

Volume 9, Number 3

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CONTENTS

DEPARTMENTS

- 2 **Editorial**
Doug Says So!
- 4 **News**
Gabriel's Burn.
- 5 **Record Label Round-up**
What's on the way.
- 5 **Now Playing**
Movies and CDs in release.
- 6 **Pukas**
In Case of Emergency.
- 7 **Upcoming Film Assignments**
Who's writing what for whom.
- 8 **Concerts**
Film music performed around the globe.
- 9 **Mail Bag**
White Shores.
- 30 **Score**
More reviews, including *Hidalgo*, *Monster*, *Gypsy*, and a box-set featuring some guy named Jerry.
- 45 **Multimedia Review**
Welcome Back to Sherwood!
- 36 **FSM Marketplace**

COVER STORY

- 10 **The Future of Film Scoring**
We were entertained by the fact that three of today's rising film composers become one giant composer when you put their names together: Jon Brion+Brian Tyler+Tyler Bates=Jon Brio/an Tyler Bates. So we interviewed them.
By Jeff Bond
- 11 **Memory Bars**
Jon Brion takes on *Eternal Sunshine of the Spotless Mind*.
- 14 **Journey Beyond Timeline**
Brian Tyler scores a trio of new films.
- 16 **Dead Can Dance**
Tyler Bates tackles *Dawn of the Dead*.

FEATURES

- 18 **For Christ's Sake**
Given the popularity that the boring and violent *Passion of the Christ* has enjoyed over the past couple months, we thought it seemed an appropriate time to take a look at the musical history of Jesus movies.
By Kyle Renick
- 21 **What the Devil?!**
Without evil there could be no good, so it must be good to be evil sometimes. Take a look at this list of notable film scores for movies about Satan.
By Kyle Renick
- 25 **The Bride Revisited**
Too "cartoony," or appropriately melodramatic—which-ever way you go, Franz Waxman's score for *The Bride of Frankenstein* remains a score worthy of a closer look.
By Gabriel Miller-Phillips and Scott Essman
- 28 **The RZA Makes His Own Breaks**
Hip-hop artist The RZA brings a new sound to film with his beats for Quentin Tarantino's *Kill Bill* series.
By John Allina



16 Dead dawns again.



18 Risen from the dead.



25 He belongs dead?

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Doug Decrees

Our esteemed writer tackles composer training or lack thereof.

This month's FSM features interviews with Jon Brion, Brian Tyler, Tyler Bates and, three composers who, besides only having four different names among them, have two important qualities in common. One, each is potentially poised to head up the next big wave of film music; and two, none comes from a formal musical training.

And there's this month's can of worms: Do composers need to have a classical music training in order to write effective symphonic music? History proves pretty conclusively, no. Some of the best composers, both in the film and concert worlds, have avoided the hallowed halls of conservatories. However, if I had to make a request of composers who haven't come through the symphonic world—and your impressive CD collection doesn't count as training, guys!—it would be this: Write what you know. Danny Elfman came out of the pop world, so he stepped into the film world leaning on the same sorts of cabaret-cum-sideshow ideas he played with in *Oingo Boingo*, then worked his way up to the big symphonic stuff. There are a good 10 scores between *Pee-wee* and *Batman*. James Newton Howard, who actually did study music at college, then entered the professional world via pop and rock, began with the same synth-heavy music he'd been perfecting in the studio. Even composers like Leonard Bernstein and George Gershwin, who had no formal compositional training (Bernstein studied music, but never composition specifically), began with works that they themselves could play on piano, then branched out into the symphonic world. And let's be honest, these composers are more interesting for the foreign elements they brought into the classical world: circus tunes, synths, jazz rhythms, Tin Pan Alley harmonies. It's a richer musical world for their diverse histories.

Back in FSM Vol. 5, No. 7, Bruce Broughton, who, yes, comes from a classical background, had this to say, "So much of music now is improvised and written at the keyboard that orchestrally it's pretty dull. There's a lot of chords. I hear a lot of guys, really well-known guys, and I listen to their scores and I think 'Oh yeah—right hand, left hand, right hand, right hand'—they're just pads with a few interesting sounds thrown in." That's heartbreaking to read. Again, I think the issue is that composers are

trying to run before they walk. If you haven't composed much before, maybe a 100-piece symphony orchestra isn't the place to start. The orchestrator will certainly dress up your ideas, and the players will do their best to breathe life into what you've written, but they're disguising the music, not changing it. Is that what you intended?

Brian Tyler recently gave an interview where he said that he performs every part of his compositions to make sure that they're playable. That's a great impulse, but does it work? I'm going to assume that Mr. Tyler doesn't play every known instrument. And yet he can't possibly mean that he checks for playability at his keyboard. A piano is not a violin. So, rather than trying to assert a musical training by sheer force of will, why not go to that bass flute player and ask them to read through the part and see if the leaps work. Get the harp player to check your pedaling for you. Don't allow a bank of synths and sequences to assure you what your human players will be comfortable playing. At least one high-profile orchestral score from summer 2003 (which wasn't written by any of this month's interviewees) contained figures that were so unplayable by brass instruments that its messiness degraded the whole project.

When Igor Stravinsky was asked to write his *Violin Concerto*, he almost passed up the opportunity because he felt he didn't know the instrument well enough. This was in the 1930s, after many of his famous works had already become staples. It was only after he was assured that the violinist for whom the work was being written would offer advice that he agreed. In this issue of FSM, Tyler sings the praises of Korngold and Goldsmith, and recounts how he hopes to follow in their footsteps. That's wonderful; it's great for the art form and for the fans. But Korngold and Goldsmith sound like they do because of their methodology—a studious and hard-earned understanding of their orchestral forces. Music conservatories are only one path to this knowledge, but no matter how you get there, it's an important journey.



Doug Adams
Contributing Writer

**THE
MAGNIFICENT
SEVEN**



A black and white movie poster for 'The Magnificent Seven'. It features seven men on horseback, silhouetted against a bright, hazy background. The title 'THE MAGNIFICENT SEVEN' is at the top in large, bold letters. At the bottom, the names 'WILLIAM HOLDEN' and 'YIP HARBURG' are listed.

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NEWS

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The Shopping List
Upcoming Film Assignments
“Pukas” • On the Air



Gabriel's Burn

Gabriel Yared's score for *Troy* has been rejected, and the Oscar-winning composer is letting everyone know that he's none too happy about it. After he had worked on the score for over a year—and completed nearly all the recording—the producers and director Wolfgang Petersen decided to hire James Horner after a focus group report didn't meet the filmmakers' expectations. The story is, unfortunately, typical of today's filmmaking environment. Yared's response, however, is not. He has written a tell-all website entry—“The Score of *Troy*: A Mystery Unveiled”—which chronicles the entire *Troy* music debacle, and then some.

As for which score will be better, it may be hard to tell since Yared's rejected score won't see the light of day anytime soon. But here's a noteworthy thought

to ponder: Yared's score took over a year to complete; Horner reportedly has two weeks.

For Yared's complete website entry, visit his News page at www.gabrielyared.com.

Everything's Coming Up Rosenthal

March was a good month for composer Laurence Rosenthal: First, we at *Film Score Monthly* released his score to the *Logan's Run* television series.

Better yet, Angel Records released an original cast album of his score to *Sherry!*, a 1967 Broadway musical based on Kaufman and Hart's *The Man Who Came to Dinner*. This was all the more noteworthy since the score to the musical was feared lost for 36 years—it was only unearthed at the Library of Congress in 2003. The recording is performed by an all-star cast—Nathan Lane, Carol Burnett, Bernadette Peters, Tommy Tune and Mike Myers—and features lyrics by James Lipton. Yes, that's the same James Lipton better known as the much parodied host of *Inside the Actors Studio*.



Laurence Rosenthal in the '70s.

Finally, it has been announced that Rosenthal will premiere a suite of his film music next year at the Oakland East Bay Symphony in Northern California.

The suite (most likely from his Academy Award-nominated *Becket*, also restored earlier this year) will be part of a Symphonic Cinema concert in the composer's home town next April.

U.S. Not Invited to BATTLE

The extras-filled DVD release *The Battle of Britain—Special*



Farewells

Samuel Matlovsky 1922–2004

Samuel Matlovsky died on February 17 of natural causes in Haverhill, Massachusetts. He was 82. For the theater, he conducted the revival of *Porgy and Bess* and several off-Broadway productions of *Brecht* during the 1950s. His film scores included Curtis Harrington's twisty thriller *Games and Gentle Giant*, which spawned the TV series *Gentle Ben*. He also scored the *Star Trek* episode “I Mudd” and conducted Jerry Goldsmith's score for *The Illustrated Man*. He is survived by two children and two siblings.

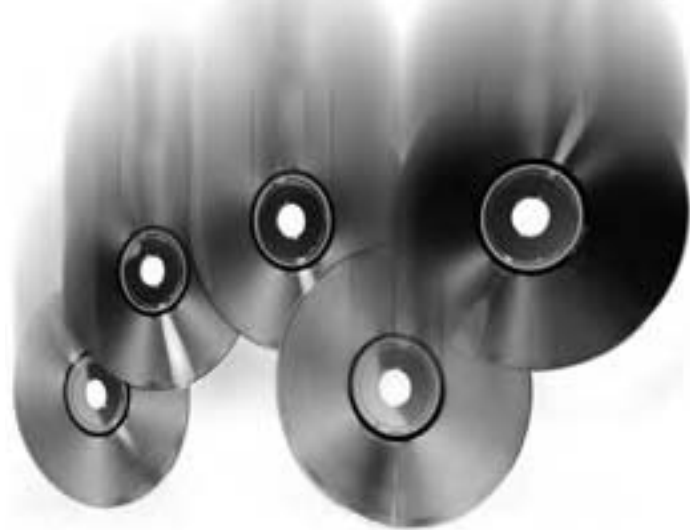
Arthur Kempel 1945–2004

Arthur Kempel died in Los Angeles on March 3 of stomach cancer. He was 58. He studied at the Berklee School of Music and worked as an arranger for such performers as Bette Midler and Cher. His feature scores included the Jean-Claude Van Damme thriller *Double Impact* and David Twohy's sci-fi thriller *The Arrival* (both released on CD by Silva), and he worked extensively in television, scoring episodes of *Falcon Crest*, *Remington Steele* and *Diagnosis Murder*, among others. He scored the TV movie version of *Riders of the Purple Sage* (starring Ed Harris), and was Emmy-nominated for his score to *A Fire in the Dark*. He is survived by his wife, Deborah.

Edition is slated for a May 24 release, but not in the U.S. According to *FSM*'s Laserphile Andy Dursin, “There are no plans to release this in the U.S. right now, especially not since MGM issued this only last year on DVD in the States (with no extras at all).” However, those who do snag themselves a copy will be pleased to hear Sir William Walton's original score, which, in the final film, was barely heard. Until now, that is.

The producers rejected Walton's score for the 1969 production and hired Ron Goodwin to write a new score. The only piece of Walton's music used in its entirety in the film was the famous “Battle in the Air” sequence. The recording of Walton's score was then lost for many years until the assistant music editor Timothy Gee, one of the last surviving crew members, decided to track it down. Miraculously, the score, made up from three reels, was recovered in recording engineer Eric Tomlinson's damp garage where it had been stored until 1990. It has since been restored, remastered and placed in the film as Walton originally intended.

(continued on page 48)



1M1

Forthcoming is a special-edition release of *Bliss* (Peter Best) and *The Naked Country* (Smeaton).

pp@1m1.com.au • www.1m1.com.au

Allscore

Due April 26, *Airport* (Miss Claudia and Pornorama; ASM 020), which includes a lounge version of Trovatioli's "Il Profeta." www.allscore.de

Aleph

Due June 8 from Lalo Schiffrin's label, *Dirty Harry*.

www.alephrecords.com

Brigham Young University

Still coming is *Battle Cry*, *The Fountainhead*, *Johnny Belinda* and *The Three Musketeers* (all Max Steiner).

tel.: 540-635-2575;

www.screenarchives.com

Chandos

Due imminently is *Shostakovich: Film Music Vol. 2*, featuring suites from *The Golden Mountains*, *The Gadfly* and *The Volochayev Days*. Vassily Sinaisky conducts the BBC Philharmonic Orchestra.

Cinesoundz

Forthcoming are reissues of film music for the Italian animated classics *La Linea* and *Signor Rossi* (Franco Godi).

www.cinesoundz.com; info@cinesoundz.de

DRG

Due imminently is *Rózsa Conducts His Epic Film Scores*, a reissue of music from five classic Miklós Rózsa scores. It's a hybrid of two earlier CDs (Angel 65993 and EMI CDM 63735, themselves drawn from even earlier LPs) plus one

CD premiere. *Ben-Hur*, *El Cid*, *King of Kings* are taken from European stereo recordings; the *Spellbound* concerto is from a Hollywood Bowl Symphony Orchestra performance under Rózsa with pianist Leonard Pennario. Making its CD debut is a three-movement suite drawn from stereo LP re-recordings of *Quo Vadis*?

Disques Cinémusique

Forthcoming is *A Walk With Love and Death* (Georges Delerue).

www.disquescinemusique.com

EMI

Due May 18 are *The Good, the Bad and the Ugly* (Ennio Morricone), featuring 40 minutes of score never released in the U.S., and a 10th-anniversary edition of *The Piano* (Michael Nyman).

(continued on next page)



NOW PLAYING: Films and scores in current release

<i>The Alamo</i>	CARTER BURWELL	Hollywood
<i>Bon Voyage</i>	GABRIEL YARED	EastWest (import)
<i>The Butterfly</i> (aka <i>Le Papillon</i>)	NICOLAS ERRERA	ULM (import)
<i>Connie and Carla</i>	RANDY EDELMAN	Sony*
<i>Dawn of the Dead</i>	TYLER BATES	n/a
<i>Ella Enchanted</i>	SHAUN DAVEY	Hollywood*
<i>Eternal Sunshine of the Spotless Mind</i>	JON BRION	Hollywood
<i>The Girl Next Door</i>	PAUL HASLINGER	Lakeshore**
<i>Godsend</i>	BRIAN TYLER	Varèse Sarabande
<i>Hellboy</i>	MARCO BELTRAMI	Varèse Sarabande
<i>Home on the Range</i>	ALAN MENKEN	Disney**
<i>I'm Not Scared</i>	EZIO BOSSO	RCA
<i>Intermission</i>	JOHN MURPHY	EMI*
<i>Jersey Girl</i>	JAMES VENABLE	n/a
<i>Johnson Family Vacation</i>	RICHARD GIBBS	Def Jam*
<i>Kill Bill Vol. 2</i>	The RZA, VARIOUS	Maverick**
<i>Mayor of the Sunset Strip</i>	ANTHONY MARINELLI	Shout*
<i>Ned Kelly</i>	KLAUS BADELT	Decca (import)
<i>Never Die Alone</i>	GEORGE DUKE, DAMON BLACKMON	Warner Bros. *
<i>The Prince & Me</i>	JENNIE MUSKETT	Hollywood*
<i>Scooby-Doo 2: Monsters Unleashed</i>	DAVID NEWMAN	Warner Bros.*
<i>Taking Lives</i>	PHILIP GLASS	n/a
<i>The Whole Ten Yards</i>	JOHN DEBNEY	n/a
<i>Walking Tall</i>	GRAEME REVELL	n/a

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



FSM

The cold war gets hot on our Silver Age release: Alex North's *The Shoes of the Fisherman* (1968). This 2-CD set includes the complete score, source music and the album re-recordings, plus demo tracks from *Ice Station Zebra* and the LP re-recording from *Where Eagles Dare!* Meanwhile, a cool blonde (in the person of Grace Kelly) learns to fence in Bronislau Kaper's *The Swan*. This Golden Age release incorporates the original LP recording and unreleased music from the film. *Next month:* Three scores on two discs, featuring a quick-draw, double trouble and a wet bear.

GDM/Hexachord

Due imminently is Professor Zamori's restoration of Francesco De Masi's score to the Folco Quilici film *India*. Also in preparation is *Footprints in Jazz* (Mario

Nascimbene).

www.hexacord-america.com,
rotwangsmusic@mindspring.com

Hollywood

Available now is *The Alamo* (Carter Burwell).

Intrada

Due May 25 is Special Collection Vol. 14, *Narrow Margin* (Bruce Broughton; 1,500 copies), which features the score as Broughton intended, before director Peter Hyams hacked it to bits. Intrada recently announced its Signature Editions releases, which "spot-light music by first-rate composers scoring select projects in between more commercial fare. Each edition will be pressed in limited quantities ranging from 500 to 1000 units..." Maybe too limited, in fact; the first release in the series, *The Tower* (Christopher Young; 1,000 cop-

ies), is already sold out.

www.intrada.com

La-La Land

Available now are *Stealing Time* (Joey Newman), *The Best of Lone Wolf and Cub: The Baby Cart Series* ('70s Japanese samurai saga compilation). Forthcoming is *Laws of Attraction* (Ed Shearmur).

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

Maverick

Available now is *Kill Bill Vol. 2*, which features Morricone cues from *Il Tramonto* and *A Silhouette of Doom*, a cue from Luis Bacalov from *Summertime Killer*, and music from various artists.

Pacific Time Entertainment

Due imminently is *Billibong* (Dorian Cheah).
www.pactimeco.com

Percepto

Forthcoming are Vic Mizzy's *The Reluctant Astronaut* and David Newman's complete score for *The Brave Little Toaster* (1986). Due later this year is *Vic Mizzy-Suites & Themes, Vol. 2*.

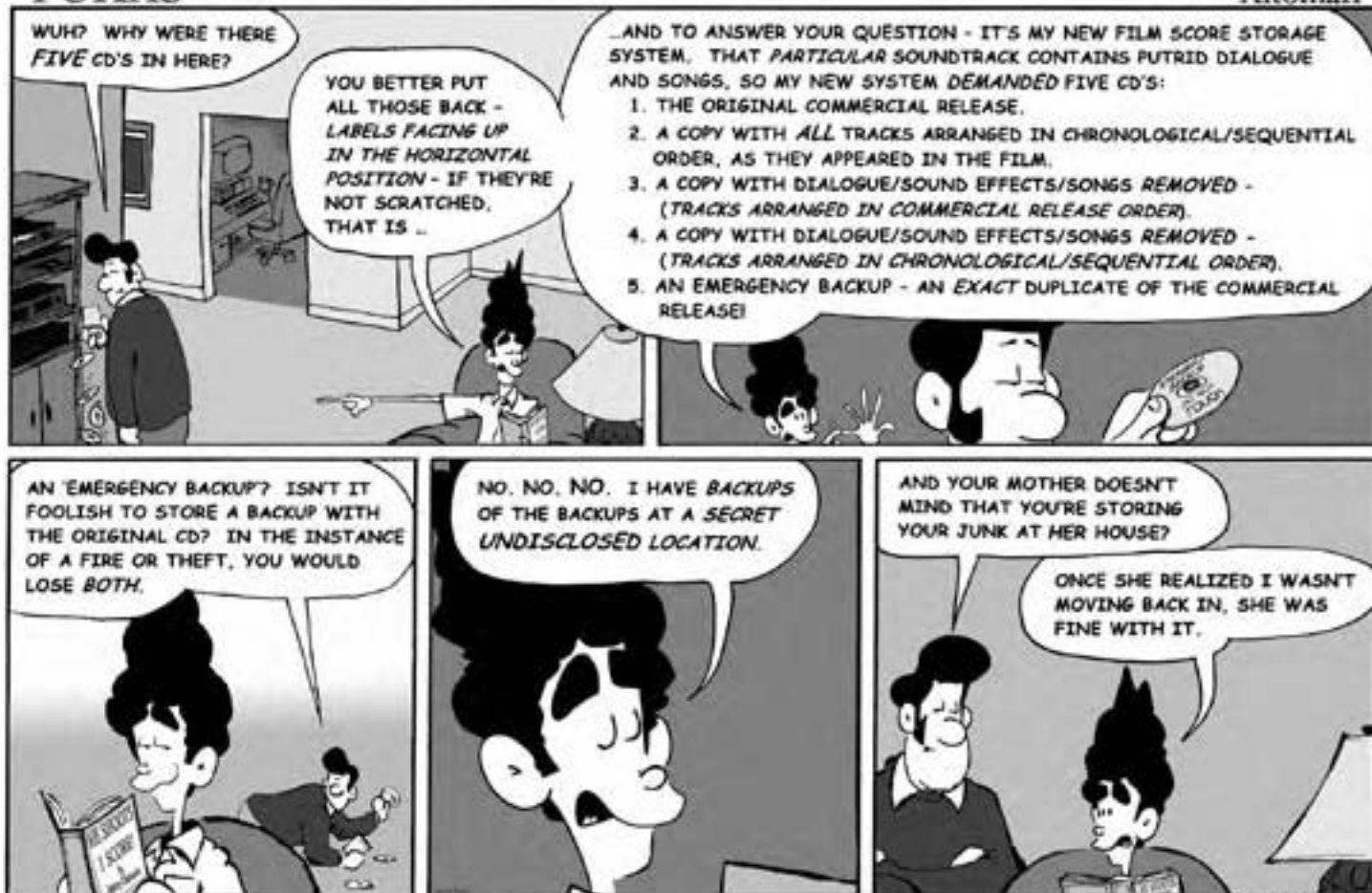
www.percepto.com

Prometheus

Due imminently is an expanded version of *Basic Instinct* (Jerry Goldsmith). Slated for mid-June is an expanded edition of *Cherry 2000*, coupled with *No Man's Land* (both Basil Poledouris).

Screen Archives Entertainment

Forthcoming is *Keys of the Kingdom*
 (continued on page 8)

PUKAS

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, We Don't Live Here Anymore* (w/ Naomi Watts and Peter Krause).
Steve Bartek *Carolina*.
Christophe Beck *Cinderella Story, Little Black Book, Without a Paddle*.
Marco Beltrami *Cursed*.
Jon Brion *I Heart Huckabee's*.
BT *Underclassman*.
Carter Burwell *Kinsey*.

C

Sean Callery *Nine Lives* (w/ Wesley Snipes).
George S. Clinton *Mortal Kombat 3: The Domination, New York Minute, Dirty Shame* (dir. John Waters).

D-E

Mychael Danna *Vanity Fair*.
John Debney *Raising Helen, Princess Diaries 2*.
Thomas DeRenzo *The Break-Up Artist, The Control Room*.
Alexandre Desplat *Hostage*.
Randy Edelman *Connie and Carla, Surviving Christmas*.
Danny Elfman *Spider-Man 2, Charlie and the Chocolate Factory* (dir. Tim Burton).

F-G

Claude Foisy *Try to Remember* (w/ Gabrielle Anwar; TV), *Rock the Cradle* (w/ Jennifer Beals; TV), *White Noise* (w/ Michael Keaton).
Michael Giacchino *The Incredibles*.
Vincent Gillioz *Chupacabra*.
Philip Glass *Taking Lives, Undertow, Secret Window*.
Jerry Goldsmith *The Game of Their Lives* (dir. David Anspaugh), *Empire Falls* (TV).
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

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), *The Forgotten, Bobby Jones—Stroke of Genius*.
James Newton Howard *The Village* (dir. M. Night Shyamalan).

I-J-K

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

L

Chris Lennertz *Tortilla Heaven* (w/ George Lopez).
Deborah Lurie *Whirlygirl, My Name Is Modesty*.

M-N

Messy (Doug DeAngelis and Kevin Haskins) *Employee of the Month*.
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).
John Murphy *The Perfect Score*.
Thomas Newman *Lemony Snicket's A Series of Unfortunate Events*.
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, Imaginary Heroes* (main theme).
Basil Poledouris *Under Siege 3, King*

The Hot Sheet

John Altman *Shall We Dance?*
David Arnold *Bond 21*.
Klaus Badelt *Wimbledon*.
Teddy Castellucci *White Chicks*.
Alexandre Desplat *Hostage*.
Patrick Doyle *New France* (dir. Jean Beaudin).
Randy Edelman *Stealth*.
Lisa Gerrard *Constantine*.
Philip Glass *Partition*.
Harry Gregson-Williams *Shrek 2*.
Rupert Gregson-Williams *Garfield: The Movie*.
James Horner *Troy* (replacing Gabriel Yared).
James Newton Howard *The Interpreter* (dir. Sydney Pollack, w/ N. Kidman, S. Penn).
Adrian Johnston *Piccadilly Jim*.
Trevor Jones *Around the World in Eighty Days*.
Tuomas Kantelinen *Mindhunters*.
Harald Kloser *Alien vs. Predator*.
Penka Kouneva *The Connecticut Kid*.
Christopher Lennertz *Soul Plane*.
Joel McNeely *Stateside*.
Marcus Miller *Breakin' All the Rules*.
Mark Mothersbaugh *Lords of Dogtown*.
Adam Norden *Direct Action, Defender*.
Theodore Shapiro *Dodgeball: A True Underdog Story*.
David Shire *The Tollbooth*.
Brian Tyler *Sahara*.
John Van Tongeren *Van Helsing—The London Assignment* (DVD animation).
Stephen Warbeck *The Oyster Farmer*.
Gabriel Yared *Shall We Dance*.
Hans Zimmer *Spanglish, Shark Tale*.

.Conan: Crown of Iron.

Rachel Portman *Because of Winn Dixie, The Manchurian Candidate*.
John Powell *Robots, Happy Feet, Mister 3000, Boume Supremacy*.

R

Trevor Rabin *The Great Raid, White on White*.
Graeme Revell *The Chronicles of Riddick* (w/ Vin Diesel), *Catwoman* (w/ Halle Berry and Sharon Stone).
William Ross *Ladder 49*.

S-T

Lalo Schiffrin *The Bridge of San Luis Rey* (w/ Robert De Niro, Kathy Bates).
Marc Shaiman *Team America*.
Michael G. Shapiro *Home Room*.
Ed Shearmur *Sky Captain and the World of Tomorrow, The Skeleton Key* (dir. Iain Softley).
Howard Shore *King Kong* (dir. Peter Jackson), *The Aviator* (dir. Martin Scorsese).
Alan Silvestri *The Polar Express*.
BC Smith *Coyote Waits, Thief of Time*.
Semih Tareen *Continuing Education*.
Stephen James Taylor *Teacher's Pet*.
Brian Tyler *The Big Empty* (starring Jon Favreau), *Paparazzi* (replacing Mark Isham due to scheduling conflict).

V-W

Vangelis *Alexander* (dir. Oliver Stone).
James Venable *Ugly American*.
Stephen Warbeck *Two Brothers*.
John Williams *Star Wars: Episode III, Harry Potter and the Prisoner of Azkaban, The Terminal* (dir. Spielberg, w/ Tom Hanks).

Y-Z

Christopher Young *Scenes of the Crime* (w/ Jeff Bridges), *Madison* (themes only), *Unfinished Life* (dir. Lasse Hallström).
Aaron Zigman *The Notebook*.
Hans Zimmer *King Arthur* (prod. Jerry Bruckheimer), *Collateral, Thunderbirds* (dir. Jonathan Frakes).

Get Listed!

Send info to timc@filmscoremonthly.com



The Lion in Winter, The Concert in Spring

The Collegiate Chorale and the Orchestra of St. Luke's (Robert Bass, cond.) will be performing a newly reconstructed version of John Barry's Academy Award-winning score for *The Lion in Winter*, at Carnegie Hall on May 25. (The original score was lost in a warehouse fire in the 1970s.) The concert in celebration of Barry's recent 70th birthday will be performed synchronized to excerpts from the motion picture. A pre-concert interview on the Carnegie stage will include Barry, along with *Lion in Winter* stars Anthony Hopkins and Timothy Dalton. Also featured on the night's bill will be music and film excerpts from Sergei Prokofiev's *Ivan the Terrible*.

"Where Do You Spend Your Summers?!"

The Hollywood Bowl presents its annual summer series of concerts under the stars, this year featuring a plethora of film music. Performances include: "Walt Disney: 75 Years of Music," Aug. 20 and 21; "Olympic Fever," with John Williams conducting his Olympic themes as well as music for film, Aug. 27 and 28; "The Big Picture: The Films of M-G-M," Sept. 5; and last but not least, *The*

Lord of the Rings Symphony in Three Movements (Howard Shore), conducted by John Mauceri, Sept. 21. www.hollywoodbowl.com

Planning Ahead

The San Francisco Symphony, under the direction of Michael Tilson Thomas, will open its 2004/2005 season Sept. 11 with a suite of Bernard Herrmann's music from *Vertigo*. The performance will also include Claude Debussy's *La Mer*, Aaron Copland's *Danzón*, *Cubano* and George Gershwin's *An American in Paris*. Visit www.sfsymphony.org for more details.

Also later this year, the Houston Grand Opera will present a revival performance of Rachel Portman's opera *The Little Prince*, Dec. 3, 5, 9, 15, 17, and 19 at the Wortham Theater Center in Houston. For an in-depth review of the opera's 2003 premiere run, check out *FSM* Vol. 8, No. 6.

United States

Alabama

April 30, May 1, Alabama S.O.; *Much Ado About Nothing* (Patrick Doyle).

Indiana

May 15, Northwest Indiana S.O.; *Spirit of St. Louis* (Waxman).

Massachusetts

May 22, 24, Boston Pops S.O., John Williams cond.; "Film Night at the Pops."

May 19, 21, Boston Pops S.O.; "Hooray for Hollywood."

Aug. 14, Tanglewood, John Williams cond.; "Mancini & Herrmann."

Minnesota

July 11, Minneapolis, Minnesota S.O., Giancarlo Guerrero cond.; Sommerfest Family Concert, selections include *Jaws*, *Indiana Jones series*, *Schindler's List*, *Star Wars* (Williams); Suite from *The Lord of the Rings* (Shore); Suite from *Pirates of the Caribbean* (Badelst); and classical selections used in films. For ticket info, call 800-292-4141.

Nevada

May 8, Reno Philharmonic, *The Sons of Katie Elder* (Bernstein), *Rawhide* (Tiomkin), *How the West Was Won* (A. Newman).

Ohio

May 18, Mansfield S.O.; *The Natural* (R. Newman).

Pennsylvania

May 8, Gwynedd, North Penn S.O.; *The Godfather* (Nino Rota), *Shakespeare in Love* (Stephen Warbeck), *Lawrence of Arabia* (Maurice Jarre).

International

Germany

May 9, 12, Munich S.O.; selections from *The Godfather* (Rota).

May 26, Babelsberg, Deutsches Film Orchestra; *Sunset Boulevard* (Franz Waxman), *Liliom* (Waxman) world premiere.

Switzerland

May 2, Zurich, Jugend Orchester; *Vertigo* (Herrmann), *Cutthroat Island* (Debney), "Motion Picture Medley" (Goldsmith). **FSM**

Record Label Round-Up

(continued from page 6)

(A. Newman, 2-CD set), *Foxes of Harrow* (David Buttolph) and *Son of Fury* (Newman).

www.screenarchives.com

Silva Screen

Due imminently is the *Essential Dimitri Tiomkin* 4-CD set (see *FSM* Vol. 8, No. 9, for a complete track listing).

www.silvascreen.com

Sony

Due May 18 are *A Star Is Born* (1954, w/ Judy Garland; Harold Arlen, Johnny Greene, etc.), *West Side Story* (L. Bernstein) and *The Chase and Dances With Wolves* (both John Barry).

Varèse Sarabande

Available now is the long-awaited world premiere release of Henry Mancini's score for the popular 1980s miniseries *The Thorn Birds*.

The 2-CD set's release date coincided with what would have been the composer's 80th birthday; it also commemorated the issuing of the new Mancini U.S. postal stamp. Also available now is *Godsend* (Brian Tyler). Due May 11: *The Lion in Winter* (Richard Hartley; Showtime); *Last Tango in Paris* (Gato Barbieri; re-release); *Rancho Deluxe* (songs by Jimmy Buffett; re-release). Due May 18: *The Day After Tomorrow* (Harald Kloser).

www.varesesarabande.com

Walt Disney

Available now is *Home on the Range* (Alan Menken; score and songs, featuring Bonnie Raitt, k.d. lang, Tim McGraw).

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**

MAILBAG

**Rants,
Raves &
Responses to
Readers**

White Shores

Regarding your Best of 2003 columns, perhaps the most poignant and at the same time most joyous inclusion was Jon and Al Kaplan's obviously painful, deeply felt tribute to Michael Kamen. The one example of his humor they cite, "The Gift" from *The Dead Zone*, was only a fraction of the many musical jokes this talented, easygoing man would inject into his scores—often, as you suggest, for his own amusement rather than anything else. Other examples that stick in my mind are his use of Beethoven's *Moonlight Sonata* as Baron Munchausen et al. climb down from the moon in the film of the same name (well, when you add *The Adventures of* in front of it), countless quotes of "Singin' in the Rain" and "Winter Wonderland" in *Die Hard* and, my personal favorite, Miss Gulch's theme from the *Wizard of Oz* when Bruce Willis uses a bicycle against the terrorists in the baggage handling scene from the first sequel, *Die Harder*. I only met Michael Kamen a couple of times, but each time I did, my day felt better. Listening, as I just have, to the album of *Band of Brothers*, I feel your same dichotomy—I feel sad at his loss, but joyous at the legacy he has gifted me with.

Gary Kester

Hartlepool, Teesside, UK

Super, Indeed

Well I finally subscribed to *Film Score*, but after reading the "Best of the Worst" (Vol. 9, No. 1), I wonder why. You took a giant dump on three superhero scores I rate very highly indeed.

X2: *X-Men United*—a fabulous score charged with excitement and emotion. If it resembles other scores at times, so what? This only

adds to the pleasure.

Daredevil—Graeme Revell's score is stunning: a pulsating hero theme, a wonderful love theme for Elektra, plus a helluva lot of great music.

League of Extraordinary Gentlemen—You haven't bothered to listen to this? Are you serious? A work of sweeping grandeur that considerably enhanced the movie itself.

I honestly think the writers of *FSM* have lost the plot. And where is Lukas Kendall in all of this?

Ed Reilly

Dublin, Ireland

The Kaplans respond: Finally! A letter about *FSM's* "Best of" columns! All the others went up on *FSM's* message board! Ed, no need to be upset. *FSM's* writers have indeed lost the plot. They've lost the plot to the point where they don't even know what it means to lose the plot. And Lukas Kendall passionately hates all three of these scores. Speaking of Lukas Kendall, the other day, someone working for the creator of an enormously popular (current) television show called *FSM* looking to get a copy of Arthur B. Rubenstein's *In the Line of Fire* (praised in Jon and Al's "Best of" column). What does this have to do with Lukas, you ask? Well, he was the person who answered the phone. Lukas, instead of being excited that someone like this guy obviously agreed with some of the things we were saying, took the opportunity to warn him that our taste was "weird" and that Arthur B. Rubenstein's music would sound like Beverly Hills Cop. Arthur...all we can say is, we tried.

Howard and Alan

Did you know that you had among your readers a 16-year old French Canadian? Yep, I live in Montreal and on February 23, I went to the North American premiere of *The Lord of the Rings Symphony*, conducted by Howard Shore himself. I even had the chance to talk to him during the autograph session prior to the

concert, when I told him I had read Doug Adams' interview in *FSM* (Vol. 8, No. 10). Shore smiled—he, for one, seems to love what you are writing! He also reminded me about Mr. Adams' book and told me he had a good feeling about it. Thought you'd like to know!

Change of topic. I would like to know if you are going to reissue Williams' *Towering Inferno* and *Paper Chase/The Poseidon Adventure*. These were already sold out when I subscribed and I just keep crying each time I pass the "Marketplace"!

I would also like to know what happened to Alan Menken. How come the composer of such incredible cartoon scores as *Beauty and the Beast*, *Pocahontas*, *Hunchback of Notre Dame* and *Heraclius* stopped working with Disney? What happened?!

Finally, I ordered back issues of



FSM and found your analysis of the *Star Wars* scores. It was awesome! I have been studying music since the age of six, and I've had lessons in piano, theory, literature, history of music, harmony, counterpoint and orchestration...and to see how all these principles were so perfectly applied in Williams' scores is really motivating. Will you do the same thing with other

scores? (I'm thinking of the third *Harry Potter*, which should be out soon enough. That'll make it a trilogy, and the first two parts used a great number of leitmotifs—could be interesting!).

Christian Iorio-Morin

Montreal, Quebec

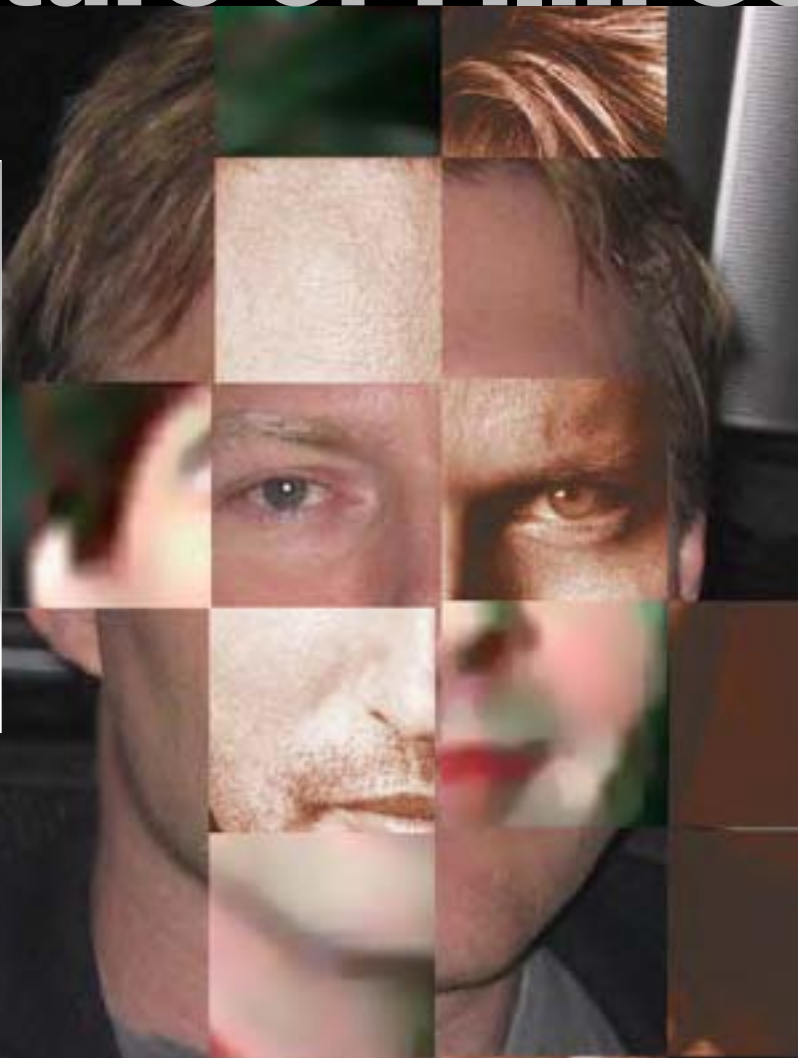
We're not legally allowed to reissue Towering Inferno and Poseidon Adventure. As for Menken, he hasn't stopped working with Disney; his movies just stopped making enough money to keep churning them out. Maybe Home on the Range will change things, but that's really not a musical on the same scale. We'll have to see about Harry Potter. It's tough to think of it in terms of a trilogy when you know that the third film isn't even close to being the last.

Khartoum

As a member of your Charter Club, I never know what surprise awaits when your cartoon arrives every month in my mailbox. I was thrilled to received *Prisoner of Zenda*, as almost anything by Alfred Newman (or Miklós Rózsa) is cause for celebration. The real surprise was *Khartoum*, along with *Mosquito Squadron*. I have an LP copy of *Cromwell* (mainly dialogue) and have always prized my *Khartoum* mono LP. Until now I only had a CD recording from England (Artemis). This is a wonderful score and thanks so much for finally doing it justice (without narration) and adding another entire soundtrack. I hope readers will try this one out, along with *Where Eagles Dare*, another wonderful score. Great job from the liner notes to the packaging to the recording. You give new meaning to the phrase, "If it's worth doing, it's worth doing right." I am proud to support your wonderful releases in my small way.

(continued on page 48)

The Future of Film Scoring



Jon Brion Tyler Bates



Senior Editor Jeff Bond
discusses film music
with three similarly named
young men.

Memory Bars

Jon Brion finds his
*Eternal Sunshine of the
Spotless Mind.*

Just as serial killers were the “It Girl” of movie

plots in the '90s, memory loss looks like the favorite plot device of the new Millennium, serving as a launch pad for thrillers from *Memento* to *Paycheck*.

Director Michel Gondry and screenwriter Charlie Kaufman (*Adaptation*, *Being John Malkovich*) combine art-film and thriller elements for the provocative and haunting *Eternal Sunshine of the Spotless Mind*, a labyrinthine love story about a hapless man (Jim Carrey) who discovers his ex-girlfriend (Kate Winslet) has erased him from her memory. In a fit of spite he contacts the same

company she went to and has the procedure done to himself to wipe her from his memory—but halfway through the process he changes his mind and begins a desperate battle inside his own head as he attempts to hold on to a few precious shreds of his past.

Scoring such an iconoclastic venture might have seemed daunting for a film composer, but Jon Brion's résumé includes nothing but unconventional movies, in particular collaborations with filmmaker Paul Thomas Anderson that include *Hard Eight*, *Boogie Nights*, *Magnolia* and *Punch-Drunk Love*. Brion will tackle David O. Russell's next movie *I Heart Huckabee's*, and he expects to work with Anderson again sometime next year on the director's fifth film. But even for Brion, *Eternal Sunshine* represented a daunting challenge as the film's circular story weaves in and outside the perspective and memory of Carrey's character. “Time's going forward and backward simultaneously and I think especially on first viewing it's very difficult to determine where it's going,” Brion says. “The main thing I wanted to bring to the movie was,

since things are jumping in and out of his head, since I know on first viewing it's hard to even know specifically what's going on, what I wanted to do was make things that played to what the emotional arc of the story was. So let's say a whole four- or five-minute segment of the movie, rather than playing to what was going on in any specific scene, plays to what was sad about the story arc at that point, disregarding the specific edits and whether time was going forwards or backwards, and that was something that Michel Gondry was very pleased with.”

Brion says that his own ideas about bringing musical structure to the film's cues actually helped Gondry to solidify some of his own ideas for the picture. “He had been trying to give it more cohesiveness and as I seemingly started to disregard certain specifics, it helped ground the thing a little bit. There are a lot of fast edits, a lot of intellectual stuff going on, so it was kind of nice especially in the back third of the movie to have the stuff that was just simply very song-like structures being played by a not-too-large string section with very minimal voicings. It would be two and three-part string things over a single instrument. That's actually a lot of the stuff that made me happiest and on paper that's not necessarily what you should do, but it definitely made Michel happy, so that makes me happy.”



Eternal Sunshine begins, without providing a clue as to what the movie will eventually evolve into, by playing out as a gritty, forlorn love story as Carrey's character Joel Barish encounters Winslet's Clementine Kruczynski on a beach but is almost too shy even to make eye contact with her. Clementine is the opposite, however, and soon begins engaging Joel in an aggravating romantic conversation on a commuter train. Brion's scoring of this first, pivotal encounter is wildly active, almost a third voice in the conversation. But the composer says that his approach to the scene was born more of frustration than inspiration. “I desperately wanted it to be without music,” he says. “That was my approach and I argued that the first third of the movie should not have music. I didn't want it to have music

until he gets the card and finds out that she has erased her from his memory and that would be the first music cue. But that was just not something they were going for, and I kept repeatedly arguing for that and trying to make it clear that I was not trying to do less work and that I would do anything they wanted. But I felt it would make for a much slower and nicer build. And I think all the parties involved were just very concerned about having that feeling of the movie already being in motion from the top. It was an odd thing to even go at, and eventually I just took the approach—which made Charlie Kaufman happy—that Kate Winslet's character would not let the conversation die the natural death the conversation would have, [that] she would sit there and go at Jim Carrey again; I sort of followed through on that.”

The Unlocked Picture

From Brion's point of view, the constantly evolving and shifting memory landscape depicted as the Carrey character's perspective isn't that dissimilar from the current environment facing movie composers. "Because of the Avid [digital editing workstation], part of the nature of film scoring has been neutered," he says. "After I finished the mixes of the music there were scenes changed on the mixing stage and there were pieces of music moved around, and that's the nature of the business now. Rarely when you see a movie has it been the same movie the composer saw, and everybody I talk to has the same experience. I heard a story about a very famous old-school film composer going to Abbey Road and playing his score and walking up the stairs to the famous control room and the director and editor were there, and he



BEDTIME GOES BONZO: Kate Winslet and Jim Carrey in *Eternal Sunshine*.

played his first batch of cues and sent the orchestra on break and said, 'What do you think?' And they all said 'It's great, it's amazing, we're thrilled, although it's not going to work with this scene anymore.' It turns out they had rented an Avid at their hotel when they had flown over to London to do the session. That's the nature of the biz now. The old scourge was temp scores and the new scourge is too many options late in the game. So I don't know that it's actually possible for the full art of film scoring to really exist in the way it did because there's no such thing as locked picture anymore."

Brion says he manages to avoid as much of the downside of commercial moviemaking as he can, and he does so by sticking with collaborators who work outside of the mainstream. "I really didn't want to work with anyone else because frankly I don't see that many people in Hollywood standing their ground," he points out. "Everybody wants to think of themselves as an artist but you can see how much commerce plays a part in their decision-making, and it's probably less than 10 people in this town who are able to operate as genuine artists as opposed to just directors who have egos who like to think of themselves as auteurs. All the people I'm attracted to, whether people even like their work or not, there's no doubt that they are trying to do different things and they are answerable only to themselves. That is my attraction to David O. Russell and Charlie Kaufman and Michel Gondry and Paul Thomas Anderson—all these people already have a track record of doing that very unique thing. I loved making this movie and I loved working with them. Charlie Kaufman's out there

not only trying to reshape cinema, but if it's the main dramatic art form of our time, it's obvious he's trying to change the language of how we do these things, and that's very attractive and makes for a great work environment. I'm happy to be challenged, and usually people like that are happy to be challenged."

While the composer may deride Avid technology for impersonalizing the film editing process, he admits his own methodology takes full advantage of solutions that range from cutting-edge technology to simplicity itself. "It's a bit of everything," he says. "It's mostly software-based because it's fastest to just be at the screen and have my hands on a keyboard, and that's where most of the satisfying work gets done. But it can be anything, from scraps of paper to note pads, and the conceptual stuff carries as much weight as any individual notes do, and often more."

Seeing the Unseen

The ability to improvise and make changes on the fly was essential to Brion while working on *Eternal Sunshine*, not only because of the film's changing editing scheme but also to give him flexibility in composing to sequences with unfinished visual effects. *Eternal Sunshine*'s bizarre effects include characters with rearranged or even blank facial features, rows of books disappearing from bookshelves, rooms disintegrating and cars falling from the sky. "Many of the effects weren't in it when I was working on it," Brion says. "You might have faces blanked out and they'd say, 'Well, there's going to be a thing here.' I didn't see the finished



BRAIN DAMAGE: Mark Ruffalo and Elijah Wood.

version of what was going on with the faces and a lot of other effects, the car falling out of the sky and all that stuff—I got to see all of that at the premiere. And an amount of the surrealism going in and out of his head, the choice was made not to be literal about it. I usually chose to play what an area of the movie was supposed to feel like or what he was supposed to feel like and let the surrealism speak for itself. So in other words I could be pure pulse or pure melody or pure sound. Obviously there was an abstraction on the screen, which doesn't require me then to present an abstraction musically. It's there and I think music in films is merely a component—that's all you ever are and that's not a qualitative judgment, it's just a functional thing. You are a component of a creative experience that happens over the course of time, so to that end you know certain things are taken care of, and I feel like mentally the nature of Charlie's scripts is intellectual and creative and demands a lot of the viewer. So whenever pos-

sible some sort of underpinning and some sort of repetition to offer grounding to these crazy experiences is necessary."

Nevertheless, Brion says he shied away from a lot of traditional techniques that might have been used to delineate characters or shades of reality through instrumentation. "Every time I've made a movie there's a discussion of doing it 'Peter and the Wolf' style for lack of a better term," he says. "And so and so is the piccolo, and he'll have this theme! And at the end of the movie it'll all come together and it'll play as one thing!" I don't think I've ever done a movie where that didn't come up at some point. I've also never done a movie where once you started actually doing that the director didn't go, 'Oh, no no no.' Every time someone makes a record it's like, 'You know what? I really want to just make a live record; let's everybody set up in the room.' Every artist says this, and every record you go in and set up so everybody can play live in the room, you play for a day or so and they say, 'That's really great; there's just one thing I want to change.' So you change one thing and then someone wants to pull something, and then you finish one track with extra overdubs and it sounds great, and they're like, 'Wow, what if all the music sounded like this?'"

The Lord of the Rings

Brion thinks the days of applying leitmotifs or even textural concepts to characters are over. "If you were to actually attach specific themes to people, I don't know if there's a director in the world who would actually hang with it," he says. "They can't go for it, and in truth, through Paul Thomas Anderson I've grown quite an appreciation for what happens stylistically and emotionally if we break from the notion of 'we are playing directly to something in this scene.' Even playing to the subtext—the great breakthrough in film composing was someone saying, 'You know what? I'm playing toward what's *not* being said.' And that was great and a really important moment and it fueled just a sea of incredible work. I'm interested in working with Paul because he intuitively knew what he wanted to get at and through us working together I think we figured out a way to talk about it—what is the feeling you want associated with the movie? What is the feeling you want people to walk away from the movie with? We're also in an era now where people watch movies repeatedly—they have DVDs—and directors are making movies with that in mind. It's very different. I think I'd be more interested in being exacting to picture if I believed that anyone else would actually stick to locked picture, and in truth Paul Anderson is the closest—he knows early on what he wants in terms of everything about the structure. He may make some changes and do some re-shoots but it's early on; and what he does with editing is he's literally watching the whole movie and taking a half second out of the end of something, and he'll watch the whole thing over and over again to see how it plays with that change. But he's not really changing major structural stuff."

Leaving behind classical film-scoring structure means Brion has looked at other methods of construction and association when making albums out of his work. "In the case of *Eternal Sunshine*, they already had a lot of source music," he notes. "I sort of picked pieces of my stuff where I liked the performances or I thought it would play well around

the source music, and it was kind of fun to do, but it's not something you normally give thought to during the process. It's such a rarified world, that of the film soundtrack album—it's kind of its own odd animal and it's a very small number of aficionados that really want it, and I sort of take offense to [compilations of songs and movie score] because I feel they are cross-marketing scams. I usually feel that songs in a movie have nothing to do with the film itself, and it's all about which record company encouraged which director to use which popular or semi-popular artist. Especially in an era when the record companies don't know how the hell they're going to promote their sh-t any longer, so they're all desperate to get these songs in movies and that just drives me batty. I was really impressed with Amie Mann's stuff in *Magnolia*, but that worked because Paul used some existing tracks nobody knew about and really used them in a thematic way in the movie instead of playing them



on the radio in a diner for two seconds."

Brion cites his last collaboration with Anderson as one of his most interesting in terms of album construction. "The one example that was fun for me was the *Punch-Drunk Love* album, because from the beginning Paul Anderson came to me and said, 'I want an album that you can listen to as an album that's not a gratuitous song soundtrack and is not strictly orchestral.' So it's neither the cross-marketing scam nor is it rarified. And that was really fun, and I gave some thought to that while making the movie, but for the most part it was when the movie was done and mixed and everything was put together [that] I went to Paul and said, 'Okay, you want this album, you're going to have to leave me alone on this one.' Because it's a very close collaboration working on the movies and I feel that it should practically say composed by myself and Paul even though he's not a musician. But when it came time for the record, Jonathan Karp and I went into the studio and spent a week and took a lot of time editing and thinking about the sequencing and mixing so it came out of speakers in a way that was designed for a home system, and since I've predominantly spent my time as a record producer, it was fun. It was fun to know that if it was sequenced right it could play to people that would not normally listen to that sort of thing. I did a little of that with *Eternal Sunshine* but mostly it was just some editing."

The composer's other recent album work is not movie-related. "I've been helping out the Finn Brothers on an album—Neil and Tim Finn from Crowded House; I'm mixing some songs from Nica Costa right now, I went to Seattle to make some crazy improvised music records with my friends Matt Chamberlain and Sebastian Steinberg, including a whole record's worth of stuff for Bill Frisell; I'm in the midst of a record of my own, which I work on when I have time off from these other things." And while Brion plans to keep up his film work, he won't be jumping at every movie project that comes down the pike. "I've been offered lots of things where you can just see that the movie company has too much influence or there are any number of things that can really mess with the process, and I am completely disinterested in doing film scores just to do them." **FSM**

Journey Beyond Timeline

Brian Tyler
scores clones,
cameras
and “cutters.”

Composer Brian Tyler hails from the world of independent film, but lately his projects have been looking a lot more commercial. In 2003 he scored some major genre projects, including episodes of *Star Trek Enterprise*, the horror film *Darkness Falls*, and the Sci-Fi Channel miniseries *Children of Dune*. He even replaced Jerry Goldsmith on Paramount's ill-fated *Timeline*. So far 2004 looks just as busy, and there's still a genre slant to a lot of Tyler's projects, including the cloning chiller *Godsend* with Greg Kinnear and Robert De Niro. In the film, two loving parents (Kinnear and Rebecca Romijn-Stamos) lose their eight-year-old son in an accident, but a mysterious scientist (De Niro) gives them a second chance when he offers to clone their son.

Godsend was directed by British stage director Nick Hamm, and Tyler found him to be a rewarding collaborator. “He’s very aware of how he wants to stage and edit a scene, and he very much hands the baton off to me when it comes to the music,” the composer says. “He gives the feeling that he wants but doesn’t get too specific, and encourages really breaking out of what’s expected. On the main title, the temp was a very quiet piano piece, and I did something completely different that was very vigorous. It’s a tribute to the director that I was able to go off in a completely different direction, from this solo piano piece to this really modern, soaring, driving orchestral piece over the same visuals. It takes a director like that to encourage sort of thinking outside the temp box.”

The movie’s semi-abstract title sequence of fissioning cells and microphotography gave Tyler the same kind of opportunity for music that Jerry Goldsmith had on the opening credits of Paul Verhoeven’s *Hollow Man*. Tyler says he was able to start work on the piece before the visual effects for the sequence were complete. “I started looking at the storyboards to get an idea of what it would be, and honestly I walked away from the main titles then because I wasn’t sure what was going to be there,” he recalls. “About three-fourths of the way through the

process I did get a really early version of what the visuals were going to be. They weren’t as refined as they ended up being but I did have something to play off of. I just thought the idea would be to draw in the audience and emphasize the science of the story instead of the childhood drama of this boy Adam dying and being reborn again. That’s where the temp was going—it was playing this little boy theme, and I thought the overwhelming factor of this movie was the science aspect of it: journeying into the unknown, almost like scoring a science-fiction space war, something completely removed from the *Sixth Sense* kind of feel that would permeate a story about a little boy. I



usually do scores that are 98% traditionally orchestral, but this has a lot of other elements in there in addition to orchestra, like taking recorded instruments and distorting them and doing electronics and voices, very upfront at times. It was more of a duet that would go back and forth instead of layering synthesizer and orchestra together. That was almost too smooth of a sound I think for this and it reflects the characters—you’ve got this boy who is this nice kid that goes terribly wrong, but it’s not him, it’s a clone of him. So it’s a really schizophrenic story; it’s not completely black and white. I didn’t want the music to be gray where you couldn’t tell where it was orchestra or synth; it would dramatically switch back and forth even within the same cue.”

While *Godsend*’s plot pivots on the idea of cloning, the movie veers back and forth between suggestions of a supernatural theme (with the possibility that the boy is being haunted by the soul of his dead “original” or even by someone else) and the idea of science gone wrong, presenting a challenge to the composer as to which aspect to emphasize. “I wanted to hold steadfast with the science idea,” Tyler says. “There was one cue called ‘Adam’ that kind of brings the humanity to it that does recur in one fashion or another. Overall, I wanted to emphasize the science fiction side of it, but it does definitely go more towards horror and becomes a science thriller, and it reminded me of movies like *Coma*. I always approached it that it wasn’t necessarily supernatural but that there could be science behind things that

we see as supernatural. That's always something that's fascinated me, that there could be a scientific explanation for people being possessed or for ghosts, and because they do occur in this movie and there is a possession angle to the movie—it's almost like there is another boy inside this kid and he has these memories of these murders and things that he obviously had nothing to do with—I always kept with the approach that the horror came from the science."

Tyler recorded the score's orchestral cues in Seattle and Los Angeles. "It has a good-sized string section tilted toward the low end—there were 15 celli, and I also had a lot of bass trombones, a nice section of French horns and a lot of woodwinds, contrabass clarinet, harp and a lot of percussion. I think we got up to about 80 players on some of the bigger cues."

Old-Fashioned Revenge

Also imminent for Tyler is the thriller *Paparazzi*, about a burgeoning movie star who eats up the attention of Hollywood's tabloid photographers until they inadvertently cause a personal tragedy. In a technique that parallels a recurring motif in *The Right Stuff*, Tyler worked the sound effects of camera shutters closing into the fabric of his score. "I found I would play the emotional part of the orchestra and the intensity that could bring, and when there were a lot of cameras on screen I would not play that aspect at all. It was when there were no cameras around and you'd have a guy driving around thinking about how his life had been ruined because they ran his family off the road

childhood accident in which he killed another boy, and since Cutters aren't allowed to have biogenic chips in their own bodies it's a bit of a shock when he stumbles across images of this very incident in a client's memories, sending *The Final Cut* squarely into mystery territory.

In contrast to the modernism of *Godsend*, *The Final Cut* called for a score that was removed from science-fiction traditions. "Even though it's a science-fiction movie, the way the production is designed by James Chindlund, and Tak Fujimoto shot it, computers are made out of wood and everything's got a natural, organic look—it's not the glass and clear and blown-out whites and blues you would usually see in a movie about the future. So the music was more of a nod to film noir and more going back to the days of the classic Hitchcock films. It's a full orchestral score, even larger than *Godsend*, but some of the notes are in that jazz mode; I wrote a song in there that was almost like a 1940s jazz ballad, and I recorded that for a key point in the movie."

Tyler also found himself taking a psychological approach to the score. "Robin Williams as a Cutter is kind of terribly sad, but he's this genius who's really exacting, so his theme is sad but the approach of the orchestration and tempo is really driving. There's a piece there



MOMMY CAN YOU HEAR ME? Rebecca Romijn-Stamos in *Godsend*.

and he's scheming his revenge plot—that's when the percussion starts being like a shutter and kind of anthropomorphizing the camera a little bit. It's an old-fashioned revenge movie so it's mostly action, intense music."

Mystery in a Future-Tense

Far less old-fashioned is *The Final Cut*, a philosophical science-fiction film from director Omar Naim, due out in September. Robin Williams and Jim Caviezel (that's Jesus to you) play futuristic "Cutters" who edit the memories of the recently deceased, pulling them from biogenic implants that record entire lifetimes through the eyes of their subjects. "When you die, these guys watch 15 different screens and hone down your life to a two-hour movie, called 'rememory,' which is played at your funeral," Tyler says. "They see all the inhumanity in life but their whole thing is to make someone look good no matter how horrible the person was." Williams' character is haunted by memories of a



LOOKING SHARP: Robin Williams in *The Final Cut*.

called 'Alan the Cutter,' which is this six-minute piece that is very demanding melodically and exacting the way the different sections of the orchestra play off each other. It's technically difficult but it plays off his personality because he's really exacting and technical and can do things very fast.

The approach ends up being that in the film he doesn't have much expression on his face but the music ends up doing an incredible amount of the talking for him, more than I think I've ever had in a movie; he's closed off but the music really blows out and sings. I don't get the chance to do that much these days, and it's fun to do."

Tyler has had lots of fun recently, and even though last fall's sci-fi thriller *Timeline* was a box-office dud, the soundtrack CD has proved popular with fans, an outcome that relieved the composer since he was replacing a score by one of the most popular film composers of the past 40 years, Jerry Goldsmith. While Tyler took the *Timeline* assignment with some trepidation, he saw the job as an opportunity to walk in the footsteps of one of his personal heroes. "My whole thing with scoring is I want to bring back some of that old Jerry flavor and Korngold—that's bread and butter for me, so something like *Timeline* was a nice, symbolic thing. It was a big honor to do a score where Jerry Goldsmith had been."

FSM

Dead Can Dance

Tyler Bates gives
life to zombies.

The typical movie about brain-eating zombies comes with certain expectations: lots of gore, nihilism, sick jokes, suspense and horror. If you need music to accompany this scenario, the standard issue comes with electronics, lots of percussion and a chilly, unpromising feel. The current remake of *Dawn of the Dead*



from director Zack Snyder is heavier than usual on the sick jokes (although a lot lighter on the social commentary than George Romero's 1978 original), and oddly enough it's also heavier on music, with some surprising moments of warmth and sympathy courtesy of composer Tyler Bates.

Bates' early work for Roger Corman (including *Blue Flame*, *Tammy and the T-Rex* and *Alien Avengers I and II*) might seem good warm-up for a zombie movie, but since getting started in the early '90s, Bates has balanced his more recent work between high-profile comedies and more challenging independent fare (such as Mario Van Peebles' *How to Get the Man's Foot Outta Your Ass*). *Dawn of the Dead* presented a kind of fusion of those two worlds, with a great deal of comedy from screenwriter James Gunn (*Scooby Doo*) and the casting of independent film mainstay Sarah Polley in the lead role.

For Bates, the job was to ground the characters' human emotions in an otherwise unbelievable story. "The majority of all of our creative discussion happened in our first meeting where they hired me," the composer recalls of his initial contacts with the filmmakers. "They were working with some temp music that didn't really support the characters on a human level, and for this movie to work, as absurd as it is, it has to have some stakes in the lives of those involved, otherwise it's just a videogame. So the objective was to help support some of those arcs of the characters that of course invest the audience's interest in their survival and what they're going through—their losses that they've all incurred in the day or two that we've gotten to know them, but at the same time, to have those moments happen in between some music that has some attitude. Instead of just serving up your typical slick-sounding electronic score, I wanted the music to pay some kind of respect to the horror and science-fiction films of the late '50s and early '60s and then temper that with electronics and aggressive percussion."

Despite that dictum, Bates says there are no specific musical homages in the film—not even to the original Romero version. "The attitude of the director and producers was, 'Let's not go out and model this after this movie or that movie and let's not work with people who do horror movies per se.' What they wanted was to bring a group of people who could bring a fresh perspective, a uniqueness to the film instead of someone who's on their eleventh horror movie doing sound design or score and a director who had been in that genre for a while. So while everyone was very seasoned at what they do, they had not been overtly familiar with this particular type of film."

Fear the Reaper...and Themes, Too

While avoiding the exclusively electronic palette of the original score by Goblin and Dario Argento, Bates took a surprisingly orchestral—and sometimes thematic—approach to the remake. The composer says that producer Marc Abraham specifically requested this approach. "One of his requests was, whenever the opportunity strikes, let's not be afraid to have big themes," Bates says. After the sprawling action of the film's opening 10 minutes, the setting narrows to a suburban shopping mall where Sarah Polley's character is briefly alone to recover from the horrendous loss of her husband. It's an intimate moment scored with a warm, almost bluesy brass performance. "We had a muted English horn there, and while it's not a big theme, that instrument is pretty traditional as a poignant element," Bates notes. "It's a moment where there's not impending doom on screen, so we wanted to be able to build the emotional arc for her and obviously for Luda [Inna Korobkina], who is the pregnant woman, so her moments are numbered. My attitude about melody and theme in horror movies is that any time there's a melody it's not very scary, unless you're talking about *Halloween*, which in my opinion is one of the greatest movie and music combinations of the genre. We wanted to suspend that beat where we recognize that Sarah's just lost her husband and the chain of events that's transpired is just so bizarre that she hasn't been able to process it. She's completely in shock and obviously suffering some loss, but at the same time it's confusing what happened, so she's despondent at the moment. What I chose to do to balance it just for my own taste was instead of using a piano in that scene for melody's sake I used tuned gongs—I thought I could earn the English horn if I went off the board a little bit with something we're not expecting as much."

A big musical factor in the film is the use of muzak sounding cues playing in the mall as ironic counterpoint to the paranoia and terror the barricaded survivors are experiencing. Musician Tree Adams arranged these cues, which were chosen by music supervisor G. Marq Roswell. "They completed the muzak cues a couple of weeks before my scoring date, so they brought those songs to me and I was familiar enough with what was there to determine exactly how to play against it or transition out of it. Fortunately, the director as well as the supervisor had the foresight to see that that should be something we should think about before we get to the dub stage."

Bates' score combines orchestral music with electronic textures to divide the atmosphere between the epic effects of the zombie plague on the rest of the world and the confined world of the shopping mall. "One of the key elements of the score is the idea of transformation, which is

inevitable for anyone who's bitten by a zombie," Bates explains, noting that the film's pregnant character created an ideal situation for building suspense musically. "The intention was to have the atmosphere build as we anticipate her dying and transformation into a zombie, and to not let the audience off the hook; to keep it organic so we're not so aware that there is music and we're not all saying, 'oooh, scary' with the low brass and low strings—we're used to that. What I wanted to do in that sequence, which is pretty long, is to give her character the basis of that sound—I don't even want to call it a theme, it's more of a motif—and then take us to the end of the film where we encounter all the zombies. It's supposed to be a post-apocalyptic type sound where we wake up one day and it's the end of the world.

"It reminds me of *The Omega Man*; the whole movie does. If you think about *Dawn of the Dead*, it falls into the horror category but it's really a bizarre science-fiction movie. We wanted it to be creepy but if you play the horror aspect of it, it falls flat. You have to get into the psychology of the film and get into the psychology of the audience members as they're watching this and play with them a little bit, to



get them to basically trust the music and then screw them over."

The score's most tonal theme is introduced early, on horns, as a gun-toting survivor is mowed down by an ambulance, and it eventually plays over a wide airborne special-effects shot of statewide devastation. "It's really a theme that says that we're screwed on a global level," Bates explains. "It plays again when the survivors are on the roof and they see a helicopter and think it's going to pick them up. That texture is something I was able to apply throughout, but it's mostly about motifs because this film doesn't end up in the same place slasher movies tend to. Even though most of the movie takes place in the mall, I still wanted transformation to be an undercurrent, so I wanted things to continue to shift and change. One of the things I wanted to play throughout was similar to [Krzysztof] Penderecki's motifs, which oftentimes were orchestral dissonances based on large clusters and bending strings and woodwinds and horns, and it gives you kind of an atonal discomfort."

Zombies Love Drums

Dawn of the Dead's climactic action scene involves a frenzied escape from the mall on board two armored vans, a sound design nightmare of roaring engines, gunfire and thousands of crushing zombies, so taking a percussive approach was an almost inevitable response to the massive sound mix. "There is a great deal of orchestra there but it seemed more natural to emphasize the percussion, because if we were not care-

ful there, the orchestra would overstate the case," Bates points out. "I didn't do much with the orchestra as far as themes go; I just wanted it to support the percussion and have a tonal ambience that would work with the scene. We knew what was happening and we see it clearly on the screen, so it was definitely my objective not to pound the audience over the head with the music if it wasn't necessary. During that cue there are some big cluster hits with the orchestra with the brass, and that's something you don't hear too much in contemporary scores; you have to go back to Bernard Herrmann for something like that. The producers liked that and said okay, let's go back to this kind of classic movie score. The director has an amazing sense of humor, and while he wanted it to be intense and gory he also wanted the sense of humor



to come through in all parts of the movie, so for me that was an opportunity for that. It was a little kitschy but it was fun."

For the core percussion element, Bates combined approaches. "I had a session with some of the orchestral drummers playing taiko drums, and a guy named Dave Lombardo who's the drummer from a band called Flair, who pretty much designed that black metal speed-drumming style in the early '80s. This movie matches Flair's attitude and their lyrical content. I knew Dave was a big fan of the original, so that was part of the idea, to use some of the more aggressive percussion on the more action-oriented orchestral cues. We were trying to factor him into the mix; there's a cue toward the end of the film that features him just playing mostly double bass drum, really fast stuff. I didn't have a cue written for that section when I recorded the percussion guys, so I just mapped something out with Dave and wrote it afterwards, but I wanted to have one place that really featured his playing."

Bates recognizes that the orchestral component of the *Dawn of the Dead* score was an unusual choice at a time when many contemporary directors prefer to avoid the traditional approaches to film scoring. "They're orchestral-phobic, and believe me, I have my ear to the ground as far as electronic music is concerned. I dig very deep and I have people around me who dig even deeper, so I feel confident in being able to use that and bring it into the fray; at the same time, I think you have to do whatever's required for the picture and not just have a blanket attitude about it. In most cases when my directors have said, I just want all this or all that and no orchestra, I've been able to show them how orchestra can support their taste."

FSM

for CHRISTI'S sake

A Brief History of Music for Jesus Movies

By Kyle Renick

Movies about Jesus have been around since the beginning...of motion pictures, that is. There is an 1898 French film *Jesus Devant Pilate*, a 1902 title *The Life and Passion of Jesus Christ Our Savior*, and a six-reel 1912 American feature *From the Manger to the Cross*, filmed in Palestine. The following is a brief survey of some of the scores for films involving Jesus Christ.

Since this piece will focus on history's more renowned Christ-related efforts, I have excluded discussion of the following categories: music for silent films (*Ben-Hur: A Tale of the Christ* [1925] and *King of Kings* [1927]); films in which Jesus is a minor character, a mere mention or a metaphor (*Whistle Down the Wind* [1961], *Barabbas* [1962], *The Ruling Class* [1972] and *Jesus of Montreal* [1989]); musicals (*Jesus Christ Superstar* and *Godspell* [1973]); and comedies, whether intentionally funny or not (*Monty Python's Life of Brian* [1979] and *Jesus Christ Vampire Hunter* [2001]). There are some titles without music credits (*Son of Man* [1969], *Jesus*, aka *The Jesus Movie* [1979], *The Visual Bible: Matthew* [1996] and *The Book of Life* [1998] with two songs, one of them by David Byrne), and other titles with neither video version nor soundtrack available (*The Day Christ Died* [1980], with music by Laurence Rosenthal, and *The Miracle Maker* [2000], scored by Anne Dudley). I have also excluded *The Gospel of John* (2003), although the score by Jeff Dana is available on Varèse Sarabande, because the video version was not available at the time of this writing.

King of Kings (1961)

This film was directed by Nicholas Ray and features one of film music's masterpieces, by Miklós Rózsa. Rózsa has long been honored for his 1959 score for *Ben-Hur: A Tale of the Christ*. Both that film and its music are so famous and have been written about so often that it seemed time to give *King of Kings* its due. Although derided at the time of its release with the alternate title *I Was a Teenaged Jesus* (because of the youthfulness of star Jeffrey Hunter), *King of Kings* has aged well and is the most enjoyable of the many Jesus movies currently available, especially in the thrilling DVD version with Rózsa's complete score remastered in Dolby Digital 5.1, including Overture, Intermission, Entr'acte and Exit Music.

To hear the first notes of the Overture, with chimes over low bass, followed by the entrance of the 50-voice chorus soon accompanied by the 75 members of the MGM Orchestra is to immediately comprehend the meaning of the



THE PASSION OF THE CHRIST
THE GREATEST STORY EVER TOLD
JESUS OF NAZARETH

THE PASSION OF THE CHRIST

THE GREATEST STORY EVER TOLD

JESUS OF NAZARETH

JESUS OF NAZARETH

THE GREATEST STORY EVER TOLD



FIT FOR KINGS: The Last Supper.



STORY VILLE: Palm Sunday processional.

phrase “The Golden Age of Film Music,” which unfortunately came to an end a few years later. Rózsa’s score is one of those rare efforts that’s enjoyable as a pure listening experience, separate from the film.

The best acting in *King of Kings* is the transcendent Siobhan McKenna as Mary, Mother of Jesus; the oddest performance is the great Robert Ryan as a very modern John the Baptist. Orson Welles narrates, speaking the words of an uncredited Ray Bradbury—two more reasons to view this version. And the early scenes of conquest and killing are followed by a heart-stirring scene of joy and exultation as Jesus is born in the manger. Jeffrey Hunter is a perfectly adequate Jesus, although one wonders why it was necessary to shave his armpits for the crucifixion. The final chorus of Hosanna, with full musical forces, as the shadow of Jesus falls across a fishing net making the sign of the cross, is electrifying.

The Greatest Story Ever Told (1965)

Although this may be Alfred Newman’s greatest work, but the story of the scoring is thoroughly unpleasant. *Laura* composer David Raksin actually called it the saddest story ever told, a saga of stupidity and sycophancy, resulting in Newman being attacked for arrogance in the mostly terrible reviews. Most of this was due to the inclusion of bits of Handel’s *Messiah* and Verdi’s *Requiem* in the score, and these decisions were not his. This is the subject of an entire book called *Hollywood Holyland: The Filming and Scoring of The Greatest Story Ever Told* (1992) by long-time Newman friend and colleague Ken Darby, whose credit on the film is “Choral Supervision.” This book is indispensable reading for those of us who wonder what lunacy resulted in Alfred Hitchcock throwing out Bernard Herrmann’s score for *Torn Curtain*, or Stanley Kubrick jettisoning Alex North’s *2001*, or Ridley Scott heaving Jerry Goldsmith’s *Legend*.

The Greatest Story Ever Told is available on a beautifully mastered DVD billed as the “Restored Roadshow Version” with its original six-track stereo and a 65mm high-definition video transfer with the score in 5.1 Surround. Newman’s music is glorious, even if the Lazarus scene is ruined by the arrangement of a theme from *The Robe* and the disastrous inclusion of Handel’s Hallelujah Chorus. Similarly, the procession to Calvary is destroyed by the inclusion of Verdi’s *Requiem*. Listen to the magnificent “Overture and Main Title”; then observe Newman’s use of flute and harp for the three wise men and the introduction of a wordless choir for their arrival at the manger: This is the work of one of the greatest of all film composers, deploying the full resources of harmony and counterpoint to create a truly religious experience.

For the genius of Alfred Newman we should be grateful. Unfortunately, *The Greatest Story Ever Told* is not only a terrible film, it’s boring. The trouble starts 40 minutes in, when Charlton Heston as John the Baptist looks upon the face of Max von Sydow as Jesus for the first time and pauses. I yield to no one in my admiration for Max von Sydow and have repeatedly enjoyed his great acting in the films of Ingmar Bergman and Jan

Troell. But the casting of this actor as Jesus is one of the most ludicrous mistakes in the history of movies, because all of the vocal coaching in the world cannot conceal his thick Swedish accent. The casting is also ridiculous for the dozens of stars in cameo roles: Is that really Shelley Winters in that crowd scene doing her best fishwife imitation, and is that really John Wayne from a great distance hollowly intoning, “Surely this man was the Son of God?”

The Gospel According to St. Matthew (Italian; 1965)

The best movie ever made about Jesus was shot in black and white in Calabria (southern Italy) with a cast composed almost entirely of non-professionals. *Il Vangelo Secondo Matteo*, known in America as *The Gospel According to St. Matthew*, was written and directed by a gay lapsed-Catholic Marxist poet, essayist, journalist, film critic and novelist, Pier Paolo Pasolini. The score was arranged by Luis E. Bacalov, based on music by Bach, Mozart and Prokofiev, as well as Odetta’s version of “Sometimes I Feel Like a Motherless Child” and some traditional African drums and chants. The costumes, created by the great Danilo Donati (who also designed for Fellini and Zeffirelli) are based on frescoes by Piero della Francesca. Pasolini cast a 24-year-old Spanish economics student as Jesus because of his resemblance to an El Greco portrait. And Pasolini’s own mother plays the older Mary.

After the combination of traditional African music and the final movement of Bach’s *St. Matthew Passion* for the credits alerts us that we are watching something strikingly different from the typical Jesus movie, the film opens with an exchange of accusatory glances between Joseph and Mary followed by shots of the ruins of Calabria. An angel explains to Joseph the truth about Mary’s pregnancy, and their relationship is restored. The visit of the three kings to pay homage to baby Jesus is accompanied by the Odetta spiritual; the brutal execution of the first-born on Herod’s orders has Prokofiev’s *Alexander Nevsky* as underscore. When the angel warns Joseph and Mary to flee to Egypt, we again hear the closing bars of Bach’s *St. Matthew Passion*. When the angel advises that it is safe to return after Herod’s death, we hear the joyful violin and oboe dialogue from the second movement of Bach’s double concerto.

The first appearance of the adult Jesus is cued by an exquisite section of Mozart’s *Masonic Funeral Music*. The dialogue between Jesus and Satan, here depicted as an ordinary man, is accompanied by Bach’s *Art of the Fugue*. When Jesus urges the workers to repent and begins recruitment of the disciples, we again hear Prokofiev (is this a musical Communist pun?). These disciples are both unformed and childlike, and often seem downright confused by this political firebrand. Sometimes Jesus is quick to attack his followers, who seem crestfallen by his rejection. Occasionally Jesus is even petulant and judgmental. As the ideas of Jesus become more complex, so does the music—for example, witness Erbarne dich from Bach’s *St. Matthew Passion*, my personal choice for the single most beautiful melody in the history of Western music (we hear this theme



TRANSCRIBING GOSPEL: The Crucifixion.



FEELING TEMPTATION: Willem Dafoe.

again for Peter's denials). When the preaching of Jesus becomes darker and more troublesome to his audiences, the music of Bach changes to the bleaker second movement of the E-major violin concerto. The trial of Jesus is shot from a distance so that it startlingly resembles a newsreel. The crucifixion itself is scored with the Mozart piece, a supreme blend of tragedy and ecstasy, and close-ups of the anguished face of Mary supply all the visual information required. The quick transition from Mary mourning to the tomb door flying open with the African chanting and percussion on the soundtrack emphasizes the universal meaning of the story. If you see only one Jesus movie, it should be this one, an authentic work of genius and imagination.

Jesus of Nazareth (1977)

This six-hour television miniseries was directed by Franco Zeffirelli and scored by Maurice Jarre. It is too bad that Zeffirelli's striking visual imagination did not inspire more interesting work from Jarre, because the music is as dull as dishwater. After watching the videotapes, I listened to the soundtrack three times in an effort to persuade myself that I was being unfair or that I was missing something. Each time the music became less and less interesting. Jarre's command of instrumental color has always been extremely limited, and his sense of melody is even worse. Again and again a melodic thread will start, proceed nowhere, and fizzle out completely. As for dramatic development and sound layering, one must look elsewhere. Over and over, my notes mention that the music is so boring that any dramatic emphasis a

scene might require is absent, requiring the scene that follows to start all over again in attempting to engage us. Maurice Jarre may have gotten lucky working with David Lean, but that luck ran out long ago. Under the circumstances, it is hardly worth mentioning that Robert Powell plays a credible Jesus, that Olivia Hussey as Mary is as terrible an actress as she was in the 1968 *Romeo and Juliet*, that the superlative Anne Bancroft has some nice moments as Mary Magdalene, that Rod Steiger chews some scenery amusingly as Pontius Pilate, and that Laurence Olivier as Nicodemus, James Mason as Joseph of Arimathea, and Anthony Quinn hamming deliciously as Caiaphas provide reasonable interest to the inevitable debate regarding the identity and divinity of Jesus.

The Last Temptation of Christ (1988)

Martin Scorsese is America's greatest director, even if he does make catastrophic musical decisions, like tossing out an Elmer Bernstein score and tossing in a horrible U2 song on *Gangs of New York*. *The Last Temptation's* score is by Peter Gabriel. Based on the 1951 novel by famed Greek novelist Nikos Kazantzakis, Scorsese's movie was hugely controversial and widely denounced in 1988, as usual by people who had not seen it, probably because the "last temptation" was sexual intercourse and procreation.

Of great interest is the richest and most complex relationship between Jesus and Judas, despite the roles being played by Willem Dafoe and Harvey Keitel, two of the least charismatic actors in the history of Jesus movies. When Jesus returns from sitting inside a circle and being

What the Devil?!

IT SHOULD SURPRISE NO ONE THAT SATAN IS FAR more popular in films than Jesus. A cursory search through The Internet Movie Database reveals that 145 males and 23 females have played characters named "Satan," while 200 males and 62 females have played characters called "The Devil." Much musical talent has been devoted to bringing these characters to life, as you can see here:

1. **The Devil and Daniel Webster** (1941); BERNARD HERRMANN. The recent Criterion DVD has extensive supplementary material on Herrmann's wonderful score.
2. **Doctor Faustus** (1967); MARIO NASCIBENE. This is the version with Richard Burton and Elizabeth Taylor.
3. **Rosemary's Baby** (1968); CHRISTOPHER KOMEDA. The lullaby is one of the scariest themes ever written.
4. **The Mephisto Waltz** (1971); JERRY

GOLDSMITH. Goldsmith and creepy fiddle music—enough said.

5. **The Exorcist** (1973); VARIOUS. Lots of famous composers were featured here, like George Crumb, Hans Werner Henze, Krzysztof Penderecki and Anton Webern, but the music everyone remembers is the trippy, terrifying "Tubular Bells" by Mike Oldfield.
6. **The Omen** (1976); JERRY GOLDSMITH. Satan has never sounded scarier.
7. **Exorcist II: The Heretic** (1977); ENNIO MORRICONE. This is a widely dismissed film, well worth another look.
8. **Damien: Omen II** (1978); JERRY GOLDSMITH. Perhaps not a masterpiece like its predecessor, but *Damien* presents more chilling work by Goldsmith at the height of his powers.
9. **The Final Conflict** (1981); JERRY GOLDSMITH. See #8.
10. **Legend** (1985); JERRY GOLDSMITH (I hereby confess to being a Jerry Goldsmith fan). The movie may not be any good, but Ridley Scott deservedly earns contempt for the idiotic choice

to replace Goldsmith's work with Tangerine Dream's.

11. **The Devil's Advocate** (1997); JAMES NEWTON HOWARD. Al Pacino's Satan is almost as scary as Tony Montana in *Scarface*.
12. **South Park: Bigger, Longer and Uncut** (1999); TREY PARKER, MATT STONE and MARC SHAIMAN. One of the funniest films ever made; who could forget the relationship between Satan and Saddam Hussein?

The Satan performance I would most love to see (and probably never will) is Edward Arnold's in a 1942 U.S. wartime propaganda short entitled *Inflation*, in which Adolph Hitler telephones Satan and asks how to win the war. Satan says that Hitler will win if Americans buy goods so they go up in price, and if they hoard rationed goods and sell off their war bonds. Franklin Delano Roosevelt himself appears in the short, as do Stephen McNally and Esther Williams as Mr. and Mrs. Smith. The music is by Max Terr and, of all people, David Raksin!

—Kyle Renick

The Horror of Faith

The Passion of the Christ Reviewed

By Jason Comerford

"FOR ME, TRANSLATING IS SIMPLY THE sheer joy of trying to do something deeply paradoxical: namely, to carry off in medium 2, radically different from medium 1, some virtuoso stunt that someone else once carried off with great aplomb in medium 1. That's all, no more. It's just a game, an exercise in creativity, a challenge that, if met with sufficient flair, provides a wonderful esthetic reward."—*Le Ton Beau de Marot: In Praise of the Music of Language* by Douglas R. Hofstadter

There are over 250 different religious groups in the world today. Of these, Christianity is the most popular, claiming about a third of the world's religious population. It is a relatively young school of thought next to the practices of other religions around the world; Judaism, Hinduism, Buddhism, Taoism and other major world religions predate it by hundreds, sometimes thousands, of years. It is also the most diffuse; there are over 1,200 separate Christian denominations in the United States alone, and over 34,000 in the world. (Over half of those 34,000, it should be noted, are independent churches with no desire to formally join a larger denomination.)

Translation and interpretation have not served Christianity well; it would seem, then, that Christians historically have played fast and loose with the tenets of their faith. Since the Bible's first English-language translation, by King James I in 1611, there have been at least 15 other translations of the original text (which was written in Hebrew, Aramaic and Greek), and most, tellingly, have been within the last hundred years.

The Bible itself was written by an indeterminate number of authors over the course of several years, starting 40 to 70 years after the death of its central figure, Yeshua of Nazareth; the imperfections that the source text are subject to are numerous and varied. History, after all, will always be at the mercy of personal prejudices, of conflicting opinions, of sociopolitical context; as Napoleon said, "History is the version of past events that people have decided to agree upon." And note also the root of the word "history": "story."

The point of all this is to remember that a film like *The Passion of the Christ*, directed by Mel Gibson, is a representation of a singular point of view on perhaps the hottest topic of all, and when you're dealing with a faith with 34,000 different subsections, you're going to get into trouble if you do anything other than toe the party line. Translations and interpretations of the myth of Christ, after all, are a dime a dozen. Gibson's film deals almost exclusively with the last 12 hours of Christ's life, and while it's my obligation to grant Gibson a certain

amount of leeway for sticking to a certain artistic vision, blah, blah, et cetera, I won't ignore a rotten apple when I see one.

The Passion of the Christ is put together in a fashion that suggests old Hollywood; the cinematography, by the great Caleb Deschanel, has moments of enormous beauty and others of stark ugliness. But its essential "movieness" is never far from your mind; you're less transported to another time and place as you're strapped onto a fundamentalist rocket ship with a lit fuse. ("Modern" touches like CGI demon children, an androgynous Satan with an unexplained Mini-Me sidekick and idiotic speed-ramping editing tricks belong in cut-rate horror films and are simply ridiculous.) And like an old Hollywood epic, its characters are sketched in a fashion that some may call "economical" and others will just call slapdash. Jesus, played by Jim Caviezel as a high-impossible receptacle for human hatred, is occasionally glimpsed in preacher mode, and the much-too-perfunctory flashbacks to key moments in Christian mythology can't disguise the fact that there's no real sense of historical milieu, of who stands for what, of the threat that Christ posed to the ruling classes. You can't make a message movie if you don't understand the messenger, or what brought him to your doorstep, in the first place.

Catholicism, the version of Christianity that Gibson practices, has traditionally been dominated by an emphasis upon suffering and the inescapability of sin, and the much-discussed level of violence in *The Passion of the Christ* is no real surprise when you consider that (and Gibson's body of work as an actor, for that matter, which overflows with martyr imagery, torture and violent revenge). Gibson has essentially made the ultimate Catholic guilt-trip movie, a bizarrely solipsistic, two-plus-hour-long snuff film whose subject dies the most vicious death imaginable. It's the work of a fundamentalist through and through: thuddingly literal and repetitive (particularly in the deranged overuse of slow-motion), with a complete lack of irony or perspective. Gibson expends a tremendous amount of directorial energy emphasizing the brutality that is inflicted upon Jesus and essentially none on his teachings, which were truly revolutionary for their time and, in their core, resonate with us today. Again, it's his right to do this, blah-blah, but the effect

it creates is no different than a preacher bellowing threats from a pulpit about eternal pain and damnation; you're being bludgeoned into an emotional corner and not given any other choice but one: Believe, or pay the price.

The Passion of the Christ is certainly an extraordinary artistic statement, containing brutally effective (albeit simplistic) storytelling. The performances are committed and believable, and the sense of time and place imparted by the production values is tremendous, considering the film was financed by Gibson himself for around \$30 million. But it's also artistically and spiritually questionable, even suspect. To Gibson, faith is a test of endurance and sacrifice, and that would be fine, if the film he made wasn't a valentine to orgiastic displays of torture and mutilation. Who, then, is this sadomasochistic screed supposed to be for? People who luxuriate in the horror of faith? Ultimately, the film ends up reflecting only the worst of Christianity—its reactionary and exclusionistic nature—and makes no effort to convey its truly important messages, of peace, unity and forgiveness.

I WAS TREMENDOUSLY EXCITED WHEN I heard that John Debney had been hired to score *The Passion of the Christ*. I've followed his work casually for years, and while he's scored his share of stinkers I've always taken his music very seriously, and hoped he'd luck into an assignment that would give him the chance to write some decent music for a change. (I always root for the underdog.) Debney is, by his own admission, a chameleonic composer; he's traditionally been more interested in working with, and mastering, many different styles of music, as opposed to developing his own musical personality. His style is that of emulation, of developing on pre-existing structures, which makes him an easy target for that part of the fan community that insists upon new and innovative music on a minute-to-minute basis. This criticism, it must be said, is sometimes warranted, sometimes not. (It also must be said that if you're a fan of big splashy orchestral swashbuckling, *Cutthroat Island* is a real hoot.) So

I really wanted him to knock me out.

There has been and will always be a place for this kind of pastiche composition. This is not to excuse Debney for resting on his laurels. But it's important to remember that he does the job he's hired for, and sometimes that job is to write silly, dispensable ditties for silly, dispensable swill like *The Hot Chick* and *Bruce Almighty* and *Snow Dogs*. That's just the way it works: monsters beget monsters. Debney, more often than not, represents what most purist-minded film music fans hate: the phenomenon of the yes-man who views a temp track as a valuable directional



The Passion of the Christ

★★★

JOHN DEBNEY

Sony Music/Integrity Music 30122

15 tracks, 54:09

guide. But it's also important to remember that Debney has never really handled a story this intensely dramatic—not to mention widely known—before. Like Gibson's film, the music is defined by the tightrope it walks between an overused and inevitable overall approach and those startling moments where Debney truly does come into his own as a musician and artist.

The unfortunate and obvious precursor to

Debney's effort is Hans Zimmer's score to *Gladiator*, which has become very popular, not to mention inexplicably influential (sad moments in movies and episodic TV used to get sensitive piano music, and now they get a mournful solo vocalist, usually female). The plaintive sound of the duduk, a double-reed wind instrument popularized most notably by Elia Cmiral in his score to *Ronin*, is also thrown in for maximum effect, and if you like that kind of thing, then this will be right up your alley. The problem, however, is that the elements that Debney incorporates have been so overused that they have no real weight anymore. Throughout we get an approximation of emotional music, as opposed to the genuine article, which is a shame; Debney is clearly writing from the bottom of his heart and the depths of his soul, but, paradoxically, his use of overly familiar musical tools keep his music frustratingly grounded and pedestrian, instead of genuinely transcendent.

THE FILM OPENS IN THE GARDEN OF GETHSEMANE, and Debney's cue, "The Olive Garden," efficiently sets a tone of solitary dread; Tanya Tsarouska's vocal gives the sense of a lone voice of beauty atop a blanket of dark electronic and orchestral textures. Percussion takes precedence in "Jesus Arrested," with the first of many appearances of a full chorus and an ascending melodic progression for Christ that's echoed throughout. One of Debney's interesting choices can be found here; in this particular sequence, a Roman soldier's ear is cut off during the struggle to arrest Jesus, and the miraculous healing of his wound is scored not with choral fanfares but with undulating, ethereal figures for the flutes and stringed instruments. Christ heals the soldier not as a display of defiance but as a gesture of infinite love; Debney skillfully suggests the ultimate futility of the action but also does not forsake its narrative relevance in the process.

Consequently, "The Stoning" (co-written with Shankar and Gingger) takes a more streamlined and impressionistic approach, underscoring one of the film's most evocative moments, a dialogue-free flashback to Christ's rescue of Mary Magdalene from death at the hands of an angry mob, with simple, solitary figures for voice, flute and double violin atop



THE DEVIL AND MR. DEBNEY: After weeks of holding out, Satan finally manifests himself to the composer.

dark electronic tones and rhythmic percussive elements. "Song of Complaint," an old traditional, is given a somber reading for duduk and merely paves the way for "Simon Is Dismissed," which thunders out of the gate with hammering drum patterns and discordant percussive effects before dropping down into a disquieting drone.

By this point in the film, Christ has been condemned to his fate, and thus begins an hour or more of the graphic bloodshed with which Gibson is so taken. The first, and most horrific, of these sequences is a flagellation ("Flagellation/Dark Choir/Disciples") which lasts well over 15 minutes, beginning first with whippings and canings and

moving right along to a cat-o'-nine-tails which rips and shreds Jesus' skin in oh-so-loving slow-motion. Debney, smartly enough, stays out of the way of all this mayhem; he goes for the sad emotional truth of the moment. As the torture plays out, editor John Wright intercuts a flashback of Mary tending to Jesus as an infant; the uncomfortably pornographic aspect of this sequence aside, Debney does pull off a soul-stirring rising chord for duduk and double violin, about 1:45 into the cue, that makes my hair stand on end. The flagellation sequence is needlessly repetitive and overlong, but Debney scores it with such skill and subtlety that I'd argue that it would be much less intense a sequence without it.

"Mary Goes to Jesus" is a more straightforward cue with a slow build to an orchestral and choral crescendo, this time showcasing an elegiac melody for Mary and closing with a brief but piercingly lovely flute solo. It's a more traditional cue than many of the others on the album, and it succeeds better at solid emotional release than "Peter Denies Jesus," which is in a similar vein but proves less effective when isolated from the film.

The driving "Peaceful But Primitive/Progression," however, marks the score's permanent detour into overkill. The scenes are of Christ dragging his cross throughout the city, and the thumping percussion occasionally gives it the slightly inappropriate feel of an NFL highlight reel; the very martial forward-march of the music tends to overshadow the tragedy. By the film's second hour, you're sick of being hammered, but Gibson and Debney relentlessly shove onward, continuing to jam thundering music of Big Importance down your throat. "Crucifixion" continues this trend; the cue booms and crescendos in all the right places, but it tends to echo the film's overreliance upon Grand Guignol horror effects. I'd argue that the film needed even less such music (if any at all), but oddly enough, the album presentation allows you a better emotional experience than the film does. Divorced from Gibson's cartoonishly over-the-top visuals, the music's variety and balance become clearer, with a much more coherent dramatic arc.

(continued on next page)

tempted by Satan, he finds comfort and hospitality with the sisters of Lazarus, Mary and Martha. Mary tells Jesus to "Read your scriptures. God doesn't want you to fast and pray; He wants you to make children." They then impart to the grief-stricken Jesus the information that John the Baptist has been beheaded. Shortly thereafter, Jesus rips out his own heart and shows it to his disciples, preparatory to proclaiming, "I believed in love; now I believe in this!" (He raises an axe.) "Who is with me?" Throughout these events, we hear elaborate strands of modal phrases on Eastern wind instruments punctuated by varieties of percussion, creating an uncomfortable juxtaposition of Brooklyn accents and ancient musical evocations. Perhaps the most important moment is the question asked of Jesus: "What do you think Heaven's like?" "It's like a wedding," Jesus responds. "God's the bridegroom, and man's spirit's the bride. The wedding takes place in Heaven, and everyone's invited. God's world is big enough for everybody." Of course it proves to be not so.

Aside from the surprise of David Bowie as Pontius Pilate, the major jolt at the end is the angel, aka Satan, removing the nails from Jesus and accompanying him away from Calvary to the spectacle of wedded bliss, featuring hot sexual action with Mary Magdalene, culminating in babies and a long happy life, before the fantasy is exposed as yet another Satanic temptation and Jesus goes back to the cross with a synthesizer apotheosis. Among Peter Gabriel's fascinating arsenal of sounds are African percussion, Armenian duduk, Egyptian kanun, drums, Brazilian percussion, bass guitar, pennywhistle, Turkish ney flute, trumpet, Egyptian percussion, Senegalese voices, guitars, Hammond organ, keyboards, violin and viol, Persian kamanche, a lone English choir boy, and the final instrumental credit: all other original recordings, drums, voices and keyboards by Peter Gabriel.

JESUS (1999)

Another miniseries for television, this one was directed by Roger Young, with music by Patrick Williams. The scoring is actually interesting, but no one will ever know because of the awfulness of the closing credits, which uses a song by the very slightly gifted LeAnn Rimes, about which further comment would be a waste of time. Jeremy Sisto, who will be happily recalled as the hot boy lusting after the equally hot but totally uninterested Alicia Silverstone in *Clueless* (1995), plays Jesus in the version that

(continued from previous page)

"Jesus Is Carried Down" underscores the film's admittedly remarkable final moments, with Christ's death preceding an earthquake and a stunning tears-from-heaven visual-effects shot. Percussive elements come back in "Resurrection," a cue that works far better on the album than it does in the film; Christ's resurrection plays more like the return of the Terminator than that of a savior. (You can hear the announcer now: "The Son of God's back, and he's pissed! Sunday-Sunday-Sunday!") The stone rolls back, a grim-faced Yahweh sits up, and the drums start thumping away. It's a weird way to end a film about a man whose message was peace and unity; it suggests retribution instead of reconciliation.

DEBNEY'S EFFORT IS AS MIXED as a bag as the film it supports, and yet its album presentation reveals its complexities. This is often the case with many film scores, but not often the case with Debney, whose music on album tends to be hit-or-miss. Audiences seem to appreciate Debney's efforts, though: The album peaked at #17 on Billboard's Top 100, which is practically unheard-of for an album of orchestral underscore. Then again, the movie, as of this writing, has earned over \$300 million, which proves yet again that box-office receipts and artistic quality don't always go hand-in-hand. I've been waiting a long time for a knockout Debney score, and I'd be lying if I said the wait is over, but there's enough creativity and skill evident in *The Passion of the Christ* to convince me that he's got it in him yet. Perhaps that's the kind of thinking that keeps audiences coming by the thousands to pay for two hours of punishment; perhaps that's how peace, joy and brotherhood continue to be ideals that we all, in our own ways, strive for. Perhaps that's the mystery of faith.

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HANGING AROUND NAZARETH: Old School brutality.



JESUS LITE: Goldman, Messing and Sisto.

nasty folk may hereafter refer to as the *Dude, Where's My Loaves and Fishes?* Jesus movie. You know that you are in deep trouble when the most persuasive character in a Jesus movie is Satan, in this case played by the brilliant and believable Jeroen Krabbé. In a novel twist for Jesus movies, Satan provides our Jesus with two views of the future, including Crusaders bearing down on their enemies screaming, "In the name of Jesus Christ!" and World War I soldiers wearing gas masks shouting the same, presumably being English-speaking followers of Jesus.

There are many felicitous touches throughout the score, such as variations on a hymn-like tune, sustained strings for the sermon on the Mount of Olives with a trumpet melody, clustered strings over a harp ostinato for Mary Magdalene, a *Night of the Living Dead* variation for the raising of Lazarus, and a yearning contrapuntal string version of the Last Supper. Aside from the inclusion of a cue from the *Requiem* by the prodigiously untalented Andrew Lloyd Webber, sung by his slightly less untalented ex-wife, with the worst crowd scenes since Ross Hunter's 1973 musical version of *Lost Horizon*, the memorable moments from this version of the Jesus story include Jesus' choosing his disciples like a high school athletic team, complete with ridiculous lineup, and the Blessed Virgin Mary saying to Jesus, "Your father would be so proud," with his response, "Which one?" But best of all is Jesus' famous line: "Father, forgive them for they know not what they do," followed by the chief invented bad guy, an actor named Livio, declaring, "We know exactly what we're doing, Messiah!"

The Passion of the Christ (2004)

We reach the end of this survey with the most hateful movie I have ever seen in my life: *The Passion of the Christ*, directed by Mel Gibson with music by John Debney. To that rarefied list of classics of pornographic violence such as *Ilsa: She Wolf of the S.S.* (1974) and *Ilsa: Harem Keeper of the Oil Sheiks* (1976) we may now proudly add this execrable Mel Gibson title. This is the ultimate cinematographic turn-on for sadomasochists who get hard or wet watching endless slow-motion depictions of laughing Romans scourging a hard-bodied young Hollywood actor into a bloody pulp, or who achieve orgasm by witnessing more blood dripping in the general direction of the audience than Brian De Palma imagined in his most excessive fantasies prior to the final cut of *Carrie* (1976). My first thought

when the spear pierces Jesus' side and the hapless Roman below is slathered in blood was the shower of pig blood in *Carrie*. I thought that if Jesus had collapsed one more time during the Via Dolorosa scene, I would have stood up in the theater and started screaming, but I thought it rude to disturb the 11 people remaining in the theater from the original 14, three of whom left during the bloodletting. I even stopped being angry when it occurred to me that if the Romans beat Jesus this savagely, he would never have had the strength to make it to Calvary for the crucifixion. I found myself yearning for the purity (not to mention clarity) of Jerry Goldsmith's dazzling and terrifying "Black Mass" for *The Omen* (1976), one of the extremely rare pieces of music which conjures Satan in a recognizable image.

Under the circumstances, the notes I took about Debney's score during the screening of *The Passion of the Christ* have no meaning except for me. I noted things like a high-pitched wind instrument floating over massed strings punctuated by drums here, a wordless female choir there, brass emphasized by percussion here, and massive choral forces over drums there...for none of which can I blame composer John Debney. But he was more than eager to take the job, and he had quite a few personal bouts with Satan during the scoring of the movie (visit www.johndebney.com if you think I am making this up!).

In conclusion, I nominate God's tears dropping down upon the crucifixion from a great distance as one of the worst scenes in the history of movies. And as a former Latin scholar, I howl with laughter at the stupidity of Mel Gibson and his supposedly historically informed staff for their ignorance of Latin pronunciation—for example, in all forms of the verb "dicere" which require a hard "c," as in "k," not the liturgical pronunciation of one thousand years later (e.g., "dicat" pronounced "deetschat"). Or incorrectly pronouncing "v" in "veritatem" as in "Volvo." Or Pontius Pilate's "Ecce Homo!" ("Behold the Man") being rendered as "Etsche" instead of "Ekke." I found myself briefly wondering whether Mr. Gibson had the intelligence to hire an expert in the pronunciation of Aramaic, since he obviously did not with regard to Latin. In Leon Wieseltier's review (see the *New Republic* of March 8, 2004), entitled *Mel Gibson's Lethal Weapon: The Worship of Blood*, Wieseltier notes that the Aramaic of Jim Caviezel's Jesus is, like everybody

(continued on page 48)

The BRIDE Revisited



When thinking back on the legacy of Universal classic "monster" movies from the 1930s and 1940s, we conjure images of Bela Lugosi as Count Dracula, Boris Karloff as the Frankenstein Monster, and Lon Chaney, Jr. as the Wolf Man. Another character from that period made a very brief albeit iconic screen appearance: the Bride of Frankenstein. Memorably played by Elsa Lanchester, the Bride came to life in the film's final reel, only to be subsequently destroyed; however, *The Bride of Frankenstein* stands as one of the most lauded early horror films from Universal.

Directed by James Whale in early 1935, *The Bride of Frankenstein* was a long-rumored sequel to Whale's 1931 landmark film *Frankenstein*, which starred Boris Karloff as the Monster. In *The Bride of Frankenstein*, Karloff reprises his role, as does Colin Clive as the eponymous Dr. Henry Frankenstein. German composer Franz Waxman (1906–1967) had been brought to the U.S. to score *Music in the Air* and *Liliom* in 1934, and Whale was so impressed with the music from the latter that he brought Waxman in to create the eclectic music for *The Bride of Frankenstein*.

Of significance was the fact that the original *Frankenstein*, like *Dracula* before it, contained very little music and virtually no original score whatsoever. For *The Bride of Frankenstein*, Whale intended to layer the movie with a combination of horrific and comedic elements essential to the film's themes.

In the score for *The Bride of Frankenstein*, Waxman crafts a handful of leitmotifs into a full-bodied score built from simple yet apt melodies. Influenced heavily by the Romantic composers, Waxman uses certain themes as building blocks and develops them with techniques rooted in traditional counterpoint and harmony. Juxtaposed against his rigid technique are futuristic synthetic-sounding timbres, as well as theremins and ondes martenots. Though scored nearly 70 years ago, these electric tones still produce the same eerie and foreboding affect they did when their sounds were novel. Their timbres complement

Franz Waxman's Music

Stands the Test of Time,
One Way or the Other

By GABRIEL MILLER-PHILLIPS and SCOTT ESSMAN

perfectly the miscellaneous art deco gadgetry that brings Frankenstein's Bride to life, and, like the mad scientists' accouterments, these shimmering, hyper-modern tones remain timelessly intriguing. The mix of Waxman's classical, compositional formality with what were at the time new, ominous sounds reflects the angst of the film's subtext—the clash between modern, amoral technology and pastoral, God-fearing traditionalism.

Heralded as a pioneering film both cinematically and musically, *The Bride of Frankenstein* deserves its acclaim. For today's savvy horror fan, though, this film's attempts to frighten may come off as clownish. The Monster, played by Boris Karloff, is

arpeggiating a major triad in such a way as to suggest an army's rousing bugle. A snare drum and lower register horn respond, but just as quickly, the sensibility of the music shifts as the horns drop out, the rhythm changes, and a somber organ alternates for a stint between a major and dominant chord. Suddenly, playful woodwinds enter awkwardly on top of a carnival-like bass line of alternating fourths and fifths. The time signature and tempo again change unexpectedly in order to accompany a flute's slow, lackadaisical melody. The piece continues in this disjointed and mickey-mouse way until its end. There is no climax to speak of, nor is there any connection between the various ideas. Although the soundtrack for this

Invented in 1928, the electric organ could not have sounded old to Depression era moviegoers; on the contrary, it had a futuristic connotation. To modern listeners, however, its timbre is distinctly of the past, and the organ's antique tone gives it an eeriness beyond what could have been originally intended.

In addition to the piece's tenor, the minimalist instrumentation and creeping minor melody help make the "Dance Macabre" ghastly. Waxman uses ascending and descending sequences to build tension—a tool that forms the backbone of his compositional technique throughout the score. A wonderfully executed segue brings in the Bride's theme with the cello, which is then played by violins and violas to the counterpoint of a xylophone that chimes Dr. Pretorius' theme. These two melodic lines interplay as though they were partners dancing; each theme takes on qualities of the other, subtly suggesting the coming together of Dr. Pretorius and the Monster.

The Themes

Most of the melodic material in the "Dance Macabre," and in every other piece, derives from three main themes that Waxman uses as the musical foundations of the score. The Monster theme, Pretorius theme and Bride theme are all introduced in the "Main Title." The Monster theme is simple yet powerful, a reflection of the character it accompanies. Consisting of five notes and one minor-third leap, this leitmotif intimates the force of the famous four-note motive of Beethoven's *Ninth Symphony*.

The Pretorius theme shares similar rhythmic figures—the quarter-note triplets and the half-note downbeat—to the elaborated Monster theme. Its melodic line arcs downward and back over the span of an octave in contrast to the Monster theme's upward leap and return of a minor third. These similarities, easily audible, cleverly tie the two motives together just as Pretorius' own fate becomes intertwined with Frankenstein's creation.

The Bride theme is the only one with melodic sweetness. The dissonant repetition of a wistful major-seventh interval is lightened by harp glissandi, and, in counterpoint both musically and personally to the Monster and his minor theme, the Bride's theme resolves, in perhaps too facile a way, to the comfortable placidity of a major chord.

Variations and expansions of these three versatile melodies appear throughout the whole score, and they provide the compositional material for every piece except the delightful "Menuetto and Storm." The minuet reflects the refined dignity of Mary



Some anachronisms work to the score's advantage. The "Dance Macabre" features a hollow-sounding electric organ with an antique tone that gives it an eeriness beyond what could have been originally intended.

more a creature of pathos than of fiendish intent. Though Whale treats the Monster sympathetically and makes clear that the Monster's aggression stems from his frustration at misunderstood attempts at friendship, the movie was intended principally to thrill and titillate, secondarily to amuse and comment. To modern viewers, however, even the most well-done scenes, foremost among them being the Bride's creation, are appreciable for their cinematic craft rather than for their horror. The film's attempts at suspense and fear might not translate well into this century.

Too Cartoonish?

To some degree, the same may be said for elements of Waxman's music. Though it is brilliantly composed, scored and orchestrated, at times it falls short on an emotional level. In the piece "Bottle Sequence," for example, the music sounds ad hoc, and more like the soundtrack to a cartoon than to a horror film. This piece begins with a horn lightheartedly

scene is of the program style, Waxman could have crafted the music less haphazardly.

Other examples of the score's emotional disconnect can be blamed on its age and a jaded modern ear rather than on its construction. The whole-tone scalar runs that give the music some of its spookiness are today camp; young musicians are taught to recognize this dated sound as the so-called supernatural scale. In the same way, the theremin's association with Ed Wood films and old horror flicks can make its sound kitschy and takes away from its power to frighten the contemporary ear. Waxman's score, as the standard setter and archetype, must suffer the inevitable fate of becoming part of the cliché it created.

In some cases, the anachronisms in the score work to its advantage. The "Dance Macabre" piece, which plays when the Monster has his chance meeting with Dr. Pretorius in the underground crypt, features a hollow-sounding electric organ that brings to mind some cobwebbed attic in a sinister old church.

Shelley as she prepares to tell her tale, and in the same way that this scene does not integrate into the movie's plot, so too is its music unrelated to the rest of the score. The imitative minuet with its lilting, charming melody and its cheery instrumentation begins like a string quartet, but with each variation comes another instrument: celesta, harp, bassoon, and clarinet all contribute. Forebodingly, the minuet changes to a rococo agitato that crescendos diminished harmonies alongside an ascending melodic sequence. The musical tension increases until the motive returns to once again warm the listener, if only briefly. To complement the storm, Waxman increases the tempo and introduces chromatic dissonances

Such omens come to fruition in the crowning movement and the climax of the score, "The Creation," when the Bride comes to life. Timpani thump a 4/4 rhythm in eighth notes, which suggests a beating heart, and its unrelenting drone drives the music forward for the entire movement. As the storm brews and the visual tension heightens through awkward camera angles and strange lighting, the three main motives clamber over one another in varied tempos, melodic inversions and instrumentations. As in a witch's cauldron, the musical ingredients simmer and brew with increasing energy and fury, threatening to explode.

While the Bride is lifted to the roof on a

its closing piece, reveal Waxman's mastery of orchestration. He is especially adept at writing music to fit visuals—he effectively uses ascending runs to represent the Bride's lifting platform, for example—and the score musters enough Sturm und Drang for the chaos of these final scenes. Waxman relies too heavily on sequencing in these longer pieces, though, and the music's infusion with filler episodic runs can numb the ear. To its credit, the sequences' melodic choppiness complements the Monster's singular mindset and plodding movements. As he lumbers about, each step an effort of coordination, the music's bulky instrumentation and melodic repetition make the listener feel dragged along, too.



to both the melody and accompaniment. As quickly as the storm comes, though, it disappears and the minuet's theme satisfyingly returns. Waxman has superbly woven together the conflicting moods of the lighthearted minuet and ominous storm, and he has created a beautiful piece that is fluid yet programmatic to the scene.

In contrast to the lilt of "Menuetto and Storm," the "Processional March" that plays during the return of the apparently dead Dr. Frankenstein to his castle is a plaintive elegy in B minor. The breathy horns, eerie piccolos and tremolo strings create a tremendous effect, while quarter notes from the timpani foreshadow the steady ostinato heard later in "The Creation." Although the motive is catchy and fits the mournful bill, the chilling Hungarian minor scalar runs played by the theremin steal the piece. This scalar line soon gets taken over by tremolo strings and plays underneath the Monster theme in a subtle and ominous allusion to upcoming events.

metal platform, her theme repeats, each time with greater passion and richer orchestration. The Monster revives from his drugged slumber in a fury, and his re-entrance is coupled with his leitmotif, played straight at first, and then snarled with the powerful dissonances that define this movement. Chromaticism and drastic shifts in register perfectly complement the building tension of the scene's sparking, whirling machinery and demonically lit, maniacal faces by creating a frantic energy not previously heard.

At the moment of creation, the Bride's theme climaxes triumphantly, and the timpani beat rousing intervallic fourths that suggest the Bride's freshly electrified heart. When we are presented with the Bride in her flowing white wedding dress, faux matrimonial music replete with celesta and chimes, and emboldened with tutti brass, announces her readiness with a glorious, satisfying cadence that feels like the culmination of the entire score.

"Creation," the score's apex, and "Finale,"

The Upside-Downside

This ability of the music to mirror and express the goings-on in the film is its best quality. The downside is that many of the pieces don't make sense without an accompanying scene to fill in the narrative, and those pieces that do stand alone, such as "Menuetto and Storm" and "Processional March," aren't engaging enough to call the listener back for repeated hearings. The score is hugely successful as program music, but it fails to be independently valuable as symphonic music. Nevertheless, the job it sets out to do, it does very well, and the score remains historically valuable for its significance as a milestone in the genre of thriller music.

Franz Waxman went on to score numerous Hollywood films and picked up Oscars for his scores for *Sunset Boulevard* (1950) and *A Place in the Sun* (1951). *The Bride of Frankenstein* was re-released by Universal Home Video as part of a *Frankenstein Legacy* DVD package on April 27.

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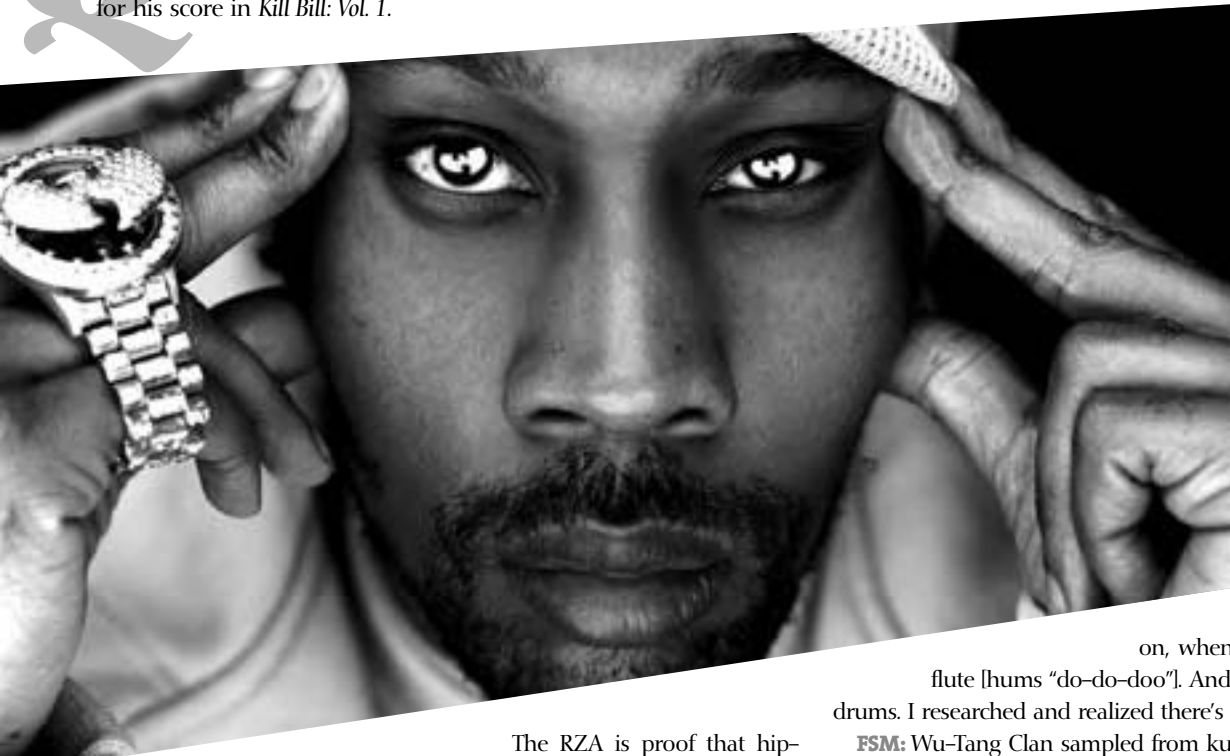
The RZA Makes His Own Breaks

By John Allina

Quentin Tarantino found the perfect musical complement for *Kill Bill: Vols. 1 & 2* in the RZA—a hip-hop icon, who's transferred his gift for haunting, lyrical beats to the world of feature film scores. Already, the RZA has been nominated for a Grammy and a BAFTA for his score in *Kill Bill: Vol. 1*.

subconsciousness, and the matrixness and Zen of life.

Ghost Dog was a great education for me. I went and you know what I studied? *Peter and the Wolf*. I studied that play, 'cause it's sweet, shall we say. And I watched how they used each instrument for a character. So when you watch *Ghost Dog*



The RZA is proof that hip-hop culture has extended its reach to include mainstream Hollywood movies. In five short years, he's racked up credits on pictures directed by Tarantino, Jim Jarmusch and the upcoming David Goyer film, *Blade 3*.

It was a natural tie-in for the RZA to work on pictures full of kung fu action and philosophy. The hip-hop group he produced, the famed Wu-Tang Clan, derives its very name from a mythical kung fu sword.

As *FSM* learned, the RZA's film scoring days just might lead to stints as a Hollywood director.

FSM: How would you describe your music?

RZA: I wouldn't personally describe it. I like to have the fans describe it, more than anything. Sometimes I like the critics to describe it. But they give me a hard run sometimes. But my roots are hip-hop. Anything I do is founded in hip-hop.

FSM: Jim Jarmusch called you up to do the score for *Ghost Dog*. If he hadn't, would you have tried breaking into film scoring anyway?

RZA: It was ironic when Jim called me, 'cause it was actually what I was thinking about. I was starting my own movie at that time. I put up about 300 grand and shot my own short movie. And I was about to start proposing music for it. So I was looking forward to doing that, and then Jim, he came like an angel almost, 'cause it was like, "Wow, somebody wants me to do what I want to do." So it really was kind of ironic, 'cause me and Jim both talk a lot about the consciousness,

when it first comes on, when you see a bird, you hear my flute [hums "do-do-doo"]. And then I brought in the hip-hop drums. I researched and realized there's an art to it.

FSM: Wu-Tang Clan sampled from kung fu movies, and now you've scored both *Kill Bill* movies. What's your interest in kung fu movies?

RZA: My love for kung fu movies is like my love for hip-hop clothes. Martial arts has been a right arm for me. No, maybe a left arm, cause I give God the right arm. I love martial arts films, I love the Asian culture, I love the philosophy behind it. I love the cinematography of it. I love the music. I know a lot of those movies by heart. If you ever see me acting [*Coffee and Cigarettes*, *Ghost Dog*, *Scary Movie 3*], I probably act more like an Asian actor than an American actor. 'Cause I've watched these movies, 20, 30 times apiece. I'm glad that Quentin did *Kill Bill* because he had Hollywood invest so much money into this genre. And I'm looking forward to being the next person to bring out a great martial arts movie. I'm looking forward to getting my turn.

FSM: Were there any major shifts in the music from *Kill Bill Vol. 1* to *Kill Bill Vol. 2*?

RZA: Yeah. Major changes. *Kill Bill 1* had more needle drops in it [songs] than part two. And also Robby Rodriguez [director, *El Mariachi*, *Once Upon a Time in Mexico*, etc.] came onboard for *Kill Bill 2*. And this guy's a genius. I mean, you know his work as a director, you know his work as a writer. Now you're gonna see his work as a musician. I mean he's playing guitar. He's directing an orchestra. I basically programmed a lot of music, and he took the music I programmed and had an orchestra play to my music. We're gonna have a few unique moments in this film.

FSM: On *Blade 3* (co-credited with Terence Blanchard) did you play off the scores in the first two movies, or completely go your own way?

RZA: I won't say that we're gonna imitate parts one and two, we're gonna really go left field. That's the goal. Unless the studio turns it around and takes a different path, the goal is to do something totally left field. For *Blade 3*, first I just compiled ideas. And I'll just give you one idea. I went to London, and I found Beth



Gibbons, the lead singer of Portishead. And I'm looking to use her voice as one of my instruments. I did that six weeks ago. And I also went to Jamaica, because I was thinking about bringing in some roots sounds. *Blade* is a black character, reggae is becoming more accepted in America, I think, and I just thought that I could do something like that, you know, take a chance. So if the studio goes for it, it's gonna be beautiful. But those are the kinds of ideas I'm thinking about.

He Auteur Know

FSM: What are some of the differences in how Jim Jarmusch, Quentin Tarantino and now David Goyer approach the music in their films?

RZA: Oh, super difference. Three great minds, with three different backgrounds. Quentin is very musically inclined. I like to call Quentin a hip-hop producer who doesn't like to use the equipment [laughs]. 'Cause he has a lot of records with a lot of great breaks in 'em. A lot of things that hip-hop artists would love to get their hands on. A lot of DJs in fact. Jim was more into the philosophy of what music brings about. And you see that in his movies.

And as far as David, he basically said, "Give us some dope s**t." He's not trying to act like he knows music. I don't even know how musically intuitive he is. But I know that he's got a great piece of product here and he's very keen on me and Terence doing the job. He can't really express what he wants, but he hears it. Some people can't explain it in words, they gotta see it or hear it.

FSM: You've worked on movies with mythical, comic-book type characters. Are you looking to move in a different direction? Is that why you chose to work on *Soul Plane*?

RZA: The true reason why I chose *Soul Plane* was 'cause it was more like a statement for me. And I'll give it to you. A lot of people were calling me to do movies right after *Kill Bill: Vol. 1*, and *Method Man* (of Wu-Tang

Clan) is the star of *Soul Plane*. And for me, it was like, how great would it be for Wu-Tang Clan and for our fans to come to a movie and see *Method Man* star in it, but guess what, music by the RZA. Wouldn't that be a treat? I did that as a personal gift to the fans. It was more like

Method Man got the part in the movie, which I didn't know about. And I got the score, but it wasn't a friendship thing, it wasn't a buddy deal. It was two qualified men for the job. I wanted people to see that Wu-Tang is a unit, as well as individuals; that there's so much strength there. So that's why I did that one.

Composer Cred

FSM: Are there any film composers who've influenced your work?

RZA: I'm one of those guys who watch movies with an open ear. So I hear everything and see everything. But the people who stand out of all time, of course, are John Williams, Hans Zimmer, and the Newmans. You look at something like *Star Wars* and *Raiders of the Lost Ark*, and you're dealing with a master doing that work. I got a lot of respect for the Hollywood composers. I know they're master craftsmen. If I could make a thing like John Williams, [hums the bars] do-do-do-dooo, *Close Encounters of the Third Kind*... It's like, *Star Wars*, I'd love to do something like that.

And as far as from the earlier community as they call it, I try and mold myself in the likes of the approach that Curtis Mayfield had with *Superfly* and *Claudine*, the approach James Brown had with *Black Caesar*, and Isaac Hayes when he did *Shaft*. I also try and catch some of that vibe, too.

FSM: Do you eventually see yourself directing your own movies?

RZA: That's my personal goal. For the next phase of my life. You know, I did the hip-hop thing, I did the touring, but I would love to cherry this off with me being respected as a director.

FSM: What does the RZA mean?

RZA: Well, RZA is actually a title. It means someone who went all around the world in search of things, and found it inside himself. Sometimes you gotta look around everywhere.

What's the old saying? God asked man, "Where should we hide the secret of God? We'll hide it in the ocean. No, one day man will get a submarine, and go to the ocean. Let's hide it on the moon. No, one day man will get rocket ships, and go to the moon. Hide it inside himself. He'll never look"

FSM

SCORE

REVIEWS OF CDS

CLASSIC ★★★★★

GREAT ★★★★★

GOOD ★★★

BELOW AVERAGE ★★

WEAK ★

Jerry Goldsmith at 20th Century Fox

★★★★★

JERRY GOLDSMITH

Varèse Sarabande VCL 0204 1028

6 CDs – 151 tracks – 7:01:07

Varèse Sarabande's announcement of a six-disc set of Jerry Goldsmith music—three discs of which were previously released, and three of which consisted of must-have, never-before and maybe never-again released music—both thrilled and infuriated fans. All of them wanted to hear *Damnation Alley*, but few wanted to pay \$130 for music they already owned. Despite the controversy, the set quickly sold out—and according to Varèse this will be part of a year-long celebration of Goldsmith's 75th birthday, so we could have a spectacular eight months ahead of us. Since *Goldsmith at Fox* is a sellout, this review is moot as a consumer guide, but we can hardly ignore a release of this magnitude.

I'm not going to belabor the first three discs—if you're a Goldsmith fan you already have all this music, and if you don't, I direct you to the *FSM* CD catalog for more than half of the material represented here. Suffice it to say that disc one matches up Goldsmith's big war scores (*Patton*, *Tora! Tora! Tora!*, *The Sand Pebbles* and *Morituri*) with his two *Planet of the Apes* films and the two Derek Flint spy spoofs. Disc two compiles the composer's westerns (*Take a Hard Ride*, *Rio Conchos*, *100 Rifles*, *Stagecoach* and the woefully underrated *Bad Girls*) with some appropriately "bucolic" (I love that word) efforts like *The Flim Flam Man*, *A Girl Named Sooner* and *Ace Eli and Rodger of the Skies*, wrapping up with *Justine* and *The Stripper*

(well, it had to go somewhere). The first real treat for collectors comes on disc three. No, it's not *Chain Reaction* (it would have been nice to hear the unreleased bridge chase from that score), although that, *The Edge, Magic* and the three *Omen* movies are included here. If you bought Varèse's *The Mephisto Waltz/The Other*, you know that *The Other* was melded into a suite that forces you to listen to three or four minutes of annoying carnival music in between Goldsmith's gorgeously wistful underscore; on the new CD the score's three best cues are available for the first time individually. *The Mephisto Waltz*, one of Goldsmith's most fascinating works, remains a victim of the elements that were available to assemble it originally, and with the main title emphasizing something like a theremin instead of a piano, this is a kind of alternate interpretation of the score.

It's likely that disc four is going to be the first one collectors pop into their players, and it's a beauty. First there's Goldsmith's original recording of his "The Artist Who Did Not Want to Paint" prologue to *The Agony and the Ecstasy*, one of the composer's

great accomplishments. Goldsmith re-recorded this for Intrada in the late '80s, but there are some fascinating differences in performance that make the original well worth listening to.

Shock Treatment—is another lost gem, with elements of *Freud* and Goldsmith's *Twilight Zone* scores combining in a gloomy, unsettling musical landscape. Little remains of *Fate Is the Hunter*, a drama about an airplane-crash investigation, but Goldsmith's main title is haunting and lovely (although the chorus adds an unusually dated aspect to it). For *Von Ryan's Express*, Goldsmith did his own take on the jaunty, indomitable little march Elmer Bernstein wrote for *The Great Escape*, and while there's some broad comic music on display, the final set of action cues show off the composer at his most stark and percussive.

Goldsmith has unquestionably mastered just about every possible film genre, but it has to be said that comedy is not his strong suit. In many of these cases he tends to write "funny" music. While this may seem clearly the correct approach

(since horror movies work well with scary music, action movies work well with exciting music and love stories work well with romantic music), I think it took Elmer Bernstein's *Airplane!* score to finally demonstrate that comedies are actually funnier when the music takes the film seriously (if not hyper-seriously). *S*P*Y*S* is a replacement score for a movie that somebody (correctly) determined was not very funny, and since the movie itself couldn't be changed, Goldsmith was brought in to provide a new score that would ostensibly punch up the jokes. I can't quite describe Goldsmith's theme to *S*P*Y*S* except to say that it uses electronics, has a chorus of voices saying "S*P*Y*S!" and it made me want to go back and listen to *Mr. Baseball* again. Since a Russian woman figures prominently in the movie, Goldsmith reworks a lot of the Russian music jokes from *In Like Flint*, although there is one cool cue late in the game ("The Buy") with eerie, hallucinogenic effects. If you're looking for 19 minutes of madcap, wacky, mirth-filled agony, this is the score for you.

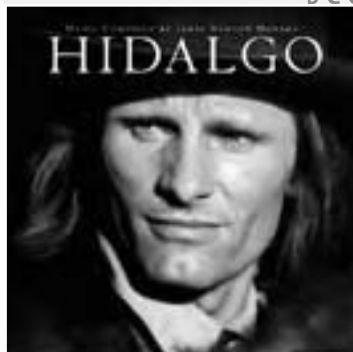
While it's been released on LP (and on an unlistenable CD years ago), *The Chairman* has long been considered lost, and since it was recorded in London it's one of the last things I expected to find on this compilation. The all-too-brief 13-minute suite starts off with a big surprise, a great little cue with a wonderfully aggressive, bouncy brass figure on top of one of the score's main themes—this one was not on the LP. Goldsmith's tranquil love theme follows this before the score moves into some of the composer's coolest action and suspense music, as the film



paces toward its conclusion on the Chinese border. The suite allows two of the climactic action cues to finally be reunited, but there's an incredible third cue as Gregory Peck's character squeezes under a barbed-wire fence, and after hearing the previously unreleased music that opened the suite I was getting all sweaty hoping to hear that, but no dice—all the rest of the pieces are from the LP, but in excellent mono sound. Here's hoping we haven't heard the last word on this score.

The Detective is another lost gem, and it makes an interesting counterpoint to *Contract on Cherry Street*, a later film scored by Goldsmith, also with Frank Sinatra as a tough police detective. *The Detective* was made in 1968, the same year Goldsmith scored *Planet of the Apes*—but ironically, with the presence of sitar and the semi-psychedelic vibe of several cues, the score prefigures some of Goldsmith's *Escape From the Planet of the Apes* writing. Of course Goldsmith characterizes Sinatra with a mel-low theme for muted brass, but *The Detective* boasts a thicker, cooler sound than *Cherry Street*, with at least a tip of the hat to the arrangements of Nelson Riddle. The gestures toward contemporary effects (including the sitar) don't so much date the score as they define the coolness of the era.

The *Alien* suite is superbly put together and is all unreleased stuff, including the original main title (the greatest music Goldsmith ever dismissed), the subsequent hypersleep chamber cue, Harry Dean Stanton's death scene (with music written for this scene but removed and moved to the beginning of Ash's attack on Ripley later in the film), and the climactic "alien in the closet" music with its insidious, snake-charmer's dance for serpent, woodwinds and strings, one of many unused attempts to get at what director Ridley Scott was looking for. Disc six contains the big prize: *Damnation Alley*, another seemingly lost masterpiece. Goldsmith would have you



believe that he only really enjoys scoring movies like *Rudy*, but when you listen to this amazing music it's impossible to believe that the composer wasn't having a ball writing it. There are echoes of *Twilight's Last Gleaming* (both films involve nuclear missile silos, after all), *The Swarm* and *The Satan Bug* here, but most of this score, while unmistakably Goldsmith, doesn't really sound like anything else he's written. It's a classic example of the composer writing music for some imaginary better movie rather than for what's on screen—*Damnation Alley's* special effects and action stank on ice, so Goldsmith provides all the energy and spectacle that's lacking. The mood gets substantially more low-key with *Anna and the King*, a pilot for a TV series that boasts one of the composer's most charming title tunes, kind of an Oriental take on *The Trouble With Angels*. Goldsmith reprises a cue from *The Sand Pebbles* here, but most of the score is a most welcome addition to the composer's trademark mastery of Asian effects and textures (there's also a hint of his gamelan-based music for *The Spiral Road*). *A Tree Grows in Brooklyn* is more traditional but equally touching and delicate, proving that Goldsmith could get into the mind set of a lonely little girl from Brooklyn as easily as he could characterize a giant carnivorous cockroach for *Damnation Alley*. *The Vanishing* is another "lost" score, chiefly because it's one of the few Goldsmith scores of the '90s to not receive a soundtrack album. The hesitant, two-note gesture for the psychotic Jeff Bridges character became the backbone of a few too many later Goldsmith scores—the



composer conjured up a whole world with two notes in *Alien*, but in some of these scores the effect seems to be marking time before the interesting music shows up. In this 12-minute suite, that point doesn't get reached for about five minutes, but *The Vanishing's* action finale is fun stuff while it lasts.

That's seven hours of music, from 39 films—and this set definitely leaves the listener hungry for more. A big salute to Nick Redman, Bob Townson, Michael Matessino and Matthew Joseph Peak for putting together one of the most beautiful-looking, impeccably produced and incisively written soundtrack packages ever released. And, finally, congratulations to Jerry Goldsmith. I think it's hokey to refer to Goldsmith as "Maestro" (but I won't stop you from doing so, gentle reader), but I'm perfectly happy to call him "Genius." I can't imagine anyone else writing seven hours of music with this much variety, beauty, power and sheer fascination—and it's only a small sample of what he's done for us over the past four and a half decades.

—Jeff Bond

Hidalgo ★★★ 1/2

JAMES NEWTON HOWARD
Hollywood 2061-62419-2
14 tracks - 45:31

When I went to see *Hidalgo*, I was expecting something akin to *Seabiscuit*, not *Raiders of the Lost Ark*. And yet there was Viggo Mortensen's Frank T. Hopkins, with his cowboy hat, riding across the Arabian Desert, going through a litany of adventures to survive booby traps and outrun the bad guys. Mortensen, in full Aragorn mode (he speaks the Native

American tongue as if it's Elvish), is a mixed-breed cowboy persuaded to run a 3,000-mile race on his trusty mustang Hidalgo against the best thoroughbreds in the world. Unfortunately, the movie suffers from tone problems, at times trying to be earnest about the plight of Native Americans, and at others, just being a goofy cartoon (I swear, Hidalgo is only a voice box away from being Mr. Ed). James Newton Howard's score suffers as a result.

The album starts brilliantly, with a quiet melody at the beginning of "Main Titles," which take place during a rest bit of a horse race. This piece of music and most of the stuff during the American West portion of the film set up expectations that Howard may be taking an approach that differs from the *Lawrence of Arabia* notions many critics were hoping he would avoid. Alas, the temptation for Howard (or more likely director Joe Johnston) to quote Maurice Jarre's Oscar-winning score once we land in the Middle East was too great. Of course it doesn't help that Omar Sharif actually has a supporting role in this movie and was directed to ham it up.

Not that there's anything wrong with the middle section of Howard's score. There just aren't many surprises. And, in truth, where many casual listeners might point to Jarre's score for inspiration, I find more traces of John Williams' *Indiana Jones* scores. This is especially evident during a chase scene (not on the CD) to save a Princess in a walled city (this during a convenient break from the horse race) and "The Trap," which is the big ambush scene that includes cheetahs (or similar large cats). Arabian music is quoted, world voices are incorporated and the orchestra is in full gear during the thrilling finale. All well done, and all predictable.

The good news is that the score CD is a fun ride and an enjoyable listen. Typically, I find James Newton Howard's action scores less exciting than his dramatic

works like *The Prince of Tides* and *The Emperor's Club*. Howard seems less invested in his action scores, but that doesn't mean they can't be enjoyable albums.

—Cary Wong

Monster ★★ 1/2

BT

DTS 1112

15 tracks - 74:52

Directed by Patty Jenkins, *Monster* is lurid. In it, Charlize Theron plays an overweight lesbian prostitute who murders men for money, survival, pleasure and love. Strangely, the film has enjoyed almost universal praise, despite the thematic similarities it shares with other "gay killer" movies. That is, *Monster* manages to appeal to many of the same people who condemned *Basic Instinct* and *The Silence of the Lambs* for being homophobic.

Arguably, much of the credit for this acceptance and success belongs to Jenkins, who shot the picture in a standard, non-expressive manner, using conventional camera angles, subdued lighting and an incredibly slow pace to arouse sympathy, rather than horror and disgust. No doubt her decision to use BT's restrained, emotive score helped to make the film less offensive, as well.

Like Cliff Martinez and Paul Oakenfold, BT uses electric guitars, synthesizers and high-tech editing to create aural patterns that float somewhere between sound design and music. And though his work isn't exactly annoying, it isn't thrilling either. On a track like "The Bus Stop," for example, this émigré from the L.A. club scene lays down a minimalistic theme with a subdued bass; then he reinterprets it over and over and over and over, using a multitude of instruments. And on "First Kill," a showcase for the "vielle a roue," or hurdy-gurdy, he constructs a simplistic, depressive rhythm that seesaws back and forth, until electronic strains seep in and tear the figure apart. With "News on TV," in contrast, he spares us for a moment from



the sonic angst by dropping hard beats into the mix. Nevertheless, the track still manages to work its melody to death.

Soft, sedate, at times even pretty, BT's score drifts like a handkerchief in the wind, dulling the senses like a supersized dose of NyQuil. Perhaps people who enjoy raves and ecstasy will respond to it enthusiastically. The rest of us, however, are sure to rub our eyes and yawn.

—Stephen B. Armstrong

Paycheck ★★★

JOHN POWELL

Varèse Sarabande 302 066 535 2

14 tracks - 48:03

Initially, I was upset to see that John Powell was attached to *Paycheck*, the latest film from John Woo. Not only was I anticipating another dreadful Woo synth-laden score, but the project seemed another step backward for Powell. Imagine my surprise when *Paycheck*'s lush orchestral score blasted from my speakers. Not only does this music crack the techno/orchestral code that David Arnold and Don Davis have failed to breach, but it also delivers something immensely entertaining and infectiously hummable.

Don't be fooled—for about the first 1:20 of the "Main Title," the score sounds like it might just be another sampled rehash...a glorified *Face/Off*. Then, lo and behold, full strings erupt. The ensuing theme immediately echoes John Barry's Bond scores, an obvious choice for inspiration for an espionage-style thriller, but it succeeds in a way David Arnold's Bond scores never did. Powell relies far more on constructed rhythm and melody instead of



"cool" drum loops (something that has plagued the latest Bond scores in particular).

"20 Items" is about as close to techno as the score gets, but it quickly fades away in favor of strings and more traditional percussion. A Silvestri-esque descending motif complete with sawing strings dances throughout "Wolfe Pack" until breaking out into a triumphant burst that's good enough to be a main theme of its own. "Crystal Balls" returns to the main-title theme, complete with obvious Bond-influenced brass punctuation and techno underlay. Though techno elements may date many scores down the road (when some new element is decided upon as being the "hip thing kids listen to"), I don't think that'll be much of a problem here, where the ideas are understated and integrated. This approach—as opposed to pasting orchestral elements around a burly piece of techno—avoids what essentially becomes a brawl between the music and a glorified click track. It also helps that Powell is one person, with one idea of how the music should sound, rather than two composers fighting to have their sound win out. Or one composer against some keyboard jockey in a "versus"-style remix battle. Hint, hint, if you haven't already gotten it.

"Mirror Message" barely features any noticeable material and ends up sounding like a sinister take on the "Cave Waltz" music Powell did for *Evolution*. He even manages to get some kazoos in there at 2:55 (a Powell favorite from his lighter scores such as *Chicken Run* and *Agent Cody Banks*). "Imposter" features arpeggiated

pianos married to the Silvestri string motif. I absolutely love this track, and the blast of evil brass at the end solidifies it. "Hog Chase Part 1 and 2" then present a tour de force of action music in a decidedly non-Media Ventures style, with actual themes and emotional progression. Most important, it sounds like music instead of someone hitting all the keys on a sampling board at once for every exciting action on screen. Every possible beat gets explored, every theme pirouettes about. A new heroic theme shines throughout "Part 2," flowing into the main-title theme beautifully. Powell even proves to those unwilling to take a chance on Frankie Muniz that his *Agent Cody Banks* theme was cool when he all but quotes it 2:53 into "Part 1."

Elliot Goldenthal gets a reworking for "I Don't Remember," which sounds almost like it could be an alternate layer to Claudia's theme from *Interview With the Vampire*. That's not a slight to Powell—it sounds amazing. "The Finger" flows from "Fait Accompli" and blasts out some quick action music to make sure the score leaves on an exciting note before segueing into the placid denouement of "Rachel's Party." This track brings back the main theme in string quartet form, and is simply beautiful. This track has quickly become one of my all-time favorites; I will never be able to describe how well the peaceful repetitions and main theme seep inside and soothe. Its like Philip Glass, except shorter and less repetitive.

This album has got to be the most pleasant surprise since *Gigli*—which, ironically enough, is another John Powell score to a Ben Affleck movie. If you're a fan of Powell, this one is a must-have. If you think all any Media Ventures alumni can do is punch a drum loop, check this out. And if you like David Arnold, but wish he'd turn down the percussion mix so you could actually hear the 80-piece orchestra he bothered to record, this is for you

as well. Kudos to John Powell—I can't take the damned thing out of my CD player! —**Luke Goljan**

The Robe 50th Anniversary

Deluxe Edition (1954) ★★★★★

ALFRED NEWMAN

Varèse Sarabande VCL 1103 1025

Disc 1: 18 tracks - 53:53

Disc 2: 18 tracks - 49:30

I hate to read a review containing the phrase “every serious collection of film music should contain ____”; everyone has different tastes and will not necessarily find ____ essential. But in the case of this new release of *The Robe* (1953), every serious collection of Golden Age music should, well, you get the picture.

This is actually *The Robe's* third release on CD, and although it is the best, it may not be an essential purchase for those who have an earlier edition. The first album, also on Varèse, was a straight reissue of the original LP, itself a mono rerecording made by Newman after the film's successful opening. The second CD, released on Arista/Fox Music, was a two-thirds-complete release of the original film tracks, mostly in stereo. This album features the entire original score as recorded for the film, and could only have been made better by including the tracks from the mono LP as a bonus (a Super Deluxe Edition?).

As it stands this is a superlative album, remastered mostly from different and better-preserved multitrack elements than were used on the Arista CD (and Nick Redman, producer of both albums, explains in the detailed liner notes why these higher quality elements were legally unavailable at the time) for superior sound and about 30 minutes of extra music. A couple of tracks feature minor distortion and one has significant damage, but most are in brilliant stereo, mixed down to perfection by Michael Matessino from the multi-track stems. Much appreciation must be given to producers Redman, Robert Townson and their hard-working team.

The music itself is thematically rich and diverse, easily one of Newman's top five scores, and arguably the best. It's a masterpiece of the historical/biblical genre, and as such is brimming with marches, passion, lust, greed and glory. We finally get the dramatic and powerful centerpiece to the score, “The Crucifixion,” which did not exist among the elements available for the Arista CD and was the only track encumbered by dialogue and sound effects on the mono rerecording. It forges on like a tragic yet hopeful funeral dirge, with Ken Darby's choral arrangements adding considerably to the spiritual weight of the proceedings.

On a lighter note, the song “The Resurrection,” while having been sung with reverence by Carole Richards to a sparse accompaniment, contains what must be the most awkward word to sing in the English language: “sepulcher.” If you've heard this track you know what I mean. This limited release (1,500 copies) is recommended, and sadly, officially sold out. Watch for stray copies!

—**Darren MacDonald**

Alias ★★★★★ 1/2

MICHAEL GIACCHINO

Varèse Sarabande 302 066 521 2

26 tracks - 65:10

Television composers rarely have the luxury of developing themes over a large canvas, as film composers like Howard Shore and Don Davis have been able to do over the past few years. Music written for television is often even more rushed than that for film scores, and cues tend to be shorter and more disparate as commercials constantly intercede. Television composers have a different, but equally challenging job. They must write music that helps the audience live in the moment, no matter where that moment may be. This is more difficult on certain shows, where the composer must be able to jump between widely disparate styles at the drop of a hat.

Michael Giacchino is respon-



sible for almost all of the music in the first two seasons of the hit *Alias*, a show that offers a lot of scoring challenges. Varèse Sarabande's release of this compilation album showcases why Giacchino has received so much acclaim. In the liner notes, JJ. Abrams, *Alias'* creator, writes that Giacchino's music is pitch perfect, that in “adopting the style and instrumentation of the various international locales visited on *Alias*, Michael performs a miracle.” Abrams touches on what makes this recording so fascinating, and occasionally frustrating; Giacchino is a master at helping the audience live in the moment, deftly switching from style to style. Therefore, the movement from track to track becomes slightly schizophrenic, and can be dislocating to a casual film-score listener. Consider the move from “Spanish Heist,” one of the disc's best tracks, to “Double Life.” “Spanish Heist” conjures a Mexican locale with castanets and flamenco guitar intertwining over a pulsing beat, with a vocal line occasionally embellishing the top. It is followed by the lyrical “Double Life,” in which Jennifer Garner's Sydney Bristow contemplates her role in the world as a spy. It's a cue full of indecision,

heartbreak and eventually, resolution—and it's stylistically miles away from “Spanish Heist.”

So you should savor this CD for the exquisite moments it contains. Revel in the effective four-chord ostinato in pseudo-religious orchestration in “The Prophecy,” or in the shifting textures and rhythms, the “wacka-chicka” electronics, and the blaring trumpets straight out of a David Arnold Bond score in “Sleeping Beauty.” While there are no overarching themes to hold onto in *Alias*, there is plenty to enchant, from moment to moment.

—**Andrew Granade**

Gothika ★

JOHN OTTMAN

Varèse Sarabande 302 066 520 2

15 tracks - 49:51

Years ago, I was upset when John Ottman got kicked off *Halloween: H20*, but when I finally heard the rejected score, the pain went away. I began to understand that John Ottman cannot write horror music. Between the rejected *H20*, *Urban Legend 2* and now *Gothika*, he has proven that he simply cannot wrap his mind around what it takes to scare an audience with music. He can write pretty music and slightly odd music—even loud, obnoxious music...but none of it sounds scary. Indeed, much of it grates on the nerves rather quickly.

Ottman also seems to relish falling into the pitfall of extremely obvious temp-tracking. As an editor and director, he has become too reliant on his temp scores, at times behaving a bit like a fledgling band and creating music that sounds like a lesser version of another composer. Even though the first few moments of *Gothika* tease with the promise of creepiness, it turns into another *Snow White: A Tale of Terror*, because here, too, the first five seconds are the best part of the score. Right after that, the *Dune* theme is quoted verbatim, followed by the *Die Hard* theme 1:55 in. “First Escape” (2:53 in) and “Willow Creek” (3:20 in) hint at the blatant rip of *Aliens*

that erupts in full glory 1:15 into "Revelation." And while "I See Dead Kids" sounds decidedly Elfmanesque, what should we expect after "You're Next" has already quoted the main theme from *The Frighteners* right at the start? Unlike Ottman's work on *X-2*, where he unabashedly stole the theme from *Lifeorce*, then built an incredible score around it, *Gothika* never surpasses its source material.

Other than the first track, the only marginally interesting bit of music appears in "Recollections" and "The House/Dream," which boast interesting vocal textures and ethereal glissandos. But none of it really creates any definitive mood, meandering about aimlessly. Considering how loud and raucous it can be at times, this score is surprisingly forgettable. This is especially the case with the main theme for Miranda, where Ottman phones it in with another wandering piano melody over soft vocals.

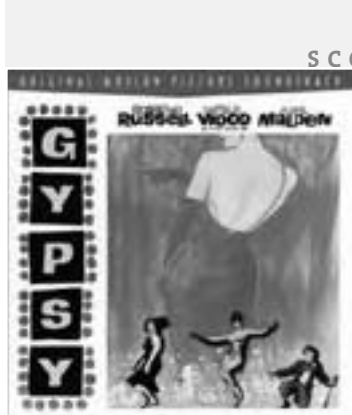
Ottman's music may (or may not) have perfectly matched Halle Berry's exploits on screen, but it sure as hell isn't worth paying attention to on CD. —**Luke Goljan**

Gypsy (1962) ★★

**JULE STYNE and
STEPHEN SONDHEIM**

Warner Bros./
Turner Classic Movies Music
22 tracks - 69:56

I've had to listen to boys in Greenwich Village piano bars bitch about this one for years. Now I'm going to exact a bit of artistic revenge and tell the world how I really feel: I don't think there's much wrong with Warner Brothers' splashy 1962 film adaptation of the 1959 Broadway musical milestone *Gypsy*. Before I'm stoned in the streets by legions of fanatical Ethel Merman admirers, I will readily acknowledge that The Merm's indelible interpretation of the unstoppable Momma Rose is justifiably worshipped. Ethel's overbearing stridency perfectly conveyed the ferocious ambition and roaring angst of the ultimate stage mother.



To hear Merman belt "I had a dream..." as she launches into "Everything's Coming Up Roses" is undeniable proof that there is a God and she was born in Astoria, Queens, in 1908.

Although Merman was inexplicably passed over for the movie of *Gypsy*, her volcanic spirit hovers over the film like a furious specter. The controversially cast Rosalind Russell, a consummate talent in her own right, gamely tries her best as Jack Warner's Momma Rose, wisely relying on her sublime comedic abilities to carry her through. The vocal demands of the role were far beyond Russell's range, however, and the star wasn't completely forthcoming in her 1977 memoir *Life Is a Banquet* when she wrote, "That's Roz, and nobody else, as Rose on the soundtrack of *Gypsy*." What cinema audiences and soundtrack devotees actually heard was an amalgamation of voice double Lisa Kirk (mostly) and Russell (very sparingly).

Unlike Marni Nixon, who loaned her lilting soprano to Deborah Kerr for *The King and I* and Audrey Hepburn for *My Fair Lady*, Lisa Kirk (1925–1990) hasn't received nearly the same attention for her own ghost belting achievements. Hand-picked by Cole Porter to originate the role of Lois Lane in the original Broadway production of *Kiss Me Kate*, Kirk enjoyed a successful career as a nightclub chanteuse and Great White Way favorite. It's unclear whose idea it was to use Kirk for the *Gypsy* dubbing, but she produced a respectable though never truly electrifying Rose Hovick.

The invigorating "Some People"



is one of the most eagerly anticipated numbers in the score and the presentation here is something of a letdown—not only are the seams showing on the Kirk-Russell patchwork but Kirk's subbing seems too sluggishly paced to project the requisite fire necessary for the quintessential "get outta my way" anthem. On the poignant and winsome side of things, Kirk is far more effective with two endearing Styne-Sondheim ballads, "Small World" and "You'll Never Get Away From Me." When Merman was subtracted from *Gypsy*, her sonic-boom chutzpah was forfeited but a certain warmth and humanity was regained. As Rose savors the words "small and funny and fine" at the conclusion of "Small World," Kirk is arriving at a genuine emotional discovery whereas Merman (on the original Broadway cast album) is still steamrolling.

"We can say she wore black-and-white pumps and that's about it," is how Arthur Laurents, the author of *Gypsy*, has glibly dismissed Russell's performance in the film. A handful of unadulterated Roz vocals are collected at the conclusion of this Warner Bros./Turner Classic Movies Music edition of the soundtrack and the painful quality of most of these tracks would seem to validate Laurents. However, that gorgeous nervous breakdown known as "Rose's Turn," inspires Russell to previously unscaled heights and she earns her rightful place in the National Diva Registry by fully committing to a spirited and impassioned delivery. Light the lights, indeed.

For my money, there is no more exhilarating overture in the

history of the American musical theater than the instrumental introduction to *Gypsy*. The circus-like aspects of show business, Rose's dazzle-or-die determination and the desperation of the mother-daughter disunion at the center of the story are all orchestrally in evidence. As arranged and conducted by Frank Perkins, the movie's overture is in some ways more vibrant and commanding than its theatrical equivalent. Equally sublime is the Warner Brothers Studio Orchestra's sizzling accompaniment of Natalie Wood's reprise of "Let Me Entertain You." As burlesque goddess Gypsy Rose Lee, Wood's hopeless attempts at vocalizing are ironically on target in underscoring her character's discomfort as she's cruelly exploited by the unrelenting Rose.

This remastered release also retrieves (at last) the memorable "Together Wherever We Go," which was deleted from the release print in an effort to shave a few minutes from the picture's running time. It's puzzling why this ditty was deemed expendable as Russell, Wood and even the woefully miscast Karl Malden are all in peak comedic form.

The cover of the liner notes booklet is graced with the original poster art and not the garish collage featured on the jacket of the original LP issue. All things said and done, this adaptation of *Gypsy* wasn't the four-star classic it could have been but it's certainly not the devastating catastrophe that some boys on their third vodka stinger would have you believe... How do you like them egg rolls, Mr. Goldstone? —**Mark Griffin**

One From the Heart (1982)

★★★★

TOM WAITS

Columbia/Legacy/Sony CK 85813
14 tracks - 50:18

The music for the quirky Francis Ford Coppola film *One From the Heart* is in effect a "songtrack," but one made up of material written specifically for this movie. Tom Waits' score was nominated for

an Oscar in 1983 (along with the Ralph Burns adaptation of *Annie*, with both losing out to Mancini's *Victor/Victoria*). The CD is filled with songs featuring both Tom Waits and Crystal Gayle.

The opening montage sequence is a dynamic jazz number that reveals the amazing artistry of Ms. Gayle with Waits' own vocals providing a fantastic rougher contrast. Accompaniments include a variety of jazz mini-combos as well as fuller orchestral arrangements. Shelly Manne and trumpeter Jack Sheldon also make an appearance or two, lending even more class. The more you hear Gayle's vocals, the more you notice some of the roots of Norah Jones' style. Not all of the songs are "great," but then again, there are spots in *Victor/Victoria* and *Annie* that drag as well. There is certainly enough to maintain interest throughout the variety of ballads and instrumental arrangements. Taken as a whole, there are many wonderful moments that build slowly across the span of the disc. It's especially nice to have this

score available in such fine sound, and with two previously unreleased cuts. Incidentally, there are occasional sound effects added in at the end of tracks—none are particularly distracting.

Perhaps today's generation, fascinated by the likes of *Moulin Rouge*, will be interested in *One From the Heart*, an unusual film in its own right. A double-disc DVD set is being released concurrently. The CD is filled out with a music video.

—Steven A. Kennedy

La Leggenda della Pianista and other Music for Film ★★★★★

ENNIO MORRICONE

DigitMovies CDDM006

24 tracks - 73:18 (22 tracks;

2 commentary Tracks: 10:02)

When the phrase "recorded live" appears on an Italian production, it generally sends shudders down one's spine. *La Leggenda* is a live piano concert recording from 1998 featuring Gilda Butta (who played on *The Legend of 1900* soundtrack) performing music from a variety of Morricone films from *Gott Mitt Uns*



(1969) all the way to *The Legend of 1900* (1998). The "Four Studies" for piano will catch some Morricone fans off guard. They're harsh, dissonant musical expressions of contemporary, atonal piano writing. The same goes for the "Rag Frantumì" (1988). These are in wild contrast to the thematic selections from *Love Affair* (which sound like the published version available in recent sheet music collections) and *Cinema Paradiso*.

In addition to selections from *Cane Bianco*, *Stark System* and other films less familiar in the U.S., there are five tracks devoted to the aforementioned *The Legend of 1900*. The exquisite "Playing Love" gets a show-stopping performance, fol-

lowed by the remarkable "Moto Perpetuo," which brings the disc to a satisfying conclusion. All the selections are well performed and extremely close-miked, with precious little hall ambience.

For those who do not speak Italian, DigitMovies has graciously included a translation of Morricone's comments in the booklet. Unfortunately, these don't offer any additional information on the music. Still this is a fine disc that illustrates the many faces of this master composer.

—S.A.K.
This limited edition disc available at
www.digitmovies.com.

L'Anima Gemella ★★★★★ 1/2

PINO DONAGGIO

DigitMovies CDDM012

17 tracks - 39:21

Sergio Rubini's *L'Anima Gemella* debuted at the 2002 Venice Film Festival. It never received a wide release but did garner critical praise in Italian film circles. Pino Donaggio, who has been especially busy with television miniseries projects, somehow

(continued on page 43)

Gabriel Yared's THE ENGLISH PATIENT: A Film Score Guide ★★★★★

Heather Laing

Scarecrow Press, 2004

194 pages, \$34.95—hardcover

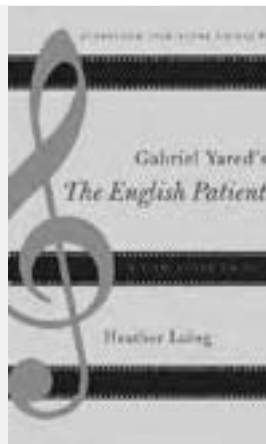
WITH SO MANY GREAT FILM SCORES TO

research and discuss in academia, it boggles the mind why this least interesting of Yared's scores from a mind-numbing film was the first choice to kick off what appears to be a series of film music guides from Scarecrow Press. Perhaps it's because the score did receive 1997's Oscar and Golden Globe awards despite hefty competition in an excellent year for film music. It proved to be a turning point in Yared's own compositional career even if it did immediately relegate him to other projects of a similar nature. Still, there is something mesmerizing about his score to Minghella's 1996 adaptation that perhaps lends itself to further discussion. Laing's treatise is additionally informed by personal interviews with Yared and access to the film's written score. The chapters are laid out like a dissertation, with a discussion of Yared's musical background, his scoring techniques, the film itself, narrative, and of course the score.

The biographical chapter is written more in the style of a colloquial research report than a more academic encyclopedic or biographical style. That

is to its benefit. The section on Yared's scoring style includes some basic discussion to whet the appetite for the later exploration of *The English Patient*. There are several brief sections given to music theory. Strangely absent was a discussion of key relationships and Yared's use of rhythm. The latter is especially unfortunate given his interest in Baroque forms and their use in the film. Where the text suffers most is in its musical discourse, though there are flashes of attempts at serious musical analysis. The analysis of the music in reference to specific film scenes fares better but seems less academically informed.

It is in the central chapter that Laing's scholarship shines best as she traverses a historical discussion of the themes and elements of the film. Since the chapter makes up roughly a quarter of the written text, it levels the general impression that the musical side of the book gives. The organization of the material is well thought out and is accomplished in such a way that even those unfamiliar with academic explorations will find the discussion interesting and informative. The chapter on narrative is entertaining reading and good film analysis. It is unfortunate that the exploration of the score is written from a primarily thematic



viewpoint. There are a number of identified themes that are discussed in terms of their placement throughout the film. This is coupled with some brief discussion of orchestration.

The supplementary material will be of use to those interested in further exploration of research. Appendix A provides a filmography that should be titled as "selective": it starts in 1980, missing Yared's score for the 1974 film *Miss O'Gynie et les Hommes Fleurs*; television work is omitted from the list; and recent projects are not included. There are also

some dating problems; for example, *Possession* was released in August 2002 but is listed in the filmography as 2001. There are a few other discrepancies in the list that could be addressed with an explanatory paragraph on how the films are dated. Appendix B's list of awards and nominations is equally hard to follow. The bibliography is substantial and helpfully categorized by subject area. The annotated notes are helpful in directing further commentary on particular issues raised in the text.

The hefty price is difficult to justify for such a slim volume. This text is recommended for its general analysis of the film, less so for the musical analysis.

—S.A.K.

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□ Vol. 7, No. 6
The Shoes of the Fisherman
ALEX NORTH
Film released: 1968
Studio: M-G-M
Genre: Political Thriller
Silver Age Classics
CD released: April 2004
Stereo • Disc One: 77:09 • Disc Two: 74:50
FSM's premiere 2-CD set features the complete, massive underscore on disc one, remixed and remastered; Disc two collects source and alternate cues, plus demo tracks from *Ice Station Zebra* (9:47) and the complete LP recording of *Where Eagles Dare* (40:39), all in stereo. **\$24.95**



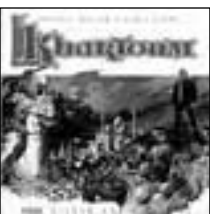
□ Vol. 7, No. 5
The Swan
BRONISLAU KAPER
Film released: 1956
Studio: M-G-M
Genre: Historical Drama
Golden Age Classics • CD released: April 2004
Stereo • 49:54
The Swan was Grace Kelly's penultimate film, in a role that eerily foreshadowed her own destiny as Princess Grace of Monaco. This premiere CD features the complete, original soundtrack remixed from three-track masters in stereo, as well as brief monaural passages recorded originally for *The Swan's* LP. **\$19.95**



□ Vol. 7, No. 4
Logan's Run (TV Series)
LAURENCE ROSENTHAL, et al.
Telecast: 1977 • Studio: MGM
Genre: Science Fiction
Silver Age Classics
CD released: March 2004
Stereo • 78:55
This short-lived TV series borrowed props and ideas from the feature film, with new music by Rosenthal, Bruce Broughton, Jerrold Immel (*Dallas*) and Jeff Alexander. Includes suites from all nine episodes of original music, remixed from three-track masters, in stereo. **\$19.95**



□ Vol. 7, No. 3
Diane
MIKLÓS RÓZSA
Film released: 1956
Studio: M-G-M
Genre: Historical Drama
Golden Age Classics • CD released: March 2004
Stereo • Disc One: 71:36
Stereo & Mono • Disc Two: 77:43
Lana Turner's final film at M-G-M gets a lush score of beauty and grace. Disc one presents the underscore; disc two includes alternates and source cues (57:45), plus unreleased material from *Plymouth Adventure* (7:48) and *Moonfleet* (12:10). **\$24.95**



□ 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
Two military-themed scores on one CD: *Khartoum* (41:46) is a sweeping epic with British and Arabian colors; *Mosquito Squadron* (37:08) includes aggressive action writing and a noble, patriotic theme. Both scores from stereo 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
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



□ 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**



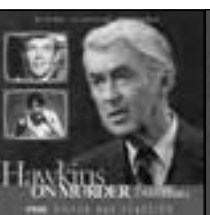
□ Vol. 6, No. 16
The Brothers Karamazov
BRONISLAU KAPER
Film released: 1957
Studio: M-G-M
Genre: Literary Adaptation
Golden Age Classics
CD released: Oct. 2003
Mono • 79:10
A rich and varied score for one of the greatest works in literature—composed by one of the novel's greatest fans. Kaper draws upon 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



□ 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**



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□ Vol. 6, No. 11
The Appointment
 MICHEL LEGRAND,
 JOHN BARRY
 & DON WALKER,
 STU PHILLIPS
Film released: 1969
Studio: M-G-M
Genre: Drama
Silver Age Classics
CD released: June 2003
Stereo • 77:06
 A tale of obsessive love features music by a quartet of noted composers: Legrand (18:59); Barry & Walker (26:19); Phillips (31:48). Remixed from the original masters, it's a one-of-a-kind trio. Special price: **\$16.95**



□ Vol. 6, No. 10
Our Mother's House/
The 25th Hour
 GEORGES DELERUE
Films released: 1967
Studio: M-G-M
Genre: Gothic/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**



□ Vol. 6, No. 8
Soylent Green/
Demon Seed
 FRED MYROW/
 JERRY FIELDING
Film released: 1973/77
Studio: M-G-M • Genre: Sci-Fi
Silver Age Classics
CD released: May 2003
Stereo • 79:49
 Two '70s sci-fi scores on one disc: *Soylent Green* (40:21) features a mix of pop, classical and avant-garde sounds; *Demon Seed* (39:28) is a wild blend of the electronic and symphonic. Stereo with mono alternates. **\$19.95**



□ Vol. 6, No. 7
Knights of the Round
Table/The King's Thief
 MIKLÓS RÓZSA
Film released: 1953/1955
Studio: M-G-M
Genre: Costume Adventure/
Swashbuckler
Golden Age Classics
CD released: May 2003
Stereo • Disc One 70:31
Disc Two 78:21
Knights (86:25) is the complete film recording of Rózsa's thunderous, epic score, including bonus tracks; *Thief* (56:47) is a rousing swashbuckler in the Korngold mold. **\$24.95**



□ Vol. 6, No. 6
All Fall Down/
The Outrage
 ALEX NORTH
Film released: 1962/1964
Studio: M-G-M
Genre: Drama/Western
Silver Age Classics
CD released: Apr. 2003
Stereo • 52:54
 Two complete scores by the great Alex North: *All Fall Down* (38:24) is hushed, sweetly jazzy score to family/coming-of-age drama. *The Outrage* (14:29) is spare music to western remake of *Rashomon*. **\$19.95**



□ Vol. 6, No. 5
Green Fire/
Bhowani Junction
 MIKLÓS RÓZSA
Film released: 1954/1956
Studio: M-G-M
Genre: Adventure/Drama
Golden Age Classics
CD released: Apr. 2003
Stereo/Mono • 79:20
Green Fire (51:04) is an adventure set in Colombia with a gorgeous symphonic main theme; *Bhowani Junction* (27:52) is a politically charged romance sporting indigenous, "world-music" source cues. **\$19.95**



□ Vol. 6, No. 4
THX 1138
 LALO SCHIFRIN
Film released: 1970
Studio: Warner Bros.
Genre: Science Fiction
Silver Age Classics
CD released: Mar 2003
Stereo • 55:45
 George Lucas' first film is a startlingly original vision of a dystopian future. Schifrin adds a fascinating score ranging from avant garde soundscapes to cheeky plays on Latin jazz. The CD includes many unused passages and is entirely in stereo. **\$19.95**



□ Vol. 6, No. 3
Home From the Hill
 BRONISLAW KAPER
Film released: 1960
Studio: M-G-M
Genre: Drama
Golden Age Classics
CD released: Mar. 2003
Stereo/Mono • 79:26
 Vincente Minnelli's excellent Southern family drama is highlighted by a masterful score by Bronislau Kaper, weaving together romance, tension and violence. All of the music from the film is present, plus bonus tracks and alternates. **\$19.95**



□ Vol. 6, No. 2
Ice Station Zebra
 MICHEL LEGRAND
Film released: 1968
Studio: M-G-M
Genre: Military/Espionage
Silver Age Classics
CD released: Feb. 2003
Mono • 79:20
 This '60s Cold War nailbiter is enhanced by Legrand's offbeat, epic scoring for orchestra. Remixed for superior sound, and resequenced into film order, this dramatic score gets the deluxe treatment with over twice the music on the original LP—in stereo. **\$19.95**



□ Vol. 6, No. 1
Plymouth Adventure
 MICHEL LEGRAND
Film released: 1952
Studio: M-G-M
Genre: Historical Epic
Golden Age Classics
CD released: Feb. 2003
Mono • 79:35
 Miklós Rózsa's magnificent historical music for the 1620 voyage of the Mayflower, from his most fertile period of epic scoring. Includes the complete soundtrack as used in the film (47:00) plus a bevy of alternates (32:35). **\$19.95**



□ VOLUME 5, NO. 20
Never So Few/
7 Women
 HUGO FRIEDHOFFER/
 ELMER BERNSTEIN
Film released: 1959/1966
Studio: M-G-M
Genre: WWII/Drama
Silver Age Classics
CD released: Jan. 2003
Stereo • 73:46
 Two Asian-flavored classics: *Never So Few* (42:18) blends action and romance, while *7 Women* (31:27) is more introspective, but with a big, exciting title theme for the Mongol horde. **\$19.95**



□ Vol. 5, No. 19
Tribute to a Bad Man
 MIKLÓS RÓZSA
Film released: 1956
Studio: M-G-M
Genre: Western
Golden Age Classics
CD released: Jan. 2003
Stereo • 50:30
 Rózsa's rare western is sweeping, full of melody, and flecked with the brooding melancholy expected of a mature "psychological western." This fan favorite has been remixed from the original stereo masters. **\$19.95**



□ Vol. 5, No. 18
The Man From
U.N.C.L.E. Vol. 1
 JERRY GOLDSMITH, et al
TV Produced: 1963-67
Studio: M-G-M
Genre: Secret Agent
Silver Age Classics
CD released: Dec. 2002
Mono • Disc One: 77:05
Mono/Stereo Disc Two: 76:08
 America's first hit spy TV series features varied, jazzy, high-energy music. All of Goldsmith's scores plus scores by six others (inc. Fried, Schifrin, Scharf, Stevens) are represented on this 2-CD set. **\$24.95**



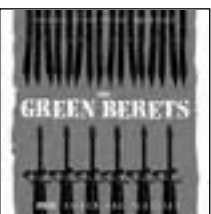
□ Vol. 5, No. 17
The Seventh Sin
 MIKLÓS RÓZSA
Film released: 1958
Studio: M-G-M
Genre: Drama
Golden Age Classics
CD released: Dec. 2002
Mono • 59:26
 This reworking of *The Painted Veil* inspired Rózsa to apply three of his signature sounds; film noir, exotic and epic film scoring techniques combine to create a unique and unmistakable score. Includes source music suite. **\$19.95**



□ Vol. 5, No. 16
The Prize
 JERRY GOLDSMITH
Film released: 1963
Studio: M-G-M
Genre: Espionage
Silver Age Classics
CD released: Nov. 2002
Stereo • 72:37
The Prize is an early Jerry Goldsmith action-suspense gem for a Hitchcock-styled thriller. CD features complete stereo score plus source music and vintage re-recorded LP cuts. **\$19.95**



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



□ Vol. 5, No. 14
The Green Berets
 MIKLÓS RÓZSA
Film released: 1968
Studio: Warner Bros.
Genre: War/Adventure
Silver Age Classics
CD released: Sept. 2002
Stereo • 72:37
 The first major U.S. film to address the Vietnam conflict features a stirring symphonic score, befitting an action movie directed by and starring John Wayne. All of Rózsa's music is here (plus "The Ballad of the Green Berets") in excellent stereo. **\$19.95**



□ Vol. 5, No. 13
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**



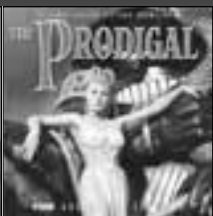
□ Vol. 5, No. 11
Above and Beyond
 HUGO FRIEDHOFFER
Film released: 1952
Studio: M-G-M
Genre: WWII
Golden Age Classics
CD released: Aug. 2002
Mono • 55:44
 This combination of wartime drama and domestic struggle is driving by a stirring, progressive score, with one of Friedhofer's greatest main titles. Complete, chronological score in best possible monaural sound. **\$19.95**



□ Vol. 5, No. 10
I Spy
EARLE HAGEN

TV Produced: 1965-67
Network: NBC
Genre: Secret Agent
Silver Age Classics
CD released: July 2002
Stereo/Mono • 77:57

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



□ Vol. 5, No. 9
The Prodigal
BRONISLAW 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

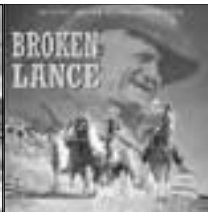
Farewell, My Lovely (33:06) is symphonic jazz score for '70s noir classic; *Monkey Shines* (40:41) is leitmotivic suspense score for George Romero monkey thriller. **\$19.95**



□ 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 legacy. 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

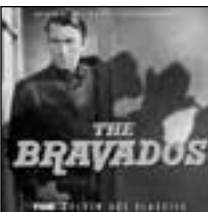
This pair of films by Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby



□ 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**



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□ 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**



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

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

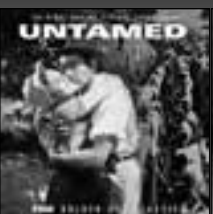
Cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist. First (37:52) includes unused music; sequel (37:09) a bit more traditional. **\$19.95**



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

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

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



□ Vol. 4, No. 4
Untamed
FRANZ WAXMAN

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

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



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

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

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



□ Vol. 4, No. 2
How to Marry a Millionaire
ALFRED NEWMAN & CYRIL MOCKRIDGE

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

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



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

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

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



□ VOLUME 3, No. 10
Beneath the 12-Mile Reef
BERNARD HERRMANN

Film released: 1953
Studio: 20th Century Fox
Genre: Adventure
Golden Age Classics
CD released: Feb. 2001
Stereo • 55:06

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



□ Vol. 3, No. 9
The Stripper/ Nick Quarry
JERRY GOLDSMITH

Film released: 1963/68
Studio: 20th Century Fox
Genre: Drama/Action,TV
Silver Age Classics
CD released: Jan. 2001
Stereo (Stripper)/Mono (Quarry) 73:35

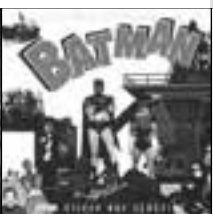
Early Goldsmith feature (42:01, plus 21:06 bonus tracks)—is in romantic Alex North style. *Quarry* (10:27) is a TV rarity—sounds like *Flint* music. **\$19.95**



□ Vol. 3, No. 8
From the Terrace
ELMER BERNSTEIN

Film released: 1960
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Dec. 2000
Stereo • 71:27

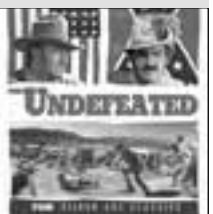
Paul Newman/Joanne Woodward soap opera features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. **\$19.95**



□ 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' underscore and larger action setpieces. **\$19.95**



□ Vol. 3, No. 6
The Undeclared/ 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 Undeclared* (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.



□ Vol. 3, No. 4
Toraj Toraj Toraj
JERRY GOLDSMITH

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

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



□ Vol. 3, No. 3
Beneath the Planet of the Apes
LEONARD ROSENMAN

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

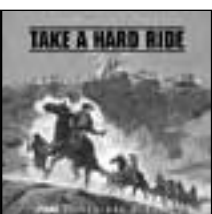
Second *Apes* pic gets atonal score by Leonard Rosenman with many avant-garde highlights. Includes complete original tracks (46:03) plus 1970 LP re-recording with dialogue (26:34). **\$19.95**



□ Vol. 3, No. 2
The Omega Man
RON GRAINER

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

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



□ Vol. 3, No. 1
Take a Hard Ride
JERRY GOLDSMITH

Film released: 1975
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Feb. 2000
Stereo • 46:38

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



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

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

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



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

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

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



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

Film released: 1950/45
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 1999
Mono (2 trks. in stereo) • 44:19

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



□ Vol. 2, No. 6
The Comancheros
ELMER BERNSTEIN

Film released: 1961
Studio: 20th Century Fox
Genre: John Wayne/Western
Silver Age Classics
CD released: Sept. 1999
Stereo • 47:44

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



□ Vol. 2, No. 5
Prince of Foxes
ALFRED NEWMAN

Film released: 1949
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: July 1999
Stereo • 46:39

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



□ Vol. 2, No. 4
Monte Walsh
JOHN BARRY

Film released: 1970
Studio: CBS
Genre: Western
Silver Age Classics
CD released: June 1999
Mono (1 track in stereo) 61:51

Revisionist western gets vintage John Barry score 20 years before *Dances With Wolves*. Song "The Good Times Are Comin'" performed by Mama Cass; many bonus tracks. **\$19.95**



□ Vol. 2, No. 3
Prince Valiant
FRANZ WAXMAN

Film released: 1954
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: May 1999
Stereo • 62:17

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



□ Vol. 2, No. 2
**Patton/The Flight
of the Phoenix**

JERRY GOLDSMITH/
FRANK DE VOL
Film released: 1970/65
Studio: 20th Century Fox
Genre: WWII/Adventure
Silver Age Classics
CD released: April 1999
Stereo • 76:24

Patton (35:53) is complete OST to WWII biopic classic. *Phoenix* (40:51) is a rare album release for Frank De Vol, a rousing adventure/survival score. **\$19.95**



□ Vol. 2, No. 1
100 Rifles
JERRY GOLDSMITH

Film released: 1969
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Mar. 1999
Stereo/Mono (combo) • 77:08

Burt Reynolds/Raquel Welch western gets explosive score, heavy on Mexican colors and guttural action. CD features score twice, in stereo and in mono with slight variations. **\$19.95**



□ VOLUME 1, No. 4
**The Return of Dracula/
I Bury the Living/
The Cabinet of Caligari/
Mark of the Vampire**
GERALD FRIED

Films released: 1958/59/62/57
Studio: UA/20th Century Fox
Genre: Horror • Silver Age Classics
CD released: Jan. 1999 • Mono
Disc One: 61:06 Disc Two: 73:20
2-CD release of creepy, early horror scores. **\$29.95**



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

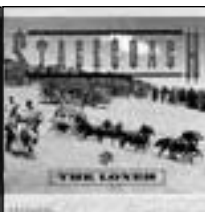
Film released: 1966
Studio: 20th Century Fox
Genre: Sci-fi
Silver Age Classics
CD released: Sept. 1998
Stereo • 47:28

Sci-fi classic gets imaginative, avant garde score; a signature work. **\$19.95**



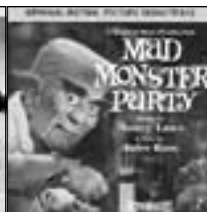
□ Vol. 1, No. 2
**The Paper Chase/The
Poseidon Adventure**
JOHN WILLIAMS

Film released: 1973/72
Studio: 20th Century Fox
Genre: Drama/Disaster
Silver Age Classics
CD released: July 1998
Stereo/Mono (combo) • 75:53
Two complete '70s scores plus the main title (6:07) to *Conrack* (1974). **\$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
Classic western film plus theme and two episode scores for TV 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
30th Anniversary collector's edition features score and the vocal talents of Boris Karloff & Phyllis Diller. **\$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
Features "Romance for Guitar and Orchestra," & title song by Shirley Bassey, plus two rare alternates. **\$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
Unparalleled '70s 12-tone jazz/funk fandango on *FSMs* first album release. **\$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*

BOOKS FOR MUSIC LOVERS

The Score: Interviews with Film Composers by Michael Schelle

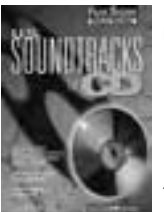
This 1999 book uses a Q & A format to converse with contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. Written by a composer, who delves deeply and precisely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



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*



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

Price Guide by Robert L. Smith

FSMs 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*



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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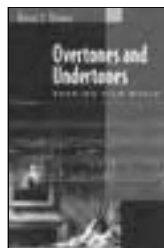


The Music of Star Trek: Profiles in Style by Jeff Bond

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*



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*



Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly, Introduction by Tony Thomas

The gifted musician of such classics as *The Best Years of Our Lives*, *Above and Beyond* and *Soldier of Fortune* was considered by his peers to be the most sophisticated practitioner of their art. Friedhofer (1901-1981) gave a lengthy oral history to the AFI, rife with anecdotes, opinions and wit, which forms the centerpiece of this book. Includes a short biography by Danly, the eulogy from Friedhofer's memorial service by David Raksin, a filmography, photographs and more. *The Scarecrow Press, 212 pp., softcover. \$24.95*



A Heart at Fire's Center:

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

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

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*



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24 pp. unless noted.

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- *#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; Kitaro & R. Miller; R. Portman; Ken Darby; *Star Wars* trivia; sexy LP covers; '93 in review.
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- *#48, Aug. '94 M. Mancina (*Speedy*); C. Cirino & P. Rotter; aspiring composers advice; CAM CDs; Cinerama LPs.
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- *#50, Oct. '94 A. Silvestri; M. Isham; sex & soundtracks; Schiffrin con-

- cert; Morricone/Beat; the Internet; Recordman/liner notes.
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- Takemitsu; *Robotech*; *Star Trek*; 10 Influential composers; Glass; H. Villa-Lobos; songs in film; best of '95; film score documentary reviews.
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- Readers Poll '96; "Into the Dark Pool" 2
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- *#Vol. 2, No. 8, Oct. '97 Poledouris, Shore, Zimmer vs. *FSM* 2, Alloy Orchestra; Golden Age CDs.
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- *#Vol. 2, No. 2, Mar./Apr. '97 A. Clausen; promo CDs; Congress in Valencia;

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- *#Vol. 3, No. 2, Feb. '98 Glass, Williams Buyers Guide 2, D. Amram, Goldsmith on Varèse, Pendulum CDs; TV CDs.
- Vol. 3, No. 3, Mar./Apr. '98 *Titanic*/J. Horner, Best of 1997, Cinerama, Greig



McRitchie, Fox Newman Stage, Oscars.
Vol. 3, No. 4, May '98 B. Broughton, D. Arnold; *CE3K* restoration; Williams Guide 3; Ed Shearmur; Fox Classics CDs.

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SCORES: animation, Morricone, horror, Golden & Silver Age Hollywood, concert work CDs.

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48-64 pp. each

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

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

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

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

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

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PROKOFIEV; Friedhofer & Fox; *Ghostbusters*; J. Danna, R. Shore; Bender at Chiller, more.

Vol. 6, No. 6, July '01 *PLANET OF THE APES*; H. Zimmer; Horner Guide 2; Goldenthal; Shore; Williams.

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

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

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

VOLUME SEVEN, 2002

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

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

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Vol. 7, No. 8, Oct. '02 FALL FILM ROUND-UP: E. Bernstein (*Far From Heaven*); E. Goldenthal (*Frida*); D. Elfman (*Red Dragon*); Goldsmith, Williams concerts; S. Bramson (JAG); The Michael Hennagin story; 25+ CD reviews; more.
Vol. 7, No. 9, Nov. '02 BOND TURNS 40: D. Arnold (*Die Another Day*, reviews & re-releases); W. Ross (*Harry Potter*, *Tuck Everlasting*); George Feltenstein (Turner Classic Movies); 12-CD Wishlist; Omaha's Orpheum Theater; Holiday DVD reviews.

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

VOLUME EIGHT, 2003

48 pp. each

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

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

Vol. 8, No. 3, Mar. '03 MAGNIFICENT MOVIE MUSIC MOMENTS; Brian Tyler (*The Hunted*, *Children of Dune*); J. Ottman (*X-Men 2*); D. Davis (*Matrix Reloaded*).

Vol. 8, No. 4, Apr.-May '03 MEET THE FOLKS: H. Shearer & M. McKean (*A Mighty Wind*); M. Hamisch; G. Fenton (*The Blue Planet*); E. Shearmur (*Charlie's Angels*); Bond reissues.

Vol. 8, No. 5, June '03 BOOM TIMES: (*T3*, *Hulk*, *Down With Love*); Bond reissues 2; Jan Hammer 2; Korngold DVD.

Vol. 8, No. 6, July '03 THE PIRATE ISSUE: K. Badelt (*Pirates of the Caribbean*); H. Gregson-Williams (*Sinbad: Legend of the Seven Seas*); 11 Great Pirate Scores; R. Portman's opera, The Sherman Bros..

Vol. 8, No. 7, August '03 SEX, LIONS & AUDIOTAPE: P. Doyle (*Calendar Girls* & *Secondhand Lions*); M. Kamen; Betty Comden (*Singin' in the Rain*); C. Lennerz (*Medal of Honor* game), R. Kent, audio formats explained.

Vol. 8, No. 8, Sept. '03 LOVE THAT BOOB TUBE: *Alias*, *Carnivale*, *Penn & Teller's Bullshit!* & *Boomtown*; Staff picks; *Indiana Jones and the Temple of Doom*; M. Barwood on *Dragonslayer* & "batteries not included".

Vol. 8, No. 9, Oct.-Nov. '03 MATRIX CONCLUSIONS: D. Davis; "Dumped": 50+ cut & altered scores; The Gospel of Jeff Danna; M. Isham; LOTR concerts.

Vol. 8, No. 10, Dec. '03 SHORE RETURNS: At the *Return of the King* sessions; Final tribute to Michael Kamen; G. Yared (*Cold Mountain*); Holiday DVD roundup.

VOLUME NINE, 2004

48 pp. each

Vol. 9, No. 1, Jan. '04 THE BEST OF THE WORST, 2003; Thomas Newman interviewed; A. Desplat (*Girl With a Pearl Earring*); J. Williams' Chicago debut; *The Shining* score deconstructed.

Vol. 9, No. 2, Jan. '04 JAMES THEN AND NOW; James Horner's first *FSM* interview, and the conclusion of the Horner Buyer's Guide; J. Debney (*The Passion of the Christ*); B.T. (*Monster*); Cartoon composers of *South Park*.

Index What exactly have we printed in *FSM*? Here's a handy index of all content through 2002, compiled by Dennis Schmidt. Cost: same as one back issue.

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(continued from page 35)

found the time to work on three features in 2002. This one finds him dabbling in a sound that mixes Goblin/Argento horror thrillers with his own *Body Double*—and Silvestri's *What Lies Beneath* or *Death Becomes Her* thrown in for good measure.

The opening "Il Mistero" is an interesting Herrmann-esque blend of driving strings, a bright orchestral bell sound and light winds, suggesting the great Hitchcock thrillers. Thematic ideas weave effortlessly throughout the score, and ideas are likely tied to the characters whose track names they bear. These are expansive, lyrical melodies that are played against intimate chamber writing or fascinating motivic fragments that float in and around the other material.

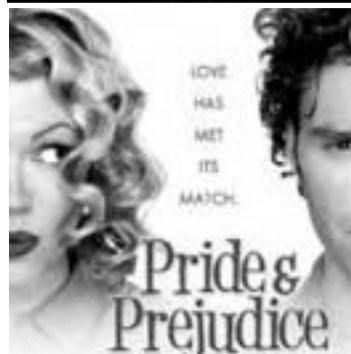
There are also some pop instrumental tracks such as "Il Barbiere"—a good example of a limited motivic idea driven by repetitive rhythms derived from samba. The slow tango rhythms of "Teresa" are quite inspired as an idea that plays like a piano quartet or one of those Astor Piazzolla pieces. All-out horror is on display in "Lo Scambio" where Donaggio makes more out of held closely scored ideas than most composers writing for similar scenes. "La Cava del Mistero," however, sounds like it could have been written for any '80s film. For as many American films that we seem to get in this genre, the scores rarely are as captivating as this one for a film that many of us may never see. Donaggio fans need not hesitate, and those who think they might enjoy a blend of impressionism and Herrmann noir scoring will enjoy this score. —S.A.K.

Tito Beltran: The Amazing Tenor ★★★★★

VARIOUS

Silva America 6037 • 14 tracks - 54:41

Though some of the arias and Neapolitan songs featured on this collection have appeared in films, this CD is more a high-



light reel of concert selections featuring the Chilean tenor Tito Beltran. In all, it's a great album and shows why Beltran is one of those potential tenor stars who might replace the aging icons of the past two decades. His familiar traversal of "Nessun Dorma" from Puccini's *Turandot* is among the finer individually recorded performances of this aria, rivaling the likes of Luciano Pavarotti. "O Sole Mio" is also strong, and the closing arrangement of "Amazing Grace" makes this familiar hymn sound like a kind of patriotic ode. Though the album doesn't make it entirely clear, it's very likely that these selections are culled from three other Silva releases.

Beltran's sound is a bit more nasal than Placido Domingo's, but his diction is far better, especially his English. And the Italian songs that grace so many tenor cross-over collections are performed with zest and an infectious joy. The City of Prague Philharmonic proves that it's not just an elevator Muzak orchestra, with fine, supportive playing throughout. Unfortunately, the notes don't feature any of the texts for the opera selections, so neophytes are not served well.

A brief word about the recording: Beltran's voice, while not

recorded too closely, is definitely presented like a solo pop singer, instead of in a more operatic or classical ambient mix with the full orchestra. It sometimes sounds like he was recorded in a booth away from the orchestra, which would be quite a feat in the Puccini selections! This approach may not be as musical (or at least as natural), but it definitely allows us to focus on Beltran's wonderful voice. On the flipside, the Crouch End Festival Chorus is not well served in the *Turandot* excerpt—they sound like they're trapped in a cave somewhere. —S.A.K.

Pride and Prejudice ★

BEN CARSON

Highway E47192

24 tracks - 58:43

Pride and Prejudice is an adaptation of Jane Austen's classic novel. By the looks of the photographs that appear in the CD booklet, Andrew Black's adaptation has the look of last year's *Down With Love*. The Brigham Young University graduate set the film in Utah and that is where the film had a very limited release in early December 2005.

Most of the songs are written by Carson, with collaborators Stephanie Smith and Scott Reinwand providing four others.

Reinwand's contributions are a bit more interesting, especially the song "Dream on Dream." They are all firmly in the "sugar pop" style that has hints of Madonna. Many of Carson's songs are in the style of 1960s jazz-pop numbers of the likes heard in *Down With Love*. The score elements are a cross between Rolfe Kent and Marc Shaiman. There is even a Latin number in "Jane's Attraction." The score tracks are mostly episodic and too brief to develop into anything substantial, which is a common trap in this type of film scoring.

No doubt young people will flock to the film. The disc itself is oddly packaged with no references to the song performances at all. Carmen Rasmussen's name appears on the back of the disc case. Fans of hers (she was on last year's *American Idol*) will be disappointed in paying for one song performance. —S.A.K.

The Mad, Mad World of Soundtracks Vol. 2 ★★★★★

VARIOUS

Universal Jazz Germany 520 942-2

20 tracks - 55:17

From Frank Jastfelder and Stefan Kassel (authors of *The Album Cover Art of Soundtracks*) and producer Matthias Küennecke comes this long-awaited second volume of rare, swinging, "mod" and hip cover performances of film and TV soundtracks. The first volume featured tracks recorded between 1966 and 1972; this sequel covers 1968 through 1977. This might seem anathema to film score purists—and pure gold to our columnist, John Bender—but these are not original film versions. Rather, the producers have sought out bizarre vocals, covers, pop singles and so forth covering familiar themes, as well as obscure ones.

On the familiar end: Astrud Gilberto doing "A Time for Us" from the 1968 *Romeo and Juliet* (Nino Rota); The Bachelors altering "Diamonds Are Forever" (John Barry) to a male perspective (which plays havoc with the lyrics: "They are all you need to

please her..."); Scott Walker doing "That Night" from *The Fox* (Lalo Schiffrin); the vocal version of "The Odd Couple" (Neal Hefti) with charming lyrics; and The

Gunter Kallmann Choir changing the phrasing of "The Windmills of Your Mind" from *The Thomas Crown Affair* (Michel Legrand and the Bergmans)—not necessarily

an improvement. Two punchy '70s U.S. TV themes are given great instrumental treatments: John Gregory's cover of *The Six Million Dollar Man* (Oliver Nelson)

and Pat Williams' own cover of "The Streets of San Francisco."

There are also German film and TV selections: "Das gelbe Haus am Pinnasberg" by Rolf Kühn, "Wie ein Blitz" by Sam Spence (sounds like NFL music!), "Tatort" by Klaus Doldinger, "Angels Who Burn Their Wings" by the almost distinctive Peter Thomas, "Die Kette" by Jochen Brauer Group & Tender Aggression (a great piece of '70s German proto-disco) and "Robbi, Tobbi & das Fliewatüüt" by Ingfried Hoffmann (the OST to a popular German children's TV series). German fusion pop of the '60s and '70s is very distinctive—pulsating, hard-edged and tuneful—and these are great cuts.

There are also softer songs: Ella Fitzgerald singing the title theme from *A Place for Lovers* (Manuel De Sica and Norman Gimbel); Claudine Longet doing "Nothing to Lose" from *The Party* (Henry Mancini and Don Black); and a rare Chet Baker vocal of "Come Saturday Morning" from *The Sterile Cuckoo* (Fred Karlin and Dory Previn). Rounding out the tracks are three instrumental oddities: organist Jimmy Smith's haunting take on the theme from *The Night Visitor* (Henry Mancini) as arranged by the late, great Oliver Nelson; Fred Hector & His Accordion Orchestra's version of "Bond Street" (with nine accordions!) from *Casino Royale* (Burt Bacharach)—which I at first thought was the Benny Hill theme; and a straight 4/4 version by The Button Down Brass of *The French Connection* theme (Don Ellis). This last track, incidentally, bears almost no resemblance to anything from *The French Connection*, but it's still a fun track.

The liner notes provide a history of each track—essential reading considering their diverse and obscure origins. It's a marvelous compilation, from the selections to the sound quality to the retro packaging.

—Lukas Kendall

FSM

A Fiddler's Tale: How Hollywood and Vivaldi Discovered Me

Louis Kaufman, with Annette Kaufman

Madison: University of Wisconsin Press, 2003

462 pages + color plates and CD, \$26.95

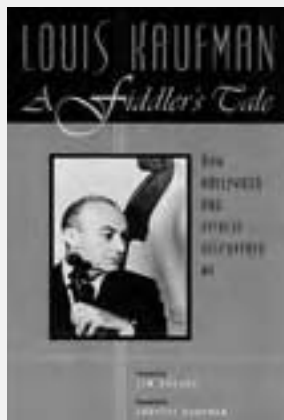
IT IS A LONG WAY FROM THE MERRY WIDOW

(Herbert Stothart, 1934) and *Modern Times* (Charlie Chaplin/David Raksin, 1936) to *Spartacus* (Alex North, 1960) and *John Goldfarb, Please Come Home* (Johnny Williams, 1965), but one musician embraced all these scores and hundreds more: the American violinist Louis Kaufman (1905–1994). In his fascinating posthumous memoir, we hear a lot about the studio contract orchestras of the Golden Age. But somehow Kaufman managed to soar above them all. He seems to have played for everybody's most important work: He played *The Best Years of Our Lives* for Friedhofer. He played in just about all of Korngold's scores. His was the famous devil's fiddle for Herrmann's *All That Money Can Buy*. For Alfred Newman he was soloist from 1934 onward through *Wuthering Heights* (earning a special bonus for that one), *Captain from Castile* and *The Greatest Story Ever Told*; for Miklós Rózsa from *Double Indemnity* through *El Cid*. When Max Steiner needed a soloist to audition his *Gone with the Wind* themes for a skeptical David O. Selznick, it was Kaufman he brought along. His last major credit seems to have been the Sherman Brothers' musical version of *Tom Sawyer* that John Williams supervised in 1973.

Overall, Kaufman played in some 500 Hollywood films, often as soloist or concertmaster. The book's appendix lists only a portion of these and does not make it entirely clear whether Kaufman was concertmaster for all of them. But we know that he was engaged for exactly that purpose on his very first movie, Ernst Lubitsch's M-G-M version of *The Merry Widow*. "Are you Kaufman, the violinist?" asked the studio's musical contractor. "Mr. Ernst Lubitsch, the director, tried out all the violinists at M-G-M and didn't like anyone. Last night he heard you over KFI and decided that you are what he wants for solos." And so it went for nearly four decades. Kaufman did studio work steadily for 14 years—mid-forties dissatisfaction with "nepotism" and incompetence at Twentieth Century-Fox seems to have ended his regular association there—and intermittently in later years.

But film scoring was only a part of Kaufman's life. American born (Portland, Oregon) of Romanian Jewish ancestry, Kaufman was no prodigy. He studied locally and then with the German teacher Franz Kneisel in New York. There he played for a few years with the Musical Art Quartet and had a chance to mingle with the elite of the musical world. At one quartet tryout in the home of Walter Damrosch (of the New York Symphony Society), he played viola for an audience that included Efrem and

Alma Zimbalist, Arturo Toscanini and Pablo Casals, the last of whom spontaneously sat in for a two-cello quintet by Schubert. Kaufman was present for the famous 1927 Carnegie Hall premiere of George Antheil's noisy *Ballet Mécanique* (the one with the typewriters and airplane propellers). Soon he was touring Europe with the Quartet, earning very little cash but managing to meet many of the important interwar artists in Paris and start buying their works. Kaufman was a lifelong art collector and early friend of Milton Avery. By the mid-1930s he was introducing Avery and other East Coast artists to Alfred Newman and other art-loving film folk. Bernard Herrmann became a lifelong friend of Kaufman and his wife, Annette. Herrmann once exchanged his New York apartment for a stay in the Kaufman's richly decorated Los Angeles home. It was there that Herrmann composed *Anna and the King of Siam*, and he credited Kaufman's Buddhist bronzes as the source of his inspiration.



Kaufman's career blossomed when, after 14 years of regular studio work, he decided to tour more widely. Among many other achievements, he made some of the earliest and most influential recordings of Vivaldi, helping to bring *The Four Seasons* to the special prominence it enjoys today. He was among the early performers of music by Samuel Barber, Darius Milhaud, Francis Poulenc, Miklós Rózsa and many others. His Vivaldi cycle earned the Grand Prix du Disque in 1950 and was inducted into the Grammy Hall of Fame a half-century later, in 2002. By then Kaufman was no longer with us. He passed away in 1994, leaving extensive notes for this memoir. They have been collected and edited by his widow and longtime accompanist.

Though I first approached this book only to browse for its Hollywood history and famous names, I soon found myself reading every page. Kaufman was a connoisseur not only of music, both early and contemporary, but also of art and of cities. This memoir does not escape the pitfalls of "and then I played/heard/met." Tighter editing could have eliminated some repetition. (A letter of Rózsa's and some Herrmann anecdotes are repeated twice.) But the persons and places are so fascinating—from chamber music in Alfred Newman's home to tea with Gertrude Stein—that readers will forgive these flaws. This is a generous treasury. The five appendixes include a 34-page discography, and there is a generous color insert of plates by Milton Avery and other artists from Kaufman's collection. Finally, there is a richly diverse CD whose 13 tracks include a number of CBS Symphony recordings under the baton of Bernard Herrmann and the *Much Ado About Nothing* Suite from the Korngold memorial concert of 1959. From this book you take something of the same impression you get from Miklós Rózsa's *Double Life*. It's like spending a few hours in the company of a rich and generous-spirited man of the world. It tells much about Hollywood but keeps everything in true musical perspective.

—John Fitzpatrick

Welcome Back to Sherwood!

A great “golden-oldie” gets dual-layered treatment.

By William Flanigan, Ph.D.

This is the new CD reference re-recording of *The Adventures of Robin Hood* and the first Korngold film score reference recording of the 21st century! A comparison of the Marco Polo CD with the heretofore reigning reference recordings from BMG RCA Victor (1972 and 1975, both conducted by Charles Gerhardt and



A RICH REWARD: Fans of the classic swashbucker finally have gotten what they've been waiting for.

performed by the National Philharmonic Orchestra) and from DCC Compact Classics (1996, originally recorded in 1961, conducted by Lionel Newman and Kurt Graunke, and performed by an uncredited Munich orchestra) leaves no doubt.

Sixty-six years ago, the score for *Robin Hood* won Erich Wolfgang Korngold an Academy Award for what was his “first” swashbucker score. He had declined to take on-screen, compositional credit for the score of *Captain Blood* (1936), even though he wrote all but the few minutes he lifted from Liszt. *Robin Hood* turned out to be Korngold’s only score for a motion picture filmed in color (*Robin Hood* was filmed using the three-stripe Technicolor process then crossing over from experimental shorts to features). It was also the first film score to be broadcast (albeit abundantly abridged) live and on coast-to-coast radio in 1938. You can hear a version of that broadcast on disc two of the Warner DVD-Video. Moreover, a 12-minute suite Korngold distilled from his full score may have been the first film music ever performed in a concert hall (conducted by the composer in 1938).

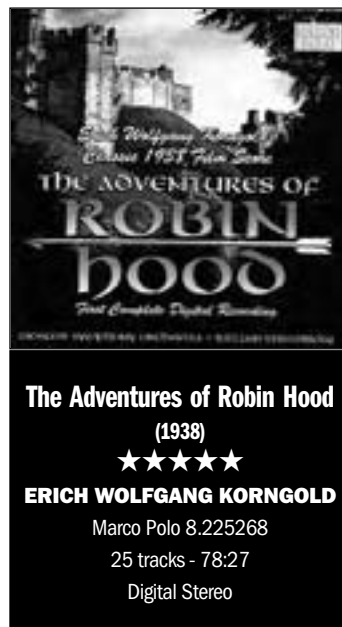
Disc one of the Warner DVD-V contains much of the original soundtrack, processed for the first time in Dolby Digital, and the

result is a spectacular restoration. Besides the broadcast, disc two includes a number of improvised excerpts from film scores played, hummed and “sung” by the composer, along with a bit of chatting (mostly protesting) by Korngold—I believe this is the first time Korngold’s voice has been heard in a commercial recording. Shades of Garbo! Proceeding beyond the DVD-V version of the OST, the Marco Polo CD contains the first recording ever made of the complete score for *Robin Hood*. It includes music that was edited out prior to the film’s release (now restored in track 19) and, in track 6, music that never made it into the final score and, therefore, that has never been heard before! The CD also presents the first modern recording in virtually the same tempos that Korngold used when he recorded the OST (more on this later). Finally, the CD is the first Korngold recording that should require a warning label.

Music First

The restoration/orchestration for the CD is first rate, as is the miking/mixing. More to the point, John Morgan’s restoration and his and William Stromberg’s orchestration yield a score jam-packed with instances of instruments brought to the fore (pick any track) and probably not so distinctly heard (or heard at all) since Korngold conducted the score; even Little John’s whistling is included. Perfectly presented percussion passages abound. Interludes that underline Korngold’s lighthearted sense of musical humor (often deemphasized or just about absent in modern recordings except for, perhaps, his *Baby Serenade*, Op. 24) are copious (e.g., tracks 6, 8 and 12).

Mr. Stromberg’s conducting is simply superb. The Moscow Symphony Orchestra (MSO) has been carefully and skillfully crafted into a disciplined whole that mesmerizes the unwary (or even the wary)



OSTs vs. Re-Recordings: The Final Conflict



SO WHY BOTHER RE-RECORDING AN OST OR even selections from it? Not an easy question to answer. Puristic considerations aside, one reason may be to increase the clarity of historic scores that used recording techniques considered primitive by today's standards. But even this may be bogus when a historic OST can be digitally remastered to remove recording artifacts, improve fidelity and/or expand the sound field by adding channels. Re-recording might also be called for when the original score has been shortened to match a film's final edit, later replaced after, say, an unfavorable preview or tossed aside and not used in the film at all.

There may be a quality intrinsic to many/most OSTs that does not seem to apply to other musical genres (like compositions that target the concert hall or CDs). Perhaps seeing and hearing is mutually reinforcing—OSTs could sound better than re-recordings because film sequences flash into the mind's eye more often and are more vivid when an OST is heard. Some music videos seem to sound "better" than their corresponding CDs. Or it may simply stem from plain old pressure. Without the film's director and/or backers breathing down the necks of a composer, conductor and orchestra during a re-recording, an important dynamic is lost—the sense of urgency (if not flat-out panic) conveyed by OSTs.

And then there are silent-film scores. Does the original score usually sound better than a newly commissioned one?

If Richard Strauss or Wagner had recorded their music when they conducted it, would this preclude new recordings/presentations of the same? Seems unlikely. Just about all 20th-century concert composers recorded their own works. This hasn't prevented other conductors from earning tidy sums from doing it over and over again.

There does seem to be a similarity between film remakes and new recordings of original film scores. Few remakes are greater or even as great as the original film. The same seems to hold true for re-recordings of OSTs. —W.F.



listener to the point of near total distraction; the ensemble is also extremely well-rehearsed. This hard work rewards us in spades, especially in the banquet fight and escape (track 5), the forest attack (track 10), the archery tournament capture (track 14), the escape from the gallows (track 16), and the final battle and sword fight (track 25). Throughout, the music repeatedly refuses to stay on the page. Properly presented tempos and transitions between tempos as well as back-and-forth "dueling" of tempos/themes have a lot to do with it.

Listening to Korngold's OSTs (especially his swashbuckling ones) appears at first blush to be the aural equivalent of watching silent movies running too fast. But this is not as it seems. Korngold had access to the best (and, for *Robin Hood*, the largest) studio orchestra of the day, filled with outstanding West Coast instrumentalists. And he chose tempos for action cues that didn't just match the pace of shot editing (Korngold also may have had the political clout to have shots edited to match his music), but added action to the action on screen. Compare the sense of speed in a fight or action sequence from *Robin Hood* with the sound off, then on. Modern recordings of Korngold's film music almost always seem ponderous, stuck in low gear, and somnambulant when compared with the OSTs. Some conductors have been heard lamenting that Korngold's tempos are beyond the capabilities of today's performers. This Marco Polo CD forcefully and definitively dispatches such whining rationalization (and just plain nonsense) to the trash bin. (During rehearsals for the CD, some MSO musicians apparently kept pro-

testing the pace of the tempos the conductor insisted upon. Bravo Maestro Stromberg! And wimp awards all around for the "tempi challenged.")

The multi-authored CD booklet provides a special treat and a substantial bonus. Film historian Rudy Behlmer sets the scene with little known and fascinating background facts and anecdotes about both the score and the film. Principal Korngold biographer Brendan Carroll builds on information in his biography, and provides one of the most comprehensive and lucid (not to mention riveting), non-technical film score analyses written to date. Mr. Carroll has also provided previously unpublished scoring-session photos, including one with Korngold on the podium and his parents sitting off to the side! Restoration guru and master orchestral arranger John Morgan describes the psychological roller coaster he experienced in his quest to fully restore the complete score for *Robin Hood*, and offers a number of commentary gems: during the OST recording, for example, the pace of Korngold's music would often require "turning a page every two seconds!" (Korngold did not use a conductor's score, but conducted from the full orchestral score.)

Picture This

There are some problems with the audio recordings presented on the DVD-V. For starters, while the OST on disc one contains most "major" cues (but not in their entirety), others are missing (starting just a few minutes into the film). Given the history of how the OST was rescued from obliteration at the proverbial eleventh hour,



Korngold Piano Session," also on disc two (called "Korngold Scoring Session" on the back of the slip case) broken down into fragments from 12 listed film scores (and a few notes and bars from other ones). Although not acknowledged, all fragments come from a tape made in 1951 at a birthday for and at the home of Mr. Ray Heindorf (music director for Warner Bros.) with the composer as the honored guest (Heindorf also made the recording). One fragment, "Love for Love" from *Escape Me Never* (1947), can also be heard on at least three CDs and one laserdisc, with the source usually not clearly acknowledged. No fragment on the DVD-V exceeds 2 minutes 30 seconds, and several are less than 30 seconds long. Fragmenting as opposed to just running the tape end-to-end also seems foolish. It is simply not the way to enjoy an impromptu session of Korngold at the piano.

So, what's this about a warning label? I couldn't wait to hear the CD, so I first played it on my car stereo. Some folks complain that using cell phones are a major distraction from driving (and a number of U.S. states have laws banning the practice). Here's another threat. Within less than a minute (actually it was at about 34 seconds into track 1), I missed a well-traversed freeway exit (and

had to go about five miles further up and back). On my return, crossing over the freeway I ran a red light (just didn't see it) and while merging into traffic almost side-swiped a huge, conspicuous SUV. The CD clearly needs a warning stuck on the front of each jewel box strongly cautioning the listener against playing the disc while driving. State legislators, listen up!

A final observation: The primary problem with Korngold's music (and, especially, his film symphonies) is that it is too darn addictive. Even when you manage to stop playing a disc and go cold turkey, the music can go on in the mind's ear for weeks. With this CD, I wager, the rehab process could jump from weeks to months. Consider yourself forewarned

FSM

we are indeed fortunate to have what we have. However, the cues presented on this disc are synchronized with a silent version of the film. This means that they end up being separated by all sorts of pauses (while dialogue is occurring). Presenting a chopped up version of the OST (in Dolby Digital no less) as an adjunct to a silent movie seems pretty dumb. Only those with an academic interest in matching cues with film scenes may find this of value—say about five folks on the entire planet! Next we have the "live" radio broadcast on disc two. This appears to be a complete version (at a little over 28 minutes), but it suffers from print-through and wow & flutter, especially at the beginning. Given these tell-tale signs, this presentation does not sound like it was directly derived from original studio records. Perhaps of greater interest is that the miking/mixing is also decidedly different (and much improved) from an earlier, shorter version released on CD (Facet 8104, 1987), which really sounds like a live recording. So are we really hearing a live broadcast on disc two or a recording made for broadcast or a recording that was never broadcast? Finally, we have the "Erich Wolfgang



The Adventures of Robin Hood

DVD Video

Warner Home Video 65131

Disc 1: Special Features, Music Only Track,

Title 1, Chapters 1-29 ★★½

Disc 2: Special Features, Audio Vault,

5/11/1938 National Radio Broadcast,

The Robin Hood Radio Show, Title 10,

Chapter 1, 28:23 ★★

Disc 2: Special Features, Audio Vault, Erich

Wolfgang Korngold Piano Session, Title 11,

Chapter 1, 16:52 ★★½

Dolby Digital 1.0

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Mail Bag

(continued from page 9)

Perhaps someday I'll get Kaper's *Lord Jim* and *Mutiny on the Bounty*. There are many more great scores out there, and I know you are working on them. Thanks for the classics as well as the surprises.

Brad Igou

Lancaster, Pennsylvania

L.K. responds: Thanks for your nice words!! We do our best.

Let us know how you think that we're doing—good or bad:

FSM Mailbag

8503 Washington Blvd.

Culver City, CA 90232

Or email us:

mailbag@filmscoremonthly.com

For Christ's Sake

(continued from page 24)

else's in the film, grammatically correct and risibly enunciated. So Mel Gibson, the son of Holocaust-denier Hutton Gibson, spends \$20 million of his own money to make this piece of garbage but does not set aside a few bucks to hire a couple of experts in the pronunciation of Latin and Aramaic. It may be okay for you to be treated like an asshole*, but it is not okay for me. I leave the closing words to David Denby in *The New Yorker* (of March 8, 2004): "This is a sickening, unilluminating and ignorant show."

In conclusion, I advise potential audiences for the soundtracks of Jesus movies to stick with Miklós Rózsa, Alfred Newman and perhaps Peter Gabriel. And if it's important to sit through an entire Jesus movie complete with Mary and Joseph and Herod and the disciples, with all the major episodes, stick with *The Gospel According to St. Matthew*. If you think there is any upside to spending your hard-earned dollars viewing the Mel Gibson version, I strongly advise that you first download the indispensable Maureen Dowd's "Stations of the Crass" in *The New York Times*, February 26, 2004. **FSM**

News

(continued from page 4)

The Journal of Film Music Wants YOU

The *Journal of Film Music* invites interested writers to submit papers for a special issue—entitled Transformations: "Classical" Music in the Cinema. Here it is in their academic words:

"We are particularly interested in creative forms of adaptation that challenge and change the way we listen to (more or less) familiar music through recontextualization, editing, recomposing, arrangement, etc. Such transformations may range from astute reinterpretations to productive misunderstandings, from sci-fi, cartoons and commercials to feature films and documentaries, from Gregorian Chant to Ligeti. In this special issue, the *JFM* intends to present a variety of approaches including, but not limited to, phenomenological, analytical, aesthetic and historical questions. Submissions might, for example, explore the following themes:

- Ambiguity, shift and diversity of meaning;
- The use of classical music in silent film composition and accompaniment;
- Problems of reception; the conflicting expectations on the part of composer, arranger, director, and audience;
- The collaboration between the music business and film industry in marketing and popularizing 'classical' music through films and its effects on musical literacy;
- Adaptations of music that contradict cultural, genre and stylistic conventions or historical 'authenticity';
- Techniques of transformations, such as harmonization, orchestration, distortion, fragmentation, etc.;
- Effects of transformations, such as alienation, irony, trans-

figuration, satire, synaesthetic effects, etc.

Submitted essays must not have been previously published anywhere. In order to facilitate blind review of the submissions, authors should send a copy of their article on disc (preferably MS Word) and five complete copies on paper without identifying themselves anywhere in the manuscript. Essays, including endnotes, must be double-spaced on 8 1/2" x 11" paper. Please leave a one-inch margin on all sides. For matters of style, please follow the latest edition of *The Chicago Manual of Style*. The cover letter

should include the author's name, the full title of the submission, all relevant contact information, and a short abstract of no more than 300 words. Musical examples, photographs or figures should be submitted on separate sheets of paper with notes in the text as to approximate placement of each example. On disk, examples must be in TIFF format at 600 dpi resolution. All examples must have permissions secured by the author." Submission deadline is Sept. 1, 2004.

Please address submissions to:
plebuch@stanford.edu

Introducing FSM's newest News column...

Scoring News From Down-Under

Art Phillips, president of the Australian Guild of Screen Composers, has provided us with the latest film-music news from the other side of the equator. So, without further ado:



- **SYDNEY NOW HAS ITS FIRST PURPOSE-BUILT ORCHESTRAL** film scoring stage located at Fox Studios. TSS—Trackdown Scoring Stage—includes a main recording area to accommodate more than 110 musicians and a 5.1 monitoring control room equipped with ProTools HD. Currently, Craig Armstrong (*Moulin Rouge*, *The Quiet American*) is recording the new Chanel commercial for Baz Luhrmann using an 85-piece line-up from the Sydney Symphony Orchestra.
- **THE AGSC'S RECENT INFORMAL CHAT SESSION, "ON THE Couch,"** featured Randy Edelman. He's currently assigned to score the upcoming feature *Stealth*, which is being shot on the local Fox lot.
- **GUY GROSS IS SCORING EARScape: THE MINISERIES.** A partner in the TSS facilities at Fox, Gross will be recording ten 88-piece orchestral recording sessions for the series in mid-April.
- **ROGER MASON IS SCORING THE MARVEL COMICS HORROR** feature *Man Thing*. The score will blend American Indian music with orchestra.
- **CHRIS AND BRAEDY NEAL ARE BURNING THE CREATIVE** candles with their score, currently in progress, on the 13-part children's series entitled *Noah and Saskia*. The BBC and ABC (Australia) are the principal initial broadcasters. The series starts mid-April. **FSM**



Composed by **Bronislau Kaper**

Conducted by **Johnny Green**

THE SWAN (1956) WAS A ROMANTIC FAIRY TALE set in early-20th-century Europe, based on a play by Ferenc Molnár. Grace Kelly starred as a young princess whose desperate mother hopes to betroth her to the crown prince, Alec Guinness. However, Guinness' visit leads to a romantic triangle, with the third leg being the palace tutor, Louis Jourdan—a commoner. What starts as a comedy of manners becomes a bittersweet romance and ultimately the coming-of-age story of Alexandra—who accepts her role in society as a rarified “swan.”

THE SWAN WAS GRACE KELLY'S PENULTIMATE FILM, in a role that eerily foreshadowed her own destiny as Princess Grace of Monaco. The film features fine performances, gorgeous architecture (including footage filmed in a North Carolina mansion) and splendid M-G-M production values—with a heartfelt and evocative score by Bronislau Kaper.

KAPER CONSIDERED *THE SWAN* TO BE ONE OF his finest projects, as if its fairy-tale atmosphere rekindled his childhood memories of prewar Europe. He ably matched its many moods, providing a shimmering, beautiful waltz for Kelly; light and frothy music for the affairs of the royal palace; an adaptation of the Hungarian “Rakoczy March” as Guinness' theme; and lengthy,



romantic passages for the deepening drama. His score is by turns noble, whimsical, melancholy and magical.

KAPER'S SCORE FOR *THE SWAN* (CONDUCTED BY studio music head Johnny Green) was released on LP at the time of the film. This premiere CD features the complete original soundtrack in stereo, remixed from the original three-track masters, as well as the passages recorded specifically for the album, in monaural sound, as they were recorded (consisting of “Theme From The Swan” and brief transitions). **\$19.95**

Album Produced by Lukas Kendall

1. Main Title/Europe 1900/Telegram	3:59	8. Ballroom Waltz	7:07
2. Hurry/Instructions/En Garde/ Father Hyacinth/ Vega/Inspection Bugle Call	5:05	9. The Return	1:46
3. Arrival/Asleep/Eat/Auntie	3:22	10. Confession/Why Then?	6:43
4. Shall We Try/Hand	2:05	11. Man in Love	3:36
5. Rákóczy March	1:50	12. Wing/Under Arrest/The Emperor	1:53
6. Theme From The Swan	2:12	13. Indisposed/I'm Packed/ Too Large a Gift	4:26
7. Foils/Reading/Smile/ National Anthem of Swanovia	1:54	14. Take Me In & End Cast	3:26
		Total Time:	49:54

Don't miss this month's Silver Age Classic *The Shoes of the Fisherman* by **Alex North**

See back cover for details



Composed by **Alex North**

A 2-CD set featuring bonus selections from 1968 M-G-M Widescreen Spectaculars

ALEX NORTH HAD HIS ROOTS IN THE AMERICAN STAGE but achieved his greatest fame in the epic film genre: his scores for *Spartacus* (1960), *Cleopatra* (1963) and *The Agony and the Ecstasy* (1965) are beloved for their scope and grandeur. 2001: A Space Odyssey (1968) was to be another North epic but ended up with Stanley Kubrick's selections of classical music. Later in 1968 North was able to use some of his ideas for 2001 in M-G-M's *The Shoes of the Fisherman*, a colossal modern-day tale about the first Russian Pope.

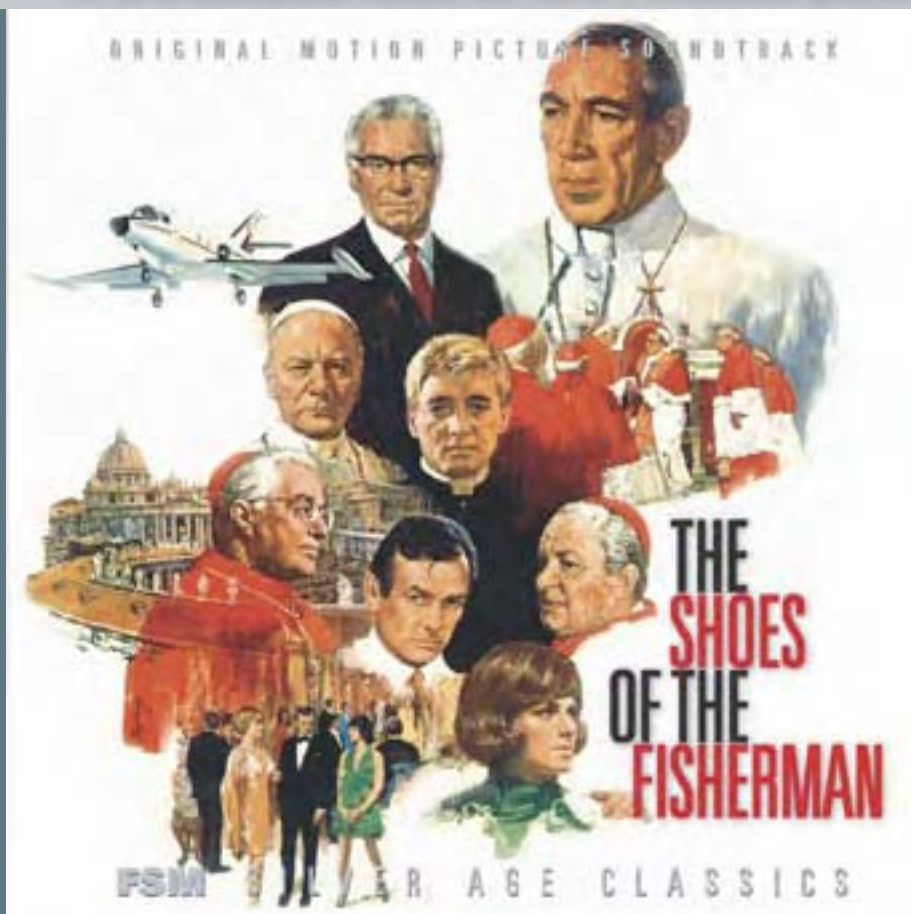
THE SHOES OF THE FISHERMAN WAS BASED ON A NOVEL by Morris L. West and starred Anthony Quinn as Kiril Lakota, a political prisoner who rejoins the Vatican after his release. When the Pope dies, Kiril emerges as an unlikely successor, and must set the course for the Vatican's role in a current world crisis. The film also starred Laurence Olivier as the Soviet Premier, David Janssen as an American journalist, and Oskar Werner as a Jesuit philosopher and friend of Kiril's.

ALEX NORTH APPLIED THREE MAJOR APPROACHES for the film: For Quinn's Russian character, North wrote a Ukrainian-styled folk theme, orchestrated for anywhere from full symphony to small folk ensemble. David Janssen's TV journalist is in the midst of a marital crisis, and North provided a romantic, pop-flavored theme, also used for Kiril's fascination with the modern city of Rome. But it is the score's third area that has long thrilled film music fans: mammoth, crashing chords for the Church itself—not liturgical music, but a modernist symphonic approach for the awesome concept of God on earth. (This is the music derived from North's unused score to 2001.)

THE SHOES OF THE FISHERMAN WAS RELEASED ON LP at the time of the film. FSM's premiere 2-CD set features the complete underscore on disc one, remixed and remastered from the six-track 35mm masters, including a bonus section of additional and alternate cues. The score features all the symphonic power for which North is known—at over 100 pieces, it was one of the largest orchestras ever used for film—plus his intimate attention to drama.

DISC TWO OF THIS RELEASE IS A BONUS DESIGNED TO “close the book” on three widescreen M-G-M spectacles, which were all released at the end of 1968. FSM has already released these soundtracks, but each has had additional recordings that could not fit on their respective albums: source music and pop-based alternates for *The Shoes of the Fisherman* (including the full-length liturgical choral recordings made in Rome); Michel Legrand's demo recordings for *Ice Station Zebra* (FSMCD Vol. 6, No. 2); and Ron Goodwin's LP re-recording of *Where Eagles Dare* (FSMCD Vol. 6, No. 21).

The entire 2-CD set is in stereo. Liner notes are by Jeff Bond and Lukas Kendall. **\$24.95**

**DISC ONE:**

1. Overture	4:02
2. Main Title	2:00
3. Kiril's Release/ Kamenev	2:33
4. Rome	2:32
5. Pope and Kiril/ Announcement/ St. Peter's Square	2:18
6. Ceremony	3:10
7. Arrival of the Cardinals	3:03
8. The Election (album version)	4:37
9. Kiril's Past	1:38
10. Kiril Is Proclaimed Pope/White Smoke	3:59
11. Entr'Acte/Leone	2:25
12. Kiril's Loneliness	2:12
13. Adventure	2:15
14. Consolation/Tiny Folly	6:54
15. Commission's Reaction/ Telemond's Death	2:23
16. Solitary Pilgrimage/ Daybreak at St. Peter's	2:39
17. The Gathering	2:19
18. Coronation	4:29
19. End Title/End Cast	1:32
20. Exit Music	2:00
Total Time:	59:47

ALTERNATE SCORE CUES

21. Main Title (alternate)	2:48
22. Election of the Pope (film version)	4:01
23. Kiril's Loneliness(alternate)	2:12
24. Theme From <i>The Shoes of the Fisherman</i>	1:58
25. Solitary Pilgrimage (alternate) 2:25	
26. Coronation (alternate)	0:46
27. End Titles (Leone version)	1:02
28. Rome (alternate)/Main Title (excerpt of alternate)	1:57
Total Time:	17:23
Total Disc Time:	77:09

DISC TWO:

M-G-M 1968 Widescreen Spectaculars

THE SHOES OF THE FISHERMAN
Source Music

1. Veni Creator Spiritus	7:08
2. Tu Es Petrus	6:00
3. Celebration	1:40
4. Roman Band	0:27
5. Zoo	1:05
6. Roman Party	2:53
7. Tiny Folly (jazz version)	2:18
8. Tiny Folly (film version)	2:29
Total Time:	24:23

ICE STATION ZEBRA

Demonstration Tracks	
9. Water Theme	3:19
10. Theme From <i>Ice Station Zebra</i>	3:23
11. Water Theme/Theme From <i>Ice Station Zebra</i> (combined)	2:55
Total Time:	9:47

WHERE EAGLES DARE

Album Recording	
12. Main Title	3:05
13. Ascent on the Cable Car	7:06
14. Pursued by the Enemy	4:04
15. The Booby Trap	3:20
16. Encounter in the Castle	2:03
17. On Enemy Territory	4:00
18. Descent and Fight on the Cable Car	7:16
19. The Chase to the Airfield	3:43
20. Three Incidental Pieces From the Film: (a) Beguine 1:13, (b) Polka 2:12, (c) Fox Trot 2:05	5:36
Total Time:	40:39
Total Disc Time:	74:50

Album produced by Lukas Kendall

Don't miss this month's Golden Age Classic *The Swan* by **Bronislau Kaper**

See inside back cover for details