

Volume 9, Number 4

Original Music Soundtracks for Movies and Television

FILM SCORE

M O N T H L Y

Mad, Mad Rose! PG. 2

The Fall of Troy

**GABRIEL YARED
TELLS A TRAGIC TALE**

Comment of the Apes

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MONTHLY™

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A summer blockbuster has its score and composer replaced
at the last minute—big deal, right? Well, yes, this time it is a
big deal because you won't be able to hear Oscar-
winner Gabriel Yared's fantastic opus for *Troy*. But you can
read what the composer has to say about the sacking of his
best work yet.
By Jeff Bond

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even managed to create a few influential works—like *Conan
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ers—in the process.
By S. Mark Rhodes



10 Heed the words of the Lawgiver.



14 Tony, we should have a Conversation!



23 Shirley, it's the first of its kind.

ON THE COVER:

"A Tragic Tale";

Troy artwork ©2004 Warner Bros.

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You Can't Go Homer Again

Score another one for the focus groups.

It now seems like a major movie score or five is dumped every summer, so why is the rejection of Gabriel Yared's score to *Troy* making such waves? One reason is that Yared's score is quite good; the other is that Yared, unlike a lot of his contemporaries, has gone on the record with his displeasure at being given the boot so unceremoniously after a year of work.



Mr. Bond lends an ear.

Apparently preview audiences found Yared's *Troy* music "old-fashioned," and as Yared quite astutely points out in our *FSM* interview, "old-fashioned" has now quite literally come to mean "written"—i.e., a piece of classically developed, sophisticated music rather than

and nondescript wailing that won't call attention to itself as the work of a composer. Yared's score conjures up the Greek classical world with angry, arrhythmic brass, shivering dissonances and choir, all without swamping the listener in sound—you can hear expressive performances and individual lines here that build to the massive, fortissimo showpiece moments instead of bleeding into them.

Yared develops his themes under dialogue in some of the most listenable and involving underscoring I've heard in years, and when he uses a Bulgarian women's choir to give voice to the women of Greece mourning for their sons fallen in battle, there's a raw, antique anguish on display; Yared's dirge-like, end-title song recalls the ghostly lament Alex North worked into his post-battle cue in *Spartacus*, although Yared's approach is even more nakedly romantic. The overall feeling seems to combine William Walton, North and Mario Nascimbene, with much of the score boasting the sophistication of a concert work.

James Horner's replacement score was vilified on Internet message boards before it was even heard, and it's true that the work is every bit as derivative as you might expect given the composer and the amount of time he had to prepare his *Troy* score. Yet Horner should not be underestimated, and his score has some tremendous moments (not the least of which is a massive and majestic brass title theme); even the *de rigueur* "danger theme" that has been Horner's salute to Alexander Nevsky since at least *Battle Beyond the*

Stars gets an interesting new treatment here as a propulsive martial rhythmic motif. Horner's score, too, gestures toward the classical, at times sounding like Bernard Herrmann's quieter cues for *Jason and the Argonauts*, and at others seemingly referencing Ralph Vaughn-Williams' *Antarctica*. What rankles most about the score is probably exactly what the movie's producers demanded: the wailing, nondescript ethnic female chorus that seems like infuriatingly disconnected leftovers from *Gladiator*. Well, at least I didn't hear any duduku. The wailing women thing seemed like a cliché five minutes after Zimmer used it in *Gladiator*; now it's supposed to be our emotional window into any historical environment. Funny how Hollywood's desperate desire to be so hip and avoid all the hoary old tropes of film scoring always just leads to new clichés.

Credit Yared for trying to reinvent this idea—and largely succeeding. Ironically, it's Horner's score that is now taking the heat from critics for being old-fashioned; Wolfgang Petersen's direction of the movie is far more in line with old Hollywood epics than the Ridley/Tony Scott MTV mode, so Yared's approach would have probably supported the film just fine. At any rate having singer Josh Groban rock out to the tune of *Antarctica* doesn't seem poised to reproduce Horner's *Titanic* success on record charts.

With *Troy* an under-performer at the box office, it's likely the film's scores will be remembered long after the movie itself is forgotten. Horner's will probably be looked on as one of his more enjoyable efforts of the new millennium, but Yared deserves better than that—it's one of the few recent scores that qualifies as a real work of art. We may never know the real story behind his score's rejection, but Yared seemed to score the *Iliad* itself, while Horner scored the popcorn movie adaptation of the *Iliad*—which was the job, of course. Movies used to be able to support scores that were more ambitious than the movies themselves, but when 17 focus-group members hold as much sway with music executives as anyone else, it looks like that era may be long behind us.

Jeff Bond, Editor-At-Large

Total

NEWS

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Upcoming Film Assignments
“Pukas” • On the Air



Cool and Classic Fred Karlin 1936 - 2004

Oscar- and Emmy-winning composer-author-documentarian Fred Karlin died March 26 of cancer, his family announced in early May. Frederick James Karlin was born June 16, 1936, in Chicago, Illinois, and played trumpet and studied music composition in his teenage years. After graduating from Amherst College he became a composer-arranger for the big bands of Benny Goodman, Harry James and others.

A collaboration with a chamber-jazz quintet led to three Columbia Records LPs as well as marriage to one of its members, Meg Welles, who would go on to write lyrics for his film scores under the names Megan and Marsha Karlin, and Tylwyth Kymry.

Scoring documentaries and commercials in the '60s led to his first film score, *Up the Down Staircase*, followed by an exciting score for the offbeat western thriller *The Stalking Moon* (both for director Robert Mulligan). *Staircase* producer Alan J. Pakula hired Karlin to score his own directorial debut, *The Sterile Cuckoo*, which received Oscar nominations for its star Liza

Minnelli and Karlin's haunting ballad "Come Saturday Morning." The following year, Karlin would win the Oscar for *Lovers and Other Strangers*' "For All We Know," which became a hit single as recorded by The Carpenters. Three years later he scored his best-remembered feature, Michael Crichton's directorial debut *Westworld*, mixing source cues, *Stalking Moon*-style western thrills, and moody electronics. He also scored its 1976 sequel, *Futureworld* (in which Crichton's name never appears).

During the early '70s, Karlin balanced feature projects with TV movie scores, but after his Emmy-winning score for the acclaimed movie-of-the-week *The Autobiography of Miss Jane Pittman*, he focused mostly on television projects; for much of the '70s and '80s, it seemed as if nearly every made-for-TV movie was scored by either Karlin or Billy Goldenberg. His assignments ran the gamut from the notorious *Born Innocent* to the sex comedy *It Couldn't Happen to a Nicer Guy* (with Paul Sorvino as a man raped by a beautiful woman), from the teen romance *Forever* to the all-star historical miniseries *Inside the Third Reich*.

As TV music budgets dwindled during the '80s, Karlin experimented with electronic scoring, and the recent CD *The Fred Karlin Collection Volume 3: Electronic Chronicle* features notable examples of his work in this area. Among his last period of TV scores were *Dadah Is Death*, a true-life drama of two Australian youths sentenced to death in Malaysia for drug smuggling, starring Julie Christie, Sarah Jessica Parker, Hugo Weaving and future *Swimfan* director John Poulson; and *The Last Prostitute*, featuring the offbeat romantic pairing of Sonia Braga and Wil Wheaton.

In 1990, he wrote (with Rayburn

Wright) the acclaimed reference book *On the Track: A Guide to Contemporary Film Scoring*, and in 1995 followed it up with *Listening to Movies: A Film Lover's Guide to Film Music*. His third and final book, *100 Great Film Scores*, is due next year. In the mid-'90s he arranged and played the trumpet and flugelhorn on two film-music jazz albums for Varèse Sarabande, *Jazz Goes to Hollywood* (re-released as *Cool & Classic: Great Film Themes From the '60s*) and *Cool & Classic: Great Film Themes From the '70s*.

In 1995 he produced and directed an outstanding video documentary, *Film Music Masters: Jerry Goldsmith*, which featured everything from clips of Goldsmith recording his *The River Wild* score to Emil Richards demonstrating the steel bowls used in the *Planet of the Apes* score and Craig Huxley performing his *Blaster Beam*. It

was planned to be the first in a film music documentary series but unfortunately for film music fans no follow-ups materialized.

Karlin served on the Board of Governors of the Academy of Motion Picture Arts and Sciences from 1972 through 1975, and taught the ASCAP/Fred Karlin Film Scoring Workshop for a decade as well as teaching at UC Santa Barbara and USC. He is survived by his wife Meg, son Eric, daughters Wendy Karlin and Kathryn Velasquez, and four grandchildren. Memorial donations should be made to the American Heritage Center, University of Wyoming, Laramie, WY 82071, where Karlin deposited many of his original scores.

—Scott Bettencourt

A complete Fred Karlin film/discography is available on our website: www.filmscoremonthly.com/articles/

Film Noir on Parade

THE HOLLYWOOD ENTERTAINMENT MUSEUM HAS JUST CONCLUDED A TWO-month run of a retrospective dedicated to music for noir films, entitled "Film Noir: The Music That Sets the Tone." Composers' works on display for fans to view and hear included disc recordings, music sketches and film scores, photographs, sheet music, cue sheets, production-related materials and correspondence—much of which was provided by The Film Music Society, co-curators of the exhibit.

Composers represented included John Barry (*Body Heat*), Elmer Bernstein (*The Grifters* and *Sweet Smell of Success*), Don Davis (*Bound*), Adolph Deutsch (*The Maltese Falcon*), Jerry Goldsmith (*L.A. Confidential*), Bernard Herrmann (*Taxi Driver*), Bronislau Kaper (*Gaslight*), Henry Mancini (*Touch of Evil*), John Ottman (*The Usual Suspects*), David Raksin (*Laura*), Miklós Rózsa (*Double Indemnity*), Dimitri Tiomkin (*Strangers on a Train*), Franz Waxman (*Rebecca* and *Sunset Boulevard*), Roy Webb (*Journey Into Fear*) and Christopher Young (*Rounders*).



NOIR BUT NICE: Warren M. Sher, Hollywood Entertainment Museum; Christopher Young, president, Film Music Society; Nancy Knutsen, ASCAP; Don Davis, composer; Jan-Christopher Horak, curator.



FIELD OF DREAMS: Amoeba Records, Hollywood CA.

1M1

Still forthcoming is a special-edition release of *Bliss* (Peter Best) and *The Naked Country* (Bruce Smeaton).
pp@1m1.com.au • www.1m1.com.au

Aleph

Available now from Lalo Schiffrin's label, *Dirty Harry*.

www.alephrecords.com

Brigham Young University

Available now is *Battle Cry* (Max Steiner). Forthcoming are *The Fountainhead*, *Johnny Belinda* and *The Three Musketeers* (also Steiner).

tel.: 540-635-2575;

www.screenarchives.com

Chez Wamusic

Available now is *RRRRrrr!!!* (Frederic Talgorn), a 2-CD set for

this prehistoric comedy. Disc one features mainly rap and R&B; disc 2 contains 19 orchestral cues.

Cinesoundz

Forthcoming are reissues of scores for the Italian animated classics *La Linea* and *Signor Rossi* (Franco Godi) on white vinyl & CD.

www.cinesoundz.com; info@cinesoundz.de

Decca

Available now is *Van Helsing: The London Assignment* (John Van Tongeren; DVD animation). Due June 15: *The Terminal* (John Williams); due June 22: *Two Brothers* (Stephen Warbeck).

Disques Cinémusique

Due imminently is *A Walk With Love and Death* (Georges Delerue; 1969). www.disquescinemusique.com

FSM

Two composers debut on the FSM label this month. Our Golden Age Classic features two scores by Andre Previn: *The Fastest Gun Alive* (1956) and *House of Numbers* (1957), both from M-G-M, in good monaural sound, as they were recorded. Our Silver Age Classic is *Big Wednesday* (1978), the feature film-scoring debut of Basil Poledouris from Warner Bros., in terrific-sounding stereo.

Next month: FSM takes a stab at the Empire, and sets a '60s best-seller free.

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



NOW PLAYING: Films and scores in current release

13 Going on 30	THEODORE SHAPIRO	Hollywood*
Badassss!	TYLER BATES	BBE*
Bobby Jones: Stroke of Genius	JAMES HORNER	Varèse Sarabande
Bukowski: Born Into This	JAMES WESLEY STEMPEL	BukowskiCD.com
Clifford's Really Big Movie	JODY GRAY	n/a
The Day After Tomorrow	HARALD KLOSER	Varèse Sarabande
Envy	MARK MOTHERSBAUGH	n/a
Godzilla (1954)	AKIRA IFUKUBE	La-La Land
Gypsy 83	MARTY BELLER	Metropolis*
Harry Potter and the Prisoner of Azkaban	JOHN WILLIAMS	Warner Bros.
Laws of Attraction	EDWARD SHEARMUR	La-La Land
The Lion in Winter (TV)	RICHARD HARTLEY	Varèse Sarabande
Man on Fire	HARRY GREGSON-WILLIAMS	Varèse Sarabande
Mean Girls	ROLFE KENT	n/a
New York Minute	GEORGE S. CLINTON	Elektra/Asylum*
Raising Helen	JOHN DEBNEY	Hollywood*
The Saddest Music in the World	CHRISTOPHER DEDRICK	n/a
Saved!	CHRISTOPHE BECK	n/a
Shrek 2	HARRY GREGSON-WILLIAMS	Dreamworks*
Strayed (Les Egares)	PHILIPPE SARDE	Universal (France)
Super Size Me	STEVE HOROWITZ, MICHAEL PARRISH	Kinkysour
Troy	JAMES HORNER	Warner Bros.
The Twilight Samurai	ISAO TOMITA	n/a
Van Helsing	ALAN SILVESTRI	Decca

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



Nascimbene).

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

Hollywood

Due in August is *King Arthur* (Hans Zimmer).

Intrada

Available now is Intrada Special Collection Vol. 14, *Narrow Margin* (1990, Bruce Broughton; 1,500 copies). Due July 13 is Intrada Special Collection Vol. 15, *The Enemy Below* (1957; Leigh Harline, cond. Lionel Newman; 1,000 copies).

www.intrada.com

La-La Land

Available now are *Laws of Attraction* (Ed Shearmur) and *The Punisher* (Carlo Siliotto). Due June 15 is *Terror Tract* (Brian Tyler). Coming soon are a 50th anniversary collector's edition of *Godzilla* music (Akira Ifukube), a 2-CD set of music from Sega videogames *Headhunter* and

Headhunter: Redemption (both Richard Jacques), and *The Big Empty* (Brian Tyler).

www.lalalandrecords.com

Lympia

Forthcoming is *L'Enfant Des Loups* (1990; Serge Franklin). www.lympia.net

Marco Polo

Due imminently is Max Steiner's *The Adventures of Mark Twain*, which will be released in 5.1 sound on DVD Audio (*Note: DVD will not play in standard CD players*).

www.hnh.com

Pacific Time Entertainment

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

New Line

Available now is *The Notebook* (Aaron Zigman).

NMC

Available now is *Love From a Stranger* (BBC Symphony

Orchestra, cond. Jac Van Steen), which includes *Love From a Stranger* (Benjamin Britten), *The Skull* (Elisabeth Lutyens), *This Sporting Life* (Roberto Gerhard) and *The Return of the Soldier* (Richard Rodney Bennett).

Percepto

Due mid-June is David Newman's complete score for *The Brave Little Toaster* (1986). Also due this summer is Percepto's deluxe release of the 1988 cult classic *Killer Klowns From Outer Space!* This world-premiere, limited-edition showcases every note of composer John Massari's sinister synth score, plus the popular theme song by '80s punk fave, The Dickies. The CD also includes a 24-page full-color booklet detailing the film's history, including in-depth interviews, rare photos, production artwork and more. Forthcoming are *The Reluctant Astronaut* (Vic Mizzy) and *Vic Mizzy—Suites & Themes, Vol. 2*.

www.percepto.com

Prometheus

Available now is an expanded version of *Basic Instinct* (Jerry Goldsmith). Slated for late June is an expanded edition of *Cherry 2000*, coupled with *No Man's Land* (both Basil Poledouris). Due in July is Prometheus' 19th club album, *Amerika* (Poledouris miniseries score).

www.prometheus.com

Rhino/Rhino Handmade

Available now from Rhino Handmade is *Summer Holiday* (Harry Warren and Ralph Blane). The label's next release will be *Finian's Rainbow* (Burton Lane and E.Y. Harburg). www.rhinorecords.com
www.rhinohandmade.com

Screen Archives Entertainment

Forthcoming is *Keys of the Kingdom* (A. Newman, 2-CD set), *Foxes of Harrow* (David Buttolph) and *Son of Fury* (Newman).

www.screenarchives.com

(continued on page 17)

PUKAS



Altomari

UPCOMING ASSIGNMENTS Who's Scoring What for Whom?



A-B

John Altman (w/ **Gabriel Yared**) *Shall We Dance?*
David Arnold *The Stepford Wives* (dir. Frank Oz, w/ Nicole Kidman), *Bond 21*.
Luis Bacalov *The Dust Factory, Bride of the Sea*.
Angelo Badalamenti *Dark Water*.
Klaus Badelt *Wimbledon*.
Lesley Barber *Being Julia, We Don't Live Here Anymore*, (w/ Naomi Watts, 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, Stealth* (w/ **Randy Edelman**).
Carter Burwell *Kinsey*.

C

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

D-E

Mychael Danna *Vanity Fair*.
John Debney *Princess Diaries 2*.
Thomas DeRenzo *The Break-Up Artist, The Control Room*.
Alexandre Desplat *Hostage*.
Patrick Doyle *New France* (dir. Jean Beaudin).
Randy Edelman *Surviving Christmas, Stealth* (w/ **BT**).
Danny Elfman *Spider-Man 2, Charlie and the Chocolate Factory* (dir. Tim Burton).

F-G

Lisa Gerrard *Constantine*.
Michael Giacchino *The Incredibles*.
Vincent Gillioz *Chupacabra*.
Philip Glass *Taking Lives, Undertow, Partition*.
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 *Deck Dogz*.
James Horner *The Da Vinci Code* (dir. Ron Howard).
James Newton Howard *Collateral, The Village* (dir. M. Night Shyamalan)

I-J-K

Adrian Johnston *Piccadilly Jim*.
Jan A.P. Kaczmarek *J. M. Barrie's Neverland* (w/ Johnny Depp, Dustin Hoffman).
Tuomas Kantelinen *Mindhunters*.
Rolfe Kent *Sideways* (dir. Alexander Payne).
David Kitay *Harold and Kumar Go to White Castle, Elvis Has Left the Building*.
Harald Kloser *Alien vs. Predator*.
Penka Kouneva *The Connecticut Kid*.

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).
Mark Mothersbaugh *The Life Aquatic* (dir. Wes Anderson), *Lords of Dogtown*.
Thomas Newman *Lemony Snicket's A Series of Unfortunate Events*.
Adam Norden *Direct Action, Defender*.
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 Conan: Crown of Iron*.
Rachel Portman *Because of Winn Dixie, The Manchurian Candidate*.
John Powell *Robots, Happy Feet, Mister 3000, Bourne Supremacy*.

R

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

S-T

Lalo Schiffrin *The Bridge of San Luis Rey*, (w/ Robert DeNiro, Kathy Bates).
Marc Shaiman *Team America*.
Michael G. Shapiro *Home Room*.
Theodore Shapiro *Dodgeball: A True Underdog Story*.
Ed Shearmur *Sky Captain and the World of Tomorrow, The Skeleton Key*.

David Shire *The Tollbooth*.

Howard Shore *King Kong* (dir. Peter Jackson), *The Aviator* (dir. Martin Scorsese).

Alan Silvestri *The Polar Express*.

Semih Tareen *Continuing Education*.

Brian Tyler *The Big Empty* (starring Jon Favreau), *Paparazzi, Sahara*.

V-W

Vangelis *Alexander* (dir. Oliver Stone).

Stephen Warbeck *Two Brothers, The Oyster Farmer*.

John Williams *Star Wars: Ep. III, The Terminal*.

Y-Z

Gabriel Yared (w/ **John Altman**) *Shall We Dance?*

Christopher Young *Unfinished Life* (dir. Lasse Hallstrom).

Aaron Zigman *The Notebook*.

Hans Zimmer *King Arthur* (prod. Jerry Bruckheimer), *Thunderbirds* (dir. Jonathan Frakes), *Spanglish, Shark Tale*.

Get Listed!

Composers, send your info to
 timc@filmscoremonthly.com

FSM

The Hot Sheet

Alejandro Amenabar *Mar Adentro* (dir. Amenabar).
Craig Armstrong *The Clearing* (w/ Robert Redford).
David Arnold *Return to Sender*.
Angelo Badalamenti *Evilenko, Napola* (themes), *A Very Long Engagement*.
Christophe Beck *Garfield: The Movie* (replacing Rupert Gregson-Williams), *Birth of the Pink Panther*.
Roger Bellon *Just Desserts, Frankenstein* (both Hallmark TV).
Marco Beltrami *I, Robot* (replacing Trevor Jones).
Terence Blanchard *She Hate Me* (dir. Spike Lee), *Blade: Trinity* (w/ Wesley Snipes, co-composed with **The RZA**).
Chris Boardman *In Her Shoes* (dir. Curtis Hanson).
Bruce Broughton *Mickey's The Three Musketeers* (Disney; video).
Patrick Cassidy (w/ **Lisa Gerrard, Christopher Gordon**) *Stephen King's Salem's Lot* (TNT miniseries).
Teddy Castellucci *Deuce Bigalow: European Gigolo*.
George S. Clinton *Glory Days*.
Kaveh Cohen *American Tragedy: American Airlines Flight 191* (History Channel), *Beyond the Wall of Sleep*.
Normand Corbell *Napola*.
Ella Cmiral *Species 3, Resident Evil 2*.
Bill Conti *Lou*.
Mychael Danna *Black*.
John Debney *The Pacifier* (Disney, w/ Vin Diesel).
Alexandre Desplat *The Upside of Anger, Birth*.
Pino Donaggio *Toyer* (dir. Brian De Palma, w/ Juliette Binoche).
Patrick Doyle *Nanny McPhee* (w/ Emma Thompson, Colin Firth), *Man to Man*.
Anne Dudley *Tristan & Isolde*.
Randy Edelman *Son of the Mask, Miss Congeniality 2*.
Cliff Eidelman *Sexual Life* (w/ James LeGros).

Danny Elfman *Tim Burton's The Corpse Bride* (animated, dir. Mike Johnson).
George Fenton *Stage Beauty, The Last First Kiss, The Regulators*.
Chad Fischer *Garden State* (w/ Natalie Portman).
Claude Folsy *Snake King, White Noise*.
Lisa Gerrard *Layer Cake*.
Nick Glennie-Smith *Love and Honor*.
Harry Gregson-Williams *The Lion, the Witch and the Wardrobe* (Disney).
Joe Hisaishi *Howl's Moving Castle* (animated, Disney).
David Holmes *Ocean's Twelve* (dir. Steve Soderbergh).
Mark Isham *Crash, Racing Stripes, Duma*.
Rolfe Kent *Matador, Wedding Crasher*.
Joseph Lo Duca *Saint-Age, Boogeyman*.
Deborah Lurie *Imaginary Heroes, Sleepover*.
Mark Mancina (w/ **Adrian Lee**) *The Reckoning* (w/ Willem Dafoe).
Cliff Martinez *Wicker Park* (w/ Josh Hartnett).
Alan Menken *Noel* (dir. Chazz Palminteri).
Ennio Morricone *Libertas, Fateless, Sportman van de Euw*.
Ira Newborn *E-Girl*.
David Newman *I Married a Witch* (dir. Danny DeVito).
Thomas Newman *The Cinderella Man* (dir. Ron Howard, w/ Russell Crowe).
Randy Newman *Cars* (animated).
John Ottman *House of Wax, Kiss, Kiss, Bang, Bang, X-Men 3*.
John Powell *Mr. & Mrs. Smith*.
Zbigniew Preisner *Beautiful Country*.
Karl Preusser *I Am Stamos, Spymaster*.
Trevor Rabin *Exorcist: The Beginning* (replacing Christopher Young).
William Susman *Oil on Ice, Native New Yorker*.
James Venable *Year of the Yao*.
Debbie Wiseman *Freeze Frame*.
Alex Wurman *Anchorman*.
Christopher Young *Hide and Seek*.
Aaron Zigman *Heart of Summer, The Wendell Baker Story*.

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Best Issue Ever?

Congrats on another fantastic issue of *FSM* (Vol. 9, No. 2). Another great interview by Jeff Bond; first we get John Williams, now James Horner—who knows, maybe we can get him to interview Jerry next, completing the holy trilogy. Then my life would be complete.

A few words about James Horner. You know, it's funny...I like Horner's music for the exact same reasons that Lukas Kendall doesn't. I love the fact that Horner paints in the colors of emotions, and I don't find this a limiting approach at all because there is no limit to the depth of feeling a viewer or listener can experience. At least Horner can make us feel. And he can paint in a variety of colors, as his 2003 output proved. And let's not forget, this guy can write a theme too. *The Missing* is loaded with great thematic material.

I just think that the anti-Horner bias in the film score fan community has gotten way out of hand. *Radio, Beyond Borders, The Missing, The House of Sand and Fog*...the guy had a hell of a year and yet not one of his scores was cited anywhere in the year-end review—and this was a dreadful year for film scores to boot. Compare this to the 1998 year-end review issue (before Horner-bashing had gotten so out of hand), where he was widely praised for his three scores, with *Mask of Zorro* and *Deep Impact* being cited on Best 10 lists—and 1998 was a fairly solid year for film scores in general.

Horner might not be the next John Williams, but he is the closest thing we may have or may ever get. I don't see a rush of talented neo-classical composers pouring into Hollywood right now, just a lot of pop/rock/synth

acks. Horner may be the last of a dying breed.

Anyhow, just wanted to share my thoughts. Keep up the great work and thanks for keeping the art of film music alive with your great magazine and outstanding CD releases.

Jim C.

JCaterino@aol.com

Hold on...Jon and Al Kaplan awarded Horner with "Composer of the Year" honors (*FSM* Vol. 9, No. 1, page 23). We give credit where credit is due.

We're Glad You Noticed

The James Horner piece (Vol. 9, No. 2) was excellent, but his explanation of legally having to write new music for a new studio every time out seems to directly contradict the fact that all his stuff sounds the same...

Luke Goljan

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An Evening of Michael Caine

On the evening of April 26, 2004, New York's Film Society of Lincoln Center held its annual gala tribute, this year honoring Sir Michael Caine. The well-chosen film clips from 19 movies demonstrated beyond doubt the actor's charisma, versatility and attention to detail, and the tribute correctly came down on the side of *The Quiet American* (2002) as the Best of Michael Caine. But any acknowledgment of the vast and thrilling amount of movie music connected with Caine's career was otherwise missing.

Aside from a few notes of the score to *Alfie* (1966) by Sonny Rollins, and a few from *Deathtrap* (1982) by Johnny Mandel, the only film music excerpts accompanied clips from *Blood and Wine* (1996) and *The Quiet American*. There was not one note of John Barry, even though some of his masterworks are music for Michael Caine mov-

ies: *Zulu* (1964), *The Ipcress File* (1965), *The Wrong Box* (1966), *Deadfall* (1968) and, perhaps the greatest, *The Last Valley* (1971).

After an opening montage with Woody Allen, the clips were divided into multiple sections. The first group included *Zulu*, *Too Late the Hero* (1970), *The Italian Job* (1969) and *The Hand* (1981). Following an appearance by Andrea Marcovicci, the second group of film clips was *Educating Rita* (1983), *Sleuth* (1972), with music by John Addison, *The Man Who Would Be King* (1975), with music by Maurice Jarre, and *California Suite* (1978), with music by Claude Bolling, although not a note of these composers' works



was heard in Lincoln Center. The third group of film clips was *Little Voice* (1998), *Austin Powers in Goldmember* (2002), *Alfie* (1966) and *Miss Congeniality* (2000). Fourth was *Blame It on Rio* (1984), *Hannah and Her Sisters* (1986) and *The Quiet American*; fifth was *Deathtrap*, *Blood and Wine* and *Dirty Rotten Scoundrels* (1988). *The Cider House Rules* (1999) provided the appropriate ending.

There were personal appearances by the President of Iceland, Mr. Olafur Grimsson, the source of the evening's longest-running gag; actor Benjamin Bratt, Caine's co-star in *Miss Congeniality*; Ian Holm, Caine's co-star in *Blue Ice*

(1992); director Philip Noyce of the great *Quiet American*; Steve Martin, Caine's co-star in *Dirty Rotten Scoundrels*; and finally Sir Michael himself, simultaneously dazzling and self-effacing, confident and questioning, and properly balancing seriousness and silliness.

If only the event had allowed for acknowledgment of the work of men (Rachel Portman being the lone female so far) such as John Addison, John Barry, Richard Rodney Bennett, Bruce Broughton, Roy Budd, Bill Conti, Pino Donaggio, Patrick Doyle, Jerry Fielding, Jerry Goldsmith, Ron Goodwin, James Horner, Maurice Jarre, Quincy Jones, Michael Kamen, Michel Legrand, Henry Mancini, Johnny Mandel, George Martin, Hugo Montenegro, Ennio Morricone, David Newman, Michael Nyman, Riz Ortolani, Basil Poledouris, Lalo Schiffrin, John Scott, David Shire, Michael Small, Kenneth Wannberg and Stephen Warbeck—all of whom have contributed to the films of Sir Michael Caine.

Kyle Renick

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Ask and Ye May Receive

Why are there so few Golden Age stories in *FSM*? I really appreciate the 10 Golden Age CDs that you release, but can't the magazine have at least one article per issue?

P.F.K.

Two stories last issue, one this month—plus, you could read those 10 sets of liner notes!

Write us, already!

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Comment of the Apes

Jerry speaks, we listen.

By Jeff Bond



FOX HOME VIDEO'S RECENT 35TH ANNIVERSARY DVD RELEASE OF *Planet of the Apes* rankled consumers on several levels, with some annoyed that they had to repurchase the film after having gobbled up the boxed set of all the *Apes* films released a few years ago, and others whining that Jerry Goldsmith's commentary wasn't detailed or long enough. Well, we beg to differ. First of all, the anamorphic transfer, text commentary by *Apes* book author Eric Greene and the behind-the-scenes footage shot by Roddy McDowall are by themselves worth the price of admission. And secondly, Goldsmith's commentary contains some statements we found quite revealing. So get your stinking paws off his back already! Here's a helpful guide to where you have to fast-forward to in order to hear Goldsmith's commentary and what he has to say.

20:00—That's right, Goldsmith essentially says nothing during the first 20 minutes of his commentary! That's probably the main reason why this track has been attacked as "sparse," but the fact is, Goldsmith is watching *Planet of the Apes* for the first time in a few decades and he seems to get quite involved in just watching the movie.

After pointing out that *Apes* was the second of seven films he did with director Franklin Schaffner, Goldsmith recalled that early on he decided he did not want to use electronics in his score. "Electronic music had just barely been born as far as its use in motion pictures was concerned, but still it was a viable factor. I wanted something very organic in the movie, and I remember saying to Frank that I wanted a very organic, impressionistic score. He looked at me and said, 'Sounds good to me.'... This score became rather startling because of the unorthodox use of instruments that I used. I was trying to create a strange, unearthly atmosphere, so I wrote this almost pointillistic piece of music for the main title" (Early in their partnership Schaffner apparently told Goldsmith he hated piccolos and Goldsmith relates a practical joke in which he had another director call Schaffner to complain that Goldsmith was using 14 piccolos on a score for him.)

"There was a little bit of electronic manipulation of strings in this main title and a little bit throughout the picture, where I recorded the strings separately and ran them through a tape delay echo, which was a rather primitive way of doing things in those days. Sometimes the primitive ways of doing things are the more effective. If you listen to it now, I couldn't have duplicated it as well with the modern technology we have today, I don't think." The "tape delay echo" is another way of describing the echoplex, an effect Goldsmith employed with great success on numerous scores. Here Goldsmith agrees with what we've long believed—that those old electronic effects, usually recorded along with the orchestra, just sounded more organic and interesting than the keyboard and sampled effects we get now. "Organic" is a kind of buzzword, but here it has an almost literal meaning—Goldsmith's score, created using live instruments and acoustic sounds, even if some of them were manipulated in the recording process, ingeniously mixes futurism and primitivism and seems to emerge quite naturally out of the alien but strangely recognizable simian world depicted in the movie.

21:15—Goldsmith's comments appear with more frequency as the film goes on—here, he begins speaking just after Taylor and the astronauts discover a plant on the barren surface of the planet. "One thing you have to keep in mind is that there are no special effects in this

picture. This was all done with the camera as it was being shot, and there's also a story being told, an interesting story and with certain sociological comments along with it for added measure. But I'm looking at this picture now and I haven't seen it in over 20 years, and I'm astounded to be reminded of what could be done with a camera and a good actor, a great cinematographer and good actors, and not being lost in the technology, and still maintain the story and yet keep you in suspense."

26:11—Goldsmith begins talking—right over the sound of mixing bowls being played in the cue "The Search"—after Taylor's line "To hell with the scarecrows!" "Some of the strange sounds you heard there were the use of stainless-steel mixing bowls, those kind of bright metal bowls you use in the kitchen, which to me had a certain organic feel to them; taking French horn mouthpieces out and reversing it and just blowing air through it, and then using a bass slide whistle. There was a percussion



"Frank and I never felt that the music should be obvious. Give the audience some credit for being able to figure out things."

player...in the orchestra at 20th Century Fox at that time [who] had been at Disney in the '30s, and in early Mickey Mouse cartoons all the sound effects were done musically, so he had this incredible assortment of devices that made all sorts of strange noises in his trunk, and nobody had any use for them except me; and every day I'd get them and go through all these things of his and I'd find something that would go 'snap' or this little thing that sounded like a bee, and I used his bass slide whistle, which is a long wooden cylinder that made this low, sort of subhuman sound, and that worked all the way through the picture."

Goldsmith discusses how the effect of the cue combines mystery that eventually builds into triumph as Taylor and his men discover water and signs of civilization. "It's interesting that one shot before where they found the plant, there wasn't music on that—we didn't need music to reinforce to the audience 'Ah, we found a plant'—boom! Frank and I never felt that what we did, that the music should be obvious. Give the audience some credit for being able to figure out things without us hammering it home. There are moments in the music where you see the native inhabitants on the top of the ridge following them very unobtrusively, so the music is gently touching on them, but that part of the music that was accenting their appearance was also generic to the music itself, so it was all of one—there was no hint at that time that these beings were of the simian breed." Here Goldsmith addresses one of the most brilliant elements of his music: how he's able to work in effects and commentary that address specific screen elements but that are also part of the musical structure rather than just existing as isolated effects. There are also a lot of specifics noted regarding instrumentation here.

28:54—Goldsmith talks throughout the "Clothes Snatchers" cue, primarily about Schaffner's sense of humor and of the ridiculous, an observation he repeats at several points. As Taylor and his men follow a trail of broken scientific instruments and the ruins of their equipment left by the planet's primitive, still-unseen humans, Goldsmith notes, "Now the music turns more serious where we all of the sudden see the humans, the captives—we don't know any of this yet, but there's some form of life here on this strange place that we don't know about"



Goldsmith also addresses the brief moment of strange tranquility at the end of "Clothes Snatchers," the prelude to "The Hunt": "We felt that because of this set piece coming up...this incredible hunt, we wanted a pause in the music to sort of set the whole scene up, and that's what you got" Initial publicity about this *Apes* DVD indicated that it would have an isolated score, but Goldsmith talks in detail over several music cues, which suggests that this was never part of the plan for this release.

36:15—In the final moments of "The Hunt," as ape photographers shoot the carcasses of their human quarry, Goldsmith again talks over the music about the famous "hunt" sequence: "I think that's an amazing scene. When you think of all the endless car chases in movies today, all the nihilism and all the destruction it takes to get them from A to B, there's this, which is done so brilliantly." Goldsmith also specifically addresses his use of a ram's horn to underscore the first shots of the ape riders on horseback, one of the most brilliant and unforgettable music moments in film history: "When we first see the shot of the horse, and the rider turns toward us and we see that he is a simian, the music has this organic feel which is a ram's horn actually being played, which has two notes on it, but they're effective. I think the idea

is given that we're dealing with a strange race and an upside-down world; that's what we're dealing with there." Goldsmith points out that he never read Pierre Boullé's book but gathered a great deal of the film's intended sociological statements from the screenplay. "Again, always I wanted to keep this primitive feel within the music and yet the style of the music is quite modern—it's written in a serial technique, the 12-tone system, so it's not your normal diatonic harmony that it's written in. It's not

but there was always this twinkle that goes along with it, so you're not constantly clobbering the audience with the message." Again Goldsmith is responding to the film, and much of his discussion goes to how the film's drama works and where music was applied (or not applied) to accentuate that.

1:00:11—Goldsmith enters with commentary right after Taylor's famous line, "Take your stinking paws off me, you damn dirty ape!" in the final moments of the kinetic, tour de force "No Escape" cue for the foot chase through Ape City. He opens by saying that he's struck by how quiet this sequence is compared to modern action sequences with their often ear-piercing sound effects mixes. "I think because there's a certain realistic view of sound, I was able to write a more transparent kind of music. Also, in those days we weren't using hundred-piece orchestras; it seems funny, you'd think in the old days the budgets would be so much higher, but I was under contract at 20th Century Fox and I think the most I was allowed was 50 or 55 musicians, which is not a lot compared to what's used in some of the scores today—100 or 110 pieces, which is overkill as far as I'm concerned. I didn't have to blanket the screen with this wall of sound; I could write music and the footsteps could be heard because that's all that was going on in this particular chase; there was nothing creating a lot of noise—people were running around in padded shoes—so you needed the energy in the music, but that was all. And energy can be created without volume."



"[Revealing the Statue of Liberty] was such a dramatic moment, and one had to have faith in the drama that was on the screen."



in any respect abstract, but it's very studied and carefully structured. Not too many scores had been written in this style before." Goldsmith's failure to teach us all the details of serial composition seems to have annoyed a few people (he actually says "I'm not going to bore you with the details"), but his discussion of how the ram's horn is used shows how his apparently instinctive choices have amazing impact on the film.

42:45—Goldsmith reinforces his statements about Franklin Schaffner's teasing sense of humor as he speaks over the cue "New Mate," where Taylor is caged with Nova, and points out that he and Schaffner always referred to the eerie, Bartók-influenced string writing in this scene as the film's "Love theme": "You were preaching a lot of heavy stuff sociologically and historically,

In this and a subsequent section, Goldsmith answers, as well as I've ever seen him answer, the constant, annoying question: "Why don't you write scores like this any more?" The listener has to connect some of the dots, but the details are really all there: the overwhelming burden of a heavy sound effects mix, which has literally used up a huge amount of the space that a music score used to have to fill; and the fact that scores now seemingly *must* be written for a 100-piece orchestra when a smaller group actually seemed to inspire more interesting and varied writing.

1:04:46—During the film's tribunal sequence Goldsmith briefly touches again on the serial approach to writing the score, noting that he had used the technique in *Freud* and that Leonard Rosenman had also written an earlier score in the style (*The Cobweb*). Goldsmith is effusive in his praise for Schaffner and the film, and here again he expounds on how the changes in approach to moviemaking over the years have altered his approach to film music. "There's no way a filmmaker would make a picture with so much silence and so much quiet action in it, and without the use of special effects to enhance the action scenes," he says. "It just couldn't be made that way; there's too much story in this and too much for an audience to absorb. I don't want to put down modern filmmaking, but after seeing one of these summer blockbusters, I find it not only an assault on my aural senses but on my intellect, too. But they seem to work for people; I think if you give people enough of what they want, they'll accept it."

For anyone wondering why Goldsmith didn't score Tim Burton's remake of *Planet of the Apes*, the composer addresses that question as well. "They couldn't make this picture the way it was made today; why would they? And they remade the picture, and if I'd been asked to do the music, which I wasn't, and I wouldn't have done it anyway—I couldn't have written the same score because it wasn't the same movie." Had Goldsmith had to rescore Schaffner's picture today, however, he says there would be little difference. "Oh, I think that there are a few things I'd fix or make better, but stylistically the approach would be exactly the same. People ask me why I haven't written something like that again, and it's because they haven't made that kind of picture. I haven't been presented with this kind of a film. Certain pictures leave an indelible mark, and when I think about the pictures I've done, like *Patton*—what more can you say about a warrior than was said in *Patton*—and *Chinatown*—what more can you say about corruption and local politics and period? It was said there and I said it all there, and I've said what I've wanted to say in these areas. Several pictures I've done they're talking about doing remakes of them, and I wouldn't dream of going near them, because they're different films—they can't be the same, so why make them?"

1:21:47—Goldsmith remarks again on Schaffner's humorous approach to the film just before the cue "A Bid for Freedom" begins, as Zira and Cornelius' nephew Lucius confers with a cigar-smoking gorilla guard. "I guess the word is subtle—there are subtleties in this kind of film-making; there's always some kind of social comment besides the subtleties in the sound and the subtleties in the action, subtle moments. I remember once doing a picture recently and I did one scene and the producer didn't like it and he said that doesn't work. And I said I was trying to be subtle, and he said 'Subtle? In my pictures? There's no such thing.'" Goldsmith's emphasis on the idea of subtlety is also telling; I think the idea here is that there's simply less room for film scores to operate in, conceptually as well as sonically. Apart from certain elements of sexuality, anything is game in most movies today, and the psychological and symbolic commentary that film music used to be able to provide is often unnecessary and unwanted at this stage.

1:29:26—Goldsmith speaks at the tail end of the "Forbidden Zone" cue: "This was the first piece of music I recorded, and I remember having trouble getting that large slit drum, which was that very low frequency sound, to record properly, and Frank was there with me. Frank was involved with everything. Again, the subtleties of it and the quietness of it is so remarkable—you weren't pumping up the audience the entire time. There were those moments and those set pieces where you got the adrenaline going, but otherwise there was always this idea of something strange and something unknown. And I think that was so well-captured in the cinematography, and that's what I kept constantly trying to capture in the music. This one featured a lot of the bass slide whistle, that low sort of moaning sound."

1:34:51—Goldsmith speaks a few seconds into the beginning of "The Cave" cue about the lack of music in certain scenes and how Schaffner would usually accept his point of view over whether music was needed or not. "Sometimes you have to be careful that

the music slides into a scene, plays in a scene, enhances a scene but is not intruding on a scene. And there is a difference; it's not an intellectual difference, it's an emotional difference." Goldsmith points out that Schaffner's trust in the composer's instincts was one of the hallmarks of their friendship. "Not like I got everything I wanted, but on certain matters when he knew I was serious about it he agreed with me. And looking back I still think it was right to play those scenes without music, the action when they're being ambushed and the discovery of the artifacts—that didn't need music." Goldsmith doesn't specifically address an even bigger example of this—the spaceship escape sequence in the lake at the beginning of the film, for which he wrote a major action cue that went unused in the film.

1:49:57—Goldsmith speaks over the closing credits—not over music, but over the sound effects of crashing waves that chillingly bring *Planet of the Apes* to a close. "There was a big discus-



Schaffner's trust in Goldsmith was one of the hallmarks of their collaboration.

sion—should we play music on the Statue of Liberty or should we not? Or should we play up to it? And it was such a dramatic moment, and one had to have faith in the drama that was on the screen. The audience didn't need to be pushed any more—it worked, and it worked beautifully. Heston was very dramatic there, a little bit over-the-top maybe, maybe not; I don't know... but anything more would have been adding too much to it, so we just decided to play with just the sound effects, and let sound effects play over the credits, and it worked very well."

It's interesting that Goldsmith is almost inarticulate about the technical details of his music, whether from his perception that such details might bore the listener or the fact that he simply feels he expresses himself better with his music than with words. *Planet of the Apes* is an astounding mixture of pure intellect and raw emotion—the latter consisting primarily of guttural fury, a musical counterpart to the pride and outrage of astronaut George Taylor as he finds himself hunted, caged and humiliated like an animal. Goldsmith always emphasizes his "emotional response" to the scoring process, but *Planet of the Apes* demonstrates the intellectual thrust and fiery imagination that has made the composer the undisputed master of science-fiction scoring, a man who can write a brilliant conceptual score even for a movie as ideologically bankrupt as *Damnation Alley*. Presented with a picture that satisfied both emotionally and philosophically, Goldsmith managed to create one of the great film scores in movie history. **FSM**

HIGH Above THE Ground

A Conversation With David Shire Interview by Stephen B. Armstrong

Every February in Tallahassee, Florida State University hosts "Seven Days of Opening Nights," a week-long series of shows performed by world-class entertainers and artists. This year, David Shire and his creative partner, Richard Maltby, Jr., came to the college to preview a concert version of *Take Flight*, their newest musical.

Shire and Maltby have worked together for almost 50 years, and their oeuvre includes such well-known productions as *Starting Here, Starting Now* (1977), *Baby* (1983), *Closer Than Ever* (1989) and *Big* (1996). Film music aficionados, of course, know Shire for his great scores, which include *The Conversation* (1974), *All the President's Men* (1976), *Norma Rae* (1979) and *Return to Oz* (1985).

During his visit to Tallahassee, Shire spent most of his time preparing for the concert with students in FSU's School of Music. Despite a busy schedule, however, he took a moment to chat with us about *Take Flight* and his long career as a composer for both the stage and the screen.

FSM: *Playbill* has described *Take Flight* as "a conceptual show linking ideas about man's quest for flight and the glory that comes with it." Is this accurate? Is the show a musical narrative, a revue, a bit of both?

David Shire: Well, "conceptual show" is one of those terms that gets bandied about a lot these days. For me, a conceptual show, basically, is one with a novel concept behind it. Structurally, it tends to be different in some way from what used to be the standard, the linear show—like *Oklahoma* or *South Pacific*—that has songs interspersed along a single narrative line. A conceptual show is generally non-linear, and it often introduces different groups of people with different story arcs, like, say, *A Chorus Line*.

Take Flight is conceptual in that sense because we have three groups of main characters: the Wright brothers, Amelia Earhart and her husband George Putnam, and Charles Lindbergh; and their stories intertwine, even though these people didn't know one another for the most part.

FSM: How do you get these different stories to hold together?

DS: They are related to each other metaphorically. The show's characters were basically all ordinary people. They had no great distinction in their pre-fame lives. Some of them even floundered about a bit, trying to find what they were best at and what they wanted to do with their lives. They all wound up obsessed with a certain thing they felt they could do and did it, with different end results, and became legendary figures. We are all ordinary in a sense. But some of us are driven. Artists. Athletes. The ballet dancer who wants to leap higher and higher. The composer who wants to attain higher flights, so to speak, in his or her own work. They're all taking flight at considerable risk. Risk is an aspect of this concept, too. Amelia Earhart took risks, greater and greater risks, and died. Charles Lindbergh took many of the same risks and triumphed. The Wright brothers almost killed themselves several times but finally prevailed and flew, while others tried to do what they did and wound up in the drink.

FSM: How did you get started on this?

DS: With an idea Richard had. Somebody had approached him about doing a show about Amelia Earhart, a non-conceptual musical. But in investigating her story, he felt there wasn't enough there. Nevertheless, he was intrigued by the metaphorical possibilities of flight and risk. He expanded from that. That is, why not write about several people who were involved in flight and invention and risk? After *Big* opened and closed, we were hungry to



do something new, and Richard talked me into working with him on it.

FSM: You've been developing the show for a while.

DS: We started working on it about six years ago.

FSM: You've been previewing *Take Flight* outside of New York. There were readings in North Carolina, right?

DS: We were planning to do a full production at the Charlotte Rep last summer. Then because of financial problems we lost that production. It was moved to the following spring, but we lost it again because of a political shakeup at the theater. So now we're looking for another regional home.

FSM: How many readings/previews have you done?

DS: Four or five. One in Russia with music school students and American performers mixed together. One at the O'Neill Theater Center, where we worked on the show for a couple of weeks three summers ago. Two in New York. Unfortunately, this long, pre-Broadway journey for a show, assuming it eventually even gets to Broadway, has become the norm rather than the exception. Especially with a conceptual show, where you can't explain to people what it looks like. You just can't say, "Oh, this is like *Oklahoma*, only it's set in Idaho." After all, a conceptual show, in the best sense, means something no one's seen before.

FSM: How would you describe the material you've written for *Take Flight*?

DS: American, early Twentieth-century, with contemporary influences. It's not going to be a rock score, but my music tends to have a kind of rhythmic pulse that will hopefully make it fresh. I'm not trying to be totally authentic, in other words. It's good theater music with a nod to the period.

FSM: What kind of instruments?

DS: As close as budget will allow us to get a standard pit orchestral sound.

FSM: You and Richard Maltby have been working together since the 1950s.

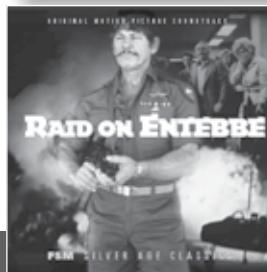
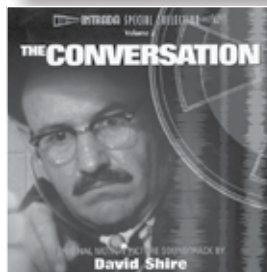
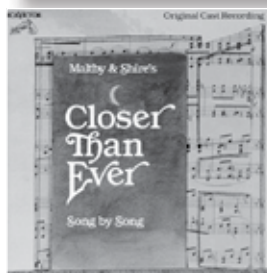
DS: Since 1956.

FSM: Describe the history of your partnership.

DS: Have we got all night? We met at Yale. We both went there wanting to write shows for the undergraduate dramatics program, which put on big, full-scale musicals. Real ones, not hairy-leg shows, but real book shows. A mutual friend put us together and we immediately started on a musical. In both our junior year and our senior year, we wrote the shows that the Yale Dramat put on. We tried to make them as much like real Broadway shows as we were technically and financially capable of. The song "Autumn," which Barbra Streisand eventually recorded, came out of our first college show, a musical version of *Cyrano de Bergerac*.

FSM: What are your creative strategies?

DS: Our basic work method is first to get the story clear in our heads and then look for the spots for the songs. This is a great oversimplification, of course.



Sometimes the music comes first, sometimes the lyric. In our case, Richard likes to have the music first, so we both work on it until we get it expressing the emotion or the character of the scene. Then Richard writes the lyric, and then we edit each other endlessly and mercilessly. Sometimes when we get done it's hard to remember who contributed what. Basically, the music's mine and the lyrics are his, with a lot of overlap.

FSM: Over the last five years or so, several movies have been adapted for the stage—*The Producers* and *Hairspray*, for instance. You musical treatment of *Big* premiered in 1996. Do you claim any credit for spearheading the current "theatrical adaptation" trend?

DS: God, no. If anything we should have discouraged it because *Big* was a commercial failure. Musicals have been adapted from movies going way, way back. It's much easier to do an adaptation of a story that exists. To create one from scratch is a much harder job.

FSM: But doesn't it seem as though Broadway has been producing a lot of adaptations lately? *The Lion King*, *Sweet Smell of Success*, *The Graduate*.

DS: There are more now, I think, because there have been more successes. But right up through *Big*, there was an axiom that one of the sure ways to have a flop musical was to adapt a movie. Then *The Producers* and *Hairspray* and *The Full Monty* came along within a couple seasons. All we can claim is that maybe we discouraged a couple of people for a while.

FSM: I remember that when *Big* came out, a lot of people were excited.

DS: We were supposed to be a shoo-in for a big commercial success. In fact, there's a book about the production you might be interested in called *Making It Big*. The reason that the book's author was following us around was to get an inside look at what our producer was envisioning, an adaptation that would be commercially successful. The book turned out to be 250 pages of irony, however, because the writer interviewed us about our process and our process went on to create one of the most costly non-successes to that date. I will add this, though—*Big* played 10 months. And after it closed, we did considerable rewriting, putting back songs we mistakenly cut, correcting a lot of the things that we realized were wrong. Like all of our shows, this revised treatment got picked up for stock and amateur rights, and it's performed all over the world now. If we had opened with this version, we would have had a much more successful run in New York.

FSM: Any chance *Big* will ever return to Broadway?

DS: Who knows? I don't think it will be in our lifetime. But *Baby*, on the other hand—

FSM: Which you're rewriting now?

DS: Not rewriting, but we've made improvements over the years since it was on Broadway. It has had hundreds of productions all over the world, as well. A major one opens at the Papermill Playhouse in New Jersey this

spring, which may lead to a Broadway revival.

FSM: In 1979, your song "It Goes Like It Goes" from *Norma Rae* won an Academy Award. How does writing a show tune for the stage differ from writing an original song for a film?

DS: Let me talk about the difference between pop songs and theater songs. Pop songs tend to take one emotional mood and character and sing about that for three-and-a-half minutes. There are different facets, of course, but there's usually no dramatic progression from the beginning of the song to the end. A pop song will start out with "my baby left me" and end with "my baby left me and I'm so sad." I don't mean to sound derogatory, but that's what pop songs are mostly like, and that's fine. Theater songs, in contrast, tend to be more like little scenes in a play. They take a character from A to C or A to E, or at least A to B. When theater songs don't do this, that's when you start reading your program. Film songs, for the most part, are more like pop songs. But if you're talking about a song that was written as a title song, it should do more. In "It Goes Like It Goes," Norman Gimble's wonderful lyric deals very concisely with aspects of *Norma Rae's* life. It gives you a little bit about her, the child of a working man, a rural girl with a rich soul. Still, the song is basically in one mood from beginning to end.

FSM: So the difference between film songs and theater songs is one of degree. For the film, you have a pop song that's set over the credits and it serves some purpose in terms of character revelation and theme, but it's not a central part of the drama.

DS: Well, it's supposed to be. I mean, a really good movie song shouldn't be there because it's supposed to sell records or publicize the film. There's been a lot of talk in the Academy music branch through the years, about whether or not songs that are just pasted onto a movie should be eligible for nomination. Certain songs were disqualified when I was on the board many years ago because we tried to make rules about what constitutes a real movie song. The definition we developed was something like: a song that makes an integral contribution to the dramatic texture or the action of a film.

Our song for *Norma Rae* appears over a main title, not over an end title, when people are walking out of the theater. Our song gives you a sense of the main characters, the place, the time. It sets up the movie. That was its job. It wasn't a big commercial song. It was part of the dramatic structure of the movie. Songs that are just pasted on are promotional, and that's a different world. But there are so many distinctions in art. As soon as you make a generality about one thing you find an exception.

FSM: Sure. Quentin Tarantino uses scraps of songs in movies which—

DS: Source songs create a certain atmosphere and that's a whole other thing. They serve a dramatic purpose by creating a texture with existing songs.

FSM: How do you feel about the music that's being written for Hollywood and Broadway these days?

DS: The movies that I most enjoy now are movies that are not about

other movies, but, instead, are fresh, personal visions. *Lost in Translation*, *Barbarian Invasions*, say. And the ones that are least appealing to me are what so many filmmakers seem to be making these days, movies that are rip-offs of other movies. These filmmakers say, "Let's do a parody of this style. Let's do an action movie that has one more chase than the last action movie." The music written for these films tends to be uninteresting. My favorite scores are like those Thomas Newman writes. He seems to get a lot of unique pictures, and rightfully so, because musically savvy producers or directors know that he will write something unique for each movie he works on. It is that kind of inventiveness that most inspires me and that I most admire.

FSM: What do you least admire?

DS: You know, like any of the arts, especially the commercial arts, there's a lot of crap being done, and a lot of good work, too. There's always more non-good stuff than good stuff. But it isn't always the composer's fault. There are so many reasons why things go astray. But when you've got a bad movie, it can make the score sound like it's trying to do too much work. You can only really push so hard and sometimes it's obvious, when the score is trying to save a movie. Then you get reviews that say "the music was too loud" or "the obtrusive score by so-and-so." And I'll know that composer and know that he or she is a really good, tasteful composer. And I'll know that in the mixing room the director was so petrified that his scene wasn't working, that he pumped up the music or he asked the composer to write a cue with more brass or more percussion.

The reviewer doesn't know that, so he blames it on the composer. Well, the composer wants to work again, so when a director, especially a prominent one, or a busy one, says, "I want more percussion in the cue," the composer has a choice. He can say, "No, I won't do it," and not work again with that person. Or he can try to do it as tastefully as he can, and be a team player. And then the director goes in, and I've had this happen, and he pulls out the basic tracks and pulls up tracks which weren't meant to be so prominent, and the composer winds up looking like a hack. This happens a lot.

FSM: When the most recent *Star Wars* movie came out there was some chest beating at *Film Score Monthly* over the way George Lucas handled John Williams' score. In the theater, the music doesn't sound right. Listening to the soundtrack album, however, is a great experience, because it shows you what the composer was really up to.

DS: Sure, but you have to keep in mind that scores are not supposed to be written primarily as concerts or soundtrack albums. Some of my most effective scores and cues will never be performed at a pop concert and will not sound very interesting away from the movie. But they had to be that way. Take much of the score for *All the President's Men*. Played away from the movie you'd fall asleep in five minutes. But the job wasn't to write pop concert themes or a soundtrack album. The job was to help make that movie play as well as it could.

FSM: You've been a film composer for a long time. How has the profession changed over the years?

DS: It's changed so much since I started out. I mean, there are more ways to do it now. In the old days, before I even did it, studios had their own orchestra staffs. Movie scores tended to sound a lot like other movie scores. Symphonic. One Bette Davis movie sounded like another Bette Davis movie. But just as movies have become more varied, so has music. There are so many different kinds of movie scores now. When you talk about, say, *Saturday Night Fever* as opposed to *Star Wars* or *The Conversation*, I mean, they're night and day. And just the process of creat-



ing a score has changed so much. Right now, for instance, I'm working on a low budget, independent film out of New York, *The Tollbooth*, with a first-time director; and the way I'm working on it is far different from the way that was almost always standard when I got started.

FSM: How?

DS: I'm creating cues and synth demos in my own studio, having the director come over to my house and going over each one with her. It used to be that you got the assignment, developed your themes and played them on the piano for the director or the producer or both. The contractor hired an orchestra, which you knew was going to be sitting there in a month—six weeks if you were lucky, or two weeks if you weren't. And you worked toward the recording sessions. You'd go in and the producers and director would be sitting there and you'd record the score. I mean you'd record all the music at once, and hopefully you wouldn't have too many discussions about changing cues on the stand, because it's very expensive to be rewriting music with an orchestra sitting there. But of course that happened a lot. You did the best you could, and, if the budget was good enough, after previews you might get a chance to go back and redo some cues.

Now there is more and more use of synthesizers, home production, demo-ing everything first, even an acoustic score. But the great advantage with this process is that the score can evolve as the film is being edited. That's what's been so much fun about the film I'm working on. I started writing way before the editing process was finished. The filmmaker can actually try the music on the film as it's being edited. In fact, I wrote a cue for a major scene which hadn't been fully edited, and when the director and editor heard what the music could add, they changed the way they edited that particular sequence—in order to accommodate the music and take advantage of what it could bring to the scene. This wonderful synergy can take place now, which wasn't there in the old cut-and-dried way of scoring. You know what the punch line to this is?

FSM: What?

DS: For *The Conversation*, Francis Coppola wanted just a piano score, and we were able to demo the music as we were going. I would tape the cues and send them over to San Francisco or fly up there with them to Zoetrope, where Francis was editing the film with Walter Murch. Walter would cut these cues in, placing them where I wrote them. But sometimes he would move them to other places where they worked even better. Again, it was a situation in which I was able to start much earlier than usual in the post-production process, and the music I was writing could contribute to the editing process. The way that picture was put together 30 years ago is a lot like the way the picture I'm working on now is being put together.

FSM: So things have come full circle.

DS: That's it. And I'm sure that working in this way has become increasingly common for many of us. **FSM**

Stephen B. Armstrong would like to thank Gayle Seaton, Brian Gaber and Jay Jaski for their kind assistance.

London Calling

Good news from across the Atlantic: London's Philharmonia Orchestra is presenting a series of film-music concerts—entitled “Philharmonia at the Movies”—throughout the United Kingdom this summer:

July 1—Royal Festival Hall, London
 July 2—De Montfort Hall, Leicester
 July 4—Bedford River Festival
 July 7—The Anvil, Basingstoke
 July 10—Brighton Dome

Nicholas Dodd will direct the orchestra in performances of *Lord of the Rings* (Shore), *Star Trek: The Motion Picture* (Goldsmith), *Star Wars*, *Raiders of the Lost Ark*, *Harry Potter* (Williams), *Out of Africa* (Barry), *Ben-Hur* (Rózsa) and more.

For more details, visit www.philharmonia.co.uk

United States

California

July 24, 28, Aug. 1, Russian Nat'l Orchestra American Tour, San Francisco; *Dr. Zhivago* Suite (M. Jarre), conducted by Carlo Ponti, Jr.
 Aug. 20, 21, Hollywood Bowl, “Walt Disney: 75 Years of Music.”
 Aug. 27–28, Hollywood Bowl, John Williams, cond.; “Olympic Fever.”
 Sept. 5, Hollywood Bowl; “The Big Picture: The Films of M–G–M.”

Sept. 21, Hollywood Bowl; *The Lord of the Rings Symphony in Three Movements* (Shore), John Mauceri, cond.

Massachusetts

Aug. 14, Tanglewood, John Williams, cond.; Mancini and Hermann tributes, “Storm Clouds Cantata” from *The Man Who Knew Too Much*.

Michigan

July 4, Interlochen Center for the Arts, *The Last Emperor* (Sakamoto).

New York

July 4, Buffalo Philharmonic Orchestra; *The Natural* (R. Newman).

International

Australia

June 17–19, Sydney Opera House, cond. Howard Shore; *The Lord of the Rings Symphony in Three Movements* (Shore). www.sydneyoperahouse.com

France

July 18, Royan S.O.; “Under the Summer Sun”: *Breakfast at Tiffany's*, “Moon River” (Mancini).

Germany

July 4, Stuttgart Chamber Orchestra; *The Hours* (Glass). **FSM**

Record Label Round-Up

(continued from page 6)

Silva Screen

Suites of Howard Shore's music for the *Lord of the Rings* trilogy are now available in a 2-CD set featuring The City of Prague Philharmonic and the Crouch End Festival Chorus under the direction of Nic Raine. www.silvascreen.com

Varèse Sarabande

Available now are *The Chronicles of Riddick* (Graeme Revell), *Starship Troopers 2: Hero of the Federation* (John Morgan and William Stromberg), *The Great Escape* (Elmer Bernstein, remastered reissue), *Battle of Britain* (Ron

Goodwin; includes the unused score by Sir William Walton), *Man on Fire* (Harry Gregson-Williams), *The Lion In Winter* (Richard Hartley; Showtime remake). Due June 22: *Salem's Lot* (Christopher Gordon). Due June 29: *The Clearing* (Craig Armstrong). www.varesesarabande.com

Walt Disney

Due in June is *Around the World in 80 Days* (Trevor Jones). www.waltdisneyrecords.com

Please note:

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



THE FALL OF TROY

GABRIEL YARED AND THE FATE THAT SANK A THOUSAND NOTES.
INTERVIEW CONDUCTED BY JEFF BOND

It used to be big news when a major Hollywood film score was tossed out; these days it just wouldn't be summer without a number of high-profile score rejections. Even by today's jaundiced standards the replacement of Gabriel Yared's score to Wolfgang Petersen's epic *Troy* is surprising, given the long and close working relationship Yared had with Petersen and the fact that the score was reportedly rejected due to comments from a single focus group of 17 people after one test screening. James Horner was called in to replace Yared's efforts in a tiny fraction of the total amount of time Yared had to conceptualize, write and record his score—one year for Yared versus a reported two weeks for Horner. While many composers put in this situation are understandably reluctant to discuss it, Yared took the unusual step of posting a statement about the score's rejection on his website, and he agreed to speak to *FSM* about the dumping of what sounds like a spectacular piece of film music.



FSM: Have you had the opportunity to hear James Horner's *Troy* score?

Gabriel Yared: I have not heard James Horner's score, and I don't think it would be appropriate to comment on it anyway. The only thing I know is he hired my vocalist with whom I worked for five months, [whom] I discovered in March 2003. This is the only news I have of Horner's score; apart from that, nothing.

FSM: That's interesting because something like that happened last year on *The Hulk*: Mychael Danna had used some vocals in his rejected score, and Danny Elfman adapted some of that and used the same vocalist, so this isn't uncommon.

FSM: I know that one of the comments was indeed that the music "dated the film," which seems like a strange comment to make about a movie set in 1193 B.C.

GY: What is it they may call "old-fashioned?"...I can say that my score was really solidly orchestrally based in a style with very big themes, harmonies, counterpoint; there were classical forms, such as a fugue. If you listen to *The Fall of the Roman Empire*, Tiomkin starts with a fugue. So I used a fugue for the death of Priam, and although my score sounds very classical, it's still using more contemporary rhythms and percussion, which were a fusion of sampled percussion and live instruments. Maybe all that was too ambitious, this idea to bring the feel of real classi-



WINNERS AND LOSERS: Hector, Paris and Helen enter Troy (left); Herr Director makes a call (right).

GY: It's not uncommon but is it respectful?

FSM: Have you gotten feedback from any other composers regarding this situation?

GY: I've not heard anything directly, but through friends of friends I've heard that some of my colleagues are very sympathetic and fully aware of the nature of these events, which are sadly, as you know, very common.

FSM: Have you had contact with Wolfgang Petersen or anyone else from the film?

GY: No, and they have made no attempt to contact me. When I last spoke to Wolfgang Petersen, on the 15th of March, after they had dropped my score five days earlier, he spoke to me for five minutes only, and I had been insisting for him to call me because all the news that I had received was through my agent. And I said, "But I need the director, with whom I've spent a year, I need him to call me and to tell me, 'No, we don't want your score.'" So in the end, eventually, he called me and said that he has to move on after this preview.

Now it's been two months since then, and when I think of that now it's almost preposterous. I felt devastated in the first place because I'm very sensitive, as any composer, as any artist is. I don't want to sound dramatic but I was really devastated by the complete rejection and the fact that I'm not even able to address the comments made—which I have never read either, by the way. Nobody told me what the comments were, apart from the score being old-fashioned and dating the film. I never knew what the charges leveled at the music were, it was just related to me.

cal music and avoiding the usual film music clichés and endless drones. I felt the scale of the story and the character deserved something really dignifying and classic, which wouldn't date.

UNEXPECTED EVENTS

FSM: This is the first project you've done that's a total mass-market, commercial movie, so did you have any sense going in that you might have a different experience on this since this is a large-budget action movie?

GY: When Wolfgang Petersen came to me, I said, "Why are you asking me to do this score? You know that if you listen to my scores you will see that I have never scored an epic." Although I have the skills to score for anything; a composer cannot be only a composer for quartet or for trios or for symphony; a real composer has to be able to go wherever. He said, "What I love in your music is the passion and emotion, and this is what I want for this film." So I found myself with a big challenge, which was to express music which could remain music and also help the action—I had to follow the action in almost every frame. I considered this as a challenge, and I tried to write the most beautiful music and, at the same time, the most efficient [music] for every frame of the action. And when I said to him I was very proud that he had almost forecast that I was capable of doing those things, he said, "No doubt, you can do this."

So when you have a director who comes to you and says he's

completely confident, and who's been with you for a year, and during five months you've been sending him all your demos, which I have spent ages doing on my computer with samples and everything, and he had all the music, every single cue he received it, commented on it, I had addressed all his comments, and then being in the studio with me for almost a month and a half, over the moon and enthusiastic, and all of the sudden, in just 24 hours, changes his mind completely, then the rejection would be very difficult to digest. Being rejected is not a great deal; I have been rejected on two other occasions. It only depends on the nature of the relationship you had with the director, the confidence and the time you've spent to solidify this relationship.

of confraternity and ethics and support between many of my colleagues—maybe I am being naïve or old-fashioned. Because for me, being a film composer is about being a creative artist, and as such I would find it hard to jump in and replace someone's work at the last minute in that way, when we're talking about 120 minutes of music, so the idea that many months' work can be replaced in only a couple of weeks simply by paying enough money or hiring somebody with a big team is really offensive to anyone who feels they are creating music or any kind of art form. So the problem would not play on the director and producers being aware or speaking out; it has much more to do with confraternity and ethics between colleagues. If there's

"...THE IDEA THAT MANY MONTHS' WORK CAN BE REPLACED IN A COUPLE OF WEEKS SIMPLY BY PAYING ENOUGH MONEY OR HIRING SOMEBODY WITH A BIG TEAM IS REALLY OFFENSIVE TO ANYONE WHO FEELS THEY ARE CREATING MUSIC OR ANY KIND OF ART."



So being rejected is not the problem; it's just being rejected in those conditions, which are just very difficult to admit and to accept. I was rejected on *Les Misérables*, for example, but I knew that [might happen] because when I was in the studio with Billy August I could see just by looking at his face that he would not understand a single note of my music, and when I was told I was going to be replaced, I didn't really suffer by it; I was not devastated. And many of my colleagues have been rejected—if you look at Jerry Goldsmith, Morricone, many scores, Stravinsky has been rejected—so we shouldn't make a point of that. It's just the nature of this rejection that was really unacceptable.

You'll hear my score on my website—I'm going to put up some extracts of it from May 14th on, and when you hear it you'll understand that this is not what has been described as being "old-fashioned." "Old-fashioned" is something written, really—something which has an architecture, which has counterpoint, which has harmony, something people are maybe not used to hearing any more, so maybe that's why it could sound old-fashioned all of the sudden. "Dating the film" and "old-fashioned" are expressions that I don't understand; it's just that we're no longer used to listening to this kind of music. I believe that my score really was the best for *Troy*.

FSM: Do you think more composers should go on the record like this, because this really happens a lot now.

GY: I don't think that bringing this to anyone's attention will really make any difference to how Hollywood producers and directors work. The only thing I would underline is the lack

of no one to jump on the opportunity and replace a score in such a ridiculously short amount of time, then maybe directors and producers won't have the opportunity to throw in a bin a score that has been composed with love and skill over the period of a year.

FSM: Have you had to deal with the preview process before and make major changes to your work?

GY: Of course—all my work with Anthony Minghella is about that. I'm used to film previewing with my unfinished or sometimes demo music; this is the way I always work with Anthony, whether it be on *The English Patient* or *Mr. Ripley* or *Cold Mountain*. And the process is very useful because then I can understand and identify the problems or areas that I have to address. And this is the way I agreed to give my unfinished music to Wolfgang; it was not completed but it was just used for one preview, and the direction was such that the filmmakers decided to not even allow me to even address the problems. The complete rejection of my music based only on one preview, this is new to me.

My experience with Anthony and others before him is that this process should be used in a positive and constructive way, not in a negative way. And let me say that it is very unusual because I'm aware of previews and figures and numbers and all that; it's very unusual if not to say impossible for the only negative comments at one of these previews to focus singularly on the music. I've never seen that before. There was a comment from a focus group of 17 people, only on one preview.

FSM: Do you mean you think that reaction wasn't genuine or

that someone was orchestrating that reaction?

GY: If there was another agenda it wouldn't surprise me, but I don't know of any other agenda. The way it came was so shocking that I don't imagine an audience of 400 people and all of the sudden a focus group focusing only negatively on the music.

DEVASTATING AFTERMATH

FSM: You said there were some overdubs and elements that were missing; can you talk about what was missing?

GY: A lot of things: Choir was missing, percussion was missing. I had a very large orchestra, 100 pieces all the way through, plus an overdub of 25 brass, a great amount of choir, plus Bulgarian choir, plus my soloist/vocalist Tanya Tsarovska, plus a lot of percussion—six percussion in overdub for at least 10 sessions. So the percussion was missing, all the choir wasn't there, and there was

WE FOUND OURSELVES DOING FIVE OR SIX DAYS OF MIXING KNOWING THAT THIS MUSIC WOULD END UP ON A SHELF OR IN A WELL.

not a decent mix. On a personal point of view, I'd like to say, yes, if my score had been completed maybe it would have changed. But as I don't know what happened really, I cannot answer.

FSM: Are you going to be able to complete the mix and assemble it for what you put on the web?

GY: It was very cynical because we had to complete it as it was. It was scheduled to have two days' more sessions to conform to many things that Wolfgang Petersen addressed, and I have been deprived of that. I had to mix it with my fantastic team the way it was, and the way it was was not completed. But even as it is, I would say it sounds really great, although I don't have a stereo mix; it's all mixes for the film. We found ourselves with my team from 10 of March after the preview doing five or six days of mixing knowing that this music would end up on a shelf or in a well, but we had to finish our work contractually.

FSM: Obviously, Petersen was really behind you and with you through the whole process, so do you have any idea why he changed his mind so fast? Do you think it was his idea or that he was being influenced by other people?

GY: If you are convinced of something during almost a year and you're happy with what your composer has provided, can you really change your mind in one night? Who can do that? I discovered later on that Petersen had already had this problem with Badalamenti/Silvestri and Randy Newman/Jerry Goldsmith. Wolfgang Petersen was so genuinely enthusiastic about my work all the way through that I could never believe this guy could drop me like nothing just in one night.

So what happened nobody knows, but it has been devastating, and now I am no longer devastated. But I can tell you many things about this bad habit of rejecting a score. It became a bad habit, but it's bad for everyone in this business. It's bad for me or for any composer because I have a certain sensitivity and I have faith in my music, and this hurts my sensitivity and it hurts my faith in music. And more than that,

it hurts my faith in relationships with directors. I always felt that a team is the most fantastic thing behind a film; that's why I love film music, to make a team of people and create something and carry on from film to film. And the true history of film music has been so much created by teams, like Rota/Fellini, Morricone/Leone, and on a small scale like me and Anthony. So it's very disappointing.

It's bad also for the composer who's taking over, because whoever he is, he is finding himself with such a ridiculous amount of time to replace that he cannot be creative. He can only adjust to the situation; he has no time to go beyond his habits, and this is bad for film music, it's bad for music overall, and also it's bad for confraternity among colleagues. It's bad for the director, who has to adjust to a new composer, to re-spot, and then he no longer has the choice to criticize anything, he just has to live with it. And overall it's bad for the team—director and composer—because it doesn't encourage you to have a team and carry on with a team.

So on all levels it's bad, and is it really worth it just to please 17 or 20 people of a focus group who have criticized something? Moreover, it's bad for the producers; they have to put more money into it—it costs a lot of money to re-record music at the last minute where all of the sudden everything has to be made urgently and everything has a terrible, expensive cost. And so on all the levels it is bad.

How this could change, I don't know. It could change if among colleagues we refuse sometimes to step in or to jump on an opportunity and we say, "Sorry, no." If this happens then directors and producers would find themselves in a very difficult position to make a change like this at the last minute.

LESSONS FROM HISTORY

FSM: Will this affect how you choose the projects you work on in the future?

GY: I never choose the projects; I choose the people I'm working with. That's why my disappointment is more than ever; I've been living with Wolfgang Petersen during a year and in a studio with him during two months while he was humming all the themes and over the moon. It doesn't change anything for me; it's just very disappointing on a human relationship, on respect—there is no respect, there is no relationship possible in this case. But don't forget, I have a fantastic relationship with Anthony Minghella, I have a fantastic relationship with Bob Altman, with Jean-Jacques Annaud, with many directors.

FSM: You recorded the score in London, and a lot of rejected scores do wind up being released on CD. Would it be possible to assemble your score for an album?

GY: Of course; it's ready for an album. It's not completed, but it's really very interesting even as it is, yet the release is not in my hands. Overall, I just want to say it's not a big deal to be rejected, but in this specific case it was just appalling. I don't want to be too dramatic, but I think in speaking out I am also speaking out for all my colleagues who have been appalled by their treatment and the lack of respect. I am not stupid and know that this is a business and we cannot all go around pretending that these things don't matter, but surely there could be some balance?

FSM

LET'S GO BACK TO THE GOLDEN AGE OF 1950s HOLLYWOOD. A SIMPLER time. A time when composers were hired to score films. When they'd spot the film with the director, then go home and write the music. When they'd hire an orchestra to play the music they wrote. And a time when their music would actually end up in the film they were hired to score. Ah...the good ol' days, right?

Well, generally, yes. And while composers weren't tossed off films anywhere near the rate they are today, it still happened. Case in point, the 1956 sci-fi feature **Forbidden Planet**. The late composer David Rose (below right) was hired by M-G-M to score the film, only to be pulled off the project after writing a few cues and replaced by James Horner. * ba-da-bum * But seriously, folks, he was replaced—by electronic experimentalists Louis and Bebe Barron (below left), who provided the surreal soundscape that has helped make the movie the cult classic it is today. And yet, David Rose's music survives, in both his own recording of the main title theme, and in the original **Forbidden Planet** theatrical trailer, the only archival material from the film that contains music from both composing parties. What follows is contributor Donald Long's chronicle of the film, its creators and a cue-by-cue guide to the theatrical trailer, which You can view online at www.imdb.com/title/tt0049223/trailers.



THE UPSTARTS: Louis and Bebe Barron.



THE USURPED: Composer David Rose.

Forbidden Film Score

The life, death and rebirth of music for a '50s sci-fi classic. By Donald John Long

My Love Is Like a Mad, Mad Rose

David Rose was hired by M-G-M executive producer Dore Schary in 1955 to score *Forbidden Planet*. After composing several cues, Rose was released from his contract in late December, not coincidentally right after Mr. Schary returned from a business trip to New York City. While at a bohemian nightclub in Greenwich Village, Schary chanced to see and hear a live performance of avant-garde electronic music by Louis and Bebe Barron. After the show, Schary knew he had found the right people to score this otherworldly adventure. He hired the Barrons on the spot, and his people handled the contracts. He flew back to Los Angeles around New Year's, 1956, return-

champagne (some say it was gin) and playing his Steinway grand piano.

On the Record

In March 1956, Rose went into the M-G-M recording studio and recorded his hauntingly lovely discarded *Forbidden Planet* main title and hired a sound effects man to overdub a track of electronic sounds similar to the "tonalities" of the Barrons, since he had already heard their work for the picture. On April 20, 1956, Rose released his *Forbidden Planet* theme as "music inspired by the M-G-M CinemaScope film" (as stated on the label), with a B-side of the main title theme from M-G-M's *The Swan* (1956), composed by

the tone of the film.

You can judge for yourself: Simply play Rose's theme (available on Taragon Records' RARCD-1015, digital remasters of Rose's M-G-M recordings entitled *The Very Best of David Rose*, released in 1996 by Polygram) along with your video or DVD of the movie with the sound muted; make sure to synchronize your playing of the CD track with the movie's opening title credits. This will give you an idea what the film would have sounded like with Rose's own score, although the recording was modified with sound effects to make it sound more like the Barrons' pops, beeps and blurps.

You will notice how the howl and wail of the Id Monster crescendo peaks right at the



ing to his office at M-G-M Studios in Culver City, where he met with *Forbidden Planet*'s top production staff including producer Nicholas Nayfack and director Fred McLeod Wilcox.

The Barrons worked on the soundtrack from January to March, 1956, in their studio in Greenwich Village, scoring to an incomplete 35mm work-print shipped by special courier from the M-G-M lot at Culver City. They worked indirectly by long distance with film editor Ferris Webster and sound effects editor Franklin Milton.

Rose was furious with Schary's decision, likely in part because Rose held positions of prestige, both as Music Director of M-G-M Records in the 1950s, and as Music Director for the TV's *The Red Skelton Show* at CBS-TV. Rose was known the world over for his song, "Holiday for Strings," (composed for an M-G-M film in 1943); it later became known as the theme music for *The Red Skelton Show*. Red Skelton was an old friend of Rose from their years together at M-G-M in the '40s. They also worked together on Skelton's feature film *Public Pigeon No. 1* (RKO, 1957), for which Rose provided the delightful score.

After he was taken off the project, Rose burned all the sheet music of his discarded score for *Forbidden Planet*, except for his beautiful Main Title theme, which he obviously could not bear to commit to flame. The story that circulated among M-G-M studio insiders was that Rose burned all the original sheet music in his fireplace at home while drinking

Bronislau Kaper, but conducted by Rose. Rose's single (Master #56XY148 mono full-track master, on catalog number K-12243), was released with a picture-sleeve cover. Featuring black & white movie poster ad art on each side, it is now a valuable collector's item worth at least \$100 a copy in near mint condition. (A bootleg reissue on Blue Pear Records was released in 1986 for the 30th anniversary of the film.) The single charted at Number 44 in May 1956, and was also included on a compilation album of movie themes, *Music From Motion Pictures* by Rose and the M-G-M Studio Orchestra, as well as a jukebox 45-rpm M-G-M EP (extended play) record.

Rose also released his theme for *Forbidden Planet* on the previously mentioned 33 1/3 RPM LP album released in April 1957, entitled *Music From Motion Pictures* (M-G-M Records E-3397, mono) which not only represented his work during the mid-'50s at M-G-M, but is a good sampler of movie themes from that era. Rose either scored, conducted or arranged all of the music on that album.

Rose probably believed that if he couldn't get recognition for doing the complete score to the science-fiction classic, at least he would make a little money from his own unused theme, and give everyone an idea what the film would have sounded like with his score. Rose even mimicked the horrifying cry and wail of the Id Monster in the opening bars of his orchestral piece, which seems too much of a romantic "love theme" and out of context for

main title, and how, at the end of the titles, the high-frequency sound peaks as the flying saucer comes at you. Most likely the sound editor meant to fade it out or lower the music volume for the voiceover narration of Les Tremayne; the cut could have been at the intro scene of the gyrostabilizer sphere inside the spaceship.

After synching the sound to picture, you'll likely agree that Schary's decision to use the Barrons' experimental soundscape was a good one, and that a symphonic orchestra score was not the right choice for *Forbidden Planet* (especially one with the flowery touches Rose is known for). Still the main title theme is evocative of both the foreboding desert of Altair 4 and the infinite reaches of space.

The Trailer

As you can tell from a careful listen to the Barrons' score for *Forbidden Planet*, many of the futuristic sci-fi sound effects provided by the sound effects people are carefully interwoven with the "electronic tonalities" the Barrons intended for dramatic impact. It is odd that so little of the Barrons' electronic music score is heard on the theatrical trailer, dominated by two of Rose's majestic orchestral cues, which I have called "*Forbidden Planet* Fanfare—Parts 1 and 2" at the beginning and end of the trailer. This "Fanfare" music, set in a march tempo, is rousing and exciting, with a grandiose scope typical of Hollywood trailers of the '50s. Research suggests that it is most likely com-

posed by Rose exclusively for the trailer, and not intended for the feature film. Again, unfortunately, we may never know for sure, since Mr. Rose is no longer with us to ask.

The *Forbidden Planet* trailer was clearly made months before the film was completed, with the soundtrack music edited in last, probably in March 1956. Although it has voiceover narration by Marvin Miller, who provided the voice of Robby the Robot, the trailer gives little attention to Robby, not even announcing him by name, merely calling him “the Robot.” We can deduce from this that when the trailer was made in late 1955, the M-G-M publicity department had not yet discovered the market exploitation value of giving Robby the Robot his own “starring” credit, which they did by the time the film was released in April of 1956.

Forbidden Planet ran in first-run theaters across America for six months from April to September 1956, as a prestige M-G-M production. I saw the film on its first release at

Grauman’s Chinese Theater in Hollywood as a special treat from my father on my birthday, August 9, 1956. The film ran there continuously until 20th Century Fox’s *The King and I* (in CinemaScope ’55) was released in September.

The original cue sheet and continuity script for *Planet* trailer probably ended up in the landfill with most of M-G-M’s other original sheet music for its films of the 1950s and ’60s—along with such films as *Ben-Hur* and *King of Kings*. At one point in the history of M-G-M, the studio tossed everything out from the music department except for the original master tapes of the music itself. Unfortunately, this means that neither a cue sheet nor a continuity script for the feature film *Forbidden Planet*, much less its ephemeral preview trailer, exists in any form. So...

Below is my reconstructed M-G-M Cue Sheet and Continuity Script for the trailer. On the cue sheet, the cue titles are either names assigned by the Barrons from their soundtrack

album, or names I have assigned that describe the action.

FSM

Most information was verified by Bebe Barron (whom I met in 1976 upon the release of the original M-G-M *Forbidden Planet* soundtrack LP) and her recollections of conversations with her late husband Louis Barron. Another source was “Buddy” Kaye (1918-2002), a jazz musician, composer, arranger and producer who worked with Rose in the ’50s and ’60s at M-G-M Records.

Buddy worked with Rose as an assistant arranger and composer; later he was a line producer of M-G-M singles and albums. The Barrons confirmed that the music in the original *Forbidden Planet* theatrical trailer that was not theirs was indeed written by Rose. Sadly, I never followed up on this with Mr. Rose personally, since I always admired his light orchestral pop music and was intrigued by his early involvement in this sci-fi classic. I collected details of his work on *Forbidden Planet* from his associates who were at M-G-M in the 1950s, and the notes have been kept for many years, awaiting publication.

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Cue Sheet, M-G-M, *Forbidden Planet*; Original Theatrical Preview Trailer

March 1956 (created and edited in Dec. 1955; music placed three months later), M-G-M Production Number 1671.

Length: three minutes; in 35mm Eastman Color and CinemaScope; optical mono sound.

Cue#	Title	Running Time
c0	“5 Seconds of Tonalities” (Louis & Bebe Barron)	:05
c1	“Forbidden Planet Fanfare—Part 1” (David Rose)	:28
c2	“Swimming Scene” (David Rose)	:18
c3	“Altaira and Robby” (Louis & Bebe Barron)	:15
c4	“Krell Lab and Power Furnace” (Louis & Bebe Barron)	:25
c5	“The Id Monster Approaches” (Louis & Bebe Barron)	:10
c6	“Morbis Krell Lab Finale” (Louis & Bebe Barron)	:25
c7	“Forbidden Planet Fanfare—Part 2” (David Rose)	:25

Forbidden Planet original theatrical preview trailer Continuity Script (M-G-M, 1956)

Voiceover narration by **Marvin Miller**

Note: The script read by Marvin Miller (**ANNCR**) is recorded here, along with the script dialogue from the film itself.

Scene	Dialogue/Action	Cue#
01	(C-57-D Saucer ship comes flying toward viewer in the stars)	c0
02	(Yellow Screen Titles rolling upward into the stars)	c1
01	ANNCR: Today Man prepares to take his first step outward into space. Tomorrow he will explore the stars. M-G-M’s great technical staff brings you a magnificent picture of that distant tomorrow. • <i>Forbidden Planet</i> • (Main Title Treatment)©1956 Loew’s Incorporated	
03	ANNCR: Imagine yourself as one of the crew of this faster-than-light spaceship of the future—sharing their curiosity to know the unknown—their readiness for inconceivable adventures!	
04	Quinn: Sir, we’re being radar-scanned.	
05	Adams: United Planets Cruiser C-57-D, J.J. Adams commanding. Who are you? Morbis: (off-screen) Morbius, of the Bellerophon. Adams: Dr. Morbius, my orders are to survey the situation on Altair 4. Morbis: (off-screen) Commander, if you set down on this planet, I warn	

you that I cannot be responsible for the safety of your ship or your crew.

06 ANNCR: When you reach the Forbidden Planet, you will meet Dr. Morbius, played by Walter Pidgeon. The Doctor is sole owner of this fabulous world.

07 Anne Francis is his alluring daughter Alta, who has never seen a young man, until she meets Commandeer Adams, played by talented Leslie Nielsen.

Altaira: Come on in!

c2

Adams: I didn’t bring my bathing suit!

Altaira: What’s a bathing suit?

Adams: (under his breath) Oh—murder!

08 ANNCR: You will meet a charming character in the Robot, able to produce on order 10 tons of lead, or a slinky evening gown—always at your service!

09 Altaira: It must be the loveliest, softest thing you’ve ever made for me **c3** and fit in all the right places, with lots and lots of star sapphires.

Robby: Star sapphires take a week to crystallize properly. Would diamonds or emeralds do?

10 ANNCR: You explore all the wonders of a vanished civilization—you **c4** travel deep down into the heart of the Forbidden Planet, to discover the incredible marvels of this lost genius race. These magnificent scenes, in striking Eastman Color, stagger the imagination!

11 Morbius: (pointing) Twenty miles—look down, gentlemen, are you afraid? (pause) 7800 levels!

12 ANNCR: Yet the wonders of the planet Altair 4 conceal a strange and **c5** evil force—unknown...irresistible!

13 (Scenes of the Krell Lab and the Id Monster’s attack) **c6**

14 (Yellow Screen Titles rolling upward into the stars and against the stars) **c7**

• Far and away—

the most provocative and interesting adventure film you’ve ever seen. •

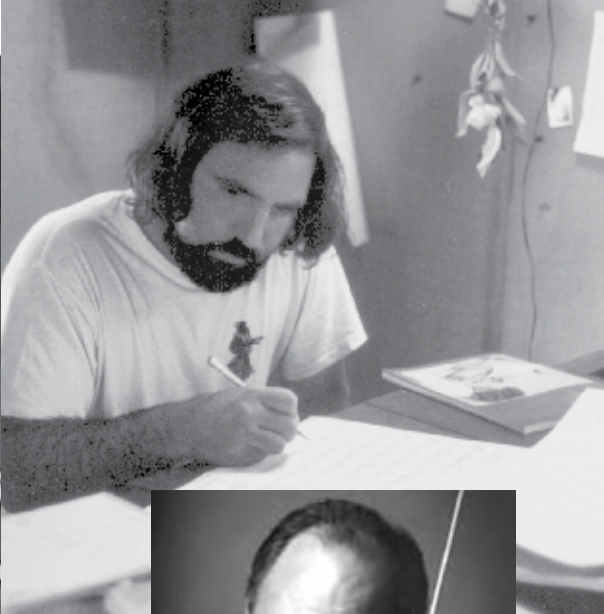
• *Forbidden Planet* • *An M-G-M Picture* •

15 • *Starring Walter Pidgeon* • *Anne Francis* •

• *Leslie Nielsen* • *and The Robot* •

16 • *Two years in the making* • *In CinemaScope*

(end)



A Sprig of Basil

COMPOSER **BASIL POLEDOURIS** TAKES A BRIEF LOOK AT HIS MULTI-DECADE CAREER WITH **S. MARK RHODES**

In his nearly 40-year career Basil Poledouris has worked in nearly every genre of film, from sports (*For Love of the Game*, *Big Wednesday*), science fiction (*Starship Troopers*), thrillers (*The Hunt for Red October*) and comedy (*Hot Shots!*), to westerns (*Lonesome Dove* for which he won an Emmy) and sword-and-sorcery (*Conan the Barbarian*). And despite his low-key demeanor, he has partnered successfully on a number of occasions with several of the most controversial filmmakers in Hollywood, most notably John Milius, Paul Verhoeven and John Waters. On the eve of the CD debut of his first major work *Big Wednesday*, Basil sat down with *FSM* to talk about his life, work and legacy.

FSM: When you were growing up, did any film score capture your attention?

BP: I was basically studying to be a classical pianist. So, the literature I was exposed to was all classical. I was gifted with a teacher who taught me theory and harmony as part of my learning experience who believed that without knowing what music was it would be difficult to perform it. So she was insistent on understanding the ideas of what the composers were writing about. This was especially true with Beethoven and Chopin, mostly the romantic stuff.

The first soundtrack album that I heard, or even knew existed was *The Robe* (1953), by Alfred Newman. I basically wore it out! There was something about it that was so powerful. Of course I eventually saw the film, which reinforced the music. The other composer was Miklós Rózsa, whose work was always important to me. There was some sheet music that was available for *Ben-Hur* that I was able to get that I thought was really tremendous. So those two were the composers who I really gravitated towards in my initial introduction to film music. The other element that influenced me early on had to do with my Greek Orthodox raising where I used to sit in church and just be enthralled with the choir. So, there are a lot of Gregorian modal ideas in my music that go back to that.

Finally, I shouldn't say this (laughs) but I bootlegged *Peter Gunn*. I recorded it because there was nothing available so we used to have these little wax recorders to record this show. It was exciting stuff. So in the beginning it was Rózsa, Newman and Mancini.

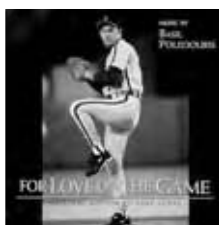
FSM: Was the realization that you would work as a film composer come gradually to you or did you have a moment of epiphany where you realized all at once that this is what you were going to do?

BP: I was in the School of Music in USC and switched my major to Cinema because I wasn't nuts about modern composition and the way it was being taught. I had decided at that point I didn't really want to be a concert pianist as a career. Something about stage fright that got to me. It seemed at the time that Cinema was a lot more pertinent for the mid- to late-'60s generation. I simply fell in love with film. It was Fellini's *8 1/2* that took me into film and caused me to look at film with some seriousness. At the time, you could use any music you wanted and I wanted some music that was close to the idea you wanted to convey as a director, which brought me back into writing music. Because I had decidedly quit music when I was about 20. But then scoring was what led me back to it. Then after working as a professional film editor for a while I came to the decision that I would rather score films than direct or edit them.

YOU NEVER FORGET THE FIRST ONE

FSM: It is probably fair to say that your first score to make a broad impact was the soundtrack for *Big Wednesday*. What do you remember about the process of creating this piece? Did you listen to music while writing it?

BP: I remember everything (laughs). It is kind of a fluky thing. You go back over the piece for re-release and you think, 'Oh yeah, I remember what I was thinking that day.'



It is kind of terrifying. *Big Wednesday* was the first one where I had an orchestra. In those days, we didn't have access to synthesizers, or at least quality synthesizers so there wasn't really such a thing as a 'mock up'—it all had to be done on the piano. If you had to show a director or producer your idea you couldn't go out and hire an orchestra if you were just starting out, you had to play it on the piano and hope they had an imagination. Now I had studied to be a pianist, so it would be kind of scary if you hadn't. Of course, the result of this is that most of the composers were pianists. John Williams was for instance, a great pianist, and Henry Mancini was accomplished as well. So a lot of the guys of my generation had to rely on that.

It is an interesting thing that has happened with *Big Wednesday*. The movie was about surfing in Southern California in the '60s. I was a surfer, and certainly John (Milius, the director) was a surfer. So we had our own notions and ideas about our experiences. John wanted the score to be very grand. This would be a reflection of John's idea of surfing as the final expression of Westward expansion, which was of course a total Milius concept. So the score took on a kind of mythological proportion in a way. I guess in terms of influences I tended to listen to a lot of [Gustav] Mahler and still do for that matter. If you listen to it, I think some of that Mahler influence is apparent. Of course the writing wasn't near what Mahler did.

FSM: Yeah, it was interesting to have a surf film that wasn't propelled by pop music.

BP: It was there, but in the appropriate places during party scenes. And the surfers were this kind of ragtag group that had this sort of fierce individuality where you kind of confront nature on your own. And, a lot of it is in your head, I mean you can ride a six-inch wave like it is a 30-foot wave if you imagine it correctly. Obviously, John and I wanted to get the primal feel for the ocean as this kind of unbelievably powerful force.

FSM: Another score of yours that touched a similar mythological chord was the first *Conan*.

BP: Conan was a real watershed for that kind of film. Nobody took fantasy movies that seriously before this film. There was a lot of foreign stuff, and some Steve Reeves stuff, but it was usually not well done. I think the filmmakers tried to stay true to the spirit of the (Robert E.) Howard books. Conan was very much a real guy to Howard, and a lot like Tolkien, Howard created this world that was maybe not as complex, but just as powerful. And, I think the idea of man against nature in this film was so appealing because this man was not a victim and could master this hostile world.

The audience for the film cut across a lot of demographics. You had the bikers; I will never forget the 100 or so bikers who came to the premiere in Las Vegas. Of course there were the Robert E. Howard freaks. Women liked the movie since Arnold (Schwarzenegger) was very attractive in those days and there was the female warrior in the story, which was one of the first times a woman was portrayed in this way in a Hollywood film. And there was the casting of the extras and so on, which was very effective since a lot of them were bodybuilders so they looked the part. All of this



lent realism to the film where people could believe there was a world where guys could walk around carrying hammers (laughs).

WORK IS WORK

FSM: You have worked with a few directors on several occasions such as John Milius, John Waters and Paul Verhoeven. Is this a challenging process to collaborate on several occasions with the same filmmaker or is it a comfortable process?

BP: Well it is both. The hope is that they are doing projects different from the last they have done. The challenge is to get up to speed on what they are doing. The comfort zone is also there as well because you do develop shorthand with regard to your communication. With each of those people, except John Waters, I have a personal relationship with them all. There is a sense that you kind of march through time with them. I think that this kind of relationship is ideal because you can communicate more fully as part of the filmmaking process.

FSM: You have done some work for episodic television and some work for miniseries. What are some of the differences with regard to working on the small screen?

BP: Well, it used to be a lot different, before the advent of synthesizers and technology to create much larger sounds. So, my interest was never really in doing episodic television. It is kind of a mill, and you have to produce a tremendous amount of music every week. And, quite frankly, television never had the quality of

film, mainly because of the time and budget constrictions. But, also because of the limitations of the audience itself since you were making a product that had to satisfy an advertiser. So, essentially those television shows were commercials for the commercials. I mean if I see another commercial for *Survivor* (laughs)... Maybe that is the Conan thing again though, man against nature.

FSM: You have done work on sequels of films you originally scored such as the *Conan* and *Robocop* series. What is this process like?

BP: It is a very interesting process for me because you get to revisit material and these characters. However, because there are often different directors involved it can be challenging because the directors want to give it their own stamp. They may want to change the direction of the characters and they all think they are going to make a different film. Musically, a lot of time they are on the fence with regard to whether they want to use any of the music from the first film, which for me seems like

a huge mistake (laughs). I mean a lot of people usually like the music from the first films. The thing is, the sequels inevitably lack some of the newness of the original film. The first film is the one that really does the hard work, exploring the characters, choosing the motifs that define the story and all that.

WHAT'S POPULAR—WHAT'S NOT

FSM: Which score seem to really resonate with you following?

BP: Gosh, I am not sure. *Conan* is certainly very popular and people are very aware of it. *Starship Troopers* and *Lonesome Dove* are both pretty well-known and people seem to remember them.

FSM: Are there any scores that people mention a fondness for that surprises you?

BP: *It's My Party* comes up a lot. I guess I have written enough different kinds of scores that something will appeal to almost everybody. *Jungle Book* comes up, which is kind of a traditional work that has a lot in common with '50s scoring. Also, *The Touch*, which is a film I did in China comes up a lot, although it is not terribly available yet.

FSM: Your filmography is broad as you have worked in sports films, epics, science fiction, westerns, almost every kind of film. Is there a category of film that you haven't worked in that you would like to have a shot at?

BP: It depends. The only thing I am not 100% comfortable with is contemporary romantic comedy.

FSM: Is there a genre that you haven't worked in that you would like to tackle?

BP: No, I feel like I have worked in all of them. I guess I would maybe like to do something with big band jazz. In fact, there are a couple of big band cues that I worked into the score of *Mickey Blue Eyes*, which are kind of fun. I haven't really done a Bond type film and don't have any real interest in that.

FSM: Can you describe a typical day writing a score?

BP: For a long time, I worked day to day on a score and it basically consumed me. It is kind of like holding on to electric wires, you can't let go until the thing is finished. You just sort of have to sit there and take it (laughs).

FSM: Have you ever worked on more than one project at a time?

BP: A couple of times, but not features. Maybe a television show alongside a film. But my feeling is you have to stay in the world that you are writing music for. I can't work bringing too many things into that process—it is hard for me. I mean I only have one brain (laughs). It is easy to get lost in trying to follow a musical thread."

FSM: Do you think about your legacy in the context of film history?

BP: Well, I have gotten the chance to work with some wonderful musicians and orchestras throughout the world. Fortunately, a lot of these films were popular and I think that has a lot to do with the fact that a lot of the scores ended up being popular. But, I think you move past your concern with your place in film history at some point and you don't really think about it. **FSM**

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SCORE

REVIEWS OF CDS

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

Van Helsing ★★★½

ALAN SILVESTRI

Decca B0002331-12

12 tracks - 42:49

If it's a Hugh Jackman movie, it must be the beginning of the pre-Summer blockbuster season. Like *Swordfish* in 2001 and *X-2* last year, *Van Helsing* is a big-budget action flick that's pushing the definition of "summer" by opening in early May (well before the even bigger, big-budget Hollywood summer fare like *Harry Potter* turn up at theaters). *Van Helsing* is a slam-bang, in your face, nonstop-action ride that should get your blood pumping and adrenaline rushing—even more than *The Mummy Returns*. This time around, director Stephen Sommers trades in one Mummy for Dracula, Frankenstein's Monster and the Wolfman, and the film is all over the map. But monster trading aside, still on-board after *The Mummy Returns* is Alan Silvestri, whose over-the-top score fits the tone of this film perfectly.

There's precious little room for subtle scoring here, and *Van Helsing* has everything but the kitchen sink. The score boasts film music's best choral writing since John Williams' *The Phantom Menace*; the most excessive use of pounding drums since Danny Elfman's *Planet of the Apes*; and the incredible, building intensity of "Transylvanian Horses," which ends in a heroic blaze of musical glory. Silvestri does a good job saving his heroic theme (similarly structured to but with a more satisfying resolution than the hero theme in *Mummy Returns*), teasing us with little bursts of it before we finally hear it in its entirety. The score also features some welcome thematic homages (stylistically, at

least) to old horror movie music clichés. "Reunited" ends the CD with a bit of calm, and a chance for a dramatic resolution to the prominent love theme (which is in the movie a lot but doesn't make it onto the album until the final track). The love theme is actually a variant for another motif, a "holy"-sounding idea that's used for David Wenham's character and the film's more mythic aspects. This tune (similar to the grail theme for *Indiana Jones and the Last Crusade*) is developed a few times on the album, but we never hear it in its basic form except in the film. The inclusion of one specific cue from early in the movie would have remedied this, and broken up the incessant action in the album's first half, but alas it was not to be. Still, the album is a great ride, and my favorite track has to be "Journey to Transylvania," which introduces my favorite element of the score: a wild, fast-moving steely guitar.

Yes, there is a bit of sameness to the proceedings, but this music serves the movie well and is a fun listen on CD. I was trying to figure out why I found *Van Helsing* a more enjoyable score than *The Mummy Returns*, which is pretty good in its own right. If anything, I think it has to be the sheer intensity of the writing.

Silvestri has managed to outsize Elliot Goldenthal at his most excessive, and that's not an easy thing to do while retaining an artistic sensibility. —Cary Wong

Eternal Sunshine of the Spotless Mind ★★

JON BRION

Hollywood 2061-62449-2

26 tracks - 57:02

Eternal Sunshine director Michel Gondry is a contemporary of Spike Jonze, and both men have made the transition to Hollywood from a stint directing music videos. Even those who don't recognize Gondry's name (he spent the first part of his career working in Europe) might be familiar with his inventive videos for unusual artists like Björk and the White Stripes. That work is challenging to anyone with an interest in music and film because it reverses the usual creative order, with the music, of course, coming first in the production process. With that in Gondry's background, I was expecting something equally fresh from the *Eternal Sunshine* soundtrack. Unfortunately, I didn't realize that composer Jon Brion (*Magnolia*, *Punch-Drunk Love*) was on board. As much as I have enjoyed Gondry, I have been disappointed by Brion since his work as producer on Aimee Mann's records

in the early '90s. His influence is clearly the Beatles of *Magical Mystery Tour* and *Sgt. Pepper*, music that superficially sounds trippy and psychedelic but is in many ways very traditional and very English in its use of brass band arrangements. Consequently, Aimee Mann's spare songs finished up being turned into yet another lost Beatles album, with predictable consequences in the marketplace.

The same influences remain central to the score of *Eternal Sunshine*. Seventeen of the 26 tracks were written by Brion, who is also a competent multi-instrumentalist. Some are extremely brief, but all have a cold, almost morbid feel, dictated by the instrumentation: piano, brass and strings treated to a lot of reverb, and, often, backward tapes of pipe organ or mellotron. Listeners accustomed to the style will recognize other familiar touches, such as the slide guitar that often marked the Beatles' and, later, George Harrison's albums.

The remaining additions to the soundtrack are a mixed bag. Some were not used in the movie itself, such as the Electric Light Orchestra, again replicating the Beatles circa 1967, on "Mr. Blue Sky," which was used to good effect in the film's trailer. Others include the Polyphonic Spree's "It's the Sun" (yet more Penny Lane trumpets) and "I Wonder," by the Willowz, the full title of which has to be, "I Wonder (How This Excruciating, Flat, Lipping Track Ever Made It Onto This Disc)." How bad is it? you ask. Try, even worse than Jack Nicholson crooning "La Vie en Rose" on the *Something's Gotta Give* soundtrack. The other inser-



tions are, fortunately, of a different standard altogether: two jazz cuts from Don Nelson, one in New Orleans style and the other in what sounds like a fake 1940s radio broadcast; a poignant remake by Beck of "Everybody's Gotta Learn Sometimes"; and the liveliest track of all, "Wada Na Tod" by the Indian institution Lata Mangeshkar.

Brion's work seems stuck in a genre and comes close to being repetitive. Of course, if you are a Beatles fan, then this is a 3 1/2-star album. Others may wonder what this soundtrack might have sounded like if Gondry had continued his collaboration with someone edgier, like Björk.

—Andrew Kirby

Home on the Range ★★★

ALAN MENKEN AND

GLENN SLATER

Walt Disney

15 tracks - 39:25

Maybe it's due to the new popularity of live-action musicals like *Chicago* or *Moulin Rouge*, but the label "animated movie musical" seems antiquated in the 21st century. Take for example *Home on the Range*, Disney's latest in the genre, which feels like an all-too-common, straight-to-video Disney flick that got a last-minute upgrade to the multiplexes. Fortunately, this movie is a cut above the DVD-ready Disney products thanks to the voice-overs (which feature Roseanne Barr and Judi Dench) and, surprisingly enough, the songs and score by Disney veteran, Alan Menken. Menken contributed enormously (along with genius lyricist, the late Howard Ashman) to the Disney resurgence of the early '90s on movies like *The Little Mermaid*, *Beauty and the Beast* and *Aladdin*. These films were successes because the music functioned much like full Broadway scoring, with songs coming to the foreground and driving the plot forward. In *Home on the Range*, however, most of the songs are relegated to background music, as though they were miscellaneous

pop songs plopped down in the middle of the action—and that's a shame.

Home on the Range is probably Disney's poorest-reviewed animated film to open in theaters in over 10 years. The plot focuses on the plight of milk cows on the brink of a bleak future. It feels like a retread of *Chicken Run*, and at under 75 minutes, still suffers from padding. The scene that most critics did enjoy was a Technicolor, Busby Berkeley number called "Yodel-Adle-Eedle-Idle-Oo," one of the few character-sung numbers in the movie. It's a lot of fun, reminiscent of Menken's "Under the Sea" and "Be Our Guest." The lyricist for this project is newcomer Glenn Slater, whose words mesh well with Menken's music. But while the other songs are nice, "Yodel," sung by Randy Quaid, and "Little Patch of Heaven," performed by k.d. lang, are the ones that stand out.

Menken's underscore is a bit of a surprise. While it's easy to say it sounds like every other western under the sun, from Bernstein's *The Magnificent Seven* to Randy Newman's *Toy Story 2*, there's a renewed energy and drive to the writing, even with the clichés (harmonicas, Copland-esque orchestrations, and an unsurprising quote, given the movie's title, from that old chestnut in the cue "Bad News"). The huge orchestra sounds especially wonderful in the wild "Storm and the Aftermath" and "Cows to the Rescue." This is Menken's best score since *Pocahontas*, and fans of the composer's early work should give this CD a shot. It's an enjoyable listen, even without



(or maybe, especially without) the visuals.

—C.W.

The Tower ★★★ 1/2

CHRISTOPHER YOUNG

Intrada Signature Edition ISE1001

5 tracks - 39:35

Intrada launched its new Signature limited-edition CD soundtracks series in 2004 with Christopher Young's *The Tower*. Some may consider this a curious choice for an inaugural release, since the majority of Young's fans have never even heard of this movie—in fact, it's not even listed on imdb.com. It turns out that *The Tower* is a short film, explaining the relative obscurity. Young has been very lucky as far as getting his scores out on CD, but a legit release of *Swordfish* would be a much more logical choice in this case. Still, Intrada has always had a healthy working relationship with Young, and what better gift than to release a work that's not well-known, but which the composer considers *worthy* of release. If this is truly the impetus behind the Signature Edition series, then it may turn out be a valuable resource for composers and their fans alike. In fact, Young loyalists quickly snatched up all the copies of *The Tower*, which had a limited run of just 1,000. As I write this review, specialty stores may still have some CDs in stock.

The question, of course, is whether the score's any good, and I would have to say unequivocally, yes. Although Young has never scored a romantic movie per se, his themes have often had romantic qualities (if only to turn horror on its head as he does in *The Glass House* and *Jennifer 8*). However, I don't remember Young

being as gothic romantic as he is here (unless you count *Hellraiser*), which is surprising since *The Tower* takes place near Lake Michigan. The piano is the dominant instrument in the score, as is usually the case in low- to no-budget movies, but Young utilizes it so well that you might assume he would have scored it this way even in a movie with some financing behind it (à la *Jennifer 8*). Broken down into five cues with unhelpful descriptions, the CD may come off better if you pretend you're listening to a small, concert hall chamber piece. And the disc clocks in at 40 minutes, so I'm assuming the whole thing is here.

I think it was important for Intrada to launch this CD series with a Christopher Young title, and it certainly made an impression on Young, who in turn included a 2-CD promo of his score to the 2003 action film *The Core* as a gift for the fans who were willing to take a chance on an unknown quantity like *The Tower*. According to the note attached with the promo, "The costs of this special gift have been covered by the composer to make this bonus possible." Such good will and generosity should be commended.

—C.W.

Love Object ★★★

NICHOLAS PIKE

Nicpik 49409-2 • 37 tracks - 56:02

A bizarre cross-pollination of melody and sound design, *Love Object* achieves exactly the right creepy mood that a film about a jealous sex doll deserves. At times reminiscent of Marco Beltrami's *The Minus Man* (particularly in its use of glass harmonica and percussion), occasionally recalling Elliot Goldenthal's *Michael Collins* theme, and in other places sounding for all the world like Peter Dasant's *Heavenly Creatures* and *Dead Alive*, Pike's music echoes a strange mixture of both melancholy and fright. Though the sound design elements can be a bit grating, the small-scale production seems a welcome change for Pike, who does a much bet-

ter job here with an intimate, Christopher Young-styled score than he usually does with a larger orchestra, even if the strings occasionally sound fake (which is a cruel irony, since I don't believe they are).

The real downfall of the score comes toward the end of the album, when it degenerates into a barrage of noise. Pike scores the horror with horrifying music, and while this works splendidly on screen, it's rather hard to justify listening to shrieking violins, a dentist-drill effect (actually a cello) and loud jolting stingers on CD, especially when it goes on for several minutes straight. Tracks like "Unpacking" and "Office Dating" help make the album a worthwhile listen, but for everything pretty, there's something equally ugly and obnoxious. This lack of judicious editing makes for an album that gets tiresome far sooner than it needs to. The 56:02 running time seems to reflect a "complete" release of a score that would have been better served by one of 30 minutes.

Pike hopes that this score will prove to be more interesting than traditional, larger fare, and his wishes are fulfilled—this album does show that the composer has genuine talent that doesn't always get to shine through in his other more run-of-the-mill projects. Here's hoping that his next project yields even better results.

—Luke Goljan

Ripley's Game ★★★

ENNIO MORRICONE

Warner Chappell Music Italiana

256460072-2

13 tracks - 46:50

Liliana Cavan's adaptation of Patricia Highsmith's third Tom Ripley novel, *Ripley's Game*, will probably go down as 2004's lost movie. While it played everywhere else in 2003, even on a U.S. cable station, it only received a commercial run at a small theater in New York in early 2004 where it garnered good buzz. It was too little too late. The movie is now on DVD for everyone else to



judge for themselves.

In this updated version, John Malkovich plays the elusive and mysterious Ripley, who has left behind the murderous cons and schemes of his youth, but is pulled back in when a harmless revenge game he plays on his neighbor (Dougray Scott) spins out of control. In opposition to Matt Damon's misunderstood gay Ripley in Anthony Mingella's underrated *The Talented Mr. Ripley*, Malkovich oozes slime and is squarely in heterosexual mode. Off-putting at first, Malkovich (who seems to be playing a variation of his Valmont character from *Dangerous Liaisons*) soon makes us care for this Ripley. The movie becomes an enjoyable thriller, made more so by veteran composer Ennio Morricone's scoring.

Morricone's triumph here is the wonderful concert piece that Ripley's girlfriend plays on her pianoforte. It is played to shocking effect since most of the other music in the score is of the brooding and menacing variety expected in a film like this. But "In Concerto" is a light, melodic piece that represents the crime-free, artistic world Ripley loves. The cue plays under the last scene of the movie as well as during the end titles.

Morricone scores the rest of the

picture as if he's scoring *Mission: Impossible*, which is fine in context, but less engaging on this import CD from Italy. Even the romantic selections are menacing. My two favorite pieces are "Primo Treno" and "Secondo Treno," the two set pieces involving Ripley's neighbor in Germany. Morricone infuses these cues with tension created mostly by an almost saw-like sound from the orchestra, reminiscent of his score for *Mission to Mars*. The Horner-esque, 13-minute cue, "Collage per Ripley," is the last cue of the CD and is the film's cat-and-mouse final showdown. Considering its length, the music doesn't generate much suspense or much sympathy for the characters.

Still, there's a lot to enjoy on this CD, and in the movie as well. Despite minimal variation in mood, this score will likely please Morricone fans.

—C.W.

Sherry! ★★★

LAURENCE ROSENTHAL AND JAMES LIPTON

Broadway Angel - 7243 5 93839 0

Disc One: 13 tracks - 59:19

Disc Two: 9 tracks - 30:25

Film composers have not had much success with writing Broadway musicals. Sure, there have been exceptions, most recently Marc Shaiman with his monster hit *Hairspray*, but for every Marvin Hamlisch (*A Chorus Line*), there've been 50 Elmer Bernsteins (*How Now, Dow Jones*). Composer Laurence Rosenthal, who was nominated for an Oscar for his score to *Becket*, and who had a resurgence of popularity with his scores to the TV series, *The Young Indiana Jones Chronicles*, was bitten by the Broadway bug in 1967 with *Sherry!*, a musicalization of Kaufman and Hart's hit 1959 play, *The Man Who Came to Dinner*. The musical, with book and lyrics by James Lipton, was not a hit, and closed after 72 performances. The score and orchestrations for the show disappeared in a mix-up with storage houses, and the creators thought they were forever lost. But by some

twist of fate, the score was found, and the good news is that fans of Rosenthal or Lipton (now infamous as the over-praising host of Bravo's *Inside the Actor's Studio*) can hear their efforts for the first time.

The bad news is that the musical was never that great to begin with. The play is perfect as a play, with the musical closely adhering to the original plot as far as I can tell. The story follows Sheridan Whiteside (aka Sherry), a famous 1930s radio personality who breaks his leg during a dinner visit and must stay at the home of his guests, bringing a whole whirlwind of famous friends and enemies to the small provincial Ohio town. The musical does nothing to add to the play; is it a backhanded compliment to say that this is probably the best musical that could have been made of a play that didn't need musicalization?

Wrong-headedness aside, this is a wonderful CD release. Even good musicals never get the CD treatment that this newly recorded show gets. Nathan Lane, who played Whiteside in the Broadway play right before his wild success in *The Producers*, was wisely tapped to reprise his acerbic and humorous role, and it doesn't hurt that he's a great comic singer. Bernadette Peters, fresh from her acclaimed role as Mama Rose in the Broadway revival of *Gypsy*, brings touching whimsy to Whiteside's much put-upon and love-starved assistant. Carol Burnett is a bit shaky vocally, but is in all other ways perfect as Whiteside's vain actress friend who gets to sing the best song of the score ("Sherry!") and the worst ("Putty in Your Hands"). The rest of the all-star cast acquit themselves quite handsomely (with only Tommy Tune a bit out of step in his two big numbers), and there are even cameos by Lipton and Rosenthal themselves.

Rosenthal's score ranges from big Broadway belting to lovely ballads, but nothing sticks in the brain. The orchestration, ironically, was updated from the original



Connie and Carla ★★ ½

RANDY EDELMAN

Epic/Sony Music EK 92430 • 11 tracks - 27:52

A MOVIE *MUST* BE BAD IF ITS PLOT IS STOLEN FROM TWO top-notch products and it still fails. That's the sad fate of *Connie and Carla*, writer-actress Nia Vardolas' follow-up to her wildly successful *My Big Fat Greek Wedding*. A double rip-off of *Some Like it Hot* and "The Sweeney Sisters" (the popular SNL skit starring Jan Hooks and Nora Dunn as kitschy lounge singers), this version has Vardolas and Toni Collette playing struggling singers who witness a mob hit and must pretend to be drag queens in L.A.

so as not to be killed. The promising premise is lost in sitcom situations and stereotypes.

WHAT DOES WORK IN THE MOVIE ARE THE MUSICAL numbers. When Debbie Reynolds shows up to sing "There Are Worse Things I Can Do," you'll just want give in and enjoy the experience. Unfortunately, with some actual dialogue included on the album, that could be hard. Composer Randy Edelman's score is represented by a spirited three-minute overture, and considering the CD is less than 30 minutes, you would think there would be room for a little more of his work.—**Cary Wong**



Little Shop of Horrors ★★★★★

ALAN MENKEN AND HOWARD ASHMAN

DRG 12999 • 27 tracks - 78:13

BEFORE ALAN MENKEN AND HOWARD ASHMAN WROTE *The Little Mermaid* for Disney, their one major theatrical triumph was *Little Shop of Horrors*, based on the 1960s Roger Corman cult film. This little show played off-Broadway and beat out the then-popular *Cats* for Best Musical by the New York Drama Critics Circle. A new production opened on Broadway last fall, and while it proves the rule that bigger is not better, it is by no means the fault of the score, which is as fun and funny as ever.

THE MAIN REASON TO GET THIS CD IS TO HEAR THE ENTIRE theatrical score on one CD; the previous recordings were always abbreviated to just the big numbers. The performances shine brightly on this recording. Vocally, Hunter Foster as Seymour and Kerry Butler as Audrey equal the original performances, although Butler has a hard time erasing Ellen Greene's career-making performance in her song "Somewhere That's Green." I'm a big fan of Menken's pastiche '60s music, especially for the girl-group-inspired Chorus. As a bonus, the CD also includes five demos of Ashman/Menken songs cut from the show and movie. The most interesting is a graphic song for the sadomasochistic dentist, "I Found a Hobby." A must for all *Little Shop* fans.—**C.W.**



'O Patrone D'o Cane ★★ ½

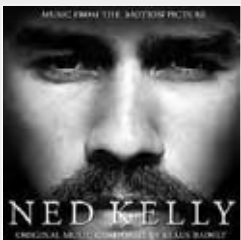
CARLO SILIOTTO

Cinefonia 890002-2 • 10 tracks - 39:14

AFRAID OF GETTING THINGS "OUT OF CONTEXT," I ALWAYS TRY to examine the film or, in this case, children's television show before reviewing it. Imaginary as it seems, the music herein is a bit too orchestral and emotional to be used in such a medium. The epic "Nascita e Primi Vagiti" would probably confuse children. Not being Italian, nor having seen any Italian television, I must come to the conclusion that Siliotto comes from a colorful and imaginative musical background that knows no boundaries.

The use of odd instruments throughout this score is proof of this. The kazoo, zampogna (bagpipe) and accordion mesh with the traditional string and horn arrangements of the Bulgarian Symphony Orchestra, with impressive results.

THE TRACK "SIMME 'RRE" PLAYS LIKE AN EXPERIMENTAL opera. Carlo's recording career outside of popular music dates back to 1984, when he scored *Chi Mi Aiuta?* In 2004, Carlo's future is looking brighter, as he just finished the modestly successful comic-to-film adaptation of *The Punisher* (www.cinefonia.com).—**Jason Verhagen**



Ned Kelly ★★★★★ ½

KLAUS BADELT

Decca B00002515-02 • 15 tracks - 56:55

NED KELLY, THE "BILLY THE KID" OF AUSTRALIA IN THE LATE 1800s, is the subject of an all-star Australian movie, which unfortunately did not spark much interest at the U.S. box office. Aussies Heath Ledger, Naomi Watts, Geoffrey Rush and Rachel Griffiths star in director Gregor Jordan's realistic and bleak vision, a project that may have gotten lost in the recent rash of American westerns that includes *Hidalgo*, *The Alamo* and the HBO show *Deadwood*. As with *Gangs of New York*, *Kelly* asks us to sympathize with a crook and a murderer, and Ledger is not up to the challenge of convincing us to do so. Ironically, another

director named Jordan, Neil, is set to do his own version of this legend based on a popular Australian novel by Peter Carey.

ONE OF THE BUSIEST COMPOSERS OF THE MOMENT HAS TO be Klaus Badelt, who has a lot to atone for after his subpar work on *The Pirates of the Caribbean*. With *Kelly*, he's back in my good graces. An atmospheric and lush work, this score proves that Badelt is the heir apparent to his mentor Hans Zimmer, with much of the writing reminiscent of the stirring moments from *The Thin Red Line*. The main theme is especially beautiful, and the action music is less generic and more engaging than *Pirates*. Let's hope Badelt doesn't fall back on bad habits with his next projects.—**C.W.**

and sounds wonderful. Lipton's lyrics are serviceable, but not original. This CD is recommended for its historic value and fine cast performance. I do not, however, recommend a full Broadway production. Like Whiteside himself, that would quickly wear out its welcome. —C.W.

Quiet on the Set:

James Galway at the Movies ★★ 1/2

JAMES HORNER, VARIOUS

BMG Classics 82876-50932-2

13 tracks - 50:20

Sir James Galway is probably the most famous working flutist in the world today. He is beloved by millions across the world, and while he hasn't appeared in many movie soundtracks, one of his most famous appearances is on Horner's "My Heart Will Go On." In 2003, he resurfaced in Howard Shore's Oscar-winning score for *The Lord of the Rings: The Return of the King*, and this must have whetted his appetite to do more movies. His demo reel, which is posing as a CD tribute to film music with the London Mozart Players, includes scores that are either flute-friendly, or ones that he



thinks are. Naturally, it's the former category that should interest film score fans and the latter category that will likely offend them.

For reasons fair or unfair, non-classical flute music can sound to non-flute fans as highfalutin Muzak. (According to the dictionary, "highfalutin" is derived from a folk expression, "high-fluting," which describes people who think highly of themselves. But I digress.) While many of the pieces on this CD do fit this description, it is mainly because the pieces are well-known songs such as "Nature Boy," which appeared in *Moulin Rouge*, and the overused aria "O Mio Bambino Caro." Most of the film score picks are agreeable but bland, such as renditions of Rachel Portman's *Emma* and



Horner's *Braveheart*. And his choice of Thomas Newman's *The Horse Whisperer* pains me still. —C.W.

Dennis Russell Davies Performs Philip Glass ★★★★★

PHILIP GLASS

Orange Mountain Music 0011

6 tracks - 55:49

Dennis Russell Davies was born in Toledo, Ohio, but over the last 20 years he has emerged as a celebrity in international avant-garde and classical musical circles, gaining acclaim for his work with overseas ensembles like the Munich Philharmonic and the Vienna Radio Symphony Orchestra. A performer as well as a conductor, his reputation rests on his innovative interpretations of anti-traditional 20th-century

composers like John Cage, Kurt Weill and Valentin Silvestrov. For this project, Davies turns his attention to Philip Glass, the great "minimalist" composer, whose film scores include *Koyaanisqatsi* and *The Fog of War*.

This fine album opens with the three-movement *Tyrol Concerto*, a work which, Davies explains in his liner notes, "Philip tailor-made...for me together with the brilliant Stuttgart Chamber Orchestra" back in 2000. A fusion of piano and strings, these short movements have a spry almost joyful momentum, eschewing some of the obsessively rhythmic patterns that distinguish much of Glass' other music. Parts of "Movement III," for instance, bang around with a spontaneous, jazz-stoked energy that simultaneously evokes Scott Joplin and George Gershwin.

The second half of the CD, in contrast, reworks three pieces from *Passages*, an opus Glass wrote with his mentor Ravi Shankar in 1990. Dark and harsh, this material will sound more familiar to Glass' devotees, as its rhythms and melodies are organized in a methodical, almost mathemati-



Immortal Memory ★★★★★

LISA GERRARD AND PATRICK CASSIDY

4AD 2403 • 10 tracks - 57:06

LISA GERRARD'S NAME IS FAST BECOMING FAMILIAR TO FILM score fans. Her collaborations with Hans Zimmer on *Gladiator*, *Black Hawk Down* and *Tears of the Sun* led to solo work, including last year's New Zealand drama *Whale Rider*. In *Immortal Memory* she teams up with Irish composer Patrick Cassidy, who provided songs for *Veronica Guerin* and additional music for *Hannibal*. This concept album traces the circle of life from birth to death

to rebirth. It is not clear whether some of these works were originally prepared for inclusion in Mel Gibson's *The Passion of the Christ*, though ancient Greek and Aramaic texts are interesting choices.

SOME OF THESE IDEAS AREN'T FAR REMOVED FROM *Gladiator*. The vocals and recording are superb, supported by a "new age" synth background. Other orchestral accompaniments feel like those in similar elegiac Media Ventures scores. The magic of this music slowly grows on you as the disc progresses.

—Steven A. Kennedy



Man on the Train (2002) ★★ 1/2

PASCAL ESTEVE

Milan 36022 • 15 tracks - 40:54

MAN ON THE TRAIN, DIRECTED BY PATRICE LECONTE, deals with themes of friendship and fate, focusing on the choices we make...just like *The Matrix*. Pascal Esteve doesn't have an extensive background in film scoring, but he did the music for another Leconte film, *The Widow of St. Pierre* (2000), and two

other movies in the 1990s.

THE MUSICAL STYLE OF *MAN ON THE TRAIN* HAS A KIND OF updated spaghetti western sound, minus the harmonica, but with a unique steel guitar that's identified with the character of aging bank robber Milan. Many of the score's ideas are Schubertian, including an all-out quotation of a Schubert piano work. I'm not sure any of this bears repeated listening, unless you're familiar with the film.

—S.A.K.

cal manner, and long, patterned sequences performed on strings rise and fall like a tattoo gun's needle. To counter this machine-like relentlessness, however, Davies also introduces the tender drone of the Rascher Saxophone Quartet; and the fusion of hard and soft tones amplifies the emotional impact of these compositions considerably, lending them a sad, memorable beauty common in Glass' material.

For 40 years, Philip Glass has been ignoring the status quo, creating a body of work that resists easy classification and challenges our understanding of what serious music is, and how it should sound. These re-interpretations of the composer's material, in turn, ask us to think about Glass' work and his career in new ways. Thought provoking and lovely, Davies' tribute comes fairly close to perfect.—**Stephen B. Armstrong**

The Fantasy Film Music of George Pal ★★★★★

RUSSELL GARCIA,

LEIGH HARLINE, VARIOUS

La-La Land 1016 • 28 tracks - 71:51

La-La Land's latest limited-edition album, featuring selections from seven sci-fi/fantasy films directed by George Pal, has something for everyone. The music is an amazing collection of tracks from the last seven films Pal produced, and includes music by Russell Garcia (*Atlantis: The Lost Continent* and *The Time Machine*), Leigh Harline (*The Seven Faces of Dr. Lao* and *The Wonderful Worlds of the Brothers Grimm*), Miklós Rózsa (*The Power*), Ken Jones (*Tom Thumb*), and Frank De Vol (*Doc Savage: Man of Bronze*). Best of all, the selections are culled from the original soundtracks.

Russell Garcia remains one of the unsung greats of film music. His work on *Atlantis: The Lost Continent* (1961) is a wonderful mix of extended techniques coupled with the classic Hollywood styles of Alfred Newman and Franz Waxman. The four selections included here make for an exciting stereo overture—a great way



to open the disc. Far more familiar to the average film music fan will be the selections taken from the previous year's production of *The Time Machine*. The "Main Title" includes the variety of sound effects leading up to the memorably lyrical main theme. The score's appropriately eclectic nature is immediately felt with the impressionistic opening of "Appollonius," which dissolves into an off-kilter ragtime number with a central section that nods to Shostakovich. The more complete version of *The Time Machine* is worth getting if you're not familiar with it.

Leigh Harline's contribution to the classic *Seven Faces of Dr. Lao*, Pal's final directorial effort, makes a brief appearance. The "Main Title" is a kind of Asian/Western theme that sets up the film well. The "Farewell/Finale" is a beautifully wrought melody that appears all too briefly. It lends a warming quality to this unusual Tony Randall film.

Rózsa fans will enjoy the 16-plus minutes of music included from 1968's *The Power*, a project that returned the composer to his film noir roots. This is also the score for which Rózsa was asked to include the Hungarian cimbalom, and it makes its first appearance in a classic "Main Title." Orchestration aside, the writing

has a wonderful, mysterious quality that has its roots in Hungarian music. "Death on the Centrifuge" is an example of film scoring at its finest. (Compare this to the conveyor belt scene in *Attack of the Clones* and you'll find that "The Flag Parade" isn't the only thing in the *Star Wars* prequels that owes a debt to Rózsa.)

A brief break is provided with main titles from *Tom Thumb* (Ken E. Jones) and Harline's memorable theme for *The Wonderful World of the Brothers Grimm*, which has a kind of Vic Mizzy charm.

I can't say I recall 1975's *Doc Savage: Man of Bronze*, featuring Ron Ely, though I no doubt spent a Saturday in the theater enjoying it as a kid. Frank De Vol's score incorporates the Sousa march "The Thunderer," as well as campy lyrics penned by none other than Don Black (who wrote many of the great 007 lyrics). De Vol's music is a mixture of synthesizer ideas and far more avant-garde techniques than anything else featured on this disc. In some ways, it's miles ahead of the average '70s score, but strangely, in other ways the dryness of the orchestra is more akin to television than to a large-scale epic adventure. "Doc and the Girl" is a classic Hollywood love theme reminiscent of De Vol's more dramatic

1960s scoring.

This wonderful collection of music does justice to the Pal music legacy, and fans should be very pleased. La-La Land's liner notes are well-written and a perfect complement to the disc, without needing to provide every detail of every film. *The Fantasy Film Music of George Pal* is definitely one of the best releases of early 2004, and is limited to 3,000 copies.

—**Steven A. Kennedy**

Trinity and Beyond ★★★★★

WILLIAM STROMBERG

VCE • 24 tracks - 57:39

Atomic Journeys—Nukes in Space

★★★★½

WILLIAM STROMBERG

AND JOHN MORGAN

VCE • 42 tracks - 61:39

What struck me when listening to these soundtracks to documentary films on the infamous history of the atomic bomb was the muscularity in the writing. To my knowledge, there are no synthesizers or electronic timbres present in any of the cues. Stromberg's résumé is filled with orchestrating and conducting chores for the likes of Rolfe Kent's *Legally Blonde*, *Election*, *Nurse Betty* along with a stint as composer on *Batman: The Animated Series*. It's evident from the stylistic breadth from track to track that Stromberg knows the orchestra well; just listen to "Hiroshima/Nagasaki Requiem" (track 4 on the *Trinity* disc). The track begins with a wind flourish followed by a Prokofiev-type *Alexander Nevsky* propulsive orchestral statement in the brass and percussion. Of course, it's a little curious why Russian-flavored music would accompany a section that revolves around the Japanese. The cue does move to a more solemn tone with long sustained strings obviously depicting the "Requiem" half of the track. This music is more in line with what we'd expect given the track title.

The track that follows is curiously reminiscent of John Williams' early disaster film writing, such as *The Poseidon*

Adventure, along with his staple '70s horns playing 7th-chord inversions alternating with the rising and falling string lines à la Bernard Herrmann. Williams' *Dracula* score comes to mind above anything else.

The one criticism I have, which becomes more and more problematic with each listen, is that the music has that "heard it before" quality. There's a smattering of Poledouris *Conan* choral outbursts, Goldsmithian cross-rhythms, Goldenthal modernist brass writing ("Monument Site/100 Tons of TNT") and even some Howard Shore-like massive *Lord of the Rings*-styled harmonic voicings. A brassy John Barry harmonic progression concludes "Operation Sandstone." And then there are straight lifts of Prokofiev's *Ivan the Terrible* on "Russian Gets the Bomb" that would have even James Horner blushing. I'd have to say that there is an homage or pastiche (as our man Jimmy likes to call it) of some other score on practically every track. In the context of the film it's less noticeable, but listening to these scores on their own, they're downright obvious. In fact, these discs present a fun challenge to the listener to recall the source music used as inspiration for each track.

That said, it's obvious a lot of time and care went into the production of these scores, and I must reiterate that there are some exciting and varied pieces in each disc. All of the music is superbly performed by the Moscow Symphony Orchestra. Both discs, incidentally, feature more than 20 tracks, some of which are short musical statements, while others are fully developed pieces. Between *Trinity* and *Beyond* and *Atomic Journeys*, I prefer the latter, in that it seems more original. Perhaps that's also because only two composers, Stromberg and Morgan (his mentor, incidentally), are credited with the music, whereas four are listed on *Trinity* and *Beyond*. That, too, has a bearing on the sporadic nature of the music on that disc.



I particularly like the "mood" tracks on *Atomic Journeys*. Unlike *Trinity*, there does seem to be a more consistent musical voice that runs throughout the score, with fewer references to popular scores from the past. I especially like the aleatoric hyper-brass figures played on "Geiger Counter." Of course, it's followed by an obvious Elfman-inspired track ("Atomic Journeys") that recalls his frenetic harp and pizzicato writing in the *Batman* films. Kind of like second-hand Herrmann, actually. But this theme is recapitulated throughout the score, lending a cohesion that makes for a more satisfying listening experience. —David Coscina

Touching the Void ★★★ ½

ALEX HEFFES

Harkit HRKCD 8084 • 14 tracks - 42:34

Touching the Void is a film from Oscar-winning director Kevin MacDonald (*One Day in September*, 2000) that tells the tale of Joe Simpson and Simon Yates' 1985 attempt to climb Siula Grande in the Peruvian Andes. This documentary, based on Simpson's best-selling book, premiered at last year's Toronto Film Festival to critical acclaim.

Alex Heffes' score is a wondrous blend of Romantic orchestral writing that captures your attention from the opening bars of the main title. "Approaching Siula Grande" has an arching thematic idea reminiscent of Goldsmith's *Star Trek* sound, and is a recurring element in the score. "The Storm" adds more techno-related backgrounds that remind me of Gregson-Williams' action music. Other structures have a sound akin to Howard Shore's slowly moving harmonic patterns



for films like *The Cell*. The nearly nine-minute "Himalayan Flight" is an amazing wordless choral work featuring the Overtone Choir. There are also more atmospheric, ethnic tracks that accompany vast vistas of the Peruvian mountains and, no doubt, assist in making the slow trek up the mountains seem more full of adventure than it otherwise might have.

Documentary scores rarely get the kind of loving attention that *Touching the Void* receives. —S.A.K.

Trade Offs ★★ ½

DAVID HELPLING

Spotted Peccary • 25 tracks - 52:40

Composer David Helpling has already released two critically acclaimed albums on the Spotted Peccary label: *Between Green and Blue* (1996) and *Sleeping on the Edge of the World* (1999). His latest CD is the score to the 2005 independent film *Trade Offs*. Helpling has a style that some may find similar to the music of multi-instrumentalist Patrick O'Hearn, but on this particular score we find more than a small hint of what is now known as the Thomas Newman sound. This listener got several *American Beauty* flashbacks while playing to *Trade Offs*, but at the same time Helpling has a warm, personal undercurrent in his music, making the score listenable and relaxing.

The "Opening Titles" set the tone, while tracks like "Home" and "Looking for Answers/Library" develop the Newman style. "A Forbidden Friendship" and "The Note" are powerful and passionate, with effective, pounding drums in the background. Helpling performs most of the music himself, but he also brings

in soloists like Indian singer Nidhi Bhatmuley, violinist Todd Kennemer and flutist Greg Klamt. There are many short cues on the album, but "Girl Talk" is an example of a track that is allowed to develop over several minutes, and it shows the composer's melodic gift. Some of the music is up-tempo and almost dance-influenced, which gives certain tracks a more commercial feel.

Trade Offs is a pleasant effort from a talented composer/keyboardist. This 25-track version is available through the composer's website (www.dhmmusicdesign.com). There is a slightly shorter version of the album (19 tracks - 44:00) that comes free with purchase of the *Trade Offs* DVD.

—Jon Aanensen

Available at: www.indiaplaza.com/catalog/catalogdetail/videodetail.asp?itemid=304905&place=US&majorcat=video&store&subcat=dvd.

Bring Me the Head of Alfredo Garcia (1974)/ The Killer Elite (1975) ★★★ ½ JERRY FIELDING

Intrada Special Collection Vol. 13
28 tracks - 69:43

Sam Peckinpah and Jerry Fielding had one of the more fruitful director/composer relationships of the '60s and '70s, and one of Peckinpah's best films (*Alfredo Garcia*) and better scores is represented on this disc. Warren Oates gave the performance of his career as the disillusioned and down-and-out Bennie, out to collect the head of Alfredo Garcia, on which a powerful Mexican gangster had placed a bounty. Thus Bennie collects the head (Alfredo is already deceased) and is off to collect the bounty. Bennie strikes up an odd camaraderie with the head on the journey across Mexico, and we are helped to plentiful doses of Peckinpah's trademark misogyny, violence and striking editing style.

Fielding's score is lyrical and evocative of Bennie's melancholy and hopelessness, commenting

(continued on page 43)

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FSM marketplace



□ Vol. 7, No. 8
Big Wednesday
BASIL POLEDOURIS
Film released: 1978
Studio: Warner Bros.
Genre: Surf Epic
Silver Age Classics
CD released: June 2004 • Stereo • 78:29

One of the great orchestral scores of the 1970s, available for the first time anywhere. Ranging in scope from simple folk tunes to magnificent orchestral swells, Poledouris' feature debut is epic in every sense. Includes alternate takes and source cues (21:24), all in stereo. **\$19.95**



□ Vol. 7, No.7
The Fastest Gun Alive/House of Numbers
ANDRÉ PREVIN
Film released: 1956
Studio: M-G-M
Genre: Romantic Drama
Golden Age Classics • CD released: June 2004
Mono • 76:10

Two potent scores penned by wunderkind Previn for director Russell Rouse. *The Fastest Gun Alive* (37:36) is a psychological western featuring quintessentially American string writing; *House of Numbers* (38:34) is a jailbreak thriller with appropriately over-the-top music. Presented in the best-possible monaural sound (as recorded). **\$19.95**



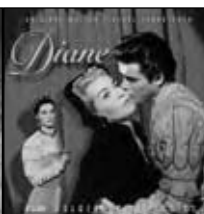
□ Vol. 7, No. 6
The Shoes of the Fisherman
ALEX NORTH
Film released: 1968
Studio: M-G-M
Genre: Political Thriller
Silver Age Classics
CD released: April 2004
Stereo • Disc One: 77:09
Disc Two: 74:50
FSM's premiere 2-CD set features the complete, massive underscore on disc one; Disc two collects source and alternate cues, plus demos from *Ice Station Zebra* (9:47) and 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: Romantic Drama
Golden Age Classics • CD released: April 2004
Stereo • 49:54
The Swan was Grace Kelly's penultimate film, eerily foreshadowing her own destiny as Princess Grace of Monaco. This premiere features the complete, original soundtrack remixed from three-track masters, as well as brief passages recorded for the '50s LP. **\$19.95**



□ Vol. 7, No. 4
Logan's Run (TV Series)
LAURENCE ROSENTHAL, et al.
Telecast: 1977 • Studio: M-G-M
Genre: Science Fiction
Silver Age Classics
CD released: March 2004
Stereo • 79:55
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, swagging sound. This premiere album release includes the complete score from the original scoring elements. **\$19.95**



□ Vol. 6, No. 18
On Dangerous Ground
BERNARD HERRMANN
Film released: 1952
Studio: RKO
Genre: Film Noir
Golden Age Classics
CD released: November 2003
Mono • 48:24
Herrmann's only film noir runs the gamut from furious chase music to heart-felt warmth. Presented in complete, chronological order with a bonus suite of rehearsal outtakes. NOTE: This CD was produced from acetate recordings of varying quality. **\$19.95**



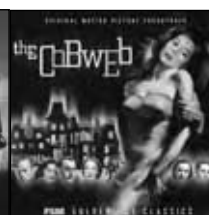
□ Vol. 6, No. 17
The Man From U.N.C.L.E. Vol. 2
JERRY GOLDSMITH, et al.
TV Produced: 1963-67
Studio: M-G-M
Genre: Secret Agent
Silver Age Classics
CD released: Oct. 2003
Mono • Disc One: 77:54
Mono/Stereo Disc Two: 76:29
Because you demanded it: Another 2-CD set of the classic TV series scores, including music by Fried, Shores, Riddle and more. Two unused versions of the theme and music from the feature films are included. **\$24.95**



□ Vol. 6, No. 16
The Brothers Karamazov
BRONISLAU KAPER
Film released: 1957
Studio: M-G-M
Genre: Literary Adaptation
Golden Age Classics
CD released: Oct. 2003
Mono • 79:10
A rich and varied score for one of the greatest works in literature—composed by one of the novel's greatest fans. Kaper draws upon Prokofiev, gypsy melodies and his natural gift for dramatic writing to create a classic soundtrack. **\$19.95**



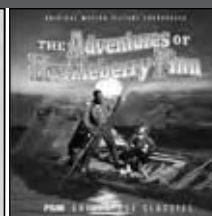
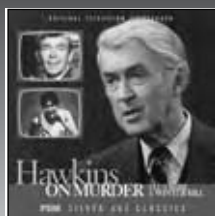
□ Vol. 6, No. 15
Wild Rovers
JERRY GOLDSMITH
Film released: 1971
Studio: M-G-M
Genre: Western
Silver Age Classics
CD released: Sept. 2003
Stereo • 79:14
A favorite score gets the deluxe, definitive treatment from FSM: This CD includes the never-before-released film recording (39:47); the expanded LP recording (35:59); plus bonus vocal tracks, all in stereo. **\$19.95**



□ Vol. 6, No. 14
The Cobweb/Edge of the City
LEONARD ROSENMAN
Films released: 1956, 1957
Studio: M-G-M • Genres: Drama
Golden Age Classics
CD released: Sept. 2003
Stereo • 51:54
Two early scores by one of cinema's most distinctive voices: *The Cobweb* is the first 12-tone score for movies; this release features the complete score in stereo (36:41). *Edge of the City* is a reprise of the thrilling mono suite originally released on LP. **\$19.95**



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□ Vol. 6, No. 13
Hawkins on Murder/Winter Kill/Babe
JERRY GOLDSMITH
Films broadcast: 1973, '74, '75
Studio: M-G-M
Genre: Crime, Biography
Silver Age Classics
CD released: July 2003
Stereo • 77:24
Three TV movie scores: *Hawkins* (16:51) is a courtroom drama featuring Jimmy Stewart; *Kill* (17:58) is a dramatic pilot for Andy Griffith; *Babe* (26:41) is the Emmy-winning story of Olympic star Babe Didrikson Zaharias, plus bonus tracks. **\$19.95**

□ Vol. 6, No. 12
Toys in the Attic
GEORGE DUNING
Film released: 1962
Studio: United Artists
Genre: Southern Family Drama
Golden Age Classics
CD released: July 2003
Stereo • 70:27
One of Duning's greatest scores (and one of his few on CD) is sensitive, rich and melancholy as befits the tangled personal relationships of the film. CD features album sequence from Citadel LP followed by bonus tracks. **\$19.95**

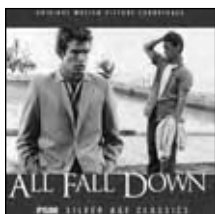
□ Vol. 6, No. 11
The Appointment
MICHEL LEGRAND,
JOHN BARRY
& DON WALKER,
STU PHILLIPS
Film released: 1969
Studio: M-G-M
Genre: Drama
Silver Age Classics
CD released: June 2003
Stereo • 77:06
A tale of obsessive love features music by a quartet of noted composers: Legrand (18:59); Barry & Walker (26:19);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

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

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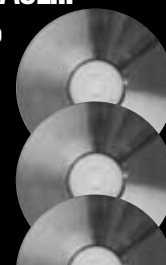
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□ Vol. 6, No. 5
Green Fire/Bhowani Junction
MIKLÓS RÓZSA

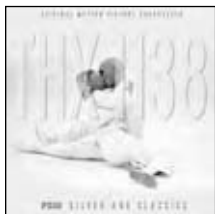
Film released: 1954/1956
Studio: M-G-M
Genre: Adventure/Drama
Golden Age Classics
CD released: Apr. 2003
Stereo/Mono • 79:20
Green Fire (51:04) is an adventure set in Colombia with a gorgeous symphonic main theme; *Bhowani Junction* (27:52) is a politically charged romance sporting indigenous, "world-music" source cues. **\$19.95**



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□ 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
BRONISLAU KAPER
Film released: 1960
Studio: M-G-M
Genre: Drama
Golden Age Classics
CD released: Mar. 2003
Stereo/Mono • 79:26
Vincente Minnelli's excellent Southern family drama is highlighted by a masterful score by Bronislau Kaper, weaving together romance, tension and violence. All of the music from the film is present, plus bonus tracks and alternates. **\$19.95**



□ Vol. 6, No. 2
Ice Station Zebra
MICHEL LEGRAND
Film released: 1968
Studio: M-G-M
Genre: Military/Espionage
Silver Age Classics
CD released: Feb. 2003
Stereo • 79:20
This 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 LP—in stereo. **\$19.95**



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



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



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



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



□ Vol. 5, No. 17
The Seventh Sin
MIKLÓS RÓZSA

Film released: 1958
Studio: M-G-M
Genre: Drama
Golden Age Classics
CD released: Dec. 2002
Mono • 59:26

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



□ Vol. 5, No. 16
The Prize
JERRY GOLDSMITH

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

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



□ Vol. 5, No. 15
The World, the Flesh and the Devil
MIKLÓS RÓZSA

Film released: 1959
Studio: M-G-M
Genre: Science Fiction
Golden Age Classics
CD released: Nov. 2002
Stereo • 52:53

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



□ Vol. 5, No. 14
The Green Berets
MIKLÓS RÓZSA

Film released: 1968
Studio: Warner Bros.
Genre: War/Adventure
Silver Age Classics
CD released: Sept. 2002
Stereo • 72:37

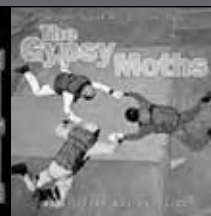
The first major U.S. film to address the Vietnam conflict features a stirring symphonic score, befitting an action movie directed by and starring John Wayne. All of Rózsa's music is here (plus "The Ballad of the Green Berets") in excellent stereo. **\$19.95**



□ Vol. 5, No. 13
Scaramouche
VICTOR YOUNG

Film released: 1952
Studio: M-G-M
Genre: Costume Adventure
Golden Age Classics
CD released: Sept. 2002
Mono • 62:28

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



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

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

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



□ Vol. 5, No. 11
Above and Beyond
HUGO FRIEDHOFER

Film released: 1952
Studio: M-G-M
Genre: WWII
Golden Age Classics
CD released: Aug. 2002
Mono • 55:44

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



□ Vol. 5, No. 10
I Spy
EARLE HAGEN

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

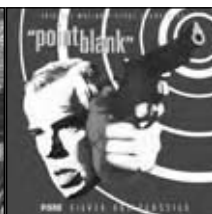
Five episode scores for groundbreaking series starring Robert Culp and Bill Cosby: "So Long, Patrick Henry," "The Time of the Knife" "Turkish Delight," "The Warlord" and "Mainly on the Plains." First three & theme in stereo; all OST, not LP recordings. **\$19.95**



□ Vol. 5, No. 9
The Prodigal
BRONISLAU KAPER

Film released: 1955
Studio: M-G-M
Genre: Biblical Epic
Golden Age Classics
CD released: July 2002
Stereo • 75:11

Complete stereo score for gargantuan biblical epic starring Lana Turner features male and female choruses, solos, source cues and thundering symphonic glory. Includes unused alternate cues. **\$19.95**



□ Vol. 5, No. 8
Point Blank/The Outfit
JOHNNY MANDEL/
JERRY FIELDING

Film released: 1967, 1973
Studio: M-G-M
Genre: Film Noir
Silver Age Classics
CD released: June 2002
Stereo • 70:54

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

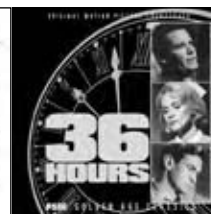
Two scores from the films of director Stanley Kramer on one CD. *Beach* is a gorgeous symphonic score ingeniously interpolating "Waltzing Matilda"; *Secret* is a lyrical slice of "Italiana," with one bonus cue. **\$19.95**



□ 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. **\$19.95**



□ Vol. 5, No. 2
Logan's Run
JERRY GOLDSMITH

Film released: 1976
Studio: M-G-M / Genre: Sci-Fi
Silver Age Classics
CD released: Feb. 2002
Stereo • 74:18

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



□ Vol. 5, No. 1
Lust for Life
MIKLÓS RÓZSA

Film released: 1956
Studio: M-G-M / Genre: Biography
Golden Age Classics
CD released: Feb. 2002
Stereo • 61:51

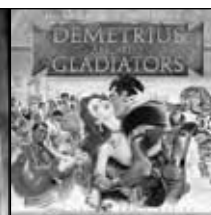
Premiere of Rózsa's heart-felt, stirring accompaniment to the tragic tale of Vincent van Gogh. A favorite of the composer, this CD has been remixed from the three-track masters with bonus alternate cues and more. One of the greatest film scores! **\$19.95**



□ VOLUME 4, No. 20
Farewell, My Lovely/Monkey Shines
DAVID SHIRE

Film released: 1975/88
Studio: M-G-M
Genre: Film Noir/
Suspense
Silver Age Classics
CD released: Jan. 2002
Stereo • 73:48

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



□ Vol. 4, No. 19
Demetrius and the Gladiators
FRANZ WAXMAN

Film released: 1954
Studio: 20th Century Fox
Genre: Biblical Epic
Golden Age Classics
CD released: Jan. 2002
Stereo • 61:51

Spectacular score for Biblical epic emphasizes romance, action and religion, interpolating themes from *The Robe* by Alfred Newman. Plus bonus tracks (11:06) and remixed cue from *The Egyptian* (5:04). **\$19.95**



□ Vol. 4, No. 18
Broken Lance
LEIGH HARLINE

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

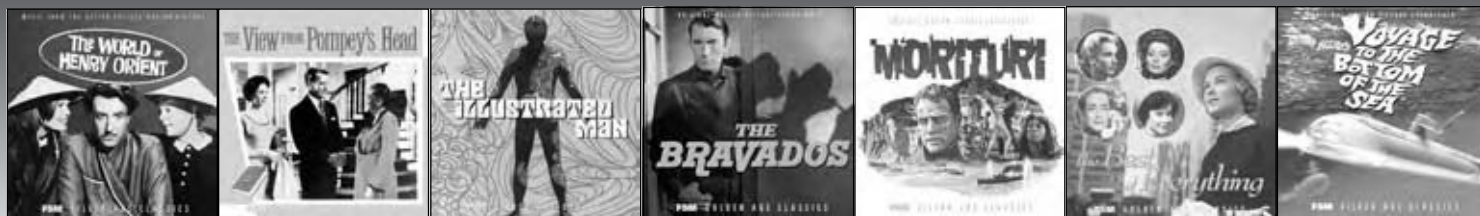
Disney's workhorse composer from the '30s (*Pinocchio*) provides a dark, rich Americana score to this adaptation of *King Lear* set in the American West. **\$19.95**



□ Vol. 4, No. 17
John Goldfarb, Please Come Home!
JOHNNY WILLIAMS

Film released: 1965
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: Dec. 2001
Stereo • 71:32

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



□ Vol. 4, No. 16
The World of Henry Orient
ELMER BERNSTEIN
Piano Concerto by Kenneth Lauber

Film released: 1964
Studio: United Artists
Genre: Comedy/Drama
Silver Age Classics
CD released: Nov. 2001
Stereo • 40:32

Bernstein's "second-best" score for children sports fabulous sound from the legendary Goldwyn scoring stage. Whimsical, melodic and magical. **\$19.95**

□ Vol. 4, No. 15
The View from Pompey's Head/Blue Denim
ELMER BERNSTEIN/
BERNARD HERRMANN

Films released: 1955/1959
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 2001
Stereo • 75:15

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

□ Vol. 4, No. 14
The Illustrated Man
JERRY GOLDSMITH

Film released: 1969
Studio: Warner Bros.
Genre: Sci-fi/Anthology
Silver Age Classics
CD released: Sept. 2001
Stereo • 42:02

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

Room 222 (12:15) comprises theme and two episode scores for popular TV series; *Ace Eli* (59:21) a lyrically-scored barnstorming movie. **\$19.95**

□ Vol. 4, No. 7
A Man Called Peter
ALFRED NEWMAN

Film released: 1955
Studio: 20th Century Fox
Genre: Religious/ Biography
Golden Age Classics
CD released: June 2001
Stereo • 58:14

Biopic of Scottish minister Peter Marshall receives rich, reverent, melodic score by Alfred Newman; CD features complete score including source music. **\$19.95**

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

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

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

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

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

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

□ Vol. 4, No. 4
Untamed
FRANZ WAXMAN

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

□ Vol. 3, No. 7
Batman
NELSON RIDDLE
Theme by Neal Hefti

Film released: 1966
Studio: 20th Century Fox
Genre: Adventure/Camp
Silver Age Classics
CD released: Nov. 2000
Mono • 65:23

Holy Bat-tracks! 1966 feature produced at time of '60s TV show features Neal Hefti's theme, Nelson Riddle's Bat-villain signatures, swingin' underscoring and larger action setpieces. **\$19.95**

□ Vol. 3, No. 6
The 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
"Johnny"'s most elaborate comedy underscore. **\$19.95**



□ Vol. 3, No. 4
Tora! Tora! Tora!
JERRY GOLDSMITH
Film released: 1970
Studio: 20th Century Fox
Genre: WWII
Silver Age Classics
CD released: May 2000
Stereo • 54:45
Score balances aggressive action 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
Complete film score (46:03) plus 1970 LP re-recording and FX (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
Sci-fi classic features one-of-a-kind symphonic/pop fusion, and unforgettable themes. **\$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," western gets wonderful symphonic score, great main theme. **\$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
An Americana double-header. **\$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 is presented complete (55:43) in mono, with some cues repeated in stereo. **\$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: *Heaven* is brooding film noir. **\$19.95**



□ Vol. 2, No. 6
The Comancheros
ELMER BERNSTEIN
Film released: 1961
Studio: 20th Century Fox
Genre: John Wayne/Western
Silver Age Classics
CD released: Sept. 1999
Stereo • 47:44
Elmer Bernstein's first score for John Wayne is a western gem. **\$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, mixed in stereo. **\$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*. **\$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
Colorful 1954 adaptation of the epic comic strip features stirring score a la *Star Wars*. **\$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
Two complete OSTs on a single disc. **\$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
An explosive OST, full of Mexican colors and guttural action. CD presents two versions of score. **\$19.95**



□ VOLUME 1, No. 4
The Return of Dracula/I Bury the Living/The Cabinet of Caligari/Mark of the Vampire
GERALD FRIED
Films released: 1958/58/62/57
Studio: UA/20th Century Fox
Genre: Horror • Silver Age Classics
CD released: Jan. 1999 • Mono
Disc One: 61:06 Disc Two: 73:20
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: 1968
Studio: Rankin/Bass
Genre: Animation
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 FSM's first album release. **\$16.95**



BOOKS FOR COMPOSERS

NEW!!! 2003 Film/TV Music Guide From the Music Business Registry
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The Score: Interviews with Film Composers by Michael Schelle

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



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*

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*



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

The first-ever history of *Star Trek* scores, from 1966 thru 2000—by FSM's editor-at-large. With interviews of composers Goldsmith, Courage, Fred Steiner, Fried, Ron Jones, McCarthy, Chattaway, producer Robert Justman, music editor Gerry Sackman and others, the book contains a complete list of music written for four TV series; a guide to score tracking and credits; Trek manuscript excerpts from the composers; and several cue sheets. *Lone Eagle Publishing*. 224 pages, softcover, illustrated. **\$17.95**

Overtones and Undertones: Reading Film Music by Royal S. Brown

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



Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly, Introduction by Tony Thomas

The gifted musician of *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 is the centerpiece of this book. With a short biography by Danly, the eulogy from Friedhofer's memorial by David Raksin, a filmography, photographs and more. *The Scarecrow Press*, 212 pp., softcover. **\$24.95**

U.S. Soundtracks on CD: Scores for Motion Pictures and TV 1985-1999 Price Guide by Robert L. Smith

FSM's 2nd market-standard price guide contains 2,400+ album titles with composers, label numbers, collectible info and estimated values. Listings are annotated to differentiate between originals, reissues, commercial albums and promos. Smith surveys the market and provides a checklist for the top 50 collectible CDs. *Vineyard Haven LLC*, 154 pp., softcover. **\$17.95**



Film Music and Everything Else!

Music, Creativity and Culture as Seen by a Hollywood Composer by Charles Bernstein

Essays by the composer of *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Originally written for the quarterly journal of the Society of Composers and Lyricists, topics include: melodies, "hummers," emotion and more. It's a rare opportunity to read opinions and musings from one film composer directed toward his peers. *Turnstyle Music Publishing*, 132 pp., softcover, limited to 500 copies. **\$18.95**



Stu Who? Forty Years of Navigating the Minefields of the Music Business by Stu Phillips

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



Memoirs of a Famous Composer—Nobody Ever Heard Of by Earle Hagen

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



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*, *Psycho* and *Taxi Driver*, Herrmann (1911-1975) was as famous for his musical passion as his bad temper. This hard-to-find 1991 book is his definitive biography, 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**

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, Dunning, Rosenman, Goldsmith, Mancini, Schifrin, Scott, Shire, Broughton and Poledouris. *Silman-James Press*, 330 pp., softcover. **\$19.95**



BACK ISSUES OF FSM • VOLUME ONE, 1993-96

24 pp. unless noted.

Asterisk (*) indicates photocopies.

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

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

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

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

***#35, Jul. '93** 16 pp. David Kraft; John Beal Pt. 1; scores vs. songs; Herrmann Christmas; Film Composers Dictionary. ***#36/37, Nov. '93** 40 pp. Bob Townson; R. Kraft & N. Redman; John Beal; CAM CDs; E. Bernstein fantasy scores.

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

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

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

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

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

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

***#46/47, Jul. '94** P. Doyle, J.N. Howard; J. Morgan (on H. Salter); Mancini tribute; M. Nyman, collectibles.

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

***#49, Sept. '94** H. H. Zimmer; S. Walker; L.

Rosenthal; H. Salter; J. Williams; record flea market.

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

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

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

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

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

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

***#61, Sept. '95** E. Goldenthal, Kamen 2, C. Lennertz; *Star Trek: TMP*, classical music for film score fans.

***#62, Oct. '95** D. Elfman; R. Townson; J. Ottman; 10 Influential Scores; Jerry video.

***#63, Nov. '95** James Bond Special!

J. Barry; E. Serra; History of Soundtrack Collecting 3; Davy Crockett LPs.

***#64, Dec. '95** D. Elfman Pt. 2, S. Bartek, Recordman/Blaxploitation; Kamen 3; re-recording *House of Frankenstein*.

***#65/66/67 Mar. '96**, 48 pp. T. Newman; Takemitsu; *Robotech*; *Star Trek*; 10 Influential composers; Glass; H. Villa-Lobos; songs in film; best of '95; film score documentary reviews.

***#68, Apr. '96** *The Taking of Pelham One Two Three*; C. Burwell; gag obituaries; *Apollo 13* promo/bootleg tips.

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

***#70, Jun. '96** Mancina, desert is! & lists, summer movies; *TV's Biggest Hits* review.

***#71, Jul. '96** D. Arnold; M. Colombier; Recordman/Congress; summer round-up.

***#72, Aug. '96** 10 Best Scores of '90s; T. Newman; *Escape from L.A.*; cond. J. Mauceri; ref. books; A. Ifukube CDs.

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

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

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***#76, Dec. '96** R. Edelman, J. Barry 2, R. Cooder; Laserphile, Lukas's reviews.

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Williams interview; Special Edition CDs.

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***Vol. 2, No. 3, May '97** Michael Fine:

Re-recording Rózsa; *Poltergeist*, *Mars Attacks!*, *Rosewood*, Lukas/Bond reviews.

***Vol. 2, No. 4, Jun. '97** D. Elfman, Promos 2, M. Denny & Exotica, *Lady in White*, Brian May obit, *The Fifth Element*.

***Vol. 2, No. 5, Jul. '97** E. Goldenthal, M. Mancina, G.S. Clinton, ASCAP & BMI nites; *Crash*, *Lost World*.

Vol. 2, No. 6, Aug. '97 L. Schifrin, J. Powell, Shaiman; Tony Thomas; Summer movies, TV sweeps.

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

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

Vol. 2, No. 9, Nov./Dec. '97 D. Arnold; J. Frizzell; Neal Hefti; *U-Turn* & *The Mephisto Waltz*; Razor & Tie CDs.

(continued next page)

EXCLUSIVE VIDEO!

Basil Poledouris: His Life and Music

An intimate visit with the composer of *Conan the Barbarian*, *Big Wednesday* and *Lonesome Dove*. Take a tour of his work and lifestyle, from his methods of composing to his love of sailing. The video runs 50 minutes with footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and appearances by wife Bobbie and daughter Zoë. Discover the man behind the music, in a way you'll never see on TV, or experience in print. Specify NTSC (U.S.) or PAL (European) **\$19.95**





VOLUME THREE, 1998

Expanded format! Issues 48 pp

***Vol. 3, No. 1, Jan. '98** Williams Buyer's Guide 1, M. Danna, *Titanic's* music supervisor, Silvestri lecture, Rykodisc CDs.
***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; *CE3* restoration; Williams Guide 3; Ed Shearmur; Fox Classics CDs.
***Vol. 3, No. 5, Jun. '98** M. Snow, Classic Godzilla; J. Chattaway; Broughton Buyers Guide; D. Reynolds, D. McCarthy, Anne Dudley; SCL Conf.
***Vol. 3, No. 6, Jul. '98** T. Rabin; Barry Concert; Aussies: B. Dallwitz, C. Gordon; D. Wiseman; '70s soul soundtracks.
***Vol. 3, No. 7, Aug. '98** *South Park* (A. Berry, B. Howell), I. Newborn; *Taxi Driver*, BMI & ASCAP dinners, Broughton Guide 2; Schiffrin, Bernstein & Legrand.
***Vol. 3, No. 8, Sept. '98** L. Schiffrin; B. Tyler; T. Jones; Williams premiere, ASCAP seminar, Rykodisc CDs.
***Vol. 3, No. 9, Oct./Nov. '98** E.W. Korngold: Biography & books; Williams at Tanglewood; C. Burwell; S. Boswell; Citadel Records.
Vol. 3, No. 10, Dec. '98 *The Prince of Egypt* (Zimmer, S. Schwartz), E. Cniral (*Ronin*); 50+ CDs; Elfman, Young, Beltrami, C. Eidelman, D. Cuomo & Kamen.

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***Vol. 4, No. 1, Jan. '99** NFL Films (S. Spence), Goldsmith/Carnegie Hall, Elfman, *Wing Commander* game, books, Indian funk soundtracks.
***Vol. 4, No. 2, Feb. '99** Goldsmith Buyer's Guide: The '90s; *The Exorcist* (lost score); D. Shire; TVT sci-fi CDs; promos; P. Glass.
***Vol. 4, No. 3, Mar. '99** '99 Best of '98; W. Carlos; Goldsmith Guide 2: ('80s); Hammer; Recordman; *ST:TMP* CD review.
Vol. 4, No. 4, Apr./May '99 F. Waxman (*Prince Valiant*); '98 Readers Poll; Goldsmith Guide 3: ('70s); DIVX festival; Barry bios; C. Gerhardt obit.
***Vol. 4, No. 5, Jun. '99** *The Phantom Menace* scoring session/Triology themes; *Halloween H20*, *Affliction*, *Futurama*, *Free Enterprise*, *Election*.
Vol. 4, No. 6, Jul. '99 E. Bernstein (*Wild Wild West*); *Austin Powers 2*; Goldsmith Guide 4: ('70s); USC film score program.
Vol. 4, No. 7, Aug. '99 Warner Animation (S. Walker, B. Broughton R. Stone); *Phantom Menace*; Kamen; S. Phillips (*Battlestar Galactica*); Emil Richards; ASCAP awards.
***Vol. 4, No. 8, Sept./Oct. '99** STANLEY KUBRICK J. Pook/*Eyes Wide Shut*, CD

comp.; Poledouris; Goldsmith Guide 5: ('60s); concert advice for Jerry.
Vol. 4, No. 9, Nov. '99 COMPOSER STAMPS; *Papillon*; Peter Thomas; *Inspector Gadget*; *The Thomas Crown Affair*; BMI awards.
Vol. 4, No. 10, Dec. '99 SCORES OF SCORES: animation, Morricone, horror, Golden & Silver Age Hollywood, concert work CDs.

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Vol. 5, No. 1, Jan. '00 SUPERMAN: THE MOVIE CD reissue: film, cue sheet analysis; '50s TV score; H. Shore (*Dogma*); Goldenthal, Barber, Tyler, Debnay, 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.
Vol. 5, No. 6, Jul. '00 SUMMER SCORE ROUND-UP; D. Newman (*Bedazzled*, *The Klumps*); Film score agents 3; Session Notes (debut); They Might Be Giants.
Vol. 5, No. 7, Aug. '00 B. BROUGHTON; *Silverado*; Shaiman gives hell; Film score gents fiery conclusion; Fall DVDs; W. Stromberg; Elfman & mom.
Vol. 5, No. 8, Sept./Oct. '00 R. NEWMAN (*Meet the Parents*); *Things To Come*; *The Goonies*; *Requiem for a Dream*; NPR honors; "Cinema of Dreams".
Vol. 5, No. 9, Nov./Dec. '00 64 pg. special 101 GREAT FILM SCORES; T. Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Shore; Silvestri; *Back to the Future*.

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Vol. 6, No. 2, Feb. '01 MUSICAL WORLD OF IRWIN ALLEN; A. Copland (cond. J. Sheffer); G. Clinton; Douglass Fake of Intrada; *How to Marry a Millionaire*.
Vol. 6, No. 3, Mar. '01 BIGGER, BETTER SCORES: New RMA agreements; D. Ellis; Irwin Allen discs; R. Kent (*Town &*

Country; Italian Imports/BEAT.
Vol. 6, No. 4, Apr./May '01 J. Horner Buyer's Guide; *The Mummy Returns*, *Swordfish*; Hoyt Curtin; Epics on DVD; *Atlantis The Lost Empire*.
Vol. 6, No. 5, June '01 SERGEI 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.
Vol. 6, No. 7, August '01 QUINCY JONES PART 1; *Moulin Rouge*; J. Morgan on Golden Age Scores; Schiffrin, Jones, Diamond & Debnay; Score Internationale; Random Play.
Vol. 6, No. 8, September '01 ANGELO BADELAMENTI (*Mulholland Drive*); N. Carolina School of the Arts; Quincy Jones Pt 2; Earle Hagen; Halloween DVDs; more.
Vol. 6, No. 9, Oct./Nov. '01 LORD OF THE RINGS; Ronald Stein; T. Jones (*From Hell*); Davis Meets Williams (*Jurassic Park III*); M. Danna (*Hearts of Atlantis*); *ST:TMP* on DVD refit; Pukas comix debut.
Vol. 6, No. 10, Dec. '01 SCORES OF SCORE reviews; Alejandro Aménabar (*The Others*); G. Yared; Hobbit music; C. Young, H. Gregson-Williams, R. Kent, M. Isham.

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Vol. 7, No. 2, Feb. '02 HAPPY BIRTHDAY, ELMER BERNSTEIN; Róza speaks! (*Lust for Life*); Richard Rodney Bennett; *John Q. Frailty*; Laserphile (baseball DVDs).
Vol. 7, No. 3, Mar./Apr. '02 THE SCORPION KING; Hook (Williams); Edda Dell'Orso; Craig Armstrong (*Moulin Rouge*); Oscars.
Vol. 7, No. 4, May/Jun. '02 SUMMER BLOCKBUSTERS *Spider-Man*; *Attack of the Clones*; M. Mothersbaugh (*Welcome to Collingwood*); *Legend* on DVD; (ASCAP winners).
***Vol. 7, No. 5, Jul. '02** MURDER MUSIC: Film Noir; Williams (*Minority Report*); Goldsmith (*The Sum of All Fears*); M. Kamen; P. Schickele (*Silent Running*); Laserphile: Summer Thrills; SCL pix, more.
Vol. 7, No. 6, Aug. '02 JAZZ IN FILM: Miles Davis, E. Bernstein, S. Clarke & T. Blanchard; K. Badelt (*K-19: The Widowmaker*); G. Clinton (*Goldmember*); Louise Steiner memoir; Billy Goldenberg (*Duel*, *Kojak*) more.
Vol. 7, No. 7, Sept. '02 FSM's TOP 40: The most wanted composers in Hollywood; John Frankenheimer; L. Schiffrin; *Signs*; *One Hour Photo* (J. Klimek) *The Kid Stays in the Picture* (J. Danna); 25 scary DVDs.
Vol. 7, No. 8, Oct. '02 FALL FILM ROUND-UP: E. Bernstein (*Far From Heaven*); E. Goldenthal (*Frida*); D. Elfman (*Red Dragon*);

Goldsmith, Williams concerts; S. Bramson (*JAG*); The Michael Hennagin story; 25+ CD reviews; more.
Vol. 7, No. 9, Nov. '02 BOND TURNS 40: D. Arnold (*Die Another Day*, reviews & 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*.

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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. Hamlish; 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..
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Vol. 8, No. 8, Sept. '03 LOVE THAT BOOB TUBE: *Alias*, *Carnivale*, Penn & Teller's *Bulshit!* & *Boombtown*; 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

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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, Feb. '04 JAMES THEN AND NOW; James Horner's first FSM interview, and the conclusion of the Horner Buyer's Guide; J. Debnay (*The Passion of the Christ*); B.T. (*Monster*); Cartoon composers of *South Park*.
Vol. 9, No. 3, Mar. '04 JON BRIO/AN TYLER BATES; Three composers, once giant name; Waxman (*The Bride of Frankenstein*); Korngold (*Robin Hood x 2*); The Music of the Christ; The RZA (*Kill Bill Vol. 2*).
Index What exactly have we printed in FSM? Here's a handy index of all content through 2003, compiled by Dennis Schmidt. Cost: same as one back issue.

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(continued from page 35)

more on Bennie's relationships with his girlfriend and Alfredo's head than on the overall action and story arc. There are also several Mexican-flavored source cues that add immensely to the effectiveness of the score. Some of them even serve as both score and source music, and indeed a couple of the purely score tracks feature solo Mexican guitar as well. The score is presented in its entirety, including three tracks not used in the film, one of them being a great main-title track ("Bring It to Me").

The Killer Elite on the other hand, is more lacking in a musical sense. While there are a couple of good suspense cues, like the "Main Title," and an effective love theme, the music mainly builds tension and potential energy, but leaves us hanging—the energy is never fully realized and released. The score as a whole is just too subdued to make a good listen.

While *The Killer Elite* is not nearly as good as Fielding's scores for Peckinpah's *The Wild Bunch* or *Straw Dogs*, this disc is worth having if only for the wonderful *Alfredo Garcia*. —Darren MacDonald

Sci-Fi in Hi-Fi ★★★★★¹/₂

VARIOUS

Audio Fidelity • 20 tracks - 49:27

Neil Norman has a big following, especially in Europe. His dedication to great television science-fiction music is also notable, and on display in his many GNP Crescendo releases. This new Audio Fidelity album places the members of his rock band amidst a larger orchestra, traversing a number of familiar science-fiction film themes, with a few surprises along the way. The core band is always at the forefront, so in a way we get a kind of pop sound that still manages to be faithful to the music, while moving it up a notch for the modern crowd.

After a brief synth opening track that's appropriately used to pull us in, we are treated to a medley of sorts that comes from the band's popular repertoire.



Its title, "Star Trek Encounters," is a bit misleading, but thematic materials from the Goldsmith scores for the movies and television series (including *Voyager*) are strung together admirably with music from *The Outer Limits* and *Men Into Space*.

This is one of those dual-layered SACD recordings playable on any piece of hardware, but it gets better sound definition in the higher-end player. My hi-fi equipment got a good workout with great aural definition, which is crisp, clean and not too ambient. The concept of the album will sell itself to fans of Norman's previous work, but purists will need to approach with caution. I will say that selections like the second season theme from *Space: 1999* and *UFO* come far closer to the real thing than any orchestral re-recording or performance I've come across thus far, and any hesitations I had about recommending the CD ended after I heard them. One thing that's not altogether clear is whether these are new recordings or older ones remastered for this compilation. From what I can tell, at least the music from *Mysterious Island* and *The Lost World* is previously unreleased.

—S.A.K.

The Dreamer of Oz (1990) ★★★★★

LEE HOLDRIDGE

Percepto PER014 • 22 tracks - 35:27

The Dreamer of Oz is a simply charming Lee Holdridge score, made all the more remarkable by the fact that it was composed in three weeks and recorded over the course of a single 11-hour stretch. Written in 1990 for the loving telefilm tribute to L. Frank



Baum (author and creator of the fantasy realm of Oz), Holdridge's music journeys between gentle fantasy, lighthearted Americana and melancholy. Mirroring the dramatic themes of the film, the music suggests a convergence between the real world and the power of the imagination.

For a 35-minute album (the complete score), it is surprisingly diverse. Much of the score is spare and subdued, with the orchestra falling back to allow for a poignant violin or piano solo. Between these reflective moments are lively, even humorous cues that showcase Holdridge's spirited writing ("Baum's Bazaar," for example, or the Morricone-inspired "Gunfight"). Most of this material shows up in the middle of the album, with the more serious stuff as a frame. The principal themes serve the score well, managing, as director Jack Bender points out, to be "filled with sentiment but...not sentimental."

A quick Internet search left me unable to find any record of this film being released on video in the United States (it was released for VHS rental in Australia at least), so unless you caught the original broadcast, you're unlikely to be able to hear this music before you buy the album. If you're a Holdridge fan, however, you'll definitely want to add this CD to your collection. There are several sound clips at www.percepto.com, but these don't really do the score justice. Percepto's packaging and artwork are terrific, with comprehensive liner notes and a ton of rare stills and photographs. I

found it exceptionally interesting, so the CD gets an extra half-star for presentation. As with all Percepto releases, this is a limited edition (although the packaging doesn't appear to specify how limited, it's probably fewer than 1,500) and only available through soundtrack specialty outlets.

—John Takis

TV Guide 50 All-Time Favorite TV Themes ★★★★★

VARIOUS

TVT TV-1943-2 • 50 tracks - 55:49

Brought to you by the makers of the *Television's Greatest Hits* series, *TV Guide 50 All-Time Favorite TV Themes* is a great idea: program 50 of the most memorable themes, one for each of the last 50 years, and ally them with relevant *TV Guide* covers. That's the theory.

Unfortunately, there are a few snags. For one thing, series often don't get awarded with a *TV Guide* cover until they have become established, which throws the chronology right out. Second, however memorable a theme may be, if the series didn't get a cover it can't qualify. Third, the difference between a "favorite" TV series and a "favorite" TV theme is significant, but not always observed here. Last, but far from least, some of the themes are, uh...covers.

To pick up on that last snag first: One might have thought that the producers of a disc sporting the imprimatur of *TV Guide* would have gone to the trouble of finding 50 authentic recordings to go with the fine cover shots. It couldn't have been that difficult, could it? Either way, *TeeVee Toons* turned to its own back catalog of originals and covers, and the quality of the covers is, well, quite varied. (The majority of tracks first appeared on *Television's Greatest Hits*, volumes 1–3 and 7.)

The most heinous crimes are committed against some of the most iconic themes. No one can do *Batman* like Neal Hefti. Unfortunately, TVT got someone to do *Batman*. Worse, they even got someone to do the voices. Yes,

it's as bad as you can imagine. Similarly, *Hawaii Five-O* is a distinguished theme, or rather Morton Steven's adrenaline-pumping original is. That recording is available on Rhino's *Crime Stoppers*, so why the imitation, complete with phony-sounding bass drum? And then there's the venerable theme to *Dragnet*: Clearly Walter Schumann was well ahead of his time in employing a synthesizer in 1951.

When it comes to the choice of tracks, the majority are not controversial. *Alfred Hitchcock Presents*, *Peter Gunn*, *The Addams Family*, *Mission: Impossible*, *M*A*S*H*, *Happy Days*, *Taxi*, *Moonlighting*, *Cheers* and many more are indeed fondly remembered by viewers. But the mid-to-late-'70s produces a clutch of more questionable choices. Sure, *All in the Family*, *Welcome Back Kotter*, *The Jeffersons* and *Laverne & Shirley* were all hugely successful series, but how many people really loved the theme songs?

Things go further awry in the final decade. Are *Mad About You* and *Law & Order* really the favorites of their respective years? Maybe, but who would vote for *The Practice* or *Alias* (which at 29 seconds is the briefest track)? These themes are not so much toe-tapping as toe-snapping, if you ask me. If the conclusion is that the quality of signature tunes is on the decline, then it is with great relief that the album ends with Thomas Newman's magnificent *Six Feet Under*, one of the finest TV themes of this or any other millennium.

Speaking of the composers, those represented include some of the most important in the history of TV: Henry Mancini, Mack David & Jerry Livingston, Earl Hagen, Lalo Schiffrin, Lee Holdridge, Danny Elfman and the unique Vic Mizzy have all made significant contributions, though only Hagen is represented more than once. Equally, of course, many are not represented. No Nelson Riddle?



No Jerry Goldsmith or Johnny Williams or Dominic Frontiere or Billy May? Instead, one composer appears no fewer than five times. The man who is without doubt "Mr. TV Tune" is none other than Mike Post, and it is good to see that all of his examples—from *The Greatest American Hero* to *Law & Order*—are the evocative originals, even if one could question if they are the best of Post (perhaps *The Rockford Files* and *The A-Team* weren't cover-worthy).

Overall, this album is an enjoyable trip down memory lane, provided you aren't too demanding. The accompanying material is also good. *Television's Greatest Hits* has always had decent liner notes, and here you don't just get decent notes, you get great presentation, with each TV Guide cover reproduced in color, two to a page. If you opt for the deluxe limited edition (the catalog number cited above), you get a very nice cardboard box containing 50 "collectable" cards. A shame they are only trading-card size, though.

—Nick Haysom

Baby Doll (1956) ★★ 1/2

KENYON HOPKINS

DRG • 12 tracks - 33:58

In a cultural climate where Janet Jackson's mismanaged mammary exposure bumps the American occupation of Iraq off the front pages, it would be interesting to see how 1956's *Baby Doll* might fare if it were reissued today. Once condemned by the Legion of Decency and denounced by the sanctimonious Cardinal Spellman, Tennessee Williams' black comedy now seems about as scandalous as an episode of *The Waltons*. The story

concerns rival cotton gin owners Karl Malden (too broad) and Eli Wallach (just right) competing for the affections of Carroll Baker (letter perfect) as the Baby Doll in question—a thumb-sucking, crib-dwelling, barely legal bride espoused to the perpetually agitated Malden.

Although Elia Kazan's controversial production was ahead of its time when it was released nearly 50 years ago, *Baby Doll* seems far more Raggedy Ann than *Lolita*. Quite simply, the picture has lost its capacity to shock. What remains is a strong central characterization, some pointed references to the segregated South and the cheeky, one joke nature of the story. There's also a restless, mercurial score composed by Kenyon Hopkins (*The Hustler*) and orchestrated by the brilliant Ray Heindorf, Warner Bros.' premier house conductor.

In keeping with the bleak, harshly realistic setting of Benoit, Mississippi, the film employs music spottily, and there are long, dialogue-driven stretches in *Baby Doll* where underscore is absent altogether. Listening to the refurbished DRG Records edition of the soundtrack (originally a Columbia LP release) is slightly more satisfying as Hopkins' work is front and center and not subservient as it is throughout much of the film.

An exercise in instrumental mood swings, any one *Baby Doll* track seems to contain a dozen different motifs. Just as the mind begins to focus on a particular theme, Hopkins pulls off a chameleonic quick change, and the listener suddenly finds himself in a very different emotional place

from where he started. Case in point: The funky first track, "Baby Doll and Empty House," exposes the story's southern roots with an unusual blending of honky-tonk (brassy harmonicas, saxophones that scream "tawdry") intertwined with more plaintive, sensitive shadings. This particular selection sounds somewhat similar to John Barry's main theme for *Body Heat*, composed some 25 years later.

"Ghosts" accompanies one of the best sequences in the film, where Wallach's character spooks Baby Doll by masquerading as a series of otherworldly intruders. The delirious mélange of sounds also includes "The Fire and Baby Doll," which kicks in with an over-the-top urgency before slipping into a more comfortable dive bar blues—appropriate accompaniment for slurping down a Budweiser at 8 a.m. "Shame, Shame, Shame!" featuring Smiley Lewis is the sole vocal offering, and while it's raucous and lively, it's also unintelligible and adds nothing to the score beyond perking it up a bit.

At this juncture, this intrepid reviewer must ask: Who would buy this soundtrack? Card-carrying members of the Kenyon Hopkins Music Society? A handful of devoted Carroll Baker cultists? In the final analysis, perhaps *Baby Doll* is best recommended to the consumer in search of a decidedly offbeat and thoroughly unconventional listening experience. In other words, the auditory equivalent of Kazan's eccentric and very southern opus.

One last thing: If DRG's prolific reissue producer Dan O'Leary is looking for an authentically stunning soundtrack to rescue from the depths of the studio vaults, how about Franz Waxman's masterful *My Geisha* (1962)? That exotically beautiful score is widely considered one of the greatest ever written for a Hollywood movie. It's coveted among collectors, and my cherished vinyl version is begging for mercy.

—Mark Griffin

FSM

The Spoils of Summer

Good stuff comes to those who wait.

By Andy Dursin

The Universal monster movies first scared their way to DVD in the late '90s, where several of the studio's classics were treated to special edition packages, including documentary features and historian commentary tracks. All of them have been out of print for some time, and while



PRETTY, SCARY: Bela's back and the Legacy Collection has got 'im.

fans debated whether or not they would be reissued, most looked to the release of Universal's *Van Helsing* as the opportune moment for the vintage black-and-white classics to be resurrected on DVD once again.

Sure enough, that scenario has come to pass. To coincide with the release of Stephen Sommers' film, a trio of box-sets dubbed **The Legacy Collection** have surfaced, compiling the feature films starring Dracula, Frankenstein, and the Wolf Man, respectively. Each set includes a dual-layered disc sporting two features, plus a two-sided second disc offering other movies and supplementary materials.

The great news for fans is that the box-sets include nearly all of the special features from the original Universal Monsters DVDs. This covers all of the commentary tracks, "Making of" specials, trailers and production/photo archives from those earlier discs.

Even better is that the terrible, heavily criticized transfer of *The Bride of Frankenstein*—misframed, grainy, and an overall mess in its premiere DVD release—has been remastered for this edition! No longer are heads being slightly trimmed or the entire compositional balance thrown off, as in the earlier disc. And the movie looks so much cleaner that there's

simply no comparison between the Legacy *Frankenstein* DVD soundtrack has been rectified by the restoration of ambient noise in the Legacy Collection version.

The Frankenstein Legacy Collection box-set also includes the original 1931 film, of course, in its restored version, plus the later sequels *Son of Frankenstein*, *Ghost of Frankenstein* and *House of Frankenstein*. These run the gamut from the series' origins as part of the Golden Age of horror to their B-movie status by the genre's fading, post-WWII period, but each has its own merits. Both "The Frankenstein Files" and "She's Alive!" (documentaries produced for the earlier DVDs on the 1931 film and its 1935 sequel) are included, along with the short *Boo!*, poster and photo galleries for both *Frankenstein* and *Bride*, trailers for all the movies and commentaries on the '31 original (by Rudy Behlmer) and the '35 follow-up (from Scott MacQueen).

Aficionados will also want to note that the excessive noise reduction used on the previous

Speaking of audio, **The Dracula Legacy Collection** also benefits from what Universal calls "newly remastered audio tracks for maximum clarity." This can be heard especially on the soundtrack of *Dracula's Daughter*, which was recorded at such a low level on its first DVD release that viewers nearly had to turn the volume up to maximum to hear the dialogue.

The Legacy Collection release of our favorite bloodsucker's studio output includes the 1931 original—sporting both the original soundtrack and Philip Glass' new score—plus the Spanish version, *Dracula's Daughter*, *Son of Dracula*, and, making its debut on DVD, *House of Dracula*, the unofficial end of the Universal Monster cycle. The Legacy Collection also includes all of the special features from the *Dracula* special edition, with the added benefit of being able to change audio tracks on the fly. So, if you want to switch from the



original '31 soundtrack to the Glass score or the commentary track, you can do it during the movie, instead of having to go out to the menu screen to do so (which you had to do in the original DVD).

Overall, **The Wolf Man** box-set is the weakest of the three, if only because the four movies contained in it—as a whole, at least—are the least compelling of the three sets. While the original 1941 *Wolf Man* is a classic, the same can't be said for its brethren *Werewolf of London* (1935) and *She-Wolf of London* (1946). Before Larry Talbot's tale was continued in the *House of all-star monster mashes*, a sequel to *The Wolf Man* surfaced in 1943's *Frankenstein Meets the Wolf Man* (which also continued the *Frank* saga from *Ghost of Frankenstein*). That entertaining team-up is also included in the *Wolf Man* Legacy box-set, along with all of the special features from the preceding special edition, including the John Landis-hosted "Monster by Moonlight" documentary and Tom Weaver's audio commentary.

By reprising nearly all of the supplemental features and adding a few new enhancements along the way, Universal has made these sets essential even for fans who may have been content with the earlier discs. Each box-set retails for around \$25, and can be had as a whole for under \$60—a veritable bargain for the amount of movies and materials they contain.

Hopefully, Universal will see fit to issue a Legacy Collection for *The Mummy*, as well as reissue its other classic monster titles that remain out of print on DVD (like *Creature From the Black Lagoon* and *The Invisible Man*). In the meantime, fans should be thrilled by the presentation and affordability of these Universal classics, back in circulation at long last.

Ships, Submersibles, and the Samurai

Now that summer has finally arrived, it's the perfect time to take to the seas. Or, if you can't do that, hitch a ride on a big-screen vessel in search of high adventure—or at least an entertaining way to kill two hours.

Fox's two-disc collector's edition release of **Master and Commander: The Far Side of the World** (\$39) is a superbly packaged presentation of Peter Weir's Oscar-nominated epic. The movie, adapted from Patrick O'Brian's seafaring novels and sporting excellent performances from Russell Crowe and Paul Bettany, is a majestic, thrilling adventure, and the DVD supplements enrich the film with an extensive "Making of" documentary, offering interviews and revealing production footage. Included is a lengthy look at the creation of the movie's patchworked but effective soundtrack by



Iva Davies, Christopher Gordon, and violinist Richard Tognetti. The score eschews the predictable approach, and the insightful interviews with the composers go into detail about how the musical soundscapes were created.

To coincide with the release of *Master* (and to further capitalize on the success of last year's terrific *Pirates of the Caribbean*), Fox has also dusted off a pair of CinemaScope epics from the early '60s: the forgettable **Pirates of Tortuga** and the far more interesting **A High Wind in Jamaica** (\$15 each). The latter stars James Coburn and Anthony Quinn in a compelling tale of British children who run into pirates en route home to England from Jamaica. The widescreen cinematography of Douglas Slocombe is finally replicated in its full scope glory in Fox's DVD, which also contains the original trailer.

Edward Zwick's long, well-crafted yet ultimately disappointing **The Last Samurai** (Warner, \$26) isn't about pirates, but it does include an ocean-faring voyage that transports Civil War hero Tom Cruise to Japan. There, Cruise is assigned to eradicate the remaining samurai warriors from its modernizing society. If the movie resembles *Dances With Wolves* and countless other epics of men entering foreign lands and being enchanted by the world they experience, it's purely intentional. The main trouble with *The Last Samurai* isn't so much that the story offers no surprises, but rather how slowly it moves through its bloated two-hour running time. Warner's two-disc DVD sports a self-congratulatory commentary by the director, a few deleted scenes, an extensive conversation between Cruise and Zwick, and footage of the movie's premiere in Japan, where it performed better than it did at the U.S. box office.

Lastly, for a real-life journey to the bottom of the sea, check out James Cameron's **Ghosts of the Abyss** (Disney, \$29). This documentary, produced for screening in IMAX 3-D, offers marvelous

footage of Cameron's 2001 expedition to the sunken remnants of the Titanic, surpassing all previous documentaries that covered the same terrain (at least from a visual standpoint). Disney's DVD offers multi-angle footage and an improved, extended version of the film, plus the original theatrical cut.

Though the DVD doesn't include any 3-D footage, multi-region viewers should be aware that Japan's limited-edition DVD release, due in July, will include the theatrical cut in 3-D, complete with glasses.

New Disney Treasures

Disney's third round of **Disney Treasures** limited-edition DVD tins (\$33 each) have finally arrived after a nearly six-month delay, and collectors ought to snap them up before copies are depleted.

On the Front Lines: The War Years is the most compelling of the four box-sets, offering two platters of rarely seen WWII Disney shorts. These run the gamut from entertaining, war-themed stories with Mickey, Donald and the gang selling war bonds, to shorts intended to educate the home front. Most interesting, though, are Disney training shorts—compiled in an excellent montage with Leonard Maltin commentary—as well as a striking, disturbing adaptation of "Education for Death," showing the life of a child in the Nazi regime. Other bonuses include art galleries, interviews with Roy Disney among others, and the first time that Disney's full-length feature *Victory Through Air Power* has been seen in its entirety since its original 1943 release. Transfers are pristine given the rarity of the material, and the set is limited to 250,000 copies.

Mickey Mouse in Living Color, Vol. 2 concludes Disney's collection of shorts starring the Mouse from the period 1939 to the present. The remaining vintage shorts show Disney animation at its finest, while Mickey's scenes from *Fantasia* are included, along with his "comeback" in the '80s and '90s in mini-features like *Mickey's Christmas Carol* and shorts *The Prince and the Pauper* and *Runaway Brain*. Limited to 175,000 units, the set includes plenty of bonus featurettes and loving introductions from Maltin.

Not to be outdone by Mickey,



Donald Duck also steps into the spotlight with **The Chronological Donald, Vol. 1**, which spotlights all 36 of the Duck's exploits in beautifully animated shorts produced from 1936–41. The disc also includes a tribute to vocal artist Clarence Nash, a few "Easter Eggs," and is limited to 165,000 copies.

Finally, die-hard Disney aficionados ought to be excited by **Tomorrow Land: Disney in Space and Beyond**. With 105,000 copies being pressed, this collection of '50s and '60s television specials presents a gold mine of nostalgic information centering on technology and the space program. Material that covers Disney's early conception of EPCOT is also included for theme park enthusiasts, while Maltin appears in interviews with Ray Bradbury and park Imagineer Marty Sklar.

TV on DVD: The Summer Edition

In this age of mammoth corporations with a seeming stranglehold on all aspects of the entertainment industry, it's great to see a new label spring up. The independent Shout! Factory label opened this past spring with an eclectic array of releases geared toward the DVD enthusiast and media savant.

Two of Shout!'s first releases are box-sets of television material—yet both have been lovingly presented with bonus features and other goodies.

The Jack Paar Collection (\$29) is a fascinating examination of the man who blazed the trail in American late-night television. Featuring the excellent, hour-long PBS documentary "Smart Television," this three-disc set further explores Paar's lasting legacy by including complete monologues and interviews with the likes of Richard Nixon (one of Paar's closest friends), Bobby Kennedy and Muhammad Ali on disc two. Disc three sports three full episodes from Paar's post-*Tonight Show* prime-time program, including guests Judy Garland, Bette Davis and Bill Cosby among others. Liner notes from critic Tom Shales round out a must for any TV history enthusiast.

Shout! has also issued an excellent six-disc box-set sporting the complete series of the sadly short-lived **Freaks and Geeks** (\$69), a series about "outsiders" trying to make it in a Michigan high school circa 1980. Unlike many box-sets of TV series, Shout! has gone the extra mile here by including no fewer than 29 commentary tracks by the cast and crew, deleted scenes and alternate takes from every episode,



audition footage, promos and more. The booklet is informative, containing extensive liner notes and a synopsis of every episode. It's a thoughtful, funny and moving series, making for one of the best TV-on-DVD box-sets released in the medium.

Back when the Laserphile was in college, Fox's series **Party of Five** (Columbia, \$49) won critical kudos for its heartwarming tale of siblings trying to make it on their own following the death of their parents. This well-acted and sharply written prime-time drama was most satisfying in its early years (before it became maudlin and depressing), and Columbia's

five-disc box-set of *Party's* first season shows off the series at its best, mixing humor and pathos with aplomb. The cast, from Scott Wolf to Neve Campbell, is excellent, while Columbia has included a handful of insightful commentary tracks (from both cast and crew) and an informative, new, hour-long retrospective on the series' success.

Finally, Warner has issued on disc the first season of Amy Sherman-Palladino's **The Gilmore Girls** (\$59), a show for which this critic has always carried a love-hate relationship. Sure, the characters at times seem as far removed from reality as the crew of the *Enterprise*, but the writing is often so witty and the interplay between stars Lauren Graham and Alexis Bledel constantly entertaining that you can often overlook its drawbacks—especially in the show's first season, when the *Girls* were at their best. The five-disc DVD box-set offers an overview of the series' initial 22 episodes plus an on-screen trivia track for one episode and additional scenes.

Criterion Corner

Maurice Jarre's isolated score is one of the many extras in Criterion's new deluxe DVD package of Volker Schlöndorff's disturbing, controversial 1980 film **The Tin Drum** (\$59). A two-disc set containing commentary from the director, rarely screened deleted scenes, and interviews, the release also includes the documentary "Banned in Oklahoma," about the child pornography lawsuit involving the movie. Suffice it to say, the film is not everyone's idea of a good time (I had a hard time with its graphic imagery), but interested viewers will find Criterion's disc to be rewarding.

Also newly released from Criterion are a collection of titles from the prolific team of James Ivory and Ismail Merchant.

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ALL MAJOR CREDIT CARDS ACCEPTED

The Householder and **Shakespeare Wallah** (\$29) put the filmmaking tandem on the map in the mid-'60s, and Criterion's DVD packages offer the DVD debut of each picture with new interviews and remastered black-and-white transfers.

Quartet (\$29) remains one of their darker and more compelling films, with Maggie Smith and Alan Bates as a couple who take advantage of young wife Isabelle Adjani in 1920s Paris. The DVD includes a new transfer and interviews with Ivory, Merchant, writer Ruth Prawer Jhabvala and composer Richard Robbins.

Maurice (\$29.99), meanwhile, followed the breakout success *A Room With a View* as part of a series of acclaimed, lush period pieces from the filmmakers. Hugh Grant and James Wilby star in this frank tale of homosexuality in pre-WWI England, which has been released on disc with nearly 30 minutes of deleted and alternate scenes (including a reconstructed opening sequence). A documentary and interviews with the film's creators are also included, along with a new high-definition transfer.

Laurence Olivier's **Richard III** (\$39.99) has also recently been the beneficiary of the Criterion treatment. The movie has been fully restored to its original 158-minute length (with a dynamite new transfer from the original VistaVision negative), with commentary from playwright Russell Lees and former Royal Shakespeare Company governor John Wilders; a 1966 interview with Olivier hosted by Kenneth Tynan; a 120-minute television trailer and a poster gallery.

Also well worth tracking down is Francesco Rosi's 1961 look at the death of bandit **Salvatore Giuliano** (\$39) and the layers that existed between the Mob and Sicily's residents during the 1940s (which would later form the basis for Mario Puzo's novel and Michael Cimino's ill-fated 1987 *The Sicilian*). The two-disc set contains commentary from Peter Cowie, tributes to the movie from Francis Ford Coppola and Martin Scorsese among others, and a 55-minute documentary on director Rosi's career, with comments from filmmakers Scorsese, Giuseppe Tornatore and others.

From Japan comes a superlative two-disc edition of filmmaker Yasujiro Ozu's **Floating Weeds** (\$39), a 1959 remake of his 1934 film *A Story of Floating Weeds*, which is also included here. *A Story* boasts a new score by silent-film composer Donald Sosin, new English subtitles, and audio commentary by Donald Richie. The remake includes commentary from Roger Ebert and a superb new digital transfer, preserving the film's vivid color cinematography.

Finally, director Stanley Donen and screen-



HELLO THERE: *Meet Me in St. Louis* (1944).

writer Peter Stone provide commentary on a remastered edition of the delightful **Charade** (\$29.99), while Robert Altman gives a free-wheeling discussion of his career and (an attempted) dissection of his surreal, bizarre 1977 film **3 Women** (\$29).

MGM Musical Special Editions

Of all the great MGM musicals, many fans and critics cite **Meet Me in St. Louis** (Warner, \$27) as one of the finest films ever made in the genre. And why not? With Judy Garland at the peak of her talents, a marvelous Blaine-Martin score, a moving story based on Sally Benson's narratives of growing up at the turn of the century, and expert direction from Vincente Minnelli, *Meet Me in St. Louis* is a timeless, magical film that remains an all-time classic.

Warner's two-disc, remastered special edition finally gives this masterpiece the treatment it's long deserved on video. The restored picture is glorious, preserving the original Technicolor hues, while the remixed 5.1 sound remains true to its original monaural source but gently expands it to superior stereophonic dimensions. A commentary track by historian John Fricke, a documentary hosted by the late Roddy McDowall, several Garland short subjects, audio outtakes and even a rejected TV pilot (starring Shelley Fabares and Celeste Holm) round out a disc that's an absolute must-have for any musical aficionado.

Other recent MGM musical arrivals from Warner on DVD include Garland favorites **For Me and My Gal** (\$19), the terrific **In the Good Old Summertime** (\$19), **Ziegfeld Girl** (\$19), and **Love Finds Andy Hardy** (\$19), one of the best in the Mickey Rooney-Lewis Stone series, with Judy singing several tunes. Extras include introductions and/or commentaries from Fricke and supporting short subjects on most titles. Highly recommended!

Recent and Recommended

The Triplets of Belleville (Columbia, \$29): Sylvain Chomet's acclaimed animated film centers around a young French boy who grows up to be a champion cyclist thanks to his uncompromising grandmother. One day, while participating in a race, "Champion" is abducted by nefarious bad guys clad in black, leading grandma and their dog Rover to undertake a rescue mission, one which leads them to New York and a trio of crazy triplets who just happen to dig the cool jazz.

Chomet's stylized design and mix of hand-drawn animation and computer-generated imagery make for an eclectic film you can't take your eyes off of. The result is a unique and unforgettable movie, with knockout animation and a moody score by Ben Charest.

Columbia TriStar has provided a sensational 1.78 widescreen transfer on DVD. The animation looks fabulous, while the bouncy soundtrack is atmospheric in 5.1 Dolby Digital. Extras include a "Making of" featurette and a supporting short, "The Cartoon According to Director Sylvain Chomet." Chomet provides commentary for three scenes, while a music video of the movie's Oscar-nominated song rounds out the disc.

The Pink Panther Film Collection (MGM, \$69): This six-disc box-set celebrates the 40th Anniversary of Blake Edwards' original 1964 smash with remastered versions of *The Pink Panther* (with Edwards commentary and on-screen anecdotes), *A Shot in the Dark*, *The Pink Panther Strikes Again*, *Revenge of the Pink Panther* and *Trail of the Pink Panther*. The transfers and 5.1 remixed soundtracks are markedly improved from preceding DVD releases, though the half-hour documentary on the series barely scratches the surface of its legacy. Several of the Panther's animated exploits are included, but (for the sake of completion if nothing else) where are *Curse of the Pink Panther* and *Son of the Pink Panther*? (Not to mention 1975's *Return*, which MGM doesn't own the video rights to.) Perhaps they'll surface when the Steve Martin-Kevin Kline remake is released in 2005.

Easy Riders, Raging Bulls (Shout! Factory, \$25): This excellent documentary serves as a companion to Peter Biskind's fascinating book of the same name. Recounting the turbulent and inspired era of '70s filmmaking, Kenneth Bowser's two-hour overview sports interviews with the likes of Dennis Hopper, Peter Bogdanovich, Richard Dreyfuss, Paul Schrader and others. A second disc includes another two hours of bonus interviews, providing tasty anecdotes from a decade where most movies were, at the very least, unpredictable. **FSM**

Andy Dursin can be reached at dursina@att.net. Read The



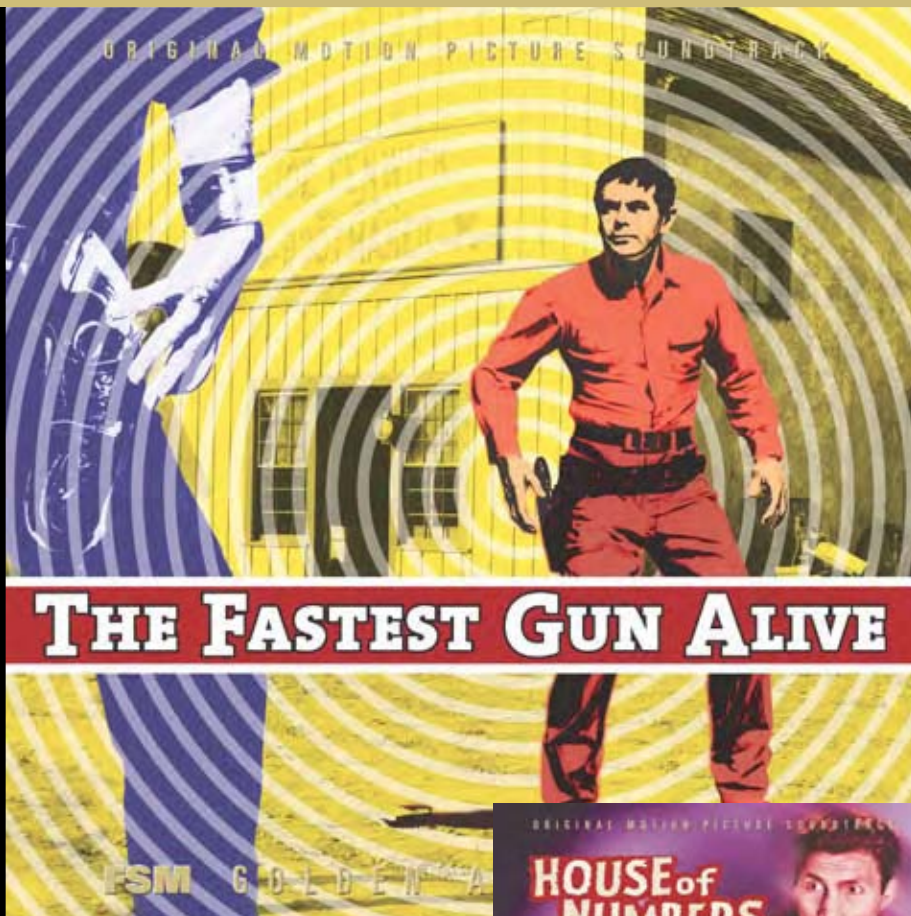
Composed and Conducted by **André Previn**

ANDRÉ PREVIN IS REGARDED AS ONE OF THE world's preeminent conductors, a respected composer of orchestral works, chamber music and opera, and an accomplished pianist. Yet in an earlier time he was also a talented jazz musician, popular recording artist, songwriter and—during a glorious two-decade span—one of the most gifted composers of film music in Hollywood. His most famous scores from this period include *Bad Day at Black Rock* (1955), *Elmer Gantry* (1960), *The Four Horsemen of the Apocalypse* (1962) and *Inside Daisy Clover* (1965). Yet there are a number of now-obscure pictures for which Previn provided arresting music, including *The Fastest Gun Alive* (1956) and *House of Numbers* (1957), both directed by Russell Rouse when Previn was under contract at M-G-M.

A PSYCHOLOGICAL WESTERN STARRING GLENN FORD, *The Fastest Gun Alive* tells the story of a mild-mannered storekeeper in the town of Cross Creek who harbors a dark secret: He is an expert sharpshooter but refrains from informing his friends and neighbors for fear that he will become a target for thrillseeking gunfighters. Circumstances conspire to put his abilities with a gun—and the principles of the citizens of Cross Creek—to the test. André Previn's score is dominated by a main theme that suggests both Ford's personal turmoil as well as his eventual nobility and heroism, but also includes a touching love theme, quintessentially American string writing and gripping music for a trio of criminals led by Broderick Crawford.

HOUSE OF NUMBERS IS A JAILBREAK FILM LIKE NO other: Jack Palance plays both convicted murdered Arnie Judlow and his gentle brother Bill, who breaks into San Quentin Prison in a complicated scheme that results in Arnie's escape. The implausible storyline gave Previn an opportunity to compose a score that is at times gloriously over-the-top: his main theme captures the violent temper of Arnie Judlow and the recklessness of his escape plan, while a secondary theme is attached to Arnie's wife, Ruth (Barbara Lang), and Bill's unspoken feelings for her. Two lengthy sequences are played without dialogue and Previn's inventive scoring, featuring constantly varied orchestral colors, produces an aura of genuine tension.

THESE TWO FILM SCORES OFFER EXAMPLES OF the distinctive, often exhilarating music being produced by a young man with plenty of experience and an abundance of talent—a Hollywood veteran still two years shy of his 30th birthday. This CD features the premiere release for each score, both complete and in the best possible monaural sound (as they were recorded). Liner notes are by Jeff Eldridge. **\$19.95**



THE FASTEST GUN ALIVE

1. Main Title	3:39
2. George	2:34
3. Hiding the Gun	2:44
4. George Is Troubled/McGovern's Story	2:37
5. Same Look/They've Got to Know	2:00
6. The Fastest Gun	2:51
7. Posse	2:59
8. I Hate Water/Cross Creek	1:42
9. I'll Pray Hard/Three Guns	1:33
10. You Ain't Top Gun	1:57
11. Five Minutes	2:03
12. Afraid	2:07
13. Exit Swope	2:04
14. Switch/End Title/End Cast (film version)	2:40
15. Switch and End Title/End Cast (original version)	3:26
Total Time:	37:36

HOUSE OF NUMBERS

16. Main Title	2:25
17. Separate Beds/Do It Yourself	3:02
18. Breaking In	4:41
19. Cell Block	2:07
20. Dig	5:16



21. I Had Mine/15 Minute Visits/ Inmate Missing	2:59
22. Prison Tobacco	3:50
23. Arnie and Bill	2:35
24. Mr. and Mrs. Judlow/They'll Never Put Me Back/End Title	5:23
25. Main Title/Supplies/Bridge/ San Quentin (music & effects)	5:56
Total Time:	38:34
Total Disc Time:	76:10

Album Produced by Lukas Kendall & Jeff Eldridge

Don't miss this month's Silver Age Classic *Big Wednesday* by **Basil Poledouris**

See back cover for details



Composed and conducted by **Basil Poledouris**

Lyrics, Vocals and Slack Key Guitars by **Keola and Kapono Beamer**

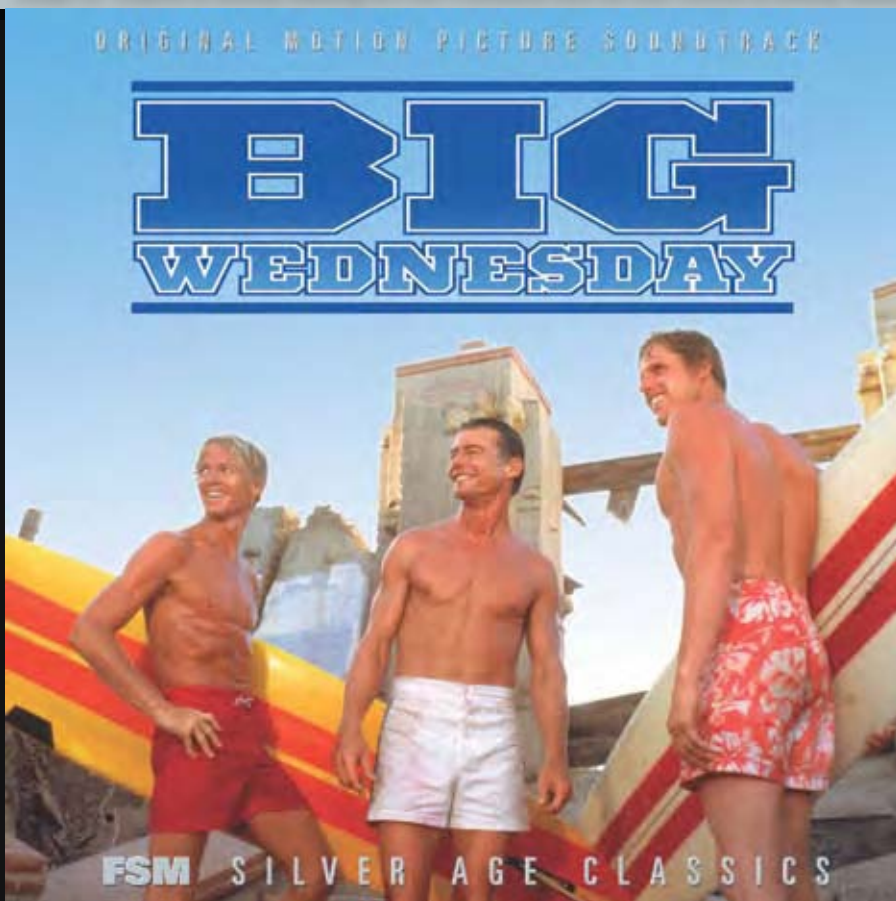
"Crumple Car" Composed by **Denny Aaberg** and **Phil Pritchard**, Guitar and Vocal Performed by **Denny Aaberg**

BIG WEDNESDAY (1978) WAS THE FIRST MAJOR FILM scored by Basil Poledouris and one of the few dramatic attempts to capture the surfing ethos on film. Based on writer/director John Milius' and co-writer Denny Aaberg's youth in Southern California, it has earned a well-deserved cult reputation. Jan-Michael Vincent, William Katt and Gary Busey play best friends whose carefree existence on the beach is tested by Vietnam and the responsibilities of adulthood; in the final sequence, the friends reunite for "Big Wednesday" itself, a once-a-generation convergence of wind and waves that provides their final challenge as surfers and as men.

BIG WEDNESDAY WAS A DEPARTURE FROM THE INNOCENT beach movies of the 1960s, which relied upon rock and roll as their signature sound. Milius saw surfing as the final expansion of the American frontier and wanted the music to evoke timeless, mythical themes of friendship and accomplishment. He turned to his college friend (and fellow surfer) Basil Poledouris for a rich and emotional symphonic score—launching Poledouris' Hollywood career and leading to subsequent collaborations *Conan the Barbarian* (1982), *Red Dawn* (1984), *Farewell to the King* (1989) and *Flight of the Intruder* (1991).

THE **BIG WEDNESDAY** SCORE FEATURES TWO MAIN themes, both slightly Hawaiian in flavor: the main theme, for the mythic dimension of surfing; and the "three friends" theme, warmly evoking the bonds between the men. This latter music features the slack key guitar playing of Keola and Kapono Beamer, acclaimed Hawaiian musicians who later recorded music from *Big Wednesday* on one of their albums. The soundtrack ranges in scope from the simple folk performances of the Beamers to the rich and melodic strains of Poledouris' orchestra. The score climaxes with massive symphonic cues for the "Big Wednesday" surfing sequence—one of the "missing links" of symphonic scores that came in the wake of John Williams' *Star Wars*, and every bit as thrilling as music for outer space battles.

THIS PREMIERE CD FEATURES THE COMPLETE *Big Wednesday* underscore remixed from the original stereo multitracks, with a bonus section of alternate and source music. The booklet incorporates new interview material with Milius, Aaberg and Poledouris. It is, at last, the definitive presentation of one of the best symphonic scores of the 1970s. **\$19.95**



1. The South Swell (Passing of the Years I)/ Main Title (March of the Hawaiian Kings)/ Three Friends Theme	4:11	12. Passing of the Years III	1:39	BONUS MATERIAL	
2. Matt Surfs/ Kaliponi Slack Key/ Bear's Shack	4:18	13. Summerset	1:05	24. Big Wednesday Montage (alternate)	3:09
3. Bear's Story	2:05	14. Liquid Dreams	2:20	25. Three Friends Theme (instrumental)	1:59
4. La Golondrina (traditional)	0:59	15. Jack's Back	3:27	26. Mexican Montage	2:17
5. Passing of the Years II	0:59	16. Jack's Back Part 2	0:44	27. Green Onions (Stephen Lee Cropper, Al Jackson, Jr., Booker T. Jones & Lewie Steinberg)	2:38
6. You Oughta Know What I Mean, Bear	1:16	17. Cemetery	3:51	28. Crumple Car (extended version)	1:57
7. Bear's Wedding	3:02	18. Passing of the Years IV	1:19	29. Drums Montage	1:10
8. Crumple Car	0:59	19. Bear's Wharf	1:40	30. Cosmic Indifference	1:39
9. Preparation March	1:36	20. Matt Morning and Ominosity	2:15	31. Cemetery (film version)	3:37
10. Jack Surfs Alone	2:39	21. The Challenge/Big Wednesday Montage	5:38	32. The Challenge (alternate)	1:41
11. Aloha, Jack	2:49	22. Matt's Rite of Passage	2:25	33. Trailer (Big Waves)	0:58
		23. Passing of the Mantle/ Song of Three Friends (Only Good Times)	5:12	Total Time:	21:24
		Total Time:	57:05	Total Disc Time:	78:29

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Don't miss this month's Golden Age Classic *The Fastest Gun Alive/House of Numbers* by **André Previn**

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