

FILM SCORE

W O N T H L Y



It's Mutiny! PG. 4

Score Captain

ED SHEARMUR'S
WORLD OF TOMORROW

Goldsmith Guide

THE FINAL INSTALLMENT

Huckabees' Brion

EXISTENTIAL COMPOSER

PLUS:

RAKSIN REMEMBERED

TROY RECOUNTED

MORTON RECORDED



\$4.95 U.S. • \$5.95 Canada





Lights, Camera, Action...

CONNECT WITH FILM, TV
& MUSIC'S KEY PLAYERS!

THE REPORTER **Billboard** **FILM & TV** MUSIC CONFERENCE

HIGHLIGHTS



KEYNOTE ADDRESS
ACADEMY AWARD WINNING
WRITER AND PRODUCER

BRIAN GRAZER

His film credits include "A Beautiful Mind," "8 Mile," "Liar Liar," "Apollo 13" & "Splash."

NEW!



BEHIND THE SCENES
A LOOK AT THE COMPOSING &
PRODUCTION OF THE MUSIC ON

THE SIMPSONS

with Alf Clausen

CONVERSATION WITH A
DIRECTOR & COMPOSER

GARRY MARSHALL & JOHN DEBNEY



The two will discuss their collaborations on "The Princess Diaries," "The Princess Diaries 2: Royal Engagement" and "Raising Helen."

THE BILLBOARD Q&A AN INTERVIEW WITH COMPOSER MARK MOTHERSBAUGH

TV & film credits include "Rugrats," "Thirteen," "Rushmore," "Happy Gilmore" and the upcoming "Lords of Dogtown" and "The Life Aquatic."



VANGUARD SESSION

ARTIST & COMPOSER DAVE STEWART

A discussion about his recent work with Mick Jagger writing songs for the film "Alfie" and current collaborations with Shakira, Sheryl Crow, Jennifer Lopez and Glen Ballard.



PRE-REGISTRATION DISCOUNT: \$375 OFFER ENDS SOON!

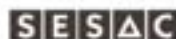
INFO & SPONSORSHIPS: Michele Jacangelo 646.654.4660

DISCOUNT HOTEL DEADLINE OCT. 25

Renaissance Hollywood Hotel 323.856.1200 \$179



Berklee
college of
music



NOVEMBER 16-17, 2004 • RENAISSANCE HOLLYWOOD HOTEL
FOR SCHEDULE, SPEAKERS, REGISTRATION, SPONSORSHIPS: WWW.BILLBOARDEVENTS.COM

contents

FILM SCORE
 MONTHLY

DEPARTMENTS

- 2 **Editorial**
Dream Fulfillment.
- 4 **News**
Emmys and the WSAs..
- 5 **Record Label Round-up**
What's on the way.
- 5 **Now Playing**
Movies and CDs in release.
- 6 **Concerts**
Film music performed around the globe.
- 7 **Upcoming Film Assignments**
Who's writing what for whom.
- 9 **Mail Bag**
Many Thanks, Maestro!
- 10 **Downbeat**
Return of the *Evil*.
- 30 **Score**
Lots of CD reviews, including *Sky Captain*, *King Arthur*, *Narrow Margin*, and a DVD featuring Ennio Morricone.
- 45 **The Laserphile**
Frightfully Good!
- 36 **FSM Marketplace**

COVER STORY

- 13 **Blast From the Past**
Rising composer Ed Shearmur (*Reign of Fire*, *Johnny English*) takes on his biggest challenge yet with *Sky Captain and the World of Tomorrow*.
By Jeff Bond

FEATURES

- 11 **Brion of All Trades**
The beyond-classifiable composer of *Punch-Drunk Love* and *Eternal Sunshine of the Spotless Mind* talks about his latest work, *I ♥ Huckabees*.
By S. Mark Rhodes
- 16 **Remembering Raksin**
David Raksin worked in Hollywood from the Golden Age to the Silver Age—and lived to tell his tale. We offer an affectionate tribute to one of the most outspoken practitioners of film scoring.
By Roger Hall
- 20 **The Final Conflict**
It began in 1999, but now must come an ending...to the Jerry Goldsmith Buyers' Guide. In part seven of our compendium, we list the last scores recorded by Goldsmith and the latest releases of his older works.
By Jeff Bond
- 24 **Working for The Man**
Arthur Morton worked in Hollywood for 60 years—but perhaps never more memorably than in collaboration with Jerry Goldsmith. In this never-before-published interview, Morton talks shop with the music director of *Intrada*.
By Douglass Fake
- 28 **The Triumph of Troy**
How much is there to say about a rejected score? When it's as high-profile—and as high-quality—as Gabriel Yared's composition, there's more to discuss than you might think.
By David Coscina



16 Forever Raksin.



24 My dinner with Arthur.



28 The legend grows.

Dream Fulfillment

Or, I'm a record producer, not a shipping clerk, dammit.

This month we announce our 99th and 100th CDs. It's been a dream come true to reach this point in our CD series—so much great music, out of studio vaults and

into the hands of soundtrack aficionados. There have been side effects, however. Remember the warehouse at the end of *Raiders of the Lost Ark* with all those crates? That's what our office looks like. Or rather, *looked* like—we've just made a deal to get out of the fulfillment business and back into the CD and magazine business where we belong.

Meet Screen Archives Entertainment

Most of you already know Screen Archives Entertainment (www.screenarchives.com)—one of the largest, most longstanding mail order dealers of soundtrack CDs—with an exemplary reputation for customer service. Craig Spaulding, Charles Johnston and Beth Lower will not rest until you are satisfied with your order.

As of November 2004 all of *FSM*'s CD inventory will be handled by SAE. Please order from them as you would from us. SAE will also maintain the Classics Charter Club—our “send me everything” service—wherein you send your address and credit card data and we send you every new release automatically. (SAE will continue to carry the entire world's worth of soundtrack releases as well—new ones, old ones, cut-outs and limited editions—making them your one-stop-shop.)

FSM's website will remain as is, but your order will be routed to SAE. When you buy *FSM* titles, it will appear the same as always, but SAE will fulfill the order from their offices in Virginia, rather than *FSM*'s office in L.A. (Note: Your charges will read as “Screen Archives Entertainment” on your credit card statements, not “Film Score Monthly.”)

The new, linked website will allow you greater control over your order status (and for club members, your address and credit card information)—the same way Amazon.com does it. During the transition (which should have happened by the time you read this), *FSM* and SAE will communicate daily to make sure no orders are lost or delayed.

In addition, we've made a deal to get broader distribution for all of our titles:

Meet Collector's Choice

Collector's Choice (www.collectorschoicemusic.com) is one of the largest mail-order dealers of all types of music (not just soundtracks). We have been selling *FSM* CDs through their catalog for some time, and we are expanding that relationship to get our CDs into more record stores and onto Amazon.com.

While it is true that the vast majority of our titles are limited editions, they typically do not sell out—far from it. We still have an average of one-third to one-half of every 3,000-copy run on hand. We hope Collector's Choice will get our titles sold to a wider audience—which will allow us to produce more classic film music on CD.

(I am often asked if any CDs are close to selling out. Even the best-selling or longest-available titles still have at least several hundred copies left: *Stagecoach/The Loner*, *Fantastic Voyage*, *Patton/The Flight of the Phoenix*, both *Apes* titles, *Batman*, *Logan's Run*, and *The Man From U.N.C.L.E.*—volumes one and two.)

Our plans with Collector's Choice will not alter our core business of selling soundtracks to dedicated fans—it's in addition to, not instead of. But I wanted to let

(continued on page 8)

EDITORIAL STAFF

Editor & Publisher

LUKAS KENDALL

Executive Editor

JONATHAN Z. KAPLAN

Managing Editor

TIM CURRAN

Design Director

JOE SIKORYAK

Supervising Content Consultant

AL KAPLAN

Editor-at-Large

JEFF BOND

Copyeditor

LAURA ARENDAL

Contributing Writers

STEPHEN B. ARMSTRONG

DAVID COSCINA

ANDY DURSIN

PAUL ETTINGER

DOUGLASS FAKE

LUKE GOLJAN

ANDREW GRANADE

MARK GRIFFIN

ROGER HILL

STEVEN A. KENNEDY

ANDREW KIRBY

BRUCE R. MARSHALL

CARY WONG

BUSINESS STAFF

Editorial & Subscriptions

8503 Washington Blvd.

Culver City, CA 90232

PH. 310-253-9595

FAX 310-253-9588

E-MAIL fsm@filmscoremonthly.com

Sales & Marketing Manager

BOB HEBERT

8503 Washington Blvd.

Culver City, CA 90232

PH. 323-962-6077

FAX 310-253-9588

Supervising Mail Order Handler

MAILMAN AL

Our Website

Is updated five times weekly!

Point your browser at:

WWW.FILMSCOREMONTHLY.COM

© 2004 Vineyard Haven LLC.

Printed in the U.S.A.

The music you need, right now.

www.intrada.com

 \$17.99	 \$20.99	 \$19.99
 \$12.99	 \$27.99	 \$16.99
 \$17.99	 \$16.99	 \$15.99
 Jerry Fielding • \$19.99	 Henry Mancini • \$19.99	 Bernstein & Moross • \$19.99
 David Shire • \$19.99	 Henry Mancini • \$19.99	 James Horner • \$19.99

Get the latest and greatest film music on CD at www.intrada.com. We stock thousands of soundtracks from around the world and post updates as soon as new titles arrive. We guarantee your satisfaction with over 20 years of experience—serving collectors, fans, composers, film music professionals and newcomers! Sign up for our FREE weekly e-mail bulletin of all the latest releases.

visit: www.intrada.com
 e-mail: intrada@intrada.com
 fax: 1-510-336-1615
 call: 1-510-336-1612

Intrada Special Collection Volume 17 Lawman By Jerry Fielding

Coming Soon

In 1989 Jerry Goldsmith capped the Rambo trilogy with a powerhouse score, driving, thematic and featuring the composer himself on piano. Unfortunately, much of the music was unused

in both the film and the original album as well. Intrada then compiled the the complete 75 min. score, which has now been remastered for better sound and features more robust packaging as well. **\$19.99**



Prefer to order by mail? Mail or fax this form for fast service.

name _____

address _____

city, state, zip _____

telephone# _____

check or money order enclosed (make payable to Intrada)

charge credit card # _____ / _____ / _____ / exp. date _____ / _____



Intrada 2220 Mountain Blvd. Suite 220, Oakland CA 94611

title	quantity	price

U.S. Mail (\$3.50 1st disc, 40¢ for ea. add'l) _____

Europe(\$7.00 1st disc, \$2.00 for ea. add'l) _____

California residents please add applicable sales tax _____

Total _____

news

- Concerts
- Now Playing
- Record Label Round-Up
- Upcoming Film Assignments



Garry Shandling Seems Drunk at Emmys

The nominees and winners at this year's Emmy extravaganza were:

Outstanding Music Composition for a Series (Dramatic Underscore)

- **Star Trek: Enterprise*—Velton Ray Bunch
- Dead Like Me*—Stewart Copeland
- Line of Fire*—Larry Groupé
- Pandemic: Facing AIDS*—Philip Glass
- The Simpsons* "Treehouse of Horror XIV"—Alf Clausen
- 24 "6:00 a.m. - 7:00 a.m."—Sean Callery

Outstanding Music Composition for a Miniseries, Movie or Special (Dramatic Underscore)

- **Eloise at Christmastime*—Bruce Broughton
- Dance in America: Lar Lubovitch's "Othello"* (Great Performances)—Elliot Goldenthal
- Fallen Angel*—Ernest Troost
- Helter Skelter*—Mark Snow
- The Last King* "Part 2"—Rob Lane
- The Nazi Officer's Wife*—Sheldon Mirowitz

Outstanding Music and Lyrics

- **Until the Violence Stops* (song: "Because You Are Beautiful")—music and lyrics by Toni Childs, music by David Ricketts and Eddy Free

The Fairly OddParents "Abracatastrophe" (song: "Wish Come True!")—music by Guy Moon; lyrics by Butch Hartman and Steve Marmel

Futurama "The Devil's Hands Are Idle Playthings" (song: "I Want My Hands Back")—music and lyrics by Ken Keeler

Sesame Street Presents "The Street We Live On" (song: "The Street I Live On")—music by Mike Renzi, lyrics by Lou Berger

The Simpsons "The President Wore Pearls" (song: "Vote for a Winner")—music by Alf Clausen, lyrics by Dana Gould

Outstanding Main Title Theme Music

- **Monk*—Randy Newman
- Deadwood*—David Schwartz
- Monster House*—Dan Mackenzie
- Nip/Tuck*—Gregory Slay, Jeffrey Cain, Cedric Lemoine
- Two and a Half Men*—Chuck Lorre, Lee Aronsohn, Grant Geissman

* denotes winner

Yared Wins Big at the WSA

Gabriel Yared won two of the most prestigious merits at the World Soundtrack Awards—Soundtrack Composer of the Year and Best Original Soundtrack of the Year, for his work on *Cold Mountain*—at the WSA's gala event in Ghent, Belgium, Oct. 9.

Other awards included: the Public Choice Award, given to John Williams for *Harry Potter and the Prisoner of Azkaban*; and the Discovery of the Year award, given to Gustavo Santaolalla for *21 Grams*. Sir George Martin honored lyricists Alan and Marilyn Bergman with a Lifetime Achievement Award, and the Prize for the Best Young Belgian Composer was taken by Steven Prengels for his music for *Le Réveil Tam-Tam*, a silent short.

Scoring News From Down Under

The latest word, compiled by Art Phillips, President, Australian Guild of Screen Composers:

The Australian Institute of Music (Sydney)

The AIM introduced a new subject this semester entitled "Music for Film & Television." The

course is designed as an introduction to film music and also incorporates a hands-on practical strand for students to score an original work to image.

Recent assignments

- **Bruce Rowland** is scoring the horror film *Jasper Morello*, a silhouette animation drama. He was also interviewed for the AGSC's *On the Couch* in early October.

(continued on page 7)

FSM CDs Hit 100!

SEVEN YEARS AFTER LAUNCHING THE SILVER AND GOLDEN AGE Classics series, Film Score Monthly has released its centennial CD: *Mutiny on the Bounty* (1962) by Bronislau Kaper, in a deluxe 3-CD set with a 48-page booklet. With over 100 minutes of score from the film and nearly two hours of additional pre-recordings, alternate takes, unused material and LP versions, this album is both unprecedented and definitive. But you can't reach 100 without passing 99, and FSM's Golden Age offering this month is a pair of scores for *Saddle the Wind* (1958), with music by Elmer Bernstein and a rejected score by Jeff Alexander.

FSM began its series of Classics releases in 1998 with a pairing of Jerry Goldsmith's scores to *Stagecoach* and *The Loner*. The label released just four albums that year and nine in 1999; by 2001 the label hit its stride and has released at least 20 albums every year since (many with two scores per disc).

We'd like to offer our thanks to Twentieth Century Fox Film Corporation, Warner Bros. Pictures, Inc., Turner Entertainment, Co. and Metro-Goldwyn-Mayer, Inc. who have granted the lion's share of the licenses—as well as CBS (*Monte Walsh*) and Three F Productions (*I Spy*). They have made the impossible possible through their generous cooperation.

In the coming months, we'll provide an article—at last—behind the CD series, including a look at those titles that have thus far been out of reach. In the meantime, we'd like to extend our thanks to the many liner note authors, producers, art director (singular!), recording engineers, archivists, friends and colleagues who have made our CD series a reality—especially you, the collectors, who have consistently purchased our efforts and supplied thoughtful feedback.

FSM



HE'S THEIR GOLDSMITH: Brando in *Bounty*.



MY KIND OF TOWN: Footlight Records in New York City.

Back Biter/DJ Spec

Now available is a German import of *Zorba the Greek* (Mikis Theodorakis), featuring remastered tracks from the 20th Century Fox LP and containing dialogue segments between tracks.

Brigham Young University

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

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

Chandos

Available now is *Vaughan Williams: Film Music Vol. 2* (Ralph Vaughan Williams, Rumon Gamba cond. the BBC Philharmonic Orchestra).

Channel One

Due soon is *72 Metpa (72 Meters)*, Ennio Morricone's score to the Russian TV film based on the Kursk submarine disaster.

Cinesoundz

Forthcoming are two DVDs

and a radio play of the British-German '70s TV sci-fi series *Star Maidens* (both with score by Berry Lipman).

www.cinesoundz.com; info@cinesoundz.de

Commotion

Forthcoming is a compilation album of film and television music by Mark Mothersbaugh.

www.arecordcommotion.com

Decca

Available now is *Finding Neverland* (Jan A.P. Kaczmarek).

Intrada

Due imminently is *Rambo III* (Jerry Goldsmith), featuring the same contents as the label's 1989 release but remastered and with new packaging. Officially sold out, but possibly available at

select outlets, is Intrada's second Signature Edition release: *Shade* (Christopher Young; limited to 1,000 copies).

www.intrada.com

La-La Land

Forthcoming is a remastered version of *Extreme Prejudice* (Jerry Goldsmith), featuring several minutes of previously unreleased material. Available now: a 2-CD set of music from the Sega videogames *Headhunter* and *Headhunter: Redemption* (both Richard Jacques), *King of the Ants* (Bobby Johnston), *Farscape: The Peacekeeper Wars* (various) and *Cellular* (John Ottman).
Forthcoming are *The Big Empty* (Brian Tyler), *The Book of Stars* (Richard Gibbs) and *Hitman/Hitman 2* (Jesper Kyd).

www.lalalandrecords.com



NOW PLAYING: Films and scores in current release

<i>Alfie</i>	JOHN POWELL	Virgin *
<i>Around the Bend</i>	DAVID BAERWALD	Rhino**
<i>A Dirty Shame</i>	GEORGE S. CLINTON	New Line*
<i>Being Julia</i>	MYCHAEL DANNA	Varèse Sarabande
<i>First Daughter</i>	MICHAEL KAMEN, BLAKE NEELY, DAMON ELLIOTT	n/a
<i>The Forgotten</i>	JAMES HORNER	Varèse Sarabande
<i>Friday Night Lights</i>	EXPLOSIONS IN THE SKY	Hip-O
<i>The Final Cut</i>	BRIAN TYLER	Varèse Sarabande
<i>The Grudge</i>	CHRISTOPHER YOUNG	Varèse Sarabande
<i>I ♥ Huckabees</i>	JON BRION	Milan**
<i>Ladder 49</i>	WILLIAM ROSS	Hollywood*
<i>The Motorcycle Diaries</i>	GUSTAVO SANTAOLALLA	Deutsche Grammophon
<i>Mr. 3000</i>	JOHN POWELL	Hollywood
<i>Raise Your Voice</i>	MACHINE HEAD, HILLARY DUFF	Hollywood
<i>Riding the Bullet</i>	NICHOLAS PIKE	n/a
<i>Resident Evil: Apocalypse</i>	JEFF DANNA	Varèse Sarabande
<i>Shark Tale</i>	HANS ZIMMER	Dreamworks*
<i>Shall We Dance?</i>	GABRIEL YARED	Casablanca**
<i>Shaun of the Dead</i>	DAN MUDFORD, PETE WOODHEAD	Phantom* (import)
<i>Sideways</i>	ROLFE KENT	New Line
<i>Surviving Christmas</i>	RANDY EDELMAN	Varèse Sarabande **
<i>Taxi</i>	CHRISTOPHE BECK	n/a
<i>Team America</i>	HARRY GREGSON-WILLIAMS, et al.	Atlantic **
<i>Undertow</i>	PHILIP GLASS	Orange Mountain

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



Milan

Available now is *I ♥ Huckabees*.

Naxos

Available now is the DVD–Audio release of Max Steiner’s *The Adventures of Mark Twain*. (Note: DVD will not play in standard CD players.) www.hnh.com

New Line

Available now is *Sideways* (Rolfé Kent).

Pacific Time Entertainment

Due Nov. 16: *Scottsboro* (Ed Bilous; PBS movie); *Womb Raider* (Randolph Scott). Due Dec. 7: *Fabled* (Jack Lingo and Simple Simon); *Carlos Castaneda: Enigma of a Sorcerer* (Ralph Torjan and Robert Feldman). Due imminently is *Billibong Odyssey* (Dorian Cheah). www.pactimeco.com

Percepto

Due imminently is David Newman’s complete score for *The Brave Little Toaster* (1987). Forthcoming is a deluxe release of the 1988 cult classic *Killer Klowns from Outer Space!* (Note: All titles from the Vic Mizzy catalog, excluding *The Ghost and Mr. Chicken* and the upcoming release of *The Reluctant Astronaut*, have been placed on moratorium and discontinued through Percepto Records. Remaining stock on each title may be available after this date from Screen Archives Entertainment, Buysoundtrax, Sound Track Album Retailers, Intrada and/or Footlight Records. However, supplies will be limited.) www.percepto.com

Prometheus

Due imminently is *The Unsaid* (Don Davis).

Rhino/Rhino Handmade/Turner

Available now from Rhino is *Fahrenheit 9/11* (Jeff Gibbs; theme from *The Magnificent Seven*; *Cantus in Memory of Benjamin Britten*; various).

Turner Classic Movies and Rhino Records are bringing

soundtracks from classic M–G–M, RKO and early Warner Bros. films to the Internet, offering more than 80 soundtracks for the first time as digital releases, with the initial 31 being released on the Apple iTunes Music Store exclusively through the end of the year. www.turnerclassicmovies.com

Saimel

Available now are *Cuore di Mamma* (Ennio Morricone; expanded, 17 tracks) and *La Scoperta dell’America* (Morricone; first time on CD). www.rosebudbandasonora.com/saimel.htm saimel@tiscali.es

Screen Archives Entertainment

Forthcoming are *The Foxes of Harrow* (David Buttolph) and *Son of Fury* (Alfred Newman). www.screenarchives.com

Silva Screen

Available now is *Space: 1999—Year 1* (Barry Gray).

Sony

Due Nov. 25 is *Lemony Snicket’s A Series of Unfortunate Events* (Thomas Newman).

Sony Classical

Due Nov. 9 is *Alexander* (Vangelis). Available now is *Yo-Yo Ma Plays Ennio Morricone*.

Varèse Sarabande

Available now are *Timeline* (Jerry Goldsmith’s rejected score), *The Great Train Robbery* (Deluxe Edition; Goldsmith), *The Forgotten* (James Horner) and *Surviving Christmas* (Randy Edelman, various). Due Nov. 9: *The Grudge* (Christopher Young); Nov. 16: *Being Julia* (Mychael Danna), *Alias: Season 2* (Michael Giacchino); Nov. 25: *Earthsea* (Jeff Rona). 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**

• **Debbie Wiseman** will conduct a concert of her film and television music on Saturday, Nov. 13, at the Cadogan Hall, London, with the Royal Philharmonic Orchestra.

• **Rachel Portman’s** opera *The Little Prince* returns to the Houston Grand Opera for performances on Dec. 5 & 19 (matinee performances), and Dec. 15–18. www.houstongrandopera.org

• **The Chicago Symphony Orchestra** is featuring a new subscription series this season, “Friday Night at the Movies,” featuring film music synched to picture projected above the orchestra. The first concert featured a live screening of Charlie Chaplin’s *City Lights*.

The second, “Classics From Hollywood’s Golden Age,” will be performed Nov. 19 and will feature *Captain From Castile* (A. Newman), *Robin Hood* (Korngold), *Laura* (Raksin), *Lawrence of Arabia* (Jarre), *Spartacus* (North), *North by Northwest* (Herrmann) and more. The third, “A Night on the Red Carpet,” will be performed Feb. 25, 2005, and will include music from *Dr. Zhivago* (Jarre), *The Godfather* (Rota) and *Out of Africa* (Barry), among many other Oscar-winning scores.

www.cso.org

• **Bruce Broughton’s** chamber work, *Hudson River Valley*, will be performed as part of the San Francisco Symphony Orchestra’s Chamber Music Series on Feb. 27, 2005, at 2 p.m. in Davies Symphony Hall.

United States

Alabama

Jan. 14–15, Alabama S.O.; *Rear Window* (Waxman).

California

Nov. 21, Redwood S.O.; Nino Rota medley.

Colorado

Nov. 9, Greeley Philharmonic Orchestra; *Sunrise at Campobello* (Waxman), *Vertigo* (Herrmann).

Florida

Nov. 12–14, Tampa, Florida S.O.; Richard Kaufman, cond., first concert as principle pops conductor; *E.T.* (Williams), *The High and the Mighty* (Tiomkin), *The Spirit of St. Louis* (Waxman), *633 Squadron* (Goodwin), *The Tuskegee Airmen* (Holdridge), “Spitfire Fugue” from *The Battle of Britain* (Walton), *Victory at Sea* (Rogers), *The Generals Suite*, *Star Trek: First Contact* (Goldsmith). Jan 15, Naples Philharmonic; *Prince Valiant* (Waxman).

Kentucky

Nov. 13, Louisville S.O.; *The Godfather Suite* (Rota).

Pennsylvania

Nov. 6, Butler, Butler County S.O.; *How the West Was Won* (Newman).

Tennessee

Nov. 5, 7, Knoxville S.O., Lucas Richmond, cond.; *Psycho* (Herrmann).

Texas

Dec. 3–5, Dallas S.O.; *The Holly and the Ivy* (Malcolm Arnold).

International

England

Nov. 15, Royal College of Music, London; *Rebecca* (Waxman). Dec. 18, Royal College of Music, John Wilson, cond; *Rebecca* (Waxman).

Slovenia

Nov. 18, RTV Slovenia; *Naked Gun* (Newborn).

Sweden

Nov. 24–26, Stockholm, Swedish Broadcasting S.O.; *Psycho* (Herrmann).

FSM

A-B

- Alejandro Amenábar** *Mar Adentro*.
David Arnold *Bond 21, Return to Sender*.
Luis Bacalov *Sea of Dreams*.
Angelo Badalamenti *A Very Long Engagement, Dark Water*.
Christophe Beck *Without a Paddle, Elektra, The Perfect Man*.
Marco Beltrami *Cursed, The Flight of the Phoenix, XXX: State of the Union*.
BT *The Underclassman, Stealth* (co-composed w/ **Randy Edelman**).
Carter Burwell *Kinsey*.

C

- Sean Callery** *Unstoppable* (w/ Wesley Snipes).
Teddy Castellucci *The Longest Yard* (w/ Chris Rock, Adam Sandler).
Jeff Cardoni *Siete Dias* (aka *7 Days*).
George S. Clinton *Mortal Kombat: Domination*.

D-E

- Mychael Danna** *Black*.
John Debney *The Pacifier* (Disney; w/ Vin Diesel), *Christmas With the Kranks, Chicken Little*.
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* (co-composed w/ **BT**), *Son of the Mask, Miss Congeniality 2*.
Danny Elfman *Charlie and the Chocolate Factory* (dir. Tim Burton), *The Corpse Bride* (animated).

F-G

- George Fenton** *The Regulators, Bewitched* (dir. Nora Ephron), *Valiant* (Disney, animated).
Claude Fois *Snake King, White Noise*.
Lisa Gerrard *Layer Cake*.
Vincent Gillioz *Frost*.
Bobbé Gipson *The 3rd Crime Interlude, Unlawful Gain*.
Philip Glass *Partition*.
Nick Glennie-Smith *Love and Honor*.

Harry Gregson-Williams *Bridget Jones: The Edge of Reason* (w/ Renée Zellweger), *Madagascar* (DreamWorks, animated), *Chronicles of Namia: The Lion, the Witch & the Wardrobe* (Disney).

The Hot Sheet



BAT TIDINGS: See below.

- Neal Acree** *E5*.
Craig Armstrong *Asylum*.
Simon Boswell *Churchill: The Hollywood Years* (w/ Neve Campbell).
Carter Burwell *Serenity* (dir. Joss Whedon).
George S. Clinton *Eulogy*.
Mychael Danna *Where the Truth Lies* (dir. Atom Egoyan).
Patrick Doyle *Harry Potter and the Goblet of Fire, Wah-Wah* (w/ Gabriel Byrne).
Anne Dudley *Perfect Creature*.
David Julyan *Inside I'm Dancing, The Dark*.
Laura Karpman *The Last Run, Girl Play*.
Penka Kouneva *Chupacabra* (Sci-Fi channel).
Clint Mansell *The Fountain* (dir. Darren Aronofsky).
Cliff Martinez *Havoc*.
David Newman *Are We There Yet?, Man of the House, Kicking & Screaming, The Pink Panther* (replacing Christophe Beck).
Basil Poledouris *Bunyan and Babe*.
Lalo Schifrin *Abominable, Rush Hour 3*.
Howard Shore *A History of Violence* (dir. David Cronenberg).
Stephen Warbeck *Proof*.
Christopher Young *Beauty Shop*.
Hans Zimmer/James Newton Howard *Batman Begins*.

H

- Joe Hisaishi** *Howl's Moving Castle* (animated, Disney).
David Holmes *Ocean's Twelve* (dir. Steven Soderbergh).
James Homer *The Da Vinci Code* (dir. Ron Howard).
James Newton Howard *The Interpreter*.

I-J-K

- Mark Isham** *Crash, Racing Stripes, In Her Shoes* (dir. Curtis Hanson).
Jan A.P. Kaczmarek *Finding Neverland* (w/ Johnny Depp, Kate Winslet).
David Kitay *Elvis Has Left the Building*.

L

- Christopher Lennertz** *The Deal, Sledge: The Story of Frank Sledge*.
Joseph LoDuca *Boogeyman, Devour*.

M-N

- Mark Mancina** *The Reckoning* (w/ Willem Dafoe; co-composed w/ **Adrian Lee**).
Alan Menken *Noel* (dir. Chazz Palminteri).
Ennio Morricone *Libertas, Fateless, Sportman van de Eeuw*.
Mark Mothersbaugh *The Life Aquatic* (dir. Wes Anderson), *Lords of Dogtown*.
Ira Newborn *E-Girl*.
David Newman *I Married a Witch* (dir. Danny DeVito).
Randy Newman *Cars* (animated).
Thomas Newman *The Cinderella Man* (dir. Ron Howard, w/ Russell Crowe).
Michael Nyman *The Libertine*.

O-P

- John Ottman** *Imaginary Heroes* (main theme), *House of Wax, Kiss Kiss Bang Bang, X-Men 3*.
Rachel Portman *Because of Winn-Dixie*.
John Powell *Mr. and Mrs. Smith*.
Zbigniew Preisner *The Beautiful Country*.

R-S-T

- Trevor Rabin** *The Great Raid, National Treasure*.
Lalo Schifrin *The Bridge of San Luis Rey* (w/ Robert De Niro, Kathy Bates).
Theodore Shapiro *Aeon Flux* (w/ Charlize Theron).
Ed Shearmur *Skeleton Key* (dir. Iain Softley).

David Shire *The Tollbooth*.

- Howard Shore** *King Kong* (dir. Peter Jackson), *The Aviator* (dir. M. Scorsese).
Alan Silvestri *The Polar Express* (dir. Robert Zemeckis).
Brian Tyler *Sahara, Constantine* (w/ Keanu Reeves).

V-W

- Vangelis** *Alexander* (dir. Oliver Stone).
James L. Venable *The Year of the Yao*.
John Williams *Star Wars: Episode III—Revenge of the Sith, War of the Worlds* (dir. Steven Spielberg).
Debbie Wiseman *The Truth About Love*.

Y-Z

- Christopher Young** *Hide and Seek, An Unfinished Life* (dir. Lasse Hallström), *The Grudge*.
Aaron Zigman *The Wendell Baker Story*.
Hans Zimmer *Spanglish, Over the Hedge, A Good Year, The Weather Man* (dir. Gore Verbinski), *Lauras Stern* (animated; co-composed w/ **Nick Glennie-Smith**).

Get Listed!

Composers, send your info to timc@filmscoremonthly.com

FSM

News (continued from page 4)

• **Christopher Gordon's** *Concerto for Bass Trombone* was premiered by the Sydney Symphony Orchestra on Oct. 15 at the Sydney Opera House Concert Hall. The work is a private commission by the Sydney Symphony for the orchestra's principal bass trombonist, Christopher Harris.

• **Cezary Skubiszewski** is currently scoring the feature *Hating Alison Ashley* and has been commissioned to write the promotional ID music for the 2006 Commonwealth Games.

• **Elliott Wheeler** is writing the opening title theme for CNNNN, a comedy series for the Australian Broadcasting Corporation.

Until next month...

FSM

Editorial (continued from page 2)

you know, so that it did not come as a surprise to see our "limited editions" on store shelves. Our inventory of CDs is better off in stores than in storage.

Two Other Things

Backissues: We still provide *FSM* backissues and frankly, it's become too difficult to continue. (We've done over 150 issues and that's a lot of paper to store.) We will continue to sell those original, printed backissues that remain—so please, buy them, for they do no one any good in storage!

Until now, we have also continued to generate photocopies of issues that have since sold out. That service is coming to an end.

If you want to get what we call the "Complete Collection"—one copy of every issue ever published, in either photocopy or original form—we have a dozen sets remaining. The cost is \$189.95 plus shipping (see marketplace) and availability is first-come, first-served.

We also have what we call the "Incomplete Collection," which comprises one copy of every issue that still exists in its original printed edition. That is \$49.95 plus postage. We love selling these.

We hope, eventually, to create electronic versions of our backissues (starting with the sold-out ones) which we will sell as downloadable files or a CD-ROM. However, this may take awhile, and then the burden would be on you to print them out or squint at your computer screen.

If you have been thinking about buying our "Complete Collection"—please do so now! Backissue orders should continue to be directed to *FSM*, not *SAE*.

Books: We have carried an interesting assortment of film music books through our *FSM* store. *SAE* will not be handling this inventory so we need to phase them out. Please see the marketplace for information on the remaining stocks—over half of our original selection is already gone (through the website) but keep in mind that most titles are still in print—they're just no longer available from us.

To Sum Up

Please buy *FSM* CDs through the *FSM* website or directly from Screen Archives Entertainment. (See the order form between pages 40–41.)

Please continue to buy subscriptions, books, backissues from us directly at *Film Score Monthly*. (See the order form at right.)

And if you send something to the wrong place—don't worry, we'll take care of it.

Thanks for your continuing support! Now, if you'll pardon me, I have some soundtracks to work on...



Lukas Kendall, Editor & Publisher

The Archives Are Open!

Screen Archives Entertainment and *FSM* have joined forces to continue bringing you great film scores.



Effective November 2004,
SAE will be fulfilling all orders for *FSM* CDs.

Order thru the *FSM* website
(www.filmscoremonthly.com)

or thru the *SAE* website
(www.screenarchives.com)

or by phone
(540) 635-2575

or by fax
(540) 635-1154

or by mail:
SCREEN ARCHIVES ENTERTAINMENT
P.O. Box 550, Linden, VA 22642-0550

For questions about soundtracks or orders, please e-mail:

craig@screenarchives.com

or

charles@screenarchives.com

Thanks for your support!



Many Thanks, Maestro

Many thanks for the comprehensive review of the great *The Good, The Bad and The Ugly* soundtrack in your July issue (Vol. 9, No. 6). It is certainly one of Ennio Morricone's greatest scores and a classic soundtrack deserving of better representation on disc. However, the liner notes to the expanded soundtrack are nonexistent. This seems incredible considering the story behind this movie and its score. All we get is three photos!

Your reviewer seems to have made a small mistake. He states that the "Ballad of a Soldier" is different on the expanded CD and is the monaural dub from the film. My copy has the same stereo cut that was on the original soundtrack CD. Was he reviewing this from the Italian CD, which may be different?

John F. Berky
Windsor, Connecticut

Yes, it was the Italian one!

477 Little Words

Mr. John Steven Lasher, producer of many classic film score albums, once again earns our gratitude by setting the record straight on Franz Waxman's non-use of the ondes martenot in his *Bride of Frankenstein* score, based on correspondence from the composer himself. Interestingly, according to a Waxman memoir quoted once by David Raksin on his radio program, "The Subject Is Film Music," Waxman used not one but three ondes martenots in his score for *Liliom*, recorded in France. (As writers Miller-Phillips and Essman pointed out in their *FSM* article, it was the *Liliom* music that persuaded James Whale to hire Waxman for *Bride*.)

I'm curious to know, and

perhaps some knowledgeable reader can fill us in, if there is any relation between the ondes martenot and the Ondioline, the electronic instrument that Alex North imported from Paris especially for *Spartacus*.

Also, I don't want to come down too hard on the intrepid Mark Griffin's review of Rhino/Turner's *Three Little Words*. His assessment of both the film and the album is mostly fair and accurate, but he commits the same two errors that every other reviewer of this CD has been guilty of. Firstly, he accepts the liner notes' canard that *Three Little Words* is an Astaire musical without an Astaire solo. There may not be any firecrackers or golf clubs or winged shoes in *Three Little Words*, but damn it, there is an Astaire solo, although admittedly modest and subservient to the biographical story, and it should have been on the album. Fred, as Kalmar, all alone on an empty, half-darkened stage, tentatively tries out the knee he hopes has finally healed from an injury. (The moody scene reflects one of the real-life penchants of Astaire, who wrote, "I like an empty theater. Except when the show is going on.") The only sound comes from Fred's humming and his taps; eventually a solo piano (presumably André Previn) joins in, then full orchestra, until finally his bad knee abruptly ends the routine.

What really surprises me is that no critic has pointed out that the CD reverses the sequence of the last two numbers. In the film, Fred and Red climax their medley with the title song, then Phil Regan reprises it for the end title. The jumbled-up Rhino CD gives us the end title first and then backtracks for Fred's

version. The Rhino/Turner M-G-M musical CDs have been a glory in the marketplace, but lately they're getting sloppy, as if somebody's running out of enthusiasm, or money, or both. Consider the *Finian's Rainbow* CD, which should have included all the outtakes plus highlights of Ray Heindorf's sublime underscoring but is instead satisfied merely to replicate the old LP, with the addition of overture, entr'acte and exit music. What a disappointment.

Preston Neal Jones
Hollywood, California

You Da Bassman

I'd just like to say I enjoyed Charles Goldman's article on George Bassman, ("Rhapsody in Black," Vol. 9, No. 6). It was a thoroughly interesting portrait, and Goldman clearly did some in-depth research—well done. I wrote a number of Golden Age columns for the now-defunct *Soundtrack* magazine, and there are so many Golden Age composers who are virtually ignored. It's important to acknowledge these lesser-recognized talents (by no means "lesser talents"). I also found it interesting that Bassman wrote additional music for *Marty*. This didn't come to light in my research for a Roy Webb bio (I also did a mini-analysis of the score). It was a very poignant end to Goldman's article, and I would like to see more biographical portraits of composers from this period in the pages of *FSM*.

I'd like to express my appreciation also for the interview with Aaron Zigman. I saw *The Notebook* with my girlfriend; I found it a melancholy but at the same time happy film, and I cried at the end—maybe more than her! The two major elements for

me were the cinematography and Zigman's understated but emotive score. I have no doubt Zigman's musical interaction with the acting talents of Garner and Rowlands caused this reaction, and I have a feeling Zigman will go far. I also thought at the time "this would have been a perfect film for Jerry Goldsmith."

Mention of Mr. Goldsmith brings me to the following. I cannot recall a worse year for music (note I didn't say "film music"). Five, count them, FIVE major composers passed away in the first eight months of the year: Fred Karlin, Piero Piccioni, David Raksin, Jerry Goldsmith and Elmer Bernstein. I only met the latter two and participated in an interview with Elmer in October 2002, of which I have fond memories. But we have to remember that most of these and the other composers who came up at the end of or immediately after the Golden Age are all of the same age group. Please remember, dear readers, that we cannot just groan and yell, "Oh no, no more new music from [favorite composer here]—how could they do it?" (which has repeatedly been voiced online); just offer a silent prayer and let their families grieve. After all, they were "just" people whose music we admired. They were not our property.

Dirk Wickenden
Maidstone, Kent, England

Yes, of course we still want your letters. To the very end of days! So write us now, before it's too late!
FSM Mail Bag
8503 Washington Boulevard
Culver City, CA 90232

And e-mail's even faster! Hurry up!
mailbag@filmscoremonthly.com

Return of the *Evil*

Jeff Danna scores the first movie to get an R rating for "non-stop violence" • **By Jeff Bond**

When director Alexander Witt and writer/producer Paul W.S. Anderson followed up their sleeper hit *Resident Evil* with *Resident Evil: Apocalypse*, they broadened the scope of the first claustrophobic thriller, taking its virus-infected zombies out into the streets.



THE BIG SCORE: Milla Jovovich takes aim while Jeff Danna takes a change of pace.

They also changed the music style from the metal approach taken by Marilyn Manson and Marco Beltrami in the first film to a broader mix of electronics and orchestra, this time by Jeff Danna. For the composer of *The Kid Stays in the Picture* and *The Gospel of John*, *Resident Evil: Apocalypse* certainly represented a change of pace, but Danna says it was a natural move. "If you look at my filmography, you'll see I've moved around a lot—and it's a fun genre to write music for."

Danna was never asked to replicate the approach taken by his predecessors on the first film. "They were clear from the beginning that they really liked that score for the first film, and the music was electronic and claustrophobic, as was the film, but on the new film the scope is bigger; the virus has broken out across the city, so they were looking for something with more of an action feel, and they wanted a big orchestral element as well. I would have been happy if they'd wanted me to continue in the vein from the first one—or somehow thematically—because I'm all for continuity, but they wanted me to do something different."

The film balances its point of view among several groups of characters, all involved in battles with and escapes from hordes of zombies, and while the film's action sound mix was unforgiving, the result called for plenty of music. "It's an action movie, so there's not a lot of area where there isn't

music, and there's also no source music in the picture until the credits, so it wasn't quite wall-to-wall—but there was an awful lot of music. I came in on cut five, and the locked cut was 14 or 15, so it changed a lot from the time I got it. Thematically they weren't particularly looking for singable, memorable themes—they were looking to really drive the action home, and that's what they considered to be the first and foremost thing. That was different for me as well because I usually try to write thematically, but this had a different agenda, one that works for the film, I think."

In the Mix

For Danna, *RE2* required a complex mix of orchestra and electronics. "If there are things they're asking you to mark musically and the picture's flying all over the place, that takes more time and makes it more difficult to hit everything. That was the style they wanted, where it is really jittery, and I had to represent that musically. One of the things you're always dealing with in action films is a good chance a lot of what you're doing is going to be buried. A lot of the most energetic stuff I did still takes a back seat to the effects—and that's just part of doing an action film."

The electronic aspect of the score had to compete with heavy-duty sound effects and provide some big scare moments—all while allowing the orchestral element to add scope to the picture. "That went back to the first sort

of agenda, which was to take the electronic sound of what *Resident Evil* is perceived to be and inject that orchestral sound into it. I started just spending three or four weeks gathering electronic sounds, and I wanted some of them to be pretty ambiguous as to what they were, so I recorded a lot of acoustic sounds, a lot of thumps and bumps. I had a guy from Cirque de Soleil come in who had all these weird instruments, and I took all those sounds and dropped them into the digital world and made the electronic sounds that way, because I didn't want there to be that many recognizably synth sounds in it. So it was a matter of taking those sounds, some of which were sharp, jagged, industrial-type sounds, and some of which were very textural, spacey sounds, and making that work with the orchestra."

For the orchestration, Danna's task was to produce material that was hard-driving enough to stand alongside the industrial effect of the score's electronic elements. "It was pretty frantic and fast-moving, trying pretty hard not to sound like stock action music. Since a lot of the orchestral parts were based on repeated industrial sort of sequences, I would try to reflect that in the orchestration with very sharp, pulsing orchestral lines that repeated and built—or stabbed within that—but still reflected what was happening underneath it electronically. With the introduction of Pro

(continued on page 27)

this year has been book-ended by two idiosyncratic scores by the beyond-classifiable jon brion.

His score for *Eternal Sunshine of the Spotless Mind* has already been nominated for a World Soundtrack Award, and more accolades are sure to follow (though not an Oscar nomination for Best Score—the work is ineligible due to a technicality). His latest, *I ♥ Huckabees*, has attracted a great deal of attention, and Brion is arguably the most independent young composer in film. S. Mark Rhodes recently spoke to Brion about his career, his work with Paul Thomas Anderson and, of course, *I ♥ Huckabees*.

Mark Rhodes: What score made an impression on you growing up?

JB: Like most humans, *The Wizard of Oz* had a big impact on me. It had interesting songs and memorable melodies where even a 20-second song to introduce a character was so funny and unusual that you just had to learn it. You heard these songs time after time, year after year. Also, the fact that the same song was used to introduce the three sidekicks [The Tin Man, The Scarecrow and The Cowardly Lion] with the same A-A-B-A form. Each time the lyrics were more and more clever, so it drew you in.

MR: Did anything more contemporary make an impact?

JB: Of course, I remember seeing *Jaws* and *Close Encounters*, where John Williams' work is so iconographic that [it] ended up being a big part of the identity of the movie—you know, where the music might be a

part of a skit on *Saturday Night Live*; where you hear the music and then hear "Landshark." [laughs] So you are getting told about this music over and over in various cultural formats. But, with most films I probably paid as little attention as anyone else.

MR: So I assume that composing for film was not something you automatically aspired to as a developing musician?

JB: It never dawned on me until I was about 20, [when] I worked on music for a friend's student film, that "Oh yeah, this is something people do"—but it wasn't one of those light-bulb-going-off moments. It was only when P.T. Anderson was interested in finding Michael Penn, whose work he liked and thought he could use on one of his initial films [*Hard Eight*]; Michael was not really interested in doing films, but he said, "I will only do this if this guy Jon does it"—and I thought at that point that it would be an interesting chance to do something together. We ended up having a very enjoyable experience. And it was really only through Paul that I continued working on film.

In fact, during the first movie, he said, "Oh, man, you have got to keep working on movies," and I kept going, "No way, man." [laughs] But what it came down to was that movies are the only place you can write for a

big orchestra with a subsidy. And because of that, I want to do a bunch [of films]. I basically said to him, "Look, if you ever want to do a film that has a score that is predominantly orchestra, then call me."

MR: Going back to your first film, did you have a sense of the difference between composing music and composing music for film?

JB: Oh yeah, you can't mistake that. I was just telling someone [that] by not being a full-time film composer, I can be selective and not have to fill my calendar. I can wait for someone I can work with, whose films I like. It is kind of like being a record producer, and the artist is the director and the song is the movie. You are not writing music from scratch; you are adding something to an already existing thing.

MR: Is each time working with Paul Anderson different?

JB: It is. He is a creative person, and like creative music people I have worked with, no two experiences are the same. One of the things I love about Paul is that he is never trying to remake the same movie. His whole philosophy about what he wants to do, what he wants to avoid, changes with each film experience. There are some threads that are consistent, such as his use of ensemble casts which he emotionally relates to. However, stylistically, those four films are very f---ing different. [laughs] And working on the films has been very different each time. He knows very clearly what he wants the music to do emotionally and how he wants it integrated with the visuals.

MR: Between movies, do you have a relationship? Do you talk? Call each other?

JB: We do. He has actually been off running around the world for the last year or so. He has taken some time off since *Punch-Drunk Love* and really needed to—busiest man in

showbiz and all that. He told me that he was going to take a lot of time off until he even began writing again. So when people ask me, "Are you going to work with Paul again?" the answer is yes, if he wants me to. The thing about Paul is, he may be in Spain, sitting in a bar and hear a B-side from one of the cook's sons and take 30 seconds of that and loop it for two hours straight and use it for the main theme of his next film. And, if he does that, it is going to have a reason and a perfect integration within the context of the film.

start with feeling

MR: Your latest work is the score for *I ♥ Huckabees*, directed by David O. Russell. Had you met Mr. Russell prior to working with him?

JB: I had run into David over the years, much of the time with Paul [Anderson] at Cannes. So we knew each other socially. His favorite film of Paul's is *Punch-Drunk Love*, and when he called me about *Huckabees*, I think he was looking for a similar emotional honesty and willingness to put an emotional foot forward. I mean, there is a tendency for music in film to be repetitive and lack an emotional context—for the last couple of decades. I don't think David wanted to have a score that was kind

brion
of all
trades

Jon Brion takes a
crack at director
David O. Russell's
I ♥ Huckabees.

interview by
S. Mark Rhodes

of emotional wallpaper. I think David wanted to say, "F---it, this is the feeling." I got the sense that if he wants the music to be sweet, then make it really sweet. I mean, go for it, let everyone in on what you are doing. Give everyone a chance of understanding what you are trying to say.

MR: What were the particulars of your involvement with *Huckabees*?

JB: Nothing more than getting the call from David. I had just done *Eternal Sunshine of the Spotless Mind*, and I wasn't in the mood to do another movie immediately. I wanted to go back to making records. But the call came, and it's like "Oh, that's David O. Russell, so I have to look at this [film]" Initially he had a lot of classical music as a temp score, and that is where we started, with kind of traditional soundtrack music—and David said, "You know, I just want stuff with more feeling." So I went through this whole dialogue about how some directors are uncertain of emotional stuff in scores. He says, "No, f--- that, I want feeling." So I talked to him about the absence of song in American film that I have been missing. I also told him how much I hated the kind of cross-marketing that studios use to crowbar a song into the film that they hope will somehow be a big hit because it is jammed into a big scene. I talked about how I wished that soundtrack music could be more songlike and could have a feeling of just having a record playing. Then we found stuff that was perfect for the movie but didn't have a vocal on it. You know, there is all that great Henry Mancini stuff from the '60s that you hear in the movies, that if it is bittersweet, it is unapologetically bittersweet. Originally, we were going to do a full orchestral score.

MR: Why did you change your mind about that?

JB: When I saw David enjoying what I was showing him, the amount of variations I could generate, we both realized that I wasn't going to construct an orchestra score because [if we did] we would do the thing, building up to the session—and then want to move pieces around. I thought it was smarter for us to keep it self-contained. For instance, David would watch a certain scene for the better part of a month and be pretty darn happy with it. But then he would come in and go, "You know, I think I would rather not have this piece of music here, but I like this piece so much, I would like to try it in some other places." So then I would have to re-record it so it didn't feel like crap. [laughs] So it was just smart.

I knew if we did an orchestra session, we would be doing lots of re-records, and at the end of the movie there would be this crazy time with me and some poor orchestrator pulling our hair out trying to change the entire film score so it would fit into the various parts of the film. Whereas if I played all of the instruments, and I made each version quickly, so that it would have this unfettered feeling to it... If it was right, great; if it was wrong, well, I could very quickly take the same theme and make a different version with a different tempo or whatever I had to do. That gave him [Russell] the opportunity to move things around

during the whole process.

Now Paul [Anderson], he is a completely different piece of business. He knows exactly what he wants, and once it is right, he doesn't want it changed at all. If someone walks into the room and says, "I hate that music, and I hate the way it is used in the film," he would go, "Yeah, isn't it great?" [laughs] I actually think that is sensational, 'cause most people don't have that. Even if I disagree with Paul, I know that there will be an artistic outcome. With David, he is a guy I don't know as well, but he has made these amazing films.

I think that a lot of soundtrack composers see dealing with directors as the bane of their existence. They just want to go to their studio in their house, put the film on their TV, work on it, send in their mock-ups, have people make their comments, punch the wall when their favorite things are left out, and make changes until the clock runs out. What I prefer to do is sit and watch the movie together with the director. We talk about the music for the film, and I make adjustments as we watch and I play.

Having said that, I would not just do this for any director, it is a harrowing thing. You can be playing for three hours, and you end up being drained. But for Paul Anderson, David O. Russell, Michel Gondry and Charlie Kaufman, I will be a musical jukebox. It is funny; I think that I get treated like an actor sometimes, where the director gets what he wants by kind of wearing you out. But I don't mind doing this kind of thing for someone who makes great creative stuff.

MR: Did you and Russell talk about what *Huckabees* is about?

JB: With this movie, the whole issue is "why are we here?" and the many different takes people have on

that subject. I actually had written a lot of songs on that subject. David and I had a lot of similar viewpoints on communication, what things represent, and a common love of analogy. These are core interesting things to me. We are interested in these issues and [in] presenting them in non-clichéd ways. That is hugely important to them.

now what?

MR: It's a big advantage to connect with a filmmaker so readily.

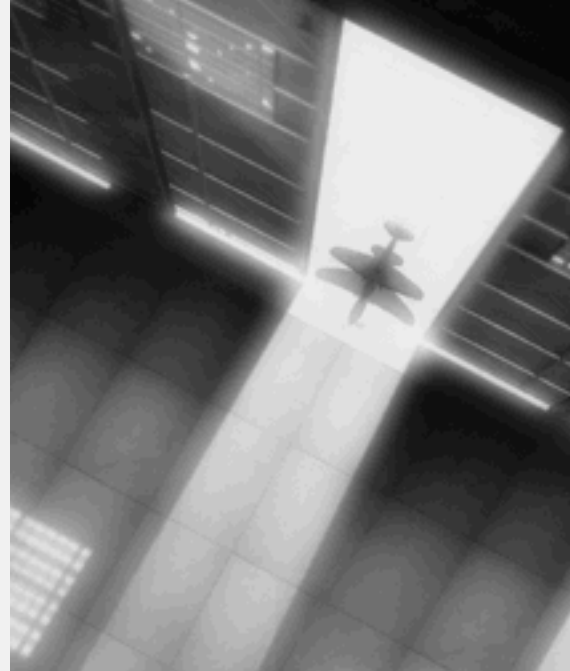
JB: The advantage I have is choosing who I want to work with—wisely. I never, and I mean never, have to hear, "Can we make this a little more like regular stuff?" In fact, if I ever played anything like typical soundtrack music for the four I mentioned, they would go, "Wait, I have already heard that." They tend to want to avoid typical things in scores. So it adds up to a marvelous working situation for me.

MR: Is David Russell musical?

JB: He doesn't play instruments, but he likes to sing. I am jealous because he has better pitch than me. [laughs] He leaves all of these messages singing songs, and I kid him about how good his pitch is.

MR: Are you working on anything now? (continued on page 44)





Blast From the Past

Ed Shearmur and the *World of Tomorrow* By Jeff Bond

Sky Captain and the World of Tomorrow hit movie screens in September with a bit of a thud, at least where the box office was concerned, but it notched up some of the most glowing reviews of the year—and with good reason: it's the biggest cinematic toy box since the original *Star Wars* movies. Filmed entirely on bare

blue-screened stages with lavish CGI environments added in postproduction, writer/director Kerry Conran's movie lovingly recreates the feel of a Golden Age Hollywood adventure serial, but on a scale no Republic programmer could afford.

In addition to the Art Deco world of production design and digital matte paintings designed to look like the work of old Hollywood masters, *Sky Captain* boasts a note-heavy orchestral score very much in the Golden Age mode. Composer Edward Shearmur actively sought out the *Sky Captain* scoring assignment. "I knew they didn't have a composer, and I knew they probably didn't have a great deal of money, which were two things in my favor. And, having worked with Jon Avnet on a tiny little independent film a few years ago, I just told him I would love to do this. Another thing that was in my favor was I was generationally compatible with Kerry and able to talk to him from that point of view. He's an incredibly talented director and has spent an enormous amount of time trying to bring this vision to fruition, and I think it was good for him to feel like he wasn't just next in line on somebody's list of credits. I brought a similar passion to writing this [music] that he certainly showed in bringing [the film] to the screen, and just the fact that we're close in age gave him a level of comfort, not having worked with a composer before or thought in terms of film music before. From a musical point of view, big, thematically driven orchestral scores don't come around very often."

Sky Captain was sold to Paramount Studios on the strength of a six-minute demo made by Conran and his team, which comprises the bulk of the film's opening invasion of 1939 New York City by giant walking robots. To get the feel of a classic movie adventure, the filmmakers temped the scene with Miklós Rózsa's bristling sea-battle music from *Ben Hur*, an intimidating challenge



for any composer to match.

"I remember Jon Avnet screened it for me with a temp in place, which was useful for me in terms of what not to do," Shearmur says. "What was interesting in terms of the temp was there was always a certain character to the recorded sound that had a huge impact on the way the images played. Just the sheer nature of those '30s and '40s recordings and the kind of performance you

something about working traditionally with paper, writing at the piano as opposed to with computers, that just generates a different set of musical ideas and allows you to elaborate on those ideas much more efficiently than working at the computer. The computer allows you to go back and listen a lot and modify what's there, whereas with paper so much more of your listening is done internally and the ideas come out much more quickly



SCORE CAPTAIN: Ed Shearmur joins the resistance.

got from those players at that time has a very particular impact on what you're looking at, and some of it was very effective—and some I thought was less effective. It gave a lot of what you were looking at a very melodramatic effect, which I think we tried to avoid. The film certainly needed a sense of fun about it and a certain lightness of touch in certain sections because there's a lot going on visually. We found that if we went too dark with the music it just killed everything. It was a question of making sure we had themes that would stand up to repeated battering and making sure —from an orchestrational point of view—that we didn't 'go to 11' too often."

Themes Like Old Times

Shearmur's *Sky Captain* score does indeed boast themes: a heroic march for the title character himself (Jude Law); a flighty love theme for Law's on-screen relationship with reporter Polly Perkins (Gwyneth Paltrow); a seven-note theme—first heard during the film's opening sequence of a Zeppelin mooring on the Empire State Building—that appears in various guises, from mysterious to sweeping, jaunty to comic, in a way characterizing the entire "World of the Future" the movie depicts; and a bustling march for a British "flying fortress" as well as various motifs and themes for the mysterious villain of the piece, Totenkopf. That's a wealth of thematic material, compared to some of the distinctly non-thematic scores that have been featured in a number of recent films. According to Shearmur, in order to get into the mind-set of composing for the piece, he went back to the working methods of a Golden Age composer—at least for a while. "Certainly [for] the first four or five reels, which were the reels that were most finished when I started writing, my philosophy was there's

and completely. So about 60 percent of the score was done that way, writing at the piano and sketching onto paper, and then those sketches would then find their way into the computer and were orchestrated and worked on further. It's a mixture of both; I know which is which."

Shearmur tried to balance a literal reflection of film scoring of the period with a more contemporary interpretation. "Inevitably in a film like this you're dealing with twin influences: one is the original Golden Age Korngold/Steiner sound, and then the first revisitation of that style with John Williams and the *Star Wars* and *Indiana Jones* films; this score's kind of a curious amalgam of those two approaches. If you listen to a lot of those '40s scores, the orchestration is fairly plain in the use of color, and they're very muscular-sounding scores. There's a lot of brass, and the trombones and bass double pretty much everything; that sound was very useful given what was on-screen. What I love about the John Williams material is its humor: it's light on its feet, and his use of orchestral color is unparalleled—and if anyone was looking over my shoulder while I was doing this, it was him. There will obviously be comparisons with that, and I just hope people don't judge me too harshly. To be fair, a lot of the John Williams themes have antecedents, so we're all dipping into the same pool. There's definitely an Eastern European or Central European sensibility going through Prokofiev, and in terms of the harmonic language and rhythmic drive, that was what was in my head when I was approaching it"

Given the mystery surrounding the Totenkopf character, Shearmur often had to hint at a presence that wasn't really there. "The whole Totenkopf thread for me was just an opportunity for me to play musical games. There are two or three Totenkopf



Sky Captain and the World of Tomorrow artwork ©2004 Paramount Pictures. All Rights Reserved.

motifs: a rhythmic motif and a couple of melodic motifs that are incorporated throughout the whole score—hints when people are talking about him—and those were compositional devices to help me work my way through the whole film.” Other thematic choices were more overt. The high-energy Flying Fortress march, associated with the character of Franky Cook (Angelina Jolie) and ostensibly with the British Air Force, has a classic military-

my initial sketches in August or September of last year while I was working on other material, doing *Win a Date with Tad Hamilton!* and *Laws of Attraction*. Even though I was working on those projects, I was able to be looking at *Sky Captain* and thinking about it, but the main writing started at the end of December/beginning of January.” The score was recorded at Abbey Road with the London Metropolitan Orchestra. “We had toyed with the idea of maybe



anthem feel, although Shearmur says he wasn't precisely tipping a hat to his native country of England with the theme. “The impulse for that, I've got to say, was less British nationalism [and more] *Thunderbirds*. There's a certain sensibility to that music—it has a very uplifting feel, but it's light on its feet, and it makes you smile. That was just a little nod to my childhood and watching *Thunderbirds* growing up.”

Given the wall-to-wall scoring traditions of the Golden Age style, one of Shearmur's challenges was to keep his score from overwhelming the listener. “There were lots of days on the dubbing stage where we were playing with levels of music, as opposed to sound effects, and trying to find a thread that would let the music come to the fore at certain points and then take a back seat. Certainly to play this movie with this score, with the music played loudly throughout, would be fatiguing. What was great working with Kerry and Jon was that we were all on the same page as to where our peaks and troughs were going to be. The only thing I brought to it was I suggested we might want to change color at times, [such as] when they get to Nepal and are rescued by the monks... just going into that non-Western ethnicity for the music at that point to give it a little color. Using [a] gramophone record in the same sequence—just moments to tease the ear out of the vernacular we'd been listening [to] for 10 minutes prior to that.”

Time to Spare

Fortunately, Shearmur says, he had plenty of time to think about his approach to the material. “It was a very generous writing schedule partly because it was essentially an animated film and they were able to turn reels over to me really early. I was writing

recording outside of London, maybe in Central Europe, and the more I wrote, the more I was convinced it needed very precise playing—the brass in particular needed a certain sound—and I wasn't convinced we were going to get that in Prague or somewhere. But what that meant was we had very limited resources financially, and this orchestra recorded 20 minutes of very complex music a day, which is unheard of when you think on *Lord of the Rings* [The London Symphony Orchestra] was just getting by on three minutes a day. They played incredibly well, and from a stamina point of view, it was amazing.”

Like a lot of Hollywood movies, *Sky Captain's* end titles play over a song—but in this case the use of the classic “Somewhere Over the Rainbow” is thematically tied to the film, which shows a scene from the M-G-M film in one of its early sequences and bears other plot similarities to the L. Frank Baum story. Singer Jane Monheit recorded a new performance of the song for the soundtrack album. “That kind of happened fortuitously; Peter Gelb, who runs Sony Classical, was approached to put the album out, and he was sent a script and brought up the idea of maybe having some kind of song. It didn't really feel appropriate to have anything happen in the body of the film, but he happened to be talking about Jane—she does ‘Over the Rainbow’ as part of her live act—and there was a connection there because of the scene in Radio City Music Hall. It just seemed a nice button and a little comment on where this film takes place. It's a parallel time and a parallel place. Hopefully it's not too overt so that it would take people out of the end of the movie, but her interpretation of the song brings something very fresh to what has obviously been heard many times before.”

FSM

Remembering Raksin

“David Raksin arrived on the scene in Hollywood at a time when film music had begun to master the obvious...He was one of the major figures in helping to free film scoring from the hold of 19th-century romanticism. His use of the orchestra and its instrumentation was unique and advanced for the time.” —Elmer Bernstein in *Film Music Notebook*, 1976

This complimentary statement by Raksin’s good friend and colleague illustrates how much David Raksin’s music was respected. He was the first film composer to be invited to establish a collection of his manuscripts in the Music Division at the Library of Congress in Washington. Even though he composed scores for over 100 films, he never received an Oscar and only received two nominations (*Forever Amber* and *Separate Tables*). Yet he had a long, productive career in Hollywood from the ‘30s to the early ‘70s.

Unlike the European émigrés who came to work during Hollywood’s Golden Age, such as Korngold, Rózsa, Steiner, Tiomkin and Waxman, Raksin was of American vintage. He was born in Philadelphia on April 4, 1912. His father conducted for silent films and also played woodwinds under such distinguished conductors as John Philip Sousa, Victor Herbert and Leopold Stokowski of the Philadelphia Orchestra. David was largely self-taught in orchestration and arranging. He credits his first break to George Gershwin. As Raksin tells it, his arrangement of “I Got Rhythm” pleased Gershwin, so Gershwin recommended him to his publisher. Soon Raksin was writing for Broadway shows.

Modern Times

Raksin came to Hollywood in 1934 at the age of 22. His first assignment was to arrange the melodies of Charlie Chaplin for his film *Modern Times*. Raksin had some stormy sessions with the famous silent film star, and at one point Chaplin fired him. But thanks to the intervention of Alfred Newman, Raksin was rehired and completed the score in 1936. In a 1976 conversation with Elmer Bernstein, Raksin talks about this Chaplin film classic: “*Modern Times* is really a silent film, you know, except for the song he sang. It was, as you can imagine, one hell of

a lot of music—and Charlie had ideas for everything. Not only about what music is right for the picture, but the way in which the music should develop, and about instrumentation.”

After writing down the sketches, Raksin said he would then go home or to his office and then “fill out the sketches so that they were in three or four staves. Later, Eddie Powell and I orchestrated the score from my sketches.”

After completion of the Chaplin score, Raksin returned to New York and worked on several Broadway shows. Then, in 1937, he was offered more money to

David Raksin died on August 9, 2004, at the age of 92. This tribute is offered to a film composer I've admired greatly over the years. In 2001, when he was a guest at the American Museum of the Moving Image, he signed my copy of a songbook of his melodies. When I first showed him the songbook, his face lit up and he looked at the cover photo of him dressed as the Dana Andrews character looking at the portrait of Laura. I'll never forget how pleased he looked...

By Roger Hall

join the composing staff at Universal Pictures. About that job he says: "I did about a film a month—but I also had other things going. The assistant to Charles Previn...was Lou Forbes, who was a younger brother of Leo Forbstein, music director at Warner Bros. After I had scored a couple of pictures at Universal, Lou told his brother about me, so on Friday afternoons I would usually go over to Warner's, where Leo would show me either a main title or a montage or a battle scene. That was all I ever did—or maybe a chase."

From *Laura* to *Amber*

One year after working at Universal, he joined the staff at 20th Century Fox, with Lou Silvers as head of the music department. That same year Darryl Zanuck took over, and he would soon bring Alfred Newman in from United Artists to replace Lou

After years of working at Fox on lesser films, Raksin finally got his first big chance for success. As any fan knows, his score for *Laura* (1944) literally put his name on the film music map. Ironically, that scoring assignment had been offered first to Bernard Herrmann, who Raksin called "a virtuoso of unspecific anger," who turned it down because "if it wasn't good enough for Newman it could hardly be good enough for him."

"At that time," Raksin explained, "I was considered much too far out and insufficiently housebroken to be turned loose on anything less resilient than a nice 'grue and horror' film...But I was the next detective-mystery-story type in line, so Newman signed me to write the score for *Laura*."

The story of how he wrote the *Laura* theme has been told before, yet it is worth repeating even though it sounds like a bad Hollywood movie plot. In *The Timeless Melodies of David*



Silvers as music director. Silvers was furious when he heard Raksin had already been doing some work for Newman and fired him on the spot. But Newman rehired him, and then, as Raksin told Elmer Bernstein, he "did a series of 'grue and horror' pictures: *The Man Who Wouldn't Die*, *Dr. Renault's Secret*, *The Undying Monster*—that sort of thing." Besides Raksin, the Fox composers included David Buttolph and Cy Mockridge. Raksin added that there were also "three of the greatest orchestrators who ever picked up a pencil, Herb Spencer, Eddie Powell and Maurice De Packh. And Hugo Friedhofer joined us."

But Raksin's music wasn't liked by many while he was working at Fox, as he said: "Some of the people I worked for were rather naïve, and seemed to think that my harmonies were freaky; also, since I used counterpoint quite a lot [as in *Forever Amber*], some thought my music too complex. I thought their minds were too simple."

Raksin, he tells how the theme came to him:

All weekend I struggled with the idea. Ordinarily, at the mere suggestion that someone would be willing to put up with my music, it flies out of me in all directions. On Saturday I had received a letter from a lady [named Pamela] [with] whom I was in love and to whom I was married. All I could make of it was that it said something I didn't want to hear, so I put it in my pocket and hoped it would go away...When I was a boy, if the music wouldn't flow I would prop a book or a poem on the piano and improvise...I hadn't done that for a long time, and certainly didn't intend to try and outwit my sorrowing mind, but I took the letter out of my pocket, put it up on the piano and began to play. Suddenly the meaning of the words on the page became clear to me: She was saying Hail, Farewell, Better Luck Next Life and get lost! Knowing that, I felt the last of my strength go, and then—without knowing it—I was playing the

Composer portrait ©2003 Dr. D'Ilynn Waldron. Used with permission.

first phrase of what you now know as *Laura*."

About 20 years ago, I was teaching a film music course at a college in the Boston area. I chose *Laura* as one of the films for the class to watch and then discuss the score. After the film was over, one of the students was so overwhelmed with Raksin's score that she blurted out: "What a great film and what great music!" I couldn't have said it better myself.

With the huge popularity of the film's theme, it's hard to understand how this unforgettable film noir score wasn't even nominated for an Oscar. After *Laura* was released, Raksin received thousands of letters from film fans. They asked that his theme be turned into a song. Unlike today, where just about every film has at least one song, in the 1940s it was an unusual request.

Philip Furia, in his book *Skylark: The Life and Times of Johnny Mercer*, tells how the "Laura" song came to be written. Furia mentions that Oscar Hammerstein II was the first lyricist approached, but he wanted the song to be published by his own company, so he was turned down. Next came Irving Caesar, who Furia says was "an odd choice," since he had hits like "Swanee" and "Tea for Two" during the Jazz Age, but "his success had declined with the increasing sophistication of lyrics by Porter, Hart and Ira Gershwin." Raksin said he thought Caesar's effort "was an abominable lyric." Abe Olman of Robbins Music asked Raksin: "Who are you to turn this down?" Raksin replied bluntly, "The composer, that's who." Olman then asked, "Well, who would you like?" Raksin said, "There's a guy I don't know, but he's such a wonderful lyricist I would adore to have him." Olman asked, "Who's that?" "Johnny Mercer," answered Raksin.

Olman knew Mercer, so he sent him a telegram asking if he would be interested in writing the lyric to Raksin's *Laura* theme. Mercer agreed to it, and he went off and wrote his lyric without ever seeing the film. Mercer later told an interviewer that he had "simply absorbed the tune and let it create an atmosphere for me." The song became one of the most popular movie songs and to date has received over 400 recordings, including Dick Haymes, Frank Sinatra, and Woody Herman and His Orchestra.

A few years after *Laura*, Raksin composed one of his most elaborate and impressive scores for *Forever Amber*. In his interview with Elmer Bernstein, Raksin tells how the opening theme was put together:

It starts with an idea I called a quasicaglia—a pun on the word passacaglia—which in this case was just a G minor scale; two parts superimpose themselves over that and develop into a sicillienne, which eventually turns into an extended melody. Of the original 114 minutes of music in the score there were about 14 minutes of authentic period music [especially "Greensleeves"]; of the rest, about half is developed from this one unifying idea.

The Bad and the Beautiful

Besides *Laura* and *Forever Amber*, Raksin named some other favorites: *The Bad and the Beautiful* (1952), *Al Capone* (1959), and also *The Redeemer* (1965), which Hugo Friedhofer told him was the "best score for a religious film ever written." Also, Raksin named another horror film that he said had "an unusual score": *What's the Matter With Helen* (1971). He also mentioned his scores for the groundbreaking U.P.A. cartoons: *Madeline* (1952) and *A Unicorn in the Garden* (1953).



As with *Laura*, his theme for *The Bad and the Beautiful* was composed over a weekend.

As Raksin tells it: "I was trying to make a piano part out of it. I was in Kay Thompson's penthouse at the time. What I did not know was that André Previn was next door and could hear me. So I am struggling with this thing, and the door opens and André says, 'What the hell have you been playing in here?' I told him it was a thing I wrote for *The Bad and the Beautiful*, and he asked me to play it through...So I struggled through it, and looked up at him when I finished, and all he said was, 'Lunch.'"

Raksin goes on to say that "six weeks later Previn came on the soundstage while he was recording that same theme with full orchestra. And he says, 'What a great piece! Marvelous. I've got to have it. I want to record it.'" Then Raksin said to Previn, "You son of a gun. I played this for you in Kay Thompson's place and all you could say was 'Lunch!'" Previn simply replied, "The way you play, who could tell?" But Raksin wasn't upset. He called Previn a "sort of younger brother to me." Then he adds, "...but he has no sympathy for those of us who only have two hands!" Raksin's memorable theme from this film was also turned into a song, "Love Is for the Very Young," with lyrics by Dory Langdon.

Speaking Out

On April 21, 2001, David Raksin was a guest at the *Composing for Film* series presented at the American Museum of the Moving Image in Astoria, New York. Two of his films were shown: *Laura* and *The Bad and the Beautiful*. After driving home from a Florida trip and

inching my way across the George Washington Bridge and through Manhattan, I arrived in Astoria just in time to hear Raksin be interviewed about his film music career.

When asked about *The Bad and the Beautiful*, he said that Betty Comden and Adolph Green liked his score, but Vincente Minnelli (the director) and John Houseman (the producer) didn't. Minnelli asked him to write "a siren song," and that's what he wrote. Raksin said he was especially pleased that Broadway composer Stephen Sondheim told him it was the best film score he'd ever heard.

Raksin said he was pleased with his score for the underrated film, *Suddenly* (1954), which was scored for strings and four horns and only had about 16 minutes of music—but minutes that "really counted." He also mentioned writing scenes for some 20th Century Fox musicals, such as the big splashy finale to Busby Berkeley's *The Gang's All Here* (1945). Raksin stated, "The music was played too fast in that scene, as conducted by my boss, Al Newman." Another of his favorite scores was *The Man With a Cloak* (1951), with its theme based on a twelve-tone row. Of the producers he worked with, he liked Samuel Goldwyn and Darryl F. Zanuck. He also told of some producers of questionable intelligence as well. One of them asked him to use French horns because the film was set in Paris!

When asked about other film composers, Raksin named Bernard Herrmann as one he especially admired. He said, "Benny had a gift for writing sequences rather than melody." Using *Vertigo* as an example, Raksin called it "Our Lady of Perpetual Sequences."

Raksin Poetic

Even though the following remarks were made in 1976, they still apply to today's music scene. Raksin was very candid when he said to Elmer Bernstein:

"I am convinced that we have lost something of the essence, the breadth and scope, and heart of film music...We were assured that anything goes as long as one wants to do it. All very well if what you want to do is to finger paint or make mud pies. But when it comes to flying a 747, or performing open-heart surgery—or doing almost anything worth doing that requires more than rudimentary skills, such as composing film scores—there is no substitute for education and self-discipline. Talent alone will not suffice if the dues have not been paid, and if intelligence and intuition are not brought to bear."

He added that he didn't want to exclude all new music. "I prefer," he explained, "to give thanks to those among the new composers who understand the real continuity of film music and who are putting its great power to use."

Raksin then asks this provocative question:

"How long is it going to take filmmakers to realize that what is being expressed by this "market"—to use their own term—is a longing for the affirmative values of love in music, or at least for some evidence of that to go along with the current preoccupation with style and concept? To paraphrase one of our friends, who the hell ever walked out of a theater humming a concept? Which is another way of saying, "Where's the melody?"

In a personal note about this 1976 conversation, Elmer Bernstein wrote this about his fellow composer:

"A man of superb wit, great intellect and passionate opinion, he never presents you with a postcard photograph but rather an artist's painting...his indomitable will has persevered through a great body of works which have done much to free the art and to provide healthy road signs for future generations of composers."

Remarkable Recording

Unfortunately, there haven't been many CDs of Raksin's film music, but here are the ones most highly recommended:

David Raksin Conducts His Great Film Music—Laura, Forever Amber, The Bad and the Beautiful. New Philharmonia Orchestra. Recorded in London in August 1975. Remastered in Dolby Surround in 1989. Notes by David Raksin. BMG/RCA VICTOR 1490-2-RG. This is the best recording of suites from three of Raksin's greatest scores. Great recorded sound, too.

The Bad and the Beautiful (1952). Original Motion Picture Soundtrack. Orchestra conducted

A Selective Filmography

1936

Modern Times (with Charlie Chaplin)

1937

The Kid Comes Back • Wings Over Honolulu

Stella Dallas (with Alfred Newman)

1939

The Adventures of Sherlock Holmes

(with Bennett, Buttolph, Mockridge)

1940

The Blue Bird (with Alfred Newman)

1941

Dead Men Tell

1942

The Undying Monster • Dr. Renault's Secret

The Man Who Wouldn't Die

1943

City without Men

The Gang's All Here ("Polka Dot Ballet")

1944

Laura

1945

Diamond Horseshoe (ballet music only)

1946

The Shocking Miss Pilgrim (musical)

1947

Daisy Kenyon • Forever Amber*

The Secret Life of Walter Mitty

1948

Force of Evil

1950

The Next Voice You Hear...

1951

Across the Wide Missouri

The Man With a Cloak

1952

The Bad and the Beautiful

Carrie • Pat and Mike

1954

Apache • Suddenly

1955

The Big Combo

1956

Jubal

1958

Separate Tables*

1959

Al Capone

1961

Too Late Blues

1962

Two Weeks in Another Town

1964:

Invitation to a Gunfighter

The Patsy

1965

Sylvia • The Redeemer

(U.S. release of 1959 Spanish religious film)

1966

A Big Hand for the Little Lady

1968

Will Penny

1971

What's the Matter With Helen?

* denotes Oscar nomination

by David Raksin. 47 tracks with many out-takes and unused cues. Notes by David Raksin. Rhino/Turner Classic Movies R2 72400, 1996.

Forever Amber (1947). Orchestra conducted by Alfred Newman. Includes the 1933 version of the 20th Century Fox fanfare conducted by Alfred Newman. Music remixed from the original film elements in 1994. Notes by Jon Burlingame. Varèse Sarabande VSD-5857, 1998.

Laura (1944). Orchestra conducted by Alfred Newman. Recorded at the 20th Century Fox Scoring Stage in September 1944. Digitally mastered. Notes by Jon Burlingame. Also on this CD is Bernard Herrmann's *Jane Eyre*, recorded in February 1943 and conducted by Alfred Newman. Notes by Stephen C. Smith. Fox Records 07822-11006-2, 1993.

Music in Film (National Public Radio—Milestones of the Millennium). "Title Theme" from *Laura* (5:36), Hollywood Bowl Symphony Orchestra conducted by David Raksin. Recorded September 25, 1963. Notes by Royal S. Brown. Sony Classical SMK 60991, 1999.

An Intriguing Interview

"A Conversation with David Raksin" (1976), in *Elmer Bernstein's Film Music Notebook*, The Film Music Society, 2004.

Worthy Writings

There's a small 48-page booklet titled *David Raksin Remembers His Colleagues—Hollywood Composers*, published by The Stanford Theatre Foundation, Palo Alto, California, 1995. Raksin writes about Max Steiner, Erich Wolfgang Korngold, Alfred Newman, Miklós Rózsa, Franz Waxman, Aaron Copland, Hugo Friedhofer, Bernard Herrmann, Dimitri Tiomkin and himself. (Limited quantities are also available through the Film Music Society.)

Three career articles by Raksin are in *Wonderful Inventions*, Library of Congress, 1985.

The Timeless Melodies of David Raksin, Ekay Music, 1996, is a songbook with 24 songs and themes, including "The Bad and the Beautiful" (theme and song); "Laura" (theme and song); "Lonely Rider" (song from Will Penny); "My Love and I" (song from Apache); "Sylvia"; "Suddenly"; "A Song after Sundown" (theme from Too Late Blues); "That's Loneliness" (song from Too Late Blues). Each song and theme has comments by Raksin. **FSM**

Roger Hall is a writer and film music historian. He is the author of *A Guide to Film Music—Songs and Scores* (PineTree Press, 2002) and the editor of *Film Music Review—The Web Magazine*: <http://hometown.aol.com/musbuff/page2.htm>

The Final Conflict



**Our intrepid
chronicler of all
things Goldsmith
wraps up
—for now—
FSM's longest
running series.**

By Jeff Bond

In the wake of our Goldsmith Memorial issue and the clamor of at least a half-dozen readers over the years for us to finish up our Goldsmith Buyer's Guide, here's our attempt to wrap the whole thing up—with the happy proviso that the Goldsmith Buyer's Guide will never really be finished,

as we're sure we can look forward to new releases of older scores, re-recordings and reinterpretations of this eminently important composer's work in the years to come. We've tried to track down the lion's share of what got released, both new and old scores, since we left off our original Buyer's Guide in 1999, but if we missed anything, look forward to seeing it in some Buyer's Guide addendum to come...

The Final Scores

Looney Tunes: Back in Action ●●● (2003)

Varèse Sarabande B0000E64TT • 21 tracks - 37:18

JERRY GOLDSMITH'S LAST TWO SCORES strangely encapsulated his career: a fabulous score for an underwhelming action movie, and something quirky and unexpected. It was inevitable that Joe Dante would bring Goldsmith onboard for *Looney Tunes: Back in Action*, although the project was a strange one both for Dante and Goldsmith. The composer was in poor health when he took on the assignment—and even had he not been, one might have expected Goldsmith to fall back on the lean, streamlined style that he had brought to Dante's later comedies like *Matinee*, *The 'burbs* and *Small Soldiers*. But Goldsmith wrote a score as "notey" as any of his '60s or '70s efforts in what must have been a physically exhausting final assignment.

Timeline ●●● (2003)

Varèse Sarabande 302 066 531 2 • 14 tracks - 48:51

GOLDSMITH HAD NEVER SCORED A medieval epic before 1987's *Lionheart*; by 2003 he was working on his fourth. And while his *Timeline* score (which was ultimately rejected) falls into some of the same vein as earlier efforts

like *Lionheart*, *First Knight* and *The 13th Warrior*, this is a more focused action score that avoids its predecessors' tendencies to get caught up in the splendor of it all. The action cues (and there are a lot of them) are as exciting as ever, and Goldsmith's use of a bleating electronic serpent/ram's horn motif shows that he still had the knack for distilling a film's central concept into a useful musical device.

Star Trek: Nemesis ●● (2002)

Varèse Sarabande 302 066 412 2 • 14 tracks - 48:24

PARAMOUNT'S ATTEMPT TO RETHINK the *Star Trek* movie franchise involved employing journeyman director Stuart Baird instead of Jonathan Frakes and settling on a script that was dark and action-oriented—a recipe for a great Goldsmith score. But while the composer considered *Nemesis* the best *Star Trek* film yet, his melodic material for the movie is strangely morose. Most of the first half of the score takes an ambient approach (albeit with some pleasing refrains of material from *Star Trek—The Motion Picture*), while the second half is all blasting action. Highlights include a warm call to arms ("Battle Stations") that wasn't included on the unusually lengthy Varèse album, and a thunderous climactic action cue ("Final Flight") that was better than the film deserved.

The Sum of All Fears ●●● (2002)

Elektra 62786-2 • 16 tracks - 49:39

GOLDSMITH ACHIEVED HIS AMBITION OF scoring a Tom Clancy movie with this well-mounted nuclear nail-biter that had the misfortune of starring Ben Affleck. The post-9/11 main title for vocalist and orchestra is both lyrical and unsettling in the way it plays against the film's opening sequence of an Israeli nuke going astray.

The Last Castle ●● (2001)

Decca B00005QK56 • 13 tracks - 43:08

WITH SCORES LIKE *MACARTHUR* AND *Patton* behind him, Goldsmith was a natural choice for this somewhat heavy-handed melodrama with James Gandolfini and Robert Redford as military men dueling inside an army prison. While seemingly referencing moments of both *Patton* and *Rambo III*, the score still catches the proper vibe of nobility and nostalgia for a more honorable time, and the penultimate action cue (Mark McKenzie wrote some additional action cues for the finale) is stirring.

Along Came a Spider ●● (2001)

Varèse Sarabande B00005B17C • 9 tracks - 35:01

RE-TEAMING WITH DIRECTOR LEE

Tamahori after *The Edge* produced fewer dividends than before, with Morgan Freeman sleepily recreating his Alex Cross character from *Kiss the Girls*. Goldsmith's score noodles along without an apparent driving theme until the film's "Ransom" sequence, which gets a terrifically heroic mix of horn melody and rhythmic bells in classic Goldsmith fashion.

Hollow Man ●●●▶ (2000)

Varèse Sarabande B00004VW00 • 13 tracks - 51:16

GOLDSMITH'S LAST COLLABORATION WITH PAUL Verhoeven wasn't much of a movie, but it was a tour de force of special effects and a great return to form for Goldsmith. With his innate comprehension of mankind's darkest impulses, Verhoeven was a perfect match for Goldsmith, who was always a master at scoring violence, both physical and psychological. He ingeniously suggests Kevin Bacon's growing malevolence with three notes and, as the film propels itself into a lengthy action finale, Goldsmith responded with some of the thickest and most developed action material since *Total Recall*. His elegant, increasingly agitated "laboratory" music for the film's visible-to-invisible transformations beautifully grounds the score.

The Mummy ●●▶ (1999)

Decca 466458 • 15 tracks - 57:39

GOLDSMITH'S MASSIVE ACTION SCORE FOR STEPHEN Sommers' first blockbuster is a deafening romp in the vein of *The 13th Warrior* and a superb soundtrack recording. But even Goldsmith (who wrote more great music for more bad movies than any other composer) reportedly hated the movie and refused to return for a sequel, and while *The Mummy* score hits all the right beats, it's one of the rare Goldsmith scores for a genre film that doesn't display any truly interesting conceptual ideas. But it's still rousing stuff if you're in the proper mood.

The Haunting ●● (1999)

Varèse Sarabande GNPD 8059 • 9 tracks - 41:29

GOLDSMITH'S RETURN TO THE HORROR GENRE with Steven Spielberg producing certainly sent shivers of anticipation through anyone who loved *Poltergeist*, but Jan De Bont's lifeless film and Goldsmith's near total conversion to subdued romanticism made this something of a disappointment. Elegant and silky, Goldsmith's score was more subtle in its textures than the movie deserved (although his amusement-park calliope tune wasn't).

New Releases of Older Scores

Basic Instinct ●●●● (1992)

Prometheus XPCD 154 • 23 tracks - 73:06

GOLDSMITH'S MOST LAUDED SCORE OF THE '90s GETS the expanded treatment from Prometheus, which also includes some amusing source cues. This release is more complete and better-sounding than the original, but fans will argue whether it is a superior listening experience.

Poltergeist II: Deluxe Edition ●●▶ (1986)

Varèse Sarabande 302 066 518 2 • 14 tracks - 61:21

FIRST THERE WAS INTRADA'S INFAMOUS 29-MINUTE LP, then their 55-minute CD expansion, now Varèse's hour-long version—and you may begin wondering if this score is worth all the effort. Happily, there has been a worthy improvement with each release, with Intrada's first expansion adding the driving choral menace cues most people missed the first time around and Varèse's version balancing the sound so that Goldsmith's sometimes-shrill electronics finally seem to blend organically with the rest of the orchestra. The noble opening horn theme and Goldsmith's corrupted hymnal for the film's religious menace are highlights.

Night Crossing ●●●▶ (1981)

Intrada VJF5004D • 19 tracks - 58:43

ONE OF THE MOST MUSCULAR AND AGGRESSIVE Goldsmith scores of the '80s gets another Intrada remix, radically improving the crushed sound of the original release and adding a lot of previously unreleased material, including a wild end-title flourish.

The Final Conflict ●●●● (1981)

Varèse Sarabande 302 066 289-2 • 15 tracks - 62:42

GOLDSMITH WROTE POSSIBLY THE MOST SPECTACULAR horror film score ever heard in a film for this strange afterthought of a movie with Sam Neill as a grown-up son of Satan consolidating his political power by—what else?—murdering everyone who gets in his way. From its bold, Prokofiev-influenced title fanfare to moments of spectacular mysticism, a thrilling fox-hunt cue, and its pull-out-the-stops "Second Coming" finale, this is a masterpiece, and the vastly improved sound and additional material on this companion release to the other *Omen* CDs make it a must-have.

The Great Train Robbery ●●●● (1979)

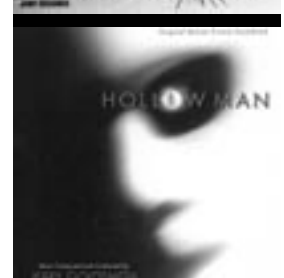
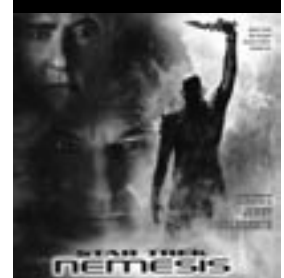
Varèse Sarabande • 16 tracks - 35:50

THIS WONDERFULLY BUOYANT, ROBUST PERIOD score proved Goldsmith could deftly tackle material that most people would think John Williams was better suited for—churning energy built around steam locomotive rhythms and an elegant, grin-inducing melody. The Varèse expanded release boasts spectacular sound and several additional cues, some of which showcase Goldsmith's more dissonant, *Alien*-era suspense effects.

The Swarm ●●●▶ (1978)

Prometheus PCR517 • 27 tracks - 72:38

"HOUSTON ON FIRE: WILL HISTORY BLAME ME... OR the bees?" Well, don't blame Goldsmith for scoring Irwin Allen's worst film short of *When Time Ran Out...* His buzzing and bristling action music for a swarm of killer bees is a highlight of his late-70s output. Some listeners may find themselves missing the pacing of the old Warner Bros. LP, but this expanded edition offers several highlights not found on that take, and improved sound; there's a lot more foreboding mood music here, as well as some epic scope that is not found from the original album.



Magic ●●●▶ (1978)

Varèse Sarabande 0403 1018 • 22 tracks - 41:56

FIRST SAMPLED ON THE LEGENDARY SOCIETY FOR the Preservation of Film Music Goldsmith Tribute CD, this unforgettable psychological thriller score finally gets its own great-sounding release from Varèse, showcasing every variation in the composer's maddening harmonica motif for the highly influential ventriloquist dummy "Fats."

Damien—Omen II ●●● (1978)

Varèse Sarabande 302 066 309 2 • 26 tracks - 68:12

GOLDSMITH'S SECOND *OMEN* SCORE WAS ALMOST an adaptation of the first, but it does boast a more driving main title cue highlighted by a bouncing electronic figure. The expanded release boasts both the complete score and the original LP sequence; the main addition is a lovely, delicate outdoor piece to presage the film's death-under-the-ice sequence.

Contract on Cherry Street ●●● (1977)

Prometheus PCR503 • 17 tracks - 44:49

THIS SUPER-GRITTY NEW YORK CRIME DRAMA plays like a cross between *Chinatown* and *Capricorn One* on disc, with a trombone choir supplying plenty of bite in the action cues, as well as a mellow, bluesy theme for aging cop Frank Sinatra.

The Omen ●●●▶ (1976)

Varèse Sarabande 302 088 288-2 • 20 tracks - 49:25

MIXING CHOIR AND ORCHESTRA IN DIABOLICAL fashion, Goldsmith won his lone Oscar for this exploitative but well-made supernatural thriller. The expanded release adds greatly improved sound and several score highlights, in particular an aggressive cue for some out-of-control baboons at a local zoo.

Papillon ●●●● (1973)

Universal 017 179-2. 15 tracks - 46:26

IT TOOK THE FRENCH TO FINALLY LIBERATE THIS long-overdue expanded release of one of Goldsmith's finest scores, created for pal Franklin Schaffner's adaptation of a biographical novel (since proved largely falsified) about a petty thief doomed to life in the penal colony of French Guiana... from which there is no escape! Added to the already stunning mix: a striking, beautiful piece of impressionistic action for a lyrical butterfly hunt, an extended coda to the idyll "A Gift from the Sea" that introduces the open-fifth motif Goldsmith later developed in *The Wind and the Lion* and as the Klingon theme in *Star Trek: The Motion Picture*, and a sweeping development of the motif in "Border Crossing." All this and terrific, enormously present sound make this a must-have.

Police Story ●●▶ (1973)

Prometheus PCR507 • 25 tracks - 53:47

THE FAMILIAR, FLUTE-DRIVEN TUNE FOR THE long-running anthology-style cop series launches another tough '70s score highlighted by a particularly

exciting car chase cue early on. Library iterations of Goldsmith's cues from the show's pilot episode are included, as they were tracked into later episodes of the series. (Bonus tracks include a brief episode score by longtime collaborator Arthur Morton for *Medical Story*.)

Rio Lobo ●●● (1971)

Prometheus PCR511 • 10 tracks - 44:02

FOR HIS SOLE WESTERN WITH THE DUKE, JERRY Goldsmith out-Elmered Elmer Bernstein and wrote what may be his most magnificent western theme ever. Traces of Goldsmith's *Planet of the Apes* percussive effects and mood linger around the edges, while much of the score is remarkably delicate and wistful. Stereo takes of most of the score are included, as well as a back-end lineup of mono cues—including the score's distinctive title piece for solo guitar.

The Ballad of Cable Hogue ●●● (1970)

Varèse Sarabande VCL0502 • 20 tracks - 35:44

GOLDSMITH'S LONE PAIRING WITH SAM PECKINPAH emphasized character over bloodshed, with a rousing title song and flavorful music for banjo and orchestra.

Justine ●●▶ (1969)

Varèse Sarabande 0803 1023 • 12 tracks - 59:35

THIS IS ONE OF THOSE SCORES BASED ENTIRELY around one theme, but it's a great theme—sort of *Studs Lonigan* taken in a different direction. Goldsmith puts the melody in a variety of exotic guises—this album includes both the LP and the movie versions of the score.

Bandolero! ●●● (1968)

Intrada Special Collection Vol. 16 • 27 tracks - 75:48

THIS PICARESQUE JIMMY STEWART WESTERN score was written around the time of *Planet of the Apes*, making for an interesting collision of folksiness and murderous action writing. The album has long existed in particularly abbreviated form, but the new Intrada release not only fills it out to 44 minutes, it adds revelatory sound quality that gives the listener access to a great deal more orchestral detail, particularly in the percussion. The original LP sequence (with Intrada's improved mix from their last release of this score) is also included along with the obligatory '60s pop version of the title tune played on electric guitar and Hammond organ.

The Sand Pebbles ●●●● (1966)

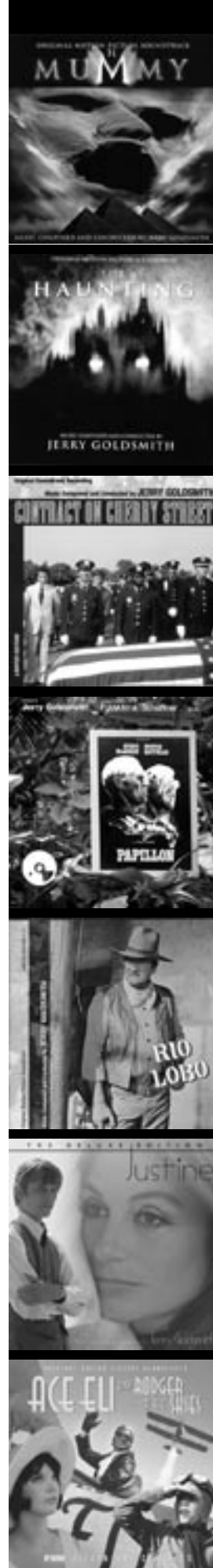
Varèse Sarabande VCL 0702 1010 • 30 tracks - 76:45

A MAGNIFICENT EPIC SCORE IS FINALLY GIVEN its proper, extended treatment (although you could still hope for a few missing odds and ends) after years of truncated LPs and re-recordings. Beautiful ethnic lyricism contrasts with brutal music of cruelty, hatred and warfare, climaxing in some amazing previously undiscovered battle music.

Studs Lonigan ●●● (1960)

Varèse Sarabande VCL1102 1016 • 14 tracks - 35:18

THIS DISTINCTIVE, CHARACTER-BASED EARLY SCORE



triumph for the composer—for an all-but-forgotten film—showcases staples of Goldsmith's *Twilight Zone*-era writing (with marked echoes of the episode "The Big, Tall Wish") as well as a look forward to what would become Chinatown; look out for a wild, extended piano solo performed by John Williams. If you missed this one, Varèse still has plenty of them left.

Compilations

Christus Apollo ●●● (1969/70/99)

Telarc CD-80560 • 6 tracks - 51:21

THREE OF GOLDSMITH'S RARE CONTRIBUTIONS to the concert hall are compiled in new recordings with Goldsmith conducting the London Symphony Orchestra. Music for Orchestra is a thundering, malevolent showcase done around the time of *The Mephisto Waltz*, while the cantata "Christus Apollo" was a collaboration with Ray Bradbury that emerged out of the success of *The Illustrated Man*. Both are uncompromising works in Goldsmith's late-60s/early-70s serial period; Anthony Hopkins fills in the "Christus" narration originally done by Charlton Heston. Compared to these, Goldsmith's 1999 "Fireworks" is shamelessly romantic, but still rousing and well-developed Americana.

Jerry Goldsmith at 20th Century Fox: 75th Anniversary Boxed Set ●●●● (1960-93)

Varèse Sarabande VCL 0204 1028

151 tracks - 421:07

THIS MASSIVE 6-CD SET STARTED OUT AS a 75th birthday celebration for the composer and turned into a fitting memorial, with a compelling overview of his work at 20th Century Fox. There's music from 39 films, including unreleased material from *Alien*, *The Chairman*, *Damnation Alley*, *Von Ryan's Express*, *The Detective*, *Shock Treatment*, *Fate Is the Hunter*, *Anna and the King*, *A Tree Grows in Brooklyn*, *S*P*Y*S* and *The Vanishing*—a boon to anyone interested in the composer... if they've got the money and don't mind buying some previously released stuff.

FSM Releases

Okay, we released these, and I wrote liner notes for some of them, so take what's said with a grain of salt, but conflict of interest be damned!

Logan's Run ●●●● (1976)

FSMCD Vol. 5, No. 2 • 23 tracks - 74:18

THIS GLOSSY, COLORFUL '70S SCI-FI EPIC inspires one of Goldsmith's great scores for the genre, with all the lyricism and bite of

The Illustrated Man splashed onto a vast canvas. It features an arresting, harmonic brass opening; vibrant action cues; and a gorgeous, humanistic love theme given grand, sweeping treatment in "The Sun." The original LP was the only access to the score for years; the FSM album adds numerous highlights, including a dropped prologue, an all-electronic Sandman hunt, and Goldsmith's eerie, impressionistic ice cave music.

Take a Hard Ride ●●● (1975)

FSMCD Vol. 3, No. 1 • 19 tracks - 46:39

A RAMBUNCTIOUS SCORE FOR A GENRE-blending blaxploitation/kung fu/faux spaghetti western starring Jim Brown; originally excerpted on the Goldsmith SPFM Tribute CD, the FSM release adds improved sound and lots of action highlights.

Hawkins on Murder/Winter Kill/Babe ●●● (1973/74/75)

FSMCD Vol. 6, No. 13 • 24 tracks - 77:26

THIS TRIO OF TV SCORES FEATURES A rousing theme for James Stewart's lawyer, a chilly score for an Andy Griffith murder mystery, and a delicate, lyrical and Emmy-winning score for a Babe Didrickson biopic.

The Traveling Executioner ●● (1973)

FSMCD Vol. 5, No. 6 • 16 tracks - 39:39

THIS STRANGE MOVIE WITH STACY KEACH as the title character gets a brash, New Orleans jazz score as well as a few wistful, plaintive moments and some carnival stylings.

Wild Rovers ●●●● (1971)

FSMCD Vol. 6, No. 15 • 28 tracks - 79:13

GOLDSMITH'S MOST UNIQUE AND DRAMATICALLY potent western score for the Blake Edwards character study bases its opening theme on the folk tune "I Ride an Old Paint," then keeps the tone moody with a few bursts of more energetic Americana in cues like "Bronco Bustin." Goldsmith's trademark orchestrational daring adds a layer of emotional sophistication to the work. The FSM release includes the original LP recording as well as the complete score, with several previously unreleased highlights—particularly the stunning "Cattle vs. Sheep."

Tora! Tora! Tora! ●●●● (1970)

FSMCD Vol. 3, No. 4 • 25 tracks - 55:57

THE COMPOSER'S GRUELINGLY LINEAR war movie music blends traditional Japanese idioms with his own avant-garde experimentation. The result is a stunning demonstration of Goldsmith's imagination, dramatic instincts and unique voice.

Room 222/Ace Eli and Rodger of the Skies

●●● (1969/73)

FSMCD Vol. 4, No. 8 • 31 tracks - 71:37

THE TITLE *ACE ELI AND RODGER OF THE Skies* prepares the listener for something between *Raiders of the Lost Ark* and *The Blue Max*, but—as on *The Traveling Executioner*—Goldsmith goes in quite the opposite direction suggested by the title and provides a breezy, lightweight score with contemporary touches. *Room 222* is a highlight of the composer's television career, with a complex but involving and bittersweet theme taken through various treatments in two scores from the half-hour, early-'70s dramedy about an urban high school.

The Illustrated Man ●●●● (1969)

FSMCD Vol. 4, No. 14 • 17 tracks - 42:02

THIS MOODY, BROODING AND WILDLY experimental score for an anthology treatment of several Ray Bradbury stories is a highlight in Goldsmith's science-fiction output and a demonstration of his unique understanding of the genre. A haunting opening vocal leads into slithering serial menace, mesmerizing Americana, vivid electronics and finally an explosive, saxophone-driven finale.

The Flim-Flam Man/A Girl Named Sooner

●●● (1967/75)

FSMCD Vol. 2, No. 9 • 33 tracks - 65:20

GOLDSMITH SCORES DON'T GET MUCH folksier than this bucolic romp for the George C. Scott comedy and the wistful, delicate scoring for a TV movie about an abandoned little girl who gets involved with bootlegging—not soundtrack bootlegging; the alcoholic kind. (continued on next page)

THE GOLDSMITH POINT SCALE

- A Must Have. One of his finest works that belongs in every soundtrack listener's collection.
- Highly recommended. Close to a classic, and a worthy album with lots of replay value.
- Recommended with reservations. Less enjoyable overall, but contains a few compelling moments.
- Goldsmith would've hated that you bought this, because it means you're collecting his scores like bottlecaps.

Morituri/Raid on Entebbe ●●▶ (1965)

FSMCD Vol. 4, No. 12 • 22 tracks - 57:50

THIS GRIM, PERCUSSIVE SCORE WITH *A Third Man*-like title theme for zither was written for an obscure Marlon Brando WWII espionage thriller; it's coupled here with David Shire's appropriately driving *Raid on Entebbe* telefilm score.

The Man From U.N.C.L.E. ●●● (1964)

FSMCD Vol. 5, No. 18

11 tracks - 77:05/14 tracks - 76:08

GOLDSMITH'S ORIGINAL, DRUM-HAPPY spy music for this popular TV series features numerous iterations of the memorable main title, plus episode scores by other composers.

The Man From U.N.C.L.E. Vol. 2 ●●● (1964)

FSMCD Vol. 6, No. 17

18 tracks - 77:54/14 tracks - 76:29

INCLUDED HERE ARE CONTINUED SUITES from the original spy TV show scores by Goldsmith and others.

The Man From U.N.C.L.E. Vol. 3

featuring *The Girl From U.N.C.L.E.* ●●● (1964)

FSMCD Vol. 7, No. 14

20 tracks - 77:21/13 tracks - 77:03

THIS IS THE FINAL SAY ON THE '60S SPY series which includes Dave Grusin and other composers on *The Girl from U.N.C.L.E.*, as well as some of Goldsmith's first season cues re-recorded in stereo for the show's 1967-68 season (conducted by M-G-M music head Robert Armbruster.)

The Stripper/Nick Quarry ●●● (1963/68)

FSMCD Vol. 3, No. 9 • 36 tracks - 73:35

ONE OF GOLDSMITH'S FEW "WOMEN'S pictures" showcases a lean score (leavened with bump-and-grind source cues) with a lyrical, plaintive love theme on ocarina; the *Nick Quarry* detective TV show is jazzy, vintage '60s camp.

The Prize ●●● (1963)

FSMCD Vol. 5, No. 16 • 36 tracks - 76:21

GOLDSMITH'S FIRST STAB AT THE SPY/espionage genre was written for this toothless Hitchcock takeoff starring Paul Newman. Featuring a lively, pulsating main title cue, plenty of action and suspense music and lots of bongos, this was originally only available as four re-recorded cues on a compilation LP; the *FSM* release provides the entire original film score as well as the re-recorded tracks and source cues.

FSM

Editor-at-large Jeff Bond has written more about Jerry Goldsmith than anyone else that we can think of. You can contact him via jbond@filmscoremonthly.com

WORKING FOR THE MAN



The late, great orchestrator Arthur Morton talks about his decades working for and with Jerry Goldsmith.

Conducted by Douglass Fake

Arthur Morton (1908-2000)

was a composer, musician and orchestrator with a long history in Hollywood. Born in Duluth, Minnesota, he traveled the vaudeville

circuit in an act with Barry Trivers, until he was approached by the director of *The Night Life of the Gods* (1935) to score the film. Despite difficulty in finding follow-up assignments, Morton persevered; after a brief stint at Hal Roach Studios (writing for Laurel and Hardy, among others), the fledgling composer made an important connection with George Duning at Columbia. Morton worked as a composer, arranger and orchestrator throughout the 1940s and '50s, graduating to composing for television. He contributed to many series, including *Dr. Kildare*, *Medical Center*, *The Waltons* and most notably, *Peyton Place*. But *FSM* readers are perhaps most familiar with Arthur Morton as the long-time orchestrator/collaborator and friend of Jerry Goldsmith, with whom Morton worked most consistently for forty years.

This informal interview was conducted in a noisy L.A. restaurant in 1987 by Douglass Fake, musical director of Intrada. At the time of the interview, Intrada had recently begun what would be a 10-year association with Jerry, producing 18 albums and the first re-recordings of Goldsmith's older scores. The meeting was intended as a friendly conversation about Arthur Morton's orchestrational techniques, rather than a formal interview for a wider audience. Hence, many questions lean toward Doug's specific interests as a musician.

Meeting Jerry

Doug Fake: There are certain pictures that we're wondering about, say, at Columbia in the late '50s—there was a film called *City of Fear* composed by Jerry Goldsmith. There's no record of an orchestrator; could you have done it?

Arthur Morton: Dave Tamkin might have...

DF: How about *Studs Lonigan* [1960]?

AM: That was Jerry! He did his own orchestrations. As for *Black Patch* [1957], he probably did that himself.

DF: Then your earliest association with Jerry would have been [*Four Star Theater* episode] "Black Saddle" [1959].

AM: "Black Saddle"! Oh my, you do take this stuff seriously.

DF: Yes.

AM: Well, that was done during the musician's strike, so he went to Munich, Germany, and I came

along. The theme was something composed by Jerry, but I had to write something—I've forgotten what—so the credit reads, "Black Saddle, written by Jerry Goldsmith and Arthur Morton."

DF: That was released on a Dick Powell *Four Star Theater* LP. You're co-credited for composition.

AM: That must be my arrangement. He wrote the theme, and I wrote the rest of the score. Gosh. I'd almost forgotten that.

DF: So that marks the beginning of your collaboration with Jerry Goldsmith, in 1959.

AM: Well, it seems to me that I had known Jerry, because when I was working at Columbia, I used to go over to a place right across the street, to have a drink with George Duning (George drank more than I). And Jerry was some kind of messenger...

DF: At CBS.

AM: Yes! And I met him there and heard a couple of things that he'd been doing. I thought he was tremendously talented. Later, I remember going to a recording of some of the television shows he was working on for Rod Serling [*The Twilight Zone*—and he did the most marvelous stuff with just three or four players. We became very friendly, but I don't think I did a film with Jerry until *Take Her, She's Mine* at Fox.

DF: That was his first film at Fox.

AM: I did a few more with him there: *Morituri*, *Von Ryan's Express*...

DF: Some credits of those early '60s films don't list orchestrators.

AM: Jerry might have done some of those himself, and I may have helped him on others. I remember that I did *Morituri*.

DF: By the late '60s you were getting credit for most projects that you worked on with Jerry, but there's no credit on *The Illustrated Man* [1969]. Did you do that?

AM: Either I did or maybe David Tamkin. He was doing a lot with Jerry.

DF: The last Tamkin credit that I recall is *100 Rifles* [1969].

AM: I had to help out on a film that Tamkin started with Jerry at M-G-M. Dimitri Tiomkin needed Tamkin, so I came in to finish...

DF: *The Prize* [1963]?

AM: Yes, that's the one.

DF: Well, our latest release, *Night Crossing*, is like *The Blue Max* meets *Capricorn One*.

AM: I'll tell you about *Blue Max*. I was busy at Fox, and we used to have a lunch table where we [musicians] would sit together. Lionel Newman asked me if I'd like to go to England. I said fine, but I liked to rib Lionel, so I said, "The problem is, I don't have a coat," because I was supposed to go over in January. So Lenny

Hayton was sitting there, and he says, "I have a half a dozen coats; you can have one." [laughs]

A couple days later, Lionel says, "It's all set, you're gonna go to London. Jerry is a comparative newcomer in the business, so he's gonna need an old whore like you to keep him straight..."

The High Cost of Labelin'

DF: Intrada first became involved with Jerry on *Polltergeist II* [1986] because none of the major labels wanted to pay the re-use fees.

AM: I remember that. Did you make any money on *Polltergeist II*?

DF: With \$55,000 in fees, plus a 16% royalty, we lost a lot of money on it. Plus, MGM only allowed us to sell it in the United States. But it taught us a lot about making deals. And it was one of the things that solidified our relationship with Jerry. He felt we'd been taken for a ride on that first project. We've always paid all of our fees and taken on projects that other labels thought were too expensive. It taught us a lot.

One of the results was that Jerry nurtured our re-recording of *Islands in the Stream* [1977]. He really wanted that to happen.

AM: I know. He liked that one.

Working With Goldsmith

DF: You've said that Jerry's sketches were so detailed that you didn't have much to orchestrate, that you almost feel like a copyist.

AM: Sometimes, yes.

DF: What would you say is the best thing that Jerry's ever done?

AM: They're all good, but there's one that I liked particularly... *A Patch of Blue* [1965]. I've always loved it, and I simply adored the picture—a meaningful film.

DF: Well, there's one film that you worked on that's in a league of its own. What can you tell me about *The Mephisto Waltz* [1971]?

AM: We beat our brains out on that one. It was very rough.

DF: Jerry didn't have many fond memories of that one. He said it was too much work.

AM: It may have had something to do with his personal problems at the time. He was in the throes of divorce. I don't remember much.

DF: There's a story of how John Williams lived near Jerry at the time and he could hear the piano playing on that score. He really admired it.

AM: The piano playing was done by Jerry's teacher, Jacob Gimpel.

DF: I want to talk about the orchestrations. The string writing alone—it sounds like you must have spent weeks on that.

AM: Well, when I worked at Fox, Alfred

Newman loved strings. If you were orchestrating strings and the voice leading wasn't perfect, he'd cuss you up and down and tear everything apart because he'd be conducting. I learned a lot about strings from him.

Are Two Tubas Enough?

DF: At the risk of being too detailed, I'm curious to hear about your process with Jerry. Let's take *Polltergeist*, for example. There are sections where I can hear two tubas playing. Would Jerry be so detailed to indicate that, or would you say, "Two tubas would be nice here"?

AM: It varies. Jerry will ordinarily put together an orchestra based on budget and a lot of other considerations. And sometimes I'll say, "It would be nice to have an extra player here"—or he'll say, "We need to call in somebody else." In the case of two tubas, I'm sure Jerry thought of it. As an orchestrator, it would not be proper for me to say, "We have to have two tubas." I'd work with the orchestra, and I might try to fake it, maybe using a low horn down there.

DF: Well, then maybe you would make that decision. We're talking about low thirds down in the nether regions, and maybe you'd say, "We could do this with a tuba and low horn."

AM: Yes, but Jerry wouldn't write something down there unless he had an idea who was going to play it.

DF: Then, generally, you wouldn't suggest to take a line and tell Jerry that you wanted to drop it into the tuba range.

AM: No, something like that would come from him. It used to be that Jerry would make very detailed sketches, and if I were to change them, I would tell him. But lately, it's so much nonsense because we both know what he means and we work so closely together. So at the beginning of the production, he writes very detailed sketches, but by the end of the picture, we've got to get it out and we're working furiously all day long. And if I have to make a change, I don't even tell him, but I know what he wants. Unless you're an idiot, you can't spoil it.

DF: What was your introduction to electronics?

AM: I know nothing about them. Jerry writes all of that himself. He determines what instrument that is, and he puts it in that keyboard—what the stops and combinations are—and that I just copy. To be honest, I don't even like the electronics.

DF: I think *King Solomon's Mines* was the last all-orchestral score that he did.

AM: All of the amateurs are into electronics. But Jerry does something that nobody else does. On Sunday I went to see *No Way Out*

[Maurice Jarre, 1987], and it was all electronics with great keyboardists...but it did nothing for me.

DF: I wonder what Goldsmith would have done with that picture.

AM: He was offered it, but he was already booked. He was doing *Innerspace* (which I thought was nonsense) and *Rent-a-Cop*.

DF: Do you like the theme to *Rent-a-Cop*?

AM: Yes, and I liked the people in that film. I thought Liza Minnelli was a doll.

DF: I wonder why an orchestra composer like Jarre keeps writing scores solely for electronics?

AM: Because that's what the producers want. But if you're going to try to write a love theme with electronics, you ought to have your head examined, if you ask me.

DF: Jerry always tries to bring something extra to the pictures that he scores. Compare *Love Story*, which beat *Patton* for an Oscar in 1970. *Love Story* has a haunting theme that stays there...

AM: A good tune, a valid tune.

DF: But none of that score tells me anything about the people we're watching that I can't see already. The score for *Patton* tells me things about the character that aren't immediately apparent. And *Star Trek* was beaten by *A Little Romance* in 1979. How much harder does Jerry have to work to get recognized?

AM: You don't know. You can't tell. The nominations are done by the music branch, in the hopes of assuring quality. The branch says these are the five scores that are qualitatively worthy of an Academy Award. But then the whole Academy votes for what they like.

DF: On ABC-TV's "Countdown to the Oscars" [in 1987], they had a segment with Jerry Goldsmith and Giorgio Moroder sitting on either side of a keyboard.

AM: Moroder's not a bad musician.

DF: But Jerry was speaking as a composer, Giorgio was speaking as a songwriter, and after one or two questions, the interviewer (Dee Wallace Stone) focused on Giorgio, even asking him to play a song. It made Jerry look awkward to be there.

AM: I must say that Jerry is aware of that. Every time that he writes for a film, he tries to write a piece of material that stands a chance [of becoming a popular hit]. Nobody knows



what's going to be a hit or isn't.

The thing about Jerry's scores is that he puts the same amount of effort into every one, whether it's for a good film or not. I've never known Jerry to say, "Well, let's just piss this one out."

DF: Jerry wrote his head off for *Lionheart*, and the picture has barely opened—to unfavorable reviews.

AM: It's a shame, because Franklin Schaffner is a wonderful man and a first-rate director. Jerry would have done any picture that Franklin asked him to.

DF: Was Jerry was going to do *Yes, Giorgio* [1982]...?

AM: Yes, but then John Williams stepped in, and Michael Lewis finished it.

DF: Lewis also did *Sphinx* [1981] with Schaffner. What do you think of the up-and-coming composers?

AM: Bruce Broughton is first-rate. I went to one of his recordings at the Fox lot. I know his orchestrator, Mark McKenzie, who's a nice guy.

DF: Did you know Leo Shuken and Jack Hayes?

AM: Oh my, yes. And Sid Cutner. He's gone, and so is Leo. Jack is still around, he's a competent guy.

DF: I understand Jack worked with Randy Newman on *The Natural* [1984]. He has a lot to do with the way that picture sounds. Some people say he deserves more credit.

AM: That's not entirely true. I did a picture with Randy called *Cold Turkey* [1971]. Randy's very talented, but he can be a little lazy.

DF: How about Marvin Hamlisch?

AM: I've never worked with Marvin—he's called me, but I was already busy. At this time I'll work for Johnny Williams and for Jerry, and that's all.

Helping Johnny

DF: Didn't you work on *Star Wars*, uncredited?

AM: Yes, I did some stuff. I did most of *Superman* [1978] uncredited because Herbie Spencer started it, but his prostate kicked up and he had to come back to the States. So Johnny called me and asked, "Arthur, are you busy?" and I said, "Not particularly," and he said, "Well, Herbie's got to take a rest, would you do a couple of things for me?" I said, "Sure, of course."

Then a couple of days later, he called me

back and said, "Will you come to London?" And I said, "I've been to London." [a pause] So I said, "John, are you stuck?" And he said, "Yes, I have a lot of the picture to do, and a lot more to do over." So I said okay.

Now, Jerry was doing *The Great Train Robbery* [1979] at the same time and asked me to help him out. I said that Warner Bros. had flown me and my wife to London on the Concorde and that I couldn't stay. I was at the hotel where Johnny always takes a suite, and I thought I just couldn't do it. So Jerry called the proper people and the *Train Robbery* people worked out a deal with Warner Bros., and I got to stay in my very nice flat and help Jerry on his picture.

DF: So that's why you're not credited on that film. But I can always tell when you're involved. Take *The Blue Max*, which you did, and *The Sand Pebbles*, which David Tamkin did, both from 1966. There's a different sound there.

AM: I'll tell you one thing that's there—Jerry and I have talked about this. It's in the string writing. If there's a three-part moving structure, Dave would divide the violins. I wouldn't.

DF: There's a different sound to the brass, as well. Especially when it's a tutti [when all of the brass section plays].

AM: Tamkin would voice them like a jazz band. I've always done wide spacing.

DF: It's almost like a choir when you do it. It sounds fantastic.

AM: There's more than one way to do things. I remember when George Duning had to go to London while the musicians' strike was on; he used an English orchestrator. The guy was first-rate, and when George came back I asked him how it went. "It was fine," he said, "but the brass aren't voiced the way that you voice them."

I've always voiced brass a certain way because of Maurice De Packh [orchestrator for *Gone with the Wind*]. Maurice—and Hugo Friedhofer—really understood the orchestra, and when Maurice did a few scores for Alex North, it was just the top. I learned from good teachers, and Maurice said, "If you voice the trombones right, you can do whatever else you want, and it will sound fine." That was his theory. He said another thing, which [orchestrator/author Cecil Forsythe points out, too: that the bass of the brass is the trombone. And the tuba is the bass of the horns.

DF: I'm a big fan of those third trombone parts.

AM: Jerry will notice that. Sometimes he'll turn to me and say, "What the hell did you do to the brass there?"

DF: *Night Crossing* is one of the best examples of Jerry's tuba and low trombone writing.

I hear tubas and trombones doing a lot of different things.

AM: That's as it should be.

He's No Archivist

DF: Do you keep tapes of these things?

AM: I keep all of the ones that are recorded [as commercial albums].

DF: I'd like to see some of your handwriting. Do you have any copies of your scores?

AM: After my children left, I took piles of *Peyton Place* music this high and tossed them out.

DF: You're kidding me!

AM: They were my copies, the Thermofaxes or whatever. The originals were at Fox, but I don't know what happened to them. You do two or three pieces every week, and they pile up.

DF: Artists never seem to keep their stuff. I was talking to Jerry about doing *Twilight's Last Gleaming* [1977]...

AM: We had a terrible time recording that.

DF: It's got terrific brass writing. I'd love to see your full scores. Anyway, so I asked Jerry for the tapes, and he looked in his trunk, hollered at Elaine (Dabick, his assistant), and finally decided they must be lost.

AM: Maybe they were still in Munich.

DF: It's got me thinking, that we've got to do something before everything is lost.

AM: When Jerry finishes a picture, he's f-cking well bored with it. I've told him for years that when you finish a score, you ought to make a concert suite at least. But he's not interested in it. He's on to the next thing.

DF: Elaine tells me the parts to *Hoosiers* [1986] are missing, and they were just recorded a few months ago.

AM: Well, I think Fox probably threw away my scores to *Peyton Place*.

DF: That bugs me.

AM: I rarely wrote any cues more than a few minutes long.

DF: But it's music, nonetheless.

AM: It's all bullsh-t. At least mine was. I've had a million of 'em, reworking Franz Waxman's themes. Jerry has written music that was very meaningful. Listen, Jerry and I believe in the architecture of the music as it relates to the film. They shouldn't be just a lot of little pieces stuck in. Jerry's music grows as the film goes on. Hugo, George, Alex and Johnny, they all knew that. They had a sense of construction, which is terribly important. **FSM**

Downbeat (continued from page 10)

Tools, and hundreds of tracks of sound effects being brought to the mix, and layers and layers of sounds, they tend to be very effects-heavy, so I don't think of action films as a haven for music. So you do what you can to cut through, but the decisions are really made in the mix where the composer's domain ends. It's funny because this kind of film, a sci-fi fantasy film, is a great musical playground because there aren't really that many limits, but you're competing with so much audio information that a lot of the stuff that might be interesting and unusual might not come through in the end. Also, a film like *RE2* doesn't really suit a hummable theme, which is a different approach for me because I always try to start with something memorable and moving as a theme—and on this film that would absolutely be the wrong call."

The Big, Sweeping, Hummable Explosion

Despite writing a score that was less thematically driven than some of Danna's previous works, the composer says he still managed to work dedicated material into the score and develop it. "There are themes woven through the film for characters like Nemesis and the Lickers, and there's an overall get-out-of-the-city theme—those things are there, and a lot of textures and


motifs are in there. It wasn't the kind of score where they said, 'Here's our hero, let's hear her theme.' But there are motifs that are repeating and referencing what's going on."

After an explosive climax that would have provided the end to most movies, *Resident Evil: Apocalypse* spends its final reel setting up a sequel. "It's not a particularly driving segment of the movie until the end of it, so in the lab when Alice is being rejuvenated, there was an opportunity to push things along musically, but a lot of it was also sort of creepy and odd. Ultimately I'm still following picture, so it's not until the very end when we pull back and see the satellite that some size and force comes back into the music just because of what's going on in the scenes there."

On an action film like *RE2*, the scope of the behind-the-scenes production can often match the complexity of the action on screen, and dealing with the pressures and give and take of that kind of situation is part and parcel of the composer's job. "On a big film, a big part of it is just staying with the gig and just staying connected to your filmmakers and keeping a grasp on all of the things outside of the music that are going on." So is there a *Resident Evil 3* in Danna's future? "It is a genre where you can stretch and have a lot of fun, so I would be open to talking about that." **FSM**

Legal protection with minimal effort and expense
The same forms used by big production companies

LEGAL CONTRACTS



Indie Film/Video
Legal Documents

Windows & Macintosh **\$34.95**

Releases and Contracts for
Video - Television - Film
Productions

- Non-disclosure Agreement
- Consent and Release Form
- Location Release Form
- Performer and General Consultant Agreement
- Screenwriter Contract
- Screenplay Option to Produce Contract
- Production Joint Venture Agreement
- Video Product Distribution Agreement
- Public Television Production Agreement
- Network Television Special Event Agreement
- Television Series Agreement

Order Complete Set on One CDROM
www.IndieLegalDocs.com

Free Shipping Code: FSM8

SOUND TRACK ALBUM RETAILERS



Specializing in
**SOUNDTRACK,
BROADWAY
and STUDIO CAST CD's
DOMESTIC and IMPORT
RELEASES**

e-mail or write for your
FREE CATALOG
P. O. Box 487-Dept. FS
New Holland, PA 17557-0487
NEW e-mail: starcd@infi.net
phone/fax:
(717)351-0847

Visit our website at:
www.soundtrak.com
ALL MAJOR CREDIT CARDS ACCEPTED

THE Triumph OF Troy

AN ANALYSIS OF GABRIEL YARED'S NOW-FAMOUS REJECTED SCORE.

By David Coscina

Replaced scores have been a part of the film score industry for decades. Ask most composers, and they'll tell you that you aren't a real film composer until you've been kicked off a film.

For film music fans, it ranges from an obscure quest to a full-blown mission to obtain rejected scores. There have been a few that have even risen to mythic stature over time, such as Lalo Schifrin's *The Exorcist*, Jerry Goldsmith's *Legend*, and most notably, Alex North's *2001: A Space Odyssey*. We may now add Gabriel Yared's *Troy* score to this list.

Yared's score is one of the finest compositions to be applied to the film medium in years. Its structure and tone digress from the standard Hollywood film score ideology of non-involved chord progression on colorless orchestral textures, and it has transcended the genre to reach the level of a modern cantata—the most famous example of which, is Sergei Prokofiev's *Alexander Nevsky Cantata*. In fact, Yared confirms this comparison: "I started writing as if I were composing for a classic symphonic tone poem," he relates.

IDEOLOGY AND PRELUDE TO THE SCORE

"My ideal working method comes from the belief that the film composer should seek to capture really the essence of the narrative within the music," Yared reveals. "In my view, the composer's role should begin at the scripting stage, the point in which the drama is first conceptualized, in order that the music may grow alongside its characters, themes and overall narrative design. This gives me as a composer time to think, to dig, to know the drama intimately and to develop the music as a meaningful and integral element."

Something that becomes immediately apparent in Yared's massive score is its focus on melodicism. The composer elaborates the reason for this: "Having to compose for a film is much deeper than having to work shot by shot... for me it has to fit the spirit of

the film first and the details second." Yared points out that *Troy* was his first excursion into scoring a film where every edit and shot had to be synced with every bar of his music.

In addition, director Wolfgang Petersen requested that Yared compose and have ready by April 2003 several pieces that would be used as diegetic music in the film. Thus the composer delved into researching the music of the time period in which *Troy* took place.

"I started studying the music of Greece in the ancient times," the composer reveals. "I went to the British museum and had meetings with many teachers and musicologists, and I came up with a lot of information about this music [from the time period!]" However, in his research Yared found that the scales and notes found in ancient Greek music were devoid of the equal-tempered Western system that is heard by today's film-going audiences.

"So after all of these studies through February to March, I found that I had nothing to take from this. I had to re-invent some things. So I asked myself, 'What is *Troy*, what is Greek, what is closest to that?' " Long interested in world music, Yared began listening to Bulgarian choirs and caught upon the idea of implementing folk music of Macedonia, Croatia and Bulgaria as a starting point.

"By studying this, I came up with this idea of something more Bulgarian and Macedonian," Yared says. "Then I started writing, casting choirs, and met with an orchestra." He continues, "I did the first session at Abbey Road at the end of April with an orchestra made up of Celtic harps, Krummhorns, all these medieval instruments, some percussion and a big choir of Greek, Turkish, Macedonian and Bulgarian [singers]."

After completing the recording sessions for the diegetic music, Yared turned his attention to writing the music for Anthony Minghella's *Cold Mountain* up until the following November, when he returned to *Troy* to compose the epic underscore.

APPROACH OF THE THEMES

Like Prokofiev's *Alexander Nevsky*, Yared's *Troy* is a multi-movement work that has woven a variety of pivotal themes and motives together in and around the fabric of the music, creating a cohesion



that demands repeated listening. “I have those characters, first The Greeks, then The Trojans, then I have Priam, Achilles, Hector. And I started composing for a theme for each one,” Yared reports. “On my acoustic piano, I had a big manuscript called ‘Troy’s theme appendix,’ which would have a few bars of every theme I’ve composed.”

Yared was also able to create a dichotomy between the Trojans and Greeks, as both themes can be heard in the same tracks but have distinctive tenors and sonorities. “Wolfgang Petersen told me that in his research he discovered that the Trojans were more sophisticated and more refined than the Greeks. I started even in my composition to take this into account. My first approach was to find this little cell for the Trojans.” (Fig. 1)

The Trojan theme (Fig. 2) is one that is in fact more harmonically involved than the Greek theme in that it is more chromatic and shifts from a minor I chord to a major II chord. This theme is a bold and refined statement, underlining the wonder of the Trojan culture. One has but to listen to “A Prince’s Welcome,” where the descending choral forces give way to a brass statement of the theme, to hear the sophistication attributed to the Trojans. Even though the Greek theme also uses large choral forces, the Trojan material has nobility to its style. One thing that’s especially interesting about the Trojan theme is that even when it’s presented as a singular unadorned melody, it clearly outlines the harmonic progression by using intervallic relationships

that outline said harmonies (thirds and fifths).

The Greek theme (Fig. 3), while not being as refined as the Trojan material, does make an indelible impression, as one can hear in “The Approach of the Greeks.” Although there is an exchange of the Trojan motif in the distance between trombones and horns, the forceful and deliberate rhythms of the Greeks overpowers this material. To underline the fortitude and single-mindedness of the Greek army, Yared retains a B-flat pedal tone in the bass instruments of the orchestra. Tenors

and basses in the chorus begin singing the thematic line, which revolves around the key of B-flat minor. Interestingly, the altos and sopranos take over the theme by singing alternate inversions of G-flat minor chords in descending order, a major contrast in tonality to

the B-flat pedal that creates a conflict in the music. Furthermore, the recapitulation of the upper choir then alternates between D major and B minor chords in descending fashion,

once again providing a bitonal setting; the D major chords suggest a triumphant tone, as opposed to the initial G-flat minor chords, which lend themselves to a more ominous tone. But the most impressive element here is that the sonorities in this harmonic dichotomy aren’t astringent enough to disrupt the flow of the theme. It’s still clear and identifiable, even singable.

One thing Yared is quick to clear up is the rumor about the ostinato that appears in the concluding bars of this track. “So many people

Figure 1: **Trojan Motif**



Figure 2: **Trojan Theme**

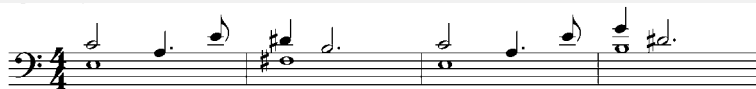


Figure 3: **Approach of the Greeks**

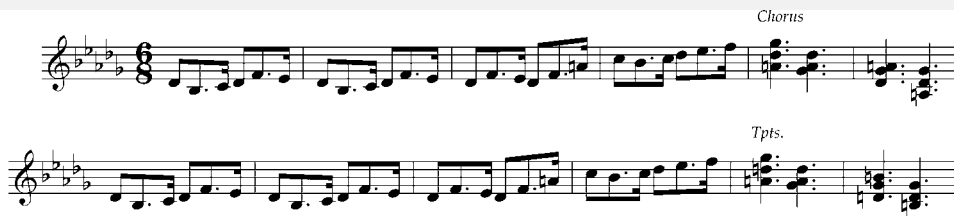


Figure 4: **Priam's Fugue**



Figure 5: **Achilles' Theme/The Flurry**



Figure 6: **Hector's Theme**



have been telling me or writing in reviews that I have been very much inspired by Holst's 'Mars' [from *The Planets*]. I don't know what to say because, apart from this rhythmic drone at the end of my 'Approach of the Greeks,' I couldn't find any resemblance, really." Instead Yared reveals that his inspiration for the ostinato was from Ravel's *Bolero*, and until his curiosity was piqued by reviews that referred to the supposed similarities to Holst's "Mars," he'd never heard *The Planets*. "I remember a colleague composer in France who told me 25 years ago, 'You should listen to Holst's *Planets*, it's like film music...'—and only that reference to film music stopped me at the time from being curious or even wanting to pay attention to it... and now it's falling on me as if I had duplicated or copied this rhythm-pedal idea... it's really ironic."

As far as the theme for Priam, Yared states that it is obviously a derivation of the formal theme for *Troy*. But he adds that it is never explored so fully as in "Priam's Fugue." Yared describes his implementation and execution of this music form: "It [the fugue] is a very difficult form to use as [under]-score, perhaps because it's not very flexible. There's a spaciousness, a sense of gravity, a sense of expansion of time that can be created by this form. So it gives a very peculiar sense to some moments, and I use the fugue after my score has poured over the audience during the "Sacking of Troy." People are rushing into Troy, and you hear screaming. Then you go back to Priam, to this noble old man who is on top of his balcony watching the city of Troy burn. I felt a sense of stopping time." Yared suggested that the director remove all sound effects and have the images of Priam watching the devastation befall his city accompanied solely by his music. The composer says that Petersen agreed with this approach.

The fugue (Fig. 4), as one can see, is even more chromatically and contrapuntally dense than any other presentations of this theme. It is also more evolved than the five-note motif that is heard in the main body of the score. Here, the constantly shifting key center creates a sense of instability—an almost dizzying effect that underlines the chaos that the noble Priam is forced to bear witness to. In fact, with each subsequent answer to the subject (initial thematic line), the

chromaticism of the subsequent entries builds with each section of the choir until it gives way to the more ominous Trojan five-note motif, voiced by the low brass. It's a refreshing idea, to crystallize the moment using nothing but music and images; it's a technique that was used frequently in the '70s, but is nearly extinct in today's film scores.

As much as the Trojan motif and theme appear in the fabric of the film score, in various permutations, Achilles' theme remains a powerful presence throughout the music. "The only big theme I had was for Achilles," Yared comments. "I wanted something very visible, something very easy to get. I had to find something immediate and not too refined, but something that would give me the opportunity to explore different harmonizations and also to use the same head of the cell for Achilles and Brisesis."

Achilles' theme (Fig. 5) is a predominant character throughout the *Troy* score and appears in many forms. Because of the more diatonic structure of this theme, Yared implements a great degree of harmonic variation toward it. In some cases, such as in "The Flurry," trumpets interplay between this figure and a countersubject in the trombones. It is a heroic theme solidly rooted in a key center, which supports Achilles' formidable combat skills. However, Yared's expansion of Achilles' theme in the track "Achilles

and Brisesis" changes the tone from heroic to tragic. Even though the theme remains largely in one key with a strong center, the harmonic movement under it, with a spun-out melody, suggests that Achilles is a more developed character, not simply a killing machine. And there's even a strange similarity in harmonic suspensions between this protracted thematic representation of Achilles' and Hector's theme. It's also worth noting that Achilles' (a Spartan) theme is a non-literal inversion of the Trojan theme.

The music for Hector (Fig. 6), in contrast to Achilles', is more impressionistic and harmonically driven. Notice the ascending thirds and the movement of his theme toward bitonalism, with the chorus singing a second inversion E-flat chord over the A in the low strings. This is a subtle harmonic continuity from the Trojan musical ideology. Simply put, Hector's theme continues the essence of the Trojan culture by having a theme that is more complex and refined than Achilles'. There is a sublime, ethereal quality to the way Yared scored this character. Achilles' theme is presented in quick, assured tempi often enunciated by trumpets or brass instruments throughout the score, while Hector's theme is an adagio, a reflection—or perhaps a prelude—to the tragedy that is to come. Hector is battle-weary and cynical compared to his younger brother Paris, and his thematic material reflects the gravity of his mindset throughout the film.

The theme for "Paris and Helen" doesn't appear as much as the other themes in the course of the score, although Yared did conclude the film with a vocal version of the theme. Part of the reason for this choice could be the length of this theme. The complexity and turns that the melody takes are partly illustrated in Fig. 7. It's a tragic melody that is also referential to the Trojan theme. If one looks at bar 9, it is evident that the same harmonic relationship between the minor I and major II chords prevalent in the *Troy* theme is also present here (although the major II chord is altered in this case).

Yared adds that there was a theme composed for the menace of the Greeks, found most prominently in the "Sacking of Troy" cue along with a theme for Agamemnon. All told, Yared tallies his themes or cells between 15 and 20.

INSTRUMENTATION AND ORCHESTRATION

The orchestral forces used in *Troy* are unabashedly as epic as the movie itself. In addition to a 100-piece orchestra, Yared added a separate 25-piece brass section on top of it.

"I knew this picture would be very big, and even if I had the brass section with this symphony orchestra, they would eat all the sound of the orchestra if I used them too much," Yared states. "I needed to separate the brass and also let them play different patterns from the ones played by the symphony orchestra. So my idea came from the need for power. Then I needed something that was a new voice over the orchestra." Six trumpets, six trombones, eight horns, overdubbed with eight horns, eight trombones, two tubas and eight trumpets later, we get the colossal brass sound that recalls the magnificence of Rózsa's *Ben-Hur* or North's *Spartacus*. Yared adds, "I was blown [away]! I've learned many things with this experience of *Troy*." A great example of how fortified this brass sound is can be found in "Armies Approach," with its building of horns using the Greek cell—until the trombones utter the Trojan motif contrasted by triumphant major chords from the trumpets. It's a descriptive piece of music made all the more impressive with the scoring of these brass forces.

In addition to the heavily fortified brass section, Yared used a 60-piece classical choir, a 20-piece Bulgarian choir and the solo voice of Tanja Tsarovska. "In all ancient Greek myths, the choir had a role, like the voice of destiny," Yared relates. "So the Bulgarian choir always comes at very important times in the film. They are the first thing you hear in the opening credits. It also comes in when Hector and Achilles are fighting."

Speaking of which, the classic confrontation between pivotal characters suggested instrumentation that would counter most conventional thoughts toward a climactic battle. "The whole score is so symphonic, and the audience would be waiting for this moment. I wanted a different texture. I didn't want the orchestra to play tunes; it's not the right place for them," the composer says. "They (Achilles and Hector) are fighting to the death and jumping like gods. The best thing I could do was score this like a ballet." Yared continues, "Therefore my idea was to find a good rhythmic cell which could grow and not only be repetitive. I did this rhythmic cell with sounds of swords hitting each other [along] with percussion. I had six percussionists in the lineup who would play ethnic instruments. So I did the cell with synths and percussionists. And I added over it strings playing *sul ponticello* (close to the bridge). Used in this way, you don't hear it as music, just as a sound. When Hector gets wounded, in comes the Bulgarian choir and Tanja's voice, which takes us to the end of the fight."

THE ECONOMY OF COUNTERPOINT

Another element seemingly absent in many big-budget, sprawling epics—but abundant in Yared's *Troy*—is the economy and fluidity of composition. When was the last time you could actually sing a cue that accompanied an action segment of a film? Yared's score bristles with an overt melodicism even in its most frantic cues. One has but to listen to "D-Day Landing" to hear the organization and clear linear writing. The trombones begin the track with a motif that is exchanged

Figure 7: **Paris and Helen**

Figure 8: **The Flurry**

with a triplet figure played by trumpets. This introductory material builds toward an expository section where the staggered trumpet line is followed by motivic imitation between the horns and strings. There is a recapitulation of this section while the violins play an arpeggiation that blurs the tonal center. Its overall effect gives the listener the sense of a harried battle.

Another fine example of this overtly melodic style can be found in "The Flurry" (fig. 8); here Yared uses the Achilles motif but contrasts it with a countermelody in the trombones. Once again, this segment illustrates the linear quality of Yared's music. The logic found in this style of composition can be traced back to Liszt's *Les Preludes*, where, ostensibly, every theme group and musical section can be reduced to a single line. In fact, most classical music has this type of compositional construction.

This style is partly why Yared's score stands apart from the rest of the pack. It adheres to a dictum of composition that seems sadly antiquated in this day and age, one that calls for strong melodies, overt harmonic variation, clever contrapuntal textures and inventive application of orchestration.

In the end, this score deserves to be held up in the same esteem as North's *2001: A Space Odyssey*. It's an elaborate work with multiple themes and development of said themes and motives, along with unique textural and orchestral augmentation. Although many of us would like to think that at some point Gabriel Yared's *Troy* will be released so that it can find the larger audience it deserves, this might be a dream. Nonetheless, this score must not be trivialized or marginalized by its association with the circumstances surrounding its removal from the picture. The music is too brilliant for that.

FSM

The author would like to thank Gabriel Yared for his immeasurable generosity and time and his insights into the crafting of this score. Musical transcriptions by David Coscina;

Finale software examples rendered by Brian Satterwhite.

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

Sky Captain and the World of Tomorrow ★★★ 1/2

EDWARD SHEARMUR

Sony Classical – SK9293

18 tracks – 57:40

Edward Shearmur has been waiting in the wings for way too long. When he scored a well-made indie (*The Wings of the Dove*), few people heard it, and when he landed a Hollywood hit (*Charlie's Angels*), few even realized there was a score between the Beyoncé hit and other pop songs. I've been a huge fan of Shearmur's wonderful efforts on *K-PAX* and *Johnny English*, so I was thrilled to see him attached to *Sky Captain and the World of Tomorrow*. The movie was one of the most anticipated of the year, with its retro-noir look, big budget and stellar cast. The question was: Would Shearmur be up to the challenge?

The answer is Yes. To say that the movie itself is all effects is an understatement. More or less an animated film with the occasional live actor thrown in for good measure, Kerry Conran's *Sky Captain* is a retro movie that couldn't have been made until now (due to technological requirements). Shearmur could have created a more futuristic score, but instead opts for a traditional orchestral approach that effectively grounds a movie that's constantly in flight.

He may not put his own personal stamp on the '40s spy drama/sci-fi/action(!) genre, but Shearmur does a good job of creating a rousing atmosphere. His music is reminiscent of John Williams' *Superman* and James Horner's *The Rocketeer*, but more as references than quotations. "The World of Tomorrow" is a great anthem to begin the

CD, and from there Shearmur starts spinning music for the claustrophobic yet expansive world uncovered in the film. The bulk of the score is heroic action music, and this will likely make it popular with film music fans. From the exciting "Calling Sky Captain" to the impressive finale of "Totenkopf's Ark," Shearmur's music is never ironic or cloying; it's full-steam-ahead, old-fashioned writing. The album's only real stain, a syrupy cover of "Somewhere Over the Rainbow" by overrated jazz vocalist Jane Monheit, is thankfully at the very end of the CD.

Whatever you might think of the movie itself, the *Sky Captain* album is a fun ride. Here's hoping that some A-list directors are also listening.

—Cary Wong

Vanity Fair ★★★ 1/2

MYCHAEL DANNA

Decca B0003076-02 • 25 tracks - 46:13

In a move reminiscent of Columbia's hiring Ang Lee to direct *Sense and Sensibility* in 1995, Focus Features turned to Mira Nair to helm its adaptation of William Thackeray's masterful Victorian novel, *Vanity Fair*. Nair, an Indian not known for directing English period pieces, in turn called upon composer Mychael Danna, with whom she had worked on *Monsoon Wedding*.

In *Vanity Fair*, Danna appears to be channeling Patrick Doyle's *Sense and Sensibility*, along with a little Mozart. The music is very classical, the orchestration open, with strings and woodwinds taking the bulk of the melodic lines. Consider the instrumental cue "Becky and Amelia Leave School": The 3/4 melody enters in straightforward four-bar

phrases and is passed between strings and woodwinds. This is a standard classical structure and it's handled beautifully, right down to the embellishments and ornamentation. Elsewhere, there are delicate piano solos and simple songs that sound as though they could have come directly from a Victorian lady's parlor (or from any Jane Austen adaptation).

Even within these rigid styles, Danna's personality shines through. The title sequence is underscored by a setting of "She Walks in Beauty," performed by soundtrack veteran Sissel. The melody of that song quickly asserts itself as the score's main theme, appearing whenever the heroine, Becky Sharp, is making her move up the social ladder (or back down again). There are also two Indian-popular-music-inspired tracks, along with hints of Indian music elsewhere on the album.

My one complaint with this

album is that many of the cues stop abruptly. These pieces cry out for proper cadences (largely because of the style in which they were composed), and without such the score's faithfulness to the era is somewhat compromised. That minor quibble aside, *Vanity Fair* is a delight from beginning to end. Even coming from a composer known for delivering well-executed surprises, this score stands out as one of his most successful.

—Andrew Granade

A Home at the End of the World

★★★

DUNCAN SHEIK

Milan M2-36090 • 13 tracks - 41:52

This adaptation of *The Hours'* author Michael Cunningham's new novel about a young man's quest for his place in the world will be remembered mainly for the scene where Colin Farrell gets castrated. And probably even more so due to the fact that a prominent Farrell nude scene was excised before the film moved from the indie circuit into hit multiplexes. Cuttings aside, this quirky and wonderful character study should be able to transcend the gossip columns when it reaches home video. One of its many pleasures is the debut score of pop star Duncan Sheik.

There's not much score in this small drama, but what's there is atmospheric and lovely. Sheik writes swoony pop songs and has even dabbled in the musical theater genre, so he's a little more in tune with director Michael Mayer than the average pop star might have been. Three cues, totaling 7:36 minutes, of Sheik's score are included on the CD, and they are all of the acoustic guitar or piano variety. The optimistic



cue "Brothers" is especially touching. Sheik also contributes two pop songs to the film.

Michael Cunningham, who also wrote the screenplay, has always said that music is a very important element in his writing, so the movie is peppered with interesting choices from Patti Smith to Steve Reich. This is a gentle soundtrack to a small gem of a movie. —C.W.

King Arthur ★★

HANS ZIMMER

Hollywood 2061-62461-2

Total Time - 58:03

Consider everything you might have enjoyed about Hans Zimmer's *Gladiator*, double it in terms of length and volume, and you'll have a good idea of what to expect from *King Arthur*. The score is so overblown that it wallows in its own decadence, but if you love Zimmer's action scores, you might consider this one a rousing success.

The score opens with Moya Brennan singing the Enya-like end-credit song "Tell Me Now (What You See)," which is based on the score's main theme. The Enya reference is apropos; since the movie is set in early England, Zimmer fills his soundscape with Celtic instruments. For instance, in the middle of track two, "Woad to Ruin," all instruments except percussion and a piercing double reed drop out for a few seconds to remind the audience of the setting. Zimmer also uses the male chorus' thick, dark sound for atmosphere (and is it just me, or do the progressions at the end of "Do You Think I'm Saxon?" sound just like the second movement from Johannes Brahms' A German Requiem?). These incorporations are effective, but get lost in the score's heavy bombast.

Overall, the album is beautifully produced. The tracks are long—averaging eight minutes—and flow into each other for an integrated listening experience. But again—and I know it's old news—Zimmer's textures are thick and dense, filling every possible inch of the sonic spectrum, and



that can sometimes be hard to hear through.

With *The Last Samurai* and the Nino Rota-like *Matchstick Men*, Zimmer indicated he might be moving on to new musical territory. But I suppose that's too much to ask, especially considering that he's usually hired specifically to provide the exact sound I'm hoping he moves away from. In short, if you are looking for more of the same, you'll definitely find it here. —A.G.

The Chronicles of Riddick ★★

GRAEME REVELL

Varèse Sarabande VSD-6580

22 tracks - 45:31

Distinguished by being virtually indistinguishable from any of his other sci-fi scores, Graeme Revell's *The Chronicles of Riddick* is a mixed concoction of ideas and themes that hints at greatness but falls flat in its final execution. Ultimately, it's just too generic within its genre.

On paper, this probably looked great: a full orchestra augmented with chorus, electronic rhythms and female vocals. But it's because everything has been thrown in to the mix that the score fails to fly. Perhaps a little less of the choir and more emphasis on the actual content of the main title would have helped? The eponymous

title cue is a rousing 2:45 of epic sweep, but once it's finished you'll be hard pressed to remember it.

Worse, it's followed by some less interesting incidental pieces before the CD gains momentum in "One Speed." The occasional female vocals come across as Lisa Gerrard-lite, and while it's terribly trendy to complain about the overuse of ethnic wailing and womanly warbling, it would help if this singer had a stronger voice. In fact, it's probably not so much the fault of the singer (not credited—was that her choice?) as of the recording engineers, who pit her voice in direct competition with the noisy orchestra. The movie's villains, the Necromongers, get a powerful accompaniment of thrashing percussion, but the full choir gets equally poor treatment, straining to be heard over the dominant and less-interesting, output from the rest of the orchestra.

On the plus side, the score is getting a legitimate release, which eluded its predecessor *Pitch Black*. As the bastard son of so many previous Revell scores, *Riddick* might appease the die-hard fans who want a further fix of *Dune* meets *Red Planet* meets *Titan A.E.* But this isn't marketed as a primer or "Best of Revell" compilation; it's meant to be an original

soundtrack. And it fails to register in the history of great sci-fi scores. It's a hodgepodge of previously successful ideas that don't fuse into a coherent whole, a bit like the film it supports. —Nick Joy

Narrow Margin ★★★★★

BRUCE BROUGHTON

ISC 014 • 28 tracks - 61:29

After listening to Broughton's *Narrow Margin*, resurrected and released in its unabridged form (in limited edition) by Intrada, I cannot help wishing that this composer, above all others, would get more high-profile assignments. Broughton's music is a throwback to a time when a score for a thriller would build and develop throughout the course of the film rather than give all the goods away on every other track.

As Broughton himself mentions in the informative liner notes, there are two main ideas in the score (both of which are handily printed in notation form in the CD booklet—nice touch!). The first is a four-note motif presented in a slow, brooding manner in both "Theme from *Narrow Margin*" and "Main Title." The motive is the foundation of the piece, which continually expands outward in dynamics and instrumentation until trombones are playing the line mezzo forte. Kudos to Broughton for giving that instrument a lead line, as it is often relegated to bass lines and cluster effects in modern film scores.

The second music idea is what Broughton identifies as an undulating figure, which plays counterpoint to the slower four-note motif. The combination of both motifs leads to some particularly suspenseful cues, along with more pensive settings as in "The Boarding" and "No Carol for Wooton." It's interesting that even though these ideas are fairly simple, their impact is immediate and direct.

But don't be mistaken, there's plenty of orchestral fireworks on this disc. "Chopper Chase"

and "Nelson, Then Catherine" contain excellent uses of cross-rhythms, ostinatos and colorful orchestral textures. And unlike a good many action scores these days that contain pounding rock drums or too many counterlines, Broughton's action music has room to breathe; his score makes individual lines more important than the "wall of sound."

It's been a while since I saw this film; to be honest, it was pretty average from what I remember. But I can hear that the composer left room to account for sound effects in his score so that neither music nor said effects get in each other's way. In fact, Broughton reveals this in the liner notes and adds that he de-emphasized the midrange of the orchestra in favor of high and low instruments, in some cases up to five flutes and an E-flat contrabass saxophone. This sensitivity toward the music's function in the film is admirable, and, sadly, a quickly disappearing ideology in today's film climate.

Intrada is to be commended for releasing this excellent score. Broughton hasn't received the kind of assignments his skills warrant, but even with the ones he has worked on, there have been few soundtrack releases, so it's great that a company like Intrada has seen fit to proliferate his work. This disc also has several unreleased tracks of music that were removed from the finished film, along with alternate cues. Packages like this are a film score fan's dream—and unlike the recent spate of Intrada releases, there's still a few copies of this one left.

—David Coscina

Battle of Britain (1969) ★★★★★

RON GOODWIN/

SIR WILLIAM WALTON

Varèse Sarabande 302 066 578 2

28 tracks - 58:49

Imagine the headlines in *Film Score Daily*, summer of '69. "Prolific composer gets 'old-fashioned' score rejected in favor of replacement by composer with proven track record in the genre, with just a couple of weeks to



write it." You could be forgiven for thinking that we're talking about *Troy*, but this just proves how little things have changed over the years. Returning after a 14-year cinema hiatus, fans of the *Henry V* and *Hamlet* composer couldn't wait to listen to Sir William Walton's new war score to the Royal Air Force's defining moment of the Second World War. However, this wasn't to be, and Ron Goodwin, fresh from the popular war stories *Where Eagles Dare* and *Submarine X-1* (not forgetting *633 Squadron* and *Operation: Crossbow*), was drafted to provide a more familiar popular sound. Apart from the cue "Battle in the Air," Walton's score hit the cutting room floor, only to be discovered years later in the sound engineer's garage!

Varèse Sarabande's 25th Anniversary album is a straight re-release of the 1999 Rykodisc CD (though missing the film trailer). An essential purchase for any war music library, this will sit proudly alongside FSM's release of Goodwin's *Where Eagles Dare/Operation: Crossbow*. When listening to both scores, it's easy to see the draw of Goodwin (18 tracks - 33:06). For a high-budget movie with a galaxy of A-list stars, the producers clearly wanted something big to match. And big is exactly what they got with Goodwin's military percussion and triumphant brassy marches for both the RAF and the Luftwaffe. Without being overly critical here, Goodwin's score is a touch too heroic and overblown, whereas Walton's score (10 tracks - 25:45), by contrast, is more restrained, though equally noble. Goodwin's marches still appear in the program of many military

bands, and they are rousing processional pieces. Walton's is more elegant, but at 25 minutes was considered too short for the film (Goodwin contributed nearly an hour of material).

Did the producers make the right choice? Lord Olivier clearly didn't think so; he threatened to have his name taken off the movie's credits if his *Hamlet/Henry V* composer didn't get some recognition in the film—hence the inclusion of Walton's "Battle in the Air." Personally, I'm 60/40 in favor of Walton's score but believe that the world is big enough for both pieces to complement each other. Incidentally, the U.K. DVD release gives you the option to choose which score you want to listen to. (Now, why can't they do that with *Troy*?) Okay, chaps, time to take to the sky for the battle of the scores. Who will triumph, and who will crash and burn?

—N.J.

Bobby Jones, Stroke of Genius

★★★★ ½

JAMES HORNER

Varèse Sarabande 302 066 577 2

12 tracks - 63:24

A movie about golf is kind of like the sport itself: A few people enjoy it and relish in its repetition and slow pace, while the rest of us are either bored or baffled. Jones was a real-life golfer who overcame childhood illness to win the Triple Crown of golf in 1950. This movie follows *The Legend of Bagger Vance* in trying to elevate the sport to mythical proportions (à la baseball), but alas, both films are preaching to the converted. Fortunately, like *Bagger Vance* and its magical Rachel Portman score, Bobby Jones is well-supported by a first-rate effort from James

Horner.

Horner is in full *Cocoon* mode here. Heart-tugging and emotional, inspirational and romantic, his touch should give goose bumps to his fans (and give Horner-haters a day off from grouching). And while the bagpipes of *Braveheart* are back, they're used in a totally unintrusive way. The track titles are dead giveaways to how each track will sound, from "Destined for Greatness" (the CD's best track) to the 10-minute "Living the Dream." I was surprised how thoroughly I enjoyed this score. Yes, there's hardly a black cloud in the movie or in the score's mood (like most sports heroes, Jones' biggest flaw is that he overextends himself). Yes, the score walks a thin line, sometimes falling into treacle territory. But mostly it's uplifting without being sugary.

—C.W.

Caroline, or Change ★★★★★ ½

JEANINE TESORI

and TONY KUSHNER

Hollywood 2061-62436-2

Disc One: 29 tracks - 59:42

Disc Two: 24 tracks - 61:18

In the biggest "Best Musical" Lupset in the Tony's history since *Nine* won over *Dreamgirls* in 1982, *Avenue Q*, the adult muppet show, beat out the favorite, *Wicked*, the musical back-story to *The Wizard of Oz*. What makes this even more surprising is that neither show was actually the most ambitious musical on Broadway this season. That distinction goes to *Caroline, or Change*, an earnest, serious musical by Tony Kushner, the Pulitzer Prize-winning author of *Angels in America*, and Jeanine Tesori, who wrote new songs to a musical version of *Thoroughly Modern Millie* a couple of seasons back.

Caroline is a sung-through musical, and every scene works: the songs, the acting, the writing, the direction. The problem is, when you put all the scenes together, a serious flaw becomes apparent: Nothing happens. The show's title character is a black maid in Louisiana in the early '60s who works for a seemingly

happy and rich Jewish family. The Gellmans do have problem: The widowed father just remarried a liberal woman from New York, and his son is having trouble adjusting to her. The main action of the show, however, doesn't appear until the end of Act One, when the mother insists that her stepson learn responsibility for his money and announces that any money Caroline finds in his pants pockets, she gets to keep. What happens up to that point is just back-story, not only of the Gellmans but of Caroline's family. Caroline is terribly unhappy and surly about the cards she's been dealt. Inanimate objects sing (the moon, a bus, the washing machine), President Kennedy is assassinated and Caroline gets sadder, angrier and meaner.

Only in the second act do things finally pick up. The son accidentally leaves a 20-dollar bill in his pocket, and that development unleashes a lot of buried feelings on everyone's part. These lead to a dramatic confrontation between Caroline and the son, Noah. Another highlight is Caroline's inner monologue about that fight called "Lot's Wife," one of the most powerful (yet also one of the more confusing) songs in the show. Caroline is horrified that she unleashed her anger on a little boy, and she starts to rage against the fury that is her life, but her parallels to Lot's wife turning to salt seem unearned. Yet it's a great moment for actress Tonya Pinkins, and one must applaud her commitment to keeping Caroline a truly unlikable character. But because the whole first act is character-driven, this makes for rough waters for the audience.

The CD is the first Broadway Cast Recording for Hollywood Records, and they made the extra effort of creating an almost complete two-disc set, which is crucial for the future life of the show. Composer Tesori is the star of this recording. Her music bounces with ease from doo-

wop, Motown and Jewish folk to a solid Broadway sensibility, and she has a bright future ahead of her. Kushner's lyrics are a love-'em-hate-'em affair. For his first musical, Kushner infuses his lyrics with sophistication and wit, but they're also didactic and static, which is predictable from an intellectual wordsmith like Kushner. The performances on the CD are first-rate. Along with Pinkins, you get the wonderful Veanne Cox as the stepmother; Harrison Chad as Noah, and Tony-winner Anika Noni Rose as Caroline's equally strong-willed daughter. Ultimately, I found this a fulfilling show, and if you're feeling adventurous, this CD may hold many rewards. —C.W.

L'Enfant des Loups (1990)

★★★★ 1/2

SERGE FRANKLIN

Lympia Signature

LRCD 4101 • 30 tracks - 76.32

Little known in the Anglophone world, this soundtrack was recorded in 1990 for a French television drama, *L'Enfant des Loups*. A three-part epic that lasts four-and-a-half hours, the title translates as "Child of the Wolves," which refers to the infant Vanda, who is reared by a pack of wolves before returning to her people. This gives little hint of the brutality that is to follow in this tale of 6th-century France. Years later, following plague, famine and a crippling winter siege, Vanda is forced to choose between her allegiances, and she eventually saves the community by slaying the pack's leader and even donning her skin. This core story is part of a larger tableau within which nuns give up their faith en masse and the forces of enlightenment and barbarism are placed in tragic and violent opposition.

This is a spectacular, almost melodramatic production that explicitly contrasts religious and pagan themes. Serge Franklin writes that the religious motifs were intended to echo the choral works of Gieduado, an



unusual medieval figure who is remembered as much for killing his wife and her lover as for the numerous motets that he wrote as his subsequent penance. The barbaric themes involve horns and extensive percussion; in its quieter passages, the score is reminiscent of Debussy's equally tragic story of St. Sébastien, but when the large chorus is fully unleashed (as in "Révolte des Nonnes"), it has the thundering, runaway drama of Carl Orff's *Carmina Burana*.

This is not background music. Over 76 minutes, the orchestra and chorus cover every emotional range, including a sexual chant in the "Danse des Sacrilegès," until it and the listener are literally and metaphorically spent. There seems to be no way to tell how the score connects to the teleplay itself, as the series is unlikely to ever be released here. But it stands alone as a compelling and powerful piece of work.

Serge Franklin has been responsible for over 100 scores, and it was this, recorded in Prague with a full symphony and choir, that did much to establish him. Virtually all of his work has been produced in Europe and Canada. The deluxe edition

of this soundtrack is restricted to 1,500 copies and is a genuine collector's item; the disc has 10 tracks not included in the original recording, a hidden track (an alternate take of the last cue), and it contains photographs, illustrations, extensive liner notes in French and a slightly shaky, but still interesting, English translation. For those with a taste for the macabre and all things lycanthropic, this fully deserves a place alongside soundtracks for Ennio Morricone's *Wolf*, James Horner's *Wolfen* and Michael Sean Colin's *Wolfhound*. —Andrew Kirby

Last Tango in Paris (1972)

★★★★ 1/2

GATO BARBIERI

Varèse Sarabande 302 066 570 2

40 tracks - 61:59

In the early '70s, Bernardo Bertolucci emerged as one of the world's most controversial directors. Blending graphic depictions of sex and violence with left-wing ideology, he used his films to attack bourgeois conventions, comparing the habits and values of the contemporary middle class with those of the Italian fascists from 40 years earlier. Inspired and prolific, the young director produced three particularly memorable films during this period: *The Conformist* (1970), *The Spider's Stratagem* (1970) and *Last Tango in Paris* (1972).

The best known of these pictures is, of course, *Last Tango in Paris*. Originally given an X rating, the movie features Marlon Brando as a lonely American expatriate. Shortly after his wife's suicide, he finds a lover, a young French woman played by Maria Schneider. The two have sex almost immediately, and they continue to meet again and again. Yet for all the intimacy they share, they never give each other their names or speak about their lives outside of the bedroom. This strange, enforced anonymity allows the Brando character to dominate the woman, a compensation for the control he

(continued on page 42)

We're pleased to offer hard-to-find, unusual soundtrack-related products, including: Exclusive CDs; Books for music lovers; Books for composers; One-of-a-kind collectibles; and more! Order online, by phone or by mail: see contact info below. All CDs are \$19.95 plus shipping & handling unless otherwise noted.

FSM marketplace



□ Vol. 7, No. 16
Mutiny on the Bounty
 BRONISLAU KAPER
 Film released: 1962
 Studio: M-G-M • Genre: Historical Epic
 Silver Age Classics • CD released: November 2004
 Stereo • Disc One: 79:15 • Disc Two: 79:01 • Disc Three: 79:53
FSM's 100th Classic Series Release. This legendary production (collected in a 3-CD set) features a remarkable epic score that inspired a generation of soundtrack fans. We present the complete score for the first time, plus a virtual "alternate score" of alternate takes and revisions, plus most of the source cues—nearly 4 hours in all! **\$34.95—and worth it.**

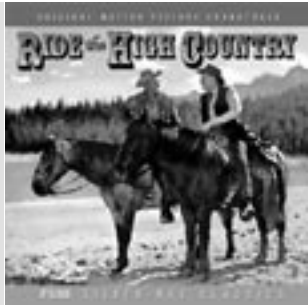


□ Vol. 7, No. 15
Saddle the Wind
 ELMER BERNSTEIN/JEFF ALEXANDER
 Film released: 1958
 Studio: M-G-M
 Genre: Western • Golden Age Classics
 CD released: November 2004
 Mono • 75:53
 This dark tale of gunslinging brothers (scripted by Rod Serling) features an early score by Elmer Bernstein and a title song performed by Julie London. The CD also includes an earlier score by Jeff Alexander which went unused after the film was extensively reedited. A rare, unexpected pairing, heard here for the first time! **\$19.95**

□ Vol. 7, No. 14
The Man From U.N.C.L.E. Vol. 3
 JERRY GOLDSMITH, DAVE GRUSIN, ET AL.
 Series Broadcast: 1964-68
 Studio: M-G-M
 Genre: Secret Agent
 Silver Age Classics
 CD released: September 2004
 Mono • Disc One: 77:21 • Mono/Stereo Disc Two: 77:03
 On the 40th anniversary of *U.N.C.L.E.*, FSM completes its trilogy of albums with music from both the original series and its 1966 spinoff, *The Girl From U.N.C.L.E.* Eight composers are represented, including 37 minutes of Goldsmith music in stereo. **\$24.95**

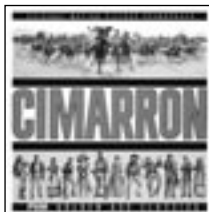


□ Vol. 7, No. 13
I'll Cry Tomorrow
 ALEX NORTH
 Film released: 1955
 Studio: M-G-M • Genre: Biography
 Golden Age Classics
 CD released: October 2004
 Stereo • 75:53
 A first-rate biopic based upon the life of Lillian Roth, starring Susan Hayward in a powerhouse performance. Equally strong is North's jazz-infused score featuring a memorable main theme. The CD includes all of the dramatic underscore, plus source cues and three vocals (by Hayward) presented in chronological order. **\$19.95**



□ Vol. 7, No. 12
Ride the High Country/Mail Order Bride
 GEORGE BASSMAN
 Films released: 1962/1964
 Studio: M-G-M
 Genre: Western
 Silver Age Classics
 CD released: August 2004 Stereo • 76:54
 Unsung Golden Age composer Bassman contributed a warm, wistful and melodic score to Sam Peckinpah's first masterpiece, *Ride the High Country* (32:35). Two years later, he reworked the same material into his score to *Mail Order Bride* (44:28). This CD premieres both scores in stereo. **\$19.95**

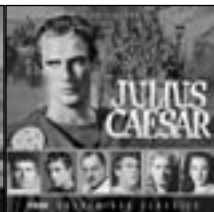
JOIN US FOR OUR SECOND 100 RELEASES
Film Score Monthly offers the Classics Charter Club. Join now and receive every new release—automatically. Or choose between all Golden or all Silver Age titles. Be among the first to hear our premiere releases of Hollywood's best film scores, monthly! (well, every five weeks...) See order form for details.



□ Vol. 7, No. 11
Cimarron
 FRANZ WAXMAN
 Film released: 1960
 Studio: M-G-M
 Genre: Western Epic
 Golden Age Classics • CD released: August 2004
 Stereo • 79:37
 This remake of Edna Ferber's novel was one of the last attempts to present a big, sprawling epic of the old West. The sumptuous score includes the stirring title song, European folk song and a spiritual—not to mention the thunderous Land Rush cue. This is the definitive presentation! **\$19.95**



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



□ Vol. 7, No. 7
The Fastest Gun Alive/ House of Numbers
 ANDRÉ PREVIN
 Film released: 1956
 Studio: M-G-M
 Genre: Romantic Drama
 Golden Age Classics • CD released: June 2004
 Mono • 76:10
 Two potent scores penned for director Russel Rouse. *Fastest Gun* (37:36) is a psychological western with classic American string writing; *House of Numbers* (38:34) is a psychotic crime thriller with appropriately over-the-top music. Presented in the best-possible monaural sound (as recorded). **\$19.95**



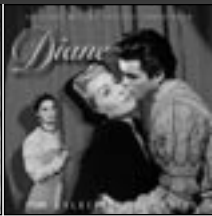
□ Vol. 7, No. 6
The Shoes of the Fisherman
 ALEX NORTH
 Film released: 1968
 Studio: M-G-M
 Genre: Political Thriller
 Silver Age Classics
 CD released: April 2004
 Stereo • Disc One: 77:09
 Disc Two: 74:50
 FSM's premiere 2-CD set features the complete, massive underscore on disc one; Disc two collects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



□ Vol. 7, No. 5
The Swan
 BRONISLAU KAPER
 Film released: 1956
 Studio: M-G-M
 Genre: Romantic Drama
 Golden Age Classics • CD released: April 2004
 Stereo • 49:54
The Swan was Grace Kelly's penultimate film, eerily foreshadowing her own destiny as Princess Grace of Monaco. This premiere features the complete, original soundtrack remixed from three-track masters, as well as brief passages recorded for the '50s LP. **\$19.95**



TO ORDER CALL: (540) 635-2575 Mon.-Fri. 10:30 a.m. - 5 p.m. EST / FAX: (540) 635-1154 • GO ONLINE AT: www.filmscoremonthly.com



□ 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
Suites from all scored episodes by Rosenthal, Bruce Broughton, Jerrold Immel (*Dallas*) and Jeff Alexander. **\$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
Plus cues from *Plymouth Adventure* (7:48) & *Moonfleet* (12:10). **\$24.95**

□ Vol. 7, No. 2
Khartoum/ Mosquito Squadron
FRANK CORDELL
Films released: 1965/1969
Studio: United Artists
Genre: Epic/WWII Espionage
Silver Age Classics
CD released: February 2004
Stereo • 78:55
Two military-themed 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
A robust adaptation of Newman's original score (by Conrad Salinger). **\$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
Two entire film underscores. **\$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 with a richly melodic score and a lovely main theme—plus alternates. **\$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
Combines a traditional symphony with '70s funk for a unique, swaggering sound. **\$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 chases to heartfelt warmth. Produced from acetate recordings. **\$19.95**

□ Vol. 6, No. 17
The Man From U.N.C.L.E. Vol. 2
JERRY GOLDSMITH, et al.
Series Broadcast: 1964-68
Studio: M-G-M • Genre: Spies
Silver Age Classics
CD released: Oct. 2003
Mono • Disc One: 77:54
Mono/Stereo Disc Two: 76:29
With music by Fried, Shores, Riddle and more. **\$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. **\$19.95**

□ Vol. 6, No. 15
Wild Rovers
JERRY GOLDSMITH
Film released: 1971
Studio: M-G-M
Genre: Western
Silver Age Classics
CD released: Sept. 2003
Stereo • 79:14
A favorite score gets the definitive treatment including film tracks & LP recording. **\$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, from film and LP. **\$19.95**

□ Vol. 6, No. 13
Hawkins on Murder/ Winter Kill/Babe
JERRY GOLDSMITH
Films broadcast: 1973, '74, '75
Studio: M-G-M
Genres: Crime, Biography
Silver Age Classics
CD released: July 2003
Stereo • 77:24
Three complete TV movie scores 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 is sensitive, rich and melancholy. **\$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
Three scores on one CD. **\$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
Both delicate, melodic scores are remastered in stereo. **\$19.95**

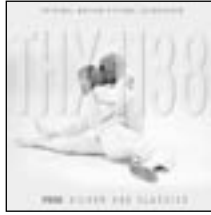
□ Vol. 6, No. 9
The Adventures of Huckleberry Finn
JEROME MOROSS
Film released: 1960
Studio: M-G-M
Genre: Satirical Adventure
Golden Age Classics
CD released: June 2003
Stereo and Mono • 58:58
A giant of Americana writes a bouncy, rich score. **\$19.95**

□ 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. **\$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
Golden Age Classics
CD released: May 2003
Stereo • Disc One 70:31
Disc Two 78:21
Two complete OSTs. **\$24.95**

□ Vol. 6, No. 6
All Fall Down/The Outrage
ALEX NORTH
Film released: 1962/1964
Studio: M-G-M
Genre: Drama/Western
Silver Age Classics
CD released: Apr. 2003
Stereo • 52:54
Two complete scores: a hushed, sweet, family drama and a 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
A symphonic score coupled with "world-music" 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
Includes many unused passages from an avant garde masterpiece. **\$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
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
Offbeat, epic scoring for orchestra, with over twice the music on the original LP—in stereo. **\$19.95**

□ Vol. 6, No. 1
Plymouth Adventure
MIKLÓS RÓZSA
Film released: 1952
Studio: M-G-M
Genre: Historical Epic
Golden Age Classics
CD released: Feb. 2003
Mono • 79:35
Rózsa's magnificent historical music for the voyage of the Mayflower. **\$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. **\$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 brooding melancholy. **\$19.95**

□ Vol. 5, No. 18
The Man From U.N.C.L.E. Vol. 1
JERRY GOLDSMITH, et al
Series Broadcast: 1964-68
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
Seven composers! **\$24.95**



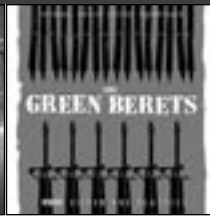
□ Vol. 5, No. 17
The Seventh Sin
MIKLÓS RÓZSA
Film released: 1958
 Studio: M-G-M
 Genre: Drama
 Golden Age Classics
 CD released: Dec. 2002
 Mono • 59:26
 This reworking of *The Painted Veil* combines film noir, exotic and epic film scoring. **\$19.95**



□ 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
 An early Jerry Goldsmith action-suspense gem for a Hitchcock-styled thriller. **\$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 set in post-apocalyptic NYC. **\$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
 A stirring symphonic score, (plus "The Ballad of the Green Berets"). **\$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 with alternate, unused and source cues. **\$19.95**



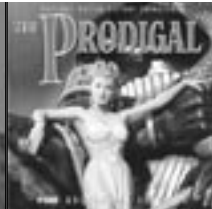
□ Vol. 5, No. 12
The Gypsy Moths
ELMER BERNSTEIN
Film released: 1969
 Studio: M-G-M
 Genre: Drama
 Silver Age Classics
 CD released: Aug. 2002
 Stereo • 61:08
 A sweeping Americana score plus nightclub and marching band source cues. **\$19.95**



□ 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 stirring, progressive score, includes one of Friedhofer's greatest main titles. **\$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—all OST, not LP recordings. **\$19.95**



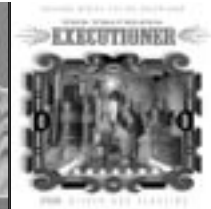
□ Vol. 5, No. 9
The Prodigal
BRONISLAU KAPER
Film released: 1955
 Studio: M-G-M
 Genre: Biblical Epic
 Golden Age Classics
 CD released: July 2002
 Stereo • 75:11
 Epic features choruses, solos, source cues and thundering symphonic glory. **\$19.95**



□ 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 tough films based on D.E. Westlake's crime novels. **\$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 LP scores reissued on one CD, 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
 This score touches all the bases, from bluegrass to avant-garde to full-scale action. **\$19.95**



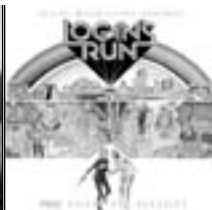
□ Vol. 5, No. 5
36 Hours
DIMITRI TIOMKIN
Film released: 1964
 Studio: M-G-M • Genre: WWII/Spy
 Golden Age Classics
 CD released: May 2002
 Stereo • 66:41
 A taut, piano-dominated score with an accent on stealth—and double the length of the LP. **\$19.95**



□ 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 rare two for one! **\$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
 The complete score: romantic, surging with passion and haunting in its use of melody. **\$19.95**



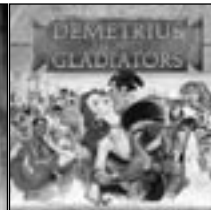
□ Vol. 5, No. 2
Logan's Run
JERRY GOLDSMITH
Film released: 1976
 Studio: M-G-M/Genre: Sci-Fi
 Silver Age Classics
 CD released: Feb. 2002
 Stereo • 74:18
 This classic story of a dystopian future gets the royal treatment in this restored, remixed, resequenced release! **\$19.95**



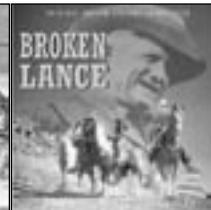
□ Vol. 5, No. 1
Lust for Life
MIKLÓS RÓZSA
Film released: 1956
 Studio: M-G-M
 Genre: Biography
 Golden Age Classics
 CD released: Feb. 2002
 Stereo • 61:51
 A favorite score of the composer, remixed, with bonus alternate cues and more. **\$19.95**



□ 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
 Jazzy Noir & rhythmic thrills. **\$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 Biblical epic. **\$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 goes 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
 Wacky Arab go-go music! **\$19.95**



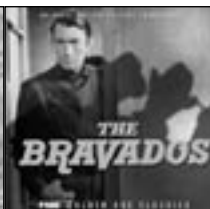
□ Vol. 4, No. 16
The World of Henry Orient
ELMER BERNSTEIN
Piano Concerto by K. Lauber
Film released: 1964
 Studio: United Artists
 Genre: Comedy/Drama
 Silver Age Classics
 CD released: Nov. 2001
 Stereo • 40:32
 Bernstein's "second-best" score for children, sounds great! **\$19.95**



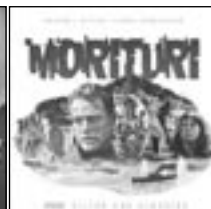
□ Vol. 4, No. 15
The View From Pompey's Head/Blue Denim
**ELMER BERNSTEIN/
 BERNARD HERRMANN**
Films released: 1955/1959
 Studio: 20th Century Fox
 Genre: Drama
 Golden Age
 CD released: Nov. 2001
 Stereo • 75:15
 Two films by Philip Dunne. **\$19.95**



□ 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
 One of Jerry Goldsmith's most haunting sci-fi creations. **\$19.95**



□ Vol. 4, No. 13
The Bravados
**ALFRED NEWMAN &
 HUGO FRIEDHOFER**
Film released: 1958
 Studio: 20th Century Fox
 Genre: Western
 Golden Age Classics
 CD released: Sept. 2001
 Stereo (w/ some mono) • 69:34
 Two scoring legends collaborate for a rich western score. **\$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
 Suspense! Action! Exotica! **\$19.95**



□ Vol. 4, No. 11
The Best of Everything
ALFRED NEWMAN
Song by Newman & Sammy Cahn.
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. **\$19.95**



□ Vol. 4, No. 10
Voyage to the Bottom of the Sea
**PAUL SAWTELL &
 BERT SHEFTER**
Song by Russell Faith,
Film released: 1961
 Studio: 20th Century Fox
 Genre: Sci-fi/Invin Allen
 Silver Age Classics
 CD released: July 2001
 Stereo • 55:55 **\$19.95**





□ Vol. 4, No. 9
Between Heaven and Hell/Soldier of Fortune
HUGO FRIEDHOFER
Films released: 1956/55
Studio: 20th Century Fox
Genre: WWII/Adventure
Golden Age Classics
CD released: July 2001
Stereo • 73:00
 A moody war thriller, and 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 / Americana
Silver Age Classics
CD released: June 2001
Mono (Room 222)/Stereo & Mono (Ace Eli) • 71:37
 Two light and lyrical scores. **\$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 receives rich, reverent, melodic score; complete, 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
 Two classic cop thrillers. **\$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
 The original stereo tracks resurrected! **\$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
 A thrilling adventure score in first-rate sound. **\$19.95**

□ Vol. 4, No. 3
The Towering Inferno
JOHN WILLIAMS
Film released: 1974
Studio: Warner Bros./20th Century Fox
Genre: Disaster/In/ren Allen
Silver Age Classics
CD released: Apr. 2001
Stereo • 75:31
 Premiere CD release, doubled in length from the LP. **\$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
 Period songs adapted as instrumental underscore. **\$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 \$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
 Premiere release of original stereo tracks, albeit with minor deterioration. **\$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 w/bonus tracks—plus a TV rarity. **\$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
 Soapier features tuneful, romantic score; Rich Americana, sensitive romantic themes. **\$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 expands TV themes. **\$19.95**

□ Vol. 3, No. 6
The Undeclared/Hombre
HUGO MONTENEGRO/DAVID ROSE
Films released: 1969/67
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Sept. 2000
Stereo • 72:33
 A Western two-fer: one brash, one quiet—both gems. **\$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 best comedy! **\$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. **\$19.95**

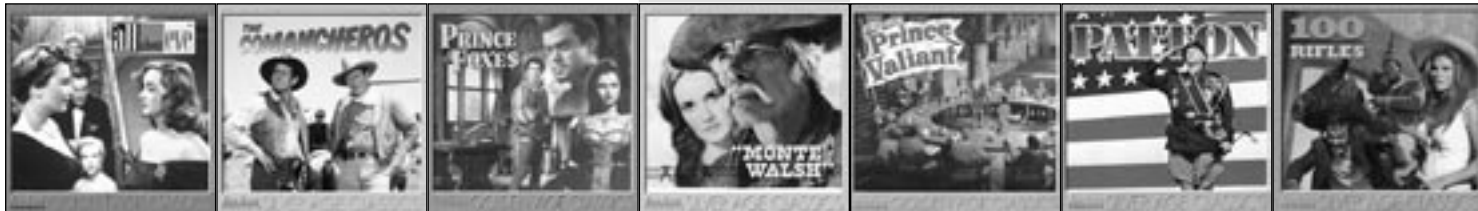
□ Vol. 3, No. 3
Beneath the Planet of the Apes
LEONARD ROSENMAN
Film released: 1970
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Apr. 2000
Stereo • 72:37
 Complete film score plus LP re-recording and FX tracks. **\$19.95**

□ 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: 1971
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Feb. 2000
Stereo • 46:38
 Strange "blaxploitation," western gets wonderful symphonic score, great main theme. **\$19.95**

□ VOLUME 2, No. 9
The Flim-Flam Man/A Girl Named Sooner
JERRY GOLDSMITH
Films released: 1967/1975
Studio: 20th Century Fox
Genre: Drama/Americana
Silver Age Classics
CD released: Jan. 2000
Stereo (Flim-Flam)/Mono (Sooner) • 65:20
 An Americana duo. **\$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
 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 true classic: Heaven is brooding film noir. **\$19.95**

□ Vol. 2, No. 6
The Comancheros
ELMER BERNSTEIN
Film released: 1961
Studio: 20th Century Fox
Genre: John Wayne/Western
Silver Age Classics
CD released: Sept. 1999
Stereo • 47:44
 Elmer Bernstein's first score for John Wayne is a western gem. **\$19.95**

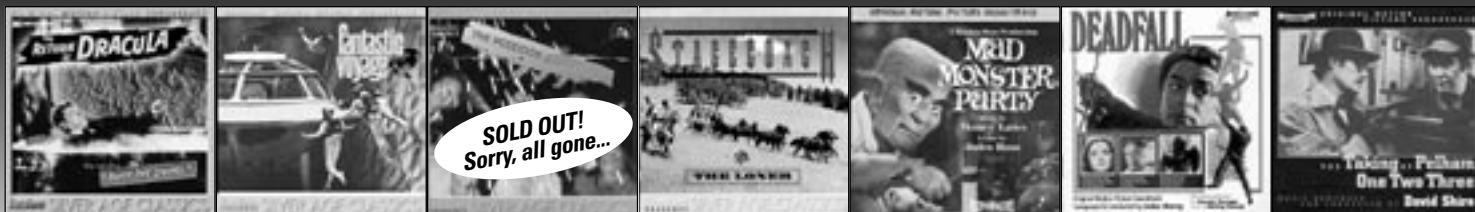
□ Vol. 2, No. 5
Prince of Foxes
ALFRED NEWMAN
Film released: 1949
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: July 1999
Stereo • 46:39
 "Lost" historical adventure gets exciting, robust score, mixed in stereo. **\$19.95**

□ 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 Barry score 20 years before *Dances With Wolves*. **\$19.95**

□ Vol. 2, No. 3
Prince Valiant
FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: May 1999
Stereo • 62:17
 Colorful 1954 adaptation of the epic comic strip features stirring score a la *Star Wars*. **\$19.95**

□ Vol. 2, No. 2
Patton/The Flight of the Phoenix
JERRY GOLDSMITH/FRANK DE VOL
Film released: 1970/65
Studio: 20th Century Fox
Genre: WWII/Adventure
Silver Age Classics
CD released: April 1999
Stereo • 76:24
 Two OSTs on one CD. **\$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
 Full of Mexican colors and guttural action. CD presents two versions of score. **\$19.95**



□ VOLUME 1, No. 4
**The Return of Dracula/
 I Bury the Living/
 The Cabinet of Caligari/
 Mark of the Vampire**
GERALD FRIED
 Films released: 1958/58/62/57
 Studio: UA/ 20th Century Fox
 Genre: Horror • Silver Age
 CD released: Jan. 1999 • Mono
 Disc One: 61:06 Disc Two: 73:20
 2-CDs of creepy music. **\$29.95**

□ Vol. 1, No. 3
Fantastic Voyage
LEONARD ROSENMAN
 Film released: 1966
 Studio: 20th Century Fox
 Genre: Sci-fi
 Silver Age Classics
 CD released: Sept. 1998
 Stereo • 47:28
 Sci-fi classic gets imaginative,
 avant garde score; a signature
 work. **\$19.95**

□ Vol. 1, No. 2
**The Paper Chase/
 The Poseidon Adventure**
JOHN WILLIAMS
 Film released: 1973/72
 Studio: 20th Century Fox
 Genre: Drama/Disaster
 Silver Age Classics
 CD released: July 1998
 Stereo/Mono (combo) • 75:53
 Two scores plus the Main Title
 to *Conrack* (1974). **\$19.95**

□ Vol. 1, No. 1
Stagecoach/The Loner
JERRY GOLDSMITH
 Film released: 1966/1965
 Studio: 20th Century Fox
 Genre: Western (film/TV)
 Silver Age Classics
 CD released: May 1998
 Stereo (Stagecoach)/
 Mono (Loner) • 45:25
 Film score plus TV theme and
 two episode scores. **\$19.95**

□ FSM-80125-2
Mad Monster Party
MAURY LAWS
 Film released: 1998
 Studio: Rankin/Bass
 Genre: Animagic
 Percepto/Retrograde Records
 CD released: 1997
 Stereo 36:48
 30th Anniversary edition score
 features vocals by Boris Karloff
 & Phyllis Diller. **\$16.95**

□ FSM-80124-2
Deadfall
JOHN BARRY
 Film released: 1968
 Studio: 20th Century-Fox
 Genre: Heist caper
 Retrograde Records
 CD released: 1997
 Stereo 40:23
 Features "Romance for Guitar
 and Orchestra," vocals by
 Shirley Bassey alternates. **\$16.95**

□ FSM-80123-2
The Taking of Pelham 1-2-3
DAVID SHIRE
 Film released: 1974
 Studio: M-G-M
 Genre: Thriller
 Retrograde Records
 CD released: 1996
 Stereo & Mono • 30:55
 Unparalleled '70s 12-tone jazz/
 funk fandango on FSMs first
 album release. **\$16.95**



BOOKS FOR MUSIC LOVERS

The Score: Interviews with Film Composers
 by Michael Schelle
 Q&As with Barry, Bernstein, Blanchard, Broughton,
 Chihara, Corigliano, Howard, Isham, Licht, McNeely,
 T. Newman, Shaiman, Shore, Walker and C. Young.
 Silman-James Press, 432 pp., softcover. **\$19.95**



Stu Who? Forty Years of Navigating the Minefields of the Music Business by Stu Phillips
 Stu Phillips's career encompasses groovy cult films and virtually every Glen Larson TV show ever produced. *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 Cicord Press, 304 pp., hardcover, illustrated. **\$29.95**



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, 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 and probably the best film composer biography ever written. University of California Press. 416 pp., hardcover. **\$39.95**

Sound and Vision: 60 Years of Motion Picture Soundtracks
 by Jon Burlingame
 Comprised of composer mini-bios, with score reviews and a thorough overview of soundtrack album history, song compilation reviews, and a helpful movie music bibliography. Billboard Books, 244 pp., softcover. **\$18.95**



The Music of Star Trek: Profiles in Style by Jeff Bond
 The history of *Star Trek* scores, from 1966 thru 2000. With interviews of composers Goldsmith, Courage, Fred Steiner, Fried, Ron Jones, McCarthy, Chattaway and others; music written for four TV series; a guide to score tracking; manuscript excerpts; and several cue sheets. Lone Eagle Publishing. 224 pages, softcover, illustrated. **\$17.95**



Memoirs of a Famous Composer—Nobody Ever Heard Of by Earle Hagen
 Composer Hagen (b. 1919) played trombone with Benny Goodman; worked under Alfred Newman at 20th Century Fox; and composed for thousands of hours of television (including *I Spy*, *The Mod Squad* and *The Andy Griffith Show*) and authored two books on film composing. This is Hagen's own story. Xlibris Corporation. 336 pages, hardcover. **\$34.95**



U.S. Soundtracks on CD: Scores for Motion Pictures and TV 1985-1999
 Price Guide by Robert L. Smith
 FSMs 2nd market-standard price guide contains 2,400+ album titles with stats, collectibility data and estimated values—and annotated to differentiate originals, reissues, commercial albums and promos. Smith surveys the market and provides a checklist for collectors. Vineyard Haven LLC, 154 pp., softcover. **\$17.95**



EXCLUSIVE VIDEO! Basil Poledouris: His Life and Music

Visit with the composer of *Conan the Barbarian*, *Big Wednesday* and *Lonesome Dove*. Tour his personal and professional worlds, from composing to sailing. The 50 minute video includes footage of Basil conducting and at work on *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and appearances by wife Bobbie and daughter Zoë. Discover the man behind the music, in a way you'll never see on TV, or experience in print. Specify NTSC (U.S.) or PAL (European) **\$19.95**

New Ordering Information For CDs Only—Please Read!

Buy FSM CDs directly from Screen Archives Entertainment (use form at right).

SHIPPING RATES:

- USA and CANADA:** \$3.50 for first CD and .50 for each additional CD (be sure to add .50 postage for each cd in multiple cd sets).
- ALL OTHER COUNTRIES:** orders are sent air mail; add \$7.00 for first disc and \$1.75 for each disc thereafter (be sure to add \$1.75 postage for each cd in multiple cd sets).
- DOMESTIC ORDERS** are sent First Class mail unless UPS is requested (for UPS add an additional \$4.00 to the postage rate). Alaska and Hawaii are excluded from UPS shipping.
- INTERNATIONAL ORDERS** are sent air mail. For an additional \$8.00, you can opt for registered delivery.
- OUT-OF-STOCK ITEMS** will be back-ordered. Due to occasional supply uncertainties, payment for out-of-stock items will be credited to your account or refunded at your request. Please allow 4-6 weeks for delivery.

CONTACT INFO:

MAILING ADDRESS: SCREEN ARCHIVES ENTERTAINMENT P.O. Box 550, Linden, VA 22642-0550
FOR PHONE OR FAX ORDERS, CALL PH: (540) 635-2575 / FAX: (540) 635-1154
 (Call Monday-Thursday, 10:30 a.m. to 5:00 p.m. e.s.t. and Friday 10:30 a.m. to 2 p.m. e.s.t.)
QUESTIONS ABOUT SOUNDTRACKS OR ORDERS, E-MAIL:
 craig@screenarchives.com or charles@screenarchives.com

Books and backissues available—while they last—from FSM (use form between pages 8-9).

FSM: The Complete Collection—Going Out of Stock!

This is your last chance to buy every single issue of *Film Score Monthly* we've ever published.



From #1, the little one-page xerox Lukas Kendall circulated to 11 people in June 1990, to the present day—the glorious, glossy mag beloved the world over—you can have it all for one all-inclusive price: \$189.95. (See above listings for contents and notations as to which editions are xerox-only.)

That may seem like a lot of money, but this set represents almost 15 years worth of film score passion, 150+ issues, 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.)

GET IT WHILE YOU CAN; the ENTIRE COLLECTION of FSM! **\$189.95**

Only 12 sets left!
Buy today! Or Cry Tomorrow!



TO ORDER CALL: (540) 635-2575 Mon.-Fri. 10:30 a.m. - 5 p.m. EST / FAX: (540) 635-1154 • GO ONLINE AT: www.filmscoremonthly.com



BACK ISSUES OF FSM VOLUME ONE 1993-96

24 pp. unless noted.

Asterisk (*) indicates photocopies.

*#30/31, Mar. '93 64 pp. M. Jarre,,
Morricone albums, 1992 in review.
*#32, Apr. '93 16 pp. Matinee temp-track,
SPFM '93 Conf., *Star Trek* editorial.
*#33, May '93 12 pp. Book reviews,
classical/film connection.
*#34, Jun. '93 16 pp. SPFM: Goldsmith;
Orchestrators; *Lost in Space*; Bruce Lee.
*#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;
sexy LP covers; '93 in review.
*#44, Apr. '94 J.McNeely; B. Poledouris;
SPFM: Morricone.
*#45, May '94 R. Newman; G. Revell (*The
Crow*); *Schindler's List*; Instant Liner Notes.
*#46/47, Jul. '94 P. Doyle, J.N.Howard;
J.Morgan (on H. Salter); Mancini tribute.
*#48, Aug. '94 M. Mancina (*Speed*); aspir-
ing composers advice; CAM CDs.
*#49, Sept. '94 H. H. Zimmer; S. Walker;
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; Shostakovich Anonymous.
*#53/54, Feb. '95 M. Shaiman Pt. 2;
Petit & Trovajoli; Academy Awards Pt. 1;
rumored & quad LPs.
*#55/56, Apr. '95 B. Poledouris; A. Silvestri;
Oscar & Music 2; Recordman's Diary.
*#57, May '95 Broughton; M. Goodman; '94
Readers Poll; Goldsmith concert.
*#58, Jun. '95 M. Kamen; Royal S. Brown;
History of Soundtrack Collecting.
*#59/60, Aug. '95 48 pp. Sex Sells;
Soundtrack Collecting 2; concert debate.
*#61, Sept. '95 E. Goldenthal; Kamen 2, C.
Lennertz; classical music for 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; Davy Crockett LPs.
*#64, Dec. '95 D. Elfman Pt. 2, Recordman/
Blaxploitation; *House of Frankenstein*.
*#65/66/67 Mar. '96, 48 pp. T. Newman;
Takemitsu; *Robotech*, *Star Trek*; best of '95;
film score documentary reviews.

*#68, Apr. '96 *The Taking of Pelham One
Two Three*; C. Burwell; gag obituaries.
*#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;
Escape from L.A.; cond. J. Mauceri.
*#73, Sept. '96 Recordman on War;
Monstrous Movie Music; Miles Goodman.
*#74, Oct. '96 '90s Action Scores; Cize
Music '96 (Barry, Zhou Jiping); Vic Minsky.
*#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.

VOL TWO, 1997

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 *STARSHIP BASIL*,
Shore, Alloy Orchestra; Golden Age CDs.
*Vol. 2, No. 9, Nov./Dec. '97 BOND/
ARNOLD; J. Frizzell; Neal Hefti; *U-Turn* &
The Mephisto Waltz; Razor & Tie CDs.

VOL THREE, 1998

48 pp. each

*Vol. 3, No. 1, Jan. '98 WILLIAMS BUYER'S
GUIDE 1, M. Danna, *Titanic*'s music super-
visor, Silvestri lecture, Rykodisc CDs.
*Vol. 3, No. 2, Feb. '98 PHILIP GLASS,
Williams Buyers Guide 2, D. Amram,
Goldsmith/Varèse, Pendulum CDs.
*Vol. 3, No. 3, Mar./Apr. '98 *TITANIC*; Best of
1997, Cinerama, Greig McRitchie, Oscars.
*Vol. 3, No. 4, May '98 SCI-FI; B. Broughton,
D. Arnold; *CE3K* restoration; Williams
Guide 3; Ed Shearmur; Fox Classics CDs.
*Vol. 3, No. 5, Jun. '98 *X-FILES*; Godzilla; J.
Chattaway; Broughton Guide; D. Reynolds,
D. McCarthy, Anne Dudley, SCL Conf..
*Vol. 3, No. 6, Jul. '98 LOVE ISSUE; 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, Broughton Guide 2.
*Vol. 3, No. 8, Sept. '98 LALOSCHIFFRIN;
B. Tyler; T. Jones; Williams premiere.
*Vol. 3, No. 9, Oct./Nov. '98 KORNGOLD:
Williams at Tanglewood; Citadel Records.
*Vol. 3, No. 10, Dec. '98 *THE PRINCE OF
EGYPT*; E. Emir (Ranin); 50+ CDs.

THE END IS NEAR...
Stocks of printed backissues
are running low. Order
copies of FSM with the form
between pages 8-9.

VOL FOUR, 1999

48 pp. each

*Vol. 4, No. 1, Jan. '99 NFL FILMS,
Goldsmith/Carnegie Hall, Elfman, *Wing
Commander* game; Indian funk.
*Vol. 4, No. 2, Feb. '99 GOLDSMITH GUIDE:
The '90s; *The Exorcist* (D. Shire); promos.
*Vol. 4, No. 3, Mar. '99 BEST OF '98; W.
Carlos; Goldsmith Guide 2; Hammer.
*Vol. 4, No. 4, Apr./May '99 PRINCE
WAXMAN; '98 Readers Poll; Goldsmith
Guide 3; Barry bios; C.Gerhardt obit.
*Vol. 4, No. 5, Jun. '99 *THE PHANTOM
MENACE*, *Halloween H20*, *Affliction*.
*Vol. 4, No. 6, Jul. '99 E. BERNSTEIN; *Austin
Powders 2*; Goldsmith Guide 4; USC.
*Vol. 4, No. 7, Aug. '99 WARNER
ANIMATION; *Phantom Menace*, *Battlestar
Galactica*; Emil Richards; ASCAP.
*Vol. 4, No. 8, Sept./Oct. '99 STANLEY
KUBRICK; Poledouris; Goldsmith Guide 5.
*Vol. 4, No. 9, Nov. '99 COMPOSER
STAMPS; *Papillon*; Peter Thomas.
*Vol. 4, No. 10, Dec. '99 SCORES OF
SCORES: review compilation issue.

VOL FIVE, 2000

48-64 pp. each

*Vol. 5, No. 1, Jan. '00 SUPERMAN:THE
MOVIE H. Shore; Goldenthal, Barber, Tyler,
Debney, Robbins; Pocket Reviews debut.
*Vol. 5, No. 2, Feb. '00 JERRY FIELDING;
Top picks for '99; George Duning obit.
*Vol. 5, No. 3, Mar. '00 PHANTOM MENACE
CD; Reader pix '99; C.H. Levenson's "last".
*Vol. 5, No. 4, Apr./May '00
BERNARD HERRMANN; R. Marvin (U-571);
Tora! Tora! Tora!; Film score agents, pt.1.
*Vol. 5, No. 5, Jun. '00 TENTH
ANNIVERSARY! *Jaws* 25th Ann. CD; J. N.
Howard (*Dinosaur*); Goldsmith Guide Pt 6.
*Vol. 5, No. 6, Jul. '00 SUMMER SCORE
ROUND-UP; D. Newman; Session Notes.
*Vol. 5, No. 7, Aug '00 B. BROUGHTON;
Shaiman gives hell; Elfman & mom.
*Vol. 5, No. 8, Sept./Oct '00 R. NEWMAN

Things To Come, *The Goonies*, NPR
honors.

*Vol. 5, No. 9, Nov./Dec. '00 64 pp. 101
GREAT FILM SCORES; (*Crouching Tiger*,
Hidden Dragon); Shore; *Back to the Future*.

VOL SIX, 2001

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.
*Vol. 6, No. 6, July '01 PLANET OF THE
APES; H. Zimmer; Horner Guide 2; Shore.
*Vol. 6, No. 7, August '01 QUINCY JONES
PT. 1; *Moulin Rouge*; J. Morgan on Golden
Age; Score Internationale; Random Play.
*Vol. 6, No. 8, September '01 ANGELO
BADELAMENTI; N. Carolina School of the
Arts; Earle Hagen; Halloween DVDs; more.
*Vol. 6, No. 9, Oct./Nov. '01 LORD OF THE
RINGS; Ronald Stein; T.Jones; Davis Meets
Williams; M. Danna; Pukas comix debut.
*Vol. 6, No. 10, Dec. '01 SCORES OF SCORES;
Alejandro Amenábar; G. Yared; Hobbit
music; H. Gregson-Williams, R. Kent.

VOL SEVEN, 2002

48 pp. each

*Vol. 7, No. 1, Jan. '02 THE BEST & THE
WORST: 2001; Horner Guide Pt 3; Zimmer;
Logan's Overrun; *Enterprise*; Yann Tiersen.
*Vol. 7, No. 2, Feb. '02 HAPPY BIRTHDAY,
ELMER BERNSTEIN; Rózsa speaks!;
Richard Rodney Bennett; *John Q. Freality*.
*Vol. 7, No. 3, Mar./Apr. '02 THE SCORPION
KING; Hook (Williams); Edda Dell'Orso;
Craig Armstrong (*Moulin Rouge*); Oscars.
*Vol. 7, No. 4, May/June '02 SUMMER
BLOCKBUSTERS; M. Mothersbaugh;
Legend on DVD; (ASCAP winners).
*Vol. 7, No. 5, Jul. '02 MURDER
MUSIC: Film Noir; Williams; Goldsmith; M.
Kamen; P. Schickele (*Silent Running*).
*Vol. 7, No. 6, Aug. '02 JAZZ IN FILM, S.
Clarke & T. Blanchard; K. Badelt; Louise
Steiner memoir; Billy Goldberg.
*Vol. 7, No. 7, Sept. '02 FSM'S TOP 40 COM-
POSERS; John Frankenheimer; L. Schifrin;
J. Klimek; *The Kid Stays in the Picture*.
*Vol. 7, No. 8, Oct. '02 FALL FILM ROUND-
UP: E. Bernstein; E. Goldenthal; D. Elfman;
S. Bramson (JAG); Michael Hennagin.
*Vol. 7, No. 9, Nov. '02 BOND TURNS 40;

W. Ross (*Harry Potter*, *Tuck Everlasting*);
George Feltenstein (TCM); CD Wishlist.

*Vol. 7, No. 10, Dec. '02
TOWERING ACHIEVEMENTS: H. Shore;
Ray Ellis (Filmation); The Alloy Orchestra,
Spy Notes (secret agent discs).

VOL EIGHT, 2003

48 pp. each

*Vol. 8, No. 1, Jan. '03 JOHN WILLIAMS;
Best & Worst 2002; *Star Trek* film scores.
*Vol. 8, No. 2, Feb. '03 HOW THE AWARDS
WERE WON; J. Williams & L. Statkin; Jan
Hammer; C. Martinez, C. Pope, S. Walker.
*Vol. 8, No. 3, Mar. '03 MAGNIFICENT
MOVIE MUSIC MOMENTS; Brian Tyler;
J.Ottman; D. Davis (*Matrix Reloaded*).
*Vol. 8, No. 4, Apr-May '03 MEET THE
FOLKS: (A *Mighty Wind*); M. Hamlich; G.
Fenton (*The Blue Planet*); Bond reissues.
*Vol. 8, No. 5, June '03
BOOM TIMES: SUMMER; Bond reissues 2;
Jan Hammer 2; Korngold DVD.
*Vol. 8, No. 6, July '03 THE PIRATE ISSUE:
K.Badelt, H. Gregson-Williams; R.
Portman's opera, The Sherman Bros..
*Vol. 8, No. 7, August '03 SEX, LIONS &
AUDIOTAPE: P. Doyle; M. Kamen; Betty
Comden, C. Lennertz; audio formats.
*Vol. 8, No. 8, Sept. '03 LOVE THAT BOOB
TUBE; Staff picks; *Indiana Jones and the
Temple of Doom*; M. Barwood.
*Vol. 8, No. 9, Oct.-Nov. '03 MATRIX
CONCLUSIONS; "Dumped?": 50+ cut &
altered scores; The Gospel of Jeff Danna.
*Vol. 8, No. 10, Dec. '03 SHORE RETURNS:
At the *Return of the King* sessions; Kamen
Tribute; G. Yared; Holiday DVD roundup.

VOL NINE, 2004

48 pp. each

*Vol. 9, No. 1, Jan. '04 BEST OF THE
WORST, 2003; Thomas Newman; A.
Desplat; Williams' in Chicago; *The Shining*.
*Vol. 9, No. 2, Feb. '04 JAMES HORNER
THEN AND NOW; J. Debney; B.T.;
Composers of *South Park*.
*Vol. 9, No. 3, Mar. '04 JON BRIO/AN TYLER
BATES; *The Bride of Frankenstein*; (*Robin
Hood x2*); The Music of the Christ; TheRza.
*Vol. 9, No. 4, Apr.-May '04 THE FALL OF
TROY; *Forbidden Planet*; B. Poledouris;
David Shire; Goldsmith on *Apes*.
*Vol. 9, No. 5, Jun.'04 JERRY GOLDSMITH
SUMMER: Stephen King TV; *Dirty Harry* on
CD; Mr. Songtrack, Gary LeMel.
*Vol. 9, No. 6, Jul.'04 KEEPING IT REAL:
Reality TV scores; John Morgan Re:Re-
recordings; George Bassman profiled.
*Vol. 9, No. 7, Jul.'04 JERRY GOLDSMITH
1929-2004: Tributes, retrospectives,
imaginary chats and an unwritten letter.

Index What exactly have we printed in
FSM? Here's a handy index of all content
through 2003, compiled by Dennis Schmidt.
Cost same as one back issue.



(continued from page 35)
lost over his wife.

As interesting as this scenario may sound, the film, unfortunately, creaks under the weight of its pretensions. That is, it is essentially a porn flick with a brain, and ultimately it's neither stimulating as erotica nor compelling as drama. And yet there is a certain majesty about this movie, an undeniable grandness that results, in part, from Brando's tormented performance and Vittorio Storaro's gorgeous camera work. Gato Barbieri's Grammy-winning score also elevates the picture considerably, enriching it with jazz arrangements that mimic and amplify the painful emotions that bedevil the film's protagonists.

Surprisingly, though, many of Barbieri's compositions avoid or minimize the characteristic sounds of tango. On a track like "Jeanne," for example, the composer combines a soaring saxophone, orchestral strings and a thumping upright bass to generate a chic, pseudo-classical sound that borrows more from Cole Porter and Cannonball Adderly than Astor Piazzola and Carlos Gardel. Similarly, "Fake Ophelia" shies away from the predictable lockstep rhythms of the dance floor by juxtaposing a drowsy figure performed on a variety of jazz and orchestral instruments, notes that quiver and twitch in the lower registers like bits of paper in the wind.

Several tangos do appear, however. And yet they generally violate the standards and conventions of the form, primarily because Barbieri often overshadows or ignores the bandoneon—the tango's hallmark instrument—replacing it, instead, with his saxophone. Thus a track like "Girl in Black—Tango (Para Mi Negra)," sounds like tango, moves like tango and, at the same time, swings like Coltrane on Bleeker Street. A strategy like this may make purists gag. Yet Barbieri's fusions shouldn't upset general listeners too much. Erratic and

pretty, these numbers pounce along like cats on a fence, running high and then low and slow, and then fast, with an unpredictable and always interesting gracefulness.

The first 11 tracks on this CD were not used in the movie. Instead, they were recorded for the soundtrack album, which was released in 1975 by United Artists. In 1998, though, Barbieri collected 29 cues from his original score, putting them together and releasing them as *The Last Tango in Paris Suite*. Both works appear on this album. No doubt the completists among us will be thrilled. —**Stephen B. Armstrong**

**Il Giardino Delle Delizie (1967)/
L'Uomo Proiettile (1995)/
Quartiere (1987) ★**

ENNIO MORRICONE

GDM 2041 • 16 tracks - 51:36

The fact that this CD has 16 tracks is amusing, as it sounds like it could easily be only three. Covering three obscure films, this release seems to exist purely due to the Ennio Morricone name, as nothing in any of the tracks is particularly noteworthy.

Opening with a rousing rock-out theme in the vein of Morricone's traditional spaghetti western sound, the album at first seems promising. Unfortunately, there's only one variation on the melody (I'd expect this from Blink 182, but not from a living music legend), and it quickly grows irritating. Things aren't helped by poor sound quality, a problem that plagues much of the album. Morricone has visited the well too many times with this sort of stuff, and it would have been nice to have him try something different

LAST TANGO IN
PARIS



than his usual formula. That wish is granted in tracks 2 through 5, which sound like one gargantuan 13-and-a-half-minute piece of sound design that meanders all over the place without actually arriving anywhere.

Tracks 6 through 16 (the end of the disc) might as well be one track. Even though they're from two different films, the main piano and strings themes are interchangeable. It's not an especially inspired idea, sounding too deliberately "romantic" and coming off schmaltzy. Virtually every one of the last 11 cues sounds the same, hitting the same level of emotion and rendering what little impact the theme had to begin with utterly minimal.

Had a single selection from each of these three films appeared on some compilation CD, that would have been more welcome than this bloated release. Here, the scores end up only exposing music that would be better left unheard. For completists only—there's far too much bad here that masks the good. —**Luke Goljan**

Spider-Man (1967) ★★ ★ 1/2

**RAY ELLIS, arranged and
performed by VOLUME**

No Label (UPC 7 7721510375 7)
9 tracks - 26:03

This CD, released in 2002, features Winnipeg-based rock group Volume tackling Ray Ellis' swinging score for the 1967 animated *Spider-Man*. It was clearly a labor of love for the group. Produced with Ellis' support, the group pored over hours of VHS tapes to re-create the sonic world that helped make the TV show so memorable. The band succeeds on nearly every level, augment-

ing the four-man band with back-up vocals, trumpet, flugel horn and Moog synthesizers to capture the heady, propulsive, rhythmic style of Ellis' music. Some tracks may be a little too rocked-up for soundtrack purists (Volume definitely puts its own spin on the music), but many are dead-on reconstructions, and the rockier tracks are still instantly recognizable and fun listens. But don't take my word for it: download some sample tracks from the group's website: www.volumetheband.com or www.spider-band.com. The brief running time is more than compensated for by a low sticker price. This is \$10 from cdbaby.com!

A brief rundown of the tracks: "Theme From Spider-Man" is the band's take on the theme song by Bob Harris, with a single female vocalist replacing the original recording's female harmony. "Sandman" is a traveling swing/jazz fusion that often represented the bustling city. "Kingpinned" is an aggressive, sharp-edged rhythmic progression punctuated by screaming brass that crescendos to a halt.

"Dementia 5" is the spacey, ethereal tinkling music that often accompanied Spider-Man's "alien" landscapes. "Tribute to Spider-Man" is a seven-minute cue that builds from subtle menace to a throbbing, pounding climax. "Red-Dog Melvin" is an infectious groove for electric bass and wailing guitars. "Electro" is swinging-into-action music that bursts into full R&B groove with jazzy electric bass. "Jameson" is a thematic upbeat groove that was often used to lead up to a commercial break or finale. And "Instrumental" is menace-free traveling music derived from the main theme; it gets Spider-Man back to Peter Parker's life and a happy ending.

Ray Ellis' music has long been sought by film score aficionados and Spider-Man fans, and this CD goes a long way toward making these great themes

accessible and presenting them to a wider audience. Volume is to be commended for its care and diligence in preserving some of Ellis' music as well as a part of (almost) everyone's shared childhood. It doesn't get any groovier than this. I only wish the CD was longer. —Paul Ettinger

Lewis and Clark: A Film by Ken Burns ★★ 1/2

Columbia Legacy CK 90658
34 tracks - 67:55

Horatio's Drive: America's First Road Trip ★★ 1/2

Columbia Legacy CK 90659
33 tracks - 67:56

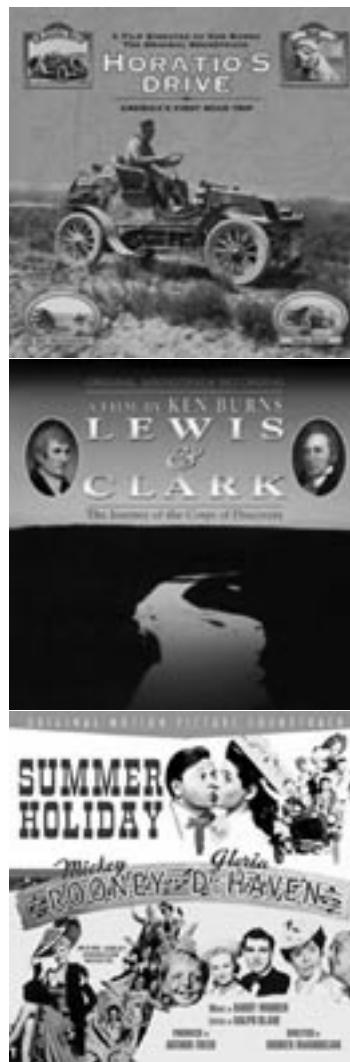
Ken Burns has produced acclaimed documentaries on the Civil War, jazz, baseball, Mark Twain, the Lewis and Clark expedition and, coming this October, a film about America's first road trip. Those familiar with the packages of books, videos and CDs that always accompany Burns' projects will not be surprised by Columbia's two CDs. Though 1997's *Lewis and Clark: The Journey of the Corps of Discovery* is a rebroadcast, it has similarities with the new *Horatio's Drive*.

Lewis and Clark is simply a reissue of the BMG Music release. The intent was to use a number of traditional American folk melodies and Native American songs, along with a few apparently new stylized folk pieces from the likes of Peter Ostroushko, Bobby Horton, Emmy Duncan, Phil Cunningham, Jacqueline Schwab, and Native Americans Gary Stroutsos, Epaminondas Trimis and Joseph Fire Crow. Many of the tracks list Ken Burns as the "arranger." Unfortunately, the music, while intending to be samples from the period when Lewis and Clark set forth (1804-1806), is suspiciously much more like contemporary folk music. So purists hoping to hear a more musicological approach to the production can skip this album. It's more of the commercial variety.

Early American folk music

does owe a lot to Irish fiddle technique, and many of the performances here would not be out of place in films of that genre. The performances are excellent, though a little too antiseptic for my tastes. There are also some solo piano ballads that have an improvisational jazz feel. However, the CD will be most enjoyable for anyone who likes country fiddle and folk music interpretations of classic melodies like "Beech Spring" and "Shenandoah." Another feature of the CD is the inclusion of select narration that helps place the listener in the overall dramatic flow. As always, the list of those lending their talents is impressive, and we hear Matthew Broderick, Sam Waterston, Kevin Conway and Adam Arkin, among others. The narrations are tracked individually with sound effects that aren't distracting.

Horatio's Drive: America's First Road Trip is a documentary that follows the 1905 cross-country automobile drive. The story relates the journey of Dr. Horatio Nelson Jackson's 63-day drive from California to New York in a cherry-red Winton. The film follows along the 5,600-mile trip, taking in the many views and adventures. Like earlier companion CDs, this one features a lot of contemporary-sounding, overproduced folk music and very little period music. There are a couple of performances from 1917-18, featuring the Original Dixieland Jazz Band, that were previously released on Ken Burns' Jazz. More recent recordings featuring Earl Scruggs, Bobby Horton and John McEuen are included as well (some previously issued). Film music fans may find the brief "Storm Music," by J.S. Zamecnik, an interesting glimpse at early silent film music. Too bad that other such music could not have been included to underscore this film. It is unclear whether the packaging will include a narrative booklet for each track as in the *Lewis and Clark* disc. Narrative passages also appear on this disc:



Tom Hanks, Tom Bodett, George Plimpton and Murphy Guyer all offer brief contributions to the project. —S.A.K.

Summer Holiday (1948) ★★ 1/2
WARREN, BLANE, SALINGER

Turner/Rhino Handmade
22 tracks - 76:52

In the annals of musicals produced by M-G-M's legendary Freed Unit, *Summer Holiday* stands apart as an ambitious yet unsuccessful grand experiment that attempted to take the genre in an innovative new direction but never quite made it over the border. Director Rouben Mamoulian (*Golden Boy*, *Queen Christina*) envisioned remaking Eugene O'Neill's play *Ah, Wilderness!* (which Metro's Clarence Brown had directed in 1935) as a "musical play," one that seamlessly integrated lyrics and dialogue. In 1964, director Jacques Demy would nail this inventive approach with his beloved *Les*

Parapluies de Cherbourg, in which Catherine Deneuve and Nino Castelnuovo sing about everything: their love for one another, his enlistment in the Algerian war and the price of postage stamps. Barbra Streisand would take things a step further in *Yentl*, her 1983 directorial debut, which featured songs that served as musical monologues for the title character. Michel Legrand and Marilyn and Alan Bergman's score was so emotionally resonant that it won a well-deserved Oscar. The creators of *Summer Holiday* were not nearly as fortunate.

To be fair, it's difficult to evaluate *Summer Holiday* and its soundtrack, as the picture as released is something of a disemboweled shell. After several unenthusiastic previews in 1947, Mamoulian's meticulously conceived paean to Americana was mutilated by the studio, and elaborately designed musical numbers were hacked away. Along with some of the director's most keenly observed scenes, the unifying concept of interconnecting the spoken and the sung was largely tossed overboard. Composer Harry Warren and lyricist Ralph Blane would witness the wholesale plundering of their sprightly score.

Despite the post-production pillaging, certain pleasures still remain. Both the movie as released and this Turner/Rhino edition of the soundtrack begin very promisingly with "Our Home Town," an inspired six-minute sequence that introduces the Millers of Connecticut, a prototypical turn-of-the-century family that appears to dwell within a quaint painting by Currier and Ives. Blane's lyrics are playful yet sharp, and the blending of speech and song is nearly subliminal: "We are proud of all our shady trees, the maple and the birch, and when Sunday rolls around, you'll find that everyone's in church." Mamoulian's preface is stylistically similar to the opening of Vincente Minnelli's *Meet Me in St. Louis*,

released four years earlier. In fact, with Mickey Rooney headlining *Summer Holiday*, the Millers of Connecticut seem like second cousins to the Smiths of St. Louis, but O'Neill's languid brood is never as charming or captivating as Judy Garland & Co.

A 1946 memo from Mamoulian to his production staff outlined the need for an exterior set to accommodate Rooney's ride in "The Stanley Steamer." A mini-classic, this one number is so exuberantly bouncy and lyrically energetic that it leaves one wondering why the rest of the score isn't as infectiously memorable as this Harry Warren humdinger. Curiously, Mamoulian seemed at a loss as to how to stage what is by far the most exciting and vigorous song in the entire film. What should have been the visual counterpart to Minnelli's mounting of "The Trolley Song" is instead pictorially sluggish and oddly uninvolved. The onscreen action (or listless lack thereof) is no match for that scintillating little ditty: "Put on your veil, put on your duster, get the yen for goggles when the wind's a guster..."

The most elaborate of the cut numbers was a colorful fantasy episode titled "Omar and the Princess," in which Rooney imagines himself and girlfriend Gloria DeHaven as Omar Khayyam and his "Persian lamb." Melodically, this selection is a bit too reminiscent of the Gershwins' "But Not for Me" for its own good, but it's still considered one of the most coveted lost sequences among M-G-M musical enthusiasts. Although the footage of this scene

was destroyed in a nitrate fire in the '50s, the audio elements are still intact, and the version included on this edition of the soundtrack doesn't sound too weathered. Residual evidence of this excised scene remains in the finished film as Rooney and father Walter Huston engage in a lively dinner table discourse regarding Khayyam's Rubaiyat. Why the meddling powers-that-were retained this talky exchange and dropped the number is one of life's unanswered questions, but it clearly demonstrates how ambivalent studio executives were about this project.

For years, bootleg recordings of songs shaved from *Summer Holiday* circulated among aficionados. DeHaven's "Wish I Had a Braver Heart" and Huston's complete rendition of "Spring Isn't Everything" were included on Volume 2 of *Cut! Outtakes From Hollywood's Greatest Musicals*, a 1976 vinyl compilation of deleted treats. Those and other missing moments are resurrected on this release, along with seven demos featuring Metro pianist Bobby Tucker accompanying Blane (who actually outshines DeHaven on "Wish I Had a Braver Heart").

Many Freed Unit fans have long hoped that one day a print of Mamoulian's director's cut of *Summer Holiday* might surface. As the decades fly by, that possibility seems ever more remote, but this thoughtfully compiled soundtrack is a pleasant reminder of what might have been.

—Mark Griffin

Jon Brion (continued from page 11)

JB: I am not working on anything in the immediate future.

MR: Would you miss working on scores if this was your last film?

JB: I don't know. I can't say; I take each thing in the present tense. If [it's] somebody who I respect, who has obviously done creative work in the past, then I could be into that. If someone is just starting out, and I understand what they are getting at, I might say, "Oh, I wasn't interested in doing a movie, but damn it, I will take this one." **FSM**

Ennio Morricone: A Man and His Music (1995)

DVD Directed by DAVID THOMPSON

Immortal Video - 55 Minutes • in English and Italian

ENNIO MORRICONE IS ONE OF THE TRUE GENIUSES OF FILM MUSIC. FEW are more deserving of a life-spanning documentary. For those fans who were disappointed with the Special Edition DVDs of *Once Upon a Time in the West* and *The Good, The Bad, and the Ugly* (where he was conspicuously absent from the bonus features) this DVD is especially welcome.

When I first laid hands on this DVD I felt a sense of trepidation. The cover artwork is ugly. The bonus CD of his music consists of cover versions played by Soho Strings (actually a cheap-sounding keyboard/synthesizer—though they are "faithful" performances). The liner notes have typos, and the disc is manufactured in Portugal. All these factors could reasonably lead one to believe that this is a low-budget, low-quality production. Not to worry—the small print reveals that one of the producers is the always-dependable BBC.

This is an excellent documentary. Morricone fans will be thrilled, but I think all film music fans will enjoy the film for the behind-the-scenes look it gives at both the filmmaking and film scoring processes. If only it were longer.

Morricone is a perfect subject for a documentary, not just for his talent but for his history. Although he has scored many high-profile Hollywood films, he has spent most of his career working in Italy. Thus, much of his life and work are little known to Americans—the best source for info until now has been Christopher Frayling's fine biography of director Sergio Leone.

Among the fascinating facts I learned from this film:

- Morricone started out professionally as an arranger of popular music. He was admired for his innovative arrangements, making him something akin to an Italian version of Phil Spector. He was also deeply involved in the world of avant-garde concert music. (If you've wondered where his unique sound came from, this multifaceted musical background gives insight into its evolution.)
- When he entered the conservatory to study trumpet, he was originally told he would not be allowed to also study composition.
- The theme from *A Fistful of Dollars* originated in his adaptation of a Woody Guthrie song, "Pastures of Plenty," sung by Peter Tevis. I was aware of this from the Frayling book, but here, for the first time, we get to actually hear it. It is all there; the whip-cracks, bells, rapidly descending flute lines! It was this sound that Sergio Leone wanted for his first western. The rest is history.
- Morricone stopped working in the U.S. for a time after he found out he was being paid at the level of the lowest-rung Hollywood composers.

Morricone gives a revealing interview (in Italian, with subtitles), and we get to see him at work. Excerpts from one of his concert works are also presented. The closest thing to a negative comment comes from director Bernardo Bertolucci; recalling that in the late '60s nearly every film made in Italy was scored by Morricone, he calls the maestro a "factory."

What pleased me most about this film is that it includes interviews with his collaborators: musicians, producers, directors. The directors featured, most notably Leone, all have strong views on how their films should be scored. This documentary deftly illustrates the collaborative, creative nature of filmmaking.

Interviews, with film clips, include directors Gillo Pontecorvo (*The Battle of Algiers*); Bertolucci (*1900*); Brian De Palma (*Casualties of War*); and Leone.

The film ends, appropriately, with a long section on *The Mission*—to my ears his last great film score. Producer David Puttnam expresses disgust that Morricone was "grotesquely robbed of an Oscar." His co-producer Fernando Ghia concurs, then declares, "There is something more important. *The Mission* is there, and the music travels throughout the world. It is one of the greatest soundtracks ever made." The same can also be said of the music for *Once Upon a Time in the West*; *Duck, You Sucker*; *The Untouchables* and many other musical masterpieces from the pen of Il Maestro! —Bruce R. Marshall

Frightfully Good

A scary bushel of digital treats for Halloween • **By Andy Dursin**

The ghosts and ghouls are out once again—and as we head deep into fall, it's time for our annual round-up of creepy, bone-chilling films perfect for both Halloween and late-autumn viewing...

Friday the 13th: Ultimate Edition DVD Collection (Paramount, \$79)

Anyone who grew up in the '80s must have, at some point, run into the cinematic exploits of Crystal Lake's most infamous resident, Jason Voorhees. Never mind that the hockey-masked killer didn't actually begin his personal slaughtering of promiscuous teenagers until the series' first sequel and didn't don the mask itself until "Part III in 3-D"—no montage of '80s cinema would be complete without at least one shot of Jason plunging his machete into some hapless, idiotic teen with nothing other than sex on his or her mind.

Those bits of trivia are part of the fun of revisiting the legendary horror series in this terrific five-disc DVD box-set, which includes the entire run of *Friday the 13th* films released by Paramount between 1980 and 1989.

Sean S. Cunningham's original *Friday*, starring Adrienne King, Kevin Bacon and top-billed Betsy Palmer, set the standard for the hack 'n' slash adventures that followed through a succession of sequels (and countless rip-offs) produced on a nearly annual basis. Each is more or less formulaic—particularly entries II through V—but some of the casting is fun (Crispin Glover and Corey Feldman in *Part IV*, for starters), and the gory murders



WELCOME TO THE CLUB: Jason greets some new members at the climax of *Friday the 13th*.

become more elaborate and ridiculous with each passing film.

Though the well had long dried up by the mid-80s, the later *Friday* films tend to be more entertaining than their predecessors, due to the introduction of some comedic elements and wild plot twists that attempted to put a spin on the by-now well-worn genre.

For example, Tom McLoughlin's *Friday the 13th, Part VI: Jason Lives* boasts a gothic and intentionally self-referential tone that

livens up the action (and is a big improvement on the tepid *Parts IV and V*, with their ersatz-cliffhangers and tired scripts). Rob Hedden's surprisingly good *Friday the 13th Part VIII: Jason Takes Manhattan*, meanwhile, actually bothers to develop its lead characters and trace the Jason mythos back to the original film that started it all. By that time, box-office receipts were on the decline, but Hedden's movie holds up better than most of its predecessors, putting a nice, final touch on the "official" series (New Line would later purchase the rights to Jason, producing two tepid sequels in 1995 and 2001 before teaming him with Freddy

Krueger in last year's smash *Freddy vs. Jason*).

Paramount's box-set offers all eight films in widescreen presentations, spread across four platters. A bonus fifth disc sports all kinds of supplemental features, including the solid 102-minute "Friday the 13th Chronicles," which documents the evolution of the series with all-new cast and crew interviews. Additional cast interviews, trailers for each film, a featurette on Tom Savini's make-up effects, commentaries (on *Parts III and VI-VIII*) and nearly 20 minutes of alternate/deleted scenes (from *Parts I, IV and VI*) culled from a myriad of sources round out a disc that's bloody good, nostalgic fun—perfectly ripe for the season.

Van Helsing (Universal, \$29):

Nowhere near as bad as the reviews would lead you to believe, this Stephen Sommers film plays like a candy-coated Halloween amusement-park attraction. Sommers' "re-imagining" of the Universal Monsters may not have been what many fans were anticipating, but *Van Helsing* still provides a fun, no-brain, roller-coaster ride with solid effects and one of Alan Silvestri's best scores. Universal's Special Edition DVD includes multiple commentary tracks, a blooper reel, interactive segments where you can tour Dracula's Castle, featurettes on ILM's



effects and the Van Helsing character evolution (from the days of Edward Van Sloan)—plus a playable level from the Xbox game.

The Boston Strangler (Fox, \$15)

Richard Fleischer's taut, tense, docudrama recounting of the Albert Salvo murders finally arrives on DVD in a gorgeous new widescreen print that preserves the 1968 film's innovative use of split-screen cinematography. The performances of Tony Curtis, Henry Fonda and George Kennedy are solid, and Edward Anhalt's script manages to be straightforward and highly effective throughout—as is Richard H. Kline's atmospheric lensing of authentic Boston locales. Fox's DVD looks great and boasts an informative AMC *Backstory* episode, a vintage Fox Movietone newsreel and the original teaser and theatrical trailer.

Christine (Columbia TriStar, \$20)

Special Edition reissue of John Carpenter's 1983 thriller sports a superlative documentary by producer Laurent Bouzereau, recounting the Stephen King adaptation's inception, production and release. Nearly 30 minutes of deleted scenes are screened here for the first time, while Carpenter and star Keith Gordon contribute a fun commentary track for a movie that's hardly scary, but is, at least, atmospherically shot in scope and boasts early roles for Kelly Preston and ex-*Baywatch* babe Alexandra Paul.

Body Parts (Paramount, \$15)

Eric Red's cinematic forays have been few and far between, but all of them (including *The Hitcher*, *Near Dark* and the underrated werewolf flick *Bad Moon*) rank as at least superior genre fare. One of his few efforts as writer and director was this 1991 thriller with Jeff Fahey as a psychologist who receives a new arm in a transplant following a car accident. The arm, of course, seems to have a mind of its own, and the grisly truth behind his new appendage is soon unearthed by Fahey and wife Kim Delaney in this entertaining sleeper. Loek Dikker's score is creepy, and the movie's widescreen cinematography gives *Body Parts* a solid visual sheen, perfectly captured by Paramount in their new DVD release.

I Married a Monster From Outer Space

(Paramount, \$15)

Newlywed wife Gloria Talbott has a problem: New hubby Tom Tryon hasn't been acting like himself lately, and it's not because he's been off writing novels in his spare time, either. So begins Gene Fowler Jr.'s entertaining 1958 sci-fi tale, which boasts an



GRUESOME GROOM: *I Married a Monster From Outer Space*.

exploitation-like title but actually has grade-A production values and dialogue for this kind of black-and-white alien-invasion film. Paramount's DVD is in widescreen and looks great, while the mono mix crackles with old-time sci-fi sounds.

Orca (Paramount, \$15)

One of two blatant *Jaws* rip-offs newly issued on DVD (see *Tentacles*) Dino De Laurentiis' hysterical 1977 effort remains a hoot for entirely unintended reasons. Richard Harris plays a Quint-like fisherman who picks the wrong pregnant killer whale to slaughter, since its mate opts to exact revenge on Harris and his crew (including a young Bo Derek) by any means necessary—including devouring an entire dock! Ennio Morricone's morose score adds to the unbelievable proceedings, here captured on DVD at long last in its full Panavision glory. Don't miss it!

Bug! (Paramount, \$15)

Jeanot Szwarc credited his hiring on *Jaws 2* in part to his work on this tedious 1975 William Castle production, which should have been squashed from further distribution. Bradford Dillman plays an entomologist trying to stop a swarm of oversized cockroaches from overtaking mankind, while Charles Fox's ancient "electronic score" buzzes as loud as the insects themselves. Paramount's DVD dusts off this relic with a widescreen transfer and mono sound. Recommended only for those who felt that William Shatner's *Kingdom of the Spiders* was an underrated masterpiece.

Terror Train (Fox, \$15)

Produced during Jamie Lee Curtis' tenure as the unofficial "Scream Queen" of the horror genre, this better-than-average 1980 thriller

finds a killer stalking college students aboard a train on New Year's Eve. Ben Johnson plays the train conductor, ex-Prince protégé Vanity has a cameo role, and David Copperfield pops up just in time to provide some sleight of hand. Fox's DVD sports both widescreen and full-screen transfers, along with stereo sound of John Mills-Cockell's slightly eclectic score. A formulaic but competent piece turned in by director Roger Spottiswoode.

The Vanishing (Fox, \$15)

Jerry Goldsmith's jazzy score and an early Sandra Bullock appearance are the only memorable features of George Sluizer's 1995 thriller, a remake of his acclaimed 1988 Dutch film of the same name. Kiefer Sutherland and Jeff Bridges are both over-the-top, but at least Goldsmith's score and Peter Suschitzky's cinematography give the material a touch of class. Fox's DVD sports the original trailer plus both widescreen and full-screen transfers.

Tentacles/Empire of the Ants (MGM, \$15)

If *Orca* was up your alley, don't miss *Tentacles*, the 1977 Italian *Jaws* rip-off with a slumming John Huston, Shelley Winters and Henry Fonda trying to remain calm while a giant octopus stalks a quaint seaside community. Shot in Technovision, *Tentacles* is hilarious fun, with solid underwater photography and bad dubbing making for a spicy seafood entrée. MGM has coupled *Tentacles* on DVD with Bert I. Gordon's *Empire of the Ants*, his 1977 epic with Joan Collins stalked by huge insects that are barely seen due to budgetary constraints. Both movies look great in widescreen and sport their original trailers.

The Land That Time Forgot/ The People That Time Forgot (MGM, \$15):

The entertaining Amicus/American International adaptations of these Edgar Rice Burroughs novels are finally on DVD. Both films (produced in the mid-70s) boast so-so special effects and mediocre scripts, but director Kevin Connor is able to coax amiable performances from his casts (including Doug McClure, Patrick Wayne, Sarah Douglas and Shane Rimmer) in addition to a superb score by John Scott in the second film. Both movies provide fun viewing for younger viewers and look adequate in 16:9 widescreen.

Invasion of the Bee Girls/ Invasion of the Star Creatures (MGM, \$15)

Nicholas Meyer scripted *Invasion of the Bee Girls*, a low-budget but clever 1975 B-movie debuting here on DVD. Coupled with the horrible 1963 low-budget spoof *Invasion*

of the *Star Creatures* (with the unmemorable comedic duo of Robert Ball and Frankie Ray), *Bee Girls* might have worked better as a modern-day remake than the recent *The Stepford Wives*, with Meyer's script offering all kinds of satirical potential (only some of which is exploited in the original film). Both movies show their age but look as solid as they can in 16:9 widescreen.

**The Ghost in the Invisible Bikini/
Ghost of Dragstrip Hollow** (MGM, \$15)

American International's *Beach Party* series came to a close with *The Ghost in the Invisible Bikini*, the 1966 finale to the series, with Boris Karloff and Basil Rathbone reduced to "old school" comedic fodder for the likes of teens Tommy Kirk and Deborah Walley. Imminently forgettable, though MGM's DVD is made more appealing by its inclusion of the rarely seen 1959 B-movie *Ghost of Dragstrip Hollow*, which is just as idiotic but somehow more charming. The latter is included in its original full-screen black and white, while *Bikini* gets its premiere showing in full Panavision widescreen.

Cheerleader Camp/Happy Hell Night

(Anchor Bay, \$15 each)

The casting of '80s B-queens Betsy Russell and Lucinda Dickey gives *Cheerleader Camp* (formerly titled *Bloody Pom Poms*) a bit of energy; unfortunately, the rest of John Quinn's 1987 slasher film is predictable and tired. Ditto on the rarely seen 1992 horrific (in more ways than one) entry *Happy Hell Night*, with college co-eds being picked off by a former asylum inmate. Darren McGavin phones in his role in this barely released curio, recommended only for die-hard slasher fanatics with no other choices at their disposal.

Decoys (Columbia TriStar, \$25)

Canadian sci-fi effort finds Corey Sevier as a college student who uncovers that a trio of nubile blondes are really a trio of aliens from another galaxy seeking to mate, then kill, human males. Matthew Hasting's premise is fun, the casting is workable, and the upbeat soundtrack satisfying, but *Decoys* eventually backfires with a predictable ending coda that wrecks the whole show. Columbia TriStar's DVD offers a "Making Of" featurette and colorful widescreen transfer. Despite its ultimate downfall, this is still former Charles in Charge co-star Nicole Eggert's best made-for-video film in some time.



Dawn of the Dead: Ultimate Edition

(Anchor Bay, \$49)

This four-disc box-set of George A. Romero's seminal zombie classic (infinitely superior to this year's pointless remake) sports Romero's preferred theatrical version, a longer "Special Edition," and a shorter European version, plus a bonus DVD with documentary footage and other goodies. Fun, insightful commentary tracks, remastered soundtracks and transfers make this a must-have treat for any fan of the undead.

Lucasfilm Remasters, Take One

While the seemingly endless debate over George Lucas' equally endless alterations to his original *Star Wars* films continues as the original trilogy hits DVD (the Laserphile did not receive a screening copy prior to press), lost among the bickering is that Lucas has performed a more radical overhaul of his first film for its premiere DVD release.

THX 1138: The Director's Cut (\$26)

Unlike some of the more controversial alterations Lucas has made to *A New Hope* and its two sequels, the extensive changes Lucas has applied to *THX 1138* haven't been as lambasted, likely due to the fact that the auteur's first feature film has never been as embraced by its audience as Luke, Han and the Skywalker clan.

The good news here, though, is that Lucas' additions (and there are many of them) actually help the pacing and overall viewing experience of *THX 1138*, which has never been a personal favorite of mine (I found the movie cold and sterile, like its Orwellian/future setting). With its additional CGI enhancements, carefully re-edited scenes, added backdrops, and alterations both subtle and obvious, Lucas has produced a revision that actually does—here at least—seem to better convey the intentions of its filmmaker than the original version, with its low budget, allowed at the time of its release.

Even better, Warner Home Video's Special 2-Disc Edition DVD sports a superb commentary track with Lucas and editor Walter Murch (who also appears in nearly 30 minutes of new interviews to talk about his sound design), and a second disc full of supplements. Best of the lot is *A Legacy of Filmmakers: The Early Years of American Zoetrope*, a brand-new documentary on Francis Ford Coppola's failed studio experiment that boasts new interviews with Coppola, Lucas, Steven Spielberg, Martin Scorsese and many others. *Artifact from the Future: The*

SCREEN ARCHIVES ENTERTAINMENT

Large selection of new domestic and import releases, older releases and out-of-print CDs

Major credit cards accepted.

Write for free catalog!

PO Box 500

Linden, VA 22642

ph: (540) 635-2575

fax: (540) 635-8554

e-mail: craig@screenarchives.com

visit: www.screenarchives.com

ARK SOUNDTRACK SQUARE

SOUNDTRACK OF
JAPANESE RELEASES
INCLUDING
JAPANESE FILMS
FOREIGN FILMS
ANIMES & GAMES
AND
IMPORT RELEASES

E-Mail or write for
FREE CATALOG

E-Mail: service@arksquare.com

ARK SQUARE
4-11-9-101, Nakamachi
Machida-shi, Tokyo
194-0021 JAPAN
fax: +81-42-726-3860

Visit our website at:

www.arksquare.com

Making of THX 1138 is also incisive, featuring new interviews with the filmmakers, Robert Duvall and co-star Maggie McOmie, while Lucas' original *THX* short is screened in its entirety, along with *Bald*, a vintage "Making Of" featurette.

Trailers for both the original release and the re-issue round out a solid presentation for a film that's new and, indeed, improved on DVD.

Criterion Corner

Criterion's latest collection of superb DVD editions includes a movie ideally suited for Halloween viewing: *Videodrome* (\$39), David Cronenberg's 1983 meditation on modern technology and mass media, which was one of the most prescient films of its time. James Woods' performance as a cable TV installer who comes across a strange videocassette includes plenty of patented Cronenberg gross-outs, with Rick Baker make-up effects that are startling if not overly elaborate.

Because Cronenberg has always been an acquired taste, it goes without saying that the filmmaker's fans ought to be the most interested by Criterion's outstanding two-disc Special Edition. While aficionados will appreciate the new documentary, countless interviews and supplements, all fans of '80s horror ought to be satisfied by a 1985 round-table discussion featuring Cronenberg, John Carpenter and John Landis, each discussing the genre, its limits and the future of cinematic horror (sadly, some 20 years later, that future has turned out to be fairly grim).

Also new from Criterion:

Stray Dog (\$29)

Akira Kurosawa's classic includes a commentary from Kurosawa expert Stephen Prince, a 32-minute documentary on the making of the movie and notes from film critic Terrence Rafferty.

The Testament of Dr. Mabuse (\$39)

Fritz Lang's impressionistic masterpiece is a must-see for all fans of film noir. This 1933 German effort—Lang's last in his native country—laid the groundwork for the thriller genre, as it follows *M*'s detective (Otto Wernicke) on the trail of a criminal mastermind whose legacy of evil extends beyond the grave. An excellent commentary by "Mabuse" expert David Kalat enriches a film that has held up remarkably through



the years, while the complete French version—shot simultaneously by Lang—is included, along with a comparison of myriad variants of this cinematic milestone.

Stage and Spectacle: Three Films by Jean Renoir (\$79)

This set includes three late Renoir classics: *The Golden Coach* (1953), *French Cancan* (1955) and *Elena and Her Men* (1956). All three are included in remastered, full-screen transfers preserving Renoir's breathtaking Technicolor visual sheen. Also here are video introductions to the respective films by Martin Scorsese and Peter Bogdanovich, a three-part interview with Renoir conducted by French filmmaker Jacques Rivette, portions of David Thompson's BBC documentary on Renoir, essays and new subtitle translations.

Tanner '88 (\$29)

Robert Altman and Garry Trudeau's political satire has been newly dusted off just in time for the November presidential election. The series, about a White House hopeful on the campaign trail, boasted cameos from pundits like Jesse Jackson and then-relevant figures like Gary Hart and Michael Dukakis. Episode introductions recently shot for the Sundance Channel rebroadcasts are included, along with new interviews with Altman and Trudeau.

John Cassavetes: Five Films (\$125)

The late John Cassavetes was one of the first "indie" filmmakers in Hollywood history, having produced a wide fabric of acclaimed and offbeat fare that the Criterion Collection has compiled in a lavish new box-set. The eight-disc retrospective includes five of Cassavetes' earliest films: *Shadows*, *Faces*, *A Woman Under the Influence*, *The Killing of a Chinese Bookie* and *Opening Night*. Each film has a new high-definition transfer, with *Chinese Bookie* debuting its 135-minute director's cut for the first time on video. *Faces* includes an additional 17 minutes of opening footage. Additional features include commentaries; interviews with Gena Rowlands, Peter Falk,

Ben Gazzara and other Cassavetes regulars; and a terrific 70-page booklet with essays, reviews and tributes. A must-have release for any Cassavetes fan.

Smiles of a Summer Night (\$29)

Ingmar Bergman's classic sports a remastered transfer with newly interpreted English subtitles. Supplements include a video introduction to the movie by Bergman, an interview with author Peter Cowie and writer Jorn Donner, and the Swedish trailer. A lengthy analysis of Bergman's enchanting film is provided in the liner notes, with essays by critics John Simon and Pauline Kael.

Jane Austen in Manhattan (\$20) Roseland (\$20)

New entries in the Merchant Ivory Collection include the duo's early American works *Jane Austen in Manhattan*, with Anne Baxter, Robert Powell and Sean Young, and *Roseland* with Teresa Wright and Christopher Walken. Each film contains vibrant new transfers, with *Jane Austen* featuring Ivory's first short movie, *Venice: Theme and Variations*.

The Battle of Algiers (\$49)

Gillo Pontecorvo's widely acclaimed 1965 examination of Algeria's struggle for independence from the French, has also been released in an elaborate Criterion box-set. Sporting new interviews and multiple documentaries spread across three discs, the film is enriched with historical material and expert analysis.

The Leopard (\$40)

Criterion has packaged a beautiful new edition of Luchino Visconti's masterwork, now available in the U.S. for the first time on video in its original 185-minute Italian version. The Technirama transfer—supervised by cinematographer Giuseppe Rotunno—is glorious and the restored film much more satisfying than the abbreviated, poorly dubbed American version, which is also included (albeit in an inferior transfer with a noisy mono soundtrack). Extras offer a commentary by author Peter Cowie, a new hour-long documentary on the production and, for history buffs, a conversation with a University of Pennsylvania professor on the story's setting. Highly recommended. **FSM**

Andy Dursin can be reached at andy@andyfilm.com. Read "The Aisle Seat" at Filmscoremonthly.com/aisleseat for extensive DVD reviews and movie analysis!



Composed and conducted by **Elmer Bernstein** Also includes alternate score by **Jeff Alexander**

SADDLE THE WIND (1958) WAS A PSYCHOLOGICAL western demonstrating the effect of television on the long-established western genre, with a screenplay by no less than Rod Serling (*The Twilight Zone*). Robert Taylor starred as an ex-gunfighter-turned-rancher whose younger brother (John Cassavetes) threatens the peace with his thirst for violence. Under Serling's thoughtful writing, typical western tropes are subverted as brother must fight brother, with a surprising result.

THE SCORE TO *SADDLE THE WIND* WAS BY ELMER Bernstein—two years away from his most famous western work, *The Magnificent Seven*. Bernstein's score is in keeping with the film's "anti-western" style, providing a somber and pensive mood, but not without exciting flourishes and "big sky" moments. Bernstein provides his own melodies for the characters, in addition to utilizing the title song, which was composed by the songwriting team of Jay Livingston and Ray Evans ("Bonanza") and sung over the main title by Julie London (who plays the love interest in the film).

BERNSTEIN WAS NOT THE FIRST COMPOSER TO score *Saddle the Wind*—a fact unknown to him until production of this album. M-G-M's Jeff Alexander was the original composer and recorded a score in its entirety; the film was subsequently recut so extensively as to require new music. (This is presumably the reason for the change of composer—the actual fact is lost to time.) Alexander's score is similar to Bernstein's in its



emphasis on mood with sudden orchestral violence, with its own set of themes.

This CD features both Bernstein's and Alexander's complete scores in the best-possible monaural sound, as they were recorded. The title song, "Saddle the Wind," is presented in stereo in its original arrangement by André Previn, never before heard. (The film utilizes the Liberty Records version which is not included here for licensing reasons, although it has been released on various Julie London albums.) Liner notes by Jeff Bond and Lukas Kendall explain the differences between the scores as much as possible. **\$19.95 plus shipping**

THE FILM SCORE

Music Composed and Conducted by **Elmer Bernstein**

1. Saddle the Wind (not version contained in film) 2:42
2. Venables Enters/Tony's Surprise 2:09
3. Manuelo's Flower/Tony's Gun 1:09
4. Tony's Smile/Saddle the Wind/Lovers' Quarrel/Going to Town 4:26
5. First Blood 1:09
6. Joan Understands Steve/Squatters 4:51
7. Dallas Shoots 0:56
8. Ellison's Wire 2:38
9. Deneen's Ultimatum/Bales of Wire 3:22
10. Tony Shoots Deneen 2:02
11. Steve Finds Tony 2:50

12. Tony Shoots Self/Tony Dies/Deneen and Steve Reconcile 2:35
- Total Time: 31:15

THE UNUSED SCORE

Music Composed and Conducted by **Jeff Alexander**

13. Prologue/The Fink/Nasty Man 2:54
14. Joan's Entrance/Gun Crazy Tony 1:51
15. Very Tender/Saddle the Wind 2:25
16. Cheat/Bad News 2:07
17. Joan's Big Problem/Now That We Understand Each Other 5:14
18. Tony's a Mental Case/Squatters' Rights 2:19
19. Aftermath/Nobody Likes Me 2:59
20. Packing Time/Cemetery Ridge Crawl 1:58

21. Tony and Steve Kaput 1:38
22. They're Playing Our Song 4:03
23. Tony's a Bad Boy/Out for No Good 2:36
24. Requiem for Deneen 1:20
25. Steve's Search/Tony's Demise 2:23
26. That's a Wrap and End Title 1:15
- Total Time: 35:32
- Total Disc Time: 66:53

Album Produced by Lukas Kendall



Composed by **Bronislau Kaper**

Conducted by **Robert Armbruster**

BECAUSE YOU DEMANDED IT!

(...and had no idea what you were getting into!)

MUTINY ON THE BOUNTY (1962) WAS A GARGANTUAN roadshow production from the end of the Golden Age of Hollywood. The film's true-life story is known to the world over: how First Officer Fletcher Christian led a revolt against the tyrannical Captain William Bligh on the *H.M.S. Bounty* in 1789. The story has been filmed multiple times—most famously by M-G-M in 1935—and the 1962 production was M-G-M's attempt to recapture their earlier success, with Marlon Brando as Christian and Trevor Howard as Bligh.

THE FILM MADE MORE NEWS FOR ITS BEHIND-THE-SCENES troubles than on-screen drama: Brando was famously difficult and the production went over-schedule and over-budget, along with Fox's *Cleopatra*, nearly sinking the studio system. Originally assigned to Miklós Rózsa, the score was transferred to Bronislau Kaper, who had been at M-G-M so long that he had written the love song for the 1935 version. *Mutiny* would be Kaper's last work at the studio and a fitting musical triumph—one of the essential works of the "roadshow" era of the Golden Age.

THE SCORE FEATURES THREE MAIN THEMES: THE mammoth, seafaring music for the *Bounty* itself; aggressive, menacing material for the mutiny; and a South Seas-flavored love theme (with lyrics by Paul Francis Webster). Huge musical setpieces accompany the *Bounty* at sea; the crew's frolicking with the native Tahitians; the pursuit of a band of deserters; and the ship's eventual destruction. The score is large-scale in every way, and previous releases have merely hinted as to its power and scope.

WITH SO MUCH MUSIC, IT WAS A GIVEN THAT THIS release would be a 2-CD set. But the film's post-production was so protracted that each and every cue was recorded twice and sometimes thrice—first in March 1962, then in June, and again in September and October. Two different endings to the score appeared on varying editions of the LP—those are here—and so are each and every alternative orchestral cue, and much of the source music.

THIS RELEASE FEATURES THREE PROGRAMS SPLIT OVER three CDs: Disc one and the beginning of disc two features the complete score as it is heard in the finished film. The remainder of disc two and beginning of disc three features a complete "alternative score" from the initial recording sessions—as it was intended from March 1962. The remainder of disc three features album versions, additional source music, and additional alternative orchestral cues. All told, it is four hours of music on three CDs, all in stereo and remastered from the original six-track 35mm film.

THE RELEASE COMES IN A "CLAMSHELL" JEWEL BOX with the three CDs and 48-page booklet inside. Liner notes are by Jeff Bond and Lukas Kendall. Due to the size of the production, the price is \$34.95—and worth every penny!



DISC ONE

FILM RECORDINGS

(June and September 1962, Total Time: 100:57)

1. Overture	4:37
2. Main Title/Portsmouth Harbor	4:23
3. Leaving Harbor	3:27
4. Two Dozen Lashes/ Men Break Ranks	3:48
5. Bounty/Chart	1:12
6. Making for the Horn	2:07
7. Norman	0:41
8. The Storm	3:02
9. We've Lost	1:08
10. Whiplashing Montage	2:53
11. Tahitians	4:50
12. Maeve, Maeve/Te Manu Pukarua/Go On Then/ Girls and Sailors	3:48
13. Follow Me (Love Song)	3:07
14. Rule Britannia/Rubbing Noses/ Lovemaking Montage/ Potting Shed	3:57
15. Maimiti/Goodbye Maimiti/ Deserters and Outrigger Chase/ Prisoners/Intermission	9:47
16. Tahitian Drums/Entr'Acte	3:47
17. Maururu A Vau (Tahitian Farewell Song)/Dead Plant	2:50
18. The Ladle	1:19
19. One	1:44
20. Keel Hauling/Headsails & Foresails	4:52
21. Sea Water	2:47
22. Breadfruit Overboard	1:41
23. Back to Tahiti/Torea	1:56
24. Maimiti Go Too	4:32
Total Disc Time:	79:15

DISC TWO

1. Searching/Wrong Chart and Pitcairn	6:19
2. The Vote/They've Given Up/ Gentle/Christian's Death/ Definite End	15:20

ALTERNATE RECORDINGS

(March 1962, Total Time: 92:23)

3. Main Title/Prologue/Chanties	6:29
4. Leaving Harbor	3:31
5. Bounty/Chart	2:04
6. Making for the Horn	3:32
7. The Storm	5:02
8. Whiplashing Montage	2:40
9. Tahitians	5:14
10. Tahitian Folk Song/Kids & Leis/ Go On/Girls and Sailors	4:24
11. How Very Sweet	2:46
12. Maimiti/Goodbye Maimiti/ Chase/Prisoners/ Plotters and Intermission	9:59
13. Dead Plant	1:31
14. The Ladle	1:45
15. One	1:54
16. Keel Hauling/Headsails & Foresails	4:49
17. Sea Water	0:58
Total Disc Time:	79:01

DISC THREE

1. The Mutiny	3:21
2. Breadfruit Overboard	2:20
3. Tofoa Be Damned	1:05
4. Burial Service	2:02
5. Maimiti Go Too	4:14
6. After Court/Wrong Chart/Pitcairn	5:13

7. The Bird/Little Mutiny	1:18
8. The Vote/They've Given Up/Gentle/ Christian's Death and Epilogue	15:21

BONUS MATERIAL

(Additional & Album Versions, Total Time: 44:37)

9. Overture Introduction (alternate)	0:29
10. Theme From <i>Mutiny on the Bounty</i> (album track)	2:18
11. Leaving Harbor (intermediate)	2:38
12. Two Dozen Lashes/Bounty (intermediate)	0:28
13. Making for the Horn (intermediate)	1:41
14. Whiplashing Montage (intermediate)	3:00
15. Arrival in Tahiti (album track)	3:16
16. Ori E Ori E/Te Manu Pukarua (Naive Festival Music)	2:12
17. Girls and Sailors (album track)	1:56
18. Love Song From <i>Mutiny on the Bounty</i> (Follow Me) (Tahitian album track)	2:11
19. Torea/Tahitian Drums (Naive Festival Music)	2:18
20. Rule Britannia/Lovemaking Montage (alternate)	3:47
21. Outrigger Chase (album track)	2:01
22. Burial Service (alternate version)	2:01
23. Pitcairn Island (album track)	1:49
24. Christian's Death (album track)	4:40
25. Tahitian Outtakes	3:43
26. Leaving Harbor (album track)	2:37
Total Disc Time:	79:53

Album Produced by Lukas Kendall