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Summer Film and TV Music Issue

August 17, 2004

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Fuel for thought

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 MONTHLY™

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We're Fine, Thanks. You?

Summer brings out the average in all of us.

It's 2:00 on Wednesday afternoon, June 30. I'm sitting here in the pink *Film Score Monthly* offices in shiny Culver City, pondering the fact that this issue is supposed to be done by the end of the day and I have yet to write the editorial. I'm also wondering why I thought a sandwich-bag of grapes and dry cereal would suffice for lunch.

The truth is, I've been spending the last couple of days finishing the issue and trying to come up with something to say. Something relevant,



or remotely interesting. I've got nothing. I'm still excited about Gabriel Yared's rejected *Troy* score, but the fervor of that topic has died down, so why belabor it? If what we've heard about Danny Elfman walking off *Spider-Man 2* after massive re-edits were made to film is true, it represents a cool reversal of what just happened to Yared. But nobody's willing to go on the record about what really happened, so if there is a story there, we'll probably never know.

Michael Moore's *Fahrenheit 9/11* just had the biggest opening weekend box-office gross ever for a documentary. (And what a score!) While I don't always agree with Moore's inability to subjugate his fervor and ego for the good of his films, I do think that if this movie can somehow push moviegoing non-voters to the ballot box in November and send G.W. back to Crawford, then it's done its job. Sadly, I don't think it will.

The previous paragraph was an attempt to convince you that I'm an intelligent person who pays a modicum of attention to world issues, and that I'm not just another sucker who believes every morsel of marketing propaganda tossed his way. Now, whatever success I may have had doing will be destroyed with this single admission: I have paid to see *The Day After Tomorrow*, *The Stepford Wives* and *Dodgeball*. I am not proud of it, and I most certainly would be sleeping better at night if I hadn't done it. But I did, and that's that.

I've also seen *Harry Potter and the Prisoner of Azkaban*. Some of it I liked, but most of it made me wish I was watching a movie other than *Harry Potter and the Prisoner of Azkaban*. Williams' score was expectedly great.

I refuse to see *The Terminal* because of the way Tom Hanks is craning his neck on the poster.

But enough about that. Let's talk about *Film Score Monthly*. This issue, we're offering a little of what you're expecting, and hopefully a lot of what you're not. We like to think of it as our "Summer Counter-Programming Issue," what with Lalo Schifrin/*Dirty Harry* coverage, Morricone's *The Good, the Bad and the Ugly* re-issue, and even an interview with an industry exec, Warner Music's Gary LeMel. On the other hand there's Harry Gregson-Williams' *Shrek 2* and Christopher Gordon's *Salem's Lot*, along with *Harry Potter* and even *Lord of the Rings* thrown in for good measure. A little something for everyone, we hope. But as always, we'd love to know what you think of this and any other issue we've put together. Frankly, it's tough to get a response out of you people. We ruffled a couple feathers with our *Passion of the Christ* coverage (Vol. 9, No. 3), but not near as many as we expected.

Well, maybe nobody wants to write in and participate in lively film-music debate. Fine. If you won't write to us, maybe you'll write for us. That's right, I said it. If you think we should be covering other topics, or interviewing other composers, or desecrating other deities, maybe you'd like to participate in the magic that is *Film Score Monthly*. Think we need more coverage of Golden Age material? You'd like to see more musical analyses of your favorite film score? Maybe you even have access to a composer who under normal circumstances won't let Lukas or Jeff Bond within 20 feet of him. Anything's fair game. Heck, you'll get your name in print, and we'll even compensate you with free *Film Score Monthly* subscriptions and FSM CDs. You'll also have our gratitude, for what that's worth. All we ask is that your sentences generally contain both nouns and verbs. Email me with your ideas: timc@filmscoremonthly.com. Now, on with the rest of this incredible summer!

Tim Curran, Managing Editor

Don't Miss a Single Release!

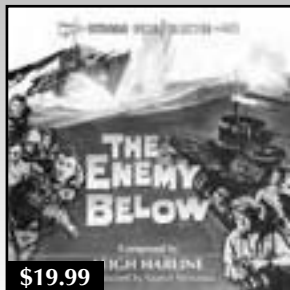
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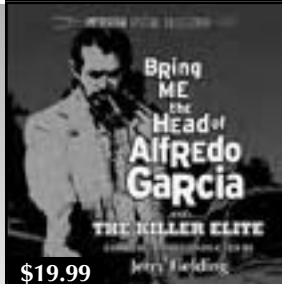


The Intrada Special Collection Volume 15 The Enemy Below By Leigh Harline



Leigh Harline spotlights the action in this WWII nail-biter with powerful low brass music for the German sub and rousing military music for the U.S. destroyer (re-used in TV's *Voyage to the Bottom of the Sea*). *The Enemy Below* is presented in stereo from multi-track magnetic masters. **Limited to 1000 copies**

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news

Concerts • Now Playing
Record Label Round-Up
The Shopping List
Upcoming Film Assignments
"Pukas" • On the Air



AFI List Sets It Straight

The American Film Institute has announced its list of the "top movie songs of all time," encompassing both songs written for the screen and pre-existing ones associated with films (e.g., "As Time Goes By" for *Casablanca*), though some of their picks are pretty shaky—why is "Aquarius" from *Hair* a "top movie song"? It was already a hit thanks to the cast album and the pop single, and the movie was neither a commercial hit nor a critical smash. Judy Garland's rendition of "Somewhere Over the Rainbow" from *The Wizard of Oz* took the top spot.

The work of several film score composers made the list, including Burt Bacharach ("Raindrops

Keep Falling on My Head," #25; "Arthur's Theme," #79), John Barry ("Goldfinger," #53), Bill Conti ("Gonna Fly Now," #58), Marvin Hamlisch ("The Way We Were," #8; "Nobody Does It Better," #67), Leigh Harline ("When You Wish Upon a Star," #7), James Horner ("My Heart Will Go On," #14), Michel Legrand ("The Windmills of Your Mind," #57), Henry Mancini ("Moon River," #4), Johnny Mandel ("Suicide Is Painless," #66; "The Shadow of Your Smile," #77), Giorgio Moroder ("Flashdance," #55), Jack Nitzsche ("Up Where We Belong," #75), Alex North ("Unchained Melody," #27—but for *Ghost*, not *Unchained*), and Dimitri Tiomkin ("High Noon," #25).

—Scott Bettencourt

Berklee Announces Online Scholarships

Berkleemusic.com, the online extension of Berklee College of Music, is seeking scholarship applicants for its online music program, which offers Internet-based coursework in composing and arranging, producing and music business, among others. Film- and TV-specific scholarships are backed by, and named after, Berklee alums composer Alf Clausen, and film and television scorer/songwriter Tom Snow.

Scholarships will entitle recipients to participate in Berkleemusic.com continuing-education courses for a one-year period, and include all required Berklee Press books. To apply for a scholarship, each applicant should submit an original 750-word essay outlining career goals and providing information about how Berkleemusic.com

courses will help achieve those goals. In addition, each applicant should prepare one demo item that best illustrates his or her talent. Examples include, but are not limited to, a recorded demo, a lesson plan or a business plan. All applicants must be over the age of 18, and applications must be postmarked prior to August 15, 2004. Complete information about the scholarship program can be found at www.berkleemusic.com/scholarships.

Scoring News From Down Under

The Australian Screen Directors Association celebrated its third awards ceremony held at St. Patrick's College overlooking Sydney Harbor. Director Peter Weir was special guest speaker, and also in attendance were Christopher Gordon and Iva Davies, two of the three composers on Weir's last film *Master and Commander: The Far Side of the World*.

The Australian Guild of Screen Composers (AGSC) and the Australasian Performing Right Association (APRA) are gearing up to produce the 2004 Screen Music Awards to be held in November in Sydney.

Some recent scoring assignments:

• **Burkhard Dallwitz** has just started scoring the European feature *Anja's Angel* by Swiss writer-director Pascal Verdosci. He is also preparing to score the two-part miniseries *A Love in Saigon* for German broadcaster SAT1.

• **David Cheshire** is scoring

Foreign Exchange, a 26-part children's television series.

• **Gary Smith** is scoring an American series called *Roar of the Wild*.

• **Clive Harrison**, vice president of the AGSC, is composing music for an animation series for Kidszonetv out of Brisbane, Queensland. (continued on page 8)

Good Godfather!

There's a budget-priced import of a CD called *The Godfather Collection* hitting stores right now. It's stylishly packaged, contains a "SBM Gold Disc" (which might be a fancy way of saying CD-R) and is performed by "The Hollywood Studio Orchestra," which is interesting because it sounds mostly like "one guy and his crappy synthesizer." But there's one track that doesn't, and that makes this release worth a listen. It's the "Marcia Religioso" from *Godfather III*. If you have the G3 OST, you know that the huge arrangement of the march for choir and organ sounds TERRIBLE...the distortion is so bad it's virtually unlistenable. To the best of my knowledge, this strange new CD contains the only rerecording in existence of this awesome cue (Silva's *Godfather* collection places "Marcia Religioso" under the G3 heading, but it's the standard instrumental arrangement from *Godfather II*). This new version isn't perfect by a long shot (it's not nearly grand enough), but it sounds 10 times better than what's on the OST. Die-hard *Godfather* fans are advised to check it out. Now if only someone would do a decent rerecording of "The Halls of Fear." —John Takis

SCORES OF SCORES: Rasputin Records, Berkeley, California.

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

Brigham Young University

Forthcoming are *The Fountainhead*, *Johnny Belinda* and *The Three Musketeers* (all Max Steiner).

tel.: 540-635-2575;
www.screenarchives.com

Cinesoundz

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

www.cinesoundz.com;
info@cinesoundz.de

Decca

Available now are *Two Brothers* (Stephen Warbeck) and *Door in the Floor* (Marcelo Zarvos).

Disques Cinémusique

Available now is *A Walk With Love and Death* (Georges Delerue; 1969).

www.disquescinemusique.com

FSM

Miklós Rózsa takes a stab at the (Roman) Empire in the form of his score to *Julius Caesar* (1954). This Golden Age Classic release includes the complete score in mono, plus alternates and pre-recordings (some in stereo). John Barry's double-Oscar-winning music to *Born Free* (1966) is finally released on CD, as this month's Silver Age Classic. This is strictly a reissue of the album tracks, digitally remastered and sporting extensive new liner notes by Jon Burlingame.

Next month: Three scores on two discs, featuring afternoon weaponry, nuptials by post and a generation-spanning land grab.

GDM/Hexachord

Available now are *India* (Francesco De Masi) and *Footprints in Jazz* (Mario Nascimbene).

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

Hollywood

Available now is *King Arthur* (Hans Zimmer). Due July 27 is *The Village* (James Newton Howard).

Harkit

Available now is music from the '60s British TV crime series *Man From Interpol* (Tony Crombie).

(continued on next page)

NOW PLAYING: Films and scores in current release

<i>Around the World in 80 Days</i>	TREVOR JONES	Disney
<i>The Chronicles of Riddick</i>	GRAEME REVELL	Varèse Sarabande
<i>Dodgeball: A True Underdog Story</i>	THEODORE SHAPIRO	n/a
<i>The Door in the Floor</i>	MARCELO ZARVOS	Decca
<i>De-Lovely</i>	COLE PORTER	Sony*
<i>Dopamine</i>	ERIC HOLLAND	Zero to One
<i>Facing Windows (La Finestra di Fronte)</i>	ANDREA GUERRA	RCA (Italy)
<i>Fahrenheit 9/11</i>	JEFF GIBBS	n/a
<i>Garfield: The Movie</i>	CHRISTOPHE BECK	n/a
<i>Imagining Argentina</i>	GEORGE FENTON	n/a
<i>King Arthur</i>	HANS ZIMMER	Cutting Edge
<i>Napoleon Dynamite</i>	JOHN SWIHART	n/a
<i>The Notebook</i>	AARON ZIGMAN	Varèse Sarabande
<i>Salem's Lot (TV)</i>	CHRISTOPHER GORDON	Varèse Sarabande
<i>Spider-Man 2</i>	DANNY ELFMAN, ET AL.	Sony*
<i>Starship Troopers 2: Hero of the Federation (Video)</i>	JOHN MORGAN, WILLIAM STROMBERG	Varèse Sarabande
<i>The Stepford Wives</i>	DAVID ARNOLD	n/a
<i>The Terminal</i>	JOHN WILLIAMS	Decca
<i>Touch of Pink</i>	ANDREW LOCKINGTON	n/a
<i>Two Brothers</i>	STEPHEN WARBECK	Decca
<i>Van Helsing: The London Assignment (Video)</i>	JOHN VAN TONGEREN	Decca
<i>What the #\$*! Do We Know?</i>	CHRISTOPHER FRANKE	n/a
<i>White Chicks</i>	TEDDY CASTELLUCCI	n/a

*song compilation with less than 10% underscore



Intrada

Available now is Intrada Special Collection Vol. 15, *The Enemy Below* (1957; Leigh Harline, cond. Lionel Newman; 1,000 copies).

www.intrada.com

La-La Land

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

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-A will not play in standard CD players).

www.hnh.com

Milan

Available now are *Crimson Rivers*

2: *Angels of the Apocalypse* (Colin Towns) and *Agents Secrets* (Bruno Coulais).

www.milanrecords.com

Pacific Time Entertainment

Due imminently is *Billibong* (Dorian Cheah).

www.percepto.com

Play Time

Available now is the French release *Confidences Trop Intimes* (Pascal Esteve).

Percepto

Due imminently 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*.

Prometheus

Due imminently is an expanded edition of *Cherry 2000*, coupled with *No Man's Land* (both Basil Poledouris). Due shortly thereafter is Prometheus' 19th club album, *Amerika* (Poledouris miniseries score).

Rhino/Rhino Handmade

Available now from Rhino Handmade is *Finian's Rainbow* (Burton Lane and E.Y. Harburg).

www.rhinohandmade.com

www.rhinorecords.com

Saimel

Available now are two Carlo Rustichelli scores on one disc: *Zanna Bianca alla Riscossa* (1974)

and *In Nome del Popolo Italiano* (1971).

Screen Archives Entertainment

Due imminently is *Keys of the Kingdom* (A. Newman, 2-CD set); forthcoming are *Foxes of Harrow* (David Buttolph) and *Son of Fury* (Newman).

www.screenarchives.com

Silva Screen

Forthcoming is *Thunderbirds 2*, the second CD of Barry Gray's original music from the popular 1960s British adventure show.

www.silvascreen.co.uk

Universal France

Available now are *Inquietudes* (Alexandre Desplat) and *Music by Georges Delerue for the Films of Alain Corneau and Andrzej Zulawski*, featuring *Police Python 357* (three tracks), *L'Important, c'est d'Aimer* (five tracks), *Paul Gauguin* (three tracks), *Quelques part, Quelqu'un* (three tracks), (continued on page 8)

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A-B

John Altman (w/ **Gabriel Yared**) *Shall We Dance?*
Alejandro Amenabar *Mar Adentro* (dir. Amenabar).
David Arnold *Bond 21, Return to Sender*.
Luis Bacalov *The Dust Factory, Bride of the Sea*.
Angelo Badalamenti *Evilenko, Napola* (themes), *A Very Long Engagement, Dark Water*.
Lesley Barber *Being Julia, We Don't Live Here Anymore* (w/ Naomi Watts and Peter Krause).
Steve Bartek *Carolina*.
Christophe Beck *Birth of the Pink Panther, Little Black Book, Without a Paddle*.
Marco Beltrami *Cursed*.
Terence Blanchard *She Hate Me* (dir. S. Lee), *Blade: Trinity* (w/ Wesley Snipes, co-composed with The RZA).
Chris Boardman *In Her Shoes* (dir. C. Hanson).
Jon Brion *I Heart Huckabee's*.
Bruce Broughton *Mickey's The Three Musketeers* (Disney; video).
BT *Underclassman, Stealth* (w/ Randy Edelman).
Carter Burwell *Kinsey*.

C

Sean Callery *Nine Lives* (w/ Wesley Snipes).
Teddy Castellucci *Deuce Bigalow: European Gigolo*.
George S. Clinton *Mortal Kombat 3: The Domination, Dirty Shame* (dir. J. Waters), *Glory Days*.
Elia Cmiral *Species 3, Resident Evil 2*.
Kaveh Cohen *American Tragedy: American Airlines Flight 191* (History Channel), *Beyond the Wall of Sleep*.
Bill Conti *Lou*.
Normand Corbeil *Napola*.

D-E

Mychael Danna *Vanity Fair, Black*.
John Debney *The Pacifier* (Disney, w/ Vin Diesel), *Princess Diaries 2*.
Alexandre Desplat *Hostage, 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, New France* (dir. Jean Beaudin).

Anne Dudley *Tristan & Isolde*.

Randy Edelman *Surviving Christmas, Stealth* (w/ **BT**), *Son of the Mask, Miss Congeniality 2*.

Cliff Eidelman *Sexual Life* (w/ James LeGros).

Danny Elfman *Charlie and the Chocolate Factory* (dir. T. Burton), *Tim Burton's The Corpse Bride* (animated, dir. M. Johnson).

F-G

George Fenton *Stage Beauty, The Last First Kiss, The Regulators*.
Claude Foisy *Snake King, White Noise*.
Chad Fischer *Garden State* (w/ Natalie Portman).
Lisa Gerrard *Constantine, Layer Cake*.
Michael Giacchino *The Incredibles*.
Vincent Gillioz *Chupacabra*.
Philip Glass *Undertow, Partition*.
Nick Glennie-Smith *Love and Honor*.
Jerry Goldsmith *The Game of Their Lives* (dir. David Anspaugh), *Empire Falls* (TV).
Harry Gregson-Williams *Bridget Jones: The Edge of Reason* (w/ Renée Zellweger), *Madagascar* (animated, DreamWorks), *The Lion, the Witch and the Wardrobe* (Disney).

H

Joe Hisaishi *Howl's Moving Castle* (animated, Disney).
David Holmes *Ocean's Twelve* (dir. S. Soderbergh).
James Horner *The Da Vinci Code* (dir. R. Howard).
James Newton Howard *The Village* (dir. M. Night Shyamalan).

I-J-K

Mark Isham *Crash, Racing Stripes, Duma*.
Adrian Johnston *Piccadilly Jim*.
Jan A.P. Kaczmarek *Finding Neverland* (w/ Johnny Depp, Kate Winslet).
Tuomas Kantelinen *Mindhunters* (dir. Renny Harlin).
Rolfe Kent *Sideways* (dir. A. Payne).
David Kitay *Elvis Has Left the Building*.
Harald Kloser *Alien vs. Predator*.
Penka Kouneva *The Connecticut Kid*.

L

Joseph Lo Duca *Saint-Ange, Boogeyman*.
Deborah Lurie *Whirlygirl*.

M-N

Mark Mancina (w/ **Adrian Lee**) *The Reckoning* (w/ Willem Dafoe).
Cliff Martinez *Wicker Park* (w/ Josh Hartnett).
Alan Menken *Noel* (dir. C. Palminteri).
Richard G. Mitchell *A Good Woman* (w/ Helen Hunt, Tom Wilkinson).
Ennio Morricone *Libertas, Fateless, Sportman van de Eeuw*.
Mark Mothersbaugh *The Life Aquatic* (dir. W. Anderson), *Lords of Dogtown*.
Ira Newborn *E-Girl*.
David Newman *I Married a Witch* (dir. D. DeVito).
Randy Newman *Cars* (animated).
Thomas Newman *The Cinderella Man* (dir. R. Howard, w/ Russell Crowe), *Lemony Snicket's A Series of Unfortunate Events*.
Adam Norden *The Defender*.
Michael Nyman *Libertine* (w/ Johnny Depp).

O-P

John Ottman *Cellular, Imaginary Heroes* (main theme), *House of Wax, Kiss Kiss Bang Bang, X-Men 3*.
Basil Poledouris *Under Siege 3, King Conan: Crown of Iron*.
Rachel Portman *Because of Winn Dixie, The Manchurian Candidate*.

The Hot Sheet

Teddy Castellucci *Rebound*.
Rolfe Kent *The Last Shot*.
Rob Lane *Red Dust*.
Peter Melnick *West of Here*.
Richard Marvin *Eulogy* (w/ Ray Romano).
Sheldon Mirowitz *The Woodcutter, The Living Machine*.
Trevor Rabin *Mr. Ripley's Return*.
Alan Williams *Crab Orchard*.
Debbie Wiseman *Arsène Lupin*.
Hans Zimmer *Over the Hedge, A Good Year*.

John Powell *Mister 3000, Bourne Supremacy, Mr. & Mrs. Smith*.
Zbigniew Preisner *Beautiful Country*.
Karl Preusser *Spymaster*.

R

Trevor Rabin *The Great Raid, Exorcist: The Beginning* (replacing Christopher Young).
Graeme Revell *Catwoman* (w/ Halle Berry and Sharon Stone).
William Ross *Ladder 49*.

S-T

Lalo Schifrin *The Bridge of San Luis Rey*, (w/ Robert De Niro, Kathy Bates).
Marc Shaiman *Team America* (dir. Parker & Stone).
Michael G. Shapiro *Home Room*.
Ed Shearmur *Sky Captain and the World of Tomorrow, The Skeleton Key* (dir. I. Softley), *Wimbledon*.
David Shire *The Tollbooth*.
Howard Shore *King Kong* (dir. P. Jackson), *The Aviator* (dir. M. Scorsese).
Alan Silvestri *The Polar Express* (dir. R. Zemeckis).
William Susman *Oil on Ice, Native New Yorker*.
Brian Tyler *The Big Empty* (starring Jon Favreau), *Paparazzi, Sahara*.

V-W

Vangelis *Alexander* (dir. O. Stone).
James Venable *Year of the Yao*.
Stephen Warbeck *The Oyster Farmer*.
John Williams *Star Wars: Episode III*.
Debbie Wiseman *Freeze Frame*.

Y-Z

Gabriel Yared (w/ **John Altman**) *Shall We Dance?*
Christopher Young *Hide and Seek, Unfinished Life* (dir. L. Hallström).
Aaron Zigman *Heart of Summer, The Wendell Baker Story*.
Hans Zimmer *Collateral, Thunderbirds* (dir. J. Frakes), *Spanglish, Shark Tale*.

Get Listed!

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LSO Heads West

Celebrating "the powerful 100-year relationship between music and the movies," the London Symphony Orchestra will embark on a North American film music tour in September, hitting 15 cities in 17 days:

Dallas—Fri. Sept. 3
Houston—Sat. Sept. 4
San Antonio—Sun. Sept. 5
Atlanta—Tue. Sept. 7
Raleigh—Wed. Sept. 8
Nashville—Fri. Sept. 10
St. Louis—Sat. Sept. 11
Indianapolis—Sun. Sept. 12
Cincinnati—Mon. Sept. 13
Columbus—Tue. Sept. 14
Pittsburgh—Thu. Sept. 16
Detroit—Fri. Sept. 17

Toronto—Sat. Sept. 18
Cleveland—Sun. Sept. 19
Chicago—Mon. Sept. 20

For more details and to purchase tickets, visit www.musicofhollywood.com.

United States

California

July 24, Lake Tahoe; July 25, Ironstone Vineyards; Aug. 1, Villa Montavio; Russian National Orchestra, Carlo Ponti, Jr., cond.; *Dr. Zhivago* (Jarre).

Aug. 20, 21, Hollywood Bowl; "Walt Disney: 75 Years of Music" Aug. 27, 28, Hollywood Bowl, John Williams, cond.; "Olympic Fever"

Beltrami). Due Aug. 3: *Some Like It Hot* (Adolph Deutsch), *The Misfits* (Alex North) and *Man on Fire* (Harry Gregson-Williams).

www.varesesarabande.com

Please note:

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

FSM

Score

(continued from page 6)

Jamais plus Toujours (two tracks), *Les Aveux les plus Doux* (one track), *Malpertuis* (one track) and *Paul et Virginie* (three tracks).

Varèse Sarabande

Available now are *The Clearing* (Craig Armstrong) and *Monk* (TV soundtrack; Jeff Beal). Due July 20: *The Bourne Supremacy* (John Powell), *I, Robot* (Marco

Sept. 5, Hollywood Bowl; "The Big Picture: The Films of M-G-M, Salute to James Bond, Pink Panther"

Sept. 8–11, San Francisco S.O., opening night, cond. Michael Tilson-Thomas; *Vertigo* suite.

Sept. 10, 11, Hollywood Bowl S.O.; "A Night in the Tropics."

Sept. 11, 12, Pasadena Pops S.O.; "Rhapsody for Piano & Orchestra" from *The Paradine Case* (Waxman).

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

Indiana

Aug. 28, South Bend S.O.; *Hoosiers* (Goldsmith).

Massachusetts

Aug. 14, Tanglewood, John Williams, cond.; "Mancini & Hermann"; "Storm Clouds

Cantata," from *The Man Who Knew Too Much*.

Missouri

Aug. 13, St. Louis Philharmonic, Robert Hart Baker, cond.; *Spirit of St. Louis Suite* (Waxman), Julius Hunter narrates.

International

Finland

Aug. 28, Helsinki S.O.; *Raiders of the Lost Ark March* (Williams).

Norway

Sept. 1, Bergen S.O.; *Psycho* (Herrmann), *Where Eagles Dare* (Goodwin).

FSM

Thanks to John Waxman of Themes and Variations (www.TNV.com) for assistance in preparing this listing. Concertgoers, call your local orchestra to confirm play-dates and schedule!

News

(continued from page 4)

• **Roger Mason** is scoring the new comedy feature film entitled *The Extra*.

Compiled by Art Phillips—President, Australian Guild of Screen Composers

Royal Treatment

This just in from film music historian Royal S. Brown: "It's official: Scarecrow Press will be publishing a selection, probably running about 350 pages, of my 'Film Musings' column, the working title of which is *Film Musings: A Selected Anthology*."

BMI Winner Announced

The BMI Foundation has announced that Jon Ophoff and Mark Petrie are the winners of the 16th Annual Pete Carpenter Fellowship, a competition open to aspiring film and TV composers under the age of 35.

Got News?

Send notice of upcoming events that are of interest to the film-score community to TimC@filmscoremonthly.com. **FSM**

Quick Takes

Jerry to Compose A Real Space Opera?

In a recent interview, Ray Bradbury mentioned that he is working on a "grand opera" called *Leviathan 99*, based on his own play about Moby Dick in outer space. And he says he wants Jerry Goldsmith to write the music. Stay tuned...

mailbag

Rants,
Raves &
Responses to
Readers

Troy

[The following letter was written before the release of our *Troy* issue, *FSM* Vol. 9, No. 4.]

I saw *Troy* on opening day and, with the notable exception of the music, was not disappointed. Granted the filmmakers took poetic license with the classical authors, but that's Hollywood. In any event, I waited to see what *FSM* had to say about the score before penning this missive, and just as I thought, James Horner composed his score in just two weeks—and it shows.

The music, such as it is, is shallow, anemic, derivative and plagiarized—and those are its good points. Horner insists upon re-using a clanging motif that's all too familiar from *Star Trek II*, *Aliens*, *Willow* and *Enemy at the Gates*, not to mention its original classical source. Moreover, he plagiarizes another theme, this one from the fourth movement of Shostakovich's *Symphony No. 5*, using it as background fare for Achilles' exploits. We don't even get a love theme for Paris and Helen! The orchestration sounds like a cross between *Lawrence of Arabia* and a concerto for drums. John S. Walsh should be very proud. [Remember John S. Walsh? See next paragraph.] Whatever the "powers that be" were thinking, Gabriel Yared's score certainly could not have been worse.

Horner's effort for *Troy* only adds insult to injury when one remembers that John S. Walsh had the effrontery to substitute Horner for Miklós Rózsa as one of the 10 most influential film composers (*FSM* #65–67, Winter 1996, p. 18). Walsh's rationale for touting Horner does not make up for the fact that bad film music is still bad film music.

What should have been one of the great epic scores of all time has been reduced to skimpy, repetitive and forgettable mush. Where is the ghost of Max Steiner when you need him, or, for that matter, Hans Zimmer?

Lewis M. Greenberg
Deerfield Beach, Florida

Are you implying that Hans Zimmer should die and come back as a ghost?

Recent Deaths Lead to Praise of *Klute*

I haven't heard too much of Fred Karlin's work, but what I have heard I've found delightful. *Up the Down Staircase* is a gem. That score alone says so much about how good he was. So it's sad to now realize that he's no longer with us. A damn shame. That was an excellent, generous obituary you wrote for him (*FSM* Vol. 9, No. 4).

While we're on the subject, I, too, mourn the passing of Michael Small. It was quite startling to hear of his death. He left us too soon. Love his work on *Comes a Horseman*, *Black Widow*, *The Star Chamber* and my personal favorite, *Klute*. This film, although a thriller, manages to be more frightening than any straightforward horror film, at least to me. The New York depicted in this film reminds me of the gothic New York in *Rosemary's Baby* or *Wait Until Dark*. The final 15 minutes of *Klute* are as gripping, sick and terrifying as anything I've ever seen, and with very little violence shown. Michael Small's music definitely helped make *Klute* all the more scary. His theme for the killer is easily one of the most haunting of the '70s. Though quiet, it has an awesome, sinister presence that

matches the film's gothic, on-location cinematography.

Sean McDonald
Macshemp7@aol.com

Unbridled Fury

Discovering an article about one of my favorite scores ("*The Bride Revisited*," *FSM* Vol. 9, No. 3) was a pleasant surprise; reading the piece itself was a mixed blessing. Authors Miller-Phillips and Essman make many eloquent points and share many valid insights, but the essay as a whole reads like a school assignment written by reluctant students who are not all that fond of the assigned topic. Sometimes they seem to forget the film scene for which a selection was written. To cite just one example, the agitated music following the minuet is not intended by Waxman "to complement the storm" but to accompany a montage of flashback images



with which Whale was reminding his audience of the story from *Frankenstein*. (Waxman cleverly varies the tune from his minuet so as to be reminiscent of Mendelssohn's *Midsummer Night's Dream* scherzo; instead of fairies, Mary Shelley is about to reveal the demons who dwell in her "pits of Hell")

The authors claim that

most of the melodic material is based on three themes—for the Monster, Pretorius and Bride—ignoring completely such set-pieces as the forest pastorale and the villagers' triumphal march, each boasting its own unique strain. Nor is any mention made of the hushed, haunting mood Waxman established for the Monster's graveyard rampage. The scope of a Mail Bag letter doesn't permit delving further into such lapses, but in the final analysis what left this reader with a bad taste in the mouth was the authors' dismissal of Waxman's early masterwork as good program music of only historic interest that fails to reward repeated independent listening. I can only say that for decades this moody, exciting, colorful score has always delighted me on countless revisitations, with or without Whale's cinematic accompaniment. Curiously, while Miller-Phillips and Essman close by announcing the new DVD edition of the film, they never once mention the continued availability on Silva CD of a very good re-recording of the score conducted by Kenneth Alwyn.

Preston Neal Jones
Hollywood, CA

Jesus Christ and Incorrect Otherworldly Noises

I thoroughly enjoyed *FSM* Vol. 9, No. 3. My compliments to Kyle Renick ("For Christ's Sake") and Jason Comerford ("The Horror of Faith") respectively, for their insightful reviews on Mr. Gibson's magnum *nopus*, S&M Christus flick, *The Passion of the Christ*. Well done, gentlemen. Before I sign off, however, I am obliged to advise that Messrs. Miller-Phillips and Essman are

incorrect in stating that Franz Waxman incorporated the theremin and ondes martenot in his score for *Bride of Frankenstein*. I have with me correspondence from Mr. Waxman dated June 1962, in which he advises that the instruments in question were actually the flexitone and harmonium. The theremin made its first Hollywood appearance in Robert E. Dolan's score for *Lady in the Dark* (1944). The ondes martenot was not used on a Hollywood soundstage until Elmer Bernstein first employed it in the 1960s.

J.S. Lasher

Blayney, NSW, Australia

An Affront to God

I'm sure *FSM* is going to get lots of letters about their *Passion* coverage, so I'll try to be brief. I was given an opportunity to contribute my thoughts on the film in last month's issue, but failed to make the deadline. Now I'm in the awkward position of trying to fit them into the letters column, and I don't have space to point out the many things I liked about the film—some of them the very things *FSM* reviewers hated! The depiction of evil in the androgynous Satan figure, for example. (And I liked the music!) Yes, the film was flawed, and I agree with many reviewers' points. But overall I found it a work of sound artistic merit and profound theology. I don't feel like I'm on a guilt trip or a sado-masochistic orgy. How, then, can I gainsay those reviewers who claim *The Passion* is pornographic, a "valentine" to torture, reactionary and exclusionist—for them, perhaps it was—except to relate my own experience of the film, which I found brutal, disturbing, horrific, an imperfect work of cinema...and ultimately, a challenging meditation on divine love. Does that mean I'm "luxuriating in the horror of faith"? Roger Ebert wrote: "What Gibson has provided for me, for the first

time in my life, is a visceral idea of what the Passion consisted of. That his film is superficial in terms of the surrounding message...is, I suppose, not the point. This is not a sermon or a homily, but a visualization of the central event in the Christian religion."

I can understand the opposite perspective—that Gibson went too far; that the gore was, as critic David Ansen wrote, "self-defeating." But I find myself closer to Ebert's position. The idea in my mind, as a Christian, is that God saw the worst of human hatred and suffering, and humbled Himself to experience our utmost vulnerability. The Creator of All came with a message of love, and for this underwent suffering that I, who contribute to the evil in humanity, can't imagine. Whatever others may think, I believe this happened. Will I turn my face away? Will I shut my eyes to it? If I'd been there 2,000 years ago, I don't know if I could have watched. I certainly wouldn't want to. But it's important to me to try to understand.

I'm fortunate not to live in a part of the world where these things are still a part of daily life, and self-abuse is certainly not a viable option. But for some reason it feels important to know more about the kind of suffering (I believe) Christ underwent than books and my imagination can tell me. Mr. Gibson's film gave me the opportunity to make that visceral connection, and for that I am deeply grateful. One reviewer wrote that the film reflects only the worst of Christianity. But without a suffering Christ—a Christ who lived those terrible, relentless hours of bloodshed, abuse and unbearable gore—there IS no Christianity. Not as I understand it. So that's my two cents.

Finally, I'm going to lob some criticism at the powers that be (who are kind enough to publish me!). I have always loved *FSM*'s flippant, devil-may-care attitude.

The publication's wit and sense of humor (and penchant for lame puns) is one of the reasons I got into the mag in the first place. But I found the mock-up of the crucifixion completely tasteless, and the "Devil and Mr. Debney" photo completely tactless. True, I've had many good laughs at equally tasteless and tactless gags at the expense of, say, James Horner. But you'll forgive me for observing that James Horner is not Jesus Christ. For many, the crucifixion (if they believe it happened at all) is just another distant historical event, if an unusually influential one. But for millions like me, it is a deeply felt reality—something vital and deeply sacred. Monty Python aside, there's no room for good humor on the cross. I never thought I'd be asking this of my ribald chums at *FSM*—but in the future, please show a little more sensitivity and class. At the very least, you risked alienating a good portion of your readership.

John Takis

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Thanks for the thoughtful comments, John. We sensed we might be crossing the line for a few of our readers, but, frankly, it stirred the pot a bit, and that's what we were setting out to do—more than to offend anyone.

An Affront to God, Revisited

I've heard of freedom of speech and the press but I feel Kyle Renick and Jason Comerford and their attitudes toward Mel Gibson's masterpiece, the magnificent *Passion of the Christ*, reflect ignorance on both their parts of the subject matter and the reason for the suffering. They've followed along with all the other liberal leftist elite in the media. Obviously, the public has more of a critical eye and a sense of what Gibson wanted to achieve than these bright lights who get paid to review art.

Ron D'antonio

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True, Ron, just as it did with *Pirates of the Caribbean* and *Shrek* before it, the public has once again proven itself a most astute judge of art and history. Kyle Renick and Jason Comerford will be burned at the stake shortly.

Color Correction

In your current issue (Vol. 9, No. 3), the article "Welcome Back to Sherwood!" by William Flanagan, Ph.D. states that *The Adventures of Robin Hood* was the only color film that Korngold scored. In fact, there was one more: *The Private Lives of Elizabeth and Essex* in 1939, a year after *Robin Hood*. Thought I would mention it for the record!

Andrew Knowles

United Kingdom

Thanks for the correction.

The Pleasure of Horns

Just by chance I read Doug Adams' November 2003 review of Howard Shore's *Return of the King* soundtrack. I was recently listening to the CD at work, when I happened to google Adams' piece (see *FSM* Vol. 8, No. 10).

I can't agree more with what Mr. Adams has written about the Gondor theme, aka "The White Tree." I remember very, very well the summer of 1976, when I finished reading Tolkien's trilogy for the first time. I was 16, and my dad had been for many of his years a French horn player, first in the Air Force and then around town in various semi-pro orchestras and quartets. I knew about Lizst's *Les Preludes* and Rossini and music that "told a story." But what devastated me was discovering Wagner, especially *Der Fliegende Hollander*. Wow! *This was it!* This was Aragorn arriving at the defense of Minas Tirith by the corsairs' ship, flanking the battle at the Pelennor Fields! (Other young people discover sex at age 16, but here I was having steamy dreams about German romantic music and fantasy characters.)

Howard Shore has done that

to me all over again, now at the age of 44. Here's music my old dad can cry over, as he once did to Strauss and Brahms. And I, along with him, am especially smitten by the lovely and effective use of horns through all of Shore's compositions.

Liz Calhoun

Ann Arbor, MI

Why Not?

Hello, FSM denizens. First, butt-kissing! The latest issue of the magazine (FSM Vol. 9, No. 3, "Jon Brion Tyler Bates") made me smile and taught me stuff. I appreciated the glorious smart-assedness of it. Meaty articles, too, as usual. Keep it up. I wish I had the budget to be buying FSM CDs on a regular basis, because a full-on CD of *Shoes of the Fisherman* is too good to pass up. Thank you, and I'll try to see if/when I can get that and others.

The correction is for James Venable's Upcoming Assignments listing. *Ugly American(s)* was the previous title for the already-come-and-gone *Eurotrip*. Okay. That cares of that.

Chris Walsh

splunge2000@email.msn.com

Thanks for the correction! We're always grateful and willing to remove entries from Upcoming Assignments.

We're the Balm

Just when I think you guys have satisfied all my Silver Age soundtrack dreams, you manage to outdo yourselves again. After listening to *Shoes of the Fisherman* for the umpteenth time since I got it, I decided to send a note.

I wore out the LP when I was a kid, blissfully ignorant of any connection to an aborted 2001 score from the same year, coincidentally enough. But now that

I am older and wiser, having listening to Goldsmith's recording of North's score many times, it is absolutely delicious to work out how North incorporated so much of the 2001 score into *Shoes*. I liked it so much and didn't even know he was recycling some of his tunes.

The sound quality of the release is excellent for the era, and since this is a score that deserves to be heard loud, so much the better. The liner notes are sumptuous as always. I appreciate all the references to where the 2001 material kicks in, although I had trouble reconciling where he re-used the "Trip to the Moon" cue.

You guys are the balm of the completists. I had the LP and CD version of *Where Eagles Dare*, and the source cues for *Shoes* are appreciated, but the "lounge music" arrangements of the *Zebra* themes are quite an amusing lis-

ten. I'm glad they got punched up for the film.

So this puts the icing on the '60s North mega-spectacle score cake, coming after *Cheyenne Autumn*, *Cleopatra* and *The Agony and the Ecstasy* (the redo anyway), even if we'll never get *Spartacus*. It's a glorious listen; Thanks, guys!

Kevin F. Dick

balewik@tgn.net

Errata: Trading Off Ratings

Reviewer Jon Aanensen meant to give David Helpings *Trade Offs* four stars, not the two-and-a-half it received (FSM Vol. 9, No. 4). The body of the text remains largely correct.

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King-Sized Television

Two large-scale Stephen King projects with scores to match. • By Jeff Bond



CLASSIC HORROR: Christopher Gordon was unafraid to use a mostly traditional orchestra for *Salem's Lot*.

This year has been a Stephen King miniseries blowout as two high-profile, long-form King projects hit the small screen: First there was the 13-episode *Kingdom Hospital*, an Americanized remake of Lars Von Trier's *Riget* (*The Kingdom*), originally aired in Europe in 1994. Then came another remake, of King's own story *Salem's Lot*, originally filmed as a four-hour miniseries by director Tobe Hooper in 1979 with James Mason and David Soul.

Both projects required unusual musical scores, with Gary Chang's work for *Kingdom Hospital* taking a more post-modern approach (one of the recurrent supernatural characters in this story is an anteater, after all) while Christopher Gordon's *Salem Lot* hearkens back to more of a classic horror mode, complete with sophisticated writing and ethereal effects.

Gordon's Lot

Australian composer Christopher Gordon has taken advantage of his reputation as a "film composer working on television projects," with acclaimed scores for projects like the Patrick Stewart-starring remake of *Moby Dick* and the 2000 update of *On the Beach*. While the 2004 version of Stephen King's *Salem's Lot* is another remake, Gordon had to break new ground on the project as he had never done a straight horror film before. "I did do a children's movie with Christopher Lloyd [2001's *When Good Ghouls Go Bad*] that had a horror element to it but it was aimed at 8-12 year olds so they didn't want it to be all that scary." The *Salem's Lot* remake, which stars Rob Lowe, Donald Sutherland and Rutger Hauer as the scabrous vampire originally portrayed by Austrian actor Reggie Nalder, was filmed in Australia, leading producer Mark Wolper and director Mikael Salomon to seek an Australian composer to score the film. "Particularly they were looking for scary, atmospheric music, something quite textural perhaps rather than melodic, but they also wanted choir in some places, which was in the temp, and I was happy to provide that because I was interested in writing for voice. I've always wanted to use choir as part of the orchestra—strings, brass, woodwind, percus-

sion and choir, rather than the usual way of having the choir out front with the orchestra in the background. I was interested in just using the choir as another instrument. They work very much from inside the orchestra and it was great to have them perform with the orchestra, and there were all sorts of clusters and moans and groans and all sorts of things going on in there."

Vocal performances were in fact a more important element in the mix than Gordon had anticipated; singer/composer Lisa Gerrard and composer Patrick Cassidy had already created a piece of music called "Salem's Lot Aria" for the telefilm and the filmmakers were keen to use Gerrard's well-known vocal stylings in the miniseries score. "Lisa and Patrick did that theme before I came on and in fact they delivered that theme, the Aria, at exactly the same time I went over to spot the film," Gordon says. "I asked her to come and do some vocals later on so I composed the score in such a way where I would leave gaps for her voice, because Lisa's way is to ad-lib her voice over the top of whatever she's contributing to, and I knew that so I wanted to leave areas open. I thought her voice worked particularly well to express Ben Mears' horror of the Marsden house in particular, so when he's driving past the house or when he's finally going to go inside that's when we hear her voice. Once he's confronted that fear, near the end of the film, I attached her voice more to the power of the main vampire, and consequently on the album you get a cue called 'Converting the Priest,' which is a wonderful scene where Rutger Hauer is converting the priest played by James Cromwell to evil. So after I recorded the orchestral sessions, Lisa flew in to Sydney and spent a morning in the studio putting her extra vocal lines down on top and then Mark Wolper had a couple of other suggestions, so Lisa did a couple of very short pieces that we could lay in wherever we wanted."

Gerrard gets composing credit on three of the *Salem's Lot* album tracks. "She basically composes what she's singing. I took a different approach to how we're used to hearing her in *Gladiator* and so on; I wanted her to sound like she was just out of the corner of your eye or

Salem's Lot artwork ©2004 Warner Bros. Television. All Rights Reserved.

standing behind your shoulder; I didn't want you to be able to put your finger on where she was. So at times she becomes part of the choir and at times she emerges out of the choir, so consequently her voice sounds a little bit different than the way you're used to hearing her. I only had sixteen singers in the choir, and because I used a lot of clusters and had to subdivide, you might have only one singer on each note. So as a result of that you might occasionally feel like you're hearing another voice in addition to Lisa but it's really just part of the choir. I also had a young boy called David Bruce who only appears briefly on the album but he sings a little nursery rhyme on the track called 'Mike Ryerson.'"

Pencil to Paper

Gordon's own writing for the film is both forward-thinking in its application of vocal textures and refreshingly old-fashioned in its expressive string playing, avant-garde effects and straightforward dramatic writing. Although there are some electronic effects in the score, the composer achieved most of his sounds acoustically. "I had a palette of three or four synthesized sounds that I used. Just about everything is orchestra. There are a few electronic sounds you hear at the beginning of the cue 'Jerusalem's Lot,' and I only used them sparingly; you might hear them 10 or 15 times during the whole movie and that's it. Everything else is orchestra and choir and that was part of the attraction of the job to me, the chance to experiment with different sounds you can get out of an orchestra and choir.

"There are all sorts of things—sliding around on the strings, rattling of keys on the woodwind instruments, use of quite a few percussion instruments like bowed chimes which give a very high-pitched, deafening sound if you're right next to it.

"A technique that I used was partly because of time and partly because of budget—I couldn't see how I could do 115 minutes of score with orchestra and choir. So I wrote 85 minutes of score in the usual way with pencil and paper, and that was written and recorded, but very early in the process I also composed these modules which might be one- or three-bar ideas for different instruments in the orchestra and recorded them in different combinations and also with choir, and I have this great list of modules that are recorded and then while I was composing I would mark that I would use this particular module on top of particular sections of music, but it also meant I was able to make up that extra half

hour of music out of sort of collage, by mixing up the various ideas I had."

While *Salem's Lot* is a horror film, Gordon says there was another strong emotion that shaped his approach to the work. "Sadness is a very important part or depression if you like; there's a great cloud of depression over the whole town I think, and there's something going wrong for every character. In some



CRAZY, SEXY, GHOUL: Rob Lowe, Samantha Mathis and James Cromwell get cross.

instances it's very related to vampires or the Marsden house, but in other characters it's more just general sadness going on in their lives, so I found that very important aspect. Probably most of the score was providing tension, but a quiet tension that you can do under dialogue."

In one of the climactic cues, "Approaching the Mansion," the composer was able to drive a scene where Lowe's character and his compatriots finally take steps to infiltrate the home that has cast a pall of fear over all of them since their childhoods; the music is pulsing and heroic rather than simply atmospheric. Gordon says the filmmakers didn't dissuade him from taking this approach although he does admit that he hedged his bets during the process. "They very much liked some of the more straight melodic moments. I occasionally check the temp to see what direction they were going but on the whole I stayed away from it and just wrote what I thought was appropriate for the images. When the four male characters are approaching the mansion they had some very quiet, eerie, atmospheric music tracked there and I really wanted to write something that would be as close as the score would get to a hero theme; I thought the film needed that moment of the humans taking hold of things and getting on with fixing the problem. I was so worried that I thought I better write two versions, so I wrote one version with the sort of hero's theme, which is what you hear on the album, and then I wrote something more atmospheric as an alternate, and when it came to recording sessions Mark really liked

that hero's theme and that's what wound up in the film. I think it really needed it at that point. I think sometimes it's very appropriate for a cue to take hold of a film and drive the film, and sometimes I think that's what people get scared of."

The composer believes the end result might have been different had *Salem's Lot* been remade as a feature film. "I do think a difference has

developed between feature film and high-end television, in that there's still the possibility in high-end television to use more melodic ideas, whereas in features it's very much being pushed toward the whole atmospheric sound effects area and not to have any great presence and being at all noticeable. That's one of the great things about doing high-end television is that even though the budgets may not be very high, in some ways there are less restrictions and there are more creative things that you can do."

Breaks With the Past

Composer Harry Sukman scored the original *Salem's Lot* miniseries, but Gordon admits he never watched the original and in fact hasn't read any of Stephen King's novels. "I hadn't seen the original miniseries and as in the case of doing *On the Beach* and *Moby Dick*, I avoided seeing the original films—I saw *Moby Dick* much later. I thought *Moby Dick* was good; I'm not quite sure about Gregory Peck being Ahab but John Huston is a great filmmaker and the score by Philip Sainton is very good. When I was first watching it over the first 25 minutes I thought, 'Oh, this score is much too big for the film,' and eventually it draws you in and becomes part of the whole operatic feel of the movie. But I try to avoid watching any other interpretations when I'm doing something like that because in the end the composer has to deal with what's given to him."

Gordon dealt with what was given to him on Peter Weir's *Master and Commander: The Far Side of the World*, collaborating with concert violinist

Richard Tognetti and Iva Davies (leader of the Australian band Icehouse) to create a musical landscape for the adventure film that ranged from classical source cues to ethnic percussion and the interpolation of Ralph Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*. While some might have expected a more traditional swashbuckling score, Gordon says he knew when he signed on to the project that such an approach wouldn't fly. "Peter has a very specific feeling for how music works in his films and I think that's part of the reason why his films are like they are, whether or not you agree with a particular musical decision at any given moment, it all adds up. He's very hands-on in that he'll say that he likes this or he doesn't like that, and I remember he said once that what he was interested in was not so much the relationship between the main characters played by Russell Crowe and Paul Bettany, which is what everyone thinks the movie is about because the books are so about the characters' relationship. He was much more interested in the life aboard ship and he really felt like he was making a documentary. So that informed his decisions. He also felt a little like he was filming in a space capsule, this tiny little ship in the middle of the ocean, so in terms of the film, we just drop into their lives for a little while and observe how they live and then drop out again.

Very roughly you would say that Iva Davies was involved in most of the drumming and electronics; I wrote most of the orchestral music and Richard Tognetti was in charge of most of the source music. Having said that, there was a lot of cross-referencing—we would meet and comment on everybody's work and those comments would have an influence."

The composer does admit he presented some ideas that were not used early on in the process. "When we first got together we variously put together ideas and took them over to a computer and made a CD based on that, and from there on we thought we knew pretty much where we were heading and what our material was, but before that we came up with some quite different things. There was one cue Iva did where Hollom commits suicide very early on and that's how it stayed the entire time." Gordon says the working process makes it difficult for him to quantify which sections of the film best reflect his musical contributions. "The only way I can say it is I wrote most of the orchestral music, but never entirely—there was always something that came from someone else and in the end it really was a collaboration." You can read more about Gordon's work on *Master and Commander* at christophergordon.net.



Gary's Kingdom

Kingdom Hospital isn't Gary Chang's first collaboration with Stephen King: He also scored the King miniseries *Rose Red* and *Storm of the Century*. The length of *Kingdom Hospital* was something Chang hadn't encountered in his previous projects, however. "You might say it's a series from a presentation point of view, but from a conceptual point of view it's actually like a very large miniseries," Chang says. "Kind of to the detriment of what you would call the basic promotional scenario of television, the show really has a lot of expository information in the first two or three episodes. Just like a big feature film, the story starts off kind of slow, but the next four or five episodes escalate so incredibly so it's quite an amazing project."

Chang got his Masters degree in composition at the California Institute of Arts and since then has worked on over 60 film and television projects. "If I were to personally describe who I am as a musician I'd say I'd be a cross between a jazz musician and a conceptual artist," Chang says. "I'm very influenced by 20th-century music and the kind of downtown scene of avant garde and contemporary chamber music. Part of that comes from my graduate studies at Cal Arts where I studied with an incredible array of 20th-century composers, but getting out of school, how does that apply to Hollywood? I felt a lot like a Martian out of my field, but ironically the one thing all my professors thought I was crazy to pursue was computer music—I was a closet case computer musician—and that really helped me in film work eventually."

After garnering work doing synthesizer programming and electronic cues on films like *Thief of Hearts* and *The Color of Money*, Chang began to find his niche. "There are

two people in the music industry, painters and plumbers," he says. "A film composer has to be both of those things, but the thing that's difficult is how you present yourself. If you present yourself as someone who can do anything then people ask you to do scores where anything happens, and you end up with scores that aren't very stylistic—you lose the ability to put your signature on a piece and to create a musical entity that has its own personal identity. My relationships with John Frankenheimer and Craig Baxley and all the people I've done many movies with are all based on the fact that they all know I'm looking at this like an artist and it isn't like 'oh, you need rock music—I've got your rock music here.' I do what I do and over the last 18 years I've evolved my musical style to incorporate a lot of things I never thought I would use."

Absent Friend

Chang's longest professional relationship was with director John Frankenheimer, the man who made the classic (and recently remade) *The Manchurian Candidate* and who until his death in 2002 kept busy doing prestigious films for television like *Andersonville*, *George Wallace* and *Path to War*, all of which were scored by Chang. "I worked in the '80s with John and I would consider him a mentor of mine; he chose me from a cattle call to do *52 Pick-up* in the mid-'80s, and we kind of separated for a while. Then I came back to do *Dead Bang* for him, and then not long after I had done *Under Siege* I hooked up with him again in the '90s and we did six or seven more projects, several of which won Emmy awards."

After making some important films in the 1960s such as *Manchurian Candidate*, *Seconds* and *Seven Days in May*, Frankenheimer had

something of a fall from grace, and despite working consistently from the 1970s through 1990s, the director's theatrical films were often ignoble efforts like the 1996 remake of *The Island of Dr. Moreau* with Marlon Brando. Some might have seen the director's move to television projects as a humiliation, but Chang learned an important lesson from the director: "You do what you do where you can. I remember we had just done *The Burning Season* for HBO and I said to John, 'How do you like working for HBO?' John turned to me and said 'If what you're asking is would I rather be working for Paramount, yes I'd rather be working for Paramount, but you have to go where the work is.' He was saying you have to go where you can do your best work. At the time he was on his way back to having peer group acknowledgement and he had just received an Emmy the year before for *Attica*. The significance of John is he had a faith in my understanding of film and my craft as a composer; that he just threw things at me that typically people would be insecure about doing. We had done *The Burning Season*, which is a contemporary score, and he turned to me and said 'The next movie we do is going to be a Civil War movie.' If it weren't for John Frankheimer I probably wouldn't have realized that I'm actually pretty good at that, and it's like the classical gestalt. I very much enjoyed being pushed into new places and away from the contemporary music situation, and it really changed my career."

Kindred Spirits

Chang says Frankheimer's personal vision was often unfit for the typical Hollywood production, and he compares the director's work with Stephen King's television projects in terms of them both presenting a comparatively uncompromising vision. "I never really saw John win that many battles on feature films, whereas he won every single battle in cable. He got to do John Frankheimer movies on cable, and it's significant that on *Kingdom Hospital* and the four shows I've done for Stephen King is that the screenplays are written by Stephen King, so if there's something wrong at the end of the movie Stephen King's there to rewrite it, and he's the 500-pound gorilla on those projects just like John was on his projects. These films are the vision of the creator and they're much more like a classic film production than a committee call and studio notes and so on. I've been fortunate that I've had these opportunities to work with these kinds of filmmakers."

To update *Kingdom Hospital* from the original Lars Von Triers version, King sprinkled

his text with specific pop-music choices that often played ironically against some rather bizarre action. "The music more or less reflects Stephen's taste. In the first episode you have 'Red Dragon Tattoo'—that was scripted. At first it's strange to read a script and download a tune from the Internet and say 'okay, that goes there.' But after a while you find a certain dyslexic logic to the choices of source music that are made. The music that I'm writing I feel comfortable with because I feel at home writing in this genre now. What's interesting about working on Stephen King things as opposed to other kinds of horror things, is that Stephen uses demons and things kind of the way a war novelist uses war. It's not really about the horror and the supernatural—what they're about is personalities and the choices that real people make as the result of witnessing things like this. It's an external force that forces the hand of people and reveals the true colors of people. I think to a large extent Stephen King's work revolves around an examination of people and personalities."

Far from being put off by the amount of popular songs in the miniseries, Chang says the presence of the pop tunes made his job easier. "Regarding the amount of source, the thing that's neat about that is it allows the score to perform consistently—if there's a place where there's just absolute slapstick humor, and we put a piece of source music in there, it's one more thing the score doesn't have to do—it can remain poker-faced, and the storyteller doesn't have to put on a clown suit just to get the gag through; we have a piece of source music that does that. In a lot of ways it's judicious and we've found a lot of ways of dialing in irony by making unusual choices, and it allows the score to maintain a consistent persona that adds to its value. As far as the instrumentation goes, a lot of the sound design that I dial into my music comes from my music background. I can put things into the movie that make a significant difference to me but it's not something people ask for, like 'give me that incredible ambient open dark thing.' They just hear the music on the soundstage and go 'that sounds great.' A lot of the contemporary music I thought in the '70s was just going to disappear has blended into the mainstream; look at Philip Glass doing film scoring."

One of Chang's first big scores was for the oddball Michael Caine drama 1990's *A Shock to the System*, and his score was a memorable concoction of quirky jazz-fusion. In the intervening years the composer has seen the shift away from such distinctive efforts to scores that are more ambient and sound-design-ori-

ented. But Chang says he's tried not to change the way he approaches his own music. "I think that I'm still very much a thematic writer; [today] you have these huge buildings full of people who are only involved in taking the product to the public, and when you stand out on the street and listen all the music has a beat to it and a lot of it is familiar grooves from something that was thematic 20 years ago but now has been mixed down to a drumbeat that someone is rapping to. I still believe that the core of film music is still very thematic-based. It's interesting because when I first got in the business and did *Shock to the System*, a lot of people would have said I was not a very thematic writer at the time. That does seem thematic compared to what's invoked now. If you look at the best films that are being made I'd still say more than 50 percent of them have scores with a strong thematic identity." While his relationship with John Frankheimer is now over, Chang looks forward to doing more Stephen King projects and finds an equally rewarding relationship with the horror writer. "I feel like the music I've written in the second half of my career is far more significant than what I did before, which I guess is what we all hope for." **FSM**

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The Trouble

AS LALO SCHIFRIN'S FUNKY COP SCORE FINALLY GETS A COMPLETE release by Aleph Records, 33 years after the movie opened, the composer explains that the new recording would be more accurately described as "Cleaned-Up Harry" rather than "Dirty Harry." He also comes clean about his latest film and concert projects.

To many, *Dirty Harry* is one of the scores of the 1970s. A fusion of urban jazz, drum beats and haunting wordless vocals, Lalo Schifrin's score typifies the disco/symphonic fusion that was to dominate the first half of a decade. *Dirty Harry* went on to spawn four sequels, and it was only with the release of 1983's *Sudden Impact* that two tracks from the original movie became available on an album. Aleph Records released the more comprehensive *Dirty Harry Anthology* in 1992, which dropped Jerry Fielding's tracks from *The Enforcer* and added five more *Dirty Harry* cues, bringing the total to just under 15 minutes. So, it's with a huge sigh of relief that *Dirty Harry* fans are finally getting the complete score, including revised and alternate takes.

FSM: Lalo, as a fan who has wanted the full *Dirty Harry* soundtrack for so long, I have to ask you why Detective Callahan's first score took so long to get released. Were there any obstacles to its release?

Lalo Schifrin: You know, I'm trying to release on CD as many of my soundtracks that I can, especially the ones that have become "classics." I know that some people will ask, "Why are you releasing that old film music?" but as Herrmann used to say, "There are no such things as film music composers, only composers." Film music is as relevant as classical work, particularly if the score has made a real contribution to the movie by being very distinctive. I feel very lucky to have been involved in such popular projects as *Bullitt*, *Enter the Dragon* and the *Dirty Harry* movies, and to want to share them.

FSM: The new CD has a very clear sound. You've really benefited from returning to the session masters rather than using the monaural mix.

LS: Yes, and this is because we had an excellent recording engineer for the film. It was an excellent recording and, objectively speaking, it sounds great.

with Harry

Lalo Schifrin
interviewed
by Nick Joy

FSM: *Dirty Harry* was your third film with Don Siegel (after *Coogan's Bluff* and *The Beguiled*) and your fourth with Clint Eastwood. Because you had an established relationship with both the director and star of the movie, did they let you get on with things with *Dirty Harry*?

LS: I was impressed by the film when I saw it, and working with Don Siegel was always a stimulating experience. He was very bold in his ideas and it was a very interesting time discussing how the score would work. Don was used to instrumental scores, and I told him that I wanted to take a different kind of approach.

FSM: You mean the vocals by Sally Stevens to represent Scorpio's deranged mind?

LS: Exactly! When I said that I was going to use voices in the score and an eerie sound for Scorpio, the villain, he asked me why. He was surprised when I told him that he himself had set me up to this way of thinking. Think back to the film and what's so incongruent about the fact that Scorpio is a mass murderer; Don chose to do a special close-up of his belt that had the universal "peace" sign on it. A mass murderer with a peace sign? That's crazy. "This guy must be hearing voices, so let's hear them too," I explained, and Don accepted it. He didn't know exactly what I was going to do with the voices, but thankfully he liked the results!

FSM: Clint Eastwood is now an established composer in his own right, having most recently written the score to *Mystic River*. Did he show an interest in soundtracks when you were recording *Dirty Harry*?

LS: When he was an actor, Clint didn't get involved with the scores, he left that to the director. But when he directed one of the sequels, *Sudden Impact*, he called me up to do the music. He said that he liked to work with me and he trusted me. Even with *The Dead Pool*, where there was another director [Buddy Van Horn], I remember Clint came to the spotting session and shared some ideas. He was very clear in his ideas, which were very similar to mine, and so there was never a real difference of opinions.

FSM: What were your ideas for *Sudden Impact*?

LS: I remember one particular idea, which I'm glad made it to the final cut. The beginning of the movie is set at night; I wanted to mix my music into the city noise of San Francisco. But there was no noise other than the ocean! However, there are scenes where Clint Eastwood is talking on the police radio—"2211, officer in trouble," or something like that. So, I directed Clint Eastwood, which is quite ironic, and told him that I wanted to use this in my music. He then called a friend of his who was a real detective in the Hollywood Police Department, and got him to help out. So, I integrated the score with police radio—and I'm very happy with the result.

FSM: Besides *Dirty Harry*, Clint and you share another love...jazz.

LS: Oh yes, that is a shared passion. When I first met him at the time of *Coogan's Bluff*, he was really shy and didn't want to play in front of me. But, later on, he started to open up, and he plays very well. I remember that 10 years ago I was a member of the jury at the Cannes Film Festival and Clint was the president of the jury. There was an Italian filmmaker, Pupi Avati, who loved jazz, and he directed a movie called *Bix* about Bix Beiderbecke, the famous jazz musician. On that same jury was Kazuo Ishiguro, the British writer of the original novel of *The Remains of the Day*, and he played jazz also. So, we all went to Clint's place—he had a piano in his suite, as did I—and we just played and played jazz. I didn't know if I was in a film festival or a jazz festival!

FSM: Your scores in the *Dirty Harry* movies not only provide dramatic underscore for the characters, they also give a musical identity to the city of San Francisco. Does the city have any special meaning to you?

LS: I love San Francisco. Don't forget that I left my heart there! [laughs] Seriously, I have a lot of happy memories of the place, and my relationship with it is very close. Before I became involved in the film industry, I was playing with Dizzy Gillespie and we played many times in and around the city. I made many friends there, and even now I sometimes go out with my wife to Chinatown for the evening. Of course, I did *Bullitt* there before *Dirty Harry*, but they are very different characters in very different stories. They're both cool characters, but *Bullitt* is more introverted where Harry is more outspoken and shows his anger. That is reflected in the scores.



Sequel Music

FSM: *Dirty Harry* was a great success for Warner Bros., and *Magnum Force* followed. Were you the automatic choice to score the sequel?

LS: I was invited back to do all the sequels, but sadly I couldn't do *The Enforcer* because I was in England doing *The Voyage of the Damned*, and that's the only one in the series I didn't do. [*The Enforcer* was scored by Eastwood's other regular '70s composer, Jerry Fielding.]

FSM: Did you go back to the original score each time?

LS: There are some recurring elements, but the *Dirty Harry* movies were all so different that I had to come up with very different scores. It's not like a TV show where you keep repeating the same theme every week, although I did have a kind of motif that I used for Harry. You could argue that it isn't a real theme—it's a sad piece for piano that I use whenever Harry is disgusted with the system, or realizes that he has to clean the sewers of society. It's not like *Gone With the Wind*, just something subtle and recurring.

FSM: Can we expect similar full-CD special treatments for your other *Dirty Harry* scores—*Magnum Force* and *Sudden Impact*? I know that many

fans would also like the score from *The Dead Pool*?

LS: *Magnum Force* and *Sudden Impact* are possibilities, but I must say that I am only the musical advisor for Aleph Records. My wife is the president, and she has to make the decisions, so you would have to ask her, not me. Releasing *The Dead Pool* is going to be more difficult because this would be the first ever soundtrack release of that score, and the musicians' union would require re-use payment; I don't know if Aleph Records has the budget to do that. I would really love it to get a release because I was very satisfied with it. The other *Dirty Harry* scores have already been on a compilation, and the re-use payments for the musicians have already been made, so that makes them more likely.

Staying Current

FSM: Many DJs have sampled your classic scores. Are you happy that your music is being used in this way?

LS: Yes, it's like a bridge across time between my generation and theirs. That's great because it shows I can communicate with their generation and they respect my older work. Almost every day a request comes in for licenses to use my work, and I'm very happy with that.

FSM: You were also a conductor in front of Hannibal Lecter in *Red Dragon*, where one of your orchestra members was eaten for playing a bum note. Was that fun?

LS: You know, I played a conductor on screen before. I did a British movie called *Something to Believe In* and conducted my own music [*Piano Concerto No. 2*]. The problem with doing movies is that it takes so long, and you have to be patient because the director has to do so many shots and angles. It becomes very repetitive for someone who is used to moving continually. I don't over-rehearse because usually I'm working with a really good orchestra, and it's bad for their morale to keep playing something that they are playing well already.

FSM: Coming back up-to-date, what other projects have you been

working on that you can tell us about?

LS: I just did a movie called *The Bridge of San Luis Rey* with Robert De Niro and Kathy Bates. It hasn't been released yet. It's a British movie directed by an Irish lady, Marion McGuckian. I was also honored by the Cannes Film Festival and played a concert there. At the moment I am working on a film that my youngest son, Ryan, is making, called *Abominable*. It's science fiction mixed with horror and suspense thriller.

FSM: You're very busy.

LS: There's more! I'm also writing a piece for the Lincoln Center in 2005, for their chamber orchestra, called *Letters From Argentina*. I'm working on a piece with the Adelaide Symphony in Australia, including a double concerto for piano, trumpet and orchestra. At the end of this year, the New Jersey Symphony is going to premiere my *Triple Concerto for Viola, Clarinet and Piano*. In Germany they are going to give me a life achievement award at their International Film and Music Festival in Bonn. Last time, they presented the award to Ennio Morricone. It is a great privilege, but these awards can be dangerous. This is very flattering, and it's nice to look back on the past, but I don't want to sleep in my glory. I'm very much focused on the future. Other than that, I have nothing to do!

FSM: Is there any more news on *Rush Hour 3*?

LS: They are talking about that but I cannot confirm it. You know, when you call up [director] Brett Ratner, his answering machine has a recording of the *Enter the Dragon* soundtrack. That's what he wanted for the *Rush Hour* movies.

FSM: In 1971, when *Dirty Harry* was released, you were credited with a total of nine films that year. You seem just as prolific today.

LS: Yes, I'm busy—maybe I'm a workaholic. But I have a lot of energy and things to say, so that's what I do. I have plenty of ways to relax—reading, playing chess and swimming, or spending time with my family. Perhaps I might start taking up golf?

FSM

Feel Lucky, Punks

Dirty Harry (1971) ★★★★★

LALO SCHIFRIN

Aleph 030 • 22 tracks - 43:04

FORGET THE AFFECTIONATE RETRO PASTICHES THAT TRY to emulate the sounds of the '70s; make your day and revisit the granddaddy of 'em all, *Dirty Harry*. Why the complete release of Lalo Schifrin's remarkable score has taken 32 years to see light of day is a mystery that even Harry Callahan would find hard to crack, but let's just be grateful that the composer has got the recording out to the public.

The previous *Dirty Harry* compilations have only offered up to 15 minutes of score from the first film. And what a revelation this soundtrack is when given the room to breathe. Scored three years after his seminal *Bullitt* and four years before the iconic *Starsky and Hutch*, *Dirty Harry* is the very definition of early '70s funky cool, with a driving title theme that buzzes with a frantic drum kit, tabla and dueling guitar. Not surprisingly, it's Scorpio's theme that makes the greatest impact on the listener. Haunting ethereal vocals by Sally Stevens (with whom Schifrin previously collaborated on his Oscar-nominated *The Fox*) are layered over painful discordant instrumental wails, mirroring the killer's schizophrenic psyche.

It's this collision of opposites that adds richness to the

material—and, indeed, what other action cop score can you remember where the villain gets a theme to rival that of the hero? That said, Harry is not abandoned by the composer; he gets his own slow-tempo theme that debuts in "Dawn Discovery," plays out the end titles and becomes a recurring motif in three of the four sequels Schifrin wrote.

Arranged chronologically, the CD features both underscore and source music tracks. However, instead of using potential chart toppers from "the next big thing," the producers opted to use Schifrin's own songs. So, if you ever wondered just what was playing in the radio when Harry's hot dog is interrupted by a bank raid, or in the car when he delivers his iconic "Do I feel lucky?" line, here's the opportunity to find out. "Scorpio Takes the Bait" is a fantastic cue, starting innocuously with a light funky groove until Scorpio bites...then, pow!, the guitars kick in and percussion pounds the walls of the recording booth.

These are relatively short cues, with the longest on the album only stretching to 3:30. However, the movie itself avoids the wall-to-wall approach, instead using the score sparingly to heighten the tension. One of the reasons that this score sounds so good is that it...well, sounds so good:



The producers have gone back to the original multitrack session master tapes rather than the monaural mix tused in the previous *Dirty Harry* CDs. Every section (apart from the strings) has its own track, resulting in a dynamic sound that reveals hitherto hidden textures.

The release is rounded off by four bonus tracks that offer alternate takes on "The Swimming Pool," "City Hall," "Floodlights" and "The School Bus." Album producer Nick Redman provides some welcome background information and a track-by-track breakdown in the liner notes, which also includes stills from the movie and two rarer shots of the composer and Eastwood. The final track is fun, if only to hear Sally Stevens hit the wrong note and burst into laughter at the most inappropriate time.

As I am a longtime *Dirty Harry* fan who once recorded the score live from in front of the TV before upgrading to vinyl and CD, it's inevitable that my love of it will influence this review. But please look past my ramblings and recognize that this is an essential purchase for fans of Schifrin, Eastwood or *Dirty Harry*. And if enough of us pick up a copy, there's *Magnum Force*, *Sudden Impact* and *The Dead Pool* all ripe for similar deluxe treatment. —N.J.



R

Boys' choir director Michael McCarthy has enjoyed a unique experience of which most performers can only dream. And it can be a little infuriating because he talks about it in a somewhat aloof, composed and careful English voice when I really want to hear him shout, "Yes, it was the most incredible and existentially mind-blowing thing I ever did!" That won't happen.

During the first part of the new century, Michael and his London Oratory School Schola (boys choir) were hired to perform on the soundtracks for two film trilogies—one a sure thing (*Harry Potter*) and the other an unknown quantity (*The Lord of the Rings*). Both jobs were recorded at Abbey Road Studios, sometimes just days apart and often just one room apart. *FSM* readers may remember a mention of the Schola in Doug Adams' article "Seven Days in September" (*FSM* Vol. 8, No. 10).

But what Michael reveals about the subtle realities of what it takes to do the job—and do a *good* job—holds nearly as much power. The realities of time, money, and the need to deliver what the composer wants generate their own unique pressures. As much as the process of delivering music written by two of cinema's most highly respected composers—John Williams and Howard Shore—was the same in structure, it was entirely different in feel.

Michael left the Schola at the end of 2003 to come to the U.S. as the new director of music and principal choirmaster at Washington National Cathedral in Washington, D.C. It was here that I caught up with him to ask if he would share his observations of these particular recording experiences.

FSM: First, how did you get these jobs?

Michael McCarthy: I founded the Schola in 1996 when I was asked to go to a Catholic preparatory school to start a boys choir. It was to be a liturgical choir, and I knew we would have a lot of time on our hands because there was only one service to sing a week rather than a hundred. I knew we'd have to head off in another direction, possibly as a concert choir. Being a singer, I was already recording a lot of soundtracks and, when my contractor realized I had a boys choir, that was the string to their bow. There aren't many boys choirs that would be available at such short notice, or that would have a program whose boys were of a standard where they could work quickly. In studio work, the most important thing is to work as fast as you can.

FSM: Jumping right in, was that the case for *LOTR*?

MM: We would get five to six days' notice and then we would be in the studio. Sometimes they would be able to fax music the night before because they were working during the night. I would meet with my kids every morning at 8:00. If there wasn't any music on the fax machine, we would just wait for it at the studio. The kids would be booked for a three-hour session at a time. We'd get the cues, note-bash them and put them down as a track.

Peter [Jackson] took a very hands-on approach to the editing, so that prevented Howard from having a complete look at what he was writing music for. Well, not preventing really, but everything had to happen very much at the end of the editing process. Howard picked up the score in August. We were usually booked on the second or third

IN THE SERVICE OF TWO MASTERS

Singing the Praises of Williams and Shore

Michael McCarthy interviewed by Karen Rugg



week of September, with probably one more [session] to finish off the first week of October. Then everything was edited down and mastered by the end of October. Those guys had to work fast.

The music itself was technically fairly straightforward. Sometimes knitting it into the rest of the orchestration was not always obvious, and Howard was very specific in the noise that he wanted. A lot of the takes we performed were to ensure that he got exactly the noise he was after.

FSM: The "noise"?

MM: By "noise" I mean that the choirs I train up have a certain characteristic noise. Every choir does—a noise that is characteristic of its director. The idea is for the boys to be able to be flexible enough to change that sound to suit the employer.

Howard had in his ear a sound that he wanted to hear. What you have to do is to refine or moderate the noise the kids make into something that he will like. Suppose the noise that my kids make is a slightly brighter, more Italianate noise; Howard prefers it to be a little more flutey—a little more rounded.

[In *LOTR*], the boys represented the innocence of the Hobbits.

his hotel room in London. It was all being recorded and then fed back to him there. He had to write a lot of music. Poor fellow was recording during the day and writing during the night. Literally I'd be talking with his score people in the middle of the night as the night shift was coming on.

The team for all three films was the same. Although the work occurred a year apart for each film, we'd know within an hour or so what to do. We could just pick up where we were the previous year in terms of what would provide the right feel.

For the last film, I'd run the session with the kids and the engineer and the producer. When we had what we thought was close to what Howard wanted, we'd contact him back at the hotel room where he was working, interrupt him, and play the track. Then he would just tidy up what he wanted. The orchestral score was already down. We just set our stuff on top. All the vocals tended to go on last, with Renee [Fleming] put on even later. We tended to sing to orchestral tracks, not a temp track with clicks.

[Work on] the first film was very much discovering the sound. Subsequent films were more [about] refining.

HOWARD'S A VERY CEREBRAL, THINKING PERSON WHO USES A VERY PERSONAL APPROACH. EVERYTHING BELONGED. ALL MUSIC CAME FROM THE SAME PARENTING BUT WASN'T A REHASH. EACH NOTE WAS AS CRAFTED FROM FILM ONE TO FILM THREE.

Howard had a full male/female chorus as well, making their own very distinctive impressive sound. He really wanted the boys' tone to be separate from that so as not to sound like an extension of the choir. Each of the choirs—each of the sound fields if you like—had their own representative bit.

INCREDIBLE INVESTMENT

FSM: Many of us have already read about the incredible challenges in assembling the *LOTR* scores, the time, distance and many sleepless nights. Was this your experience?

MM: Howard was very much involved in the first one. He was at all of the sessions, explaining what he wanted and directing the boys. As the sessions went on, he handed more of the directing over to me because he could see how I'd treat the boys.

For the last film he didn't attend any of the sessions. He was in

FSM: Discovering the sound was critical to maintaining a musical continuity throughout all three films. Howard wanted this, right?

MM: Absolutely. For example, on the first film there was a solo in the credits at the end by a boy named Edward Ross ["In Dreams"]. Edward came very much out of the first session that we did. Howard had just come across the boys an hour earlier, and immediately we had to decide who would do the solos.

Edward was my selection because he was very flexible and very quick. There were a lot of changes going on at the end of "In Dreams." Edward was going to have to be very fast at being dictated notes, writing them in and regurgitating them the right way 'round. And he did a very good job of it.

When we did the first film, Edward was approaching the end of his career. By the time we came around to do *Two Towers* we



had to find a boy who could best continue that specific “noise” of Edward’s and that was Ben [del Maestro].

FSM: You mention a number of changes for “In Dreams.” Did this process of discovery and rewriting happen a lot?

MM: I hope Howard would agree with this. Howard has a more organic way of developing film scores than some other [composers] who have a very clear sense [that] “this is what I want, we’ll be here for half an hour and off we go.” Neither is right or wrong; neither is better or worse. That’s just the way Howard works. Howard is very accessible to input. He was interested in exploring, and he was able to galvanize his own view on what he wanted the boys choir to represent in the score.

From that point of view, [this recording project] was very refreshing. And, because of his approach, Howard got a very good result out of the kids.

FSM: What kind of exploration would Howard do?

MM: Sometimes until you assemble the final cue, there are effects you can try. For example, you could put this line up an octave, or put one boy up an octave and keep the rest below. You may get some type of build-up effect that you like or don’t like.

It takes really exceptional musicians to have a complete symphonic score in their head and to know if every instrument is at the right pitch or if the melody goes up that way or down that way. It is a sort of genius to have that facility. Sometimes genius can get in the way. If you think you know exactly what you want, then it may stop that sort of organic process from happening.

Looking at Howard, that’s where the success of the score lies. People go into the studio and work it, instead of going into a studio, opening up the score, playing it and going home.

BACK TO SCHOOL

FSM: Let’s shift gears a moment to *Harry Potter*.

MM: Actually, for the first film we were just asked to record what sounded like a school song. But that didn’t appear in the film. That was all we were asked to do.

I remember at the time that we were recording we didn’t know if J.K. Rowling had approved the text of the song. Since they were just starting off on the venture, they may have thought having a school song would be handy.

That was a very experimental session. We were only there for half an hour. John Williams is very much someone who knows exactly what he wants from the outset. He’s a very efficient studio man. That’s not to say Howard’s not, but the two methods are completely different. John Williams is very clear on what he wants

and is very economic with time. We had three or four tries at this school song, some orchestrated, some not, and then we were done. And we’ve heard no more about that.

We also recorded a witchcraft-type song [“Double Trouble”] that I know is in the trailer for the third movie. The typical “hubble-bubble we’re in trouble” stuff; it was a lot of fun. The piece asked the kids to be very characterized, not choir boys but real, sort of, louts. This was more a Halloween-type of noise.

FSM: The Schola is considered a premiere concert choir, both when you were directing and now. How does the music you perform on a concert stage compare to the music you perform on the scoring stage?

MM: My school studies included an entire year on film score composition, so I know that the whole point to film scores is to not notice them. The film score is supposed to enhance what you’re watching. To compare it to a concert situation, well, there is no comparison.

The use of the boys choir in *LOTR* was [to provide] very much an ethereal, transcendent feel. That was our function. Our small contribution was to be that transcendent element. That was our stereotype, if you like. We weren’t trying to be all the actors in the film; we just had a small little nugget.

You have the opportunity to be creative in your own right. And Howard did come up with many [creative pieces] while we were hanging around waiting for Edward’s tune to happen. There were three or four additional good components to that. But the role of a film composer is to be supportive and not to be Beethoven or Brahms or Mozart.

FSM: To be transcendent, in a way.

MM: There is a strong religious pang to the trilogy. And the boys were the purity. It *had* to be there. That’s what Howard had to get. That’s the noise. Not some mini-kids opera chorus going on, but something very clean and tidy and pure.

Come to think of it, Renée [Fleming] was a “Mary” [as in the mother of Jesus]—an influence. I just thought of that. If one takes a religious angle, when I hear a track on which Renée sings, I can see the link between what we were doing and how she was used.

FSM: I come back to the question of how much you were aware at the time that you were involved in something special, at least with *LOTR*?

MM: What was odd that week was that it was a Sunday night in Abbey Road, Studio 2. We had just been doing *Harry Potter* in Studio 1 three days earlier. The feel of the first [*LOTR*] session felt

(continued on page 48)

Song sung

by Jeff Bond

Warner Bros. head of music Gary LeMel talks candidly about the other kind of soundtrack.

FSM readers are used to seeing song compilation soundtrack albums as the enemy—and they are! But there's no denying that it's these albums of popular music that drive the "soundtrack" album market, and that mega-selling orchestral score albums are the exception that prove the rule. Gary LeMel has been head of Warner Bros. music for the past 17 years and has earned the title "Godfather of soundtracks" for his roles in initiating some of the most successful movie-related albums of all time, including the compilation albums from *The Big Chill*, *The Main Event*, *Ghostbusters*, *St. Elmo's Fire* and *The Bodyguard*. He also coordinates with film composers and, as he points out, will push for a traditional score over a collection of songs more often than readers might think. LeMel started singing at the age of 17 and still has a career as a crooner, although his more traditional vocal stylings (and those of other singers, from Jack Jones to Tony Bennett) were admittedly pushed aside when the Beatles made it big in the '60s. With his background in music and record production (he even wrote a few scores for B-movies), LeMel has been able to take the long view and bring a seasoned perspective to his job, so join us as we look at the soundtrack business from the other side.

it started with the songs

fsm: How does one become head of music at Warner Bros.?

gl: Well, you just take it. You're dealing with film people who don't know much about music for films so you have a jump already.

fsm: You got started with a singing career; you still do that, right?

gl: Yes; I actually got started as a bass player when I was in high school. One thing led to another and I realized I couldn't really make a lot of money as a bass player. I think I wanted to leave my hometown or something, and I was playing for Anita O'Day, who came through town when I was the house player at a jazz club in Tucson. She heard me sing and she encouraged me. That's how it got started.

fsm: And you were a big Bobby Darin fan—do you try and emulate him in your performance?

gl: No; we were friends and I was actually working in Vegas when he was headlining, and we used to go see each other; that was in the early 1960s. He was such an amazing talent, to be the singer that he was and the writer that he was and to get an Academy Award nomination as an actor is pretty wild.

fsm: Your singing career essentially got torpedoed when the Beatles changed the landscape of popular music, right?

gl: Yes.

fsm: Do you ever feel a little bitter about that when you have to license one of their songs?

gl: I did at the time. It was like being blindsided by something that neither I nor my musician friends understood. We all said it was going to go away in a few months and now it's 40 years later. It changed music immediately, and people like me and Jack Jones and Vic Damone, even Tony Bennett, had a tough time—our music was just out of vogue. That's when I decided to get a job in the business on the other side of the desk because I realized that most of the people running record companies and publishing companies didn't know any more about this music than I did; it was new to them too. I thought I was young enough to pull it off. I started in music publishing and then I went to A&R; I never told anybody that I was a singer, and a jazz singer at that.

It's interesting to me that it was putting people like Sinatra out of jobs, and the same thing happened to a

lot of film composers around the same period; some of the biggest names in that field, and a lot of them working in television from the early '70s, all felt like they were no longer going to have a career—probably until John Williams got big toward the end of the decade and there was more of a return to a traditional sound—but it really put everybody out of work.

When I started at Columbia in 1984, the reason I got the job was because the young directors were asking for contemporary composers and they didn't even care if the guys could read or write; if they had a name and a sound that they thought was right for their film, then that's who they wanted. And it was actually a lot of trying to convince them to go with the traditional composers and not just try and be hip for the sake of being hip.

fsm: The discipline you came out of is sort of the last period in film where you could mix a contemporary style of pop music with film composition—you could actually write a score around jazz and have a song emerge out of that and emerge organically out of the score, and that's really not the case anymore.

gl: That's exactly right.

up from scoring

fsm: What's the first film-related job you got, and were you familiar with the traditional aspects of film scoring or did you have to learn about that?

gl: I did actually score some films. The films I scored were all B-films, nothing I would be proud of. I did a string of really bad films, done in a pretty traditional way with five strings acting like 20 and no budget, and we recorded them at a studio in Van Nuys called Sound City that became famous later for Fleetwood Mac doing their albums there. I knew the owner and they were all package deals where they would say here's \$10,000 to score the whole movie.

fsm: Did you orchestrate?

gl: No, I wasn't really an arranger, so I worked with a guy named Jimmy Green, and he conducted for me also. We did a movie once where we wrote 18 songs, too. My first real job on an important film was on *A Star Is Born*, and I was brought in by a company called First Artists, which was owned by five huge stars, one of them Barbra Streisand. The company wanted somebody to help control the costs and also point her in the right direction musically because they were afraid she was going to do stuff that was too old; at that time she never did any-





thing contemporary, even though she was young. They were afraid it was going to be something like a “Papa Can You Hear Me?” kind of thing against rock and roll. I was just dealing with songs because the score was a minimal part of the music since both characters were singers. So it was introducing her to people like Leon Russell who were very hip and outside in those days. We had a ritual where every Saturday I’d bring somebody to her ranch just so we could see how they hit it off personally, and then she would start to collaborate with them and it worked. The film was a big success and the record was a huge success—the record did six or seven million units, and we initiated a new marketing strategy where we took all the money that was earmarked for radio, and then some, and gave it to some really strong promotion guys and let them get “Evergreen” on the radio way in advance of the film because we knew that would be a big factor in opening the film, and it worked. That was a formula that was then used over and over until it was beaten to death, and I’m as much to blame for that as anyone else. The pressure of a director or producer saying “God, whatever they did on *A Star Is Born*, I want to do that”—even though their picture had nothing to do with *A Star Is Born*.

fsm: That was such an early job for you, and I’m assuming Streisand had at least some of the clout she has today; so how did you deal with winning her over?

gl: I had a lot of help from Jon Peters who was dating her at the time and who definitely had a vision about the music; whenever we got close to that vision he would convince her to do it. And of course when the record and the film did what it did he became even more important to her taste, and we went on to do *The Main Event*, which he also spearheaded and it was good. If she was on the fence about something, he could push her over—but I don’t think that could be done anymore!

understanding pop music

fsm: Was the next big thing you did *The Big Chill*?

gl: Yes—that was one of the first things I did at Columbia as head of music. I took over from a guy who was primarily a conductor; he had worked his way up through the department and they were getting a lot of complaints from contemporary directors who said he didn’t understand pop music, and that’s how I got the job. *The Big Chill* was just starting filming when I got there, and my biggest contribution to *The Big Chill* was making the record deal, which was almost impossible because Motown, the label that had most of those songs—the head of Motown was an old friend of mine who had actually assigned me to V-Jay Records in the ’60s. He said, “You’re out of your mind; why would anyone make a record deal? We have all these songs on a million different compilation albums.” I just knew that younger people who didn’t know all this music, and even older people, would want it on an album altogether from the movie. He didn’t agree at all, and finally I pulled the friend thing and said, “Look, I just

started there and if I can’t pull this off I’ll look ridiculous.” He said if I got them to give him \$25,000 he would put the album out. We did that and the rest is history; they hardly pressed any records, and when the movie opened, people were running to the record store looking for it, and there were very few albums in stores. He caught up really fast though.

fsm: That was an example where I’m assuming Lawrence Kasdan had his own ideas of what songs he wanted in the film.

gl: Not really of all the songs; he wanted a Stones song, which was too expensive and we couldn’t get, and I pointed out an alternative for him. His wife was really instrumental in the choice of material. I thought this was great and the way it always should be; of course it didn’t always go that way.

fsm: Nora Ephron is a great example of someone who has very specific ideas for what songs she wants in her films, but is that relatively rare and do you have to get involved in suggesting songs for movies?

gl: It is rare—Nora had a lot of great ideas and she was very open to me bringing anything in I thought was good in that genre. On *You’ve Got Mail* she maybe picked three or four things and the rest were things we brought to her. But she has a great ear for that.

fsm: Another big movie you worked on was *Ghostbusters*, and in that case you were actually almost working at odds with the director, Ivan Reitman.

gl: He wanted a hit single in front of the film, but when he heard the Ray Parker song he didn’t really want that. I knew it was a smash and I thought I’d get a lot of support from Clive Davis because Ray was on Clive’s label, and I thought of all the people in the world Clive’s gonna get it. After I sent Clive the demo he called me back and said, “You guys are crazy. I’ll put it out as a favor to you, but it’s not a hit.” Then two days later I was driving off the lot and I’m tuned into KISS-FM and there it was; they had a million requests and it was all over the country. That’s one of the rare times that Clive didn’t hear the hit.

fsm: That was actually during the early days of MTV, too, and there was a video for that song, which was very popular.

gl: The video’s a classic. We didn’t really know what to do with that because it was the beginning of MTV, but we thought it would be a great way to get more free advertising. So we went around the lot at the Burbank Studios when Columbia and Warner Bros. were here, and went to every single soundstage and got every star we could get, anyone who was recognizable, to say “Who you gonna call?” and pieced it together from that. It’s really a classic video because it was so innocent, so unplanned and so cheap—it was probably like \$10,000. On the Will Smith movie *Wild Wild West*, the video cost \$3 million, just to give you an idea.

settling scores

fsm: You did *Batman* in 1989, and this is one of the first examples I remember where you had a song compilation come out, but people were also very interested in



the score to that movie; this was the first major Danny Elfman score.

gl: That was the deal, to be honest with you—Tim Burton made that part of the deal that if we put this song album out we also had to put out Danny's score, which in retrospect was a terrific thing for the director to do.

fsm: How involved do you get with that aspect of the business? Obviously your area of expertise is songs and their application to movies, but there are definitely points where you're going to become involved with the composer or involved with the album that's going to include the actual score from the movie.

gl: I used to be involved in that quite heavily. Even though I was known primarily for putting songs in movies, I was a big advocate of the score. I have great friends who are composers, and because we had such great relationships over the years I was very sensitive to the material, and I would always opt for the score over songs if it was a toss-up. I always felt you needed a really great score to bring a film off. If a song makes

trailers and spots. There were a lot of examples where the marketing guys would always go for really well-known songs, and their justification was that people would always rate these things higher if they knew the music. I would say, "Yeah, anyone would know that, but does that mean it works in the spot?" So there was constant arguing about it. I'm happy to say I don't go to those meetings anymore.

fsm: Have fees for those songs been driven up for songs like that?

gl: Yes, you wouldn't believe it—some of them are over a million dollars.

fsm: I think you were discussing in one of your interviews that you were going to try to come up with a song based on one of James Horner's themes from *The Perfect Storm*, and I'm wondering how often you actually get to work with a film composer and get a song that's actually related to material from the score?

gl: Not that often. To me it's the perfect thing, and James has certainly proved that with *Titanic*. But it seems to me if you're going to hear a melody throughout a



"...you have a producer who's looking for every angle he can have and insisting on having a song at the end of a film, and the studio not really caring one way or the other. It always got down to us versus the producer and how much you want to really push."

sense, that's great, but it got to the point where people were putting songs in everything and that killed it again, and that's what Hollywood always does.

fsm: I think what people react against a lot of the time is when there are no songs in the movie and then all of a sudden there are 50 songs in the end credits so they can get an album out of it.

gl: Right, which is just ridiculous, or the albums are "inspired by." We got caught in that quite a bit, again because you have a producer—more so than a director—who's looking for every angle he can have and insisting on having a song at the end of a film, and the studio not really caring one way or the other. It always got down to us versus the producer and how much you want to really push.

fsm: It's very easy to get a reaction out of an audience with a song they're familiar with, and because use of songs is so prevalent there are certain songs that get used a lot, even in movie trailers—I'm thinking specifically of the song "We Are Family" and "The Boys Are Back in Town" where they're in every movie trailer. Have you ever tried to talk someone out of using a song that's being overexposed?

gl: Oh, yeah. When we were part of marketing meetings, which we are not anymore, but there was a period when we were considered not just a music department but also a marketing tool, so I would go to marketing meetings and that's when they'd play the rough cuts of

film and it's going to culminate in a song, that's a very organic thing. Many times when we've tried to do that either the director didn't like it or it wasn't good enough or you couldn't get the artist to do it because they didn't want to perform something someone else wrote. There's a million reasons. The only artist that can sell records who doesn't write is Celine Dion, so you really limit yourself. It's a great thing to do and there aren't many of the Burt Bacharach in the world who are younger composers who can also write hit songs.

fsm: Can you think of examples of guys who can do that? To me it's much more rare that you have guys who write great tunes now.

gl: It is rare. There was a time when there were guys like Marvin Hamlisch that could do that. Now I don't know; I don't know who I could reach out to who would have composer chops and who could also write me a hit song. It's a good question and I haven't had to think about that for a long time, but it would probably be a hip-hop production team like the people that worked on the *Matrix* films; if you used them to score a film, they could obviously write you a hit.

fsm: Yeah, the *Matrix* albums are very interesting to me, too, because it's a mix of these techno club songs that have a wide appeal alongside what to me is some pretty difficult, almost concert-like music. On the first movie those albums were separate, but they combine them in packages for the sequel, at least the first one.



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Do you think that was a successful experiment?

gl: No. I don't think the films were successful. They did make a lot of money, but the truth is they were not that inspired. The first one was brilliant; the second and third were not, and that kind of bummed everybody out. Nobody really got inspired to write anything that great in the song department, and a lot of those songs never appeared in the film. The [Wachowski] Brothers always wanted the music to be released, but we never knew until the very end what was being used and what wasn't because they kept a very tight rein on anyone knowing anything. In those cases it's very difficult; you're so far removed from the process. Joel Silver was the producer and he knew what was going on most of the time and would relay stuff to us, but it's just not the same. It's stuff like that that has made it less personal in the last few years as compared to the way it was. Sometimes you're just frozen out of the process. This job went from a super-creative job to a very administrative job in the last 15 or 20 years, and I'm hoping that the worm turns and all things change and we go back to being a little more creative. I'm not saying it's not more that way on independent films, where they're much more collaborative than in studio films.

one that got away

fsm: You worked on *Harry Potter 3*; that's a case where you're sort of barred from doing anything song-wise, right?

gl: Well, it's funny, and I think this is known a little bit, but prior to the first movie I got a demo from Bruce Springsteen, and he wrote this amazing, beautiful song, a smash, for his little boy, who he used to read the *Harry Potter* books to. So it came from one of the great artists, who was totally inspired, and the message was, "Look, you're probably not going to use any songs, but I just had to do this and here it is; do whatever you want with it." The dilemma was, you had Bruce Springsteen and the bad news was there was no way she [J.K. Rowling] was going to allow a song, and she's a big fan of Bruce.

fsm: I would think you could still almost do videos and singles that aren't part of the film soundtrack.

gl: She wouldn't allow that and everyone was scared to death on the first one of trying to be politically correct and all that, so no one would dare even think of asking her or even debating it with her. We got through 2

[*Harry Potter and the Chamber of Secrets*] and the same thing happened. I'm going to England soon and I'm going to meet with the director—we're just starting 4 [*Harry Potter and the Goblet of Fire*]. And Mike Newell's the director, who's a pretty commercial guy, and I think by now they've made so much money that would it really matter? Why not do it? I'm not going to give up until they get through 4 and if they pass, they pass.

the future

fsm: What's your involvement in Warner Bros. Records?

gl: It's quite a bit because we have our own label, and most of our soundtracks go through Warner/Sunset.

fsm: What's your sense of the overall state of the industry? When I talk to studio people they tend to put all the ills and problems that the record industry is having on piracy, which is certainly a problem, but do you think that's the only problem?

gl: No, it's not the only problem. Part of the problem is not developing artists—I think that's a big part of the problem. I grew up in the record business where you looked down the road and said, "Where do you think they'll be on the third album?" Now if you don't deliver immediately, you're out of there, so a lot of great artists are out on the streets looking for record deals and wondering what happened. I think a lot of the problems are related to that and, yes, downloading and burning and all that stuff is a big problem and will be for a while until they figure out what to do. It'll never be the same, though; the fact that we just sold our record company is just unbelievable to me. I'm not saying it wasn't the thing to do as a business person, but it was the centerpiece of what Warner Bros. was all about going back to the Steve Ross days. If you'd said to Steve Ross that they were going to sell the record company in 10 years, he would have said you were out of your mind.

fsm: Do you know how that will affect what you do?

gl: Well, they have right of first refusal on all of our stuff for the next five years, so for five years it's going to be the same. It won't be the same, though—they're not going to go the extra mile for us the way they did before. If we had to have something they would give it to us because we were family, but we're not going to be family anymore. **FSM**

Editor-at-large Jeff Bond is also executive editor for *Cinefantastique* and a contributor to *The Hollywood Reporter*.



When Harry Met Shrek ...and Friends

Composer Gregson-Williams gets busy with *Bridget Jones*, *Denzel* and a large green ogre. By Jeff Bond

Harry Gregson-Williams' studio in Venice is kind of like the Doctor Who TARDIS—it doesn't look all that big on the outside but when Gregson-Williams takes you on a whirlwind tour of its various levels, mixing rooms and even a sizable recording stage, it never seems to end. You might be reminded of another studio located in Santa Monica—Hans Zimmer's Media Ventures—but while Gregson-Williams got his start there with a number of other composers, he has since made a name for himself on his own. He scored a number of Dreamworks animated features with composer John Powell, including *Antz*, *Chicken Run*, *Prince of Egypt* and the original *Shrek*, but he worked without Powell on last year's *Sinbad: Legend of the Seven Seas*. Gregson-Williams' full-blooded orchestral score for *Sinbad* was a triumph, but the film was a box-office disappointment that became another nail in the rather large coffin of traditional cel-animated adventure films that neither Dreamworks nor Disney has been able to sell to an increasingly CG-loving public.

Gregson-Williams had better luck on *Shrek 2*, which has officially become the highest-grossing animated film ever. Gregson-Williams tackled *Shrek 2* on his own (incorporating some material originally written by Powell), and this year has also scored Tony Scott's revenge thriller *Man on Fire* and is now at work on *Bridget Jones: Edge of Reason*. Ensnared in his own personal work space, the composer carefully eyes foot-

age from the Renée Zellweger comedy on a screen located over his mixing and editing board. To look at and hear the scene—an entirely appropriate, multi-layered and impeccably mixed piece of music playing under the action—you'd think that Gregson-Williams' work was finished. But this is only the composer's demo, a mix of synthesizers and sampled instruments, all intricately handcrafted to fit the action. "For something like this there's a little string section in the middle there and I'll probably replace that," Gregson-Williams says. "But it's still early days on the movie and I'm still trying to find my feet. I haven't really written a decent tune yet, so all the rest can wait for later—I've got to write a killer tune for this movie and I'm not sure I can reinvent the wheel. It's a romantic comedy and they temped the thing with a lot of my music from *Passionada* and a bit of *Bridget Jones 1*, and it's okay—it doesn't really do much, but then it doesn't really have to do much. Renée's pretty funny and Hugh Grant is excellent in it. I've got a little bit of time to see if I can find a language for the film that will keep us in the place we want to be, which is not to draw attention to itself by being cooler-than-thou. It's different with every job; the last movie I did was *Man on Fire*, and part of the requirement for Tony Scott is to experiment with sound against his flickering pictures, and the goal posts are really anywhere you want to put them to begin with—and then, obviously, time constraints and 120 minutes of

music come into play. But with this I've got another seven or eight weeks to score it with orchestra if I'm even going to use orchestra, and I'm just trying to see where I can go with it. There's certainly tons of songs in here as well, so you have to duck and dive around that, and they're not preset yet—the music supervisor still has a job ahead. The director's slapped on a few songs and they'll probably come off and the record company will get involved, so there's quite a lot of considerations apart from just me."

Gregson-Williams has done his share of action films and comedies, but he says *Bridget Jones* is his first experience in the romantic

Shrek 1: the fairy tale one, which really I wrote, and the *Shrek* theme, which I used a couple of times [and] which John and I co-wrote. I called John about using that and he said, 'Sure, go ahead—just make sure my name's on the cue sheet.'"

A Fairy Tale Beginning

Gregson-Williams' "fairy tale theme" from the first *Shrek* was one of its most enchanting elements, and its wistful notes play as an introduction to *Shrek 2*. "It's really Fiona's theme and that's how we differentiate it from the first movie," the composer says. "Where I



comedy genre. "I've done a few sort of romantic comedies that weren't that romantic and not that funny actually. I wanted to see what it was like, and I don't want to make a complete career out of that, but it's going to be interesting to see if I can find a subtext in the music, and I'm not sure I can. Because the music's got to say, 'Bridget's in love,' or it's got to say, 'Bridget's in deep shit,' and there's not much in between. I've been looking for that and maybe I'll find it, but the job of the music is such a soundscape—there're a lot of songs and quite a bit of score, but it's just got to have its place and let the movie get on with it.

On a movie like *Man on Fire*, it's larger than that—not necessarily that its role is larger but my job is larger, because with Tony Scott, together with his editing of the film, we really have to paint a picture together. I'm not saying I can be out of sync with a movie like *Bridget Jones*, but it's a different task."

While animated film schedules can be quite long for composers, when it gets down to crunch time in post-production they're approached very much like conventional films. For Gregson-Williams, *Shrek 2* was an additional challenge due to the fact that he was tackling the sequel solo and because of the close proximity of *Man on Fire*. "*Shrek 2* is a really great movie; there's more score of it than there was on the first one and it was a bit more of a job. And since there were two of us on the first film it was full-on on this one. Animation movies are always full-on but every one is so different. *Shrek 2* and *Man on Fire* sat rather precariously on top of each other because their release dates were similar, their dub dates were pretty damn similar, and their scoring dates were frighteningly similar. I've never worked on more than one movie at a time, but in this case I didn't want to let go of my relationship with either one. So I had two, and in the end I wriggled through both of them. It's awkward when schedules collide like that because it's very important to me, *Sinbad* being the first one I did without John Powell; on *Shrek 2* I was able to reuse a couple of themes we did for

really got to use *Shrek's* theme is later in this movie. There's a quite tricky arrangement of 'Holding Out for a Hero,' and it never really worked—we used the original Bonnie Tyler version, which had really cheesy arrangements with weird little plastic synth sounds; it's horrible, it kind of dragged on a bit and it's the denouement of the movie where Shrek is battling his way into the castle to get to his girl. As soon as I had the liberty to start throwing *Shrek's* theme into his actions as he was breaking in it started to work. Fiona's theme was the theme that really echoed in the first movie, and I'm not sure whether it reverberates the same way in this movie. Movies with a lot of songs in them need quite a lot of engineering in them technically to allow the score to have some air and some voice yet not interfere with what's going to happen with the songs."

As he did on the original *Shrek* and on *Sinbad*, Gregson-Williams found himself working on some material very early in the production of *Shrek 2*. "Usually you're brought in maybe a year earlier on an animated film. There were a couple things like that on *Shrek 2*. They preset some of the songs, but many were swapped out; like on *Bridget* here, I'm pretty sure I know where the songs are going to be, but they'll probably swap them out, and some of the song choices are old-fashioned at the moment. It's always evolving, the song part of the soundtrack, right up to the dub. You just know where the song's going to be." The *Shrek 2* score not only moves in and out of pop songs but also incorporates some arrangements directly into the underscore. "You don't necessarily incorporate the song into the score but you have to come out of the score into a song, so it's handy if you're in the right key. So if the song changes, that can affect what you're doing and you have to play catch-up. But I don't think there were any train wrecks in *Shrek 2*." Director Andrew Adamson (who co-directed *Shrek 2* with Kelly Asbury and Conrad Vernon) contributed a number of specific song ideas for the film, including using the Steven Greenberg '70s standard

"Funkytown" as introductory music for the film's takeoff on Beverly Hills, Far Far Away. "Chris Douritas was the music supervisor and obviously had a lot to do with the song choices, but I imagine even before he came on the film Andrew and his team had some ideas about song choices and what would be fun. I think 'Funkytown' works very well; it's so funny."

The composer went in an entirely different direction for a pivotal dinner scene that features a waltz straight out of Strauss. "I think during the dinner scene they had tracked something like *Eine Kleine Nachtmusik*, something very serious. I decided to go towards a waltz thinking that when it really took off and when the music really comes to the fore toward the end of the scene that it would be really funny and more effective to be in 3/4 time. I listened to some serious Strauss, and I got beaten up about that a lot actually; it wasn't quite as straightforward as I'd hoped. The idea of the waltz was fine with the filmmakers, but time and time again I was warned off being too demonstrative and maybe saying too much and not letting the characters do what they have to do on-screen. There was a lot of compromise; there always is on all scores. On *Shrek 2* it was all working fairly well, and what they didn't need me to do was to make too many large statements in the music

worked with [*Bridget Jones 2* director] Beeban Kidron. It certainly helps if you know the players. I think people overestimate our importance as composers, so it's not that surprising that composers are rejected. I did a score on Joel Schumacher's *Phone Booth* and I was replacing a score there; my score was very ambient, and it was clear why the previous score had been tossed—because he'd obviously been badly directed by the director. The last thing you wanted there was a ticking clock, some sort of a time bomb under the character in that film."

The composer says the process he learned while working at Media Ventures still serves him well. "Once I have my melody and harmony, something that's rubbed off on me from Hans is he always believed that to really completely let the filmmaker into your world as a composer you could do a cheap little demo on synth or drums, bass and guitar, or even a pretty demo on piano, and ask the director to imagine what it's going to sound like with a full orchestra; but why not go to the next step and actually do that? As far as time goes, it's pretty insane because you need a lot of detail to make these synth demos sound convincing, and it's become part of my writing process—to write a seven- or eight-minute cue, to listen to my demo, it's identical in its substance to the

"Movies with a lot of songs in them need quite a lot of engineering in them technically to allow the score to have some air and some voice yet not interfere with what's going to happen with the songs."

that detracted from the humor. Obviously, I wasn't going to just sit back and bland out behind the dialogue, so we had to fight a little bit about how much I could actually say, and sometimes there are scenes without dialogue or montage scenes where the music was clearly going to tell the story. But [Eddie Murphy character] Donkey never stops talking for two hours and there's a lot of dialogue that needs respect, and that's the battle—to find something emotional to say without taking away from the dialogue."

For *Shrek 2* Gregson-Williams found himself writing shorter cues with a lot more variety than he might have mustered on a straight adventure story. "On something like *Sinbad*—which was 80 minutes of score that I probably wrote a couple of times—being an adventure, it lent itself more to continuous, large, five- or eight-minute cues of swashbuckling music bubbling away even when we'd spotted moments to be silent. I'd choose to keep moving through those sections into the next cue."

WYSIWYG

Gregson-Williams is part of a new breed of composers more at home in the high-stakes, digital environment of contemporary film composing than some of the grand old men who still write to paper. With the adaptability afforded him by sophisticated musical and communications equipment, Gregson-Williams constructs demos that closely resemble what his final score will sound like, and he can make changes almost instantly. The result is that Gregson-Williams is probably in far less danger of having a score tossed than some of his contemporaries, a situation that the composer also ascribes to the relationships he's forged with directors and producers. "The more I go along, the more I'm not working with strangers; I've done six or seven animation films for Dreamworks now, and I don't think Jeffrey Katzenberg is going to fire me; if he does there's been a massive communications breakdown. I've worked a lot with Tony Scott and Jeffrey; I've never

final cue. It's not an orchestra, but when my music is transcribed from my demo, a clarinet or harp isn't added as an afterthought when it comes to orchestration; if it isn't in my demo it's not in the final piece. I have full orchestration of what's going to happen. On any given cue, if you have an oboe playing the melody and the rest is a string accompaniment, at a certain point you have the director sitting in your studio hearing it, and if he says, 'There's not quite enough weight in this middle section,' we can double that section with some trombones or make other changes and demonstrate them to him right there instead of throwing the baby out with the bathwater and just saying this needs to be rewritten. Since the technology's right at one's fingertips, why not do that? It does let the director into your world, and it means that there are no surprises on the scoring stage. When a bunch of people play a piece of music, there's going to be a different energy, but as far as who's playing what or the weight or the color of certain sections, that's going to be there. It's alarming the speed at which your music can change with people using Avids [digital video-editing workstations], so you have to be ready to make changes."

With *Shrek 2* having quickly broken box-office records, Gregson-Williams now prepares to head off into territory more familiar to fans of the *Lord of the Rings* films as he tackles *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, a live-action film to be directed by *Shrek*'s Andrew Adamson and shot in New Zealand, where Peter Jackson's *Lord of the Rings* trilogy was spawned. "Andrew has sort of animated the movie already in storyboards, so I actually have the movie and some of it's CG animation that he's put together. There's a couple of characters including a half-man, half-beast who plays a pipe and lures people into a trance, and there are scenes where he puts a pipe in his mouth and plays, so there are pre-records I have to have put together in the next month." Gregson-Williams also has another animated film, the comedy *Madagascar*, with the voices of Chris Rock and Ben Stiller, due in 2005.

FSM

CLASSIC ★★★★★

GREAT ★★★★

GOOD ★★★

BELOW AVERAGE ★★

WEAK ★

Harry Potter and the Prisoner of Azkaban ★★★★★

JOHN WILLIAMS

Warner Sunset/Nonesuch/

Atlantic 83711-2 • 21 tracks - 68:36

Is *Harry Potter and the Prisoner of Azkaban* the definitive John Williams score? Certainly it's an amazing pastiche of just about everything he's ever done: *Jane Eyre*, *Catch Me If You Can*, *Temple of Doom*, *Close Encounters*, *Jurassic Park*...the list goes on. Yet, somehow, it never seems less than fresh. In my review for *Harry*



Potter and the Sorcerer's Stone, I wrote: "We, for all our sophistication and experience, long for that sense of discovery in a familiar world—something we might not find in Williams' umpteenth exposition on 'the magic of flight.'" But something in *POA*—perhaps Alfonso Cuarón's fantastic direction or Michael Seresin's gorgeous cinematography—certainly inspired Williams, because flying cue, number umpteen—and one, "Buckbeak's Flight," feels as new as ever. *POA* is, in this reviewer's opinion, the best of the *Potter* films to date: tighter, more assured and better acted (Michael Gambon, stepping in for the late Richard Harris, is a revelation as Dumbledore; Gary Oldman is predictably great), and Williams rises

to the occasion, creating a score of striking beauty and power. The melodies are breathtaking, the action cues are consistently thrilling, and even the atmospheric cues shine. The score is packed with endlessly distinct ideas that are individually great and add up to a superb whole. This is Williams on top of his game.

The album can be roughly divided into three chunks. The first five tracks are the set-up. As with each film in the *Potter* series, the CD begins with a reprise of "Hedwig's Theme." It continues with the delightfully Rossini-esque "Aunt Marge's Waltz," which strikes just the right balance of pomp and comical discord. This is followed by the pure orchestral/Dixieland bedlam of "The Knight Bus," the terrifying "Apparition on the Train," and, finally, the new song "Double Trouble," cleverly based on the lyrics to Shakespeare's famous *Macbeth* scene. The melody of this last piece serves as the film's predominant theme.

The next portion of the album serves to further develop the "Double Trouble" theme and introduce the score's two other main themes. "Buckbeak's Flight" opens with the fiercest percussion since "Sand People Attack" and blossoms into the aforementioned flying theme. This six-note theme and variations appears just twice in the film (the second time, for Sirius Black's escape, has been criminally left off the album). "A Window to the Past" features a new theme for memories of Harry's long-dead parents. Carried mainly by the flute, the gentle melancholy sound fits the *Potter* world like a glove. This is something that was sorely miss-

ing from the *Chamber of Secrets*. Next comes "The Whomping Willow," which occurs much later in the film—someone must have decided the album was ripe for an action cue at this point. The cue is brief but terribly exciting, and does well paired with "The Snowball Fight," which is pure fun.

The next three tracks further develop the versatile "Double Trouble" theme. "Secrets of the Castle" comes first and is my favorite. Performed on misterioso bells, it never fails to send chills down my spine. The second half of this track, written for an earlier transitional scene in the film, is positively brilliant. It's great to see the inclusion of some of these shorter, but important, bits of score on the album. "The Portrait Gallery" is a more quirky and unstable variation of the "Double Trouble" theme, whereas "Hagrid the Professor" takes the material and gives it classic British folk instrumentation.

It's here where the album really gets cooking. "Monster Books and Boggarts" is light enough action, a combination of shorter cues from earlier in the film. Then we're right into "Quidditch, Third Year," a furious, stormy cue with fugue-like layering of motives and rhythms (and the album's only appearance of the "Grim" motif). "Layered" and "complex" describe most Williams action cues, but his *POA* set pieces are particularly well-rendered, especially in comparison to the previous two *Potter* scores. Dissonant beds of orchestra and choir, jagged brass and shifting counterlines make for some amazing action and suspense cues. Things come to a head in the tremendous "The Dementor's Convergence" and climactic "Finale,"

which actually end up giving the impression of musical blasts of light piercing through a storm. I haven't even mentioned the otherworldly "Patronus Light" chorus, the pizzicato bustle of "Chasing Scabbers" (not in the film), the slow-building pulse of "Saving Buckbeak," or the mind-bending "Forward to Time Past," which features a ticking clock and a backwards orchestra. Now I have mentioned them. This is a score of staggering diversity.

Finally, we reach the end in "Mischief Managed," which begins with the best musical ending to any *Potter* film so far—an infectiously fun quote of the Nimbus 2000 and Hedwig themes, launching into a devilishly orchestrated passage based on the new "Double Trouble" theme. And it's this last track that opens the door to my negative criticism of the score, both in the film and on the album.

I'll start with the music itself. It's a brilliant Williams score, possibly the best of his *Potter* efforts so far—I love his new themes. But I also loved the old themes. And apart from a few appearances of and exciting variations on Hedwig's theme and the lone Nimbus 2000 quote, they're M.I.A. The Hogwarts theme? Gone. Harry's Wondrous World? Gone. Voldemort? Not in the film. And the new memory theme appears to have simply replaced the old one. It's hard to complain, since *POA* works so well on its own terms and feels a lot fresher, but fans ought to be aware.

The score as heard in the film is hit and miss. On the plus side, for scenes like the Boggart practice, or the Shrieking

Shack, Williams' writing is an organic part of the sound design, expertly intertwined with sound effects and source music. However, while the score is arguably mixed a bit better than in *Chamber of Secrets*, it's still painfully quiet during most dialogue scenes. And more important, the music is dialed down during some of the film's final moments (where there isn't even any dialogue or sound effects to compete with). There are other glaring flaws—such as the editing of "Buckbeak's Flight," tainting what might be one of the most gorgeously filmed scenes I have ever seen in a movie; or the first time Harry uses the Patronus charm on the Dementors, where the melodic line is completely cut out. The film version of "Quidditch, Third Year" is also missing music, including a quote of the "Double Trouble" theme.

Finally, the album has some strikes against it. First, the chronology. As Frankensteins go, it's quite listenable, but as with Howard Shore's *LOTR* scores, when one becomes used to the narrative shape of the story, it becomes difficult to listen to cues all out of order on the soundtrack. Readers are recommended to visit www.jwfan.net for a comprehensive look (written by this reviewer) at what goes where. The album scores points for including some music not in the film, but loses points for not including nearly enough music, period. It would have been nice, for example, to have heard "A Winter's Spell," the other song Williams wrote for the film. It's virtually inaudible in the film (listen during Harry's excursion to Hogsmeade) and nowhere on the album. Likewise, Peter Pettigrew's eight-note harpsichord motif, important and fully developed in the film, never appears on the CD. The "Finale" is severely abridged, the most notable exclusion being "Sirius Black's Escape." To add insult to injury, what first appears to be an originally composed end-credits suite

of 12 minutes is revealed as containing 10 minutes of cues that have already been heard on the soundtrack album! That it more or less works as a recap of the score's main ideas is undermined by the fact that I could have made it myself in five minutes on my computer. In fact, there is less than an hour of unrepeated score on this CD, possibly due to the "bonus" addition of an absolutely worthless screen saver and desktop. I curse the soundtrack executive who initiated these "added value" supplements. For the above reasons, I cannot give the CD the extra half-star which the score merits. Nevertheless, unless you happen to hate John Williams or Harry Potter, this soundtrack belongs in your collection. Buy it and enjoy.

Harry Potter and the Revising Reviewer

Here's a quick recap of my thoughts on the previous two *Potter* scores:

Harry Potter and the Sorcerer's Stone ★★★★★

The verdict: Like the film, this score feels a bit stretched out and at times redundant. The music ranges from stunning to banal, but is overall quite magical. The breathtaking array of themes and moods are what carry this first entry in the *Potter* series.

Album highlights: "The Quidditch Match," "The Library Scene," "The Face of Voldemort," "Hedwig's Theme," "Harry's Wondrous World"

Great unreleased cues: "Olivander's Wands," "Voldemort in the Dark Forest," the real version of "Entry Into the Great Hall"

Harry Potter and the Chamber of Secrets ★★★★★

The verdict: This score has really grown on me. The new themes for Fawkes the Phoenix and the eponymous Chamber are amazing (although Gilderoy Lockhart's bumbling march is still tiresome), and for a rush-job that borrows heavily from the first score, I



may actually prefer the second for its pace and breadth. It lacks the hint of sadness and some of the fun of the first score, but it ups the mystery quotient for a great listen.

Album highlights: "Fawkes the Phoenix," "The Chamber of Secrets," "The Flying Car," "Meeting Tom Riddle"

Great unreleased cues: The unique variation on Hedwig's theme that accompanies the transition to the greenhouse; any of the many cues for scenes where people are discussing the Chamber in hushed tones.

And finally...

Harry Potter and the Goblet of Fire ★★★★★

The prediction: Williams will forget all about "Double Trouble" and compose a great "Goblet" theme. We will hear the Hogwarts theme again. Voldemort's music will return with a vengeance—in fact, he'll get another new theme. The album will be the most out-of-sequence yet.

Album highlights: "Quidditch World Cup" will rock our world. The climactic cue will be awe-inspiring.

Great unreleased cues: If the film is as long as the book, most of the score!

—John Takis

The Alamo ★★★★★

CARTER BURWELL

Hollywood 2061-62433-2

26 tracks - 55:48

It's too early to declare Carter Burwell's score to *The Alamo* the best of the year, but I can safely say it's Burwell's best ever, and that includes the superlative work he has done on *Fargo*, *Rob Roy* and *Gods and Monsters*. The influences of these three scores are strongly felt in *The Alamo*. *Fargo* is there in the military percussion; *Rob Roy* comes through in the Celtic flavors; and *Gods and Monsters* shares the nostalgic sadness. There's so much good writing on this album, you'll be faced with the terrible choice of either immediately re-listening to an incredible cue, or simply moving on to the next, which might be even better!

The story behind the making of *The Alamo* eerily parallels some of the circumstances surrounding the actual tragedy in 1836. The film was supposed to be directed by Ron Howard, but exorbitant budget costs were too much for the studio to shell out, so Howard left (to direct *The Missing*) and the command was given to relative newcomer John Lee Hancock, whose only other major film was the modest *The Rookie*. With the movie complete, the studio was still unhappy since it was over-budget and way too long, and so started the film-opening shuffle. Finally, in the spring of 2004, a shortened version opened to little fanfare and was left to fend for itself against other more publicized films. It died a horrible death. But, from the ashes, Burwell's score survives.

The genius of this effort is that Burwell downplays the action music. It's probably the most melancholy action score in recent times. The main motive, heard in all its orchestral glory in "What We're Defending," is a lovely melody, haunting when it needs to be, inspiring, and elegiac in many of its appearances.

"The Visitation of Saint Ursula" and "The Last Night" are my favorite cues because of their collective build-up to a full

emotional release in a pivotal moment of the movie. Some may quibble with the first cue, "Flesh and Honor," with its flute melody sounding remarkably like Howard Shore's Shire theme from *The Lord of the Rings*, but I think that any Celtic solo flute will have this reference to contend with for years to come. It was totally appropriate for the scene, which shows the aftermath of the battle, before flashing back to events leading up to it. Another wonderful cue is "Deguello de Crockett," containing a traditional military tune that Mexican General Santa Ana had his band play during the early attacks to wear down the soldiers in the fort. Burwell was then called on to add an original melody on top of the piece for the scene where Davy Crockett joins in on his violin to show that music can be a healing tonic as well. This had to be done in pre-production, and the scene became the emotional high point of the movie.

The CD says that the music is the Original Score to *The Alamo*, which leads me to believe that Burwell's score was severely altered during the massacre of the original cut. Still, I enjoyed the music in the movie as much as I do on the CD, and I can't recall any important music from the film that's not included on the album. I always felt Burwell could score a big epic film just as effectively as he does quirky experimental films like *Adaptation* and *Intolerable Cruelty*. So in closing, I ask you to "Remember the Alamo," or at least give it a try. You won't be disappointed.

—Cary Wong

Basic Instinct (1992) ★★★★★

JERRY GOLDSMITH

Prometheus XPCD 154

26 tracks - 74:34

Prometheus, having already provided us with many previously unavailable Goldsmith scores, now releases a complete chronological version of *Basic Instinct*, originally released in shorter form on Varèse Sarabande

VSD-5360. The new album is presumably remastered (not that the first disc had bad sound) and contains 30 more minutes of music.

This score definitely ranks among Goldsmith's finest achievements in the crime/detective genre, every bit as accomplished as *L.A. Confidential* and *Chinatown*, or even the telefilm *Contract on Cherry Street*. This certainly is a genre that brings out the best in Jerry. The "Main Title" sets things off with Jerry's celebrated main theme, which is sly, slinky and sexy. This main theme and a secondary motive provide most of the running time for the new material on this album (both ideas are presented in many different variations). The music seduces the listener just as Sharon Stone's Catherine Tremell seduces Michael Douglas' Nick Curran.

Jerry Goldsmith's adept action scoring also comes to the fore in tracks like "Night Life" and "Roxy Loses," which feature the composer's trademark percussive, mixed- and asymmetric-meter writing. And then there's "Pillow Talk," Goldsmith's famous scoring for the movie's equally famous sex scene between Douglas and Stone. This thrustingly rhythmic music is anything but romantic, and is in fact rather penetrating.

It builds to an orgasmic climax, matching what we see in Paul Verhoeven's film.

Is this CD a necessary purchase? No. But if you don't yet have this score in any form and are thinking of buying it, by all means buy this new expanded release instead of the original. If you already own the old one, it contains all of the highlights of the score (discussed in the previous paragraph) and is a fine listen on its own. The longer disc does have a few pretty good new tracks, but this material is by no means essential and will not be enough to justify the purchase of this album for those with the original.

—Darren MacDonald

The Chase (1966) ★★★★★

JOHN BARRY

Sony Legacy CK 89265

16 tracks - 56:05

With a script by the great Horton Foote and a cast that includes Marlon Brando, Jane Fonda and Robert Redford, *The Chase* could have been and should have been a hit, or at least a strong movie. But Arthur Penn's 1966 soap opera about love and betrayal in Texas flopped commercially and critically. And over the course of the four decades that have passed since its

premiere, this overheated "contemporary" western hasn't been rediscovered and rescued from obscurity by film critics or scholars, and it probably never will be. The same cannot be said about the picture's soundtrack, however. Thanks to Sony Legacy, listeners can now enjoy a remastered copy of John Barry's score, which the label has released to commemorate the English composer's 70th birthday.

Alternating between classical arrangements and more popular ones, the material that makes up this collection generates a multitude of moods, ranging from gray depressions to joie de vivre. On a track like "What Did I Do Wrong?" for example, Barry surrounds a melancholy flute figure with strings that roll up and down like waves in a barren sea, creating an intensely gloomy and fragile sound. In contrast, "Call That Dancin'?" is a gorgeous slab of blues, which juxtaposes a muted trumpet and a narcotic organ to produce a sound that is sexy, dreamy and hopeful all at once. And "Saturday Night Philosopher," a rock and roll tune, features swaggering bass and horns that zoom around each other as confidently as jet fighters in a summer sky.

But as fresh as much of this music is, there are passages that betray the influence of other composers. Consider the track called "Look Around." With its seesawing rhythms and "easy listening" ambience, the composition tips its hat to Mancini. And on "The Chase Is On," one of the album's most exciting pieces, Barry develops a tense and suspenseful arrangement of strings, which he quickly disrupts with a strain of mariachi notes and an onslaught of horns and drums, a tactic that he may have borrowed from Tiomkin's themes for both *Rio Bravo* and *Rawhide*. One wonders if perhaps Barry, in 1966, wasn't also familiar with Morricone and his pop-inflected scores for Sergio Leone's spaghetti westerns.

But these imitations—or allu-

sions, if you will—only enrich the work. In other words, because of Barry's eclecticism, his score is interesting—and charming. Few film composers, in fact, have ever been as fun as Barry. And few ever will be.

—Stephen B. Armstrong

The Black Swan (1944) ★★★★★

ALFRED NEWMAN

Screen Archives Entertainment

SAE-CRS-010 • 17 tracks • 68:25

“When villainy wore a sash and waved a cutlass!” declared posters for *The Black Swan*. Naturally, the film came from a time when Hollywood pirate films were more concerned with the exploits of a dashing (if somewhat flawed) hero and heaps of swashbuckling adventure than they were with realistic portrayals of gritty pirate life—not that these films are much more realistic today. That said, Alfred Newman's score for *The Black Swan* is rousing, swashbuckling music that also has a sense of fun, similar to Erich Wolfgang Korngold's *The Sea Hawk* or *Captain Blood*. It's the kind of music that a filmmaker of any era should be happy to have in his swashbuckler.

The score is as thematically rich as one might expect, with themes for the main characters, for the ship *The Black Swan*, for the villain, etc. One of the highlights is the wonderful danger motif for

the ship, given a virtuoso treatment by the principal trumpet on numerous tracks. The main theme is, of course, first heard in the “Main Title,” where Newman provides a great choral rendition that not only serves to introduce the story, but also (with lyrics by Charles Henderson) acts as a great sea shanty in the tradition of “Strike for the Shores of Dover” from Korngold's *The Sea Hawk*.

No score of this type would be complete without a little romance and a giant, climactic finale. Newman provides the right dose of love in the lengthy “Lady Margaret's Pillow” and “Jamie Kidnaps Lady Margaret.” Only in old Hollywood do rational women fall in love with their kidnappers, so it takes a characteristically passionate Newman love theme to make it at all convincing. Then, the whole orchestra is used to its fullest extent in the 15-minute final track, which scores the battle on the coast and aboard the pirate ship. The main themes for the hero and the pirates battle back and forth on the soundtrack, just as the characters duel it out on screen.

Sound quality on this release is not quite as good as *Dragonwyck* or *Down to the Sea in Ships*. But, as always, it's still great to have this music in the best presentation possible, with the music having been remastered well enough to



hear the occasional squeaky chair from the orchestra.

—D.M.

Stealing Time ★

JOEY NEWMAN

La La Land LLC CD 1018

25 tracks • 43:19

If only all CDs were put together like this one. It has everything—extensive liner notes from the producer, director, writers and the composer himself, bonus cues, and what seems to be the entire score. Tragically, the only downside of *Stealing Time* (no pun intended) is what some may consider the most important part:

the music.

That the music fails to leave a lasting impression at all is especially unfortunate, given that everyone involved seemed to have such a great time on this project. The director/writer enthusiastically praises the composer with the standard “The first time I heard the music, it was like...,” and Newman himself had several weeks to write it, with complete trust from the director. La-La Land even thanks the “Newman genes” for another “brilliant” (an annoyingly overused word in filmmaking) composer. Given this sort of praise heaped upon the score, you'd think you were going to hear another *The Natural* thunder out of the speakers from the very moment you pressed play until the last moment you wipe the tears from your eyes and remove the CD from its cradle.

Well, if you're crying at the end of this disc, it's probably because you felt every single second of the 43-minute run time. After you hear the first track, you might as well turn it off, since the next 24 sound almost identical. The limited budget shows in just about every way imaginable. The music is percussive; there are prominent string samples; the tone is obviously matching a direct-to-video crime something-or-other about a bunch of 20-somethings that make pouty faces on the color-washed and grainy box cover and argue about relationships in between the caper. Maybe it's the material Newman was given to work with, or maybe it's simply that his impressive credentials stem more from his appellation than actual talent, but this CD is a total waste of time. I've heard a dozen scores that sound just like this in a dozen other bad movies that deserved them. Think Hans Zimmer or one of his cronies simply phoning it in and you'll have an idea of what to expect. Late night Showtime.

This album isn't so much music as much as one long groove session with no semblance of progression whatsoever. Yes, there

Hollywood Music Industry Directory

Premier Edition 2004 ★★★★★

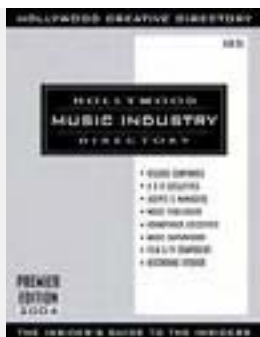
STEVEN ATINSKY, ed.

Hollywood Creative Directory, 2004

318 pages, \$59.95—softcover

FOR YEARS THE *HOLLYWOOD Creative Directory* has been a valuable source of information for the film industry. Now comes a volume that focuses solely on the music industry. Listed here are record companies, representation, recording studios, clearance information and much more.

How useful is this volume? Well, it even lists screening rooms, hotels and dining places in LA and



New York, along with phone numbers and websites for most airlines. While the information is geared for those interested in making connections or looking for a volume that collects everything in one place, this is a superb beginning. In today's digital lifestyle, perhaps a CD-ROM of the same thing could be made available. It is not entirely clear how comprehensive the volume is, and it would be difficult to be on top of every possible business or agency. A sheet that allows a business to submit their information for a free listing is provided.

Books like this can often run the risk of quickly becoming out-of-date, but this volume has plenty of resources for anyone interested in further pursuing their career in the industry, or even someone doing research.

—S.A.K

are themes, but there are no variations on them. Yes, Newman gets the honor of ripping off "Swimming" from *Waterworld* for the 18th time, but no, he doesn't even try to disguise it. Yes, the production quality is slick, but no, it doesn't fool you into thinking there was an orchestra present. Not every film needs a full symphony orchestra backing it up, but of late it seems that any joker with a bunch of samples and the ability to use a computer gets to call himself a composer. Newman's background as a drummer shows through here—but just because he commands an excellent sense of rhythm does not mean that he can write music as well. And you don't have to be named "Newman" to be able to rip off Thomas Newman. There are plenty of people out there who are making a fine living doing just that, so Joey doesn't earn any points for doing so with reckless abandon here.

That this is Joey Newman's first major effort gets him a little slack, but not much. Following in the footsteps of four composers who have such distinct voices, a sample-based percussive bit of nothing that could have been composed with Apple's "Soundtrack" program was not the best way to go. The latest addition to the Newman clan may indeed have something to offer, but it sure can't be found here. —**Luke Goljan**

A Summer Place ★★ ½

MAX STEINER

Brigham Young University FMA-MS112
32 tracks - 76:43

Delmer Daves may be one of the least remembered directors from the era of the Hollywood studio system, but two of his pictures still enjoy popularity: the film noir *Dark Passage* and *A Summer Place*, a romantic melodrama. Featuring Sandra Dee and Troy Donahue, this sudsy story of teen lovers sold a lot of tickets on its release in 1959, thanks in part to its quasi-erotic content.

It didn't hurt, either, that the film's score yielded a single,



"Theme From *A Summer Place*," that rose to number one on the pop charts. Arranged by Percy Faith and performed by his orchestra, this lushest of numbers is a standard on oldies and easy listening stations, and its melody, a percussive line of notes played by violins and piano shows up regularly in television and radio commercials even today. Faith didn't compose this famous song, however. The immortal Max Steiner did.

Unfortunately, the hack conductor's breezy treatment of the master composer's theme surfaces regularly throughout this score, poisoning it like a Chernobyl wind. And though fans of the track should enjoy this newly remastered material, those who loathe it, no matter how much they enjoy Steiner, will want to leave this disc alone. Still, there are some nice moments here. "A Filthy Word," for instance, combines a brooding strings figure with a jewelry box melody to produce a sound that's simultaneously quaint and tense; and the cue titled "Harlot of a Mother" manages to construct a memorably creepy mood with an erratic montage of brass notes. Steiner's arrangement of "Liebestraum" for the organ is also deliciously sad. Yet Faith's theme always seems to materialize just as the score's more compelling passages start to develop emotional depth.

Brigham Young University, the official home of Max Steiner's papers, produced this CD, dressing it up with a clean sound, detailed liner notes and pretty promotional photos. Their efforts and achievements, in this respect, are admirable. Let's hope, though, that their next



release will give us something a little bit easier to like. —**S.B.A.**

Battlestar Galactica ★★ ½

RICHARD GIBBS

La-La Land 1015 • 26 tracks - 68:26

Richard Gibbs has had a busy few years scoring a variety of comedies. His Oingo Boingo days led to a variety of television scoring jobs and a full schedule of what would become money-making hits. Things seem a bit glibber more recently, but scoring the Sci-Fi Channel's update of *Battlestar Galactica* was at least a great chance for Gibbs to flex his compositional skill. Gibbs' essay in the accompanying CD booklet suggests that he had a different idea than that of the producers, but still met their challenge well.

Rather than the swashbuckling genre score that one might have expected from this remake miniseries, Gibbs was asked to provide a much more minimalist score that mixes taiko drumming, orchestra, synth sounds and wordless vocalizations—in other words, the present and immediate future of film music. One might say that Gibbs was asked to simply write the kind of non-score score that seems to accompany all the Sci-Fi Channel's movies of the week. Somehow, though, Gibbs has produced something closer to the more lyrical *Star Trek: The Next Generation* sound. The music is instantly attractive when in this vein, but less so in torturous tracks like "Starbuck Buck Buck" with its mix of Middle Eastern chanting and a slow techno backbeat. Still, the fact that Gibbs' restraint met the demands of the filmmakers while writing something that's occasionally listenable

as an album is a mark of the composer's skill. This score should appeal to a good cross section of science-fiction film connoisseurs, especially *Battlestar Galactica* fans.

—**Steven A. Kennedy**

Between Heaven and Earth

★★★

A.R. RAHMAN

Sony SK 92494 • 15 tracks - 51:14

From the young composer of the recent Broadway hit *Bombay Dreams* comes this orchestral suite of music depicting the walk along the historic Silk Road. A.R. Rahman has been composing for Indian cinema with phenomenal success, and his songs have sold in the millions internationally. This work is his "Western" debut. Those who managed to catch the film *Lagaan* (a 2002 Oscar nominee) may recognize Rahman's name. And Tolkien fans take note—he is at work on a stage musical version of *The Lord of the Rings*.

If you are enthralled by orchestral works that incorporate Asian musical elements, this will be an enjoyable disc. Rahman's music is filled with a tunefulness that makes it instantly appealing to those who hunger for melody.

The opening track, "The Golden Era," is followed by a Hindi version of "Warriors in Peace" (an English version concludes the disc). It, along with several other musical ideas, is derived from Rahman's work on the Chinese film *Warriors of Heaven and Earth* (2003). The music takes us on a journey from China to Turkey. Along the way we are treated to a mix of specific ethnic music, coupled with Western orchestration. This works most of the time.

Taken as a whole, the piece is more on the pop side of orchestral writing. Tracks are short and don't always get to breathe. As a collection of brief pieces, the disc succeeds in communicating that Rahman is a talented composer capable of expansive melodic writing and masterful orchestration.

(continued on page 43)

A Hero's Format

The Adventures of Robin Hood

DVD-Audio ★★★★★

ERICH WOLFGANG KORNGOLD

Marco Polo 5.220501

26 tracks/chapters - 82:43

DVD-Audio format: 5.1

(48 kHz sample rate, 24-bit resolution)

DVD-Video audio formats:

Dolby Digital 5.1; dts 5.1

THIS IS THE DVD-AUDIO (DVD-A) VERSION OF

Erich Wolfgang Korngold's *The Adventures of Robin Hood* (TAORH), 1938, first released by Marco Polo as CD 8.225268 (see FSM Vol. 9, No. 3). The original recording was made in high-resolution, digital audio with six discrete channels of sound. Using the DVD-A format, Marco Polo has provided us with the finest commercially available electronic reproduction of Korngold film music available—and this is not an overstatement. It leaves CDs as well as the highly compressed, DVD-Video (DVD-V) Dolby Digital and dts audio formats in the digital dust. I'll get back to this "format fandango" in a minute.

While a compelling argument can be made for the CD version of TAORH being definitive, unbelievably, this is no longer the case. The DVD-A goes it one better by including the original theatrical trailer music!

This disc is the first recording of Korngold's film music using the ear-blowing DVD-A format. It also presents the first restoration/orchestration of Mr.

John Morgan and the first orchestration/conducting by Mr. William Stromberg using an audio process that envelops the listener in six discrete channels of sound. More of these are on the way.

The multi-authored DVD-A booklet is suburb. But it is, essentially, identical to the CD booklet (again, see FSM Vol. 9, No. 3).

Video content includes a succession of abstract stills in "slide-show" fashion (one slide per track/chapter), black and white photographs from the booklet, and a format menu. The slide show is there to ensure the disc conforms with the strict DVD-V specification that requires sound to be accompanied by picture. This type of video presentation also occupies close to zero bandwidth, and, hence, it has become the preferred, standards-compliant option for high-end audio productions.

DVD-A discs typically contain all three DVD audio formats, which makes for a very user-friendly product. TAORH follows the norm. The default audio setting of your DVD player and/or receiver/amplifier(s) is cued up automatically. This means the disc will work with just about any DVD player. There is a trade off, however. The menu for changing your default format is at the end of the disc in contrast to DVD-Vs where the



audio-format menu (if there is one) is at the beginning.

While each of the three DVD audio formats puts the listener in the virtual middle of the orchestra, the high-end DVD-A format enables you to clearly perceive instruments that are barely discernable or "not there" in the compressed DVD-V formats. In stark contrast to the DVD-A format, subwoofer response (the ".1" in 5.1) is murky,

lacks definition, and is not so "sub" for both DVD-V formats. Overall, the sound field is richer, broader, deeper and, well, "surrounder" in the high-resolution, DVD-A format.

MARCO POLO'S "MIXED-DOWN" CD IS NOW THE modern reference re-recording of TAORH both musically and artistically. But it's still a CD, and CDs use a two-channel recording technology more than 20 years old. However, back-to-back, track-by-track comparisons of the CD and DVD-V audio formats (repeated using several DVD players and sound systems) proved to be revealing if not darn right embarrassing (and reassuring?). To my ears, and despite the engineering specifications, the ancient CD format consistently beat out the modern, highly-compressed DVD-V audio formats. DVD-V sound may make the grade for films, but it sure doesn't for film-score recordings.

—William Flanigan

Making the Leap

Is DVD-A worth the hassle and expense?

SO WHY BOTHER WITH DVD-AUDIO (DVD-A)? THE

short answer is because it sounds far better, trouncing all other optical audio formats (with one exception—see below). Now, the long answer: The DVD-A format provides audio fidelity that far exceeds that of CDs and the audio of DVD-Video (DVD-V). It is the closest thing yet to the real thing with "closest" being defined in turns of sampling frequency (measured in kilohertz [kHz] or thousands of samples per second) and bit rate (or the size of the chunk of ones and zeros that are sampled together). As you might expect, for each number, higher is better for your ears. This is because original analog sound can be more accurately represented digitally on a disc as the numbers go up. Audio encoded on CDs has a sampling frequency of 44.1 kHz and a 16-bit sampling rate; for DVD-A, it can be as high as 192 kHz and 24-bits. (I'll try hard to limit the techno-babble from now on.)

For those still with me, here's a bit (no pun intended) more to help you to decide if you should take the plunge now, later or ever. To start with, DVD-A will likely require a new DVD player (unless you have replaced yours very recently with one that has the

DVD-A logo—see above—on the faceplate). It may also require a new receiver (or additional amplifying components) and further calibration of your speaker system. DVD-A is not compatible with other optical audio formats (you can't play a DVD-A on a CD player or hear the DVD-A format on a DVD-V player). Since DVD-A delivers up to six separate channels of analog sound (that's right, analog, not digital), it requires six additional (RCA-connector type) cables between player and receiver.

Then there is something called "bass management" (BM). Unlike DVD-V audio, DVD-A delivers bass to *all* audio channels. BM, however, insures that bass is delivered only to the subwoofer channel. Most DVD-A players on the market do not have this feature.

To add to the fun, DVD-A has a high-resolution competitor in the form of Super Audio CD (SACD). SACD also requires six additional connecting cables. Some DVD-A players are "universal" in that they will play both DVD-A and SACD discs (as well as CDs and many other audio/video formats). No SACD players will play DVD-A discs.

Why all the cables? Because the recording industry has mandated it to be so. They fear digital copying. So unless you are doing the mix/remix on a soundstage, film-score enthusiasts are banished to the analog



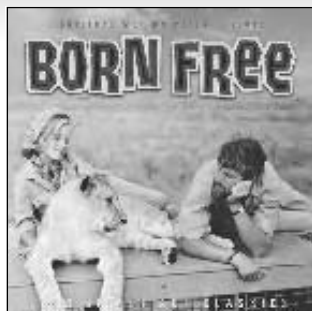
domain (the disc is digital, but it's encrypted digital which becomes decrypted analog right off the disc, give or take a few electronic circuits). Can this be all that bad, since our ears are analog and our speakers must be likewise? Well, by converting sound to analog from the outset, audio processing is subject to the noise, artifacts and distortions inherent in the analog domain, which is not what we want to hear (but have been since the 19th Century). Bottom line: Use the shortest RCA-connector cables you can get away with.

If all this seems needlessly technical and difficult to follow, it may be the reason why sales of DVD-A (and SACD) discs remain moribund. Even traditional vinyl records outsell DVD-A discs six to one. And both high-end formats have been around since 2000. If having two competing, high-quality audio formats seems something like Beta versus VHS redux, guess again. Neither format may survive this time. Video appears to be killing off audio in general, and high-resolution audio in particular. The size/shape/quality of the home-video picture seems to be taking precedence over the quality of sound. Ever notice how puny the speakers are in a typical home-theater set up? They're just right for listening to low-resolution DVD-V audio.

—W.F.

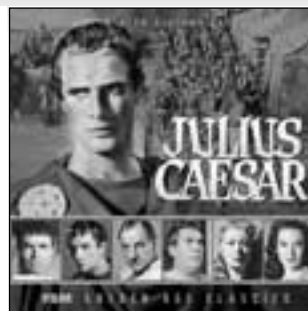
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FSM marketplace



□ Vol. 7, No. 10
Born Free
JOHN BARRY
Lyrics by Don Black; Vocal by Matt Munro
Film released: 1966
Studio: Columbia
Genre: Wildlife Adventure
Silver Age Classics
CD released: July 2004 • Stereo • 39:55

A terrific soundtrack in its own right, this score and song became pop sensations; Barry and Black won Academy Awards for both song and score. Now, the original LP recording has been remastered and released on CD for the first time! **Special price: \$16.95**



□ Vol. 7, No.9
Julius Caesar
MIKLÓS RÓZSA
Film released: 1953
Studio: M-G-M
Genre: Shakespeare/Epic
Golden Age Classics • CD released: July 2004
Mono & Stereo • 68:05

One of Rózsa's most powerful scores: dark and dramatic yet full of melody. This premiere CD features the complete score, in mono, with a wealth of outtakes, and pre-recordings, including several tracks in stereo. **\$19.95**



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

One of the great orchestral scores of the '70s, available for the first time. 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 by a wunderkind: *The Fastest Gun Alive* (37:36) sports quintessentially American string writing; *House of Numbers* (38:34) is a crime thriller with appropriately over-the-top music. In 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**



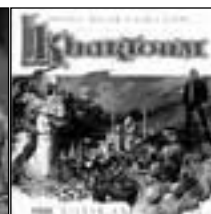
□ Vol. 7, No. 4
Logan's Run (TV Series)
LAURENCE ROSENTHAL, et al.
Telecast: 1977 • Studio: M-G-M
Genre: Science Fiction
Silver Age Classics
CD released: March 2004
Stereo • 79:55

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, swaggering sound. This premiere album release includes the complete score from the original scoring elements. **\$19.95**



□ Vol. 6, No. 18
On Dangerous Ground
BERNARD HERRMANN
Film released: 1952
Studio: RKO
Genre: Film Noir
Golden Age Classics
CD released: November 2003
Mono • 48:24

Herrmann's only film noir runs the gamut from furious chase music to heart-felt warmth. Presented in complete, chronological order with a bonus suite of rehearsal outtakes. NOTE: This CD was produced from acetate recordings of varying quality. **\$19.95**



□ Vol. 6, No. 17
The Man From U.N.C.L.E. Vol. 2
JERRY GOLDSMITH, et al.
TV Produced: 1963-67
Studio: M-G-M
Genre: Secret Agent
Silver Age Classics
CD released: Oct. 2003
Mono • Disc One: 77:54
Mono/Stereo Disc Two: 76:29

Because you demanded it: Another 2-CD set of the classic TV series scores, including music by Fried, Shores, Riddle and more. Two unused versions of the theme and music from the feature films are included. **\$24.95**



□ Vol. 6, No. 16
The Brothers Karamazov
BRONISLAU KAPER
Film released: 1957
Studio: M-G-M
Genre: Literary Adaptation
Golden Age Classics
CD released: Oct. 2003
Mono • 79:10

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



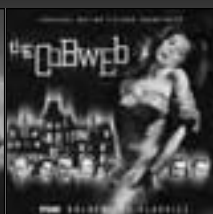
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□ Vol. 6, No. 15
Wild Rovers
JERRY GOLDSMITH

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



□ Vol. 6, No. 13
Hawkins on Murder/Winter Kill/Babe
JERRY GOLDSMITH

Films broadcast: 1973, '74, '75
Studio: M-G-M
Genres: Crime, Biography
Silver Age Classics
CD released: July 2003
Stereo • 77:24

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



□ Vol. 6, No. 12
Toys in the Attic
GEORGE DUNING

Film released: 1962
Studio: United Artists
Genre: Southern Family Drama
Golden Age Classics
CD released: July 2003
Stereo • 70:27

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



□ Vol. 6, No. 11
The Appointment
MICHEL LEGRAND,
JOHN BARRY
& DON WALKER,
STU PHILLIPS

Film released: 1969
Studio: M-G-M
Genre: Drama
Silver Age Classics
CD released: June 2003
Stereo • 77:06

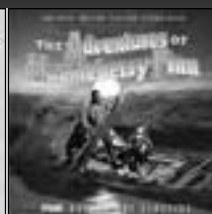
A tale of obsessive love features music by a quartet of noted composers: Legrand (18:59); Barry & Walker (26:19); Phillips (31:48). Remixed from the original masters, it's a one-of-a-kind trio. Special price: **\$16.95**



□ Vol. 6, No. 10
Our Mother's House/The 25th Hour
GEORGES DELERUE

Films released: 1967
Studio: M-G-M
Genre: Gothic/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 tragicomic 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**



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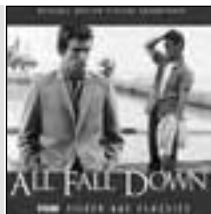
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□ Vol. 6, No. 6
All Fall Down/The Outrage
ALEX NORTH

Film released: 1962/1964
Studio: M-G-M
Genre: Drama/Western
Silver Age Classics
CD released: Apr. 2003
Stereo • 52:54

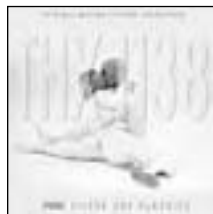
Two complete scores by the great Alex North: *All Fall Down* (38:24) is hushed, sweetly jazzy score to family/coming-of-age drama. *The Outrage* (14:29) is spare music to western remake of *Rashomon*. **\$19.95**



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

Film released: 1954/1956
Studio: M-G-M
Genre: Adventure/Drama
Golden Age Classics
CD released: Apr. 2003
Stereo/Mono • 79:20

Green Fire (51:04) is an adventure set in Colombia with a gorgeous symphonic main theme; *Bhowani Junction* (27:52) is a politically charged romance sporting indigenous, "world-music" source cues. **\$19.95**



□ Vol. 6, No. 4
THX 1138
LALO SCHIFRIN

Film released: 1970
Studio: Warner Bros.
Genre: Science Fiction
Silver Age Classics
CD released: Mar 2003
Stereo • 55:45

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



□ Vol. 6, No. 3
Home from the Hill
BRONISLAU KAPER

Film released: 1960
Studio: M-G-M
Genre: Drama
Golden Age Classics
CD released: Mar. 2003
Stereo/Mono • 79:26

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



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

Film released: 1968
Studio: M-G-M
Genre: Military/Espionage
Silver Age Classics
CD released: Feb. 2003
Stereo • 79:20

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



□ 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, Schiffrin, Scharf, Stevens) are represented on this 2-CD set. **\$24.95**



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

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

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



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

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

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



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

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

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



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

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

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



□ Vol. 5, No. 13
Scaramouche
VICTOR YOUNG

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

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



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

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

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



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

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

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



□ Vol. 5, No. 10
I Spy
EARLE HAGEN

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

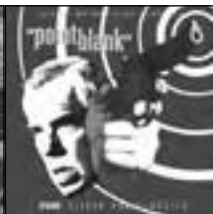
Five episode scores for groundbreaking series starring Robert Culp and Bill Cosby: "So Long, Patrick Henry," "The Time of the Knife" "Turkish Delight," "The Warlord" and "Mainly on the Plains." First three & theme in stereo; all OST, not LP recordings. **\$19.95**



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

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

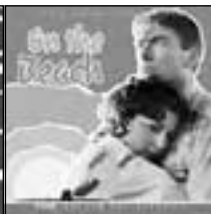
Complete stereo score for gargantuan biblical epic starring Lana Turner features male and female choruses, solos, source cues and thundering symphonic glory. Includes unused alternate cues. **\$19.95**



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

Film released: 1967, 1973
Studio: M-G-M
Genre: Film Noir
Silver Age Classics
CD released: June 2002
Stereo • 77:54

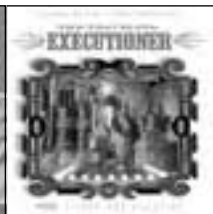
Two films based on D.E. Westlake's crime novels: *Point Blank* (39:38) is a landmark 12-tone score, ethereal and strange; *The Outfit* (38:16) features a dark, pulsating score punctuated with unexpected melody. **\$19.95**



□ Vol. 5, No. 7
On the Beach/The Secret of Santa Vittoria
ERNEST GOLD

Film released: 1959, 1969
Studio: United Artists
Genre: Drama, Comedy
Golden Age Classics
CD released: June 2002
Stereo • 70:59

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



□ Vol. 5, No. 6
The Traveling Executioner
JERRY GOLDSMITH

Film released: 1970
Studio: M-G-M
Genre: Black Comedy
Silver Age Classics
CD released: May 2002
Stereo • 39:39

The main theme blends Americana, Dixieland and circus sound, but the score touches all the bases, from bluegrass to avant-garde to full-scale action. This first-release ever is complete, with every note in excellent stereo. **\$19.95**



□ Vol. 5, No. 5
36 Hours
DIMITRI TIOMKIN

Film released: 1964
Studio: M-G-M • Genre: WWII/Spy
Golden Age Classics
CD released: May 2002
Stereo • 66:41

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



□ Vol. 5, No. 4
The Man Who Loved Cat Dancing
JOHN WILLIAMS
MICHEL LEGRAND

Film released: 1973
Studio: M-G-M
Genre: Western
Silver Age Classics
CD released: Mar. 2002
Stereo • 65:37

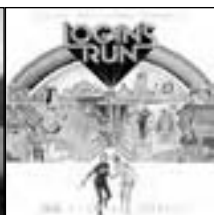
A lost gem from Williams' melodic, pre-blockbuster career, plus Legrand's unused, unheard take on the same material. A rare opportunity for collectors—all in stereo! **\$19.95**



□ Vol. 5, No. 3
Joy in the Morning
BERNARD HERRMANN

Film released: 1965
Studio: M-G-M / Genre: Romance
Golden Age Classics
CD released: Mar. 2002
Stereo • 46:33

Herrmann's last studio project is sweepingly romantic, surging with passion and haunting in its use of melody. The complete score from the original three-track recording with liner notes by Christopher Husted. **\$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**



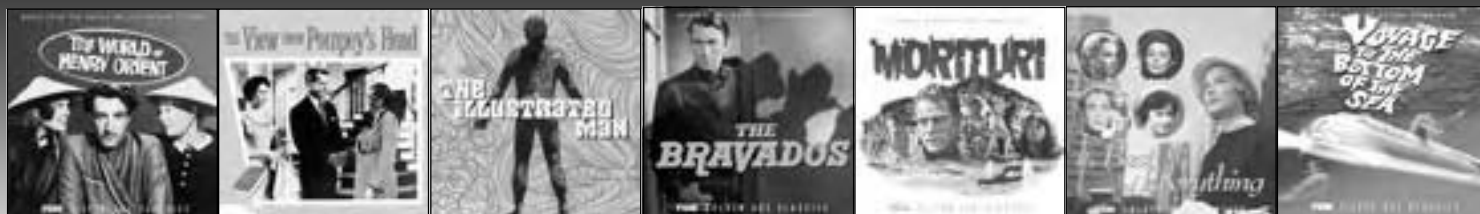
□ Vol. 4, No. 17
John Goldfarb, Please Come Home!
JOHNNY WILLIAMS

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**



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□ 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 soaper features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. **\$19.95**

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

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

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

□ Vol. 3, No. 6
The Undeclared Hombres
HUGO MONTENEGRO/
DAVID ROSE

Films released: 1969/67
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Sept. 2000
Stereo • 72:33

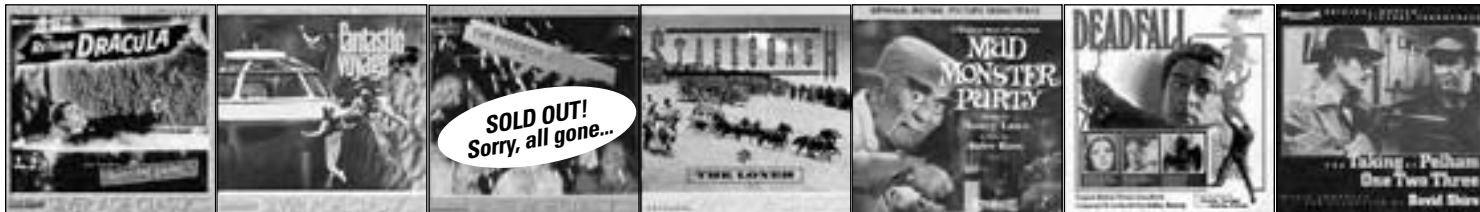
Western doubleheader: *The Undeclared* (w/John Wayne, 47:33) is accessible and symphonic. *Hombre* (w/Paul Newman, 21:30) is moodier, sensitive—a quiet gem. **\$19.95**



- 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 Film-Flam Man/A Girl Named Sooner
JERRY GOLDSMITH
Films released: 1967/1975
Studio: 20th Century Fox
Genre: Drama/Americana
Silver Age Classics
CD released: Jan. 2000 • Stereo (Film-Flam)/Mono (Sooner) • 65:20
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: 1949
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**
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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**
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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**



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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**
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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**
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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
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Two complete '70s scores plus the main title (6:07) to *Conrack* (1974). **\$19.95**
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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**
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MAURY LAWS
Film released: 1998
Studio: Rankin/Bass
Genre: Animagic
Percepto/Retrograde Records
CD released: 1997
Stereo 36:48
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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
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Studio: M-G-M
Genre: Thriller
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Getting the Best Score for Your Film:

A Filmmakers' Guide to Music Scoring by David Bell

A respected TV composer, Bell wrote this book in 1994 to help producers and directors get the most out of film music. Aimed at filmmakers, this book also provides useful info for pros—and fans. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the personnel and entities involved in each; plus lists of agents, clearance companies, glossary terms and resources. *Silman-James Press, 112 pp., softcover. \$12.95*

BOOKS FOR MUSIC LOVERS

The Score: Interviews with Film Composers by Michael Schelle

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



Sound and Vision: 60 Years of Motion Picture Soundtracks

by Jon Burlingame Foreword by Leonard Maltin

Journalist and historian Burlingame's conducts an overview of film composers and history in clear and direct prose. Comprised of composer mini-bios, with reviews of their most notable works and photo portraits, there is also a thorough overview of soundtrack album history (LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. *Billboard Books, 244 pp., softcover. \$18.95*



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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, Duning, 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; Kitaro & 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*; Shostakovichs Anonymous.

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

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

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

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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.

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

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

VOLUME TWO, 1997

First color covers! Issues 32-48 pp.

***Vol. 2, No. 1, Jan./Feb. '97** *Star Wars*:

Williams interview; Special Edition CDs.

***Vol. 2, No. 2, Mar./Apr. '97** A. Clausen; promo CDs; Congress in Valencia; Readers Poll '96; "Into the Dark Pool" 2

***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.

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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; *CE3K* 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. Cmiral (*Ronin*); 50+ CDs; Elfman, Young, Beltrami, C. Eidelman, D. Cuomo & Kamen.

VOLUME FOUR, 1999

48 pp. each

***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** 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*); *Atlantic 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.

VOLUME FIVE, 2000

48-64 pp. each

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

***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); *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 ggents 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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48 pp. each

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

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. 4, May/June '02 SUMMER BLOCKBUSTERS *Spider-Man*; *Attack of the Clones*; M. Mothersbaugh (*Welcome to Collingwood*); *Legend* on DVD; (ASCAP winners).

***Vol. 7, No. 5, Jul. '02** MURDER MUSIC: Film Noir; Williams (*Minority Report*); Goldsmith (*The Sum of All Fears*); M. Kamen; P. Schickele (*Silent Running*); Laserphilie: 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: Most wanted composers; L. Schiffrin; *Signs*; *One Hour Photo* (J. Klimek) *The Kid Stays in the Picture* (J. Danna).

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. Branson (JAG); The Michael Hennagin story.

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

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*.

Vol. 7, No. 11, Jan. '03 JOHN WILLIAMS INTERVIEWED (finally!); The Best & the Worst of 2002; *Star Trek* film scores.

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

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

Vol. 8, No. 4, Apr.-May '03 MEET THE FOLKS: H. Shearer & M. McKean (*A Mighty Wind*); M. 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..

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

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

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; conclusion of the Horner Buyer's Guide; J. Debnay (*The Passion of the Christ*); B.T. (*Monster*); Composers in *South Park*.

Vol. 9, No. 3, Mar. '04 JON BRIQ/AN TYLER BATES; Three composers, one giant name; Waxman (*The Bride of Frankenstein*); Korngold (*Robin Hood x2*); The Music of the Christ; The Rza (*Kill Bill Vol. 2*).

Vol. 9, No. 4, Apr.-May '04 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

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Vol. 9, No. 6, July '04 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 7, Aug. '04 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 8, Sept. '04 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 9, Oct.-Nov. '04 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 10, Dec. '04 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 11, Jan. '05 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

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Vol. 9, No. 14, Apr.-May '05 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 15, June '05 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 16, July '05 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 17, Aug. '05 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 18, Sept. '05 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 19, Oct.-Nov. '05 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 20, Dec. '05 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 21, Jan. '06 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 22, Feb. '06 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 23, Mar. '06 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 24, Apr.-May '06 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 25, June '06 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 26, July '06 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 27, Aug. '06 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 28, Sept. '06 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 29, Oct.-Nov. '06 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 30, Dec. '06 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 31, Jan. '07 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 32, Feb. '07 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 33, Mar. '07 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 34, Apr.-May '07 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 35, June '07 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 36, July '07 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 37, Aug. '07 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 38, Sept. '07 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 39, Oct.-Nov. '07 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

Vol. 9, No. 40, Dec. '07 THE FALL OF TROY: G. Yared dishes; The Barrons vs. D. Rose (*Forbidden Planet*); B. Poledouris (*Big Wednesday*); David Shire (*Taking Flight*); Goldsmith comments on *Apes*.

FSM: The Complete Collection—GOING FAST!



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

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

(continued from page 34)

Thematic lines generally display a distinct Indian flavor, but there are Western influences. There are also several percussion sequences that reveal the source film material. Like similar concept albums, there is little emphasis on development of ideas beyond a couple of minutes. There are moments when a distinct voice shines through and other times when the gestures are typical of film music. For some listeners, the eclectic nature of the music will be very appealing, but for those less familiar with soundtrack albums, it may be difficult to follow the musical threads.

The score is ably performed by the Czech Film Orchestra and Chorus conducted by Matt Dunkley. Sony's recording is crisp, with a great ambient orchestral sound and a chorus that's brought to the forefront. —S.A.K.

Miklós Rózsa Conducts His Epic Film Scores ★★★★★

MIKLÓS RÓZSA
DRG 19060 • 15 tracks - 58:44

DRG has been skimming the Capitol Records catalog the past year or so with some interesting reissues of a variety of film scores. Now they have managed to license a classic recording of Miklós Rózsa's epic film music to *Ben-Hur*, *El Cid*, *King of Kings* and *Quo Vadis?*, along with a performance of the *Spellbound Concerto* with Leonard Pennario on piano. The recordings were all done with Rózsa himself conducting the Hollywood Bowl Symphony Orchestra in the mid-1960s, except for the concerto, which was released in 1960. Some of the disc's selections (primarily those for *El Cid* and *King of Kings*) appeared on an EMI/Angel reissue a few years ago, coupled with music composed and conducted by Alfred Newman. This specific suite from *Quo Vadis?* appears on CD for the first time.

The Hollywood Bowl was, and still is, the premiere orchestral body performing Hollywood film music with a kind of



authenticity unmatched by pops orchestras, since many of the musicians "moonlighted" in the studio orchestras. In each of these performances, we get concert endings where appropriate, but mostly re-recorded set pieces from the represented scores. The music should all be quite familiar to Rózsa fans, but something about these older performances gives them an edge over later recordings, even though they might be more polished and note-perfect. The subtlety in the performance of "Mother's Love" from *Ben-Hur* is particularly exquisite. The brass in some cues are stretched, but there is a constant enthusiasm present that exceeds the overall brashness. At the price, this is an excellent introduction to Rózsa's finest music.

The production is equally fine. The discussion of the music is concise but still exemplary for a release of this type. The fold-out booklet features one panel of photos for each film and an attractive, eye-catching front cover. It would have been nice to have included the original cover notes (if there were any) but this is a minor carp. If you missed the earlier EMI release, this release is worth adding to your collection. —S.A.K.

The Good, the Bad and the Ugly:

Expanded Edition (1966) ★★★★★ 1/2

ENNIO MORRICONE

Capitol • 21 tracks - 55:03

It's been about 40 years since the world was introduced to Ennio Morricone's distinctive score for the final chapter of Sergio Leone's epic western trilogy. This May, MGM released a 2-DVD Collector's edition of the classic 1966 Eastwood film, *The Good, the Bad and the Ugly*, and EMI/Capitol follows up with an expanded CD of the complete score. This re-release features 10 previously unavailable tracks and has been remastered in 24-bit sound. European readers take note that this is the American release of a CD that appeared overseas a few years ago.

The classic main title opening, while still suffering from poor original recording techniques, has far greater detail in this transfer than in past versions. The music itself is, of course, a marvel. One can scarcely help but revel in Morricone's amazing mixture of distinctly baroque orchestral writing with more pop and avant-garde ideas. Everything that is great about Morricone's style for this genre finds its way into *The Good, the Bad, and the Ugly*. "Il Forte" is an amazing piece, filled with

a fascinating adagio centered around a lyrical melody that plays over a variety of military trumpet calls and responses.

This is one of those scores that's a necessity for all serious film music collectors. There are great depths to explore, beyond the familiar title piece. On the downside, the sound quality is far inferior in the previously unreleased tracks, with distortion being a common problem. Still these extras are worth hearing and are welcome additions to this expanded edition.

Unlike more recent Morricone re-releases, this one does not include alternate versions (if any notable ones exist at all). The DVD release is also worth checking out for some of its extras, which will include a featurette with the composer and a segment on the audio re-recording (see our feature on page 35). —S.A.K.

The Longest Day: The Ultimate World War Movie Theme Collection ★★★★★

HANS ZIMMER, PAUL ANKA, VARIOUS
Prime Time TVPMCD 812

Disc One: 14 tracks - 56:27

Disc Two: 12 tracks - 62:16

Disc Three: 13 tracks - 63:33

Disc Four: 14 tracks - 62:04

Silva Screen has repackaged a "new" four-disc set (using the Prime Time label) of war film music commemorating the 60th anniversary of D-Day. The chosen title is reminiscent of an early single disc release from 1994. All 20 tracks from that CD are redistributed over the four discs here. Silva's 2000 compilation *Hollywood Goes to War* is also revisited here, as some of that disc's content came from scores for World War II films—in fact, all of disc two and roughly half of disc one of that release are duplicated. And if you've purchased Silva's Jerry Goldsmith, Bernard Herrmann, Maurice Jarre, Alfred Newman, John Williams, Disaster or British film music discs, then you already own most of these tracks.

There are also odd inclusions, like music from *Lifeboat*, and excerpts of classical pieces used

in war films that shouldn't have been necessary considering all the great original war music out there. One track even cuts together performances from two completely different orchestras and conductors! At least Jerry Goldsmith's Philharmonia recording of the "General's Suite" is here (it was also on a reissue released one year ago).

As someone who generally stomachs "pops" performances, I often enjoy Silva's film music compilations. Of course, the performances range from great to frustrating. The good news is that many of the choices here are from some of Silva's better performances, and those that feature the infamous City of Prague Philharmonic are from newer recordings. And even though the recordings must span a decade, they have all been excellently recorded and mastered.

This four-disc set features 53 selections and over four hours of music, which is a whole lot more

than a bunch of military marches. Hats off to whoever chose the general flow of each disc, because there is enough variety and interest to make for a pleasant listen. The discs will sell for \$30 to \$40; a fair price for the average music browser, to whom this set will likely appeal the most. —S.A.K.

**Dino: The Essential
Dean Martin ★★ 1/2**
VARIOUS

Capitol • 30 tracks - 78:00

With Martin Scorsese preparing a big screen biopic of quintessential hipster Dean Martin, the time seems right for Capitol Records to roll out *Dino: The Essential Dean Martin*, a collection of the crooner's most successful chart toppers. Since his death in 1995, Martin has been the subject of several biographies which have reported their fair share of juicy revelations (Dino's cozy connections to the mob, chronic philandering, fondness for Percodan, being the object of matinee idol

Montgomery Clift's affections). None of these tabloid tidbits have done anything to obscure Martin's popularity or detract from his status as one of the most beloved entertainers of his generation.

As audio tributes go, this Capitol compilation is welcome but by no means definitive. The roster includes most of Martin's greatest hits, though apparently no efforts were made to include any rare or previously unreleased recordings that would have been a boon to Dino's die-hard admirers. The collection kicks off with "Powder Your Face With Sunshine," and Martin sounds like a dead ringer for his pop predecessor Bing Crosby. Even as early as 1949, the suave stylings and mellifluous tone are already in place, not to mention that irresistible, easygoing demeanor that would eventually become part of Martin's winning on-stage persona.

By 1953, Martin would hit kitsch paydirt with the Harry

Warren-Jack Brooks classic "That's Amore" from the movie *The Caddy* (later memorably employed over the main titles of *Moonstruck*). Dino seems right at home singing the praises of gay tarantellas and pasta e fagioli while a sprightly chorus joyfully echoes his sentiments. Five years later, Martin would captivate listeners with "Volare," a lyrically nonsensical but melodically gorgeous hymn to life above the clouds (the title—which was Dino's idea—is actually the Italian infinitive for "to fly").

Comparisons to Crosby and Frank Sinatra were inevitable as Martin often sounds like one or the other. It's a shame that Dino wasn't entrusted with weightier, more introspective material such as the type of ballads Sinatra tackled in *Only the Lonely* or *September of My Years*. Martin was certainly talented enough to handle more challenging assignments, and this collection would have been immeasurably enhanced

(continued on page 48)

DIRTY HARRY

**THE ORIGINAL SCORE
BY LALO SCHIFRIN**

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the grand-daddy of them all,
Dirty Harry."
- Nick Joy, Film Score Monthly

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A Masterpiece Restored

Ennio Morricone and Sergio Leone's classic team-up is back!

By Bruce R. Marshall

The *Good, the Bad and the Ugly* is one of the most famous films ever made.

It has been endlessly imitated and parodied; its title has become part of the vernacular, its five-note theme instantly recognizable, and its dialogue famously quotable ("When you have to shoot, shoot! Don't talk!"). Yet, its artistic merits have often been overlooked. Classified,



MADE OUR DAY: Eli Wallach and Clint Eastwood face off.

derogatorily, as a "spaghetti western," the film is, on the surface, a tale of greed, gold and six-guns. But underneath the shootouts and action is one of the most powerful anti-war statements ever put on film. It is this thematic element that raises Sergio Leone's film to the level of a great work of art.

And it's great fun, too!

The last two years have been a time of answered prayers for fans of the score and film. First, GDM/Hexacord of Italy released an expanded edition of the soundtrack containing never-before-released music. Then, a new print of the film was released theatrically that contained scenes that had previously only appeared in the non-dubbed Italian version.

Now, a domestic version of the CD and a DVD of the longer film version are coming to a store near you!

The Music

A huge reason for the success of the film is the magnificent music of Ennio Morricone. I consider *The Good, the Bad and the Ugly* to be the greatest score ever written for a motion picture. Hyperbole? Consider these factors:

Originality Morricone's music for the previous Leone westerns *A Fistful of Dollars* and,

especially, *For a Few Dollars More* had a unique style and sound. No other film scores sounded even remotely like them. *GBU* has a boldness and textural richness that goes beyond those innovative efforts (for example, compare the employment of soprano Edda Dell'Orso in *EAFDM*'s "Vice of Killing" with her use here). While musicologists may detect the influence of Rodrigo or Varèse in some passages, I maintain that Morricone comes as close as is humanly possible to being a true original.

Only the great Bernard Herrmann rivals his genius for orchestration. In addition to a standard orchestra, Morricone regularly uses chorus, female solo vocal, male solo vocal and whistler, electric guitar, electric bass, acoustic guitar, castanets, amplifier noise, electric organ, harpsichord, ocarina, Jew's harp, harmonica, piano and more.

Variety This is not a standard "theme and variations" score. There is an amazing variety of thematic material (see below). Plus, the thematic variations and motivic transformations are endlessly inventive (e.g., how Morricone transforms the four-note piano ostinato to acoustic guitar in "Trio").

Importance Has any non-musical film ever relied more on its score? Leone's style empha-

sizes action over dialogue. Several lengthy sequences are clearly edited to music ("Ecstasy of Gold" was shot to prerecorded score). The last 15 minutes of the film is practically an opera without the singing.

Emotional Impact Morricone is a conservatory-trained musician with great technical facility. Yet he writes music that is aimed more at the heart and soul than the intellect. No other score makes my heart pound with such excitement. When I hear "Main Title," "Ecstasy of Gold" or "Trio," I literally jump out of my seat and conduct an imaginary orchestra! He is a master at creating tension and suspense through the employment of long pedal points—often ending them with a charging, repeating three-note "horses hoof" beat (e.g., "Main Title"). At the other end of the emotional spectrum are the heartfelt "horror of war" pieces; "Death/Ballad of a Soldier" moves the soul.

Listenability This is simply a damn entertaining soundtrack: exciting, humorous (a rare commodity), scary, suspenseful, sad. Mournful ballads and rousing action-packed tracks coexist. About the only thing missing is a love theme (this is understandable since the only prominent woman in the story is a prostitute who is gang-raped and beaten). The music is

not background or underscore. It is an up-front and crucial element in the drama. Morricone doesn't write programmatic, literal (i.e., "mickey mousing") music. Even though the score and action are so intertwined in the film, the music still stands on its own away from the film.

The Original Soundtrack Album

Released in the U.S.A. in 1968, the album soon went gold. It was one of the few soundtracks to do so without being associated with a hit song. And the album has always remained in print.

"Main Title" This was a Top 10 hit for Hugo Montenegro and has been covered by numerous rock bands. However, you have not heard it if you haven't heard the film version. Morricone's orchestration is innovative and inimitable. The middle section, where the trumpets do a complicated call and response, has never been duplicated in any cover version. Pay particular attention to the trumpet playing (Morricone himself is a trumpeter). Extremely difficult passages are rendered superbly. The composer layers on the sound in a manner that never sounds cluttered. And the percussion drives it all home, leaving you breathless. Kudos to conductor Bruno Nicolai for weaving so many musical elements—orchestra, electronics, chorus—into a stunning whole.

"The Sundown" A quiet Spanish-flavored piece featuring acoustic guitar over a bed of strings. Notice how the guitar arpeggios and trills quicken when Angel Eyes (Lee Van Cleef) moves into the frame (in extreme close-up, of course). A classic Leone touch.

"The Desert" This is the first of Leone's sequences (containing minimum dialogue) that relies heavily on music to carry the action and convey the emotion. After a subdued passage for strings, a brief atonal melody appears on piano. As Blondie (Clint Eastwood) makes his painful trek across the desert, more and more instruments are added, including a stabbing electric bass. The music becomes more elaborate, building suspense superbly. You can feel the burning sun and sand—a veritable symphony of suffering. You might need a glass of water after this!

"The Fort/Carriage of the Spirits" The Civil War makes its first musical appearance in "The Fort" (misnamed "The Strong" on the album). This track, from a sequence cut from the U.S. version (see sidebar: The Film Restoration), accompanies Angel Eyes' visit to a destroyed Confederate fort. Tellingly, the same music reappears later when Blondie and Tuco (Eli Wallach) visit a Union encampment by a river. Morricone uses directional effects for the bugles (or trumpets, in simulation) to

an alternate score?



IF YOUR APPETITE ISN'T SATISFIED BY THE

expanded CD of *GBU*, you might want to check out Morricone's great score for Sergio Sollima's *La Resa dei Conti* (*The Big Gundown*). Written in a style very similar to *GBU* (with a different female vocalist), it is probably Morricone's best western score outside the Leone films. In fact, it is just possible that some of the music for this film was indeed originally composed for *GBU* (there is even a track entitled "The Desert"). The dates match, and Leone had publicly stated that Morricone wrote a lot of music for him that he ended up rejecting, and that later turned up in other directors' films! GDM has issued an expanded CD of *La Resa dei Conti*. At the least, I would recommend the Intermezzo Media import, which also includes Morricone's excellent score for Sollima's *Faccia a Faccia* (*Face to Face*). —B.R.M.

create a far-away, echoing quality. (I wonder if Jerry Goldsmith was inspired by this to use the echoplex in *Patton*?) "Carriage" takes the same basic material from "Fort" and adds the otherworldly, siren-like voice of Edda Dell'Orso to create a dream-like, hallucinatory effect, perfect for the surreal action on the screen: an out-of-control horse drawn carriage mysteriously appearing in the middle of the desert.

"March/March Without Hope" "March" (misnamed "Marcia" on the album) is Morricone's theme for the infantry man. Its first incarnation is appropriately scored for harmonica and whistling chorus. This is a very catchy tune and you just might find yourself whistling it after the movie is over. "March Without Hope" features the same melody slowed down and sung by a male chorus in vocalese. A military snare drum is added for a haunting effect.

"Death of a Soldier" "Death" starts out with the melody from "March" sung by male cho-

rus over Morricone's distinctive bed of strings. Then the theme from "Ballad of a Soldier" (discussed below) appears on horn. Another long sequence carried by the mournful music, it is one of the saddest sequences ever filmed. Unforgettable.

"The Ecstasy of Gold" Can anyone doubt the genius of the Leone/Morricone collaboration after this? What can I say about this monumental fusion of image and sound?

On the Film Score Daily message board, web posters have cited "Ecstasy of Gold" under the following self-explanatory topics:

"Most Perfectly Scored Scene Ever"

"Nailing the Moment"

"Singular Theme for a Singular Scene"

"Movie Tunes You Just Can't Get out of Your Head"

"Favorite Moment from a Score"

"What Is Your Favorite Cue of All Time?"

"Best Film Score Moments on Screen"

I love how Morricone punctuates the piano ostinato with a single strike of the tubular bells. It's flourishes like these that make his music so memorable and open to repeated listens.

"The Trio" Morricone's unsurpassed gifts as a musical dramatist are showcased in this magnificent, multi-part epic. I have seen *GBU* many times, and I still get goose bumps every time I see/hear the beginning of this scene. As in "Desert" and "Ecstasy," the music starts off subdued. The woodwinds play a simple melody outlining the chord progression—lasting only eight measures, but somehow perfectly setting the stage for the showdown the film has been leading to for over two-and-a-half hours! Subsequent bars introduce flamenco guitar, castanets and then, unexpectedly, mariachi trumpet. This last addition reinforces the visual metaphor of gunfight as bullfight. The tension is built as rhythmic strings and chorus are added. Frequent modulations help keep us on the edge of our seats. And then, just when we think we can't take anymore, the music stops! An interlude. A glockenspiel plays a tune similar to the "pocket watch" from *For a Few Dollars More*. Weird staccato, electronic sounds mimicking gunfire, produced by rapidly flicking a switch on an amplifier (I recognize this sound because I used to do it myself, playing with my father's amp—another source claims this sound is made by plucking the strings of an electric guitar at the bridge). Thunderous timpani rolls. Then the full orchestra and chorus return to shake us out of our seats. Think about it: For seven straight minutes the screen is filled with little more than the glaring visages of three killers. Yet, because of the brilliant music (and editing) we sit transfixed, mesmerized by the unfolding drama. Who needs dialogue and

action when you have music like this?

The Expanded CD Soundtrack

When I was young and naive I often wondered why people would buy the more expensive import versions of albums available domestically.

Now I understand.

The new, expanded CD of *GBU*, taken from the Italian master tapes, has far superior sound quality. Tracks with complex instrumentation such as "Ecstasy" jump out of the speakers. On the flipside; the new material is from the original film elements and thus is in mono. However, it is not marred by any sound effects like some other recent Morricone re-releases (*For a Few Dollars More*, *Diabolik*). I do wish the mono tracks had been grouped together instead of integrated, chronologically in the sequencing. You may have to adjust the volume when they play.

The real cause for celebration is that now *all* the wonderful themes written for the film are represented!

New Themes

"Padre Ramirez" The most glaring omission from the OST is now rectified. A lovely lament for Spanish guitar and strings. At the coda, it segues into a rousing version of the main title theme, the gritty electric guitar providing a stark contrast to the earlier acoustic guitar.

"Pursuit" Another disappointment with the OST was its lack of any of the great alternate arrangements of the title tune. This version, accompanying Tuco's pursuit of Blondie, is a quieter, simpler, but very enjoyable take on the famous theme.

"The Trio" The interlude and coda were not included on the original and are joined with it here (see above).

"Ballad of a Soldier" If I have one real criticism of this expanded CD, it concerns this track. The version here is the one played in the film, during the brutal beating of Tuco by a camp guard. This is source music and is not supposed to sound too good; it is played in the film by an amateur band. Plus, it underscores a rather lengthy sequence, replete with cross-cutting, and comes across as padded. The rerecorded, stereo version on the original soundtrack album is much more satisfying. Why couldn't they have included both versions? This is a truly inspired piece of music. A lovely, waltzing melody is joined with poetic, anti-war lyrics to create a stunningly powerful musical moment.

Two new album tracks didn't appear in the film:

"Rope Bridge" The first part of this track

is a variation on "The Desert." It is in the film. The second part, a jokey take on the main title, was not used. It was probably written for the "shooting gallery" part of the sequence where Tuco steals a gun.

"The Bandit Manco" Only the first few bars are used. The rest of this track was intended for the scene where Manco searches through the building where Tuco is bathing. In the film this is unscored.

The new CD also includes variations on pre-

viously discussed themes and two new pieces: "Sentenza," the music for the early scene where Angel Eyes slaughters a Mexican family; and "Two Against Five" the eerie, atmospheric writing that accompanies Blondie and Tuco's shootout with Angel Eyes' gang in a bombed-out town.

So, there you have it. This music is as fresh and exciting as ever. It took 35 years to get a comprehensive version of the score, but was it ever worth the wait!

FSM

the film restoration



I WAS FORTUNATE ENOUGH TO SEE THE RERELEASED VERSION OF *THE GOOD, THE BAD*

and the Ugly in San Francisco last summer. How great it was to see a new, clean print after years of suffering through ragged prints at revival houses. Leone's style demands to be seen on a big screen. His compositions favor close-ups and long shots, and the Techniscope process, which uses less than half the 35mm film frame, is not well-suited to the small screen.

This new version of the film contains scenes that were only included in the Italian release. To insert them into the U.S. version, the actors had to dub their lines into English for the first time. Lee Van Cleef is no longer with us, so a voice actor filled in, and did so very well. Eli Wallach and Clint Eastwood dubbed their own voices, and maybe in Eastwood's case an impersonator might have been a better idea. His raspy, modern-day voice just does not match his mid-'60s one, making his new scenes a bit jarring.

One of the new scenes, where Tuco recruits gunmen to kill Blondie, was never even in the Italian version. It should have stayed out. However, the scene where Angel Eyes visits a Confederate fort seeking information about the missing gold cache was a welcome addition.

Now we get to the crux of the matter. One of my big beefs with these restorations is the treatment of the soundtrack. *GBU* has a mono soundtrack. In a situation analogous to the colorizing of black-and-white films, film companies feel a need to soup up older soundtracks with Dolby Digital overkill. The gunshots in this new version sound like cannons going off. Panning sound effects are produced by dropping out a speaker à la the old Perspecta sound system. And do we really need the voices bouncing all over the screen as characters move about? At least the Surrounds were kept to a minimum, only noticeable when the bridge was blown up.

I don't really mind them stereo-izing the music, especially with such a great score. However, that too can pose some problems. First you need the music in stereo, then it has to sync up. In this instance, only some of the scenes could overlay new stereo music tracks.

Unfortunately, this trend seems to be with us to stay. The best we can hope for is that the DVD retains the original mono soundtrack (done with Leone's *Once Upon a Time in the West*) as an optional alternate to the "remastered in 5.1" track.

—B.R.M.

Two Masters (continued from page 25)

very different from the *Harry Potter* session, which was still being separated in the other studio.

Harry Potter was already in the kids' imaginations. The books were doing their thing; making films of them was just a matter of time. They certainly weren't saying that of *LOTR*; the books were so old. But there was certainly a different feel—to say a vocation would be the wrong word—when we walked into a studio where there were a lot of people who'd been working together for an awfully long time. This was a big project, but one didn't quite know how big. I'm not sure whether they knew. We didn't feel as if we were entering into something huge, because it was the first session that we'd ever done. And also because the [recording process] was organic, trial and error—"This

doesn't work so well, let's just go and rewrite a bit more." I hadn't come across that and the kids hadn't come across that. The first session was much slower; Howard had us there for three hours. You wouldn't normally expect to get more than two or three cues done, and we did 10. Typically, the amount of singing that a boys choir would do on a disc wouldn't require more than one three-hour session for an entire movie. We must have done seven or eight sessions with Howard for *just the first film*. That gives you an idea how much more investment was made and how much more open to exploration it was [on *LOTR*].

FSM: Because Howard needed to "discover the sound"?

MM: For a trilogy you are going to use the same ideas, so you have to take the time in the first film to figure out what the musicians can do, what you want them to do, and to set out the score for the next two films. That's not

to say you simply show up and rewrite the same tunes again. Howard just isn't like that. Howard's a very cerebral, thinking person who uses a very personal approach. Everything belonged. All music came from the same parenting but wasn't a rehash. Each note was as crafted from film one to film three. I was always, always aware of that.

Although he used the same material, the attention to detail never wavered. He never thought, "Oh, that's good enough." It was never a question of being good enough.

FSM: So do you hope to bring this soundtrack recording legacy to your new boys and girls choirs here in Washington?

MM: We may do some scores here. The fact of the matter is, however, that Williams, Shore [and] Elfman are still going to London to do [much of it]. Whilst they're there, they'll use a studio choir in London. But they know where I am, and they can give me a ring! **FSM**

Score (continued from page 44)

by the inclusion of a legitimate dirge amid so many superficial songs. With substantive sheet music before him, Martin is at his most polished and assured. Dino delivers the goods with two Broadway-based tracks, "Standing on the Corner" from Frank Loesser's *The Most Happy Fella* and the Comden and Green classic "Just In Time" from *Bells Are Ringing*. (Martin would appear as playwright Jeffrey Moss in director Vincente Minnelli's effervescent 1960 film version, which also starred the enchanting Judy Holliday.)

For a recording billing itself as "Essential," there are a couple of notable omissions here. Martin's superb, smooth-as-silk rendering of Cole Porter's "True Love" (from Crosby's *High Society*) didn't make the cut and neither did Johnny Mercer's "In The Cool, Cool, Cool of the Evening," precisely the kind of freewheeling, devil-may-care ditty just made for Dino ("If I can find the right sock by eleven o'clock, tell 'em I'll be there...")

In 1963, Martin decided to part company with Capitol and jumped ship to sign with Sinatra's Reprise label (the *Billboard* ad trumpeting Dino's arrival would playfully make reference to "a

long-held, poorly kept, highly portentous secret: Dean Martin's on Reprise!"). The 10 tracks from Reprise that round out this collection are marred by a vastly inferior audio quality when compared to the preceding Capitol sessions. These tired final offerings follow a well-worn pattern: Martin warbles a mushy but up-tempo song backed by a coed chorus with an arrangement mired in overpro-

duced Vegas clatter. Even saddled with this kind of self-defeating formula, Martin managed a No. 1 hit with "Everybody Loves Somebody" before descending into maximum obnoxiousness with tripe like "I Will" and "In The Misty Moonlight."

After years of being shackled to an overbearing Jerry Lewis in one strained "comedy" after another, Martin was finally allowed an

opportunity to test his mettle in more challenging projects like *The Young Lions* (opposite Clift and Marlon Brando) and *Some Came Running* (alongside pals Sinatra and Shirley MacLaine). What a thing of beauty it would have been if Dino had been entrusted with the Hit Parade equivalent of these potent pictures—just a tune or two that could honestly be termed "Essential." **—Mark Griffin**

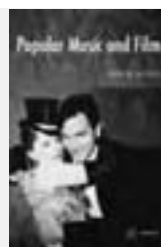
Popular Music and Film ★★½

IAN INGLIS, ed.

Wallflower Press, 2003 • 205 pages, \$22—softcover

POPULAR MUSIC AND FILM'S COVER, LUSH

red and featuring a still from Baz Luhrman's *Moulin Rouge*, immediately sets the tone for the dozen essays included in this volume. While categorized under "Film Studies," the backgrounds of the authors contributing to the volume are a mixture of musicology, sociology, film, dance and visual art studies. The primary focus on popular music automatically shifts the target audience to those readers more interested in the use of popular song or artists in film. For instance, the book features an article on Sting's acting career as it relates to his rock music persona. It's the sort of thing one finds at professional academic conventions, but in that type of venue, such "papers" are rarely taken seriously and are looked down upon by those studying "real" subject matter. However, in the case of most of the articles in this text, said people would be missing out on some fairly solid scholarship. Additional topics include discussion on the Beatles, the use of music in *The Cell* (2000), Finnish



rock and roll films, musical choices in science fiction (focusing on *Hardware*, 1990), the soundtrack album as concept, the role of black pop divas in film, and the use of previously composed songs (*The Big Chill*).

The authors are looking at popular culture in new ways. Sometimes their language is simplistic, but none of it descends into sheer banality. There are a couple of articles that try too hard to be taken seriously, using terminology that blurs points for the average reader. It is hard not to smirk while reading an analysis of dance motions in a film like *Dirty Dancing*, but at least the points are clear. The article that deals with a film featuring Jimi Hendrix in concert is perhaps the best of the set. As you glance over the essay titles, you cannot help but wonder at the humorous overblown self-parody inherent in trying to make pop culture academically feasible. Remarkably, each of the authors here manages to do so, and the volume is helpfully rounded out by an excellent bibliography and an index. While some of the subject matter is still too current to see how these articles will further research into the topic, this volume is a worthy addition to any good research library. **—S.A.K.**

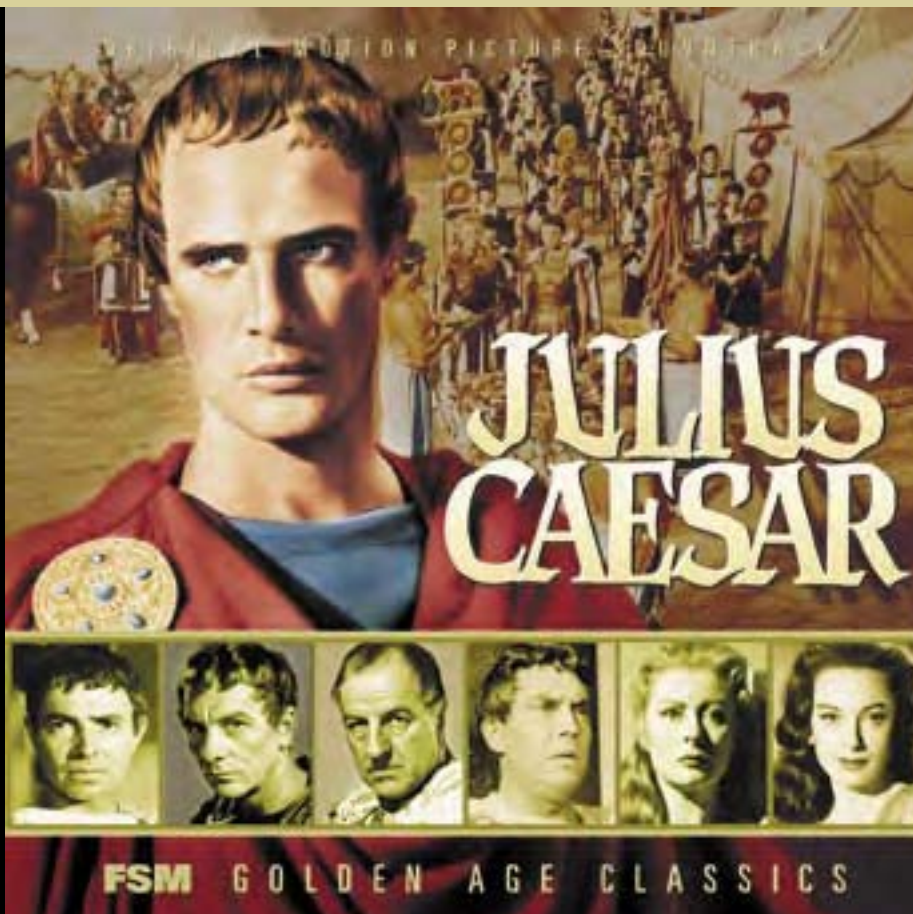


Composed and conducted by **Miklós Rózsa**

M-G-M'S 1953 JULIUS CAESAR IS ONE OF THE FINEST screen adaptations of William Shakespeare, featuring a stellar cast in Marlon Brando, James Mason, John Gielgud, Louis Calhern, Edmond O'Brien, Greer Garson and Deborah Kerr among others. The film was produced by John Houseman and directed by Joseph Mankiewicz, filmed in stark black-and-white and using no additional dialogue beyond Shakespeare's text.

SCORING JULIUS CAESAR WAS M-G-M'S PREMIERE DRAMATIC composer, Miklós Rózsa, who faced a unique challenge. The story is set in Roman times, yet musical fidelity to ancient Rome would be inappropriate for a Shakespearean tragedy with its origins in the Elizabethan era. At the same time, evoking stage music of 16th-century England would have also been wrong. Rózsa instead decided to score the film as a universal drama: "I wrote the same music I would have written for a modern stage presentation: interpretative incidental music, expressing with my own musical language for a modern audience what Shakespeare expressed with his own language for a modern audience 350 years ago."

THE RESULTING SCORE IS ONE OF RÓZSA'S MOST powerful, shot through with dark and dramatic moods but a constant sense of melody. The score's twin main themes evoke the characters of Caesar (Calhern) and his disciple Marc Antony (Brando), whose theme is martial and stern, and Brutus (Mason), the pivotal character in the play, who is given a more reflective through-line. These themes dominate the score, finally merging in the musical climax. Rózsa also provides secondary thematic material for Cassius (Gielgud) and specific dramatic moments, as



well as judicious Roman marches and source cues (including a haunting use of voice).

THIS CD FEATURES RÓZSA'S COMPLETE SCORE, INCLUDING a comprehensive bonus section of alternate versions and pre-recordings. Unfortunately, while the film itself is in stereo, only monaural session elements survive for Rózsa's classic score. The climactic "Caesar, Now Be Still" is presented in stereo, due to fact that its various components were recorded as overdubs; and the film's "Preludium" and "Finale" are duplicated as bonus tracks in stereo from the finished film's soundtrack. Liner notes interpolate Rózsa's own comments on the score. \$19.95 plus shipping.

1. Overture	3:04
2. Preludium/Idle Creatures	2:57
3. Caesar's Procession	2:40
4. Flavius Arrested/Feast of Lupercal/Flourishes/Caesar and His Train	1:56
5. Scolding Winds/Brutus' Soliloquy/Brutus Awake	7:11
6. Brutus' Secret/They Murder Caesar	2:17
7. Warning of Artemidorus/Idea of March	4:01
8. Nenia/Black Sentence/Brutus' Camp/Enter Cassius	6:05
9. Heavy Eyes/Now, Oh Now I Needs Must Part/Gentle Knave/Ghost of Caesar	4:21
10. Most Noble Brutus/Cassius' Farewell/Cassius' Departure/Prelude to Battle/Battle of Philippi	3:05
11. Titinius Enclosed/Caesar Revenged/Caesar, Now Be Still/Rites of Burial/Finale	9:17
Total Time:	47:23

BONUS MATERIAL	
12. Preludium (stereo)/Idle Creatures (alt.)	2:57
13. Roman Holiday (pre-recording)	0:40
14. Scolding Winds (short version)/Brutus' Soliloquy (short version)	3:15
15. Nenia (short version)/Black Sentence (film version)	2:53
16. Black Sentence (short version)	2:04
17. Nenia (pre-recording)	3:39
18. Black Sentence (intermediate version)	2:51
19. Now, Oh Now I Needs Must Part (pre-recording)	1:07
20. Finale (stereo)	0:56
Total Time:	20:41
Total Disc Time:	68:05

Album produced by Lukas Kendall

Don't miss this month's Silver Age Classic **Born Free** by **John Barry**

See back cover for details



SILVER AGE CLASSICS • FSMCD VOL. 7, NO.10 • RELEASED BY SPECIAL ARRANGEMENT WITH TURNER CLASSIC MOVIES MUSIC

Composed and conducted by **John Barry**

Lyrics by Don Black, Vocal by Matt Munro

BORN FREE (1966) WAS A HUGE SUCCESSFUL wildlife film about Elsa, an orphaned lion cub in Africa who is nursed to adulthood by a husband-and-wife team of nature enthusiasts (Virginia McKenna and Bill Travers). Based on the true-life account by Joy Adamson (whose husband George was a game warden), the film was the rare family adventure that was adored by audiences and critics alike, and has maintained a sterling reputation over the years.

KEY TO THE FILM'S SUCCESS IS ITS FAMOUS score by John Barry. Barry was red-hot from his work on James Bond films and *Zulu* (1964), and *Born Free* would cement his reputation as one of the most vibrant composers of the 1960s—if not of all time. Barry's main theme—given lyrics by Don Black and sung by Matt Munro—became a pop sensation and one of the world's most recognizable movie songs, a veritable cultural landmark.

THE SONG “BORN FREE” HAS BEEN SO successful that it has overshadowed the rest of the score, which is a thoroughly satisfying, romantic and dramatic work. Barry maintains the predominant tone of Disneyesque charm but ranges from dark, suspenseful passages (for the hunting of a man-eating lion) to buoyant setpieces for Elsa's development, and a heartbreaking finale as Elsa is returned to the wild. The sound is symphonic, but with ethnic African touches (in Barry's inimitable style); the score is a far more serious and diverse work than most people realize.



BARRY WAS RUSHED IN HIS FILM RECORDING of *Born Free* and at his insistence performed it again for album release (on MGM Records). This premiere CD release presents the 39:55 LP program, remastered from 1/4" stereo tapes. New, authoritative liner notes by Jon Burlingame tell the heretofore unknown story of the film's development and production, and feature new interview material with Barry and Black.

Special lower price! **\$16.95** plus shipping

1. Main Title—Born Free	2:39	8. Holiday With Elsa	2:47	Reissue produced by Lukas Kendall
2. The Hunt	3:13	9. Flirtation	4:07	
3. Elsa at Play	4:36	10. Warthog Hunt	2:20	
4. The Death of Pati	3:34	11. Fight of the Lioness	2:37	
5. Waiting for Joy	1:57	12. Reunion/Born Free	5:51	
6. Killing at Kiunga	2:35			
7. Born Free (vocal)—Matt Munro	2:48	Total Time:	39:55	

Don't miss this month's Golden Age Classic *Julius Caesar* by **Miklós Rózsa**

See inside back cover for details