

Volume 9, Number 1

Original Music Soundtracks for Movies and Television

FILM SCORE

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MONTHLY™

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Angels in America artwork ©2003 HBO;
Finding Nemo ©2003 Walt Disney/Pixar
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EDITORIAL STAFF

Editor & Publisher

LUKAS KENDALL

Executive Editor

JONATHAN Z. KAPLAN

Managing Editor

TIM CURRAN

Design Director

JOE SIKORYAK

Supervising Content Consultant

AL KAPLAN

Editor-at-Large

JEFF BOND

Copyeditor

STEVE GILMARTIN

Contributing Writers

DOUG ADAMS

STEPHEN ARMSTRONG

SCOTT BETTENCOURT

JASON COMERFORD

LUKE GOLJAN

ANDREW GRANADE

NICK JOY

STEVEN A. KENNEDY

LEONARD LIONNET

DARREN MACDONALD

IAN D. THOMAS

JASON VERHAGEN

CARY WONG

BUSINESS STAFF

Editorial & Subscriptions

8503 Washington Blvd
Culver City, CA 90232

PH. 310-253-9595

FAX 310-253-9588

E-MAIL fsm@filmscoremonthly.com

Sales & Marketing Manager

BOB HEBERT

8503 Washington Blvd
Culver City, CA 90232

PH. 323-962-6077

FAX 310-253-9588

Supervising Mail Order Handler

MAILMAN AL

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In With the Good Air, Out With the Bad

Some positive thoughts for 2004

I just got back from the annual winter NAMM music merchandise convention, and I feel like my head's about to explode. Every year, the International Music Products Association puts on several trade shows and expos, the best-known of which are the summer show in Nashville and the winter show in Anaheim. This is the most incredibly gargantuan, excessive floor show of music merchandise you'll likely ever see in one place. Aisle upon aisle of pro-audio gear, acoustic and electronic instruments, digital-audio workstations, deejay equipment, gadgets and gizmos, sheet music, instrument cases, day-glo-colored trumpet mouthpieces, woodwinds with glittery lacquer. I could go on all day and not get to everything.

I've always enjoyed the show. Last year I saw John Tesh. But I usually spend the majority of my time in the audio-gear sections, perusing the newest software demos, listening to the latest drum loops and getting generally exhausted from the sheer volume level of combative synth sounds. So much of it is overkill and hype that it all quickly becomes irrelevant in the grand musical scheme.

But this year I decided to start on the floor with the acoustic instruments. Yeah, I know, god forbid I even mention that term in today's electronically driven film- and TV-music climate. But that's what I did. I spent hours checking out all the saxes and guitars, orchestral percussion and drums kits, flutes, trumpets and mandolins. I watched as two jazz guitarists—who'd never met each other—sat down, jammed and sounded as though they'd been playing together for years. It all made me very happy...and sad at the same time. This is what music is. This is what music should be. And this is the part of today's commercial music that's dying. Music is about people. It's about the magic that happens when a human being picks up an instrument and plays a composer's music instead of the composer pressing down on a keyboard to make an approximation of that sound.

Now I'm not criticizing the evolution of electronic gear; I love that stuff as much as the next guy. I just think it's sad that so many of today's young composers are climbing the industry ladder with no idea how to compose for real people. Worse yet, many have never had the experience of working with live musicians. (I can't believe I'm even writing that.) And we wonder why so much of today's film music



sucks. There's no humanity to it anymore. They say the budgets no longer afford it. I think that's a cop-out. I think there's so much to be gained from working live musicians back into the fold that all it takes is the people with budgetary and creative powers to force the issue. And jeez, I'm not even talking about full orchestras here. Just a live player or two on a score can make all

the difference in the world. So here's my challenge: Composers, start working live players into your work. It won't kill your budget (or it shouldn't), it'll vastly improve your music, and maybe, little by little, we'll be able to start putting some humanity back into the music we all claim to love.

And how does this relate to first issue of the new year? It doesn't really. But this issue is filled to brim with great stuff, from our unique interview with Thomas Newman to our always-provocative Year in Review feature. I didn't contribute to this year's article, but I will opine on this:

1. *The Return of the King* featured the best film and film music of the year.
2. The sound staff and producers of the abominable *S.W.A.T.* should be shot and permanently maimed for what they did to Elliot Goldenthal's music.
3. *A Mighty Wind* featured the second-best film music of the year. Sure they were all songs, but they were great songs, so who cares?
4. Whichever Media Ventures monkeys wrote/orchestrated/mandated/approved the intimate "Swordfight Between Johnny Depp and Orlando Bloom" cue in *Pirates of the Caribbean* to be on the same enormous orchestral scale as the finale pieces should be hacked to death with a long-handled hoe.
5. The good ones aren't working enough.
6. The bad ones are working too much.

In closing, let me say that a quick analysis of recent history gives me hope: 2001 had *Black Hawk Down*; 2002 had *Minority Report*, *Harry Potter and the Chamber of Secrets*, *The Two Towers*, *Road to Perdition* and *Catch Me If You Can*; 2003 had *Pirates of the Caribbean*. See a pattern? Here's to 2004!

Tim Curran, Managing Editor

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NEWS

Record Label Round-up

The Shopping List • Now Playing

Upcoming Film Assignments

Concerts • On the Air • "Pukas"



LORDING IT OVER: Peter Jackson joins his collaborators onstage at the Golden Globes.

The Golden Globes Become Our Favorite Awards Show

This year's Golden Globes were a surreal affair, with *The Lord of the Rings: The Return of the King* winning all four awards for which it was nominated, including both Original Score and Song honors. Audience members at the Jan. 25 awards gala

were treated to a double dose of Howard Shore, plus a wonderful surprise appearance by Fran Walsh, who also accepted for Best Song. Can you remember the last time that the actual best score and best song took the prize at any awards show?

SHORE 'NUFF: Howard gets bussed by Gwen "Spruce Goose" Stefani and Queen Latifa.



"Do Not Trust to Hope"

In addition to the Globes, *ROTK* has received an Oscar nomination for Best Score, amazing considering the voting mess that surrounded *The Two Towers'* nomination last year. Since he already won an Oscar for *Fellowship*, it's unlikely that Shore will win for *Return of the King*, but in light of his wonderful evening at the Golden Globes, who cares? Here are the official Oscar nominations for film music:

Original Score

The Lord of the Rings: The Return of the King, HOWARD SHORE

Big Fish, DANNY ELFMAN

Finding Nemo, THOMAS NEWMAN

House of Sand and Fog, JAMES HORNER

Cold Mountain, GABRIEL YARED

Original Song

"Into the West" (*The Lord of the Rings: The Return of the King*), Fran Walsh, Howard Shore and Annie Lennox

"A Kiss at the End of the Rainbow" (*A Mighty Wind*), Michael McKean and Annette O'Toole

"Scarlet Tide" (*Cold Mountain*), T-Bone Burnett and Elvis Costello

"The Triplets of Belleville" (*The Triplets of Belleville*), Benoit Charest and Sylvain Chomet

"You Will Be My Ain True Love" (*Cold Mountain*), Sting

ALEXANDRE DESPLAT—*Girl With a Pearl Earring*

GABRIEL YARED—*Cold Mountain*

BAFTA winners will be announced Feb. 15.

Quick Takes

More Awards News...The Broadcast Film Critics Association has given its ninth annual Critics' Choice awards: Howard Shore won Best Composer for *The Lord of the Rings: The Return of the King*, and the Best Song award went to "A Mighty Wind" from *A Mighty Wind*.

The Los Angeles Film Critics Association has also given its latest film awards. You may remember that this is the organization that threatened to cancel its awards in protest of the screener ban. Benoit Charest and Mathieu Chedid won for Music/Score for *The Triplets of Belleville*, and the runner-up was the entire group of songwriters for *A Mighty Wind*—Christopher Guest, John Michael Higgins, Eugene Levy, Michael McKean, Catherine O'Hara, Annette O'Toole, Harry Shearer and Jeffrey C.J. Vanston.

Film and TV composer Debbie Wiseman was recently awarded an M.B.E. in the Queen's New Year's Honors List 2004 for services to the film industry.

BAFTA Nominees Announced

The British Academy of Film and Television Arts film music nominees are:

HOWARD SHORE—*The Lord of the Rings:*

The Return of the King

RZA—*Kill Bill, Vol. 1*

KEVIN SHIELDS—*Lost in Translation*

Save the date...The Film Music Society will be presenting its "Film Noir: The Music That Sets the Tone" exhibit in Hollywood, CA, April 8–June 7. On display will be music sketches and scores, photographs, disc recordings, production-related materials, correspondence and much more. Stay tuned for more details. **FSM**

RECORD LABEL ROUND-UP New Announcements and Incoming Albums



1M1

Still 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.alephrecords.com

All Score Media

Still forthcoming is *Maerchenland*, a compilation of the highlights from the classic Eastern Bloc/German fairytale movies.

www.allscore.de

BMG

Available now is *Quiet on the Set—James Galway at the Movies*, featuring flautist Galway performing themes from films he played on, including *Braveheart* (Horner), *Cinema Paradiso* (Morricone), *Emma* (Portman), *Far and Away* (Williams), *Forrest Gump* (Silvestri), *The Horse Whisperer* (Thomas Newman) and *Il Postino* (Luis Bacalov). Noticeably absent from the CD is Howard Shore's *The*

Return of the King, on which Galway was a featured soloist.

Brigham Young University

Due late winter is *Battle Cry* (Steiner, 1955, from magnetic tracks). Forthcoming are *The Fountainhead*, *Johnny Belinda* and *The Three Musketeers* (all Steiner).

tel.: 540-635-2575;

www.screenarchives.com

Cinesoundz

Due imminently is *The Ennio Morricone Remixes Vol. 2* (2-CD set featuring Herbert, Hosono Nortec Collective).

www.cinesoundz.com.

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

Disques Cinémusique

Forthcoming is *Fantastica* (Lewis Furey).

www.disquescinemusique.com

FSM

Our Golden Age Classic presents the return of a "foxy old friend" in the person of Alfred Newman. His score to *The Prisoner of Zenda* (1937) was re-orchestrated in 1952 by Conrad Salinger for the color remake, and we are releasing that version—in mono. Our Silver Age Classic sports a pair of scores by Frank Cordell for United Artists Films: *Khartoum* (1966) is a reissue of the original LP masters, with one bonus cue, and it is coupled with the never-before-released soundtrack to *Mosquito Squadron* (1969), both in stereo.

Next month: A golden 2-CD set of historical opulence, and a shiny silver disc of futuristic fantasy.

GDM/Hexachord

Due imminently is Professor Zamori's restoration of Francesco



NOW PLAYING: Films and scores in current release

<i>Against the Ropes</i>	MICHAEL KAMEN	n/a
<i>Along Came Polly</i>	THEODORE SHAPIRO	n/a
<i>My Baby's Daddy</i>	RICHARD GIBBS	Bungalo*
<i>The Big Bounce</i>	GEORGE S. CLINTON	Varèse Sarabande
<i>The Butterfly Effect</i>	MICHAEL SUBY	La-La Land
<i>Catch That Kid</i>	GEORGE S. CLINTON	n/a
<i>Chasing Liberty</i>	CHRISTIAN HENSON	n/a
<i>Cheaper by the Dozen</i>	CHRISTOPHE BECK	n/a
<i>The Company</i>	VAN DYKE PARKS	Sony Classical**
<i>Girl With a Pearl Earring</i>	ALEXANDRE DESPLAT	Lions Gate
<i>Latter Days</i>	CHRIS ANTHONY MILLER	n/a
<i>Miracle</i>	MARK ISHAM	Hollywood*
<i>Monster</i>	BT	n/a
<i>Paycheck</i>	JOHN POWELL	Varèse Sarabande
<i>Japanese Story</i>	ELIZABETH DRAKE	Move (import)
<i>The Perfect Score</i>	JOHN MURPHY	n/a
<i>Teacher's Pet</i>	STEPHEN JAMES TAYLOR	Disney**
<i>Tokyo Godfathers</i>	KEIICHI ZUZUKI	Joy Ride**
<i>Torque</i>	TREVOR RABIN	n/a
<i>The Triplets of Belleville</i>	BENOIT CHAREST, MATHEIU CHEDID	Higher Octave (import)
<i>Win a Date With Tad Hamilton!</i>	EDWARD SHEARMUR	Sony*
<i>You Got Served</i>	TYLER BATES, B2K	Sony*
<i>The Young Black Stallion</i>	WILLIAM ROSS	n/a

*Song compilation with less than 10% underscore ** Mix of songs and underscore



De Masi's score to the Folco Quilici film *India*. Also in preparation is *Footprints in Jazz* (Mario Nascimbene).

www.hexacord-america.com
email: rotwangsmusic@mindspring.com

Intrada

Coming Feb. 24 is Intrada Special Collection Vol. 13—*Bring Me the Head of Alfredo Garcia/The Killer Elite* (Jerry Fielding).

www.intrada.com

La-La Land

Available now is *The Butterfly Effect* (Michael Suby). Coming soon are *The Fantasy Films of George Pal* (featuring music from *Atlantis* and *7 Faces of Dr. Lao*) and Richard Gibbs' score to the SciFi Channel miniseries *Battlestar Galactica*.

www.lalalandrecords.com

Marco Polo

Due imminently is Max Steiner's *The Adventures of Mark Twain*, which will also be released in 5.1 sound on DVD Audio.

www.hnh.com

Milan

Available now is *Mexico and Mariachi*, a CD/DVD from Robert Rodriguez's *Mariachi* trilogy. The CD will feature previously unreleased music from *El Mariachi*, *Desperado* and *Once Upon a Time in Mexico*, as well as music that inspired the trilogy. The DVD includes footage from recording session, live performances and interviews.

Pacific Time Entertainment

Updated release dates: Due Jan. 12: *Hybrid* (Monteith McCollum; music performed by Loose Strings); March 22: *Billibong* (Dorian Cheah); April 13: *The Best of...Volume 1* (compilation includes Ennio Morricone, Don Davis, Craig Pruess, Ed Bilous, Nicola Piovani).

www.pactimeco.com

Percepto

Forthcoming are two Vic Mizzy titles, *The Ghost and Mr. Chicken* (due in February) and *The Reluctant Astronaut*.

www.percepto.com

Prometheus

Due in the spring is an expanded version of *Basic Instinct* (Jerry Goldsmith).

Rhino/Rhino Handmade/Turner

Forthcoming are *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

Screen Archives Entertainment

Available now is *The Black Swan* (A. Newman). Forthcoming is *Keys of the Kingdom* (Newman, 2-CD set).

www.screenarchives.com

Silva Screen

Due Feb. 10 is *Captain Scarlet* (Barry Gray; British TV). Coming this spring is the *Essential Dimitri Tiomkin* 4-CD set (see *FSM* Vol. 8, No. 9 for a complete track listing).

www.silvascreen.com

Sony Classical

Due Feb. 24 is *The Passion of the Christ* (John Debney).

Varèse Sarabande

Available now: *Robocop* (Basil Poledouris; remastered, w/ bonus tracks). Due Feb. 24: *Chitty Chitty Bang Bang* (music and lyrics by Richard M. and Robert B. Sherman), *Traffic: The Miniseries* (Jeff Rona) and *Twisted* (Mark Isham).

www.varesesarabande.com

Virgin France

Available now is *Assault on Precinct 13* (John Carpenter).

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

PUKAS



UPCOMING ASSIGNMENTS Who's Scoring What for Whom?



A-B

David Arnold *The Stepford Wives* (dir. Frank Oz, w/ Nicole Kidman).
Luis Bacalov *The Dust Factory, Bride of the Sea*.
Angelo Badalamenti *Dark Water*.
Lesley Barber *Being Julia*.
Steve Bartek *Johnson Family Vacation, Carolina*.
Tyler Bates *You Got Served*.
Christophe Beck *Cinderella Story, Little Black Book*.
Marco Beltrami *Hellboy, Cursed*.
Elmer Bernstein *American Epic: The Story of Cecil B. DeMille* (TV documentary).
Jon Brion *Eternal Sunshine of the Spotless Mind*.
BT *Underclassman*.
Carter Burwell *The Alamo* (w/ Dennis Quaid).

C

George S. Clinton *Mortal Kombat 3: The Domination, New York Minute*.
Normand Corbett *The Statement, A Different Loyalty*.

D-E

Mychael Danna *Vanity Fair*.
Shaun Davey *Ella Enchanted*.
John Debney *Raising Helen, Welcome to Mooseport, Princess Diaries 2*.
John DeBorde *Happily Even After*.
Thomas DeRenzo *The Eye Is a Thief*.
Randy Edelman *Connie and Carla*.
Danny Elfman *Spider-Man 2*.

F-G

Robert Folk *Kung Pow 2: Tongue of Fury, In the Shadow of the Cobra*.
Michael Giacchino *The Incredibles*.
Vincent Gillioz *Hamal 18, Erosion*.
Philip Glass *Taking Lives, Undertow*.
Jerry Goldsmith *The Game of Their Lives* (dir. David Anspaugh), *Empire Falls*.
Adam Gorgoni *95 Miles to Go* (comedy/docu.; w/ Ray Romano).
Harry Gregson-Williams *Bridget Jones: The Edge of Reason* (w/ Renée Zellweger), *Madagascar* (DreamWorks, animated).

H

Lee Holdridge *No Other Country*.
James Newton Howard *Hidalgo* (dir. Joe Johnston).

I-J-K

Mark Isham *Twisted* (formerly *The Blackout Murders*; dir. Philip Kaufman), *Spartan* (David Mamet), *Miracle*.
Adrian Johnston *If Only*.
Jan A.P. Kaczmarek *J.M. Barrie's Neverland* (w/ Johnny Depp, Dustin Hoffman).
Rolfe Kent *13-30, Sideways* (dir. Alexander Payne), *Mean Girls*.
David Kitay *Harold and Kumar Go to White Castle*.
Harald Kloser *The Day After Tomorrow* (w/ Dennis Quaid; prod. Roland Emmerich).

L

James Lavino *The Hole Story*.
Chris Lennertz *Tortilla Heaven* (w/ George Lopez).
Geoff Levin *One of Them*.
Deborah Lurie *Whirlygirl, My Name Is Modesty*.

M-N

Brice Martin *Remnants of Auric Healing*.
John Massari *Seal*.
Alan Menken *Home on the Range*.
Richard G. Mitchell *A Good Woman* (w/ Helen Hunt, Tom Wilkinson).
John Morgan/William Stromberg *Starship Troopers 2: Hero of the Federation*.
Mark Mothersbaugh *Envy* (dir. Barry Levinson, w/ Ben Stiller and Jack Black), *The Life Aquatic* (dir. Wes Anderson), *Confessions of a Teenage Drama Queen*.
John Murphy *The Perfect Score*.
Christopher Nickel *Savage Island*.
John Nordstrom *Black Cloud* (dir. Rick Schroder).
Julian Nott *Wallace & Gromit Movie: The Curse of the Wererabbit*.
Michael Nyman *The Actors, Libertine* (w/ Johnny Depp).

O-P

John Ottman *My Brother's Keeper, Cellular*.
Basil Poledouris *The Legend of Butch & Sundance* (NBC, pilot).
Rachel Portman *Because of Winn Dixie*.
John Powell *Robots, Happy Feet, Mister 3000, Bourne Supremacy*.

R

Trevor Rabin *The Great Raid*.

Graeme Revell *The Chronicles of Riddick* (w/ Vin Diesel), *Catwoman* (w/ Halle Berry and Sharon Stone).

William Ross *Ladder 49*.

S-T

Marc Shaiman *Team America*.
Michael G. Shapiro *Home Room*.
Theodore Shapiro *Starsky & Hutch* (w/ Ben Stiller, Owen Wilson).
Shark *How to Go Out on a Date in Queens* (w/ Jason Alexander).
Howard Shore *The Aviator* (dir. Martin Scorsese), *King Kong* (dir. Peter Jackson).
Ryan Shore (w/ Cassandra Wilson) *Lift*.
Alan Silvestri *Van Helsing* (dir. Stephen Sommers), *Polar Express* (dir. Robert Zemeckis).
Semih Tareen *Continuing Education*.
Stephen James Taylor *Teacher's Pet*.
Brian Tyler *The Big Empty* (starring Jon

Favreau), *Godsend* (w/ Robert De Niro).

V-W

James Venable *Jersey Girl* (dir. Kevin Smith), *Ugly American, Eurotrip*.
John Williams *Star Wars: Episode III, Harry Potter and the Prisoner of Azkaban, The Terminal* (dir. Spielberg, w/ Tom Hanks).

Y-Z

Gabriel Yared *Troy* (dir. Wolfgang Petersen).
Christopher Young *Scenes of the Crime* (w/ Jeff Bridges), *Madison* (themes only).
Aaron Zigman *The Notebook*.
Hans Zimmer *King Arthur* (prod. Jerry Bruckheimer).

Get Listed!

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

The Hot Sheet

Lesley Barber *We Don't Live Here Anymore* (w/ Naomi Watts and Peter Krause).
Tyler Bates *Dawn of the Dead*.
Christophe Beck *Without a Paddle*.
Carter Burwell *The Ladykillers* (Coen Bros.), *Kinsey*.
George S. Clinton *Dirty Shame* (dir. John Waters).
John Debney *The Passion of the Christ* (replacing Lisa Gerrard; dir. Mel Gibson).
Thomas DeRenzo *The Break-Up Artist* (w/ Ed Burns), *The Control Room*.
Randy Edelman *Surviving Christmas*.
Danny Elfman *Charlie and the Chocolate Factory* (dir. Tim Burton).
Claude Fois *Try to Remember, White Noise* (w/ Michael Keaton).
Craig Stuart Garfinkle *Baldur's Gate: The Dark Alliance II* (videogame).
Richard Gibbs *Barbershop 2: Back in Business*.
Reinhold Heil & Johnny Klimek *Iron-Jawed Angels, Deck Dogz*.
James Horner *Cinderella Man* (w/ Russell Crowe, dir. Ron Howard), *The Da Vinci Code* (dir. Ron Howard).
James Newton Howard *The Village* (dir. M. Night Shyamalan), *Secret Window*.
Mark Isham *Paparazzi*.
Rolfe Kent *Sideways* (dir. Alexander Payne).
Messy (Doug DeAngelis and Kevin Haskins) *Employee of the Month*.
Bryce Mitchell *Safe, A Stolen Moment*.
Thomas Newman *Lemony Snicket's A Series of Unfortunate Events*.
Basil Poledouris *Under Siege 3, King Conan: Crown of Iron*.
Edward Shearmur *Laws of Attraction, Sky Captain and the World of Tomorrow*.
Carlo Siliotto *The Punisher*.
BC Smith *Coyote Waits, Thief of Time*.
Vangelis *Alexander the Great* (dir. Oliver Stone).
Joseph Vitarelli *My Architect*.
Stephen Warbeck *Two Brothers* (replacing Gabriel Yared for scheduling reasons).
Christopher Young *Unfinished Life* (dir. Lasse Hallström).
Hans Zimmer *Collateral*.



The MATRIX Suite Goes Live

Music from Don Davis' *Matrix* trilogy will soon be making the rounds in the concert hall. Davis is reportedly working on a 20-minute concert suite comprising music from all three films—*The Matrix*, *The Matrix Reloaded* and *The Matrix Revolutions*. The suite's first movement will be performed by Sweden's Gothenburg Symphony Orchestra as part of three film music concerts, March 18–20.

In other Davis-related news, he'll be conducting the world premiere of the chamber ensemble version of his composition *The Enchanted Place Suite*, April 17–18, at the Orange County Performing Arts Center.

Happy Birthday, Jerry

Jerry Goldsmith will conduct a film music concert to celebrate his 75th birthday, at London's Barbican Hall, Feb. 17, at 7:30 p.m. Here's the scheduled program:

Star Trek: The Motion Picture
Movie Medley—*The Sand Pebbles*,
Chinatown, *Air Force One*, *A Patch of Blue*, *Poltergeist*, *Papillon*, *Basic Instinct*, *The Wind and the Lion*
Looney Tunes: Back in Action
Suite from *Masada*
The Generals—music from

MacArthur and Patton
Tiny Creatures—music from *Small Soldiers* and *Gremlins*
TV Medley—*The Man From U.N.C.L.E.*, *Dr. Kildare*, *Room 222*, *Star Trek: Voyager*, *The Waltons*
Prologue to *The Agony and the Ecstasy*
Soarin' Over California from the Disney's California Adventure attraction
Visit www.iso.co.uk for more details.

Howard Comes A-Shore in London

Howard Shore will conduct the London Philharmonic Orchestra in a performance of his *Lord of the Rings Symphony* (which premiered in New Zealand in Dec.) at the Royal Festival Hall in London, Sunday, May 23, at 3 p.m.
Visit www.lpo.co.uk for more details.

United States

California

April 10, 11, Pacific S.O.; *How the West Was Won* (Newman).

Colorado

Feb. 15, Denver, Colorado S.O.; *The Magnificent Seven* (Bernstein).

Illinois

March 14, Chicago, DePaul University Chamber Orchestra; *Psycho* (Herrmann).

Kansas

April 17, Topeka S.O.; *High Noon* (Tiomkin), *Rawhide* (Tiomkin), *Bonanza* (Evans & Livingston).

Kentucky

Feb. 14, Louisville S.O.; *Vertigo* (Herrmann).

Mississippi

Feb. 14, Jackson S.O.; *The Godfather* (Rota), "Unchained Melody" (North), *Terms of Endearment* (Gore).

New Mexico

April 14, Los Alamos Santa Fe Esplanade S.O.; *Star Trek* concert: "The Menagerie," (Courage), *Star Trek – The Motion Picture* (Goldsmith), *Star Trek II: The Wrath*

of Khan (Horner), *Star Trek IV: The Voyage Home* (Rosenman), *Star Trek VI: The Undiscovered Country* (Eidelman), *Star Trek Generations* (McCarthy).

New York

Feb. 10, New York Philharmonic, John Williams, *The Art of the Score: E.T.*, *Star Wars*, *J.F.K.*, *Schindler's List*, *Angela's Ashes*, *Harry Potter*, *Tribute to Spielberg*.
Feb. 14, Brooklyn Philharmonic; *The Hours* (Glass).

International

Canada

Feb. 27, Symphony Nova Scotia; *Red River* (Tiomkin).

Germany

March 20, Munich, German Radio S.O.; Concert premiere of *Emma* (Portman).

Sweden

March 18–20, Gothenburg S.O.; *Where Eagles Dare* (Goodwin), *Doctor Zhivago* (Jarre), *Psycho* (Herrmann).

Thanks again to John Waxman of **Themes & Variations**, the go-to guy for film scores for professional symphonic performances and recordings.
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MAILBAG

Rants,
Raves and
Responses
to Readers

In Response to "Sami's Tirade"

I could not resist responding to "Sami's Tirade," which ran in the *FSM* Vol. 8, No. 9 Mail Bag. Whether it was a tirade or not, more people should feel more critical and cheated when their DVDs have substandard sound or picture, especially when the releases come from a major studio.

As for the press, even the best magazines that cover DVDs have not been able to keep pace with the huge jump in product released of late. Needless to say, not all films are going to survive as well as they should, so some flaws can be expected.

In the case of the DVD of Paul Verhoeven's *Robocop*, the film has had an odd audio history on home video. After all the VHS versions, the film finally arrived on laserdisc in a generic Image R-rated release. Then Criterion issued the film uncut on laser, followed briefly by a DVD recycling before they lost the rights. MGM pulled the rights (among other titles) from Criterion when they acquired the Orion catalog. No matter which optical video format you see the film in, R or uncut, the audio has never been right.

You would expect the Criterion edition to be the best, but something odd happened. While the film was issued in 70mm blow-ups with state-of-the-art 4.1 sound, the Criterion editions were from some problematic and limited two-track Pro Logic surround material. This is the sound Verhoeven somehow approved for them. Mind you, multi-channel was not on home video at the time and this same sound was recycled for the DVD. *Robocop 2* has

its own encoding error too, so be warned.

You would think MGM would fix the sound, as they just did so well on *Carrie* and *To Live and Die in L.A.*, but it is still a wreck. The most remarkable thing about this is that the first *Robocop* was the debut of Dolby's impressive SR recording system. This advanced analog technology was the last big analog step forward before digital sound kicked in for good, and is still used for restoration and preservation work to this day. *Robocop 2* also was issued in 70mm blow-ups this way. There is no excuse for either film to have sound troubles, and whenever MGM decides to do *Robocop* uncut and/or fix *Robocop 2*, they need to go back to the 70mm mixes. Following the sound designs and retrieving any and all original sound elements, most obviously the music score masters, they could reissue them in either 5.1 or 6.1 EX/ES mixes. Sadly, they rarely support DTS, which usually forces the studios to remaster their film soundtracks even better. That did not help the weird, problematic remix on Brian De Palma's *Scarface*, but that tends to be an exception to the rule.

If it is the responsibility of critics to get bad news to consumers faster, they themselves need to be more diligent about having more contacts in the DVD community (e.g., online) to give them any bad news ASAP. Also, hold on to your receipts. If it is a DVD and it's really that bad, return it to the store for credit or exchange because nothing, not even boycotting, sends a message to a company more effectively than defective

returns en masse. High definition should up the ante on such complaints when they are legitimate.

Nicholas Sheffo
inskolchak@earthlink.net

Not Too Dangerous After All

As a Golden Age Classics subscriber, I received my copy of *On Dangerous Ground* last week. It's one of the most valuable soundtracks you've ever released. I applaud your detailed notes on the dilapidated condition of the source material, all the while giving us an under-the-hood glimpse at its reconstruction. Your obvious nervousness over releasing it was touching, but it seems to me you needn't have worried. Herrmann's scoring is so strongly beautiful it overcomes the disadvantaged sonics. One cue alone, "The Searching

missed either. I'm assuming the market for both Golden and Silver Age series are people who know how to listen to older or compromised recordings; all it takes, as your engineer said, is a little imagination, plus, I would add in this case, a nodding familiarity with Herrmann's work as a whole. What a wonderful score and what an achievement for you. There should be an award for something like this.

One further thing: The bonus tracks, with Benny rehearsing various cues, are invaluable. I'd never heard his voice before!

Gordon Thomas
gathomas@mit.edu

There is no need to apologize for the sound quality problems in your transfer of Bernard Herrmann's magnificent *On Dangerous Ground*. It is a joy to listen to and have in my collection. The ones who should apologize are those who destroyed the master tapes at RKO many years ago. It would have been great to also hear Leigh Harline's *From This Day Forward* and Roy Webb's *I Remember Mama*. Alas, this cannot be.

Monroe Jacobson
San Francisco, California

Lust for Lips

While recently listening to *Lust for Life*, I discerned a smidgen of *Quo Vadis?* in one of the later tracks. Was this an engineering fluke, or the great Miklós Rózsa drifting, or perhaps even the potency of my libation?

Missing Byline

L.K. responds: The cue you mention
(continued on page 48)



Heart," justifies your brave enterprise here, but there's first-rate Herrmann throughout. This score would be a good candidate for a re-recording, if possible by (Joel) McNeeley and Varèse Sarabande, but Herrmann's vivid conducting on your release shouldn't be

Williams in the Windy City

John Williams' *Concerto for Horn and Orchestra Debuts* • By Doug Adams



SECOND CITY'S FIRST: Williams' latest premiered at Orchestra Hall in Chicago on November 29, 2003.

John Williams rode to fame perched atop the blockbusters of the '70s and '80s—big, flashy, youthful pictures that depended on their scores to provide the internal drama and psychology for which the explosions, sharks, aliens, kryptonite,

light sabers and whips left little room. Williams' music was amazingly dense in this period, though never heavy. In fact, for all its colorful counterpoint, it practically skittered around the soundtrack, swooning here, racing there, always twisting and turning chromatically to fill up the world. We believed a man could fly in *Superman* because Williams filled in the edges of the picture and told us that, yes, the rest of the world is out there, and they're just as impressed with the Man of Steel as you are. As Williams entered his third decade of film scoring much in his style changed. No doubt this was partially a result of his development as a composer, but it also came hand in hand with the more grown-up pictures on which he was working. Films like *JFK* and *Saving Private Ryan* were explicitly complex, so Williams scaled back his own intricacies to illuminate the sense of order in these worlds—the simple human decencies that the films' characters skirted and strived for. Williams' music now spoke to the stability rather than the tumult.

Williams' early concertos began in the complex musical world of his youthful films. It was a much rawer form of

music, almost anti-programmatic; it was music that, in a Stravinskian sense, was about nothing but itself. But, did this play to the composer's forte? Williams' brilliance as a composer, besides his inarguable gifts as a musical technician, has rested in his ability to see the world in musical terms—to paint pictures, scenes, scenarios. His is a music of events, whether minute or gargantuan. Eventually, his concertos came toward a more concrete sense of musical depiction. They may not have portrayed straightforward drama, but they were now conceived of in terms of mood. In works for clarinet, bassoon, trumpet and cello, the composer balanced the modernist fluidity of his concertos for flute (1969) and violin (1977) with the harmonic and conceptual solidity that was debuting in his film scores of the time. Here, finally, was the middle ground between early and later Williams; these pieces bridged the gap between the dramatic idealist and the musical pragmatist.

A New Work of Purity and Goodness

The new *Concerto for Horn and Orchestra*, which was commissioned and premiered by the Chicago Symphony Orchestra and Principal Horn Dale Clevenger, develops from this same underlying sense of purity and goodness in the world. Here Williams uses woodprints—or at least the concept of woodprints—as an inspiration, guiding the music across a short series of rural forays through an imagined countryside. Three of five movements are formed as earthy soliloquies for the soloist, who weaves in and out of the harmonies and textures presented by string choirs and a ringing churchyard of chimes, bells, piano and celeste. Occasionally, Williams engages the horn with contrapuntal woodwind dialogues, as in the opening moments of the third movement, but the soloist primarily stands apart from the orchestra, observing and ruminating on the surrounding material.

The two internal movements, two and four, draw the soloist inside the ensemble, but in an argumentative back-and-forth manner. The second movement, "The Battle of the Trees," alludes to the same Celtic poem that provided the text for *Phantom Menace's* "Duel of the Fates." Here it's not an epic statement on heroism, however; it's a chance for Williams to re-explore the twitching and twittering limbs of his *Flute Concerto*. Orchestra and soloist enter into a game of tag with percussion, keyboards and *col legno* strings chasing gimleting flutters from the horn. The fourth movement grows from the dying tones of the third, heaving the orchestra into an equestrian compound-meter lope. Again the orchestra and soloist pursue each

(continued on page 47)

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- **The New Americans**, a new documentary project from Steve James (*Hoop Dreams*, *Stevie*), will make its Southwest debut at SXSW 2004. The film is a miniseries following the stories of different families coming together and coming apart in the middle of immigrating to, and becoming comfortable with, the American lifestyle.
- SXSW 2004 will host the Southwest Premiere of Lars von Trier's acclaimed new film **Dogville**, starring Nicole Kidman. Kidman stars as a woman on the run who seeks shelter in a small, American mountain town. The cast also includes Paul Bettany, Chloe Sevigny, Lauren Bacall, Patricia Clarkson, James Caan, and more.
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Silence and Light

Alexandre Desplat paints *Scarlett Johansson in Girl With a Pearl Earring* • By Jeff Bond



DUTCH MASTERY: Scarlett Johansson and Colin Firth radiate sensuality in *Girl With a Pearl Earring*.

Johannes Vermeer's 1665 painting "Girl With a Pearl Earring" has been a mystery ever since it first reappeared in 1882. As far as most American listeners are concerned, so has composer Alexandre Desplat. The Paris-born composer has worked on more than 70 film and television

projects since 1985, including 1993's *The Advocate*; but much of his output has been for films in his native France, and Desplat is not well known here in America. His Golden Globe nomination for Peter Webber's film about the story behind the Vermeer painting should change that, however.

Girl With a Pearl Earring follows a peasant girl named Griet (Scarlett Johansson) who goes to work in the household of Dutch painter Johannes Vermeer, eventually drawing the attention of the reclusive painter, much to the displeasure of his wife Catharina (Essie Davis) and the rest of the household staff. Griet and Vermeer share a solitary nature, however, and the peasant girl seems to have an innate understanding of the painter's art. Their relationship eventually inspires Vermeer's painting "Girl With a Pearl Earring," but within the Vermeer household the presence of Griet is disastrous.

Girl With a Pearl Earring is purely speculation, of course, but the film by documentary Webber has already been nominated for numerous awards. Webber chose Desplat as the project's composer after hearing his score to a film called *Read My Lips*, by director Jacques Audiard. "He [Webber] was trying to get, I suppose, something silent and quiet and lyrical as the [painting]," Desplat recalls, "and I don't think he could get any ideas from all the composers he met in England. "He heard [*Read My Lips*] and he felt that's the kind of lush, lyrical strings and not-too-underlined kind of score he wanted for the film."

The Sound of Silence

Desplat's marching orders in scoring were to musically characterize two important aspects of the film. One was, ironically, the element of silence: "the silence of the studio where Vermeer is working and the silence of the

characters that hardly speak," Desplat explains. "They're very shy and it's also a period in history when people don't show their emotions; because of religious matters and because of social matters, a servant couldn't speak to the master or to the mistress of the house, so there's a lot of things unsaid, restrained desires and emotions; the silence in all these characters is the first thing." The second quality the composer had to underscore musically was the quality of light that was unique to Vermeer's paintings. "The light in all the Dutch painters but especially in Vermeer was very special...so well achieved and so mysterious."

There was also a third aspect that required music. "Maybe the third part is mystery because we don't know much about Vermeer," Desplat says. "We only know about him from the notary files that he made and a few paintings, 30 or 35, which is nothing compared to Picasso or Da Vinci. He was very, very demanding and slow, and there's a mystery in his house—why does he paint this young servant and why does he never paint his wife? [Although the film implies that Vermeer never used his wife Catharina as a subject, a point which in the film leads Catharina to extreme jealousy when Vermeer chooses to paint Griet, it's likely that Vermeer did use his wife as a model for at least a few of his paintings.] Peter Webber said that the movie should become a Hitchcock movie at one point, because the tension is so strong, both the desire between Vermeer and the servant and the tension between Vermeer and Catharina; this tension is so strong because they never have any money and all the time he has to work and try to get money from his patron, his mother is always trying to get jobs and get money into the house." *Girl With a Pearl Earring* does indeed play out as a kind of emotional suspense film as the audience waits for tension within the Vermeer household to explode, and Desplat's score underscores the suspense at times with a powerful rhythmic drive unusual for a movie of this type.

Because the film has so little dialogue as well as a rather subtle sound effects mix, spotting the film was a major challenge, making the intrusion of music into the quite believable world Webber creates very noticeable. "The

next step was to find out and think with Peter how to sneak in and sneak out of the silence and deal with all these moments of quietness," Desplat acknowledges. "It's not easy when you just hear the noise of a paintbrush touching the canvas or a footstep in the distance or maybe a dog barking. It's not easy to bring in the music because you could be so big and so disturbing, and you have to find a way of bringing to light things that are not there without flashing them. So some of the scenes in the studio are unscored; it was just a matter of balance, to choose at what moment in the dramaturgy where music should bring in some power"

Orchestrating his score to complement the delicate atmosphere of the film was another challenge for the composer. "As for these elements, mystery, light and silence, I tried to build an orchestra around that," Desplat says. "So the strings, with the lush, emotional notes for the mysterious part; for the light and the delicacy of the work and the purity of their relationship, which never goes further than a platonic one, even though there is desire, I used harp, celeste, piano and vibraphone—most of the time vibraphone is played with the bow, so you get an eerie, fluty sound, almost like a glass harmonica, but I didn't want a glass harmonica because it was too obvious. I wanted the sound to be more harsh, and I think bowing the vibraphone you hear more grain in the sound and you don't recognize it. With the vibraphone it's just mixed and you don't know who's doing what, which is also sort of mixing the lights and the colors."

Desplat says that in this case he chose to have music propel the film through plot points almost in the manner of a thriller. "You can't just stay there in the studio watching the painter; once you've said that and the music has tried to build this up and give even more colors to these beautiful shots of the [cinematographer], the story has to move on. That's why I used a little waltz movement, and also in the tension moments the strings are pacing forward. You have to be brought along in the story; otherwise you're just stuck. The studio is like a cathedral—it has silence and beauty. But when you're out of there, there's life around; there's sex because the patron's looking for something more meaty, and also there is the butcher's son at the market, and there's something more rough and lewd and Middle Age-y in there, so the music had to go in a different direction. It had to give some pace there."

Despite bringing something akin to a genre element to *Girl With a Pearl Earring*, Desplat says he also avoided underscoring the film's villain, a lecherous art patron played by Tom Wilkinson.

"When I start to score a movie, I wonder why I'm there and what the movie deserves, so I like to think that what the picture already says I don't have to underline. And Tom Wilkinson is amazing—the minute you see him you know he's the villain and I don't need to underline that; he does that for himself."

Giving Goldsmith His Due

Desplat may not yet be a household name in the U.S., but he's well acquainted with film composers on both sides of the Atlantic. "For movie composers, my French idols are Maurice Jarre, Georges Delerue—Delerue was also a reference when I talked to Peter about the score. He mentioned Georges Delerue many times as lyrical and soft and melancholic, and I have that influence in my scores I think. For American influences, [there is] Hermann, Franz Waxman and Alex North, and, more recently, Goldsmith, Williams and Elfman—I like Elfman very much. I must say that Goldsmith's *Chinatown* score influenced me very much on this score. In *Chinatown* there are gaps, silences, pauses and a little piano that comes and goes, cold strings—I learned a lot listening to and watching *Chinatown* for hours, learning how Jerry Goldsmith worked."

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finding NEWMAN



An interview with the overdubbing prince of Hollywood film scoring

By Doug Adams

IN MUSIC, NOTHING STAGNATES LIKE REPETITION. And yet nothing alienates like change. It's a dilemma every composer faces, but in the world of film music, where composers are often called upon to provide multiple hours of music per year, the problem becomes compressed and inflamed. How many composers have lost their public—and their artistic—viability by either churning out the same material time after time or positioning themselves so far away from early successes that they sacrifice what made them special in the first place. What's a composer to do?

IN THE PAST DECADE, THOMAS NEWMAN HAS become a constant fixture on the A-list film scoring scene. Today he is one of the most recognizable and most imitated composers working. And yet, for all this reliability, for the dependability of the Thomas Newman sound, he's proven himself one of the most versatile and flexible composers in the business. Newman has created a musical voice that is consistently open-ended, positioning himself somewhere between the worlds of classical composer, bandleader and performer. It's been said that, when working with the players, Newman never presents the answer, he presents the question. His works are beautiful collages of orchestral writing, improvised overdubs and electronic elements. It's a sound that, conceptually, can move forward and backward simultaneously—a kind of pan-directional creativity equally adept at underscoring adult drama or children's adventure.

WITH SCORES FOR HIGH-PROFILE HITS SUCH AS *Finding Nemo*, TV's *Angels in America* and the upcoming *Lemony Snicket's A Series of Unfortunate Events* (based on the popular book series and headlining Jim Carrey, Meryl Streep and Jude Law), Newman stands poised for an even more public level of appreciation.

FSM: Looking back at the work you've done in the past five years or so, I'm struck by how well you've done retaining a signature sound, but at the same time altering your sound. It's the same hand, but different fingerprints.

Thomas Newman: Right, it's accommodating environments. It's the old trick of trying to lend a sense of my own style to it.

FSM: How much of that change is directed at the project you're working on and how much is that you pushing yourself in new directions?

TN: I don't like thinking that, somehow or other, I'd have to make a movie accommodate my style just because I was too nervous to change my approach. I think part of it is trying to be honest to the projects that have come my way and to say, "What would be the best way to serve the movie?" and at the same time accommodate the vision of a director. "How can I do it? How can it be accomplished?"

A lot of times you end up not being able to be anything but yourself anyway, so you end up retaining a sense of that. What else are you going to do? You don't turn into someone else. You let yourself be talked about by different environments, I think.

FSM: There's a shadow to your sound in that the things that you try seem to crop up in advertising and other places where other composers try them two years behind you. There are still commercials all over doing the *American Beauty* type of sound.

TN: Yeah, I've heard that. It's the use of mallets more than anything. Percussion mallets.

FSM: Is there ever an impulse to distance yourself from that at all?

TN: In other words, to not go back there because more people are?

FSM: Yes. If there are going to be so many imitators, is it better to just keep plowing ahead and leave that behind?

TN: I think I'm always looking for the best idea. The moment I start looking around at those around me, it pretty much freaks me out! So I try to just say, "All right, what's good?" and still try to keep some kind of integrity in the task at hand.

Is it "Real" or is it...?

FSM: One of the things that it seems like you've changed in your sound recently is your approach to the electronic aspect.

TN: How so?

FSM: Earlier the electronic aspects were very much dedicated to a sound design type of thing. Ambiances and rhythmic things. Now there's more pitched material into the electronics, even to the point in *Finding Nemo* that there are sections where, as the listener, you're not entirely sure if what you're hearing is acoustically generated or electronically.

TN: Right. Or a lot of it is acoustic to begin with because then you find an innate musicality—and then ways of processing that. If anything I'm probably more fluid with my use of overdubbed instruments. And the players who I've worked with for so many years are more fluid in their process. The more fluid you are, the quicker you are. And the quicker you are the more you can just find yourself somewhere and delight in where you are. I probably have gotten more intuitive. I've always sensed that probably my greatest talent is one of intuition over conceptualization.

FSM: In *Finding Nemo* some of the pizzicatos and the timpani—things like that—seem to be either electronically generated or electronically altered. Are you doing those types of things as well?

TN: In other words, are the pizzicatos coming from real instruments or are they coming from electronic instruments?

FSM: Well, obviously if they're synthesized, they're coming from samples.

TN: Yes, there are sampled pizzicatos. I guess my thought is on the nature of how you repeat a phrase, and what repeating a phrase does in terms of the ear's ability to listen to other things. Oftentimes by using sampled instruments the main motoric drive starts to disappear and begins to allow the ear to listen out. Often if it's a real performance,

the performance itself demands more from the ear. The ear keeps listening to that performance change, and then is less accommodating to other overdubbed sounds. So it's case-by-case, it's never an approach. It's what sounds better. Do I need precise rhythm or do I need more *rubato* rhythm? And if so, what does that do to my sense of how I hear other sounds?

FSM: So part of the choice pertains to a coexistence with the other musical elements?

TN: Yeah, and the choice can be practical as opposed to creative. It's just, literally, what sounds better. What makes me listen more precisely?

FSM: That keys into something else I wanted to ask. Again going to the idea of these different elements existing with one another, even when you're writing something that is contrapuntally pretty thick and very orchestrally written, it's not just a big gooey, cohesive texture. It feels very much like a collection of solo lines interacting with each other.

TN: Right. And probably what you hear is the way it hits the speaker. It occurs to me that on albums I like, like the Kronos Quartet's, they're coming out of the speakers in a very strong and powerful way. When you record orchestra you're recording how the orchestra resounds in a room. That's a great thing in some environments. But it can be limiting in terms of how you need to hear other sounds. And if you're overdubbing, which is something that interests me a lot—I play to my speakers more than the podium—then how do two things interact? How does something that's in a room interact with something that you record close up? I have to be very mindful of that in terms of how my ears enjoy hearing the sound. Again that's why some of these sounds, electronically generated, can be interesting from a physical presence.

FSM: Do you change the way that you structure chord voicings and things like that in order to keep a sense of clarity and immediacy?

TN: Yes, but only reactively. You take your best guess at the density of the chord and how you're going to orchestrate it and all that. And then you hear it and, "Ooh, there's too much happening. How do I have to thin this out? Do I do it orchestrally, or do I do it with my overdubs?"

This is why I feel my compositional process is usually finished in the mix, not when I start to record. Usually when I start to record I have the bit of information that I think is enough to passively get by in the worst of circumstances. And then I try to improve it in whatever way I can, using whatever players or instruments come to mind or are suggested to me. And then I mix it. Oftentimes when I record I can watch these things morph into places I *never* would have imagined. I ask myself, "Well geez, do I like this? Or do I simply like it because it's the last thing I heard." And then it's the skill of my mixing ability that has to re-evaluate all of my elements and decide what I need to hear and what needs to be expelled.

Normally I overdub first. The orchestral lines will be written and orchestral areas will be designated. Then I'll say, "Okay, how can I mess this up? How can I alter the sense of how I'm perceiving sound?" Say you take an orchestral sound in a room that has a phrase followed by a pause followed by a phrase followed by a pause. If you



overdub with an ambient instrument you'll slightly but effectively alter the way it sounds. Overdubbing is key for me. Typically the stuff that I write most specifically is that which is going to be played by orchestra, because I'm going to have to stand up there and conduct it. But with players you can try anything. I really enjoy the informality of it. If I'm trying anything it's that I'm trying to informalize my creative environment.

FSM: A lot of the overdubs work toward stressing a group of individuals rather than one big congealed sound.

TN: Right, that's accurate.

FSM: From a dramatic standpoint, it gives the wonderful

the performing process.

TN: Yeah, because it comes back. For me it's about how it hits my ears and how delighted I am.

FSM: Do you do most of your overdubbing in a home studio?

TN: No, mostly at smaller studios just because two of the guys I've worked with forever: Mike Fisher (who plays all kinds of percussion) and George Doering (who plays all types of strumming instruments) have so much equipment that shipping it into a home environment would be wrong! [Laughs] Plus, I think getting out of your home environment can lift the music to someplace else. I'm not sure about that. That could just be me. But when you take it out of one environment you have to make it strong in other ways because there are other people there listening and they may be skeptical.

FSM: Looking at the colors and the sense of performances, do you feel that gives you license to be a little bit more exploratory in terms of the harmonies you're trying? Again, you can look at *Finding Nemo*. It's essentially a film that at some level has got to appeal to a youthful audience, but at a harmonic level it's pretty adventurous. You're doing some things that are pretty advanced.

TN: I guess the presumption is that if something's engaging, it's engaging. You don't necessarily have to play to the level of the listener or viewer. If something's fun, it's fun no matter how you get there.

Ironically if you're dealing in the realm of color, which I find myself dealing in a lot, there have to be ways of letting harmony do less so that you listen more sonically. I think that's why drones interest me so much. They allow the ear to go to a different spatial place as opposed to a harmonic place. Everything's demanding whether it's harmony, performance or sonic landscape. I think you have to choose what remains simple. If you have two chords that repeat, over which you're doing a very breathy alto flute in a low register, you'll tend to be able to hear that breathy sound much more than you would if the harmonies were constantly changing. Again it's a way of focusing what you're listening to—putting it in focus.

FSM: It's directing people's attention?

TN: It's directing people's attention to a particular place. If it's a place of great harmonic motion, then there it is. If it's a place of sonic density, then how do you bend the ears to that place? I think one way is to subtract the amount of harmony that's taking place.

FSM: What's the overdubbing process like for you? I know you bring in all the performers and give them guidelines on what instruments they should bring. When you're in there, are you talking in terms of "Add this line" or "Add this shape" or "Add this color"?

TN: Yeah, for example, "Is there any way to make this area more interesting? This starts to bore me." If I'm bored by the seventh measure of eight measures of a two bar repeated phrase, how can an overdubbed rhythmic element help to make two measures less boring? It can be a very practical approach to taking these ideas and improving upon them. Sometimes ideas will be offered up, other times I'll say, "What if you took a metal instrument" or "What if you strummed this or bowed that or blew into

I try to make the lines fuzzy, in terms of what interpretation is and how it relates to improvisation. I'm interested in how people take me off the page and elevate me.

effect of putting a light behind everybody's eyes. It feels like a collection of internal monologues.

TN: Do you mean in how it relates to the movie or how it relates to itself?

FSM: A little of both, but specifically the movie in terms of this question.

TN: Again the issue can be practical. Keep thinking about modern sound effects and how good they sound—how much they involve you. Part of my interest in close miking and, as you say, individual instruments is how they can survive the dubbing process. How much more effectively can they be heard and felt in a room—which is very much what it is. That room is either going to serve a dub or its not going to serve a dub. So, along the way I think you get a lot of personality out of individual players. It's a wonderful opportunity for them to shine with more character. A lot of times in an orchestral environment, as you said, it's less the character of the player and more the character of the writing. That's probably the difference.

FSM: If you're working outside of the film medium, is that sense of sonic clarity equally important to you?

TN: It would be *just* as important.

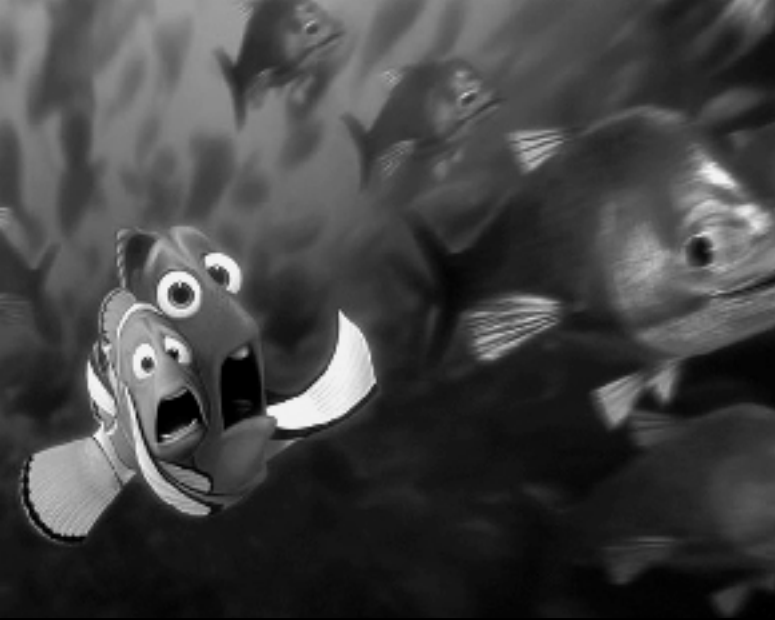
FSM: That's integral to what you think of as your sound?

TN: I think so. And to how I communicate with interpreters and how I try to make the lines fuzzy, in terms of what interpretation is and how it relates to improvisation. I'm interested in how people take me off the page and elevate me. It's so good, so creative!

FSM: They do some wonderful stuff, really amazing.

TN: Yeah, real "who woulda thunk" stuff! That's always the fun thing.

FSM: Well, it's so rewarding too because a lot of times film score albums are very...heavy. There's such a big, thick sound that's expected for films. It's so much about the writing process; it's wonderful to hear something returning it to



ABOVE AND BELOW: Newman's recent credits include *Finding Nemo* (above) *Angels in America* (middle) and *White Oleander* (bottom).



an ocarina." Your sense of style within that may be finding the instruments that work. And then the more you find, the more you exploit. If I say, "Okay, if I bow something here to indicate a big, muscular change in the music," maybe I can do that in a cue that happens 30 minutes later in the movie. You're finding your orchestra, I guess is what I'm trying to say.

FSM: How much leeway do you give players in terms of what they bring in instrumentally?

TN: As much as they want. Oftentimes someone says, "What if we try this?" and I'll say, "I don't know..." But there's that strange morphing where you recoil in something's unexpectedness, but then you hear it a couple of times and you love it. You can't imagine ever having the piece without it—it's morphed and what is it now? And then someone else will add something else. The danger of that is that you overproduce and it gets overly dense. That's why the mixing process ultimately becomes so important. You remember what's valuable.

Onto the Odd Stuff

FSM: You've got *A Series of Unfortunate Events* next?

TN: *Lemony Snicket*, yeah!

FSM: When do you begin work on that?

TN: I'm doing a little work now in the production stage. There's a play [within the movie] and there's a pit orchestra, a four-piece pit band. So I'm writing some accordion, tuba and violin music. Odd stuff!

FSM: You've spoken before about what you consider to be the importance of American music and how much you like to think of yourself as being an American composer.

TN: Probably just because I feel like such a scrapper and, in a way, such an unlikely person to be doing this kind of stuff. And probably because early failures gave me a kind of pioneer spirit, which is distinctly American, I suppose.

FSM: Well, even the idea of being a scrapper is sort of an American aesthetic. But in the American style, there's always such a fine line between making an intelligent choice and making an intellectual choice.

TN: You mean in terms of what you do, or what you do after you've gotten the job?

FSM: After you've gotten the job.

TN: Okay, so the gig itself...

FSM: Exactly. And that's such a difficult line to tread; you always come up with something that challenges people, but it's never thrown over everyone's head.

TN: Right, well there are always the requirements. The requirement is: Does the scene work? You must be involved in the scene. And no director will ever let you get away with not making that happen. You'll either make it happen or you'll be fired, you know? If you're not eliciting a response a director feels is appropriate, it's just never going to make it in the movie. Even if you think he likes it and then he hates it when he dubs it. So I figure that if that's the given—that there's a given dramatic requirement that I make the movie more interesting, more compelling—then after that I can do whatever I want. I can get there in any way that's appropriate, as long as I get there. And I think that's what interests me about overdubbing. It just takes me places I never would dream of conceptually. And there I am, and wow, it's fun!

FSM



Making the Best

Welcome to *Film Score Monthly's* sixth annual round-up of "The Best and the Worst." The good news is that you're reading this article shortly after 2003 ended (like the Oscars, we've moved up our award date, but our reviewers still get screeners). The bad news is that last year's crop of film scores was...disappointing, to say the least. Still, you can count on the stalwart reviewers of *FSM* to pluck a few plums from the batch—or at least make lemons into lemonade.

Another Year Gone **By Jeff Bond**

Swashbuckling Movies That Most Deserved Swashbuckling Scores

Master and Commander: The Far Side of the World and *Pirates of the Caribbean*

It was amazing that we got two movies involving adventures on 18th-century sailing vessels that were actually good this year, but that made it all the more frustrating that the music for these films just barely passed the grade. My favorite of the two was Peter Weir's *Master and Commander*, primarily because almost every scene in this movie seemed to play out like a rewrite of an old *Star Trek* episode (ship captain confides in ship's surgeon; ship's surgeon warns captain he's becoming obsessed with pursuit of an enemy vessel; ship's captain wages battle of wits with enemy ship captain whom he nonetheless respects, etc.). Weir is an unconventional filmmaker so I suppose we're lucky we got any specially composed music for *Master and Commander* (what we got was something like taiko drumming, which does add a little excitement to the pursuit and battle scenes). But there are dramatic scenes in this film that really would have benefited from some good underscoring. And I guess we'll never know what Alan Silvestri wrote for *Pirates of the Caribbean*, but for all the talk about a "rock and roll" aesthetic to mirror Johnny Depp's Keith Richards-like performance as a nutty pirate captain, what plays on-screen is pretty much *Gladiator 2* (and one long stretch of Wojciech Kilar's *Dracula*). It's all part of a depressing trend in which filmmakers spend years painstakingly planning every conceivable element of their movies, but leave the music as an afterthought.





Best James Bond Score *Johnny English*, ED SHEARMUR

I called to congratulate Ed Shearmur on his score to *Johnny English*, so obviously I'm assuming that he wrote everything on the album other than the tracks by the string group Bond—although some cryptic credit footnotes on the CD package really confuse the issue. In late spring, when I first heard this album, it was by far the most entertaining soundtrack of the year, and despite the fact that it's music for a spoof, it also sports some of the most exciting action cues I've heard in a film in a long time. (It's a strange and disconcerting fact that it is now easier to get away with a great action cue or solid adventure music in a spoof than it is in a real action movie.) Suffice it to say that this is the best Bond score since Barry was last on the case, and it manages to be both slyly droll regarding the ineptitude of the movie's hero and entirely convincing as it gets inside his deluded head to conjure up a spirit of bold excitement—all with some actual writing and development.

Second Best James Bond Score

Tomb Raider 2: The Cradle of Life, ALAN SILVESTRI

It was not a particularly good year to be Alan Silvestri, but one good thing did come out of the production of *Tomb Raider 2*. No, I don't mean the film—one of the more interminable and forgettable ones this year—but Silvestri's score, applied after Craig Armstrong left the project (and after Silvestri himself left *Pirates of the Caribbean*). Lately, the biggest challenge for film composers is the inevitable, none-too-subtle edict

from filmmakers to Stay the Hell Out of Their Way—in other words, write music that nobody would notice unless it were removed from the movie. Silvestri manages to write music that slides seamlessly under the action while still maintaining interest on its own. Silvestri's score for a scene involving Lara Croft, a gun battle and a helicopter in Hong Kong shows quite well what he could do for a Bond movie.

Best Indie Score *Girl With a Pearl Earring*, ALEXANDRE DESPLAT

This past year, I got to talk to what seemed like nearly every indie composer on the planet, and it was cool to discover some great films in the process. Among them were *American Splendor*, *The Station Agent* and *Girl With a Pearl Earring*, all of which sported interesting scores to boot. Alexandre Desplat's *Girl With a Pearl Earring* took the cake, though, with its lush, moody and surprisingly suspenseful score for this fictionalized account of the inspiration for Vermeer's famous painting. It's like a cross between *Dangerous Liaisons* and *Basic Instinct*; go out and get the album.

Best Music for the Lighting of Several Large Signal Fires

Return of the King, HOWARD SHORE

I'm still not sure what happened to Howard Shore's Smeagol-killing-Deagol music at the beginning of *Return of the King*, but ATTENTION SOUND DESIGNERS: If you think playing music under a murder scene is a cliché, do you honestly believe that playing slowed-down breathing



and heartbeat sound effects is *not*? Fortunately, such failures of imagination were few and far between in *The Return of the King*, and they were more than made up for by sequences like Gandalf riding up the spiral streets of Minas Tirith and signal fires alerting the kingdom of Rohan, all to the tune of Howard Shore's magnificent Gondor theme. We won't have the final word on this music until we see the DVD cut of *Return of the King*, but I'm already more than eager to hear all 12 hours or so of Shore's music.



Best Reason Not to Score Two Alien Invasion Movies in a Row

Dreamcatcher
—JAMES NEWTON HOWARD

I can't completely dismiss Lawrence Kasdan's *Dreamcatcher* since it was the most dumbfoundingly funny movie I've seen since *Battlefield Earth* (the only thing to come close in terms of unintentional humor is Tom Cruise's hilarious "SAKE!!!" screaming detox sequence in *The Last Samurai*). However, it was sad to see poor James Newton Howard reduced to trying to make sense out of one of the most bizarre sci-fi plots in recent memory, and particularly so after his brilliant work on M. Night Shyamalan's *Signs*. You can see Howard trying to work a little of that redemptive *Signs* vibe into the later seg-

ments of *Dreamcatcher*, but when his sensitive music accompanies a scene of Thomas Jane pretending to talk into a nonexistent phone, the effect is squandered. The best cue in the movie is Howard's rip-snorting action cue for a massive extraterrestrial slaughter—but it's not on Varèse's album.

Best Scores for Most Disappointing Sequels

The Matrix Reloaded, *Matrix Revolutions*—DON DAVIS

Don Davis gets the Basil Poledouris *Starship Troopers* Award for pouring the most work and talent into music for the genre films that got the least acclaim of the year. Remember when *Newsweek* proclaimed 2003 The Year of *The Matrix*? I can't remember whether it was *Time* or *Newsweek* which then used the following header for their review of *Matrix Revolutions*: "For *Matrix* fans, it's all over but the whining." A lot of us got to hear Davis' spectacular scores for these movies before we saw the films themselves, which for me only redoubled the profound disappointment of sitting through them—Davis' music had conjured up far better films in my head than what the Wachowskis actually produced. Worst of all, the Wachowskis finally allowed Davis to write a mostly orchestral score without leaning on techno collaborators for *Matrix Revolutions*—and then completely buried most of his



music under sound effects during the film's mind-numbing battle sequences. Oddly, that made Davis' climactic "Neodämmerung" cue for the big Neo vs. Smith "Superman" fight all the more effective because it seemed to be the first time in the movie that we were actually hearing music playing under the footage.



Best Transporting the Hulk Cue "Captured," *Hulk*

—DANNY ELFMAN

Everyone has laid claim to this joke so I'll just blatantly steal it: When it comes to the Hulk, most of us can agree... "You won't like me when I'm Ang Lee." Lee's mega-hyped Marvel Comic Books adaptation initially pleased critics but no one else; now even the critics have forgotten it. The movie suffers from an emotionally impenetrable hero in Eric Bana and special effects that settle too eagerly for the full digital approach, when a mix of animatronic and CG shots might have sold the big green guy more convincingly (though once the jolly green giant gets out into the desert to wreak havoc, the film becomes a rousing guilty pleasure). Everybody dumped on Danny Elfman's score (after Universal dumped Mychael Danna's) because evidently it was not "Danny Elfman" enough. Hey, that was the idea! Lee prodded Elfman to get away from his usual "Elfmanisms," and while I still think the whole "Eastern" sound from Danna's original concept was misguided for this type of

movie (it's also becoming a cliché of its own), Elfman's efforts to write around his own style resulted in some very involving cues, especially the dynamic, almost improvisationally playful music that accompanies the Hulkster's trip to an elaborate scientific compound in the desert. I'm still humming that one—yes, it can be hummed!

Dumped Cues the Kaplans Should Have Mentioned in Their Dumped Cues Article

"Crash Landing," *Planet of the Apes*; "Battle Continues," *The Sand Pebbles*; "Retreat Parts 1 & 2," *The Blue Max*
—JERRY GOLDSMITH.

What the hell were those Kaplans thinking? I can still remember my jaw dropping like Jacob Marley's the first time I heard Jerry Goldsmith's amazing crash-landing music from *Planet of the Apes* and nearly dislocating my mandible when I heard the astounding lost climax from *The Sand Pebbles* on the Varèse Deluxe Edition of the score last year. As for *The Blue Max*, only when I finally watched the film on DVD recently did I realize how ill-treated Goldsmith's famed score was in the movie—I believe you only hear the very beginning and the very end of his lengthy, grueling combined "Retreat" cues; overall, this score is sliced and diced about as much as Jerry's original *Alien* effort was. All three of these cues are highlights in the composer's career that we never would have heard were it not for the miracle of soundtrack albums.

Best Released Jerry Goldsmith Score

Looney Tunes: Back in Action

I awaited this score with great trepidation all year—it was hard to see how Goldsmith was going to go from *Star Trek Nemesis* to what would be required of a film

boasting Looney Tunes characters mixing it up with live actors. Now I'm ashamed for doubting. While Goldsmith did need John Debney to render some assistance late in the game, Jerry's work in the film is vintage stuff, much of it recalling his kinetic, busy style of the '60s and '70s. It did my heart good to hear Goldsmith collapse "The Merry Go-Round Broke Down" with Hermann's *Psycho*—you're still nuts, Jerry. In a good way.

Best **TIMELINE** Score

JERRY GOLDSMITH

I feel guilty making this choice after I told Brian Tyler how much I loved his *Timeline* score, which I still do. What's interesting to me is that after hearing Goldsmith's score (oh, quit yer whining, people—you'll all hear it on Varèse's Special Edition release in 2004), I immediately disliked it and thought it paled in comparison to Tyler's work. Then I listened to Goldsmith's a lot more, and now I'm not so sure—there's a lot of splendid stuff in Goldsmith's score. After *Lionheart*, *13th Warrior* and *First Knight* who'd have thunk Jerry had any more medieval adventure music in him? Look at it this way—as soundtrack-collecting nerds, we get two good albums out of this deal, while Paramount and the mainstream public are stuck with the *movie*.



Best Rat Music

Willard—SHIRLEY WALKER

God bless Shirley Walker—she still writes music that says, "You're listening to a **MOVIE SCORE**, dammit!" Fortunately, filmmakers Glen Morgan and James Wong are actually willing to allow that sort of approach in their movies. Their remake of the 1971 rodent thriller *Willard* never hits the giddy heights of insanity it should, despite the brilliant casting of Crispin Glover in the lead, but Walker's music really takes the forefront, sawing back and forth into your brain and driving the film's psychology in a way few film scores are allowed to these days.

Best **ENTERPRISE** Score

Tie: "Canami"—BRIAN TYLER
"Similitude"—RAY BUNCH

There's probably no greater sign of the desperation of the *Star Trek Enterprise* post-production team than the fact that suddenly *Star Trek* music is starting to sound like, well, *music* again this year. The trend started late last season when sniping about the show's flatlining ratings and moribund drama started to reach its peak, and composer Brian Tyler was brought in to work on a few episodes while the constraints that have hamstrung composers like Dennis McCarthy and Jay Chattaway on the *Trek* shows for years suddenly seemed to be loosened. Tyler's "Canami" was a good, old-fashioned space action score that coincided nicely with his big epic *Children of Dune* mini-series score. There hadn't been a real standout score this season until Ray Bunch's "Similitude," which shockingly accompanied an episode that actually stood out as a solid piece of writing, acting and direction—that and smooth editing combined with Bunch's sometimes propulsive, often moving score to create one of the few totally watchable evenings of *Enterprise* to air since the show debuted. **FSM**



Score I Liked Much More Than Tim Curran and the Kaplans

Finding Nemo—THOMAS NEWMAN

Okay, Tim and the Kaplans didn't really harbor any major grudge against Newman's work, but we usually see so eye-to-eye that I'm still shocked my fellow *FSM*ers didn't share my enthusiasm for the composer's fish tank full of gleaming musical gems. This is Newman at his most ebullient—which when you think about it, is still pretty wistful—and his most experimental. The ocean has always settled for a musical depiction from above the waves. Debussy, Britten, Takemitsu and Corigliano saw the sighing timelessness from the shoreline, but with a mix of electronics, orchestra and the composer's odd assortment of instrumental discoveries, Newman dives beneath the surface for a colorful microcosm of activity.

Best Reason for Continuing the Elfman/Burton Collaboration

Big Fish—DANNY ELFMAN

No doubt I'm reading too much into it, but I can't help but remark on the wonderfully moving biographical sentiments in both Tim Burton's film and Danny Elfman's score. The story is a dizzy examination of storytelling, family relationships and the strange flexible nature of truth. As much as I enjoy Elfman working on films like *Hulk*, I'll always consider Burton's macabre world his home. In *Big Fish*, Elfman, for the first time in a Burton picture, seems to acknowledge the edges of this fantasy world and that its contained nature offers both solace and limitations. It's easy to write off this score as simply leading a dual existence: one in Burton's typical funhouse and one in a contemporary Deep South. But where's the division? Elfman effortlessly glides back and forth between the two territories without staking a permanent claim in either. Each style highlights its own reflection in the other, reminding us of the important fantasies within our realities and vice versa. For anyone who has ever turned to the arts as a respite from day-to-day life, it's a devastatingly beautiful observation.

Best Score That Shouldn't Be Allowed to Become a Trend

The Matrix Revolutions—DON DAVIS

Perhaps the highest compliment I can pay Davis' *Matrix* work is that I hope that neither he nor anyone else ever applies this style to film again (with the possible exception of Davis' continuing work on

Matrix cartoons). It's not that the composer's post-minimalist voice has been played out, it's just that it's now so inextricably tied to the Wachowskis' green-tinted digital streams, it's gained a permanent *Matrix* stamp. It'd be like using the *Star Wars* theme in a generic action film's trailer; we'd never think of anything other than *Star Wars*. This is no slam against Davis. Every film composer does his/her best to find that voice that will encapsulate a picture. Davis succeeded so well here, it created a *Matrix* brand of scoring—an immutably distinct sound. Now hands off, Hollywood! Incidentally, not to cast any sort of negativism on our year-end celebration, but Davis should also be praised for supplying the one and only aspect of the *Matrix* sequels that was a completely satisfying continuation of the original.



Best 2003 Film Score That Wasn't Written in 2003 and Isn't a Film Score

The Death of Klinghoffer
—JOHN ADAMS

John Adams' opera *The Death of Klinghoffer* debuted in 1991 and was hailed as either a musical masterpiece or an offense against humanity. Penny Woolcock's film adaptation features the same controversial elements as the staged version: the hijacking of the cruise ship *Achille Lauro*, disabled American Leon Klinghoffer, emotive terrorists, gunplay, death and provocative sympathies. I once received a semi-veiled death threat after criticizing a James Horner score (though not from the composer, himself... presumably),

so there's no way I'm going to offer some fuzzy-headed view of the *Klinghoffer* controversy. Politics aside, Adams' score is a striking effort, the angriest music of a composer who made his name returning a sense of quicksilver fun to the American concert hall. That this works as a film is not as shocking as it may seem. On stage or screen it's a searing emotional piece: challenging, scalding and empathetic.

Best Rock-Based Score (or CD I'm Glad to Have but Can't Imagine Any Circumstance for Playing It)

S.W.A.T.—ELLIOT GOLDENTHAL

Only a composer with Elliot Goldenthal's chutzpa could follow the giddily melodic *Frida* with the hair-sprouting manly music of S.W.A.T. and never lose an iota of credibility. (Let me also toss a nod to *Frida* at this time; I didn't see the film in its completion until after the "2002 in Review" piece was due last year. Goldenthal's score was absolutely in love with life and art, and deserved the high praise it garnered.) S.W.A.T.'s tone never reveals itself as being purely heroic, ironic, contemporary or kitsch, but it's packed with such momentum and groove, we hardly have chance for second thought. I remember Elliot once referring to rock music as a shock to the neurological system. S.W.A.T. juices up your brain all right, as the composer pumps though *Heat*-style experimentations with a churning omni-pulse. It's like Aaron Jay Kernis and Mudvayne collaborated on a halftime show. It's rare to hear music both this ridiculous and this smart.

Best Main Titles/Best Musical Depiction of Crispin Glover

Willard—SHIRLEY WALKER

Iheard the hype, but never got around to checking out *Willard* until Halloween night,



2005. Walker's hiccupping meters, crusty xylophone licks, and yes you're reading correctly, accordion *section* couldn't have played better to the film's grungy, bleak humor. Somewhere Bernard Herrmann is smiling at you, Shirley. Or at least he's not cursing and throwing things.

Best DVD Score

The Lord of the Rings: The Two Towers—Extended Edition—HOWARD SHORE

Let's ignore for a second the musical integrity and creativity Howard Shore has once again delivered. In fact let's pretend that Shore outfitted the expanded DVD cut of Jackson's film with some run-of-the-mill string chords and a good thump here and there. Pretend the new themes, the new developments, the melodic breathing room and the refined dramatic architecture never existed. It's a stretch, but try. Even if you ignore the compositional genius of Shore's work, this new DVD, like *Fellowship* before it, is a monumental exercise in musical dedication. Special effects and Avid re-edits are supposed to be the bane of composers everywhere, but Shore has proven that an intelligent writer who is genuinely dedicated to his art, not just trying to make a buck and move on, can do something that not only works but exceeds the original product. Does this take extra time? Extra money? A team of archivists?

Does it pull the composer out of circulation for a while? Yes. Does it show that when a composer respects film music and its unique requirements/opportunities he can create art that transcends commercial goals? Yes.

Best Score I Didn't Like

28 Days Later—JOHN MURPHY, DANNY BOYLE, BRIAN ENO

Faint praise, I guess, but even though I'll never buy this on CD, it sure was interesting in the film. Zombie films always seem to present a unique breed of anti-decadence, an air that's so resolutely still and lifeless that it's almost its own kink. And doesn't it seem right that the downfall of London would coincide with a slick techno take on post-glam rock? The music is sort of a shapeless drone, but purposely and effectively so. And yes, it's just indulgent enough to suggest the morbid thrill of seeing London swirling with the moist undead. I suppose the music isn't supposed to exist on its own, but I'd sure be up for another collaboration between Danny Boyle and John Murphy. Maybe I'd shell out for the CD next time.

Best Reason to Never Give Up on the Art of Film Music

The Lord of the Rings: The Return of the King—HOWARD SHORE

Where to begin? I've written thousands of words in praise of Shore's *Lord of the Rings* scores, but somehow I always feel compelled to return and clarify—that no matter what I've written, I'm still trying to express what I feel makes this work so smart, so integral, so *good*. Well, I've tried verbosity, let's see if conciseness does the trick: Shore's work on the *Rings* films in general and *Return of the King* specifically represents why I believe film music is a viable form of creative expression. This is art.

...And I can't wait for the extended DVD!

FSM

From the Imagination of Tim Burton Comes...

The Best of 2003 By Jon & Al

People were angered that we liked so many of last year's scores. Things like *Signs*, *Spiderman*, the four John Williams scores, and of course *Two Towers*. Well, these people are in for a treat, because with the exception of *The Return of the King*, 2003 may be the worst year in film music history. Despite this—and just to piss off these same people—we're going to approach this article through rose-colored glasses.

The Everything Sucks Award goes to...EVERYONE

Okay, fudge the rose-colored glasses. This is the category we normally leave out of our yearly wrap-up. In fact, we're going to cut most of it out this year, too. But in a year that's so bad, we would be letting you down if we didn't at least mention *some* of the specific reasons why it was so bad.

The "Important" Oscar contenders didn't offer much in the way of memorable music. *Cold Mountain* gave a gifted composer very little to do, as director Anthony Minghella forced Gabriel Yared to turn pieces that he intended as period, source piano music into the main themes of the picture. The movie desperately needed a love theme that it never got. Clint Eastwood's four-note *Mystic River* theme (and score) is embarrassingly maudlin, but in a movie littered with absurd coincidences, bad accents and horrifying close-ups of Kevin Bacon's wife's mouth, the music is the least of its problems. *Master and Commander* managed to convince several people that Christopher Gordon is Ralph Vaughn Williams. *Lost in Translation* was musical torture, but that was probably the idea—to leave you floating in limbo, displaced from everything you thought you knew, listening to dull electronica and random needle-dropping.

Genre scores didn't fare much better. *Terminator 3* should have been a blast but Marco Beltrami, who has admitted to not being a childhood fan of horror movies and probably doesn't like science fiction either, turned in an invisible, clanging dud, with a heartfelt rendition of the *Thin Red Line* theme for John Connor. Amazing when an action score is so bad it makes you long for the nuanced writing of Brad Fiedel. And Elia Cmiral continues to write random, unlistenable sound design on horror scores like *They* and *Wrong Turn*.

The Media Ventures crew marches on, destroying movie after movie: *Pirates of the Caribbean*, *Something's Gotta Give*, *Paycheck*, *The Rundown*, *The Recruit*, *Basic*. We acknowledge that a lot of these movies are bad to begin with, but once upon a time, bad movies could have great scores. Things have gotten so dire now that fans are actually grateful when

a bland score like Harry Gregson Williams' *Sinbad* comes along, simply because it sounds like it may have been written with actual instruments in mind.

Now that all that's out of the way, we can move on to more positive things.

Composer of the Year

goes to...JAMES HORNER

Horner earns this award not for *The House of Sand and Fog*, *Beyond Borders* or *Radio*. And no, it's not for *The Missing* either, even though it's the best of the four. It's actually for comments Horner made in several interviews—comments alluding to the fact that he had been offered the *Lord of the Rings* trilogy and for unspecified reasons turned it down. Thank you, James. Thank you for this mighty gift.

The Return of the King Award

goes to...HOWARD SHORE

It's disheartening that something as wonderful as Howard Shore's *Lord of the Rings* has failed to bring film music fans together, and has instead polarized them. On its own, *Return of The King* is the best score of 2003. Taken as a whole, Howard Shore's three *Lord of the Rings* scores combine to form one of the best film scores ever written. But you get out what you put in. If you're lazy, the scores are simply pretty. If you sit down and actually *listen*, you'll find it to be perhaps the most thematically intricate score in film music history. That statement might seem strange considering that there are people who argue that these scores have no themes at all. These people make us feel truly grateful that we have ears, which we used to take for granted. We'd love to print a list of people (many of them well known, working film composers) who've gone off the record and slammed the *LOTR* scores. But when you consider the dreadful barrage of scores that these people are responsible for, it's no wonder they don't appreciate something

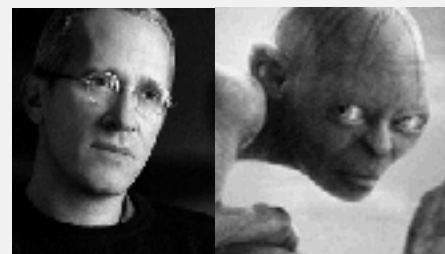
like *Lord of the Rings*. Similarly, when you do hear something positive said about Shore's work, it's usually coming from a composer who has actually written good music of his own (the late Michael Kamen, Jeff Danna, Marc Shaiman).

The Slinker/Stinker Award

goes to...JAMES NEWTON HOWARD

James Newton Howard has split in half. We're big fans of the half that does the M. Night Shyamalan movies. The other half (the one that did *Atlantis*, *Treasure Planet* and *Peter Pan*) is quickly becoming the worst thing to happen to kids' movies since John Debney. James Newton Howard is the only working composer who's getting better and worse at the same time.

Dreamcatcher, which falls somewhere in between Shyamalan and fudge, has two good action cues ("Henry Returns to the Cabin" and "Cutris and Owen Battle"). The rest of the score is serviceable and the film is atrocious. When we went to see *Dreamcatcher* there was an old man outside the theater screaming like Kevin McCarthy, warning people that it was the worst movie ever made. He was wrong. The worst movie ever made is William



Friedkin's *The Hunted*, which we would have walked out on but couldn't because Dana wanted to see her name in the end credits.

Super Average!

Quite a few big superhero films hit theaters in 2003. Unfortunately, none of their scores leave lasting impressions.

Danny Elfman's *Hulk* plays fine as an album. In the film, which is abominable, the score

is twice as long and becomes a migraine. *Big Fish* is better all the way around, but it's not quite a superhero score—and not quite worthy of its own category, so we put it here. On a related note, folks continue to bitch about Elfman's refusal to write themes anymore. We hope that Elfman continues to write in his current densely layered style if only to piss off his ungrateful fans (ourselves included).



John Ottman is a very nice guy and his love for film music is infectious, but nice guys don't always write the best music. Most of *X-Men 2* consists of vague, amorphous versions of past sci-fi themes, with all the worthwhile elements stripped away. The Jean Grey material, for instance, plays like the soup that goes under Ilia's theme (*Star Trek: TMP*), but meandering and hookless. The one tune that stands out, an amalgam of Kamen's original *X-Men* theme and the old cartoon theme, is built on an awkward figure that's too fast for the trumpets. You can hear them struggling to get it each time, almost to the point where they're faking through it. Weak themes aside, *X-2* also features annoyingly blatant lifts from *Lifeforce*, *Minority Report* and *Batman Forever*. By the way, John Ottman has announced that he's heard the score to *Lifeforce* only once and doesn't remember it. As per this shocking revelation, his *X-2* score no longer sounds like *Lifeforce*.

We haven't heard Trevor Jones' *League of Extraordinary Gentlemen* because we know better. But by far the worst superhero score of the year was Graeme Revell's *Daredevil*. Was *Dead Calm* really worth 15 years of this?

The Brave and Reliable Alan Award

goes to...ALAN SILVESTRI

"It simply didn't sound like pirate music to me."

—Jerry Bruckheimer on Silvestri's rejected *Pirates of the Caribbean* score, as quoted in *Entertainment Weekly*.

"The first thing we discussed was Jerry (Bruckheimer) saying that this is not a pirate movie."

—Klaus Badelt on *Pirates of The Caribbean*, as quoted in *FSM*.

We're proud of Alan Silvestri for walking off of *Pirates of the Caribbean* when that ugly liar camel Jerry Bruckheimer demanded he write in the renowned Media Ventures style. It's interesting that Media Ventures was originally going to do Gore Verbinski's first movie, *Mouse Hunt*, but when Bruce Fowler's mock-ups didn't fly, Silvestri was brought on board. Now it's the revenge of Hans, as Media Ventures has scored Verbinski's last two movies, *The Ring* and *Pirates*. Both scores stink, though someone managed to sneak a few decent cues into *The Ring*. We anxiously await Zimmer's score for *Van Helsing*.

Tomb Raider 2 has several typically catchy Alan Silvestri themes that made an otherwise unwatchable movie mildly entertaining. Much of the score is like *ChiP's* updated for large orchestra, with techno elements cautiously filling in for the disco. Even the intimate "Chinese" music for Angelina Jolie's personal life is written with more attention to detail than the film deserved.

Though Hollywood did not treat Alan Silvestri very well this year, Varèse Sarabande did manage to finally release *Predator*, one

of the greatest action scores of the '80s.

Best Wife

goes to...BRIDGET FONDA



THE BATTLE OF SHAKER HEIGHTS Award

goes to...RICHARD MARVIN

It's funny how Ben Affleck and Matt Damon talk about how they want to avoid making the *Project Greenlight* movies feel like TV movies. Then Miramax goes and hires composers like Richard Marvin and Danny Lux who specialize in the exact type of Thomas Newman-lite torture that's spread through television like the plague.

The Less Is More Award

goes to...JOHN DEBNEY

After John Debney was credited on a staggering count of nine movies in 2002, it was nice to see him take a well-earned vacation in 2003, when he scored a mere four. We saw John Debney and his wife at Jerry's Deli several months ago. We were going to hum one of his themes to see if he'd notice, but we realized we couldn't remember a single one—damn, we're usually good at that sort of thing! In other John Debney-related news, rumor has it that John Debney's son would like to become a film composer. So now there will be twice as many John Debney scores to look forward to, and three times as many Alan Silvestri scores.

Worst Song Compilation Album

goes to...PICK ONE

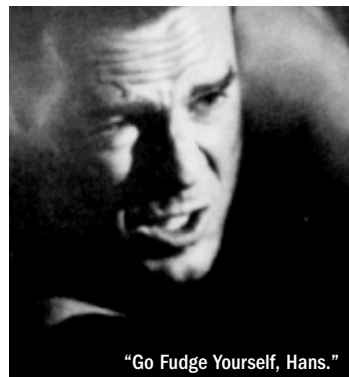
Charlie's *Angels 2* has one worthwhile scene where Demi Moore sucks on the side of Cameron Diaz's face, but the soundtrack is probably the worst of the year. We can't remember a case of so many iconic popular standards thrown together with such utterly obnoxious, in-your-face abandon.

S.W.A.T. was crammed with so many abrasive songs that Tim and Al walked out on it. The film actually has a snappy Elliot Goldenthal score, but as with *Batman Forever*, the music is basically done in by its association with a loud, awful movie.



Kill Bill boasts an entertaining library of Morricone originals and Morricone rip-offs, but they're at the service of an annoying movie and an even more annoying director. All of the characters in *Kill Bill* are in on the same stupid joke, because all of the characters are Quentin Tarantino. We don't mind that all of the characters in David Mamet plays sound like Mamet because his characters (even the dumb ones) are all intelligently written and their dialogue springs naturally from uncomfortable situations. But with Tarantino, it's whatever dumb shit he saw on TV when he was 13. Got writer's block? How 'bout: "Silly Rabbit, Trix are for kids!" Tarantino has likened *Kill Bill* to *Raiders of the Lost Ark* and in some ways, it's a fair comparison. The only difference is that Spielberg and Lucas took stuff they loved as kids and strung

it all together with a compelling story, interesting characters and original music. *Kill Bill* has none of that. If that's somehow the point, then congratulations Quentin Tarantino! A+.



"Go Fudge Yourself, Hans."

The "Clay...Bill Clay" Award goes to...HANS ZIMMER

Hans Zimmer has a good sense of humor. On the *Tears of the Sun* album there's a disclaimer that says "All tracks written by Hans Zimmer except:" and then it goes on to re-list just about every cue. And the *Pirates of the Caribbean* album has the credit "Over-produced by Hans Zimmer." We guess as long as Hans Zimmer can at least joke about the fact that he's ruined film music, it doesn't matter that he has.

The What Are The Newmans Up To Lately? Award

goes to...THOMAS NEWMAN, RANDY NEWMAN and DAVID NEWMAN

What's this? Are we about to...disagree with our esteemed colleague Doug "the bug" Adams? We often like Thomas Newman, but most of *Finding Nemo's* painfully subservient score would have been just as comfortable in a nightmare of a film like *Pay It Forward*. David Newman's *Ice Age* had more life than this score, and that terrifies us. Or maybe it's just that the real Thomas Newman continues to be diluted by imitators. Christophe Beck does Thomas Newman on *Under the Tuscan Sun*. Christopher Young does Thomas Newman

on *Runaway Jury*. Whoever it is that's doing *The O.C.* does Thomas Newman on *The O.C.* The actual Thomas Newman's *Angels in America* is pretty great though. Skip the first half of the album if you can't stand it. It gets better.

We hear Randy Newman pulled *Seabiscuit* from Oscar consideration because he had such a bad time on it (and because he is too honest a man to accept an Oscar for a score that had William Ross rewrites/adaptations). After writing numerous fine scores and then winning a consolation award for perhaps the worst song he's ever written, Randy Newman is a man who realizes exactly how stupid the Academy can be.

This year's interesting David Newman news is that he scored *Cat in the Hat* after Randy Newman and Marc Shaiman left. Rumor has it that Mike Myers, despite not being credited as anything other than an actor, was running the show, and was apparently as much of an annoying beast off camera as he is on camera.

We have not heard any late-breaking news regarding rising superstar Joey Newman or violist Maria Newman.

"I can beat you, Matrix. I don't need the girl."

Some of Don Davis' best material for the second *Matrix* was discarded because the Wachowskis decided that the musical heart of *Reloaded* should be techno. Davis' *Matrix* writing is daring, even if it mainly amounts to impressive orchestration. His original unused "Burly Brawl" cue is a true knock-out, but



They Work Hard for the Money

The 25 top-grossing composers of 2003

EVERYONE OUTSIDE HOLLYWOOD SAYS THAT FILM GROSSES DON'T matter. But the industry follows them pretty damn closely. So, in that spirit, we present this list of top-grossing composers. Some familiar names may be conspicuous by their absence—because their total U.S. grosses did not exceed the \$100 million mark. We're not implying quality here, just tracking numbers and noting a few incredible strokes of good (or bad) fortune. Who will leverage their success into bigger assignments in 2004? Is it better to gamble on one promising project or to work like a demon on a half-dozen potential dogs? Do big grosses matter? Well, they don't hurt. —Joe Sikoryak

John Debney <i>Elf</i> \$172M; <i>Bruce Almighty</i> \$243M; <i>Malibu's Most Wanted</i> (themes) \$34M	\$449M
Don Davis <i>The Matrix Revolutions</i> \$138M; <i>The Matrix Reloaded</i> \$281M	\$419M
Christophe Beck <i>Cheaper by the Dozen</i> \$101M; <i>Under the Tuscan Sun</i> \$44M; <i>Dickie Roberts: Former Child Star</i> \$23M; <i>American Wedding</i> \$104M; <i>Confidence</i> \$12M; <i>The Event</i> \$36M; <i>Just Married</i> \$56M	\$397M
Thomas Newman <i>Finding Nemo</i>	\$340M
Howard Shore <i>The Lord of the Rings: The Return of the King</i>	\$338M
David Newman <i>The Cat in the Hat</i> \$100M; <i>Duplex</i> \$10M; <i>Daddy Day Care</i> \$104M; <i>How to Lose a Guy in 10 Days</i> \$106M	\$320M
Klaus Badelt, et al. <i>Pirates of the Caribbean: The Curse of the Black Pearl</i>	\$305M
Hans Zimmer <i>Something's Gotta Give</i> \$93M; <i>The Last Samurai</i> \$106M; <i>Matchstick Men</i> \$37M; <i>Tears of the Sun</i> \$43M.	\$279M
John Ottman <i>Gothika</i> \$59M; <i>X2: X-Men United</i> \$215M	\$274M
Graeme Revell <i>Out of Time</i> \$41M; <i>Freddy vs. Jason</i> \$82M; <i>Daredevil</i> \$103M	\$226M
John Powell <i>Paycheck</i> \$47M; <i>Gigli</i> \$6M; <i>The Italian Job</i> \$106M; <i>The In-Laws</i> \$20M; <i>Agent Cody Banks</i> \$47M	\$226M
Trevor Rabin <i>Bad Boys II</i> \$138M; <i>Kangaroo Jack</i> \$67M	\$205M
Rolfe Kent <i>Freaky Friday</i> \$110M; <i>Legally Blonde 2: Red White and Blonde</i> \$90M	\$200M
Danny Elfman <i>Big Fish</i> \$49M; <i>Hulk</i> \$132M	\$181M
Robert Rodriguez <i>Spy Kids 3-D: Game Over</i> \$112M; <i>Once Upon a Time in Mexico</i> \$56M	\$168M
Joel McNeely <i>Uptown Girls</i> \$37M; <i>Holes</i> \$67M; <i>Ghosts of the Abyss</i> \$15M; <i>The Jungle Book 2</i> \$48M	\$167M
Mark Mancina <i>The Haunted Mansion</i> \$72M; <i>Brother Bear</i> \$84M	\$156M
Marco Beltrami <i>Terminator 3: Rise of the Machines</i>	\$150M
Teddy Castellucci <i>Anger Management</i>	\$134M
Lalo Schiffrin <i>Bringing Down the House</i>	\$133M
Ed Shearmur <i>Charlie's Angels: Full Throttle</i> \$101M; <i>Johnny English</i> \$28M	\$129M
David Arnold <i>2Fast2Furious</i>	\$127M
Randy Newman <i>Seabiscuit</i>	\$120M
Alan Silvestri <i>Lara Croft Tomb Raider2: The Cradle of Life</i> \$66M; <i>Identity</i> \$52M	\$118M
Elliot Goldenthal <i>S.W.A.T.</i>	\$117M

apparently it left the directors and producers scratching their heads and asses. Don Davis should be happy because he is the one creative person to escape from these despicable *Matrix* sequels with his dignity (if not career) intact.

The "They're Real!" Award

MGM has done a good job burying the laughably bad Heather Graham/Joseph Fiennes thriller *Killing Me Softly*, but it's worth checking out for two reasons: One is that Heather Graham is ravaged while buck naked during much of the film. The other is Patrick Doyle's hilarious, over-the-top score. Imagine *Fatal Attraction* scored like *Mary Shelley's Frankenstein*. It's a shame Doyle doesn't work more because he can write some of the funniest film music since the heyday of Ennio Morricone. Except in Doyle's case, we get the feeling he's in on the joke.



Angry Ray Costa Phone Call in 3...2...1...

We liked Chris Young so much better when he wasn't afraid to indulge in his love for Jerry Goldsmith. *The Core* screamed out for a memorable disaster theme, but no, the building blocks of the score are a couple of stock rising fifths and some generic choral writing. In critiquing work by other composers, Chris likes to say "It's good, but is Mary Jo from Oklahoma gonna walk out of the theater humming

the theme?" We're pretty sure Mary Jo blew her brains out after hearing Chris Young's score for *The Core*.

There Will Not Be a Four



Firmly cementing this year as one of the worst in film music history are the shocking deaths of two brilliant composers, Michael Kamen and Michael Small. Kamen was a true film music champion, and one of the few guys who's identifiable after only a single chord. *The Dead Zone*, *Die Hard*, *Lethal Weapon* and *Highlander* would be unimaginable without Kamen. He approached his work with a mischievous integrity, often ingeniously quoting famous concert works and popular standards, in a way making him action music's heir to Carl Stalling. Here's one of the little reasons we love Michael Kamen: In *Lethal Weapon 3* (of all things), Mel Gibson says "Watch this Roger; She has a gift," right before Rene Russo single-handedly defeats a bunch of bad guys. If you listen carefully, you'll hear Kamen wryly quote his theme from *The Dead Zone*, a film centering on a man with "a gift." That's the mark of a composer who loves what he's doing.

Michael Small, of course, put his stamp on all those classic '70s paranoia thrillers. The detuned piano writing in *Marathon Man* remains some of the scariest film music ever written. While Small fell off the radar shortly thereafter, he wrote great music for some great movies. Except for *Jaws 4* and

Wagons East.

It has been a particularly rough year for film composers by the name of Michael. Michael Giacchino, Michael Convertino, and David Michael Frank, watch your asses.

Best Music-related DVDs

Indiana Jones and the Raiders of the Lost Ark! As most anyone with a DVD player knows, the new *Raiders* box set has a fun music featurette. John Williams, articulate as always, obviously appreciates the fame and adoration these films have brought him, and that makes us happy because sometimes we fear he doesn't believe or care how good he actually is. The only disheartening thing about the new interviews is that the once-exquisite Karen Allen now looks



like she would have if she'd forgotten to shut her eyes at the end of *Raiders*. Kate Capshaw and Allison Doody (Doody!) look just fine, though.

And of course there's the extended *Two Towers* box set that has 40 minutes of terrific new Howard Shore music. Our favorite music in *Two Towers* was excised from the flashback where Gandalf kills the Balrog, before dying, flying through outerspace, and coming back to life. Shore has lovingly included the piece during the extended Fan Club end credits.

The FSM Lifetime Achievement Award

goes to...JAY RIFKIN

Get him, Jay!

Lord of the Rings Trailer Music Award

goes to...THE ONES WITH THE REAL MUSIC

Could you have imagined an *Empire Strikes Back* or *Return of the Jedi* trailer tracked with any music other than John Williams' *Star Wars*? It was very insulting to witness the launch of the 2002 *Two Towers* ad campaign that featured the hideous *Requiem for a Dream* remix. Forget how "lowest common denominator" that music was, because

that's not the issue. The issue is that they would dare use anything but music from *Fellowship of the Ring*. It was nice to see the *Return of the King* trailers correct the situation by using not only past *Lord of the Rings* music, but even the Gondor/Fellowship variation from *Return of the King* itself. Unfortunately, someone couldn't resist swooping in and reworking Shore's piece, slowing down the ending and adding a *Requiem for a Dream*-like string line over top. The effect is actually worse than the original *Requiem* remix, because now instead of banal preview crap,

it's a great Howard Shore theme that slowly melts into crap. Still, there have been a slew of other ROTK trailers that feature Shore's music untouched, and it's amazing how much better they make the film look.

Best Western

goes to...JERRY GOLDSMITH

We haven't seen the movie, but Jerry's work on *Looney Tunes: Back in Action* is his most aggressive and detailed in years, highlighted by a thrilling *Bonanza*-meets-*Take a Hard Ride* ditty for Yosemite Sam. Someone get Jerry another western. Quick.

The Brandon F. Moore Award

goes to...ARTHUR B. RUBENSTEIN

Return of the King aside, the best score we heard in 2003 was Arthur B. Rubenstein's *Line of Fire: The Morris Dees Story* (a.k.a. *Blind Hate*) a TV movie from 1991. It's got a killer main theme, and the underscore mixes familiar elements from *Wargames* and *Blue Thunder*. One of the score's prominent devices is the split third chord (often used by Morricone and Thomas Newman), and we haven't seen it used to better effect than here—in this film about racial prejudice in the South. At least, we think that was what it was about. We were fast-forwarding through it to listen to the music.

That's It

That's it. This year was a little preview of what film music will be like when John Williams sails Into the West. But in the short term we can still hold on to some hope. Next year has to be better, doesn't it? We'll have the next *Harry Potter*, another JNH/Shyamalan collaboration, Silvestri on *Van Helsing* and *Polar Express*, whatever Howard Shore does, and hopefully a few other surprises. Until then, Baba Booy to y'all! **FSM**



A Scribbler's List By Scott Bettencourt

I know critics are always supposed to say that it's been the worst year for the art in living memory, but though I don't really consider myself a critic (just a fan, or more accurately, a "geek"), it's been the worst year for new film music that I can remember in my 27 years as a film music fanatic. It's all too appropriate that the best film of the year (the Dardenne Brothers' *The Son*, from Belgium) had no music whatsoever, and my three favorite scores consisted of a rejected score (Goldsmith's *Timeline*), a TV score (Thomas Newman's *Angels in America*) and a compilation of previously composed scores and songs (*Kill Bill Vol. 1*). Because a Top 10 Scores of 2003 list is too migraine-inducing a proposition to consider, here are my 10 best films of 2003 (with the composers listed in parentheses, as a nod to the art):

American Splendor (MARK SUOZZO)
Buffalo Soldiers (DAVID HOLMES)
Capturing the Friedmans (ANDREA MORRICONE)
Kill Bill Vol. 1 (RZA)
The Lord of the Rings: The Return of the King (HOWARD SHORE)
Lost in Translation (KEVIN SHIELDS)
The Magdalene Sisters (CRAIG ARMSTRONG)
The Son (no score)
Sweet Sixteen (GEORGE FENTON)
The Triplets of Belleville (BEN CHAREST)

Best New Composer of the Year

Alexandre Desplat. Okay, Desplat isn't actually new, but *Girl With a Pearl Earring* is one of the best scores of the year, and his first film to get a major release in the U.S.

Most Improved Composers of the Year

Harry Gregson-Williams (*Sinbad: Legend of the Seven Seas*) and John Powell (*The Italian Job*, *Paycheck*). Keep up the good work (sorry that sounded so condescending, especially from a guy who can't write a note of music).

Best Soundtrack CDs of the Year

The expanded Bond CDs. That's some good shiznit.

Best Audition to Be the Next James Bond Movie Composer

Edward Shearmur's *Johnny English*.

BEST SOUNDTRACK TRENDS OF THE YEAR

1. Two Composers for the Price of One

Soundtrack labels are presenting scores by different composers in the same package: Intrada's *National Geographic Presents* (Bernstein and Moross), Screen Archives' *Night and the City* (Waxman and Frankel), and, of course, FSM's *Soylent Green/Demon Seed* (Myrow and Fielding), *The Appointment* (Legrand, Barry, Walker, Phillips), *Never So Few/7 Women* (Friedhofer and Bernstein).

2. More Television Music Available

Again, Intrada's wonderful *National Geographic Presents*, plus Prometheus' Bernard Herrmann library music discs, Varèse's *Taken* and *Alias*, and, of course, FSM's *The Man From U.N.C.L.E. Vol. 2* and *Hawkins on Murder/Winter Kill/Babe*.

Most Disturbing Film Music Development This Year

Alan Silvestri is replaced on *Pirates of the Caribbean* by Klaus Badelt, and despite his completely uninspired efforts, the film goes on to be the highest grossing live-action film of the summer. Will Hollywood now believe that the only reason pirate films have done badly for the last three decades (*Swashbuckler*, *Pirates*, *Cutthroat Island*) is that damned rousing symphonic music?

Most Intriguing Film Music Development of the Year

Media Ventures' Jay Rifkin's suit against Hans Zimmer, and Zimmer's inevitable countersuit against Rifkin.

Most Overrated Score of the Year

Mystic River (Clint Eastwood). It's not a bad theme, but he's written better themes (for example, Claudia's theme from *Unforgiven*), but to have the

entire score be just that one theme, over and over and over again, with no development...oy!

Worst Example of Auteursm

No, it's not Robert Rodriguez writing his own scores—*Spy Kids 3D: Game Over* has much bigger problems than Rodriguez' uninspired music, while the *Once Upon a Time in Mexico* score isn't bad. It's Peter Weir, who's an extremely talented director—and *Master and Commander* is one of his best films—but his films would be better if he'd actually just hire a composer and let that composer do his job. *Gallipoli* had intrusions of Albinoni and Jean-Michel Jarre; *The Year of Living Dangerously* had tracked-in Vangelis; *Fearless* featured more Gorecki than Maurice Jarre; *The Truman Show* mixed the dull-ish Philip Glass and the really boring Burkhard Dallwitz; while *Master and Commander* has THREE composers, including the extremely promising Christopher Gordon, who are allowed to do little more than provide brooding drones between the classical cues. Mr. Weir, remember when you made *Witness*, and you actually let the composer write a score? People really liked that movie (even if I didn't). Maybe you could try that approach again. Even hire an orchestra this time (studio musicians are much more affordable than Jim Carrey or Russell Crowe).

The Worst Scores of the Year

Bruce Almighty—JOHN DEBNEY
Cold Creek Manor—MIKE FIGGIS
(not completely terrible, but the big suspense/danger cues made me laugh out loud in the theater—not a good sign)
Down With Love—MARC SHAIMAN
Gigli—JOHN POWELL
How to Lose a Guy in 10 Days—DAVID NEWMAN
Mystic River—CLINT EASTWOOD
Pirates of the Caribbean: The Curse of the Black Pearl—KLAUS BADELT et al.

FSM



Against All Odds

By Jason Comerford

What a truly interesting year it has been for film music fans, what with all the scandals and deaths and all that. Then there's the music, which has been marginally better this year. Perhaps something got into the water in California, but whatever it is, it isn't working quite right, because a body-builder is now running one of the largest economies in the world. But I digress. There was certainly no end of interesting news floating here and there, and the rumor mill seemed more supercharged than ever. I expect that happens when scores are getting tossed out right and left and composers start to sue each other.

Bravest Studio WARNER BROS.

They released two generous albums for the second and third installments of the *Matrix* franchise, *Reloaded* being a 2-CD set with the songs relegated to one and the score to the other. That, my friends, is damn near unheard of for a new release, and you have to give them credit for making every effort to treat the fans of the films generously. (A double-disc bootleg of the complete *Reloaded* score leaked almost immediately, however.) Of course, smart business does not indicate quality of product. I got several pages into an exploration of the ultimate failure of the *Matrix* trilogy and only then did it occur to me that it really wasn't worth the effort. The films—overblown, repetitive, occasionally brilliant but mostly self-aggrandizing—couldn't even begin to scratch the surface of what they initially promised. Don Davis' knockdown, drag-out score for *Revolutions* was, admittedly, my prime choice for caught-in-rush-hour doldrums, and, honestly, it's a lot of brawny fun. It wouldn't be the first balls-to-the-wall score to outshine the film it's written for, and it certainly won't be the last.

Biggest Triumph Over Typecasting (#1)

THOMAS NEWMAN

Finding *Nemo* was the score of the summer, hands down, and one of the richest and most charming the composer has ever written. After enduring an increasingly saccharine series of scores by cousin Randy for the Pixar films, Newman came along and pushed himself, yet again, into an intriguingly new direction. The film, with Newman's music, simply pulsed with life and energy, and that's saying something, considering how deft the Pixar team has been in the past with unselfconsciously emotional story material. Bravo.

Biggest Triumph Over Typecasting (#2)

ELLIOT GOLDENTHAL

Electric guitars buzzing like flies, and action cues that threaten to split you in half. Either you get into Goldenthal's clustered, frenetic and dissonant style or you don't. I do, and *S.W.A.T.* was just the kind of hard-assed writing that I knew had to be lurking around in Goldenthal's head somewhere. The movie was entirely disposable, of course, but it's a good lesson in what an insanely talented musician can pull off when caution is considered optional.



Surprise of the Year

Some composers use ghostwriters!

First Daniel Kolton went after Joseph LoDuca, then Hans Zimmer got sued by associate Jay Rifkin. Ghostwriting is nothing new, friends and neighbors, and while it's not my place to get judgmental about situations I have no real knowledge of, I must say that I'm surprised it didn't happen sooner. Media Ventures' "apprentice" system is either championed or reviled, depending on which Internet chat room you visit, and the distressing uniformity of the music that comes out of that particular machine is never terribly comforting. Zimmer manages some genuinely terrific scores here and there (*The Ring*, *The Pledge*, *The Thin Red Line*), but one doesn't see the

wealth get spread around often. A long-standing relationship with Jerry Bruckheimer can't help matters, either; Bruckheimer's "wall-of-sound" approach practically bleeds the life out of his composers' best efforts. It's a shame, really, especially since it's not bound to change anytime soon.

"What do you mean, you wanted more action?"

Myichael Danna gave a valiant stab at doing something different with *The Hulk* and got his contribution tossed out as a result. Ditto for Jerry Goldsmith and *Timeline*, which has attained the dubious distinction of becoming legendary before anyone's even heard it. Poledouris got booted from *Open Range*, and Silvestri from *Pirates of the Caribbean*, bitterly disappointing everyone who knew what they could do with those respective genres, if given the proper latitude. Even Lalo Schiffrin got music thrown out. What's the world coming to?

Gold Star for Valiant Effort

CLINT EASTWOOD and
RICHARD RODRIGUEZ

You couldn't pair two more disparate films than *Mystic River* and *Spy Kids 3-D: Game Over*. But both featured full scores by their respective directors, and while their tenacity and expansive talents are absolutely laudable, their musical chops are not. Eastwood the composer is nearly as streamlined and simple as Eastwood the director, but his lyric approach to *Mystic River* was sadly undercut by surprisingly generic orchestrations that made it sound like some kind of bad Lifetime movie. Rodriguez, at the very least, knew he was making fluff nonsense, and the bleep-bloop-bleeps of the *Spy Kids 3-D* score emulated the videogame experience well enough. (Rodriguez' music for *Once Upon a Time in Mexico*, on the other hand, had just the right kind of hanging-loose vibe that energizes his best directorial work.) These are two fine directors and their skill is unmistakable, but they've got a way to go in developing their musical personalities.

So where was the good music?

Everywhere, but hiding, as usual. Gustavo Santaolalla's soundscape approach for Alejandro Gonzalez Iñárritu's trenchant morality play *21 Grams* deliberately faded into a background hum, but it deserves as much credit for what it deliberately did not do as for



what it did. Films this drunk on Catholic imagery and thematics tend to bludgeon you over the head with orchestral overkill; Santaolalla's score used a small ensemble and subtle electronics to create the feeling of characters adrift in a void of their own creation. Goldsmith's score for *Looney Tunes: Back in Action* was positively delightful, with some of the freshest and most spirited music he's come up with in years. Tan Dun revisited *Crouching Tiger, Hidden Dragon* territory with *Hero*, and enticed the remarkable Japanese percussionist ensemble Kodo to tag along, thus creating one of the year's most haunting and mystical efforts. John Ottman's roaring score for *X2* was one of my favorite sheer-fun scores from 2005, although it's a shame that the score for the film's smashing opening sequence, a pumped-up cover version of *Dies Irae*, didn't make it onto the album. (You can, however, download the cue from Ottman's website.) And John Murphy's defiantly non-horror-score music for *28 Days Later* gave the film the loose, funky feel of those shoestring nightmare-inducers from the 1960s that put people like Herk Harvey and George Romero on the map.

Howard Shore's scores for THE LORD OF THE RINGS are modern classics.

Just deal with it.

Rest in peace, Mr. Kamen

He brought us blood and thunder with *Lethal Weapon* and *Die Hard*; romance, majesty and joy with *Robin Hood*, *The Three Musketeers* and *The Iron Giant*; brain candy of the best sort with *Brazil* and *The Dead Zone*; those orchestrations for Pink Floyd's *The Wall*, one of the greatest rock albums of all time, its splendid recklessness forever given luster by his contributions; Queensryche's *Silent Lucidity*, the soundtrack for many a story of young love. The list of musicians he called friends and co-workers is astonishing: Pink Floyd, Metallica, Eric Clapton, Sting, David Bowie, David Sanborn, Queen, the Cranberries and the Indigo Girls, to name but a few. For these things, we thank you, Michael, and we shall see you again at the turning of the dawn. **FSM**

Stop, Look & Listen

The Art of Soundtrack Albums

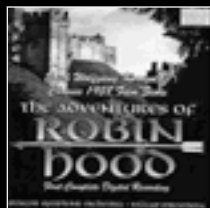
AS THE ART DIRECTOR FOR *FSM* (NOT TO MENTION *FSM* CDs, Intrada and Percepto) I spend a lot of time looking at the packaging of soundtracks. With the onset of downloadable scores, home-made ink-jet labels, and the potential demise of shrink-wrapped soundtracks as we know them, the state of the CD package deserves a little recognition. —**Joe Sikoryak**

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SCORE

C D R E V I E W S

Classic ★★★★★

Great ★★★★★

Good ★★★

Below Average ★★

Weak ★

Big Fish ★★★★★

DANNY ELFMAN

Sony Classical/Epic SK93094

23 tracks - 61:24

Based on the book by Daniel Wallace, *Big Fish* concerns the reunion of an estranged son, Will Bloom (Billy Crudup), with his dying father, Edward (Albert Finney), a man known for his tall tales, which include such outrageous characters as Chinese Siamese twins, a giant, a werewolf, a witch, and the big fish of the title. Many people have criticized the movie for focusing too much on the cynical elements, and the complaints are partially justified—a good heart-to-heart talk between Will and his mother (Jessica Lange) could have saved the tale from being told at all. But for the magic of the finale to work, you need the son's cynicism, and Crudup and Finney do a fine job playing off each other.

It's no surprise that both Tim Burton and Danny Elfman excel at the more magical aspects of the movie. But, it's the realistic and quieter sections of the score that really impress. The last sequence of the film mixes both the fantastical and subdued elements. It's the 11-minute "Finale," the first part of which balances the melancholy of reality with a breathtaking fantasy action sequence. The second half of the cue flips this on its ear, with the film's action squarely in realism, but with the fantastical element thrown in musically. It's this final part (the essentially dialogue-free last five minutes of the film) where Elfman provides one of his most emotional pieces of writing to date.

The score proper is a departure from the style of much of his current output. It does feature a few

of his Wagnerian mannerisms, but he doesn't rely on the full chorus that helped popularize his terrific score for *Edward Scissorhands* (although there are lovely vocal sections here as well, especially during the cue "The Growing Montage"). "Sandra's Theme" is also one of Elfman's most delicate love themes.

There are source cues from the '50s and '60s put to good use on this album. And the only fault you can find with one of the two original songs, Pearl Jam's lovely "Man of the Hour," is that it takes up the bulk of the end credits in place of a score medley. The other new song, Elfman's "Twice the Love," written for the Siamese twins, is corny in all the right ways.

The relationship between Elfman and Burton has evolved over 20 years of collaboration. After some missteps with *Sleepy Hollow* and *Planet of the Apes*, *Big Fish* is the artistic pinnacle of both of their careers thus far.

—Cary Wong



Angels in America ★★★★★½

THOMAS NEWMAN

Nonesuch 79837-2 • 31 tracks - 71:44

Without a doubt, Tony Kushner's *Angels in America* is a momentous and impressive piece of art, no matter the medium in which it is presented. The 1993 Pulitzer Prize winner in drama, this play won the Tony Award in two separate years as its running time of six-plus hours was broken into two parts: "Millennium Approaches" and "Perestroika." I saw an early workshop of the first part at Juilliard three years earlier (with student actors), and I will always remember coming out of it simply blown away. Now, HBO has taken on the task of mounting the play as a six-hour, \$60 million miniseries, and the result is breathtaking. Directed by Mike Nichols and starring such luminaries as Al Pacino, Meryl Streep and Emma Thompson, this was the TV event of 2003. Nichols, whose movies have never been known for memorable scores (except perhaps for *Day of the Dolphin*), hits a bulls-eye with Thomas Newman, who has penned a landmark score.

Angels is epic storytelling at its best. Kushner explores the intimate side of the '80s AIDS crisis by focusing on how it affects the lives of one gay couple in New York. But on top of this we get historical figures like Roy Cohn and Ethel Rosenberg, angels crashing down from heaven, and Mormon theology. You can feel Kushner's anger and his compassion, and the crowning achievement of the HBO movie is that Nichols was able to retain all these emotions. He is aided in no small part by Newman's wonder-

ful writing, especially the lovely main theme. It may remind listeners of his title music to the HBO series *Six Feet Under* or his work on the religious-themed *Oscar and Lucinda*.

In fact, there are shadings of many of Newman's previous scores in *Angels in America*: the modernity of *American Beauty*, the Americana of *Little Women*, the humanity of *The Shawshank Redemption* and the majesty of *The Horse Whisperer*. He also adds bombastic choral writing to the mix (there are angels in *Angels in America*, you know), especially for the second half. The wonderful choral cue, "The Infinite Descent," is the music heard in the trailer and is used to great dramatic effect at the conclusion of Part One. Even Newman's trademark of writing an overabundance of short cues is kept to a minimum here—although there are still 29 tracks (and two source cues). From the opening oboe solo to the wondrous and fantastical scene in Antarctica to the elegiac end titles, Newman hooks you. This is the best score of the year, either on the big screen or the small one. This score is, in a word, beautiful. In two words: Get it!

Here's a little trivia: This is the second HBO film about Roy Cohn that Newman has scored. He also wrote 1992's *Citizen Cohn*, which starred James Woods as the closeted HUAC attorney.

—C.W.

Beyond Borders ★★½

JAMES HORNER

Varèse Sarabande 302 066 529 2

12 tracks - 55:33

Like many *FSM* readers, I love a lot of Horner's work. However, I find it difficult to think of him as one of my favor-

ite composers, and throughout the '90s I've become more and more skeptical of his work. Even when he hits the mark, as he did with *A Beautiful Mind*, his writing has an all-too-familiar ring to it. While *Beyond Borders* does contain a few requisite Horner standards (the female choir, the ethnic flute and one or two passages that will surely remind listeners of *Legends of the Fall* and *Braveheart*, because they're in *Legends of the Fall* and *Braveheart*), this is not just Horner's usual bag of tricks. I'll give Horner credit for stretching his palette a bit.

The CD is divided into three suites, each one containing four movements and representing what I assume are the film's primary locales. The music largely strays from the traditionally large symphony orchestra Horner usually employs, and instead favors a world music sound. The music of "Chechnya" and "Cambodia" is mainly of the faux-ethnic variety; i.e., throw in an ethnic-sounding woodwind here and there and you can evoke an exotic locale with ease. "Ethiopia" carries a much more authentic sound, with a few of the movements featuring traditional African vocals. Strange distorted animal noise-like samples figure in "Cambodia—II," and soon thereafter Horner's ever-reliable angry piano makes an appearance.

The score also features a lot of synth pads and electronic textures, which act as a third partner to the ethnic sounds and symphony orchestra, making for an eclectic mix. However, some of the synth pads are tedious and eventually start to sound like a shovel scraped on concrete.

"Chechnya" ends the disc and is the most traditionally Horner sounding of the three suites. Here we finally get to hear some of Horner's sweeping string cho-
rales. This album will not appeal to those of us outside of the die-hard Horner camp, but it is recommended for those looking for something different from the composer. —Darren MacDonald

The Missing ★★★½

JAMES HORNER

Sony Classical SK 93093

15 tracks - 77:36

Director Ron Howard has always gotten the best out of composer James Horner. Their latest collaboration hits pay dirt again, following in the tradition of such grand and influential scores as *Apollo 13* and *A Beautiful Mind* (if you're questioning the influence of the latter, just take a listen to Alexandre Desplat's heralded score for *Girl With a Pearl Earring*). The disappointment is mostly in the execution of the movie. Based on the Thomas Edison novel, *The Last Ride*, the film is unfortunately schizophrenic in its storytelling. One part is a realistic depiction of the American West of the 1800s and the other part concerns the supernatural mysticism of the Native Americans. While each may have worked in its own movie, the juxtaposition here is jarring.

Eerily similar to the plot of an earlier Howard effort, *Ransom*, the movie's most realistic and successful part revolves around the search for the kidnapped daughter of Maggie (Cate Blanchett), a country doctor. Maggie must rely on the help of her father (Tommy Lee Jones), who deserted her family when she was young, to live with the Indians. The "missing" of the title refers equally to the kidnapped daughter and to the Tommy Lee Jones character. The renegade Indian kidnappers take up a lot of the second half of the movie, with the evil, Orc-looking Chidin (Eric Schweig) belonging more in a Scorsese or John Carpenter thriller. The black-magic element of this story feels gratuitous and unnecessary since the horrors of a child abduction are scary enough.

Horner is equally lost in the mystical section, relying on old tricks from *Field of Dreams* and *Thunderheart*. His use of world music, from chanting voices and Native American woodwinds, is not as distracting as it is disappointing. It doesn't inspire the



wonder needed to make this section as otherworldly as it could have been.

This should not deter you from getting this CD. Where Horner triumphs is in the Maggie story line, for which he pens one of his most muscular and memorable themes. This heroic tune is heard mostly during the riding scenes with Maggie and her father, and during the more exciting fight sequences. It doesn't hurt that it's usually playing against breathtaking cinematography of New Mexico (which would put Ansel Adams to shame) shot by Salvatore Totino. Yes, there are shades of Horner's earlier works (*Man Without a Face*) in this theme, but with the lush orchestrations and the evolution of the theme as the movie progresses, Horner proves that he is back on top of the epic scoring game.

Ron Howard (and presumably Horner) was set to do the film version of *The Alamo*, but dropped out of the project for budgetary

reasons and did this film instead. (For the record, John Lee Hancock directed and Carter Burwell scored the latest version of *The Alamo*.) Maybe Horner was originally playing with this theme for that more war-driven movie, but it works amazingly well in this more intimate and personal story. Especially effective is the quiet version of the theme at the beginning of "The Brujo's Storm—A Loss of Innocence." The more action-driven version is often on display during the 16-minute last cue, "The Long Ride Home," which is audacious not only in its length, but in its ability to hold our attention for the duration.

One wishes that all 77 minutes of the CD could be so inspiring, but alas, few non-sci-fi or fantasy scores can live up to such scrutiny. Horner had three other scores in 2003 with *Radio*, *Beyond Borders* and *The House of Sand and Fog*. Without chiding any of those scores, this is definitely the one that stands out as the most impressive and award-worthy. —C.W.

Elf ★★★

JOHN DEBNEY

Varèse Sarabande 3020665252

17 tracks - 30:08

Over the last two years, John Debney has notched up several comedy picture credits, writing jubilant scores for farces like *The Hot Chick*, *Malibu's Most Wanted* and *Bruce Almighty*. His latest contribution to the genre is *Elf*, Jon Favreau's movie about a misplaced son's search for his father, starring Will Ferrell and James Caan. A Christmas story set in New York and the North Pole, the film makes a point of parodying the holiday's rituals, sending up department store window displays, hokey television specials and so forth. Similarly, John Debney's score appropriates the musical clichés of the season, adding new life to them as it lovingly tears them apart. On the album's first track, "Papa Elf," for instance, after dropping in a few bars from "Jingle Bells," Debney introduces a bizarre montage

of vocals, horns and flutes that simultaneously invokes Lawrence Welk and The Swingle Singers. And in "Christmas Medley," he rejuvenates worn-out numbers like "Joy to the World" and "Deck the Halls" with a fat swinging treatment worthy of Buster Poindexter. (Remember *Scrooged*?)

The album's most satisfying track, though, may be "Advice From Santa," a composition that shies away from the tropes and conventions that distinguish the Yuletide songbook. Indebted to Randy Newman's early pop recordings, the piece opens with a drowsy clarinet, a bluesy piano line and a trombone that yawns like a tired elephant. Debney then changes the pace and tone, dropping the melancholy and replacing it with a rhapsodic onslaught of plucked strings and rattling drums. Another great track, "Buddy's Theme," also frees itself from the sounds of Christmas. Tender and graceful, the piece combines soft piano notes and synth harmonies to create an unusually strong emotional effect in a short amount of time.

From beginning to end, Debney's score manages to be clever and cute, much like the movie it accompanies. Yet it never devolves into the cloying preciousness that marks so much of the music written for Christmas entertainment. Whether or not anyone will be listening to this CD next summer, however, remains to be seen.

—Stephen Armstrong

Veronica Guerín ★★★

HARRY GREGSON-WILLIAMS
Hollywood 5050466-5820-2-7
15 tracks - 41:03

Harry Gregson-Williams is without exception the most interesting composer operating out of the Media Ventures stable. While that forthright statement will undoubtedly garner an equal number of opposing views along the lines of "Heresy!" or "Faint praise indeed!" just take a look at his recent track record. *Spy Game* was a score that success-



fully carried the movie between its many global locales, and this summer's *Sinbad* literally blew its big brother (*Pirates of the Caribbean: Curse of the Multiple Composers*) out of the water.

Now Gregson-Williams is back with *Phone Booth* director Joel Schumacher for this dramatization of the Irish journalist who was assassinated by drug dealers. Instead of taking the hackneyed easy route and covering the score with Irish jigs and a barrage of pipes (Mr. Horner, please stand up), Gregson-Williams offers a more respectful take on Irish music.

The presence of Sinéad O'Connor is arguably the score's greatest lack of imagination; one loses count of the number of Gaelic tales that she has sung on (*Michael Collins*, *In the Name of the Father*, etc.). But lack of originality notwithstanding, the songs ("One More Day" and "The Funeral") are great tracks, co-written by *Hannibal*'s Patrick Cassidy and produced by Trevor Horn. There's also some additional music credited to Michael A. Levine.

Kudos to Gregson-Williams for his discovery of street singer Brian O'Donnell, who really pours his heart out on "The Fields of Athenry." The composer first heard the singer while researching the



movie and later sent his brother out with a tape recorder to capture the urchin's colloquial performance. On the disc, the track starts with O'Donnell singing unaccompanied, but by the one-minute mark the full orchestra sweeps in and transforms the track into something quite different.

A low-key ambient affair that owes more than a nod to *The Thin Red Line*, *Veronica Guerin* is an accomplished emotional piece for those who like their Irish scores with a bit of bite.

—Nick Joy

Under the Tuscan Sun ★★★

CHRISTOPHE BECK
Hollywood 2061-62407-2
30 tracks - 48:27

In her second feature, director Audrey Wells tells the story of Diane (Diane Lane), a newly single, artistically stymied writer who purchases a rundown villa in central Italy. Charming and fluffy, the film provides its audience with an onslaught of pretty images and reassuring portraits of people's love dreams coming true. Christophe Beck's score, shot through as it is with breezy figures, augments the picture's happy tone considerably.

Best known for scoring the *Buffy the Vampire Slayer* television series, Beck is a dexterous composer

with a talent for crafting melodies that don't hurt the ear. On a track like "Bramasole," for instance, he surrounds a simple piano line with swelling strings to create an intensely emotive rhythm. In addition, Beck frequently exploits motifs from a wide range of popular music styles, a strategy which imbues the score with an appealing kitschiness. On an electronic track like "Believers," for example, the influence of Enya is obvious; while the accordion theme in "Ode to San Lorenzo" sounds like something Dean Martin would have embraced 40 years ago.

Eclectic, playful and light, Beck's work may irritate fans of the blood-and-guts school of scoring. Yet the joie de vivre his music invokes is a sincere sort, blessedly free of mawkishness. The score for *Under the Tuscan Sun*, in other words, is banal and pleasant, rather than phony and annoying. In light of Hollywood's sodden output this year, who could expect more?

—S.A.

The Rundown ★★½

HARRY GREGSON-WILLIAMS
Varèse Sarabande 302 066 516 2
24 tracks - 44:32

The hype surrounding *The Rundown*, a genre exercise in chase movies set in Brazil, was that Dwayne Johnson would come into his own as an action star. I was hoping that Gregson-Williams would similarly come into his own as an action scorer. But in the end, while you can certainly hear the composer striving for something new, he too often falls back on the "Bruckheimer Sound."

The score opens promisingly, with a collection of short cues that are at once the album's strength and weakness. While the score is more atmospheric than thematic, these cues still need more space to breathe and develop. For example, at the end of "Jeep Rental," a guitar solo underscored by a samba beat enters for 25 seconds and then never reappears—ever. I could have lived in that sound for several more minutes, it was so

expertly set up, but it disappeared all too quickly. Yet even with their short durations, these cues are full of quirky sounds and are bursting with possibilities.

Gregson-Williams absorbed the film's setting by using the School of Samba Unidos de Vila Isabel and Bloco Ile Aiye, two Brazilian groups. Their dynamic percussion combines with whistles and jews harps (and even a theme from *Sinbad*, which pops up toward the end of "Little Swim") to create an impressively eclectic sound that will bring a smile to your face.

Unfortunately, that smile is wiped right off by the score's second half. As the cues get longer, all momentum and interest is lost. "Monkeys & Rebels," one of the longest cues, signals this change. It endlessly repeats a musical motive that at 40 seconds would have been provocative, but becomes stale after three minutes. Then, for the score's closing cues, Gregson-Williams falls almost entirely into the Bruckheimer Sound he lived in on films such as *Enemy of the State*.

—Andrew Granade

The Event ★★

CHRISTOPHE BECK, VARIOUS

Varèse Sarabande 6513-2

17 tracks • 68:01

The *Event*, written and directed by Thom Fitzgerald (*Perjury Case*, 2005; *The Hanging Garden*, 1997), stars Parker Posey as a DA investigating an unexplained suicide in the Chelsea section of New York City. Don McKellar and Sarah Polley also star.

The soundtrack credits Christophe Beck as the composer, even though his music takes up only eight minutes of the disc's running time. Well, at least Beck makes good use of his minutes. "F**K You Very Much" is a short, upbeat disco/dance excerpt. "Mother" is a sensitive piano-based track with beautiful string arrangements, and "Final Goodbye" features sullen cello atop piano and lush strings. The album also benefits from two source classics: Norman Greenbaum's huge hit "Spirit in

the Sky" and Chet Baker's "My Funny Valentine."

Beyond the aforementioned, this soundtrack doesn't make me want to see the film more or buy albums from any of the artists. At least it's good that a more independent road was taken, and Top 40 rock and R&B acts weren't used to sell this to the mass markets. As a result, lots of virtually unknown acts get some big exposure through the film and the major label distribution of Universal Music. People like Randy Coleman, Nick Sample, Anthony and the Johnsons, Shyne Factory, Rick Kurek, Nick Nolan, Jeremiah Sparks, Ian James, Nathan Wiley, Lighthouse, Judith Owen and Ani DiFranco.

The problem with pop-rock film music, as opposed to a dramatic score, is that it often takes away the power or the climax of a particular scene, and *The Event* is no exception. A pop song is great for the end credits, or a musical, but for a scene that involves a character lying in a hospital bed? True film scores seem to have become a lost art form.

—Jason Verhagen

The Hellstrom Chronicle (1971)

★★★★★

LALO SCHIFRIN

Alph 029 • 10 tracks • 58:30

The *Hellstrom Chronicle* first appeared in 1971 and immediately drew acclaim with its fantastic images of insects eating, killing and mating in the wild. Shot over a two-year period in 11 countries, the picture tapped into the Vietnam era's fatalistic impulses, positing a future in which termites and spiders and bees rise up and wipe out mankind. The film won an Academy Award as well as a prize at Cannes, and it still enjoys a cult following today.

For the movie's score, producer David Wolper commissioned Lalo Schifrin, having successfully collaborated with the Argentine maestro on projects like *The Rise and Fall of the Third Reich* (1968) and *I Love My Wife* (1970). Showing

unusual prudence, Wolper also encouraged the composer to interpret the insect world freely, and the result is a brilliant mélange, a weird sonic construction that restlessly jumps back and forth between styles and tones, as it juxtaposes the futur-

istic noises of the Moog with the primitive simplicity of regional instruments like the African thumb piano and the Japanese kabuki drum.

As far out as this album is, however, it never declines into total chaos. That is, although

Book Review

Soundscape: The School of Sound Lectures, 1998–2001 ★★★★★

Edited by LARRY SIDER, DIANE FREEMAN and JERRY SIDER

Wallflower Press, 2003 • 242 pages, \$23.50—paperback

"THE SCHOOL OF SOUND" IS AN ANNUAL EVENT BRINGING TOGETHER

film industry professionals and academics to discuss the use of sound in film. This current volume, a collection of 21 essays by Carter Burwell, Mike Figgis, David Lynch and Walter Murch, among others, investigates from a variety of perspectives the ways in which the modern "soundtrack" combines with images in both art and entertainment. If you have ever attended a conference where academics read aloud their research you already have an idea of what you will encounter here; some of the essays include transcribed question and answer sections as well. While this volume may find its way into the more serious academic library, it may find fewer advocates among the general readership—though that's not its target anyway.

Mike Figgis' essay, which opens the volume, is marred by unprofessional expletives not befitting public discourse, let alone a scholarly assembly. "Music for Interactive Moving Pictures," by Stephen Deutsch, is overly academic by contrast and reminiscent of generic works by scholars in new fields trying to inflate the importance of their topics. Deutsch does do a good job of discussing interactive media. He will not endear himself to the film music community, however, with statements like "Composing for film (and there aren't even that many excellent film composers) requires skills and talent analogous to driving a racing car; few can do it." This is musicological snobbery at its finest. A transcription of a video interview with David Lynch is an especially strange entry, and is not all that revealing. However, Lynch's biographical information can be quite humorous: "born in Missoula, Montana; Eagle Scout."

Perhaps the best of the lot is Walter Murch's "Touch of Silence." Having just completed work on Welles' classic *Touch of Evil*, Murch spends time sharing that experience and the development of the film's sound design. There is also a brief section on his work for *Apocalypse Now*. Randy Thom's "Designing a Movie for Sound" makes for an informative read. Bob Last's essay on what it is like to be a music supervisor on a film project will be of interest to some score fans ("Constructing Consensus, Encouraging Difference"). He discusses the choosing of musical selections and score for Hallström's *Chocolat*.

Finally, Carter Burwell, the sole familiar film composer in the collection, provides an interesting overview in "Composing for the Coen Brothers." The essay includes information on *Blood Simple* and the working out of the "Danny Boy" scene in the underrated *Miller's Crossing*. He concludes by sharing some of his process in working on *Fargo*.

Overall, *Soundscape* is a mixed bag of essays—this review only scratches the surface of what is included in the volume. Unfortunately, the scholarly level of some of the discourse is not up to the level of other academic circles. Having been to some of these types of conferences, I can say that you always get some uninformed questions by people who are pretending to be informed. This plagues sections of *Soundscape* and some more judicious editing would have made it easier to decipher what was being shown or played by the panelists.

—S.A.K.



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□ Vol. 7, No. 2
Khartoum/Mosquito Squadron
FRANK CORDELL

Films released: 1965/1969
Studio: United Artists
Genre: Historical Epic/WWII Espionage
Silver Age Classics
CD released: February 2004
Stereo • 78:55

Get two military-themed scores on one premiere CD: *Khartoum* (41:46) is a sweeping epic teeming with British and Arabian colors; *Mosquito Squadron* (37:08) includes aggressive action writing and a noble, patriotic theme. Both scores are in stereo from LP masters. **\$19.95**



□ Vol. 7, No. 1
The Prisoner of Zenda
ALFRED NEWMAN

Film released: 1952
Studio: M-G-M
Genre: Swashbuckler
Golden Age Classics
CD released: February 2004
Mono • 58:21

This colorful remake of the 1937 swashbuckler sports a robust adaptation of Newman's original score (by Conrad Salinger). The score is brimming with Wagnerian leitmotifs for the major characters, and a rousing underscore for the climactic duel. **\$19.95**



□ Vol. 6, No. 21
Where Eagles Dare/Operation Crossbow
by RON GOODWIN

Films released: 1968/1965
Studio: M-G-M
Genre: WWII Espionage
Silver Age Classics
CD released: January 2004
Stereo • Disc One: 74:04
Disc Two: 78:37

A 2-CD presentation of two classic scores: The entire underscore (not the LP re-recording) from *Where Eagles Dare*, and the premiere release of *Operation Crossbow*, plus source and alternate cues from *Eagles*. **\$24.95**



□ Vol. 6, No. 20
Moonfleet
MIKLÓS RÓZSA

Film released: 1955
Studio: M-G-M
Genre: Swashbuckler
Golden Age Classics
CD released: January 2004
Stereo • 77:11

A moody tale of smugglers directed by Fritz Lang. The score is richly melodic with a particularly lovely main theme. FSM's premiere album release includes the complete score plus numerous alternates and source cues. **\$19.95**



□ Vol. 6, No. 19
McQ
ELMER BERNSTEIN

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

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
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 runs the gamut from furious chase music to heart-felt warmth. Presented in complete, chronological order with a bonus suite of rehearsal outtakes. NOTE: This CD was produced from 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

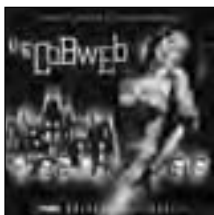
A rich and varied score for one of the greatest works in literature—composed by one of the novel's greatest fans. Kaper draws upon Prokofiev, gypsy melodies and his natural gift for dramatic writing to create a classic soundtrack. **\$19.95**



□ 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

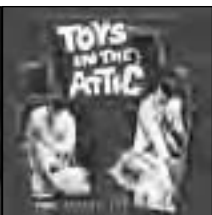
Two early scores by one of cinema's most distinctive voices: *The Cobweb* is the first 12-tone score for movies; this release features the complete score in stereo (36:41). *Edge of the City* is a reprise of the thrilling mono suite originally released on LP. **\$19.95**



□ 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, 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/Our Mother's House/Our Mother's House
A

Films released: 1967
Studio: M-G-M
Genre: Gothic/WWII Comedy
Silver Age Classics
CD released: June 2003
Stereo • 58:49

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



□ Vol. 6, No. 9
The Adventures of Huckleberry Finn
JEROME MOROSS

Film released: 1960
Studio: M-G-M
Genre: Satirical Adventure
Golden Age Classics
CD released: June 2003
Stereo and Mono • 59:58

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



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□ Vol. 6, No. 8
**Soylent Green/
Demon Seed**
A
A

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**



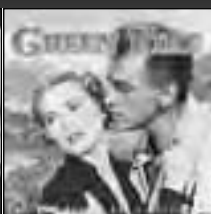
□ Vol. 6, No. 7
**Knights of the Round
Table/The King's Thief**
A
A

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**
A
A

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**
A
A

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.



□ Vol. 6, No. 3
Home From the Hill
A

Film released: 1970
Studio: M-G-M
Genre: Drama
Golden Age Classics
CD released: Mar. 2003
Stereo/Mono • 79:26
Vincente Minnelli's excellent Southern family drama is highlighted by a masterful score by Bronislau Kaper, weaving together romance, tension and violence. All of the music from the film is present, plus bonus tracks and alternates. **\$19.95**



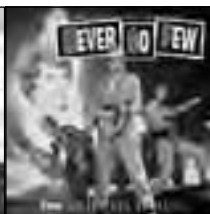
□ Vol. 6, No. 2
Ice Station Zebra
MICHEL LEGRAND

Film released: 1968
Studio: M-G-M
Genre: Military/Espionage
Silver Age Classics
CD released: Feb. 2003
Stereo • 79:20
This '60s Cold War nailbiter is enhanced by Legrand's offbeat, epic scoring for orchestra. Remixed for superior sound, and resequenced into film order, this dramatic score gets the deluxe treatment with over twice the music on the original LP—in stereo.



□ 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 FRIEDHOFER/
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**



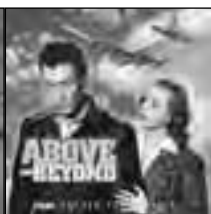
□ Vol. 5, No. 13
Scaramouche
VICTOR YOUNG

Film released: 1952
Studio: M-G-M
Genre: Costume Adventure
Golden Age Classics
CD released: Sept. 2002
Mono • 62:28
The last of the Golden-Age swashbucklers by Rafael Sabatini (*Captain Blood*, et al) gets a heroic and charming score by the prolific Victor Young. This premiere release includes all of the score, plus alternates, unused and source cues. **\$19.95**



□ Vol. 5, No. 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 FRIEDHOFER

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

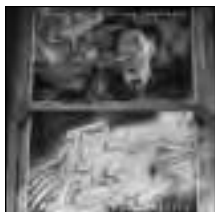
This classic story of a dystopian future gets the royal treatment by the master of speculative soundtracks. Jagged action cues, Coplandesque nostalgia, bracing electronics and more in this restored, remixed, resequenced release! **\$19.95**



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

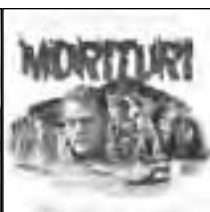
The Illustrated Man is one of Jerry Goldsmith's most haunting sci-fi creations, with airy beauty, solo female vocalise, early electronics, strange effects and an aggressive climax. **\$19.95**



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

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

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



□ Vol. 4, No. 12
**Morituri/
Raid on Entebbe**
JERRY GOLDSMITH/
DAVID SHIRE

Films released: 1965/77
Studio: 20th Century Fox
Genre: WWII/
Docudrama, TV
Silver Age Classics
CD released: Aug. 2001
Stereo (*Morituri*)/
Mono (*Entebbe*) • 57:50

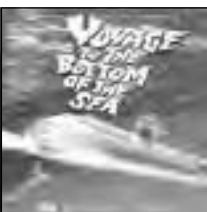
Morituri (41:46) is in Goldsmith's percussive '60s style; *Raid on Entebbe* (15:29) features suspense, pulsating action, and Israeli song climax. **\$19.95**



□ Vol. 4, No. 11
The Best of Everything
ALFRED NEWMAN
Song by Newman &
Sammy Cahn,
Perf. by Johnny Mathis

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

Newman's last Fox score is a romantic gem; think New York at twilight. Complete score (48:21) in stereo, plus some bonus tracks in mono. **\$19.95**



□ Vol. 4, No. 10
**Voyage to the Bottom
of the Sea**
PAUL SAWTELL
& BERT SHEFTER

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

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



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

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

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



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

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

Room 222 (12:15) comprises theme and two episode scores for popular 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**



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□ 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 (II/
Stereo (II)) • 75:01

Cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist. First (37:52) includes unused music; sequel (37:09) a bit more traditional. **\$19.95**



□ Vol. 4, No. 5
The Egyptian
ALFRED NEWMAN &
BERNARD HERRMANN

Film released: 1954
Studio: 20th Century Fox
Genre: Historical Epic
Golden Age Classics
CD released: May 2001
Stereo • 72:06

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



□ Vol. 4, No. 4
Untamed
FRANZ WAXMAN

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

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



□ Vol. 4, No. 3
The Towering Inferno
JOHN WILLIAMS

Film released: 1974
Studio: Warner Bros./20th Century Fox
Genre: Disaster/Irwin Allen
Silver Age Classics
CD released: Apr. 2001
Stereo • 75:31

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



□ Vol. 4, No. 2
**How to Succeed in
Business Without Really
Trying**
ALFRED NEWMAN &
CYRIL MOCKRIDGE

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

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



□ Vol. 4, No. 1
**Conquest of.../Battle for
the Planet of the Apes**
A

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 soaper 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!
A

Film released: 1970
Studio: 20th Century Fox
Genre: WWII
Silver Age Classics
CD released: May 2000
Stereo • 54:45

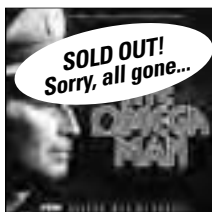
Classic Goldsmith war score enhances docu-drama take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese instrumentation. **\$19.95**



□ Vol. 3, No. 3
**Beneath the Planet
of the Apes**
A

Film released: 1970
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Apr. 2000
Stereo • 72:37

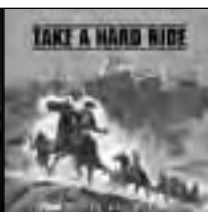
Second Apes pic gets atonal score by Leonard Rosenman with many avant-garde highlights. Includes complete original tracks (46:03) plus 1970 LP re-recording with dialogue (26:34). **\$19.95**



□ Vol. 3, No. 2
The Omega Man
A

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: 1958/58/62/57
Studio: UA/20th Century Fox
Genre: Horror
Silver Age Classics
CD released: Jan. 1999 • Mono
Disc One: 61:06 Disc Two: 73:20
Star Trek and *The Man from U.N.C.L.E.* composer gets 2-CD release of creepy, early horror scores, packaged in slimline case; same shipping as one CD. **\$29.95**

□ Vol. 1, No. 3
Fantastic Voyage
LEONARD ROSENMAN

Film released: 1966
Studio: 20th Century Fox
Genre: Sci-fi
Silver Age Classics
CD released: Sept. 1998
Stereo • 47:28
Sci-fi classic following miniaturized sub crew inside the human body gets imaginative, avant garde score; one of Rosenman's signature works. Symphonic yet thrillingly bizarre. **\$19.95**

□ Vol. 1, No. 2
The Paper Chase/The Poseidon Adventure
JOHN WILLIAMS

Film released: 1973/72
Studio: 20th Century Fox
Genre: Drama/Disaster
Silver Age Classics
CD released: July 1998
Stereo/Mono (combo) • 75:53
The Paper Chase is eclectic score for drama about law students. *The Poseidon Adventure* is classic Irwin Allen disaster score. Also includes *Conrack* (1974), main title (6:07). **\$19.95**



□ Vol. 1, No. 1
Stagecoach/The Loner
JERRY GOLDSMITH

Film released: 1966/1965
Studio: 20th Century Fox
Genre: Western (film/TV)
Silver Age Classics
CD released: May 1998
Stereo (Stagecoach)/Mono (Loner) • 45:25
Stagecoach is gentle Americana score for remake of classic western. *The Loner* includes theme and two episode scores for short-lived Rod Serling western series. **\$19.95**

□ FSM-80125-2
Mad Monster Party
MAURY LAWS

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

□ FSM-80124-2
Deadfall
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**

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

A respected TV composer, Bell 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 info for pros—and fans. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the personnel and entities involved in each; plus lists of agents, clearance companies, glossary terms and resources. *Silman-James Press, 112 pp., softcover. \$12.95*

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The Score: Interviews with Film Composers by Michael Schelle

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



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, collectible info and estimated values. Listings are annotated to differentiate between originals, reissues, commercial albums and promos. Smith surveys the market and provides a checklist for the top 50 collectible CDs. *Vineyard Haven LLC, 154 pp., softcover. \$17.95*

Sound and Vision: 60 Years of Motion Picture Soundtracks
by Jon Burlingame Foreword by Leonard Maltin

Journalist and historian Burlingame's conducts an overview of film composers and history in clear and direct prose. Comprised of composer mini-bios, with reviews of their most notable works and photo portraits, 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*



Music for the Movies 2nd Edition by Tony Thomas

The original film music book (written in 1971, updated in 1997), tells the stories of Hollywood's most successful composers. Composers featured (many with photos) include Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Raksin, Antheil, Thompson, North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris. *Silman-James Press, 330 pp., softcover. \$19.95*



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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**



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**

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**



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**



A Heart at Fire's Center:

The Life and Music of Bernard Herrmann by Steven C. Smith

The most influential film composer of all time, who scored *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was as famous for his musical passion as his bad temper. This hard-to-find 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written. *University of California Press*. 416 pp., hardcover. **\$39.95**



BACK ISSUES OF FSM • VOLUME ONE, 1993-96

24 pp. unless noted.

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*#30/31, Mar. '93 64 pp. M. Jarre, B. Poledouris, J. Chattaway, J. Scott, C. Young, Morricone albums, 1992 in review.

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

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

*#34, Jun. '93 16 pp. SPFM: Goldsmith; Orchestrators; *Lost in Space*; Herrmann; C. Young; Bruce Lee scores.

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

*#36/37, Nov. '93 40 pp. Bob Townson; R. Kraft & N. Redman; John Beal; CAM CDs; E. Bernstein fantasy scores.

*#38, Oct. '93 16 pp. J. Debney; Kraft/Redman 2.

*#39, Nov. '93 16 pp. Kraft/Redman 3; Fox CDs; *Nightmare Before Christmas*.

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

*#41/42/43, Mar. '94 48 pp. E. Goldenthal; J.N. Howard; Kitano & R. Miller; R. Portman; Ken Darby; *Star Wars* trivia; sexy LP covers; '93 in review.

*#44, Apr. '94 J. McNeely; B. Poledouris; SPFM: Morricone.

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

*#46/47, Jul. '94 P. Doyle, J.N. Howard; J. Morgan (on H. Salter); Mancini trib-

ute; M. Nyman, collectibles.

*#48, Aug. '94 M. Mancina (*Speed*); C. Cirino & P. Rotter; aspiring composers advice; CAM CDs; Cinerama LPs.

*#49, Sept. '94 H. H. Zimmer; S. Walker; L. Rosenthal; H. Salter; Williams concert; Recordman/flea market.

*#50, Oct. '94 A. Silvestri; M. Isham; sex & soundtracks; Schiffrin concert; Morricone/Beat; the Internet; Recordman/liner notes.

*#51, Nov. '94 H. Shore; T. Newman; J. P. Robinson; Lukas's Mom; music of Heimat, *Star Trek*.

*#52, Dec. '94 E. Serra; M. Shaiman; Sandy De Crescent; Valencia Film Music Conference; SPFM Pt. 1;

StarGate; Shostakovichs Anonymous.

*#53/54, Feb. '95 M. Shaiman Pt. 2; D. McCarthy; Sergio Bassetti; Jean-Claude Petit & Armando Trovajoli; Academy Awards Pt. 1; rumored & quad LPs.

*#55/56, Apr. '95 B. Poledouris; A. Silvestri; J. Lo Duca; Oscar & Music 2; Recordman's Diary; SPFM Conf. 2.

*#57, May '95 Broughton; M. Goodman; '94 Readers Poll; Goldsmith concert.

*#58, Jun. '95 M. Kamen; Royal S. Brown; Recordman/Annette; History of Soundtrack Collecting.

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*#69, May '96 *Plan 9 from Outer Space*; Movie music glossary; Herrmann & Rózsa on radio; Irwin Allen; "Into the Dark Pool."

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*Vol. 2, No. 7, Sept. '97 Zimmer vs. *FSM*, M. Beltrami, Curtis Hanson; Film Music as Fine Art, Recordman.

*Vol. 2, No. 8, Oct. '97 Poledouris, Shore, Zimmer vs. *FSM* 2, Alloy Orchestra; Golden Age CDs.

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Wicked ★★½

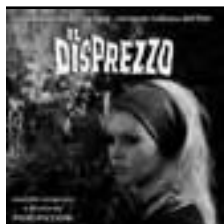
STEPHEN SCHWARTZ

Decca Broadway B0001682-02 • 19 tracks - 71:05

IMAGINE THE UNLIKELY FRIENDSHIP BETWEEN ELLE WOODS OF *Legally Blonde* and Carrie, of Stephen King fame. Set this friendship in the Land of Oz and you get the delightful premise of *Wicked*, the Broadway musical based on the popular Oz-prequel novel by Gregory Maguire. The story of *Wicked* ingeniously explains a lot of what happens in *The Wizard of Oz* in a funny and slyly disrespectful book by Winnie Holzman. The score is by Stephen Schwartz, the lyricist on Disney's *Pocahontas* and *The Hunchback of Notre Dame*.

The score is hard to warm up to on first listen, but deepens with each hearing. The songs are the production's biggest assets—that is, after the two female leads. On the CD, you might wonder why reviewers were gaga over Kristin Chenoweth (who plays Glinda). Her charms are mostly physical, but she does radiate a warmth on the CD, and her show-stopping song, the wonderfully funny "Popular," will be a standard in no time. Idina Menzel, as Elphaba, replicates her stage magic and is the standout on the CD, especially in her big Act I finale solo "Defying Gravity." *Wicked* should usher in a new, younger generation to the theater with its catchy score and star-making performances. I pity the ladies who have to step in when Menzel and Chenoweth leave the production.

—Cary Wong



Il Disprezzo ★★★

PIERO PICCIONI (1963)

Digitmovies CDDM002 (Italy) • 19 tracks - 53:52

IL DISPREZZO IS THE ITALIAN TITLE OF *LE MÉPRIS* (CONTEMPT IN the U.S.), Jean-Luc Godard's 1963 masterpiece about filmmaking starring Brigitte Bardot. The film is best-known with its elegiac, classically styled score by Georges Delerue, featuring one of Delerue's loveliest themes (and that's saying a lot)—it's the gorgeous string piece Scorsese uses in *Casino*. But in Italy, the film had a score by Piero Piccioni, heavy on raucous jazz organ (performed by the composer) and sultry, sleazy nightclub moods.

Imagine, if you will, if *Star Wars* was known the world over with its John Williams score, except in Japan, where it had music by...Mister Magoo. That's kind of the dissonance you get when thinking of this famous film with utterly different music. To be fair, Piccioni is a fine Italian composer of pulsating '60s jazz. Not having seen his version of *Il Disprezzo*, I don't know how the music works, but it's more than pleasant and enjoyable on CD. He provides no equivalent for Delerue's haunting theme, except a few passages for flute, but even his string passages lilt with cool jazz, not Delerue's classical detachment. A rare and interesting contrast in styles.

—Lukas Kendall



The Randy Newman Songbook Vol. 1 ★★½

RANDY NEWMAN

Nonesuch 79689-2 • 18 tracks - 47:22

NOT SINCE JIM NABORS' VOICE HAS THERE BEEN SUCH AN artistic dichotomy as Randy Newman's songwriting career. On the one hand, we have the acerbic and sarcastically poetic Newman of such pop songs as "Short People" and "Louisiana 1927," and on the other, we have the patriotic and romantic Newman of his film scores such as *The Natural* and film songs like "You've Got a Friend in Me." Both sides are on display in his newest collection, a re-recording with just Newman and the piano.

If you didn't get Newman's box set (which includes an entire disc of film scores) or his greatest hits CD (which included only songs) from a few years back, this may be the CD for you. His performances of his pop songs are relatively subdued, and depending on how much you appreciate his singing, the songs benefit greatly from this unplugged approach. The film music is presented as interludes between the songs. The three cuts (from *Avalon*, *Ragtime* and *Toy Story 2*) are each about a minute long, and still lovingly played on solo piano.

—C.W.



Cabin Fever ★★

NATHAN BARR, ANGELO BADALAMENTI

La-La Land LLLCD 1008 • 32 tracks - 76:16

THIS LOW-BUDGET, NO-STAR HORROR MOVIE BY FIRST-TIME director Eli Roth tried to be a legitimate scare flick while also trying to send up the genre. It is about a group of beautiful young people stuck in a remote forest with a flesh-eating virus. Roth assisted composer Angelo Badalamenti on a David Lynch Broadway musical (!), and got him to write a couple of themes for *Cabin Fever*. The rest of the score was provided by newcomer Nathan Barr.

The thought of Badalamenti scoring a horror movie is intriguing. Unfortunately, his contributions are minimal and the one idea he does develop sounds a lot like "Whiter Shade of Pale." His signature sound is still a welcome inclusion since Barr's music is mostly horror synthesizer clichés that get tiresome. There are a couple of nice touches, like in the frenetic "Die, Redneck, Die." There are also interesting source songs, including The Turtlenecks' "Walkin', Workin', Lovin', Laughin'," and seemingly random dialogue clips from the movie. For fans of the movie only.

—C.W.



Brother Bear ★★★

MARK MANCINA, PHIL COLLINS

Walt Disney 5050466-6877-2-2 • 12 tracks 48:48

BROTHER BEAR IS ANOTHER ANIMATED FILM IN DISNEY'S GRAND tradition of using the animal kingdom as the backdrop for a coming-of-age story. This time a young man is transformed into a bear after killing one. The movie is rumored to be the last of its kind, with Disney now focusing 100% on 3-D animation. Since the days of the animated musicals seem to be almost as extinct, Phil Collins is again enlisted to provide song-as-commentary during the action, as he did in *Tarzan*. This time, however, he is also credited as co-composer of the score with fellow *Tarzan* alumni Mark Mancina.

Collins' songs are generic and uninspiring. You could interchange any of the songs between *Bear* and *Tarzan*, without anyone knowing the difference. There are six Collins songs, but four are re-recorded in different versions to pad the CD. The score gets three cuts, and it's a shame there aren't more. Although also reminiscent of *Tarzan*, Mancina's writing is nonetheless exciting and graceful. It seems that this is the type of score he excels at. This leads to the question: How much did Collins contribute besides the references in the score to his songs? Still, the 19 minutes of score, especially the aptly titled "Wilderness of Danger and Beauty," make this CD worth getting.

—C.W.

the recording barrages us with unexpected sounds and crazy rhythms, Schifrin makes frequent use of traditional figures and motifs, a strategy that helps to give the work a patterned cohesiveness. The suite titled "Primeval Beginning and the Deadly Traps," for example, opens with an elegiac arrangement of strings and winds; then it slides gently into a scattered series of clicks and chirps and rattles; and it exits on a soothing, pop-inflected wave of keyboard notes. "The Acts of Love," the album's most accessible track, kicks off with a silky bossa nova, moves through a gauntlet of percussive insect sounds and then dissolves into soul and psychedelic pop. Schifrin's affection for urban American music shows up throughout this work, as a matter of fact. "Metamorphosis," for instance, crawls along gently for several minutes, mixing orchestral parts and oddball noises; then, almost orgasmically, the music swells and explodes before it lays down a lushly rhythmic, funk-influenced combination of bass and electronica.

In the early '70s, Schifrin was busy experimenting and breaking down the borders between styles, like an avant-garde Dvorak. (During this period he also produced the music for *THX 1138*.) Fortunately, Schifrin has always managed to write more for his audiences than for himself; and even his strangest material bears repeated listening. Such is the case with *The Hellstrom Chronicle*—a difficult, but often thrilling, masterpiece from the early-middle period of this great composer's career. —S.A.

The Company ★★★

VAN DYKE PARKS

Sony Classical SK 93092

12 tracks - 44:48

Halfway through this new Robert Altman movie about a year in the life of the Joffrey Ballet of Chicago, the members of said company put on a "Christmas Roast" that pokes fun at the faculty, choreographers

and events of the past year. This event is pretty superfluous since most of what happens in the movie is a parody of the ballet world. Altman has always had an ear for human interaction, but this time, he seems to have gone a bit deaf. The screenplay (written by star Neve Campbell and her mother) feels like an outsider's view of this company, with no insight or dialogue that you haven't heard in countless other dance movies. Altman should have instead made a documentary or a pure dance movie, as what *does* stand out in the film are the dances themselves.

The centerpiece of the movie is an outdoor recital in the park, where up-and-coming star dancers Ry (Campbell) and Domingo (Domingo Rubio) dance Lar Lubovitch's interpretation of "My Funny Valentine" (Marvin Laird on piano, Clay Ruede on cello) during the start of an impressive wind and rain storm. As the wind blows leaves and rain across the stage, the dancers are lost in their art, and the audience is entranced by their movements. "My Funny Valentine" becomes Ry's theme throughout the rest of the movie, as she experiences artistic highs, new love and ultimate heartbreak. There are four versions of the song on the CD, with Chet Baker's classic rendition being the best.

The other major event in the movie is the premiere of *The Blue Snake*, a purposely over-the-top ballet by Robert Desrosiers, which has the dancers playing animals in a surreal world. And while Desrosiers explains the meaning at different points in the movie, I'm still not sure I understood what was going on. The "official" composer of the film, Van Dyke Parks, provides the music for this ballet, and it's an interesting mix of modern and ethnic flavors. Oddly, on the CD, there's only a four-minute excerpt from this piece—and only as a bonus track. Parks, who wrote songs for the Beach Boys, has mostly scored TV movies like *Bastard Out of Carolina* and *Harlan County War*. The only other score



track on the CD is a pleasant jazz cue called "Curtain Calls."

The rest of the soundtrack captures the diversity of the modern dance company's repertory, which veers from the traditional (Bach and Saint-Saëns) to a more modern, haunting song by Julee Cruise called "The World Spins," featuring a solo dancer on a swing. This CD actually captures everything that's right about the movie. It's the action between the dances that disappoints.

—C.W

Game of Death/Night Games (1978/1980) ★★

JOHN BARRY

Silva America SSD 1154

17 tracks - 67:58

Something about *Game of Death* must have been lacking (besides the obvious absence of Bruce Lee from most of the film), because John Barry's music is incredibly run-of-the-mill. The main theme manages to play for about 10 full seconds before Barry does a variation on the

James Bond theme. This one little instance provides a possible clue about why he was hired in the first place. So perhaps he can be forgiven for turning in such a slow-moving score, which manages to take rhythmic and tribal elements and actually slow them down, making Lee's stunt work that much less impressive. The love theme flees the mind readily, and the vocal version also falls flat. The Bruce Lee section of the CD ends with a horrendous six-minute track of the sound effects from the movie, which wears out its welcome almost immediately.

The exact opposite of *Game of Death*, *Night Games* comes alive halfway through the CD. With sliding strings and a fantastic female "breathing" chorus, this score succeeds on every level that *Game of Death* does not. Apart from the harshness of the "Lesbian Tango," the music stays eerily unnerving, creating an almost underwater feel of creepy foreboding. The fact that the music is so good and the movie so bad contrasts oddly with the *Game of Death* score. I highly recommend *Night Games* to fans of creepy thriller scores and to fans of Barry in general, though it's a pity that *Game of Death* had to be tacked on in front of it.

—Luke Goljan

Something Wild (1961) ★★★½

AARON COPLAND

Varèse Sarabande 302 066 469 2

11 tracks - 35:08

Aaron Copland was fond of the challenges and opportunities offered by composing for film, and scored about 10 features in his career. *Something Wild* was the last of these, and both director and composer wanted to put an album together for commercial release (this current CD represents the album sequence that Copland had intended). Alas, the studio didn't see the value of it (the film was poorly received) even though Copland pointed out that he'd never had an unsuccessful album. In a story all too familiar to soundtrack

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fans, the original master tapes are currently lost. Fortunately, director Jack Garfein was so fond of the score, he personally had about a dozen records pressed, and this CD is mastered from an unopened LP accidentally uncovered by his wife.

Copland reworked the score to become his *Music for a Great City* concert piece, and listeners familiar with that work should recognize a number of passages, like the thrilling and energetic "New York Profile." The score is by turns violent and serene; as contrasting and conflicting emotionally as the relationship between leads Carroll Baker and Ralph Meeker. "Subway Jam," for example, is a cacophony of wild percussion and muted brass clusters that give the impression of the claustrophobia and racing hysteria of a panicked Baker.

Listeners accustomed to Copland's more traditional sounding works may be put off by his more wild musical expressions here, but make no mistake, even though this has no immediate melodic hook like a *Rodeo* or *Appalachian Spring*, it is full of 20th-century Americana writing.

On a side note for trivia buffs, see how many times you can spot the name of Al Hirschfeld's daughter (Nina) in his promotional artwork included in the booklet.

—D.M.

Mame (1974) ★★

JERRY HERMAN

Rhino Handmade – RHM2 7843

13 tracks – 44:18

What is a curiosity piece, and why is the release of the soundtrack to *Mame* a perfect example of one? The label "curiosity piece" is usually associated with something that has a reputation for being bad or misguided. Earlier this year, musical fans were given a grand curiosity piece when Fynsworth Alley Records released for the first time on CD *The Ethel Merman Disco Album*. Could it really be that bad? Sadly, in the case of Ms. Merman, yes. Now Rhino

Handmade has released on CD Lucille Ball's last theatrical movie, *Mame*, and it's limited to 2,500 copies. That should be more than enough. Yes, this is a smartass response, but there's truth to it. Unless you're a huge fan of this movie (and there is a small legion of them), there's no reason to get this CD, which offers no bonus tracks. It's not as if the movie has been playing on AMC and newer fans have been clamoring for a CD release. No, there's no reason to get this CD, unless you're wondering, how bad could it possibly be?

Well, it's not good. *Mame* is based on the real, larger-than-life aunt to young Patrick Dennis, whose book on his Auntie Mame was made into a successful movie starring Rosalind Russell, and then into a hit Broadway musical starring Angela Lansbury. When it came time to do the movie version of the show in the early 1970s, movie-musicals were running out of steam, so Warner Bros. wanted to insure its product with a star for the film. Enter Lucille Ball, the beloved TV star who at the time of the filming was way into her 60s and too old to play Auntie Mame. Most of her screen time is shot in a sort of haze to make her look younger, which wouldn't have been so bad if the rest of the movie wasn't shot normally. But the real crime, of course, was that Lucy really didn't have much of a singing voice left.

Now, there are things that went right with the movie. The Jerry Herman score is pleasant enough, although he was obviously trying to replicate the success of his earlier show, *Hello, Dolly*, even giving his title character a song based

on her name. (It should be noted that the 1969 film version of *Hello, Dolly* was also criticized, that time because Barbra Streisand was deemed too *young* to play Dolly Levi.) There's also the great Bea Arthur, who plays Mame's "Bosom Buddy" foil Vera Charles, as she did in the stage version. But, that song epitomizes Lucy's miscasting, especially during the lyric "We'll always be harmonizing..." Arthur's voice is there, but Ball's voice is woefully not. Poor Lucy. Of course, being the star that Ball was, she wasn't all bad, focusing on her comic timing and warm presence. This, however, is not evident on the CD.

Even Rhino knows they have a curiosity piece on their hands, for while they remastered the release, they left in the distortion in the Lucy songs (the finished versions were culled from different takes), just so newcomers could enjoy the horrors that moviegoers and critics in 1974 were faced with when the movie opened. So, curiosity seekers, until they release the song version of *I'll Do Anything* or the Broadway cast CD of *Carrie: The Musical*, *Mame* should sate your appetite for now.

—C.W.

Major Dundee (1965) ★★★½

DANIELE AMFITHEATROF

DRG 19056 • 8 tracks - 38:24

Daniele Amfitheatrof's *Major Dundee* contains most of the elements of the traditional American Civil War score: a rousing march, a sweeping love theme, a life and drum, the requisite trumpet solo and quotations of old Civil War songs like "Dixie." And yet somehow it rises above those standards. Perhaps it's the strange electronic effects

that make it sound like Captain Kirk and company have just beamed down to Santa Fe. These effects include what sound like tremendously sped up and distorted human voices.

Three vocal tracks are present here, including two love ballads and a vocal version of the main theme, a confident and stirring march. The two ballads are typical of westerns of the period and are well-integrated into the rest of the score. "French Lancers" contains material that sounds like ethnic Indian (as in "India," not Native American) instrumentation, a welcome and unique addition to a Civil War/western score.

Sadly, sound effects mar portions of tracks 4 and 7, a consequence of this CD having been mastered from the original 1965 album masters, and not the session recordings. These sound effects were probably included originally to show off the LP's hi-fidelity and stereo separation, but as always only provide a disservice to the intended audience. I can't imagine the soundtrack fan who wants two thrilling battle cues interrupted by rifle fire, galloping hooves and cheesy old Hollywood Indian warbling.

That said, the score is a fine piece of work, and would have gotten four stars had it been remastered and resequenced from the original session master tapes—and been significantly expanded. This album contains only one ballad that wasn't on the original LP. Columbia Pictures is one of a handful of studios that really needs to open its vaults to the specialty soundtrack labels, especially when dealing with sorely underrepresented composers like Amfitheatrof.

—D.M.

The Blue Bird (1940) ★★★★★

ALFRED NEWMAN

Screen Archives Entertainment

SAE-CRS-0009 • 20 tracks – 79:12

In 1939, Darryl Zanuck signed Alfred Newman to compose music exclusively for Twentieth

(continued on page 48)

Mysteries of the Overlook

Unraveling Stanley Kubrick's Soundtrack for *The Shining*

• By Leonard Lionnet



SLICE AND DICE: If you think the on-screen mayhem was intense, check out the director's editing-room action.

Stanley Kubrick is well known and somewhat notorious for using pre-existing concert music in his films. Beginning with *2001: A Space Odyssey* (1968) and continuing throughout most films up to and including *Eyes Wide Shut* (1999),

Kubrick almost exclusively used concert music as scores to his films. The pieces were drawn from all periods of classical music as far back as the mid-13th century—*Dies Irae*—and as recent as 1973—*The Awakening of Jakob* by Krzysztof Penderecki. Thus, original music was rare in Kubrick's films after 1968. Kubrick hired Wendy Carlos to score two sequences for *The Shining*: "Room 237" and "Rocky Mountains." Vivian Kubrick, as Abigail Mead, composed effects sequences for *Full Metal Jacket*. In both cases, the music was minimal and played a traditional role.

Many of the pieces Kubrick used achieved greater notoriety after appearing in his films. The opening of *Also Sprach Zarathustra* is now irrevocably associated

with sunrises and beginnings as a result of its use in *2001*. The ballet of revolving spaceships accompanied by Johann Strauss' romantic *Blue Danube Waltz* was unprecedented and the antithesis of the traditional use of music in science fiction films. The single repeating pitch—G—from an interior movement of György Ligeti's little-known piano work *Musica Ricercata* (1953), used in *Eyes Wide Shut* and its advertising trailers, haunted a mass audience because of Kubrick.

The Shining is pivotal among Kubrick's films. It follows his most commercially unsuccessful film, *Barry Lyndon*, and is his second genre film following the sci-fi *2001*. It is also his first and only horror film. Because of *Barry Lyndon's* lack of

commercial success, Kubrick additionally needed to make a commercially viable film to maintain his unusually autonomous relationship with Warner Bros. Faced with commercial demands, coupled with his own creative standards and integrity, Kubrick was at a unique creative crossroads in making *The Shining*. This indeed affected his choice of narrative material. *The Shining* was based on Stephen King's novel of the same name, which provided both the substance and international acclaim Kubrick needed in a text. As it turns out, *The Shining* was a major commercial success and was one of the top 10 grossing films in 1980 and one of the top 50 for the decade.

One of a Kind

The Shining is the most spiritual and the most musically elusive of all of Kubrick's films. It deals with a *triadic* family: a "recovering" and abusive alcoholic father, a dedicated and supportive wife, and a disturbed child with supernatural abilities, who finds emotional balance through an imagined, supernatural friend, Tony. Kubrick responds to critical claims that his films are cold, emotionless and often nihilistic: "I think the unconscious appeal of a ghost story for instance, lies in its promise of immortality. If you can be frightened by a ghost story, then you must accept the possibility that supernatural beings exist. If they do, then there is more than just oblivion waiting beyond the grave." Unlike the treatment of space in *2001*—Kubrick's only other genre-based picture—space in *The Shining* is at best indifferent to man. *The Shining* is, ironically, a horror film where the family and immortality are the centerpieces of the film, more so than in the novel.

The concert music in *The Shining* is less known and documented than in Kubrick's other films. Béla Bartók's *Music for Strings, Percussion and Celesta* is the only work credited by title, with Penderecki and Ligeti as the only composers listed by name in the final credits. *The Shining's* soundtrack was released in 1980 concurrent with the release

Author's Note: This essay and others will be published in my forthcoming book *The Shining: A Film Score Guide*, Scarecrow Press, 2004. Used with permission. I would like to thank Gordon Stainforth, music editor of *The Shining*, and Kubrick enthusiast Shawn Martin for their valuable assistance in writing this piece.

of the film, but it was withdrawn soon after because of copyright issues and is currently not commercially available. The working materials, including the recordings of concert pieces, are the property of the Kubrick estate and not available to the public for research. Therefore, we do not know what, if anything, currently exists. Because of the lack of crediting, the withdrawal of the soundtrack, and the complex nature of the film, little has been written concerning the music in *The Shining*.

The Concert Works

Portions of nine concert pieces by three Eastern European concert composers—Bartók (1881–1945), Ligeti (b. 1923) and Penderecki (b. 1933)—occur in *The Shining*. **Figure 1** is a list of the sections of the works that were used in *The Shining*. (For reasons of space, some of the longer titles are abbreviated.) Six of the nine pieces are by Penderecki, although Bartók's *Music for Strings, Percussion and Celesta* is often remembered as the hallmark piece of the film. Wendy Carlos wrote additional music for the film; her music appears in two locations, both of which contain the only exterior landscape shots. In the opening sequence, Carlos' score complements the *Dies Irae*, which she orchestrated using the Moog synthesizer, with haunting, shrill voices and effects. In a later sequence, the synthesizer appears again with choral material. Some of the effects during the "Room 237" sequence have also been attributed to Carlos. (This information and Carlos' tracks are given on *The Shining* soundtrack recording.) Based upon my research, I reconstructed the course of post-production of *The Shining*. While excerpts are used to begin with and are further excerpted in the film, there was an effort made by music editor Gordon Stainforth to use these without internal alteration. Where cuts in the music were necessary in order to synchronize to the scenes, they were mostly made at formal junctures in the music. Stainforth indicates that both he and Kubrick preferred not to edit the works at all, but, where it was necessary, sought to alter the endings rather than internal events of the pieces where the change would affect the flow. This is consistent with Kubrick's use of pre-existing concert music in earlier films. In *A Clockwork Orange*, most of the entire second movement of Beethoven's

Ninth Symphony appears. In 2001, the majority of *The Blue Danube Waltz* appears and ends at a formal juncture. Within *Also Sprach Zarathustra* the introduction is used. The picture formally follows this form and cadences after its introduction. Essentially, in *The Shining* both music and picture are intransigent forces that inevitably interact with profound results.



ON THE SET: Stanley Kubrick (above) directs Jack Nicholson and Shelly Duvall (opposite) in *The Shining*.

Source Music

Kubrick also included period music, such as ballroom songs from around 1930. These works, unlike the concert pieces, are diegetic in function, remaining in the world of the film, and help depict the social atmosphere of the Overlook Hotel in its heyday in the 1920s. The song "Midnight, the Stars and You," by Ray Noble and his Orchestra (1932), underscores Jack's July 4th, 1921, "dream sequence" in the ballroom. Jack enters in street clothes and approaches the bar

Grady continue talking in the ballroom's bathroom.

After contacting Warner Bros. directly, Kubrick enthusiast Shawn Martin was able to retrieve the musical documentation submitted by Kubrick. These sheets are the original source of what appeared in the film as far as Kubrick knew. From that, Martin constructed a general diagram of where some works appeared. His diagram did not contain all of the locations where the music was placed, and contained some inaccuracies that I have revised in my diagrams. Martin confirmed this in a telephone conversation.

Figure 2 lists all iterations of the excerpts used in *The Shining* in film order and includes the name of the work and composer. The DVD chapter number and the position in the film are listed to the right. These figures are a combination of my own verification and Martin's research. Since scores and recordings are available for all works, I have independently verified,

FIGURE 1: Concert works in *The Shining*

Work	Composer	Selection	Duration
<i>Dies Irae</i>	unknown	n/a	n/a
<i>Kanon for Orchestra and Tape</i>	PENDERECKI	mm. 1-?	8:09
<i>Polymorphia</i>	PENDERECKI	mm. 1-53	11:44
<i>De Natura Sonoris #1</i>	PENDERECKI	mm. 1-69	7:15
<i>De Natura Sonoris #2</i>	PENDERECKI	mm. 1-13	9:02
<i>The Awakening of Jakob</i>	PENDERECKI	Reh. 1-Reh. 10	7:31
<i>Utrenja II: The Resurrection</i>	PENDERECKI		
a. <i>Ewangelia</i> (Movement 6)		m. 1	51:00
b. <i>Kanon Paschy</i> (Mov. 10)		mm. 1-5	51:00
<i>Music for Strings, III.</i>	BARTÓK	mm. 1-45	16:35
<i>Lontano</i>	LIGETI	mm. 49-63	12:45

using score and/or recording, all of the works listed in my diagrams, including their precise position in the film. (Although *Utrenja II: Auferstehung "The Resurrection"* has not been published, Schott, the sole publisher of Penderecki's work, has a perusal score available.) I was therefore able to authenticate the works and their position in the film up to the final maze sequence. Because of the intense layering of multiple pieces during this sequence, I was able to verify only the work itself but neither the specific location in the film nor the specific measure numbers of the piece.

With the exception of *Lontano*, the musical excerpts in *The Shining* were extracted from the beginning of a movement. Although the excerpts listed above were included in whole or in part in the *finished* film, during the music- and picture-editing process there were many other clips used, especially in the rough music-editing process. Stainforth acknowledges the enormous number of music clips in the editing room and how difficult they were to keep track of. Stainforth has no recollection of what other works were tested in the film beyond the choices Kubrick made for the picture.

Although there are generally three occurrences of each of the nine pieces listed in **Fig. 1**, many of the works only

partially reappear. Both *De Natura Sonoris* #1 and *De Natura Sonoris* #2 contain smaller excerpts in their latter two appearances. The last occurrence of *Polymorphia* is very brief, while *The Awakening of Jakob* used in "Danny's Dream Sequence/Room 237" sequence is accompanied by a heartbeat effect. However, the length of each excerpt is certainly not a measure of its impact in the film. The excerpts from *Lontano*, *Music for Strings, Percussion and Celesta* and *The Awakening of Jakob* are the longest, are used without significant alteration to the score, and appear in full in all three iterations. While the excerpts from *Lontano* and *Music for Strings* are easier to recognize, the sonorities from *The Awakening of Jakob* are more challenging to detect. This is partially because the extended performance techniques used in Penderecki's scores are easily confused with other ambient sound in the film.

A "Beefed-Up" Finale

The finale of *The Shining* contains music layered against other music and, at times, with powerful sound design. During the finale, Jack's screaming calls to his son are coupled with loud wind noises and four musical works simultaneously. As a result, it is difficult to distinguish between diegetic and non-diegetic worlds, not to

mention the actual works being used. Generally, this process begins at 01:51:00. Both the *Kanon for Orchestra and Tape* and *Utrenja II* are consistently layered, as are multiple occurrences of *Polymorphia*, and *De Natura Sonoris* #1 and #2. In these cases, all works involved were edited, while the amplitude of each was altered, creating background and foreground dimensions of sound. The final two dubbing charts for reels 14 and 15 were guides that kept track of the music being used and where it was located. These sheets represent the final two reels of the film. All of the works used appear on four separate audio tracks. Kubrick's own handwritten notes appear



FIGURE 2: Chronological Cue Sheet for *The Shining*

Work (abbr.)	Composer	Sequence	DVD Chapter	Start
<i>Jakob</i>	PENDERECKI	"Danny Talks to Tony in Bathroom"	4	0:10:30
<i>Lontano</i>	LIGETI	"The Tour"	8	0:21:20
<i>Lontano</i>	LIGETI	"Shines With Halloran"	9	0:27:20
<i>Music for Str.</i>	BARTÓK	"Wendy Chases Danny Through Maze"	11	0:38:10
<i>Music for Str.</i>	BARTÓK	"Danny First Discovers Room 237"	12	0:41:15
<i>Lontano</i>	LIGETI	"Phones Are Down"	13	0:46:10
<i>Sonoris #1</i>	PENDERECKI	"Come and Play Danny"	15	0:49:13
<i>Music for Str.</i>	BARTÓK	"Danny and Jack Talk on Bed"	16	0:52:35
<i>Jakob</i>	PENDERECKI	"Jack's Bad Dream"	17	0:57:05
<i>Sonoris #2</i>	PENDERECKI	"Jack Storms to Ballroom"	18	1:01:09
<i>Jacob</i>	PENDERECKI	"Danny Dream Sequence/Room 237"	21	1:11:45
<i>Polymorphia</i>	PENDERECKI	"All Work and No Play"	28	1:41:20
<i>Polymorphia</i>	PENDERECKI	"Into the Storeroom"	30	1:49:35
<i>Polymorphia</i>	PENDERECKI	"Snowcat"	30	1:52:52
<i>Sonoris #1</i>	PENDERECKI	"Snowcat Sabotage"	30	1:53:21
<i>Sonoris #2</i>	PENDERECKI	"Halloran Drives Snowcat-Redrum"	31	1:57:40
Various*	PENDERECKI	"Maze Sequence"	38	2:14:55
<i>Sonoris #2</i>	PENDERECKI	"Danny Reunited With Wendy"	38	2:15:40
<i>Kanon</i>	PENDERECKI	"Maze"	39	2:16:18
<i>Sonoris #1</i>	PENDERECKI	"Jack Frozen"	39	2:18:45

*Overlay of the Following Pieces: *Utrenja II Resurrection: Evangelia* (Movement 6) and *Kanon Paschy* (Movement 10); *Kanon for Orchestra and Tape*; *De Natura Sonoris* #1; and *De Natura Sonoris* #2.

outside the right margin and inside each figure in lighter, grayish pencil. His notes refer to attenuation of tracks, manifesting in foreground and background audio. The left column contains the significant film event and the position in the film measured in feet. For purposes of identification, excerpts were also given nicknames: "Kanon Chord," "Utrenja Chords," "Utrenja Rattle," "Twitter" and "Utrenja Boom Boom."

Kubrick continually called upon the music editor to "beef up" the tracks to increase the impact of the music in the finale maze sequence. This is why different pieces were combined, sometimes as many as four at once. As a result, the mixing became intricate and the soundtrack took on an entirely new identity. All works used in the maze sequence became part of a highly complex, somewhat distorted collage where the individual identity of each piece was set aside. The finale maze sequence results in an innovative collage of musical textures that reflects the fragmentation at the end of *The Shining*. Essentially, the final two reels contain Jack's desperate yet

determined pursuit to "correct" his family at the behest of Grady. There is a progressive loss of distinction between musical works throughout these reels as Jack attempts to annihilate his family. There is also no break in the music. The score continues until the final song, "Midnight Under the Stars," as we approach Jack's picture in 1921.

Uncredited Works

It has always been a mystery why the credits in *The Shining* did not contain many specifics about the actual works and recordings that were used. Kubrick was known for his thorough work and remained directly in charge of almost every act in the filmmaking process. Why then would something so central to the film, the music, be overlooked? In interviews, Stainforth acknowledged the hectic finishing schedule of *The Shining*. He also admitted that the large number of tracks in the music-editing room was not easy to keep organized, and that there was a potential for mislabeling. The final two reels do contain the "names" of pieces, yet only through investigation did I confirm that the listed works were used in *The Shining*. The dubbing sheets, therefore, cannot be considered authoritative because (1) Kubrick, more than most directors, was notorious for changes up until the final mix; (2) as all final dimensions of sound are presented and attenuation levels established in the dubbing process, the director can be forced to make significant changes; and (3) if mishaps in the labeling of the music had occurred, it would have remained unknown to the post-production staff, as their goal was to then finish the film with suitable music. Stainforth confirmed this as well. Ultimately, the lack of detail in the credits, in my opinion, was the simple result of not remembering what actually entered and remained in the picture. **FSM**

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Leonard Lionnet holds a Bachelor of Music from the Eastman School of Music, a Master of Arts in Music from Queens College, and a Doctor of Musical Arts from the City University of New York. He has scored over 30 film/TV projects, including *Islam: Empire of Faith*, featuring Ben Kingsley, for public television worldwide, and *Elie Wiesel: First Person Singular* for PBS. Dr. Lionnet's two forthcoming books—*The*

Shining: A Film Score Guide and *Music as Image: Stanley Kubrick and the Found Score* are soon to be released by Scarecrow Press.

Williams in the Windy City

(continued from page 10)

other tirelessly through this movement, each playfully trying to outdo the other. At one point the horns of the orchestra shout the soloist's rhythmic patterns back at him en masse.

After the buoyant virtuosity, soloist and ensemble grow apart, and in the final movement the two again regard each other from a distance. Early reviewers complained that the soloist wasn't technically challenged in the slower movements. True, the music's gentle charm does little in the way of awkward leaps or rhythmic trickery, but the use of the soloist as the scrutinizing outsider presents its own challenges. Williams has written a lovely role for the horn, providing ample material for interpretation. Mixed-meter fragments of the tactile inner movements attempt to pull the soloist back inside the greater ensemble, but the patterns now glide through the orchestration, cascading across the surface rather than driving the pulse. The solo horn remains aloof, but it's constantly interested in the orchestra despite the lack of direct interaction. It's involved and fascinated, but from afar. The final moments contain some of Williams' best noble pastorage writing since *Superman*, but directed at a more profound statement.

Only When Ready

In the hour-long pre-concert discussion between Williams and Clevenger, the two joked about how long it took Williams to fulfill this commission, noting that at one point the CSO assumed Williams was simply no longer going to write the piece. The extra time shows in the strong formal structuring of the work—possibly Williams' best-structured concert work since *Tributes! (for Seiji)*. Williams spoke articulately and intelligently, offering quotes from Jung, Stravinsky and Joseph Campbell without a hint of academic loftiness. As Clevenger emptied the water from his horn for a demonstration, Williams quipped he should have written an additional movement taking place underwater. Clevenger expressed his hopes that this new concerto will soon be recorded and will enter into the standard repertoire. Here's to a speedy fulfillment of each. **FSM**



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Score (continued from page 43)

Century-Fox, and one of the composer's first projects was *The Blue Bird*, an extravagant fantasy starring Shirley Temple. The picture, a bizarre reworking of the Hansel and Gretel story, failed at the box office (which contributed to Temple's demise as a child star). Thanks in part to repertory screenings on AMC, however, the film has begun to enjoy new popularity and critical interest, and Screen Archives, seizing upon this trend, has resurrected Newman's score in its entirety. Hallebluejah!

Like *Alice in Wonderland* and *The Wizard of Oz*, much of *The Blue Bird* takes place in a land of make believe and dreams, where the characters' experiences are hallucinatory and surreal. And to approximate the movie's weird settings and scenarios, Newman shapes his score with shimmering strings, lilting winds and ghostly voices, creating an ethereal sound that is simultaneously sweet and eerie. A track like "In the Graveyard," for example, makes use of moaning voices, screeching violins and a trumpet that creeps and crawls along like a spider. "Returning Home," in contrast, produces a reassuring tone by juxtaposing the strains of an optimistic violin with a cascading harp. The score's most memorable track, however, is a song titled "Lay-De-O." In it, Temple yodels as the staccato rhythms of a music box and a toy drum flit about like manic butterflies. This piece, by the way, was arranged by none other than David Raksin.

With its abrupt transitions and occasionally nightmarish pace, it's likely that this score will appeal more to adult ears than young ones. That is, although Newman wrote his music for a children's movie, its weird beauty and grotesqueness demand from its listeners the patience and tolerance that come, alas, only with age.

—S.A.

Il Diario di un Prete ★★★

MARCO WERBA

Hexacord SP-02 • 13 tracks - 27:47

Having thoroughly disliked Marco Werba's score for *Zoo*, I had low expectations for Hexacord's late-2005 release of *Il Diario di un Prete*. This disc mixes in arrangements of music by Johann Sebastian Bach (5 tracks - 13:57) with Werba's original material (8 tracks - 13:50).

Werba's piano solo that opens the disc is a beautifully lyrical theme for the character Giovanni Race. Unfortunately, the score's sole thematic idea doesn't get enough orchestral variation to make it hold up even for 14 min-



utes. However, the organ performances of various Bach chorales or adaptations from the music of Marcello are reproduced very well.

The CD is organized in such a way that Werba's music recurs like a faint memory. "Suor Maria" is a delicately woven example that

hints that Werba is capable of far more than we get to hear on this disc. Considering the short running time for a CD that's essentially Baroque excerpts, this is a difficult sell. But Werba fans will have reason to be enthusiastic, and this is at least an interesting starting point for those looking to explore new European film music voices.

—Steven A. Kennedy

Mail Bag (continued from page 9)

in *Lust for Life* features Rózsa quoting himself from *Quo Vadis?* as our liner notes point out. Sadly, no master tapes exist today for *Quo Vadis?*—otherwise we'd release it in a heartbeat.

Advice

FSM needs to do more "buyer's guides." I know they are probably difficult and time-consuming, but they're the most interesting (to me at least).

Scott Bettencourt's articles and lists are good. You should try and include more of them.

Why can't someone release the complete score to *Alien*? Instead, we get super deluxe editions of things like *Poltergeist II*. I know there are many hurdles to overcome in regard to releasing some soundtracks, but there is so much music in *Alien* that has not had an official release, and yet this is a masterpiece among masterpieces.

David J. Young

Thanks for the advice, David. In fact, we are putting the finishing touches on the last installment of the Horner buyer's guide at this very moment. Regarding your question, rights, money, etc. determine what is and is not released. In the case of *Alien*, some of it may have to do with the isolated score tracks on the DVD, which people have bootlegged and spread around.

Errata

For those of you who picked up last month's Silver Age release of Ron Goodwin's *Where Eagles Dare*, the photograph on page 5 of the liner notes is cited as the film's producer and director. However, the man on the left, leaning with his elbow, is actually Alistair MacLean, the author of the novel on which the film was based.

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Composed by **Alfred Newman**Adapted by **Conrad Salinger** • Conducted by **Johnny Green**

ANTHONY HOPE'S 1894 SWASHBUCKLING NOVEL

The Prisoner of Zenda is a romantic adventure about a commoner called on to impersonate a king. A popular sensation, it has been adapted for no fewer than eight film and television productions, from the silent era to present day, the most famous being a 1937 swashbuckler produced by David O. Selznick and starring Ronald Colman, a classic of the genre.

IN 1952, M-G-M BOUGHT THE SELZNICK PICTURE

remake rights for its star Stewart Granger (*King Solomon's Mines*, *Scaramouche*), who had instigated the project after a chance screening of the earlier film. Granger proposed a "scene-by-scene" remake to offset the costs of Selznick's fee. Directed by the studio's Richard Thorpe and co-starring Deborah Kerr, Louis Calhern, James Mason and Jane Greer, the 1952 picture (in color) featured fine M-G-M production values and was well received and reviewed, if not regarded as highly as the '37 version.

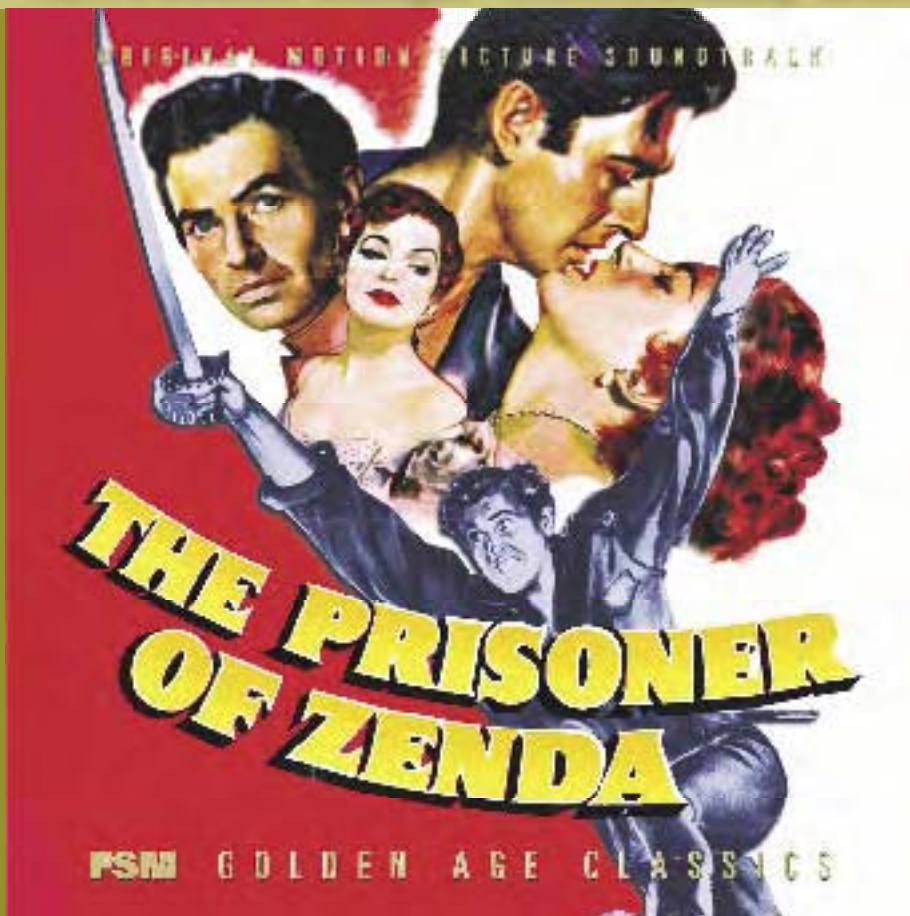
THE 1937 SELZNICK FILM HAD BEEN SCORED

BY Alfred Newman, then music director for Samuel Goldwyn, who would soon compose such legendary efforts as *Gunga Din* and *The Hunchback of Notre Dame*. Newman provided a bounty of themes in the Wagnerian "leitmotif" tradition, with memorable signatures for the film's hero, villain and love interests, and a noble hymn for the mythical country of Ruritania. The score is a classic "swashbuckling" effort encompassing the dignity of European royalty and the action-adventure of the film's conflicts and climactic duel (the latter written by Hugo Friedhofer).

AS PART OF THE CONCEPT OF REPLICATING THE

earlier film, Alfred Newman's score was reused for the 1952 version, adapted by M-G-M's legendary composer/arranger Conrad Salinger and conducted by Johnny Green. Salinger, who worked on the finest musicals of Hollywood's Golden Age, faithfully applied Newman's score to the new film. The complete recording for the 1952 version (master tapes do not survive for Newman's 1937 recording) is presented on this CD, in the best possible monaural sound (stereo masters no longer exist).

\$19.95 plus shipping

Album produced by **Lukas Kendall**

1. Main Title	2:03	12. It's Just That/Invitation to Ball/King's Entrance	2:36
2. Colman Walk (Rassendyll Walk)/All in the Family/Everybody Sleeps	1:37	13. Artist's Life (J. Strauss)	1:09
3. Sleep Well, Your Majesty/Insert Proclamation	3:51	14. After Ambassador and Wife Leave (Lully)	1:28
4. Rupert Enters	3:03	15. Garden Sequence Waltz/Nothing Your Highness	3:21
5. Coronation Train/Fanfare #1/Whatever My God Ordains (Bach)	1:35	16. If the Englishman Dies First	0:36
6. See the Conquering Hero (Handel)	1:44	17. Rassendyll and Fritz by Wall/Rupert's Truce	4:51
7. Crown/Fanfare #2/Flavia's Coronation/Dona Nobis (Mozart)	3:20	18. Rudolf It's Michael/Knife Into Wall	2:43
8. Colman and Flavia in Carriage Band (Rassendyll and Flavia in Carriage Band)	1:53	19. I Swim That Moat	1:50
9. Colman and Flavia Walk Inside (Rassendyll and Flavia Walk Inside)	1:44	20. Murder	1:18
10. I Feel I Bore Your Majesty	2:26	21. Rupert in Dungeon	1:07
11. Zapt and Colman Riding (Zapt and Rassendyll Riding) & Zapt Takes Candles	1:31	22. Duel/Zapt and King/End Title and Cast	11:52
		Total Time:	58:21

Don't miss this month's Silver Age Classics *Khartoum* and *Mosquito Squadron* by **Frank Cordell**

See back cover for details



Composed by **Frank Cordell**



Khartoum

1. Overture	4:07
2. Prologue	4:11
3. Hicks's Army	2:27
4. Gordon Meets Gladstone	1:25
5. Up the Nile	1:19
6. Gordon Enters Khartoum	1:51
7. Gordon Enters the Mahdi's Camp	1:21
8. Intermission Music	1:37
9. Main Theme—Khartoum	1:53
10. The Cattle Raid	4:46

11. The Siege of Khartoum	4:47
12. Wolseley's Army	3:02
13. Severed Heads	1:52
14. Prelude to Battle	2:09
15. Death of General Gordon	2:14
16. End Title/Exit Music	2:04
Total Time:	41:46

Mosquito Squadron

17. Mosquito Squadron (Main Title)	3:59
18. Beth's Theme (Love Theme)	4:38
19. Take Off	0:43
20. Beside the Lake	1:24
21. Airfield Alert	1:33
22. Poor Beth	1:17
23. Bandits	4:16
24. Beth and Quint	2:36
25. Charlon	1:19
26. Plans for Escape	1:17
27. Take Care, Priest	1:31
28. The Priest Is Shot	1:14
29. The Escape/Battle	7:47
30. The Story Ends	2:59
Total Time:	37:08
Total Disc Time:	78:55

Album executive producer: **Lukas Kendall**



THIS CD PRESENTS TWO SCORES BY ENGLISH composer Frank Cordell (1918–1980): *Khartoum* (1966)—arguably his greatest work—and *Mosquito Squadron* (1969), both featuring melodic British themes pertaining to military action.

KHARTOUM IS A WIDESCREEN HISTORICAL EPIC starring Charlton Heston as British General Charles “Chinese” Gordon, who in 1885 defended the city of Sudanese city of Khartoum against an uprising led by the “Mahdi” (Laurence Olivier), an Islamic militant. The film is well-regarded for Heston’s performance as well as those of its British stars: Olivier, Ralph Richardson (as Prime Minister Gladstone) and Richard Johnson (as Gordon’s second-in-command).

GORDON’S STORY HAS PASSED INTO FOLKLORE in England, and Cordell aided the film’s romanticized approach with a patriotic British fanfare, plus a long-lined theme for Gordon that focuses on the pride and dignity of the commander. On the flipside, Cordell painted the Mahdi and his followers with sharp strokes of Egyptian exotica. Fans of John Williams (an admitted Anglophile composer) will find many similarities in Cordell’s writing and orchestrations, especially the Arabic-flavored music, which parallel Williams’ work in the Indiana Jones films.

MOSQUITO SQUADRON IS A WWII ADVENTURE starring David McCallum (*The Man From U.N.C.L.E.*) as a fighter pilot whose leader is downed behind enemy lines. McCallum starts a tentative romance with the man’s wife, only to learn that his friend might be alive after all. Cordell provides aggressive, rhythmic scoring for the film’s aerial missions and German assaults, a noble British melody for the RAF pilots, and evocative, romantic scoring for the love story.

THIS CD IS ENTIRELY IN STEREO. *KHARTOUM* features Cordell’s re-recorded LP tracks (faithful to the film orchestrations; the original soundtrack recording is lost), with a bonus track of exit music from the film itself. *Mosquito Squadron* is from an LP assembly that was prepared by United Artists Records but never released—until now.

\$19.95 plus shipping

Don’t miss this month’s Golden Age Classic *The Prisoner of Zenda* by **Alfred Newman**

See inside cover for details