

Volume 10, Number 4

Original Music Soundtracks for Movies and Television

# FILM SCORE

M A G A Z I N E



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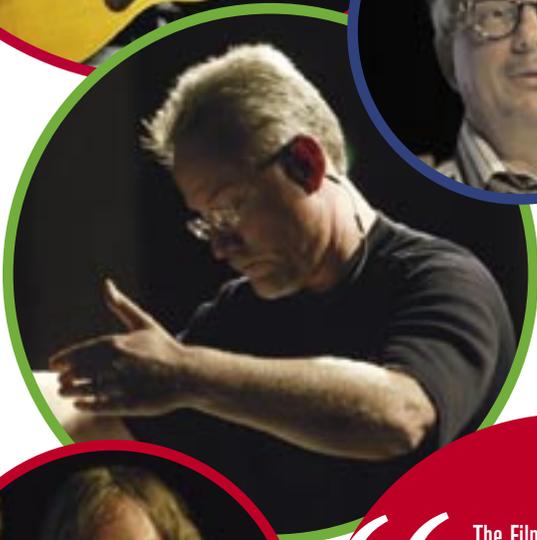


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ON THE COVER:  
Johnny, Tim and Danny strike again!  
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# FILM SCORE

Volume 10 • Number 4

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# They're All Winners

*Idle summer speculation about the 25 Greatest Film Scores.*

Don't you love a good list? If you're a film score aficionado (like a lot of us music/record/collectible types) you probably have a few lists of your own: Top 10 film score composers of all time; five best LP album covers; 50 most wanted film scores not yet available on CD; etc. So is it any surprise that the American Film Institute's nomination of 250 scores for the greatest American film scores of all time has captured my fancy on this lazy summer afternoon?

In case you weren't one of the lucky 1,200 who received a ballot, here are the criteria the jurors considered in making their selections:

**Film Score** An original music composition written to serve as the dramatic underscore to an American film released in the sound era.\*

**Creative Impact** Film Scores that enrich the moviegoing experience by bringing the emotional elements of a film's story to life.

**Historical Significance** Film Scores that create a new sound and, therefore, present the film in a distinct fashion while advancing the art forms.

**Legacy** Film Scores that are also enjoyed apart from the movie and evoking the memory of its film source, thus ensuring and enlivening both the music and the movie's historical legacy.

Overall, the result is a satisfying collection of nominees. An inside source told me that there was terrific pressure on the jury to do the right thing and pay proper respect to both the music and its creators. One thing that the AFI wanted to avoid was ranking composers with their most-familiar, name-brand compositions. So there's a comprehensive range of films listed, both the familiar to the obscure, from films as old as *City Lights* (1931) and as recent as *The Village* (2004).

Among the 87 nominated composers, all the usual suspects are represented, mostly gathered in bunches: Elmer Bernstein, Jerry Goldsmith, Miklós Rózsa, Max Steiner, Franz Waxman and John Williams top the list with 11 nominations each; John Barry, Erich Wolfgang Korngold, Dimitri Tiomkin each tallied seven. (Crotchetty Bernard Herrmann stands apart with nine. He probably would have wanted it that way.) Personally, I found the inclusion of a few obscure or vaguely disreputable choices to be absolutely thrilling: Any list that includes Virgil Thompson (for *Louisiana Story*, a quasi-documentary about oil wells), David Shire (for *The Taking of Pelham One*

*Two Three*), Louis and Bebe Barron (for *Forbidden Planet*) and Hans J. Salter (for *Ghost of Frankenstein*) has to be taken a little more seriously. But then, I feel as though the art of film scoring has been significantly advanced by music from the genres of cinefantastique anyway—from *King Kong*, to *The Day the Earth Stood Still* to *Planet of the Apes* to *Close Encounters*—but that's another list.

If I have one fear, it's that a memorable song will force an otherwise undeserving score into the list of finalists. A handful of nominees, like *Casablanca* and *The Bridge on the River Kwai*, have perfectly serviceable scores, but it's those damned tunes that everyone remembers. On the other hand, *Goldfinger* could make the list on the basis of its song, and still deserve its placement for its score. I trust those who voted will recognize that. And while I'm on the subject of my preferences, I'd love to see 25 different composers represented for their greatest—or at least their most representative, quintessential work. We'll see on September 25, when the Hollywood Bowl Orchestra performs the winners here in Los Angeles. You can make your picks (or place your bets) with the complete list that we've reprinted in this issue on page 40.

Speaking of lists, Tim, Jon, Lukas and I continue to make editorial lists for future issues of *FSM*. We've gotten some good responses to the new format, and for that, we thank you. This issue continues to reflect changes in our mix of stories, including a few personal ones from readers—Nathaniel Scott has been sending us his demo CDs for years and now he tells the story of writing his first professional score; longtime reader Peter Kennedy shares his archival interview with Hans Salter, which catches some of the late composer's personality. We're also debuting a new feature, *Composer's Corner*, where we'll highlight gadgets and gear for composers. Let us know what you think—we're always listening.



**Joe Sikoryak**  
Creative Director

\*AFI defines an American film as an English language motion picture with significant creative and/or financial production elements from the United States. Additionally, only film scores from feature-length American films released in the sound era (1927 to present) will be considered. AFI defines a feature-length film as a motion picture of narrative format that is typically over 60 minutes in length.

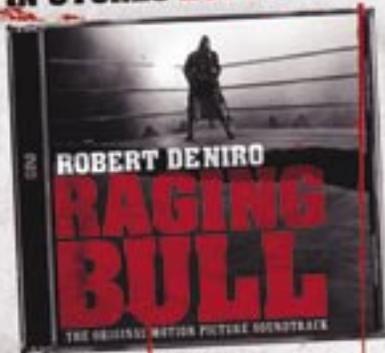
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# news

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## Surprise, Surprise: Another Change to the AMPAS Oscar Rules

The Academy of Motion Pictures Arts and Sciences has announced its rules for next year's 78th annual Academy Awards, including changes in the music categories:

In the Original Song category the Academy capped the number of songwriters who can receive a statuette at three. The new rule specifies that "no more than two statuettes will normally be given," but makes a provision for a third statuette "when there are three essentially equal contributors to a song."

The Music Branch also modified its procedures for selecting its Song nominees, moving to a format in which branch members will attend special theatrical screenings at which clips of all eligible songs will be screened, with the nominations balloting taking place at the theater.

The branch also upped the trigger point for qualifying submissions in any music category to nine. If fewer than nine qualifying submissions are received in a category, the executive committee may recommend to the board that no award be given that year in that category. In previous years, that number was four.

Alas, unlike the Academy's "bake-offs" for visual effects and sound editing, the screening of song clips will almost certainly not be a public event.

## In other AMPAS News...

The Academy has announced that this year it is inviting 112 film industry professionals to join the Academy, including four new Music Branch members (assuming they accept the invitation)—composers Bruno Coulais, Jan A.P. Kaczmarek, Mark Mothersbaugh and Edward Shearmur.

## Jaime Mendoza-Nava 1925-2005

Bolivian-born composer Jaime Mendoza-Nava died May 31 in Woodland Hills, CA, of complications from diabetes. He was 79. A child prodigy, he studied at the Julliard School of Music, the Royal Conservatory in Madrid and the Sorbonne in Paris, and became the music director and conductor of the Bolivian National Symphony Orchestra at the age of 26. After moving to Los Angeles, he worked for Disney on such series as *The Mickey Mouse Club* and *Zorro*, and became the music director for the animation studio U.P.A.

For the rest of his career, he balanced concert work with film over the next three decades in a variety of genres. While he worked regularly in sci-fi and horror (*The Brotherhood of Satan*, *A Boy and His Dog*), he also worked in westerns (*Ballad of a Gunfighter*), period adventure (*The Norseman*) and even scored Sidney J. Furie's early Vietnam war drama *The Boys in Company C*. His final film, *Terror in the Swamp*, was released in 1985. He is survived by his wife Billie, two brothers, four children and four grandchildren.

## Basil Kirchin 1927-2005

English-born composer Basil Kirchin died June 18 at the age of 78. Kirchin was born into a musical family, playing drums in the band formed by his father Ivor. The Kirchin

Band recorded discs for Decca and Parlophone, and had recorded all of its live performances on tape through the band's PA system—rarely done at that time—but Kirchin's entire tape collection was destroyed when

his luggage was dropped into Sydney Harbor while being unloaded. Kirchin's recordings included a groundbreaking series of albums entitled *Worlds Within Worlds*, which

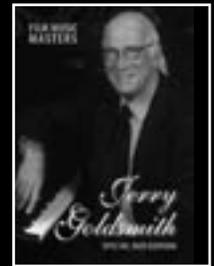
(continued on page 9)

## Short Cuts

**The Lion, the Lion, the Lion and the Lion** Walt Disney Studios and EMI Music have paired up to produce not one but four separate soundtracks for the upcoming adaptation of C.S. Lewis' *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. One will feature mainstream pop and rock acts; another will have Christian pop songs; a third will include the theme songs and Harry Gregson-Williams' score; and yet another will be aimed at the kids.

**Jerry Lives!** *Music From the Movies* has released an extended version of the *Film Music Masters: Jerry Goldsmith* DVD—directed by the late Fred Karlin—originally released in 1995. The extended edition features over two-and-a-half hours of bonus materials, including interviews with colleagues and an hour of extra footage from the composer's scoring session for *The River Wild*. (But hurry, it's selling quickly.)

Visit [www.musicfromthemovies.com](http://www.musicfromthemovies.com) for more details.



**Stu Who?** Composer Stu Phillips will be making personal appearances Aug. 13 and 14 at the Memorabilia convention in Birmingham, England, where he will be signing copies of his memoir, *Stu Who? Forty Years of Navigating the Minefields of the Music Business*, as well as the latest FSM Silver Age release, *Knight Rider: The Stu Phillips Scores*.

Visit [www.memorabilia.co.uk](http://www.memorabilia.co.uk).

**Weigh in on the World Soundtrack Awards.** Cast your vote online for the WSA's Public Choice Award for the year's best score, which will be presented as part of the Flanders Film Festival in Ghent, Belgium. This year's award ceremony will be held on Oct. 15.

Visit [www.worldsoundtrackawards.com](http://www.worldsoundtrackawards.com).

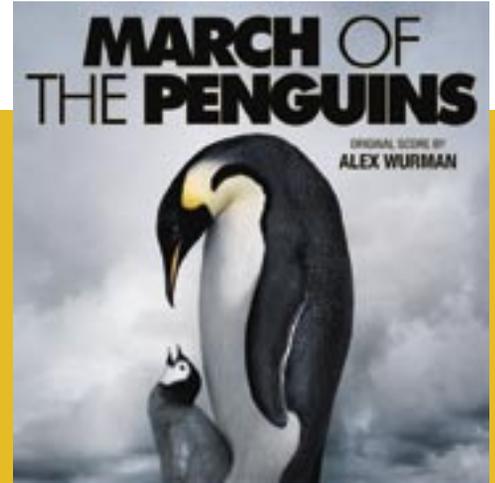
**Is That The Force in Your Pocket?** To coincide with the release of *Star Wars Episode III: Revenge of the Sith*, The London Symphony Orchestra is offering the *Star Wars Force* theme as a ring tone for your cell phone. Other music available includes *Raiders of the Lost Ark*, *Superman* and *Thunderbirds*.

Visit [www.lsongtones.co.uk](http://www.lsongtones.co.uk) for more details.



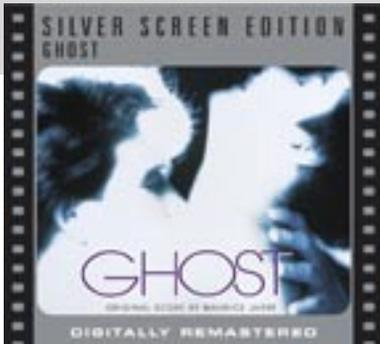
Release date: July 26, 2005  
Music composed by Steve Jablonsky

Release date: June 21, 2005  
Featuring music by  
Alison Goldfrapp and Will Gregory



Release date: July 12, 2005  
Music composed by Alex Wurman

## MILAN SILVER SCREEN SERIES



Release Date: August 2, 2005

Digitally Remastered

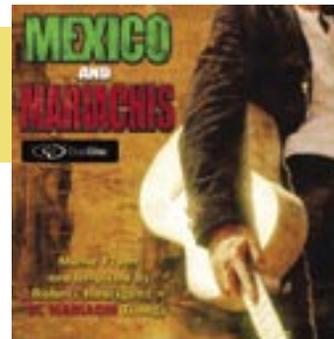
Ghost features an exclusive interview with  
composer Maurice Jarre

The Usual Suspects features an exclusive  
interview with composer John Ottman



### Milan Director Series

Release Date: June 28, 2005



#### Mexico & Mariachis

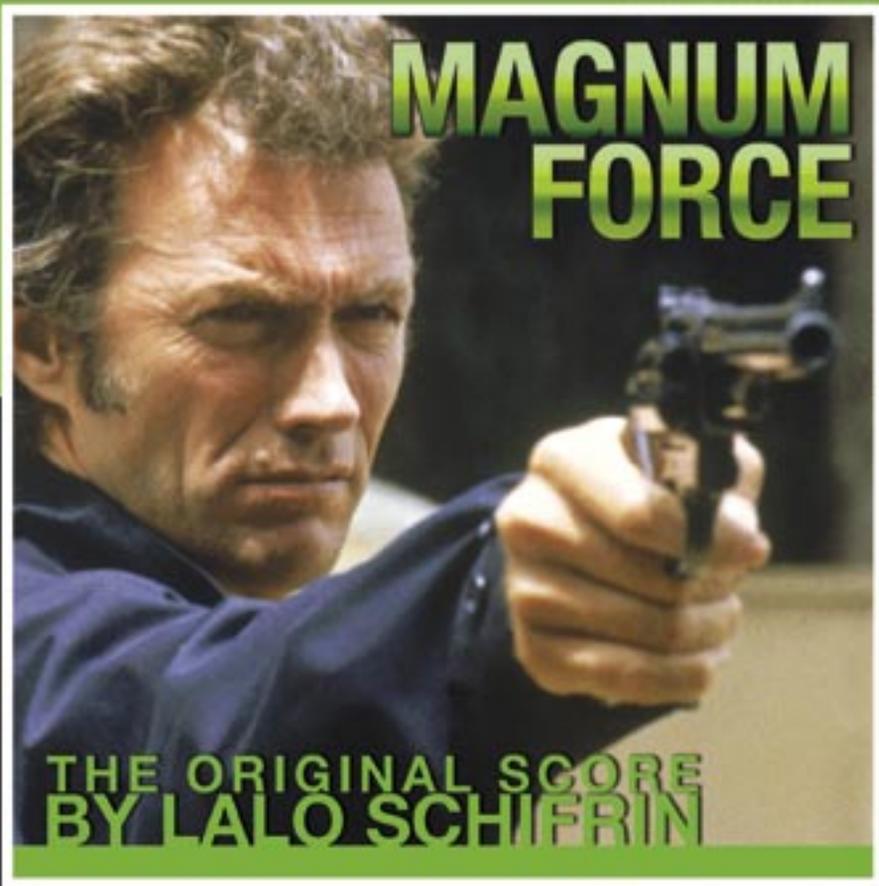
CD SIDE Robert Rodriguez presents unreleased music and songs that  
inspired El Mariachi, Desperado, and Once Upon A Time in Mexico.

DVD SIDE Exclusive interview with Robert Rodriguez, recording sessions, live performances and more!

#### Lean by Jarre

CD SIDE Maurice Jarre's tribute to Sir David Lean, with music from their most beloved films, plus two pieces in honor of the director.

DVD SIDE Video of the full concert performance, an exclusive interview with Maurice Jarre, biographies, and more!



**“...you’ll be hard pushed to find a funkier, more thrilling set of pumping retro-chic cues this year.”**

*- Nick Joy, Film Score Monthly*

It’s standout, kick-ass, suspense and action-oriented, but it’s also knowing, ironic and refreshingly tongue-in-cheek. Its numerous witticisms and references are a joy to behold and this CD presents, for the first time ever, the complete score in its entirety. A true collector’s item.

“Lalo Schifrin’s moody score is both restrained and appropriate,”  
*-Variety*

“Lalo Schifrin’s score strengthens the movie’s mounting suspense,”  
*-The Hollywood Reporter*

*available in stores nationwide or order direct at [www.schifrin.com](http://www.schifrin.com)*

**“‘Caveman’ will inevitably be on the shopping lists of any Schifrin fan, and is also a rewarding experience for the casual soundtrack buyer.”**

*- Nick Joy, Film Score Monthly*

“It’s catchy melody, clever use of percussion and above all sense of fun, were perfect for the movie’s signature music. ... Schifrin’s Stone Age score turns out to be a surprisingly sophisticated and satisfying orchestral experience.”

*- Jon Burlingame, Variety*



(continued from page 6)

mixed instrumental jazz with animal sounds. In the '60s and '70s he scored a handful of movies, mostly thrillers, including *The Shattered Room*, *The Abominable Dr. Phibes* (available on Perseverance) and his final score, *The Mutations*. His albums *Abstractions of the Industrial North*, *Charcoal Sketches/States of Mind* and *Quantum* are also available on CD.



### Martha Newman 1920-2005

Martha Montgomery Newman died on May 9 in Pacific Palisades, CA, at the age of 84. Born in Clarksdale, Mississippi, she was a model and a "Goldwyn Girl" before marrying legendary composer Alfred Newman. After her husband's death in 1970, she married composer Robert O. Ragland, and is survived by her husband, her five children by her first marriage (including Thomas Newman, David Newman and Maria Newman), 16 grandchildren and three great-grandchildren.

### Michael Rogers 1950-2005

Michael Rogers, executive director of film music for Universal Pictures, died of cancer April 25 in Los Angeles. He was 55. The son of jazz bandleader Shorty Rogers, he began his career as a drummer for L.A. bands in the 1960s before working as a copyist at Columbia Pictures Music in the '70s, for such shows as *Police Story*, *T.J. Hooker* and *Police Woman*. As head of Universal's music library since 1981, he was involved in music preparation and licensing, and continued at MCA Music as director of clearance; he later joined Universal Pictures Music in 1994. Donations in his memory may be made to the American Cancer Society. **FSM**

### How Scott-ish of You

Composer John Scott will conduct the Hollywood Symphony Orchestra in two concerts to bookend a seminar called "The Symphony in Film Music," put on by the Film Music Society, at the Scottish Rite Temple in Los Angeles. The first concert, Sept. 15, will feature Scott's score for the 1920 *Dr. Jekyll & Mr. Hyde* synched to the film. The second, scheduled for Sept. 22, will include *Greystoke: Legend of Tarzan, Rocket to the Moon* and *20,000 Leagues Under the Sea*, *The Final Countdown* and *Antony and Cleopatra*—which will feature Shakespeare's dialogue recited with orchestra.

Visit [www.filmmusicsociety.org](http://www.filmmusicsociety.org) for more information.

### United States

#### California

Aug. 26, 27, Hollywood Bowl, *La Dolce Vita—Italian Cool on a Hot Summer Night*, *The Godfather* (Rota), new suite created by conductor John Mauceri.

Sept. 23, Hollywood Bowl, John Mauceri, cond.; AFI 100 Years of Film Scores, top 25 greatest film scores, conducted to picture.

Sept. 30, Oct. 1, Costa Mesa, Pacific S.O.; *On Golden Pond* (Grusin), *How the West Was Won* (Newman).

#### Florida

Oct. 4-16, Florida S.O.; "Golden Age of Film Music" concert.

#### Illinois

Oct. 21, Chicago S.O., Richard Kaufman, cond. the silent *Phantom of the Opera* with a new score.

#### Massachusetts

Aug. 27, Tanglewood, Boston Pops Orchestra; John Williams cond. film music concert, with guest performer Josh Groban.

Sept. 24, Boston, Hemenway Strings; *Psycho* (Herrmann).

#### Missouri

Sept. 15, St. Louis S.O., *Vertigo* (Herrmann), *The Godfather* (Rota), *Goldfinger* (Barry).

#### Nevada

Aug. 10, Las Vegas Hilton, *Star Trek* concert; *Star Trek 1966* TV theme, suite from "The Menagerie" (Courage), *Star Trek VI* (Eidelman), *Star Trek: The Motion Picture*, *The Final Frontier*, *First Contact*, *Nemesis*, *Star Trek Voyager* (Goldsmith) *Star Trek II: The Wrath of Khan* (Horner), *Star Trek IV* (Rosenman), *Star Trek Generations*, *Deep Space Nine* (McCarthy).

#### Texas

Sept. 2-4, Dallas S.O.; *Far and Away* (Williams), Richard Kaufman, cond.

#### Virginia

Oct. 1, Alexandria S.O.; *Cold Mountain* (Yared), *The Last Emperor* (Sakamoto).

### International

#### Belgium

Oct. 6, Nov. 6, Antwerp, Queen Elisabeth Hall, Large Symphonic Orchestra cond. Dirk Brossé; *E.T.*, *Gladiator*, *Harry Potter*, *Raiders of the Lost Ark*, *Cinema Paradiso*, *The Incredibles*, *The Mask of Zorro*, *The Matrix*, *Forrest Gump*, *Chicago*, *Alfie*, *GoldenEye*, *Psycho*, *Gone With the Wind*, *Ladies in Lavender*, *Pirates of the Caribbean*.

#### Germany

Oct. 29, Biberach-Riss S.O.; *Bride of Frankenstein* (Waxman).

#### Switzerland

Sept. 15, Zurich. S.O.; *The Rocketeer* (Horner).

Concert listings are provided courtesy John Waxman of Themes and Variations [www.TNV.net](http://www.TNV.net); Concerts are subject to change without notice, so call venues to confirm programs and times. **FSM**

### CONCERT REVIEW

## Letters From Argentina

(2005) ★★★★★

LALO SCHIFRIN

The Chamber Music of Lincoln Center World Premiere (April 17 & 19, 2005)

LALO SCHIFRIN'S LATEST concert work, *Letters From Argentina*, should have been called *Postcards From Argentina*. The 10 pieces that make up the work are similar to the well-worn and crumbling postcards from years gone by, capturing a wonderful moment in time in a sort of romantic and hazy remembrance of a beautiful if slightly generic photograph. *Letters* as a full program may lack a cohesion outside the broader theme of Argentina, but the work was immensely enjoyable, and the joy exuding from the performers was infectious.

Lalo Schifrin was born in Argentina of Russian parents, and has never shied away from the Latin influences in his scores and concert works, as well as his other big influence: jazz. These two styles of music have made Schifrin a unique film composer, coming up with inventive and exciting scores from such diverse projects as *Rush Hour*, *Dirty Harry* and *The Amityville Horror*, for which he received one of his six Oscar nominations, and of course, his most famous piece, the main title theme for the *Mission: Impossible* TV series.

Schifrin has also written many concert pieces, including *Salute to the Statue of Liberty*, *Fantasy for Screenplay and Orchestra* and *Dances Concertantes* with Plácido Domingo, most of which he also conducted.

For *Letters From Argentina*, Schifrin has looked back fondly of his country of origin, and as he says in his program, they are "musical memories enhanced by" (continued on page 62)

**Aleph**

Available now from Lalo Schiffrin's label is *Magnum Force*.  
www.schiffrin.com

**Brigham Young University**

Now available is Max Steiner's *Johnny Belinda*; due later this year is his 1935 score for *The Three Musketeers*.  
www.screenarchives.com

**Chandos**

Set for a Nov. release is *William Alwyn Film Scores, Vol. III*, featuring suites from *The Magic Box*, *Swiss Family Robinson*, *The Running Man*,

*Tripartita* (Miklós Rózsa).  
**Dagored (Italy)**  
Available now are *Ad Ogni Costo* (*Grand Slam*; Ennio Morricone; 1967), *L'Avventuriero* (*Rover*; Morricone; 1967) and *I Quadrilogy* (Angelo Lavagnino; 1965).

**Decca**

Available now is *War of the Worlds* (John Williams).

**Digitmovies (Italy)**

Available now are *La Dama Rossa Uccide Sette Volte* (*The Red Queen Kills Seven Times*; Bruno Nicolai; 1972) and *99 Women* (Nicolai;

which includes 21 tracks composed for *The Shining*, as well as music for *A Clockwork Orange*. Vol. 2, due Aug., will feature six pieces written for *Tron*, two from *Split Second* and 10 from the 1998 drama *Woundings*.  
www.e-s-d.com

**FSM**

Now available is the Golden Age Classic *The Devil at 4 O'Clock* (1960, George Duning) paired with *The Victors* (1961, Sol Kaplan) on a single CD. Also available are the Stu Phillips scores to *Knight Rider* (1982) as a Silver Age release.

Coming in August is *Lord Jim* (1965, Bronislau Kaper) with *The Long Ships* (1964, Dusan Radic), another pair of Colpix LPs reissued for the first time on CD. The Silver Age release that month will be Dave Grusin's long-awaited *The Yakuza* (1974), which has never before been available.

Coming this fall: More from Turner Movie Music (including at least one double-disc set) and some surprises from a new source...  
www.filmscoremonthly.com

**Intrada**

Available now is Special Collection, Vol. 21, Jerry Goldsmith's complete original score for *Capricorn One*, including 53 minutes' worth of the music as it was heard in the film, plus two bonus cues. The release will be limited to 3,000 copies. Also available is *Last Flight Out*, Signature Edition CD by Bruce Broughton, limited to 1,000 copies.

You can visit their store and label, (another great soundtrack source), at  
www.intrada.com

**La-La Land**

Due imminently are *Undead* (Cliff Bradley), *The Howling* (Donaggio), *Book of Stars* (Richard Gibbs) and *Devil's Rejects* (Tyler Bates). Coming soon are *Farscape Classics, Vol. 2*, *Mirror Mask* (Iain Bellamy) and *The Big Empty* (Brian Tyler).  
www.lalalandrecords.com

**Milan**

Available now are *Brothers* (Johan Soderqvist) and *My Summer of Love* (Alison Goldfrapp, Will Gregory).

**Pacific Time Entertainment**

Due imminently are *Fabled* (Ari. S. Kirschenbaum and Aaron Platt); *The Keys to the House* (Franco Piersanti); *Womb Raider* (Randolph Scott); and *Carlos Castaneda—Enigma of a Sorcerer* (Ralph Torjan and Robert J. Feldman).  
www.pactimeco.com

**Percepto**

Forthcoming is *Music for Robots*, produced by famed Hollywood sound experimenter Frank Coe and Forrest J Ackerman, editor of *Famous Monsters of Filmland*. This release will contain the complete original album, and more.  
www.percepto.com

**Perseverance**

Due imminently are *Loch Ness* (Trevor Jones) and *The Punisher* (Dennis Dreith; 1989).

**Play Time**

Due imminently is *Maigret* (Laurent Petitgirard).

**Prometheus**

Available now is *The Chairman* (Jerry Goldsmith).

**Rykodisc**

Available now is *Sahara* (Clint Mansell).

**Saimel**

Available now are *La Donna Che Venne dal Mare* (Piero Piccioni), *Film D'amore e D'anarchia* (Nino Rota) and *Amor Idiota* (Carles Cases). On the horizon are *La Nuit de Varennes/Il Mondo Nuovo* (Armando Trovaioli) and *Perder Escuestion de Método* (Xavier Capellas).  
www.rosebudbandasonora.com/saimel.htm

**Screen Archives Entertainment**



**CURTAIN CALL FOR FOOTLIGHT...KINDA**

Manhattan's Footlight Records, perhaps the last great walk-in soundtrack store in the United States—and one of film-music fandom's primary sources for the releases we announce in *FSM*—has closed its doors. Fortunately, it will remain active as an online mail order business.

You can find them at [www.footlight.com](http://www.footlight.com)

*The Million Pound Note* and more.  
**Commotion**

Available now is *Mysterious Skin* (Harold Budd and Robin Guthrie). Forthcoming is *Are We Not Movies?*, a compilation album of film and television music by Mark Mothersbaugh.  
www.arecordcommotion.com

1968).  
**Disques Cinemusique**

Available now is *The Unpublished Film Music of Georges Delerue: Volume 2*, featuring music from *Women in Love*, *The Day of the Jackal*, *Love Comes Quietly*, *The Escape Artist*, *Stone Pillow* and more.  
www.disquescinemusique.com

**East Side Digital**

Available now from Wendy Carlos is *Rediscovering Lost Scores, Vol. 1*,

**CPO**

Available now is Rózsa: *Sinfonia Concertante*, *Notturmo Ungherese*,

Available now is *Foxes of Harrow* (David Buttolph). Forthcoming are *Son of Fury* (Alfred Newman) and complete, 2-CD *Marjorie Morningstar* (Max Steiner).

www.screenarchives.com

### Silva

Available now is *Jerry Goldsmith: 40 Years of Film*—a 4-CD set of re-recordings by the City of Prague Phil, The Philharmonia Orchestra, The Nat'l Philharmonic Orchestra and The Daniel Caine Orchestra.

### SMCD

Available now from Alan Williams' label are his scores for *Disconnect* and *Crab Orchard*.

### Sony

Available now is an import pressing of *The Sea Inside* (Mar Adentro; Alejandro Amenabar).

### Sony Classical

Available since March—in case you missed it—is *The Little Prince* (opera; Rachel Portman).

### Themes and Variations

Available again is a limited, mail-order-only release to recognize the film-composer stamps issued by the U.S. Postal Service in 1999. *Celebrating the Classics* features the music of Max Steiner, Dimitri Tiomkin, Bernard Herrmann and Franz Waxman, and can be purchased through the U.S. Post Office (1-800-STAMP24) or from Screen Archives.

### Universal France

Available now is *Le Cinema de Michel Legrand*.

### Varèse Sarabande

Available now are *Land of the Dead* (Johnny Klimek and Reinhold Heil), *The Adventures of Shark Boy and Lava Girl in 3-D* (Rodriguez, Debney and Revell), *The Sisterhood of the Traveling Pants* (Cliff Eidelman), *Fantastic Four* (John Ottman), *Stripes* (Elmer Bernstein) and *Skeleton Key* (Edward Shearmur).

www.varesesarabande.com Normand Corbeil).

sometimes bad things happen to good labels (and

### ZYX (import)

Available now is *Napola: Elite Fur Den Fuhrer* (Angelo Badalamenti,

### Please note:

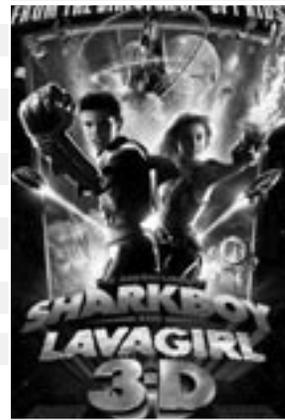
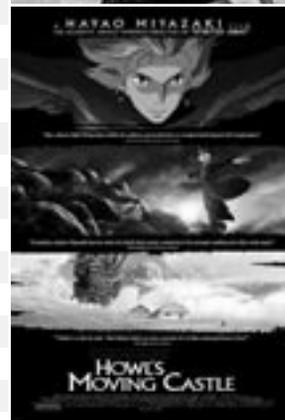
We endeavor to stay up-to-date with every company's plans, but

to the mediocre ones as well).

## NOW PLAYING Films and scores in release

<i>5x2</i>	PHILIPPE ROMBI	RCA**
<i>99 Women</i>	BRUNO NICOLAI	Digitmovies (import)
<i>The Adventures of Shark Boy and Lava Girl in 3D</i>	ROBERT RODRIGUEZ, J. DEBNEY, G. REVELL	Varèse Sarabande
<i>Batman Begins</i>	HANS ZIMMER, J.N. HOWARD	Warner Bros.
<i>The Beat That My Heart Skipped</i>	ALEXANDRE DESPLAT	Naïve**
<i>Bewitched</i>	GEORGE FENTON	Sony**
<i>Brothers</i>	JOHAN SODERQVIST	Milan
<i>Caterina in the Big City</i>	CARLO VIRZI	not yet announced
<i>Cefalonia</i>	ENNIO MORRICONE	Rai Trade (import)
<i>Charlie and the Chocolate Factory</i>	DANNY ELFMAN	Warner Bros.
<i>Crónicas</i>	ANTONIO PINTO	n.y.a.
<i>Cinderella Man</i>	THOMAS NEWMAN	Decca
<i>Crash</i>	MARK ISHAM	Superb
<i>Darkness</i>	CARLOS CASES	Filmix (import)
<i>Dark Water</i>	ANGELO BADALEMENTI	Hollywood
<i>The Deal</i>	CHRISTOPHER LENNERTZ	Peermusic
<i>Deep Blue</i>	GEORGE FENTON	Sony (import)
<i>Fantastic Four</i>	JOHN OTTMAN	Varèse Sarabande
<i>The Great Water</i>	KIRIL DZAJKOVSKI	n.y.a.
<i>Happy Endings</i>	VARIOUS	Commotion
<i>Heights</i>	BEN BUTLER, MARTIN ERSKINE	n.y.a.
<i>Herbie: Fully Loaded</i>	MARK MOTHERSBAUGH	Hollywood
<i>High Tension</i>	FRANCOIS EUDES	Thrive
<i>The Honeymooners</i>	RICHARD GIBBS	n.y.a.
<i>Howl's Moving Castle</i>	JOE HISAISHI	Tokuma (import)
<i>Hustle and Flow</i>	SCOTT BOMAR	Atlantic*
<i>The Island</i>	S. JABLONSKY, B. NEELY	Milan
<i>Land of the Dead</i>	R. HEIL, J. KLIMEK	Varèse Sarabande
<i>Lila Says</i>	NITIN SAWHNEY	n.y.a.
<i>The Longest Yard</i>	TEDDY CASTELLUCCI	Universal*
<i>Lords of Dogtown</i>	MARK MOTHERSBAUGH	Geffen
<i>March of the Penguins</i>	ALEX WURMAN	Milan
<i>Me &amp; You &amp; Everyone We Know</i>	MICHAEL ANDREWS	Everloving
<i>Mr. &amp; Mrs. Smith</i>	JOHN POWELL	Lakeshore (black cover)
<i>My Summer of Love</i>	A. GOLDFRAPP, W. GREGORY	Milan
<i>Napola: Elite Fur Den Fuhrer</i>	A. BADALAMENTI, N. CORBEIL	ZYX (import)
<i>The Perfect Man</i>	CHRISTOPHE BECK	Curb
<i>Rize</i>	RED RONIN	Forster Brothers
<i>Sisterhood of the Traveling Pants</i>	CLIFF EIDELMAN	Varèse Sarabande
<i>Sky High</i>	MICHAEL GIACCHINO	Hollywood**
<i>Stealth</i>	RANDY EDELMAN	Hollywood**
<i>Undead</i>	CLIFF BRADLEY	La-La Land
<i>War of the Worlds</i>	JOHN WILLIAMS	Decca
<i>The Wedding Crashers</i>	ROLFE KENT	New Line*
<i>Wild Side</i>	JOCELYN POOK	Naïve (import)
<i>Yes</i>	VARIOUS	Deutsche Grammophon

\* less than 10% underscore \*\* mix of songs and score



## The Hot Sheet

**Mark Adler** *The Rise and Fall of Fujimori*.  
**Klaus Badelt** *The Promise*.  
**Tyler Bates** *Goodnight*.  
**Scott Bomar** *Black Snake Moan* (w/ Samuel Jackson).  
**Chuck Cirino** *Komodo Vs. Cobra* (SciFi Channel).  
**Jeff Danna** *Tideland* (w/ M. Danna, dir. Terry Gilliam), *Ripley Under Ground*.  
**Mychael Danna** *Tideland* (w/ J. Danna), *Capote*.  
**Don Davis** *The Marine*.  
**John Debney** *Dreamer* (replacing Jan A.P. Kaczmarek).  
**Joe Delia** *Carlito's Way: Rise to Power*.  
**Patrick Doyle** *As You Like It*.  
**Scott Glasgow** *Chasing Ghosts*, *Robotech: The Shadow Chronicles*.  
**Trevor Jones** *Aegis*.  
**Rolfe Kent** *Just Like Heaven*.  
**Nathan Larson** *Little Fish*.  
**Chris Lennertz** *Doctor Dolittle 3*.  
**James Lavino** *The Hole Story*.  
**Clint Mansell** *Doom, Trust the Man*.  
**Gregg Martin** *Se Habla Español*.  
**Cliff Martinez** *First Snow*.  
**Paul Oakenfold** *Victims*.  
**Gustavo Santaolalla** *Brokeback Mountain* (dir. Ang Lee), *Babel*.  
**Theodore Shapiro** *Idiocracy*.  
**Ryan Shore** *Prime*.  
**Stephen James Taylor** *The Adventures of Br'er Rabbit*.  
**Brian Tyler** *Annapolis* (replacing Badelt due to scheduling conflict).  
**Mark Waters** *Kronk's New Groove* (Disney).  
**Aaron Zigman** *10th and Wolf, Flicka*.  
**Hans Zimmer** *Ask the Dust* (replacing Christopher Young, who replaced James Horner).

### A

**Craig Armstrong** *Asylum*.  
**David Arnold** *Ghost Rider, Four Brothers*.

### B

**Klaus Badelt** *Ultraviolet*.  
**Rick Baitz** *Hope and a Little Sugar*.  
**Nathan Barr** *2001 Maniacs*.  
**Tyler Bates** *Goodnight, Slither*.  
**Christophe Beck** *The Pink Panther*.  
**Marco Beltrami** *The Three Burials of Melquiades Estrada, Red Eye*.  
**BT** *Underclassman*.

### C

**Teddy Castellucci** *Click*.  
**Gary Chang** *Sam's Lake*.  
**Steve Chesne** *Press Pass to the World*.  
**Joseph Conlan** *Mortuary*.

### D

**Mychael Danna** *Black, Where the Truth Lies* (dir. Atom Egoyan).  
**John Debney** *Chicken Little, Zathura* (dir. Jon Favreau), *The Barnyard* (animated).  
**Jared DePasquale** *The Hiding Place*.  
**Pino Donaggio** *Toyer* (dir. Brian De Palma).  
**Patrick Doyle** *Nanny McPhee, Harry Potter and the Goblet of Fire, Wah-Wah* (w/ Gabriel Byrne).  
**Anne Dudley** *Perfect Creature*.

### E-F

**Danny Elfman** *Charlotte's Web, A Day With Wilbur Robinson* (Disney; animated), *The Corpse Bride*.  
**George Fenton** *The Regulators, Last Holiday*.  
**Chad Fischer** *Little Manhattan*.

### G

**Michael Giacchino** *Sky High* (Disney live action, w/ Kurt Russell), *Mission: Impossible 3, The Family Stone*.  
**Vincent Gillioz** *Living With Uncle Ray*.  
**Philip Glass** *Partition*.  
**Nick Glennie-Smith** *Love and Honor, The Sound of Thunder*.  
**Harry Gregson-Williams** *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Disney),

*Domino*.

**Larry Groupé** *Man About Town* (Ben Affleck, John Cleeese).

### H

**Jan Hammer** *Cocaine Cowboys*.  
**Christian Henson** *Animal*.  
**Lee Holdridge** *Ever Again*.  
**James Horner** *The Chumscrubber, Flightplan, Legend of Zorro*.

### I-J-K

**Mark Isham** *In Her Shoes* (dir. Curtis Hanson).  
**Bobby Johnson** *Edmond* (w/ William H. Macy).  
**David Julyan** *The Last Drop*.  
**David Kitay** *Art School Confidential*.  
**Johnny Klimek/Reinhold Heil** *The Cave*.

### L

**Nathan Lanier** *Officer Down*.  
**Nathan Larson** *Down in the Valley* (w/ Ed Norton), *The Motel*.  
**Joseph Lo Duca** *Devour*.  
**Deborah Lurie** *Mozart and the Whale*.

### M

**Mark Mancina** *Asylum*.  
**Hummie Mann** *Suzanne's Diary for Nicholas*.  
**Clint Mansell** *The Fountain* (dir. Darren Aronofsky).  
**Ennio Morricone** *Leningrad* (dir. Giuseppe Tornatore).  
**Mark Mothersbaugh** *The Ringer, The Big White, John Chapman: The Legend of Johnny Appleseed*.  
**John Murphy** *The Man*.

### N

**David Newman** *I Married a Witch* (dir. Danny DeVito), *Man of the House*.  
**Randy Newman** *Cars* (animated).  
**Thomas Newman** *Jarhead* (dir. Sam Mendes).  
**James Newton Howard** *Freedomland* (dir. Joe Roth), *R.V.* (Barry Sonnenfeld).  
**Michael Nyman** *Where Love Reigns*.

### O-P

**John Ottman** *Kiss Kiss Bang Bang*,

*X-Men 3, Logan's Run, Superman Returns*.

**Nicholas Pike** *Desperation*.  
**Rachel Portman** *Oliver Twist* (dir. Roman Polanski).  
**John Powell** *The Bourne Ultimatum*.

### R

**Jeff Rona** *Urban Legends 3: Bloody Mary*.  
**J. Peter Robinson** *The World's Fastest Indian* (w/ Anthony Hopkins).

### S-T

**Lalo Schifrin** *Rush Hour 3*.  
**Theodore Shapiro** *Aeon Flux* (w/ Charlize Theron), *The Baxter* (w/ **Craig Wedren**).  
**Howard Shore** *King Kong, A History of Violence*.  
**Brian Tyler** *The Greatest Game Ever Played*.

### V-W

**James Venable** *Deuce Bigalow: European Gigolo, Happily N'Ever After*.  
**Nathan Wang** *Tom & Jerry: The Fast and the Furry*.  
**Stephen Warbeck** *On a Clear Day*.  
**Craig Wedren** *The Baxter* (w/ **Theodore Shapiro**).  
**Alan Williams** *Suits on the Loose*.  
**David Williams** *Manticore, Planet Ibsen*.  
**John Williams** *Memoirs of a Geisha*.

### Y-Z

**Gabriel Yared** *Charly, Breaking and Entering* (dir. Anthony Minghella), *The Decameron*.  
**Christopher Young** *Unfinished Life* (dir. Lasse Hallstrom), *The Exorcism of Emily Rose*.  
**Hans Zimmer** *Over the Hedge, A Good Year, The Weather Man* (dir. Gore Verbinski), *The Da Vinci Code* (replacing James Horner; dir. Ron Howard).

### Get Listed!

Composers, send your info to [editor@filmscoremonthly.com](mailto:editor@filmscoremonthly.com) **FSM**

# mailbag

**Rants,  
Raves &  
Responses  
to Readers**

## The Patton Sessions

I've held off writing to *FSM* as the pain of the loss of Jerry Goldsmith has been hard for me. I met Mr. Goldsmith during the scoring sessions for *Patton*. At the ripe old age of 20, I timidly wrote a fan letter to Mr. Goldsmith, sent it in care of 20th Century Fox, not knowing of any other address to send it or if I'd get a response, and lo and behold, three weeks later I received the sweetest, warmest letter from Jerry, thanking me for taking the time to write to him and inviting me to Fox to meet and spend the day as he scored *Patton*. After receiving directions from Lois Carruth (who told me how touched Jerry was with my letter) I arrived (shaking like a leaf) at Fox where the gate guard graciously directed me to the recording stage. Of course, there was a red light spinning around telling everyone not to enter when lit, so I waited, and waited. Finally, it stopped and an elderly lady clutching a violin stepped out of the door.

I choked out that I was there to meet Jerry Goldsmith, whereupon she took me by the arm and escorted me in, telling me I was about to meet the "best," and there he was. As soon as he saw me, he came down off of the podium and greeted me, telling me (ME!) how happy he was that I had come and how glad he was to meet me. He escorted me to a chair, in dead center and told me to relax and he hoped I liked his music for this film. The first piece I heard was "The Battle Ground." The hair on my entire body stood on end. The orchestra did it in one take. Jerry came over to me and asked me "What did you think?" Think!? I couldn't form a word, I must have stammered like crazy and he just laughed. Then they recorded "No Assignment." One take.

After that take, Jerry was speaking with a dignified man wearing an ascot. They both approached me and

Jerry introduced me to Franklin J. Schaffner, who handed me a thick script and said "it may get boring, here's something to read." The script was for *Nicholas and Alexandra*. So the day went on, much too quickly and then it was over. I said good-bye to all the kind people who took time to speak with me, to Mr. Schaffner (I never opened the script) and most of all I thanked Jerry Goldsmith.

If I was a fervent Goldsmith fan prior to our meeting, I was rabid after. I searched out and found fellow fans back in the '70s before we had all these websites and magazines. Along the way I met two brothers from Bakersfield, who shared my love for film music and everything Goldsmith, David and Richard Kraft. They gave me the MGM LP of *Wild Rovers* to add to my collection, which I still have along with the magnificent FSM disc. I yelled at the screen every time Jerry didn't win the Oscar and cried when he finally did.

Then last July, I was listening to the news on KNX in Los Angeles when the music for *Chinatown* came on with the words I had been dreading ever hearing. Yes, it was painful, but the pain was dulled by the outpouring of love from Jerry's fans all over the world, and I have the memories of that day in November 1969. I was one of the lucky ones, I got to hear *Patton* first, I got to watch and hear the orchestra burst into applause at the end of the day, and I got to meet the Maestro.

**Jeff Thurman**

VidResearcher@msn.com

Thank you for your moving, behind-the-scenes tale, Jeff.

## Tribute to Henry Mancini

I just wanted to thank you for the article on page 62, "Feeling Fancy Free" (*FSM* Vol. 10, No. 2, by the accidentally uncredited Matthias Budinger) in tribute to Henry

Mancini. It expressed all the respect that I've held for him for the past 47 years. Starting with my discovery of the *Peter Gunn* soundtrack, my Mancini experience only got better with the ensuing years. The diversity of his talent as a composer and orchestrator was astonishing. His television series, *The Mancini Generation*, was evidence of a warm and accommodating man. (I'm hoping against hope that that series will someday make it to video; what a sublime treat that would be!) As the saying goes, the well never went dry.

**Sanford Petix**

sanford\_petix@yahoo.com



## Tribute to Dustin Hoffman

On April 18, 2005, the Film Society of Lincoln Center held its annual fundraising event, in this case a Tribute to Dustin Hoffman. The evening began ominously with a minute-long montage of clips from Hoffman movies totally incorrect as to color separations. Once the mistake was corrected, the montage commenced anew.

The first speaker was director Mike Nichols, who idiotically committed the absolute howler of suggesting that Anne Bancroft (who was then still alive) had appeared in only one film before her Mrs. Robinson in *The Graduate*, suggesting that he was unaware of her Academy

Award-winning performance as Best Actress for *The Miracle Worker*, or more important, her Cannes Film Festival Best Actress Award for one of the greatest performances in the history of film, *The Pumpkin Eater*. From a teenager who believes the history of film began with *Star Wars*, you express indulgence; from Mike Nichols, you wonder what he had been drinking, or much worse.

The two-and-a-half-hour evening included between two and three minutes of film music, an unpleasant ratio, usually by accident (obviously the film clips are chosen to highlight Dustin Hoffman's way with words, although even then, some of the choices were questionable). For fans of film music, here are the crumbs: a few phrases from Henry Purcell, who died in 1695, for *Kramer vs. Kramer*, in a scene between Dustin Hoffman and Justin Henry; a bit of the great Michael Small score for the sequence from *Marathon Man* in which Laurence Olivier first utters the line "Is it safe?" and strikes fear into the hearts of every potential dental patient throughout the land, for which Small precisely imitates musically the sound of a dentist's drill; a brief selection by Hans Zimmer to accompany Dustin Hoffman and Tom Cruise taking a walk; a bit of Dave Grusin for Dustin Hoffman as Dorothy Michaels taking a walk along 42nd Street; the refreshing shipboard reunion of Captain Hook and Peter Pan with the impeccable underscoring of the great John Williams; and James Newton Howard's elegiac guitar and strings love theme for Dustin Hoffman and Rene Russo in the near-death experience of *Outbreak*.

Hoffman colleagues who spoke reverently included Mike Nichols, Justin Henry, Kevin Bacon, Jennifer Beals (before you guffaw, she was the best of all of them), David O. Russell, director of *I ♥ Huckabees*, and in

a delightful late-evening surprise, Robert De Niro. In his gracious acceptance speech, Dustin Hoffman quoted excessively and obliquely from e.e. cummings and Rilke, to the puzzlement of the clueless audience. As with many such events, the film clips expressed more eloquently than the talking heads the many reasons for the durability of Dustin Hoffman's career, even if we did not hear a single note of the music by John Barry, Jerry Fielding, Jerry Goldsmith, Johnny Mandel, David Shire, Danny Elfman and Stephen Sondheim, Thomas Newman, Elliot Goldenthal, Mark Isham, Christopher Young, Jan Kaczmarek, Jon Brion and Randy Newman. Clearly, film music fans should pursue their pleasures far from the confines of Lincoln Center.

**Kyle Renick**  
krenick@nyc.rr.com



### Naxos, Anyone?

Bill Stromberg and I would like to thank Darren MacDonald for his enthusiastic review of our latest film music rerecording of Steiner's *The Adventures of Mark Twain* (FSM Vol. 10, No. 2). Mr. MacDonald mentions that Naxos (Marco Polo) has ended our 10 year long Classic Film Score Series of rerecordings, but to paraphrase Mark Twain himself, the death of the series is greatly exaggerated. We will continue the series on the Naxos label, although we will probably do only two CDs per year. Eventually, all 30 of our previous albums will eventually be rereleased on the Naxos budget label.

In fact, Bill and I are now planning our next recording, which will be in November. It will be our first double disc, as the score is about 100 minutes long and it is one of those I just can't

truncate. I am sworn to secrecy, but in the FSM tradition, I will give a couple of hints....It is a Golden Age Classic with the same initials as a famous fictional detective.

**John Morgan**  
Los Angeles, California

### A Late Letter About a Later Issue

In reference to *FSM* Vol. 10, No. 1, I would like to say that I am saddened that we won't have our more regular fix of the hardcopy version. At least you are not ceasing publication like the still-missed *Soundtrack* magazine, or boring to read and poorly written like a certain U.K.-based publication (I will refrain from naming it for fear of reprisals). I have to admit with *FSM*, frequency did seem to suffer, increasingly so to the extent where a cover date (well, on the contents page actually!) was a few months out, for example.

As regards the contents of this issue, I often find the end of year round up a little self-negating, where many thoughts are repeated by the different contributors, but I appreciate the work that goes into it of course. There seems to be a common backlash against *The Terminal*. I liked the film a lot, as did my girlfriend, to the point where it looks like I'll have to come up with a way to better Amelia and Viktor's dinner date! Am I alone amongst film music aficionados in liking the score and album so much (despite bearing a similarity in places to Williams' own *Catch Me If You Can*)? It is one of the few CDs of new scores I have played more than a few times and the love theme is truly beautiful, perhaps an example of "third stream" (cf. Gunther Schuller) music. I'll stop there, as I feel an article coming on... What a pity Benny Golson didn't get a look in on the CD or DVD extras; as a jazz fan (I play and teach saxophone), I found this was a forced but enjoyable plot machination. John Williams' short interview on the DVD was very good and revelatory about his owning Miff Molo's (one of

the musicians pictured in the 1958 photograph) trombone. I was glad to see Williams agree with my sentiment that the general public would not know about the 1958 photograph. Readers may be interested to know that there was a documentary film a number of years ago called *A Great Day in Harlem*, about the shooting of the photo. If *The Terminal* was Spielberg's "jazz movie," I hope he one day makes a real one, not just featuring jazz as a sub plot. But why wasn't the inspiration for the basic story, the real life man without a country, ever referenced in the *Terminal* extras?

I also enjoyed the remastering article and the retrospective Max Steiner interview, but the author's attempt to maintain Steiner's speech patterns a little too closely were a little distracting. I had a similar dilemma a few years ago with a long and thus far unpublished (actually, never submitted) interview with a very well known composer/arranger. But nevertheless, I'm looking forward to Steiner part two, which of course won't appear as soon as it might have...

I hope that both the magazine and CD releases continue to thrive. Admittedly, I have not bought one since *U.N.C.L.E. Volume 3*, but I appreciate all the hard work that goes into the overall production and presentation (hey guys, a girlfriend or wife often means a reduction in CD purchasing power!).

**Dirk Wickenden**  
England

You're right about the end of the year round-up getting repetitive at times. We do our best to diversify the columns, but when it comes down to it, the only way they're going to be drastically different is if we seek out different writers: i.e., morons or people who hate film music.

### We Meant Venice, Italy

As the soundtrack editor of *Venice Magazine*, who also happens to be a longtime contributor to *FSM*, I take particular issue with your snide reference to *Venice* as being "world-renowned." While we may not reach

outside the environs of Los Angeles, *Venice* is a highly respected magazine that's indeed well-known in the film and arts community.

And in the nearly 15 years that I've been writing for *Venice*, I've had no shortage of top composers who are happy to appear in the magazine, particularly because it lets them reach a completely different readership. And I'm deeply grateful to my editor Nancy Bishop for allowing me to regularly feature composers and soundtrack reviews in *Venice*, a rarity for any general film publication. On top of that, she's allowed me to run many of my *Venice* features in *FSM*, giving composers the widest readership possible.

As for my *Batman Begins* piece on Hans and James, I tried my best to get the article into *FSM* as well, but it was the composers' decision not to let it appear in *FSM*—not mine. That's certainly no reason to take an attitude toward *Venice*. Maybe you could look at how *FSM* has slammed both composers many times to understand their reluctance.

As writers, we live in a world where publicists are increasingly dictating the rules of what we write. And that makes the kind of honest, opinionated articles that run in *FSM* even more important. But my own decision as a writer is to take a more positive approach, and that's let me interview some composers who don't want to appear in *FSM*—no matter how much I might plead *FSM*'s case to them.

*FSM* is a terrific demonstration in the freedom of the press. But there's no reason to have sour grapes against another magazine because *FSM* indulges in its first amendment rights, knowing full well that it might result in a composer's appreciation or anger.

**Daniel Schweiger**  
Los Angeles, California

**Give us a piece of your mind—  
but not too much, we're dieting.**

Write us at **FSM Mail Bag**,  
8503 Washington Blvd.,  
Culver City CA 90232 or  
Mailbag@filmscoremonthly.com

# Crash Course

Mark Isham scores the summer's quietest hit. • By Jeff Bond

**B**ox-office analysts bemoaning the current state of the film industry's coffers might do well to take a look back at early May's release of Paul Haggis' *Crash*. The \$6.5 million indie has grossed \$48 million since it opened on a comparatively paltry 1,900 screens, with no marketing budget to speak of. Savaged by some movie critics but celebrated by others, the



**WHEN WORLDS COLLIDE:** Thandie Newton and Matt Dillon in a life-affirming moment from *Crash*.

*Magnolia*-like examination of race relations in Los Angeles built its audience through word-of-mouth and proved that a water-cooler movie experience could still draw in audiences. Composer Mark Isham has made a practice of moving between big-budget efforts and independent fare like *Crash*.

"I find that you're allowed to do much more interesting things," Isham says of the independent genre. "People on the larger budget movies, there's a lot at stake and I perfectly understand this. The temp score is appeasing people's fears about what they're getting for their money and it tends to be something tried and true that has worked in the past, and people are responding well to that. So you're asked to deliver that product, whereas [with] a script like *Crash*, people wouldn't be making these movies unless they were willing to make something a little different."

Isham had known writer/director Haggis (screenwriter of *Million Dollar Baby*) for 15 years and had worked with him in television projects like *Easy Street*. In watching a rough assembly of the film Isham discovered Haggis' temp music created a challenge that was not only aesthetic but budgetary. The temp score went from the barest, most minimalist piece to Jonathan Elias' *Prayer Cycle* with Alanis Morissette that was a big, ambitious piece of music with soloists and choir in there," Isham says. "My first questions

to him were about why these choices and what attracted him to those choices and what his take was; obviously some of these pieces were hitting various emotional or momentum issues. It came out that he loved the fact that there were ethnic voices but they weren't on the nose: it embraced the multicultural aspects of the story but there certainly wasn't a Persian woman on the Persian scenes and so on. I made him aware of the fact that with the budget he had we couldn't hire a choir or an orchestra and that I wasn't a fan of fake orchestras, so I needed a bright idea to give him emotionally what he wanted but that would fit in with the budgetary restraints."

The challenge of tackling a low-budget film that the filmmakers have tracked with a high-budget score is one Isham has faced before. "You have to think differently on films where you can't hire what you need. I remember a film called *Romeo Is Bleeding*, which was temped with Jerry Goldsmith's grand score to *Basic Instinct*, and this was a \$4 million film. I said, 'That's fantastic and I love that score as much as the next guy and it brings this film up 200 percent, but you realize it's a practical impossibility.' No producer or director wants to hear that but they don't want to write the check. So I went home and came up with this five-piece band and a couple of different ways of sampling a few things and presented it to them and it actually turned out to be a better score for that movie

because it was edgier and it taught me the lesson that no matter what the temp is, there are better solutions that can fit within practical boundaries."

## Tending the Flock

Isham's solution for *Crash* was a score built around electronics as well as a haunting female vocal that somehow avoids the current "wailing woman" cliché of ethnic world music scoring. "What I came away with from his temp was that there were minimalistic pieces that worked really well and that we didn't need the traditional largeness of the orchestra and choir, and that this movie was pretty deep and an emotional roller coaster, and certain scenes can come off as truly horrendous, and I felt like the music had to help you through the movie and be like a shepherding hand. The reason the temp was so attractive was that it was like a friendly voice for lack of a better description. A friend of mine described the score as being like a guardian angel and there was a sense we had that that was what the score needed to do."

The film's structure relies to a great degree on coincidences as a core group of characters, including a racist white cop, a black film director and his wife, a white politician, a Hispanic locksmith, a Persian family, two black carjackers and others encounter one another in recurring and unexpected combinations. The emotionally charged episodes that follow allowed Isham to lay back with some

of his electronic music without overpowering the scenes with music, while building more thematic, emotional material into other scenes and linking everything with ethereal, haunting vocals. "There definitely are themes that go through the film," Isham says of his score. "The little girl, the daughter of the locksmith, has her music, but I think that's the only character who has their own music. Otherwise the themes are connected very much to emotions the characters are sharing. The piece that is sung in Latin that comes from the Von Bingham sort of tradition comes from a point where life seems to be at its lowest and the most hopeless—that theme is shared by almost everyone in the movie when they hit rock bottom. The one that is sung in Welsh is more of a theme of redemption, when someone is offered the opportunity to come back and do the right thing and rise above that point they had experienced, and again that theme is shared by many of the characters."

While the vocalist is singing words, Isham was more interested in the sound than the meaning. "There's no great significance to the language; it's there because it's unintelligible and that's the right thing and that was our intention. I did an album many years ago called *Tibet* that was a tone poem about that country in four movements, and I wanted the sound of the Orient in a voice and I didn't want a song. For some reason I glommed onto the notion of haiku, a quick rhythmic utterance, and even though it's in Japanese and has nothing to do with Tibet culturally, there was a sound there that seemed to fit. It was something I'd learned at that point which was that the juxtaposition of something that is slightly mysterious but based on its textural qualities can be exactly what is needed, and that is what these voices are—the significance of the language is ignored and it's the texture. The complexity of the enunciation of the Welsh language is beautiful and the fact that you have no idea what she's singing about is fine, and, in fact, preferred here."

Isham's approach allowed the female vocal to perform an important linking function in the score without conjuring up too many memories of the wailing female vocals that have become so *de rigueur* in movies that they've been satirized in movies like *Team America: World Police*. "I've watched this happen, too," Isham says. "*Titanic* did us all in from a professional perspective. But that's never the way it was raised with Paul and I think because I'd worked with Paul earlier, he always comes at it from a real song perspective and that's the way I approached it. I never thought of it as throwing a female vocal into the score because I actually wrote those three vocal pieces as pieces outside of the movie and then music-edited them into the movie and sat back and tried the songs every place they might work and some places I

thought they wouldn't work, and that's the way I did it. Now I think of course that is a big part of the vocabulary in the last 10 years, but you feel a

scotch tape aspect to it in a lot of other scores, and I insisted on this that if a voice was going to come in at all it was going to finish what it had to say."

## From The Fugees to the Flicks

*Clef is a man of many musical styles.* • By John Allina

"Tell 'em I'm next, baby!" Those are the words of Wyclef Jean, who says he's out to score the next *Star Wars*- or *Gladiator*-type picture. A founding member of '90s hip-hop super-group *The Fugees*, and a multi-platinum-selling solo artist, "Clef" is a growing presence on the film music scene.

Known for blending various musical styles, he's crisscrossed film genres,

from the romantic *Love Jones* to writing the Golden Globe-nominated song "Million Voices" for *Hotel Rwanda*, to the upcoming horror flick *70 Steps*.

But Clef, a widely respected social activist, usually picks films that have something to say and that match his social conscience. He's already written original music for two politically themed films by director Jonathan Demme—*The Agronomist* and *The Manchurian Candidate*—and the upcoming racially tinged *Rock the Paint*.

In the midst of working with famed record producer Clive Davis' J Records, producing, writing songs and remixing for solo artists Whitney Houston, Santana and Mick Jagger, Clef's overriding message of the moment is to tell Hollywood, "The next genius is coming!"

**FSM:** What made you decide to get into film scoring?

**WJ:** The reason I decided to get into film scoring is me. I'm a fan and follower of Quincy Jones. That's my Bible in music, watching all the scores and the different things that he did. And all of my music is just a natural progression, an addition to my book. I love putting music to images.

**FSM:** *The Agronomist* and now *Rock the Paint*



**CLEF SHARP:** Jean strikes a pose.

deal with political and racial issues, respectively. Being a social activist, are you drawn to these types of movies?

**WJ:** For me, I always like things that people think but they wouldn't say. But I always commend those that put it on the screen. And that's sort of what my music represents. There's just something about a movie when it's saying something that makes a difference to me.

**FSM:** How did your collaboration with Jonathan Demme come about?

**WJ:** My collaboration with Jonathan Demme actually spreads from Ted Demme, who passed away. [Clef wrote the song "What Would You Do" for Ted Demme's film *Life*.] Ted used to always tell Jonathan about me, and when Jonathan and I met, the first project we did together was *The Agronomist*. And we automatically clicked, because of his love for Haiti [Clef is from Haiti], and the amount of respect I had for him, and he was already a fan of *Carnival* [a Wyclef album], and the work that I'd been doing...So it was just a great marriage.

**FSM:** Was co-scoring *The Manchurian Candidate* with Rachel Portman any different from collaborating with other artists on your solo albums?

**WJ:** I learned a lot from her. That's like a whole other class. It's sort of like... I call it Scoring 101 Class for Wyclef Jean, working with Rachel. She's incredible. And the way that I approached it was no different than when I approached other collaborations. Just approached it in the sense of, what can I add to make things a little different than they sound?

### Music Matters

**FSM:** What led to the shift from scoring the romantic *Love Jones* to the political and racial themes you've been tackling lately?

**WJ:** Naturally, where you're at with your life is usually where your music's at. Just as I'm getting older, things are just getting more political for me. I'm really starting to care more. And as I'm starting to care more, the music is just starting to reflect that more.

**FSM:** "Gone Till November," off of *Carnival*, was recorded with the New York Philharmonic. Any plans for using a big orchestra on upcoming film scores?

**WJ:** Well, I have this movie that I'm supposed to be scoring called *Seventy Five*. It's my first horror movie. It's an independent movie. I'm excited about that because I'm hearing a lot of violins in that movie. I think definitely I would like to do another section with the Philharmonic. And I think that would be the perfect movie to bring them in on.

**FSM:** Will *Rock the Paint* play more to hip-hop sounds, since it's an urban drama? Or will you use other types of music as well?

**WJ:** I think the eclectic sound is always what I'm going for. I got Pink Floyd in my right ear and Run DMC in my left ear. I got Bach coming out of my eyes, and my hair is Thelonus Monk mixed with Bob Marley [laughs]. With *Rock the Paint*, where this kid is coming from, Indiana, it starts with an Ice Cube versus a Springsteen thing. A father and son thing. So there are a lot of guitars. You can hear the sounds go from blues guitar to more, of course, the urban, hardcore sound of today, with the rock sound. Definitely a fusion.

**FSM:** How would you compare the process of writing music for films with writing music for albums?

**WJ:** When I was in high school, I was doing a lot of hip-hop. But then I was part of the jazz class. And when you went into the jazz class, it was a discipline. It was like, okay, "Hey chill out. This ain't the MPC 60 [a digital piano] right now. This is trot music. We gotta focus on this right now, because...it's a different kind of discipline." When I'm doing score music, I feel more like, I'm in the academy of music. Like the school of the Bachs and the Beethovens.

# Put Up Your *Dukes*

Nathan Barr gets his neck red. • By Jeff Bond



WHO'S THE JACKASS? Scott and Knoxville prepare for some *Hazzard*-ous duty.

As Merle Haggard might say, round about August 2005 them Duke Boys went and decided that the best way to outfox Boss Hogg would be to hit the screen in their own theatrical feature, only this time instead of Byron Cherry and Christopher Mayer as cousins Coy and Vance replacing the original

Dukes, Johnny Knoxville as Luke and Seann William Scott as Bo get the job. Providing the requisite pickin' and grinnin' is composer Nathan Barr. "I hooked up with the director Jay Chandrasekhar on his last film, *Club Dread*, and he asked me to come in and do this one as well. It was a little bit of a battle getting onboard because this is my first big studio film, but he really fought for me, and I went through a whole lengthy demo process and passed that and got on the film."

Everyone remembers the bluegrass licks that accompanied the General Lee hopping various ravines, but the new movie required a tweaking of the original *Dukes of Hazzard* "aesthetic," if that term can be applied here. "We talked really early in the process about not going so bluegrass/hillbilly," Barr says, "and honestly, I think a lot of that would have felt too light considering what's going on in the film, so we went for a little bit more of a hard rock feel, hence Billy Gibbons' involvement, and that actually worked out really nicely. It's hard for a composer because you're competing with songs in a film like this, and there are obvious score moments

and many ambiguous moments where you don't know whether it's going to be a score or songs, so I take a stab at it and they also have several songs lined up. That was a difficult part of the process for me. There are probably eight or 10 cues; I probably wrote twice as much music as there is in the movie, and for various soundtrack reasons, that goes to songs."

To achieve a proper "Southern rock" vibe for the film, Barr called in ZZ Top guitarist Billy Gibbons, one of the most heavily bearded rockers of the '80s. "We talked even before shooting about how to feature a guitarist since we had a sense it was going to be more of a rock-and-roll score," Barr says. "A lot of names were thrown around like Jimmy Page and Jeff Beck and one of the first names that Jay suggested was Billy Gibbons, and we all felt that was a perfect match from the beginning and he came onboard. The score's definitely thematic, and some of it was just he came in and I showed him the riff I came up with for Boss Hogg, and he played that and gave it a little more attitude than I could give it, and some of it was just him coming in and



## Composed and Conducted by Dave Grusin

**THE YAKUZA (1975) WAS A** beguiling American film set amongst the *yakuza* (gangsters) of Japan. Robert Mitchum plays an American P.I. who sets foot in Japan for the first time in years to help a friend (Brian Keith) extricate himself from a *yakuza* affair; there, Mitchum reunites with his former lover (Kishi Keiko) and her serious-minded brother (Ken Takakura), setting into motion a tragic chain of events that lays waste to lives and relationships. In a stunning climax Mitchum and Ken bond due to their shared belief in *giri* (duty or obligation)—“the burden hardest to bear.”

**THE YAKUZA WAS DIRECTED BY SYDNEY POLLACK** and scored by Dave Grusin, their first of many collaborations as director and composer (*On Golden Pond, Tootsie, The Firm*). The film is unusually stylish and romantic, aided in great measure by Grusin’s haunting and moody score, a synthesis of Western melody and Eastern color.

**FOR THE FILM’S BACKSTORY AND CHARACTER** relationships, Grusin conjures up an achingly beautiful, subtly jazzy sound world with a central melody that plays to the film’s almost unbearable emotions of guilt and nostalgia. The action sequences and *noir* plot are, on the contrary, treated with the disorienting alien sounds of Japan—shakuhachi and percussion. The result is a mature score coursing with melody that speaks to the film’s emotion and atmosphere in a manner utterly devoid of gimmickry—the work of a major artist.

**DESPITE ITS LOYAL FOLLOWING THIS IS THE** first-ever release of *The Yakuza* soundtrack, here presented in complete form remixed and remastered in stereo from the original 2” multitracks. Certain bonus selections, such as the Japanese vocal of the main theme performed as source music, only survive in mono. For the liner notes, ‘70s film authority Nick Redman contributes a new essay and veteran journalist Jon Burlingame a comprehensive production history including interview material with Pollack and Grusin. \$19.95 plus shipping



1. Prologue	2:42
2. Main Title	3:16
3. Samurai Source	2:02
4. Tokyo Return	1:26
5. 20 Year Montage	3:26
6. Scrapbook Montage/ Scrapbook Epilogue	2:10
7. Kendo Sword Ritual/ Alter Ego/Night Rescue/Amputation/ Amputation (alternate)	3:16
8. Man Who Never Smiles	1:48
9. Tanner to Tono/ Tono Bridge/The Bath	2:26
10. Girl and Tea	1:35
11. Pavane	1:09
12. Get Tanner	1:38
13. Breather/Final Assault	4:41
14. The Big Fight	5:50
15. No Secrets	1:31
16. Sayonara	2:00
17. Apologies	2:08
18. Bows/End Title (Coda)	1:41
Total Time:	45:19

BONUS TRACKS

19. Shine On	9:44
20. Bluesy Combo	6:18
21. 20 Year Montage/ Scrapbook Montage (film mix)	4:58
22. End Title (film version)	1:08
23. Only the Wind	2:49
Total Time:	25:08
Total Disc Time:	70:33

Produced by Lukas Kendall

soloing over sections of the score. So it was a little of both and he was completely wonderful and was a total pro with no ego at all. He came into it not knowing what to expect because he certainly didn’t know who I am, and I didn’t know what to expect from him in terms of his demeanor and it just worked out really well.”

### Fiddling Around

Barr essentially put his own rock band together to record the score. “The band was great; I had two drummers, just to get the energy going. Initially I thought it would be cool to have two bands to play against each other and to interplay during some of these chase sequences, but the way the film was cut it just didn’t lend itself to that. You never spend enough time with the cops or with Luke and Bo to make that work. The overall ensemble was two drummers, bass, rhythm guitar, keyboards, fiddle, a little bit of banjo and harmonica. They temped in quite a bit of orchestral stuff here and there and whenever it came in it felt completely out of place with the look and feel of the film, so that was one of the challenges for me, too. If orchestra had worked it would have been a little easier to discern between the score moments and song moments, but because the score was rock and roll, every moment became a free-for-all between whether it was going to be song or score.”

The composer tried to bring some unusual playing approaches to the mix while sticking with a standard rock ensemble. “Having two drummers was really cool because it got them to play together in a way they hadn’t done before. Usually one kit was doing color with cymbals or playing a back beat and it let the other guy free to do some stuff on toms, so the rhythm section was unique in that way. Thematically, Roscoe’s theme was bass harmonica (which I played), and Bo and Luke’s theme was acoustic guitar (which I also played), so the band [provided] a backing throughout the film but it really drives a couple of the scenes. But thematically I really tried to use a solo instrument that stood out from the ensemble, whether it was fiddle or harmonica or acoustic guitars.”

Barr also has a penchant for using exotic instruments, but they don’t like foreigners much in Hazzard County. “I used a Pakistani instrument called a bulbul, and it comes with a series of keys on it that I unscrewed and took off, and I’ve done this on a few other films where I’ve bowed it with my cello bow. I did sneak that in there, but it’s really in the background. I was using it sort of as an ostinato tension sort of thing throughout one of the scenes, which is much shorter now, so there’s probably only 10 seconds of it now and it’s accompanying acoustic guitars.”

Using a rock band approach also meant dealing with a different recording venue and schedule. “I think I figured with about 40 minutes of score to record with the band that we needed about three days, and in the last week they dumped an additional 10 minutes in my lap so we booked another day in the studio. We probably could have done a whole week in the studio easy. We recorded it at Ocean Way in Hollywood on Sunset Boulevard, which is one of the great rock-and-roll recording studios, and that was a challenge in itself because they’re really not set up to do film scoring there at all, so that kept us on our toes. It worked out well because the room sounded great and we wanted that nice rock and roll sound.” Barr says the unconventional approach was perfect for the subject matter. “I think when Jay and I had our first discussions about no orchestra there were some raised eyebrows, and I think it was a challenge, but it does work in the end.”

**FSM**



If a spin-off were held among the techno artists who've made the leap into film scoring, then Reinhold Heil and Johnny Klimek would certainly get the adrenalin award. Brought together in Berlin by director and composer Tom Tykwer to help him score his

revolutionary chase film *Run Lola Run*, Klimek and Heil translated the raw, hypnotic beat of house music into a unique suspense score. With each piece a marvel of thematic percussion, Klimek and Heil sent their red-haired heroine on a breathless dash around Germany. When *Lola* translated into an international smash, the Australian and German duo (then under the name of Pale 3 with Tykwer) soon found themselves on the Hollywood map as the up-and-coming masters of cinematic groove.

Heil and Klimek soon proved that their talents lay beyond just laying down a beat. After re-teaming with Tykwer for *The Princess and the Warrior's* ethereal groove, they modulated their sound

into the subtly building suspense of *One Hour Photo*, a suffragette beat for HBO's *Iron Jawed Angels*, and then completely jettisoned their sound for the dark twang of *Deadwood*. Klimek and Heil were showing that "techno" scores could rely as much on melody as a beat, an approach that's now taking a decidedly horrific turn with their recent orchestral action for *The Cave*. But none of Klimek or Heil's scores has quite pushed their groove like the horde of flesh-eating zombies that populates George Romero's *Land of the Dead*.

George Romero's zombie scores have always made an impression. Not only did 1968's *Night of the Living Dead* resurrect

**Johnny Klimek & Reinhold Heil give their groove to *Land of the Dead*.**

**Interview by Daniel Schweiger**



the recently buried, it did the same for horror library music—a decision made out of economic expediency that nevertheless proved creepy beyond belief. In 1978, *Dawn of the Dead* ended up

heard. So we've had the chance to really develop our style, and to say, "Hey, this is our sound."

**FSM:** Were you familiar with George Romero's zombie films before you did *Land of the Dead*?

## While we like to do electronic stuff, and always will, Johnny putting the two together, and I think that's

combining library music with Goblin's pulsating electro-rock score (the film's overseas release would only use Goblin's music). Romero's *Creepshow* collaborator John Harrison then gave 1985's *Day of the Dead* an eerily minimal synth score, albeit one with a Rasta groove.

Twenty years later, Johnny Klimek and Reinhold Heil have become part of the official zombie canon with *Land of the Dead* (available on Varese Sarabande), perhaps the most "traditional," yet whacked-out score of the quadrilogy. Veering among ominous percussion, jolting shock effects and unnerving sonic atmospheres, Klimek and Heil have applied their unique touch to the demands of horror scoring with the gusto you'd expect from the pair behind *Lola*. Except their music for *Land of the Dead* doesn't so much run as it does stop, scream and shoot with a nasty groove all its own. Now as they race to make *Land's*

sped-up deadline, the good-natured duo describes what it takes to do the zombie dance:

**FSM:** What's it like to go from offbeat thrillers like *Run Lola Run* and *One Hour Photo* to doing an outright horror film like *Land of the Dead*?

**Reinhold Heil:** We were definitely interested in doing genre movies, because they're a great challenge. And as a film composer, you always have to convince someone that you can do something else than what you're known for. That can be difficult when they like to pigeonhole you as "the techno guys," which makes *Run Lola Run* such a dangerous drawer to be in style-wise. While we like to do electronic stuff, and always will, Johnny and I also love the orchestra. Some people have an antagonism about putting the two together, and I think that's rooted in the '70s and '80s, when electronics were cheap-sounding. When you hear those electronic scores from the past, you know why it's stuff that hasn't lasted very long. Obviously you can never be sure about what you're currently doing, because you lose perspective. Maybe they'll say the same thing about what Johnny and I are doing right now. But I don't think so, because it's all of these musical tools that are available sound more organic now. So it's a new challenge with each project for us, especially given the budget of *Land of the Dead*. But I love that you grow with these challenges, because each one really teaches you something different.

**Johnny Klimek:** *Run Lola Run* has also put us in a lucky position, because we're also known as "the guys who do something different." A lot of directors who come to us want that. They'll listen to our reel, and become attached to something they

**Heil:** I'd seen *Night of the Living Dead* on my own in Berlin, in a cinema at one o'clock in the morning back in the 1970s. That film really scared the sh\*t out of me. Recently I saw it again, and while it wasn't as scary, I still liked it the best. I really didn't like *Dawn of the Dead* very much, and I think that's because the score was very scattered in terms of its styles. So we're trying not to look back with *Land of the Dead's* music. And that's great, because we can score a George Romero film from scratch.

**Klimek:** We want people to say "That's the *Land of the Dead* score," which is what he's never really had in the past zombie films—just chaotic mixes of stuff.

**FSM:** What appealed to you about *Land of the Dead*?

**Heil:** You can make all kinds of movies where a zombie bites you, and then you turn into a zombie yourself. Ironically, the reason that George has been given this chance to make this film is because the genre he created is now flourishing. I think *28 Days Later* is a good movie, even though it isn't a "zombie movie" per se. The remake of *Dawn of the Dead* had some interesting aspects as well. But I think what's really interesting about George's own zombie films is that they always have a political allegory. You can just enjoy these movies for all of their gore and blood. But you can go to a whole other level of depth if you want to. And I love films that have more than just a surface of pure entertainment.

**FSM:** What musical approach did George Romero want for *Land of the Dead*?

**Klimek:** While there was a lot of temp music in the film, it still wasn't really clear what George wanted. Then we played him our rough layouts. And the more extreme the music was for George, the better. He was happy whenever we used a lot of nasty sounds. So it's wonderful, and rare that we're given this kind of freedom.

**Heil:** George seemed truly appreciative of our creative input because his past films have been so low budget. He licensed a whole bunch of film scores from Capitol Records for \$1,500, and then used that to assemble the soundtrack for *Night of the Living Dead*. He then used a similar approach with *Dawn of the Dead*. You hear electronic music, and then these old library cues from the 1950s pop up again. But that's George's thing, because that's the horror music he grew up with. Now I think he's being inspired by the creative feedback that we're giving him, especially with the subtle details.

**FSM:** How do you think your score stands out from the *Dead* soundtracks before it?

**Heil:** We haven't seen all of the movies, but I hope that this score will be somewhat coherent, and give *Land of the Dead* a specific vibe that isn't generic.

**Klimek:** Psycho-thrillers like *One Hour Photo* didn't want their music to be on the nose. And now we now needed to do "horror music." So we're learning about the whole horror thing. About how to set up a shock. You need to have these pauses just before a jolt, especially when you start working with these



Reinhold Heil



professionals from the horror world.

**Heil:** You can't completely avoid the way that scares are set up. Otherwise, the score doesn't work. Being innovative is one thing. But if the innovation trumps everything else, then it's not good.

## and I also love the orchestra. Some people have an antagonism about rooted in the '70s and '80s, when electronics were cheap-sounding.

We wanted to accomplish the right music for this score, and also give the film our own vibe.

**Klimek:** We research sounds before every film, so we aren't always drawing from the same library. And we're writing like hell to try and keep the music as extreme and unique as possible. There's no time to think. Just to move on. I'll shoot my cues over to Reinhold to his studio in Santa Barbara. He reworks them, and then sends them back to my studio in Hollywood. And visa-versa.

**FSM:** How would you describe your sound?

**Klimek:** I think a lot of stuff came from our desire to drive a film without actual drum sounds. For example, *One Hour Photo* was a very slow film that needed our music to propel it. So we created a lot of "pulses," which are often made from chopped-up orchestral samples, and then turned into a rhythmic piece.

**Heil:** We'll screw that up soundwise in the process so it won't sound all nice, clean and classical. We do a lot of percussive sampling ourselves, culling from libraries and putting our own sound combinations together. Our style doesn't so much come from these sounds as much as the way they're put together. It's all in the way the percussion arrangements are done. You don't even recognize them as being orchestral. So there are a lot of sound collages going on. But I can't really tell you that there's a philosophy behind. It all depends on the musical choices that we make at the time.

**FSM:** What are some of the more interesting things you're doing for *Land of the Dead*?

**Heil:** There's pulses, and percussion on top of it, all of which is a bit more chopped up than usual. Johnny and I come from a loop-oriented world, where the beats and tempo are constant. Traditional film music is very different, because it changes all of the time. It's "choppy" by its nature. So we're going in that direction a little more here. And it's an interesting challenge to combine our stylistic elements with the traditional demands of film scoring, which usually wants big changes all of the time. Our beats are programmed in a way that's hypnotic because they go on for long stretches. So now we're doing something to these hypnotic beats that they don't really want, which is to change and break them down all of the time. It's an evolving process for us from film to film.

**Klimek:** We've hit everything that's possible in *Land of the Dead*, and that's the style that George wants, which makes it difficult for us. Every 30 seconds there's got to be a shift. With *The Cave*, there were a lot of long shots underwater, so we had time to develop a piece. *Land of the Dead* is more like, chop! Chop! Chop! Chop! And to try and keep our style in there while giving the film its flavor is the opposite of what we usually do.

**Heil:** Hollywood generally always wants to be on the nose, though there are some filmmakers who prefer not to, like Mark Romanek and Tom Tykwer. We've had the great fortune to work with these people. But there's something to a horror movie, and

that approach that makes you just want to do what that genre needs—because it doesn't make too much sense to have an artsy-fartsy approach to a zombie film. You want to serve it, as opposed to proving what great music you can write.

**Klimek:** There are things that you just have to laugh at sometimes in *Land of the Dead*, like this shot that pans up a leg, only to reveal that's all that's left of the guy! And so we feel a bit more free here to go on the nose, and make it a joke for everybody in the audience who loves that stuff as well.

**Heil:** I think women are generally really appalled by the gore. But if you watch a film like this for weeks, then you just numb yourself to it. One of my favorite scenes is where this guy is pulled apart, with his guts hanging out. It's just so over the top, yet it lacks a certain realism, no matter how great the effects are. It's a "hyper realism" so to speak. So in that way, you can distance yourself from it, and not be truly horrified. But when you work on a horror film all of the time, it unfortunately takes you away from the experience of watching it with the audience. So we just have to check every once in a while by playing that scene for someone!

### Legacy of the Dead

**FSM:** No matter how many zombie pictures they make, George Romero's films will probably always be the ones against which all the others are measured. What's it like for you to be part of his legacy?

**Klimek:** Even though I haven't been so much into zombie movies, people always have a reaction when I tell them that I'm working on a George Romero film. I never realized the movies were so big. When a director like Tom Tykwer asks what George is like, then you realize that this guy must really be somebody.

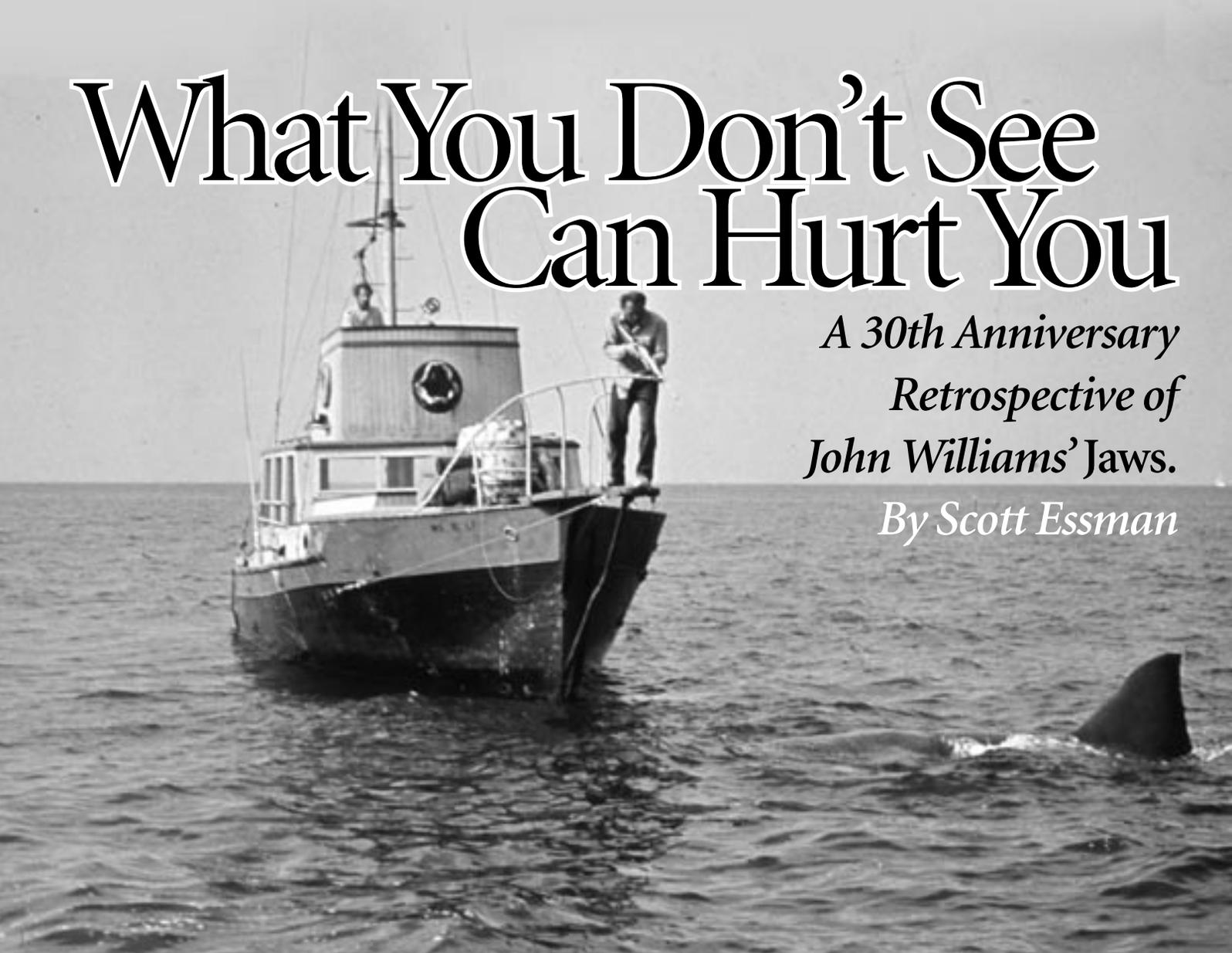
**Heil:** When we told this journalist that we'd be working with George Romero, he e-mailed us back with "Well, you know what? I thought you were really cool yesterday. But now that you've told me this, you are truly one of the coolest people I know!" George has obviously pulled in a lot of good actors, who lowered their prices just so they could be a part of this film. When we got the proposition, I was like, "Yeah. Sure. Any day, with the legendary filmmaker!" But I still was a little skeptical. I liked the screenplay, but hadn't seen any footage. I wasn't sure what *Land of the Dead* was going to be like, and I'm really happy with the way it's turned out to, because George finally has some money to make a good movie. So it's really touching to see this legendary filmmaker who's now 64, and can finally make the film, and get the score he's always wanted. **FSM**

Johnny Klimek



# What You Don't See Can Hurt You

*A 30th Anniversary  
Retrospective of  
John Williams' Jaws.  
By Scott Essman*



*Jaws* was the first summer blockbuster. It certainly wasn't the first summer movie, and contrary to popular belief, it wasn't the first 1970s blockbuster—*The Godfather* (1972) and *The Exorcist* (1973) had lines around the block when *Jaws*, the novel, was first being conceived. Yet *Jaws* had something that earlier popular hits didn't have: a summer-movie sensibility.

Unlikely in many respects, *Jaws* was fully director Steven Spielberg's masterwork. Yes, it had Verna Fields' impeccable editing, Joe Alves' authentic production design, and Bill Butler's engrossing point-of-view cinematography. Plus that mechanical shark—the one that Robert Matthey brilliantly conceived and created but didn't always hit his marks. An ultimate blessing in disguise, the failure of the shark to work on a regular basis allowed Fields, in concert with the immaculate John Williams score, to create the necessary tension and dread that commands the film.

Williams was the successful veteran of dozens of TV and film scores when he met Steven Spielberg, a longtime admirer, in the early 1970s. Coming off of such films as *The Poseidon Adventure*, *The Paper Chase* and *The Long Goodbye*, and having been awarded the Oscar for arranging the music in 1970's *Fiddler on the Roof*, Williams was known for his bold themes and sweeping romanticism when Spielberg tapped him to score the young director's first theatrical feature, *The Sugarland Express*, in 1974. Spielberg had dynamically directed the TV film *Duel* in 1971. Though their collaboration on *Sugarland* was fruitful, Spielberg and Williams would find their first unquestionably triumphant success as partners on *Jaws*.

In the early 1970s, the producing team of Richard Zanuck and David Brown acquired the enormously popular Peter Benchley novel *Jaws* and brought Spielberg aboard. Spielberg and his designer, Joe Alves, decided to shoot *Jaws* on location in Martha's Vineyard, primarily due to the accessibility of the sandy bottom oceanic floor, just off the coast, out of view of the shoreline. This decision would significantly influence the rest of the production, as the seagoing crew had terrible problems with the changing tides and the inconsistency of the sky's colors, and widely reported complications with the functionality of the mechanical sharks.

In fact, the numerous production problems led the filmmakers to seek alternative methods to create a sense of dread. Film editor Verna Fields, for one, had to cut around intended shots of the sharks, which would often come in one at a time (or not at all) as the crew filmed. This led her to use repeated point-of-view shots of the shark as it glides through the water, peering up at swimmers. What Spielberg and the key production team failed to realize at the time proved incalculable to the film's success: the unseen shark was often more frightening than the mechanical beast was when seen, especially in the film's first half. Ultimately, John Williams' theme would prove essential to this approach.

*Jaws*' last, but arguably most significant, contributor was Williams. Since the suspense relied on the "shark's point-of-view" scenes in the film's first half, Williams and Spielberg discussed how to spot music over Fields' deft editing concept. What Williams delivered—the driving ostinato bass line—became among the most recognizable character-based theme music in motion picture history. As the film goes on, one

hears the theme and instantly associates it with the relentless attack of the shark. Spielberg himself has credited Williams' music with creating much of *Jaws*' suspense.

## Scoring Against the Current

Though character-based themes in film music were not new in 1975, Williams' work pioneered character as a basis for envisioning entire scores. At Universal in the 1930s, where horror fare was king, the films often had only incidental music, or none at all. *Dracula* and *Frankenstein*, both released in 1931, and *The Mummy* (1932) offered no theme music for their titular characters. In fact, those films had hardly any score whatsoever. *Bride of Frankenstein* changed in 1935, with its romantic but sad three-note theme for the title character, memorably played by Elsa Lanchester. Franz Waxman's *Bride* score and title theme escorted in a new era of horror movie themes and scores. Hans J. Salter's *The Wolf Man* (1941) contained some of the most memorable "monster movie" film music of its time and that was matched over a decade later by Salter and associates' compendium of

**ostinato** (os-ti-na-to)  
(n): a short musical phrase in the form of a melody or pattern that is constantly repeated during a composition, usually in the same part at the same pitch

music for 1954's *Creature From the Black Lagoon*. In fact, Herman Stein's three-note title theme for the Gill-Man in *Creature* may even surpass Waxman's three-note gem from *Bride*. When the Gill-Man appears on screen, whether in part or full form, three trumpet blasts boldly indicate his presence. In 1960's *Psycho*, Bernard Herrmann topped all that came before him in the traditional horror genre by introducing the high-pitched repetitive notes that indicate the anonymous killer, eventually revealed to be Norman Bates. However, what made Williams' efforts in *Jaws* so remarkable and unprecedented is his indication of what we do *not* see on screen. Thematic character music would never again be the same.

Coming off of the successes of *Earthquake* and *The Towering Inferno*, both in 1974 following *Sugarland Express*, Williams gave Spielberg confidence in the composer's ability to deliver a momentous score for *Jaws*. But even Spielberg did not expect the pounding driving ostinato that Williams presented after the spotting sessions. Though it surprised the director, Spielberg was a deft enough filmmaker to realize that the theme music would help carry the film in portions where the shark was unseen. And so it did.

## Swept Away

In the film's cold opening, as the camera drifts through the cold murky bottom of the Atlantic, Williams teases us with portions of the theme, building and embellishing the piece as we continue to see the point of view of some unnamed undersea being. What could have been a standard underwater establishing shot becomes an adventurous ascension into some camouflaged terror, some invisible ghost of the deep.

As the film continues, we see a couple of summer students partying on a beach. Chrissie drifts off to go swimming, unsupervised. Too drunk to follow the young beauty, her boyfriend passes out on the shore as Chrissie disrobes and enters the ocean. What happens next supersedes the cold opening: a force from below rises through the depths to attack Chrissie. Williams' theme reinforces what we knew at the opening—that there is a deadly and aggressive shark out



there, even though we cannot see it. Chrissie is doomed before she knows what has taken a bite out of her. Prior to any of *Jaws*' principals being introduced, Williams, Spielberg and Fields have already riveted us to our seats.

Spielberg's audience surrogate, Police Chief Brody, amiably played by Roy Scheider, also knows all too well that there is a shark out there after Chrissie's attack, but he succumbs to pressure from townspeople and lets swimmers go into the ocean. In some of Spielberg's best bits of direction, we switch to Brody's

the remainder of the journey, so the impact of Williams' theme is reduced. In its place, Williams conjures more memorable adventure music, first teased in the pond sequence. As Quint and comrades pursue the shark, firing harpoons tied down with large yellow barrels, Williams excites and energizes the action with dramatic propelling music that ranks with the most colorful and joyous of his career, with the possible exception of *Star Wars* main theme. We still hear the familiar ostinato—as when Hooper must confront the shark in an underwater



point of view as he nervously watches swimmers play, scream and frolic, hoping that their liveliness is not actually another attack. Of course, after several false starts, we are again taken beneath the surface, only to be cued to the danger once more by Williams' ostinato. It's too late into the fracas to save Alex Kintner, the redheaded boy on the raft, as he is overcome from below by the undefined entity; the only foreshadowing is Williams' heart-pounding theme.

After the town finally agrees to put out a bounty on the shark, bringing amateur fisherman from all over New England, a red herring appears: a captured tiger shark. Not nearly large enough to account for the bite marks on Chrissie's body, this shark cannot be their killer, says oceanographer Matt Hooper (Richard Dreyfuss). Although Hooper proves to be correct, he drops the evidence—the killer shark's tooth—in a panic, giving the town an excuse not to close the beaches. In the film's next major sequence, we see the point of view of another surface-dwelling presence, but Williams' theme is noticeably absent. What can this mean? Swimmers run in terror, the beach goes into a panic, but we hear no ostinato, no audible information that there is danger. Why? Because the new "shark" turns out to be a hoax: two snorkeling kids with a fake dorsal fin. Williams and Spielberg are skilled enough moviemakers to match this second red herring with reliable musical information.

Alas, right on top of the hoax sequence is another sequence in a nearby pond that the actual shark was able to infiltrate. Here, Williams holds back on his theme, partly because of the tease of the last sequence, and partly due to our first sight of the actual shark. We see a dorsal fin and tail glide through the pond and a hapless rowboater checking on some kids, one of whom is Brody's son. When we finally hear the theme, we realize that the rowboater—Ted Grossman—is doomed, as fin and tail rapidly approach. Williams' approach to the music is more charged up for this sequence, possibly to balance the actual sight of the shark: a visible shark mouth devouring Grossman's entire body and a dismembered leg falling to the pond bottom. Williams also feeds us something new during a novel shark point-of-view shot. After taking care of Grossman, the shark rushes across the surface, staring at Brody's son, and then leaves the pond before potential captors can arrive. Williams infuses the music with an adventurous component, perhaps hinting at the final half of the film where Brody, Hooper and sea captain Quint (Robert Shaw) take to the sea to hunt and kill the shark.

Alas, by the second half of the film, we have left the beaches and ponds for

cage—but in the last hour of the action, Williams' expertly replaces the theme with the seagoing adventure music that has also become the film's hallmark. His last bit of musical enhancement to the onscreen activity accompanies the death of the shark, which he underscores as the lifeless beast slowly descends to the depths, blood from the explosion trailing back to the surface.

## A Missed Encounter

When it was released in June of 1975, *Jaws* quickly became the top box-office grossing movie of all time. Williams' contributions to its overall commercial and critical success are evident. The following spring, Williams' score won an Academy Award; the film was also nominated for best picture. Williams would go on to establish theme music for many films, mostly with Spielberg. In 1977, Williams scored Spielberg's blockbuster, *Close Encounters of the Third Kind*, where the five-note alien theme became another landmark main-character theme. Through most of that film, as in *Jaws*, we do not see the main character(s). Certainly, in much of Williams' subsequent work, including the *Star Wars* and *Indiana Jones* franchises, his title themes underscore characters and situations that are ever-present onscreen. Unlike *Jaws*, those films do not rely on the sense of dread and suspense that the 1975 film required.

In 1982, *E.T.* had another winning theme, suitably more elegant, majestic, and otherworldly than the ones for *Jaws* or *Close Encounters*. In 1993's *Jurassic Park*, more adventure than horror, another five-note Williams title theme punctuates the film, but here Spielberg is asking him to provide a romantic, magical sense of wonder.

Regrettably, Spielberg never completed his 1980 project *Night Skies*. Conceived of as a horror film, the project featured a menacing evil alien creature, though it was revamped into the exact opposite when it eventually became *E.T.* *Night Skies* was in development and went as far as a completed Rick Baker creature design. Exactly how and where Williams' title theme for this picture would have played out is pure speculation, but it would have likely been the closest that Williams came to replicating the sense of pure unseen horror that he so effectively communicated with his main theme from *Jaws*. **FSM**

Scott Essman is an LA-based freelance writer who can be reached at [scottessman@yahoo.com](mailto:scottessman@yahoo.com). The 30th anniversary DVD edition of *Jaws* was released by Universal Studios Home Entertainment on June 14.

# I Scored!

An aspiring composer documents the journey of scoring his first feature film. **By Nathaniel Scott**

## I've always composed film music.

When I was very young, I would hum original soundtracks to myself for adventures with army-men, dinosaurs and spaceships. I listened to the music of Jerry Goldsmith, John Williams and others. It was around the age of 14 that I started composing seriously, and my dream of being a film composer came into focus. I'm now 20, and I've taken the first big step toward realizing my dream: I have scored a feature-length independent film, complete with motifs, themes and synchronized cues.

Last year, I discovered through the Kentucky Film Office a production underway titled *Shadows Light*, due for DVD distribution in summer 2005. I am also a graphic artist, so I offered my services to the project, both as composer and as storyboard/conceptual artist, sending in a demo disc and some artwork. I was hired to do the storyboards. Pre-production was in progress, and casting had begun. The writer/director Stephen Zimmer and I started having weekly meetings, to which I would bring newly storyboarded scenes to be approved. At the second meeting, I asked about the music, and found that he planned to have a conventional score. I also found he had liked my demo disc, but I faced quite a lot of competition for the position of composer. Being new, I had little experience scoring long scenes. I felt pigeonholed as a storyboard artist.

## The Pitch

Having access to the script, I familiarized myself with the story. I decided to write a few demo selections for the film. I did a main title theme and two character themes, and submitted these to the director. The next day, I got a call from Stephen. He loved them! He said that the music had captured exactly what he was envisioning for his movie. He described one of the character themes I had written, the Warrior Angel's theme, as a "knockout." I had done well, but there was still a big concern. He needed to know if I would be able to compose not only themes, but an actual score. Could I effectively create cues that would sync to the picture and be appropriate for each scene? I was confident that I would be up to the challenge. I went home and selected a major scene from the script to "score." Using the themes I had written as my source material, I completed a three-minute demo cue for the scene, synced to the script and storyboards. I then created a cue sheet that



showed all the sync points I had incorporated into the music. I brought a disc with the demo cue to the next storyboard meeting, and played it for him. He liked it so much he had to hear it a second time.

The next week, I got a call. The director said he had something to tell me, but he wanted to say it in person. When I arrived at the next meeting, he told me that there had been a meeting with the producers. He had played my demo themes for



**COMPOSER AT WORK:** The author in his studio.

them, and after some discussion, had come to a decision. I was officially the composer! I later learned that I had beaten out competition from both Los Angeles and New York.

After that, we started having two meetings a week—one for storyboarding and one for score pre-production work. My first task was to come up with themes for each major character in the film. *Shadows Light* was a supernatural thriller, and there was quite an array of characters. This meant a lot of musical diversity. Both the director and I have been inspired by the *Lord of the Rings* trilogy. I derived much enthusiasm for film music in recent years from Howard Shore's scores. We decided very early on that the score for *Shadows Light* should be similarly operatic (though on a slightly smaller scale than *Lord of the Rings*!). Over the next six weeks, I completed nine distinct themes for the film. In addition to a main theme and traveling theme, there were seven character themes. The film was character-driven, and its main musical identity was to come from these themes. We tried out several possibilities for using the main theme within the score, but time and again we would rule it out in favor of one of the character themes. I remembered something I'd read in *FSM* once about Jerry Goldsmith and his score for *The Sum of All Fears*, in which he and the director couldn't find a place within the film for the main theme. I was in a similar situation.

## Themes

The characters of *Shadows Light* were diverse, and the music had to match. I was presented with a series of challenges. There was the Warrior Angel, a supernatural being who descended from Heaven to combat evil with a flaming sword. The director had a specific request for this one. He asked me to create a theme reminiscent of chanting monks, and then to overlay this with a rock beat. I wrote the melody in the style of medieval plainsong, to give a suggestion of the Warrior Angel's great age. In deciding how to create the beat, I came up with two possible rhythms. I liked them both, and kept interchanging them, trying to decide which worked the best. Finally I made up my mind; I used them both. The theme starts out with one rhythm, and finishes with the other. In addition, the "rock beat" works itself into a martial fury of timpani and bass drum, to symbolize the warlike nature of this character.

Then, there was the Succubus, also supernatural, who is both dangerous and seductive. I wrote a theme that would balance these two qualities. A repeating harp motif provides a lead-in, while the melody begins with solo violin and viola, playing off each other in counterpoint. As the theme progresses, horns and strings join in to provide a more ominous, supernatural quality. All the while, however, the underlying sense of seduction is never lost.

Another challenge was the Djinn's theme. This character comes from Middle Eastern lore, so I wrote his theme in an Arabic scale. Yet another supernatural being, I began with a sparse arrangement of strings and percussion, eventually bringing in horns and timpani to symbolize his extraordinary powers.

The main villain, a wealthy and influential man named Legares, is also possessed by a demon. The director asked me to compose an imperial theme for this character. It needed to sound unstoppable, almost like a military advance. I initially had some trouble coming up with this sense of inevitability. One day, after having pondered over it for a couple of hours, I finally got up from my chair and started walking purposefully around the house, imagining that I was Legares. After about five minutes, I had the theme in my head!

Dana is the female lead. I was to create a theme that would musically represent her journey throughout the film. In the beginning, she is unsure and afraid. However, as the story progresses, she finds purpose, and eventually, redemption. I knew from the start that this theme had to bring out a lot of emotion. One day, I attended a casting session, in which I was able to watch a live performance of

one of Dana's scenes. Inspired, I thought of Dana's Theme within a minute. I quickly drew a staff on a piece of blank paper and sketched out the theme, right there at the casting session.

Then, there is the main character, Father Abelard. His was one of the two character themes I had composed as part of my pitch for the job. According to the director, his theme should be "noble, but sad." Utilizing solo piano for the introduction and closing sections, a solo horn plays the main melody, backed up by piano, cello and pizzicato bass. A combination of major and minor progressions, it is designed to portray both nobility and melancholy. Abelard's theme became the most central melody in the film.

These are only a selection of the many themes and motifs that helped form the score. One thing I didn't anticipate was that during scoring, various scene combinations would require additional, completely new musical ideas. As needs arose during the actual scoring process, I eventually added two more central themes and several more leitmotifs.

## The Score

As the weeks passed, I came to understand that tight crunches would become common, as would unexpected delays. Principal photography continued throughout the summer of 2004. During this time, I was on set performing my function as storyboard artist, re-drawing sequences when necessary, and making myself available as a visual consultant. Musically, it was beneficial to have the opportunity to see the filming of the scenes, and to watch the actors perform their parts. This on-set experience solidified for me many aspects of how the score would function in the finished film.

As expected, delays evolved during post-production. The rough-cut took longer than expected. Visual effects had to be redone. Then there were the problems with the composer contract. This was new territory not just for me, but also for the director. But we got through it, and continue to have a strong working relationship.

Scoring began in the last part of September. The director and I had completed our initial spotting session, and the shape of the score was laid out. Yet another big crunch was looming. I was told I must finish the whole score by the end of October, in time for a scheduled premiere of the movie during an annual industry conference. This was only a small amount of time compared to what I had been expecting. Still, I was confident I could do it. But then a new problem arose. The editors had the same deadline to meet, and this translated to an extremely elongated process of my receiving the scenes that

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needed to be scored. The last week of October arrived and I only had a third of the necessary scenes! In addition, opportunities to discuss individual cues with the director were severely limited. Even this article, which I had already started, had to be put on hold. To my relief, the director finally announced that, due to editing, effects, ADR, foley, and other unexpected delays, only a long trailer of the film would be shown at the conference. Everyone would have as long as they needed to finish their jobs.

## Lessons Learned

By the beginning of December, I had the majority of the score written, and the director and I had worked out an effective weekly meeting schedule and format. Each cue I worked on was a learning process. I discovered things that I never would have considered before: Intricacies in the relationships between themes, approaches to different scenes and settings—and at the end of it, stepping back and considering how all the music fit together as a whole. It was important to me not only to create high-quality cues individually, but to have a score that, in its entirety, would come across as a unified piece. I always kept in mind a quote from Jerry Goldsmith I once read: "It's a composition tailored for a particular film, and all its elements must relate to one another."

An example of a more challenging cue has to do with a scene in which Father Abelard, the main character, is being seduced by a Succubus in the guise of a girlfriend from his past. I had to decide when and how to use Abelard's theme, his girlfriend's theme, and the Succubus' theme. I also had to decide when not to use them. Several elements had to be represented all at once—nostalgia, sorrow, tension, nobility. I came to realize that often the scenes having more to do with the emotional interaction between characters could be more challenging than the big action scenes, even with all their sync points.

The score is meant to dramatically augment the story. Sometimes, the music might be virtually the only thing that will emotionally define a scene. And, sometimes, the action on screen is the dominant element. I discovered that there's always a balance that needs to be achieved. The music should be as dramatic as possible, but only up to a certain point. To be an effective storytelling device, the score should never intentionally draw more attention to itself than to the story. I remember reading something John Williams said, that the function of film music is to be part of a tapestry. I constantly kept this advice in mind.

I recently calculated a statistic after having worked on *Shadows Light*. It takes me roughly an hour and a half to compose one minute of score. This ratio can vary, depending on what kind of scene it is, and how much "Mickey Mousing"—syncing the music to the action—is involved, but it goes to show that you ought to choose your assignments well, even in the early stages of your film composing career, because scoring is a big time investment. Most importantly, though, working on this score confirmed something for me. This is definitely what I should be doing. When I am scoring, I become immersed in telling a musical story. I don't think anything comes to me more naturally. Having had a taste of the "real" thing, I would have to say, it's difficult to imagine doing anything else.

**FSM**



**In the 1950s I went to the movies nearly every week. Many a film score made an impression on me from a very young age,** perhaps because I was brought up with classical music. But in 1956, Universal Pictures sold to TV their catalog of horror films from the 1930s and 1940s. After a diet of giant spiders, scorpions and grasshoppers (all instigated by atomic radiation!), I really went for the old pros. The older horror films took place in Europe, filled with foggy streets, old castles, and the distant strains of gypsy music. As I watched these films on TV, the name Hans J. Salter kept coming up. Who was this man whose music so moved me?

In 1960 I made my first reel-to-reel audiotape; unsurprisingly, it featured Hans Salter's *Frankenstein Meets the Wolfman*, which seemed to show up every week on Boston TV. Later followed *The Wolfman*, *House of Frankenstein* and the rest. As hard as may be for younger readers to believe, this was the only way to listen to this music back then. But back in those days, it was even harder to discover much about the composers themselves.

I later discovered that Hans had fled Germany to

the United States in 1937. Although he had worked in the music department of UFA (the German national film studios), it took him a little while to establish himself at Universal. He began as an orchestrator, and soon became fast friends with fellow contract composer Frank Skinner. Together, they collaborated on *Son of Frankenstein* and *Tower of London*, two florid thrillers by writer-director Rowland V. Lee, and the pair became regular collaborators on all sorts of films.

I started to exchange letters with Hans Salter in 1971. And finally, in 1980, I was about to meet the man himself. By all reports, he was very nice man. In fact, many people were shocked to discover that such a master of macabre music could be so modest, sincere and unassuming—but as I walked up to his front door I was a bit apprehensive. After ringing the bell, the door opened and a pleasant-looking man greeted me with a warm smile and open hand. He looked 25 years younger than his 84 years. He was polite, cordial and a complete gentleman. For someone who had been on the Hollywood scene for so long, Hans was very down to earth.

Looking around the room was the piano he composed with, framed by his many Oscar nominations on the wall, and a bookcase full of his film scores. I pulled out bound copies of the scores to *Scarlet Street* and *The House of Frankenstein*. Here in my hands was the very score I had been enjoying for 25 years, and standing next to me was

the man who wrote it. But I am getting ahead of myself—back to the front door...

**PK:** Do you mind if I call you Hans? I feel as though I have known you forever.

**HS:** Go right ahead. I have enjoyed your letters for the past 10 years. They indicate a sincere enthusiasm. You are from Boston... are you related to the famous Kennedys?

**PK:** No. I'm from Boston, have the name, have the accent, but don't have the money.

**HS:** Oh well, better luck next time.

**PK:** I've enjoyed your letters as well. Do many people still remember you?

**HS:** Oh yes. I still get fan mail from all around the world. Just the other day I got a letter from a fan in Russia. I didn't think my films were shown there.

**PK:** Twenty years ago I first taped *Frankenstein Meets The Wolfman* off the TV. Over the years I've made suites of music from my TV audiotapes—and play them often. *House of Frankenstein* and *The Wolfman* are a couple of my favorites.

**HS:** Thanks, that's quite a compliment.

**PK:** Do you think someday someone will newly record your horror scores and other film music?

**HS:** Well, maybe someone will someday, but I doubt it. I don't know.

# FAN MADE MONSTER



The Creature! Baron Von Frankenstein, the Monster and Ygor! The Wolfman! Dr. Neimann! Count Alucard! And the well-mannered man who scored their adventures, Hans J. Salter, in 1983!

Little did either of us suspect that John Morgan and William T. Stromberg would one day reconstruct a handful of the best scores that Hans Salter turned out at Universal. That was a tricky business for a number of reasons: Universal discarded most of their full scores decades earlier, although reduced composer's scores were usually kept at the Library of Congress for copyright purposes. Working from those three-line parts, comparing the surviving composer's sketches, and especially, listening to the film soundtracks themselves, Morgan and company were able to restore several CDs' worth of music.

**PK:** Tony Thomas has said you are working on some chamber music and that he would put it out on his record label. Are you still working on it?

**HS:** No. I didn't like the way it was going, so I put it away.

**PK:** Speaking of Tony Thomas, he has been a real champion of Golden Age film music.

**HS:** Yes he has.

**PK:** I brought some of Tony's records for you to sign. I especially like *Scarlet Street*.

**HS:** Do you know the film? It was on television just last night.

**PK:** Yes. In fact I watched it for the first time here in L.A. I really liked the film. Edward G. Robinson plays a mild-mannered guy who gets caught up in a web of crime and deceit. I especially like the cue "Kitty" on the LP.

**HS:** That is Tony's favorite cue too. Here, let me sign your records. I bought a special pen that will

write on the covers, just for all my fans like you.

**PK:** Here are two books by Tony that I'd like you to sign; although you are only in the second one. I am going over to see Tony after this.

**HS:** Let me see both books.

*Hans wrote in Tony's book Music for the Movies "Tony, why was I left out of this book?" I showed it to Tony a few hours later, and with a laugh he wrote: "So you could be a star of my second book!" Thomas was a tireless champion of Hans' work, and was involved in several early releases of his scores, including an LP recording of "Horror Rhapsody," which collected a handful of horror score excerpts into a concert suite. He also produced A Symphony of Film Music anthology on the Intrada label, which notably collected a couple of non-fantasy score excerpts from Hitler (1962) and The Black Shield of Falworth (1954).*

**PK:** I have read that the 1940s Universal horror films that you scored really didn't mean all that much to you. Is that correct?

**HS:** Right. It was just part of the job. Those films didn't mean anything special to me. I just did the best I could. I'm proud of what I did, though.

**PK:** I thought for the Wolfman character you

created music of great sympathy and pathos for the character of Lawrence Talbot. He was very tragic. Do you agree?

**HS:** It was the right time and the right place for those films, and I had the tools for what was needed.

**PK:** But your scores to the Wolfman films had such a deep emotion in them, it seems like they must have meant more to you.

**HS:** Well, I guess they did draw from my heart, my emotions. People always talk of these scores. [pauses] Pete, you are dragging this out of me.

*Hans' lack of connection with the horror scores is understandable in one respect: Many of them were piecemeal affairs, often augmented by cues and themes borrowed from other Universal pictures. The assembly line at the studio was so unforgiving that Hans and company often were forced to work in shifts for days and weeks at a time, napping while the other was writing or orchestrating the just-completed cue. This approach became known as "Salterizing" in the department. House of Frankenstein was a rare exception: the film required a lengthy, original score, but it too was co-composed (with fellow émigré Paul Dessau). But even when a shortage of time and money required that Hans borrow material from previous films, he would always make each piece of music work as music—sturdy enough to stand on its own.*

**PK:** For the *House of Frankenstein*, you wrote

## An Interview with Hans J. Salter by Peter F. Kennedy

Conducted May 8, 1980, at the composer's home, Studio City, California





**ALL THAT HORROR ALLOWS:** Salter worked on a variety of pictures, including the Seussian fantasy *The 5000 Fingers of Dr. T* (1953), a suite of Academy-Award nominated films for Deanna Durbin, and Errol Flynn's *Against All Flags* (1952).



a beautiful and tragic theme for the scene with the hunchback and the gypsy girl, which was later used full-blown for the end credit music. Did you compose this theme yourself?

**HS:** I don't remember it. But that score was all original.

**PK:** Would you play some of *House of Frankenstein* on the piano?

**HS:** [smiles] No!

**PK:** The Universal horror films of the 1940s are what you are the best remembered for.

**HS:** Yes I know. Universal in those days did mostly B films, and the horror films have held up the best. They have quite a following today. I did over 300 films; the horror films were a very small percent. You know fans will watch these films over and over, and then ask me questions. I haven't seen these films in 40 years, at least some of them anyway.

**PK:** Yesterday I saw a new short film called *Hairline*. It was about a rather young man going bald prematurely. The filmmakers showed their composer some of your 1940s horror films, as an example of the style of music they wanted for the nightmare sequence. As I remember, back in the 1940s, other studios would do that too!

**HS:** That's amazing, 40 years later and they are still doing that.

*After the success of The Wolfman, Hans' and Frank Skinner's scores were held up as models for horror underscore. For the duration of the 1940s horror cycle, both composers remained typecast, but one of the genre's last gasps, The House of Dracula, was scored by a contract songwriter. Why wasn't Hans tapped for that assignment? Probably because the timing wasn't right: "We composers were like taxi drivers," he said. "As soon as we finished one job, we grabbed the next fare that came along."*

**PK:** What are some of your own scores that you like best?

**HS:** Let's see, *The Magnificent Doll* (1944; the story of Dolly Madison), *Bend of the River*, *Scarlet Street*, and the Deanna Durbin musicals.

**PK:** You didn't mention any of the horror films.

**HS:** Oh no! Are we back to that again? Do you remember a film called *The 5,000 Fingers of Dr. T* (1953)?

**PK:** Yes I do. It was a fantasy written by Dr. Seuss (Theodore Geisel), about a cruel piano teacher and his 500 students.

**HS:** I scored it with Heinz Roemheld and Fritz Hollander. The people making the film got quite a kick out of us. They used to say: "Here comes Hans, Heinz and Fritz, the German mafia!" They thought we were quite a bunch of characters. I enjoyed that time.

**PK:** Do you own any of the music to your films?

**HS:** I gave much of it to the University of Wyoming. Look here—do you know all the people in this recent photo?

**PK:** Yes! That's you, Miklós Rózsa, Tony Thomas and (producer) George Korngold. You look dressed to kill in that white blazer!

**HS:** Thanks.

**PK:** Do you know Miklós Rózsa very well?

**HS:** Yes. I have known Miki since the 1940s. He has a sound all of his own. I like *The Jungle Book*, *The Thief of Baghdad*, *Ben-Hur*, *El Cid* and the like. His 1940s film noirs were excellent, like *The Killers*, *The Naked City*, etc.

**PK:** I see a picture of Deanna Durbin on the wall along with your Oscar nominations. She was the star of many Universal musicals in the late 1930s and early 1940s.

**HS:** Yes, she was a lovely girl. She called me her personal musical director—and she was a nice person.

*Deanna Durbin was an incredibly important star at Universal. Between 1936 and 1948 she made 20+ films, mostly musicals and light comedies that were hugely successful, reportedly saving the studio from bankruptcy. When she attempted to transition*

*to more mature roles her popularity waned. But in Durbin's heyday, Hans Salter provided four Oscar-nominated underscores for It Started With Eve (with Charles Previn, 1941), The Amazing Mrs. Holliday (1943), Can't Help Singing (with Jerome Kern, 1944) and Christmas Holiday (1945).*

**PK:** Didn't you just turn 84?

**HS:** Yes I did.

**PK:** You look wonderful, like a man in his 50s.

**HS:** Pete, you are my friend for a week.

**PK:** Do you follow a health food diet? Take food supplements?

**HS:** No.

**PK:** Then how come you look so good?

**HS:** I picked the right parents!

**PK:** I like your house a lot. I notice that it's very close to Universal Studios.

**HS:** That's why I bought it! I bought it for a great price. It was during World War II and nothing was selling. I also have a home in Malibu. So, Pete, would you like to move to California?

**PK:** I don't know, I've lived in Boston most of my life.

**HS:** But look how nice it is. Look at the nice weather. Look at my flowers [pointing out the window]. But, we have to bring this to a close. It was nice to finally meet you, Pete.

As I remember Hans J. Salter, he was a very sharp—nothing got past him. At 84, his mind was that of a young man. Perhaps his positive attitude was the secret to his long life. I think he underplayed his talents as a composer, or perhaps it was simply his modest ways.

In January of 1983 I visited Hans once more, with fellow collector Dave Mitchell. Once again I had an enjoyable time, and I brought some recent Salter LPs for him to autograph. Three years earlier he had written: "To Pete, a devoted fan." Upon my return he wrote "To Pete, still a devoted fan."

Twenty-odd years later, it's still true. **FSM**

# The House of Salterstein

## A Hans Salter Mini Buyer's Guide

HANS J. SALTER PASSED AWAY IN 1994 (AT THE AGE OF 98), just missing a renewed wave of interest in his work and career. Tony Thomas had issued a number of LPs of his scores including *The Film Music of Hans J. Salter*, which collected re-recordings of *The Ghost of Frankenstein*, *Magnificent Doll*, *Bend of the River* and *Against All Flags*. But the bulk of his music currently available was reconstructed for the Marco Polo series of classic film scores. Most of these compilations reflect the collaborative nature of his tenure at Universal, with everyone from Irving Gertz to Henry Mancini popping up in the credits. But somehow, it all works as music, much of that thanks to Salter's combination of creepy lyricism and an unerring sense of drama. Some of these titles are already out of print, so don't hesitate to grab them if you get the chance.



### Music for Frankenstein ●●

Marco Polo 8.223477 • 32 tracks - 77:27

THE GOOD NEWS IS THAT RECONSTRUCTION master John Morgan was able to work shoulder-to-shoulder with Salter on the orchestration of the music from *The Ghost of Frankenstein* and *House of Frankenstein* for

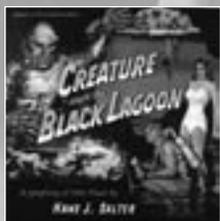
this release. The bad news is that the performance and tempo are so inaccurate that the music is virtually unrecognizable. Fortunately, this effort laid the groundwork for truly breathtaking recordings to come.

### Themes From Classic Science Fiction, Fantasy and Horror Films ●●●

HANS J. SALTER, HENRY MANCINI, ET AL.  
Varèse Sarabande VSD-5407 • 12 tracks - 29:42



CONDUCTOR/ARRANGER DICK JACOBS assembled this over-the-top collection back in the '50s, replete with narration and sound effects for Coral Records, but Varèse later stripped it of the non-musical components. The performances of cues like Salter's *The Mole People* and *The Son of Dracula* are strident, but reasonably faithful, even despite substituting an organ for theremin on *It Came From Outer Space*. If you grew up in a town with a "Creature Features" or "Thriller-Chiller" late-night horror movie show, one of these cues was probably the theme song. Play it as a nostalgic blast from the past.



### Creature From the Black Lagoon: A Symphony of Film Music by Hans J. Salter ●●●

Intrada MAF 7054D • 4 tracks - 72:49

THIS ANTHOLOGY (INCLUDING *THE Incredible Shrinking Man*, 1957) serves more as an example of Salter's sound than

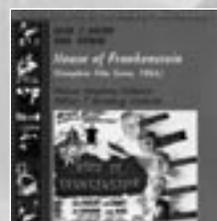
as a keepsake of the individual scores, as they have been edited to reflect his individual contributions. Still, where else are you going to hear *anything* from *The Black Shield of Falworth* (1953) or *Hitler* (1962)? Sound quality is variable, from just okay to very good, but all selections are mastered from the original mono film tracks.

### The Monster Music of Hans J. Salter & Frank Skinner ●●●●

Marco Polo 8.223747 • 15 tracks - 75:34



FINALLY, CONDUCTOR WILLIAM T. Stromberg and the Moscow Symphony Orchestra began to hit their stride. Suites from *Son of Frankenstein* (1939) *The Invisible Man Returns* (1940) and *The Wolf Man* (1941) are faithfully recorded in gutsy, enthusiastic style. The only gripe is in the editing necessary to fit three scores on one disc. (But newly reissued as part of the new bargain Naxos line, how can you quibble?)



### House of Frankenstein (1944) ●●●●

HANS J. SALTER and PAUL DESSAU  
Marco Polo 8.223747 • 35 tracks - 55:26

HORROR FANS GOT THE REAL DEAL WITH this recording: Not only does it right the wrongs committed in the earlier *House* CD, it is the complete score, exquisitely realized.

This belongs in every serious film score collection, and especially in those of horror aficionados.

### Maya/Horror Rhapsody (1966/1980) ●●●●

Citadel STC 77115 • 20 tracks - 56:38



MAYA IS A COLLECTION OF LIBRARY music written for a short-lived, jungle/action television series, but is noteworthy as one of the few examples of Salter's music outside of horror and fantasy. The stereo recording features a full-blooded performance by Kurt Graunke and his Symphony Orchestra, and the score bristles with excitement, grandeur and Hollywood-style exoticism. The last track reprises Salter's own mélange of themes from *Son of Frankenstein* (1939); *The Mummy's Hand*; *Black Friday* (both 1940) and *Man Made Monster* (1941), originally recorded for Tony Thomas.

### Classic Scores of Mystery and Horror ●●●●



FRANK SKINNER and HANS J. SALTER  
Marco Polo 8.225124

IT OFTEN SEEMED THAT THE WEAKER the film, the greater the effort that Salter would make on its behalf. This disc features a prime example: *The Ghost of Frankenstein* (1942) recently honored (along with *The Wolf Man*) in the AFI's 250 nominees for the greatest American film scores. The complete score (45:13) is supplemented with cues from *Son of Dracula* (1943), *Black Friday*, *Man Made Monster* and a suite from *Sherlock Holmes and the Voice of Terror* (1942).

—Joe Sikoryak

#### Ratings:

●●●● A Must Have ●●● Recommended ●● Of Limited Interest ● For Completists Only

# Mortality

Danny Elfman talks about *Charlie and the Chocolate Factory* and *The Corpse Bride*, and looks back on his 20 years of collaboration with Tim Burton.

Interview by **DOUG ADAMS**



# PLAYS



Danny Elfman is as busy as ever right now—perhaps even busier. And as much he may need a vacation, his crazy workload sure makes for interesting conversations, as Doug Adams found out recently...

**FSM:** I know you've got the big push for *Charlie and the Chocolate Factory* coming up right now, but I was hoping we could talk both about that and *Corpse Bride* since they're both Tim Burton scores with some songs and so on.

**Danny Elfman:** Back to back, yep!

**FSM:** Yeah, sounds like they're going to keep you jumping around for a couple of months.

**DE:** Well, not much longer. I only have five more weeks on *Corpse Bride*, then we go to London and record it.

**FSM:** When do you record?

**DE:** August 1st.

**FSM:** And when did you start work on *Charlie*?

**DE:** Both *Charlie* and *Corpse Bride* I began a year ago, because I had to have all the songs finished for both projects before they began shooting. It's weird because I feel like I've been on them both forever. I worked on and off on the songs for *Charlie*, set up a little studio in London and came out twice and worked with Tim, then got all the songs for *Corpse Bride* up and running. Then finally, that being done, I was able to take a little breather and then jump into this concert piece that I did—that was my non-film thing—and then I finished that and was right back into *Charlie*, scoring that. I finished scoring *Charlie* and went right back into *Corpse Bride*, scoring it. So it's been real nutty!

**FSM:** Yeah, there hasn't been a lot of vacation time lately.

**DE:** No, I haven't had any time off since a year ago September!

**FSM:** Does that wear you down after a while or is it just the name of the game?

**DE:** Both. It wears me down and it's the name of the game. It goes with the

territory, I guess.

**FSM:** You've got five songs in *Charlie*, is that right?

**DE:** Yeah. Each [*Charlie* and *Corpse*] originally had five songs in it, though at this point there are four of them in *Corpse Bride*. All five are still in *Charlie*.

**FSM:** Working on these simultaneously does there end up being a similarity in style, or are you having to jump back and forth between all these different ideas?

**DE:** No, I mean, *Charlie* was all pop. And *Corpse Bride* is more like *Nightmare Before Christmas*, orchestral songs with vocals. They're very, very different...fortunately. *Corpse Bride* is more—I don't know how to explain it other than *Nightmare*-like.

**FSM:** Kind of back in that Kurt Weill type of territory?

**DE:** Yeah, -ish, I guess. It's the style of song where someone would sing with an orchestra. *Charlie and the Chocolate Factory*, one of the songs is just a silly little jingle, the "Welcome Song" that they play when they first come in. And the other songs are the Oompa-Loompas'. Those were big projects! They were really huge endeavors because each one was to incorporate a different pop style, as it were, but each one is to be sung by like a hundred voices, so it was really interesting. It was really, really fun doing all the voices.



## Vocal EASE

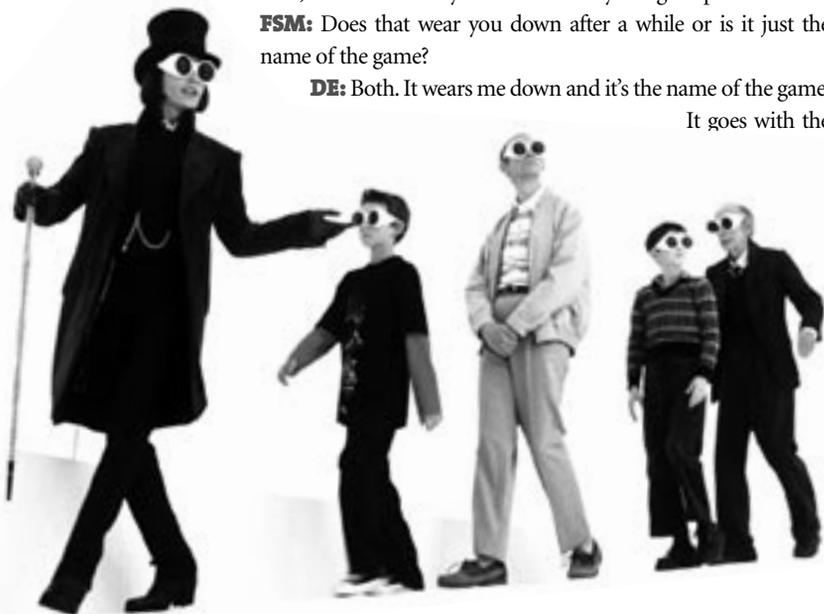
**FSM:** You're all of the Oompa-Loompa voices?

**DE:** Yeah!

**FSM:** Does that satiate the need for performing that Oingo Boingo was once the outlet for? Is this a new version of that?

**DE:** No, not really. It's not that kind of singing, you know? Each vocal part I did [for *Charlie*] was in groups of six and eight. It was just really fun. We'd talk about going to a certain style and I'd take the lyrics and start improvising. Then I just started laying on tracks and tracks of vocals. I developed this technique where, for every group of six or eight vocals I'd put down, I would process three or four of them to various degrees and slightly Munchkin-ize it...but not too much. I thought it was funny that, even though every Oompa-Loompa looks exactly the same, some of them have very high voices and some of them have low voices. But there's a homogeny of it, because they're all my voice, which normally I would not do.

In *Corpse Bride*, or in *Nightmare*, if I have group vocals I'll assemble four, five or six people and we'll just sing parts, then switch and sing them again and sing them again. So we may end up with 40 parts, but there are five of us doing them. It's intentional to make it more of a group. With *Charlie*, because they're all cloned Oompa-Loompas, I thought having them all be my own voice would give a slightly homogenous quality, which, as opposed to being bad for this, would be good. So, it was pretty wild. Parts on top of parts. Every now and then my wife would come down and check on me and make sure I wasn't going insane because she'd hear me screaming falsetto stuff and doing chanting and loud low *Hoo-has!* and *Heys!* and all this stuff. I was just down in my basement



going nuts!

**FSM:** You're doing each one of the songs in a different style?

**DE:** Yeah, each of the songs takes on a different genre, so to speak. The first one, "Augustus Gloop," is somewhat in the style of a Bollywood musical number. But like in a Bollywood musical, which Tim and I are both fans of, we really got into the idea of "Let's make each one a different style." Bollywood musicals often do that. Each time it has a song it will be a different style. The idea here being we just never know where they're coming from next, rather than doing four variations of the same theme.

**FSM:** Is there any material in common or are they completely different tunes each time out?

**DE:** I tried to give them little links. There's an Oompa-Loompa style of chanting, which comes in and out. And there's a melody that I used in "Augustus Gloop" that, in the second song ("Veruca Salt," which is kind of like hippie psychedelia '60s), there's a sitar/flute solo in the middle, and I used the same melody for that. So I would come back to little things that tied them together, but all in all, they're their own entities.

The third song I did was "Mike Teavee." And of course Mike Teavee is this frenetic, rock 'n' roll MTV kid, so I gave him a real frenetic rock tune with shades of Queen and hair bands with a bit of heavy metal. The last one I wrote, I thought, "Okay, we've got three. I need one more." I thought going into a '70s funk would be the appropriate thing for "Violet Beauregard." I'm really dying to know how the world is going to receive *Charlie*.

**FSM:** Are you worried they're too in love with the old one?

**DE:** No. Look, any time you do something like this, there's just no way to tell how people are going to react. It's a weird movie! None of Tim's movies are ever the kind of movies that are just a surefire, "Oh yeah! This has big hit written all over it!" [Laughs] I didn't think *Batman* was going to do well when it came out. When I was working on *Batman* it was so dark and so weird looking—there were scenes that were so dark I could barely score them because I could hardly see what was on the screen! And for that point in time, that was not what screamed blockbuster. I thought it would be a big cult hit. I didn't know that it was going to do the business that it did. So, you never know. But *Charlie* is a really unusual movie. Johnny Depp, who I think is brilliant in this, his character is really odd. It's the kind of thing that it's just hard to tell how people are going to react. Some people are going to go, "Aaaah, he's too weird looking!" You know, I don't know. And it's not like it's an action movie, you know what I mean, so...It's really, in the end, just a charming little story. It'll be interesting. I think it's really good. I'm really proud of it. But I don't know how the world will react.

**FSM:** I think we're anxious!

**DE:** Yeah, but you know, you should get them to send you an advance copy. Warner Brothers should be able to do that for you.

**FSM:** Well, they sent me two copies of *Batman Begins*, so I should offer to trade.

**DE:** Two copies?

**FSM:** Yeah, it just kept showing up. There was a delivery man on my doorstep every morning.

**DE:** I haven't seen that yet, how is it?

**FSM:** The movie's pretty good.

**DE:** I ran into Hans while he was doing it and he was very funny. He was like [German accent], "You want to do some cues, too?" [Laughs]

**FSM:** [Laughs]

**DE:** I said, "No Hans, I'm busy!"



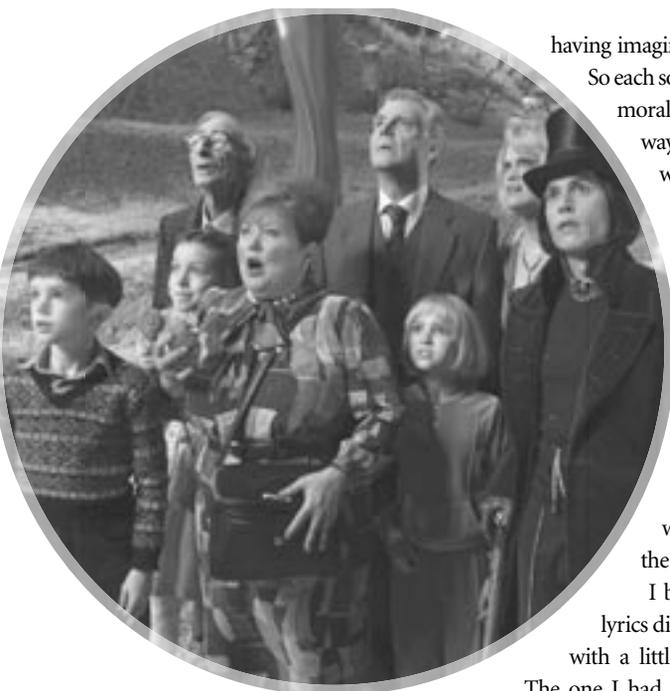
## Song SCORE

**FSM:** Before they start shooting, obviously the songs have to be put together. Do you fully produce them before they get into filming?

**DE:** They have to be finished, but they were finished demos with finished vocals. I went back later when I went to score the movie and replaced the demo guitars with other guitars. I was playing some of the guitar parts on synth guitar, and that kind of thing. I'd replace sample drums with [real] drums. It's very much like how I work with any of my demos for the cues. I always, on every cue for the movie, have a finished demo with everything complete. But in this case everything was complete with the final voices so they were able to do the songs. And I would replace guitar, bass and drums later with real guitar, bass and drums.

**FSM:** So comparing how *Charlie's* songs work against something more in the *Nightmare* mold, these are self-contained songs more than narrative songs that have to move you through plot material?

**DE:** Exactly. These are right out of the book. In the book there's no singing other than the Oompa-Loompas, and it's never clear whether they're doing songs or chants. The Oompa-Loompas would come out and give this morality tale to each of the kids that meet their demise. Because ultimately, that's what Dahl was doing in the book. It was about bad kids and what happens to bad kids! Charlie is the only kid that really isn't too bad, and he gets rewarded. Augustus Gloop is a glutton, so the Oompa-Loompas come out and sing a song about what happens to gluttons. And Veruca Salt is a little spoiled brat, so they sing a song about who spoils them and what happens to you when you get spoiled. You end up in the garbage heap just like her, she goes down the garbage shoot. For Mike Teavee they basically sing a song in the book (or a chant), lambasting television and how harmful it is. It keeps kids from



having imaginations and reading.

So each song is basically a little morality tale in a weird way, both singing about what just happened to that kid and why that stuff happens to kids like that.

That's what Roald Dahl was doing and, even though stylistically we went in all these crazy musical zones, that's what we were doing with the songs in the movie.

I basically took all the lyrics directly from the book with a little bit of adaptation.

The one I had to change the most was "Violet Beauregard" because in the book they sing about "a girl" who chews gum all day long. It's done third person, which was kind of a problem. I had to make it about her, so that is was Violet's song. So, I changed it from third person to first person. But it's still 90 percent Roald Dahl.

I'm more used to doing plot-oriented stuff, like in *Corpse*. That's more the kind of song I'm used to writing. *Charlie* was very different. And *Charlie* had the lyrics basically provided for me, so it was *much* different. I had to go through tons of lyrics and pick the few that would make a shorter song. The chants in the book are long. If I used all the lyrics, each song would have been about 10 minutes long. Making them two-and-a-half minute songs with repetitions in them, I would really only be able to use a little bit of the lyrics. I was weeding through the book and underlining this line and that line and saying, "Oh yeah, I like this bit here and I like that bit there," and coming up with melodies, then just having fun with all these vocals and parts and laying down all the instruments. It was just very different. Rather than being there with all the orchestral sounds I'm used to working with I actually had my guitar out and I was playing in with my sample drums. It was so, so different.

**FSM:** Back when you were doing *Nightmare* you often talked about how threading the songs through the score and back and forth was like putting a big puzzle together. Is that the case again with *Charlie* and *Corpse Bride*, are they moving back and forth between the worlds of score and song where material is shared?

**DE:** No, in *Charlie* the songs drop in out of the blue each time. There's no lead in or lead out at all, and they're not part of the score. The songs in *Charlie* always feel like they're coming from left field. *Corpse Bride* is closer to *Nightmare*, but *Nightmare* had 10 songs, so it became a big jigsaw puzzle. With only four songs in *Corpse Bride*, there's much less weaving. Really one of the songs is the beginning of the movie, one is the very end of the movie. There are only two songs in the middle, so it's much less of a challenge that way.

**FSM:** You're singing one of the songs in *Corpse Bride* as well, right?

**DE:** Yeah, I got a really fun one in *Corpse Bride*! It's called "Remains of the Day," and it's from a character who's a skeleton called Bonejangles.

**FSM:** That sounds right up your alley!

**DE:** Yeah, actually it was kind of rough for me because it was a kind of a voice that...You know, Jack Skellington I could sing all day long. Bonejangles had a rougher voice and didn't want to sing it. I really

wanted to bring in somebody with a rougher voice than mine. We had a lot of auditions both in England and in New York. I actually recorded three people. I put a lot of time into trying to get somebody else's voice on to this! And in the end Tim said, "Look, can you just do it, please!?" So I went in and redid it from my demo. It was a tough one. It was the kind of part that I'd sing it for 15 minutes and I'd be coughing. My throat was really hurting after singing Bonejangles! It was mega-sore throat all night long both nights. I had to do it twice.

**FSM:** Do you have to do any dialogue, or just the singing?

**DE:** Just a little, fortunately!

**FSM:** Are you able to talk about the titles of the other songs yet, or is it too early?

**DE:** The first one is called "According to Plan." That's sung by the four parents of the two young people who are about to get married—Victor and Victoria. That's the story. It's about these two youngsters that are in an arranged marriage, and it begins with a song from both sets of parents singing their version of the upcoming marriage. One of them is *nouveau riche* who are marrying into a family name and they're very excited about it. Victoria's parents are miserably marrying into a low-class family. They're old money, but they're broke. It's a three-part song, and it ends with both sets of parents who are about to meet for the first time. It was really fun because there was such good talent on it. Tracey Ullman was one of the mothers. Joanna Lumley was the other mother. She's a British actress from *Absolutely Fabulous*. Albert Finney was one of the fathers and a really funny British comedian named Paul Whitehouse was the other. Getting to work with all four of them was a blast. Helena Bonham Carter plays the *Corpse Bride* and she sings a song called "Tears to Shed." So I got Helena to sing for the first time, and she did a really good job. And the last song is the big finale piece where the whole cast sings. It's called "The Wedding Finale."

## Bury the **DEAD**

**FSM:** Do you have the specter of *Nightmare* watching over your shoulder during all of this since that's become such a seminal piece over the past decade?

**DE:** I don't know...Not really. I never listen to anything that I've ever done, so nothing hangs over my shoulder too much. I never play my stuff except when being absolutely forced. You know, if somebody forces me to put something on I will. But, overall, I almost never go back unless I'm doing some kind of compilation CD or something. The two that I did, those were the first times I'd listened to any of that stuff. Once I write it and record it and produce it and sign off on the CD, I usually never listen to it again.

**FSM:** Is that a form of modesty or are you just sick of dealing with it at that point?

**DE:** I don't know! I honestly don't. It's almost like I put it away. You know, I never listened to an Oingo Boingo album after I recorded it. Listening to it for months and months and working on the songs and rehearsing them and producing them and recording and mixing...once I approve the final mastered ref, I don't think I ever listened to one album again. I'm funny that way, I don't know why. I just never have a desire to listen to anything I've ever done.

**FSM:** Well, I guess it's a good thing that other people do!

**DE:** [Laughs] Yeah, well fortunately sometimes! I just never find myself going, "I really want to hear this thing I did."

**FSM:** I know you've got a couple of projects in the works, right?

**DE:** Yeah, it's weird. I hate getting booked in advance. This is one of my little nightmares! If it happens then I find myself, "Oh my God, I'm booked a year in advance!" and I get really depressed.

**FSM:** Really?

**DE:** Yeah, something happens to me when I'm charted out too far into the future that just leaves me deflated and miserable. I always like having options open. But last year I suddenly found myself going, "Oh my God, I've got four movies back to back and this concert piece," and I just went through a meltdown of misery. But I got over it and got to work! I'm halfway through the five projects now. I'm finishing number three so I'm getting more optimistic. Because, you know, when you look at five projects down the road it just seems too hard. Too impossible!

**FSM:** That's a lot of music!

**DE:** Yeah, it's like, "This is going to kill me! This will kill me, I won't survive this!" And now as I'm into number three, I'm going, "You know what, I may actually just survive this." But after a short break I go into *Charlotte's Web*. I wrote a song for them, too, in the middle of *Charlie!* A little lullaby. It was funny because I wrote it for them—it's sung on camera by several of the actresses over different time periods of their lives—and I forgot about it. And I got a call from Australia as I'm about to leave the next day for England and am just finishing the score, frantically, for *Charlie*. I got this call saying, "Danny, you never sent us the production track to sing to, and we're shooting that scene in 20 minutes!"

**FSM:** [Laughs] Oops!

**DE:** [Laughs] I said, "Oh my God!" and I had to stop what I was doing, get on the phone with two of the actresses, figure out what keys they could sing in over the phone, and quickly get together a piano guide of the piece. I needed to make sure that they were singing in some key and I was going to have to put instruments to it later. I posted it on a server and they were able to download it and rush it onto the set just in time! So *Charlotte's Web* is coming up at the end of the year and I'm looking forward to it. Then I'm doing a Disney animation called *A Day With Wilbur Robinson*. That will be my first project like that, a big animation thing. I'm not doing songs for that! [Laughs]

**FSM:** Wasn't there some talk of doing a ballet version of *Edward Scissorhands*?

**DE:** Yeah, unfortunately I won't be involved with that. That's happening right now as we speak, but I'm doing *Corpse Bride* and that's just the way it goes. So I had to back out of that.

**FSM:** There's only so much time.

**DE:** There's only so much time and they couldn't move their schedule. I was, for almost a year, pre-booked into *Corpse Bride*, and sometimes that's just the way it goes.

**FSM:** Will they be using your pre-existing music, or do you even know?

**DE:** I have no idea what they're doing. I'd already written 14 minutes of music for them three years ago, and I don't know if they're taking some of that or adapting stuff. I have no idea. All I know is that it doesn't involve me.

And I hope, somewhere in the middle of all this, I might get a chance, somewhere, to record the concerto that I wrote for Carnegie Hall.

**FSM:** Oh great. I heard a bit of that on NPR and it sounded incredible.

**DE:** Well, thank you. It would be nice to know that I didn't work for three months just for one night. [Laughs]

**FSM:** The nightmare of the concert hall composer, right?

**DE:** Yeah, yeah. That's the weirdest thing in the world. I described it to a friend that it's like working your ass off around the clock for a Broadway show that's going to open, play one night and close!

**FSM:** I hope it comes together.

**DE:** Well, it's difficult. It may or may not, but with any luck, maybe at some point between this stuff I'll be out somewhere doing a bit of that. That's my life! That's 2006.

**FSM:** I guess it is sort of depressing to chart out an entire year of your life.

**DE:** Yeah, it's weird, it takes me right up to spring of 2006. Early summer, really. I score *Wilbur Robinson* until May of 2006. Yeah...Strange! Then I plan to do nothing!

**FSM:** Take some time off?

**DE:** Yeah, definitely take some time off. Or switch to some other...[laughs self-effacingly] I'm sure something's going to come along that will excite me...unfortunately. Or I'll get roped into something that I haven't even heard of, I'm sure. But I at least like to know that there is a possibility of something coming along that I haven't heard of.

## The Year **AHEAD**

**FSM:** Well it's great from our perspective that you have a lot of things on your table right now.

**DE:** Well, thanks. It'll be interesting. *Charlotte's Web* and *Wilbur Robinson* are both going to be different, interesting things for me. I've never worked in that genre of the big computer animation style [as *Robinson* will be]. The only animation I've ever done has been these stop-motion Tim Burton things. That's a whole different kind of animal. Working in the way that they do, those movies are completely different. It's the little homegrown way of working. So I'm thinking that will be really interesting. And I'm really hoping that *Charlotte's Web* comes out well because it's a great story.

**FSM:** Sure, it's a classic.

**DE:** And I'm so happy to have swapped spiders! [Laughs]

**FSM:** [Laughs]

**DE:** And I also think it's pretty ironic, you know? I've switched to a kinder, gentler spider.

**FSM:** I hope they're kinder to your work, too!

**DE:** Well, it's impossible not to be!

**FSM:** Yeah, that was sort of a train wreck, no pun intended.

**DE:** No, no. That was as bad as it gets. But, what's also pretty funny is that there is a singing black widow spider in *Corpse Bride*. And what are the chances of doing two movies back to back with talking spiders?

**FSM:** It's some sort of an argument for karma right there!

**DE:** I know! That's a weird one! I mean, I'm going from a talking spider to a talking spider. The only difference is that in *Corpse Bride* the spider has the advantage of having eyelashes and can blink! That's the black widow in *The Corpse Bride*. I'm really dying to see how they pull the spider together for *Charlotte's Web*...it's obviously not going to have eyelashes. [Laughs]

**FSM:** That would be somewhat disturbing.

**DE:** Yeah! That's the beauty of puppet animation, that you can put blinking eyelashes on your spiders, on all six of their eyes like this one has. And in the context of the world they live in, it doesn't seem at all unusual.

**FSM:** Sure why not?

**DE:** There's actually a whole chorale, a song I wrote for *Corpse Bride* of singing spiders.

**FSM:** Really?

**DE:** Oh yeah, yeah! The spider tailors, they're the ones that have to weave the wedding suit for Victor. And they sing this big song while they're weaving away.

**FSM:** How many spiders do you have to write for?

**DE:** I'll probably use about 25 women's voices. It's really fun! It's very Gilbert and Sullivan this bit. This particular song has these two big chorales. One of them is the singing spiders, and the other is the soldier skeletons singing their big hurrah. It'll be fun!

# Score YEARS

**FSM:** You've got two Burton films coming out this year and, of course, that's one of film music's big collaborations of what's now going on two decades. There's such a distinct mood for the work between you and him. Even though it's always different each time out, there are certain consistencies that remind us that it's from that world. Is it tough to retain what's unique about that collaboration, but still say, "Okay, this project stands on its own terms and we have to do something that's appropriate for this project each time out"? It seems like such a balancing act, but it's never failed to work out. Every score for a Tim Burton film feels like a score for a Tim Burton film, and yet really doesn't feel like the last one, the one before or the next one.

**DE:** Every one of his films is a new challenge—none of them easy. People always say, "You've worked together so many times, it must be really easy." And I try to explain, it's really not. We've got to go through a process every time. He's just as nervous about each film he does, and I'm just as intent on trying to nail it. Sometimes his films will even be harder than others'. They're difficult films, they're odd. The tone is unusual and capturing the tone of his films can be really challenging. Every film is hard.

Every film is a challenge. But sometimes you're working on a film and the tone is easy to nail. For Tim's films the tone is never easy to nail. It's always a tightrope. You can get too sentimental too quickly. You can get too quirky. You can get too dark. You can get too light. And trying to find balance on his films is really tricky. Tim is not the easiest guy to work with. He has very specific ideas. And like I said, very often we have to go through a journey together—a process at the beginning of things. It's like, "Oh my God, we're never going to find what this is!"

I'm going crazy; he's going crazy. And then, suddenly, it just clicks and we're fine. It's funny, and as many times as we go through it—like starting recording the first day on *Charlie*, I was as nervous as on any score I've ever done.

**FSM:** Really?

**DE:** Yeah! Queasy nervous. I was nervous, he was nervous. But then something happened between day one and day two and all of a sudden the whole vibe of the room changed. Suddenly it's like, "This is going to be fine. Everything's going to be fine." And then Tim just gets funny and silly and he starts joking. But it can be very intense up until that last moment. Then suddenly something happens, like a switch flips somewhere and we're having a really good time. But it can stay really intense right up until the 11th hour with Tim. It's an interesting thing. Maybe it's an area where we're both similar, but I don't think either of us

is ever so confident in our own work. I never feel cocky about my work with him. I'm always unsure of it right up until the 11th hour. And sometimes beyond that! When I wrote *Edward Scissorhands* I thought maybe I fucked it up. I've always got this feeling that, "Maybe I'm fucking this film up!" [Laughs] I've had that ever since *Pee-wee's Big Adventure*. And I've never been to a point where I just go [swaggering cocksure voice], "Hey, I got this baby nailed!" You know?

**FSM:** Mm-hm.

**DE:** And Tim is never that way about his own movies. I've never heard him say anything cocky. The most confident, cocky thing I've ever heard him say about his own movie is, "I think I came out okay." So, I don't think we ever, either of us, totally feel, "Oh yeah, got this baby nailed!" It never happens.

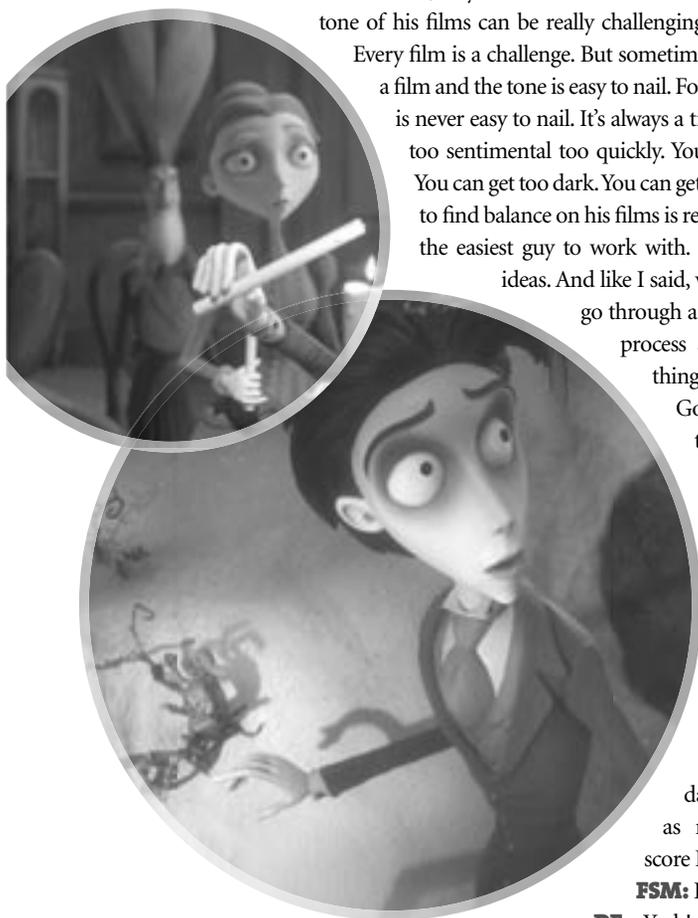
**FSM:** Well, maybe that's what keeps you pushing to do something different each time out, or really fine tune things.

**DE:** I don't know, I don't know. It's funny, even after 20 years, when I'm going to play him his first presentation, I'm still fretting for days beforehand. I'm totally nervous about it. I'll joke with Tim about it. I say, "Tim, this is nuts. This is, what, our 11th time and our 18th year, and I was still up all night last night." He's like, "Just...I don't...Play it, just play it! Push the button! Where's the button!" And I'm trying to give him disclaimers before he hears the first piece. I'm like, "Just remember that this..." "Play it, just play it!!" [Laughs] It's just like being on *Pee-wee's Big Adventure!*

**FSM:** Has he ever rejected a concept wholesale? Just said, "We're going the wrong way, let's start from scratch"? Or is it just a paranoia at this point?

**DE:** Yes and no. In the end, almost everything I've ever come up with has been fine, but very often the first presentation, tonally, he doesn't understand it and wants to go in a different direction for the titles. *Big Fish*, *Charlie*, on both of them a lot of what I played at the first presentation ended up in the movie, but didn't end up becoming the main theme. Both of them had that similarity, what became the main theme evolved out of the work after going down a road a bit. I played Tim a bunch of music for *Charlie*, but my first idea for a main title didn't connect at all. Now, it ended up that that idea became a theme for Willy Wonka throughout the movie. But for the title he wanted something very energetic and I was imagining something more dreamy. And there was this other piece in there and he was like, "That one! That one! Can you work out that one?" And I started working and, "Oh yeah, yeah, yeah! I get it, I get it!" So I use him as a sounding board, and I start getting this enthusiasm and then it starts making sense to me. Then I'll start sending stuff back to him, and then back to me and back to him. After three or four times of bouncing back, then I'll start getting excited and I'm catching on. It was the same on *Big Fish*, where out of these other thematic pieces evolved this piece that, "There it is, that's the titles." So it wasn't there right in the beginning, automatically.

I've never written music that wholesale had nothing to do with the movie. But, it doesn't always end up having the function that I thought it would. Because I'm never sure in the beginning either. I'm just looking at it and coming up with lots of ideas, and I depend on him to feed back a sensibility. It's hard to explain. It's our own weird collaboration. So, I take detours that I would not be expecting to take over the course of the process, and yet as we get further down the road from my initial instincts and impulses—"Ah, here is where this sticks. Oh, this fits here. Now it's making sense. Now it's all starting to fit together. And this



theme relates to that theme and now I understand why." Often in the beginning I don't understand why.

## Playing **A L O N G**

**FSM:** Is that type of back and forth unique to your work with Tim Burton? I mean, there must be a form of that with everyone.

**DE:** More or less that's how it works with everybody. Obviously directors have a say and they get involved. You play them stuff and you get their response and you go from there. With Tim and me it's just a little more of a winding road getting to a certain spot. It's different with every director. Every director has their own process. Tim has his process.

**FSM:** From a musical point of view, do you feel that there is a certain—I'm not sure how to phrase this—a certain sound to the way you approach his films, but that makes it sound like they're all the same. But in your opinion are there any sort of through-lines of, "I tend to use these types of gestures in Tim's pictures," or anything like that?

**DE:** No, not really. [Long pause] I don't think so. Or let me put it this way, if there are, they're not conscious. I'm sure there are. He's the same person and I'm the same person. We don't really become different people.

**FSM:** Well right, you can't change your fingerprints. But speaking of which, it seems that very often you work with directors that have a very personalized style to their work. There's something consistently unique to them throughout their pictures. Is that something that's important to you when choosing projects you want to be involved with, that you can kind of see the artist in the art?

**DE:** No, not really. When I choose a film to work on, I sometimes choose it by the director, like they've done something interesting and I'll try and take a chance with them on another film. Sometimes it's by a particular project, the script looks interesting and I'm like, "Wow, I hope they pull it off. There could be interesting music here." I never know. When you're a composer coming into projects, you never know what you're going to get. You have to be really optimistic because it's just a total mystery what something's going to be. We very rarely get a chance to see the movie first and decide. I mean, occasionally I do, but not very often. And so, I try to get a feeling when I meet a director and talk with them, that they're going to let me do something good. Because not all directors will let you. I need to get that vibe from them, that they're not going to force me into something that they've already got in their head. If they seem really anal retentive, that'll be a real bad sign! That's a sign to avoid. You just try to feel out certain things, like how confident are they? What are their musical tastes? With most directors you just get a feeling like, "This is a potentially interesting project, I like them personally," and you hope they come up with a sensibility that will allow you to do a decent job... The worst thing in the world is to get into bed with somebody who's an anal retentive personality who will get attached to something and not let it go.

**FSM:** Try to make you recreate instead of create?

**DE:** Exactly. That's my only real fear of getting into a project, that that will happen. Because that's where I get all miserable. Of course, there's always the fear that the person will make a horrible movie! [Laughs] And when that happens, that happens. No composer is immune from that when you take a project a year in advance. But when you work with somebody repeatedly

you at least know, okay, there's a sensibility there that always, if they make a decent movie, is going to allow me to do something interesting. There's that little bit of relief you get when you repeat work with somebody. No matter what they do or don't do—because you never know—they'll allow me to try to do something interesting. They won't try to micromanage me into some kind of horrible, miserable state. So, no matter who it is, those are the things that you try to feel out and look for. Certainly my situation with Tim is unique, we've gone 20 years—this year is our 20th year...

**FSM:** That's hard to believe...

**DE:** ...I still never know what he's going to do. He's always going to pull surprises on me. Whatever he does, he's going to allow me to do something interesting in there. And even though we'll sometimes get into these little nitpicky fights about a cue doing this as opposed to do that, or playing this chord or that chord...and we will, we'll squabble like an old married couple sometimes over a chord or 16 bars of something here or there! I'll go, "Ah, he's driving me nuts!" But that's on a moment-to-moment basis. On the overall perspective, he's definitely going to allow me to express something interesting, and *he's* going to give *me* something really interesting. Our sensibilities are close enough, you know. We grew up on a lot of the same stuff and I appreciate where he's coming from. We have a lot of the same influences. So we may dig in our heels and we may squabble over things like that, but the hearts of our sensibilities are close enough that I'm never going to have to go to someplace that I dread. Let me put it that way. He'll never force me into something that is totally against my instincts. And in the end, I've never been unhappy with the work. Even the most frustrating jobs where I've gone into areas that I didn't expect to go, and I've felt like maybe he was driving me nuts in the middle of it, I've never, at the end of the score, not said, "I really like the way this came out."

**FSM:** And that's kind of the ultimate statement, isn't it?

**DE:** Yes. In the end, no matter what process I had to go through, I'll listen to it and think, "I'm really happy with the way that this came out. Even that cue that we fought about—that I went and rewrote or changed—I think I like it even more." That's what you hope for. You might talk to me in the middle of the score and I might be pulling my hair out over something, but then I'll listen to it in context with everything else and it's very rare for me not to go, "You know, that really wasn't a bad idea he had." So that's really it boiled down to its essence. It's a process that's sometimes painful, but I've never been unhappy with the results.

**FSM:** Well, let's hope you guys can keep it going for another 20 years.

**DE:** [Teasing laughter] Well, you never know!...

**FSM**



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Greatest American  
Film Scores

THE AMERICAN FILM INSTITUTE IS IN THE PROCESS OF CULLING OVER 1,000 BALLOTS TO SELECT THE "25 Greatest American Film Scores." The winners will be revealed in a concert at the Hollywood Bowl on September 25, 2005 (although, unlike many of the AFI's other lists there will not be a television special, for contractual reasons.)

Regardless, we thought that those of you who didn't get a ballot might enjoy playing the home version—so here's all 250 nominations, grouped by composer and date of release (the ballot was organized alphabetically by film title.) We'll announce the results as soon as they're made public.

**John Addison**

*Sleuth* ('72)

**David Arnold**

*Tomorrow Never Dies* ('97)

**Malcolm Arnold**

*The Bridge on the River Kwai* ('57)

*The Inn of the Sixth Happiness* ('58)

**Georges Auric**

*Moulin Rouge* ('52)

**Burt Bacharach**

*Casino Royale* ('67)

*Butch Cassidy and the Sundance Kid* ('69)

**Bebe Barron, Louis Barron**

*Forbidden Planet* ('56)

**John Barry**

*Goldfinger* ('64)

*Born Free* ('66)

*The Lion in Winter* ('68)

*Somewhere in Time* ('80)

*Body Heat* ('81)

*Out of Africa* ('85)

*Dances With Wolves* ('90)

**Richard Rodney Bennett**

*Murder on the*

*Orient Express* ('74)

*Equus* ('77)

**Elmer Bernstein**

*The Man With the*

*Golden Arm* ('55)

*The Ten Commandments* ('56)

*Sweet Smell of Success* ('57)

*Summer and Smoke* ('61)

*The Magnificent Seven* ('60)

*Walk on the Wild Side* ('62)

*To Kill a Mockingbird* ('62)

*The Great Escape* ('63)

*Hawaii* ('66)

*The Age of Innocence* ('93)

*Far From Heaven* ('02)

**Leonard Bernstein**

*On the Waterfront* ('54)

**Terence Blanchard**

*The 25th Hour* ('02)

**Arthur Bliss**

*Things to Come* ('36)

**Bruce Broughton**

*Silverado* ('85)

**Carter Burwell**

*Fargo* ('96)

**Charles Chaplin**

*City Lights* ('31)

*Modern Times* ('36)

**Frank Churchill,**

**Edward Plumb**

*Bambi* ('42)

**Bill Conti**

*Rocky* ('77)

*The Right Stuff* ('83)

**Aaron Copland**

*Of Mice and Men* ('39)

*The Red Pony* ('47)

*The Heiress* ('49)

**Carmine Coppola**

*The Black Stallion* ('79)

**John Corigliano**

*Altered States* ('80)

**Georges Delerue**

*A Man for All Seasons* ('66)

**Patrick Doyle**

*Much Ado About*

*Nothing* ('93)

*Sense and Sensibility* ('95)

**George Duning**

*Picnic* ('55)

**Danny Elfman**

*Batman* ('89)

*Edward Scissorhands* ('90)

**Duke Ellington**

*Anatomy of a Murder* ('59)

**George Fenton,**

**Ravi Shankar**

*Gandhi* ('82)

**Jerry Fielding**

*The Wild Bunch* ('69)

*Straw Dogs* ('71)

**Hugo Friedhofer**

*The Best Years of*

*Our Lives* ('46)

*An Affair to Remember* ('58)

**Philip Glass**

*The Hours* ('02)

**Ernest Gold**

*Exodus* ('60)

*It's a Mad, Mad, Mad,*

*Mad World* ('63)

*Ship of Fools* ('65)

**Elliot Goldenthal**

*Frida* ('02)

**Jerry Goldsmith**

*A Patch of Blue* ('65)

*The Sand Pebbles* ('66)

*Planet of the Apes* ('68)

*Patton* ('69)

*Papillon* ('73)

*Chinatown* ('74)

*The Wind and the Lion* ('75)

*The Omen* ('76)

*Alien* ('79)

*Star Trek: The*

*Motion Picture* ('79)

*L.A. Confidential* ('97)

**Johnny Green**

*Raintree County* ('57)

**Dave Grusin**

*The Heart Is a Lonely Hunter*  
('68)

*On Golden Pond* ('81)

**Marvin Hamlisch**

*The Way We Were* ('73)

*Sophie's Choice* ('82)

**Isaac Hayes**

*Shaft* ('71)

**Bernard Herrmann**

*All That Money Can Buy* ('41)

*Citizen Kane* ('41)

*Jane Eyre* ('44)

*The Ghost and*

*Mrs. Muir* ('47)

*The Day the Earth*

*Stood Still* ('51)

*Vertigo* ('58)

*North By Northwest* ('59)

*Psycho* ('60)

*Taxi Driver* ('76)

**Frederick Hollander**

*Sabrina* ('54)

**James Horner**

*Field of Dreams* ('89)

*Glory* ('89)

*Apollo 13* ('95)

*Braveheart* ('95)

*Titanic* ('97)

**James Newton Howard**

*The Fugitive* ('93)

*Wyatt Earp* ('94)

*The Village* ('04)

**Mark Isham**

*A River Runs Through It* ('92)

**Maurice Jarre**

*Lawrence of Arabia* ('62)

*Doctor Zhivago* ('65)

*Ryan's Daughter* ('70)

*A Passage to India* ('84)

**Quincy Jones**

*In Cold Blood* ('67)

*In the Heat of the Night* ('67)

**Michael Kamen**

*Robin Hood: Prince of*  
*Thieves* ('91)

**Bronislau Kaper**

*Green Dolphin Street* ('47)

*Auntie Mame* ('58)

*Mutiny on the Bounty* ('62)

*Lord Jim* ('65)

**Anton Karas**

*The Third Man* ('49)

**Erich Wolfgang Korngold**

*Captain Blood* ('35)

*Anthony Adverse* ('36)

*The Adventures of*  
*Robin Hood* ('38)

*The Private Lives of Elizabeth*  
*and Essex* ('39)

*The Sea Hawk* ('40)

*Kings Row* ('41)

*Deception* ('46)

**Francis Lai**

*Love Story* ('70)

**Michel Legrand**

*The Thomas Crown*

*Affair* ('68)

*Summer of '42* ('71)

**Henry Mancini**

*Touch of Evil* ('58)

*Breakfast at Tiffany's* ('60)

*Hatari!* ('62)

*Charade* ('63)

*The Pink Panther* ('64)

*Wait Until Dark* ('67)

**Johnny Mandel**

*The Sandpiper* ('65)

**Gil Melle**

*The Andromeda Strain* ('71)

**Cyril Mockridge**

*Miracle on 34th Street* ('47)

**Giorgio Moroder**

*Midnight Express* ('78)

**Jerome Moross**

*The Big Country* ('58)

*The Cardinal* ('63)

**Ennio Morricone**

*Once Upon a Time*  
*in the West* ('68)

*Once Upon a Time*  
*in America* ('84)

*The Mission* ('86)

*The Untouchables* ('87)

**John Morris***Young Frankenstein* ('74)**Alfred Newman***The Hunchback of Notre Dame* ('39)*Wuthering Heights* ('39)*How Green Was My Valley* ('41)*The Song of Bernadette* ('43)*Captain From Castile* ('47)*All About Eve* ('50)*The Robe* ('53)*Love Is a Many-Splendored**Thing* ('55)*How the West Was Won* ('62)*The Greatest Story Ever Told* ('65)*Airport* ('70)**David Newman***Hoffa* ('92)**Randy Newman***Ragtime* ('81)*The Natural* ('84)*Avalon* ('90)**Thomas Newman***The Shawshank Redemption* ('94)*American Beauty* ('99)**Alex North***A Streetcar Named Desire* ('51)*Viva Zapata!* ('52)*Spartacus* ('60)*The Misfits* ('62)*Cleopatra* ('63)*Who's Afraid of**Virginia Woolf?* ('66)**Rachel Portman***The Cider House Rules* ('99)*Chocolat* ('00)**Basil Poledouris***Conan the Barbarian* ('82)**Andre Previn***Elmer Gantry* ('60)**David Raksin***Laura* ('44)*Forever Amber* ('47)*The Bad and the**Beautiful* ('52)**Leonard Rosenman***East of Eden* ('55)*Rebel Without a Cause* ('56)*Fantastic Voyage* ('66)**Laurence Rosenthal***The Miracle Worker* ('62)*Becket* ('64)**Nino Rota***War and Peace* ('56)*The Godfather* ('72)**Miklós Rózsa***The Thief of Bagdad* ('40)*Double Indemnity* ('44)*Spellbound* ('45)*The Lost Weekend* ('45)*A Double Life* ('47)*Madame Bovary* ('49)*Quo Vadis?* ('51)*Ivanhoe* ('52)*Ben-Hur* ('59)*King of Kings* ('61)*El Cid* ('61)**Hans J. Salter***The Ghost of Frankenstein* ('42)**Hans J. Salter,****Frank Skinner, Charles Previn***The Wolf Man* ('41)**Lalo Schifrin***Cool Hand Luke* ('67)*Bullitt* ('68)*Dirty Harry* ('71)**Marc Shaiman***City Slickers* ('91)*The American President* ('95)**David Shire***The Taking of Pelham One**Two Three* ('74)**Howard Shore***The Silence of the Lambs*, ('91)*The Lord of the Rings:**The Fellowship**of the Ring* ('01)**Alan Silvestri***Forrest Gump* ('94)**Max Steiner***King Kong* ('33)*The Informer* ('35)*Jezebel* ('38)*Dark Victory* ('39)*Gone With the Wind* ('39)*Now, Voyager* ('42)*Casablanca* ('42)*Johnny Belinda* ('48)*The Treasure of the**Sierra Madre* ('48)*Adventures of Don Juan* ('48)*A Summer Place* ('59)**Herbert Stothart***The Good Earth* ('37)*The Wizard of Oz* ('39)*Mrs. Miniver* ('42)**Virgil Thomson***Louisiana Story* ('48)**Dimitri Tiomkin***Lost Horizon* ('37)*Duel in the Sun* ('46)*High Noon* ('52)*Dial M for Murder* ('54)*Friendly Persuasion* ('56)*The Alamo* ('60)*The Guns of Navarone* ('61)**Vangelis***Chariots of Fire* ('81)*Blade Runner* ('82)**Stephen Warbeck***Shakespeare in Love* ('98)**Franz Waxman***The Bride of Frankenstein* ('35)*The Philadelphia Story* ('40)*Rebecca* ('40)*Dr. Jekyll and Mr. Hyde* ('41)*Sunset Blvd.* ('50)*A Place in the Sun* ('51)*The Spirit of St. Louis* ('57)*Peyton Place* ('57)*Sayonara* ('57)*The Nun's Story* ('59)*Taras Bulba* ('62)**Roy Webb***Cat People* ('42)*Notorious* ('46)**John Williams***The Cowboys* ('72)*Jaws* ('75)*Star Wars* ('77)*Close Encounters of the**Third Kind* ('77)*Superman* ('78)*Raiders of the Lost Ark* ('81)*E.T. The Extra-Terrestrial* ('82)*The Witches of Eastwick* ('87)*Schindler's List* ('93)*A.I. Artificial Intelligence* ('01)*Harry Potter and the**Sorcerer's Stone* ('01)**Gabriel Yared***The English Patient* ('96)**Victor Young***For Whom the Bell Tolls* ('43)*Samson and Delilah* ('49)*Shane* ('53)*Around the World in**80 Days* ('56)**Hans Zimmer***As Good as It Gets* ('97)*Gladiator* ('00)**SOUND  
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# score

## REVIEWS OF CDS

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

Reviews rate the listening experience provided by a soundtrack on CD and do not necessarily indicate the music's effectiveness in the film.

### War of the Worlds ★★½

JOHN WILLIAMS

Decca B0004568-02

15 tracks - 61:34

The year 2005 is going to go down as a strange one for geeks. It saw the ostensible end of their two most beloved ongoing franchises: *Star Trek* and *Star Wars*, and an eerily poetic synergy in the release of *Revenge of the Sith*, the last *Star Wars* film, just prior to Steven Spielberg's take on *War of the Worlds*. Both films represent the dark flipside of the two movies that launched the sci-fi blockbuster boom in 1977: *Sith* showed the tragic underpinnings of the original *Star Wars* while *War of the Worlds* is Spielberg's *Close Encounters* turned on its head (in 1977, after decades of paranoid sci-fi visions, *Star Wars* and *CE3K* knocked people out with their unheard-of optimism).

For John Williams, now well into his 70s, to score these two epics back-to-back must have been a bone-crushing assignment, and debate has raged online about the evolution of Williams' style since he first exploded into the role of world's most popular film composer on the strength of his scores to *Jaws*, *Star Wars* and *CE3K*. Williams was always known for his memorable themes and a showman's approach to individual cues, but in recent years his approach has been more holistic and, arguably, mature, while being less showy. That leaves some fans bemoaning the lack of set pieces and dynamic themes in Williams' recent works, and the people in that camp will find plenty of ammo for their argument in *War of the Worlds*.

The album opens and closes

with narration by Morgan Freeman, quoting the opening of H.G. Wells' novel and, oddly, the reverent closing of George Pal's 1953 movie, which hails the slaying of Earth's Martian invaders by bacteria, "the littlest things that God in His Wisdom put upon the Earth." Freeman's a great actor, but this won't go down as one of his best readings. Williams' job on *War of the Worlds* is to unnerve the viewer and enhance Spielberg's atmosphere of dread and chaos, and his music accomplishes that goal handily. Coming so quickly on the heels of his *Revenge of the Sith* score, it's not surprising that there's a little bit of crossover here. The first action cue, "Escape From the City," has a hint of *Sith*'s "General Grievous" (actually written for Obi-Wan's big lizard mount) as well as a little of *Minority Report*'s nervous, buzzing "Everybody Runs" string writing. Busy, rambunctious rhythms and hammering brass



abound in most of the score's action cues, from "The Intersection Scene" and "The Ferry Scene" to the even more frenetic "The Attack on the Car," which recalls Williams' heavy, percussive sound from his *Land of the Giants*/disaster movie days.

Despite the movie's focus on a family's tribulations, Williams keeps much of his score emotionally remote, with piano writing in cues like "Ray and Rachel" and "The Separation of the Family" that wanders into *A.I.* territory without conjuring up that score's lyrical sense of melody. The first sweeping emotion is felt in "Refugee Status," which has a little bit of the feel of Williams' elegiac scoring of the "Order 66" montage from *Sith*. The closest Williams gets to a theme-driven cue is "The Return to Boston"—here the score takes the proactive approach of the movie's characters with some of Williams' characteristically driven, militaristic writing, with echoes of *Saving Private Ryan* and *Nixon* emerging as brass tones for the first time depart from the low end. Even the composer's "Epilogue," presumably the film's end title, remains lonely, with trumpet writing reminiscent of some of the quieter moments of Williams' first *Star Wars* scores or "For Mina" from his 1979 *Dracula*.

Like *Sith*, the *War of the Worlds* album functions best as a whole, and it's interesting that the composer largely chooses to avoid the temptation to underscore the routing of humanity here with a wailing choir, leaving that epic sensibility to the fantasy of *Star Wars*. Despite its sci-fi premise, Spielberg's aim in *War of the Worlds* is an unsettling reality, and Williams score provides just

enough orchestral angst to get the job done.

—Jeff Bond

### Cinderella Man ★★★★★

THOMAS NEWMAN

Decca B0004561-02

25 tracks - 47:01

Hopefully, Oscar voters will not hold *Cinderella Man* at fault for opening in the wake of last year's triumph of the over-rated *Million Dollar Baby*. Both are boxing movies, but whereas *MSB* manipulated its characters and relied on maudlin moral grandstanding, Ron Howard's latest movie is an uplifting, emotional triumph of simple movie-making knowhow. Howard has already won an Oscar for directing Russell Crowe in a period piece in *A Beautiful Mind*. The two again team up, this time on a Depression-era boxing movie about the rise, fall and rise again of real-life boxer Jim Braddock. Modest box-office and an early summer opening may not bode well for the winter Oscar season, but it will not be for a lack of superlatives.

Curiously, Howard hired Thomas Newman to write the score for *Cinderella Man*, bypassing his usual collaborator, James Horner. Newman, who reached an artistic high point with *Angels in America*, was critically lauded for his 2002 work on the Depression-era *Road to Perdition*, a score to which *Cinderella Man* bears much resemblance. But Newman's *Cinderella Man* is much more hopeful and optimistic than *Perdition*, as is needed for this story. The first track introduces the main theme, a lovely, vintage Newman piano melody. He uses the theme sparingly (his usual approach), so when it does return, as in "Hooverville Funeral," it is that much more powerful and haunting.

# THE DARK KNIGHT STUMBLETH



## Batman Begins ★★

HANS ZIMMER/  
JAMES NEWTON HOWARD

Warner Bros. 71324

12 tracks - 60:26

THIS GENERATION'S BATMAN MYTHOS centralizes the question of identity: Who is Batman and why does he do what he does? This is the one element that recent Bat films have never forgotten. But identity is a slow, introspective device on which to hang a summer movie. It doesn't sell well unless it's coated in design, atmosphere, action and so on, and thus the *Batman* films' design schemes attack this identity question from the side-door of artifice. Over the past decade and a half, *Batman* music as well has played to these peripherals. It's not that the music refuses to address the psychological question at hand, it's that it wisely avoids taking it head-on. The Elfman, Walker and Goldenthal themes for Batman never play to a tortured soul, obsessively trying to save his parents' lost lives night after night. They play to his place in a world that has driven him to this.

*Batman Begins* was predestined to grapple with this central conceit of identity. This, the most adult of the *Batman* films, could never sidestep the most adult element of the character. In fact, it seems the makers were more prepared than ever to attack this issue directly. The look and ambiance of the piece weren't marginalized, but they were asked to play a less prominent role this time out. What atmosphere does exist is little more than a tweaked hyper-reality. Even Gotham City itself sports the Chicago skyline with a few added skyscrapers and slums.

However, there's still very little the score could do to address the *Batman* psychology without slowing the film to a snail's pace. This was after all, still billed as a pulpy summer action movie, intellectual musings be damned. So despite the mature inclinations in the film's drama, the music in *Batman Begins* again plays to the film's tone. But what is that tone? In the filmmakers' endeavor to create something very real and recognizable, they seemed to have asked the composers to avoid the typical Wagnerian folderol that's supported Batman in the past. This was to be a contemporary score, atmospheric more than melodic. Reactionary more than self-structured.

Artistically and commercially, it is a sound idea. Composers Hans Zimmer and James Newton Howard were asked to score what's superficially the least crucial element of the film, but in doing so were left with a far broader canvas on which to contribute. A *Batman* film in which the composers were allowed to establish a tone almost free of the narrative or subtext...and a decent film at that? What an amazing opportunity!

But in the translation from potential to reality, something dreadful occurred. This score, which was left with such a wide berth in which to operate, fails entirely to establish any sort of consistent mood. It skitters and creaks, groans and moans without ever deciding on what exactly it hopes to contribute by way of narrative music.

THE FIRST PROBLEM LIES IN THE SCORE'S REACTIONARY nature. There's a certain naturalistic edge lent by any music that seems to watch the film along with the audience, but lean too heavily on that and the score becomes little more than pitched sound effects. *Batman Begins* exacerbates the issue by thrusting non-pitched electronics into the spotlight throughout the piece—long, horizontal drones of rumbles at varying levels. Again, it's not a bad idea per se, but these sounds are utilized in such a non-narrative way that in the theater it's like listening to the Foley from a different film, and on disc it's even less involving. There's one attenuated thunderclap that promises to evolve into a returning figure, but never kicks up enough momentum or interest.

For decades now, sound design has asked audiences to reconsider the defining borders of music, but this only works when the sounds in question generate enough sonic interest to invite closer inspection. Nothing in the *Batman Begins* sound design approaches this. The continual techno growl is well-produced and at least creates a unique palette, but invites

overlying statements that rarely appear, like the top half of the ensemble forgot to show up for the session [or showed up and was later removed]. Occasionally, pitched material enters in the form of endless strings of dissonant whole notes, but generally this bed of gloom is left to sit on its own, as an unloved accompaniment.

That's not to say nothing more melodic appears on the scene. Three or four more overtly musical ideas are allowed to crop up throughout the score. The first appears at the start of the film and the disc, and while this bumpy collection of thirds is the most effective at blending the synth and orchestral worlds, it's little more than a zephyr itself—a long-winded exhalation of D and F that continually rings out like a distorted doorbell, carrying all the portent and drama that the literal incarnation would impart. This at least threatens to mature into a central bit of material, but seldom makes it past the picture's first reel.

Zimmer's trademark slashing block chords carry the bulk of *Batman's* action. The contributing composers occasionally play with a bit of Howard's '90s-era mixed meters, but folded into Zimmer's unison patterns and harmonic stasis, the final result sounds more like someone broke the tip off a *Backdraft* cue and less like a salient hybrid. Even more problematic is how foreign this gleaming consonant vertical sawing is to the horizontal gloom from which it erupts. There's nothing tying these two elements of the score together.

THIS SECOND ISSUE, THE QUESTION OF MUSICAL DISPARITY, also mars the score's most effective bit of writing, a three-note descending motif that seems to be the most overtly Howard-ish writing in the score. It's a lovely line, and translates well to disc, but what do these lush Vaughan Williams style harmonies have to do with the exceedingly simple harmonies in the action music? And what does either have to do with the structureless murk of the dissonant drones? And what does this have to do with the random synth rumbles, each of which seems to have little to do with the previous outburst?

Perhaps this is the ultimate question of identity in *Batman Begins*. How can one dedicate a film to rectifying a billionaire playboy and a crime fighting vigilante in one man, yet include a score that suffers so severely from its own multiple personality disorder? Isolated, there are no bad impulses in the score. Issues of taste aside, each element in the writing could have related to this film. I won't take the easy route and complain outright about the multiple composers on the project because, who knows, it could have worked. There's historical precedent. But one composer or seven, this score tries to say too many things and cancels itself out in the process. Many have complained that the score lacks a memorable *Batman* theme, but I think the film was designed to function without one. It's missing by design, and that's fine. But the score's lack of personality (or bewildering overabundance of conflicting ones) is infinitely more detrimental.

Again, none of the *Batman* scores has gone to the conflict of the main character's personality. As musically different as *Batman Begins'* predecessors are, they all came to the same conclusion: Bruce Wayne is *Batman* because he lives in a world that demands he be. That's why a consistent ambiance is so important to a *Batman* pic—the atmosphere solves the puzzle for the audience in a way a literal drama can never fully articulate. *Batman* needs no theme, but the world that hosts him needs a character. This film left a space for the score to contribute more than any in the past. But due to too many cooks, too little time, too much interference, a simple lack of inspiration, or who knows what, that contribution never materialized, and its absence in the otherwise enjoyable film is sorely felt. Without that musical through-line, there's no *Batman* in *Batman Begins*.

—Doug Adams

In the scene where I found the theme most effective, Jim is off to a fight and says his good-byes to his wife and children; the piano melody enters at a quiet moment to magical effect. The theme has its most impact, of course, at the end of the final bout, in an emotionally orchestrated build recalling the release toward the end of *The Shawshank Redemption*.

Except for the boxing scenes, the bulk of the movie focuses on life during the Great Depression in New Jersey, and the music is appropriately somber. Gone are some of Newman's more idiosyncratic excesses, including his pitter-patter improvisations and the more exotic instruments that made his score to *American Beauty* so popular, although there are some contemporary touches to "Pugilism" and the upbeat "Turtle" cues. There are also period songs scattered throughout the CD, including a nice whistling rendition of "Londonderry Air" by co-star Paul Giamatti.

Newman did not hide his disappointment at not winning an Oscar for *Lemony Snicket's A Series of Unfortunate Events* last year; it was his seventh nomination without a win. While it's early in the season yet, *Cinderella Man* is a mature and artistically rich score that may prove to be Newman's first Oscar winner.

—Cary Wong

### Kingdom of Heaven ★★★

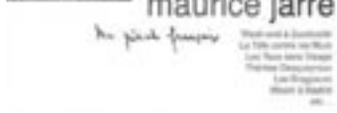
HARRY GREGSON-WILLIAMS

Sony Classical SK94419

19 tracks - 61:57

Director Ridley Scott admits that he wanted the score to his new film, *Kingdom of Heaven*, to "mix it up," by which he meant the combining of classical elements with other influences. In his first collaboration with the venerable filmmaker, composer Harry Gregson-Williams attempts what might seem a simple enough direction, which ultimately proved difficult.

The issue is how to incorporate modern action scoring with the sounds of medieval France, as well as the Middle East. Simply adding the various layers on top of each other just doesn't work: the result has a schizophrenic quality that is hard to



comprehend. Unfortunately, much of this new release is an unpalatable stew of the various styles. In the end it's a little like a diluted *Lord of the Rings* meeting a watered-down *The Last Temptation of Christ*.

"Crusaders" starts with a medieval chorus singing a cappella; after a while, a modern orchestra joins in with contrasting syncopated rhythms. These two styles simply clash for an unpleasant result. "A New World" introduces Middle Eastern influences, but the end product is still firmly rooted in the West.

As the album progresses, the Middle Eastern palette broadens and attempts to blend with the more European base. "To Jerusalem" lets the Turkish musicians who were brought in for the recording have a chance to shine. Beautifully recorded hand drums boom and pop as the string section doubles the main melody, while a couple of soloists have a turn in the spotlight.

"An Understanding" features

traditional Middle Eastern drums with a female vocal, striking for its astonishing weakness. Where did they find this woman, at a local hospital? It sounds like she just got off a ventilator.

The tracks that work best highlight each major musical style on its own. For instance, "Better Man" has little overlapping, instead smoothly shifting through genres. Medieval vocals lead to the pulsating rhythms of a modern action cue followed by the alternating of medieval and Middle Eastern melodies. This track proves that it is possible to combine the styles and still have it work on a musical level.

While most of the musical ideas on this CD might make for interesting background listening, the real highlight has to be the recording itself. The engineers at Abbey Road are no slouches when it comes to orchestral recording and this album is more proof of that. It's sumptuously recorded with a smooth, creamy, yet detailed and dynamic sound—all albums should sound this good.

Harry Gregson-Williams is a solid composer, capable of writing interesting music for orchestra and chorus, but on *Kingdom of Heaven*, I wonder if he ventured out a little farther than he should have.

—Ian D. Thomas

### The Interpreter ★★★½

JAMES NEWTON HOWARD

Varèse Sarabande 302 066 0651 2

14 tracks - 45:06

Last year, James Newton Howard wrote what may end up as one of the best scores of this decade, his Oscar-nominated *The Village*. For his follow-up, he returns to more familiar ground, although with a more world music flavor. *The Interpreter* is director Sydney Pollack's first movie since 1999's disastrous *Random Hearts*. This latest film is an adult drama disguised as a thriller, with Silvia (Nicole Kidman), an African-language interpreter for the U.N., overhearing an assassination plot to kill an African leader, and Tobin (Sean Penn), the cop running the case. Although there is an attraction between Silvia and Tobin, the movie

is more preoccupied with political wrangling and messages about human rights.

Pollack is most often associated with composer Dave Grusin, but he has worked with other major composers, notably John Williams on *Sabrina*, and John Barry on *Out of Africa*. Howard has written an unsurprising but extremely likable score for Pollack's complicated and plot-heavy movie. And maybe it's the world-music presence, or maybe knowing who his recent collaborator was for *Batman Begins*, but Howard's score is his closest yet to a Hans Zimmer homage.

There are three set pieces to the movie and the score, and in all three cases, the synthesis of acting, directing and music come together to create wonderful moods and suspense. The first cue, "Matobo" is the first scene in the film and is more or less a prologue that gives away too much information about the fate of Silvia's brother in the fictitious African country. But the eight-minute track is an effectively subdued, world-music infused suspense cue. "Guy Forgot His Lunch" is equally spine-tingling and is the best cat-and-mouse baiting action scene director Pollack has ever orchestrated. But where Howard truly shines is in the final, six-minute "Zuwanie Arrival at U.N.," which builds to the finale with wonderful pomp, menace and full orchestral forces.

Each of the main characters also gets quieter, subdued moments. Silvia receives "Did He Leave a Note" and Tobin warrants "Tobin Comes Home," both of which serve as tonic between the action. Tobin's scene, driven by a lovely piano interlude, is especially haunting.

—C.W.

### Maurice Jarre:

Ma Periode Francaise ★★★★★

MAURICE JARRE

Play Time 864 599 2

PL 05 02 87 - PM 520

28 tracks - 74:35

This French import is a must-have for fans of Maurice Jarre. It's a collection of music from 12 of Jarre's scores for French cinema, covering the years 1954 to 1964. That includes music from his first full-

A BIG THANK YOU GOES TO EVERYONE who picked up Aleph's expanded *Dirty Harry* release last summer, because without those sales we wouldn't have this expanded score for its sequel, *Magnum Force*, nor the news that the third in the series, *The Enforcer*, is in the works. Lalo Schifrin's own record label has again delivered the goods with a CD that features not only expanded cues, but ones that were written for the movie and never made the final cut.

The main title music is arguably one of the most memorable themes of the '70s—an explosion of driving percussion, female voices chanting violently, jamming guitars and big brass; surely the definition of "'70s cop flick cool." While violent, *Magnum Force* is not as sadistic a film as its predecessor, and this (relatively) lighter tone comes through in some of the loungier/jazzy cues ("Warm Enough?" and "Last Dance in Sausalito"). In *Dirty Harry*, Schifrin set up two of Harry's themes: an action motif and a sad lament. They both reappear in *Magnum Force*, though expanded and integrated into other cues, thus providing musical continuity to bridge the movies, particularly in "Harry's Ostinato and Finale."

One of the most effective musical devices in *Dirty Harry* was the use of haunting vocals over dissonant wails to represent the killer's deranged mind. Callahan's opponents in this sequel are a death squad from within the LAPD, and they are represented musically by militaristic drum rolls and electronic sampling. Another highlight of the first film was the way that some of the cues started off as calm underscore before kicking into gear as Scorpio struck ("Floodlights" and "The School Bus"). The same effect is used here in "The Crooks," "The Pimp" and "Palancio," with the cues blazing in to life partway in, to spectacular effect.

Nick Redman's liner notes usefully highlight which cues are new and which were cut from the movie. We should be grateful to Warner Bros. for holding on to the full recording tapes for the last 30 years—the transfer is nice and crisp. Add some packaging that complements last year's *Dirty Harry* and you've got the second in an ongoing collection of *Dirty Harry* discs that should appeal not only to the serious collector and Schifrin-phile, but also to anyone with a passing interest in '70s action music. Schifrin truly was at the top of his game, and it's a shame that he was unable to score *Magnum Force's* follow-up, *The Enforcer*. (He was tied up on *Voyage of the Damned*, and passed the scoring duties to Jerry Fielding.) However, *The Enforcer* is still a cracking score in its own right, and a worthy addition to the canon. Start lobbying now for *Sudden Impact* and *The Dead Pool*.

—Nick Joy

THE FIRST THING A SOUNDTRACK FAN FROM THE LAST 10 years will be struck with when first listening to Schifrin's second offering in the *Dirty Harry* series is the involvement of the rhythm section. Because of the cross pollination of styles that were prevalent in the '70s music scene, *Magnum Force*



**Magnum Force (1974)**

★★★★

**LALO SCHIFRIN**

Aleph 033

22 tracks - 50:40

has an abundance of jazz brass lines, funk riffs, low flute unisons and especially active bass and drum parts. This is a style that Schifrin practically pioneered. Even though other composers like Jerry Fielding and Curtis Mayfield employed similar stylistic ideologies, Schifrin's music had its own sound and feel. If anything, the 1973 sequel score is more overtly tuneful than its predecessor. Schifrin of course doesn't abandon Harry's trademark theme, a descending guitar/electric piano figure, but the core element that pervades this CD is the audacious theme from the Main Title. It's an extremely catchy melody, too, featuring many music staples of the '70s, from the bass line ostinato, crunchy feedback electric guitar, and even some singing reminiscent of

Morricone's *The Good, the Bad and the Ugly*. The central figure in the main theme is an alternating eight-note motif that Schifrin recapitulates throughout the score with an airy early synth tone as found in "The Cop," "Rogue Gun" and "The Faceless Assassin," thereby lending a sense of music continuity.

Part of the allure of Schifrin's seminal work from the '70s is that it cannot be nailed down to one or two genres or styles of music. *Magnum Force* displays a breadth of stylistic diversity while still having an overall sound or shape. In a track like "The Pimp," you have a funky hyperactive bass line underscoring a deadly exchange between a pimp and a prostitute, but Schifrin also injects atonal strings and flute figures. Listeners weaned on scores from the '90s or 2000s might be shocked at the variation of rhythms, meters and tempi that Schifrin injects into many tracks. There's a lot of percussion throughout this score, from bongos, congas, even tabla, a carry-over from the original *Dirty Harry*.

Another constant element in *Magnum Force* is a militaristic snare line that underlines the vigilante cops whenever they hunt down and eliminate criminals who have slipped between the cracks of the judicial system. It's curious to note that this style of snare work, under brass motives and phrases is a technique that made an indelible impression on Eastwood since it shows up years later in the showdown of *Pale Rider*, directed by the actor but scored by longtime collaborator Lennie Niehaus.

*Magnum Force* closes with a theme that Schifrin used in all of his *Dirty Harry* scores, a melancholy, jazz-tainted melody played on Rhodes electric piano, signifying Harry's apathy toward the system and the futility to affect any significant change. Only in *Sudden Impact* does he use this theme mid-way through the film, giving the audience a false sense of resolution.

Aleph is to be commended for resurrecting this lost gem. It's amazing to hear the contrast between something like this score and what passes for a cop-thriller these days. *Magnum Force* is filled with exciting rhythmic outbursts, expository brass themes, clever bass solos, effective textures, all wrapped up in a style that is so evocative of that musical period. The quality of this disc is first-rate, with sonic detail and depth that would suggest this was recorded in present day.

—David Coscina

length feature, *Le Tete Contre les Murs*, directed by Georges Franju. Even if you only have a cursory familiarity with Jarre, you should still find it interesting to brave these early works and listen along as Jarre discovers his melodic style that would appear full blown in some of his greatest film music for David Lean.

Jarre's score for Franju's *Les Yeux sans Visage* bears a slight resemblance to Alex North's intimate, jazz-influenced dramatic writing, and is among this album's many highlights. The simple piano writing of *Therese Desqueyroux*, with its delicate arpeggios, shows the debt that several more currently active composers like Jan A.P. Kaczmarek owe to Jarre. The disc also serves as an overview of some of the common scoring techniques from other French cinema composers (including Delerue), providing a window into the period. The music ranges from pure thematic writing to the experimental, featuring comedy (with *Les Drageurs* owing a little something to Shostakovich),

dramatic, ethnic (*L'Oiseaux de Paradis*), rock (*Les Animaux*), and a variety of jazz samples from piano combos to big band (*Les Drageurs*)—all with a decidedly French feel. Most fascinating of all is hearing Jarre's themes first emerge in each score. They seemingly rise up out of nowhere, catching you off guard before quickly captivating you.

This is music for a new generation to discover, or for fans to rediscover. Tracking down this fine-sounding album will be well worth the effort

—Steven A. Kennedy

### Caveman (1981) ★★½

LALO SCHIFRIN

Aleph 032 • 10 tracks - 56:02

“Fun” is the key word for Lalo Schifrin's score to Carl Gottlieb's fantasy dinosaur comedy. Released in 1981, this prehistoric caper featured former Beatle Ringo Starr, a very young Dennis Quaid and an even younger-looking Shelley Long as they tackled prehistoric creatures, in the

vein of *One Million Years B.C.* and *When Dinosaurs Ruled the Earth*. The movie was slight yet enjoyable, and kudos to the composer's own record company, Aleph, for unearthing another worthy curiosity from his music vaults.

Jon Burlingame's authoritative liner notes provide a few tasty background facts on the production, not the least being that the producers initially hired Lalo to predominantly score the movie's dinosaurs with “weird sounds” (like *The Hellstrom Chronicles*). But the final product was a more conventional slapstick comedy, leading to a more conventional slapstick score.

The 10-1/2-minute main titles are a great, lengthy introduction to the score. Don't be fooled into thinking they're one single epic piece; the track is actually a series of joined cues beginning with the jaunty, rhythmic main melody. The suite finishes with the amusing scene where the cavemen discover music by accident. This marks the genesis of the theme

that we heard at the beginning of the track, complete with Neanderthal vocal “ugs” and groans. This opening sortie is a great taster for what's to follow: a symphonic score that makes dramatic bold statements with action cues, and then throws in comedy antics to soften the tone.

This might sound like it's a patchy listening experience, but it's not. Plodding dinosaur motifs are followed by tribal rhythms, and then a variation on Ravel's *Bolero* or the *William Tell Overture* is thrown in to the mix. It shouldn't work, but it does. The inevitable variation on 2001's *Also Sprach Zarathustra* and the Colonel Bogey march from *Bridge on the River Kwai* are also integrated into this eclectic brew.

*Caveman* is one of six scores credited to Schifrin in 1981, and yet there is no suggestion that this was either production-line or rushed into an already tight schedule. The musical references are well-chosen and appropriate, and intriguingly the (continued on page 52)

## The Power, the Glory, the Sheer Volume!

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Disc Ten: 15 tracks - 36:58



IF YOU WERE ANNOYED WHEN *FSM* RAN a cover story on the music of NFL films, stop reading now! First we raved about the long-awaited release of a single CD of Sam Spence's terrifically jazzy and aggressive music for years of weekly NFL Films football documentaries—now here comes a 10-disc set of gridiron film music with over eight hours of listening pleasure

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Sam Spence created the template for this unique genre, keying off the catchy blend of jazz and big-band kinetics that was the action soundtrack of the '60s and paying homage to standards like the *Peter Gunn* theme and Elmer Bernstein's *The Magnificent Seven*. Part of the fun in combing through the 182 tracks of music contained in this set is in discovering energetic knock-offs of *Patton*, *MacArthur*, *Supergirl*, *The Last Starfighter*, *Silverado* and numerous other big movie themes alongside

Spence's wholly original approach to action, with heroically thrusting rhythmic lines and grinding trombones and basses countering more soaring, lyrical material put across by strings and a robust brass section.

All of the cues presented on the first NFL Films CD, *The Power and the Glory*, are presented here with much improved sound, without John Facenda's intervening

narration, and often in longer, more complete renditions. Spence's music rightly dominates the first six-and-a-half discs, with early contributions from Martha Jane Weber and Beverly Herrmann (women, yet!) that quickly get into the spirit of the proceedings. Spence's work ranges from the mid '60s to the early '80s, so you get an entertaining overview of pop trends as he moves from the jazz-influenced '60s through funk and disco periods in the '70s and even some '80s electronica. Later on, younger composers David Robidoux and Tom Hedden fill Spence's shoes with a smoother sound that often lies between something like Basil Poledouris' *Starship Troopers* and Hans Zimmer. The moods range from no-nonsense action (you can just see the running backs crashing through defenders in slow motion as you listen) to surprisingly lyrical passages and even some broad comedy.

It might take an abiding appreciation of football to truly get into eight hours of this material, but the overall sound of martial conflict, defeat, battle and triumph goes right to the heart of why most of us listen to movie soundtracks.

—J.B.

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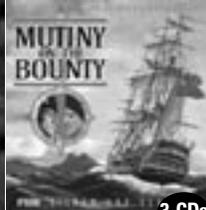
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**Green Mansions**  
BRONISLAU KAPER  
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MIKLÓS RÓZSA  
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Genre: War/Comedy  
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One of Clint Eastwood's most popular films—includes Schifrin's expansive underscore (54:08, mostly unavailable and partly unheard!), plus three songs and the original LP album tracks (24:48). **\$19.95**

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ANDRÉ PREVIN  
Films released: 1960  
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**Bachelor in Paradise**  
JOHNNY WILLIAMS/  
HENRY MANCINI  
Films released: 1966/1961  
Studio: M-G-M • Genre: Comedy  
Silver Age Classics • CD released: December 2004  
Stereo • Disc One: 79:54  
Disc Two: 69:15  
*Penelope* is expanded, *Bachelor* is a premiere. **\$24.95**

□ Vol. 7, No.17  
**Valley of the Kings/**  
**Men of the Fighting Lady**  
MIKLÓS RÓZSA  
Films released: 1954  
Studio: M-G-M  
Genre: Adventure/War Drama  
Golden Age Classics  
CD released: Dec. 2004  
Stereo • 67:39  
Includes *Men* (22:52), & trailer from *King Solomon's Mines*. **\$19.95**

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**Mutiny on the Bounty**  
BRONISLAU KAPER  
Film released: 1962  
Studio: M-G-M • Genre: Historical Epic  
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ELMER BERNSTEIN/  
JEFF ALEXANDER  
Film released: 1958  
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Genre: Western • Golden Age Classics  
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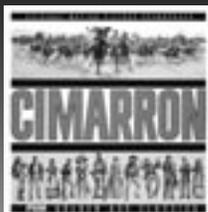
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GEORGE BASSMAN  
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Stereo • 76:54  
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**Cimarron**  
**FRANZ WAXMAN**  
*Film released: 1960*  
 Studio: M-G-M  
 Genre: Western Epic  
 Golden Age Classics • CD  
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 Stereo • 79:37  
 The sumptuous score includes the stirring title song, European folk song and more! **\$19.95**



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**Born Free**  
**JOHN BARRY**  
*Film released: 1966*  
 Studio: Columbia  
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 The original pop sensation has been remastered and released on CD for the first time! **\$16.95**



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**MIKLÓS RÓZSA**  
*Film released: 1953*  
 Studio: M-G-M  
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 Golden Age Classics CD  
 released: July 2004  
 Mono & Stereo • 68:05  
 This premiere CD features the complete powerful score, with a wealth of extras. **\$19.95**



□ Vol. 7, No. 8  
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**BASIL POLEDOURIS**  
*Film released: 1978*  
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 One of the great orchestral scores of the 1970s, available for the first time anywhere. **\$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  
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 Two potent scores penned for director Russel Rouse. **\$19.95**



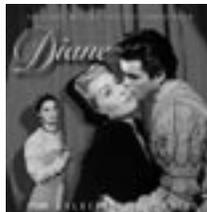
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**The Shoes of the Fisherman**  
**ALEX NORTH**  
*Film released: 1968*  
 Studio: M-G-M  
 Genre: Political Thriller  
 Silver Age Classics  
 CD released: April 2004  
 Stereo • Disc One: 77:09  
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□ Vol. 7, No. 5  
**The Swan**  
**BRONISLAU KAPER**  
*Film released: 1956*  
 Studio: M-G-M  
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 Stereo • 49:54  
 The complete, original soundtrack remixed from three-track masters plus LP cues. **\$19.95**



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**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* (7:49) & *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**



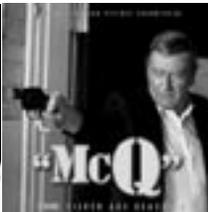
□ Vol. 7, No. 1  
**The Prisoner of Zenda**  
**ALFRED NEWMAN**  
*Film released: 1952*  
 Studio: M-G-M  
 Genre: Swashbuckler  
 Golden Age Classics  
 CD released: February 2004  
 Mono • 58:21  
 A robust adaptation of Newman's original score (by Conrad Salinger). **\$19.95**



□ 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 symphonis 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**



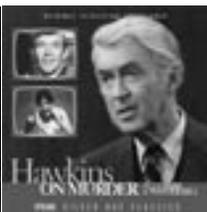
□ Vol. 6, No. 16  
**The Brothers Karamazov**  
**BRONISLAU KAPER**  
*Film released: 1957*  
 Studio: M-G-M  
 Genre: Literary Adaptation  
 Golden Age Classics  
 CD released: Oct. 2003  
 Mono • 79:10  
 A rich and varied score for one of the greatest works in literature. **\$19.95**



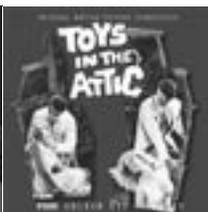
□ Vol. 6, No. 15  
**Wild Rovers**  
**JERRY GOLDSMITH**  
*Film released: 1971*  
 Studio: M-G-M  
 Genre: Western  
 Silver Age Classics  
 CD released: Sept. 2003  
 Stereo • 79:14  
 A favorite score gets the definitive treatment including film tracks & LP recording. **\$19.95**



□ 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  
 Genre: 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 • 59:58  
 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**



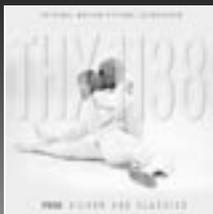
□ Vol. 6, No. 7  
**Knights of the Round Table/ The King's Thief**  
**MIKLÓS RÓZSA**  
*Film released: 1953/1955*  
 Studio: M-G-M  
 Genre: Costume Adventure  
 Golden Age Classics  
 CD released: May 2003  
 Stereo • Disc One 70:31  
 Disc Two 78:21  
 Two complete OSTs. **\$24.95**



□ 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**



2-CDs

□ 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**

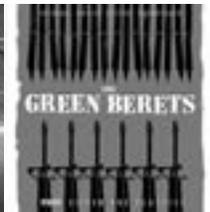
□ Vol. 6, No. 2  
**Ice Station Zebra**  
MICHEL LEGRAND  
Film released: 1968  
Studio: M-G-M  
Genre: Military/Espionage  
Silver Age Classics  
CD released: Feb. 2003  
Stereo • 79:20  
Offbeat, epic scoring for orchestra, with over twice the music on the original LP—in stereo. **\$19.95**

□ 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 on one disc. **\$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**

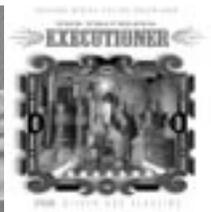
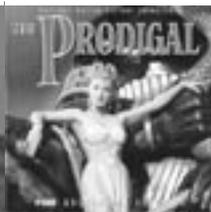
□ Vol. 5, No. 15  
**The World, the Flesh and the Devil**  
MIKLÓS RÓZSA  
Film released: 1959  
Studio: M-G-M  
Genre: Science Fiction  
Golden Age Classics  
CD released: Nov. 2002  
Stereo • 52:53  
A rare Rózsa's sci-fi score set in post-apocalyptic NYC. **\$19.95**

□ 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  
**Saramouche**  
VICAR 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**

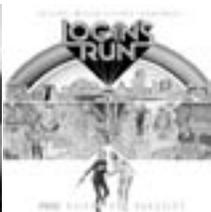
□ Vol. 5, No. 8  
**Point Blank/The Outfit**  
JOHNNY MANDEL/  
JERRY FIELDING  
Film released: 1967, 1973  
Studio: M-G-M  
Genre: Film Noir  
Silver Age Classics  
CD released: June 2002  
Stereo • 77:54  
Two tough films based on D.E. Westlake's crime novels. **\$19.95**

□ 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  
JERRY FIELDING  
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**



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□ 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**



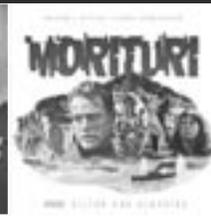
□ Vol. 4, No. 15  
**The View From Pompey's Head/Blue Denim**  
**ELMER BERNSTEIN/BERNARD HERRMANN**  
*Films released: 1955/1959*  
*Studio: 20th Century Fox*  
*Genre: Drama*  
*Golden Age*  
*CD released: Nov. 2001*  
*Stereo • 75:15*  
 Two films by Philip Dunne. **\$19.95**



□ 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**



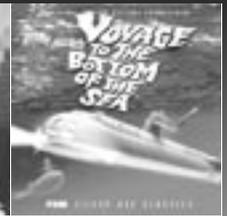
□ Vol. 4, No. 13  
**The Bravados**  
**ALFRED NEWMAN & HUGO FRIEDHOFER**  
*Film released: 1958*  
*Studio: 20th Century Fox*  
*Genre: Western*  
*Golden Age Classics*  
*CD released: Sept. 2001*  
*Stereo (w/ solo mono) • 69:34*  
 Two scoring legends collaborate for a rich western score. **\$19.95**



□ 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 SHEFFER**  
*Song by Russell Faith,*  
*Film released: 1961*  
*Studio: 20th Century Fox*  
*Genre: Sci-fi/Irvin 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**



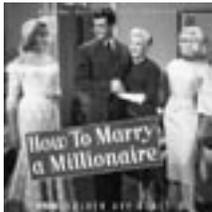
□ Vol. 4, No. 5  
**The Egyptian**  
**ALFRED NEWMAN & BERNARD HERRMANN**  
*Film released: 1954*  
*Studio: 20th Century Fox*  
*Genre: Historical Epic*  
*Golden Age Classics*  
*CD released: May 2001*  
*Stereo • 72:06*  
 The original stereo tracks resurrected! **\$19.95**



□ 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/Irvin 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**



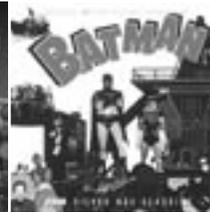
□ VOLUME 3, No. 10  
**Beneath the 12-Mile Reef**  
**BERNARD HERRMANN**  
*Film released: 1953*  
*Studio: 20th Century Fox*  
*Genre: Adventure*  
*Golden Age Classics*  
*CD released: Feb. 2001*  
*Stereo • 55:06*  
 Premiere release of original stereo tracks, albeit with minor deterioration. **\$19.95**



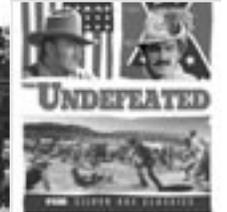
□ Vol. 3, No. 9  
**The Stripper/Nick Quarry**  
**JERRY GOLDSMITH**  
*Film released: 1963/68*  
*Studio: 20th Century Fox*  
*Genre: Drama/Action, TV*  
*Silver Age Classics*  
*CD released: Jan. 2001*  
*Stereo (Stripper)/Mono (Quarry) 73:35*  
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□ 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*  
 Soaper 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*  
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□ 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*  
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□ 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*  
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□ 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*  
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□ Vol. 3, No. 2  
**The Omega Man**  
**RON GRAINER**  
*Film released: 1971*  
*Studio: Warner Bros.*  
*Genre: Sci-fi/Fantasy*  
*Silver Age Classics*  
*CD released: Mar. 2000*  
*Stereo • 65:39*  
 Sci-fi classic features one-of-a-kind symphonic/pop fusion, and unforgettable themes. **\$19.95**



□ Vol. 3, No. 1  
**Take a Hard Ride**  
**JERRY GOLDSMITH**  
*Film released: 1975*  
*Studio: 20th Century Fox*  
*Genre: Western*  
*Silver Age Classics*  
*CD released: Dec. 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**

□ VOLUME 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: 1968  
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  
Vintage underscore, *Concerto for Guitar and Orchestra*, and multiple vocal tracks. **\$16.95**

□ FSM-80123-2  
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DAVID SHIRE  
Film released: 1974  
Studio: M-G-M  
Genre: Thriller  
Retrograde Records  
CD released: 1996  
Stereo & Mono • 30:55  
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(continued from page 46)

obvious Hammer targets for mimicry (Nascimbene's *When Dinosaurs Ruled the Earth* and *One Million Years B.C.*) are avoided.

While unlikely to sell in *Magnum Force* numbers, *Caveman* will inevitably be on the shopping list of any Schifrin fan. It's also a rewarding experience for the casual soundtrack buyer who wishes to experience a well-rounded symphonic score, laden with affectionate homages and clever classical influences. For years, *Caveman* has been predominantly remembered as the movie where Ringo and Barbara Bach got together (and are still married 20-some years later). With Aleph's release we now have another lasting reason to remember the film. —N.J.



### The Foxes of Harrow (1947)

★★★★½

DAVID BUTTOLPH

Screen Archives Entertainment  
SAE-CRS-012 • 26 tracks - 53:44

Screen Archives' latest album is, I believe, the first ever disc devoted entirely to the work of David Buttolph, who has previously only had a track here and a suite there on a couple of past CDs. He is, unfortunately, one of those composers who will always remain relatively obscure compared to his contemporaries like Alfred Newman and Max Steiner. *The Foxes of Harrow* proves to be a fine score, ranking amongst the solid dramatic works of Newman or Steiner.

This is a strong effort, with a couple of primary themes and few secondary themes interlaced throughout. Even though Rex Harrison's Stephen Fox is more or less a rogue and a brigand (in today's terms, we would call him an abusive spouse and a racist) he is still essentially the hero of the film, and gets an appropriately adventurous main theme, almost swashbuckling in nature, for his many mishaps and adventures. The varied score includes a short but exciting scherzo, "Riding After Lily." "My Son No Slave" continues the intensity as one of Fox' slaves runs to the river to drown herself and her newborn child, thus gaining freedom.

A ball sequence uses several Viennese-styled waltzes as source cues, deftly conducted by Alfred Newman. Violent percussion occasionally interrupts the idyllic proceedings, representing the Voodoo religion of the slaves living on the Harrow estate, erupting into full Voodoo ceremonial chant in "Erzilee." The slaves also sing a couple of Creole spirituals, and we are even treated to a song sung by Maureen O'Hara, whose an impressive voice would shame many of today's actress/singers.

This is a typically well-produced release from Screen Archives, recommended for fans of Golden Age scores. Here's hoping we see more David Buttolph releases in the future.

—Darren MacDonald

### Hell and High Water (1954)

★★★★½

ALFRED NEWMAN

Intrada Special Collection Volume 19  
25 tracks - 73:42

*Hell and High Water* was a high level B-picture, released in the lavish CinemaScope process, but with lower production values. It concerns the kidnapping of an American scientist by the Chinese Communists, and the tensions that follow during the rescue, including the possibility of nuclear conflict. *Hell* also happens to be Intrada's second submarine thriller in its Special Collection series.

The score opens alarmingly, with dark chords for the stock footage of an atomic blast, before segueing into Alfred Newman's march for the American sub, used earlier in his *The Fighting Lady*, a documentary produced by the military and released through 20th Century Fox. The Elgar-like march is not overtly patriotic, as these things tend to be in Hollywood (often even disgustingly patriotic), but is instead solemnly respectful of the American enlisted men.

Most of the underscore alternates between the optimism of the American march and ominous suspense of the chase as the Americans stalk their Chinese submarine adversary. Naturally, however, there is a woman on board the American sub (the kidnapped scientist's daughter—she'll help them find him!) and thus a number of cues lighten the mood with romance. The love theme is "Mam'selle," a non-Newman composition that director Samuel Fuller had used in a previous film, and insisted on using here.

Of course the Red Menace gets musical representation in a number of cues during the most intense moments of the hunt, and the Chinese theme strikes up against the American march throughout some lengthy central battle cues (where Newman thankfully doesn't go overboard using Hollywood faux-Asian music for the Chinese sub).

Most of the score is void of the typical "Newman sound" he used on dramas and historical epics, the 20th Century Fox string section rarely being evident. Even the love theme is mostly presented in brass or harmonica-driven variations.

The stereo album finishes with a short suite of bonus tracks. The music for the most part sounds fine, but a couple of cues show noticeable distortion. Since this is not one of Newman's masterpieces, and will probably sell out all 1,200 copies by the time this review is printed, you may have to ask yourself if you're willing to pay inflated prices on eBay. In any event, Intrada's willingness to release Golden Age scores from the Fox catalog is to be applauded. —D.M.

### All God's Chillun Got Rhythm: The Film Music of Bronislaw Kaper

★★★★½

THE FRANK COLLETT TRIO

Fresh Sound FSR 5041 CD  
14 tracks - 67:18

This delightful new recording presents jazz trio treatments of film themes and songs by Bronislaw Kaper (1902-1983), a mainstay of the M-G-M music department from 1935-1962. The Poland-born Kaper was more than capable of scoring dramatic moods, but his real gift was for melody—just think of "On Green Dolphin Street" and how the chord changes hook you in the first phrase. Fourteen pieces have been recorded here: "San Francisco," "Drifting" from *Auntie Mame*, "All God's Chillun Got Rhythm" from *A Day at the Races*, "Gloria" from *Butterfield 8*, "Blue Lovebird" from *Lillian Russell*, "While My Lady Sleeps" from *The Chocolate Soldier*, "Love Song From *Mutiny on the Bounty*," "Invitation," "On Green Dolphin Street" (perhaps his most memorable), "Ninon" from *Ein Lied für Dich* (the 1933 song which attracted Louis B. Mayer's attention), "Tomorrow Is Another Day" from *A Day at the Races*, "Hi-Lili, Hi-Lo" from *Lili*, "Love Theme From *The Brothers Karamazov*" and "The Color of Love" from *Lord Jim*. The sequence nicely balances the obvious hits with lesser-known film themes (*The Brothers Karamazov!*), and the performances

by Frank Collett (piano), Tom Warrington (bass) and Joe La Barbara (drums) are splendid.

The illustrated CD booklet presents excellent liner notes by Alun Morgan, Mark Gardner and producer Dick Bank. Morgan's minibiography of Kaper cleared up a few things for me: His name was definitively spelled Bronislaw (pronounced Bronislav), though we have used the more common "Bronislaw" on our CD releases of his original tracks (*The Prodigal*, *Mutiny on the Bounty*, *Home From the Hill* etc.) to reflect the film credits. What's revealed of Kaper's personality I'd already known: "Bronnie" was a delightful musician and human being who was adored and respected. That's not always something you can hear in an artist's work, or even relevant, but in this case, it absolutely is. —Lukas Kendall

### The Girl From Monday ★★★

HAL HARTLEY

Possible Films - PFICD0002

18 tracks - 45:29

### Possible Music 1 ★★★½

HAL HARTLEY, VARIOUS

Possible Films - PFICD0001

26 tracks - 64:17

Hal Hartley is the Long Island Woody Allen. Primarily a comic writer at the beginning of his career (with a talent for idiosyncratic dialogue), this indie director has started to ponder the bigger questions in life, mostly those revolving around politics and outsiders. The list of Hartley's regular players includes indie queen Parker Posey, along with Robert Burke, Bill Sage and Edie Falco. Hartley hit his critical height with 1998's *Henry Fool*, which won him a Best Screenplay award from Cannes, but since then he has started to veer his attention to the moral abyss of the 21st century. His last film, 2002's *No Such Thing*, was his most disappointing to date, focusing on a fire-breathing, philosophical monster set loose in Manhattan. It even managed to waste the comic talents of Helen Mirren in a supporting role.

I was starting to feel that Hartley might have lost his touch in a giant, metaphorical mumble-jumble. Not



to fear. His latest movie, *The Girl From Monday*, made under his new production company called Possible Films, is a good first step in mixing the two sides of Hartley. Supposedly made for little money, *Girl* is jokingly referred to as a science fiction movie (since it's set in the future) where your market worth is determined by your sexual conquests. Thus, an alien from a distant planet arrives in the guise of a beautiful model. Maybe Hartley was inspired by the low budget (it still looks great), but the story is engaging despite bouts of incoherence.

Hartley also scores most of his movies. He has stopped using the composer pseudonym, Ned Rifle, from his earlier films. His scores are also low budget, so they're mostly comprised of synthesizer riffs and guitar solos. *The Girl From Monday* does not veer far from his usual fare, which may indicate that he has grown more as a director than he has as a composer. But *Girl* does have a few surprises, including a Philip Glass-styled cue called "Caught," and more meditative interludes like "Insurance" and "The Body."

*The Girl From Monday* is making the film festival circuit before premiering on DVD later this year. Also on DVD is a collection of shorter works by Hartley called "Short Works by Hal Hartley 1994–2004," also being released by Possible Films. To celebrate this new venture by Hartley's team, he has also released a second compilation of music from his movies, which significantly updates the material found on his first compilation, *True Fiction Pictures: Music From the Films of Hal Hartley*. Still, many of the classic early music (some with collaborators Jeffrey Taylor and Philip Reed) are repeated here, from the

wonderful main theme of Hartley's first movie, *The Unbelievable Truth*, by Jim Coleman, and Hartley's own wonderful main titles for his best film, *Amateur*. Also included is music from his short films (though none of the songs from *Opera #1* make it); his one theater piece, "Soon"; and his last movie, *No Such Thing*.

Both albums are wonderful mementos for Hartley's fans, and a way to support his newest venture. I've been a fan from the beginning, and I even got to be an extra in one of his movies (if you spot an Asian orderly running in one of his films, that's me), so I may not be the most objective critic. —C.W.

These CDs (and the DVDs) are available at [www.possiblefilmscollection.com](http://www.possiblefilmscollection.com).

### FilmMusik ★★★½

NATHAN LARSON

Commotion CR0062 • 22 tracks - 45:30

Nathan Larson is a part of a new breed of composers with origins in the alternative music genre (in his case, the band Shudder to Think). More used to working alone than with other musicians—figures like Beck, Moby, and, from a genre past, the still-prolific Todd Rundgren—Larson and his cohort are loners with home studios and a lot of music to unleash on the world. In this collection of tracks recorded between 1996 and 2003, Larson offers 22 pieces that were written for a series of indie films he scored, including *Boys Don't Cry*, *High Art*, *Phone Booth*, *Storytelling*, *Prozac Nation* and *Tigerland*. He plays and sings on all of them (guitars, drums, trumpet) and in most cases plays everything in sight.

The comparison with Todd Rundgren is not exactly coincidental. Like Rundgren, Larson can work in different genres, produce catchy riffs and crank out instrumentals endlessly. While many of the individual tracks on this collection are excellent, the sheer diversity of this showcase makes it a little less than the sum of its parts, unless you go to the trouble to load the tracks into a bunch of different iTunes folders and keep them apart. There are moody, guitar-driven instrumentals, esoteric violin-drenched tunes and even some R&B vocals (such as "I Want Someone Badly"). Some are fragments (one is as short as 37 seconds; three clock in at less than one minute), while others feel strangely out of place—"Le Pont de la Tristesse" ("The Chateau") could have been included in the warm-fuzzy Parisian part of the Keaton-Nicholson romp *Something's Gotta Give* without any stress or strain. When the composer observes in the liner notes that the tracks were chosen somewhat haphazardly, he is not exaggerating.

What's on Mr. Larson's iPod? I'd hazard a guess that his influences include Tom Verlaine from the underrated, reverb-drenched "Warm and Cool," which has echoes in tracks such as "Small Town Jail" and "Rape and a Burning Polaroid" (from *Boys Don't Cry*) and "Mom's Mercedes" (from the neglected *High Art*); Anne Dudley and Jaz Coleman's "Songs from the Victorious City," with its Middle Eastern violins, which seem to lurk in the background of several tracks, and perhaps some of Jeff Buckley's heartbreakingly sad demos that came out after his death. Perhaps this underlines the breadth of Larson's range. It's not surprising that he writes about scoring for films with much more enthusiasm than most composers manage to muster: he obviously just loves making music.

Overall, this is a slightly uneven collection but there are parts that I have not stopped playing. I'm sure there's plenty more good music to come from this jukebox, but predicting its style will be hard.

—Andrew Kirby

To contact the composer and hear some of his work, visit [www.nathanlarson.com](http://www.nathanlarson.com).

## The Lord of the Rings Trilogy

★★★½

HOWARD SHORE

Silva America SIL-CD-1160

Disc One: 10 tracks - 54:09

Disc Two: 9 tracks - 48:00

I have been a big fan of past Silva recordings. Their late-2004 release of a 2-CD *The Lord of the Rings Trilogy* collection, which showcases the Oscar-winning music of Howard Shore, has enough misses to hold it back from greatness, but enough hits to make it worth owning.

I'm not going to go into detail here on the music itself. Unless you've been living under a rock for the past four years, you know what it sounds like, and whether or not you like it. Shore's *Rings* scores are monumental, a new genre landmark. I happen to think this is some of the best film music—heck, some of the best music period—of the last decade. With that in mind, my review will focus on selection and performance.

The album begins strongly with a suite from *Fellowship*. A concert version of the main theme sets the stage, before moving into "The Prophecy" and a lovely condensation of "Concerning Hobbits." "The Shadow of the Past/A Knife in the Dark" is the first substantially different take on Shore's material from how it is heard in the film (mainly it's an issue of tempi), and this one works, demonstrating how well Shore's music holds up when freed from the film. The following cue, "The Bridge of Khazad-Dum," is equally interesting, especially the performance by the Crouch End Festival Chorus. In this treatment of Shore's music, the lyrics (in particular the dwarvish chorus) have been more precisely articulated. Some may not care for this particular change, but I found it to be an interesting contrast to the film version. Both of these cues also feature solo vocalists (sopranos Margaret Ellerby and Alex Czerniewska) who do an admirable job. *Fellowship* wraps up with an instrumental version of "May It Be," with David Heath's flute replacing Enya.

In fact, all of the end-credits songs have been given terrific, completely lyric-free renditions on



this compilation. "Gollum's Song" is now performed by Bohmnil Kotmel on the violin, and "Into the West" on cello by Pavel Verner. This alone ought to recommend the album to *LOTR* fans—these three tracks are gorgeous, the highlight of the set. (Unfortunately, the bonus vocal versions, performed by Helen Bobson and Tara Scammell, don't hold up nearly as well, failing to capture the spirit of the lyrics.)

*The Two Towers* suite kicks off with "The Riders of Rohan." Again, your enjoyment of this track will probably depend on your tolerance for breaking the mold of the original performance. I liked it a lot, but the next track, "Evenstar," is more problematic. This is due to the third soprano to perform on this album, Charlotte Kinder, who I'm sure is a very talented musician, but who completely misses the mark. I have no technical complaints (her voice is pure and clear)—where she goes wrong, in my view, is to treat the music as if it were Verdi or Berlioz. Howard Shore's carefully constructed melodies and harmonies are remarkable in how they feel like they belong entirely to Middle Earth, a realm distant and removed from our own. Kinder, though she's singing Elvish, sounds like she's performing 19th Century European opera. It just doesn't work, to the detriment of the tracks she performs in, and to the album as a whole. The other female

vocalists seem to settle much more comfortably into Shore's musical landscape. This portion of the suite wraps up with fine performances of "Forth Eorlingas/Isengard Unleashed" and the aforementioned instrumental of "Gollum's Song."

Finally, we come to disc two and the suite from *The Return of the King*. I'm sad to report that this is the most disappointing of the three suites, despite being the longest. "Hope and Memory/Minas Tirith" is fine, but "The White Tree" is one of the album's greatest failings, and this time it is a technical issue. Whether due to a recording or engineering flub, the low brass is so badly drowned out by the trumpets that the musical core of the piece is effectively gutted, spoiling what is unquestionably one of the best cues in the score. Kinder's operatic stylings taint "Twilight and Shadow," followed by "The Fields of Pelennor," which I like, but which goes directly into "The Return of the King/Finale." "The End of All Things" is conspicuously absent. I realize that choices had to be made, and that some music (for Lothlorien, Fangorn, Shelob, etc.) had to be omitted for space reasons. But to cut out the musical climax of the trilogy seems unwise. Furthermore, "The Return of the King/Finale," more than 16 minutes in length, is itself a significant disappointment. First, Kinder is joined by baritone John Mindin, who makes the same mistake she does, giving an overly European-operatic interpretation. Second, the finale repeats huge chunks of material from *Fellowship* and *Two Towers*. Symmetry be damned—I don't like this decision. Shore's finale already revisits his Hobbiton material for a nice sense of closure. If I wanted to listen to the exact same music all over again, I would use the skip button on my CD player. The suite is redeemed somewhat by the instrumental version of "Into the West," but it's too little and too late.

In short, I cannot hail this compilation as masterful, or even entirely coherent. It takes risks, and those risks do not always pay off. But sometimes they do, and the interesting performance of certain individual cues, particularly the

unique and wonderful instrumental versions of the three songs, causes me to give this compilation a strong recommendation despite its flaws. Using my computer, I was able to fashion a 74-minute album that is more to my liking, and with a little bit of effort, you can do the same.

(An addendum for European readers: Some overseas versions of this release omit the instrumental versions of the songs. Consider yourselves warned.)

—John Takis

## The Best of Pooh

& Heffalumps Too ½ (of one star)

CARLY SIMON, THE SHERMAN BROS., JOEL MCNEELY

Walt Disney 61268-7 • 15 tracks - 31:02

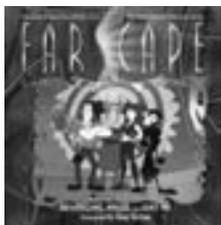
There's no way this is the best of *Pooh*. Of the 15 tracks on this CD, only six of them are by the Sherman Bros., plus one score track by a slumming Joel McNeely. The rest, by Carly Simon, are utterly deplorable.

A folksy rendition of *Winnie the Pooh's* classic theme opens the album and wears out its welcome after one chord, insuring you'll never get to hear the fairly decent orchestral portion of the theme two minutes in. The next track brings us the horribly saccharine "The Horribly Hazardous Heffalumps," which makes for a curious juxtaposition against the original "Heffalumps and Woozles." While the original goes for mildly creepy, the new one features a whole bunch of terrified characters singing about the horrible details of a heffalump in an upbeat and happy manner filled with major chords and sweeping strings. This approach doesn't make any sense at all and goes to show why Disney shouldn't put songs in their films anymore.

"With a Few Good Friends" is worth hearing just because Carly Simon's voice cracks while singing about the joy of sticks. By the time we've gotten to the underscore, the fact that the music is anything other than the abysmal Carly Simon material makes it seem a lot better than it really is. McNeely's themes in this 2:25 track entitled "The Promise," while serviceable, are largely forgettable. Predictably, the

## What is It?

## Why to Buy



**Farscape Classics Vol. 1** ★★★  
**GUY GROSS** • La-La Land LLLCD 1027 • 22 tracks - 72:03

*FARSCAPE* WAS A MODESTLY SUCCESSFUL SCI-FI Channel series about an astronaut named Crichton who gets transported through a wormhole into a far-away universe. Most of the series was scored by Australian Guy Gross. GNP Crescendo released a greatest hits CD of the series in 2000 with music by Gross and original composer SubVision (an Australian scoring team) while La-La Land released Gross' score to the miniseries. Now La-La Land has decided to mine even deeper by releasing limited-edition CDs of complete, individual episode scores.

VOL. 1 CONSISTS OF THE SCORES TO "EAT ME" and "Revenging Angel," both from Season Three. "Revenging Angel" was a concept episode where Crichton is almost killed, slips into a coma and conjures up an animated fantasy world. This is a chance for Gross to flex his composing muscles and write some *Looney Tunes* music—and Carl Stalling would be proud. "Eat Me" is, title withstanding, a much more serious episode, with brain eaters and mutant scavengers attacking the Moya crew. Here Gross is more in the dissonant mode of Elliot Goldenthal or John Corigliano.

—C.W.

This CD is limited to 1,500 copies and is available at [www.lalalandrecords.com](http://www.lalalandrecords.com).



**Three Days of the Condor (1975)** ★★★  
**DAVE GRUSIN** • DRG 19066 • 12 tracks - 28:34

*THREE DAYS OF THE CONDOR* IS A CLASSIC conspiracy thriller from the Watergate era starring Robert Redford and Faye Dunaway, directed by Sidney Pollack. The score by Dave Grusin is a classic, too: surprisingly upbeat and "mod," but haunting, moody and melodic. Grusin would be one of the seminal "jazz fusion" innovators and this album is not there yet, but plants the seeds—and is a terrific film score.

IF YOUR MEMORY OF '70S THRILLER SCORES IS jangly dissonance and strings, this is the hip flipside, all melody, vamp and perk. DRG's CD is the same as the original Capitol LP, Japanese SLC CD and Italian Legend CD—less than a half-hour long, but worth it in quality. The packaging is adequate, but the liner notes are a reprinted blurb from [rottentomatoes.com](http://rottentomatoes.com).

—L.K.



**Futureworld (1976)** ★★★½  
**FRED KARLIN** • Reel Music RMDU 1001 • 12 tracks - 53:06

FRED KARLIN (1936-2004) WAS KNOWN FOR ECLECTIC styles but *Futureworld* is a traditional orchestral score for the 1976 sequel to Michael Crichton's 1973 *Westworld*, in which the android servants of a theme park run amok. The score is enjoyable, sounding a lot like John Williams' pre-*Star Wars* scores (particularly *The Eiger Sanction*), in which a baroque sensibility (in a modern symphonic setting) went a long way toward inflating the importance of the films' pop scenarios. *Futureworld* also recalls (in "The Chase") Michael Kamen's *Die Hard* (1988), which also had a classical sensibility (incorporating *Beethoven's Ninth*) in an amped-up framework.

*FUTUREWORLD* FEATURES JUDICIOUS USE OF electronics and electric violin but always in a symphonic setting, with a thematic sensibility. For comparison, the album also includes a 12:42 suite from Karlin's earlier score to *Westworld* (the "Chase" and "Gunslinger" cues), which was far more cheeky and strange. Some of the *Westworld* themes do appear in *Futureworld*, evidence of Karlin's devotion to consistency and quality. The premiere release from the Australian Reel Music label is well-packaged and documented (liner notes by Bill Boston and Karlin himself, who died during production), and the audio quality is fine, despite the use of secondary tape sources (the multitracks being long lost).

—L.K.



**Ladies in Lavender** ★★★½  
**NIGEL HESS** • Sony Classical SK92689 • 16 tracks - 55:39

BRITISH COMPOSER NIGEL HESS IS WELL-RESPECTED in England, where he has done many TV movies as well as music for the Royal Shakespeare Company. Now, Hess has a good chance of making an impression in the U.S. with his tender and lovely score for this small Judi Dench and Maggie Smith film about two elderly sisters whose lives are revitalized by a mysterious young man who washes up on their Cornish beach.

RECENTLY NOMINATED FOR THE NEWLY CREATED Film Score category at the Classic Brit Awards, Hess' work has a lovely gentleness, especially in the standout theme for Olga (Natascha McElhone). Hess seamlessly incorporates the classical pieces into the delicate fabric of the score; these include Massenet's *Meditation* and Paganini's *The Carnival of Venice*. The young man of the film's story also turns out to be a violinist, so there are many classical violin pieces included in the score, performed by virtuoso Joshua Bell.

—C.W.

music plays it safe, though with a tad bit more emotion than Pooh Bear really needs. McNeely leans on John Williams here, and while his music is pretty, it's not worth plowing through the rest of the CD for. He's done it better elsewhere (and so has Williams, for that matter).

Finally, the biggest embarrassment of the CD turns out to be that the Sherman Bros. material is all re-recordings, some of it with midi. Ugh. The classic songs have seen better days, and can be better heard in the wonderful films they were written for, so steer clear, even with the very low price Disney is offering. Looking for something to entertain your kid? Disney has published dozens of song compilations that are infinitely more enjoyable. Joel McNeely completist? Even a bear with very little brains can tell you this CD isn't worth it. **—L.G.**

**Space: 1999—Year One ★★★★★**  
**BARRY GRAY, ETC.**

Silva Screen 1157 • 15 tracks - 79:55

I fondly remember waiting for each and every episode of *Space: 1999* as a kid. I even had the *Space: 1999* playset control room and my own Commander Koenig. It was with great excitement that I revisited this classic sci-fi show with the DVD releases of the complete series a couple of years ago. The show holds up surprisingly well, as does its music. Fans of Gerry Anderson creations may recall that some of the music from this series appeared on an LP that subsequently sold out. Gray's scores for the series ended up being the last film or television series score he would do for Gerry Anderson. For me, and many fans, *Space: 1999* was the adult series that in many ways set the stage for *Star Wars*. As one listens to the music from the first year of the series, it is obvious that it was not just the special effects that would set the stage for Lucas' universe.

Gray composed only four scores for year one, which were then placed alongside other library and classical music as well as music from previous Anderson series by editor Alan Willis. In addition to the title theme, Gray provided music for the first episode, "Breakaway" (over 12 minutes of



material), "Matter of Life and Death" (almost 10 minutes), "Black Sun" (a little over 12 minutes), and "Another Time, Another Place" (nearly 18 minutes). The score makes use of both full orchestra and avant-garde electronic techniques mixing lyrical, melodic writing with a melodramatic orchestral sound that helped this space adventure feel less cold and distant. The score for "Breakaway" sets the tone of the series well, mixing together orchestra, solo percussion ideas and subtle electronics. Gray's genius lay in the way he brought those large film gestures to his television scoring. One cannot think of future sci-fi TV series without recalling his contributions as vital to the genre.

Of interest to fans are some of the added tracks available here. This recording features the first stereo mix of music from "Black Sun." An alternate version of the end titles, and an extended version of the main theme provided an added bonus.

Also here is a piece of source music used in "Force of Life" composed by Giampiero Boneschi. The music is presented as selections from a particular episode. This means that some tracks may be edited-together versions of two different composers. Other composers included in these extracts are Robert Farnon, Frank Cordell, Paul Bonneau, Mike Hankinson, Jack Arel, Pierre Dutour, Jim Sullivan (who provided an extensive sitar solo for "The Troubled Spirit"), and Serge Lancern. Hankinson's contribution, "Alien Attack," which appeared in the episode "War Games," is an awesome action cue.

Silva provides a booklet filled with photo stills and an excellent essay by Ralph Titterton, as well as a complete listing of the musicians and session dates for the recordings. **—S.A.K.**

**Around the Bend ★★★**

**DAVID BAERWALD**

Warner Bros./Rhino R2 75690  
13 tracks - 36:44

*Around the Bend*, the directorial (and writing) debut of Jordan Roberts, has made the rounds of a few film festivals (Montreal, San Diego, Chicago). It stars Christopher Walken in a seeming reprise of his role from *Catch Me If You Can*, along with Michael Caine and Josh Lucas. The film focuses on four generations of men whose journeys coincide, and the soundtrack is an eclectic mix of pop songs and score (4 tracks - 9:31).

David Baerwald is most familiar to film music fans as the composer of the song "Come What May" from *Moulin Rouge* (2001). He also has worked as a music producer for many rock and roll artists, Sheryl Crow among them. *Around the Bend* has well-placed songs running between Baerwald's score. "Opening" is a delightful mix of jazz and a little Burwell thrown in. It's too bad more of this could not have informed the other moments of the score. "Staircase/Turner's Death," has an Irish feel, complete with Uilleann pipe, and is the most extensive of the score cues. Naturally, Baerwald also contributes a song, "Some Day When You're Young Again," which has great

lyrics. As the last track of the CD, it makes for a fitting conclusion, filled with reflective bittersweetness.

Half of the disc features an eclectic, yet well-chosen, group of songs: Nilsson's "Daddy's Song," Leon Russell's "Roll Away the Stone," Bob Dylan's "On the Road Again," Warren Zevon's "Carmelita" and Fleetwood Mac's "Hi Ho Silver" all contribute to the story in important ways. In some respects, this disc reminded me most of the '80s song score for *One From the Heart*. My only real gripe: While there may be some legitimate story-driven reason for the ordering of the tracks, it would have been nice to have all of the underscore tracks run consecutively. **—S.A.K.**

**Arsène Lupin ★★★★★**

**DEBBIE WISEMAN**

EMI France 7243 8636282 7  
23 tracks - 73:55

American audiences may not be familiar with Debbie Wiseman's work, as her highest-profile project that actually made it to the U.S. was 1997's *Wilde*. Perhaps *Arsène Lupin* will find an audience here, at least on DVD.

Lupin is a turn-of-the-century French jewel thief who is featured in 18 novels by Maurice Leblanc. Such period fare often makes for uneven translation to the screen. It will remain to be seen if that holds true in this film directed by Jean-Paul Salomé and starring Romain Duris and Kristen Scott Thomas. This film, set early in Lupin's career, hopes to enlarge the primarily European fan base for the character.

If the film does not enthrall the average viewer, Wiseman's score will not be to blame. The title theme is a wonderful romantic waltz with plenty of menace and mystery. It sets the stage for a score that falls into the grand storytelling style of period films, with full orchestral gestures complete with choir. The music draws you in in a way that reminded me a lot of Marco Beltrami's recent *Hellboy* and some of Danny Elfman's *Batman* writing. Some writers compare Lupin to a kind of mix between James Bond and Indiana Jones. If that is the case, Wiseman's score manages to

provide the right mix of excitement and mystery. The elegant thematic idea for Arsène features an almost Barry-esque quality to its design. The score has a common motivic idea that slithers back and forth melodically in minor seconds with a harmony that lends a bit of instability at the same time.

What sets the score apart are all the opportunities for lengthy musical developments. This shaping turns “Underwater” into more than just sheer accompaniment to a film. “Arsène et Beaumagnan” is another example that will have fans of action music smiling. “The Ballroom” is a wonderful faux period waltz that still manages to sneak in the little minor second idea. As the score progresses, it’s more and more like having all your favorite action and period film styles combined into one marvelous score. The tracking on the disc may not be in story order, but the ebb and flow makes for a great musical presentation, nicely rounded off by the return of Arsène’s theme in the final track.

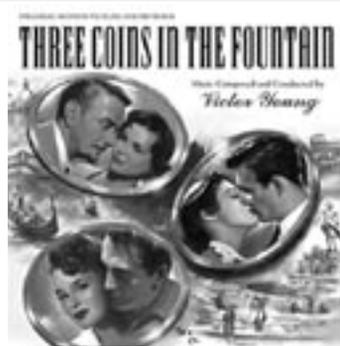
The disc opens with the song “Qui es tu?,” performed by M, which could inhabit the sound world of *The Triplets of Belleville*, before moving into a more popular contemporary sound. Nevertheless, for those who love those grand Gothic stories and the great music that often accompanies them, this album is well worth seeking out. The Royal Philharmonic, the composer conducting, performed the score last November at Cadogan Hall. —S.A.K.

### Three Coins in the Fountain (1954) ★★½

VICTOR YOUNG

Varèse Sarabande • 23 tracks - 50:12

I spent most of last year strapped down in a dentist’s chair. While enduring one dreaded root canal after another, I was subjected to every easy-listening favorite being broadcast on my dental care provider’s AM radio station of choice. One afternoon, between selections from Tony Orlando and Captain & Tennille, the prehistoric disc jockey dusted off “Three Coins in the Fountain” with vocals courtesy of Al Martino. “Just



relax and listen to Ol’ Blue Eyes,” intoned my swooning hygienist. With a dental dam the size of Latvia protruding from my mouth, I was in no position to correct a floss-obsessed madwoman wielding a pair of pliers. Besides, I didn’t have the heart to tell this graying bobbysoxer that Frank Sinatra would not be present for my latest maxillofacial massacre.

As it so happens, “The Chairman of The Board” is also nowhere to be found on Varèse Sarabande’s limited collectors’ edition of the *Three Coins in the Fountain* soundtrack. According to the disc’s executive producer Robert Townson, “The album was held for a good long time hoping to one day clear the vocal, but this was not to be. In spite of this, we believed fervently that Victor Young’s beautiful score deserved a release, regardless of whether or not the song was included.” Best intentions aside, *Three Coins in the Fountain* without its inseparable theme song is rather like “As Time Goes By” subtracted from *Casablanca*. You really can’t have the score without the song.

When you consider the fact that Jule Styne and Sammy Cahn’s title tune snatched the 1954 Academy Award for “Best Song” away from one of the finest film ballads ever written—namely Harold Arlen and Ira Gershwin’s “The Man That Got Away” (from *A Star Is Born*)—Frankie Boy’s conspicuous absence is all the more noteworthy. As it stands, we are left with Victor Young’s score, which is as unnecessary as the glossy Cinemascope soaper it accompanies.

The tone of this recording is set with a bouncy, buoyant “Prelude,” which doesn’t really have anywhere to go but amiably agrees to go along for the ride anyway. “Rome” offers more of the same and is something

of an instrumental equivalent to the tiresome trio of vestal virgins at the center of director Jean Negulesco’s bloated travelogue. Just like the characters played by Jean Peters, Dorothy McGuire and Maggie McNamara, the music presented here is perky, plucky and all surface. These aren’t background themes befitting the Grand Canal but canned tributes to Disney’s Epcot Center. This bit of bathetic goo is closely followed by a “Tarantella” that’s sprightly and exuberant to the point of feeble-mindedness. If you’re looking for intellectual depth or levels of meaning, try the nearest volume of Schopenhauer because you’re certainly not going to find it here, kids.

To be fair, a few tracks hint at what an authentic score might have sounded like. “Cafe” exhibits some refreshing shading and subtlety; “Barcarolle” manages a magisterial grandeur and sounds slightly more refined and dimensional than anything surrounding it; “The Tenement District” approaches real sensitivity and is on the verge of achieving a degree of emotional depth. The title theme (sans vocal) does creep in at every opportunity but even that can’t elevate the pedestrian quality of this stock music that practically screams out for Mantovani or 101 Strings.

It should be noted that Victor Young (1900-1956) worked on hundreds of films—everything from the sublime (*Shane*, *The Palm Beach Story*) to the ridiculous (*Flight Nurse*), with stops along the way for uncredited contributions to classics like *Roman Holiday*. Without question, Young was a remarkably prolific composer, but sometimes the wearying pace showed in his work, which is the case with this uninspired

and mechanical score.

Note to my hygienist: Although Frank’s performance of “Three Coins in the Fountain” is included on the scrupulous Reprise/Turner *Sinatra in Hollywood* compilation released in 2002, even that recording is still not the original soundtrack version but a Capitol Records single (#2816) released in May of 1954. According to the meticulous liner notes from the Sinatra anthology, the main title vocal is “unavailable due to licensing restrictions.” All I can say is whoever is holding up the works deserves a long and especially intense lecture on gingivitis. —Mark Griffin

### NBC: A Soundtrack of Must See TV (2004) ★★½

VARIOUS

TVT TV-6690-2 • 50 tracks - 55:02

TVT has pulled together this amazing collection of “best of” television themes from NBC shows. Many of these tracks have appeared in past TVT incarnations. But this collection does cull together many of the more popular themes, and is intelligently designed to appeal to a wide audience (with about half of the themes coming from the last quarter of the century).

The disc kicks off with *Friends*, *Seinfeld* and *Cheers*, in an “Adult Sitcom” section that also includes *Sanford and Son*, *Chico and the Man*, *I Dream of Jeannie* and *Get Smart*. “Family Sitcoms” follow (though the inclusion of *Frasier* seems odd here) with *Gimme a Break*, *Blossom*, *Saved by the Bell* and more. Most FSM fans will enjoy the 10 selections from police and detective shows, which include Mancini’s theme for “The NBC Sunday Night Movie,” and a host of Mike Post tunes. Other genre programs are lumped together, with *Wagon Train* and *The Virginian* landing near *St. Elsewhere* and *Fame*. There are four themes from news programming including John Williams’ “Nightly News” music. There are also a handful of themes from children’s programming and a few devoted to variety or late-night shows, culminating with *The Tonight Show*.

—FSM

# Sound Investments

*Be a composer, or just go into debt like one.*

It occurred to us here at *FSM* that since a lot of readers are working composers, or aspiring to be working composers, it would be nice to introduce a page devoted to some of the cool composing tools that might be worth your time to check out—some brand new, others that have been around awhile but are too cool not to mention. Let us know what you think.

## No Hands

Maybe this scenario rings a bell: You're working alone in your studio and you need to record a track of live audio—acoustic guitar, percussion, whatever. Problem is, the soundproofed corner of your studio where you need to record is well out of reach of your computer keyboard and thus, your software transport controls—things like the Record button, etc.

Now, thanks to the Tranzport Wireless DAW Controller, you can activate functions like transport, mutes, solos, punches, markers and more, remotely. This wireless box is both Mac- and Windows-compatible and supports Pro Tools, Logic, Digital Performer, Cubase, Sonar and other audio apps—using high-frequency RF technology without any added interference.

[www.frontierdesign.com/Products/TranzPort](http://www.frontierdesign.com/Products/TranzPort)



## A Quantum Leap in Vocal Samples?

Purchase the new East West Quantum Leap Symphonic Choirs sample library and here's some of what you get:

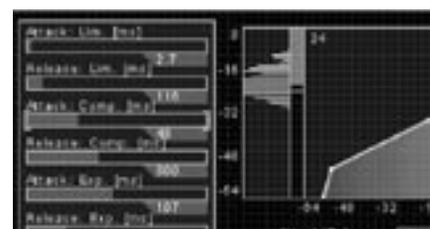
- Five Choirs—Boys, Alto (female), Soprano (female), Basses (male), Tenors (male), plus solo singers;
- Choirs recorded with three simultaneous stereo microphone setups (close, stage and hall), so you can mix any combination of mics to control tone and ambience;
- All singers recorded in position and chromatically sampled with multiple dynamics (non-vibrato, light vibrato and heavy vibrato); and
- Slurred legato on all vowels.

Possibly the coolest feature in this library is the Advanced Wordbuilder Utility, which allows you to type in the words you want the choir to sing, in any language no less! [www.soundsonline.com](http://www.soundsonline.com)



## Repairing the Ozone Layer

There's no substitute for getting a talented, professional mastering engineer to put a nice aural polish on your mix. But in most day-to-day film and television music productions, composers are left to master their own projects.

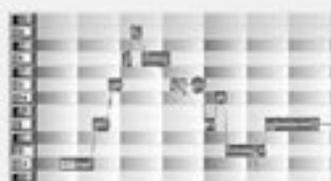


And when it comes to mastering tools, there are plenty of software plug-ins to choose from; some are pretty darn good, others like to make you think what you're hearing is better, when, in fact, what you're hearing is merely louder.

One of the newer products is called Ozone. Ozone's presets are amazingly varied, but

you can get into the nitty-gritty details of your mastering settings, too, if you've got the time and interest. Analog-modeled tools include Paraphrastic EQ, Mastering Reverb, Loudness Maximizer, Multiband Harmonic Exciter, Multiband Stereo Imaging and more.

[www.izotope.com](http://www.izotope.com)



## Berklee Presses Onward

Just out from Berklee Press is *Finale: An Easy Guide to Music Notation, Second Edition* by Thomas Rudolph, Vincent Leonard. The latest edition of this music-notation software reference guide has been updated for Finale 2005 and includes a companion website—[www.finalebook.com](http://www.finalebook.com)—that contains tutorial files, libraries of articulations and dynamics,

professional templates, additional chapters and more.

[www.berklee.com](http://www.berklee.com)

## Melodyne-O-Mite!

Melodyne, from Celemony, is pitch-shifting and tuning software that may very well blow your mind. There so much to this product we could spend an entire issue on it. But we won't. Instead, we'll give you the website address.

[www.celemony.com](http://www.celemony.com)

# Summer Hits and Misses

Not many blockbusters, but not many bombs, either. • By Andy Dursin

Whenever a new Special Edition DVD is released, fans will often rush out to purchase it, crossing their fingers that its contents will be worthy of their time and money. Sometimes the studios get it right with their repackaging and claims of new and improved supplements. Other times they fail completely. And every once in a while the results fall somewhere in between



UNDERRATED GEMS: Scorsese's *Casino*—and Sharon's Stone's performance—deserve a second look.

This year has been no exception—movies from classics to even forgettable recent box-office hits like *Gone in 60 Seconds* have either been reissued in expanded “Director’s Cuts” or repackaged with special features that tout newly added goodies. Like everything else, though, not all of them are truly worth the money.

Universal’s new 30th Anniversary edition of **Jaws** (Universal, approx. \$25) was an opportunity for the studio to knock the ball out of the park. After all, the new double-disc DVD contains Laurent Bouzereau’s outstanding 1995 laserdisc documentary in its unexpurgated two-hour form, plus the film’s Oscar-winning mono soundtrack for the first time on DVD. It also contains all the outtakes and deleted scenes from the laserdisc, some of which were left off Universal’s original DVD package.

Unfortunately, despite the fact that the studio got it right on those fronts, the new 30th Anniversary DVD is far from definitive since the set—inexplicably—fails to include so much as one trailer of any kind! This is shocking to say the least, since the trailers are arguably half the fun of the *Jaws* supplements, from both the laserdisc box set and initial DVD release.

Instead, the menus have been recycled from the previous DVD and the additions from the “Signature Collection” laserdisc box have been half-heartedly reprised. The “Jaws Archives,” for

example, are comprised of direct screen captures from the laserdisc, some of which look downright blurry. Ditto for the deleted scenes, which appear to be filtered and possibly likewise ported straight off the laserdisc. Fans will be happy to hear that the mono soundtrack is included, but be warned: It’s compressed and has little of the dynamic range of the laser edition, thereby negating some of its effectiveness.

So, then, where does that leave the *Jaws*-starved aficionado? You’re going to have to own multiple copies of the title, because the 30th Anniversary set does include two new offerings of interest: a terrific, albeit short, vintage “From The Set” segment culled from British TV, and a nice 60-page “Photo Journal” that gives the package a bit of gloss.

The “From The Set” segment includes candid footage of the production’s first few days on location in Martha’s Vineyard, interviewing Steven Spielberg, among others. Meanwhile, there’s priceless footage of Carl Gottlieb falling overboard and into the icy, early May waters of the Atlantic—all for the abandoned first attempt Spielberg made at showing the discovery of Ben Gardner’s boat. It’s a shame that this nice bonus for fans doesn’t go on longer than it does.

That segment and the Photo Journal aside, however, this Anniversary set is a rehash of materials previously available elsewhere. Perhaps for the 35th Anniversary we’ll truly get the definitive *Jaws* fans

have been waiting for...

Fortunately, Universal did a better job with **Casino** (\$22), a new 10th Anniversary DVD celebrating Martin Scorsese’s entertaining 1995 adaptation of Nicholas Pileggi’s book.

Despite the inevitable, and unfavorable, comparisons the picture faced with Scorsese’s *Goodfellas*—further heightened here due to the director’s reunion with Pileggi and stars Robert DeNiro and Joe Pesci—*Casino* is a satisfying look at the mob’s involvement in Vegas, beginning in the early ’70s and spanning years of crime and corruption with a bit of T&A provided for good measure.

Buoyed by excellent performances, *Casino* is more than worthy of a fresh viewing. Laurent Bouzereau has produced another strong addition to his litany of digital documentaries, examining the creation of the film with Scorsese, Pileggi and other members of the creative team. Several brief deleted scenes are included, along with a pair of History Channel/A&E programs, *Vegas and the Mob* and a longer interview with Pileggi from the *True Crime Authors* series.

## Gems From the Paramount Vault

Paramount has just unveiled a handful of catalog titles making their long-awaited, first-ever appearances on DVD.

At the top of the list is the 1969 screen adaptation



FOXY PAIR: *Drums Along the Mohawk* (1939) and *Anna and the King of Siam* (1946) debut on DVD.

of William Faulkner's **The Reivers** (\$15), a nostalgic slice-of-life set in rural 1905 Mississippi.

*The Reivers* is a marvelous movie on so many levels that it's hard to pick a place to begin—the performances of Steve McQueen and a superb cast, Irving Ravetch and Harriet Frank, Jr.'s screenplay, Richard Moore's cinematography and Joel Schiller's production design all vividly recreate the time and place of Faulkner's tale. For many, though, it's the music of John Williams that truly puts *The Reivers* in a select company of personal favorites.

After scoring fluffy '60s comedies (most of which have long been forgotten) in addition to numerous TV series, "Johnny" truly became "John" with *The Reivers*. This outstanding score has always felt to me like the first genuine Williams masterpiece: Its exuberance, energy, soaring lyricism and tender, introspective passages don't sound like most of Williams' output from the '60s. Rather, they illustrate the immaculate dramatic scoring sense Williams would bring to so many of his works from the '70s and thereafter.

Paramount's DVD of the Cinema Center Films/Mark Rydell production only adds to the film's riches. For the first time since its 1969 theatrical release, *The Reivers* is available in its full 2.35 widescreen aspect ratio, and neither the transfer nor the print the studio used for the disc disappoint. The 5.1 Dolby Digital sound and 2.0 Dolby Stereo mixes are superlative for their era as well, giving depth to Williams' score and the film's splendid dialogue.

They also don't make low-key character studies like 1976's **Lifeguard** (\$15) much these days, which is a shame. Sam Elliott stars as a veteran lifeguard who doesn't seem (or want) to get his life in gear beyond doing what he does best: soaking up the sun, saving the lives of inexperienced swimmers and enjoying his time with as many lovely young ladies as he can. Elliott's prototypical California lifeguard does, however, at least question his career goals after he meets up with his newly divorced ex-girlfriend Anne Archer at their high school

reunion. Fortunately, a quick romance with young Kathleen Quinlan (who looks fetching in a bathing suit) and a few Paul Williams music montages later, Elliott gets his senses back and realizes what's truly important.

Ron Koslow's script and Daniel Petrie's direction aren't anything extraordinary: *Lifeguard* at times seems like a PG-rated Movie of the Week, yet its casual atmosphere and lack of dramatic tension are part of its charm. Elliott is wonderful in one of his best-remembered performances, and young starlets Archer and Quinlan give the film plenty of eye candy for the guys.

Dale Menten's score is a treasure, sporting tuneful melodies and a pleasant Paul Williams song ("Time and Tide") that opened and closed the movie during its initial theatrical release. On video and TV, however, Williams' song was replaced with a terrific Menten instrumental track, which makes the restoration of the original soundtrack here somewhat bittersweet. Granted, it's always nice to hear the theatrical soundtrack restored, yet I couldn't help but think that Menten's own theme was more effective in conveying the picture's mood than Williams' song (which, in its poky arrangement here, almost sounds like a "Happy Days" transitional cue by comparison).

That aside, *Lifeguard's* performances and soundtrack make it a perfect summer view...all you need to do is take a ride on its groovy, mellow, character-driven wave.

#### New TV on DVD

Back in the '80s you could make an animated Saturday morning cartoon series based on a series of R-rated films and get away with it. (Can you imagine *The Matrix* on Fox Kids today?)

Subsequently, Sylvester Stallone's Vietnam vet-turned-superhero alter-ego became a full-fledged cartoon in **Rambo: The Animated Series** (Lions Gate, \$14 each) from Ruby-Spears, with animation and stories (Rambo saves the World Peace Conference!) ripped right out of the *G.I. Joe*

playbook. At least Colonel Trautman and Jerry Goldsmith's classic themes were reprised in this bonkers treatment of the Rambo character, which has arrived on DVD in a pair of good-looking, low-cost volumes from Lions Gate with over 300 minutes of entertainment on each.

Meanwhile, A&E Home Video has released a pair of terrific box sets just right for summer time viewing.

**The Tomorrow People** (\$69) offers the first two seasons of the popular '70s Thames television series, a highly entertaining show aimed at

children and engaging and well-crafted enough for adults.

Shot in a combination of film and videotape, the series centered on the exploits of a young teen with psychic powers (Peter Vaughan Clarke), who works alongside "the tomorrow people" to combat the forces of villainy, whether it's in a Scottish boarding school or in another dimension altogether!

Despite its limited production budget, *The Tomorrow People* remains an invigorating viewing experience. This is a thoughtful and at times well-written series with a good mix of character interaction and sci-fi elements. Viewers of all ages should enjoy A&E's four-disc set, which features over 10 hours from the British series' initial 1973-74 seasons.

Also strongly recommended is the second—and lamentably final—season of A&E's own **Nero Wolfe** (\$99), starring Maury Chaykin as Rex Stout's detective, who uses the talents of colleague Archie Goodwin (series producer and occasional director Timothy Hutton) to solve crimes in late-1940s Manhattan.

Well-acted by Chaykin and Hutton, this is an engaging and intelligent series that mystery buffs should love. Extras include the original 2000 pilot film, *The Golden Spiders*, along with a 16:9 version of the two-part episode *The Silent Speaker*.

New from Fox is the **Complete First Season of Remington Steele** (\$39), the popular NBC mystery series with Stephanie Zimbalist as a P.I. who uses the good looks of crafty Pierce Brosnan to help her in her investigations. Fox's four-disc set includes all 22 episodes from the series' first (and arguably best) season, plus commentaries from creators Michael Gleason and Robert Butler, writer Susan Baskin, and a couple of brief Making Of featurettes.

Due out in late August is Disney's four-disc box set containing the complete First Season of **The Muppet Show** (\$39). This essential purchase offers great-looking, remastered transfers of the beloved series, along with an on-screen trivia track

offering anecdotes on the series' history, plus a rarely seen pitch reel produced by Jim Henson and a "pilot" episode sans a guest star.

### Criterion Corner

More eclectic and intriguing fare from around the globe mark the latest releases from the Criterion Collection.

**Burden of Dreams** (\$39): Werner Herzog's tale of filming *Fitzcarraldo* is in some ways as gripping as the movie itself. Les Blank's 1982 documentary is a fascinating chronicle of the madness that can grip artists, and Criterion's DVD offers a new, restored transfer, commentary from Blank and Herzog, a 40-minute interview with Herzog, deleted scenes, plus an 80-page book of excerpts from Blank and sound editor Maureen Gosling's production journals.

**The Life Aquatic With Steve Zissou** (\$29): Wes Anderson's latest ranks as his most unsatisfying feature to date. A rambling mess of dysfunctional family drama, quirky (would-be) comedy and oceanography adventure, *The Life Aquatic* wastes a wonderful cast (Bill Murray, Anjelica Huston, Willem Dafoe, Jeff Goldblum) in a film that's neither funny nor particularly interesting. Die-hard Anderson addicts will still find much to admire in Criterion's two-disc Special Edition, including deleted material, commentary from the director and a superb video documentary (*This Is an Adventure*) examining the picture's creation. Most interesting for *FSM* readers will be the superb interview with composer Mark Mothersbaugh, covering not just his work on *Life Aquatic* but also how he broke into film scoring, his daily schedule, and previous efforts on *Pee-wee's Playhouse*, among others.

**Hoop Dreams** (\$29): One of the most acclaimed films of the '90s receives a magnificent Criterion special edition. Peter Gilbert, Steve James and Frederick Marx's documentary follows budding Chicago hoop stars Arthur Agee and William Gates over a five-year-period. Their struggles to reach the next level form the centerpiece of this honest and compelling three-hour feature, which many regard as the finest documentary of the last decade. Criterion's single-disc DVD is packed with extras, most notably a pair of commentaries by the filmmakers, and another with the now-grown Agee and Gates. The latter basically provides a running epilogue to their story, one that resonates as strongly today as it did a decade ago.

Criterion has come out with some superb new editions: Ernest Lubitsch's 1943 classic **Heaven Can Wait** (\$29) has a new transfer, a Bill Moyers interview with screenwriter Samson Raphaelson, Lubitsch's home piano recordings and a 1977 audio seminar with Raphaelson and critic Richard Corliss; Anthony Asquith's pungent 1951 filming of Terrence Rattigan's **The Browning Version**

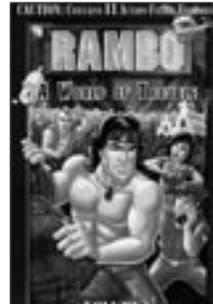
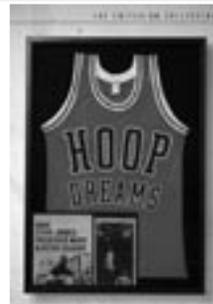
(\$29), includes an insightful talk from frequent Criterion commentator Bruce Eder; Robert Bresson's surreal 1966 film **Au Hasard Balthazar** (\$29), about the life odyssey of a donkey, sports new English subtitles and a 1966 French television look at the film; Francois Truffaut's French New Wave classic **Jules and Jim** (\$39), offers a smattering of supplements, including two commentaries, video interviews and a 44-page booklet; and Luis Bunuel's **The Phantom of Liberty** (\$29), the filmmaker's surreal and gently comic 1977 study, offers a video introduction by screenwriter Jean-Claude Carriere.

### Fox Studio Classics

Fox continues to turn out a fine array of classic Golden Age films on DVD, all affordably priced (under \$15), some with special features, and each remastered for the best possible picture and sound.

Rona Jaffe's **The Best of Everything**, for example, offers a glossy Jerry Wald production with Hope Lange, Suzy Parker and Diane Baker as a trio of young ladies trying to maneuver through a Manhattan publishing house. This 1959 soaper sports a quintessential Joan Crawford performance and is great on DVD with its new 16:9 transfer, stereo soundtrack, a Movietone reel, and commentary by Jaffe and historian Sylvia Stoddard.

The story of Anna Leonowens served as the basis for a handful of films, from the musical *The King and I* to the late '90s Jodie Foster flop *Anna and the King*. The best dramatic telling of the story can be



found in the 1946 Darryl F. Zanuck production, **Anna and the King of Siam**, starring Rex Harrison as the King and Irene Dunne as the plucky Briton who tutors both him and his family in the ways of the West. An informative A&E *Biography* of Leonowens is included along with a Movietone reel sporting footage of the film's "Gala Hollywood Premiere."

Though it later misfired as a starring vehicle for Bill Murray, W. Somerset Maugham's **The Razor's Edge** provided the fodder for a solid Tyrone Power-Gene Tierney teaming. This Darryl Zanuck production boasts a solid supporting cast (Anne Baxter, Clifton Webb, John Payne), plus commentary by film scholars Anthony Slide and Robert Birchard, along with footage of the movie's premiere and Oscar presentations.

Another Zanuck classic is on-hand in John Ford's masterwork **Drums Along the Mohawk**, the 1939 Revolutionary War epic with Claudette Colbert and Henry Fonda as New York settlers in the Colonial era. The movie's Oscar-winning Technicolor cinematography has never looked as radiant as it does here in Fox's premiere DVD release of the film, which boasts stereo and mono soundtracks and a gorgeous full-screen transfer.

Also out from Fox is a trio of films starring Frank Sinatra. Ol' Blue Eyes had somewhat of a rocky feature film career, giving a few solid dramatic turns but pretty much ending it on a flat-line thanks to forgettable fair like 1967's **Tony Rome** and its sequel **Lady in Cement**. Both films star Sinatra as a private eye who navigates through a bevy of beautiful dames

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(Jill St. John in the original, Raquel Welch in the follow-up) and mysteries that are barely a cut above what you'd find on TV back in the late '60s.

Sinatra fared better with the tough, ahead-of-its-time 1968 thriller **The Detective**, which Fox has also just debuted on DVD. Gordon Douglas' film, based on Roderick Thorp's novel, follows Sinatra as a tough police investigator who looks into the death of a political insider's son who happens to be homosexual. A superb cast—Jack Klugman, Lee Remick, Robert Duvall and Jacqueline Bisset to name just a few—makes this taut thriller more than just a curio of its era, topped off by a memorable Jerry Goldsmith score.

Each of the Sinatra films offer superb 2.35 widescreen transfers and both stereo and mono soundtracks, plus trailers.

### Sellers & *Starchaser* From MGM

MGM has tapped into its back catalog for a series of Peter Sellers features (\$14 each) spanning not only a wide spectrum of decades but also genres. Sellers attempted to break free of his comedic portrayals not only at the end of his cinematic career but also the beginning.

John Guillermin's otherwise undistinguished 1960 British programmer **Never Let Go** was one of the performer's first "serious" roles, yet critics found Sellers' portrayal of an auto thief to be more unintentionally humorous than effective—

particularly coming on the heels of comedies like **The Naked Truth**, which MGM has also newly issued on DVD. This black comedy with Terry Thomas and Sellers is a vintage 1957 piece more reminiscent of the Ealing pictures of the era, and certainly has held up better than *Never Let Go*.

MGM's other two Sellers offerings likewise reflect the duality, and unfortunate inconsistency, that marred much of the star's career. His entertaining—though not especially hilarious—teaming with Peter O'Toole and Woody Allen in **What's New Pussycat?** is more memorable for its Burt Bacharach score and the presence of several attractive leading ladies (Romy Schneider, Capucine, Ursula Andress) than the movie itself. Its swingin' mid-'60s look and mood date the film badly, though, shockingly, not as much as Sellers' virtually forgotten early-'70s WWII film **The Blockhouse**. In this 1973 drama, Sellers plays a Frenchman who hides out with a group of fellow countrymen in a bunker during the Allied attack on Normandy. The ensuing film is a strange, slow-paced, 92-minute character piece that has been barely screened over the years: In fact, MGM's DVD marks the first release of the film on video in any format in the U.S. The 1.66 widescreen transfer and mono sound (sporting a Stanley Myers score) are both fine, but the movie is—like so many of Sellers' dramatic works—a curio at best.

MGM's acquisition by Sony has put several

awaited titles in limbo for the moment, including a promised Pink Panther cartoon anthology, which I hope will be resurrected when the delayed Steve Martin remake finally debuts next February.

However, several catalog titles have remained on-course, including a cult favorite among many folks who grew up in the '80s: **Starchaser: The Legend of Orin** (\$14), noteworthy for being one of the few animated films to be released during the decade's 3-D fad. A fun, Williams-ish score by Andrew Belling and the picture's wide scope frame are both reproduced superbly in MGM's 16:9 enhanced DVD, which should provide a blast of nostalgia for those who enjoyed the film back in the good ol' days of VHS.

### In Brief

**The Aviator** (Warner, \$29): Howard Shore discusses his score in a seven-minute interview in Warner's Widescreen Special Edition of Martin Scorsese's acclaimed Howard Hughes biopic. The movie is a bit dry and overstays its welcome at 170 minutes, yet the performances (particularly by Cate Blanchett as Katharine Hepburn) and evocation of time and place make the picture more than worthwhile. Other extras include commentary from Scorsese and numerous featurettes on the picture's production. **FSM**

Visit Andy's new website, [www.andyfilm.com](http://www.andyfilm.com), for weekly reviews and analysis.

## Schifrin Concert

Continued from page 9)

my imagination and converted into impressions of my homeland." Fans of Schifrin know that he can write wonderful tango music, as he did for the 1998 Carlos Saura film, *Tango*. But *Letters*, is much more than just tangos. It is filled with wonderful themes and variations for a small ensemble, which in this case was up to the task.

For the world premiere, the 72-year-old Schifrin took the time to introduce each of the 10 pieces, before taking his place at the piano. The rest of the ensemble was beyond resplendent, with Nestor Marconi on the bandoneon (which Schifrin insists is not an accordion, but a portable organ that became the most popular instrument in Argentina) and violinist Cho-Liang Lin standing out only because many of the pieces focused on these instruments. That in no way diminishes the expert contributions of David Schifrin (a distant relative of the composer) on clarinet, Pablo Aslan on double bass and Satoshi Takeishi on percussion, all of whom added more of the jazzy flavors to the proceedings.

After a bouncy and rousing "Tango del Atardecer" from *Tango*, which started the

evening, the most modern (and in my opinion the best) piece came next. "Pampas" featured each instrumentalist on at least one virtuoso section, as well as duos and full ensemble flourishes. The most difficult piece of the evening, "Pampas" demonstrates Schifrin's talent for challenging music. The next piece, "Tango Borealis" (named after a trip Schifrin took to Iceland) was memorable for its playful finish that brought a smile to Marconi's face as he showed his appreciation to Schifrin.

"Resonancias" is a jazzy nocturne, which Schifrin called a dreaming tango. It began and ended with Schifrin gliding his fingers on the strings of the piano to the most delightful effect. The first half ended with "Danza de los Montes" (or "Heels of the Mountain") flavored with the Incan influences prevalent in this Northwest section of Argentina. A stunning section for violin and bass was the centerpiece of this finale.

THE SECOND HALF, WHILE NOT AS EXCITING as the first, had its charms. It started with two unscheduled tangos based on ideas by tango music extraordinaire Astor Piazzolla and arranged by Marconi with Aslan on the double bass. Schifrin's pieces continued with two that

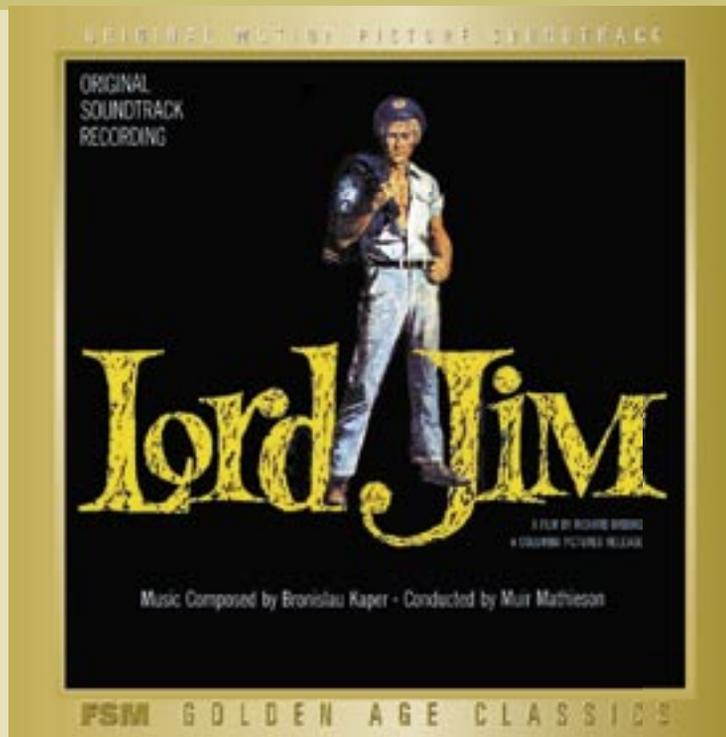
were performed without Schifrin on the piano: "La Muerta del Angel," a beautiful but violent piece also based on a theme by Piazzolla, and the dissonant "Danza de la Moza Donosa," adapted from a piano solo by Alberto Ginastera. Schifrin's piano prowess is as strong as ever, as evidenced in the next piece, "Tango a Borges," one of the more demanding of the evening. *Letters From Argentina* ended with the romantic "La Calle y la Luna" ("The Street and the Moon") and the gaucho-inspired "Malambo de los Llanos."

But Schifrin wasn't done yet. As an encore, and to the delight of all his film score fans in the audience, Schifrin and the ensemble performed an exhilarating rendition of the *Mission: Impossible* theme. And you haven't heard this piece until you've heard it played on the bandoneon.

Bravo to the maestro for an entertaining and diverse evening of Argentinian music, which is obviously so personal for him. *Letters From Argentina* was co-commissioned by The Chamber Music Society of Lincoln Center, and this world premiere went off without a hitch. The piece will be performed again this year across the U.S. at some of the other co-commissioners' locations. Fans of film music and music in general should not miss it. **—Cary Wong**



# Music Composed by **Bronislau Kaper** and **Dusan Radic**



THIS DOUBLEHEADER FEATURES TWO COLPIX RECORDS LPs: *Lord Jim* (1965) and *The Long Ships* (1963). Both are melodic symphonic scores from historical adventures.

*LORD JIM* WAS FILMMAKER RICHARD BROOKS' ADAPTATION of Joseph Conrad's novel about a disgraced British seaman (Peter O'Toole) who seeks redemption in the furthest reaches of Southeast Asia. Bronislau Kaper's transcendent score—one of the last major works from the composer of *Mutiny on the Bounty* and other epics—features a powerful main theme and beautiful secondary melodies for Jim's spiritual

## Lord Jim

Music Composed by **Bronislau Kaper**

Conducted by **Muir Mathieson**

1. Prologue—Lord Jim Theme	3:31
2. Patna	3:27
3. The Fire	3:41
4. River Journey	3:23
5. Compassion	3:27
6. Intermission	3:06
7. The Girl From Patusan	3:00
8. Sunrise, Victory and Celebration	5:25
9. A Man in Search	2:45
10. Father and Son	1:57
11. Four Generations	2:43
12. The Color of Love (Kaper-Russell)	3:02
13. Epilogue	2:42
Total Time:	42:50

## The Long Ships

Music Composed by **Dušan Radic**

Conducted by **Borislav Pašcan**

14. The Long Ships—Main Title	3:04
15. Testing the Long Ships	3:28
16. Midnight in Skandia	2:57
17. El Mansuh	3:20
18. El Ghazel	2:13
19. In Search of the Golden Bell	2:46
20. The Pillars of Hercules	3:41
21. The Mare of Steel	3:10
22. Maelstrom	2:51
23. The Golden Bell	2:44
24. Ambush in the City	2:22
25. The Long Ships—End Title	2:46
Total Time:	36:01
Total Disc Time:	79:00



journey and romance with a native girl (Daliah Lavi). The balance of Kaper's score features symphonic action music as well as authentic source cues for gamelans.

*THE LONG SHIPS* WAS A VIKING ADVENTURE DIRECTED BY renowned cinematographer Jack Cardiff. Somewhat goofy in tone, it starred Richard Widmark as a flippant Norseman and Sidney Poitier as a Moorish sheik in a race for a "Golden Bell" which contains the lion's share of the world's gold. The score by Yugoslavian composer Dusan Radic is an exciting sword-and-sandal-style effort with a stirring main theme and rhythmic setpieces.

FSM'S PREMIERE CD OF *LORD JIM/THE LONG SHIPS* FEATURES each LP program remastered from the original 1/4" stereo album tapes. New liner notes are by Jeff Bond and Lukas Kendall.

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# Music Composed and Conducted by **Stu Phillips**

Theme by **Glen A. Larson** and **Stu Phillips**

FSM CONTINUES ITS UNPRECEDENTED RELEASE OF television soundtracks with *Knight Rider*, the hit NBC series which ran from 1982 to 1986. *Knight Rider* starred David Hasselhoff as a lone crusader armed with “Kitt,” the world’s most sophisticated car—a winning team that captured the imagination of television audiences.

*KNIGHT RIDERS* MEMORABLE, GROUNDBREAKING main title theme was composed by series creator/producer Glen A. Larson and his regular composer Stu Phillips (*Battlestar Galactica*). At the time keyboards were used mainly for effects or to supplement other instruments, so the *Knight Rider* theme was revolutionary in its sole use of keyboards and rhythm section, evoking Kitt’s high technology and creating an instantly recognizable “groove” that has since been sampled by several hip hop artists.

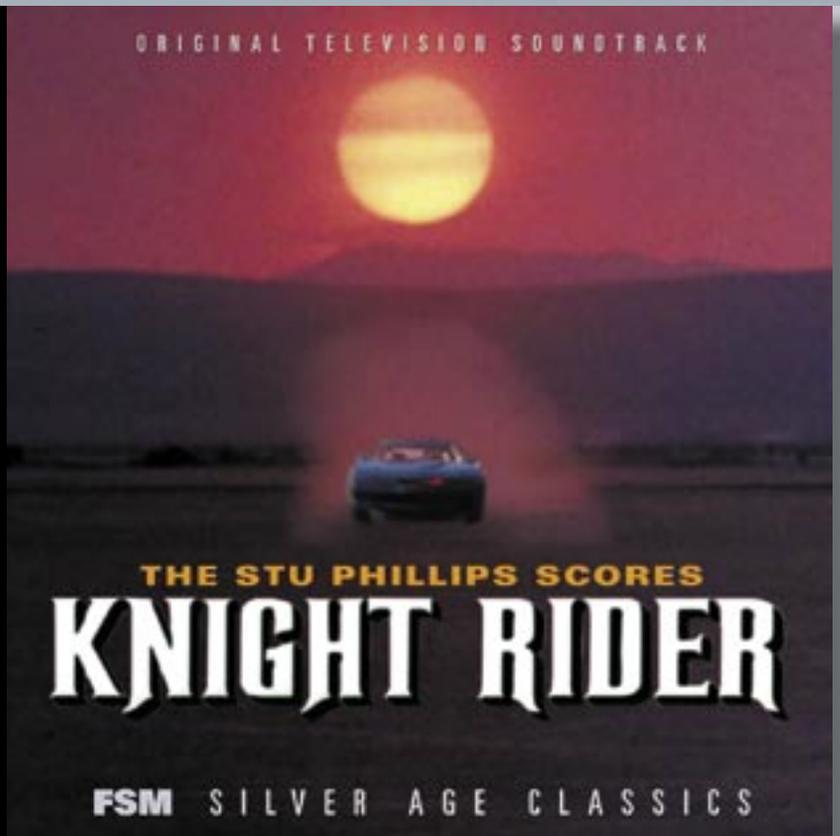
IN ADDITION TO THE MAIN AND END TITLES—NEWLY mixed from the two-inch, 24-track master tapes—this CD features lengthy suites from Stu Phillips’s scores for the series’ two-hour pilot, “Knight of the Phoenix,” and four 1982 episodes: “Not a Drop to Drink,” “Trust Doesn’t Rust” (guest starring the evil prototype of Kitt, “Karr”), “Forget Me Not” and “Inside Out.”

PHILLIPS, WHO SCORED THE FIRST HALF OF THE FIRST season of *Knight Rider*, provided numerous variations on the energetic main title theme, and dynamic action-adventure scoring in the style of the early 1980s: essentially symphonic orchestra with big band-styled brass and rock rhythm section. The episode scores have been newly mixed from the 1/2” three-track stereo masters.

THIS CD OF *KNIGHT RIDER* IS PRODUCED IN CONJUNCTION with Phillips’s Wrightview Productions, under exclusive license from NBC Universal Television Studios. It is one of the rare releases of television music from this era and, as the series itself was monaural, represents the first chance to hear any of this material—including the world-famous theme—in stereo.

LINER NOTES ARE BY LUKAS KENDALL WITH SPECIAL introduction by composer and album producer Stu Phillips, and artwork courtesy of NBC Universal Television Studios.

\$19.95 plus shipping



1. MAIN TITLE	1:16	Total Time:	14:58
2. Las Vegas Country Rock/Safe/Busted Play	2:35	25. Knocked Out Guard/The Monster	1:37
3. Michael Saved/Keep Fighting	2:43	26. Bonnie Snatched	3:06
4. Not Bad/He Dies	3:01	27. Tony's Time	2:25
5. Test Drive	0:47	28. Showdown	2:19
6. Automobile Heaven/Piece of Cake/Dreamin'/Auto Cruise	3:08	29. Karr Dies	2:10
7. Evil Tanya	1:19	Total Time:	11:43
8. They're Off	0:33	30. Mad Love/Mikki Abducted	1:51
9. A Little Speak	0:44	31. Mikki's Escape	1:40
10. Kitt to the Rescue	2:19	32. Gun Case/Suitcase/Assassin Flees	2:01
11. Escape From Jail	1:05	33. The Purse	1:58
12. It's Back	1:04	34. Activity	1:53
13. The Shootout	3:16	35. Kitt vs. Horse	1:28
14. Hi Yo Kitt	1:21	Total Time:	11:00
15. Through a Truck/Airport Chase	5:00	36. Mission Begins	1:04
16. Tanya Gets Hers/Warm/Knight	2:50	37. Frantic/Kitt's Magic	1:21
Total Time:	32:03	38. Go/Convoy	3:03
17. ACT BREAKS	0:13	39. Caught	0:56
18. Only M.K./Love You Too/Car Pick-Up	1:32	Total Time:	6:27
19. They'll Never Believe/To the Pipes	1:25	40. END TITLE	1:14
20. Bull/More Bull	2:28	Total Disc Time:	79:08
21. Fight in the Woods	0:59		
22. Kitt From Outer Space	2:16		
23. Long Walk	2:11		
24. Fran Kidnapped/Fran Rescued/Good Guys Win	3:59		

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