PUKAS



MAIL BAG

RANTS, RAVES
& RESPONSES
TO READERS

Favorite TV Themes

From 1971 to 1990, I audio-taped TV themes, via patch cord, from my television. What a treat to read several different people's takes on great TV themes! You even included the enchanting *Here Come the Brides*. However, a couple of memorable ones were omitted. Remember *Rat Patrol*? Dominic Frontiere's theme and underscore merit an FSM release. Also, in the late 1970s, there was a forgettable drama called *The American Girls*. Its music was unforgettable—jaunty and exciting. Let's hear it for the obscure!

Bill Ross

BillRossVLogic@webtv.net

Each of you made very good picks and reminded me of many shows from the '60s that had great themes I thought were long forgotten—shows like *Felony Squad* and *Cimarron Strip*, which for me had the most movie-epic-like opening to a TV theme that I had ever heard up to that time. And I like that *Judd for the Defense* and *Time Tunnel* got picked by more than one of you.

So here are my "dirty dozen" from the Golden Age of memorable TV themes:

1. **The Untouchables**
(Nelson Riddle, 1959)
2. **Adventures in Paradise**
(Lionel Newman, 1959)
3. **Thriller** (Pete Rugolo, 1960)
4. **Combat**
(Leonard Rosenman, 1962)
5. **Burke's Law**
(Herschel Burke Gilbert, 1963)
6. **12 O'clock High**
(Dominic Frontiere, 1964)
7. **Rat Patrol**
(Dominic Frontiere, 1966)
8. **T.H.E. Cat** (Lalo Schiffrin, 1966)
9. **Jericho** (Jerry Goldsmith, 1966)
10. **It Takes a Thief**

(Dave Grusin, 1968)

11. **The Name of the Game**

(Dave Grusin, 1968)

12. **The Saint** (I don't know who wrote this one, but it ran on NBC from '67-'69; I also don't know if it had the famous theme starting from the first British season in '62 or from '67)

When it comes to themes that sucked, they didn't come any worse than *Green Acres*, a show I really hated as a kid; a brain-dead, awful experience.

Mike Merritt

mikemerritt3@comcast.net

Oh-Mega-Man

While I enjoyed Andy Dursin's reviews of the "Scary Tricks and Treats" DVDs in the new issue of *Film Score Monthly* (Vol. 8, No. 7), I did have a slight problem with his evaluation of the 1971 film *Omega Man* (in my view, it is a bad film, but what I think is not an issue here).

The Omega Man was a loose (I'm being kind here) adaptation of Richard Matheson's classic novel *I Am Legend*. Since Matheson also wrote screenplays (you did mention Matheson as a screenwriter for *Die! Die! My Darling*), I thought you might have informed FSM readers that *The Omega Man* originated in novel form first (and does make the film look pretty shabby I'm afraid).

Mark J. Owens

tiktok@mailstation.com

Andy did include that info, but he had to cut it for space reasons. Now everyone knows anyway!

Sami's Tirade

After reading Nicholas Sheffo's article about "Scores to Settle," I hurried to dash this letter off:

After learning about the problems these old soundtrack gems

have (warps, dropouts, etc.), I have this to say...it's up to movie and music critics to forewarn us about what has been offered! Unfortunately, the magazines that carry these messages are often released months too late, and one is stuck with a product that will never be played again. Ouch! Those bleeding ears and emptied wallet!

So you instead have to look to producers like Robert Townson or Nick Redman to forewarn us about sound quality on some of these discs. These people have produced some great soundtracks, like *Cleopatra*, *The Fury*, *Superman*, etc. Lately, the new products offered are a joke. *Hawaii* and *Beloved Infidel* come to mind. Maybe they should have a label that says "Poor Sound Quality." *Captain From Castile* is so tinny I could scream.



This is not to say that FSM discs do not have some problems. *Beneath the 12-Mile Reef* and *Prince Valiant* have some warped sounds. But at least there is some forewarning.

And since I'm on a tirade, what's with Warner Bros.' newly remastered gems from the past? At \$20 a movie, what we have are great products, and some

not-so-great. The pictures are beautiful, but the audio part in the dialogue is a joke. *The Prince and the Pauper* and *The Adventures of Robin Hood* come to mind. The dialogue could have been re-recorded so that at least one would put up with it instead of reaching for subtitles to make sense of what has been said. These people must realize that if they are to sell thousands of movies in the archives, they have to improve the audio. A lot of people like me are probably straddling the fence, depending on the critics. The labels would do themselves a great justice by selling better products.

And then there are the newly remastered films from the not-so-distant past. Mr. Paul Verhoeven, can you hear this? What's with the dropout in sound and music halfway into *Robocop*? Did you supervise this, or are you coming out with a "better newly remastered special edition?"

Some of these newly remastered gems have poor or low-sounding audio. You try to turn up the volume, when suddenly the music overwhelms you. Turn it down, turn it up. Heavens! *The Mission* could use some tweaking, and the same goes for *Robin Hood: Prince of Thieves*.

All in all, I have to be a bit happy with what's going on—newly remastered movies in 16:9 formats with remixed 5.1 Surround in Dolby digital or DTS.

About the "No More Heroes" piece by Al Kaplan—I have to cry, too. In going for newer soundtracks with better sound quality, I find that I'm either left feeling bland or a bit ripped off. Klaus Badelt is turning into Hans Zimmer. I bought his crap in FSM's article ("Shiver

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ALL MAJOR CREDIT CARDS ACCEPTED

Me Timbres," *FSM* Vol. 8, No. 6), and when I bought *Pirates of the Caribbean*, there was a surprise. I was listening to *Gladiator*, almost note for note. Aargh, indeed.

I hope you will print this. And by the way, in case some people are thinking "This guy is weird," I have to tell you that I've got a McIntosh stereo system with Energy Veritas 2 speakers. So I know what I'm hearing. Thanks again.

Sami P. Assad

Modesto, California

Richard Band!

Thank you very much for the review you gave Richard Band's *From Beyond* CD (*FSM* Vol. 8, No. 7). I could hardly believe my eyes as I read this review. I never thought it possible that I would ever see a favorable review of any of Band's works, let alone the mere mention of his name in any positive fashion. Band is one of my favorite composers and I feel he is one of the most underrated and overlooked composers out there.

It's also interesting that you made a comparison between his work and Jerry Goldsmith's, because if I'm not mistaken, Band is a friend of Jerry's son Joel, with whom he has collaborated. The two of them composed their first soundtrack together, a film called *Laserblast*. Perhaps some day you might be able to release this gem of a soundtrack! Regardless, you folks never cease to amaze me. Keep up the good work!

Kevin Putry

Secretville, America

Thank you Kevin. But we don't recommend that you hold your breath waiting for a *Laserblast* release in our Silver Age Classics series.

No More Barry/Bond Letters Allowed. Ever.

I have been buying your magazine since 1998 and I don't recall ever reading an article on Ennio Morricone. Why isn't the maestro in *Film Score Monthly*? The greatest composer of all deserves to be in your pages. He was supposed to come to Montreal for a concert; do you know if it's only a rumor? He's still scoring movies, isn't he? It's your job to cover him, unless you think he's not that important.

Also, I would like to see an article on fan-produced soundtracks like Fanderson's. I have around 300 soundtracks on CD, and the one produced by Fanderson (*Space: 1999 Year One, Year Two*) is the best. It's the perfection we expect and deserve: remastered and com-

plete, with a 48-page color booklet to boot. I also like your *FSM* releases.

Finally, I think I am getting a little tired of reading that John Barry's Bond scores are the best and that every other Bond score is shit. Just because something is different doesn't mean that it is not good. Is Horner's *Star Trek II* a bad score because it's different from Goldsmith's original? In your reviews of the remastered Bond scores, you said doing *Live and Let Die* was anticlimactic after *Diamonds Are Forever*. My favorite Bond score is *Live and Let Die*. It has the best "James Bond theme" interpretation; a beautiful, almost soft-rock theme for Solitaire; exciting action music like "Trespassers Will Be Eaten"; and now, thanks to the expanded edition (a dream come true), I get to hear "Bond in New York" and "Boat Chase." *Live and Let Die* is a classic Bond film with a classic Bond score: moody, melodic, richly orchestrated by Martin. It is varied and never dull, and let's not forget McCartney's powerful title track. Written 30 years ago, the score is not dated at all. So, where's the problem?

When you said that all fans discover sooner or later that Barry/Bond soundtracks are the best and the others the worst, you were wrong! In case you want to know, *For Your Eyes Only* is also among my favorites, and *GoldenEye* is not that bad.

But don't get me wrong. I do love Barry/Bond scores. (It's a real pity that *The Man With the Golden Gun* didn't get the expanded job.) There's a lot of music that's missing on the CD, like the Asian-style cues. I also like *The Living Daylights* and *On Her Majesty's Secret Service*. I like when things are different—without differences, life would be very boring. No? So, think again before writing such nonsense!

Pierre Pouliot

Beauport, Quebec

Pierre, you might find this interesting: We're moving to the planet Krypton, and we don't even care that it exploded.

Larry: Portrait of a Film Music Fan

Fasten your seat belts! This is going to be a brilliant letter! I am a film music fan and I've been enjoying your fine magazine for a couple of years now. I'm finally ordering my first CD, *Home From the Hill*. I feel that nowadays a lot of the romance, glamour, sophistication and human drama is gone from the Silver Screen. Not to mention music! I put a lot of the blame on rock and especially rap, the worst form of non-

(continued on page 48)



On Dangerous Ground

Composed and Conducted by BERNARD HERRMANN

BERNARD HERRMANN'S CAREER HAS NO SHORT-AGE OF LANDMARKS: *CITIZEN KANE*, *THE DAY THE Earth Stood Still*, *Vertigo*, *Psycho*, *Taxi Driver*—plus music for concert, television and radio. One of his greatest achievements is *On Dangerous Ground* (1952), a film noir produced by John Houseman and directed by Nicholas Ray, for which Herrmann wrote perhaps his quintessential score: furious chase music on the one hand, and heartfelt warmth on the other.

ON DANGEROUS GROUND STARS ROBERT RYAN AS A HARD-BOILED COP—WITH A HABIT OF brutalizing suspects—sent from the big city to the snowbound countryside, where he must capture a dangerous murderer and rapist. Ryan becomes involved with a sympathetic blind woman, played by Ida Lupino, but when the blind woman turns out to be the murderer's sister, Ryan finds his ruthless pursuit at odds with his burgeoning emotions.

RYAN'S CHARACTER IS EXPRESSED BY DRIVINGLY RHYTHMIC MUSIC WITH SIMPLE, TRIADIC harmony and the conspicuous presence of a steel plate in the percussion section—and the eventual appearance of eight virtuoso horns in the climactic "Death Hunt." Lupino's placid, sensitive character is evoked by a heartfelt, lyrical solos of the unusual string instrument, the viola d'amore, played by Virginia Majewski—much more *The Ghost and Mrs. Muir* than *Psycho*.

THIS CD FEATURES HERRMANN'S COMPLETE MASTERWORK IN CHRONOLOGICAL ORDER. Unfortunately, master tapes to RKO productions are long since destroyed, and this CD has been mastered from acetate discs in the Bernard Herrmann collection at the University of California at Santa Barbara. **IMPORTANT:** Although these discs have been transferred and denoised by specialists, the recording is entirely in mono. Many of the most important cues have been mastered from 16" 33¹/₃ rpm discs in excellent sound (including the "Prelude" and major chase cues), but the remainder of the cues exist only on 12" 33¹/₃ rpm discs with a great deal of surface noise. We have made every effort to improve the sound quality without distorting the music. **\$19.95 plus shipping**



1. Prelude	1:23	16. The Hunt's End	2:12
2. Solitude*	1:11	17. Grief	0:55
3. Violence*	0:32	18. The Winter Walk*	1:34
4. Nocturne*	2:01	19. The Parting*/The Return*/	
5. Pastorale	2:22	The City/Finale	6:04
6. Hunt Scherzo	2:44	Total Time:	44:46
7. Snowstorm/The Silence	3:36		
8. The House*	0:40	BONUS TRACKS	
9. Blindness	3:38	20. Prelude	
10. Fright	2:15	(alternate take)	1:22
11. Faith	2:11	21. Outtakes	2:13
12. The Searching Heart	1:39	Total Time:	3:38
13. The Whispering	1:09		
14. Dawn/The Idiot/Fear/		Total Disc Time:	48:24
The Cabin	5:41		
15. The Death Hunt	2:22		

Album produced by Lukas Kendall and Christopher Husted

*These tracks have been mastered from the aforementioned 12" acetates. Sami P. Assad, consider yourself warned!

Don't miss this month's Silver Age Classic **McQ** by ELMER BERNSTEIN

See page 47 for details

Of Biblical Significance

Jeff Danna scores a decidedly less epic retelling of Jesus' life in *The Gospel of John*.

There have been significant changes to the biblical epic since its debut during the pre-sound days of film. Producer-director Cecil B. DeMille is largely credited with laying the basic foundations of the genre, although other filmmakers in Europe achieved similar box-office success in exploiting their own ancient histories. DeMille's perfected formula was designed to deliver popcorn-chewing entertainment, and when sex and violence became taboo under the Production Code after 1934, DeMille recognized he could exploit adult themes when the setting involved Roman columns, religious figures and quotations from ancient sacred texts.

Almost two decades later, the biblical epic went through a resurgence when the genre became an ideal conduit for studios to exploit their newly patented widescreen processes: Fox's CinemaScope remained the brand of choice, and, not surprisingly, the first 'Scope film involved togas, persecution and the enduring faith of the oppressed. *The Robe* (1953) opened the stylistic floodgates for widescreen religious epics. With an initial ratio of 2.55:1 and discrete stereo surround, Fox's system set a new standard for epic film. M-G-M's *Quo Vadis*, made two years earlier, was luxurious in color, splendor and melodrama, but *The Robe* took all that and made it bigger and louder.

Though the biblical genre petered out by the mid-'60s (mostly due to escalating production costs, a loss of market revenue to TV and audience fatigue with the genre), it endured far longer than expected, with a steady stream of releases among major and mini-major studios around the world. With rare theatrical efforts during the '70s, the genre enjoyed a bit of a comeback on TV via episodic, long-form stories like *Masada*.

That legendary production—a ratings blockbuster back in 1981—was also one of the first biblical TV miniseries to

exploit the new VHS and Betamax videotape formats, which permitted people to watch religious programming “on demand,” from the privacy of their homes. TV also became a resource for genre fans to watch the old blockbusters from the '50s and '60s—attracting impressionable minds, and giving them a small-scale hint of what defined the term “epic” during the 'Scope days of *Ben-Hur* (1959) and *King of Kings* (1961).

As George MacDonald Fraser aptly proved in his witty, resourceful book, *The Hollywood History of the World* (1988), biblical epics, for all of their historical inaccuracies, lewdness and bombastic proselytizing, remain accessible visual representations of popular religious works. Pick a hero, a battle or mega-tragedy, and chances are it's been done for the cinema and is likely available on video for any schoolroom or genre fan.

But today, the rules are different, and it's not just a case of walking the fine line of political correctness: You have to be historically accurate. There needs to be fidelity to surviving works and documents after decades of analysis and discovery in religious history and music. There also has to be more than huge battles, the flaming destruction of cities, combat and sexual impropriety. The success of *Gladiator* (2000) lay in its celebration of these classic epic events; but torn from any religious subtext, it felt oddly modern.

The Good News

Why the lengthy preamble? Because the biblical epic has changed again, and these contextual differences are evident in *The Gospel of John*, produced by Visual Bible International and Garth Drabinsky, the legendary co-founder of LiveEnt and Cineplex. It's a smart move to create an enduring visual testament, with a built-

By Mark Hasan



in audience of genre fans, religious schools and parents in search of audiovisual aids that are faithful to the Bible and family-friendly.

As *The Gospel of John* premiered at the Toronto International Film Festival in September, director Philip Saville and composer Jeff Danna were on hand for interviews, and each described the experience of working on a modern biblical epic in the shadow of the classics of the genre.

Approached by Drabinsky, Saville subsequently met the coterie of *Gospel* producers who "sort of grilled me, saying they were going to let me know [about the job] in two weeks. Just as I was getting on the plane, they said, 'You've got it'.

"They knew it was going to be long, because of the length of the text. I think they thought possibly it was going to be in the area of two-and-a-half hours, and I said, 'No, it'll be longer than this,' because the script was 180 pages." Saville trimmed the script by a few pages, yet did not modify the historical text taken from the Good News Bible (the American Bible Society's 1966 edition).

"It's the complete text. Word for word...we couldn't omit anything, we couldn't put anything in and alter the syntax.... And if actors put in 'ands,' 'ohs' and 'buts,' I had to retake it to keep close to the text." Saville also contacted actor Christopher Plummer, who had previously appeared in the director's respective TV and film versions of *Hamlet* (1964) and *Oedipus the King* (1967). "I had asked Christopher Plummer to do the narration," he explains; after Plummer received the mighty script, "I spoke to him, and he said, 'Great! I've got very interesting ideas about the narrator. Maybe rephrasing certain things and matters,' and I said, 'Uh-uh. No, Christopher. No can change.... Start learning it now!'

"Rules create structure, and indeed structure creates rules. Without rules, of course, you have chaos, and I'm not sure if some kind of organized chaos is better than structured rules...it's like a horse that insists

on veering to the left, and after a while you get used to riding it slightly askew; you figure you've got the same control over the horse."

Doing His Homework

Saville's words also echo some of the challenges composer Jeff Danna faced when dealing with authentic and exotic folk instruments used in the film score. Prior to Danna's engagement, the producers had music supervisor Stephen Cera spend a year investigating the period with a fine-toothed comb. Adds Saville, "Stephen was a great old friend of Drabinsky's and was actually very useful and very educational, because he introduced me to a lot of authentic Jewish and Middle Eastern sounds and singing."

From the fruits of Cera's labor Danna learned of French musicologist Suzanne Haik-Vantoura. "She dedicated a large part of her life to deciphering the Old Testament," Danna elaborates. "She wrote a tome called *The Music of the Bible Revealed*. There were apparently, in the Old Testament, 19 'enigmatic musical finds,' as they were referred to, notated on either side of the Hebrew text, and for centuries no one's really been quite able to figure out what they were and if they were musical. She spent her life trying to figure out if there was a true meaning to these notes, and hit on a system of decoding them that has now been accepted as correct in the musical and scholarly worlds."

Haik-Vantoura's translations from the Aramaic of symbols now identified as musical notes were subsequently recorded by soprano Esther Lamandier, herself a recognized performer of ancient Hebraic biblical music. Explains Danna, "The filmmakers were anxious for me to somehow introduce [Lamandier's work] into the score because they liked the fact that it was a direct musical and historically accurate link to the past. So I took those recordings that she made...in this cathedral in France, and wrote pieces around them." A major component of the

score, Lamandier's solo voice appears in two key scenes: where Mary washes Jesus' feet with rare perfume and her long, luxurious hair; and in the cave where Jesus prays for his disciples after the Last Supper. "It's basically the text and the singing that I incorporated into the music."

Lamandier's vocals, when backed by Danna's score, become exquisitely rich: Her words genuinely bridge the ancient with the modern, and blush with soulful passion. The arches of her phrasing cue gentle waves of orchestral accompaniment, though Danna's final piece—as Jesus makes his final appear-

Sodom and Gomorrah (1962) as his parting nod to a genre that had become a bloated outlet for audacious production designs and Roman bloodlust, Rózsa left a remarkable legacy of epic scores. As contemporary, large-scale orchestral evocations of the Roman world, they nevertheless set a standard for composers to emulate. As he recounted in his witty autobiography, *Double Life*, "After the success of *Ben-Hur* everyone was trying to produce colossal ancient-world epics. They were sprouting like mushrooms after rain. But some mushrooms are poisonous."

Much has changed since the last of the

palette," says Danna, "so you can move from the small to the large. And there's something about those ancient instruments when there's two or three of them that just says something very different than what an orchestra says emotionally and tonally."

"A lot of the story is Jesus with two or three people, or Jesus with one other person: like the adulteress, with just him and her standing real close and talking, or he's one-on-one with the crippled man when he heals him. A lot of these intimate moments signify something much larger in the framework of the story and the universe, I suppose, so I would use that range to represent those small intimate, personal moments of Jesus preaching to the 5,000. [In that pivotal scene], I tried to represent that same scope in the music with a few ancient instruments or the whole band playing."

Faith in the power of a single or core group of folk instruments over the dispensation of orchestral might is a quality evident in Danna's writing. Whether using Vietnamese instruments in *Green Dragon* or Renaissance instruments in *O* (both written in 2001), Danna employs them with refined skill—and patience for temperamental clashes between modern and archaic instruments.

"We worked with this old harp-type lyra thing, and the strings were nylon and incredibly floppy and loose and would change just with the velocity of how we struck them. So even with it going out of tune every 10 minutes anyways, it would play each take differently. [We had] a good player, but he had to really concentrate on being consistent. A lot of the neys [ancient flutes] had to be tuned-[with] one or two notes in their scale, you have to grab them and tune them; the use of an Egyptian instrument called a gothic harp required a lot of massaging; we used a Constantinople lyra, which is some cousin of the European rebec, I suppose; and for a single note itself the pitch wouldn't hold true—even [for] the length of the bow."

"The thing is, those instruments are meant to play with other instruments of their ilk, and what sounds archaic or folk-like or rough-hewn in a group of four to five ancient instruments playing together just starts to sound cacophonous or just plain bad when you inject that sound into an orchestra setting. There are a lot of steps you have to take to make it work. A lot of it is digital magic and a lot of it is just take and retake and retake and retake, and to be really, really patient and keep working it."

Digital magic, however, doesn't mean

OH, JESUS: Henry Ian Cusick as Christ, addresses his flock in *The Gospel of John*.



ance by the water's edge, contacting his disciples for the last time—is gut-wrenching, and makes it pretty tough to keep a dry eye.

"The Bible itself has a lot of references, very specific musical references, of what they used. There's even a few fragments of Roman music that exist, but just four or five. We went and met with these Roman re-enactment guys out in the country in England who had taken those fragments that exist, and built on them." Armed with a camcorder, Danna and Cera "went for a week just to videotape them talking about their instruments...so I could avoid writing in keys and in ranges they couldn't play. Between my past experience and my research trip, I had a pretty good handle on what had to happen."

Certainly one of the greatest and most prolific practitioners of biblical scores during the genre's successful run was Miklós Rózsa. With *Quo Vadis* as a starter, *Ben-Hur* as the apex and

toga "superproductions" disappeared from theaters. Television gave the biblical genre more space to develop musical themes and ideas and to include many more emotionally delicate and intimate scenes between popular historical icons. It's no surprise, then, to hear a less grandiose approach to human suffering emerge in Jerry Goldsmith's *Masada*, Maurice Jarre's *Jesus of Nazareth* (1977) and Ennio Morricone's *Moses: The Lawgiver* (1975). Even Carl Davis' valiant effort for the rare theatrical venture *King David* (1985) depicted scope, human suffering and epic conflict with less orchestral muscle.

Old Instruments, New Testament

"One of the things that is at your disposal when you're working with 75 to 80 pieces in an orchestra as well as the indigenous instruments in small groups is that it increases your

sampling sounds and creating a perfectible version of ancient instruments. “As far as Pro Tools goes,” adds Danna, “we used it for two functions: to ‘comp’ tracks [make a single composite track from a number of different performances and takes]; and we used it to tune notes on the ancient instruments that were too far out to be acceptable within the orchestral framework.”

“You try and find the balance. There are sections of the score that really sound quite old and just traditional in a very simple form, and then there are these more epic moments. That was how I was hoping the score could be a little different from your ‘typical’ biblical score, if such a thing exists; inasmuch as all those great awesome scores from the ‘50s would hint at the scale, hint at the tonality, but didn’t include a great deal of the actual ancient instruments [because] it was, I’m sure, just too unwieldy. My hope was to get that big, epic orchestra sound, but inject the real instruments into it and have them playing in with the orchestra.”

Director Saville acknowledges Danna had a tight schedule to work within, in addition to the initial challenge of long-distance creative discussions. “There were a few stutters in the beginning because he couldn’t get the grasp [from] Pasadena. I chose to go out and visit him, and we really spent from early morning right through to early morning the next day getting into the music and sessions; from that moment on, he was just wonderful. He got it, and I remember he sent me some themes that he composed, and I said ‘terrific.’”

It was also during the film’s pre-production period that music supervisor Cera introduced Saville and Danna to the music of Ukrainian-born composer Valentin Silvestrov. Viewers of the film may note a stylistic change when a post-crucifixion Jesus visits his disciples indoors before his final appearance by the water’s edge. A passage from Silvestrov’s *Symphony No. 5* underscores the delicate scene before Danna’s original music returns for the film’s final sequence, but the transition between material is fairly fluid, due largely

Prominent Instruments

Used in The Gospel of John

Persian ney (ancient flute)

Egyptian ney (ancient flute)

Gothic harp

Constantinople lyra (ancient harp)

Santuri (Arabic dulcimer)

Qanun (Arabic plucked instrument)

Shofar (ancient trumpet,

still used in Jewish ceremonies)

Timbrels and other drums

& percussion (performed by

Egyptian percussionist Hossam Ramzey)

Gudulka (stringed instrument)

Kabak kemane (stringed instrument)

Roman Instruments

Conchae (shell)

Fistulae (pipe)

Fistulae pares (double reed)

Cornu (brass)

Tubae (brass)

Drums (BIG drums)

to the expert orchestrations by esteemed conductor-orchestrator Nicholas Dodd, and the powerful emotions that crest as a spiritual Jesus interacts with his loyal followers and friends.

“Philip is very hands-on,” explains Danna. “He’s very clear in what he wants. He’s a good filmmaker and has an enormous amount of experience, which was very beneficial, considering how fast we [had to work] with over two hours of music. There were certain things that were obvious from the time we spotted [the film] that we decided on, like the ‘Jesus Miracle’ theme, which is all these abstract flutes playing to this odd, dissonant thing; every time a miracle comes up we have some version of

that theme. The film dictated to us where it was thematically appropriate to repeat. There obviously needed to be a ‘Jesus Love for His Flock’ theme when he was preaching to them or talking to his disciples; there of course had to be a ‘Roman’ theme for the Romans; and a ‘Betrayal’ theme for when things start to turn ugly toward the end of the film.”

As It Was Written

Even with a multi-thematic score, it’s ultimately the needs of the film that dictate the musical direction agreed upon by the composer, director and producer, rather than the style used in the formal classics. One of the best-known examples of bucking the conventional approach remains Mario Nascimbene’s 1961 minimalist score for *Barabbas*, which incorporated authentic folk instruments with electronically processed music and sound effects. Nascimbene demonstrated it was possible to transport an audience to an ancient time without using lushly orchestrated themes. Sounds were slowed down, warped and blended with unusual instrumental accompaniments to create atmospheric, ambient passages—something that’s become a standard option for the modern composer.

The use of a Western orchestra, ancient folk instruments, digital technology, and limitless imagination may seem like a natural formula for a biblical film produced in the new millen-

nium, but combining these elements requires great skill, and the invaluable contributions of expert musicians, orchestrators and music engineers to ensure the final sounds seem utterly natural, yet irreplaceable.

Danna’s fusion of these worlds is illustrated with a variation of the “Jesus” theme, perhaps amusingly nicknamed “Jesus on the Move.” Initially shown as just a traveling hippie rabbi, Jesus’ departure for another township is shot by director Saville without any doom and gloom cutaways to fearful followers, or portentous close-ups of Jesus as he approaches his destiny.

Blending strings, percussion and woodwinds, Danna telegraphs with great subtlety our hero’s ephemeral life via a gliding bass line. Evoking a Middle Eastern tonality, the cue propels the scene and encapsulates the urgency that courses through Jesus’ driven mind—practical, functional and discreetly subversive.

Saville has learned that focusing on emotional intimacy and bonds of friendship are what grabs an audience. It’s hard not to compare *The Gospel of John* with Hollywood’s other Christ chronicles, but in many of these aging over-two-hour epics, Jesus is reduced to a cameo, popping up between romantic intervals and action scenes to add some final conclusion to an otherwise melodramatic toga sudser. Christ gets nailed, the curtain goes down, with that lasting image of the cross functioning as an emotional wallop for audiences of the ‘50s and ‘60s seeking some spiritual support and escape from Red Scare news reports and new wars raging overseas.

And while *The Gospel of John* eschews old-Hollywood epic traditions, it veers away from modern-day conventions as well. Moreover, unlike Mel Gibson’s Christ epic, *The Passion, The Gospel of John* contains little gore, and finishes after Jesus has made his final earthly appearances. The final scene is arguably just as powerful as Jesus withering on the cross.

In this respect, Danna was lucky not only to inscribe “biblical epic” on his increasingly diverse résumé, but score a telling of the Christ that places characters in the forefront, and action sequences far in the distance. The size of London’s Philharmonia exerts some muscle during scenes of the overturned tables of the temple money changers and the arrest and persecution of Jesus, but listeners should find the lengthy score a work of great restraint, respect and elegance.

FSM

Mark Hasan previously contributed a two-part profile of Jan Hammer in Vol. 8, Nos. 2 and 5.



THE MATRIX

WAKE UP, THE MATRIX HAS YOU. AND IT'S HAD YOU SINCE 1999 WHEN THE WACHOWSKI

DOUGADAMS

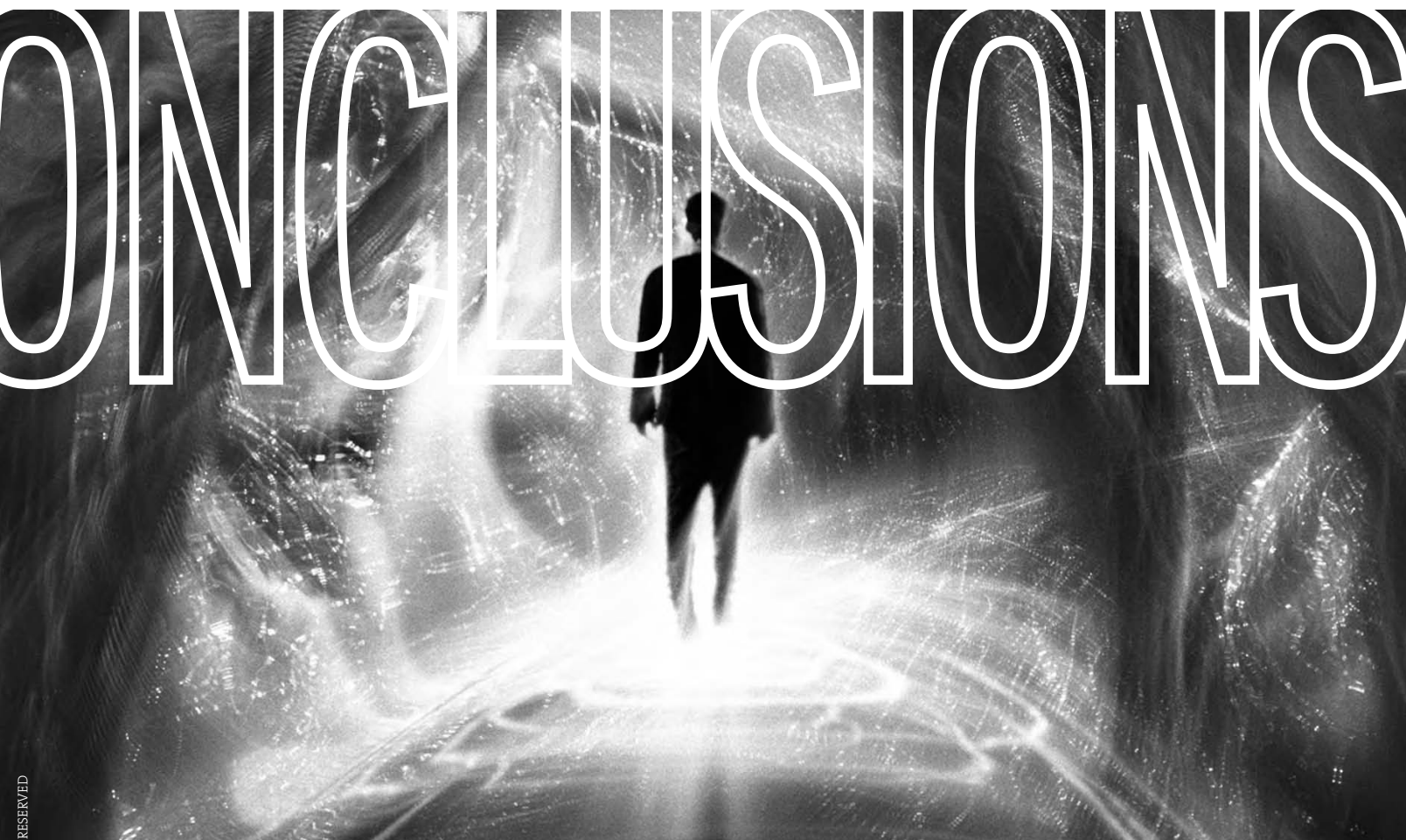
brothers unleashed their concoction of equal parts technoir, wire-fu and heady philosophy. Fans have embroiled themselves in endless debates on meanings and merits, but one undeniable constant has emerged: The Wachowskis play by their own rules. Never mind the Architect, *The Matrix* is the Wachowskis' personal universe, populated by a handpicked assortment of designers, special-effects artists and musicians. These creative individuals were given guidelines, rules and limits, and then were allowed that quality which *The Matrix* films have stressed as the most essential human element: choice. Composer Don Davis recalls



that, on the original film, "Larry and Andy wanted something different, something that was unique. Everybody says that, but not very many people mean things the way Larry and Andy mean them." On film, the first *Matrix* was a wild visual experiment that connected influences from a multitude of sources. Pop advertising, religious iconography, comic books and a half-decade of science-fiction pulp melded into a genuinely original look that showcased an amalgamation of digital green tints, streaming digital typescripts, 1990s-era city streets and a dystopian future of rags and wires. The strong visuals blended machine-like sleekness with a human sense of imperfection and passion.

Don Davis exercised his choice, deciding to follow in the

world of opera and symphonies this is a remarkably large chunk of music. But there's a pair of added complications here. First was the issue of postmodern minimalism and its boundaries. Second, and more significantly, was the true nature of *The Matrix* films. The minimalism issue was addressed before the first score was begun. Minimalism was originally designed to evolve at such a slow pace that large-scale change was primarily perceptible at a subliminal level. It was a Zen-like, hypnotic music—smaller forms stretched to their limits to create a development more akin to the speeds of nature. Minimalism was designed to develop through the smooth curves of repetition, not the hard corners of change. It was music of evolution, never revolution. Davis' creative



footsteps of collaborative audio/visual history. "[The film] had a postmodern look to it, insofar as you can link art direction and costumes to a musical style. There was kind of a consistency that I think you can see in other things. Debussy is always associated with the Impressionistic painters of his time. There is a like-mindedness that can be attributed to both forms. The cubism of Picasso and the twelve-tone music of Schoenberg seem to be something of a match. Things are in the air and they tend to line up. That's the only way that I can qualify it really—*The Matrix*, to me, had a postmodern look. Before I started work on the first *Matrix*, the editor, Zach Staenberg, and I got together and listened to quite a bit of music. We both gravitated to the postmodern composers in terms of a stylistic approach."

Don Davis is now four years into his *Matrix* music. Three feature films and an assortment of animated shorts have brought the tally to seven-plus hours of original composition. Even in the

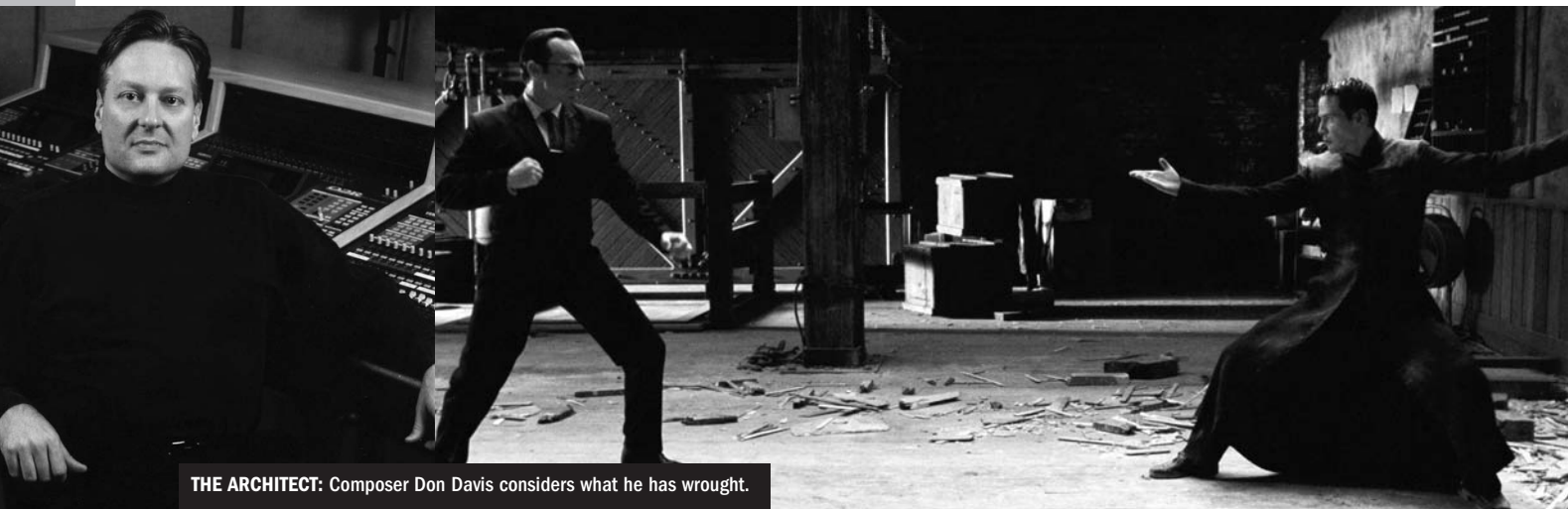
musical voice drew from concert hall minimalism—specifically the work of John Adams, Philip Glass, Steve Reich and others. But minimalism as a wholesale concept would never work with the film. Stylistically, minimalism is defined by its architecture.¹ Davis recalls, "Zig Gron, who did the temp track, attempted to use some of these minimalist scores in the temp, but it didn't work very often because that kind of music didn't have the dramatic thrust that the film needed. The more minimalistic it was, the less it played into the dramatic impetus of what any particular scene was all about. When I was scoring it I think I was able to utilize that style but still incorporate some dramatic gestures that made it work with the picture."

MAXIMIZING MATRIX MINIMALISM

Davis took the concept of minimalism as a governing architecture and transformed it into a block idea—a musical element that

could begin and end within a larger context. "That was the solution to the drama of it," says the composer. "I could do a minimalism thing for a while, but once anything happened I had to go into something different, whether it was more dissonant or more moving or even just more traditional. I had to change the texture, and that's what minimalist music typically does not do.

far from its roots. More and more, this flexible music that broke up the score's minimalistic thrust became the musical heart of the piece. *The Matrix Reloaded*, the series' second installment, cultivated a more prominent choral presence. The harmonic palette wandered away from the monolithic triads of the first film, venturing into more ambiguous chromatic waters.



THE ARCHITECT: Composer Don Davis considers what he has wrought.

Even when Philip Glass scored *The Hours*, the music doesn't really move with the picture; it makes another kind of statement, but it's not really tailored to the picture the way film music is normally tailored. That doesn't make it any less effective, but in an action picture that would really be a detriment."

Davis' blocks of minimalism became a system within a system, to paraphrase another concept from the films, a supremely efficient self-contained element that was plugged into the larger score. The repeating patterns of chattering brass and timpani and the reflective string trickles fed right into opposing styles. So, while the minimalism left its imprint, stamping the film with a sonic icon that even today conjures images of streaming green digits within a matter of seconds, it was the other more flexible sections of the score that allowed it to function as a piece of drama and gave the minimalism a narrative context. Davis explains, "I did what I normally do, which is try to keep some kind of a relationship going from one part of the cue to the next, whether that could be done by modulating somewhere that has a key relationship to the preceding section, or by using common tones as pivot points into a new texture."

The first *Matrix* was an action film laced with philosophical considerations. Neo's path was challenging, but at least it seemed to follow a straight line. Here's you, here's self-actualization. Get going! But as films two and three developed, it became clear that nothing in the Wachowskis' world was as neat and tidy as we'd imagined. The *Matrix* was far more complicated upon second glance. A path will never form a perfectly straight line so long as it intersects with others. And in the twists and turns, the *Matrix* series became increasingly philosophical—less about the mechanical technicalities of action, and more about the nebulous nature of humanity.

While the postmodern/minimalist music retained a relation to the drama's postmodern ideology, the two would never meet eye-to-eye without Davis' nudging. So Davis began to bring new elements to the table in order to break up the minimalism—elements that could expand the overall piece without moving it too

GETTING DEEP...

The Matrix Revolutions completes the journey, both for the *Matrix*'s characters and its creators. For this third film, Don Davis has created a score that, while remaining true to the action and scope of the film, is by far the most human entry. The choir returns here for the film's climatic action scenes, but it remains attached to the final steps of Neo's journey rather than the simple spectacle. "Larry and Andy had said from the outset that they wanted the final conflict to involve choir...and a lot of it. I thought that was a great idea, but if they're just going to sing 'ooh' and 'ah,' it would really suck. So I asked them if they would look into some of the works from the literary canon that they identified with ideologically. I definitely defer to those two when it comes to literature because they're probably the most well-read people that I know—and I know a few well-read people! We talked about Nietzsche and possibly using parts of *Thus Spake Zarathustra* in the original German. We went through Dante's *Paradiso*—as opposed to Dante's *Inferno*." The brothers and the composer settled on the ancient text of Hindu teachings, the *Upanishads*. "We went through this and that, and finally Larry had a great idea to use parts of the *Upanishads* in the original Sanskrit. So he and Andy chose the five or six passages that we used. It's really astonishing how apropos these translations are. It starts out with a prayer, which is 'From delusion lead me to the truth, from darkness lead me to light, from death lead me to immortality,' which is kind of the basic concept of *The Matrix*. The original *Matrix*, about Neo searching for the truth, is exemplified beautifully by that invocation. Then, 'He who knows both knowledge and action, with action overcomes death and with knowledge reaches immortality.' Then there's this one: 'In him are woven the sky and the earth and all the regions of the air, and in him rests the mind and all the powers of life. Know him as the One. He is the bridge of immortality.' It was just astonishing how appropriate this text was. Not just to this last fight, but to the entire trilogy. And to have a choir singing, 'When the five senses in the mind are still

and reason itself rests in silence, then begins the path supreme,' while two guys are fighting, takes it way beyond the videogame status of just looking at the image."

...ANDDEEPER

"As it turned out, once we decided to use these texts I needed somebody who could help me out with the Sanskrit. The post-production supervisor, Jessica Alan, said she'd go out and find somebody. I figured she'd call some universities or something like that. It turned out that there was a visual effects supervisor working at Eon named Bill Glass whose brother Andrew was completing his Ph.D. in Sanskrit at the University of Washington. So he came down and worked with me on the phoneticization, and also went to the recording session to coach the choir on their pronunciation. It was an amazing stroke of luck all the way around. I don't think anybody goes into the study of Sanskrit so they can have this great movie career coaching choirs. It was really funny because he's a very studious fellow and very much the introvert, as I think you would expect a Sanskrit Ph.D. to be. When he was done working with the choir they all applauded and he turned so red it was almost painful!"

THE REVOLUTIONS WILL NOT BE MINIMIZED

The Matrix Revolutions ★★★★★

DON DAVIS

Warner Sunset/Maverick 48412-2 • 16 Tracks, 73:30

The *Matrix Revolutions* brings the *Matrix* trilogy to a close by propagating the same spirit that has driven the franchise. Trouble is, that very spirit has disenchanted a few fans along the way. The first *Matrix* seemed to promise superhero adventures to come—a high-tech answer to Superman, where self-awareness materialized as the key to greatness. *Matrix* two and three, however, threw a number of curves, folding the revelations of the original film back upon themselves, concentrating more on perspectives and purposes. There was no more peeking around the edges of religious overtones; these films threw the big questions in your face. Yes, there was action, but our brains were far busier trying to digest the Architect's Ergo-s and Concurrently-s.

Was this what the first film promised? Well, yes, in one reading. Those who enjoyed it strictly as a solid sci-fi actioner, filling the void that *Phantom Menace* left, wrinkled their noses when the sequels refused to follow the direct path.

But what's really interesting is that had *Reloaded* and *Revolutions* been nothing more than slick slugfests, or the introspective, philosophical pieces they ultimately were, Don Davis' score to *Revolutions*—the final in the trilogy—would work equally as well. The score may be the one element

of the third film that satisfies both paths potentially promised by the first film. It is an operatic culmination of the ideas presented in the first score—exactly the music one would have imagined for an all-out battle royal between machine and man. Davis' writing takes on a sense of weight and mass for this effort. It's unquestionably *Matrix* music, effortlessly gliding between rippling minimalist patterns, close-spaced brass pyramids and a Romantic sense of line. (And, yes, like *Reloaded*, there are still instances where Davis' orchestral music is threaded into Juno Reactor's hard drives. Again, it feels like a bit of a letdown after the genuine article, but it's far better integrated this time. And Ben Watkins seems much more comfortable in providing what boils down to synth drum and bass. I still fear, however, that these synth elements may feel painfully dated in another decade. Thankfully, it's limited to a scant few tracks.) But in *Revolutions*, the interlocking minimalist patterns don't so much trickle as tick—hammering away like an outraged box of metronomes. The brass figures drop to lower, more guttural, octaves, and the soothing choral pads pick up consonant-laden

texts, roughing up the texture.

Don Davis takes what was once soothing and ethereal and creates a grinding, menacing orchestral mass in what is unquestionably the most aggressive action music the composer has yet turned out.

In this realigning of perceptions, Davis taps into the cerebral side of the last *Matrix* film. What was

As *Revolutions* thickened the plot, Davis needed yet more harmonic expansion, and a new parallel was drawn between the complexities of the *Matrix* and the world of opera. "While we were dubbing *Reloaded* I went into the dub stage and Larry Wachowski was sitting outside reading a book called *The Tristan Chord: Wagner and Philosophy*, by Bryan Magee. We started talking about it, and also about Wagner and his philosophical ideas—how influenced he was by Schopenhauer, and that he was a very close friend of Nietzsche. These Schopenhauerian concepts that Wagner was obsessed with all worked themselves into *The Ring Cycle* and into *Tristan and Isolde*, *Parsifal* and *Der Meistersinger von Nürnberg*. [Larry] asked me about the *Tristan* chord itself, which the author was saying represented a pivotal point in music and musical history. I told him that many people feel that it represents the culmination of the harmonic language such that after *Tristan* the concept of tonality became ambiguous enough that composers eventually abandoned tonal harmony entirely. He thought that was interesting. I said, 'You know, we could quote the *Tristan* chord in *Revolutions* if you want.' And I did quote the *Tristan* chord, in the cue called "Deus ex Machina." In a very symbolic way it represents the culmination of the entire trilogy. While we were spotting we were talking about Wagnerian—this

balm becomes bile, what was a texture emerges as an outright melodic line, and what was mystery becomes revelation. This structural upheaval may be the most satisfying element of the *Revolutions* score. Whatever labels we applied to the first two *Matrix* scores ultimately slip right off the final effort. So much so, in fact, that *Revolutions* will most likely change the way we hear the first two scores. The choral elements that developed in *Reloaded* resonate more profoundly when we know that they'll develop into *Revolutions*' texts from the *Upanishads*, standing like sonic pillars in "Neodämmerung" and "Why, Mr. Anderson?" Neo's navigation of the office-building ledge in film one will now be set to rebounding figures in the first and second violins that directly remind us of the great string arcs of *Revolutions*' epic finale. Perhaps these were always melodic scores, rather than textural, and we just didn't hear them properly until now.

While there's still a debt to '80s-era John Adams, a second slight tip of the hat toward Stravinsky (following what seems to be a *Rite of Spring* homage underscoring the bargained kiss in *Reloaded*) and now a wink toward Wagner, this score turns in conclusions separate from those composers.

The CD, however, can be difficult to sit through in a single listen simply because it's so physical that the listener may become exhausted in sympathy with the orchestral performers. (Principal trumpet, I salute you!) The quieter moments in the CD alleviate this problem to some degree, but Davis' music is so robust and dense—again, the densest of the series—that it's better heard in chunks. Regardless, it's the best of the series and a fine work by Mr. Davis. Recommended. —D.A.



and Wagnerian—that, and as it turned out there is an operatic quality to *Revolutions*, certainly much more so than the other two pictures. The epic nature of it and the way the drama unfolds in a quintessentially human way, I think, is operatic. Then to have the choir really functioning like a choral piece, not just adding color to the music, which is how the choir functioned in the other two pictures, further pushes it into the operatic realm. There is a cue that

the way we perceive it. (“So you’re saying that melodies, like lies, become truth through repetition?” asks Davis in a Schopenhauerian riddle.) But unquestionably the repetition, the context and the culmination of the score’s development alter our discernment. At the end of Neo’s journey, this line soars into epic realization, wherein the audience finally discovers that Davis’ *Matrix* scores have perhaps always been thematically driven, we just never



is called ‘Why, Mr. Anderson?’ which accompanies Smith’s speech as if he were singing, that’s the way I approached it. It’s like recitative—except, of course, Wagner eschewed recitative. There is recitative of a sort in Wagner’s music, but it’s very different from Mozartian recitative; [Wagner’s] recited passages are sung and accompanied much like the arias, rather than the traditional continuo accompaniment. So the fact that Smith is speaking, I guess, makes it more like traditional recitative, but he’s speaking rather slowly and eloquently and almost in a musical way. At that moment I used a more Wagnerian kind of harmonic structure than anywhere else in the film. It would have been possible, actually, to set what he was speaking and have somebody sing it over that harmonic pad. So to say it’s operatic is more than just an idle attribute.”

OUTSIDE OF THE MATRIX

At the end of the third film, Davis presents his Reflective motive, an imitative bit of writing from the first film, and expands it into a full symphonic elegy, highlighting in the process the most profound of the *Matrix* films’ ponderings. In the first *Matrix*, this clip of writing at first seemed nothing more than an element of its surroundings—an event nestled among minimalist patterns and harmonically drawn from Davis’ recurring chord pairs. But this particular figure reared up again and again during the moments of Neo’s greatest introspections and revelations. At each recurrence, the writing became more thematic, not because the figure itself was different, but because of

realized that we were hearing themes. There’s an obvious and rather elegant parallel to the film in that the key to the human soul is all in perception and that we can only see when we reject what we’ve previously seen.

Davis looks back to the *Matrix* projects as among his most profound experiences in the film world. And already the work is beginning to take on a life of its own. Grant Gershon of the L.A. Master Chorale has expressed interest in performing Davis’ “Neodämmerung” in a concert setting. “It’s very, very challenging music, particularly for the brass,” explains the composer. “To a certain extent, a lot of that has to be dressed down so that it can be played in concert. Also, I used a pretty big orchestra, and in order to be really pragmatic about that, I think it needs to be re-orchestrated so that a normal-sized orchestra could play it. It would require a bit of arranging, but I’m looking forward to pursuing that. I really haven’t had a chance to deal with arranging suites from *The Matrix* so far, but I think I’ll have an opportunity to soon.” Davis also hasn’t ruled out future installments of the animated *Animatrix* films, for which he provided original scores. But for the time being, Davis has been unplugged from the *Matrix* and is ready for his next projects, including his upcoming opera *Río de Sangre*. So how does it feel exiting the world of man versus machine? “It feels good. It’s a big deal and it was hard. It lasted a long time, so I’m relishing my time off. Larry and Andy are saying that there won’t be any more *Matrixes*...but, only time will tell.”

FSM

Thanks to Don Davis and Chad Joseph.

1. The term “minimalism” is thrown around quite a bit in music criticism, but is used incorrectly about 75% of the time. Minimalism is not simply sparse music with little overt motion. “Minimalism” specifically refers to music that is developed through repeated patterns which overlap, impact, ebb and flow into one another, gradually changing the face of a piece of music over the course of a piece. See *FSM* Vol. 3, No. 2, for a brief history of the style. The 1990s created a rather unique environment for the minimalists, who sought to infuse the style with the immediacy of romanticism and the challenges inherent in modernism. Even among these efforts, Don Davis’ take on postmodern minimalism is unique.

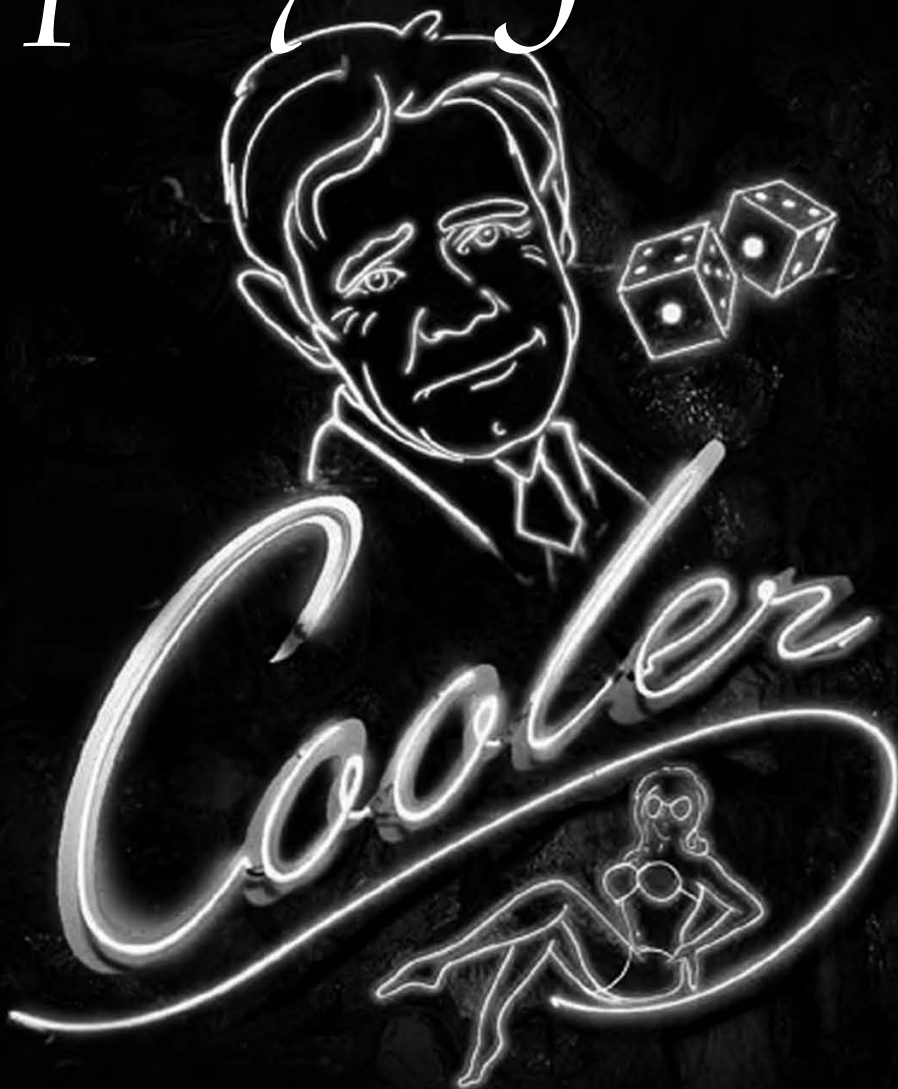
IF THERE'S ONE STYLE OF MUSIC THAT SCREAMS Las Vegas, it's jazz. With the swaggering sax that signals a high-roller stepping out, or the mournful brass that spells his fortune's loss after a one-armed bandit turns up lemons, jazz has been the sound of America's adult playground ever since Bugsy Siegel opened his hotel with Jimmy Durante. And with the arrival of the Chairman and his Rat Pack, that musical link was the town's gold standard—at least until Vegas pulled a family-friendly card trick. Now the sound of old-school Vegas mixes it up with world-music circuses, hip-hop clubs and overblown Broadway transplants. But the jazz continues, as if Joshua was blowing his horn to keep the walls of Jericho up against family theme-park invaders.

Perhaps no "Vegas" music rolls the highs and lows of the town and its players with the effectiveness of Mark Isham's score to *The Cooler* (available on Commotion Records). From the opening silky trumpets that send us into the decaying downtown strip with a defiant energy, Isham has created a moving swan song to the town and its players. Centered around a dinosaur of a casino called the Shangri-La, *The Cooler* is a tough-guy valentine to an old-school Vegas on its way out, given the boot by a corporate mafia that wants to destroy paradise. Doing his best to hold up progress is Shelly (Alec Baldwin), the casino boss who equates doing good business with breaking bones. His hobbling prize trophy is Bernie Lootz (William H. Macy), a sad sack with the mutant power of turning any potential win into a big fat zero. But Bernie's just about paid up his own gambling debt to Shelly, and is ready to walk. That is until the cocktail hostess Natalie (Maria Bello) takes a shine to him. Their improbable relationship turns Bernie's powers to a win. And that's no small amount of violent displeasure to Shelly, who needs Bernie's losing streak to keep the vultures away from the Shangri-La.

Directed and co-written by Wayne Kramer, *The Cooler* features a score by Mark Isham, who was given carte blanche by the director to compose what comes naturally—jazz. From swinging brass to dark vibes and lush piano romance, Isham plays to the character-driven core of *The Cooler* like no "Vegas" score before it. But while Isham provides the rollicking brass swing you'd expect, the score also delivers emotionally, especially in the music that depicts the relationship between Bernie and Natalie, one that seems ludicrous at first, and has you rooting for it by the end.

Interview by Daniel Schweiger

playing it...



Mark Isham brings back that "old Vegas" jazz.



If *The Cooler* is so good at putting love into its groove, then it's because of Isham's intimate knowledge of the musical style. Though beginning his musical career and continuing to work as a jazz trumpeter, Isham has done dozens of movie scores that have had nothing to do with jazz—among them *A River Runs Through It*, *Point Break*, *The Hitcher* and *The*

FSM: Wayne Kramer is a huge fan of movie scores. What's it like to work with a director who has that kind of appreciation for what you do?

MI: Wayne was the biggest film score fan I've ever met. And for me, that made scoring *The Cooler* a fabulous experience. Most directors appreciate music, and a lot of them enjoy

tions. Yet you have to do exactly that in film music—to pull emotions out in a scene. So it's a matter of finding those elements in jazz that will go right to the specific feelings you need. The muted trumpet is an obvious example. It came up through artists in the '50s like Chet Baker and Miles Davis, who attached a very soulful, sexy and mournful sound to the instrument. So that's what the muted trumpet means for *The Cooler*—total loneliness.

FSM: How do you think the score reflects Bernie as a "loser?"

MI: That certainly comes from the muted trumpet. I also assigned the baritone saxophone to Bernie, which is slightly "frumpy." It's muffled, not as clear as the higher-sounding instruments. And I felt that sound was right for him. The alto sax is the instrument for Bernie's relationship with Natalie, which shows how beautiful it is. And as the film goes on, there's less and less baritone and more and more alto. That beckons their relationship on.

FSM: What are the other musical signatures in your score?

MI: I use a soprano sax for Shelly and the "old school" Vegas. It spoke well for that, because it's the closest jazz instrument to sound like a violin.

Shangri-La-Di-Da

FSM: How did you capture *The Cooler's* approach of "old school" Vegas as being a metaphor for a "Lost Horizon?"

MI: Nostalgia is a mechanism that human beings apply, especially in Shelly's case. That gives a wistful and longing quality to his theme. Shelly might be a brutal psychopath, but he's a nostalgic one because he's striving for a perfect world. And nostalgia tends to make everything in the past seem that way, even though most of the time it wasn't.

FSM: Would you say that *The Cooler's* score is done in a certain jazz style?

MI: I think it moves around a bit. *The Cooler's* opening cue is pretty traditional and straightforward music, the kind that would feel right at home in a John Barry score of 25 or 30 years ago. And my score was specifically designed to do that, to tell the audience that they're going into Shelly's vision of Las Vegas, which is holding on to the past. Then there's a subtle shift in the score as it evolves. Certain things start to happen in the instrumental palette. All of a sudden I'll have a backwards piano pad against the jazz. Nothing that would draw your attention to it as you're listening, even on the soundtrack CD. But you have the sense that the music's moving in time, that we're going out of the old Vegas. So by the end credits, you have the same *Cooler* theme,

PLAYING FOR LOVE: Maria Bello, Alec Baldwin and William H. Macy in *The Cooler*.



Majestic. But you get a sense that it's the jazz scores that are closest to his heart. Beginning with such Alan Rudolph collaborations as *The Moderns'* Parisian jazz and *Afterglow's* erotic improvs, Isham's jazz scores have managed to encompass just about every genre of jazz: from the cool stylings of *Quiz Show* to *Little Man Tate's* expressive sax riffs and *Miami Rhapsody's* big-band hop. In *The Cooler*, Isham mixes jazz with the orchestral and piano touches of his more "legit" scores. The result is a jazz score that's as dramatically powerful as it is swinging.

FSM: What does Las Vegas mean to you?

Mark Isham: I think I've only been to Las Vegas once to play a rock and roll show. So the only image I have is of the "old" Las Vegas. I think if there's one person who musically defined Las Vegas, it would be Frank Sinatra. When he came to town in the 1950s, he brought the elegance of the great Tin Pan Alley songs. But there was a seedy underbelly to them, which is what jazz has always expressed in American culture. The music's glorious, alive, fresh and new. But because it was played in nightclubs, there was always something "else" going on in the music. And that mood is partially what Wayne was after with *The Cooler*, to show how Vegas is moving out of its "classic" image and becoming one big family amusement park. It's a kid's place now, yet hanging on to that dream of a seedy "old Vegas," which is still there in the music.

and know something about film scores. But very few directors give you the feeling that film music is why they're making movies to begin with! That's the feeling I had with Wayne. He loves to tell stories. But *man*, does he love to find the right music to put to those stories. He's so well-educated in film scoring, and knows the genre like nobody's business. He brings to the table relationships between music and filmmaking that I didn't even know about, which made working with Wayne both educational and inspiring for me.

FSM: Does that knowledge keep you on your toes, as opposed to working with a director who just says, "Score my movie?"

MI: I stay on my toes no matter what! But it certainly brings out another level of collaboration and communication about the score.

FSM: What scores came to mind as you were scoring *The Cooler*?

MI: Wayne used John Barry as a reference for the score. He also referenced a lot of my jazz scores, especially *Afterglow* and *Quiz Show*.

FSM: You use the jazz sound in a very subtle, emotional way here.

MI: If *The Cooler* is my most emotional jazz score, then I suppose it's because I've been doing it for so long, and have gotten better at it. Here I'm scoring people who have very deep and rich emotions, and *The Cooler's* ensemble is just the right size for that. And since I'm a jazz musician when I'm not scoring movies, I know that jazz, in and of itself, doesn't ask to express very specific emo-

but done in a slightly modern way. Not in an obvious hip-hop mix, but using drums that are "squashed" a bit. They give the music a feeling that you wouldn't have found in the old Vegas "sound."

FSM: How do you think *The Cooler* stands out among your jazz scores?

MI: I think what's interesting about *The Cooler* is that it's not just a "jazz" score. The score moves around genre-wise, because the relationship between Bernie and Natalie needed to grow outside of the nightclub vibe. It needed to get more "real." So ultimately their love theme is not jazz. But I managed to keep the feel of their music close enough to jazz so that you wouldn't feel like the score was patchwork.

The Magic of Movie Jazz

FSM: Would you say that jazz is your favorite genre of film scoring?

MI: I think I'm comfortable in any genre these days. But the thing I particularly like about jazz is that I perform it outside of film scoring. So if you really want me to play what I know best, then it would be jazz.

FSM: What jazz scores stand out for you?

MI: It's funny that you mention a "jazz" score. What's interesting to me about jazz is not necessarily the specific genres that

have evolved out of it, like swing and bebop. The one thing that keeps jazz interesting for me is that it's improvised music. It has the sophistication of classical music, but also the openness of folk-oriented, popular music. Jazz is unique in that regard. The whole trick of composing jazz is that you never write it all down. You write just enough, and pick the right people to fill in the blanks. That makes jazz unique and wonderful. But it's tricky when you apply that to a film score, because you ultimately want the music to predict what's going to happen. So how much of jazz's improvisational element can you can really put into the score, and how much do you have to dictate into it? That to me is the real challenge of a jazz score: how much improvisation you can get into the score. In *Afterglow*, the story had a loose structure that allowed me to compose vague melodic lines and capture a true jazz flavor. We just did a lot of takes and edited things together. *The Cooler* had a much tighter plot that didn't allow for that kind of approach. But I was still able to get an improvisational feeling from the saxes and trumpets.

FSM: Do you think there's any place where jazz scoring has left to go?

MI: I think it's in that improvisational area. The magic of movie jazz is the ability to put

particular performers in a film scoring environment, then seeing what they capture at a particular moment. You need to do that and make an effective film score in the bargain. I think a great future for jazz scoring would be to experiment with that improvisatory approach, and you need a director who's going to allow you to do that.

FSM: You're a prolific composer who does a lot of big Hollywood films. Is it nice when a smaller movie like *The Cooler* comes around?

MI: Yes, it's very refreshing. *The Cooler* has a real vision, and not a lot of money. So what you have is a passion for the director's vision. And when you connect with that, it's a blast.

FSM: What do you hope *The Cooler* does for you and Wayne?

MI: Well, I think *The Cooler* is a beautifully made film. It certainly deserves to be seen by a passionate audience, and Wayne deserves to continue to make great films. I'm 100% positive that he will, and it will be fine if he continues working with me.

FSM: So would you say that this is the beginning of a beautiful friendship?

MI: I would. I think Wayne is fantastic, and I'd be honored and delighted to work with him into the far future.

FSM

Daniel Schweiger previously interviewed John Frizzell and Randy Edelman in Vol. 8 No. 3.

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The World Soundtrack Awards were presented for the third time on October 12th in Ghent/Belgium, on the occasion of the Flanders International Film Festival (7-18 October). The ceremony was followed by the concert Patrick Doyle meets Hooverphonic, in the presence of Maurice Jarre, and Klaus Badelt, WSA Discovery 2002.

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WorldSoundtrackAwards



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dumped!

Famous and Not-So-Famous Rejected Film Music



By Jon Kaplan, Doug Adams and Al Kaplan

In honor of 2003, a landmark year for rejected film music, we welcome you to “Dumped!” an exciting article riddled with all kinds of rare and secret treasures. If you’ve already glanced ahead at the layout, fear not—this isn’t a list (there are no rankings) and it’s certainly not all-inclusive. The piece merely cites interesting examples of (and sometimes the fascinating stories behind) rejected or unused music. Some of these tracks are easily accessible and others are virtually impossible to find. We are not trying to tease you by telling you about them. Just think of this as a peek behind the curtains to see what might have been, as the composers, directors, etc. worked their way through the creative process. To be honest, if we were you and we didn’t know about some of this stuff, we would *want* to know—even if we couldn’t necessarily seek out promotional and/or illegal sources for all of the music.

You will find that many of the following examples are from more recent films. That’s not just because there’s more access to newer recordings (commercial and otherwise), but because in the days of test audiences and last-minute digital editing there are obviously more cases of altered and rejected music.

While the major focus of the article is on cues and not scores in their entirety, “rejected scores” will be discussed to some extent.

totally unused

Cues Unused in the Film Unreleased on Commercial CD

In other words, you’re going to have a hard time hearing some of these things. But you should know that they existed. We all owe them that much—at least so far as you can owe something to a piece of music.

Alien (1979)

“The First Egg” • JERRY GOLDSMITH

It breaks our hearts to hear Jerry Goldsmith now refer to this score as a theme and a bunch of effects. What happened to that renegade serial Bartókian we knew and loved in the ’70s? Mr. Goldsmith, we don’t want to incur your ample wrath, but your work in this period was unequivocally brilliant. Forget the sputtering remnants of the Second Viennese school that clogged up the



concert hall, this is where the true experimental music of the period was being written. Even Goldsmith's leftovers were ingenious. *Alien* is brilliant both with Goldsmith's full score intact and with Ridley Scott's hatchet job. But we still wish they'd left in that one, supremely eerie moment as Kane (John Hurt) gets his face WAY too close to the first Alien egg in the derelict spacecraft. Goldsmith's shivering, echoing electronics and strings bend down by quarter-tones, tickling our curiosity and tweaking our dread—and somehow weirdly reminiscent of the egg's upwards dripping surface. (You can hear this cue on the DVD's isolated score track.)

Ghostbusters (1984)

"Montage" cues • ELMER BERNSTEIN

We've talked at length about the large chunks of *Ghostbusters* that were dropped and replaced by songs (see *FSM* Vol. 6, No. 5). Ivan Reitman probably did Elmer Bernstein a favor by junking the popish stuff since much of it's not very good, not to mention badly performed. The rest of the score is of course terrific.

Fandango (1985)

"Skydiving" and "The Train"

ALAN SILVESTRI

Alan Silvestri didn't have the greatest experience on *Fandango*, his first orchestral score. Director Kevin Reynolds replaced most of the big moments with the temp score, but Silvestri's writing, particularly the unused skydiving cue, is a worthy precursor to *Back to the Future*. It's as frantic and octatonic as most of his finest. There's also the exciting (but buried) train cue, about which Silvestri's wife, Sandra, upon hearing it recorded live, declared "We're rich!"

Who Framed Roger Rabbit (1988)

"Shoes Escape" • ALAN SILVESTRI

At an SCL seminar several years ago, Silvestri cited this cue as one of the rare instances where he wrote a piece that Bob Zemeckis didn't get. The scene works fine with-



out underscore (a bunch of animated shoes escape from a crate and bounce all over the place), but this brief track bubbles with the insane genius of a man born to write cartoon music.

The Mighty Ducks (1992)

"Victory" • DAVID NEWMAN

The Mighty Ducks might be the score where David Newman gave up and became Joel McNeely, but even so, the climactic cues are extremely exciting. A lot of the writing is clearly *Silverado*-based, but it's so completely wrapped in David Newman's style (yes, he does have a style) that it's almost forgivable. In the film, the final hockey game has most of Newman's underscore intact, but the victory celebration and aftermath music is replaced with Queen's murderously overused "We Are the Champions." Newman's closing cue was one of the finest pieces he's ever written, and a beautiful summation of an otherwise average score. The retracking is just as well, since we doubt very many kids went to see *The Mighty Ducks* to hear David Newman. We did.

Heat (1995)

"Finale" • ELLIOT GOLDENTHAL

It's strange that *Michael Collins* is considered among the most user-friendly Goldenthal scores while *Heat* is relegated to the more esoteric corners of the composer's oeuvre—especially because *Collins'* gorgeous finale, with its cascading sheets of violin figures and solemn chaconne bass, was originally written for *Heat*. In fact, quite a bit of Goldenthal's *Heat* score never ended up in the film. What's there is a wonderful creation—a genuinely innovative film score, but it's fragmented and interrupted by Brian Eno, U2 and Moby selections. They coexist relatively well, but the product lacks the shape Goldenthal planned to bring it—in the form of a heap of driving, colorful, instrumentally creative next-generation minimalism/techno/sound design/Goldenthalisms.

Se7en (1995)

"Original Opening" • HOWARD SHORE

If you're a fan of the 2-DVD edition of *Se7en*—and, provided you can stomach the brutal movie, you should be—then you already realize that David Fincher's bleak opus originally began with the unusually hopeful sequence where Detective





Sommersby (Morgan Freeman) examines his rundown future home. What you may not realize is that Howard Shore wrote and recorded a cue for this scene in the multi-layered sound that dominates the score, but here with a beautiful sense of unrequited longing and the film's only glimpse of optimism. The writing still plays with the string harmonics and pyramided harmonies that become more oppressive as the story progresses, but they're nothing but friendly and thoughtful in this sequence. The stacked entrances are all drawn from major modes, decorously resolving while a marktree dusts the background with melancholy. A gentle flute solo offers to end the cue, until the first cluster of dissonant low strings and bowed cymbals seeps into your ears and the famous main title begins.



Rush Hour (1998)
"Jackie Chan Arrives in L.A." • Lalo Schifrin

Jackie Chan's plane pulls up, the door folds open and Lalo Schifrin's score launches into its main theme. One prodigious tam-tam later, Mr. Chan is ready for America, right? Yes and no. Originally this scene was scored with a new version of Schifrin's *Enter the Dragon* theme that was specially recorded for this film. Brett Ratner mentions the coupling briefly on the DVD director's commentary, referring to it as being a bit cheesy. But that was the fun! Okay, he was probably right, but fans of '70s cinema missed a chance to have heard Schifrin, the master of funky '70s scores, take a self-referential bow. And it's too bad that no one included the new version—which benefited from a nice clean modern recording and a larger orchestra than the original—as a hidden track on the CD. Too many legal snares, no doubt, but the thing sounded terrific.

South Park: Bigger Longer and Uncut (1999)
"Kenny Burns" • Marc Shaiman

Marc Shaiman wrote a brief but busy Alan Silvestri-like cue for the sequence where Kenny lights his fart on fire and burns to death. In the film they opted to leave this unscored in order to make the scene feel more real.

A.I.: Artificial Intelligence (2001)
"Concerning the Fairy" • John Williams

A few years ago, we cited John Williams' restraint in saving his Blue Fairy theme until David actually finds the Blue Fairy. Well, it turns out the whole thing may have been a happy accident. There are two unused cues that feature this gorgeous theme, and both were written for scenes earlier in the film where the Blue Fairy is discussed. They were dropped, for whatever reason,



unintentionally making for a stronger impact when the theme is introduced in the final act.

Matrix Reloaded (2003)
"Burly Brawl: Original Version"
Don Davis

It's funny—if you check the Internet you'll find that early responses to the full score promo of Don Davis' *Matrix Reloaded* were raves. But once the film came out, fans were ambivalent, because the music was raped in the film. The score is far from perfect, but there's one cue in particular that warrants mention: Don Davis' take on the "Burly Brawl" should go down as one of the great unused cues in film music history. It's an orchestral tour de force, the likes of which have been heard in the concert hall but seldom in a film. It would have been awe-inspiring to hear this exploding bumble-bee brass frenzy backing up Neo's fight with 100 agent Smiths. When we first heard this cue (before the movie came out), we confidently declared that there was absolutely no way in hell it would end up in the finished film. It was that obvious. Most people hate the second *Matrix* movie, but film music fans might have been more forgiving had the Wachowskis not replaced Don Davis' all-time best moments with techno—and not even good techno. But these same fans can be grateful that Davis wasn't thrown off the film entirely, when he was instead forced to "collaborate" with other sufficiently dim-witted musicians.



dropped from the film

Cues Unused in the Film
Available on Commercial CD

You can hear any of these on the legitimate albums, but you won't find them in their corresponding films.

The Taking of Pelham One Two Three (1974)
"The Money Express" • DAVID SHIRE

In Joseph Sargent's 1974 movie, David Shire's two "Money Montage" cues are the centerpiece of the film's music, if one excludes the opening and closing titles. However, the unused "Money Express" cue blows those two out of the water in terms of pure, unbridled energy and thrust. This cue embod-



ies everything that makes the score so great—the adventurous harmonies, the drive, the big-band colors (you’ve got to love that improvised guitar solo!) and the uncompromising rhythmic solidity. We guess it makes sense to not have it in the film. It’s so thrilling it dulls the edge of the comparably subdued montage sequence, but the world would be a significantly less funky place if this weren’t released on disc.

Jaws (1975)

“Shark Attack” and “Blown to Bits”

JOHN WILLIAMS

Steven Spielberg dropped several short action cues from the last act of *Jaws*. One, a furious treatment of the shark motif, was intended to underscore Quint being eaten alive. Another unused cue (soon after Quint’s demise) featured *Jurassic Park*-like chattering brass as Chief Brody struggles to survive on the sinking *Orca*. Both of these scenes play fine in silence; it’s nice to have the discarded cues available on the album.

Poltergeist (1982)

“The Tree” and “Broken Glass” • JERRY GOLDSMITH

Early twitchy cues written for the introduction of the killer tree and the bent silverware were dropped in favor of grim silence.

Aliens (1986)

“Combat Drop” • JAMES HORNER

The snare drumming that James Cameron eventually opted for lends a stark and effective documentary-like approach to the drop ship sequence. Horner’s crack at it (“Combat Drop”) makes for a juicy listen, but like the rest of *Aliens*, it was certainly nothing new for him. If anything, this unused cue is a little too optimistic for the bleak tone Cameron was going for, especially at this point in the film.

JFK (1991)

“Motorcade” • JOHN WILLIAMS

Neck-deep in Spielberg’s *Hook*, John Williams wrote *JFK* as a series of stand-alone cues meant to be used in the film, but never specifically timed to any of Oliver Stone’s edited scenes. The score is sliced and diced into the final piece, so yes, it’s already amazing that any of Williams’ long, sprawling melodies were able to fit in. (The progressive and touching “Arlington”



cue and its use in the film are nothing short of a miracle.) We’re unquestionably being beggars and choosers here, but it’s too bad that Williams’ taut “Motorcade” cue couldn’t have appeared in its unedited form. It’s great in the movie, honoring the horror of the Zapruder film without dulling its edge or pumping it into a tasteless thrill. But in its semi-abstract way, Williams’ untouched cue captures the momentum, chaos, shock and sickness of the day even better than Stone’s film. The whole thing is based on a pair of pitches one whole step apart beaten into an 11-note motive whose variations swarm feverishly around the *JFK* main theme. It’s a perfectly balanced and structured bit of writing that loses a fraction of its focus in the final film. Fortunately, Williams has lent the piece a second life by including it in the “JFK Suite,” often performed at his guest conducting engagements. But this is still missing the amazing bagpipe entrance that stands like a grave marker in the middle of the cue. If you have the original Elektra CD of Williams’ score, never lose it!

The Nightmare Before Christmas (1993)

“Opening and Closing Narrations”

DANNY ELFMAN

One of the great things about this 10-year-old musical, which has now officially achieved cult status, is that the album, featuring Danny Elfman’s witty, elegant songs and burbling underscore, is as complete an experience as the film. Perhaps more complete. The film was originally supposed to begin with an opening and closing narration. In an effort to tighten the film, Tim Burton and company ran these two little poems through a number of incarnations. (Rumor has it that no less than Vincent Price was considered as a reader at one point.) Patrick Stewart recorded a version of the two tongue-twisting verses and, though the closer was thrown out of the film altogether and the opener was shortened and then handed off to Santa (Ed Ivory), Stewart’s reading lives on on the soundtrack CD. Yes, it is probably smart to avoid dedicating two-and-a-half minutes of your hard-sell, 75-minute stop-motion feature to recited verse. But the decision also sacrificed two-and-a-half minutes of Danny Elfman in prime ghoulish form with dusky double reeds, arpeggiating harps, tremolo strings and tilted minor harmonies. Not to mention that the Burton/Elfman aesthetic owes a great deal to its fable-like introductions and finales. Besides, how else are we supposed to know that Jack Skellington eventually settled down, kept the weight off, started a xylophone band and never forgot that long fateful night?

The Quick and the Dead (1995)

“Lady’s the Winner” • ALAN SILVESTRI

As Sharon Stone shoots her first victim in this boring Sam Raimi



western, Silvestri unleashes a thrilling Alfred Newman-ish fanfare, the kind he didn't get to do at the beginning of *Romancing the Stone* (where they used *How the West Was Won*). In actuality, he doesn't get to do it here either, because in the film, the cue ("Lady's the Winner") is retracked with his silly faux-Morricone main-title material. Silvestri's original stab at the scene is an exhilarating brass reading of a subdued harmonica melody that appears several times earlier in the film. Interestingly, this harmonica theme appears on the album only once, but in the form of the huge "Lady's the Winner" fanfare version that *isn't* in the film. None of the various harmonica readings that *are* in the film are on the album. Now that you know all of this, your life is complete.

Anywhere But Here (1999)

"Suite" • DANNY ELFMAN

There's a nice Danny Elfman suite on the song compilation album. It's mostly in *Good Will Hunting* mode, but there are other more pop-driven sections that are far less standard in Elfman's canon (and it's nice to hear him handle this kind of material, simple as it may be). We checked out the movie to see how it played—it didn't. There was barely any Elfman to be found, and the climactic theme lead by a wordless female vocalist is completely gone.



alternate or partially rescored cues

There have to be a billion cases of this category, where parts of cues are hacked up, retracked, or, God forbid, where the composer actually gets the opportunity to revise and re-record the piece. Nowadays, we see manipulations repeatedly in almost every film that hits theaters.

Lethal Weapon (1987)

"SOB Knows Where I Live" • MICHAEL KAMEN

This is an interesting case where overlays weaken an otherwise

great cue. As Riggs and Murtaugh speed home to confront Mr. Joshua, Michael Kamen chimes in with a jazzy, stabbing *Highlander*-esque piece. Check out this version ("SOB Knows Where I Live") on the recent *Lethal Weapon* album release. Then listen to "Mr. Joshua" to hear the version used in the film—smothered with saxophone and electric guitar solos courtesy of David Sanborn and Eric Clapton. The end result is fun (and probably more in keeping with the bulk of the score), but the original version was less busy and had more bite.

Indiana Jones and the

Last Crusade (1989)

"Tank Chase" • JOHN WILLIAMS

To date, none of us is completely sure what happened with the Tank Chase. What we do know is that there was a whole mess of tank music written for *Indiana Jones and the Last Crusade*, which, thanks to a bit of studio magic, appears as one intermingled cue in the film's chase sequence. Two tank cues were recorded, and we've seen players' parts from the sessions that would seem to indicate that a third cue may have been written though never put to tape. Regardless, neither of the recorded pieces exactly matches the sequence of events as seen in the film. And the (apparently) heavily edited score CD doesn't make the picture any clearer. Was there a last minute re-edit of the sequence? Did Williams write the cue sight unseen because of extensive special effects? Will Lucasfilm please authorize complete and annotated releases of the Indy scores so that we can put six new discs into the changer and ponder this question? Williams' tank material is heavy, mechanical (love those Engelhart Crashers!), plodding and surprisingly melodic, so let's have it!

Always (1989)

"Follow Me" • JOHN WILLIAMS

While John Williams is famous for never having a score tossed, he may set some sort of record for number of cues tinkered with in last minute post-production re-thinks. It's still rare, however, that Williams is asked to entirely redo a cue—rarer yet in a Spielberg film. But the original "Follow Me," which sounded like a cross between the slick Prokofievian chromaticism of *Last Crusade's* opening and the synthesized chimes effects from the original *Home Alone*, was dropped from *Always* and replaced by the poppy cut heard on the soundtrack CD. It's hard to say which works better, but the film could have used a nice juicy Williams scherzo to liven things up. The rejected cue is certainly a more substantial bit of writing.

Total Recall (1990)

"The Johnny Cab" and "End of a Dream" • JERRY GOLDSMITH

This is just "walking music" for Doug Quaid, easy to sync up with the film if you're so inclined. It occurs right after the first big chase, and the reason for its rejection is probably as simple as Paul Verhoeven wanting to let the movie breathe. Too bad, because the cue is a great mix of '60s and '80s Goldsmith—Quaid's theme enters on synths, with busy contrapuntal strings darting underneath. Nowadays, music for Arnold Schwarzenegger walking is Trevor Rabin triggering a percussion loop by pressing down a key on his synthesizer. Also worth mentioning is the "End of a Dream" track—Goldsmith didn't think this gargantuan climactic cue was necessary, but Paul Verhoeven asked that he write it anyway. Then Verhoeven didn't use it because, despite how great it is, it wasn't necessary.

The Silence of the Lambs (1991)

"Main Title" • HOWARD SHORE

The latter half of *The Silence of the Lambs'* main title was rewritten to soften Starling's arrival at FBI headquarters. Howard Shore's original take was dark through and through, with menacing variations on material from earlier in the cue. The rewrite always stood out as the one moment in the score that doesn't quite belong.

Jurassic Park (1993)

"T-Rex Rescue and Finale" • JOHN WILLIAMS

Jurassic Park ends with one of the best action cues John Williams has written in the past 10 years. The original track culminated with a repeating statement of the four-note "evil dinosaur" motive in blaring brass. It's a shame Steven Spielberg felt the need to shift the tone of the scene by tracking in the joyous *Jurassic Park* adventure theme as the T-Rex bursts in and eats the delicious raptors.

The Shawshank Redemption (1994)

"Shawshank Redemption" • THOMAS NEWMAN

There's really no point complaining about the rewritten climax of *Shawshank* (the famous shot where Tim Robbins holds his arms out in the rain) since the new version is almost identical to the old, save for one note. It's simply an interesting case where we actually get to hear what the composer wrote for the climactic moment of a film before the director asked him to dial it back a notch.

Lord of the Rings:

The Fellowship of the Ring (2001)

"The Black Rider" and "Flight to the Ford"

HOWARD SHORE

Fellowship of the Ring is packed with so many amazing cues that survived the final cut that we almost feel guilty for picking on it. But there are two botched cues that cry out for mention, and, interestingly enough, both were likely changed for the same reason. The first case is the scene where Merry and Pippin join the Fellowship (as they lead Frodo and Sam to the ferry while pursued by the ringwraiths). The first shot of the four hobbits running together is underscored by the first three notes of the Fellowship theme in blasting brass, thrillingly laid over the ringwraiths' skip-beat ostinato. Peter Jackson

opted for a moment of quiet respite before the ringwraiths' actual appearance on-screen. The second case (and the less forgivable one) is the climax of a later chase, where Liv Tyler crosses into the middle of the river and turns to face off against the ringwraiths. We've had two years to digest the neutered, re-written cue, and it just doesn't work. The better part of the first third of the film has the protagonists fleeing from the black riders. This moment of confrontation begs for something huge, not just because it makes musical sense, given where the cue has



More Notoriously Altered Scores

A Place in the Sun (1951)

FRANZ WAXMAN



Star Wars:

The Empire Strikes Back (1980)

JOHN WILLIAMS

Wholesale changes, especially in the first reel, where tons of thematic expositions were dropped in favor of bleak moodiness and silence.



Creepshow (1982) • JOHN HARRISON

We're not actually sure if anything was "altered" per se, but a good percentage of the score (anything orchestral, in fact) is library music. Some of it sounds just like *The Illustrated Man*.



The Thing (1982) • ENNIO MORRICONE

Director John Carpenter used (often repeatedly) about half of Morricone's cues. The other half are on the album. If you missed them, go and listen to them immediately.



Die Hard (1988) • MICHAEL KAMEN

Tons of retracking, and they bought the temp (*Man on Fire* and *Aliens*) for the final scene.

Rambo III (1989) • JERRY GOLDSMITH

The second half of the score is basically *Rambo II*.



Three Kings (1999) • CARTER BURWELL

The director bought the temp for most of the climactic scenes. He also removed a lot of Burwell's ensemble writing and instead opted for percussion overlays, which made little sense without the rest of the orchestra playing.

Star Wars Episode II: Attack of the Clones (2002)

JOHN WILLIAMS

For more information on score alterations, see Scott Bettencourt's article at: www.filmscoremonthly.com/articles/2002/23_May---Altered_Scores.asp and www.filmscoremonthly.com/articles/2002/30_May---Altered_Scores_Part_Two.asp



been building from, but because it would have delineated the sequence as the end to this chapter of the story. But Peter Jackson wanted “stillness,” so what would have been one of the most exciting musical moments in the film (and perhaps any film) is forever relegated to the album. We’re very grateful to Howard Shore that he consistently puts his original versions on his albums. And despite these complaints, let it be clear that the *Rings* films are still the best fantasy films of all time. And on certain days, the best films of all time.

Doug’s Fellowship Disclaimer: Jon and Al are more bothered by these changes than Doug. Doug misses the beautiful aleatoric horns, but feels the stillness breaks up the acts in its own way.

Spider-Man (2002) “Costume Montage” • **DANNY ELFMAN**

The original costume montage cue featured a noble brass rendition of the Spidey theme. It was scrapped in favor of the electric guitar-driven version in the film (which is on the album). Both cues are exciting, but the original version is better. This track is also perhaps the most straightforward rendition of the main theme, one listeners still can’t get a handle on.

More Famous/ Infamous Replaced Scores

Torn Curtain (1966)
BERNARD HERRMANN
[replaced by John Addison]

The Exorcist (1973)
LALO SCHIFRIN [Jack Nitzsche & found music]

Chinatown (1974)
PHILIP LAMBRO [Jerry Goldsmith]

**Something Wicked
This Way Comes (1983)**
GEORGES DELERUE [James Horner]

Stepmom (1998)
PATRICK DOYLE [John Williams]

See also Scott Bettencourt’s Comprehensive Rejected Scores List at: www.filmscoremonthly.com/articles/2002/09_May--Rejected_Corrected.asp



rejected

scores

These scores, as the header may indicate, were rejected in their entirety. In some cases they were replaced with inferior work by inferior composers; in others, they were actually outdone by their replacement.

Four Norwegian Moods/ Begleitmusik zu einer Lichtspielszene, Op. 34 **IGOR STRAVINSKY/ARNOLD SCHOENBERG**

Let’s talk about Stravinsky and Schoenberg for a minute. Wait, come back! Granted, neither composer is necessarily a darling of the film music set, and both pieces discussed here feature the composer working far from mass appeal genres, but, with an open mind and a receptive ear, an attentive listener should immediately regret the fact that these two 20th-century titans never fulfilled their intended forays into film scoring. Stravinsky wanted to work in film, but was never able to take a project to the screen. His *Four Norwegian Sketches*, *The Ode* and *Scherzo à la Russe* were all intended for film scores, though they found permanent places in the concert hall. Schoenberg also wanted to work for Hollywood, though his strange demands and expectations effectively scuttled any serious attempts. He was, at one point, asked to compose a score to a filmic adaptation of *The Good Earth*. The composer agreed contingent upon two points: a \$50,000 fee and a written guarantee that the score wouldn’t be altered in any way. The end result? *Begleitmusik zu einer Lichtspielszene, Op. 34*, a concert work conjuring Schoenberg’s impressions of film music...and no further offers from Hollywood.

The Outer Limits (1995) **HOWARD SHORE** [replaced by **Mark Mancina & John Van Tongren**]

We’re not sure whether Howard Shore was signed on to do any underscore for *The Outer Limits* cable show, or if he merely recorded a main theme (in varying lengths and versions, including bumpers). Actually, we’re not even sure if it’s the Showtime series that he wrote it for. Regardless, Shore’s maniacal brass-driven theme teeters on the edge of parody. The B-section is just as disturbing—actually, it might be too interesting to be part of a main title to a television show. Overall, this is Howard at his catchiest and despite the fact that it’s not the most subtle melody he’s written, the piece is leagues classier than the Media Ventures junk the producers opted for.

Mission: Impossible (1996) **ALAN SILVESTRI** [Danny Elfman]

Alan Silvestri’s firing from this project reportedly had more to do with Tom Cruise’s ego than anything else. That aside, it’s



doubtful anyone who hears Alan Silvestri's rejected score for *Mission: Impossible* will ever mistake it for great music, especially compared to Danny Elfman's phenomenal replacement score. However, Silvestri's gigantic train cue (for the film's climax) is a standout, written with the kind of balls that the composer is known and loved for. And yes, it does sound like *Nixon*. But we don't care.

Ransom (1996) **HOWARD SHORE [James Horner]**

We'll probably never know for sure why this score was dropped, but it may have been because it added genuine psychological damage to a film that the studio wanted to peg as an empowering revenge thriller. Mel Gibson was easier to market as an angry, calculating guy out for American Vengeance than as a crumpled shell of a man tragically driven to the lowest form of caged-animal behavior. Shore's score never seeks the merry cinematic thrill of child abduction. His *Ransom* is truly the revenge of *Se7en*, a tonally similar score, but boasting far more aggressive action (some of Shore's most up-tempo writing before *Lord of the Rings*) and overt emotional swings. It's rough stuff—less “fun” than the gooey James Horner score, and infinitely more adult. The music is a razor sharp tangle of complex, stringent harmonies and counterpoint, and a choice handful of electronic timbres—including echoplex-like effects (shades of *The Fly*), techno loops, and Shore's mid-'90s penchant for artificial orchestral balances and post-production tweaking. It's brilliant ear-scalding writing, as dense as *Total Recall* and as psychologically complex as *Psycho*. And Shore, ever the economizer, boils the bulk of the score down to just two chords.

What Dreams May Come (1998) **ENNIO MORRICONE [Michael Kamen]**

This may sound trite, but Ennio Morricone accomplishes more in a single minute to make you feel something for Robin Williams' and Annabella Sciorra's doomed characters than Michael Kamen does with his entire score. For it to really work, *What Dreams May Come* needed the audience to buy into its love story almost immediately. Kamen's more impressionistic, aloof approach isn't without merit, but it pays more attention to the colorful art direction than it does the emotional core of the film. The rejected score (and in particular the main theme) is tragic Morricone and smacks of the overwhelming nostalgia that the composer evokes at his best. If it was dropped because

Notable Rejected Scores Released on Commercial Albums



2001: A Space Odyssey (1968) **ALEX NORTH [concert hall temp music]**

Perhaps the most famous tossed score of all time, and it's also one of Alex North's finest works. As fans know, North was unaware of the score's rejection until he went to see the movie. That Stanley Kubrick was class all the way.

Legend (1985) **JERRY GOLDSMITH [replaced by Tangerine Dream]**

One of Goldsmith's last truly epic works. Silva's album meanders more than does typical top-drawer Goldsmith, but at its best, the score rivals the gorgeous impressionism of *Poltergeist*, *Secret of NIHM* and Ravel's *Daphnis et Chloe*.

Last Man Standing (1996) **ELMER BERNSTEIN [Ry Cooder]**

Elmer Bernstein's penultimate western score. No one seemed crazy about it, but most agree it's better than Ry Cooder's replacement.

Halloween: H20 (1998) **JOHN OTTMAN [Marco Beltrami]**

This score isn't great but it was released. It's also a classic example of studio heads trying to cover their asses when they realize they've spent millions of dollars making an absolute piece of shit.

it sounded too European (perhaps a legitimate complaint), the producers merely ended up with another, less effective European style.

The Kid (2000) **JERRY GOLDSMITH [Marc Shaiman]**

Jerry's rejected score for *The Kid* (mocked-up but never recorded) would have been right at home in a light Joe Dante film. Poignant, restrained guitar writing makes up the bulk of the score. It's the kind of music that diehard Goldsmith fans wouldn't have cared about had it actually been used, but it's a charming effort, much better than Marc Shaiman's maudlin, atrocious replacement. Hi Marc!

Timeline (2003) **JERRY GOLDSMITH [Brian Tyler]**

We've only heard one cue from Jerry's *Timeline* and we don't know where it was supposed to go, but it's best described as a tender combination of the main themes from *The Edge* and *Deep Rising*. (“*Deep Rising* had a theme?” says Jeff Bond in response to this description.)

FSM

A Final Word From the Authors

If you're wondering where our news coverage of this year's rejected scores is (*Hulk*, *Tomb Raider 2*, *Pirates of the Caribbean*, *Open Range*, *Timeline*), please see Jeff Bond's *Hollywood Reporter* article “Musical Chairs.” It ran several months ago in the *Reporter's* 2003 TV/Music issue.

SCORE

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

Calendar Girls ★★★

PATRICK DOYLE

Hollywood 5050466-8703-2-2

15 tracks - 29:13

As discussed in *FSM*'s recent interview with Patrick Doyle (*FSM* Vol. 8, No. 7), *Calendar Girls* is an English tragicomedy based on the real-life story of some middle-aged ladies who strip for a calendar to raise money for charity. So while this score was never going to be in the epic vein of Doyle's *Secondhand Lions*, it's actually the disc's modest running time that's the real letdown here.

Not only does the recording scrape in at a Varèse-length 29 minutes, only half of this is Doyle's score—fans will probably feel short-changed. The remainder of the running time is devoted to songs from the likes of the Meters, Quincy Jones, BB King, and the Temptations. There's also "I Find Your Love," sung by Beth Nielsen Chapman, which isn't in the movie, but is of interest because it's written by Doyle and is based upon the movie's central melody.

Before the film was released, it was being favorably compared to *The Full Monty*. Set in the north of England, and boasting a similar approach to the comedic material, there was every reason to believe that we'd be served another dose of Anne Dudley whimsy or Debbie Wiseman flourishes. Instead, we're treated to Patrick Doyle's joyful mixture of pathos and courage, music that rises artfully above the generic Brit-comedy clichés. There's no mickey-mousing here but, instead, music with the comedy derived from the situations. The short running time of each track does make for a dis-

jointed listen, but the cues merge fairly neatly. After a powerful lead-in with "The Funeral," the score follows the ladies' journey through the perils of celebrity, wrapping up with the uplifting "One More Hour."

In defense of the soundtrack, the movie doesn't feature wall-to-wall music, and the disc does offer a fine condensed selection of Doyle's motifs; there's more material to listen to here than the single Doyle cue on the *Bridget Jones's Diary* albums. Minor reservations aside, this disc should win accolades for having the best track title of the year: "Fantastic Tits." Follow that!

—Nick Joy

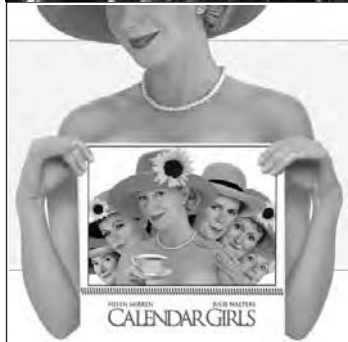
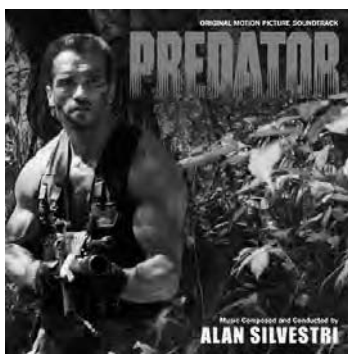
Predator (1987) ★★★★★

ALAN SILVESTRI

Varèse Sarabande VCL 0803 1022

21 tracks - 73:06

After nearly 20 years, one of the most influential scores ever written has finally made it to CD. Jam-packed with 75 minutes of music and featuring



extensive liner notes, this album is exactly what Alan Silvestri's *Predator* score deserves—and then some.

Anachronistically, we are first treated to Elliot Goldenthal's rendition of the 20th Century Fox theme from *Alien*³. It's a great opening for the CD, and it segues perfectly into Silvestri's beautiful space underscore for the main title. From there on in, the score throttles forward in glorious sound, with every track done justice. The sound quality alone is reason to abandon your crappy bootleg and seek out one of the 3,000 copies Varèse pressed—but good luck; most of the initial run has already been snapped up. Hopefully, Varèse got the message of how badly people wanted to get their hands on a legitimate copy.

Bombastic and creepy, slithering and militaristic, Silvestri's score both plows ahead and slinks along. It's everything an action score should be and yet it never downplays the horror aspect. It's worth noting that as with their releases of *Die Hard* and *Aliens*, Varèse has chosen a 20th Century Fox film whose music was drastically retracked—and it's fantastic to hear how the music was originally intended to play out. There are even a few moments in *Predator* that we've never heard before.

Completists will love the extensive liner notes that detail every cue's placement in the film, as well as where it was originally intended to play. The notes also provide insights about the production schedule and film trivia—one bit about Silvestri possibly mimicking Horner's woodwinds on *Aliens* was especially interesting to learn. It's nice to see Varèse

treating their Collector's Club releases with pride.

—Luke Goljan

Good Bye Lenin! ★★★½

YANN TIERSEN

Labels 07243 591609 2 4

23 tracks - 46:39

Yann Tiersen's follow-up to the phenomenon that was *Amelie* (1.5 million copies sold and counting) is a more accomplished and collected work. The tone here is less populist, and indeed the film it supports is less mainstream than *Amelie*, being a German art-house flick set in Communist former East Germany just before the fall of the Berlin Wall.

This is Tiersen's first soundtrack written exclusively for a movie. While a significant percentage of *Amelie* was written for the movie, a number of tracks were culled from Tiersen's first four studio albums. This time round, it's all done for the movie in question, and its setting immediately precludes the use of the "Parisian sidewalk" sound that dominates much of the composer's other work. Gone are the accordions and the joie de vivre, and instead we have a preponderance of solo piano or string-heavy tracks.

The multi-talented Tiersen continues to contribute more than just the notes, playing piano and melodica throughout and contributing violin and vibraphone on a handful of tracks. The best track is the closing "Summer 78," which features beautiful vocals by regular collaborator Claire Pichet.

When I recently interviewed Michael Nyman, he bemoaned the fact that people are making comparisons between his and Tiersen's work. While we'll

leave Nyman to his personal views, those comparisons will be resurrected again with this score. Contrast some of these cues with Nyman's *The Piano*, or Tiersen's use of the clarinet in "Birthday Preparations" and "Childhood (2)." Of course, minimalism doesn't start or stop with Nyman, but Tiersen is clearly a dedicated supporter of the cause.

For lovers of Gallic Euro scores that owe as much to Debussy and Satie as Edith Piaf and Jacques Brel, this is an unexpected and all-too-welcome follow-up to *Amelie*. —N.J.

Casa de los Babys ★★½

MASON DARING

Hybrid HY-20031-2 • 14 tracks - 38:46

Director John Sayles is one of the kings of independent films. His movies rarely get big box office, but many actors clamor to work with him, and most critics respect his vision. After the critical lauding of his '90s breakthrough, *Lone Star*, Sayles has started to veer toward Robert Altman territory, with the delicious ensemble *Sunshine State* (2002) and now with *Casa de los Babys*. *Casa*, about women awaiting the adoption of babies in Mexico, stars Marcia Gay Harden, Maggie Gyllenhaal and Lili Taylor. Sayles has also recruited his frequent collaborator, composer Mason Daring, to provide the Latin music flavor, but it's mostly in the vein of source-like writing.

Daring's guitar-score contributions constitute only about three minutes of the CD's run time. The writing is interesting enough, but not really worth talking about in detail. The album as a whole, however, can be fairly labeled a subdued cousin to *Frida*. *Casa*'s song choices are less flashy and more reflective. The Spanish-language songs from Ruben Blades and Lhasa are predictable but wholly appropriate. Selections from Los Zafiros, a Cuban doo-wop group from the '60s, are enjoyable, and

the singing of Lila Downs further validates the *Frida* comparison. Sayles and Daring wrote the song "Quien Sera?" for actress Rita Moreno, and she growls through it effectively.

—Cary Wong

The Wonderful Country/ The King and Four Queens (1959/ 1956) ★★★★★

ALEX NORTH

Varèse Sarabande

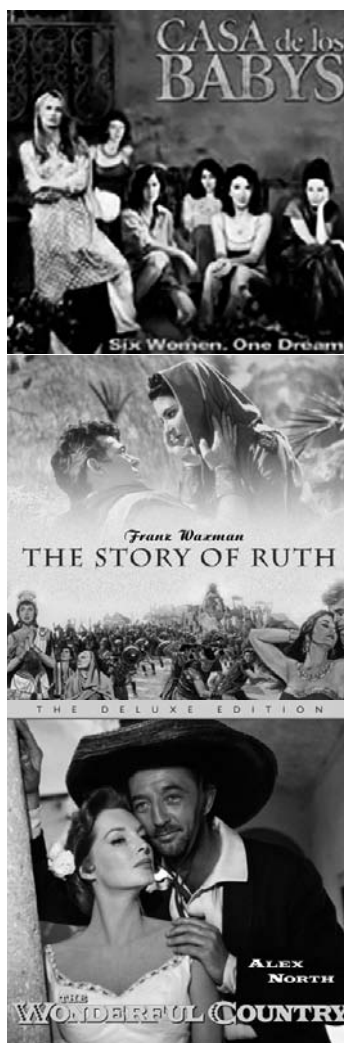
Disc One: 17 tracks - 39:57

Disc Two: 20 tracks - 46:45

The western has been around long enough to have stockpiled more than its share of clichés: the dusty towns, corrupt lawmen, Mexican bandits, rampaging Indians and, of course, the climactic gun battle. When we think of these films, we may also think of the corresponding clichés found in the scores: the harmonica, acoustic guitar, as well as the triumphant brass charges that play over long opening shots of the wild West.

This 2-CD set features an interesting comparison of two very different westerns, both with scores written by Alex North. Though both rely on much of the standard instrumentation used for westerns, each is unique. *The Wonderful Country* is a moody, brooding film from 1959 starring Robert Mitchum and Julie London, and features a constantly evolving score.

In the late '30s, North traveled to Mexico to collaborate with a dance company and was exposed to Mexican folk music, the influence of which is obvious on many of the tracks here. "Riding Into Pueblo" contains bits of mariachi-style trumpets played beneath rhythmically swirling brass and woodwind figures. The way that North addresses each character's theme throughout the score gives the feeling that he is writing from the character's point of view rather than merely commenting on what is occurring on-screen.



"Across the Rio Grande" demonstrates this with only harmonica, guitar and marimba.

The King and Four Queens is really *The Wonderful Country*'s alter ego. Galloping rhythms and an overall brighter palette of tones are used throughout the score. While there are far fewer folk melodies than were heard in *The Wonderful Country*, the music is still top-notch. Woodwinds and smaller ensembles dominate the soundtrack with their percolating dance rhythms. The big guns do come out occasionally, as on "Square Dance," which winks at the listener with its reference to Khachaturian's "Sabre Dance."

Both discs are mastered from mono tapes and are respectable in terms of their sound quality. There are also a few tracks included that never made it into either film, so even those familiar with the scores have some-

thing new to hear.

—Ian D. Thomas

The Story of Ruth (1960)

★★★★★

FRANZ WAXMAN

Varèse Sarabande VCL 0803 1024

17 tracks - 74:04

Varèse Sarabande adds to the wealth of recent biblical/historical-epic releases with what is surely one of Franz Waxman's finest scores. This is a thematically rich and diverse work; the main theme expresses a perfect blend of melancholy and nobility, and also goes through several particularly uplifting variations in "Boaz and Ruth" and "Finale."

Also prominent throughout the score is a dissonant brass fanfare, representative of the pagan cult from which Ruth originally hails. The inevitable evocation of the ancient Middle East is nicely done in the quasi-source cue "The Angry King."

"Return to Judah" is a stand-out track that opens with several nice passages of contrapuntal writing for delicate woodwinds, solo violin and harp. The cues finishes with a beautiful choral passage for female choir (presumably a Waxman setting of a passage from the Book of Ruth).

The CD also features a handful of well-developed and lengthy cues such as "Boaz," which runs the gamut from violence to tragedy to romantic passion and back again. *The Story of Ruth* has everything we've come to expect from the biblical scoring genre, and Waxman proves as adept as Rózsa, Newman and Kaper. Heavenly choruses, brass choirs, passionate cello solos and brutal biblical violence make strong appearances on this disc.

The sound quality is fantastic, and included is a demo recording of a song version of the main theme, with corny lyrics by frequent Waxman collaborator Paul Francis Webster (thankfully unused in the film). Finally, at over 70 minutes, the disc gives

a lot more bang for your buck than some of Varèse's previous club releases.

—Darren MacDonald

The Wizard of Oz (1903) ★★★★★

PAUL TIETJENS, L. FRANK BAUM, VARIOUS
Hungry Tiger Press—91381 81872

Disc One: 32 tracks - 72:45

Disc Two: 28 tracks - 73:42

Before there was ever a filmed version of the L. Frank Baum children's novel, *The Wizard of Oz* in 1939, there was a hit musical on Broadway in 1903, just three years after the book's publication. Written by Baum himself and newcomer Paul Tietjens, the first draft of the musical was revised by Julian Mitchell to include popular songs of the era. The resulting musical became a hit in New York as well as on the road.

One hundred years later, *Oz* enthusiast/producer David Maxine has taken on what must have seemed like an impossible task: putting together an album based on the 1903 musical version. Talk about a labor of love. He has compiled an incredible two-disc set filled with old 78s, piano rolls (for player pianos), music boxes and, most impressively, wax cylinder recordings of these songs sung by popular singers of the day. The breadth of material here is astonishing. Maxine is also the owner of Hungry Tiger Press, which specializes in preserving all things *Oz* related. A project of this magnitude certainly needed a man who had such a passion. Kudos to Maxine and his staff.

The package includes songs from the old musical plus songs that were cut or added during the run. The liner notes are extensive, and yet there seems to be a lack of cohesion to the show and how the songs fit into it (especially when there is more than one song for a particular moment). So I feel a little detached since I have no idea how a fun song like "Budweiser's a Friend of Mine" would fit into



a show about a girl lost in the land of Oz, except that it was sung by the Wizard himself. And since this isn't really a cast album (no such thing existed before *Oklahoma!*), the songs are not necessarily performed in the same tone or tempo as they were in the show. These are small quibbles, and should not discourage music lovers or historians. In addition to the booklet describing the history of the show, there is a second booklet that includes the lyrics to all the songs.



I especially enjoyed the beginning of disc two, with wonderful recordings of actual piano rolls and music boxes of the era. Also included in the second disc are numbers from *The Woogie-Bug*, Baum's attempt at a sequel, and *The Tik-Tok Man of Oz*, a 1913 attempt to musicalize the third book of the series, *Ozma of Oz*. There are also songs by the actors who were in the Broadway version, just to give us a feeling for their voices and stylings.

—C.W.

Songs for the Jogging Crowd ★★½

VIC MIZZY

Percepto/Vicster • 12 tracks - 35:52

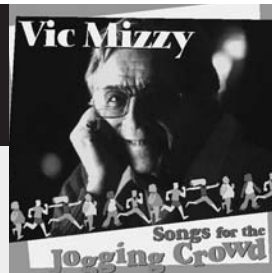
VIC MIZZY IS BEST KNOWN FOR HIS

television scoring on shows like *Green Acres* and *The Addams Family*, and also for defining the sound for a run of Don Knotts/Sid Caesar comedies in the 1960s. Mizzy's music has a happy-go-lucky feel and toe-tapping draw no matter the context.

Songs for the Jogging Crowd is a fun concept album with great lyrics and Mizzy's still-sharp sense of humor. Plus, each song has clean and exciting (if not orchestrally limited) accompaniments. The album's promotional materials and liner notes point out that even a gifted songwriter like Mizzy, the vice president of the Songwriters Guild of America, has a difficult time getting new material into the hands of the public. This CD will not get him much vocal work—his singing is very similar to Alan Sherman's with a touch of Sinatra's diction. It's a kind of spoken sound with the occasional musical inflection in the faster songs, but he's far more accomplished in the slower melodies, especially the poignant "When Your Dreams Are Younger Than You." What you will hear throughout is Mizzy's inescapable sense of fun, which is hard to dislike. Where else will you encounter a song about seeing your grandma at the disco ("Dance, Granny, Dance")? There are ballads, a country song and the inclusion of two of his most beloved television themes.

There isn't really any "new ground" here, but who cares? This is definitely a CD that will make you smile, and perhaps, for those of you in the right age group, even bring an optimistic tear to your eye. Do yourself a favor and visit www.vicmizzy.com (or www.percepto.com) today and order yourself a copy.

—Steven A. Kennedy



Gigli ★★★

JOHN POWELL

Varèse Sarabande 302 066 499 2

19 tracks - 37:33

I've been a big fan of John Powell ever since *Antz*. Lately, Powell seems to have steered toward the romantic comedy, a tricky genre, since the comedic music is often downplayed in favor of injecting romantic sparks into a relationship that may or may not be blossoming on screen. This is definitely the case with *Gigli*. Powell's work plays best when it aims for the heart, with soft strings soothing out the otherwise percussive and organ-centered score.

Tracks like "Nice Weather," "Rochell" and the second half of "Pro Perogative" captured my attention since they were more in Powell's traditional bouncy style. When Powell gets into the comedy part of the music, he really starts to shine, with clever instrumentation and snappy rhythms. This style of music is what sets him apart from his Media Ventures brethren, as it relies more on orchestral flavor and melody than on synths and sampling. This score proves that Powell is capable of applying a tender hand as well as a comedic one. He's just as at home here as he is underscoring the chases of *Face/Off*—in fact, more so.

The one fault I found with the score is its overreliance on '60s-style jazz percussion elements to denote comedy. While Powell has long worked with catchy beats, they tend to work best as the groundwork for something else. Stripped down to bare minimum, they don't seem to work as well. The inclusion of a '60s flavor in some tracks ("Opening Titles," "The Morgue" and "Love Scene") feels particularly grating when they fade out and are quickly replaced by beautiful string work. Gospel beats mix with bluesy guitar at times, alternately playing with and dodging the string work

until a final explosion of voices in the last track ties things together and finally makes sense of it all. Altogether, it does work, although this represents too small a portion of the album. It's definitely worth a listen, though you might want to hide the album cover.

—L.G.

Tour de France Soundtracks

★★★★

KRAFTWERK

EMI KW3 CD • 12 tracks - 59:59

Kraftwerk released its first album in 12 years in August of 2003: a shining modern neon TV soundtrack to celebrate the centenary running of the legendary French bicycle race that takes place in July every year over three weeks and covers over 2,000 miles of French scenery. The album itself divides roughly into two parts, the first of which is an extended suite taking the listener through three stages of the race; the second part leans into a more abstract study of the dynamic interaction between human and machine performances. From the rubbery oscillations of "Vitamin" to the restless metallic ripples of "Aero Dynamic," and from the biomechanical pulses of "Elektro Kardiogramm" to the glistening vistas of "La Forme," this is emphatically the sound of Kraftwerk in 2003. Sensual, playful, simple, profound and beautiful.

Tour de France Soundtracks reaffirms Kraftwerk's intoxication with the transcendent joys of motion and emotion. In Kraftwerk's seminal 1974 composition *Autobahn*, cars hummed in hypnotic harmony. In 1977's *Trans Euro Express*, a groundbreaking album often sampled by the early pioneers of hip-hop, trains sang and rocked in rhythmic regularity. In *Tour de France Soundtracks*, high-tech racing machines glide through speed-blurred soundscapes, pedals and chains exchanging rhythmic chatter, riders panting in metro-

nomie union. The music examines the relationships between extreme physical endurance and technology, between individual participation and its representation through media networks. Considering that the lyrical content of the entire album comprises little more than an impassive listings of nouns and adjectives, with hardly a verb in evidence, it's remarkable how much is conveyed. It is the engineering and manipulation of the hypnotic, polite surreal robot voices that does much to convey the messages of the words. "Tour de France, camera video et photo" provides as close to a chorus on the title track while "Minimum Maximum Beats per Minute" lends all the power that the vocals need to deliver. Throughout, the overall sound is economical, never over-cluttered but bursting with subdued, carefully calculated energy.

In a career spanning more than 33 years, the Dusseldorf quartet has been endlessly saluted and imitated by each new generation of musicians. Few, though, have paid as much attention to detail as Kraftwerk. Long may their journey run, and long may they stay at the front of the pack.

—Simon Duff

Electronic Chronicle: The Fred Karlin Collection Vol. 3 ★★½

FRED KARLIN

RMDU 2 • 24 tracks - 68:31

Do not be alarmed, fellow soundtrack geeks! You will not be subjected to the dreaded bleeps and bloop, nor the incessant droning and drumming of a dreaded electronic score! Instead, this disc features Fred Karlin's multi-layered sound world for a quartet of mid- to late-'80s telefilms, all suspense- or action-oriented, and not the typical "heartwarming, true tale of courage and a mother's love" that dominates the plot of most TV movies these days.

The best track, from *Hostage Flight*, is nonstop action and

excitement. *Murder C.O.D.*, with trumpet solos performed by Karlin, carries an air of grittiness. Suspense and portent are also conjured up by the violin chords and slow but steady drumbeat. *Final Jeopardy* is the most typical-sounding '80s synthesizer action score, and therefore is likely to have nostalgic appeal to many—it reminded me of *The Terminator*.

Karlin uses high-quality synthesizers capable of reproducing acoustic orchestral sounds very well, much like Doldinger's *Das Boot*, and he also seems to be a brilliant engineer and sound designer, creating complex multi-track cues from several electronic sources. The trouble is, the music isn't all that fresh-sounding, and lacks any catchy melodies or hooks. The ethnic touches for *Dadah Is Death* were fine, but not enough to sustain interest over the course

of a 30-minute suite.

If you're into electronic scores, you'll find some well-crafted music here, but this CD will not appeal to most.

—D.M.

Whisper Not ★★★ ½

OSI LEWIN

LML Music • 12 tracks - 41:44

Though this debut album from cabaret singer Osi Lewin (who at times sounds a bit like the great Annie Ross) doesn't have any tangible filmic connections, it stands as a fine, though brief, collection of those upscale lounge pieces that allow fine chanteuses to display their vocal theatrics. The collection covers a number of less popular but decent songs with a heavy leaning toward Jobim and similar Latin stylings. The multilingual songs amply display Osi's linguistic skills, though she sometimes seems too exacting in her diction (and that from a person who often screams for better enunciation!).

There are some harsh edges to overcome, but this is, after all, a "debut" album, and if Osi is given more opportunities to record and develop her voice and art, she can only move from highly talented to great. Standards like "Lullaby of Birdland" and Rodgers and Hammerstein's "Love Look Away" are nicely balanced by Jobim selections such as "Fotografia" and "Chega de Saudade." The great Edith Piaf is also mimicked in the classic "Rien de Rien." In all, *Whisper Not* is an excellent album for fans of cabaret singing.

—S.A.K.

Available from LML Music at www.LMLmusic.com.

The Galapagos Suite ★★½

FRANK MACCHIA

Cacophony, Inc. FMC504

6 tracks - 41:51

The *Galapagos Suite* is one of those postmodern musical hybrids that stands outside the multiple adjectives one could

(continued on page 43)



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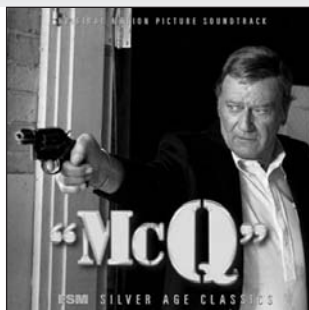
FSM marketplace

□ Vol. 6, No. 19

McQ by ELMER BERNSTEIN

Film released: 1974
Studio: Warner Bros.
Genre: Police Thriller
Silver Age Classics
CD released: November 2003 • Stereo • 49:24

John Wayne plays a contemporary policeman in a gritty urban setting, and Elmer Bernstein combines his traditional symphonic approach with '70s funk for a unique, swaggering sound. This premiere album release includes the complete score from the original scoring elements. **\$19.95**

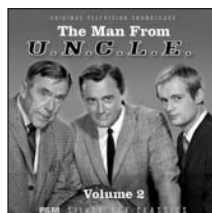


□ Vol. 6, No. 18

On Dangerous Ground by BERNARD HERRMANN

Film released: 1952
Studio: RKO
Genre: Film Noir
Golden Age Classics
CD released: November 2003 • Mono • 48:24

Herrmann's only film noir score runs the gamut from furious chase music to heartfelt warmth. This landmark score is presented in complete, chronological order with a bonus suite of rehearsal outtakes—but be advised that the CD was produced from the only surviving acetate recordings of varying quality. **\$19.95**



□ Vol. 6, No. 17

The Man From U.N.C.L.E. Vol. 2

JERRY GOLDSMITH, et al.

TV Produced: 1963-67
Studio: M-G-M
Genre: Secret Agent
Silver Age Classics
CD released: Oct. 2003
Mono • Disc One: 77:54
Mono/Stereo Disc Two: 76:29
Because you demanded it: Another 2-CD set of the classic TV series scores, including music by Fried, Shores, Riddle and more. Two unused versions of the theme and music from the feature films are included. **\$24.95**



□ Vol. 6, No. 16

The Brothers Karamazov

BRONISLAU KAPER

Film released: 1957
Studio: M-G-M
Genre: Literary Adaptation
Golden Age Classics
CD released: Oct. 2003
Mono • 79:10
A rich and varied score for one of the greatest works in literature—composed by one of the novel's greatest fans. Kaper draws upon Prokofiev, gypsy melodies and his natural gift for dramatic writing to create a classic soundtrack. **\$19.95**



□ 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**

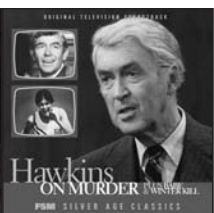


□ Vol. 6, No. 14

The Cobweb/Edge of the City

LEONARD ROSENMAN

Films 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, '74, '75
Studio: M-G-M
Genres: Crime, Biography
Silver Age Classics
CD released: July 2003
Stereo • 77:24

Three TV movie scores: *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, plus 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
A 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 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**

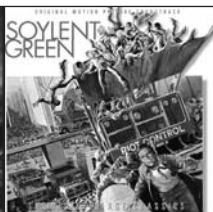


□ Vol. 6, No. 9

The Adventures of Huckleberry Finn

JEROME MOROSS

Film released: 1960
Studio: M-G-M
Genre: Satirical Adventure
Golden Age Classics
CD released: Apr. 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 mono alternates. **\$19.95**

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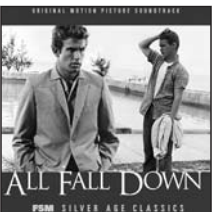


□ Vol. 6, No. 7

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, including bonus tracks; *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

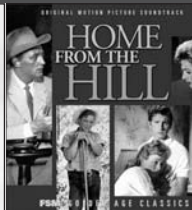
MIKLÓS RÓZSA
Film released: 1954/1956
Studio: M-G-M
Genre: Adventure/Drama
Golden Age Classics
CD released: Apr. 2003
Stereo/Mono • 79:20
Green Fire (51:04) is an adventure set in Colombia with a gorgeous symphonic main theme; *Bhowani Junction* (27:52) is a politically charged romance sporting indigenous, "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 to 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**



□ VOLUME 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: *Never So Few* (42:18) blends action and romance, while *7 Women* (31:27) is more introspective, but with a big, exciting title theme for the Mongol horde. **\$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. 18
The Man From U.N.C.L.E. Vol. 1
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

America's first hit spy TV series features varied, jazzy, high-energy music. All of Goldsmith's scores plus scores by six others (inc. Fried, Schifrin, Scharf, Stevens) are represented on this 2-CD set. **\$24.95**



□ 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. 16
The Prize
JERRY GOLDSMITH

Film released: 1963
Studio: M-G-M
Genre: Espionage
Silver Age Classics
CD released: Nov. 2002
Stereo • 72:37

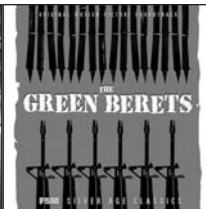
The Prize is an early Jerry Goldsmith action-suspense gem for a Hitchcock-styled thriller. CD features complete stereo score plus source music and vintage re-recorded LP cuts. **\$19.95**



□ Vol. 5, No. 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. 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

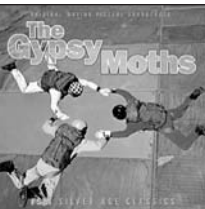
The first major U.S. film to address the Vietnam conflict features a stirring symphonic score, befitting an action movie directed by and starring John Wayne. All of Rózsa's music is here (plus "The Ballad of the Green Berets") in excellent stereo. **\$19.95**



□ Vol. 5, No. 13
Screamouche
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. 12
The Gypsy Moths
ELMER BERNSTEIN

Film released: 1969
Studio: M-G-M
Genre: Drama
Silver Age Classics
CD released: Aug. 2002
Stereo • 61:08

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



□ 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. 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

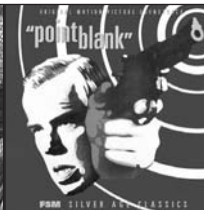
Five episode scores for groundbreaking series starring Robert Culp and Bill Cosby: "So Long, Patrick Henry," "The Time of the Knife," "Turkish Delight," "The Warlord" and "Mainly on the Plains." First three & theme in stereo; all OST, not LP recordings. **\$19.95**



□ Vol. 5, No. 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. 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. 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. 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 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. 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

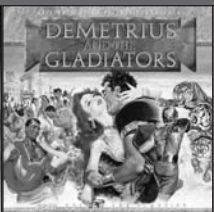
A taut, piano-dominated score with an accent on stealth—flamboyant, yet naturalistic. Remixed and remastered, this CD doubles the playing time of the LP including bonus tracks of vocals, piano demos, and a jazz trio improv of the main title. **\$19.95**



□ Vol. 5, No. 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' melodic, pre-blockbuster career, 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 heart-felt, 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

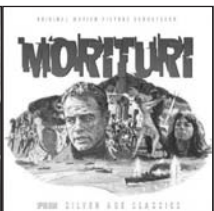
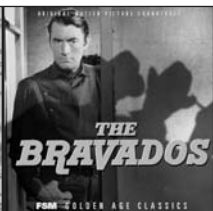
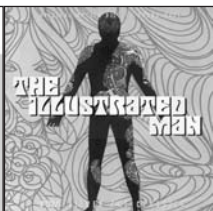
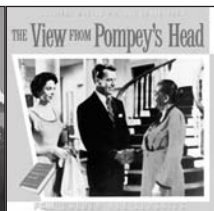
Film released: 1954
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Dec. 2001
Stereo • 38:41

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/Antology
Silver Age Classics
CD released: Sept. 2001
Stereo • 42:02

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

□ Vol. 4, No. 13
The Bravados
ALFRED NEWMAN &
HUGO FRIEDHOFFER

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

Two Hollywood legends collaborate for a rich, handsome western score with a memorable, driving main theme 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

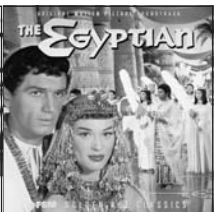
Film released: 1959
Studio: 20th Century Fox
Genre: Drama/Romance
Golden Age Classics
CD released: Aug. 2001
Stereo • 71:14

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 FRIEDHOFFER

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

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

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

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

Room 222 (12:15) comprises theme and two episode scores for popular TV series; *Ace Eli* (59:21) a lyrically-scored 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: Police 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

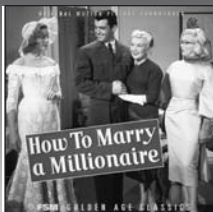
Film released: 1955
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: April 2001
Stereo • 65:43

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 Marry a Millionaire
ALFRED NEWMAN & CYRIL MOCKRIDGE

Film released: 1953
Studio: 20th Century Fox
Genre: Comedy/Romance
Golden Age Classics
CD released: Mar. 2001
Stereo • 70:03

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



□ Vol. 4, No. 1
Conquest of.../Battle for the Planet of the Apes
TOM SCOTT/LEONARD ROSENMAN/LALO SCHIFRIN

Film released: 1972/73
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Feb. 2001
Stereo & Mono (Conquest)/Stereo (Battle) • 74:44

Final *Apes* films get vintage scores by Scott (38:47, w/unused cues) and Rosenman (34:43), plus TV series 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/Nick Quarry
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

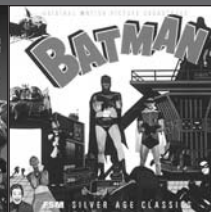
Early Goldsmith feature (42:01, plus 21:06 bonus tracks)—is in romantic Alex North style. *Quarry* (10:27) is a TV rarity—sounds like *Flint* music. **\$19.95**



□ 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 Bat-villain signatures, swingin' underscoring and larger action setpieces. **\$19.95**



□ Vol. 3, No. 6
The Undefeated/Hombre
HUGO MONTENEGRO/DAVID ROSE

Films 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

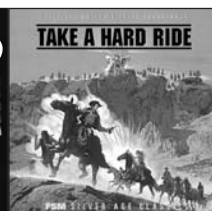
Second *Apes* pic gets atonal score by Leonard Rosenman with many avant-garde highlights. Includes complete original tracks (46:03) plus 1970 LP re-recording with dialogue (26:34). **\$19.95**



□ 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

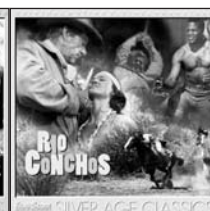
Strange "blaxploitation," foreign-produced western gets wonderful symphonic score from Goldsmith; great main theme, action cues. Take a hard ride, indeed. **\$19.95**



□ VOLUME 2, No. 9
The Flim-Flam Man/A Girl Named Sooner
JERRY GOLDSMITH

Films released: 1967/1975
Studio: 20th Century Fox
Genre: Drama/Americana
Silver Age Classics
CD released: Jan. 2000 • Stereo (Flim-Flam)/Mono (Sooner) • 65:20

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



□ Vol. 2, No. 8
Rio Conchos
JERRY GOLDSMITH

Film released: 1964
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Dec. 1999
Mono/Stereo (combo) • 75:28

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



□ Vol. 2, No. 7
All About Eve/Leave Her to Heaven
ALFRED NEWMAN

Film released: 1950/45
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 1999
Mono (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: 1958/59/62/57
 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
MAURY LAWS
 Film released: 1968
 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
JOHN BARRY
 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
DAVID SHIRE
 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*



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, Schiffrin, 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.*

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*



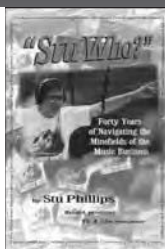


The Music of Star Trek: Profiles in Style by Jeff Bond

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

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



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



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



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."

(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.

BACK ISSUES OF FSM VOLUME ONE, 1993-96

24 pp. unless noted.

Asterisk (*) indicates photocopies.

***#30/31, Mar. '93** 64 pp. M. Jarre, B. Poledouris, Chattaway, J. Scott, C. Young, Mike Lang; secondary market, Morricone albums, Bernstein Film Music Collection LPs; 1992 in review.
***#32, Apr. '93** 16 pp. Matinee temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.
***#33, May '93** 12 pp. Book reviews, classical/film connection.
***#34, Jun. '93** 16 pp. Goldsmith SPFM award dinner; Orchestrators; *Lost in Space*; recycled Herrmann; C. Young; *Pinocchio*; Bruce Lee movie scores.
***#35, Jul. '93** 16 pp. Tribute to David Kraft, John Beal Pt. 1; scores vs. songs; Herrmann Christmas operas; Film Composers Dictionary.
***#36/37, Nov. '93** 40 pp. Bob Townson (Varèse); Richard Kraft & Nick Redman Pt. 1; John Beal Pt. 2; CAM CDs; classic corner; fantasy scores of E. Bernstein.
***#38, Oct. '93** 16 pp. John Debney (sea-Quest 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.
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***#49, Sept. '94** 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.
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***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.
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VOLUME THREE, 1998

Expanded format! Issues 48 pp

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

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Guide Pt. 1 (*Star Wars* to *Amistad*), M. Danna (*The Sweet Hereafter*), *Titanic*'s music supervisor, Laserphile, Silvestri lecture, Rykodisc CDs.

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Beltrami, C. Eidelman, D. Cuomo, Kamen.

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***Vol. 4, No. 5, Jun. '99** *Star Wars: The Phantom Menace* scoring session & Trilogy themes; *Halloween H20* postmortem; *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.

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Vol. 4, No. 10, Dec. '99 SCORES OF SCORES

roundup: animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs.

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***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 Dunning 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 Cello*); Silvestri (*Cast Away*); *Back to the Future*.

VOLUME SIX, 2001

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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*

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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 BADELAMENTI (*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 Aménabar (*The Others*); G. Yared; Hobbit music; C. Young, H. Gregson-Williams, R. Kent, M. Isham.

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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/June '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; *Sigs*; *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 Otman (*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: K. Badelt (*Pirates of the Caribbean*); H. Gregson-Williams (Sinbad: Legend of the Seven Seas), 11 Great Pirate Scores; Rachel Portman's opera, The Sherman Bros. and more.

Vol. 8, No. 7, August '03 SEX, LIONS & AUDIOTAPE: Patrick Doyle (*Calendar Girls & Secondhand Lions*); M. Kamen (*Open Range*), Betty Comden (*Singin' in the Rain*), Chris Lennerz (*Medal of Honor* videogame), Rolfe Kent, audio formats explained, and more.

Vol. 8, No. 8, September '03 LOVE THAT BOOB TUBE: *Alias*, *Carnivale*, *Penn & Teller's Bullshit!*, *Malcolm in the Middle*, and *Boomtown*; Staff picks favorite TV themes; *Indiana Jones and the Temple of Doom*, Matthew Barwood on *Dragonslayer* and **batteries not included*.

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.

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(continued from page 35)

use to describe it. The title makes it seem like a serious geographic tone poem; the track titles seem culled from new-age nature music; the artists listed on the label suggest a more jazz-oriented work; and the illustrative photos in the booklet suggest something out of one of those Science Museum IMAX experiences. Packaging aside, the music itself does lean on jazz roots.

This album is a kind of musical postcard based on Macchia's trip to the Galapagos. He turns his experience into a musical language that's not unlike other pieces where composers dig for catchy ways to sell music. The music is neither overwhelming nor continuously engaging, yet when the ideas work they are certainly enjoyable. The problems stem from the lack of a consistent solo instrumental idea or thematic ideas that gel with the surrounding whole. Taken individually, some of the movements work, but the album's overall free-form improvisational feel gets tiresome. The synth patches reminded me of those old Kimball organs with their little percussion buttons, not in their rhythms because those are created in other ways, but in the dryness of the sound. No doubt those who enjoy new age jazz (à la "Whales Alive" minus Paul Winter's sax) may find a kindred spirit here; it is definitely more interesting than the recent acclaimed Bruno Coulais score to *Winged Migration*, but it is not in the same class as Mark Isham's *Galapagos* IMAX score.

—S.A.K.

Available at www.frankmacchia.net

Gay Purr-ee (1962) ★★

HAROLD ARLEN & E.Y. HARBURG
Warner/Rhino • 18 tracks - 73:00

Imagine consuming a midnight snack consisting of smoked salmon, cotton candy, pistachio gelato, yuzu quail and Chef Boyardee ravioli. After inhaling the feast, your



featured dream that evening might strongly resemble *Gay Purr-ee*, a 1962 animated musical concerning Parisian pussy cats and boasting the vocal talents of the immortal Judy Garland, Robert Goulet, Red Buttons and Hermione Gingold. With songs supplied by the illustrious duo of Harold Arlen and E.Y. Harburg (who furnished Garland with "Over the Rainbow" and the rest of that unforgettable *Wizard of Oz* score), *Gay Purr-ee* is one odd amalgam of elements. A dementedly inventive cult favorite, it would be the second and last theatrical feature produced by UPA (United Productions of America), the same company that gave the world the likes of Mister Magoo and Gerald McBoing-Boing.

In a famously snooty review of the picture, the critic for *Newsweek* observed, "There seems to be an effort to reach a hitherto undiscovered audience—the fey four-year-old of recherche taste." For those incorrigible fey four-year-olds among us, *Gay Purr-ee* is an exotically enjoyable delicacy topped with an unapologetically sophisticated score. In fact, Arlen and Harburg seemed to have approached this unique assignment as though they were crafting a full-scale Broadway

revue. As a result, there's not a trace of condescending cuteness to be found in the musical selections, and the entire enterprise benefits as a result. A prime example of Harburg and Arlen's classy craftsmanship is "The Money Cat," performed by the versatile Paul Frees and the Mellow Men. Even latter-day Disney at its most daring couldn't produce such sharp, funny lyrics ("We give social status to countrified tomatoes") backed by a torrid rumba-style accompaniment. It's a winner all the way.

Before it became fashionable for celebrities to lend their voices to animated alter egos, a major star like Judy Garland crooning as a cartoon cat was not unlike Maria Callas performing *Tosca* at McDonald's. Reportedly, it was Arlen who convinced Judy to take the job and aren't we glad he did. Garland's voice is at its warmest, most potent and engaging, and she gives it everything she's got on "Take My Hand, Patee," a joyously boisterous ditty.

"Little Drops of Doom," a sort of musical nursery rhyme, is the only number from this score that went on to have a life beyond *Gay Purr-ee*. In 1963, Garland performed this poignant

charmer on her landmark CBS television series and it's become a staple in the repertoires of many capable cabaret performers ever since. "Paris Is a Lonely Town" is the movie's big ballad, and while sentiments like "the glamour's gone, the shades are down" are unusually downbeat for an animated feature, Harburg and Arlen's artistry and Garland's sincerity will have those fey four-year-olds donning black berets and reaching for the nearest Jean-Paul Sartre text quicker than you can say "existentialist ennui."

As evidenced on this Warner/Rhino version of the *Gay Purr-ee* score, Robert Goulet possesses the heartiest baritone since Nelson Eddy, and it's put to good use as he sings the praises of Garland's character, "Mewsette." But Goulet and Buttons are ill-served by "Bubbles," the one Harburg-Arlen clinker. Even a giddy can-can midway through can't save this one.

With several rare demos included of Harold and "Yipper" trying out their tunes, a colorful liner notes booklet featuring producer George Feltenstein's informative annotation, and Judy at her post-Carnegie Hall best, *Gay Purr-ee...c'est magnifique*.

—Mark Griffin

The Movie Album ★★★

BARBRA STREISAND
Columbia Records/Sony
12 tracks - 52:16

A year ago, I wrote to Barbra Streisand and told her that she should record "Bill" (from *Showboat*) and "Too Late Now" (from *Royal Wedding*) for her long-anticipated collection of cinema songs. Apparently Barbra wasn't exactly bewitched by my suggestions, but *The Movie Album* does include a dozen lushly orchestrated renditions of film favorites that will likely please Streisand enthusiasts, even if they won't be levitating ecstatically. The

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IMPORT CORNER: A Pair of Bloody Great Scores

Battle Royale (2000) ★★★★★

Volcano CPC8-3035 • 23 tracks - 71:08

Battle Royale II (2003) ★★★★★ 1/2

Dynamord/Zealot ZEY-2007 • 22 tracks - 74:28

Scores by MASAMICHI AMANO

AS MOST FILM BUFFS PROBABLY KNOW,

Japan produces a whole lot more than Godzilla movies and anime—they also churn out a lot of very strange live-action movies that tend to be very, very bloody, full of sexual content and gruesome violence. Some of these are highly respected pieces of art (*Audition*), while others are just weird nonsense (*Ichi—The Killer*). It seems there's nothing too offensive to put on screen. So, Western audiences would have to wonder what kind of movie could actually create the kind of small scandal in Japan that something like

Basic Instinct did when it came out in the U.S. Well, *Battle Royale* was such a movie. Not necessarily because of its violence, but probably due to its central story: In the near future the youth of Japan are wild, crazy and don't listen to the grown-ups anymore (not so far from the truth). Schoolteachers have to fight for survival every day, and the ongoing recession doesn't make the future look bright.

To control the disobedient teenagers (and teach them the lesson that grown-ups have to be taken seriously), the government creates the Battle Royale Act: Each year a class of students is picked at random. This class is sent to a remote island where each student gets a weapon—and an explosive collar around his or her neck. The students are given three days to kill each other off until only one is left. If after the three days more than one student is alive, all the collars will explode. So, will your best friend still be your best friend in a situation like this? And could you kill your best friend or lover?

One thing critics agreed upon is that Masamichi Amano's score is a wonderful piece of work. It's a full orchestral effort with large choir and cleverly interpolated classical music. Both the CD and movie open with Verdi's fantastic *Requiem*—this great classical thunderstorm paired with the cool opening credits sets the tone for this movie perfectly.

Amano's underscore consists mainly of a haunting friendship theme, which in its purest form (sung by a choir) brings tears to your eyes.

It's sung by a female vocalist, first over a humming choir, and later joined by male voices. It's very much in the style of Alan Silvestri's "Prince's Day" cue from *Blown Away*. There are orchestral variations on this theme, but track 21 is really the standout (used in several of the movie's trailers.) There's another theme worth mentioning—a brilliant six-note melody for the villain (a guy who joined the game just for the fun of it), with low-end male choir chanting—really scary. Excluding the friendship theme, the score main-

tains a threatening air, leaning heavily on action and horror—it's a valid approach to the picture. Better yet, there's almost always a full orchestra at work—overdone at times, but typically Japanese—and they seldom play small.

For instance, amidst the lengthy opening cue, there is a big orchestral outburst that sounds like a monster on a rampage. In actuality, a teacher is attacked briefly and then lies on the floor—really

nothing to get all that excited about, but the music plays as if all hell is breaking loose. It's fun to listen to on CD, but that was one of the few moments in the movie where the overwriting was distracting—maybe that's just my Western point of view.

There is definitely an Eastern feel to this score, not in instrumentation (there isn't a single Eastern instrument in it) but in the overall style and use of music. It's very big and brassy, almost old-Hollywood-style, and very classical—not as cute as *Spirited Away*, and certainly not such simple, throwaway stuff as Media Venture's shameful *Pirates of the Caribbean*. If you like a score that is versatile and takes some time to appreciate (while never boring despite its length), *Battle Royale* is one to check out.

Big scandals usually lead to big success, and such was the case with *Battle Royale* (it even got seven Japan-Oscar nominations, including score). A sequel was inevitable. This summer saw *Battle Royale II* open to mixed reviews and audience reaction in Japan. For me, this was the summer blockbuster event, and I was lucky enough to be in Japan when it opened.

This time Shuya, the survivor of part 1, has become a notorious terrorist. He hides on an island together with his gang, Wild Seven. The government, still horrified by the youth of Japan, kidnaps a new class, but this time it's war: The kids don't have to kill each other, but instead must defeat Shuya's terrorist group. They still have the three days and the collars, which

include some nice twists this time around. But this island is really dangerous and many kids don't even make it past the beach.

The film is a war movie, and like almost all its kin, it's pretty senseless. The first hour is both tense and touching, with inventive action scenes (and some clear rip-offs of *Saving Private Ryan*). But overall, I had the impression it is actually glorifying violence instead of criticizing it in the satirical way the original film did. It's even more brutal, and has a larger body count. I've never before seen so many exploding heads on-screen.

Amano's music for this sequel is in nearly every aspect as good as his work for the first. Here it relies heavily on military action music, emphasizing military percussion. The landing on the island was obviously temped with *Starship Troopers*, and track 5 follows in the same vein.

The CD doesn't begin with the film's chilling opening cue, but rather with a grand overture of the main military/action themes. It builds slowly before kicking into full gear with a Horner's *Courage Under Fire*-styled, quasi-classical action rampage. A fantastic action cue, but I wouldn't have chosen it for the first track on the disc.

Amano does reuse thematic material from the original throughout the sequel score, but this effort is quite different. Many cues focus on building suspense or on short outbursts as the kid soldiers sneak through the dangerous, booby-trapped island. There are many big action cues, some of them with clever variations on the "hero-military" theme, sometimes getting very atonal and frenzied. (Track 9 perfectly captures the panic when one of the kids' collars is going to explode, and he runs screaming for help, unfortunately into a minefield, creating a fateful chain of events—one of the best and bloodiest moments in the movie.) At almost seven minutes, track 11 is the longest cue and features great variations on the friendship theme. It's one of the most touching cues written in a long time, and it's hard to believe it's used in such a brutal context. Closing the CD is an overlong song by a Japanese rock band—not bad, but unnecessary.

Again, there are no Eastern instruments featured in this score. It's another great listening experience, but I have to admit that the use of the heroic theme confused me. There's nothing heroic about kids blowing up skyscrapers and killing hundreds of soldiers—at least, nothing I can pinpoint. This time I didn't get the message, and wondered what the music was trying to tell me.

Most Westerners will never see this movie, but for your own sake get the CD! That is, unless you want me to put a collar around your neck and blow off your head.

—Roman Deppe

The CD is available at www.amazon.jp or www.amazon.fr

(continued from page 43)

selections you expect Streisand to stamp as her own ("Smile," "Moon River") are serviceable rather than definitive. Instead, Mrs. Brodin mines gold from unexpected sources, including the wistful "Emily" (from *The Americanization of Emily*) and the undervalued "How Do You Keep the Music Playing" (from *Best Friends*)—though the latter should have remained a duet. John Travolta, anyone?

While one might have hoped that *The Movie Album* would stand as the cinematic equivalent to Streisand's exquisite 1985 masterpiece *The Broadway Album*, this new release never ascends to that level. Still, it's worth 20 bucks to hear Our Lady of Brooklyn tear into "You're Gonna Hear From Me," (from *Inside Daisy Clover*) with the same powerhouse determination that propelled her through *Funny Girl*.

—Mark Griffin

Wizard of Sound ★★★ 1/2

ALESSANDRO ALESSANDRONI

Hexacord HCD 20 • 22 tracks • 68:12

Though critics and fans traditionally give a tremendous amount of credit to Ennio Morricone for developing the oddball sound of the spaghetti westerns that flourished in the '60s, Alessandro Alessandroni—the maestro's favorite session man—deserves a great deal of appreciation as well. After all, were it not for Alessandroni's guitar and the ethereal vocals of his band I Cantori Moderni, Morricone's early music would probably lack the beautiful strangeness that makes it so endearing and popular. And though Alessandroni is best known as a performer, he also composes; over the last four decades, he has scored approximately 40 films. *Wizard of Sound* collects many of these recordings, making them available to

many American buyers for the first time.

Thank goodness, because nearly all of the songs included here are dreamy, simple and gorgeous. On "Visa to the Stars," for instance, a delicious, panoramic sound develops from the combination of soaring strings and a softly moaning harmonica. On "Love Theme for Edwige," a silvery female voice rolls like clouds in the sky over a subdued bossa nova backbeat. And in "Thinking of You," a melancholy whistle spins above a rambling rock-and-roll riff, generating a lushness that owes as much to Otis Redding as it does to Burt Bacharach. As a matter of fact, Alessandroni's affection for popular music infiltrates every single track on this album. Rhythms lifted from '70s funk, for example, seep through "Theme From the Private Connection (alternative sexy version)"; "Tree Meditation"

and "India" showcase a psychedelic sitar; and "Theme From Romancing the Island" smacks, rather dazzlingly, of disco.

Unquestionably, the music presented here is kitsch. And some of us may be inclined to damn it for this. Others, of course, will love it, and love it passionately, for the same reason.

—Stephen Armstrong

Jeepers Creepers:

Great Songs From Horror Films ★★★

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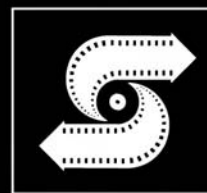
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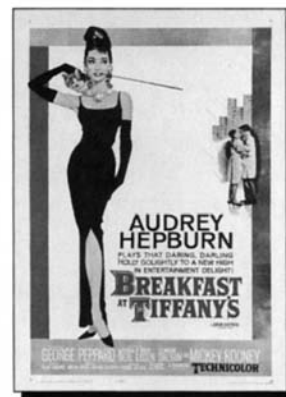
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thy approaches to making film music compilations. Each had its merits and often featured unreleased music, or at least music that was no longer available on an original soundtrack. Spurred on by the collector periodical *Scarlet Street*, and perhaps capitalizing on the title of the recent *Jeepers Creepers* films, Kimmel has brought together 14 talented singers for this new collection of songs that's as bizarre as it is entertaining. On the surface, songs like "Goody, Goody" and "The Faithful Heart" seem

rather innocuous choices for a horror-based album, but then again, "Stella by Starlight," sung by Brent Barrett, is simply one of the best songs ever written for a ghost story. And for those who needed an updated performance of "The Blob," Alison Fraser provides a fun trip down memory lane, complete with a semi-running commentary. Even "Mothra's Song" makes an appearance!

The talent that Kimmel brings together here is impressive, and includes Judy Kaye, Susan Gordon, Michelle Nicastro, Tammi Tappan and Katherine Helmond. All the performers sound as if they're enjoying themselves tremendously, and that definitely helps to lift the CD beyond a level of mere campy appeal. And when Grant Geissman pulls out his guitar to flesh out the accompaniment, the level of professionalism increases a hundredfold. This

album's one real drawback is that many of the musical accompaniments are filled out with synth padding, making some of the songs come off a bit "cheap"-sounding. You'll have to set aside your memories of many of these songs as they were in their original forms (backed by full orchestra or jazz combo). I had an especially difficult time adjusting to the new version of the title song for *Hush...Hush, Sweet Charlotte*, one of my favorite films. Christiane Noll's semi-country sound is different from the original, but the new arrangement and performance do work, and this track ends up one of the album's many highlights. Richard Valley's liner notes provide ample background info, especially welcome since many of these selections were not written for, but only used in, their respective horror films. The notes help explain the excitement and direction of this project, and

emphasize the labor of love that this truly is. Albums like this were popular back in the 1960s and early 1970s, and nowadays it's hard to find anything quite like this getting much airplay. This production will either be anathema, especially for purists, or a guilty pleasure—one thing's for sure, it'll probably appeal far more to older listeners. —S.A.K

Malombra (1983) ★ 1½

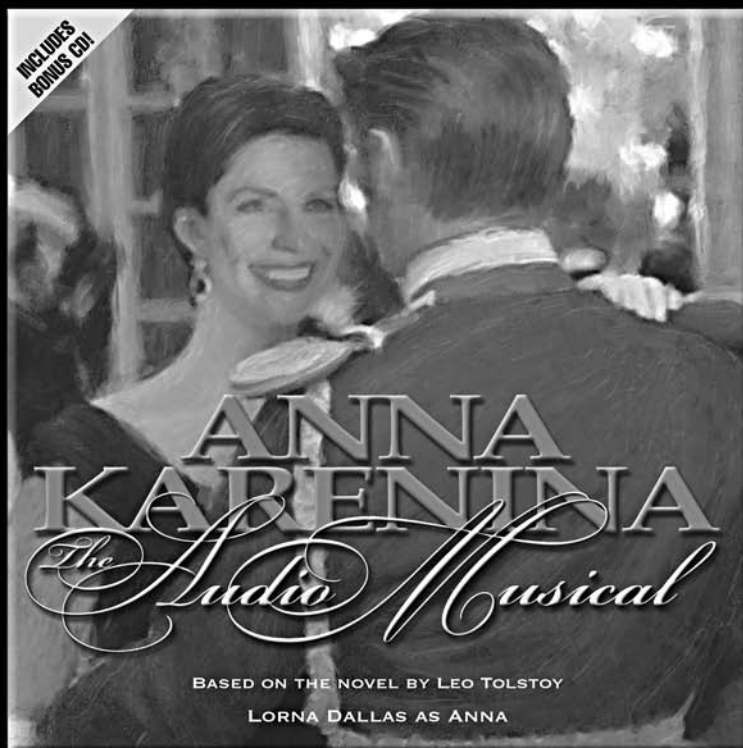
MICHELE ZANONI,
GUIDO & MAURIZIO DE ANGELIS
Hexacord HCD-18 • 14 tracks - 40:36

Malombra (also known as *Erotic Games*) is an Italian sexploitation film directed by Bruno Gaburro, starring Paola Senatore and Stefano Alessandrini. One can infer from the tiny ad sheet on the CD booklet's back cover that the film is a kind of Italian *Lolita*.

Michele Zanon's "Oasi" is a pretty piece of Italian film

(continued on page 48)

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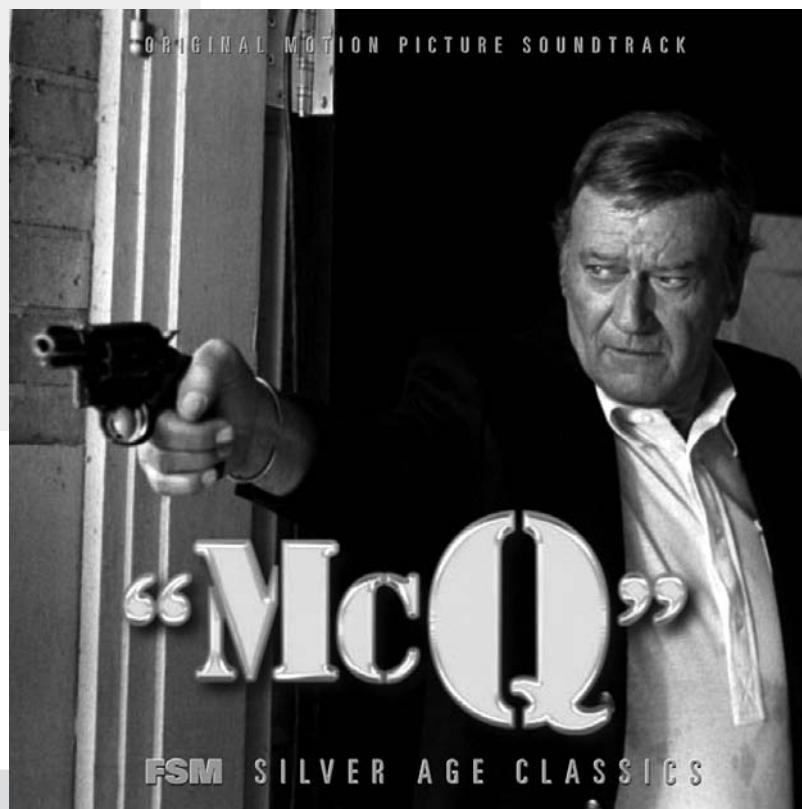
McQ

Composed and Conducted by ELMER BERNSTEIN

JOHN WAYNE MADE TWO CONTEMPORARY COP MOVIES TOWARD THE END OF HIS CAREER: *Brannigan* (1975), set in England, and *McQ* (1974), set in Seattle and starring the Duke as a tough detective lieutenant who takes on gangsters and crooked police after his best friend is murdered. *McQ*'s investigation has him cross paths with the man's grieving widow (Diana Muldaur), a private detective friend (David Huddleston), an aging cocktail waitress (Colleen Dewherst), a black-hearted drug baron (Al Lettieri) and a variety of seedy characters.

SCORING *McQ* WAS THE MAN WHO HAD DEFINED THE SOUND OF WAYNE'S LATTER-day westerns: Elmer Bernstein, who had scored *The Comancheros* (FSMCD Vol. 2, No. 6), *The Sons of Katie Elder*, *True Grit*, *Big Jake* and *Cahill, U.S. Marshal*, and would score the Duke's finale, *The Shootist*. As Wayne traded in his cowboy outfit and horse for gray flannels and a sports car, so did Bernstein graft '70s, *Shaft*-like effects onto his distinctive, symphonic "John Wayne swagger," updating his style of compositional big band jazz from the 1950s (*The Man With the Golden Arm*) for the new film's car chases.

THE RESULT IS A MINOR CLASSIC OF THE BERNSTEIN CANON: THE COMPOSER'S STOMPING, memorable main theme for the Duke weaves amidst wah-wah guitar and funk rhythm section as he treads urban ground broken by the likes of Lalo Schiffrin and Quincy Jones. Bernstein also provides a wealth of dark and brooding thematic material for the film's conspiracy story, and sensitive woodwind scoring for its somber emotions. FSM's premiere CD features the complete score in stereo sound from the original Warner Bros. scoring elements. **\$19.95 plus shipping.**



1. In Seattle	4:42
2. Badge/Exit/Break In/Hospital	4:43
3. To the Dock/Plots/Lighter Santi	2:29
4. Rites/Lois Plans/Sign Up	3:27
5. Garden Party	3:10
6. Ginger/Rosey (alternate)	2:49
7. Sal/Myra	2:51
8. Narco/Funny Laundry	2:56
9. Dirty Laundry/Fooled	4:15
10. Lies	1:43
11. Santiago	2:27
12. Rosey	2:24
13. Anger/Olive and 23rd/Break Out	4:35
14. Tom's/Sea Chase	5:11
15. End Credits	1:14
Total Time:	49:24

Album produced by Lukas Kendall

Don't miss this month's Golden Age Classic *On Dangerous Ground* by BERNARD HERRMANN

See page 11 for details

(continued from page 10)

musical trash in the history of music. How can *FSM* say that Eminem character deserved an Oscar for that repetitive noise? It didn't deserve to be nominated. I'm still upset they gave an Oscar to that *Shaft* junk. A couple of years ago they gave an Oscar to that horrible Bob Dylan and that mess that came out of his mouth. I remember that the music critic for *Fanfare* thought Dylan sounded like a dying cow in a thunderstorm. After that, Dylan was awarded the Oscar. I wish Steve Martin would have come out and told the audience: "I can remember when they gave the song award to *music*." They can't possibly write musical notes to that crap called rap! *Chicago* is successful because older people are going who remember how great film musicals were because of melodic songs! *Gigi*! *Secret Love*! When will we get songs and composers like this again? Whatever happened to class?

I love film music, most of which has been symphonic music written for motion pictures. My all-time favorite composer is Alfred Newman. The late Page Cook of *Films in Review* agreed with me. Does anyone

out there know what happened to that fine magazine? I also have a great love for the music of Bernard Herrmann, Miklós Rózsa (I got a postcard from him once from his home in Italy, saying that he wanted to meet me if I ever came to Los Angeles—I wish that would have happened! What a gentleman!), Franz Waxman, Erich Korngold and Max Steiner. Also, I am a fan of Elmer Bernstein, Jerry Goldsmith, Dimitri Tiomkin, Alex North, Victor Young, Hugo Friedhofer, David Raksin and John Williams. These men and others have written not only great film music but some of the finest music in the 20th century. Thankfully, a few of these guys are still writing great music in this new century. Maybe if producers and directors start making human dramas instead of all these digital special effect movies (*The Day the Earth Stood Still* had better effects) we might once again have the great romantic symphonic scores like in the past. It's not how much money a film makes that counts. It's the quality of the work. Some of my favorite scores include *The Greatest Story Ever Told*, *Peyton Place*, *Psycho*, *Vertigo*, *Gone With the Wind* and *Summer and Smoke*.

All of those should have won Oscars! Mr. Bernstein should have won this year and I'm still mad. Please, *FSM*, record Rózsa's superb *The VIPs*. Will we ever see classy films like this again?

Even though I tell people I'm 57 and people say I look younger—as young looking as John Edwards, the next President—I grew up in the '50s and early '60s and got to experience those ornate downtown movie palaces of Dallas and San Antonio. The 20th Century-Fox fanfare with the CinemaScope extension by Newman was worth the price of admission alone. There were more entertaining movies then...and more great music. I will never forget sitting in the top balcony of the Majestic in San Antonio, watching that big CinemaScope screen and listening to Ethel Merman sing "There's No Business Like Show Business" from the film of the same name. Nor will I forget seeing my all-time favorite movie, *Lawrence of Arabia*, when I was in high school in '63 in Dallas.

At the moment there are about 30 CDs I will be purchasing from *FSM*. I'm so grateful for this magazine. You should have

a *FSM* film festival every year in L.A. and show old and new films, and have composers, directors and others attend. I would love to correspond with and meet other film music fans. By the way, here's a magnificent movie music moment: Gene Tierney in *The Ghost and Mrs. Muir* decides to visit the man she is engaged to, played by George Sanders. When she arrives, she finds out that he is already married and that he has had other affairs. Herrmann's music and Tierney's great performance convey how much hurt one person can cause another. A scene like this is why I love film music. Believe it or not, that's all I have to say. Thank you *FSM* for being here for all us film music fans. I don't know what you could title my letter. How about "A Beautiful Mind"?

Larry Duane Tiedtke

Dallas, Texas

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Score (continued from page 46)

scoring that's essentially indistinguishable from much of the writing in the genre. It reminded me of Morricone's score for *La Cage aux Folles*. The orchestration is a mix of close-miked chamber orchestra with electronic keyboards. The theme is very simple in shape and is not altered much throughout its subsequent repetitions.

"Malombra—Seq. #1," though written by the De Angelis brothers, continues the lyrical strain and similar melodic contour of "Oasi." A flute provides the chief melodic voice, until

the track is abusively faded out. A piano version of "Oasi" follows, performed by the composer on a slightly out-of-tune piano.

It might have been more interesting had the music in the following "sequences" had something more to offer than mere extended versions of the exact same music we've already heard. The second "Malombra" is virtually the same material, now extended to about five minutes. This boils down to at least one-third of the disc being essentially the same music. The third sequence provides a little more variety, with a beautiful solo cello line, but the real problem here is that the same

thematic music is appearing again immediately after we have heard it—and with little variation, if any. Without any film synopsis to guide the listener the album comes off like a poor set of themes and variations that have been randomly sampled and edited. This is too bad, because the themes themselves are actually beautiful, and the fine performances help move things along.

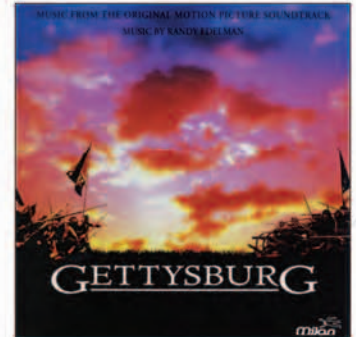
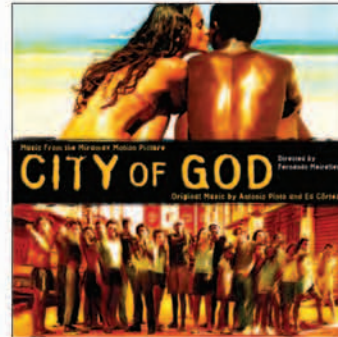
The music of *Malombra* is basically a period score—it sounds like soft-core porn, '80s fare masquerading as art film underscore. Zanoni's contributions are mostly nice melodic ideas in a '70s Italian film music/Morricone vibe

that fans may enjoy. The De Angelis brothers' more romantic tracks consistently incorporate a version of the Fender Rhodes piano sound. Guido and Maurizio may be familiar to some B-movie fans, as they scored many of those late night, or direct-to-video-worthy films of which the most recognizable may be 1982's *Yor, the Hunter From the Future* (nominated for a Razzie as worst score that year).

You can check out a sample of this CD at www.zanonimichele.it. Recommended only for the curious and those who are interested in Italian film music esoterica.

—S.A.K. FSM

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