

ORIGINAL MUSIC SOUNDTRACKS FOR MOTION PICTURES AND TV

VOLUME 6, NUMBER 4

FILM SCORE



NO MENTION OF
PEARL HARBOR
IN THIS ISSUE!

KING OF THE WORLD

The James Horner
Buyer's Guide, Part 1

SUMMER STARTERS

*The Mummy Returns,
Swordfish and Atlantis*

YABBA DABBA CREW

A Salute to
Hoyt Curtin

REVIEWS REDUX

The latest CDs
and DVDs



\$4.95 U.S. • \$5.95 Canada



FILM & TV MUSIC SERIES 2001

If you contribute in any way to the film music process, our four **Film & TV Music Special Issues** provide a unique marketing opportunity for your talent, product or service throughout the year.

Film & TV Music Special Issue August 21, 2001

Features Calling Emmy,® a complete round-up of music nominations, Who Scores PrimeTime and upcoming fall films by distributor, director and music credits.

Space Deadline: August 1
Materials Deadline: August 8

Film & TV Music Update: November 6, 2001

Our year-end wrap on the state of the industry featuring upcoming holiday blockbusters by distributor, director and music credits. director and music credits.

Space Deadline: October 19
Materials Deadline: October 25

Dates subject to change.

CONTACT:

Los Angeles

Judi Pulver

jpulver@hollywoodreporter.com
(323) 525-2026

New York

John Troyan

jtroyan@hollywoodreporter.com
(646) 654-5624

United Kingdom

John Kania

jkania@hollywoodreporter.com
(44-207) 822-8353

THE HOLLYWOOD REPORTER

www.hollywoodreporter.com

CONTENTS

FILM SCORETM MONTHLY

APRIL / MAY 2001

cover story

24 King of the World

They said it would never happen—but here it is! *FSM* begins another massive Buyers Guide series, devoted this time to the career of James Horner. Part one chronicles his ascension to the big leagues, from *Legends of the Fall* through *Enemy at the Gates*, with that big boat picture thrown in for good measure....

By Jonathan Broxton, with Paul Bouthillier, Julie Olson and Paul Tonks

27 Things to Come

Upcoming assignments for James Horner.

28 Six Most-Asked Questions About James Horner

30 About the Ratings

features

14 Summer Startups

Behind-the-scenes chats with Alan Silvestri and Christopher Young on their respective big summer films, *The Mummy Returns* and *Swordfish*.

By Jeff Bond

20 Yabba Dabba Crew

Hoyt Curtin composed countless hours of cartoon music that's become an indelible part of American childhood. *FSM* talks with some of his collaborators, who have gone on to become major composers in their own right.

By Jeff Bond

22 Bone Torture

An interview with the man who created the original *Jonny Quest* sound.

departments

2 Editorial

Backstage With Six Groovy Guys.

4 News

New Film Music Awards, DVD news and more.

5 Record Label Round-up

What's on the way.

6 Now Playing

Movies and CDs in release.

8 Upcoming Film Assignments

Who's writing what for whom.

10 Concerts

Live performances around the globe.

11 Mail Bag

Fakeout.

17 Session Notes

Diving in Headfirst.

32 Score

The latest CD reviews, including: *The Mexican*, *Pollock*, *More Music From Gladiator*; classic re-recordings and lots more.

45 The Laserphile

Lights, Camera, Spectacle!

12 Reader Ads

36 Marketplace



Alan Silvestri shows some guts in his big score for the summer.
page 14



Meet the man who committed bone torture for laughs.
page 20



Bigger is better on the latest crop of epic films on DVD.
page 45

ON THE COVER: THE KING OF THE SOUNDTRACK WORLD

editorial staff

EDITOR & PUBLISHER

Lukas Kendall

SENIOR EDITOR

Jeff Bond

MANAGING EDITOR

Tim Curran

DEPARTMENTS EDITOR

Jonathan Z. Kaplan

DESIGN DIRECTOR

Joe Sikoryak

CONTRIBUTING WRITERS

Jason Comerford

Martin Dougherty

Andy Dursin

Josh Gizelt

Nick Joy

James Southall

Chris Stavrakis

Cary Wong

COPYEDITOR

Steve Gilmartin

THANKS TO

B.A. Vimtrup

business staff

EDITORIAL & SUBSCRIPTIONS

8503 Washington Blvd

Culver City, CA 90232

PH. 310-253-9595

FAX 310-253-9588

E-MAIL fsm@filmscoremonthly.com

SALES & MARKETING MANAGER

Bob Hebert

ADVERTISING

8503 Washington Blvd

Culver City, CA 90232

PH. 323-962-6077

FAX 310-253-9588

SUPERVISING MAIL ORDER HANDLER

Mailman Al

OUR WEBSITE

Is updated five times weekly!

Point your browser at:

WWW.FILMSCOREMONTHLY.COM

© 2001 Vineyard Haven LLC.

PRINTED IN THE U.S.A.

FILM SCORE
MONTHLY

Backstage With Six Groovy Guys

Or, what if Film Score Monthly was
run like a teen music magazine?**Jonathan Z. "Thumbs" Kaplan**

Reviews editor and Psycho-killer stand-in.

Height: 6' 2" (in heels).*Favorite Ronco product:* Food Dehydrator/Yogurt Maker™*Book Currently Reading:* *The Life and Times of Katie Holmes**Why Chicks Dig Him:* Sensitivity and excellent hygiene.*Pet Peeve:* Al**Lukas "Sunshine" Kendall**

Editor, Publisher, Pinch-hitter.

Favorite Ronco product: Automatic 5-Minute Pasta and Sausage Maker™*Super Powers:* Able to crush Tim's computer keyboard with his bare hands.*Likes:* Long, deep, passionate phone conversations with subscribers about film music. But don't call him, he'll call you.*Pet Peeve:* Al**Jeff "Thunderballs" Bond**Senior Editor, Master of Esoterica *Age:* 22*Favorite Ronco product:* Inside-the-Shell Egg Scrambler™*Super Powers:* Able to fix Tim's computer keyboard using only Testor's glue.*Favorite Leisure-Time Activity:* Remembering fondly the times he yelled at Jason Comerford last summer. *Second Favorite:* Musing about the decline of Western Civilization.*Pet Peeve:* Al**Joe "Monkey Pants" Sikoryak**

Design Director, Serial monogamist.

Favorite Ronco product: Showtime Rotisserie Oven and BBQ™*Turn-Ons:* Georges Delerue, or at least his music; andRon Popeil's personal appearances on *The Shopping Channel*.*Turn-Offs:* Tim always saying he's going to write the Table of Contents, and then never doing it.*Pet Peeve:* Al**Tim "Ding-Dong" Curran**

Managing Editor, Aspiring paperboy.

Super Powers: Able to type on a computer keyboard that's completely %\$#@! broken...and not be bitter about it.*Favorite Ronco product:* Pocket Fisherman Spin Casting Outfit™*Turn-Ons:* The Culver City Wonder Bakery Outlet.*Turn-Offs:* The people at the Culver City Wonder Bakery Outlet.*Pet Peeve:* Al**Alexander "Jimmy the Snake" Kaplan**

Mailroom slave, Composer-for-hire.

Height: 5' 2" *Weight:* 270 lbs.*Favorite Jeans:* That blueish stained pair. You know the ones.*Favorite Ronco product:* DrainBuster™*Pet Peeve:* This page.

LOS ANGELES RECORDING MUSICIANS

SALUTE MEMBER COMPOSER

ALAN SILVESTRI

ON HIS
BRILLIANT SCORE FOR

THE MUMMY RETURNS

WITH APPRECIATION FROM YOUR COLLEAGUES AT



RMA LA

RECORDING MUSICIANS ASSOCIATION

NEWS

NOW PLAYING • CONCERTS
RECORD LABEL ROUND-UP
UPCOMING FILM ASSIGNMENTS
THE SHOPPING LIST

Flanders to Host Inaugural World Soundtrack Awards

The annual Flanders International Film Festival in Ghent, Belgium, will host the first World Soundtrack Awards on October 18. The ceremony will precede a film-music concert featuring the works of Oscar-winning composers Gabriel Yared and Elmer Bernstein. Both will be conducting the National Orchestra of Belgium.

The World Soundtrack Awards are being put on by the newly created World Soundtrack Academy, which is aimed at organizing and

overseeing the educational, cultural and professional aspects of the art of film music, including the preservation of the history of the soundtrack and its worldwide promotion.

In addition to kudos for Film Composer of the Year and Discovery of the Year, awards will go to the winners for Best Original Orchestral Soundtrack of the Year; Best Original Vocal Soundtrack of the Year; Best Original Soundtrack Not Released on an Album; and Best Use of Existing Material on a Soundtrack. Lifetime Achievement Awards will also be handed out, and film music fans can vote for the Public Choice Award. Nominations in each category will be announced on August 15.

Label News

A.I. Coming A.S.A.P.

John Williams' much-anticipated score for Steven Spielberg's latest directorial endeavor, *A.I.*, will be released by Warner Bros. on June 19. The score includes choral as well as orchestral performances.



Viva La Warner France!

No sooner did we release a long-desired score from the Warner Bros. Records catalogue, *The Towering Inferno* (in our case, greatly expanded), than the French division of Warner Bros. released a wide assortment of prized stuff. Titles include *Paris Texas* (Ry Cooder), *The Gauntlet*, *The Wild Bunch* (Jerry Fielding), *Outland* (Jerry Goldsmith), *Cleopatra Jones* (J.J. Johnson), *Dollars* (Quincy

Jones), *Summer of '42* (Michel Legrand), *The Exorcist II*, *The Heretic* (Ennio Morricone), *Who's Afraid of Virginia Woolf?* (Alex North), *Bullitt*, *Enter the Dragon*, *The Fox* (all Lalo Schifrin), *Dueling Banjos* and *Deliverance* (Eric Weissberg & Steve Mandel).

We have not seen copies yet, but presumably these are all the LP sequences, so *Virginia Woolf* has dialogue, and *Wild Bunch* and *Enter the Dragon* are shorter than the restored editions we still have available here at FSM.

Three titles not released but previously announced in the U.K. are *Petulia* (John Barry—terrific score!) and Quincy Jones' *The Hot Rock*. As these are all European releases, U.S. fans will need to look for imports from stores like www.intrada.com and www.screenarchives.com.

Kubrick's Composers Get a Last Word

New documentary includes musical discussion

The 44th Annual San Francisco Film Festival screened *Stanley Kubrick: A Life in Pictures*, a documentary by long-time collaborator Jan Harlan, who was present for the screening. In addition to a wealth of behind-the-scenes footage and some remarkable home movies, the 140-minute film dedicated a significant amount of time to the music in Kubrick's films. Several of the onscreen participants cited Kubrick as being a major influence in the transition of film music from being used in a "decorative or emotional" fashion to becoming a "full component of the film's intellectual statement." Of particular interest to *FSM* readers are on-camera interviews with Wendy Carlos and Gyorgi Ligeti. The documentary may be a part of a new Kubrick DVD box set due this summer. **FSM**



For information about the San Francisco International Film Festival or to become a member of the SF Film Society, visit www.SFIFF.com

Voting members recruited among film music composers and other industry professionals worldwide include Tan Dun, Elliot Goldenthal, Gabriel Yared, Anne Dudley, Jean-Claude Petit, Lalo Schifrin, Elia Cmiral, Rachel Portman, John Powell, Trevor Jones, David Mansfield, John Parish, Marco Werba, Mike Stoller, Toots Thielemans and others. Film music fans can support the initiative by joining the World Soundtrack Academy as non-voting club members.

Tickets for the event go on sale June 1; the full concert program will be available soon. For more details, visit www.filmfestival.be or email info@filmfestival.be. The 28th Flanders International Film Festival will be held Oct. 9-20, 2001.

versions of the film: the edited U.S. version, featuring score by Tangerine Dream; and Ridley Scott's original cut, with Jerry Goldsmith's score. See this issue's *Laserphile* (page 45) for more; we'll keep you apprised as we get more information.

Zomba Creates Ingenuity

The Zomba Group of Companies, the world's largest independent music company, has announced the creation of Ingenuity Entertainment, a new entity servicing composers, music editors, music supervisors and recording artists in film and TV. According to Zomba publicists, Ingenuity will specialize in career management and development of established as well as up-and-coming talent, and will offer clients in-house music production and business affairs services. Ingenuity will be run by film-music-industry veterans Rich Jacobellis (formerly of Blue Focus Management), Gretchen O'Neal (formerly of Media Ventures and Walt Disney Pictures) and David May (formerly of Zomba Screen Music and Universal Pictures). **FSM**

LEGEND Rumor Mill Buzzing

First Universal issued an April 10 statement canceling the much-anticipated release of the *Legend: Collector's Edition* DVD. Then on April 26 thedigitalbits.com reported that the title was back on track for release later this year. Fans are eagerly awaiting the 2-disc set, which will reportedly feature two

Record Label Round-Up

All the albums you'll be waiting for

Aleph

Due in August is *Intersections, Jazz Meets the Symphony, No. 5* (Lalo Schiffrin).
www.aleph.com

All Score Media

Due in June: *Weisse Woelfe* (Wigwam, Western, CD, ASM 008) and an OST-compilation from the legendary Native American movies of former GDR-owned film production company DEFA (featuring score music composed by Karl-Ernst Sasse and others). Due in autumn: an OST-compilation from DEFA science-fiction movies.
www.allscore.de

Amber Records

Forthcoming from Elmer Bernstein's new label are *Volume Two of the Charles & Ray Eames* films series, and a re-recording of *Kings of the Sun* (1963 epic with Yul Brynner).
www.elmerbernstein.com

Brigham Young University

Forthcoming is *Max Steiner at RKO*, a 2-CD set with original tracks from *Symphony of Six Million*, *Bird of Paradise*, *Morning Glory*, *Little Women*, *Of Human Bondage*, *The Little Minister* and *The Informer*.

Chromatic Records

Forthcoming is *Music From Hollywood: A Collection of Mark Mothersbaugh Film Music and The Chromatic Collection*, featuring film music from Joe Jackson.
www.chromaticrecords.com

Cinesoundz

Imminent is *Loneliness of Crocodiles/Die Einsamkeit der Krokodile* (Dieter Schleip).
tel: +49-89-767-00-299
fax: +49-89-767-00-399
info@cinesoundz.de; www.cinesoundz.com

Decca

Due June 12: *The Wings of a Film: The Music of Hans Zimmer Live* (Hans Zimmer); July 10: *Jurassic Park III* (Don Davis).

GDI

Forthcoming are *Satanic Rites of Dracula* (John Cacavas), *Captain Kronos* (Laurie Johnson), *Countess Dracula* (Harry Robertson), *Dracula AD1972* (Michael Vickers), *Dr. Jekyll and Sister Hyde* (David Whitaker) and *Hands of the Ripper* (Christopher Gunning).

FSM Classics

Two familiar composers return this month with some decidedly unfamiliar scores. Our Golden Age release is Alfred Newman's *A Man Called Peter*, a religious epic set in the 20th century. This album takes the "everything-but-the-kitchen-sink" approach, including all of the score and all of the source cues that lend the tale so much of its character; the album is in stereo. Our Silver Age release pairs two Jerry Goldsmith scores: *Room 222* and *Ace Eli and Rodger of the Skies*. The former includes all of Goldsmith's music for the beloved but little-seen TV comedy series, while the latter is an obscure but lovely example of gentle Americana/comedy writing, in a mix of clean mono and stereo. Next month: three scores from three composers new to the series, but more would be telling!

GNP/Crescendo

Forthcoming are *The Best of Stargate SG1* (Joel Goldsmith, Dennis McCarthy and others); *Andromeda* (featuring main title by Rush); *Black Scorpion: Music From the Movie and TV Series*; and *Godzilla X Megaguiris* (Michiru Ohshima).
www.gnpcrescendo.com

Hexacord Productions/GDM Music (Italy)

Coming soon on Hexacord: *Così Dolce, Così Perversa* (Riz Ortolani), never before released, '70s sexy Italian thriller; *Eva, La Venere Selvaggia* (Roberto Pregadio), '60s African drama; *Al Cinema con Edda Dell'Orso*, a compilation of performances by Edda Dell'Orso, including rare tracks and previously unreleased music; and *Un Genio, Due*

Compari, Un Pollo (Ennio Morricone), also featuring previously unreleased bonus track from *Autostop Rosso Sangue* (also Morricone).

Upcoming from GDM is *Rebus* (Luis Bacalov), the first release of this thriller/spy '70s score. All are limited pressings. Order directly from GDM Music's exclusive sales office at gdm@centerweb.it or fax +39.0574.625109.

Contact: Prof. Roberto Zamori
P.O. Box 13 - 59014 Iolo - PRATO - Italy
Tel./Fax : +39-0574-625109
www.hexacord.com

half of 2001 promises an Adolph Deutsch album with extended suites from *The Maltese Falcon*, *High Sierra*, *George Washington Slept Here*, *The Mask of Dimitrios* and *Northern Pursuit*; and a Bernard Herrmann CD featuring the complete score to *Five Fingers* and most of the score to *The Snows of Kilimanjaro*.
www.hnh.com

Milan

Forthcoming is *Une Pour Toutes* (Francis Lai).
www.milanrecords.com



Hollywood Records

Coming Aug. 7: *Crazy/Beautiful*, *Summer Catch*; scheduled for September is *Arac Attack*.

Intrada

Due in June are Volume 2 of the Intrada Special Collection, David Shire's *The Conversation* (1974) and *Con Passione* (promotional anthology by Mark McKenzie).
www.intrada.com

Marco Polo

Still forthcoming: A Malcolm Arnold CD of *Roots of Heaven* (including cues by Alfred Newman based on Arnold's work) and *David Copperfield*. Coming from Swiss producer/conductor Adriano: *Dmitri Shostakovich: The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*. The latter

Monstrous Movie Music

The next Monstrous CD will be *Mighty Joe Young*—a "Ray Harryhausen tribute disc" featuring music from 1949's *Mighty Joe Young* (Roy Webb); 1957's *20 Million Miles to Earth* (Mischa Bakaleinikoff and Columbia music library cues by George Duning, Frederick Hollaender, David Diamond, Daniele Amfitheatrof, Max Steiner, David Raksin and Werner Heymann); plus 1956's *The Animal World* (Paul Sawtell). *This Island Earth* will follow.
(800) 788-0892, fax: (818) 886-8820
email: monstrous@earthlink.net
www.mmmrecordings.com

Pacific Time Entertainment

Due June 19: *Honolulu Baby* (Carlo Siliotto); July 10: *Canon Inverso* (Ennio Morricone); August

10: The Son's Room (*La Stanza Del Figlio*; Nicola Piovani). Pacific Time Entertainment has moved. The new mailing address is: 18 East 16th Street, Suite 507, NY, NY 10003 www.pactimeco.com

Percepto Records

Forthcoming are *Invasion of the Saucer Men/It Conquered the World* (Ronald Stein); a promotional release of *Phar Lap/Zeus and Roxanne* (Bruce Rowland); and from the Vic Mizzy catalogue a limited archival release of original music from the 1960s TV classic *The Addams Family*. www.percepto.com

Prometheus

Prometheus club release No. 11 will be Jerry Goldsmith's previously unreleased score to *Rio Lobo*, due mid-June.

Rhino Handmade

Rhino is now accepting pre-orders for a limited-edition, 4,500-copy pressing of the latest Rhino Handmade title, *Bad Day at Black*

Rock (André Previn), which also includes selected themes from Previn's *Tension*, *Scene of the Crime* and *Cause for Alarm*. www.rhinohandmade.com/rhip/7765/index.html

Saimel Records

Forthcoming are *Sevilla* (José Nieto; three Spanish orchestral compositions dedicated to Sevilla, Spain) and *Tiempos de Azucar* (Luis Ivars). www.rosebudbandasonora.com email: saimel@arrakis.es

Screen Archives Entertainment

Forthcoming is *The Court-Martial of Billy Mitchell* (Dimitri Tiomkin). Contact Screen Archives Entertainment at PO Box 500, Linden VA 22642; ph: 540-635-2575; fax: 540-635-8554; www.screenarchives.com

Silva Screen

Imminent is a 4-CD set of John Barry's music. Forthcoming shortly thereafter will be three new CD recordings of the com-

plete *Lion in Winter* (also featuring an extended suite from *Mary Queen of Scots*), *Robin and Marian* and *The Last Valley* scores. Due late-spring and summer are a double CD of *The Essential Alfred Newman*, with themes and suites from *Street Scene*, *Captain From Castile*, *Airport*, *Wuthering Heights*, *How the West Was Won*, *The Keys of the Kingdom*, *The Diary of Anne Frank*, *The Razor's Edge* and the 34-minute *Man of Galilee Cantata*, based on themes from *The Robe* and *The Greatest Story Ever Told*. Other titles planned include *The Godfather Trilogy* (Rota, Coppola and Mascagni), a double CD of *The Essential Max Steiner*, *Cinema Choral Classics III* and *Shakespeare at the Movies*, which includes music from *Twelfth Night* (Davey), *Hamlet* (Shostakovich, Morricone and Doyle), *Henry V* (Walton and Doyle), *Richard III* (Walton), *Julius Caesar* (Rózsa and Michael J. Lewis), *Love's Labours Lost* (Doyle) and *Romeo and Juliet* (Rota and Armstrong). The double CD will

also include some of the most famous Shakespeare speeches, narrated by Sir Derek Jacobi, Ben Kingsley, Jenny Agutter and Ioan Gruffud. Also forthcoming is *Music From the Films of Michael Caine*. www.silvascreen.co.uk or www.soundtracksdirect.co.uk

Sire Records

Due June 5 is *Swordfish* (Christopher Young/Paul Oakenfield).

Sonic Images

Forthcoming is the original soundtrack for the Showtime horror series *The Hunger*, with music by F.M. LeSieur and David Bowie. www.sonicimages.com

Sony Classical

Due July 24 is Danny Elfman's score to *Planet of the Apes*. www.sonyclassical.com/music/soundtracks_idx.html

Super Collector

Forthcoming are promotional (continued on page 10)

NOW PLAYING Films and CDs in current release

	A.I.	John Williams	Warner Bros.	
	About Adam	Adrian Johnston	n/a	
	Angel Eyes	Marco Beltrami	Atlantic	
	The Anniversary Party	Michael Penn	RCA Victor	
	Atlantis: The Lost Empire	James Newton Howard	Disney	
	The Animal	Teddy Castellucci	Hollywood*	
	Amores Perros (Life's A Bitch)	Gustavo Santaolalla	Universal Music Latinos	
	Beautiful Creatures	Various	Jellybean	
	Bridget Jones's Diary	Patrick Doyle	Island*	
	Calle 54	Various	Blue Note	
	The Center of the World	Various	Six Degrees*	
	Crocodile Dundee in Los Angeles	Basil Poledouris	Silva America**	
	Driven	B.T. (Brian Transeau)	Atlantic*	
	Evolution	John Powell	Varèse Sarabande	
	Fast Food, Fast Women	David Carbonara	n/a	
	Himalaya	Bruno Coulais	Virgin	
	Keep the River on Your Right	Steve Bernstein	n/a	
	A Knight's Tale	Carter Burwell	Sony*	
	The Man Who Cried	Osvaldo Golijov	Sony Classical	
	Moulin Rouge	Craig Armstrong, Various	Interscope*	
	The Mummy Returns	Alan Silvestri	Decca	
	Pavilion of Women	Conrad Pope	Varèse Sarabande	
	Sexy Beasts	Roque Baños	n/a	
	Shrek	Harry Gregson-Williams, John Powell	Dreamworks*	
	Swordfish	Christopher Young, Paul Oakenfeld	London*	
	Tomb Raider	Graeme Revell	Elektra*	
	Town and Country	Rolfe Kent	New Line**	
	What's the Worst That Could Happen?	Marc Shalman	n/a	
	What Ever Happened to Harold Smith?	Harry Gregson-Williams	n/a	
	With a Friend Like Harry	David Sinclair Whitaker	n/a	

*song compilation with one track of score or less **combination songs and score

<p>David Copperfield The Roots of Heaven</p> <p>\$14.99</p>	<p>\$19.99</p>	<p>The Godfather</p> <p>\$15.99</p>
<p>LES FABLES DE DELERUE</p> <p>\$19.99</p>	<p>\$24.99</p>	<p>MUMMY</p> <p>\$17.99</p>
<p>Muriel, Madeline</p> <p>\$17.99</p>	<p>\$16.99</p>	<p>COOL WORLD</p> <p>\$15.99</p>

Fax : 510-336-1615 Call: 510-336-1612

[illegible]

Upcoming Assignments

Who's writing what for whom

Revell Raids the Tomb

Graeme Revell has stepped in to score the summer's *Tomb Raider*, taking over for the previous composer, Michael Kamen. No word yet on what circumstances brought about the change, but it's safe to say it was last-minute—Revell reportedly had about two weeks to produce 100 minutes of music.

—A—

Mark Adler *Focus*.

Curtis Armstrong *Kiss of the Dragon*.

David Arnold *D'Artagnan* (dir. Peter Hyams).

—B—

Angelo Badalamenti *C'est Amour Lá, Birthday Girl*.

Nathan Barr *Venus and Mars* (Disney).

John Barry *Enigma* (dir. Michael Apted, starring Kate Winslet).

Tyler Bates *Beyond City Limits*.

Christophe Beck *Slap Her She's French* (dir. Evan Dunskey).

Marco Beltrami *Goodbye Casanova* (w/ Gianluca Piersanti), *Joy Ride* (formerly *Squelch*; d. John Dahl), *Blade 2: Bloodlust*, *I Am Dina*.

Wendy Blackstone *Back Roads*.

Simon Boswell *The Sleeping Dictionary*.

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.

B.T. *The Fast and the Furious* (formerly *Racer X*).

—C—

George S. Clinton *Mr. Happy, Night Visions* (Fox TV), *Speaking of Sex* (J. Spader, Jay Mohr).

Ella Cmiral *Bones* (New Line Cinema, dir. Ernest Dickerson, starring Pam Grier).

Kaveh Cohen *Above and Beyond, Room for Seven*.

Stewart Copeland *Deuces Wild* (MGM).

—D—

Jeff Danna *Green Dragon*.

Mychael Danna *Monsoon Wedding*.

Don Davis *The Matrix 2&3*, *Long Time Dead*, *13 Ghosts*.

John Debney *Cats and Dogs*.

Thomas DeRenzo *The Third Lion*, *Juror #8*.

Anne Dudley *The Body, The Bacchae, Diabolo*.

—E—

Randy Edelman *The Gelfin*.

Cliff Eidelman *Ocean Men*, *An American Rhapsody*.

Danny Elfman *Spider-Man* (dir. Sam Raimi), *Planet of the Apes*.

—F—

Douglass Fake *Indulgence* (dir. Joe Sikoryak, Uva Films).

George Fenton *Summer Catch*.

David Michael Frank *Passion and Prejudice* (USA cable).

Christopher Franke *Dancing at the Harvest Moon*.

—G—

Elliot Goldenthal *Final Fantasy: The Spirits Within* (Alec Baldwin).

Jerry Goldsmith *The Castle* (dir. Rod Lurie).

Adam Gorgoni *In the Shadows* (star-

ring James Caan and Cuba Gooding, Jr.).

Larry Groupé *The Search for John Gissing* (Janeane Garofalo, Alan Rickman), *Out of the Black*.

—H—

Richard Hartley *Peter's Meteor, Victory*.

Paul Haslinger *Crazy/Beautiful*.

Reinhold Heil/Johnny Klimek *Tangled*, *The Empress and the Warrior*.

Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country, Africa*.

David Holmes *Ocean's Eleven*.

James Horner *Windtalkers* (MGM, John Woo, Nicolas Cage).

James Newton Howard *Treasure Planet* (Disney animated feature), *Unconditional Love*.

Steven Hufsteter *Mascara*.

David Hughes & John Murphy *Chain of Fools*, *Mary Jane's Last Dance*.

—I, J—

Mark Isham *Hardball* (starring Keanu Reeves and Diane Lane), *Imposter*

(Miramax, dir. Gary Fleder).

Carl Johnson *Hunchback of Notre Dame 2*.

Adrian Johnston *Old New Borrowed Blue*.

Trevor Jones *To End All Wars*, *From Hell*, *Frederic Wilde*, *The Long Run*.

—K—

Jan A.P. Kaczmarek *Edges of the Lord* (starring Haley Joel Osment and Willem Dafoe), *Quo Vadis*.

Michael Kamen *Band of Brothers* (Hanks/Spielberg series for HBO).

Rolfe Kent *Happy Campers*, *About Schmidt*.

Gary Koftinoff *Judgment* (Corbin Bernsen).

John Kusiak *First Person* (TV series).

—L—

Chris Lennertz *America!* (miniseries), *Munchies*.

Dan Licht *Soul Survivor*.

Zhang Lida *Shadow Magic*.

Ray Loring *Only a Teacher* (PBS).

—M, N—

Hummie Mann *Wooly Boys*, *A Thing of Beauty*, *After the Rain*.

Clint Mansell *Knockaround Guys* (John Malkovich).

David Mansfield *The Gospel of Wonders* (dir. Arturo Ripstein).

Barrett Martin *Are You a Serial Killer?*

Brice Martin *Poor Mister Potter*, *Saving the Endangered Species*.

Cliff Martinez *Wicked* (dir. Michael Steinberg).

Richard Marvin *Atlantis* (Alliance).

John Massari *1947*.

John McCarthy *Discord*, *Turbulence III: Heavy Metal* (Lions Gate feature starring Joe Mantegna).

Joel McNeely *Peter Pan*.

Gigi Meroni *Blasphemy*, *Vampires Anonymous*, *Ray Gunn: Virtual Detective*, *Veins of Madness*.

Deborah Mollison *The Boys of Sunset Ridge* (indie feature).

Trevor Morris *The Judge Is God*, *Rolf & Helmut*, *K vs. S*.

Mark Mothersbaugh *Royal Tennenbaums*.

David Newman *Death to Smoochy*, *The Affair of the Necklace*.

Thomas Newman *The Salton Sea* (starring Val Kilmer), *The Bijou* (dir. Frank Darabont, Jim Carrey).

—O, P—

John Ottman *Bubble Boy*.

Van Dyke Parks *The Ponder Heart*.

Jean-Claude Petit *Sarabo*.

Gianluca Piersanti *The Date*.

Zoë Poledouris *Down and Out With the Dolls*.

Lou Pomanti *The Heist* (starring Donald Sutherland).

HOT SHEET Latest breaking news

Rick Baitz *The Vagina Monologues* (HBO).

Marco Beltrami *The First \$20 Million*, *24 Hours*.

Elmer Bernstein *Rat Race*, *Gangs of New York*.

Amin Bhatia *Going Back*.

Simon Boswell *The Sleeping Dictionary*.

Bill Brown *Trapped* (USA network).

George S. Clinton *Scary Movie 2*.

Kaveh Cohen *Whatever Became of...*

Jeff Danna *The Grey Zone*.

John Debney *The Princess Diaries*.

Anne Dudley *Tabloid*.

Ruy Folguera *The Magnificent Ambersons* (starring Madeleine Stowe; A&E).

Larry Groupé *Mind of the Married Man* (HBO).

James Horner *A Beautiful Mind* (starring Russell Crowe, Ed Harris), *Four Feathers* (starring Kate Hudson, Heath Ledger), *The Sum of All Fears* (latest Tom Clancy adaptation, starring Ben Affleck).

James Newton Howard *America's Sweethearts* (starring Julia Roberts), *Big Trouble* (starring Tim Allen).

Jan A.P. Kaczmarek *Unfaithful* (dir. Adrian Lyne, starring Richard Gere), *Shot in the Heart* (HBO).

Penka Kouneva *American Storytellers* (documentary).

Christopher Lennertz *Hysteria*.

Mark Mancina *Brother Bear* (Disney), *Training Day*.

Brice Martin *Plummet*.

Thomas Meracz *Crazy Women*.

David Newman *Dr. Dolittle 2*.

John Ottman *Pumpkin* (starring Christina Ricci).

Graeme Revell *Equilibrium* (Miramax), *High Crimes* (starring Ashley Judd), *Below* (dir. David Twohy).

Joey Santiago *North Hollywood, Undeclared* (both TV series).

Gail Schoen *Festival in Cannes* (starring Greta Scacchi), *The Chocolate Fairy*.

John Scott *Diamond Hunters* (miniseries).

Shark *Frozen Stars*.

Ed Shearmur *The Count of Monte Cristo*.

Alan Silvestri *Macabre* (dir. Robert Zemeckis).

Matt Sorum/Lanny Cordola *You'll Never Wheeze in This Town Again*.

Shirley Walker *Revelation*.

Rupert Gregson-Williams *Jack and the Beanstalk*.

Alan Williams *The Jennie Project* (Disney).

Christopher Young *Scenes of the Crime* (starring Jeff Bridges).

Boris Zekin *Rent Control*.

Hans Zimmer *Invincible*, *Riding in Cars With Boys*.

Rachel Portman *Harts War*.
John Powell *Outpost, Pluto Nash*,
Fresh Horses (DreamWorks).
Jonathan Price *Avatar Exile*.

—R—

Trevor Rabin *Black Sheep, Whispers*
(Disney), *Texas Rangers*.
Kennard Ramsey *Trick Baby*.
Graeme Revell *Collateral Damage*.
Will Richter *Haunter of the Dark*,
Pendulum (starring Rachel
Hunter, James Russo).
Richard Robbins *The Golden Bowl*
(dir. James Ivory).
William Ross *Tuck Everlasting*.
Marius Ruhland *Anatomy*.

—S—

Lalo Schiffrin *Jack of All Trades*.
John Scott *The Long Road Home*.
Patrick Seymour *Feast of All Saints*
(Showtime miniseries).
Shark *Surf Shack*.
Howard Shore *The Score* (starring
Robert de Niro, Marlon Brando
and Edward Norton), *The Lord of
the Rings* (trilogy).
Lawrence Shragge *Custody of the
Heart*.
Marty Simon *Captured, Blind Terror*
(HBO).
Marty Stuart *Wakin' Up in Reno*.

—T—

Semih Tareen *Hello Gorgeous*.
Michael Tavera *One Special Delivery*
(Penny Marshall).
Brian Tyler *Plan B* (Diane Keaton),
Frailty.

—V—

Ben Vaughn *Gene Pool* (new series).
Joseph Vitarelli *Boycott* (HBO),
Nobody's Baby (Gary Oldman).

—W—

Stephen Warbeck *Captain Corelli's
Mandolin, Gabriel*.
Mark Watters *Tom Sawyer*.
Wendy & Lisa *The Third Wheel* (Ben
Affleck).
Alan Williams *Soul Assassin*.
John Williams *A.I., Minority Report*
(both Spielberg), upcoming Harry
Potter film (dir. Chris Columbus),
Star Wars: Episode Two.
Nancy Wilson *Vanilla Sky* (starring
Tom Cruise).
Debbie Wiseman *The Biographer*
(Faye Dunaway).
Michael Whalen *Lake Desire, Above
Heaven, The Shape of Life*,
Ulysses S. Grant.

—Y—

Gabriel Yared *Lisa*.
Christopher Young *Dragonfly*
(Universal), *The Glass House*
(Diane Lane and Leelee Sobieski).

—Z—

Boris Zelnik *Tremors 3*.

Get Listed!

Your updates are appreciated (which means
telling us when your projects are completed
as well as when you've got new ones:
Composers, call 310-253-9597, or e-mail Tim
Curran, timC@filmscoremonthly.com. **FSM**

The Shopping List

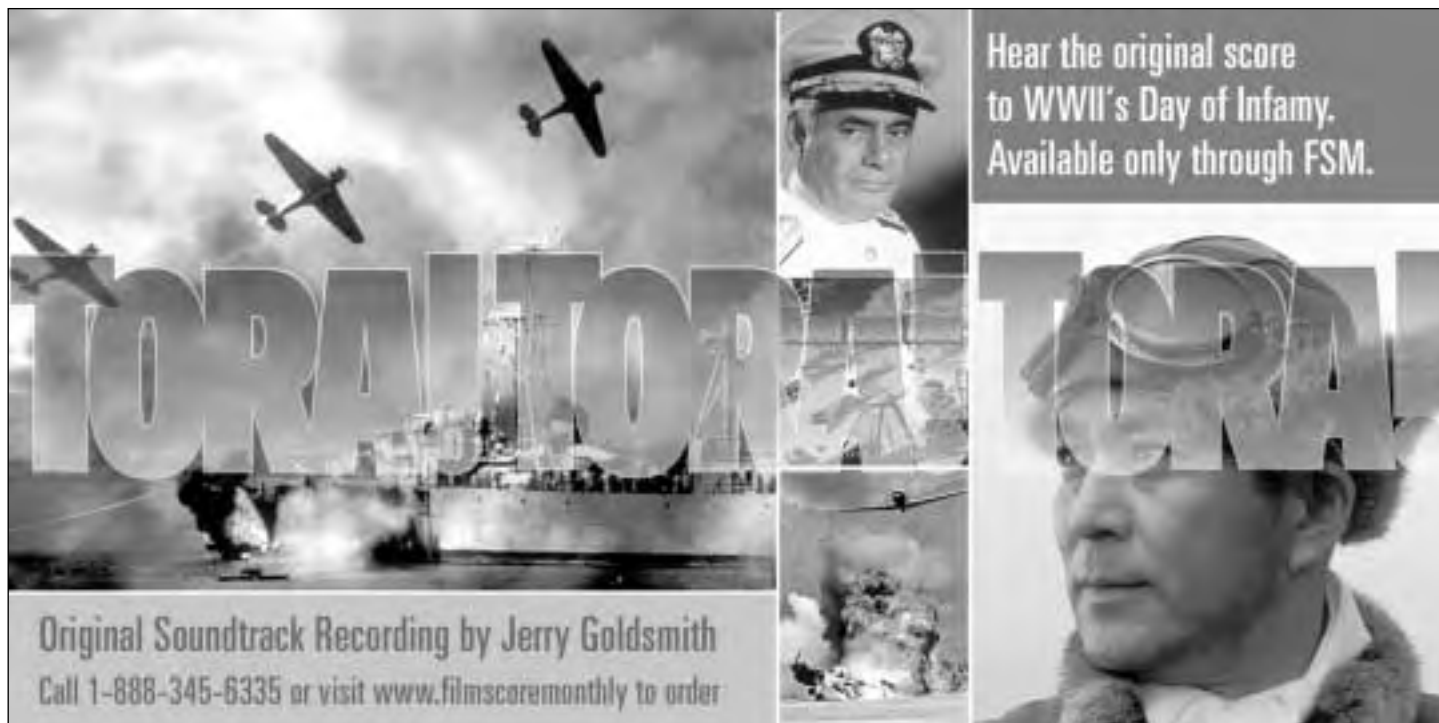
Other worthy discs to keep an eye out for.

Soundtracks

- ☐ 4...3...2...1... ANTON GARCIA ABRIL/MARCELLO GIOMBINI • Morte GDM 7002 (Italy, 42:11)
- ☐ Aliens JAMES HORNER • Varèse Sarabande 66241 (Deluxe Edition, 75:44)
- ☐ American Gigolo GIORGIO MORODER • Polydor 813632
- ☐ Copkiller ENNIO MORRICONE • GDM 2023 (UK, 44:28)
- ☐ Dollars QUINCY JONES • WB 47879 (1971, France, 37:17)
- ☐ Domani BATTISTA LENA • CAM 501402 (Italy, 42:46)
- ☐ Exorcist II: The Heretic ENNIO MORRICONE • WB 46992 (France, 35:05)
- ☐ Frontier DAVID ARKENSTONE • NP 3005 (64:10)
- ☐ Funeral in Berlin KONRAD ELFERS • RCA 81752 (Spain, 36:55)
- ☐ Gangster Number One JOHN DANKWORTH/SIMON FISHER-TURNER • Film Four 00032 (UK)
- ☐ The Gauntlet JERRY FIELDING • WB 47884 (France, 31:10)
- ☐ The Glass Menagerie MAX STEINER • BYU FMA-MS 107 (77:48)
- ☐ The Good, the Bad, and the Ugly ENNIO MORRICONE • GDM 7001 (59:30)
- ☐ The Hairdresser's Husband (La Mari De La Coiffeuse) MICHAEL NYMAN Universal 157109 (Italy)
- ☐ Heartbreakers DANNY ELFMAN/JOHN DEBNEY • RCA 63770 (53:18)
- ☐ Journey Into Amazing Caves STEVE WOOD/DANIEL MAY • Ark21 810065
- ☐ L'Arcidiavolo 1966 ARMANDO TROVAIOLI • BCR 106 (Italy, 53:26)
- ☐ Le Fate Ignoranti ANDREA GUERRA • Virgin 10055 (Italy)
- ☐ Lumumba JEAN-CLAUDE PETIT • CAM 498263 (Italy, 41:04)
- ☐ Machine Gun McCain ENNIO MORRICONE • Dagored 126 (Italy)
- ☐ Martin (1978) DONALD RUBINSTEIN • LevelGreen 22006
- ☐ M Squad 1959 JOHN WILLIAMS/STANLEY WILSON • COL-CD 2809 (66:20)
- ☐ Non Ho Sonno GOBLIN • Cinevox 342 (Italy, 52:35)
- ☐ Oscar Wilde Fairy Tales DEBBIE WISEMAN • Teldec 81506 (UK)
- ☐ Raintree County JOHNNY GREEN • RCA 81732 (2 CDs - Spain)
- ☐ Requiem Per Un Agente Segreto PIERO UMILIANI • GDM 7004 (Italy)
- ☐ Ruby Cairo JOHN BARRY • PCD 150 (Belgium - reissue)
- ☐ Sayonara FRANZ WAXMAN • RCA 81742 (Spain, 42:28)

Compilations & Concert Works

- ☐ Big Screen Little Screen HENRY MANCINI • RCA 29262 (Spain)



Hear the original score
to WWII's Day of Infamy.
Available only through FSM.

TORALTO

Original Soundtrack Recording by Jerry Goldsmith
Call 1-888-345-6335 or visit www.filmscoremonthly.com to order

Film Music Concerts

Soundtrack performances that you can attend—all around the globe

Jerry & Elmer Go Royal

On June 28, Jerry Goldsmith returns to London's Royal Albert Hall to conduct the LSO in performances of some of his film and TV scores, including a world premiere of a suite from *Rudy*, plus music from *Star Trek: First Contact*, *Supergirl*, *Planet of the Apes*, *The Blue Max*, *The Man From U.N.C.L.E.* and *The Waltons*. Ticket holders can also attend a pre-concert talk, where Jerry will discuss his Hollywood career.

For information call the Royal Albert Hall Box Office at +44 (0)20 7589 8212 (open every day, 9a.m.-9p.m.) or book your tickets online at www.lso.co.uk

Then on August 14—also at the Royal Albert Hall—Elmer Bernstein will conduct the BBC Concert Orchestra in a program that will include music from *Ben-Hur* (Rózsa), *Robin Hood* (Korngold), *Giant* (Tiomkin) and *The Red Pony* (Aaron Copland), as well as his own music for *The Ten Commandments*, *The Man With the Golden Arm* and *The Magnificent Seven*.

For more details, visit

www.bbc.co.uk/proms/listings/prom32.shtml

Bowl O' Plenty

The Hollywood Bowl has announced its summer schedule, with plenty of film music for fans in the L.A. area:

June 30: *Sound of Music sing-a-long*.

July 6: *Bugs Bunny on Broadway*.

July 13-14: *John Williams' Movie*

Memories: Williams film music concert, featuring the Los Angeles premiere of Steven Spielberg's millennium film, *The Unfinished Journey*, with narrators.

August 10-11: *The Great American Concert: Heroes and Superheroes*, including film music pieces *Superman*, *Indiana Jones* and *Batman* (new suite).

August 26: *Don't Touch That Dial...It's T.V. Night at the Bowl!* John Mauceri conducts the Hollywood Bowl Orchestra in a celebration of over 50 years of television.

September 21: *The Big Picture: 2001 and Beyond!* The annual movie music concert, with a spotlight on sci-fi.

See www.hollywoodbowl.com for more details.

U.S. Concerts California

June 2, Pasadena, Pasadena Pops Orchestra; *Star Trek V* (Goldsmith), *Lawrence of Arabia* (Jarre).

June 24, W. Hollywood S.O.; *Vertigo* (Herrmann).

Colorado

June 29, Vail, Vail. S.O.; *Bonanza* (Livingston), *Rawhide* (Tiomkin), *High Noon* (Tiomkin).

July 11, Vail, Colorado, Dallas S.O., Richard Kaufman, cond.; Tribute to Elmer Bernstein.

Indiana

July 2-4, Indianapolis,

Indianapolis S.O.; *Gettysburg* (Edelman).

July 3, Ft. Wayne S.O.; *Gettysburg* (Edelman).

Maine

July 1, Portland, Portland S.O.; *Independence Day* (Arnold).

Ohio

July 3, Columbus, Columbus S.O., *Gettysburg* (Edelman).

Pennsylvania

June 1-4, Pittsburgh, Pittsburgh S.O., *Love Story* theme (Francis Lai).

Vermont

June 28-July 8, Vermont S.O., Richard Kaufman, cond.; *The Quiet Man* (Victor Young), "Henry Mancini Tribute."

Texas

June 29-30, Ft. Worth, *Star Trek: The Motion Picture* (Goldsmith).

International Scotland

June 6 & 22, Royal Scottish Nat'l Orchestra; *Star Trek: First Contact* (Goldsmith), *Star Trek* TV theme (Courage).

Denmark

June 11, Aarhus, Denmark, Aarhus Symphony Orchestra; *Vertigo* (Herrmann).

Thanks as always to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras. For silent film music concerts, see Tom Murray's web site: www.cinemaweb.com/lcc.

FSM

Score

(continued from page 6)

releases of *Dracula 2000* (Marco Beltrami) and *Bill and Ted's Excellent Adventure 1 & 2* (David Newman), as well as *Life With Judy Garland: Me and My Shadows* (William Ross).

www.supercollector.com

Telarc

Reportedly due in July is a Jerry Goldsmith concert recording, featuring music from *Star Trek*; *The Boys From Brazil*, *The Russia House*, *Sleeping With the Enemy*, *Rudy*, *Twilight Zone: The Movie*, *Forever Young*, *MacArthur* and *Patton*; and a medley of film themes that includes *The Sand Pebbles*, *Chinatown*, *Air Force One*, *A Patch of Blue*, *Poltergeist*, *Papillon*, *Basic Instinct* and *The Wind and the Lion*. A TV medley includes *The Man From U.N.C.L.E.*, *Dr. Kildare*, *Room 222*, *Star Trek: Voyager*, *The Waltons* and *Barnaby Jones*.

Universal (France)

Forthcoming in Universal's soundtrack series in France: *L'Homme Orchestre* (François de Roubaix), *Boulevard du Rhum* (de Roubaix), *Fanfan* (Georges Delerue), *Pierrot le Fou/Weekend* (Antoine Duhamel), *Les Valseuses/Calmest* (Stéphane Grappelli/Georges Delerue), *Beau-Père* (Philippe Sarde), *Le Train* (Sarde), *Les Choix des Armes/Fort Saganne* (Sarde) and *Delerue Années 60* (Delerue).

Universal (Germany)

Forthcoming is a compilation series of pop tracks from the likes of Burt Bacharach, Tom Jones, Francis Lai and John Barry.

Varèse Sarabande

Due June 12: *Evolution* (John Powell); June 19: *Xena: Warrior Princess: Volume Six* (Joseph LoDuca); June 26: *The Mists of Avalon* (Lee Holdridge).

Please note: We depend on the record labels for updated and/or amended release information. While we try to present these release announcements with 100 percent accuracy, dates slip, titles get pushed out months or sometimes are canceled altogether. Please bear with us. **FSM**

Elmer Bernstein

George S. Clinton

Elia Cmiral

James Newton Howard

Michael Kamen

John Ottman

Laurence Rosenthal

Christopher Young

**Where it rains...
they score.**



Seattle Music Preparation
425.415.1500 • www.musicprep.com

Fakeout

Thank you for the wonderful article on Douglass Fake and Intrada (Vol. 6, No. 2). I have purchased quite a few titles from Intrada, and they have always treated me with kindness and a great attitude. I remember once I purchased *The Wind and the Lion*, *Papillon* and a few other discs, to which Mr. Fake (I assume) replied, "I envy you," and went on to say that I was going to have fun listening to these discs for the first time. Well, he was right, and I'm grateful to him and Jeff Johnson for continuing to provide film music fans with excellent products and service.

I have never been disappointed buying an Intrada production; my absolute favorite of theirs is the two-volume set of Miklós Rózsa's film music for piano. *Silverado* is awesome, and *The Wind and the Lion*, *Night Crossing*, *Poltergeist II* and *Islands in the Stream* are all quality albums. It's good to know there are business people out there who are also fans (this includes FSM!) who really care. So, keep up the good work—you have a customer for life!

Michael Karoly
karoly11@hotmail.com

Irwin Allen Lore Breeds the Most Amusing Creatures

I just read the February article on Irwin Allen (Vol. 6, No. 2) and it's a very good one. I hope I can get the next issues that continue this piece.

There is, however, a mistake on page 26: There was never a *Voyage to the Bottom of the Sea* episode named "Spanish Gold." This may be a working title for "Dead Men's Doubloons" from season two, unless it was music written for an unmade story.

Also, please don't ignore Joseph Mullendore's contributions to *Voyage*, *Lost in Space* and *Land of the Giants*. He did

many episodes, including "The Ghost of Blackbeard" for *Voyage*, "Collector's Item" for *Giants*, and "Haunted Lighthouse" for *Lost in Space*.

A final note: *Lost in Space's* "Welcome Stranger" features a longer version of the "sad" music used in "The Derelict" (described by you on page 27).

Charles Mento
Deer Park, New York

Thanks for the info, Charles. The information we printed was taken directly from the Fox logs, so any episode title changes that came after the sessions were not included in Jeff's story.

Great to see the new issue (Vol. 6, No. 2), which I purchased yesterday. The Irwin Allen story is long overdue. One minor correction though: The pilot intro for *Lost in Space* used the main title from *Day the Earth Stood Still*, not *12-Mile Reef* (although *Reef* does appear in the episode, as in the scene when the Chariot leaves the cave and the ocean). I am a member of the Yahoo *Lost in Space* e-group and posted the info about this issue this morning to them, so some extra copies should be sold.

Oddly enough, just a week ago I met the whole *Lost in Space* cast in Cleveland at a convention. I finally caught up with Jonathan Harris...what a character. And how odd to hear him using the F-word and other colorful phrases.

Also David Schechter's name was misspelled a couple of times—but hey, who's counting? I eagerly await part two of this feature.

Charles Thaxton
charel196@yahoo.com

Taking Issue with Vol. 6, No. 1

I want to take issue with comments made in your Best of

2000 review issue, particularly those made by Jason Comerford. With regard to *The Cell*, Comerford has made the mistake of assuming that good music in a bad movie disappears without a trace. Certainly, a bad movie may not be as well remembered as a good one, but there are a number of truly atrocious movies whose music is the only thing for which they are remembered. Why, for example, would anyone want to talk about a stiff like *Krull* other than to pound another nail in the coffin? The music, of course, and despite the film's obvious flaws, the music has had a number of album releases. This is a single example and many worthy music scores don't get this treatment, but I feel that to dismiss Howard Shore's remarkable con-

Just a quick point about reviews: When I wrote occasional reviews for the magazine I was conscious of the need to keep the length down. I wrote the occasional thousand-word whopper and got edited for it, but usually tried to stick to the three or four hundred words requested by LK. Since the magazine got larger, and certainly over the last year or so, I have noticed many huge reviews, many of which weren't any more informative than the more concise style. I wonder if this was a conscious decision with the creation of the capsule reviews.

Iain Herries
iainherries@yahoo.com

Comerford responds:

I thought *The Cell* was one of the best scores I've ever heard, plain and simple. But the fact is, it's attached to a movie that didn't make much of an impression on anyone. I found little discussion of the score in any forum—even from enthusiasts of film music. That alone proves my point: that the movie's lack of resonance killed the score's chances for the recognition it so richly deserved. One does hope that over time, more folks will discover *The Cell* and champion it for what it is—a fascinatingly dense and complicated piece of music.

J.Z.K. adds:

Regarding reviews, everyone has their own idea of what's "informative," but we do try to keep word counts down. Sometimes, we give more space to better scores, just because we're so excited that a score is actually good.



tributions to *The Cell* is unfair simply because the movie failed to make any impression. It may be "much ado about nothing," as Comerford puts it, but in terms of the ideas, the structure, the performance...basically as music, it is in a league of its own. It's a work that deserves to be heard; such a remarkable piece, whether for film or concert hall, simply can't vanish, even if the film for which it was created does.

Final 101 Note

Congratulations on your list of 101 great film scores on CD (Vol. 5, No. 9/10). It must have been hard putting together such a list. You included what I think are many of the best works of John Williams. I always say that *The Empire Strikes Back* is

FSM READER ADS

1,000,000 SOUNDTRACK LPs/VIDEOS
Rare originals, limited editions,
imported reissues.
Catalog—\$1.00.
SOUNDTRACK LP PRICE GUIDE—\$10.
VIDEO—all genres:
SF/Horror, B's, Silents, Cult.
Catalog—\$1.00.
BIG DESCRIPTIVE CATALOG—\$10.
RTS/FSD4, Box 93897,
Las Vegas NV 89193.

SOMETHING WEIRD VIDEO!
Your source for rare nostalgic
exploitation and sexploitation films
from the 1930s-1970s!
All videos \$15 each!
DVDs available!
Send \$5 for our complete catalog!
Include age statement 18+ only!
SWV, POB 33664, Seattle WA 98133,
phone 206-361-3759, fax 206-364-7526
www.somethingweird.com

FOR SALE
Victor Field, 23 Barons Court, Church
Lane, Kingsbury, London NW9 8AD,
England, e-mail cindylover1969@
yahoo.co.uk, has for sale an unopened
copy of *Vic Mizzy: Suites & Themes* pro-
motional CD—\$25 (price includes
postage and packaging).

SEND YOUR ADS TODAY!
Reader ads are FREE for up to five
items. After that, it's \$1 per item. It's
that simple. Send to Film Score
Monthly, 8503 Washington Blvd, Culver
City CA 90232; fax: 310-253-9588;
Lukas@filmscoremonthly.com.

Space Ads for Individual
Collectors/Dealers Only \$60 For a 1/6
page space ad, simply send your list
and information to the address above;
you can comfortably fit anywhere from
20 to 60 titles, but try to include less
information per disc the more you list,
or else the print will be microscopic. We
will do all typesetting. Same deadlines
and address as above. Send payment in
U.S. funds (credit card OK) with list.

Schedule for upcoming issues:

Vol 6, No 5	ads due June 8 street date July 9
Vol 6, No 6	ads due July 20 street date Aug. 13
Vol 6, No 7	ads due Aug. 24 street date Sept. 17

MAIL BAG

superior to the original *Star Wars* album, and I thank God I am not alone in my opinion. However, I am kinda disappointed that you guys didn't include John Williams' *Dracula* (1979), which I think is one of the greatest works in the maestro's repertoire. And James Horner's *Legends of the Fall* (1994) is a far better score than *Titanic* (1997). All in all, your selections are quite good.

Luis Miguel Ramos
mikeramos@telcel.net.ve

Wanna-be Mailbag

In Vol. 6, No. 1, Mike Rhonemus makes a quick reference in his Mailbag letter that "[he's] not a composer wanna-be." I've heard this term used by many people in the film industry here in L.A., especially by agents and established composers.

So help me out...Exactly what is a "wanna-be composer?" Is this a term that everyone has a general consensus on its meaning, but I'm not in the loop? To me, the term definitely has a negative twist, and as a young film composer, I'd like to know if I am a wanna-be composer. Is a "wanna-be composer":

1. Someone with no musical talent or background who listens to too much John Williams, plays with a sequencer, and then believes he's the next big one?

2. Someone who does have musical talent elsewhere, but is "dabbling" in film music because they believe they are going to strike it rich?

3. Someone with musical background, who has been to music school, has studied composition or film scoring, is a good writer, but has yet to make it in the business?

If number three is what people consider a "wanna-be," then I have to ask: Does *not* striking it rich mean that you're not a legitimate composer? Do any of you think that a young John Williams or Elmer Bernstein or Jerry Goldsmith should have been called wanna-bes back in the '50s, just because their projects were not yet high profile?



To me, this is ridiculous, because a composer who expresses himself or herself musically is a successful composer, whether or not they make money at it! I think this "wanna-be" stuff is a way of putting down people with artistic talent, but who are not yet commercially viable. Unless the term means something else to you all...if you'd like to clear it up for me, I'd appreciate it!

Benjamin Pedersen, an up-and-coming wanna-be composer...
bpfilm@music.com

No...you're right. In general, the term "wanna-be" is used as a put-down. But it's not just about being commercially viable. It's a creepy, adolescent way of saying: "The reason you're not and never will be rich or successful doing X is because you're not good enough...leave it to the professionals."

In the case of film composing there are extenuating circumstances. You seldom here about "wanna-be" doctors or lawyers, right? Maybe that's because, as long as they can keep up with the necessary schooling, most pre-med or pre-law students are destined to actually become doctors or lawyers. On the other hand, a composition student

has no defined route that will lead him to success in the film scoring "field." You can be the world's greatest living composer and the powers that be won't be able to distinguish your music from the worst crap ever written.

Most people who want to be another John Williams, or even a Joel McNeely, do not become either. I am still waiting to win the California State Lottery, but I have yet to start playing. So my odds of becoming a film composer are better than winning the lottery—but not by much. That doesn't mean I'm not a composer. I am a composer. I just don't make any money composing. Mike Rhonemus probably meant to write "a wanna-be *film* composer." Does that soften the blow? Maybe not. It's still a creepy dig, but it's more applicable...at least to me. I want to be a film composer. But without a film to compose for, I'm still just a lowly composer. —J.Z.K.

Give Stothart a Chance

I've been viewing old movies on Turner Classic Movies channel and am amazed at how often the name Herbert Stothart appears in the credits. I took an inventory and I could only find a double LP that included *Mutiny on the Bounty*, *David Copperfield*, *Anna Karenina* and *Viva Villa*. Can *Film Score Monthly* release any Stothart albums? He composed 86 scores from 1930 to 1954. Many of the films that stood out in those years are among them, such as *Marie Antoinette*, *National Velvet*, *A Tale of Two Cities*, *Treasure Island*, *Pride and Prejudice*, *Valley of Decision* and *Northwest Passage*.

James A. Nicholas
Dumont, New Jersey

It's unlikely we'll ever get to do any Stothart because of the studio involved. Plus, it's very hard to get tapes for things this old. Sorry.

Errata con Vino

Lost in Space Error

Error on page 46: the hippie episode is called "The Promised Planet" and it has the wig, and a rock and roll theme by *Fugitive* composer Pete Rugolo. The other episode, "Collision of Planets," has rock and roll-like music too, but I

Have you
visited
filmscoremonthly.com
lately?

We have a fresh look,
additional features, and new
content five days a week.

What are you
waiting for?

and roll-like music too, but I believe that was done by Gerald Fried.

Jerazk@aol.com

Uhhh...Re-Errata

I received your latest issue. Nice work...as always. One note: In one of the letters section in the magazine, a reader corrects your *101 Albums* article by saying that *The Pink Panther* wasn't the first Inspector Clouseau movie; he claims it was *A Shot in the Dark*. He's wrong, you're right. *The Pink Panther* was a hit when released in 1964, so director Blake Edwards came up with a quick sequel by retooling an existing play, *A Shot in the Dark*, and adding the Clouseau character. When you're right, you're right. Keep up the good work.

Tom Soter
tsoter@habitatmag.com

Infarnata Errata

Your inside cover ad for *The Towering Inferno* (Vol. 6,

No. 2) is unclear. Why is "The Morning After," from *The Poseidon Adventure*, included? And why does it say "vocals" by Maureen McGovern, when only the instrumental version of "The Morning After" is indicated in the track listing? Did an instrumental form of "The Morning After" sneak into *The Towering Inferno*?

Chief Inspector Dreyfus, Sureté
Paris, France

Yes—it was an instrumental source track for one of the party scenes.
—L.K.

The Senior Editor Yells at Jon Kaplan

On page 31 of our last issue, Vol. 6, No. 3, in "Jeff Bond's One Cent," I identify the tune used by Horner in *Enemy at the Gates* as from the Janacek Organ piece as used in *Babe*. I discovered this was actually the Saint-Saens *Organ Symphony*. I also informed you of this quite some time ago and of the need to

change this before it went into the issue so I wouldn't look like a complete idiot. You assured me you would do this but you did not, so now in addition to my 50 letters from the guy telling me which titles of the Irwin Allen videography I got wrong, I'll have to deal with 50 letters telling me I don't know a Janacek Organ piece from the Saint-Saens *Organ Symphony*. Not that I don't do a great job of making *myself* look like an idiot, but your assistance in assuring that I look like less of an idiot is greatly appreciated. Please prepare a statement for the next issue taking full blame for this mistake.

Jeff Bond
Los Angeles, California

The Reviews Editor Responds:

Thank you, Jeff Bond! I did make this change, but apparently the wrong version made it in to the final book. Still, I should have remembered the

change during proofreading. I am "taking full blame for this mistake." Thank you for picking me up at the auto repair place.

Jon Kaplan
Los Angeles, California

The Managing Editor Responds:

Thank you Jeff, for blaming Jon for a mistake that is actually more mine than his. And thank you Jon, for taking that blame like a man.

Tim Curran
Los Angeles, California

Unfortunately, *FSM's* art director could not be reached for comment in order to confirm or deny his culpability in this matter.

See your name in print! Raise the blood pressure of fellow readers! Generate crank letters! Write to:

FSM Mail Bag
8503 Washington Blvd.
Culver City, CA 90232
or e-mail:
mailbag@filmscoremonthly.com



SOUND TRACK ALBUM RETAILERS

Specializing in
SOUNDTRACK,
BROADWAY

and STUDIO CAST CD'S
DOMESTIC and IMPORT
RELEASES

e-mail or write for your
FREE CATALOG
P. O. Box 487-Dept. FS
New Holland, PA 17557-0487
NEW e-mail: starcd@infi.net

phone/fax:
(717)351-0847

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

Soundtrack, Original Cast and Personality LPs & CDs

Over 4,500 high-quality, carefully graded LPs (often with frameable cover art) and some CDs for sale. Many rare and scarce items available. Our unique grading system assigns 3 separate grades to each album. No guesswork in buying by mail. Free catalog available.

PORT SOUNDTRACK RECORDS



355 E. Wacker Dr. • Port Washington, WI 53074 • Telephone & Fax (262) 284-4690

All major credit cards accepted.

Special offer
for FSM readers!
Call for details!

POSTERITATI! MOVIE POSTERS

Original Movie Posters, Lobby Cards and
Memorabilia from the Silent Era to the Present

THE movie poster web site

WWW.POSTERITATI.COM

241 Centre Street • New York, NY 10013
phone 212-226-2207 • fax 212-226-2102



Summer Startups

It looks like a big year for summer scores, and two of the earliest bode well for listeners

by Jeff Bond

Alan Silvestri The Mummy Returns

Just as certain characters are linked by the hands of fate and the mysteries of reincarnation in *The Mummy Returns*, so have the careers of Alan Silvestri, Jerry Goldsmith, and director Stephen Sommers been locked in an eerie dance of happenstance over the past few years. Silvestri's last special effects blockbuster was the ill-fated *Judge Dredd* in 1995, a project originally slated to be scored by Goldsmith. Silvestri's tango from *Soapdish* wound up used as a piece of source music in Goldsmith's project *Star Trek Insurrection*. Silvestri was originally slated to score Sommers' *Deep Rising*, but schedule changes forced the project into Goldsmith's hands. And now Silvestri takes over scoring chores on the sequel to 1999's *The Mummy*, *The Mummy Returns*. Exactly why Goldsmith didn't score this movie is anyone's guess, but Silvestri isn't complaining. "Jerry did a spectacular job on the first film," Silvestri says. "They didn't want me to use any of the material of the first film, but it wasn't that they didn't like it. I don't know how all of that went and I don't know how I wound up there other than that Steve Sommers and I have been trying to work together for a while. I had already gone up to see Steve, and we were all excited about working together [on *Deep Rising*]. Then when their schedule got pushed back, Jerry wound up doing that."

Silvestri's task on *The Mummy Returns* was to write an epic score worthy of Rózsa or Bernstein, and turn it around in only three weeks. "It's definitely 'cast of thousands,'" the composer admits. "It was the most I've ever had to do. The schedule didn't reflect the minute count in terms of accommodations. You walked in to spot a film kind of at the normal time and it was like 'Whoops! What about that *other* movie? Who's doing that?' But it worked out great."

Thematically Speaking

The 1999 *Mummy* was an elaborate effort with a large cast up against Arnold Vosloo as Imhotep, an ancient Egyptian prince cursed to walk the earth shrouded in tannis leaves. *The*



Mummy Returns features not one but two heavies, plus the Mummy's reborn lost love, Anak-Su-Namun (Patricia Velazquez). The resulting mix of characters and relationships turned out to be a challenge for a score that had to be highly thematic while treating multiple situations, locales and story lines. "It didn't turn out to be a million themes, but it was certainly one of those logistical questions you had to come to some agreement on with yourself early on," Silvestri says. "The interesting thing about the heroic side of the film is that it's really an ensemble heroic kind of film, where it's not like one person is the focus of the heroism. Rick [Brendan Fraser] and Evie [Rachel Weisz] have their moments of heroism; Jonathan [John Hannah], the goofball brother, has his moments; Alex the kid has his; Ardeth Bey is back and he's got his moments, so that's one of the things I had to figure out—are we really going to have a separate theme for every player? Or are we going to find some themes that transcend the person and be more like when one of our team is heroic, like *The Dirty Dozen*? That's how it worked out.

Otherwise I think it would have been too fragmented and had all this material that was dragging you from one place to another. So thematically there was a very definite heroic theme, there was a romantic theme for the Rick and Evie relationship. Then we've got some scales of themes, where you've got everything from a full-blown melody to a fragment that becomes identifiable with a character, more like the Scorpion King who's there at the beginning and there at the end. He's kind of always there, in thought if nothing else—he drives the entire film in a sense."

Silvestri also faced the challenge of handling Vosloo's Imhotep, who's by no means a standard movie villain. "The Mummy is a fascinating character in terms of a bad guy," Silvestri admits. "If the Mummy dies it doesn't make people feel good. I think as bad as he is in this film, he is a tremendously sympathetic character, probably more so in this film than in the last one. What you really start to feel is that this guy is just looking for love, and it escapes him. You can't just think of him as a bad guy. Mortal men can be bad guys, but this guy is a very broad, multifaceted character."

**THE MUMMY
RETURNS
is somewhere
between a
movie and a
ride...I'm as
much of a
filmmaker as
anyone in this
equation.**

The composer also faced multiple romances in the movie, one between hero Rick O'Connell and his wife Evelyn and the timeless love between Imhotep and Anak-Su-Namun. "In a sense they're separate from the point of view that [Imhotep's] romantic involvement with Anak-Su-Namun is very clearly between those two," Silvestri says. "When those two are off doing their deeds it's something different. We're moving in and out of material based on how the film is tracking, but I didn't try to inject any menace into

their romantic theme. Their love theme and their love is as important as Rick's and Evie's. Which is interesting because now you've got these two great loves on the screen, one between the bad guy and the bad girl, and one between the good guy and the good girl. You couldn't make less of one or the other without diminishing what the film is about."

Another relationship exists between Evie and Anak-Su-Namun—they're reincarnated adversaries who engaged in ritual swordfights to entertain the courts of Ancient Egypt and now must face each other again in 1935.

scoring schedule was the fact that the bulk of the score needed to be recorded in London. "It was not convenient at all for the filmmakers because they were coming down to the final wrap-up of the film," Silvestri says. "They had an enormous amount of effects shots coming from ILM, and for these guys to truck all the way to London three or four weeks before this thing has to be completed was a big inconvenience. But the studio was pretty firm, so we did go there, and it was a pleasure. It was fantastic."

Nevertheless the completion of the score

here needs to find out. Because a lot of work is being taken out of this country and a lot of work is being taken to other states now. I haven't been a part of that, but someone was telling me that the TV recording business has really fallen enormously in L.A. It will always be about the money, it's certainly not about the playing. In the end it's a business, and like anything, the studio is always going to be interested in getting the most product for the least amount of money."

The scheduling dilemma had its own effect on the soundtrack album for *The Mummy Returns*, which features only the music recorded in London. That

meant the film's concluding action and payout music didn't make the final album cut. "It was purely sequential," Silvestri says of the recording process. "We had to go on the dubbing stage with the material in earlier reels. I think the film is on seven double reels, and pretty much except for the last cue in reel six—which is most of the movie—I think we recorded 90 minutes of music in England. It was basically the last double reel that we did in the States. The album is all the music done in England because the record company wanted to release the album at least concurrently with the movie, and I think they're even going to be able to get it out a week before. So

that was a bit of a disappointment because I would have liked to have had the end of the film on the album, but it was impossible."

The sprawling special effects action of *The Mummy Returns* covers square miles of desert, requiring Silvestri to score action scenes with thousands of digitally inserted characters. Thanks to his work on groundbreaking special-effects films like *Who Framed Roger Rabbit?*, he was well-prepared to write a score that hit countless specific action and story points rather than simply playing through the sequences. "I found based on my conversations with Steve that he wanted a very moment-specific score for the film," Silvestri explains. "I would try to accommodate as much scope as possible, but when it got down to certain kinds of narrative moments he was very specific about wanting to address all these. And I feel after seeing everything put together that it's the right call for the film. The film is intensely entertaining. It's really kind of breathless, somewhere between cinema and a ride. I love to do that kind of hardcore entertainment film. I really feel I'm as much a filmmaker as anything else in this equation, and I love to get in there and help the film. That gives me a tremendous amount of satisfaction, to approach my job as a filmmaker who writes music."

(continued next page)



LOUD BUT LYRICAL: Alan Silvestri's work on *THE MUMMY RETURNS* harkens back to '50s epics.

"Basically I saw these women as two lionesses, and most of their interaction has to do with them fighting," Silvestri notes. "Thematically I've got material that addresses their conflict but it's not a lot of screen time, the conflict between them. It's very emotional stuff when it finally comes down at the end of the movie."

The 1999 *Mummy* was notable for its often broad comic tone, which was reflected in Jerry Goldsmith's heroic theme for Rick O'Connell—a comic theme performed in a heroic mode. "I think the humor is maybe slightly different in this," Silvestri says of *The Mummy Returns*. "There's no less of it, maybe there's even a little more. You could say the humor in this film is slightly less broad than it was in the first one, although you're not going to feel like they changed the character of the whole thing. In talking to Steve Sommers about the heroic theme and what might be needed, when you see Rick's battles, his kind of *mano y mano* things, they're very reminiscent of a pirate movie. That was key in how to approach the heroic theme. You always feel it's this band of guys and there's a lot of swordfighting, not just gunplay. It's very swashbuckling and I think Jerry captured that in the first film, and I'm hoping to capture that in this film."

Adding to the complications of a special-effects-heavy story line and an abbreviated

still required work in Los Angeles. "Originally they wanted me to do the entire score in London," Silvestri recalls. "It required me to be completed by a certain date, and I finally had to say 'Look, I'm going to work as hard as I can seven days a week for three weeks, but even with that we need to get whatever time we can get here.' It was just a function of not having everything written and the dub starting by the time we made that first trip. It was a scheduling issue ultimately."

The Mummy Returns, The Orchestra Splits

Silvestri, a strong supporter of the Recording Musicians Association, which fights to keep film scoring jobs in Los Angeles, is realistic about the need to occasionally record outside Hollywood. "I'd love to be home," he says. "[But] it's purely financially driven. There may be some folks out there who are dying to take trips to other countries and like to fold it into their job, but I certainly don't fall into that category and [neither do] most of the filmmakers I talk to. So in the end it falls into the financial aspect. With the increase and the potential increase in markets and rights—most of which I'm not up to speed on—I really don't know down the line what the studio's obligations are. But I have a feeling that's what's driving all this, and I think everyone who's working

Christopher Young Swordfish

Summer movies seem to drive the Hollywood economy—just as they drive film composers crazy. In the rush to meet vital release windows, post-production schedules get compressed and composers—some of the last artists to apply their vision to a film—get



SCORING IS A BLAST: Christopher Young lept into the fray on *SWORDFISH*, dodging scheduling bullets and creative friction to produce an impressive underscore.

the short end of the stick. Christopher Young is no stranger to the dance, and on the Joel Silver production *Swordfish* he had the added challenge of collaborating with trance artist and DJ Paul Oakenfeld, otherwise known as Hypnotic.

Young's other complication was writing music cues to a film that was very much in a state of flux right down to its final post-production sessions. In fact, as Young laid down the movie's main title and played it back for director Dominic Sena (*Gone in 60 Seconds*), he learned that he had been writing to an opening sequence that was still being changed in the editing bay. It was a situation Young rapidly got used to. "Everything but two of the reels I was scoring to the incorrect version," Young admits. "I know the music editors from Segue are going to do their damndest to edit things to make musical sense, because I'm real hyper about that. It's one of these films that I'm probably not gonna want to see with the music because they've told me that every single cue except for those in the two reels had to be edited. When we recorded, I recorded to whatever version I had available, so I wasn't hacking stuff up there. The hacking is happening now after the fact. It didn't effect the way I was seeing things when I was writing."

Producer Joel Silver brought Young into the *Swordfish* mix after meeting him at a screening of the Oscar-nominated *Wonder Boys*, which Young scored. "He said he loved the score I did to *The Hurricane*," Young recalls. "Didn't say anything about the *Wonder Boys* score, but he did say he loved *The Hurricane* and he wanted to get me on one of his movies. And he actually came through. When *Swordfish* came up he brought my material to

the director's attention. The director really liked it, but at the same time Joel had wanted to integrate a DJ into the mix. He had tried it on a previous film, and he said it wasn't as successful as he had hoped it would be."

While another composer might chafe at the idea of sublimating his own artistic vision to another artist's, Young was enthusiastic about the idea. Oakenfeld wore multiple hats on *Swordfish*, writing source cues, acting as music supervisor, and producing the film's soundtrack album in addition to co-composing the score. "The first three departments he moved through without any interaction from me because we didn't need to have any interaction," Young explains. "In the co-composing area we got together at the onset and talked about things, but I knew that nothing of any seriousness could get done until we saw the movie. The problem was that I didn't know what was going on in the film until very late—even the music department wasn't getting any information from the post-production on

the film until the last minute. We knew there was a June 8 release date but that's it. I got this call from Joel basically saying he needed me to start the next day, but they had given Paul permission to go off on a tour. So in essence there really wasn't any collaborating, unfortunately. He had written a couple of dance tracks that he was hoping to use as underscore. One of them was a foot chase that happened about halfway through the film, and in that instance I took his tracks, laid orchestra on top of it for part of it. So for the first three minutes of the chase I'm accompanying his music, and in the second half he's accompanying my music. That was about the only cue in the whole film where we were interacting directly."

With Oakenfeld temporarily out of the mix, Young's job was to include elements in the score that would work alongside the material the trance artist had already provided. "We did some synth stuff for the main title and that was done here by my guys," Young says. "We were trying to keep his style and aesthetic in mind when we were doing it. It's certainly acknowledging that world, and that's what Joel wanted to do—he said wherever we can use Paul's stuff please do and where we can't just keep his style in mind."

While it features a heavy, pulsating synth line and some reversed sound-mix effects produced by Oakenfeld, Young's main title is notable for a moody solo trumpet line and some growling, powerful low woodwind playing reminiscent of the work of Alex North. That's an influence Young gratefully acknowledges. "I love his woodwind writing," he says. "[In] his spectacle films, the woodwinds always seem to operate on their own, sort of dancing around in their own world. I wanted

to feature solo trumpet, too, with all the effects and delays on it."

While it remains to be seen how his final score balances with the trance effects, Young's effort is notable for bucking the trend of coalescing the orchestra into one huge sound—the *Swordfish* orchestral score features distinctive individual lines and performances. That's something Young says he hasn't yet been discouraged from creating, although he does note that producers still sometimes give composers the impression they want something they actually don't. "What often happens is they claim they want something wild, new, furious and original, and what they really want is more of the same."

Young agrees that *Swordfish* features a strong orchestral performance, but he also acknowledges that the movie's crushing post-production schedule took its toll. "I spotted the film on a Monday, and on Tuesday I started writing the main title," Young says. "Usually I like to take a week to come up with some themes, throw out the dead weight and figure out what the right theme is here. This did not happen. I just went directly into scoring. I can't recall ever having to write as much music as I did on that film. There was a total of 86 minutes by the time I finished with all the rewrites, and I had three-and-a-half to four weeks to do it. My pride in this particular project is that while it was recommended to me by others to get ghostwriters in just to get over the finish line, I refused to do that. My feeling is it ain't genius, but it will, hopefully, serve the film well. More importantly, I'm just very proud that it was I who wrote it—when you hear the good, the bad and the ugly up there on the screen, it's my work."

The *Swordfish* soundtrack album will feature two tracks of Young's score, but it may not be in exactly the same form it was in the film. "I've heard he's remixing some of the orchestral tracks, which means he may be sampling certain elements and putting it against his dance tracks. I really have no idea what he's doing with it. I'll do a promo of it in time." Young is actually more enthusiastic about his next project, *Scenes of the Crime*, with Jeff Bridges. "This is going to be one of the interesting ones," he says. "Not that *Swordfish* wasn't interesting, but it was more conventional. The movie has sort of that twisted cool logic of a Coen Brothers movie or an early John Dahl film like *Red Rock West*."

After *Scenes of the Crime*, Young tackles *Dragonfly*, the new Kevin Costner thriller. Not bad for a guy who got started in the early '80s scoring movies like *The Dorm That Dripped Blood* and *Barbarian Queen*. "I'm such a lucky fellow," Young says. "All of a sudden the demand is getting stronger and the pictures are getting better. It's been a slow, gradual climb, and I thank my lucky stars that it's still happening."

FSM

Diving in Headfirst

On the stage for James Newton Howard's *ATLANTIS* & Rolfe Kent's *SOMEONE LIKE YOU*

By Jonathan Z. Kaplan

The idea of going to a scoring session is exciting, but the actual time spent at the stage can be painful. For example, I remember going to a *Simpsons*

session years ago; the music was good and it was amazing to see such attention paid to detail (especially to extremely minor intonation problems) considering how much of this specific music was going to be buried under sound effects in a single episode of a TV show. But it was a long haul to sit there for the duration. If you're not actually involved in the session (whether as a player, mixer, orchestrator, producer, whatever), it can feel like time is standing still.

Given my past experiences at scoring sessions, I was hesitant about spending an entire afternoon at the Todd-AO stage to hear some of James Newton Howard's *Atlantis: The Lost Empire* (the newest Disney animated feature). My fears were immediately dispelled when Sandy DeCrescent led us out directly onto the stage while her 100-piece orchestra was rehearsing a gigantic, brass-laden action cue. (As the recording booth was small and already cluttered, guests were being seated at the foot of the enormous soundstage.) We were hit with a wall of sound, separated from the musicians only by a mixing board and conductor Pete Anthony's podium. I was overwhelmed by my good fortune; just hours earlier, Tim Curran had phoned to warn me that they had taken care of all the large-scale action music the day before. And yet there I was, sitting in front of an amazing orchestra that was playing huge, action music.

Although initially overwhelmed, I tried to take in as much as I could. There was a huge projection screen at the rear of the stage, but even when the lights dimmed it was hard to make out the images, so I concentrated on the TV screen in front of me. Early on, as I watched the cartoon and enjoyed the music, I came to a sudden realization: For just a split second, I had completely forgotten that the music was actually being performed live in front of me. The performance was so good (and more so the balance—the orchestration was such that the music already sounded “mixed”) that I felt I was simply watching the cartoon with its soundtrack already intact. Then, my eyes broke away from the screen to find violins sawing away; it was surreal. I've been close to many an orchestra and even conducted a symphony (if only for 15 minutes), but I've



HEAD SHOT: Jonathan Z. Kaplan's forehead is not actually 1" tall—it's the Bubble Vision™.

never been so near a world-class orchestra playing this kind of violent music. I wish I owned that orchestra. It would be even better than owning the New York Mets.

Blazing Atlantean Bugs!

The specific action cue that heralded my arrival at the stage underscores a scene where a swarm of what appear to be Atlantean fireflies attacks a caravan of workers/explorers. The emergence of the first wave of fireflies is accompanied by, to spine-tingling effect, trilling French horns and orchestral stingers; this will surely be less effective when dialed down in the final sound mix, but the passage is incredible at full volume. Sure, we've heard this kind of thing before from Howard and others, but the combination of this blasting effect with the image of the growing swarm was exciting. The rest of the

cue was loaded with staple JNH writing, including a moment or two that I'll be sure to play over and over again (provided this track makes the CD release).

Naturally, the cues for the rest of the afternoon were less exciting by comparison. There were a couple of pieces heavy with mickey-mousing, but more of the appropriate and not the off-putting kind. I didn't get to hear any heavily thematic pieces, but all of the cues offered up snippets of themes that are surely expanded on elsewhere in the score. I still remember several motifs, even in their deconstructed states, so I'm sure Howard's complete themes will have much to offer. Overall, the music of the afternoon session ranged from good to great—nothing new or amazing, but it was exciting, refined and perfectly matched to the film.

JNH, the Man, the Legend

James Newton Howard was, in case you are wondering, at the session. While Pete Anthony conducted and

I wish
I owned
that
orchestra.
It would
be even
better than
owning the
New York
Mets.

SCREEN ARCHIVES ENTERTAINMENT

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

Major credit cards accepted.

Write for free catalog!

PO Box 500

Linden, VA 22642

ph: (540) 635-2575

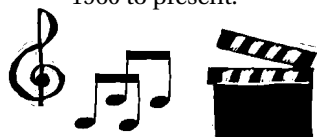
fax: (540) 635-8554

e-mail: NipperSAE@aol.com

visit: www.screenarchives.com

TV AND FILM COMPOSER'S SCORES WANTED

Avid collector desires
to purchase originals
or clean copies of
television and film scores
of music written from
1960 to present.



Sound recordings of the scores in
cassette, record or CD must be available
for purchase separately.

Please email
wmakel@pacbell.net
or call
818-906-3127

SESSION NOTES

Howard's orchestrators were actively involved in "correcting" minor problems, the composer himself was clearly in command of the situation. He was laid back, as though there wasn't an ounce of stress on him, but he was also the final word (except at the end of the day, when Sandy DeCrescent gave the throat-cut sign and yelled out "Five o'clock" right before everyone got up to leave). For all I know, the booth could have been filled with five or six Disney suits, directors, producers, whomever; but it was clear they weren't making problems. JNH was in charge. Minor musical difficulties (mostly revolving around a clarinet entrance at the onset of a certain cue) did come up during the session, but all in all the orchestra breezed through the material. Howard himself proclaimed the orchestra the best he'd ever worked with.

Just after the session ended, Howard was kind enough to invite us into the booth to listen as they ran a playback of a cue recorded earlier in the week. As it turns it, this was likely the finale of the film (if it wasn't, it sure as hell looked like it) and showcased more of Howard's controlled freneticism as in the action music we'd heard earlier in the afternoon. Bits from *Outbreak* to *Dinosaur* seeped through the cracks—there were plenty of exciting little moments. By the way, James Newton Howard shook my hand and looked at me. I said who I was, but I don't think he said who he was, because he knew I already knew who he was.

Someone Like Rolfe

The week prior to the *Atlantis* session, Jeff Bond and I ventured over to the Fox lot to see Rolfe Kent record *Someone Like You*. Even though this movie was a bomb, and is outdated, I'm going to tell you about the session. Unlike with Todd-AO, the Newman booth was huge and not at all overcrowded, so Jeff and I sat on a comfy couch in the back. We'd been sitting there, directly behind Rolfe Kent, for about eight minutes when someone off to the side finally asked us who we were and what we were doing there. Before I was able to say "Oh, nothing, we were just passing by when we saw the 'Scoring Stage' sign and thought it might be fun to stop in," Jeff callously explained that we were from *Film Score Monthly*.

We stayed for an hour only, but it was a worthwhile experience, even if for reasons different from the *Atlantis* session. Most important, this time I got to sit with Jeff Bond (Jeff had snuck away after the morning session of *Atlantis*). Jeff Bond brings his own special magic to any session he attends. What that magic is I have absolutely no idea, but it's a tangible feeling that no person who

knows him can deny. Perhaps it's the way Jeff sits there, calm and collected, but no doubt carefully holding thoughts and feelings of nightmarish death just under the surface of his skin.

Then there was Ashley Judd. Ah yes...Ashley Judd gets more attractive with each role she takes on. No, she was not at the session. But still, when I realized that it was in fact Ashley Judd that I was watching on the screen, I became more and more appreciative of the tight undershirt she was wearing. Plus, the cue they were doing kept ending right as she stretched, so the video was continually paused, after each take, on a shot of Judd arching her back and displaying her heaving (clothed) bosom to the camera.

Now that the important things are out of the way, let's move on to the music. Rolfe Kent seems like a really nice guy. I met him at a Zomba party last year and he actually stood there and talked to me for a while. When I talk to most people it seldom gets past the "Hello" stage. Rolfe Kent treated me like a normal human being, even though I am clearly not. For this I am grateful. During the *Someone Like You* session, Kent was about as laid back as JNH was at *Atlantis*; but the overall atmosphere was different...if only because it was less cluttered. Kent sat in the booth with his laptop, making changes on the fly as the session progressed. But there was no real urgency to anything; things were as relaxed as the music itself (which is in the same vein as *Election* and *The Slums of Beverly Hills*). If the producer or director was on the scene, he wasn't making his presence felt. Kent was running the show, with Bill Stromberg conducting.

While it would be silly to chronicle the slight and boring changes made to the music just to prove I was at the session, I will say that Kent made a verbal note of how remarkable a double bass pizzicato could sound in its lowest register. There. During the first break, Jeff and I stood to leave, but first we had a chance to bother Rolfe about his career. As Jeff introduced me as "Al Kaplan," I began to talk to Rolfe about Logic, the sequencer program he was using. Everyone says Logic is a hard program to learn, but for those interested, Rolfe said he had no problems at all, but that everyone seems to use it in a different way. I'd quote Rolfe, but I can't remember any given complete sentence he uttered.

By the way, lots of cool scores have been recorded at Todd-AO and the Newman stage. Yep.

FSM

When Jonathan Z. Kaplan isn't editing reviews for *FILM SCORE MONTHLY*, he passes the time stuffing boxes full of CDs with his brother Al.

New SACDs from TELARC®

Six Channel Surround SACD

- SACD high-resolution discrete surround samples the musical signal at a phenomenal 2.8 million times a second (64 times the resolution of a standard CD).
- SACD high-resolution two-channel stereo with identical sampling rate to surround.
- Hybrid layer allows playback on any CD player.



Academy Award winner Jerry Goldsmith, one of the most legendary composers of music for the screen, conducts a thrilling collection of his own work, taken from some of his greatest hits for both film and television.



Features all new recordings of every component that was on our original recording (music, cannons and bells), with the addition of the Kiev Symphony Chorus.



TELARC

DSD
Direct Stream Digital

Two Channel Soundstream Masters

- SACD high-resolution two-channel stereo samples the musical signal at a phenomenal 2.8 million times a second (64 times the resolution of a standard CD).
- Hybrid layer allows playback on any CD player.



Stravinsky: Rite of Spring
Borodin: Polovtsian Dances

"Shaw's brilliant Firebird...one of the most revealing and vulnerable moments in recorded music."

— *Ovation*



Moussorgsky: Pictures at an Exhibition
Night on Bald Mountain

"the sound is among the most opulent I have ever heard... 'Night on Bald Mountain' is as good as they come...it is highly recommended."

— *Sensible Sound*



Carl Orff: Carmina Burana

"...this is a sonic treat. Choral definition and clarity are excellent."

— *High Performance*

YAB BA DAB BA CREW

Working
with
Hoyt Curtin
at
Hanna-
Barbera

By Jeff Bond

When Hoyt Curtin died in December of last year, the world lost a cultural icon. But the composer of such instantly recognizable TV show themes as *Jonny Quest*, *The Flintstones*, *The Jetsons* and *Magilla Gorilla* was largely unknown to audiences. The fact that he was often listed as a music supervisor on the various Hanna-Barbera cartoon series he worked on—making it unclear whether or not he had actually composed music on the shows—didn't help matters.

Curtin did, in fact, compose most of the themes and a great deal of the music for Hanna-Barbera cartoons at the end of the 1950s and throughout the 1960s. Over the years he also pulled into his orbit other composers, musical directors, producers and a veteran group of musicians to assist him in supplying music for Hanna-Barbera's massive factory of animation. Curtin's training for the world of cartoon theme songs couldn't have been more effective: He came from the world of commercial jingles, eventually becoming perhaps the most successful West Coast producer of catchy advertising songs. Trained to boil down the appeal of a product in 30 seconds, Curtin applied his knack for simple yet indelible melodies to his first cartoon for Hanna-Barbera, 1957's *Ruff and Reddy*.

He went on to provide themes and music for cartoons like *The Huckleberry Hound Show* (1958), *Top Cat* (1961), *Wally Gator* (1962), *Magilla Gorilla* (1964), *Peter Potamus* (1964), *Yogi Bear* (1964), *Frankenstein Jr. and the Impossibles* (1966), *The Banana Splits Adventure Hour* (1968), *Wacky Races* (1968), *The Cattanooga Cats* (1969), *Perils of Penelope Pitstop* (1969) and *Hong Kong Phooey* (1974).

After a period of semi-retirement, Curtin did music supervision and themes for *The Smurfs* (1981) and other Hanna-Barbera series. During that period, Curtin worked with such composers as Ron Jones (*Star Trek: The Next Generation*, *Family Guy*), John Debney (*Spy Kids*, *Heartbreakers*), Mark Wolfram (*Piercing the Celluloid Veil: An Orchestral Odyssey*), Steve Taylor (*Tiny Toon Adventures*), John Massari

(*Killer Klowns From Outer Space*, *The Ray Bradbury Theatre*) and Tom Worrall (*The Tom and Jerry Kids Show*, *The Wild Women of Chastity Gulch*) among others. For some of these composers, working with Hoyt Curtin was their first major gig. And while they generally did not receive screen credit for their work, the job turned out to be an invaluable training ground for future composing assignments.

Some of the composers knew Curtin's reputation and pursued him for the job, while others just knew they might be able to get a job writing cartoon music. "I was familiar with the shows, but I didn't make the connection between Hoyt and the shows," Ron Jones admits. "I was new to the business, but when you watch all that you don't really pick up all the names. You pick up all the bigger names and Hoyt's kind of goes right by you."

A Tireless Creator

John Debney was one who was familiar with Curtin's work. "Hoyt was like a Mike Post," Debney says, relating Curtin to the man who has written countless familiar TV themes and acted as a music supervisor and brand name for their background scores. "You know who he is and you know what he's done—and I worked for Mike Post, too. Hoyt had been around a long long time by the early 1980s, and by that time he had really retired. I certainly knew who he was."

Ron Jones became one of the mainstays for Curtin in the early 1980s. "I worked on more than a hundred different series with Hoyt," Jones says. "I worked on *The Smurfs*, *Scooby Doo*, *The Trolkins*, *Richie Rich*, *Pound Puppies*—the list goes on and on. My résumé is so ridiculous with all the listings that people have told me to actually delete stuff—it's like two single-spaced pages of Hanna-Barbera credit. And they're all network shows. The first season I worked for Hoyt, I got a break and went home and was watching TV on a Saturday morning, and I had shows on ABC, CBS and NBC simultaneously."

Jones was attending a professional arranging school and doing copying to make ends meet when he saw the opportunity to get into animation. "The copyist copied all of Hanna-Barbera's stuff, and I looked at it and thought, I could do that," Jones says. "So I asked if I could deliver it. I cornered Hoyt Curtin and he gave me a shot."

At the time Curtin was working with producer Paul DeKorte at Group Four Studios. "At Group Four he'd be on a break and I asked if I could hang out and I'd be asking him little questions. And over a period of sitting there watching I told him I'd been taking film scoring and orchestration and that I understood all this," Jones recalls. "I didn't know that everything was scored with storyboards and cassette-slugged dialogue. He told me to come back next Tuesday, and I came back next Tuesday...and he said to come back next Thursday, and I came back next Thursday...and he told me to come back next

Tuesday. The third time, he said, 'Let me go out to my office.' And his office was his Lincoln Continental in the parking lot. He handed me some storyboards and a tape and said, 'Here you go.'"

Scoring by Numbers

Jones quickly discovered that scoring Hanna-Barbera animation involved more work on the composer's part than he'd anticipated. "I got home, and the storyboards from Hanna-Barbera are very cryptic," he notes. "You don't really understand what's going on. I was used to film footage but this was ridiculous. The storyboard would say six feet of somebody swishing by, and then it would go to the next panel and it would say the dialogue, and there was no continuous accounting for that time. So I realized I had to take a stopwatch and time that and add up the footage and make this huge map. It took me about four days to figure out how to do that."

Mark Wolfram found the key to entering the world of Hanna-Barbera literally at his feet. "I sent Paul DeKorte a letter at one point and on my demonstration tape I put an example of a commercial I had done for a sneaker called Snorks, which just happened to be a Hanna-Barbera character at the time," Wolfram remembers. "It sat on a shelf for a year and eventually Hoyt heard it and called me up. Hoyt said we should meet, and we had a nice breakfast at Smokey Joe's on Riverside and Coldwater. He filled me in on his career about his early days as one of the biggest jingle guys on the West Coast, and he asked if I wanted to go to work for Hanna-Barbera."

At the time Curtin and his crew were working on an updated version of *Jonny Quest*, the classic adventure series that had aired in prime time in the '60s. "The first thing I did was three or four episodes of *Jonny Quest*," Wolfram says. "It was kind of adventure music. There were more modern effects around the edges than in the '60s version, some synth drums just for some touches. Obviously at that point we were using EVI or EW1 [a woodwind synthesizer] rather than three or four woodwind players, but that was really the only concession to contemporary."

Wolfram was faced with the same working approach Jones and the other composers met. "We basically had to be our own music editors and make our own cue sheets and from that you try and hit as best you could," he explains. "But you didn't want to get too specific because everything would be used for the library, so you tried to serve the episode as best you could but still keep it broad enough to have multiple uses."

Cartoons Are a Funny Business

John Debney likewise fell into the working routine quickly, sharing scoring duties on individual cartoon episodes with the other composers. "There could be anywhere from three to four of us," he says. "Someone would get four minutes and I'd get three or Ron Jones would get three, and once you had done it for him a number of times and knew what his vocabulary was and knew the kind of endings you had to do, it was very specific the way Hanna-Barbera did it. They were librarying this music and they would use it on

other shows, so every few bars you'd have to put a hole in the music because they could take that and cut to another piece of music. It was very formulaic, but it was really fascinating and I learned a lot by doing it."

The sheer volume of music that needed to be produced made a major impact on most of the composers. "I would try to do a minimum of 20 pages a day and during the summer I'd end up working six or seven days a week, so it would be 130 pages of finished score every week," Jones recalls. "Mostly you'd get an act to work on, the whole act or sometimes a whole show. Or sometimes it would just be generic themes, like 'Can you write a bunch of chases? Can



you write a bunch of dialogue cues?' because once they had a few shows scored they'd track it. That came in handy when I did *Duck Tales* because when I got there, they said, 'How can you score nine shows and track a hundred of them?' and I said, 'Watch.' They'd say, 'Why did you do that Arabian cue?' and 'Why did you do that other cue?' and I'd say, 'Look, trust me, you're gonna need that.' All that training really allowed me to envision what needed to be done."

Jones developed his own system for keeping track of exactly what show he was working on at any given time. "You keep a notebook or a manila folder and put the themes in there," he recalls. "They'd be right there next to the piano, and I'd say 'What show are we doing?' and then any shows I'd make up themes [for] I'd put them there too so there'd be a folder with dialogue themes, one with Hoyt's themes, one with my themes and so on."

Though Curtin was only writing bits and pieces and providing show themes by the 1980s, Debney notes that Curtin's work during his first decade or so with Hanna-Barbera was far more extensive and involved a long-standing collaboration with William Hanna, a founding partner of the animation factory with Joseph Barbera. "I was told by

Curtin wrote his indelible music for JONNY QUEST in part to test his horn-playing pals

Paul DeKorte that Hoyt used to write most of the music himself," Debney explains. "I got to know Bill Hanna really well too, and Bill would really work with Hoyt on those themes and write lyrics for them even though you might never hear the lyrics. Bill was a musician and an old-school guy, and he knew how to read animation charts. He'd have storyboarded things for a two minute main title or a main title and he'd actually time it out."

Debney notes that Curtin's background in jazz was invaluable both to his jingle work and his fashioning of some of television's snappiest theme songs. "Hoyt was a jazzier," Debney says. "He was a keyboard player for one of the big bands and he was in the service. That's why his music sounds the way it does, he always loved those jazz chords, and they're fabulous."

Even in the '80s when Curtin wasn't writing most of the music, he conducted all the scoring sessions with a group

of veteran players with whom he had long-standing relationships. "Hoyt conducted everything and Paul DeKorte was in the booth," Jones says. "Before MIDI stuff came in, he and Paul DeKorte budgeted things so they could have a pretty good-sized band, but we did *The Smurfs* with six violins and a little band, and it was all take-downs of Berlioz and Rachmaninoff and Beethoven. *The Smurfs* gig was about how many classical themes can you use, because the Smurfs were these little characters they did in Europe and they tracked it all with classical music." Paul DeKorte was also a talented singer who sang on and contracted vocals for all of Curtin's sessions. "As far as musicians, I recall Gene Cipriano on woodwinds, Frank Capp and Steve Schaeffer on drums, Jerry Hey, Chuck Findley, Rick Baptist and Charlie King on trumpets. Lloyd Ulleate on trombone, Tommy Johnson on tuba and bass trombone, Vince DeRosa on horn, Clark Gassman on keyboards and Chet

Bone Torture

A Conversation with Hoyt Curtin

Gary J. Karpinski of Erie, PA, runs the *Classic Jonny Quest* website along with Lyle P. Blosser. In April and May of 1999 Gary corresponded with Hoyt Curtin via email, and the results were the following interview. You can read the entire interview at <http://www.classicjq.com/info/HoytCurtinInterview.shtml> and contact Gary through the site at <http://www.classicjq.com>.

GK: Is it true that you were writing music for commercials when you met Bill Hanna and Joe Barbera?

HC: Yes, I was writing and recording at least 10 national spots a week. One of them was a Schlitz beer spot that Bill and Joe were producing at MGM. About two weeks later they called and had a lyric they read over the phone. Could I write a tune for it? I called back in five minutes and sang it to them...Silence...Uh oh, I bombed out...The next thing I heard was a deal to record it! *Ruff & Reddy*. At that moment they had quit at MGM and started their own company. All of our first main titles were done in that fashion. *Huckleberry Hound*, *Quick Draw McGraw*, etc.

GK: What year did you start working for Hanna-Barbera?

HC: 1957.

GK: Out of all the great pieces of music that you've composed for Hanna-Barbera over the years, which ones are your favorites?

HC: *The Flintstones*, I guess because it is a kick to hear musicians jamming it. *Jonny Quest* and *The Jetsons* because they were written to provide challenges to my friends in the band. *Jonny Quest* is impossible to play on the trombone!

GK: Was all the music for that particular cartoon created and added after the animation? Or did you already have some of the pieces composed beforehand?

HC: Some of it was done as a library, the rest was done to the pictures.



GK: How many different versions of the *Jonny Quest* opening theme were there? I know that there's a longer version of it on Hanna-Barbera's *Pic-A-Nic Basket* 4-CD set.

HC: I think just those two. My pianist, Jack Cookerly, invented the synthesizer as we know it for that show. It was made of orange crates with a keyboard and thousands of vacuum tubes! Everyone in the band fell down.

GK: There was a lot of familiar music that you wrote for the *JQ* cartoon on the 1965 *Jonny Quest 20,000 Leagues Under the Sea* album. Just curious, though: Why was there a different version of the opening theme on the album? Was it one of the original "unused" themes you wrote for the cartoon? Or did you write it especially for the album?

HC: The slow *JQ* version is from a record, but the arranger was Marty Paitch, a good arranger type guy.

GK: So, you had nothing to do with the composing of that particular *JQ* opening theme version? I know on the back of the Hanna-Barbera record that you were given credit.

HC: Yes, I wrote the theme on that slow version of *JQ*, but that track, I believe, was lifted from a record that was arranged by Marty Paitch.

GK: I had read somewhere that you would collaborate with Hanna and Barbera on certain songs. They'd write the lyrics for a certain

cartoon, give them to you, and then you would write the music. Did they already have ideas on what they wanted the music for *Jonny Quest* to sound like?

HC: Yes, I usually received the lyrics and composed using them to create the main titles. Eighty-five were instrumental and 60 had vocals. *Jonny Quest* was instrumental so I just winged an adventure theme.

GK: The Band you used was incredible. How many musicians were used to record the music for *Jonny Quest*?

HC: A regular jazz band: 4 trumpets, 6 [trom]bones, 5 woodwind doublers, 5-man rhythm section including percussion.

GK: How many trombone players did you use and what was the name of that incredible drummer?

HC: Alvin Stohler or Frankie Capp usually played drums. *Jonny Quest* used 6 bones because it was so tough to play. The competition among those top players was too much!

GK: How many "takes" did you usually average when you were recording the music for *Jonny Quest*?

HC: The main title took an hour to record, but that was most unusual. Most cues were play it once and then record. I remember so well recording the [*Jonny Quest*] main title at RCA in Hollywood. I had to stay in the booth because I was laughing so hard, watching my buddies, the bone players, trying to cut that tune! Nobody would quit of course. It was written in the worst possible key for trombones...I love it!

GK: Did you use the same band to record most of the music that you wrote for Hanna-Barbera?

HC: I always tried to get the same guys when possible. They were the ones who could swing and read like demons.

GK: What was the last Hanna-Barbera cartoon that you wrote music for?

HC: *The Smurfs* series. I used classical themes and it was one of my favorites. **FSM**

Special thanks to Gary J. Karpinski for his help in assembling this article.

Record on percussion," Jones says. "The concert master on violin was Sid Sharp."

The Boys in the Band

Jones says he learned a great deal of his craft just by talking to Curtin's team members. "We had the best players on earth and that's how I'd learn," the composer says. "I'd write for them, and then I'd talk to Tommy Johnson and say, 'What did you think of my tuba part?' And he'd say he liked this part and maybe I could do this other part better. Or I'd go sit with Chet Record who was the percussionist, who had to play like a million instruments, and I'd say, 'How do you get from the timpani over to the xylophone in time?' and he'd say, 'I draw these arrows.' It was like a master orchestration class. I'd work with Lalo Schifrin on these French orchestration books, and then I'd go practice what I learned in terms of transparency and amplitude and intensity with all that writing each week. It was really a school unlike anything I've ever seen. The players were all great sight readers. They all loved the work. He made it fun and musically interesting."

According to the composers, Curtin made the job interesting in other ways as well. "Hoyt used to do certain things," Debney laughs. "I'd finish my allotment for the week, maybe 10 minutes of music, and he'd always call me on a Sunday night as I was getting ready to sit down for dinner and say 'Hey, Big John! You think you could squeeze out another two or three minutes of *Pound Puppies*?' I always knew he'd call, too, because Hoyt always intended to do some writing himself at that time, but somehow he never got around to it."

Curtin also reportedly had his own idiosyncratic ideas about Los Angeles geography. "He'd always say, 'John, can you come out and meet me halfway?' I lived in Burbank and he lived in Westwood, and 'halfway' would somehow always mean about three minutes from his house," Debney recalls. "But he knew it, he was just a character."

Ron Jones points out that Curtin had to try to keep his home life and professional life separate. "His wife thought that music was dirty," Jones says. "That somehow it was the red light district. Hoyt wasn't allowed to keep any musical instruments in the house. He kept a beat-up upright piano, where every third note didn't work, in his hall closet. But he had perfect pitch so he wrote everything from perfect pitch. We'd be at Denny's or Jack's Deli, and he would take the napkin, flip it over, write out the clef and say, 'Here's the bad guy theme' or 'Here's the Smurf lick,' and then you'd take the boards and that's what you had to go by."

Debney found himself dealing with Curtin's legacy years later when he wrote the score to the feature-length animated version of *The Jetsons*. "When I did *Jetsons: The Movie*, I was in a room with a bunch of suits, and I had gotten the job to score the movie, and it wasn't a great movie but it was a movie," Debney recalls. "They were in this meeting and they went, 'Now what are we gonna do for the main title?' And they all look at me. And I said, 'I think we should do the *Jetsons*' theme.' And they were like, 'I don't know if we really want to do that. I mean, we do have Tiffany.' They were actually proud of that! I said, 'I really think we should do the theme. I mean I'll use a bigger orchestra and fill it out a bit more, but I think we should stay true to it because when people are in a darkened theater, when this thing comes on, they're going to cheer.' I said, 'If you really want that cheer, you're going to have to



Composers who cut their teeth with Curtin included John Debney & Ron Jones

play the theme.' They were really fighting me on it. And when I went to the screening and they played the theme, people clapped."

The Undying Spirit of Adventure

Debney says he's even seen Curtin's effect on live-action directors who grew up listening to the composer's themes. "When I got called in to work on *Spy Kids* I was sitting with Robert Rodriguez and talking, and Rodriguez said, 'Maybe we could have kind of a *Jonny Quest* theme,' and my eyes lit up and so did his. He went over to his computer and he had the *Jonny Quest* theme on it. He said he used to listen to that while he was writing *Spy Kids*."

Debney still carries a flame for Curtin's themes. "For my money I think that Hoyt was completely under-appreciated for what he's done," the composer says. "*The Jetsons*, *The Flintstones*, *Jonny Quest*...plus there are ones that you don't talk about but you'd remember if you heard them, like *Magilla Gorilla*, *Wally Gator*, all that stuff we grew up on. It's so great and so catchy."

"Hoyt was a great communicator," says Ron Jones. "His themes are like *perestroika*—where one word means an entire paragraph. In English we don't have a word for it so I would say in music it's the musical equivalent of direct communication. He would always tell me to keep it simple and that there's a main thing and another thing and that's it—there's nothing else. I never heard anyone else say that except Lalo Schifrin. He would emphasize a lot of melody and then say, 'What else is left?' I try to be in that mold."

For Mark Wolfram, Curtin's joy in his work made the most lasting impact. "This is a guy who really loved what he did. There were problems on sessions. Things didn't always go the way he wanted to, and he'd have to make some changes. But most of the time this was a guy who was just having a great time. All the musicians felt the same way."

And for a man who could write music that sent chills down the spine (like *Jonny Quest*) or simply make the viewer bust out into laughter, Curtin's personal sensibility couldn't have been more appropriate. "He truly was loved, and he was just hilariously funny," John Debney says. "The beauty of Hoyt was that he took the music seriously but he had a great time doing it. He kept it light, and the musicians loved him."

FSM



KING *of the* WORLD



THE JAMES HORNER BUYER'S GUIDE *part 1*

Written by
JONATHAN BROXTON

Additional material by
PAUL BOUTHILLIER, JULIE OLSON *and* PAUL TONKS

There are few composers in film music today as controversial as James Horner. Heralded as a great new talent when he burst onto the scene in the early 1980s—a wunderkind capable of brilliant technical and artistic music composition—his reputation became blotted when it emerged that he had a predilection for re-quoting large sections of his own material in subsequent scores, as well as leaning heavily on

the classical repertoire for thematic inspiration, notably Russian greats such as Sergei Prokofiev and Dimitri Shostakovich, and American fixture Aaron Copland.

James Horner was born on August 14, 1953, in Los Angeles, the son of famed Hollywood set designer and occasional director Harry Horner, who had himself won Academy Awards for his work on films such as *The Heiress* (1949) and *The Hustler* (1961). The young Horner showed a prodigious aptitude for music, playing the piano from an early age, and eventually winning a scholarship to the prestigious Royal College of Music in London in the late 1960s. Horner studied composition under revered classical composer Györgi Ligeti, returned to the U.S. in the mid-1970s to study for a bachelor's degree in music at USC, and subsequently earned a master's degree in music theory and a Ph.D. in music composition and theory from UCLA. Eventually, Horner accepted a teaching post at UCLA and settled down for a career in musical academia.

However, Horner quickly became disillusioned with the academic world. While at UCLA, he wrote an avant-garde concert piece called "Spectral Shimmers," which was performed once in Indianapolis in 1977 but was never heard again, the performance opportunities for original classical music at that time being almost non-existent. The young composer felt frustrated by this, and bemoaned the establishment's dislike of the melodic, tonal music he so wanted to create. Having scored several student pictures for the American Film Institute during 1978, Horner soon realized that in cinema he had found the creative outlet he needed to express his musical talents. Intent on carving out a career for himself in the movie business, Horner left UCLA in 1979 and joined the staff at Roger Corman's New World Pictures, where he would encounter such visionary artists as director James Cameron, screenwriter John Sayles, special effects gurus Chris Walas and Alec Gillis, and über-producer Gale Anne Hurd. Later that year, he scored his first feature movies, a second-rate *Jaws* rip-off entitled *Up From the Depths* and a gangster flick called *The Lady in Red*, and a career was born.

Now, 22 years later, James Horner is a seven-time Oscar nominee and winner of the golden double for *Titanic* in

1997. In addition to his Academy Awards, Horner also has three Grammys and two Golden Globes to his name, wrote (along with lyricist Will Jennings) one of the most successful pop songs in music history (Celine Dion's "My Heart Will Go On"), and as a result of this association with that sinking boat movie, has achieved a level of public recognition not reached by a film composer since the heydays of John Williams, Henry Mancini and Ennio Morricone.

To date, Horner has written music for over 100 movies. A good portion of these scores have been released on CD, and this Buyer's Guide is intended to help you separate the wheat from the chaff, cutting through the hyperbole and the hearsay, and identifying those Horner scores that show him to be a supremely gifted and talented composer and those that perpetuate the common criticism that he is a mid-level hack who blatantly steals from his contemporaries to further his own career. The ratings run from ● to ●●●● and are rated in terms of and in relation to, his own works, not within the wider film music world. (See page 30 for a full breakdown of the ratings.)

I freely admit that James Horner is my all-time favorite (note I said *my favorite*, not *the best*) composer, controversies and all. He was the composer who introduced me to wonders of film music in the first place, and I will be forever grateful to him for that—therefore, this guide has been written from an unashamedly positive and pro-Horner standpoint. I believe it takes a true "shriner" to be able to ignore the smart-mouthed comments and bandwagon bravado that floods the web, and cast a critical eye over the amassed works of arguably the most successful composer of the last decade with clarity, even-handedness and lots of long words. I hope you agree.

THE SCORES IN REVIEW

Enemy at the Gates (March 2001) ●●●

Sony Classical SK-89522 - 12 tracks, 76:32

Horner's latest allows him to revisit the musical territory of his beloved Russian masters Prokofiev and Khachaturian in this large-scale re-staging of the Battle of Stalingrad, by director Jean-Jacques Annaud. Jude Law stars as a Russian conscript soldier who, after successfully killing five German invaders singlehandedly, is elevated to near-legendary status. The Nazis send their own best sniper (Ed Harris) to stop him. And so begins a deadly game of cat and mouse in the ruined buildings that loom over the Volga, as the two crack shots silently track each other's movements while the war rages around them. Horner's music combines a new central theme with a great deal of action material and several moments of overwhelming choral power to illustrate the horrors of the single bloodiest battle the world has ever seen. Much has been made of Horner's supposed "plagiarism" of John Williams' theme from *Schindler's List* in "Tania" and other cues here. Categorically, Horner did NOT steal from Williams—"Tania's Theme" is a reworking of his own "Heritage of the Wolf" motif from *Balto*, which was itself adapted from a piece by Mahler. The choral pieces in "The River Crossing to Stalingrad," "Vassili's Fame Spreads," the heartbreaking 11-minute "Betrayal" and the moving "Tania/End Credits" are worth noting. Although the overly

familiar four-note motif from countless other scores is included once again, the jackhammer intensity of its use here is impressive.

How the Grinch Stole Christmas (November 2000)

●●● Interscope 0694907652 - 23 tracks, 76:51

On Howard's big-budget live action version of the classic Dr. Seuss fairy tale stars Jim Carrey as the eponymous Grinch. Theodore Geisel's rhyming couplets are revered as holy classics of American literature and were wisely left alone by Howard, who instead concentrated on the look of his film: intricate, Oscar-winning makeup on Carrey, and inventive production design full of wacky angles, gravity-defying architecture and tapered spires. Horner's music is a combination of the emotional and the eccentric, oscillating between a lush central theme ("The Shape of Things to Come") and madcap action material in the *Casper/Honey I Shrunk the Kids* vein ("The Big Heist"). The main theme is adapted into a song, "Where Are You Christmas?" performed with cloying cuteness by Cindy Lou Who, but with grace and sincerity by Faith Hill as a stand-alone pop record. The magical "A Change of the Heart," underscores the Grinch's personality transformation with a wonderful combination of heavenly choral vocals and pseudo-spiritual chimes, and is easily the highlight of the album. Unfortunately, Interscope's presentation of the music mangles Horner's contribution, making him play second fiddle to a plethora of dialogue clips and unrelated songs "inspired by" the film from Busta Rhymes, Smash Mouth, 'N Sync and others. A 70-minute promo CD, featuring score only, was released in early 2001, the origins of which are unclear: Some maintain it was pressed for Academy Award purposes, while others believe it to be an "internal" pressing, distributed to those who were directly involved with the score's creation. Either way, it is hard to obtain outside the usual channels.

The Perfect Storm (June 2000) ●●●●

Sony Classical SK-89282 - 10 tracks, 79:03

This harrowing true story of a group of fishermen from Gloucester, Massachusetts, killed during one of the biggest storms in history boasts an impressive array of watery special effects that transports the viewer directly into the eye of the maelstrom. Horner's musical accompaniment is a two-pronged thematic attack: a long-line string piece that captures the nobility and bravery of the fishermen, and an undulating six-note motif that seems to represent the sea—powerful and mysterious, especially when performed by the low brass. The use of electric guitars to convey the working-class grit of the protagonists in "Coming Home From the Sea" is a masterstroke; the devastating dissonance of "Rogue Wave" is one of the most aurally challenging cues Horner has written since the days of *Brainstorm* and *Krull*; and the action material in "Coast Guard Rescue," although slightly reminiscent of some of the action motifs from *The Pagemaster*, generates excitement and tension. The song "Yours Forever," performed by John Cougar Mellencamp, is one of the best Horner vocals in years, rounding off an especially strong album to kick off the millennium. Collector's note: the DVD release of *The Perfect Storm* features an interview with Horner, as well as video footage of the scoring session.





Freedom Song (February 2000, TV Movie) ●

Sony Classical SK-89147 - 18 tracks, 61:55

An acclaimed TNT movie, *Freedom Song* was directed by Phil Alden Robinson and starred Vicellous Reon Shannon as teenager Owen Walker, a young black boy growing up in racially segregated Mississippi. Walker joins the Student Nonviolent Coordinating Committee to protest against racism and advocate human rights, and drives a wedge between him and his passive father Will (Danny Glover). Robinson, returning to the camera after eight years (his previous feature being *Sneakers* in 1992), brought back his old pal Horner to write the music, who was returning to TV scoring after a gap of 10 years (his last TV movie was *Extreme Close-Up* in 1990). Horner returned to the musical arena he first visited in *Bopha!* back in 1993, collaborating with famed African American a capella group Sweet Honey in the Rock, whose musical roots lie in the sacred music of the black church, including spirituals, hymns, gospel, as well as jazz and blues. Sadly, unless you are a devotee of this type of music, the album has little redeeming value. Undeniably effective in context, the music adds a level of authenticity to the film. But the music is so singular in tone that those without affinity for it will draw no inspiration. Horner's solo contributions are limited to just eight tracks and 18 minutes, and what little underscore is featured on the album tends to be of the "droning synth" variety, in keeping with the style and tone of scores such as *Vibes*, *The Name of the Rose* and *Thunderheart*. Carole King's "Song of Freedom," the last track on the album, was nominated for an Emmy Award in 2000.

Bicentennial Man (December 1999) ●●●

Sony Classical SK-89038 - 17 tracks, 66:29

A re-working of Isaac Asimov's allegorical science fiction tale *The Positronic Man*, Chris Columbus' *Bicentennial Man* tells the story of Andrew (Robin Williams), an android servant bought by a family as its housekeeper. As time progresses, Andrew begins embracing emotions, eventually developing a desire to take on the appearance of a human, and sets out on a personal quest to be recognized as a person, rather than a machine. James Horner came in on short notice to replace John Williams (who had a scheduling conflict), and wrote a series of cues that sound perfect in the movie but fan the old self-copying flames almost into an inferno. I shared a joke with a friend of mine that *Bicentennial Man* was the score where Horner finally snapped. Having stoically ignored all the comments about his plagiaristic tendencies for years, on this one he said to himself "You wanna see self-copying? I'll give you self-copying!" So what do we get? The accelerando from *Sneakers* in "The Machine Age"; the piano motif from *Deep Impact* throughout the score; the love theme from *Braveheart* in "The Wedding"; and so on. Horner's one innovation is a magical theme that represents the growing relationship between Andrew and the family's daughter, Little Miss, and is heard at its best in cues such as "The Search for Another," "A Truer Love" and in the vocal version performed by Celine Dion, "Then You Look at Me." In many ways, *Bicentennial Man* is the epitome of everything people like and dislike about Horner: beautifully arranged, emotionally apt, but

with little spark of originality. Collector's note: this score is isolated on DVD.

Epic Journeys: The Great Migration (October 1999)

●● Unreleased

A little-known part of Horner's canon, this is an IMAX film produced by the Museum of Natural History in Houston, Texas, directed by George Casey and narrated by actor Robert Foxworth (TV's *Falcon Crest*). How Horner came to score this visual extravaganza on the beauty of the African landscape is unknown, and even less is known about the film's musical content, although various reports have described it as a cross between *Legends of the Fall* and *Casper*.

Mighty Joe Young (December 1998) ●●●

Hollywood HR 62172-2 - 12 tracks, 73:06

This big-budget but flimsy remake of Willis O'Brien's 1949 *King Kong* spin-off sports an ecological sensibility and 1990s panache. *Mighty Joe Young* stars Bill Paxton and Charlize Theron as anthropologists who accompany the eponymous primate from his African highland home to an American zoo—and through the mayhem that eventually ensues when two unscrupulous big game hunters try to capture the gentle giant for financial gain. Horner's score is solid, with a noble, slightly exotic main theme given a spine-tingling rendition in "Dedication," and some incredible percussion elements toward the end of the album (although the impact of these is slightly marred by over-familiarity. Case in point: the entire choral opening is a variation on his three-note motif from *Willow*). "The Trees" is a new age variation of the main theme with soothing, cooing electronic effects. Action cues such as "Poachers," "Hollywood Boulevard" and "Freeway Crossing" are hyperkinetic reworkings of the jungle motifs from *Jumanji*, and I noticed bits and pieces from scores as diverse as *The Pelican Brief* and *A Far Off Place*. (Most important, there are snippets of Horner's previous monkey movie, *Project X*, in the *Mighty Joe* main theme.) The much-lauded "Windsong," performed in Swahili with lyrics by Will Jennings, is certainly beautiful, but was overshadowed by and similar to John Williams' melody from *Amistad*, released the year before. British readers take note: This film was released in the U.K. as *Mighty Joe*.

The Mask of Zorro (July 1998) ●●●●

Sony Classical SK-60672 - 13 tracks, 74:50

In this enjoyable action adventure Antonio Banderas stars as the masked marauder, learning sword-fighting techniques from noble old master Anthony Hopkins, thwarting a dastardly plot to steal gold from the people of California, and winning the hand of the stunningly gorgeous señorita Catherine Zeta-Jones along the way. As popcorn entertainment, *The Mask of Zorro* is a crowd pleaser with music to match. Don Jaime Hornero composed one of his most vibrant and exciting scores in years, filled with Latin temperament and fiery passion. Two central themes, for Zorro himself ("Zorro's Theme") and his love Elena ("The Confession"), dominate the score, sitting alongside a series of wickedly flamboyant action cues such as "The Plaza of Execution," "The Ride" and "Leave No Witnesses." While the use of guitars and castanets to rep-

resent the Iberian temperament is hardly groundbreaking, using handclaps and foot-stomps in the percussion section (especially in the playfully erotic "The Fencing Lesson") shows an inventiveness and a willingness to experiment with unconventional orchestrations that Horner's music had been lacking in recent years. The sheer breathlessness and continued excitement generated by the music makes this an essential purchase. It's one of the best scores of 1998, and one of the 10 best of Horner's career.

Deep Impact (May 1998) ●●●

Sony Classical SK-60690 - 12 tracks, 77:18

By far the more intelligent of 1998's two big-budget asteroid disaster movies, Mimi Leder's *Deep Impact* was more a social and interpersonal drama than an *Armageddon*-style slam-bang spectacle. And toward that end, Horner composed an attractive, patriotic, but subdued orchestral score that concentrated on the intimate rather than the spectacular aspects of the story. *Deep Impact*'s positive aspects include an excellent central theme (best heard in the conclusive "Goodbye and Godspeed," complete with choir); a gentle piano rhapsody that recurs throughout the score; one of the best romantic montages of his career to date ("The Wedding"); and a toe-curling action cue lifted directly from *Ransom* ("The Comet's Sunrise"). However, other than these moments of excellence, the score was received with a degree of disappointment by many, judged as being too low-key and introspective for a movie of this type. Trivia note: This was the movie where two main characters managed to escape from a massive tsunami (which had just engulfed the entire city of New York) by simply running up a hill...hmm, did I say this was the more intelligent meteor movie of the two?

Titanic (December 1997) ●●●

Sony Classical SK-63216 - 15 tracks, 72:23

Back to Titanic Sony Classical SK 60691 - 13 tracks, 79:04

What is there left to say about *Titanic*? It's the biggest-selling orchestral score of all time. And the one that won Horner two Oscars, two Golden Globes and numerous other awards, and made him a household name outside the cloistered film music world. There has been a considerable backlash toward Horner's *Titanic*. Now considered something of a cliché, the subject of countless parodies and heaps of scorn, it's easy to lose sight of the fact that *Titanic* is still a tremendously enjoyable work, with several moments of real beauty and grandeur. The opening sequences of the great boat leaving Southampton ("Leaving Port") and heading out into the open seas ("Take Her to Sea, Mr. Murdoch") are pure spectacle. And although the themes do not stand up to close scrutiny—the main theme, with its unusual synthesized choir, is obviously based on Enya's song "Book of Days," and the secondary theme is a revamped version of a theme in *Bopha!*—they still work in conveying the sense of adventure felt by those on board the White Star Line behemoth. When the iceberg finally hits and interrupts the revelries, the accompanying action cues ("Hard to Starboard," "Death of Titanic") are highly charged and, despite echoing parts of *Courage Under Fire*, generate a huge amount of energy, superbly affecting the sounds of death and

destruction as the "unsinkable" ship plummets. The album does begin to drag toward the end with a seemingly endless series of reflective horn elegies, but it remains one of Horner's landmark works. Oh, and there's a little ditty sung by Celine Dion in there as well...what's it called now? Audiophile's note: a DTS 5.1 edition of the soundtrack was released in October 1998, utilizing the original film mixes as approved by Horner and his staff, but encoded in Digital Surround Sound.

The Devil's Own (March 1997) ●●

Beyond Music TBCD-1204 - 13 tracks, 46:31

The *Devil's Own* turned out to be director Alan J. Pakula's last movie before his tragic death in a freak car crash, and it generated a great deal of controversy and negative publicity in the U.K. by apparently condoning and glamorizing the terrorist actions of the Irish Republican Army. In reality, the film was a fairly predictable thriller starring Brad Pitt, affecting an accent straight out of the Dick Van Dyke school of convincing local inflections. On the whole, the score is uninspired, containing dour action material ("Ambush," "Rory's Arrest/Diaz Is Killed") and bland woodwind cues ("Quiet Goodbyes") for the film's token romantic element between Pitt and Irish lass abroad Megan Doherty (Natascha McElhone). There are obvious echoes of *Braveheart*, especially through Horner's use of uilleann pipes and assorted Gaelic percussion, although on this occasion he has at least managed to get his geography right. On the plus side, *The Devil's Own* does have a gorgeous, lilting main theme (best heard in "The New World"), a thrilling Irish jig ("The Pool Hall") and a lovely Will Jennings song, "There Are Flowers Growing Upon the Hill," sung in English and Gaelic by Sara Clancy in the first and last cues, but sadly omitted from the final print of the film. The confrontational song "God Be With You," performed by Cranberries lead singer Dolores O'Riordan, is a determined and angry ballad lamenting Ireland's turbulent recent history and is one of the album's high points.

Ransom (November 1996) ●

Hollywood 162-086-2 - 14 tracks, 72:34

As an extremely late replacement for Howard Shore, Horner wrote one of his least memorable scores for Ron Howard's smash-hit revenge thriller. Mel Gibson stars as multimillionaire owner of a successful airline business, living happily with his wife and young son until the son is kidnapped by a group of thugs (led by Gary Sinise). Long sections of *Ransom* are made up of low-key, growling orchestral tracks with moody string phrasings, crashing pianos and an ear drum-numbing percussion section, much of which seems to have been

THINGS TO COME

Upcoming Assignments for James Horner

A Beautiful Mind

Ron Howard's biopic of John Forbes Nash, Jr., a paranoid schizophrenic and mathematical genius who was eventually awarded a Nobel prize, after undergoing years of personal and professional anguish through his illness. Stars Russell Crowe, Ed Harris and Jennifer Connelly. Due for release on December 25, 2001.

Four Feathers

Director Shekhar Kapur's follow up to *Elizabeth*, a World War II epic based on the novel by A.E.W. Mason, and starring Wes Bentley as a British officer in India accused of cowardice by his comrades. Also stars Kate Hudson, Heath Ledger and Djimon Hounsou. Due for release sometime in Winter 2001.

The Sum of All Fears

The fourth movie based on Tom Clancy's Jack Ryan novels, directed by Phil Alden Robinson, with Ben Affleck in the lead role, acting to stop a group of terrorists from blowing up the Super Bowl with a nuclear bomb. Co-stars Morgan Freeman and Liev Schreiber. Due for release in Summer 2002.

Wind Talkers

Action director John Woo's latest project, starring Nicolas Cage and Christian Slater as U.S. Marines in WWII, assigned to protect a community of Navajo Indians who have been acting as top-secret code breakers on behalf of the army and the government. Co-starring Peter Stormare, Adam Beach and Frances O'Connor. Due for release in November 2001.

FSM

lifted wholesale from earlier scores such as *Aliens* and *Clear and Present Danger*. It's obvious that Horner had little time for innovation, and that he resorted to a number of stock-in-trade motifs to carry the action. Still, there are several familiar Horner-esque touches in the orchestration, one memorable action cue in "The Quarry" and a stirring horn theme that finally breaks out at the end of the

6 MOST-ASKED QUESTIONS ABOUT J.H.

Q: What musical instruments does Horner play?

A: In addition to the piano, Horner studied French horn as a second instrument, and played in a brass quartet while he was a student in England. There are also reports of Horner having played a variety of wind instruments, including pennywhistles and pan pipes, on certain scores.

Q: What's the deal with that accent?

A: The common consensus is that it is a little "affected" and that he sometimes uses an English inflection in his voice when he wants to project an aura of "class." It is common knowledge that Horner spent much of his childhood in London, and that he moved back to California in his early 20s after graduating from the Royal Academy. Linguists would say that, culturally, that's a confusing trip to make and could have altered his speech patterns. However, for some interviews it's on, for some off. For some award acceptances, on and off. Knowing a little bit about Horner's character (he's quite shy), it could be that during nervous times or enthralled times or other occasions, the accent just suddenly reappears. If he's accepting an award and is overwhelmed, he may lapse into it and not realize. That's one theory. Of course, he could also just be trying to project an image of superiority.

Q: Is it true Horner dated one of Jerry Goldsmith's daughters?

A: Yes, he dated Goldsmith's daughter Ellen in the 1970s, although he subsequently (and somewhat bizarrely) claimed to have never heard of either Goldsmith or John Williams until he scored *The Hand* in 1981. Guess he wasn't the kind of brilliant up-and-coming composer you could bring home to meet Dad.

Q: Do Horner and Goldsmith hate each other?

A: Well, they are not exactly bosom buddies. When Horner first started out, Goldsmith was apparently very supportive and helped him with his career. But they had something of a falling out in the mid-1980s. Jerry's son Joel, also a composer, has gone on record saying of Horner: "I call him Jamie, because it annoys him."

Q: What are the rarest Horner CDs?

A: You can look to pay over \$100 for a numbered copy of *Vibes*, released as part of Varèse Sarabande's collectors series. The gold-disc score-only promo of *Apollo 13* is also rare, valued at over \$50. Some of the other, early Varèse releases of Horner scores (such as *Gorky Park* and *Where the River Runs Black*) are scarce, as are the Big Screen Records releases (*Searching for Bobby Fischer*, *The Pelican Brief*) and the Fox Records releases (*Once Upon a Forest*), which have long since gone out of print as a result of their labels collapsing. Other scores often considered "rarities" include *Red Heat*, the original Southern Cross release of *Krull*, the original Polydor release of *Cocoon*, *Batteries Not Included*, the American pressing of *Willow* and the French and German pressings of *The Name of the Rose*.

Q: How can I get in contact with Horner?

A: The best way is to write to his agency, Gorfaine/Schwartz, at 13245 Riverside Drive, Suite 450, Sherman Oaks, California 91423, U.S.A.

interminably long "The Payoff/End Credits." However, nothing quite prepared me for just how awful the last six tracks are: a succession of evil, thumping drum-and-bass efforts courtesy of Smashing Pumpkins' front man Billy Corgan. Hideous.

To Gillian on Her 37th Birthday (October 1996) ●●●

Epic Soundtrax EK-67886 - 8 tracks, 37:11

Director Michael Pressman's adaptation of Michael Brady's acclaimed stage play stars Peter Gallagher as David Lewis, a lonely 40-something still mourning the

death of his beloved wife Gillian (Michelle Pfeiffer) in a boating accident two years previous. During a family gathering at David's house to celebrate Gillian's birthday, Peter's daughter and in-laws try to bring Peter out of his funk, and return him to reality...but, unknown to them, Peter continues to be visited by, and receive affection from, his wife's ghost. This is a small, intimate film that required a small, intimate score, and although Horner rarely writes for such low-profile movies, he delivered a soft romantic effort much in the same musical mold as *The Man Without a Face* and *Searching for Bobby Fischer*. Written mainly for hushed brasses, airy flutes and a wash of strings, the main theme is strong, receiving two extended renditions in "A Far Away Time/Main Title" and the 12-minute "Saying Goodbye/End Title." However, aside from an unexpectedly stark action cue, "The Boating Accident," much of the rest of the music tends to simply float by—charming and graceful, but underwhelming. Like the sandcastles in the film, Horner's *To Gillian* is easily disposable, and disappears from memory once you've finished listening to it. In Europe, the film was released straight to video, and the soundtrack only made it into a few specialty stores.

The Spitfire Grill (August 1996) ●●●●

Sony Classical SK-62776 - 14 tracks, 50:14

The *Spitfire Grill* has an interesting background. Originally entitled *Care of the Spitfire Grill*, Lee David Zlotoff's debut feature about a female convict released from jail and re-settled in a quiet Maine town with a cantankerous diner owner (played by Ellen Burstyn) won the Audience Award at the 1996 Sundance Film Festival, despite having a relatively mediocre score by an unknown (and still unnamed) composer. Subsequently picked up for release by Castle Rock and Columbia Pictures, the powers that be called Horner and asked him to re-score the movie, in the hope that it would give the movie a much-needed emotional boost and increase its marketability. Horner did that, and then some. *The Spitfire Grill* is Horner's personal ode to the American countryside, containing a lovely set of dreamy, faraway cues that expertly depict the idyllic life the town offers. "An Uncertain Future," "The Trees" and the lovely "A Healing Balm" offer delicate, pastoral melodies with a warm, inviting, but slightly mysterious feel, and although some of them echo the stylistics of earlier scores like *House of Cards* and *Sneakers*, they nevertheless offer a previously unheralded affinity and nostalgia for the rural way of life. However, the masterstroke is the lively, country-style guitar-driven motif that Horner surreptitiously introduces in "Reading the Letters," and which is later given the full-orchestra treatment in "Care of the Spitfire Grill," easily one of Horner's most attractive end-title cues.

Courage Under Fire (July 1996) ●●●●

Angel 7243-8-53105-2-2 - 10 tracks, 54:38

Director Edward Zwick's powerful but flawed movie starring Meg Ryan and Denzel Washington follows a military investigation into the circumstances surrounding the death of a helicopter pilot shortlisted for the Congressional Medal of Honor after being killed in

action. Working with Zwick for the third time, Horner makes the centerpiece of his score a moving string and horn elegy (simply titled "Hymn"), which seeks to capture the nobility and bravery of the soldiers who lay down their lives for their country—it's given a superb final performance in the 14-minute final cue "The Medal of Honor/A Final Resting Place." However, the score spends too long in emotional manipulation territory, and after a while becomes redundant. The fact that much of the music closely resembles parts of *Glory*, *Legends of the Fall* and *In Country* doesn't help either. But the 10-minute action cue—"Al Bathra/Main Title"—generates a fair amount of excitement, beginning with a sampled sound of whirring helicopter rotor blades, and working electric guitars into a powerful orchestral mix. Although undeniably effective, the underlying ostinato and many of the chord progressions would be later used to much greater effect during the sinking sequences in *Titanic*. This score was released on the classical label Angel, and is slowly going out of print.

Balto (December 1995) ●●●

MCA MCAD-11388 - 13 tracks, 53:40

Horner's most recent animated movie score, *Balto*, is an enjoyable film based on a true story, about a crossbreed dog/wolf who saves an entire community by carrying a shipment of badly needed medicine across the icy wilderness of turn-of-the-century Alaska. The animation is surprisingly impressive, the humor sharp and scathing, and at times the action is exciting—a factor helped in no small part by Horner's score. Although the main theme is not as prominent as one might have liked (the lack of a strong theme is the score's only major drawback), there is still much to admire, especially with notable performances in "The Journey Begins" and the rousing choral finale "Balto Brings the Medicine!" "The Dogsled Race," "Grizzly Bear" and the last minute or so of "Balto's Story Unfolds" are particularly effective action sequences, while "Heritage of the Wolf" sees Horner in full-on heroic mode, performing an identifiably Russian theme with subliminal echoes of *Apollo 13*, Mahler and John Williams, and which would later be re-worked into the main theme for *Enemy at the Gates*. Also included are two renditions of the song "Reach for the Light," which has suitably inspirational lyrics and is performed by Steve Winwood. *Balto* is becoming rarer, so Horner fans should snap this one up whenever they see it.

Jumanji (December 1995) ●●

Epic Soundtrax 481561-2 - 13 tracks, 51:09

Caution: Board games can be hazardous to your health. Especially when the board game in question is called Jumanji and, depending on what numbers you roll on the dice, it brings to life lions, monkeys, deadly spiders and big game hunters. The fourth Johnston/Horner pairing after *Honey, I Shrunk the Kids*, *The Rocketeer* and *The Pagemaster*, *Jumanji* brought forth a loud and frenetic score that keeps the action moving on-screen but has little appeal on disc. The "Prologue and Main Title" is reminiscent of *Something Wicked This Way Comes*; "A New World" and "Alan Parrish" feature one of Horner's familiar soft and gentle

woodwind themes; and "Monkey Mayhem," "The Hunter" and "Jumanji" are clever, well-written action cues featuring all kinds of dissonance—the former even going so far as to mimic the *Honey, I Shrunk the Kids* orchestrations, and the latter featuring a mesmerizing set of trumpet triplets. By the end of the album, though, the constant, unrelenting musical battery gets tiresome, and you'll long for calmer waters. Collector's note: This score is isolated on DVD.

Jade (October 1995) ●

Unreleased

A nasty thriller in every sense of the word, William Friedkin's *Jade* was a terrible flop for Paramount Pictures, and brought former *NYPD Blue* star David Caruso's career to a screeching halt almost before it had started. Caruso starred as David Corelli, a San Francisco cop called in to investigate the death of a prominent attorney. When the prime suspect emerges as being the wife of his best friend, Corelli finds himself with a terrible case of misplaced loyalty as he tries to prove her innocence and find the real killer. Friedkin and Horner allegedly locked horns so violently over the music that Horner, bound by a water-tight contract, intentionally wrote a horrible score just to annoy the notoriously difficult auteur. How much of this is true is unknown, but the result is certainly one of Horner's least impressive efforts and, up until the release of the IMAX film *Great Migrations* in 2000, remained his most recent unreleased score. In the end, Friedkin replaced much of the score anyway, tracking in a series of new age ambiances from singer/songwriter Loreena McKennit ("The Mystic's Dream") and extracts from Stravinsky's *The Rite of Spring*. A couple of Horner cues do remain in the final mix, notably an unusual main-title cue that features some interesting Indian and Arabic influences and a set of tortured, groaning string figures. The only things going for *Jade* are a scintillating car chase around San Francisco (can anyone say *Bullitt*?) and a provocative poster, which could have been turned into a wonderful CD cover had somebody seen fit to release it. Recordman would have been in raptures.

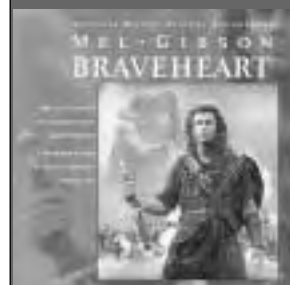
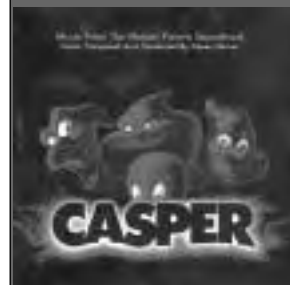
Apollo 13 (June 1995) ●●●

MCA MCD-11241 - 23 tracks, 72:45

MCA MCA3P-3432 - 12 tracks, 58:31 (Official Promo)

MCA MCAD-11316 - 23 tracks, 72:45 (Gold Edition)

Soundtrack fans were apoplectic over MCA's dire treatment of *Apollo 13*, one of Horner's best scores of the '90s, which was hamstrung by a marketing decision that resulted in an album burying much of the score under a collection of assorted period pop songs, narration from Walter Cronkite and dialogue from the film. The film itself was one of 1995's biggest box-office hits, directed by Ron Howard and starring Tom Hanks, Kevin Bacon and Bill Paxton as the three astronauts caught up in one of NASA's darkest hours aboard an ill-fated mission to land on the moon. Horner's Oscar-nominated music is a celebration of this drama at its best. "All Systems Go/The Launch" and "Re-Entry and Splashdown" are the undisputed highlights of the album, reveling in musical hero-worship, and highlight-



ABOUT THE RATINGS

While we call this a buyer's guide, it's really a listening guide, including mention of films with unreleased scores. Bear in mind that these scores are relative to the rest of the composer's output, and do not compare directly to the ratings in our regular SCORE section.



A must-have. One of his finest works; belongs in every soundtrack listener's collection.



Highly recommended. Close to being a classic, with lots of replay value.



Recommended with reservations. A score with representative moments but not a consistently enjoyable listen.



For completists only. Really, don't you have more important things to spend your money on?

ing Tim Morrison's superb trumpet solos to great effect. Other cues, like "Master Alarm" and "Manual Burn" are loud and frantic, epitomizing the tense nature of the mission, while "The Darkside of the Moon" explores the mysteries of space through Annie Lennox's haunting vocal representation of a motif first heard in *Sneakers*. Shortly after the original release debacle, MCA issued a rare score-only Oscar promo containing five additional cues and approximately 14 more minutes of music. Although expensive at \$50 or more, it's well worth seeking out since it gives a truer impression of the score's intentions and makes for a far more enjoyable listening experience. Several weeks after these first two releases, MCA reissued the regular song/score combination CD as a gold "Special Edition Ultimate Masterdisc" disc, encoded in Dolby Surround. With the same tracks and running time, it added even more narration and sound effects overtop portions of the score cuts, adding insult to injury for those who were already displeased with the original issue and couldn't locate the promo. An Australian release of the *Apollo 13* soundtrack was actually a 2-CD set (MCA MCAD-211358-B), featuring the same artwork, with Disc 1 identical to the North American domestic song/score combination issue and Disc 2 consisting of 15 tracks of additional "inspired by" period songs (no score) by the likes of Aretha Franklin and Steppenwolf.

—J.B./P.B.

Casper (May 1995) ●●●

MCA MCD-11240 - 15 tracks, 73:12

This big-screen version of the classic cartoon strip was a critical misfire, mainly because it literalizes the origin of its title character: Not content with merely being a friendly ghost, Casper is now the spirit of a dead child who has returned from the grave to benignly haunt the house in which he once lived—and which is now inhabited by a paranormal investigator (Bill Pullman) and his skeptical daughter (Christina Ricci). Horner's musical take on the proceedings fluctuates wildly, jumping between at least three different musical styles in consecutive cues. Huge, brassy, Korngold-style swashbuckling flourishes typify "First Haunting/The Swordfight"; kooky comedic marches that seem to be trying to "out-Elfmán" Elfmán are the name of the game in "March of the Exorcists." Other tracks feature church organs, offbeat choral parts and even snippets of *The Land Before Time*. However, it's the heartbreaking gossamer theme for Casper himself, given rapturous performances in "Casper's Lullaby" and the beautiful "One Last Wish," that makes the album a worthwhile purchase: it's easily one of Horner's most elegant and emotional pieces. *Casper* has its fair share of highlights, but much like the film, it ends up hitting just off-center. Also included in the album are two pop songs, by country star Jordan Hill and aging rocker Little Richard.

Braveheart (May 1995) ●●●●

London 448-295-2 - 18 tracks, 77:55

More Music From Braveheart London 458287 - 25 tracks, 68:33

One of Horner's true masterpieces, and the score that began his infatuation with Celtic music, *Braveheart* should have won the Best Score Oscar in 1995. A moving

testament to the nobility and patriotism of 13th-century Scotland, Mel Gibson's tremendous movie saw him directing himself in the lead role of William Wallace, a commoner who raises an army against the English and becomes a national icon that unites warring Scottish clans—attracting the attentions of the unhappily married Isabelle, Princess of Wales (Sophie Marceau) along the way. The core of the score is filled by two romantic themes, with the tender "The Secret Wedding" depicting Wallace's love for his wife (who is eventually murdered by English invaders), and the rapturous "For the Love of a Princess" giving voice to the passion felt by Isabelle. Visceral, savage battle sequences in "Revenge," "The Battle of Stirling" and "Falkirk" counterbalance the lush romance, and many cues feature sparkling solos for traditional instruments, including the now-clichéd uilleann pipes and bodhrán drums—yes, they are Irish, but the decision to use them was a musical rather than a geographical one. At 78 minutes, *Braveheart* is overlong on CD and is by no means subtle, but it remains a powerful score. A note for collectors: the North American pressing of *Braveheart* features Gibson standing in full battle regalia, surrounded by a green border. In Europe, the CD cover is black, and features the heads of Gibson and Marceau above a shot of an army of soldiers.

Legends of the Fall (December 1994) ●●●●

Epic Soundtrax 478511-2 - 13 tracks, 75:15

This is a biased appraisal of *Legends of the Fall*, mainly because this score was the one that first introduced me to the glories of film music, and remains my favorite of thousands I have heard to date. Sadly, *Legends of the Fall* was not a great movie. Adapted from Jim Harrison's popular *Reader's Digest* novella by director Edward Zwick (with whom Horner previously worked on *Glory*), the film purports to be an epic family drama set in early 20th-century Montana, encompassing themes of love, honor, destiny and the spectre of war. In reality, it's trite and unconvincing. However, Horner was inspired enough to deliver the standout score of his career—a piece of music rich with undiluted Americana, boasting one of the most beautiful and stirring central themes he has ever composed ("Off to War"); two or three equally exquisite sub-themes and leitmotifs ("The Ludlows," "Alfred Moves to Helena"); one scintillating action sequence ("Samuel's Death"); and a finale ("Alfred, Tristan, The Colonel, The Legend...") that amazes with its grandeur, thematic diversity and unashamed emotional high. Collector's note: This score is isolated on DVD.

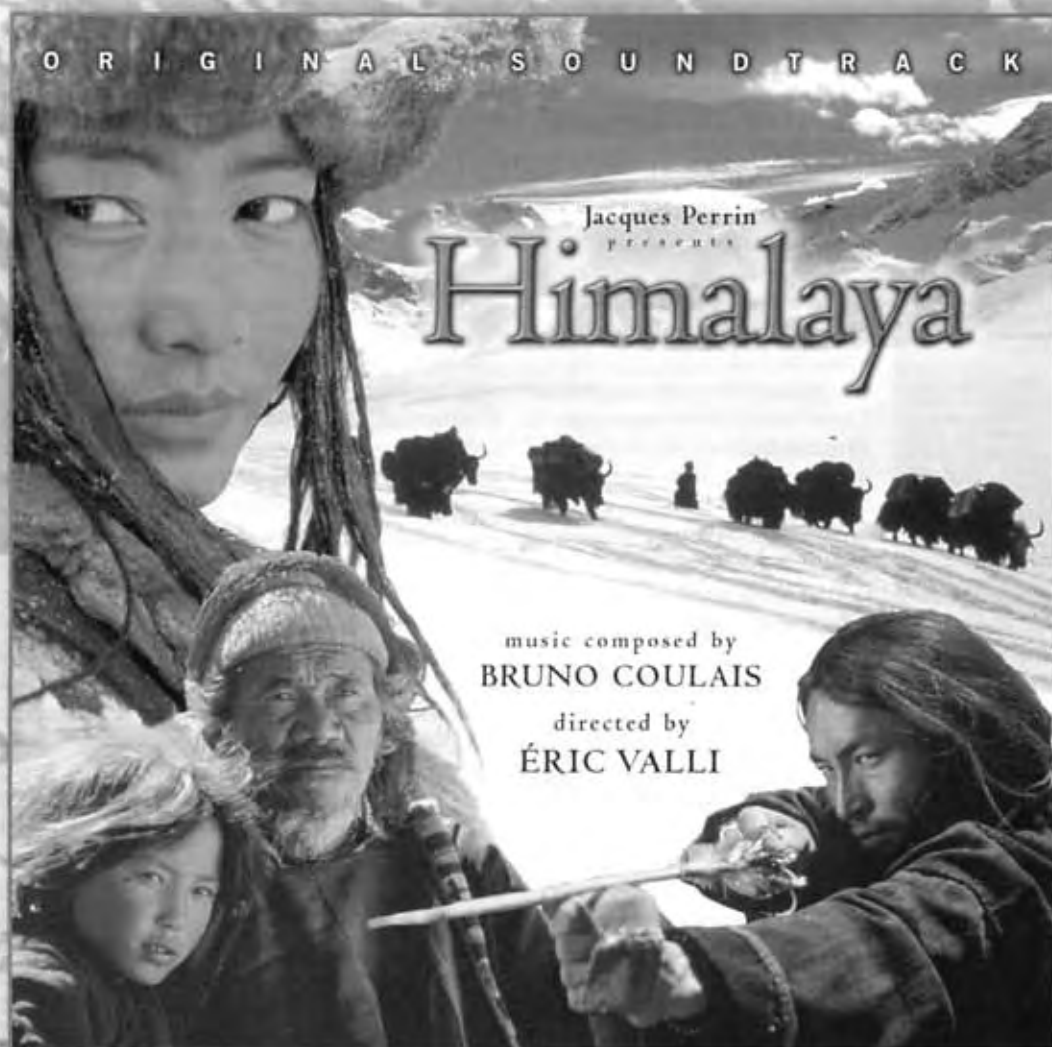
Next Time

We examine the great transitional period of Horner's career, after he was enthusiastically-received by soundtrack fans but before he became an object of affection for blockbuster film producers and pre-teen girls. **FSM**

Jonathan Broxton is a freelance film music journalist based in Sheffield, England. He is the editor of the film music website Movie Music UK (www.shef.ac.uk/~cmjwb/mmuk.htm), acts as a film music consultant to the Royal Philharmonic Orchestra in London, has written liner notes for Prometheus Records, and has had over 50 articles published in the film music press around the world during the last three years.

Himalaya

Original Music Composed and Orchestrated by Bruno Coulais



The haunting new soundtrack from the
Academy Award™-nominated film.

www.virginrecords.com



©1999, 2001 Galatee Films, under exclusive license to Virgin Records America, Inc.

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

BEST ★★★★★
REALLY GOOD ★★★★
AVERAGE ★★★
WEAK ★★
WORST ★

The Mummy Returns ★★★★★

ALAN SILVESTRI

Decca 440 013 983-2 • 19 tracks - 73:34

Alan Silvestri takes over the *Mummy* franchise, writing almost two hours of music in a grueling three weeks. The result is a score that is more traditional than Jerry Goldsmith's original—but just as loud and even more frenetic.

While Goldsmith's score crossed his *King Solomon's Mines* action style with appropriate nods to Maurice Jarre's *Lawrence of Arabia*, Silvestri's broader gestures hearken back to the golden age of biblical film scoring in the '50s, specifically Miklós Rózsa's *King of Kings*. Another necessary touchstone of both *Mummy* scores is



Raiders of the Lost Ark, and Silvestri provides the film's heroes with a unifying fanfare that's brighter and more agile than Goldsmith's. This theme figures strongly in cues like "Evy Kidnapped" and "My First Bus Ride," which bustle with Silvestri's trademark quivering action effects. The melody is almost always hammered through at a breakneck tempo, as if Silvestri is somehow trying to make up for the past six years of his slower, heavier action themes (*Judge Dredd*, *Eraser*, *Volcano*).

"Just an Oasis" introduces some of the traditional fixtures of the biblical epic sound, and in general the score's Easternisms evoke old Hollywood more than any real Middle East. In "Imhotep Reborn" and "The Mushy Part," Silvestri even quotes the traditional "death

cometh to me" chant song quoted by Bernstein for the Angel of Death in *The Ten Commandments*.

"Medjai Commanders" is Silvestri's take on the epic sweep and power of a biblical epic and it fits the bill nicely, forming an attractive lyrical centerpiece to the score.

While Silvestri reportedly wasn't forced to re-use any themes from Goldsmith's original score, "Rick's Tatoo" and "A Gift and a Curse" at least conjure memories of Goldsmith's wailing choir and slow, pulsating menace theme from the first film. Silvestri even underscores the first appearance of the Mummy ("Imhotep Unearthed") with the eerie, howling trombone slides that have been a hallmark of Goldsmith's style since the '60s.

Silvestri also brings out a supernatural edge in "Evy Remembers," which focuses on Rachel Weisz's character and her memories of a former life in which she was an Egyptian priestess who engaged in sexy, exposed-bellied, mortal combat with Imhotep's love Anak-Su-Namun. Silvestri brings a chanting, ritual feel to this sequence, but the music plays second fiddle here. There's also a good deal of reinterpreted *What Lies Beneath* (a score that sometimes accidentally sounded "Egyptian," due to its harmonic-minor thematic material) scattered across these types of cues, along with several literal quotations of Silvestri's Gene Hackman theme from *The Quick and the Dead*. The album wraps up with a four-minute rock song, Live's "Forever May Not Be Long Enough," which seems to have no point other than to provide the opportunity for a *The Mummy Returns* rock video—probably starring The Rock. Forever may not be long enough to never hear this song again.

Because of a compressed schedule, the climactic cues of *The Mummy Returns* had to be recorded in Los Angeles rather than London; therefore, none of

them are on the soundtrack CD. This is especially disheartening because the film closes with a big end title piece wherein Silvestri adds choir and percussion to a moving presentation of the love and mythic themes.

But Decca's album is still filled to the brim and should leave you out of breath, *almost* incapable of whining for more. *The Mummy Returns* is so loaded with dramatic Silvestri that some of it has to be good—and a lot of it is. There are plenty of gorgeous and exciting moments, but to quote a line from Silvestri's breakthrough film, much of the action music is "just too darn loud."

—Jeff Bond and the Kaplans

The Mexican ★★★ 1/2

ALAN SILVESTRI, VARIOUS

Decca 440 013 757-2

23 tracks - 49:03

Alan Silvestri's first collaboration with director Gore Verbinski was on the 1997 comedy *Mouse Hunt*, a film with just enough unexpected dollops of pitch-black humor to keep things interesting. Silvestri's score was an asset—it didn't resort to obvious mickey-mousing techniques (no pun intended) to blow the comedy out of proportion. His score (33:36 of the album) for Verbinski's second film, *The Mexican*, isn't as effective, and as an addition to Silvestri's canon of music, it's fairly routine. In many respects it's a similar effort to the neo-Morricone stylings he employed for *The Quick and the Dead*. The "Main Title" introduces a familiar-sounding theme for trumpet and choir—it's an obvious, albeit appropriate, nod to Morricone's spaghetti-western style. "Blame Shifting" introduces a secondary theme for harmonica, a more meditative theme, yet with a slightly off-kilter comic edge, appropriate for the film's oddball combination of dark humor and violence. The harmonica also plays a part in "40% Client," where another, more whimsical theme is

introduced, this time with guitar and choir patches leading into an exciting frenzy of orchestral tuttis.

As the album goes on, repetition starts to set in, and Silvestri's motifs aren't developed much—most of the short score cues on the album rehash one of his three primary themes in similar forms. There's nice, low-key suspense writing in "Frank's Dead," with simple, moving string writing counterbalanced by eerie textural effects, ending in a sharp attack of string glissandos straight out of *What Lies Beneath*. The cue covers a remarkable amount of ground in less than three minutes; it's a shame the rest of the album doesn't have as much to offer. Many cues are simply filler, they don't forward themes or introduce harmonic developments; instead, we get funky "walking" cues like "Jerry & Ted to Pawn Shop." "It's Cursed, That Gun" and "A Miracle" form the climax of the score's thematic material, but there's not a whole lot of energy behind them. It's disheartening that Silvestri has to keep doing Morricone homages when he has his own dynamic western style as evidenced in *Young Guns II*. But that's not his fault...he has to provide what he's asked for. And for this film, pastiche is appropriate.

—Jason Comerford

Great Composers: Georges Delerue ★★★★★

GEORGES DELERUE

Varèse Sarabande 302 066 223 2

Disc One: 13 tracks - 77:06

Disc Two: 11 tracks - 76:30

As part of their ongoing Great Composers series, Varèse Sarabande has released a two-disc set of Georges Delerue's film scores. The bad news is that the label has essentially culled most of its material from a series of Varèse Sarabande CDs released in the early '90s called *Georges Delerue: The London Sessions*, three CDs' worth of material from either the original soundtracks or specially

conducted versions by Delerue himself. Delerue fans have had these CDs in their collection from the beginning, so this new release is sort of a disappointment, as many of his scores have yet to be released in CD form (in particular, the Oscar nominated *Julia*). Plus, in order to make way for some of his later scores, a couple of tracks from that 3-

CD set are even missing (like the ones from *True Confessions* and *Salvador*), which means that newer Delerue fans who missed the earlier releases will be disappointed not to have these gems as part of the new collection.

OK, gripping session over. Let's focus on the good...and in every other way, this 2-CD set is beyond words. Instead of buying the three London Session CDs, it is now possible to have all this great music in one collection (at the single-CD price). This is a blessing, especially for the casual Delerue fan.

It's sad to see so many bad movies on Delerue's résumé, with many memory-taxing titles like *A Little Sex* and *Man Trouble*. Still, Delerue was always professional, and each of his scores offers something beautiful. I remember being dragged to see a silly late '80s Ally Sheedy comedy called *Maid to Order*; when I saw Delerue's name during the opening credits, I was saddened to think he had to score such a movie, but I was also glad that my movie-going experience would not be a total waste. And, it wasn't. His score for *Maid to Order* was whimsical and light, befitting the fractured fairy tale.

Delerue did, however, score respectable movies, and he received five Academy Award nominations. Highlights from this album include George Cukor's *Rich and Famous*, a pseudo-serious movie starring Jacqueline Bisset and Candice Bergen as rival authors, which has become an



underground camp classic ("Proust was a homosexual *and* a Jew!"). Delerue, however, scored the movie as if the filmmakers had reached new heights of sophistication, using a beautiful piano melody bathed in gorgeous orchestral accompaniment. Never released, the music can finally be heard and appreciated,

although the previously released coda on Vol. 1 was unfortunately left off the new CD.

Delerue received his last Oscar nomination for another chick flick, the somber but wildly over-the-top *Agnes of God*, Norman Jewison's film about a crime investigation involving a nun who kills her baby. As much as I love quippy Mother Superior movies (Anne Bancroft does the honors here), the only redeeming factors in this one were the creepy performance by Meg Tilly as the nun and Delerue's 100% reverential score, which incorporated a female choir. The suite starts with the voices and then segues into the main theme played by solo flute (a Delerue favorite). Everything comes together in the main body of the 10-minute suite with full orchestra and voices. Although the entirety of the score is not quite this tonal, this suite highlights Delerue's greatest strength: melody.

Delerue and director Bruce Beresford have collaborated on many films, including *Crimes of the Heart* and *Rich in Love*, the composer's last score. For the epic drama *Black Robe*, Delerue not only delivered a gorgeous score, but also a surprising choral track. I remember first hearing the choral piece on a compilation CD, and I was disappointed that they decided to sample a source cue instead of Delerue music—until I realized Delerue composed the choral track as well. I believe this is Delerue's ultimate score; his most experimental, his simplest

yet most challenging—a triumph in every way. This is the work of a veteran composer rediscovering himself and his craft.

This review barely touches on the many other riches in this collection. From the unused music from *Something Wicked This Way Comes* (which would eventually be scored by James Horner) to *Platoon* (the theme from which is every bit as heartbreaking as Barber's *Adagio for Strings*, which Oliver Stone opted to use instead) to his homage to Francois Truffaut, this two-hour-plus collection is a historical document of a great composer. If the only Delerue you have is his contribution to the *Amazing Stories* CD, you are in for a treat with this collection. This is an essential album in every serious film score lover's library.

—Cary Wong

Pollock ★★★★★

JEFF BEAL

Unitone 025 201 • 17 tracks - 44:33

Pollock was a labor of love for actor/director Ed Harris; he reportedly worked on this project for 10 years before it finally made it to the big screen. The film is a realistic biography of American abstract expressionist artist Jackson Pollock (best known for his drip paintings). Harris threw himself so completely into the role he was able to recreate a lot of Pollock's work (or at least style) on-screen. And Marcia Gay Harden surprised with her Best Supporting Actress Oscar win for her portrayal of Pollock's wife, Lee Krasner, who more or less sacrificed her art for the sake of Pollock's.

Jeff Beal is a jazz composer and accomplished trumpeter who has written scores for many TV movies, including the acclaimed *The Passion of Ayn Rand*. This is his debut soundtrack CD (although it is noted that he played trumpet and synthesizer on the CD *John Williams Conducts John Williams: The Star Wars Trilogy*). His jazz background is evident in *Pollock*, which also touches on a kind of Copland-meets-Adams Americana minimalism.

Beal's best moments are his lively cues, which like Pollock himself, seem to feed on the

excitement generated by creativity. The joyful and refreshing "Alone in a Crowd" is one such cue. The beautiful "Stroke of Genius" starts off slowly with a mournful horn, but as Pollock starts to paint, the music bursts into vibrant strings, followed by piano, percussion and a host of other instruments. This cue is inspiring without being intrusive in the scene. The virtuoso piano cue, "Art of This Century" is also interesting because Beal applies modern music to comment on the modern art world. These kinetic cues are nicely balanced by the more quiet cues detailing Pollock's life in Long Island. Beal incorporates reflective string passages and piano, as in "A Letter From Lee."

This is a fine score to introduce the film scoring world to a new, worthy composer. As Krasner said to Pollock after seeing his first splatter painting, "You've cracked it wide open." So has Beal. —C.W.

More Music from the Motion Picture Gladiator ★★

HANS ZIMMER

Decca 440 013 192-2 • 18 tracks - 55:35

Depending on whom you listen to, Hans Zimmer's *Gladiator* was either the most over-praised or over-criticized score of 2000. In either case, it was certainly the film score with the highest profile. The original soundtrack album was lengthy but managed to omit a few highlights, leaving this follow-up CD a foregone conclusion. But you have to give Zimmer credit for doing more with this effort than simply dumping the few remaining cues not included on *Gladiator, Volume One*.

One of the selling points of this new album is Zimmer's voluminous liner notes, which outline his strategies for most of the major motifs and effects heard in the score. The most obvious missing pieces are here (notably the propulsive "Homecoming," the music for Maximus' journey to the provinces as a wounded slave and the climactic dramatic cues leading up to the film's final duel), but much of the rest of the album is composed of Zimmer's mock-ups as well as some failed experiments, making this an unusually

intimate peek into the creative process of creating a film score.

Zimmer's alternate takes (like "The General Who Became a Slave") allow the listener to hear fuller readings of themes that only linger at the corners of the finished score. And his synth mock-up for the film's opening battle scene ("Gladiator Waltz"), while impressively complete, still suggests that some of the interesting development in the piece might be due to the contribution of collaborator Klaus Badelt, who also

and Goldsmith never will. *Gladiator* will never stand as a work of modern classical composition the way Alex North's 1963 *Cleopatra* is even now being re-introduced to the world. Where North's was a distinctive and trained individual voice, Zimmer is an admitted collaborator who approaches his work much more like the leader of a rock band than a cloistered scribe expressing his own personal voice. But that methodology and sensibility makes him appeal to an audience that's at least as broad as John Williams'. Purists may argue that

scores. The Koch recording has superior sound and more music, but was a poor substitute because, while conductor James Sedares brought much passion to the love theme for Rodrigo and Chimene, his treatment of the action music was lacking. Rózsa's own recording, however, is definitive.

The score itself—in which Rózsa combined carefully researched aspects of 11th-century Spanish music into the fabric of the epic style he created with *Ivanhoe*, *Ben-Hur* and *King of Kings*—is a wondrous blend of adventure and romance, making

an indelible impression on a listener. (I remember playing the Koch recording at the record store where I worked; everyone who had seen the film recognized the music.)

The Chapter III release, like the Sony CD before it, replicates the selections found on the original MGM LP. After starting off with the rousing "Overture," the "Prelude" (one of his best main titles) contrasts the martial and heroic theme for Rodrigo with the love theme, "The Falcon and the Dove." "13 Knights" is a busy cue that sets the tone for the action music that will culminate in "Battle of Valencia," a great flurry of violence and fury.

"Palace Music" is a hypnotic bit of source music that introduces the authentic Spanish sound that will be blended into Rózsa's score in such cues as "Farewell," which has a more introspective reading of Rodrigo's theme, before a fully developed version of "The Falcon and the Dove" (complete with solo violin) takes over.

Rodrigo's theme, of course, is heard to best advantage in the well-known "Intermezzo: The El Cid March," which rivals Rózsa's own "Parade of the Charioteers" from *Ben Hur* as one of the most rousing film music marches ever recorded.

"The Legend & Epilogue" closes the album with a bang; a pipe organ states with authority Rodrigo's theme before it is overtaken by the action music, mounting to a climax of material from "The El Cid March" to commemo-

rate Rodrigo's final act of heroism. The strings and brass take on Rodrigo's theme again before "The Falcon and Dove" reappears for the finale.

The sound is very good, with a nice wide stereo soundfield and a lot of detail. The only caveat is that the bass could have been a little stronger. Except for the cover, the art direction is decent. It would have been nice if more music had been made available, but this is a classic score in all senses of the term, and having at least this much is a gift; you can't help but be entranced by Rózsa's sweeping music. —Josh Gizelt

Amanda (1996) ★★★

BASIL POLEDOURIS

Prometheus CD Club PCR 508

21 tracks • 40:23

While the score proper is not one of composer Basil Poledouris' best efforts, *Amanda* has more vitality, melodic skill and coherence than most scores written for mainstream films today. Poledouris has always been a master at "thematics," and it's a shame that his voice isn't heard more often. No stranger to stories about children and animals (*Free Willy*, *Lassie*), Poledouris has always been adept at capturing broad emotional ranges in his themes. *Amanda*, a little-seen film about a young boy's relationship with a horse, offers him yet another opportunity. *Amanda* is more *Lassie* than *Lonesome Dove* in terms of the success of the music, but there's just enough variance in Poledouris' approach to keep things from becoming redundant; it's simple and straightforward, but its melodies are clear and strong, and the textures stay with you.

"Ride to Church" presents the primary theme of the score, a lilting idea for flute and strings; and Poledouris revisits it with dexterity throughout the rest of the album. Lighter cues like "Biddle Remembers," "Biddle Lightens Up" and "Common Ground" are negligible, but pass quickly. The album gains real momentum with "The Story Part I/Night By," which introduces a folk-style melody and a fun (albeit brief) orchestral jig. This is writing that's more in the style of Poledouris' indomi-



worked with Zimmer and vocalist Lisa Gerrard on several other cues in the score. Zimmer chooses to interpolate dialogue that has only a tangential relationship to the music into more than a half-dozen tracks, to sometimes jarring effect (particularly in "Homecoming," where it interrupts the flow of a fairly rousing piece of scoring). This is the sort of thing that might thrill casual listeners looking to recreate the experience of the film (in other words, the dwindling population of people without access to VCRs or DVD players) but will only aggravate those looking to hear the music. It's particularly galling because Zimmer's themes (his "Earth" theme constantly calling the film's hero Maximus to the grave, and the mellow, noble idea that introduces "Death Smiles at Us All") are often simple, direct and compelling.

The album ends up with a club mix of Zimmer's *Gladiator* music, which sums up both the reason for Zimmer's success and the reason why he is still looked on with contempt by many collectors and critics. Zimmer comes from the world of popular music, understands its rhythms and approaches in a way that old-school composers like Williams

Zimmer borrowing from classical composers like Holst and Walton (who was untrained musically himself) is heresy, but popular music itself has never been immune from classical borrowing—as that infamous record commercial of the '80s reminds us, "many of today's popular hits were actually written by the great masters." *Gladiator* stands as a potent popular work with surprising emotional depth, even if its effective parts never really coalesce into a convincing whole.

—J.B.

El Cid (1961) ★★★★★

MIKLÓS RÓZSA

Chapter III CH 37502-2 • 11 tracks • 42:43

In the shadow of all of the (justified) furor over Varèse Sarabande's fantastic release of *Cleopatra*, Chapter III quietly released a remastered edition of the original soundtrack recording of another huge 70-millimeter epic, *El Cid*. Although the album has that awful "Movie Marquee" cover art that plagues all the Chapter III releases, this release fills a gap in the Miklós Rózsa discography left when the previous Sony CD went out of print, allowing collectors who missed that release to finally get one of Rózsa's most lush and expansive

table *Conan the Barbarian*, and it's *Amanda's* most enriching material. It's impressive how Poledouris manages to make the transition between the lighter, ethereal writing and the fuller, more emotional tone, and he sustains the balance. "The Story Part II/Caleb's Fear," picks up the pace a bit, with Poledouris' familiar string rhythms adding a magisterial urgency to the B-theme (which, according to Jonathan Broxton's informative liner notes, underscore tales of Arthurian knights).

The album's momentum peters out in its second half, but there are good moments here and there: the jaunty piano writing in "Pole Practice"; the urgent heaviness of "The Story Part III/Amanda Kills Spoke" and "The Story Part IV/The Sword"; and the Copland-esque rhythms of "To the Rodeo/Biddle Accepts." And, fortunately, the album doesn't overplay itself, closing out softly

with "Amanda's Gift" and "You Make the Magic," cues that bring the main theme full circle. —J.C.

Rollercoaster (1977) ★★½

LALO SCHIFRIN

Aleph Records 021 • 20 tracks • 50:39

Quick, name the three major movies released in Universal's "Sensurround"! If you said *Earthquake*, *Midway* and *Rollercoaster*, you're right! Well done. For the rest of you, Sensurround was a mid-'70s audio gimmick, the original subwoofer to shake the theatergoer out of his seat, and it is perhaps *Rollercoaster's* biggest claim to fame today, the movie being a disaster/thriller set at an amusement park.

From 1965 to 1973—roughly *The Cincinnati Kid* through *Enter the Dragon*—Lalo Schifrin provided the hippest sound for movies, combining urban grooves, orchestral firepower and a lean,

ascetic sensibility. *Bullitt*, *Cool Hand Luke*, *THX-1138*, *Dirty Harry* and *Magnum Force* were all done during this period—plus *The President's Analyst*, *The Fox*, *Coogan's Bluff*, *Hell in the Pacific*, *Kelly's Heroes* and more. He was then what Hans Zimmer and Danny Elfman are now. In the mid to late '70s times changed, as they always do, and Schifrin, himself tired of scoring car chases, began a more eclectic period that continues to this day, blending urban scores with symphonic assignments as well as conducting, touring and album producing.

Rollercoaster fits into the beginning of this period. It's a strange score, seemingly changing worlds from track to track: There's a carousel waltz; several cheerful ride tunes; a disco-based "party" groove for the rollercoaster itself; chamber source music (very reserved); a down-and-out jazz theme; and then head-on sawing

suspense and thriller shock cues. The nature of the album makes it even more diverse: the original LP and Japanese CD from MCA included carnival cheering and sound effects at the start of several tracks, and an opening cut that was a collage of the movie's themes. Aleph's expanded CD retains all of these tracks, albeit resequenced—nice for listeners used to the LP configurations—and adds 11 minutes of previously unreleased cues, all in great sound quality. Five of these are rough-and-tumble action cues, albeit more symphonic than the composer's astringent *Dirty Harry*-era style: "Reflections in the Window," "That's Him," "Persistence," "The Chase" and the great "Tension Rock," with its pulsating *Magnum Force*-style groove. The final added track is "Stars and Stripes Forever," making the album an even more eclectic experience.

Rollercoaster is such an odd mix of styles that it's much different from '70s disaster must-haves like *The Towering Inferno* (Williams, available from FSM) or *The Swarm* (Goldsmith, still to this day on LP only). It's more like Williams' *Earthquake* in that it is weird collage of pop backings interspersed with hard-edged danger cues. According to director James Goldstone's brief liner notes, Schifrin wrote the major themes and all of the source cues well ahead of time. This explanation provides the best framework for understanding the album: It's not really a film score as much as the ultimate Schifrin theme park concept album. —Lukas Kendall

A Good Look at Great Sounds

Film Music Screencraft ★★½

MARK RUSSELL AND JAMES YOUNG

Focal Press ISBN 0-240-80441-4 • 192 pages, \$44.95

It is perhaps damning *Film Music Screencraft* with faint praise to say that it is the best looking book on film music I've ever seen. Given the limited market for this subject matter and the notoriously difficult task of giving the reader any conception of what an individual piece of music sounds like, it's a continual source of amazement to me that books on film music get written and sold. When they are produced, publishers' awareness of the market limitations often translates into streamlined production values: cheap paper; little, if any, artwork; and no color. For *Film Music Screencraft*, the authors had the advantage of taking part in a larger project (other *Screencraft* books include ones on cinematography and production design, and upcoming volumes will cover directing, acting, editing, screenwriting and special effects) with apparently established design aspects and approaches. The result is a book that not only features things you'd expect from a book on film music (music samples and interviews with composers), but unexpected touches like actual art direction (the graphic look and layout of the book is terrific) and photos. Lots of photos. Color photos, in fact. The end result is an impressive coffee-table book full of striking color images from films. The book is divided into sections on 13 composers: Bernard Herrmann, Elmer Bernstein, Maurice Jarre, Jerry Goldsmith, John Barry, Lalo Schifrin, Michael Nyman, Gabriel Yared, Philip Glass, Howard Shore, Danny Elfman, Zbigniew Preisner and Ryuichi Sakamoto. After brief biographies, the subjects are interviewed (with the obvious exception of Herrmann), pertinent musical samples of their work are provided, and a gallery of color stills from

their respective films are presented with specific musical cues related to the images discussed in the captions.



There's also a CD containing one musical cue for each composer represented—these are for the most part Silva Screen/City of Prague recordings, but there are a few original performances, such as Howard Shore's *Dead Ringers*.

The interviews are interesting, particularly when composers like Nyman, Jarre, Yared, Glass, Sakamoto and Preisner (who haven't been interviewed to death by various film music magazines) are involved. They're also short

enough to give a good idea of each composer's individual influences and philosophy without belaboring the point. The musical examples are surprisingly detailed and well-chosen—there are four pages from one of Elfman's chases from *Batman* as well as salient moments from Howard Shore's *The Silence of the Lambs* (and the first five pages of his *Ed Wood* score); samples from Michael Nyman's *The Piano* and *Gattaca*; Schifrin's *Bullitt*; and Bernstein's *The Ten Commandments* and *The Magnificent Seven*, among others. Even the normally taciturn Goldsmith comes clean about some of the unusual effects in his most famous scores, including the weird moaning sound under the strings in *Chinatown* when Gittes is spying on Evelyn Mulway—it's a rubber ball rubbed across a hollow piece of wood. That's almost worth the cover price of the book, had I not given it away here for free. *Film Music Screencraft* exists in a weird middle ground, probably overly detailed in its use of musical samples for the novice but not in-depth enough for a textbook. But it is a strong mix of visual and verbal information, and if you wanted one book to display your interest in film music, this would have to be the one. Plus we can't help but recommend any coffee-table book that mentions *Film Score Monthly* in its introduction. —Jeff Bond

Thirteen Days ★★½

TREVOR JONES

New Line NLR-90052 • 12 tracks • 69:09

I've seldom been impressed with Trevor Jones. Although I was a big fan of his *Last of the Mohicans* theme, his subsequent scores have never caught my attention (especially the disappointing scores for blockbusters like *Cliffhanger* and *G.I. Jane*—I did like his smaller scores, like *Notting Hill* and *Brassed Off*). Nothing could have prepared me for the restrained grandeur and beautifully melodic Americana of Jones' *Thirteen Days*. The film is a (continued on page 42)

NEW!

Ace Eli and Rodger of the Skies/Room 222

Two heartwarming Jerry Goldsmith scores

Our new CD showcases an eclectic sub-set of the composer's amazing body of work: music for children, Americana and comedy all rolled into one. *Room 222* (1969-1973) was a popular high school comedy/drama from the creators of *The Mary Tyler Moore Show*. Goldsmith's theme is one of his most memorable for television and has since become part of his concert repertoire—we have collected all of his recorded material from the show into a five-track, 12:15 suite, in clean mono. Related in melody and attitude is one of Goldsmith's most obscure features, for *Ace Eli and Rodger of the Skies* (1973). This troubled film, shot in 1971, is a helter-skelter tale of a father-and-son barnstorming team (Cliff Robertson and Eric Shea) in 1920s Middle America, but Goldsmith came through with "flying" colors, writing reams of homespun, melodic material for the pair's troubled relationship and their erratic adventures. The "Ace Eli Theme" is a close cousin to *Room 222*'s melody, while the "Final Flight" captures the freedom of flying in the best tradition of Goldsmith scores like *The Blue Max*. For this premiere release we have assembled the best listening presentation of the score (original cues and revisions combined) in a combination of stereo and mono, followed by a suite of added material by Jim Grady, and other curiosities. Two previously unreleased rarities together again for the first time!

\$19.95 plus shipping.



NEW!

A Man Called Peter

Newman's soaring, spiritual epic!

Alfred Newman scored virtually every kind of film during his unparalleled Hollywood career, but one genre always brought out his very best: that of religious films. For a man with no particularly strong dogmas of his own, Newman provided the definitive musical representation for God and a peerless sensitivity to the emotions involved. His scores for *The Song of Bernadette* (1943), *The Robe* (1953), *The Egyptian* (1954) and *The Greatest Story Ever Told* (1965) are all beloved by collectors for their moments of heavenly rapture and earth-shaking power. *A Man Called Peter* is the 1955 biopic starring Richard Todd, as the inspiring Scottish minister who became Chaplain to the United States Senate. Not a biblical story but a contemporary tale of a devout man whose life is carried out in the spirit of the Lord. Newman's score is charged with reverence and joy, centering around three distinct melodies: a Scottish folk-influenced theme for Peter; a supple, heartfelt theme for Peter's

wife, Catherine; and a warm, emboldening theme for America. The CD features Newman's complete score and every last note of the film's source music, in chronological order. All of this is in stereo sound newly mixed from the original multitrack elements. *A Man Called Peter* is an essential Newman score finally given its proper complete presentation.

\$19.95 plus shipping.



jaunty maritime melodies, heartfelt string writing and crashing action music, this FSM CD features the complete chronological score, in stereo, as conducted by Herrmann for the film. The master tapes have sustained some deterioration and there is minor "wow" present; but we trust that aficionados will appreciate having the music in the best condition possible—in stereo!

\$19.95



From the Terrace

Elmer Bernstein's grand soap opera!

This drama of one man's struggle between society's expectations and his own conscience demanded a sensitive, emotional touch. Bernstein's score depicts the emotions of Alfred Eaton (Paul Newman) with a soaring and passionate love theme, and its complexity is enriched by a strained waltz theme for Eaton's misguided marriage to Mary St. John (Joanne Woodward). Varied and rich, the score marks a middle ground between the lush soap-operatics of the Golden Age and the modernistic style of the '60s. For the first time ever on CD—70+ minutes—in stereo.

\$19.95

Prince Valiant

Waxman's influential adventure!

A stirring adventure work in the tradition of *Star Wars* and *The Adventures of Robin Hood*. It features a dynamic set of themes and variations for the hero, princess, villain, mentor (sound familiar?) in a stirring symphonic setting. Our first Golden Age Classic includes the complete surviving score, newly remixed from the 20th Century-Fox archives in good stereophonic sound with bonus tracks.

\$19.95

Wonderful Williams



The Towering Inferno

John Williams' Legendary Barn Burner!

The Towering Inferno (1974) was Irwin Allen's biggest success, and his last collaboration with John Williams. It features one of Williams' best main titles, a bustling, heroic flight. From there the score encompasses distinct romantic themes and a variety of suspense, chaos and action music. FSM's CD doubles the running time of the original LP, shuffles the tracks into chronological order and restores numerous memorable sequences, plus the Oscar-winning song "We May Never Love Like This Again." The CD is entirely in stereo, remixed from the original 35mm film stems.

\$19.95



Golden Age Greats

The Egyptian
Legendary Collaboration by Newman and Herrmann

The Egyptian (1954) is an historical epic jointly scored by Bernard Herrmann and Alfred Newman, and a score collectors had long believed destroyed. But FSM has gone back to the 2" safety transfers to cull and remix every usable cue, saving over 70 minutes of the 100+-minute score. Most cues that have survived are in stellar six-track stereo sound, and many others are in more than acceptable three-track stereo sound. Enjoy *The Egyptian* in its original stereo glory, in the most complete form possible—a cornerstone of any soundtrack collection.

\$19.95

Untamed

Deepest, Darkest Adventure!

This sprawling, adventurous epic starring Susan Hayward and Tyrone Power features a thrilling main title—quintessential



Franz Waxman Hollywood—with a soaring main theme erupting from the horn calls of an Irish fox hunt. From there Waxman scores a prairie caravan, Zulu attack, and rescue—through triumph, despair and back again—all the while developing the main theme and introducing an evocative love theme. The master elements are in terrific condition, allowing Waxman's complete underscore—plus sources cues—to be presented in chronological order, in stereo.

\$19.95

How to Marry a Millionaire

Iresistible, indelible sophistication!

Marilyn Monroe, Lauren Bacall and Betty Grable star as New York models in search of rich husbands. Alfred Newman conducted the Fox orchestra on-screen in a suite from his score to Street Scene to introduce CinemaScope, and we've remixed and remastered it for the best possible sound. Most of *Millionaire*'s scoring fell to Cyril Mockridge, who wrote many of the most memorable renditions



of Alfred Newman's themes. This CD contains the score in stereo, including source music and unused cues, featuring the peerless playing of the Fox orchestra under Maestro Newman.

\$19.95

Beneath the 12-Mile Reef

Bernard Herrmann's sea spectacular!

A gorgeous, atmospheric evocation of deep-sea adventure, with nine harps grounding the sublimely Herrmannesque soundscapes—from gentle currents to rippling waves to crashing terror. With its



All About Eve/

Leave Her to Heaven

Two Alfred Newman classics!

FSM dives into the voluminous legacy of Alfred Newman with this doubleheader disc. *All About Eve* (1950) is the Academy Award-winning film's tribute to the theater world. You'll delight in Newman's sympathetic underscoring of the sharp-tongued women led by Anne Baxter and Bette Davis; *Leave Her to Heaven* (1945) is a brief but potent score to the noir tale of love and murderous obsession (starring Gene Tierney). They're terrific!

\$19.95



Prince of Foxes

The "lost" Newman adventure score!

This 1949 Tyrone Power/Orson Welles cos-



A Guide for the Married Man

The complete original '60s romp!

The funniest of "Johnny" Williams' first comedies was *A Guide for the Married Man*, directed by Gene Kelly and starring



TO ORDER: Call Toll Free 1-888-345-6335 • Overseas 1-310-253-9598 • Fax 1-310-253-9588 • Online www.filmsscoremonthly.com

Walter Matthau. This spirited score catalogs his diverse styles: from goofy, faux-hip source music to bold orchestral scoring featuring brass fanfares and his trademark woodwind runs. Listeners will note foreshadowings of his later landmark works. Our CD release includes Williams' never-before-released score in stereo, restored and sequenced by Michael Matessino; the title song by The Turtles; and nearly 15 minutes of unused cues and alternate takes. It's way-out! \$19.95



The Poseidon Adventure/The Paper Chase
Original unreleased '70s scores!
The *Poseidon Adventure* is the classic 1972 Irwin Allen disaster movie, with a stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes 6-min. Americana-styled main title to *Conrack* (1974). \$19.95. Beware: This limited edition pressing is 85% sold! Order yours today!

Glorious Goldsmith



The Stripper/Nick Quarry
An early score PLUS a rare demo!
Jerry Goldsmith's long, fruitful collaboration with director Franklin Schaffner began with *The Stripper* (1963), in which a failed showgirl (Joanne Woodward) returns to her home town and begins a romance with a young man (Richard Beymer). Rich with melody and jazz elements, the music retains Goldsmith's unique voice, presented in stereo. The CD also includes *Nick Quarry*, an unaired 1968 demo film based on the detective film *Tony Rome*. Goldsmith wrote 11 minutes of music

which have never been heard—or for that matter, heard at all! Presented in clean mono. \$19.95



Tora! Tora! Tora!
Premiere of the smashing OST!
Jerry Goldsmith composed music for two WWII films in 1970: Unlike the more personal *Patton*, however, *Tora! Tora! Tora!* concerns itself with broader themes. The result is a powerful work, full of majestic Asian writing and pulsating action cues that capture the sound of conflict. The score bristles with unique instrumentation and overlapping rhythms characteristic of Goldsmith's period at Fox in the '60s. The CD includes every note written for the film, plus military band & dance source music and two unused variations on the main theme, all in stereo. \$19.95



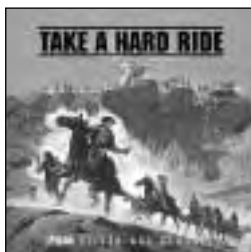
Patton/The Flight of the Phoenix
Classic Goldsmith plus a rare Frank DeVol together on one CD!
This score brilliantly defines General Patton, from the jaunty march to the trumpet triplets that conjure up the ghosts of an ancient, martial past. Unlike previous albums, this is the original film soundtrack. *The Flight of the Phoenix* (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert. \$19.95

100 Rifles
Double Barreled Western Action!
Jerry Goldsmith's most outrageous western score, featuring bellicose brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure,

never before available. Call it "200 Rifles"—or just call it great! \$19.95



Stagecoach/The Loner
FSM's Classics Debut!
Stagecoach is the 1966 remake of the John Ford western. The previous Mainstream CD is a re-recording; this CD features the original soundtrack, as conducted by the composer. The Loner is Goldsmith's complete contribution to Rod Serling's 1965 western TV series (sounds like *Rio Conchos*): main and end titles and two episode scores. \$19.95



Take a Hard Ride
Finally, the complete '70s score!
A spaghetti western, buddy movie, blaxploitation epic and kung fu thriller—this one has it all, including one of Goldsmith's most enjoyable western scores. While emphasizing action, *Hard Ride* benefits from a rousing, full-blooded adventure theme, and consciously references Morricone-isms that recall *The Good, the Bad and the Ugly*. This is the uncut, fully-restored version of Jerry's penultimate western, presented just as he wrote it—and in stereo. \$19.95

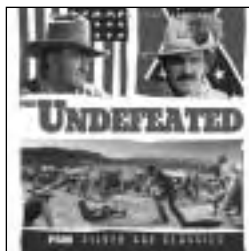


The Flim-Flam Man/A Girl Named Sooner
Two complete Americana outings!
Enjoy a pair of scores in the gentle vein that has always brought forth the composer's most tender and heartfelt writing. *The Flim-Flam Man* (1967) is the story of a veteran Southern con man and his escapades with a new protégé. Previously

available only on a limited tribute CD, this release is complete, in stereo, with all of the instrumentation and "sweeteners" intact. *A Girl Named Sooner* (1975) is a telefilm cut from a similar cloth (presented in clean mono.) They're a heart-warming duo! \$19.95



Rio Conchos
The original hard-riding tracks!
Jerry Goldsmith came into his own as a creator of thrilling western scores with 1964's *Rio Conchos*, a tuneful work that is at times spare and folksy, at others savage and explosive. It's a prototype for the aggressive action music for which Goldsmith has become famous, but it also probes the film's psychology with constant melody. This is the first release of the original film recording of *Rio Conchos*, complete in mono with bonus tracks of a vocal version of the theme plus six tracks repeated in newly mixed stereo. \$19.95



Wild Westerns
The Undeclared/Hombre
Two rare treasures on one CD!
The debut of two refreshingly inventive scores of the the 1960s: *The Undeclared* with John Wayne and Rock Hudson; and *Hombre* with Paul Newman. The *Undeclared* (1969) is a sprawling escapist western with a score by Hugo Montenegro, steeped in tradition yet with a pop gleam in its eye. In contrast, David Rose's *Hombre* (1967) is a short, sparse score both meaningful and melodic. This CD is chock-full of excitement and emotion—in stereo from the original multi tracks—and offers tribute to two distinguished but under-represented musicians. \$19.95



The Comancheros
Bernstein's first score for the Duke!
This 1961 film marked Bernstein's first of many western scores for John Wayne: a rousing, melodic Hollywood actioner with a dynamite main theme—sort of "The

FSM marketplace

Welcome to the FSM Marketplace!

We're pleased to offer hard-to-find, unusual soundtrack-related products, including: Exclusive CDs; Books for music lovers; Books for composers; One-of-a-kind collectibles; and more! Order online, by phone or by mail: see contact info below.

Join the Classics Charter Club

Hurry up, Don't Wait! Send us your name, address and credit card info (VISA, MasterCard or AmEx), and we will automatically send each CD upon release. You can return any disc for a full refund or credit within 30 days. Each CD costs \$19.95 plus shipping (\$3 U.S./Canada, or \$5 rest of world); no charges until shipping.

- Pre-order A Send me everything!
- Pre-order B Send me each Silver Age CD for \$19.95.
- Pre-order C Send me each Golden Age CD for \$19.95.

To order multiple copies of releases (up to six each), just write how many copies you want on the form between pages 40-41.



Magnificent Eight"—plus classic moments of quiet reflection and cascading Indian attacks. Remixed in its entirety in stereophonic sound from the 20th Century-Fox archives \$19.95

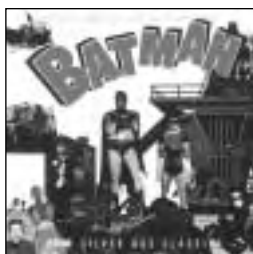


Monte Walsh
John Barry's original western score!
Barry scored this 1970 character study of aging cowboys (Lee Marvin and Jack Palance) with his impeccable melodic touch. The score (never before released) features a title song performed by Mama Cass, beautiful lyrical moments, a thunderous mustang-herding cue, and a dash of 007. Also included are outtakes, source music, and the 45-rpm single recording of "The Good Times Are Coming." \$19.95

Crazy Cult Classics



The French Connection/French Connection II
Prime '70s Crime by Don Ellis
The French Connection launched the film career of composer Don Ellis, a cutting-edge jazz artist whose experimental work on this project fits snugly alongside crime scores by Goldsmith, Schiffrin and Fielding. This premiere release of the score features the familiar segments from the movie and adds 20 minutes of deleted material, and includes Ellis' music for the 1975 sequel, *French Connection II*—with all new themes and added colors. 75 minutes, mostly in stereo with some mono cues, all in clear sound. \$19.95



Batman
Nelson Riddle's Bat-Feature Film!
Authentic Bat-music from the 1966 film score by band leader and arranger Riddle, whose sound characterized the classic ABC-TV series. This exciting score features extended passages of familiar Bat-tunes, including a riveting title cue (with supervillain motifs), propulsive traveling music, piratical villain ditties, generous helpings of the Batman motif, and a deluxe presentation of his swinging,

brassy fight music. Plus: a straight TV rendition of Neil Hefti's *Batman* theme, and extra source cues. Nearly 66 minutes of superheric Bat-music in crystal clear monophonic Bat-sound. \$19.95



Conquest of... and Battle for the Planet of the Apes
Complete your Apes collection!
For *Conquest...* (1972), Tom Scott updated the Apes sound with a harsh, contemporary feel, writing a memorably rhythmic main title and brass licks for the climactic riots. This CD features the complete score—including unused—in a combination of stereo and mono. Leonard Rosenman returned to score *Battle...* (1973), reprising his atonal sound with new themes. The score includes deranged acoustic and electronic effects, and moments of genuine melody and warmth, all in stereo. As a final bonus, the CD includes Lalo Schiffrin's main title to the short-lived TV show! \$19.95



Beneath the Planet of the Apes
Leonard Rosenman's mind-blowing sci-fi score!
Leonard Rosenman retained the neoprimitive tone of the Apes series while creating a score very much in his inimitable style—with layers of sound, clanging, metallic effects, bristling, rambunctious chase music and a perverse, chaotic march for the ape army. Add some striking electronic effects, a bizarre choral mass and you have one of the most original sci-fi scores ever written. The disc features every note of the OST in stunning stereo sound, plus the complete original LP with its specially arranged music and dialogue—it's two albums in one. \$19.95



The Omega Man
Ron Grainer's sci-fi fan favorite!
Charlton Heston is "the last man on Earth" battling a tribe of Luddite barbarians, the "Family." This action-adventure is made memorable by Grainer's beautiful pop-flavored score, which mixes baroque,

jazz, avant-garde and dramatic orchestral styles into a seamless whole. With a gorgeously elegiac main theme and distinctive melodies, *The Omega Man* earns its reputation as one of the most unforgettable genre scores of the '70s. The disc sports stunning stereo sound, unused score cues, specially arranged source music and an alternate end title. \$19.95



Fantastic Voyage
The astonishing '60s head trip!
Fantastic Voyage is the classic 1966 sci-fi fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (*Lord of the Rings*, *East of Eden*, *Star Trek IV*) is one of his most famous and has never before been available. It is a powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo. \$19.95



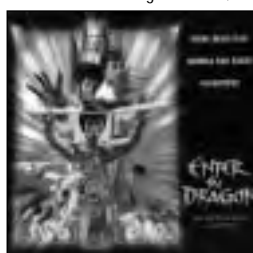
The Return of Dracula
2CD set including I Bury the Living, The Cabinet of Caligari and Mark of the Vampire.
From Gerald Fried, famed composer of *Star Trek* and *The Man From U.N.C.L.E.* comes this historic set of four early horror scores: *The Return of Dracula* (1958) is based on the Dies Irae, *I Bury the Living* (1958) features creepy harpsichord, *The Cabinet of Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957) recalls Fried's score for Stanley Kubrick's *The Killing*. 24 pg. booklet. \$29.95 (Shipping charges are same as for a single CD)

Warner Home Video

has led the way for video restoration with elaborate box sets of their most famous films. They have also produced soundtrack CDs available to the public only within the larger video packages—until now. FSM has limited quantities of CDs to sell via direct mail only to our readers.



The Wild Bunch
Fully restored, limited availability!
The classic Jerry Fielding score, in brilliant stereo, to the ferocious 1969 Sam Peckinpah western. This 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion with the 1997 laserdisc of the film, with nearly twice as much music as the original LP. \$19.95



Enter the Dragon
Lalo Schiffrin's slugfest—expanded!
Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schiffrin scored this 1973 adventure with his greatest fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order. \$19.95



The Exorcist
The seminal horror soundtrack!
William Friedkin's 1973 thriller of demonic possession is perhaps the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD includes all of the rejected music (14:14) which Lalo Schiffrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.) \$19.95

Music From Retrograde!

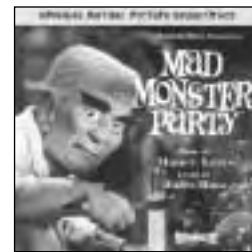


The Taking of Pelham 1-2-3
Ride this killer '70s groove!
Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pul-

sating score in a class by itself—experience the original for your self. \$16.95



Deadfall
Catch John Barry '60s vibe!
First time on CD! Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. This CD features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased, alternate versions (vocal by Malcolm Roberts and instrumental)...not to mention vintage, dramatic Barry underscore. \$16.95



Mad Monster Party
30th anniversary collector's edition
From Rankin/Bass (TV's *Rudolph the Red-Nosed Reindeer*) comes the original soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by Mad Magazine alumnus Jack Davis and Don Duga. A wacky, fun, blast from the past! \$16.95

Exclusive video!

Basil Poledouris: His Life and Music
An intimate visit with the composer of *Conan the Barbarian*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle, from his methods of composing to his love of sailing. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and appearances by wife Bobbie and daughter Zoë. Discover the man behind the music, in a



way you'll never see on TV, or experience in print.

New Reduced Price!
NTSC (U.S. Format) \$19.95

PAL (European Format) \$19.95



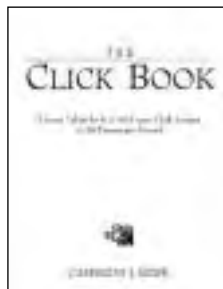
TO ORDER: Call Toll Free 1-888-345-6335 • Overseas 1-310-253-9598 • Fax 1-310-253-9588 • Online www.filmsscoremonthly.com

books for composers



Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring

by David Bell
Respected TV composer Bell (*Star Trek: Voyager*) wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources. Silman-James Press, 112 pp., softcover. \$12.95



The Click Book
Comprehensive timing tables for synchronizing music to film
Composer Cameron Rose provides click-tempo tables for 6-0 through 32-0 frame click-tempos. Each timing table covers beat 1 to beat 999 at the given click-tempo. With large, easy-to-read click-tempo values and equivalent metronomic values at the top of each page, there are timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters. Includes a listing and tutorial of standard timing-conversion formulas for 24 fps film speed, and a tutorial in SMPTE-to-Absolute time conversion. Plus frames-to-seconds conversion tables for U.S. and European film and video speeds. 430 pp. \$149.95

New Updated Edition!
2000 Film/TV Music Guide
From the Music Business Registry
Isn't your career worth it? An exhaustive directory of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representa-

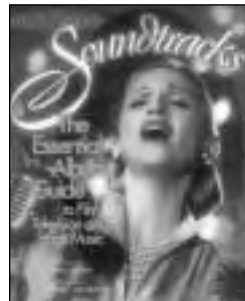


tives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses, contact numbers. \$94.95

books for music lovers



U.S. Soundtracks on CD:
Scores for Motion Pictures and Television 1985-1999
Price Guide by Robert L. Smith
The second edition of FSM's market-standard price guide contains over 2,400 listings of album titles with composers, label numbers, special collectible information and estimated values. Listings are annotated to help collectors differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your rarities are worth, and how much you should expect to spend on your collection. Author Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs. Published by Vineyard Haven LLC, 154 pp., softcover. \$17.95



MusicHound Soundtracks: The Essential Album Guide to Film, Television and Stage Music
Edited by Didier C. Deutsch, Forewords by Lukas Kendall and Julia Michels
If you liked VideoHound's Soundtracks, you'll love this expanded second edition,

with over 3,000 capsule reviews of soundtrack CDs—including compilations, shows and song collections. Many reviews are by FSM regulars Jeff Bond, Lukas Kendall, Andy Dursin, Daniel Schweiger and Paul MacLean. With helpful cross-indexes, lists of soundtrack-related websites, stores, record labels and publications—plus composer interview snippets culled from FSM—it's the ultimate guide to every soundtrack under the sun. Visible Ink Press, 872 pp., softcover. \$24.95



Music from the Movies
2nd Edition by Tony Thomas
The original film music book (1971) from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition was released in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Dunning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris. Silman-James Press, 330 pp., softcover. \$19.95



The Score: Interviews with Film Composers
by Michael Schelle
This 1999 book uses a question and answer format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the give and take pries deeply and precisely into the composers' ideas. Published by Silman-James Press, 432 pp., softcover. \$19.95

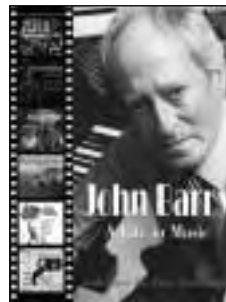
The Album Cover Art of Soundtracks
by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass
This 1997 coffee-table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to exploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. Take



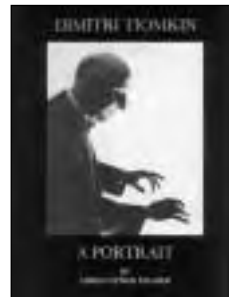
a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers. Published by Edition Olms AG Zürich, 128 pp., full color, softcover. \$24.95



A Heart at Fire's Center: The Life and Music of Bernard Herrmann
by Steven C. Smith
The most influential film composer of all time, who scored such classics as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was also famous for his musical passion, bad temper and outbursts. This hard-to-find 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written. Published by University of California Press. 416 pp., hardcover. \$39.95
U.S. Exclusive—Only from FSM



John Barry: A Life in Music
by Geoff Leonard, Pete Walker and Gareth Bramley
This is the definitive history of Barry's career, from his earliest days as a British rock and roller to his most recent films and London concert. *James Bond* fans will be thrilled by the many behind-the-scenes photographs and information relating to 007; and Barryphiles in general will be astounded by what may be the largest collection of Barry photos in the world. Plus a complete film/discography as well as album and film artwork, some in full color. Published by Samsom & Co., U.K. 244 pp., hardcover, illustrated. \$44.95
Less than two dozen copies left!



Dimitri Tiomkin: A Portrait
by Christopher Palmer
This 1984 book by the late Christopher Palmer is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, an overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. \$24.95



Film Music and Everything Else!
Music, Creativity and Culture as Seen by a Hollywood Composer
by Charles Bernstein
A collection of essays by Charles Bernstein, composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Most of the essays originally appeared in "The Score," the quarterly journal of the Society of Composers and Lyricists, a professional organization for film composers. Topics include: melodies, "hummers," emotion and more. It's a rare opportunity to read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. \$18.95

Film Composers Guide:
Year 2000 fifth edition
Compiled and edited by Vincent J. Francillon
This is the ultimate resource for finding



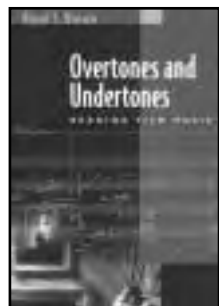
Shipping info

CDs/video: \$3 first item, \$1.50 each additional U.S./Canada. \$5 first item, \$3 each add'l rest of world. Books: \$5 each U.S./Canada, \$10 rest of world. Backissues: Shipping FREE within U.S./Canada. \$5 rest of world per order.

out which composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail for \$55; FSM special offer: \$39.95



Sound and Vision: 60 Years of Motion Picture Soundtracks
by Jon Burlingame
Foreword by Leonard Maltin
Journalist and historian Burlingame's *Sound and Vision* is his overview of movie music composers and history, encapsulating the most notable people and events in the author's clear and direct prose. Largely comprised of composer mini-bios with reviews of their most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thorough overview of soundtrack album history (on LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. Billboard Books, 244 pp., softcover. \$18.95



Overtones and Undertones: Reading Film Music
by Royal S. Brown
This 1994 book by longtime film music columnist Brown is the first serious theoretical study of music in film and explores the relationships between film, music and narrative, and chronicles the aesthetics of it through several eras. Key works analyzed include *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schifrin, Barry and Shore. University of California Press. 396 pp., softcover. \$24.95

Hugo Friedhofer: The Best Years of His Life
Edited by Linda Danly
Introduction by Tony Thomas
This gifted musician scored such Hollywood classics as *The Best Years of Our Lives*, *An Affair to Remember*, *One*



Eyed Jacks. His Golden Age contemporaries considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer (1901-1981) gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which forms the centerpiece of this book. Also included is a short biography by Danly, the eulogy from Friedhofer's memorial service by David Raksin, a complete filmography, photographs and more. The Scarecrow Press, 212 pp., hardcover. \$39.95



The Music of Star Trek: Profiles in Style
by Jeff Bond
This is the first-ever history of *Star Trek* soundtracks, from the original series to the present—by FSM's own Jeff Bond. Featuring interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Ron Jones, Dennis McCarthy, Jay Chattaway, producer Robert Justman, music editor Gerry Sackman and others, the book contains a complete list of scores written for all four TV series; a guide to how certain shows were tracked

and credited; *Trek* manuscript excerpts from the composers; and several cue sheets. Lone Eagle Publishing. 224 pages, softcover, illustrated. \$17.95

backissues of FSM

Volume One, 1993-96

24 pp. unless noted.

Most 1993 editions are xeroxes.

* #30/31, Mar. '93 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.

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

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

* #34, Jun. '93 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, *Pinocchio*, Bruce Lee film scores.

* #35, Jul. '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.

#36/37, Nov. '93 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

* #38, Oct. '93 16 pp. John Debney (*seaQuest DSV*), Kraft & Redman Pt. 2.

* #39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein*.

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

* #41/42/43, Mar. '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby: *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.

* #44, Apr. '94 Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.

* #45, May '94 Randy Newman (Maverick), Graeme Revell (*The Crow*);

Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and Schindler's List; Instant Liner Notes, book reviews.
* #46/47, Jul. '94 Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.

* #48, Aug. '94 Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinéma LPs; bestselling CDs.

#49, Sept. '94 Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

#50, Oct. '94 Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schifrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

#51, Nov. '94 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of Heimat, *Star Trek*; proms.

* #52, Dec. '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovich Anonymous.

#53/54, Feb. '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

#55/56, Apr. '95 Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

#57, May '95 Goldsmith in concert, Bruce Broughton (*Young Sherlock Holmes*), Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

#58, Jun. '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

* #59/60, Aug. '95 48 pp. Sex Sells Too (LP cover photos), Maurice Jarre interviewed, History of Soundtrack Collecting Pt. 2, Miklós Rózsa Remembered, film music in concert debate.

#61, Sept. '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture*, classical music for soundtrack fans.

#62, Oct. '95 Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary review.

* #63, Nov. '95 James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, *Davy Crockett* LPs.

* #64, Dec. '95 Danny Elfman Pt. 2, Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

* #65/66/67 Mar. '96, 48 pp. T. Newman, Toru Takemitsu, *Robotch*, *Star Trek*, Ten Influential composers: Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The

Hollywood Sound").

#68, Apr. '96 David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

#69, May '96 Music in *Plan 9 from Outer Space*; Funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

#70, Jun. '96 Mancina (*Twister*), final



desert island movie lists, Jeff Bond's summer movie column, *TV's Biggest Hits* book review.

#71, Jul. '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer round-up.

#72, Aug. '96 Ten Best Scores of '90s, Thomas Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, Sept. '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter; *Monstrous Movie Music*; Ifukube CDs Pt. 2, Miles Goodman obituary.

#74, Oct. '96 Action Scores in the '90s; *Cinemusic '96* report (Barry, Zhou Jiping); Vic Mizzy interviewed.

* #75, Nov. '96 Barry: Cinemusic Interview; Recordman on War Film Soundtracks Pt. 2, Bond's review column.
* #76, Dec. '96 Interviews: Randy Edelman, Barry Pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

Volume Two, 1997

First color covers! Issues 32-48 pp.

* Vol. 2, No. 1, Jan./Feb. '97 *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing



Hollywood Composers Stamp Sheet

by the United States Postal Service Imagine! Six Hollywood Composers on first-class stamps (33¢) in the Legends of American Music Series. We are selling sheets of 20 stamps as issued by the USPS; each sheet has three Steiners, Korngolds, Newmans and Tiomkins, and four Herrmanns and Waxmans. Postage is free with any other item, \$1.50 if ordered alone (We won't use the stamps as your postage!) \$9.95

FSM: The Complete Collection

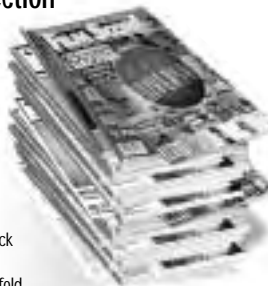
Get every issue of Film Score Monthly from 1990 to the present in one package.

Get every edition of *FSM* ever published, from the first photo-copied newsletters circulated by Lukas Kendall while in high school, through every issue of *FSM* in its present color-cover format. The stack of issues is a foot high, weighs 16 pounds, and represents a whole decade of soundtrack fandom—you can re-experience reviews, personalities, debates and more as they unfold. We'll also throw in a handy index for sorting the vast amount of info.

The price for The Complete Collection (a \$350.00 value) is \$99.95 plus shipping. NEW CRAZY OFFER! U.S. readers get free shipping! Canadian readers: Add \$20 for postage. Rest of world: Add \$35 for surface mail or add \$60 for air mail. (Sorry, but that's what happens when you live so far away from *Film Score Monthly*.)

If you have specific shipping concerns or questions, email us at: Orders@filmscoremonthly.com, or call 1-888-345-6335 (overseas: 310-253-9598), fax 310-253-9588 or write: FSM Complete Collection, 8503 Washington Blvd., Culver City CA 90232. If you already have some of the issues, we can create a customized set of the issues you need at a prorated price. Contact us today!

Remember the soundtrack collector's favorite word: COMPLETE!



TO ORDER: Call Toll Free 1-888-345-6335 • Overseas 1-310-253-9598 • Fax 1-310-253-9588 • Online www.film_score_monthly.com

minutia/trivia, more. Also: Bond's review column.

* Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: *(The Simpsons)*; promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks: Into the Dark Pool Pt. 2
 * Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.
 Vol. 2, No. 4, Jun. '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, Brian May obit, *The Fifth Element* reviewed.
 Vol. 2, No. 5, Jul. '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI awards; plus: *Crash*, *Lost World*.
 Vol. 2, No. 6, Aug. '97 Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (George of the Jungle); remembering Tony Thomas; Summer movies, TV sweeps.
 Vol. 2, No. 7, Sept. '97 Zimmer vs. FSM (interview: *Peacemaker*), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Laserphile: Bender: Film Music as Fine Art, Recordman.
 * Vol. 2, No. 8, Oct. '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2, Alloy Orchestra (scoring silent films), Golden Age CD reviews.
 Vol. 2, No. 9, Nov./Dec. '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn* & *The Mephisto Waltz*, Razor & Tie CDs; 1st issue of current format.

Volume Three, 1998 Expanded format! Issues 48 pp.



Vol. 3, No. 1, Jan. '98 Williams Buyer's Guide Pt. 1 (*Star Wars to Amistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic*'s music supervisor, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.
 * Vol. 3, No. 2, Feb. '98 Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers to Black Sunday*), David Amram (*The Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.
 Vol. 3, No. 3, Mar./Apr. '98 *Titanic*/Hornor essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage pics, Elfman Oscar noms.
 Vol. 3, No. 4, May '98 Bruce Broughton

Give a gift!

We are happy to accept gift orders and ship them on your behalf, complete with your message and identification. Please write on the order form or a separate piece of paper the name and address of the gift recipient, and any note we should include. We're standing by!



(*Lost in Space*), David Arnold (*Godzilla*), Inside *Close Encounters* restoration, Williams Buyers Guide Pt. 3: Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.
 Vol. 3, No. 5, Jun. '98 Mark Snow (*X-Files*), Classic *Godzilla* reviews/overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.
 Vol. 3, No. 6, Jul. '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wild*), '70s soul soundtrack reviews.



Vol. 3, No. 7, Aug. '98 *South Park* (Adam Berry, Bruce Howell), *Baseketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Broughton Buyers Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).
 * Vol. 3, No. 8, Sept. '98 Lalo Schiffrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.
 Vol. 3, No. 9, Oct./Nov. '98 Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell, Simon Boswell, Citadel Records, Halloween laserphile.
 Vol. 3, No. 10, Dec. '98 *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz), Emil Cmiral (*Ranin*): Holiday Review Round-up: 50+ new CDs; Downbeat: Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.

Volume Four, 1999 48 pp. each

Vol. 4, No. 1, Jan. '99 Music for NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Danny Elfman (*Psycho*, *Civil Action*, A

Simple Plan), *Wing Commander* game music, books, Indian funk soundtracks.
 Vol. 4, No. 2, Feb. '99 Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schiffrin score), David Shore (*Rear Window* remake), TTV sci-fi CDs, promo CDs, Philip Glass (*Koyaanisqatsi*).
 Vol. 4, No. 3, Mar. '99 The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos; Goldsmith Buyer's Guide Part 2: The '80s; Hammer soundtracks on CD, Recordman, Downbeat, *ST-TMP* CD review.
 Vol. 4, No. 4, Apr./May '99 Franz Waxman: Scoring *Prince Valiant* (photos, musical examples); 1998 Readers Poll; Goldsmith Buyer's Guide Late '70s; DIVX soundtrack festival report; John Barry bios reviewed; Charles Gerhardt obit.
 Vol. 4, No. 5, Jun. '99 *Star Wars*: *The Phantom Menace* scoring session report and analysis of Trilogy themes; *Halloween H20* postmortem; Downbeat: *Affliction*, *Free Enterprise*, *Futurama*, *Election*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, A *Simple Plan*.
 Vol. 4, No. 6, Jul. '99 Elmer Bernstein: *Wild Wild West*; George S. Clinton: *Austin Powers* 2; Goldsmith Buyer's Guide: Early '70s; USC film scoring program; CD reviews: 1984, *Sword and the Sorcerer*, *The Mummy*, *The Matrix*, more.
 Vol. 4, No. 7, Aug. '99 Warner Animation Scoring (Shirley Walker on *Batman*/*Superman*, Bruce Broughton on *Tiny Toons*, more); *Phantom Menace* music; Michael Kamen (*The Iron Giant*); Stu Phillips (*Battlestar Galactica*); percussionist Emil Richards; ASCAP awards.
 Vol. 4, No. 8, Sept./Oct. '99 Tribute to Stanley Kubrick: interview (Jocelyn Pook); analysis (*Eyes Wide Shut*), review (Kubrick compilation); Poledouris (*For Love of the Game*); Goldsmith Buyer's Guide: Late '60s; Jeff Bond's concert advice for Jerry.



Vol. 4, No. 9, Nov. '99 U.S. Postal Service Composer Stamps: *Papillon* retrospective; King of German schwing, Peter Thomas; Downbeat (*Inspector Gadget*, *The Thomas Crown Affair*, more); BMI awards night.
 Vol. 4, No. 10, Dec. '99 Scores of Scores 1999: our annual review roundup, including animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more: plus our reader poll.

Volume Five, 2000 48-64 pp. each

Vol. 5, No. 1, Jan. '00 Inside Rhino's reissue of *Superman: The Movie* score; film and cue sheet analysis; '50s *Superman* TV score; Howard Shore (*Dogma*); Downbeat: Goldenthal, Barber, Tyler, Debney and Robbins; pocket reviews debut, Laserphile.
 Vol. 5, No. 2, Feb. '00 20th Anniversary Tribute to Jerry Fielding, conversation with Camille Fielding; Top picks for 1999; Oliver Stone's score-o-matic approach to *Any Given Sunday*; George Duning obit; Score Internationale: 1999 release stats.



Vol. 5, No. 3, Mar. '00 Build the ultimate *Phantom Menace* CD at home; Readers pick the best of 1999; Music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, magazine reader survey, and more.
 Vol. 5, No. 4, Apr./May '00 Bernard Herrmann: 10 Essential Scores of the '50s and CD checklist, *Journey to the Center of the Earth* retrospective; Richard Marvin (*U-571*); J.Z.K. on *Tora! Tora! Tora!*; Film music representation in Hollywood, pt. 1.
 Vol. 5, No. 5, Jun. '00 Our Tenth Anniversary Issue! Kendall remembers; An FSM Timeline; The *Film Score* Decade: composers, music and events that made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard (*Dinosaur*); more.
 Vol. 5, No. 6, Jul. '00 Summer Movie Round-up: David Newman (*Bedazzled*, *The Klumps*); Film score agents, pt. 3; Debut of Session Notes; They Might Be Giants (*Malcolm in the Middle*); double dose of Pocket Reviews; Score Internationale.
 Vol. 5, No. 7, Aug. '00 Bruce Broughton interview: *Silverado* analyzed; Marc Shaiman gives hell from the heavens; Agent History's fiery conclusion; Laserphile (Autumn DVDs); Downbeat (William Stromberg); Danny Elfman and his mom at a scoring session.
 Vol. 5, No. 8, Sept./Oct. '00 Randy Newman (*Meet the Parents*); *Things To Come* Soundtrack LP; *The Goonies* Retrospective; Downbeat (*Requiem for a Dream*); Session Notes (*The Simpsons*); *Psycho* honored by NPR: "Cinema of Dreams", and more.
 Vol. 5, No. 9, Nov./Dec. '00 Special 64 pg. double issue. 101 Great Film Scores on CD—FSM's big list; Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Howard Shore (*The Cell*); Alan Silvestri (*Cast Away*); *Back to the Future* retrospective; and the usual stuff, too.

Volume Six, 2001 48 pp. each

Vol. 6, No. 1, Jan. '01
 The Best of the Worst: 2000 in review; Our Town music analysis; *Hollow Man* score on DVD; Cliff Martinez (*Traffic*); *Total Recall* redux; more.

Vol. 6, No. 2, Feb. '01
 The Musical World of Irwin Allen; Copland on Film (cond. Jonathan Sheffer); *3000 Miles to Graceland* (George Clinton); Douglass Fake of Intrada interviewed: *How to Marry a Millionaire*, more.
 Vol. 6, No. 3, Mar. '01
 Bigger, Better Scores: How the RMA is helping to put more music on your soundtracks; Don Ellis and a life in 13/8 Time; Master of Disaster Part II: Irwin Allen discography; Rolfe Kent (*Town & Country*); Italian Imports: You can't beat BEAT.

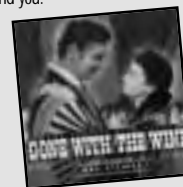
Index

How much stuff have we printed in *FSM*? We're not sure, but here's a handy index of all reviews and articles through Vol. 4, No. 9, compiled by Dennis Schmidt. Cost: same as one back issue.

*photocopies only

Help yourself to... Free CDs!

While Supplies Last!
 Order over \$50 (before shipping) and get your choice of a FREE CD courtesy Sonic Images: *Gone With the Wind* or *The Secret of NIMH 2*.
 Order over \$100 (before shipping) and get BOTH CDs (or two copies of either—your choice). It's up to YOU! If you qualify, include a note telling us which free item(s) to send you.



Gone With the Wind is the legendary 1939 symphonic score by Max Steiner in a stereo re-recording by the London Sinfonia conducted by Muir Matheson. Includes bonus tracks conducted by Rod McKuen from *America, America* (Hadjidakis), *For Whom the Bell Tolls* (V. Young), *Spellbound* (Rózsa), *The Cardinal* (Moross) and *The Prime of Miss Jean Brodie* (McKuen). Total time: 65:15.



The Secret of NIMH 2: Timmy to the Rescue is Lee Holdridge's orchestral score for the 1998 sequel to the 1981 Don Bluth film about intelligent mice. Seven songs are also featured. Total time: 62:24.

Offer good while supplies last.

Check Your Order Online

Visit our website at www.filmsonline.com/cds/order.asp to place an order using our secure server. You will receive an automatic confirmation. All of your information (including your credit card number) is confidential and encrypted for your protection. Save precious days that might otherwise keep you from your music!

(continued from page 35)

political drama that traces the 13-day standoff during the 1962 Cuban Missile Crisis; it's directed by Roger Donaldson and stars Kevin Costner and Bruce Greenwood. Since the movie lasted at the box office for, well...about 13 days, I passed on purchasing the album. Boy, was that a mistake.

At first listen, before themes sink in, you'll note the incredible consistency of tension throughout the album. There's a sense that this is Jones' bid to write a serious score with a capital "S." While

Jeremiah (1998) ★★½

BRUCE BROUGHTON

Intrada Promo CD 4006 • 13 tracks - 47:14

Jeremiah was a 1998 TV movie, part of a series of Bible epics produced in Italy, most of which have had either the full score or at least a couple of themes written by Ennio Morricone. Morricone receives no credit for *Jeremiah*, but Broughton's theme is unmistakably written in the romantic vein employed by the legendary Italian in countless scores over the years. Dominated by strings and woodwinds, it's a beautiful theme, and one of the most attractive in Broughton's canon.

The standout pieces of this

not sure how much work Broughton hopes to get as a result of it. He is one of the few composers in Hollywood able to offer consistently well-constructed orchestral music; but unfortunately, for whatever reason, this doesn't translate into working on the kinds of projects his talent deserves. —James Southall

The Three Worlds of Gulliver (1959) ★★★★★

BERNARD HERRMANN

Varèse Sarabande 302 066 162 2

37 tracks - 49:56

The *Three Worlds of Gulliver* (1959) was the second in

Herrmann's four collaborations with Ray Harryhausen (after *The 7th Voyage of Sinbad* [1958], but before *Mysterious Island* [1961] and *Jason and the Argonauts* [1963]). This lively fantasy, directed by Jack Sher, provided Harryhausen an ideal opportunity to show-

case his Superdynamation effects. But in translating Jonathan Swift's *Gulliver's Travels* to the screen, much of the polemic was discarded to make the narrative more family-friendly. Some of that biting satire is re-introduced through Herrmann's wonderfully pompous sequences that poke fun at the Lilliputians. He employs overblown Elgar-style flourishes to ridicule the monarchy (particularly in "The King's March") while also scoring beautiful pastoral melodies.

Gulliver's travels give Herrmann a world of scoring possibilities (three to be precise!), and he makes each of the lands distinctive. It's a witty, fun score and showcases the diversity of the composer's range, especially when compared with his Arabic *Sinbad* and epic *Argonauts*. On the downside, the short length of the cues prevents any real momentum from building, though a notable exception is "Pursuit," at just under five minutes.

Objective Burma! (1945)

★★★★★

FRANZ WAXMAN

Marco Polo 8.225148 • 13 tracks - 71:38

Three years before his swash-buckling return in *Adventures of Don Juan*, Errol Flynn turned in one of his finest low-key performances as Captain Nelson, leader of a hazardous attack on a Japanese radar outpost in the Burmese jungle. One of the last great war movies of the 1940s, *Objective Burma!* featured a rousing militaristic score by Waxman (at that time studio composer for Warner Bros.) that was clearly a powerful influence on later compositions by Goldsmith, Horner and Silvestri.

Marco Polo's new release of *Burma!* is another phenomenal restoration by John Morgan and William T. Stromberg. The album encompasses Waxman's entire composition (fragments of which appeared in many subsequent Warner productions) and includes, as usual, lengthy restored segments edited from the final release print of the film. The Moscow Symphony's interpretation of the score is impeccable, so flawless that cues from the disc

(continued on page 48)



many of the middle cues are repetitive, the bookend tracks are the standouts. The final cue, "The Will of Good Men," is mostly a celebration of a war-averted; it's a musical release—an optimistic, patriotic piece tinged with sadness. The first cue, "Lesson of History," is one of the most stirring cues written this year and is worthy of the concert hall. Although there's no real irony in this music, it's great to hear Jones' growth as a composer. At the outset it features a *Last of the Mohicans*-type flourish and, later, a passage reminiscent of James Horner's *Glory*. Still, as a whole, it's Jones' unique take on Americana that impressed me the most. The horn-dominated main theme is incredibly stirring and stands alongside great recent Americana themes as those in John Williams' *Born on the Fourth of July*, Randy Newman's *The Natural* and Marc Shaiman's *The American President*.

The average filmgoer will probably remember *Thirteen Days* as another movie with Kevin Costner using a bad accent. Film score fans who are fortunate enough to hear the album will remember it as one of the best of 2000. —C.W.

promo album are "The Babylonians Approach" and the magnificent 10-minute "Jerusalem Falls," both of which showcase the brass section of the Sinfonia of London with especially proficient orchestral writing. Much of the rest of the score features ethnic Middle Eastern percussion and woodwind instruments. As with any such inclusions in a film score, this is likely to put off roughly the same number of people as it attracts. Broughton seems to have made more of an attempt to make the use of these instruments sound authentic. At times, the wonderfully complex writing for percussion makes for exciting listening.

The score's one real flaw is that it's dominated by its main theme (even though it's inarguably attractive). Apart from that, this is yet another fine score by Broughton; however, I wonder about the value of this album as a promotional tool. It was pressed by Intrada especially for Broughton's promotional use, with a handful of copies available to the public to cover production costs, but it strikes me that demand for music of this type in Hollywood is very limited, so I'm

case his Superdynamation effects. But in translating Jonathan Swift's *Gulliver's Travels* to the screen, much of the polemic was discarded to make the narrative more family-friendly. Some of that biting satire is re-introduced through Herrmann's wonderfully pompous sequences that poke fun at the Lilliputians. He employs overblown Elgar-style flourishes to ridicule the monarchy (particularly in "The King's March") while also scoring beautiful pastoral melodies.

Gulliver's travels give Herrmann a world of scoring possibilities (three to be precise!), and he makes each of the lands distinctive. It's a witty, fun score and showcases the diversity of the composer's range, especially when compared with his Arabic *Sinbad* and epic *Argonauts*. On the downside, the short length of the cues prevents any real momentum from building, though a notable exception is "Pursuit," at just under five minutes.

The score is a winner, but is this disc worth buying if you already own the original soundtrack recording? The OST, conducted by Herrmann, was released on CD by Cloud Nine in 1993, and features a

NOW AVAILABLE: FSM GOLDEN AGE CLASSICS VOL. 4, NO.7



A Man Called Peter

Composed and Conducted by Alfred Newman

Alfred Newman scored virtually every kind of film during his unparalleled Hollywood career, but one genre always brought out his very best: that of religious films. For a man with no particularly strong dogmas of his own, Newman provided the definitive musical representation for God and a peerless sensitivity to the emotions involved. His scores for *The Song of Bernadette* (1943), *The Robe* (1953), *The Egyptian* (1954, co-composed with Bernard Herrmann and available on FSMCD Vol. 4, No. 5) and *The Greatest Story Ever Told* (1965) are all beloved by collectors for their moments of heavenly rapture and earth-shaking power.

FSM proudly adds to this collection another of Newman's greatest religious works in complete form: *A Man Called Peter*. This 1955 biopic stars Richard Todd as the inspiring Scottish minister who became Chaplain to the United States Senate. Unlike *The Robe*, this is not a biblical story but a contemporary tale of a devout man whose life is carried out in the spirit of the Lord. Newman's score is charged with reverence and joy, centering around three distinct melodies: a Scottish folk-influenced theme for Peter; a supple, heartfelt theme for Peter's wife, Catherine, who narrates the story; and a warm, emboldening theme for America. Amongst this Newman provides several moments of religious beauty—particularly for Peter's awakening of service to the Lord ("The Revelation")—and a deft appreciation for his characters' inner humanity, which was perhaps his greatest strength.

Still photographs courtesy of 20th Century Fox Photo Archive



- | | | |
|---|--|---|
| 1. 20th Century-Fox Fanfare (with CinemaScope Extension) 0:20 | 13. The Proposal/The Cedars Waltz/The Way of Love 6:17 | 25. Comin' Through the Rye 1:23 |
| 2. Main Title 2:09 | 14. The Marriage/The Honeymoon 1:24 | 26. Don't Sit Under the Apple Tree 0:58 |
| 3. The Revelation 2:50 | 15. Washington, D.C. 1:03 | 27. Tuberculosis 1:02 |
| 4. The Bonnie Banks of Loch Lomond 0:44 | 16. The Lincoln Memorial 1:02 | 28. Illness 0:35 |
| 5. The Immigrant 1:14 | 17. A Mighty Fortress 1:20 | 29. Soliloquy 3:40 |
| 6. Loyalty and Courage/The Holy Trinity 1:23 | 18. O Rest in the Lord 2:05 | 30. Faith and Recovery 1:54 |
| 7. Jesus Christ the Lord/Alma Mater 0:51 | 19. The Church of the Presidents 0:37 | 31. Cape Cod 2:18 |
| 8. Catherine 1:03 | 20. Eternal Father/A Mighty Fortress 2:00 | 32. Prayers for Peter 1:01 |
| 9. That Old Time Religion 0:46 | 21. Hospital Scene (Lullaby) 1:05 | 33. If With All Your Hearts 1:02 |
| 10. Goodnight, Peter Darling 3:05 | 22. Annapolis Chapel/Eternal Father 1:50 | 34. Our New Chaplain 0:34 |
| 11. One Week Later 0:36 | 23. Symphony No. 1 (Brahms) 1:35 | 35. Annie Laurie 1:00 |
| 12. God the Father 0:32 | 24. Mairies Doats 1:01 | 36. Peter's Death 2:30 |
| | | 37. Finale 2:16 |
| | | Source music credits within booklet. |
| | | Total time: 58:14 |

Album Produced by Lukas Kendall

Look for this month's Silver Age offering
Ace Eli and Rodger of the Skies
by Jerry Goldsmith
inside back cover

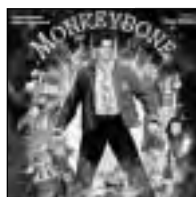
A Man Called Peter is one of our "hook, line and sinker" restorations, featuring Newman's complete score and every last note of the film's source music, in chronological order. (The source music involves several church hymns and Scottish folk songs, as such essential in Peter's story.) All of this is in stereo sound newly mixed from the original multitrack elements. *A Man Called Peter* is an essential Newman score finally given its proper complete presentation.

\$19.95 plus shipping

Who did it?

What is it?

To buy or not to buy?



Monkeybone
★★ ½
ANNE DUDLEY
Varèse Sarabande 66227
23 tracks - 49:08

The critically maligned *Monkeybone* combines live action with stop-motion and computer-generated animation to tell the ludicrous tale of an amoral comic strip monkey. This surly simian seizes his creator's body and enters the real world, leaving the artist to fight his way out of the wacky fantasy land that he devised.

Oscar-winning composer Anne Dudley adds a score as comical and chaotic as the film itself. The music ranges from straight-out comedy to comedic suspense, with a few reflective moments tossed in. There are no strong themes, and the comedic tracks blend together in something of a wash. "The Crayon Game" is a highlight—an example of wackiness at an extreme, with pop rhythms and sound effects, which also appear in fragments throughout the score. —M.D.



Fever ★★★
JOE DELIA
Pacific Time Entertainment
PTE 8528-2
16 tracks - 42:08

Joe Delia's score for Alex Winter's *Fever* creates (and sustains) an impressively controlled tone throughout. I groaned inwardly when I flipped through the liner notes, seeing that the score was performed by a four-person ensemble of piano, synthesizer, cello, drums and bass.

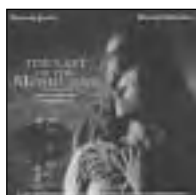
Fever took me slightly by surprise—you can never quite forget you're listening to a tiny group of musicians, but Delia's skill for interesting textural writing tends to distract you. The lengthy "Greenpoint Nocturne" cue is a good example of the score's strength—what it lacks in thematic constancy it makes up for in an admirably sustained mood, alternating from a pulsing rhythmic beat to ensemble writing to eerier synthesized effects. *Fever* is filled with many such cues—music that adopts a droning, new age feel throughout. —J.C.



Mechwarrior 4: Vengeance ★★
DUANE DECKER
Varèse Sarabande
302 066 201 2
32 tracks - 71:26

Duane Decker's preceding *Mechwarrior* scores were completely synthesized, so with this partially orchestral score he strove to "duplicate the quality of a film score." The 21-member orchestra assists in realizing this dream, but lethal doses of synthesizers are still layered into the mix.

"Aftermath" opens the disc with a rousing action theme reminiscent of *Universal Soldier: The Return* by Don Davis. In the end, Decker's keyboards are too distracting, and his use of electric guitar is equally annoying. "Daggers" features the guitar along with a metallic beat. The electric guitar is surprisingly well used in "Davion Theme," because it functions more as support, as in James Horner's *The Perfect Storm*. —M.D.



The Last of the Mohicans (Re-recording) ★★★★★
TREVOR JONES,
RANDY EDELMAN
Varèse Sarabande
302 066 161 2
14 tracks - 45:26

Why Varèse Sarabande decided to re-record *The Last of the Mohicans* is anybody's guess. Morgan Creek's original album had a decent helping of the work of both composers. With the original album still available, however, the door is opened for an exciting alternative to the performance of the score that does not have to slavishly match the original.

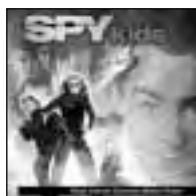
The difference in Joel McNeely's interpretation is obvious immediately in the "Main Title." The percussion leading up to the first statement of the main theme is more suspenseful, giving a greater epic quality. Cues such as "The Glade" feature a different emphasis, bringing to light aspects of the music not immediately apparent before. However, the "Fort Battle" and the appearances of Dougie MacLean's "The Gael" lack the immediacy of the original soundtrack. Randy Edelman's tracks are re-titled and scattered across the album for a chronological presentation of the music. —J.G.



Bounce ★★★
MYCHAEL DANNA
Varèse Sarabande
302 066 194 2
18 tracks - 30:45

Similar in tone and pacing to his idiosyncratic *Girl, Interrupted*, Mychael Danna's *Bounce* creates beautiful moments that work wonders with the action on screen. But these don't coalesce into a meaningful whole on an album. "Weather," the opening track, starts out like a lullaby—perhaps winking at the fairy-tale aspects of this story of a man who finds true love in the wife of the man who died after taking his seat on an ill-fated airplane.

One of the first things one will notice about Danna's score is the influence of Thomas Newman. Danna also believes in "the short cue," a pocket of music matched to a moment in the movie. These snippets are frustrating for the CD-listener who wants to be taken on a musical journey. The *Bounce* album does have its virtues, especially for the more intimate moments like the heartbreaking "Crash" and "Moving Day." These tracks, given their new age mood, wear the themes of rebirth and renewal as a badge of honor. —C.W.



Spy Kids ★★★
VARIOUS
Chapter III CH 30002-2
19 tracks - 31:36

Director Robert Rodriguez' *Spy Kids* is a fun romp that would have benefited from a real score. Instead, we're treated to the television/Hans Zimmer/*Any Given Sunday* teamwork approach. I sat dumbfounded in the theater as each cue whizzed by—this music makes no attempt to disguise the fact that it is written by 900 people. This approach (and end result) is analogous to a film you'd get if 10 directors worked on it.

Gavin Greenaway and Harry Gregson-Williams add their Zimmer-inspired joy; Danny Elfman contributes a '60s-style theme for the kids and the *Nightmare Before Christmas*-like "Floop's Song"; and John Debney piles on dry Elfman-esque underscore. This is just the tip of the iceberg. The director himself collaborated with Los Lobos on the film's flashback opening, "Spy Wedding." Despite the failure of this score as an album (and as a score), Elfman's "Floop's Song" builds to inspired lunacy and is alone worth the price of the disc. It's a shame Elfman couldn't do the whole score. Treat this CD like an instrumental version of a song compilation album (even if much of it was composed to picture) and you'll sleep better. —J.Z.K./A.K./L.K./J.B./T.C./J.S.

Lights, Camera, Spectacle!

Amidst the clutter of recent CGI blockbusters comes a batch of real, honest-to-God epics

by Andy Dursin

We have multiple editions of Michael Bay's *Armageddon* on DVD. We have several releases of *Army of Darkness*, two different *Twisters* and even a couple

of *Jumanjis*. But where, readers keep asking me, are the *real* epics—the movies from Hollywood's spectacle heyday of the '50s and '60s—on DVD?

A lot of movie buffs have felt that classic movies have been given the shaft so far in the format, and with the exception of a few cinematic milestones like *The Wizard of Oz* and *Gone With the Wind*, they've been right.

Fortunately, the first quarter of 2001 saw that problem addressed thanks to a series of major-studio releases that sought to present definitive packages of several classic movies on DVD. Finally, it seems that the ball is rolling for DVDs from Hollywood's Golden Age, even if the end results of these recent efforts were decidedly mixed at best.

Here's a round-up of the most anticipated classic discs to be released so far in '01...

Lawrence of Arabia (Columbia TriStar, \$39.98)

A music glitch uncovered by *FSM* readers online—lasting just a few seconds but for a major moment in the film—is the principal drawback of this otherwise agreeable two-disc limited edition of David Lean's 1962 masterpiece. While the movie needs no introduction for viewers, the much-discussed DVD does—and, for starters, it's not a total wash.

For the most part, *Lawrence* includes many of the goods one would hope this classic film would—starting with a terrific 2.35 transfer that, while occasionally showing its age, compensates by vivid detail and strong colors that surpass all previous home video transfers of its 2.35 wide-screen frame (this includes the countless Special Edition releases from Criterion, among others, that found their way to laserdisc). The cloth-bound packaging houses both discs and a color reproduction of the movie's original premiere booklet notes.

In terms of sound, the 5.1 Dolby Digital remix boasts an impressive depth for Maurice Jarre's powerful score, but a more modest 2.0 stereo encoding is also available for those without the benefit of 5.1 receivers.

The big problem, though, with the English-language tracks is that a six-second stretch of music—when a skewed, sarcastic rendition of the main march is supposed to play while Lawrence dances on top of a damaged train—has been inexplicably replaced with a few bars



NO SUBSTITUTES: David Lean made his epic films the old-fashioned way: on location with tireless dedication.

of music from earlier in the same scene! Check the Spanish track also available on the DVD and the original cue plays as intended, which is not the case with the overhauled Dolby tracks. Whatever the reason for the music's alteration (a mastering error or an overzealous sound editor who wanted to cover a music dropout), it will prove to be a significant flaw for many fans of the film and Jarre's music, and detracts from the overall quality of the disc.

Supplement-wise, the disc fares better, though it's not as definitive as one might have hoped. There is no commentary track here, but instead—much like Columbia's *Bridge on the River Kwai* release—a handful of extras contained (along with the latter part of the film) on the bonus second disc. Chief among the new features is an hour-long documentary from Laurent Bouzereau, boasting recent interviews with Anthony Quinn, Omar Sharif and Anne V. Coates. These clips have been incorporated into older conversations featuring Peter O'Toole and the late David Lean, which were shot in 1989 at the time of *Lawrence's* restored theatrical re-release. As he has accomplished on countless documen-

taries, Bouzereau does a fine job addressing all aspects of the film's production—from the behind-the-scenes story, to the movie's various cuts and restoration of material in 1989 (with some ADR re-looping), and its proper significance in film history.

The other extras found in this edition are okay but, for the most part, have been available before—these include various featurettes shot during the film's production and release, as well as a rough-looking theatrical trailer. However, there's a conversation with Steven Spielberg that's new; while Spielberg's comments are always interesting, why not include similar words of praise from other filmmakers who have been influenced by the movie over the years?

The best of the supplements are, for a change, found in the DVD-ROM section, which includes maps and archival photographs, giving the viewer a good sense of the story's historical background as well as an overview of the production. This is achieved through a frame browser that covers each and every chapter of the DVD with anecdotal notes, production shots and historical still photos. The easy-to-access presentation allows you

LAWRENCE includes a terrific 2.35 transfer with vivid detail and colors that surpass all previous home video transfers

to go directly to a sequence in the film and read the details of that scene's shoot, as well as its historical relevance.

I found that I'd actually access this presentation more often than sifting through endless still galleries or listening to most audio commentaries for over three hours. Unfortunately, most Mac users will be left out of the loop since these features are only viewable in properly equipped PC drives.

Columbia has said that this edition will only be available for a limited period; though interestingly, there have been rumors that a 40th Anniversary limited theatrical release will happen next year, with a subsequent DVD package to possibly follow. Film restoration expert Robert Harris was quite vocal on the internet about his lack of participation with this particular release, and initially criticized the transfer produced here.

While news like that may make some prospective consumers opt to hold off until another release happens, this certainly acceptable package—flaws and all—should satisfy most moviegoers for the time being.

Ben-Hur (Warner, \$24.98)

Warner Home Video has remedied one major omission of the DVD format with its affordably priced DVD-18 (two dual-layer discs glued back-to-back) release of this classic 1959 epic.

Not even the silent original, filmed in 1925 with Roman Novarro and Francis X. Bushman, could eclipse the triumph of William Wyler's 1959 production, which garnered 11 Academy Awards (for Best Picture, Director, Music, Cinematography, Costume Design, Actor, Supporting Actor, Art Direction, Sound, Editing and Special Effects) and became a benchmark for the biblical/gladiator genre that has been recently revived by this year's Oscar winner, *Gladiator*.

Any comparisons, though, between Ridley Scott's commercially successful pop-epic and this MGM masterpiece should stop right there since *Ben-Hur* is very much the real deal: rousing, moving, thrilling and truly spectacular in a way that no amount of computer-generated special effects could possibly duplicate.

Giving arguably his best performance, Charlton Heston is a rock as the Jewish nobleman whose trials and tribulations in Palestine are chronicled during the time of Christ. Outstanding supporting performances from Stephen Boyd (as Messala), Jack Hawkins and Hugh Griffith are all complemented by Robert L. Surtees' cinematography, Miklós Rózsa's brilliant score, and a handful of unparalleled, individual set pieces, including the unforgettable chariot race—a moment that films from *Gladiator* to *The Phantom Menace* have all tried to emulate.



GET YOUR ROMAN KICKS: Stephen Boyd wields a lusty whip in *BEN HUR*.

The movie may be a bit slow at times, but *Ben-Hur* is the kind of invigorating cinematic experience that makes for perfect DVD viewing—something that Warners' new package will provide for most viewers.

I'm not all that familiar with *Ben-Hur*'s preceding laserdisc releases, but the wide-screen transfer seems colorful with consistent contrast levels and only the usual dirt/speckle that appears on the print. The movie is one of the tightest letterboxed titles you'll ever see, and the original MGM Camera 65 aspect ratio of approximately 2.75:1 has been effectively rendered here. Some fans familiar with the film, however, have commented that other restored prints exist, and the source material utilized for the DVD was not representative of the most pristine version available.

The Dolby Digital 5.1 soundtrack isn't quite as potent as one might expect, either. Rózsa's music often sounds pinched, and there isn't a whole lot of activity in the surround channels, perhaps a result of the lack of "bleed-through" in the discrete 5.1 audio process. Regardless of the reason, the music just doesn't pack the punch one hopes it would have—and unlike MGM's later laserdisc releases, there's no isolated track of the score.

Warner's disc does feature some strong extras, most notably the 1993 documentary *Ben-Hur: The Making of an Epic*, featuring interviews with surviving cast and crew members and other Hollywood dignitaries (including David Raksin, who discusses the music), plus clips from the '25 version and

priceless behind-the-scenes footage. Screen tests (including one for Leslie Nielsen) are also included, along with a photo gallery and theatrical trailers. Also included is a new, feature-length audio commentary by Charlton Heston that does have its gaps (it is, after all, a 217-minute movie), but Warner has smartly included a forward-scan feature that enables you to easily access his next stretch of commentary.

All in all, soundtrack aside, this is a fine presentation for a bona fide Hollywood classic, despite the fact that most of its features have all been previously available.

Cleopatra (Fox, \$29.98)

Shortly after Varèse unrolled a lavish soundtrack edition of Alex North's score from the infamous 1963 Elizabeth Taylor epic (as far removed from *Lawrence of Arabia* and *Ben-Hur* as you can get while remaining in the

historical Hollywood spectacle genre), Fox unrolled an equally elaborate, THX-remastered presentation of *Cleopatra* herself in a spectacular 3-DVD set.

While I had not screened the movie from start to finish before, I was able to catch a few minutes of CBS/Fox's wide-screen laserdisc a few years back. In every way, the DVD will come as a revelation for those familiar with previous releases: The 2.20 THX transfer is more detailed, colorful and vibrant than the original laserdisc. The sound, meanwhile, is remastered in 5.1 Dolby Digital, and happily—unlike *Ben-Hur*—this remix retains the wide stereophonic glory of North's score, and is comparable with the original laser tracks.

Studio archivists reportedly worked for years to find director Joseph L. Mankewicz's original six-hour cut, but despite being unable to do so, were able to skillfully produce a great-looking and sounding DVD of the original theatrical cut—even though the initial pressing was inexplicably missing North's exit music.

News and Notes

Yes, it's still coming: the extended edition of Ridley Scott's *Legend* was delayed (again!) by Universal but should be re-announced formally sometime this summer. Sources indicate that the title was put on hold while new supplements were added and additional time was taken to improve the transfer. From all indications, expect the 113-minute Jerry Goldsmith-scored edition to reach store shelves later this year—for real! Along similar lines, Paramount's DVD of the revised Robert Wise cut of *Star Trek: The Motion Picture* is also on track for a release before year's end, though it, too, had yet to be officially announced at press time.

Planet of the Apes fans will want to track down a copy of *Behind the Planet of the Apes*, a 2-DVD release from Image Entertainment due out in July. Not only will the DVD include the marvelous two-hour AMC documentary (available last year in Fox's now-discontinued *Apes* box-set), but also a second disc of vintage promo reels, unabridged makeup tests, a full-length interview with Roddy McDowall, and other goodies. Retail is \$24.98, and it should hit streets just about the time that Tim Burton's new *Apes* movie debuts in U.S. theaters.

FSM

(Fox plans on replacing the discs for consumers sometime this year.)

The movie is what it is; virtually impossible to watch in one four-hour sitting, *Cleopatra* is best viewed in two separate installments, and taken as a massively overproduced soap opera with moments of unrivaled spectacle, as well as dry, tedious stretches with performances ranging from merely adequate (Liz) to outstanding (Rex Harrison as Caesar). Fox has reissued the movie as a romantic spectacle, the *Titanic* of its day, and the film remains a curiosity item, if nothing else, for its ballyhoed history.

That latter element is addressed in a two-hour AMC documentary found—along with other supplements including the trailer and newsreel footage—on the third, supplemental disc. For most viewers, this compulsively watchable new production will be of more interest than the actual film, diving head-on into the movie's nightmarish production. Included are new interviews (with the notable exception of Taylor) and priceless (silent) lost footage of the movie's original, abandoned London shoot, with Stephen Boyd and Peter Finch in the Marc Antony and Caesar roles. For star-gazers and lovers of Hollywood gossip, the Taylor/Burton romance is also discussed to good effect.

It's a terrific, comprehensive behind-the-scenes glimpse into the Hollywood studio machine of the period, and will provide viewers new to the film with an understanding of what the movie's fuss was all about—especially since it's not always evident on-screen.

Quick Takes

The Greatest Story Ever Told (MGM, \$29.98)

After being roundly criticized for using the truncated cut of John Wayne's *The Alamo* for their DVD issue earlier this year (quite unforgivable since the restored Roadshow version had been available on laserdisc just a few years ago), MGM made a few amends with laserphiles thanks to this two-disc edition of George Stevens' lavishly produced—though only intermittently moving—1965 Biblical epic.

While Stevens' film here does not run the full 225 minutes of its initial showing (or the alleged 260 minutes of its very first screenings!), MGM's cut does run 199 minutes, restoring the full "Overture," "Intermission" and "Exit Music" from Alfred Newman's acclaimed score.

A second disc houses an international version of the crucifixion, a new documentary on the making of the film (including a recent interview with Max Von Sydow), and other extras. Newman's music has been re-mixed for Dolby Digital 5.1 and packs a potent, wide stereophonic punch; the 2.75 transfer is a bit more erratic, ranging from near-pristine to borderline banged-up, but generally does jus-

tice to the outstanding cinematography of William C. Mellor and Loyal Griggs.

Bedknobs and Broomsticks (Disney, \$29.98)

Using as its source a reconstructed print produced by Scott MacQueen in 1996, Disney has released a beautiful edition of its 1971 musical-fantasy, with Angela Lansbury as a witch doing her part to take on the German forces in a quaint English village during WWII.

The behind-the-scenes history of the film is almost as entertaining as the movie itself. Originally intended to be Disney's big, "road-show" release during Christmas '71, the movie

was cut from over 140 minutes down to 117 minutes—losing a good deal of its story and pacing along the way. Despite decent critical notices, the movie was never embraced by audiences or critics the way the producers thought it would be, something the filmmakers lament was directly related to the movie's hack-and-slash editing.

Five years ago, historian MacQueen set out to fully restore the film, and came close to uncovering all of the deleted scenes. His 139-minute cut restores several songs and dance sequences, with the loss of only one song ("A Step in the Right Direction"), which has been included as a bonus, using the film's surviving

BUY YOUR SOUNDTRACKS AT
www.sonicimages.com

<p>Christopher Franke BABYLON 5 (SID-8502)</p>	<p>Christopher Franke NEW MUSIC FOR FILMS, VOL. 2 (SID-4966)</p>	<p>Soundtrack Collection SONIC IMAGES PRIME TIME (SID-8922)</p>
<p>M. Erbe & M. Solomon EARTH: FINAL CONFLICT (SID-8920)</p>	<p>Basil Poledouris LONESOME DOVE (SID-8816)</p>	<p>James Horner HEART OF THE OCEAN (SID-8807)</p>

SONIC IMAGES
 RECORDS

PO Box 691626 • West Hollywood, CA 90069, USA

audio tracks with still-frame photographs.

Excellent supplements detail the turbulent post-production of the film, including recent interviews with Lansbury and the Sherman brothers in a fascinating documentary program. Still-frame galleries, theatrical trailers, a PR-like "recording session" with co-star David Tomlinson and conductor Irwin Kostal, plus a pair of vintage Disney animated shorts round out the package.

The movie looks gorgeous in its 1.66 transfer, and sounds superb in a crisp 5.1 Dolby Digital remix. MacQueen's efforts at restoring the film were evident only for those who had a copy of the earlier laserdisc release (or saw the film on Disney Channel airings), so this deluxe presentation is going to be many viewers' first chance to watch *Bedknobs and Broomsticks* as it was originally intended to be seen.

The Rocky Collection

(MGM, \$89.98)

MGM's box-set, chronicling the exploits of Sylvester Stallone's beloved boxer Rocky Balboa, offers a new, Special Edition presentation of the original 1976 Best Picture Oscar-winner, and basic packages for its four sequels.

John G. Avildsen's gritty and impassioned

'76 film spawned a succession of "root for the underdog" sports movies, but despite the imitators and followers that used *Rocky* as a formulaic blueprint, his rousing crowd-pleaser remains a cinematic knockout. Watching the original makes you remember how effective an actor Stallone can be, and his script marvelously captures the essence of Philly street life, its dreamers and has-beens.

The sequels that followed gradually diminished the character development and focused more on the formula, but none is without merit. *Rocky II* (1978) maintained the vivid characterizations of its predecessor despite the addition of a few creaky, melodramatic moments. *Rocky III* (1982)—arguably the most popular of the sequels—pared down the overwrought dialogue and tightened the pace, as Sly went up against Mr. T. The simplistic but still entertaining *Rocky IV* (1985) brought the Cold War into the boxing ring as Rocky took on Russian fighter Drago (Dolph Lundgren). And though a box-office misfire, 1990's belated *Rocky V* brought Balboa back to the streets of Philadelphia, with Avildsen also returning to the director's chair in an attempt to capture the flavor of the original. The movie wasn't entirely successful, but it's certainly more worthwhile than its reputation would lead you to believe.

All films feature 1.85 transfers, with either 5.1 soundtracks (*Rocky*, *Rocky III*, *Rocky IV*) or

the original 2.0 stereo mixes (*II* and *V*). Rewatching the movies, it's interesting to note that Bill Conti's triumphant scores for four of the films were clearly given short-shrift on the original soundtrack albums, which featured heavily re-used and/or re-recorded tracks. (Vince DiCola filled in admirably with his memorable synth-score for *Rocky IV*) It's also worth noting that the packages of *Rocky II* and *IV* contained here are identical to their initial DVD releases, meaning the lack of Russian subtitles on *IV* unfortunately applies to this release as well.

While only trailers are included on the sequels, the original *Rocky* features an insightful commentary track from Avildsen, the producers, plus stars Talia Shire and Burt Young, along with featurettes, trailers, advertising materials, and a recent, half-hour on-camera interview with Stallone reflecting on the film, which is still every bit as effective as it was upon its release 25 years ago.

Next Time:

Special effects epics with deluxe editions of *Close Encounters of the Third Kind* and *Big Trouble in Little China*, among others. **FSM** Don't forget that you can find extensive DVD coverage in my Aisle Seat column, exclusively online at www.filmcoremonthly.com/aisleseat, and feel free to contact me at dursina@att.net. Excelsior!

Score

(continued from page 42)

could be inserted into a modern motion picture without a hint as to their "concertized" origins.

The score is episodic rather than thematic, with an array of motifs representing the various obstacles encountered by the unified troop, as opposed to individual characters. The main theme, a patriotic march of brass fanfares, thudding piano and martial percussion, contains a statement oddly reminiscent of Wagner's *Lohengren* wedding march (perhaps a reference to the "marriage" of the army men to their country). Other notable pieces include "Stop Firing," which features brittle *col legno* violin strikes (duplicated 30 years later by Joe Harnell in his score for *V*), and the muted, furtive woodwinds of "Killing the Sentry/Getting Ready."

It is further testimony to Marco Polo's dedication that their sleeve notes are presented in the form of booklets packed with pertinent information, rather than the grudging stills or catalogues that appear within those of most other

companies. The *Burma!* notes (over 30 pages' worth) include commentary on the film's production by film historian Rudy Behlmer; a top-notch cue-by-cue analysis by Jack Smith; and arrangement observations by John Morgan himself.

Once again, this is a priceless addition to any Golden Age collection, and it's made possible by the superlative efforts of those who truly respect and honor such lost classics.

—Chris Stavrakis

Cruel Intentions: Suites and Themes From the Scores of John Ottman ★★ ★ 1/2

JOHN OTTMAN

Varèse Sarabande 302 066 200 2

19 tracks - 64:34

The liner notes for John Ottman's rejected *Cruel Intentions* label the score "strikingly unique" and "emotionally deep." It certainly starts off well enough. A dark and haunting piece called "Pussy" opens the album, summing up the musical vocabulary of *Cruel Intentions*. Haunting textures are created by the combination of a violin, cello, bass and

solo voice along with a battery of electronic effects. Classical elements mix with more modern idioms, including minor trip-hop and jazz elements. Ofttimes the music will break out with a rock rhythm, only to be taken over by an expressive violin solo.

Unfortunately, as the album progresses, one hears more and more influences, the most obvious being the kinky sound associated with Thomas Newman; this casts a shadow over the whole affair. Sharp-eared listeners will also notice a motif reminiscent of Basil Poledouris' *Cherry 2000* appearing from time to time. *Cruel Intentions* doesn't have much in the way of variety, either, with the main theme appearing in pretty much all tracks, separated by little alternative material.

The sound Ottman created for *Cruel Intentions* is too interesting not to at least give a listen, and it's not hard to see the likely reason why it was rejected. It's probably a little too introspective for a film of this genre. The most prevalent instrument is the violin, which no doubt had the filmmakers worry-

ing about sounding "stodgy."

The rest of the album is taken up with a collection of suites and themes from various other Ottman projects, some of which have been released commercially, others that haven't. A peppy seven-minute suite from "Fantasy Island"; the same Elfman-esque piece from the song album for *The Cable Guy*, without the Jim Carrey voice-over; and three tracks from the Herrmann-like "Incognito" are included (promos are also available). Themes from *Halloween H20* (featuring a pretty good orchestral version of John Carpenter's [in]famous theme), *Snow White: A Tale of Terror*, *Apt Pupil* and *Lake Placid* round out the collection with previously released tracks.

As a cross-section of Ottman's work, the album effectively shows how the composer handles both small ensembles and larger orchestral forces. *Cruel Intentions* is a little too repetitive, and the programming on the second half makes for a disjointed listen. Overall, the album is diverting but lacks sufficient unity. —J.G. **FSM**

FILMScore™ SILVER AGE CLASSICS

Ace Eli and Rodger of the Skies

Composed and Conducted by Jerry Goldsmith

Plus: Room 222

Previous FSM Jerry Goldsmith releases have showcased the composer's music for westerns (*Stagecoach/The Loner, 100 Rifles*), war films (*Patton, Tora! Tora! Tora!*), Americana (*The Flim-Flam Man/A Girl Named Sinner*), jazzy drama (*The Stripper*) and even television (*Nick Quarry*). Our new CD showcases an eclectic sub-set of the composer's amazing body of work: music for children, Americana and comedy all rolled into one, featuring two rarely-seen projects from the late 1960s and early 1970s.

Room 222 (1969-1973) was at the time a popular high school comedy/drama from the creators of *The Mary Tyler Moore Show*. Goldsmith's theme is one of his most memorable for television and has since become part of his concert repertoire; an infectious piece in 7/4 time with a catchy melody for recorder and trumpet over an amiable pop backing. In addition to the theme Goldsmith scored the first two series episodes, mostly with variations on the title tune. For this premiere release we have collected all of his recorded material from the show into a five-track, 12:15 suite, in clean mono—a long-overdue treasure trove of nostalgia for fans of the series.

Related in melodic content and in attitude is one of Goldsmith's most obscure feature scores, for *Ace Eli and Rodger of the Skies* (1973). This troubled film, shot in 1971, was so drastically recut that the film's screenwriter, director and producers all used pseudonyms (although Steven Spielberg did get his first Hollywood feature credit for the story.) The finished picture is a helter-skelter tale of a father-and-son barnstorming team (Cliff Robertson and Eric Shea) in 1920s Middle America but Goldsmith came through with "flying" colors, writing reams of homespun, melodic material for the pair's troubled relationship and their erratic adventures. The "Ace



ROOM 222

1. Theme	2:13
2. Pilot	4:03
3. Main Title (long)	1:33
4. Flu	3:12
5. Main Title (short)	1:05
Total time:	12:15

ACE ELI and RODGER of the SKIES

6. Main Title	2:12
7. The New Wrinkle	2:17
8. A New Plane	4:48
9. Packin' Up	3:29
10. Off to Monument	2:23
11. Ace Eli Rag	1:33
12. No Pony	2:11
13. Ace Eli Theme	1:06
14. First Fare	1:16
15. Thrill a Minute	2:05
16. Night Talk	1:31

17. No Escape	1:42
18. An Act of Frustration	1:35
19. First Flight	3:00
20. No Lover	1:54
21. Final Flight	4:46
22. End Title	0:56
Total time:	39:02

ACE ELI Bonus Material

23. Who's for Complainin'	2:33
24. Boy Flier	3:14
25. Ace Eli Theme (demo)	1:33
26. No Escape (incomplete stereo mix)	1:44
27. Ace Eli Theme (damaged stereo)	1:06
28. Pig Slopplin' (damaged)	0:45
29. Rejection Game (damaged)	2:20
30. Final Flight (damaged stereo)	4:46
31. Revised End Title (damaged)	2:12
Total time:	20:19
Total Disc Time:	71:37

Album produced by Lukas Kendall

Look for this month's
Golden Age offering
A Man Called Peter
by Alfred Newman
inside page 43

To order: call toll-free

1-888-345-6335,
use the handy order form on page 40,
or visit www.filmscoremonthly.com

Eli Theme" in particular is a close cousin to *Room 222*'s melody, while the "Final Flight" captures the freedom of flying in the best tradition of Goldsmith scores like *The Blue Max* and *Explorers*.

The film's extensive recutting led Goldsmith to rescore several cues (two redone by Alexander Courage) and left his main and end titles supplanted by a sugary pop song by Jim Grady. For this premiere release we have assembled the best listening presentation of Goldsmith's score (original cues and revisions combined) in a combination of stereo and mono, running 39:02. This is followed by a suite of the Grady material, and other curiosities.

Two great scores together again for the first time! A program of previously unreleased rarities with all of the documentation readers have come to expect from *FSM*.

A FILM MUSIC CELEBRATION



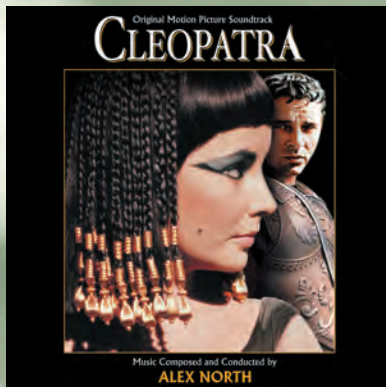
IN SESSION: A Film Music Celebration

Robert Townson's 500th CD!

Varèse Sarabande's Award-winning *Varèse Film Classics* series of recordings featuring performances conducted by the legendary likes of Jerry Goldsmith and Elmer Bernstein, along with Joel McNeely, John Debney, Cliff Eidelman and Frederic Talgorn, is here assembled and celebrated in one of the most extraordinary film music compilations ever released. Representing such famed film composers of the past as Bernard Herrmann, Alex North, Miklós Rózsa, Franz Waxman, Henry Mancini and Georges Delerue as well as the masters of today: Jerry Goldsmith, John Williams, Elmer Bernstein and John Barry ... IN SESSION invites you into the studio for some truly historic recording.

Just a few of the scores revisited here are *Citizen Kane*, *Rebecca*, *A Streetcar Named Desire*, *2001: A Space Odyssey*, *Vertigo*, *Peyton Place*, *The 7th Voyage of Sinbad*, *Psycho*, *Born Free*, *The Twilight Zone*, *To Kill A Mockingbird*, *The Sand Pebbles*, *Who's Afraid of Virginia Woolf?*, *Patton*, *Jaws*, *Superman: The Movie*, *Star Trek: The Motion Picture*, *Somewhere In Time*, *Out of Africa*, *Body Heat* and *Platoon*, among many others!

Deluxe 2-CD set featuring over 2-1/2 hours of music and a 28-page booklet of liner notes and recording session photos.



Alex North: CLEOPATRA

Original Motion Picture Soundtrack • 2-CD set



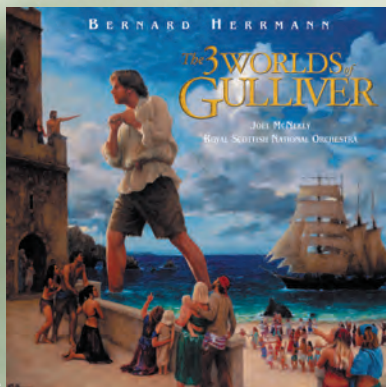
Georges Delerue: GREAT COMPOSERS

2-CD set • Over 2-1/2 hours of music



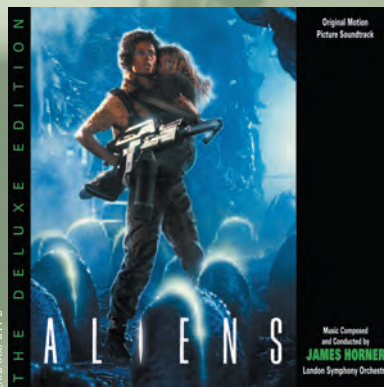
Alan Silvestri: CAST AWAY

Original Motion Picture Soundtracks



Bernard Herrmann: THE 3 WORLDS OF GULLIVER

Joel McNeely • Royal Scottish National Orchestra



James Horner: ALIENS The Deluxe Edition

Original Motion Picture Soundtrack



Jerry Goldsmith: ALONG CAME A SPIDER

Music From The Motion Picture



AVAILABLE AT RECORD STORES EVERYWHERE,
BY PHONE AT 1-800-VARESE-4 (1-800-827-3734),
OR ONLINE AT www.VareseSarabande.com

To join our new release update list, send your e-mail address to
soundtracklist@varesesarabande.com