

The Magazine of Motion Picture and Television Music

VOLUME 3, NUMBER 3

FILM SCORE



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CINERAMA
Today! pg 18

BEST of the YEAR

A Review Roundup
Including Readers' Picks!

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MONTHLY

MARCH/APRIL 1998

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All Hands on Deck!

THE SOUNDTRACK TO *TITANIC* IS BREAKING
MUSIC SALES RECORDS—BUT WHAT DOES THAT MEAN
FOR THE BUSINESS (OR JAMES HORNER'S CAREER?)

James Horner's score to *Titanic* has become that rare soundtrack that pops up once or twice a generation: an instrumental soundtrack that sells like gangbusters. Past examples have been *Dr. Zhivago* (Maurice Jarre), *Star Wars* (John Williams) and *Chariots of Fire* (Vangelis); more recent bestselling discs include *Somewhere in Time*, *Out of Africa* and *Dances with Wolves* by John Barry, *Robin Hood: Prince of Thieves* (Michael Kamen, big-hit song by Bryan Adams), *The Last of the Mohicans* (Trevor Jones/Randy Edelman), *The Piano* (Michael Nyman), and two scores by Horner himself: *Legends of the Fall* and *Braveheart*.

Almost all of these are love stories which take place in a past—a past in which traditional gender roles are reasserted, and a man rescues a woman many times, often with his shirt off. (*Star Wars* is a separate phenomenon, but that too features a princess in distress at its heart.)

The music, too, excluding *Star Wars*, has similarities: a blend of traditional romantic writing, a strong main theme, and an accessible “pop” bent, be it the throbbing synthesizers behind *Last of the Mohicans* and *Chariots of Fire*, the way in which “Lara’s Theme” from *Zhivago* so easily became mall music, or the dreamy new age quality of Celtic/Enya in *Titanic*. These movies also feature long expanses of silence in which the audience, filled as it is with teenage girls who buy CDs, listen to music while dreaming of Robert Redford/Daniel Day-Lewis/Mel Gibson/Leonardo DiCaprio. (One of the bestselling score-soundtracks of all time is literally *Romeo and Juliet*, the 1968 film with music by Nino Rota.)

Some have speculated that *Titanic*'s success will propel James Horner to a John Williams-level of name-recognition among the general public. More than likely, this will not be the case; Williams scored not only *Star Wars* but *Jaws*, *Close Encounters*, *Superman*, *Raiders of the Lost Ark* and *E.T.* to reach “name” status, and more importantly became the telegenic conductor of the Boston Pops.

Titanic will make Horner an even richer man—if he makes anywhere from \$1 to \$2 a record, and it sells ten million, think about it—but ultimately will not make him any bigger of a pop-music footnote than Maurice Jarre is today. In fact, it will be amusing to see if Horner's next album is anticipated by the media as another *Titanic*, when it's a clunker like *Deep Impact*.

What is surprising about *Titanic* is that an instrumental score could still penetrate and sell a half-million units week after week in today's saturated media environment. When *Zhivago* was a hit, it was the closest thing to a music-video you could watch, and its soundtrack the only real souvenir you could take home. Even *Chariots of Fire* came before the CD age.

Titanic has made people want to go home and listen to an instrumental, programmatic album and not a performer-based collection of songs, which is essentially what every rock and pop album is. *Titanic* does have a killer diva in Celine Dion, but its appeal is transcending that one track—no small feat. Will it “create” more soundtrack fans? It will probably inspire people to search out like albums, but most soundtrack buffs cite their “early favorite scores” as *Star Wars*, *Jaws*, *You Only Live Twice*, *The Magnificent Seven*, *Ben-Hur*, *Batman*, *Jurassic Park*, etc.—not *Dr. Zhivago*, Rota's *Romeo and Juliet* or *Chariots of Fire*.

In the short run, *Titanic* is owning film music discussion. As is par for that well-worn course, discussion means people thrashing about their own irrational responses. We're proud this issue to feature two excellent essays—Nick Redman on the film, and Doug Adams on the score and Horner's style—which are the best probings yet of the power emanating from this film and score. We hope you enjoy becoming... smarter.



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UPCOMING ASSIGNMENTS
THE LATEST FILMS

FUNDING MR. KAMEN'S OPUS

Michael Kamen's Mr. Holland's Opus Foundation has received a \$100,000 allocation from the New York City Council, to procure musical instruments for New York City Public Schools. The funds were scheduled to be presented by City Council Speaker Peter Vallone at Kamen's March 24th Carnegie Hall concert.

Kamen's Foundation is dedicated to providing and maintaining musical instruments for children. The composer was recently named to the New York Task Force for Music and Art, and in December 1997 received the Magnum Opus Award from the University of Southern California School of Music, which will establish a music scholarship in his name.



Kamen receiving his Magnum Opus at USC. Pictured are *Lethal Weapon* producer Joel Silver; the composer; industry executive Ruth Vitale; and very silly Englishman Eric Idle.

Film Music in the News

The February/March 1998 issue of *Civilization: The Magazine of the Library of Congress* features an article on film music entitled "In the Mood," by Nicolas Saada.

...

French magazine *Positif* has postponed its upcoming film music coverage to its September/October 1998 issue.

...

Ron Jones's Emotif University continues to provide online correspondence courses in film scoring. They recently inaugurated a newsletter which includes an interview with FSM editor Lukas Kendall. See <http://emotif.com/ENews/newsletter1.html>.

...

An article by Jon Burlingame on the new *King Kong* recording (see pg. 45)

appeared in the Sunday *Los Angeles Times* for March 8.

...

The March/April issue of *American Record Guide* has a film music article by Mark Koldys, the first-ever survey of film music by classical music reviewers.

...

The March 9 edition of *The New Yorker* features a cutting article by Alex Ross on James Horner and *Titanic*. This is one of the longest and most detailed articles on film music—and the strongest attack on Horner—ever to be featured in the mainstream press.

Events of Note(s)

The Women's Entertainment Network will hold a panel discussion on "The Business of Scoring," March 17, 7:30PM, at the Oakwood Apartment Complex's South Clubhouse (3600 Barham Blvd). Participants will include Disney Music's Cherly Melton, composer Dan Foliart, and agent Michael Horner. Call 818-247-0123 or 818-846-9486.

...

This year's Film & TV Music Conference, sponsored by the SCL (Society for Composers and Lyricists) and *The Hollywood Reporter*, will take place March 28 in Los Angeles, at the Director's Guild of America (7920 Sunset Blvd). Panels include director/composer pairs, a mock business negotiation, and an audiovisual presentation of scoring techniques. Cost is \$150 per person (\$95 students and SCL, DGA, AFI, RMA and IFP West mem-

bers). Call 213-525-2130.

...

The Film Music Network has been presenting monthly Film Music Network Nights in Los Angeles. The meetings take place on the first Monday of every month at 6:30pm at the Beverly Garland Holiday Inn, 4222 Vineland Avenue, Studio City, CA and feature guest speakers from the industry.

Admission is \$10; memberships are available. Call 818-771-7778 for recorded information, or 818-507-4900 for a human being. See www.filmmusic.net.

...

The Film Music Society, formerly the Society for the Preservation of Film Music, will hold a conference in Culver City (L.A.) May 7-10. Events will include screenings of film music documentaries; a Friday night concert with scores to short films by Elmer Bernstein ("Toy Train") and David Raksin ("Fancy Free"); a luncheon honoring Herschel Gilbert, Jo Ann Kane and Marilee Bradford; and presentations on scoring for animation and childrens film and TV. Call 818-249-5775, see <http://www.old-kingcole.com/fms>, or write PO Box 93536, Los Angeles CA 90093-0536.

The Pro's Promos

A score-only promo CD of *Good Will Hunting* (Danny Elfman) has been circulating among industry personnel. This is not being sold, so there is no real way for fans to acquire it. (Of this writing there are no plans for a commercial release; the entire score is less than 30 minutes.) Other score-discs surfacing this way are *My Best Friend's Wedding* and *As Good as It Gets*. Some rumored promos from Disney like *George of the Jungle* and *G.I. Jane* are in fact CDRs (recordable CDs: gold on top, usually green on bottom). Nowadays it is common for composers and agencies to circulate CDRs in lieu of cassettes; it is possible that many "promo CDs" on fans' want

lists are in fact CDRs that exist in quantities of less than a dozen. This makes them more rare in one way, but less rare in that they are more akin to a slapped-out cassette than a mass-produced CD.

Super Collector is now working on promo CDs of *Wide Awake* (Edmund Choi) and a *V* compilation (Joe Harnell, Dennis McCarthy), the latter to include the two miniseries and series.

In addition to *Intrada* and *Screen Archives* (see below), try *Footlight Records* (212-533-1572) and *STAR* (717-656-0121) for some of these rarities.

And the Grammy Went to...

The winner of this year's award for Instrumental Composition Written for a Motion Picture or for Television is Gabriel Yared for *The English Patient*. (This is a 1996 film; the Grammys have a different calendar from the Oscars.)

Disc Has Slipped

Los Angeles soundtrack specialty shop Disc-Connection left its current location February 1st. The store may or may not reopen for walk-in or mail order sales at another location. All outstanding orders are being honored. Long live Bernie.

Out of Italy

Coming this spring from Italian producer Sergio Bassetti on his labels (Legend and/or RCA OST) are two Mario Bava horror soundtracks: *Black Sabbath* (Nicolosi) and *Hatched for the Honeymoon* (S.M. Romitelli). Out now is *Alle Origini Della Maffia* (aka *Legend of the Black Hand*, Nino Rota). Bassetti will also produce a limited promotional CD (300 copies) of *Shampoo Girl* (Claudio Cimpanelli). FSM

Will Success Spoil Danny Elfman?

What does his double nomination mean?

While the Oscar-nomination announcements on Tuesday, February 10th were short on surprises, there were two earth-shattering revelations for soundtrack aficionados: the nominations for Danny Elfman's *Good Will Hunting* (Best Dramatic Score) and *Men in Black* (Best Musical or Comedy Score). Despite being one of the most popular and influential film composers to work in the past decade, Elfman has never received an Academy Award nomination, although many would peg his scores for *Batman*, *Edward Scissorhands* and *Pee Wee's Big Adventure* as worthy of the award itself.

No one was more surprised by the double-nomination than Elfman himself. "It's making me bewildered," says the composer. "It's a situation where I'm so accustomed to being excluded from that club that that's become my happy, accepted norm. It's like someone trying to get into a private club for many years, and at some point being very content being that kind of outsider. So now it's challenging my reality. I'm neither upset nor ecstatic; I'm bewildered.

"I wasn't even aware that the nominations were happening," he explains, pointing out that he'd deliberately shut himself off from the process after having been a member of the Academy's music board several years ago. "That's how far removed I got. When Richard [Kraft, his agent] called me at six in the morning, I couldn't figure out what he was talking about! I was like, 'What?'"

Being nominated not once but twice has Elfman really confused. "I suppose if it was *Men in Black* I might have said, cynically, 'Oh, that's because the movie did so well,'" Elfman admits. "But obviously that's not the case. *Good Will Hunting* would have never been called that kind of hit in a million years. I've worked on many, many popular movies, and

I'm very glad for the sake of my family and my children. I'm like that hermit in the woods with a beard having somebody run up to them with an invitation and saying you're invited to the ball." Or maybe Elfman feels like Carrie White being invited to the high school prom, and he's afraid the Academy is going to drop a bucket of pig's blood on him? "That's great!" Elfman laughs. "That's exactly how I feel!"

For years, Elfman was anathe-



ma to the music-branch members of the Academy. "There's obviously been some big shift somewhere," he admits. The rejection of Elfman's work had become highly focused and personal; he alone among his generation of self-taught orchestral composers had seemingly been singled out, with other musicians like Hans Zimmer being nominated and even winning the Oscar (for *The Lion King*). "The rumors about me have been so vicious—people claiming that Shirley Walker wrote the score to *Batman*, that I had ten composers working with me on *Mission: Impossible*. Maybe there's some contingent of people who

just threw up their hands and said, 'Oh, what the hell—maybe he does do his own work.'"

One scenario is that younger, more open composers are moving in, while older, conservative members are moving out—but Elfman isn't sure. "A lot of the worst things I hear come from younger composers," he points out. "They're picking it up as if it's common knowledge, and it's hard not to be disturbed by that. It's easier to think of some old farts stubbornly clinging on to their misconceptions."

While Elfman has had his problems with the Academy, he's

vocal about the good the annual Oscar race does for films that are off the beaten track. "I'm happy for the sake of *Good Will Hunting*," he points out. "It's an underdog picture and I'm very happy to contribute in any way to the success of that. I love it when a movie likes that takes off. I've always been aware that the Academy has an ability to take a smaller film like *The Sweet Hereafter* and really bring it into the public eye, and that's a part of the Academy that I've always supported. Anything that gets people to expand their viewing of film is great."

Now that Elfman has been invited, will he

actually attend the ceremonies? "It never occurred to me," he says. "I've generally shied away from that kind of thing. Those types of things freak me out. The ceremonies I like to go to are little funky ones, like the [Academy of Science Fiction] Saturn awards."

Whatever happens on Oscar night, Danny Elfman seems to be grudgingly accepting the fact that Oscar nominators like him... they really, really like him. "I'm skeptical and bewildered," the composer repeats, "but that doesn't keep me from being flattered and honored."

—Jeff Bond/Lukas Kendall

Record Label Round-Up

New and upcoming releases

Aleph This is a new label by Lalo Schifrin, to showcase his film, pop, jazz and classical work. The first release is *Film Classics*, a CD of a December 1995 concert in Marseilles, France. Due in May is Schifrin's *Gillespiana* (Jon Faddis, trumpet, Paquito D'Rivera, alto sax); due later this year is a new recording of his *Jazz Mass*. Schifrin will record *Jazz Meets the Symphony No. 4* with the London Symphony in April, also for future release.

The albums will be marketed directly over the Internet: see www.alephrecords.com or www.schifrin.com. The label is being headed by Schifrin's wife, Donna, and is named after the first letter of the Hebrew alphabet.

Arista Due April 28: *Close Encounters of the Third Kind* (1977), the complete remixed John Williams score. May 19: *Taxi Driver* (1976), complete Bernard Herrmann score in stereo; and *Funny Lady* (1975, Barbra Streisand album), both produced by Didier Deutsch.

Brigham Young University Due May 1 is *The Flame and the Arrow* (Max Steiner), mastered from materials located at BYU's Max Steiner library. This will be available from Screen Archives Entertainment, see address below.

Castle Communications Due May/June from this English label is *Get Carter* (1971 Michael Caine gangster film, Roy Budd), first CD release. More Budd reissues (*Fear Is the Key*, *Soldier Blue*) will be out over the rest of the year.

Citadel Four volumes of newly recorded Shostakovich film scores are due this year.

Deutsche Grammophon Forthcoming is *Tango* (Lalo Schifrin, new film).

Dreamworks Due May 19: *Fear and Loathing in Las Vegas*. June 30: *Dead Man on*

Campus. July 14: *Saving Private Ryan* (John Williams). November 13: three separate albums for *The Prince of Egypt*.

DRG Coming are two compilations, one CD apiece, in March and April, respectively: *The Best of Goblin, Volume 2* (1975-1980 anthology: *Profondo Rosso*, *Suspiria*, *Contamination* and more), and *Volume 3* (1980-1985 anthology, with *Buio Omega*, *Tenebre* and more).

edel America Due late March or early April: *The Butcher Boy* (Elliot Goldenthal).

Elektra The German division of this Warner label has issued the first score-only CD of *Apocalypse Now* (Carmine Coppola), with no dialogue or sound effects. There is no information on a U.S. release.

Fifth Continent Rescheduled for 1998 are

the DTS CDs of *The Night Digger* (Bernard Herrmann), *The Best Years of Our Lives* (Hugo Friedhofer, expanded), and *King Kong* (Max Steiner, 1976 recording cond. Fred Steiner; no relation) remastered in DTS 5.1 Digital Surround. They will not play on regular CD players without the expensive DTS decoder.

GNP/Crescendo Crescendo's *Godzilla* CDs (*Volume 1*, films from 1954-1975, and *Volume 2*, films from 1984-1995) should be out.

Coming in April is *Star Trek: The Next Generation Volume 4* (Jay Chattaway), with music from the episodes "Tin Man," "The Inner Light," "Sub Rosa," "A Fistful of Datas" and more.

Greatest Sci-Fi Hits Volume 4 (Neil Norman and His Cosmic Orchestra) is planned for this galaxy some time this eon. Crescendo will be releasing the first offi-

Concert News

Film Music Live Around the World

California

April 5 Los Angeles Jewish s.o.; *Suite from Story of Ruth* (Waxman), *Ruth: Elegy for Cello and Orchestra* (Waxman, arr. Angela Morley, world premiere).

April 17 Santa Rosa s.o.; *Lost Weekend* (Rózsa), *Perry Mason* (F. Steiner).

Georgia

April 3, 4 Atlanta s.o.; *Lost Weekend* (Rózsa), *Perry Mason* (F. Steiner).

April 4 Columbus s.o.; *The Godfather* (Rota), *Perry Mason* (F. Steiner), *Mission: Impossible* (Schifrin), *French Medley* (arr. Addison), *Cinema Paradiso* (Morricone), *The Mission* (Morricone), *Robin Hood: Prince of Thieves* (Kamen), *Twilight Zone* (Constant), *Titanic* (Horner), *Braveheart* (Horner), *The Magnificent Seven* (Bernstein).

Illinois

April 5 Illegitimate s.o., Normal (really!); all John Williams concert.

Ohio

March 28 Akron s.o.; A

Symphonic Night at the Movies: *Lawrence of Arabia* (Jarre), *Exodus* (Gold), and live to film: *Gone with the Wind* (Steiner), *The Adventures of Robin Hood* (Korngold), *Ben-Hur* (Rózsa), *The Wizard of Oz*.

Pennsylvania

April 17, 18, 19 NE Penn. s.o., Avoca; *Souvenir to Perry Waltzes* (Waxman), *French Medley* (arr. Addison).

Texas

March 27, 28 Garland s.o.; *To Kill a Mockingbird* (Bernstein).

April 4 Midland-Odessa s.o., Midland; *The Alamo*, *Rio Bravo* (Tiomkin).

April 9 Dallas Sym., Greenville, cond. Richard Kaufman; *Goodbye Mr. Chips* (Addinsell), *Airplane!* (Bernstein), *Man in the Moon* (Howard), *Gigi* (Previn), *Gone with the Wind Dances* (Steiner), *Songs for Audrey* (Mancini), *The Robe* (Newman), *The Raiders March* (Williams), *Theme from Dallas* (Immel).

April 12 Dallas Sym., Lee Park, cond. Richard Kaufman; *Out of Africa* (Barry), similar program as above.

Virginia

March 28 Washington and Lee Univ., Lexington; *Juarez* (Korngold).

April 11 New River Valley s.o., Virginia Tech, Blacksburg; Nino Rota Medley, *Lawrence of Arabia* (Jarre), *Independence Day* (Arnold), *Beetlejuice* (Elfman), *Taxi Driver* (Herrmann), *Taras Bulba* (Waxman), *Titanic* (Horner).

Germany

May 8 North German Radio Orchestra, Hanover; *A Musical Portrait of David Lean* (Jarre).

Titanic Everywhere

Performances of a symphonic suite of *Titanic* (James Horner) are scheduled for: Troy High School, Michigan (April 1); Pacific Symphony, Santa Ana, CA (April 17, 18); Amarillo, TX (April 24, 25); and New Mexico Sym., Albuquerque (April 27). The European premiere will take place at Joel McNeely's Glasgow concert on May 8 (see below).

Jerry Goldsmith's Music for Orchestra A 1970 atonal concert work by Jerry Goldsmith, "Music for Orchestra," (approx. 8 min.) will be performed by the Los Angeles Philharmonic (cond. Esa-Pekka Salonen) on March 26 and

cial CD of *Predator* (Alan Silvestri, 1987) in late summer or early fall.

Great Movie Themes Now reaching U.S. shores (via Empire Music in New York) from this Italian label are a variety of movie musicals and compilations: *Two Girls and a Sailor* (Allyson/Van Johnson/De Haven), *Lady Be Good/Four Jills in a Jeep*, *Broadway Melody 1938/Moon Over Miami*, *The King of Jazz/The King of Burlesque/Going Places/Carefree* (all on one CD), *Blood and Sand/Panama Hattie/At War with the Army*, and *Dick Powell: A Tribute to the Singing Troubador*.

Hollywood Due April 21 is *Les Miserables* (Basil Poledouris). May 5: *The Horse Whisperer* (Thomas Newman).

Interscope *Bulworth* (new Warren Beatty film, rap music plus Ennio Morricone score) is due in May.

Intrada Due late March is Douglass Fake's own score for *Holly vs. Hollywood*

(new independent film). Fake is the proprietor of Intrada as well as a composer.

Coming soon are two authorized promotional CDs for Christopher Young: *Murder at 1600* and *Hush*. These are being produced for Young's professional use with limited availability to collectors. There will also be two more Laurence Rosenthal promos, titles to be announced.

The next recording in Intrada's "Excalibur" series ('98 or early '99 release) will be *Jason and the Argonauts* (Bernard Herrmann, 1963), the complete score conducted by Bruce Broughton. The unusual ensemble (no strings) will be exactly recreated; the original music tracks from the film have long been lost.

Write for a free catalog of soundtrack CDs from Intrada, 1488 Vallejo St, San Francisco CA 94109.

JOS Coming in June from John Scott's label are *Swiss Family Robinson* (new film), and repressings of *Antony and Cleopatra* (1972, with new packaging and one new track) and *Becoming Colette* (1992).

Koch Due in April is a new Miklós Rózsa concert album (cello concerto and piano concerto); due May is a new recording of Franz Waxman chamber music (St. Clair Trio), including many film pieces. Expected later in the year is a new Erich Wolfgang Korngold film music album (*Juarez, The Sea Wolf, The Sea Hawk, Elizabeth and Essex*), recorded in New Zealand. On the slate to be recorded are albums of Rózsa: chamber music for piano and Korngold: complete music for piano, respectively.

Label X Germany Forthcoming but without a date is *Dance of the Vampires* (1967), aka *The Fearless Vampire Killers*, Krzysztof Komeda's music to Roman Polanski's horror-comedy.

Marco Polo Bill Stromberg and John Morgan are recording more classic film scores in Moscow:

Garden of Evil (Bernard Herrmann, plus 13-minute suite from *Prince of Players*) is now set for April.

Out over the rest of 1998 are: Philip

27. Call 213-850-2000.

Dead Man Waltzing There will be a March 29 concert at the Shrine Auditorium (Los Angeles) hosted by Tim Robbins of artists featured on the *Dead Man Walking* soundtrack (Eddie Vedder, Lyle Lovett, others). The event benefits a murder victims' family organization; there will also be a charity silent auction and reception for VIP guests. See www.notinourname.com.

Gonna Play Now Bill Conti will conduct a concert of movie themes with the National Symphony Orchestra, Kennedy Center, Washington D.C., on April 17 and 18. See www.kennedy-center.org or call 1-800-444-1324. The Thursday rehearsal prior to the concert is free to the public.

Barry Back in Action John Barry will conduct the 87-piece English Chamber Orchestra at Albert Hall on April 18, his first concert appearance in years. The enormous program features:

First half: *Goldfinger*, "We Have All the Time in the World" from *OHMSS*, *Zulu*, *Somewhere in Time*, *Moviola*, *Mary*, *Queen of Scots*, *The Persuaders*, *The Knack*, *Swept from the Sea* (11 min.), and *Dances with*

Wolves (18 min.).

Second half: *Born Free*, "All Time High" from *Octopussy*, *Out of Africa*, *Body Heat*, *Chaplin*, *King Kong*, *The Cotton Club*, *Midnight Cowboy*, *The Beyondness of Things* (18:35, new tone poem, world premiere), and The James Bond Suite (14:30 suite of Bond theme, *From Russia with Love*, "007," *You Only Live Twice*, *OHMSS*, *Diamonds Are Forever*).

The concert will be broadcast live in England on Capitol Radio. There are no present plans for a repeat performance, telecast or video. Call 171-589 8212 (prefix from U.S.: 011-44).

Music and Pictures The Los Angeles Filmharmonic Philharmonic series will premiere on April 30 with *1001 Nights*. This is a live performance of original music by David Newman conducted by Esa-Pekka Salonen, set to a new computer animated film (by Hyperion Studios) based on the conceptual designs of Japanese artist Yoshitaka Amano. Future music/film pairings will be Jerry Goldsmith with Paul Verhoeven, and Danny Elfman with Tim Burton. Agents Richard Kraft and Lyn Benjamin are executive producers of the series.

McNeely in Scotland Joel

McNeely will conduct the Royal Scottish National Philharmonic, Royal Concert Hall, Glasgow in a film music concert on May 8, 1998.

Williams and LSO Reunite John Williams will conduct the London Symphony Orchestra in four concerts at the Barbican Centre, London, July 1-4, 1998.

The July 1 and 2 concerts will feature *Sound the Bells* (non-film work), *Far and Away*, *Born on the Fourth of July*, a *Star Wars* suite, *The Witches of Eastwick* ("Devil's Dance"), *Close Encounters of the Third Kind*, *The Lost World*, *Sabrina*, and *E.T.* ("Adventures on Earth").

The July 3 and 4 concerts will feature *Celebrate Discovery*, *The Cowboys*, Williams's Tuba Concerto (soloist, Patrick Harrild), *Liberty Fanfare*, *JFK*, *The Reivers*, and the Olympic Fanfare and Theme.

All concerts are at 7:30 PM. Pre-concert talks on July 1 and 3 will feature Richard MacNichol interview LSO principal brass players Maurice Murphy, Eric Crees and Patrick Harrild.

Hollywood Bowl Mark your calendar, L.A. residents, for this sum-

mer's film-music events at the Hollywood Bowl. John Williams will be in town on two weekends, to conduct a pops concert on July 17 and 18, and an all-Williams concert on August 7 and 8. Williams will also conduct a non-film concert on June 24, a tribute to Ernest Fleischmann. George Daugherty will conduct the L.A. Philharmonic in a concert of "Bugs Bunny on Broadway" on July 1—Carl Stalling live to film! John Mauceri will conduct the HBO in a variety of film music pieces over the course of the season, and additional film concerts are pending. Call 213-850-2000.

Due to the lead time of this magazine, it is possible some of this information is too late to do any good.

This is a list of concerts with film music pieces. Contact the orchestra's box office for more information. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras.

For a list of silent film music concerts, see Tom Murray's web site:

<http://www.cinemaweb.com/lcc>.

Sainton's *Moby Dick* (1956); Victor Young: *The Uninvited*, *Gulliver's Travels* (1939), *Bright Leaf*, and *The Greatest Show on Earth*; *Devotion* (Erich Wolfgang Korngold); and *Mr. Skeffington* (Franz Waxman).

Morgan and Stromberg are recording in April two long-awaited discs: *They Died with Their Boots On* (Max Steiner) and *The Egyptian* (Bernard Herrmann and Alfred Newman). *The Egyptian* will be approx. 60-70 minutes, with choir, and with more Herrmann cues than on the existing album (a re-recording done at the time of the film).

Milan Due April 7: *Gettysburg* (fifth anniversary deluxe 2CD Digipak reissue). July: *Polish Wedding* (Luis Bacalov).

Motor Due April 7 from this German label is

Latin Lounge, a compilation of tracks by jazz vibesman Gary McFarland, including his themes from the films *13* (aka *Eye of the Devil*) and *Once We Loved*.

Pendulum Imminent are *Sophia Loren in Rome* (John Barry, 1964 television special) and *Watership Down* (Angela Morley, 1978). Forthcoming is a reissue of *The Chase* (John Barry).

Play It Again Geoff Leonard and Pete Walker's book, *Bond and Beyond: The Music of John Barry*, will be published in June by Sanson & Company of Bristol (a subsidiary of Redcliffe Press). It will be hard-backed, slightly bigger than A4 size, and approx. 250 pp. with copious black and white photos and 32 pages of color photos, posters, album cov-

Beyondness of Things (new John Barry non-soundtrack work).

Prometheus Due next from this Belgian label is a score album to *Wild America* (Joel McNeely, 1997 children/adventure film).

Razor & Tie Due June 2 are *What's Up Tiger Lily?* and *You're a Big Boy Now* (two soundtracks by The Loving Spoonful, on one CD) and a reissue of *A Fistful of Dollars* (Ennio Morricone).

RCA Victor March 24: *A Price Above Rubies* (Lesley Barber). April 7: *Combo* (reissue of Henry Mancini album). April 28: *Stephen King's Night Flier* (Brian Keane). June 16: *Victory at Sea* (Richard Rodgers, remastered, new box set). July 14: *Cousin Bette* (Simon Boswell).

Reel Sounds Due May: *Wicked City* (Orange 9mm, Swift and Civ). June: *Love God* (hard rock plus score by Stuart Gray, of Lubricated Goat). July: *Somewhere in the City* (John Cale).

Restless Coming this spring is a new expanded/restored edition of Ennio Morricone's masterpiece *Once Upon a Time in America* (1984), produced by Nick Redman, with newly discovered alternates and outtakes.

Rhino Due March 17: *Mario Lanza at M-G-M*. Forthcoming is a 4CD compilation celebrating Warner Bros.' 75th anniversary, with tracks culled from the Warner Bros. Records catalog. This will feature many songs, but also score tracks from long out-of-print Warner Bros. LPs.

Volume 2 of *The Simpsons: Songs in the Key of Springfield* (Alf Clausen) will be out in May or June. See www.rhino.com.

Rykodisc Upcoming in The Deluxe MGM Soundtrack Series:

April 7: *After the Fox* (Burt Bacharach, 1966), *The Knack... And How to Get It* (John Barry, 1965), *The Whisperers* (John Barry, 1967), *Thomas Crown Affair* (Michel Legrand, 1968), *Here We Go Round the Mulberry Bush* (various rock, 1968).

April 28: *Ulee's Gold* (Charlie Engstrom). May 19: *Best of the West*, a compilation with selections from *The Big Country*, *Return of the Seven*, *Return of a Man Called Horse*, *Wonderful Country* and more.

June 9: *Never on Sunday* (Manos Hadjidakis, 1960), *Judgment at Nuremberg* (Ernest Gold, 1961), *Last Tango in Paris* (Gato Barbieri, 1972), *The Living Daylights*

NOW PLAYING

New films and their CDs currently in release

FILM TITLE	COMPOSER	LABEL
<i>The Apostle</i>	David Mansfield	Rising Tide/October*
<i>As Good as It Gets</i>	Hans Zimmer	Columbia
<i>Blues Brothers 2000</i>	Paul Shaffer	Universal*
<i>The Big Lebowski</i>	Carter Burwell	Mercury**
<i>Boogie Nights</i>	Michael Penn	Capitol**
<i>The Borrowers</i>	Harry Gregson-Williams	Universal
<i>Burn Hollywood Burn</i>	Gary G-Wiz, Chuck D	Priority
<i>Caught Up</i>	Marc Bonilla	Noo Trybe*
<i>Dangerous Beauty</i>	George Fenton	Restless
<i>Dark City</i>	Trevor Jones	TVT**
<i>Desperate Measures</i>	Trevor Jones	Velvet/Reel Sounds
<i>Four Days in September</i>	Stewart Copeland	Milan
<i>The Full Monty</i>	Anne Dudley	RCA Victor
<i>The Gingerbread Man</i>	Mark Isham	
<i>Good Will Hunting</i>	Danny Elfman	Capitol**
<i>Her Majesty Mrs. Brown</i>	Stephen Warbeck	Milan
<i>Hush</i>	Christopher Young	
<i>I Love You, Don't Touch Me</i>	Jane Ford	
<i>Kissing a Fool</i>	Joseph Vitarelli	Varèse Sarabande
<i>Krippendorf's Tribe</i>	Bruce Broughton	
<i>Kundun</i>	Philip Glass	Nonesuch
<i>L.A. Confidential</i>	Jerry Goldsmith	Restless, Varèse
<i>Live Flesh</i>	Alberto Iglesias	RCA Victor
<i>Love Walked In</i>	Wendy Blackstone	
<i>Mrs. Dalloway</i>	Ilona Sekacz	Milan
<i>Palmetto</i>	Klaus Doldinger	BMG**
<i>Primary Colors</i>	Ry Cooder	
<i>The Real Blonde</i>	Jim Farmer	Milan**
<i>The Replacement Killers</i>	Harry Gregson-Williams	Varèse Sarabande
<i>Sphere</i>	Elliot Goldenthal	Varèse Sarabande
<i>Spice World</i>	Paul Hardcastle	Virgin*
<i>The Sweet Hereafter</i>	Mychael Danna	Virgin
<i>Titanic</i>	James Horner	Sony Classical
<i>Twilight</i>	Elmer Bernstein	edel America
<i>U.S. Marshals</i>	Jerry Goldsmith	Varèse Sarabande
<i>Wag the Dog</i>	Mark Knopfler	Mercury
<i>The Wedding Singer</i>	Teddy Castellucci	Maverick*
<i>The Wings of the Dove</i>	Edward Shearmur	Milan

*song compilation **combination songs and score



ers, etc. Tentative retail price is £24.95. See www.auracle.com/pia.

PolyGram Due March 17 is *Michael Kamen's Opus* (newly recorded compilation). March 24: *The Proposition* (Stephen Endelman). April: *The*

(John Barry, 1987).

July 14: *Equus* (Richard Rodney Bennett, 1977), *A Funny Thing Happened on the Way to the Forum* (Stephen Sondheim, 1966), *How to Succeed in Business Without Really Trying* (Frank Loesser, 1967), *Irma la Douce* (Andre Previn, 1963), *Man of La Mancha* (Mitch Leigh, Joe Darion, 1972).

By popular demand, Rykodisc will *not* be adding separately indexed dialogue to albums following the April 7 releases, and will attempt to add unreleased music to selected discs instead. Stay tuned!

Scannán Film Classics Newly recorded by this Irish label (City of Prague Philharmonic Orchestra, cond. Kenneth Alwyn) for release in late April or early May is *The Flame and the Arrow: Classic Film Music by Max Steiner*, with selections from *Spencer's Mountain*, *The Flame and the Arrow*, *Dark at the Top of the Stairs*, *Mildred Pierce*, *Ice Palace*, *Now Voyager*, *The FBI Story*, *Life with Father*, *Sergeant York*, *The Hanging Tree*, *Parrish* and *Johnny Belinda*.

Screen Archives Entertainment Imminent is a reissue of *The Proud Rebel* (Jerome Moross), with the original poster art. This will be available by mail order only; write PO Box 5636, Washington DC 20016-1236 or e-mail Nippersae@aol.com for a free catalog.

Silva Screen Due April in the U.K. is *Romeo and Juliet* (Nino Rota), a reissue of the original soundtrack with better sound, adding a newly recorded 8-min. "Overture."

Newly recorded compilations for U.S. release in April are *Cinema Choral Classics 2*, and compilations based on the films of Mel Gibson, Sean Connery and Kevin Costner. Due May/June: *Superheroes* and *Godzilla Screen Monsters*.

Sonic Images Forthcoming from Christopher Franke's label: April 7: *Stories from My Childhood* (PBS animated series, various).

Postponed are *The Blood Oranges* (Angelo Badalamenti) and *Scene of the Crime* (Jeff Rona, music from *Homocide* and *High Incident*).

Sony Due April 21 are two soundtrack albums to *He Got Game* (new Spike Lee basketball movie), a rap album and a compilation of Aaron Copland music used for the basketball scenes.

Titanic, Vol. 2 will coincide with the movie's release on video, most likely to contain source music from the movie—Gaelic Storm's Irish songs as well as I Salonisti's quartet music—and a newly arranged and recorded suite of music by James Horner. There are also tentative plans for a traveling *Titanic* concert and television special.

Upcoming Film Assignments

What's next for our favorite composers

John Williams recorded his score for *Saving Private Ryan* at Boston's Symphony Hall with the Boston Symphony Orchestra and Tanglewood Festival Chorus the week of February 20th. Director Steven Spielberg and star Tom Hanks were in attendance: it's the third Williams score to be recorded in Boston, following the Special Edition cue for *Close Encounters* and portions of *Schindler's List*. The score reportedly features a trumpet duet for Tim Morrison and Thomas Rolfs and an end credit elegy titled "Hymn to the Fallen."

The *Boston Herald* reported that Carly Simon refused to score *Primary Colors* unless scenes of the Hilary character cavorting around were cut. Director Mike Nichols refused to do it, so Simon left the project. Ry Cooder is now the composer.

Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 213-937-9890, or e-mail Lukas@film.scoremonthly.com

Mark Adler *Ernest Joins the Army*, *Stanley and Livingston* (Hallmark), *The Rat Pack* (HBO).

David Arnold *Godzilla* (Emmerich/Devlin, also co-writing and producing song with Sneaker Pimps).

Luis Bacalov *Polish Wedding*, *B. Monkey*.

Angelo Badalamenti *The Blood Oranges* (October Films, d. Philip Hass).

Lesley Barber *A Price Above Rubies*.

Danny Barnes *The Newton Boys* (d. Linklater, with music by Barnes's band, The Bad Livers).

Steve Bartek *Meet the Deedles* (Disney).

Tyler Bates *Denial*.

Roger Bellon *The Last Don 2* (CBS mini-series).

Marco Beltrami *The Florentine*.

Richard Rodney Bennett *The Tale of Sweeney Todd* (d. John Schlesinger).

Elmer Bernstein *Deep End of the Ocean* (Michelle Pfeiffer).

Chris Boardman *Payback* (Mel Gibson, d. Brian Helgeland, remake *Point Blank*).

Simon Boswell *Photographing Fairies*, *American Perfekt*, *Dad Savage*, *Perdita Durango*.

Bruce Broughton *Lost in Space, It's Tough to Be a Bug* (Pixar), *One Tough Cop* (d. Bruno Barretto), *Fantasia Continues* (transitions).

Carter Burwell *Gods and Monsters*.

Edmund Choi *Wide Awake* (Miramax,

youth comedy).

Alf Clausen *Gabriella*.

Ray Colcord *Heartwood* (Jason Robards).

Michel Colombier *Woo* (comedy).

Eric Colvin *Setting Son* (d. Lisa Satriano), *Flight from Dhaharan* (Showtime).

Bill Conti *The Real Macaw*, *Wrongfully Accused*.

Michael Convertino *Shut Up and Dance*.

Stewart Copeland *Little Boy Blue*, *Very Bad Things*.

John Corigliano *The Red Violin* (Samuel L. Jackson).

Mychael Danna *8 Millimeter* (d. Joel Schumacher), *Regeneration*, *To Live On* (Ang Lee, Civil War film, Jewel).

John Debney *Polly: A Parrot's Tale* (Dreamworks), *My Favorite Martian*.

Alexandre Desplat *The Avengers Comedies* (based on Alan Ayckbourn play)

Gary DeMichele *Ship of Fools* (d. Stanley Tucci, Campbell Scott).

Patrick Doyle *Quest for Camelot* (Warner Bros. animated), *Stepmom* (Julia Roberts).

Anne Dudley *American History X* (New Line).

The Dust Bros. *Orgazmo*.

John Du Prez *Labor Pains*.

Randy Edelman *6 Days/7 Nights* (d. Ivan Reitman, Harrison Ford/Anne Heche).

Danny Elfman *Superman* (d. Tim Burton), *American Psycho* (film of Bret Easton Ellis novel), *Instinct* (Anthony Hopkins).

Stephen Endelman *The Proposition*, *Finding Graceland*.

George Fenton *The Object of My Affections* (Jennifer Aniston)

Frank Fitzpatrick *Players Club* (Ice Cube).

Mick Fleetwood *14 Palms*.

Robert Folk *Major League 3, Jungle Book 2* (Disney).

David Michael Frank *A Kid in Aladdin's Court*, *The Prince*, *Perfect Target*, *The Family Bloom* (Penelope Ann Miller), *The Staircase*.

John Frizzell *Jane Austen's Mafia* (Jim Abrahams).

Richard Gibbs *Music from Another Room*, *Doctor Dolittle* (Eddie Murphy, Fox), *Dirty Work*.

Philip Glass *The Truman Show* (Jim Carrey).

Elliot Goldenthal *The Butcher Boy* (d. Neil Jordan, '60s Irish setting), *Blue Vision* (Dreamworks, horror, d. Neil Jordan).

Jerry Goldsmith *Mulan* (Disney animated; songs by Matthew Wilder, music, and David Zippel, lyrics), *Small Soldier* (d. Joe Dante), *Star Trek 9* (d.

Jonathan Frakes).

Joel Goldsmith *Reasonable Doubt* (d. Randall Kleiser, Melanie Griffith).

Harry Gregson-Williams *The Entrapment* (Sean Connery).

Guy Gross *Welcome to Woop Woop*.

Larry Groupé *Storm of the Heart*, *Sinners* (w/ Kenneth Branagh), *Sleeping with the Lion*, *Making Contact*, *Raven's Blood* (d. Molly Smith), *Defiance* (Showtime).

Dave Grusin *Hope Floats* (Sandra Bullock).

Chris Hajian *Chairman of the Board* (Carrot Top).

Richard Hartley *Victory*, *Curtain Call* (U.K.), *All the Little Creatures* (U.K. independent), *Meteor*.

Richard Harvey *Captain Jack* (Bob Hoskins), *The Last Governor*.

Todd Hayen *Waking Up Horton*.

Lee Holdridge *Family Plan* (Leslie Nielsen), *The Secret of NIMH 2* (animated, MGM), *No Other Country*.

James Newton Howard *A Perfect Murder* (Michael Douglas, Gwyneth Paltrow, remake *Dial M for Murder*, d. Andrew Davis), *Snow Falling on Cedars* (d. Scott Hicks).

James Horner *The Mark of Zorro* (d. Martin Campbell), *Mighty Joe Young*, *Deep Impact*.

Søren Hyldgaard *Island of Darkness* (Denmark-Norway), *Skyggen* (Denmark), *The Other Side* (d. Peter Flinth), *The Boy and the Lynx* (Finland/U.S.), *Help I'm a Fish* (with songs).

Mark Isham *Blade* (New Line), *At First Sight*.

Adrian Johnston *I Want You*, *Divorcing Jack*.

Trevor Jones *The Mighty* (d. Peter Chelsom, Miramax, collaborating with Peter Gabriel), *Talk of Angels* (Miramax), *Frederic Wilde* (Fox, d. Richard Loncraine), *Plunkett & MacLaine* (PolyGram, d. Jake Scott—Ridley's son), *Titanic Town* (d. Roger Michel), *Merlin* (Isabella Rossellini).

Jan A.P. Kaczmarek *Aimee and the Jaguar* (Germany, d. Max Faerberboeck).

Michael Kamen *The Avengers* (Uma Thurman), *Lethal Weapon 4*.

Brian Keane *New York* (Ric Burns, epic documentary).

Rolfe Kent *Slums of Beverly Hills* (Alan Arkin, Marisa Tomei), *Us Begins with You* (Anthony Edwards).

William Kidd *The King and I* (Morgan Creek, animated).

Philipp Fabian Kölmel *Cascadeur: The Amber Chamber* (Germany, action-adventure).

Russ Landau <i>One Hell of a Guy, Telling You.</i>	Hutton, cond. Elmer Bernstein).	(Jonathan Demme).	(Showtime).
Simon LeBon/Nick Wood <i>Love Kills</i> (d. Mario Van Peebles).	Mike Mills <i>A Cool Dry Place</i> (Vince Vaughn, Joey Lauren Adams, with new song from Mills's band, R.E.M.).	Zbigniew Preisner <i>Dancing at Lughnasa</i> (Meryl Streep), <i>Dreaming of Joseph Leeds</i> (d. Eric Styles), <i>Jacob the Lion</i> (Robin Williams, WWII drama).	Rick Silanskas <i>Hoover</i> (d. Rick Pamplan, Ernest Borgnine, about J. Edgar Hoover).
Michel Legrand <i>Madeline</i> (Frances McDormand).	Paul Mills <i>Still Breathing</i> (d. Jim Robinson, Brendan Fraser).	Trevor Rabin <i>Home Grown</i> (Billy Bob Thornton), <i>Armageddon</i> (d. Michael Bay), <i>Frost</i> (Warner Bros.).	Alan Silvestri <i>Holy Man</i> (comedy), <i>The Odd Couple 2</i> .
Chris Lennertz <i>The Art House</i> (parody), <i>Lured Innocence</i> (Dennis Hopper, Talia Shire).	Sheldon Mirowitz <i>Say You'll Be Mine</i> (Justine Bateman).	Graeme Revell <i>The Negotiator</i> (Kevin Spacey), <i>Eaters of the Dead</i> (d. John McTiernan), <i>Bride of Chuckie</i> , <i>Hairy Bird</i> , <i>Lulu on the Bridge</i> , <i>Dennis the Menace 2</i> .	Marty Simon <i>Captured</i> .
John Lurie <i>Clay Pigeons</i> (prod. Ridley Scott).	Fred Mollin <i>The Fall</i> .	Jonathan Richman <i>There's Something About Mary</i> (Farrelly Bros., also singing on-screen).	Michael Small <i>Elements</i> (Rob Morrow), <i>Poodle Springs</i> (d. Bob Rafelson).
Mader <i>Little City</i> (Miramax), <i>The Wonderful Ice Cream Suit</i> (Disney), <i>Too Tired to Die</i> .	Ennio Morricone <i>The Legend of the Pianist on the Ocean</i> (Giuseppe Tornatore), <i>Bulworth</i> (Warren Beatty).	J. Peter Robinson <i>Mr. Nice Guy</i> (Jackie Chan), <i>Waterproof</i> (Lightmotive).	Neil Smolar <i>The Silent Cradle</i> , <i>Harper's Ferry</i> , <i>Treasure Island</i> , <i>Valentine's Day</i> , <i>A Question of Privilege</i> , <i>Tour the Promised Land</i> .
Mark Mancina <i>Tarzan: The Animated Movie</i> (Disney, songs by Phil Collins).	Mark Mothersbaugh <i>Best Men</i> , <i>Breaking Up, Rugrats: The Movie</i> , <i>Dead Man on Campus</i> (Paramount, prod. Gale Ann Hurd).	Peter Rodgers Melnick <i>The Only Thrill</i> (Sam Shepherd, Diane Keaton).	Mark Snow <i>The X-Files: Fight the Future</i> , <i>Disturbing Behavior</i> .
Hummie Mann <i>The Rescuers Part II</i> (Paramount), <i>The Unknown Cyclist</i> (Lea Thompson), <i>Broke Down Place</i> (d. Jonathan Kaplan), <i>Black Cat Run</i> (HBO).	Roger Neill <i>Welcome to Kern Country</i> (w/ Dust Brothers), <i>White Flight</i> .	Laurence Rosenthal <i>Echo of Thunder</i> (Hallmark telefilm).	Mark Stulman <i>The Last Days of Disco</i> (d. Whit Stillman).
David Mansfield <i>The Gospel of Wonders</i> (Mexico, d. Arturo Ripstein).	Ira Newborn <i>Basketball</i> (d. David Zucker)	Craig Safan <i>Spitsville</i> (comedy).	Tim Truman <i>Boogie Boy</i> .
Anthony Marinelli <i>God Said Ha!</i> (Julia Sweeney), <i>Hacks</i> .	Randy Newman <i>Pleasantville</i> .	Ryuichi Sakamoto <i>Snake Eyes</i> (Nicolas Cage, d. Brian De Palma).	Jonathan Tunick <i>The Fantastics</i> (based on Broadway show, d. Michael Ritchie).
Jeff Marsh <i>Burning Down the House</i> , <i>Wind River</i> (Karen Allen).	Thomas Newman <i>The Horse Whisperer</i> .	Lalo Schifrin <i>Something to Believe In</i> (love story), <i>Tango</i> .	Nerida Tyson-Chew <i>Fern Gully 2</i> .
Phil Marshall <i>Rupert's Land</i> .	John Ottman <i>The Apt Pupil</i> (d. Bryan Singer, Ottman also editor), <i>Goodbye Lover</i> (replacing John Barry).	Gaïli Schoen <i>Dejà Vu</i> (independent).	C.J. Vanston <i>Almost Heroes</i> .
Brice Martin <i>Depths of Grace</i> , <i>Eating L.A.</i>	Van Dyke Parks <i>Barney: The Movie</i> , <i>Shadrach</i> (d. Susanna Styron, October Films), <i>Trigger Happy</i> (HBO musical about gun control).	John Scott <i>Swiss Family Robinson</i> .	Mervyn Warren <i>The Kiss</i> (Jersey Films, Danny Devito/Queen Latifah).
David May <i>Shaking All Over</i> (d. Dominique Forma).	Jean-Claude Petit <i>Messieurs les enfants</i> , <i>Le Complot d'Aristotle</i> , <i>Sarabo</i> , <i>Desire</i> , <i>Sucre Amer</i> .	Marc Shaiman <i>My Giant</i> (Billy Crystal), <i>The Out of Towners</i> , <i>A Small Miracle</i> .	Wendy and Lisa <i>Hav Plenty</i> (independent).
Dennis McCarthy <i>Letters from a Killer</i> (d. David Carson).	Michael Richard Plowman <i>Laser Hawk</i> (Mark Hamill, Canada).	Edward Shearmur <i>The Governess</i> , <i>Species 2</i> .	Alan Williams <i>Princess and the Pea</i> (animated, song and score with lyrics by David Pomeranz), <i>Angels in the Attic</i> .
Joel McNeely <i>Virus</i> , <i>Zack and Reba</i> (independent), <i>Soldier</i> (Val Kilmer).	Basil Poledouris <i>Les Misérables</i> .	Howard Shore <i>XistenZe</i> (d. David Cronenberg), <i>Chinese Coffee</i> (d. Al Pacino).	John Williams <i>Saving Private Ryan</i> (Spielberg).
Gigi Meroni <i>The Good Life</i> (Stallone, Hopper), <i>The Others</i> , <i>The Last Big Attractions</i> .	Rachel Portman <i>Home Fries</i> , <i>Beloved</i>	Lawrence Shragge <i>Valentine's Day</i> (HBO), <i>The Sweetest Gift</i> (Showtime), <i>Running Wild</i>	Debbie Wiseman <i>Tom's Midnight Garden</i> .
Cynthia Millar <i>Digging to China</i> (d. Timothy			Peter Wolf <i>Widows</i> (German, animated).
			Christopher Young <i>Hush</i> (Gyneth Paltrow).
			Hans Zimmer <i>Prince of Egypt</i> (Dreamworks, animated musical), <i>The Thin Red Line</i> (d. Terrence Malick).

FSM

(Record Roundup continued)

The Red Violin (John Corigliano; Joshua Bell, violin) will be out at the end of 1998.

Still forthcoming for summer is Sony Legacy's expanded 65-minute issue of *Star Trek: The Motion Picture* (Jerry Goldsmith), a 2CD set with an expanded edition of *Inside Star Trek* (Gene Roddenberry-narrated '70s documentary) on disc two.

SouthEast Imminent from this Dutch label is *Within the Rock* (Rod Gammons and Tony Fennell, enhanced CD), followed by *Fear No Evil* (Frank Laloggia, David Spear, enhanced CD).

Super Tracks Due in March or April is a 2CD limited edition of the complete score to *Krull* (James Horner, 1983), 93 minutes total.

TVT Due April 7 is *Lost in Space* (Bruce Broughton). Due end of April are *La Femme Nikita* (various) and *The Big Hit* (Graeme Revell).

Varese Sarabande March 24: *Viva Zapata!*

(Alex North, Jerry Goldsmith cond. Royal Scottish National Orchestra), *Xena: The Bitter Suite: A Musical Odyssey* (Joseph LoDuca, episode score), *Moby Dick* (TV miniseries with Patrick Stewart and Gregory Peck, music by Australian composer Christopher Gordon), *Kissing a Fool* (new David Schwimmer film. Joseph Vitarelli and songs). April 7: *Wild Things* (George S. Clinton), *Private Lives of Elizabeth and Essex* (Erich Wolfgang Korngold, same recording as Bay Cities CD, new cover). April 21: *Mercury Rising* (John Barry).

Forthcoming from producer Bruce Kimmel are two newly recorded compilations, conducted by Randy Miller: *Godzilla* (50 years of themes, due May 5), and *Titanic* (due April 23). This latter disc will mostly feature the new James Horner score, but will also include selections from *An Affair to Remember* (1958, William Alwyn), the 1953 *Titanic* (Sol Kaplan), two orchestral pieces from the Broadway musical, and source music.

Coming in the Fox Classics series is *Our Man Flint/In Like Flint* (Jerry Goldsmith,

original film soundtracks, not the re-recordings) and two compilations: *Bernard Herrmann at 20th Century Fox*, and *Jerry Goldsmith at 20th Century Fox*, both loaded with previously unreleased material. *Prince Valiant* (Franz Waxman) has been postponed.

Forthcoming in Robert Townson's Film Classics series (Royal Scottish National Orchestra, conducted by the composer unless noted) are *Torn Curtain* (Bernard Herrmann, cond. Joel McNeely), *The Magnificent Seven* (Elmer Bernstein), *The Great Escape* (Bernstein), *Citizen Kane* (Herrmann, cond. McNeely) and *The Agony and the Ecstasy* (Alex North, cond. Jerry Goldsmith).

Varese will reportedly issue a score CD of *Scream/Scream 2* (Marco Beltrami) in June, to coincide with the video of the sequel.

Walt Disney *Pinocchio* and *Fantasia* will be out in repackaged editions next July or August, as well as the first release of the soundtrack to the 1973 animated *Robin Hood*.

FSM

MAIL BAG

READER
RANTS &
FEEDBACK

Open Season on Open Letters

London vs. Los Angeles: A response to James McLean's letter from FSM Vol. 2, No. 9:

Over 120,000 professional musicians in the U.S. and Canada are members of the American Federation of Musicians (AFM) and support organizations like the 1500-member Recording Musicians Association (RMA), and the Theater Musicians Association (TMA). We join because we *choose* to be associated with the pre-eminent musicians in our own field. In addition, we also understand the financial necessity of aligning ourselves with the *only* professional organizations dedicated to protecting musicians rights, our families' future, and our future employment.

Motion picture studios, television networks, record companies and advertising agencies are in some cases *billion dollar* organizations. An individual recording musician alone trying to negotiate a decent salary, pension, or health care wouldn't stand a chance.

Regarding your comments about recording fees:

The AFM negotiates with the film industry motion picture scoring sales that are applied nationally. The base scale for a standard six-hour day of scoring by professional musicians of a big budget movie in Hollywood, New York, Nashville and the rest of the U.S. and Canada is less than 1/5 of the ridiculous \$2500.00 (we wish it were true) incorrectly quoted by you. And the wage scale for a low budget film is far lower still. (Check out our web sites, James, the scales are posted.)

Marc Shaiman's comments about scoring outside of Hollywood reflect his complete and intimate knowledge of the entire film scoring process.

Marc, like so many other well-known composers (John Williams, Jerry Goldsmith, James Newton Howard, Danny Elfman, Alan Menken, Alan Silvestri, Randy Newman, Elliot Goldenthal, etc.) could record their scores *anywhere* in the world, but they consistently choose Hollywood for the majority of their work. *This is what we do*. We love it, and we are damn good at it. In the real world, James, you get what you pay for.

The majority of the world's major film scoring work is done here in Hollywood because: (1) We consistently produce a world class product that is very financially competitive; (2) We have the largest concentration of outstanding musicians capable of recording, at a moment's notice, any type of music with passion and style, quickly and within budget; (3) We have the most extensive and professional support system (scoring stages, music preparation, post-production, etc.) in the world. In the film industry, flexibility is synonymous with creativity.

Jay A. Rosen
*studio musician, Executive Board
Professional Musicians Local 47*
Sheldon Sanov
*studio musician, Executive Board
L.A. Recording Musicians
Association (RMA)
Los Angeles, California*

Having watched Los Angeles session musicians at work, Jeff and I can vouch for their incredible skill and passion. You can reach the Professional Musicians Local 47 union on the Web at www.promusic47.org and the Recording Musicians Association at members.aol.com/musikat/rma.

Revenge of the Jedi?

To the Producers of the *Return of the Jedi* Special Edition Soundtrack:

I'm writing to find out what

went wrong with this particular release. The Special Edition releases of *Star Wars* and *The Empire Strikes Back* were absolutely without flaw—sound quality, sequencing, and packaging all uniformly excellent. Unfortunately, *Return of the Jedi* only matches the first two releases in the latter category. Of the other two areas, sound quality is definitely the biggest problem. In a recent FSM article (Vol. 2, No. 1), album assembly supervisor Michael Matessino identifies the new *Jedi* source tapes as "...3-track tape reels that were not used on the boxed set even though they were available at the time."

After listening to the new *Jedi* set, I can see why these tapes weren't used previous-



ly! The sound quality is awful—dull, flat, lifeless and compressed. The *Jedi* tapes used for the Arista box set were superior in every way except for completeness. But I find myself willing to sacrifice the latter for the sake of enjoying a pleasant listening experience (for example, compare the tracks "Fight in the Dungeon," "Heroic Ewok/The Fleet Goes Into Hyperspace" and "First Ewok Battle/Fight with the Fighters" to their counterparts on the new *Jedi* set). Why were these inferior-sounding tapes used for a

release intended to be definitive?

As if this blunder wasn't bad enough, a sequencing error on the new *Jedi* set almost destroys the impact of Williams's new, much-ballyhooed "Victory Celebration." First of all, the take used on the CD differs from the one used in the film, adding extra ethnic Ewok accents where they clearly don't belong (in the "spanning-the-galaxy celebrations"). Secondly, the cue on the CD doesn't properly lead into the "End Title" as it does in the film, instead crashing to a stop and leaving dead air between the two cues. After such perfect sequencing on the *Star Wars* and *Empire* sets I find it incredible that such an obvious error was allowed to stand unchanged. What happened?

John Stroud
1607 Gracy Farms Lane
Austin TX 78758

Readers, FSM is the place where we cater to your obsessive whims. Michael Matessino responds:

I'm sorry that you found the *Return of the Jedi* 2CD soundtrack so disappointing. We who worked on it also wished that the quality of the source material was better, but after *very careful* comparisons to other

sources, we concluded that this was the best one to use for most of the album. Overall, there seemed to be a bit more presence and stereo separation than other available sources, but a considerable portion of the set did utilize the same master reels that were used for the Arista anthology. *Jedi* was recorded with a different, less desirable aesthetic quality from *Star Wars* and *The Empire Strikes Back*, and this was further compromised by the use of inferior tape stock which did not age well. Unfortunately, the difference

is all the more noticeable when compared to *Star Wars* and *Empire*, since we had newly discovered multi-track sources on these, both of which were recorded better in the first place.

With regard to "Victory Celebration," what we used was the track as recorded, mixed, and handed to us by John Williams and his recording engineer, Shawn Murphy. We could only assume that this was how the composer wanted it to sound, and so that's how we presented it. It is, in fact, the same "take" as what is used in the film. That the filmmakers felt the need to edit it further and to mix out some of the overlays after Williams delivered it to them was a decision they did not share with the composer or with us. In fact, our CD master had to be delivered by mid-January 1997, a full month before work on the film was completed.

As to the placement of the track against the "End Title," again the filmmakers gave us no indication as to what they were doing, and were under no obligation to do so. John Williams was concerned, however, that "Victory Celebration" ends on a B-flat major chord and the "End Title" begins in E-flat major. Obviously his concerns were justified, since what is heard in the film is downright sloppy. Guessing that this is how it would be, we tried this same timing for the CD at first. As predicted, it was a jarringly unmotivated modulation. But allowing the B-flat major chord to resolve before coming in on the E-flat chord two beats later made it musically palatable because the tonic of the B-flat chord is the dominant in E-flat, and therefore one's ear can expect this as a logical chord progression.

John Williams's scores are but one element that draws viewers to the *Star Wars Trilogy*, but their soundtrack albums are an Empire of his own. As producers of the

albums, our job was to preserve the integrity of Mr. Williams's work, not desecrate it, so our policy is to not violate basic musical principles just to slavishly adhere to the whims of sound editors who are simply trying to "make it work" to the satisfaction of often non-musical producers and directors.

Michael Matessino
Glendale, California

Pro Poll Proposal

The results of your recent poll (Vol. 3, No. 1) were interesting. Although 127 people is not an enormous sampling, it's clear that your readership has different opinions of what makes a great score than composers do.

Based on my personal experience, I would guess that a polling of working film composers would place Bernard Herrmann at the top with Ennio Morricone a close second. Although Jerry Goldsmith is highly regarded, I doubt he would dominate so completely. Also, Maurice Jarre, Franz Waxman, and Henry Mancini would surely fare better.

Of "90s" composers, there is closer agreement—Elfman would no doubt score highly as would Goldenthal. I suspect Zimmer and Horner might slip a bit.

John Williams is an interesting case. Everyone knows he is immensely talented, but the sheer weight of his mass popularity makes him suspect (no doubt a smidgen of jealousy there). Also, he is such a devoted historian that his work often has the feel of "what would Holst have done here?" Or Stravinsky. Or Debussy. Or Wagner. And so on.

Personally, I find Carter Burwell to be underrated, and Mason Daring and Mark Suozzo unjustly ignored.

Michael Levine
New York, New York

At some point we hope to poll composers on their preferences. Since many film composers are themselves *not* fans of film music, their favorites tend to skew towards the leaders in their particular genre of music. For example, guitar-based composers might name Ry Cooder and Mark Knopfler, song-



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writers might lean towards Randy Newman and Dave Grusin, etc. I disagree when it comes to John Williams—most composers I have met are in awe of his technique.

Barry Beats Benny

Thank you for your comments about John Barry in your recent *Film Score Monthly* articles [on www.filmscoremonthly.com]. Barry has written some of the most beautiful music for film; of special note are *Frances*, *Dances with Wolves*, and *Chaplin*. No, these scores aren't full of "thrills and excitement"; but then neither is the prelude to Wagner's *Parsifal* or the slow movement to Beethoven's 3rd symphony.

On a personal note, Barry is and has always been a gentleman. Back in 1972 I had the pleasure of meeting him in London while on vacation. I was only 15 years old and Barry treated me with great respect. During a break in a recording session we had a wonderful talk about the "Bond" scores.

On a contrasting note, I attempted to contact Bernard Herrmann that same summer in London. Herrmann was listed in the phone book and being a young, naive kid, I thought it would be neat to call him up and tell him how much I loved his music. *Big mistake*. I guess Herrmann either hated everyone, or just didn't realize he was shouting at a 15-year-old fan. He screamed at me and actually left me in tears. I was stunned. I've since learned,

having read his biography, that he treated everyone this way. An angry, bitter, hateful old man. To this day I've never listened to his music the same way. By contrast, that same summer, Barry could not have been nicer.

Gary Helland
Azcoyte2@aol.com

It's funny how composers' personalities can be so independent of their music. Bernard Herrmann is a legend to film music buffs, but imagine a cantankerous, disheveled New Yorker with ill-fitting clothes chomping on a cigarette and yelling at everybody. It's too bad that this has affected Gary's feelings towards his music, because ideally, a man's personality should not make a difference. (Fortunately enough composers have yelled at me that I can enjoy or not enjoy their music regardless of their personality.)

Saluting Williams

This most recent summer I found a job at Tanglewood, the summer home for the Boston Symphony Orchestra in Lenox, MA. It's an interesting place to meet talented musicians, composers and fans of classical music—plus John Williams drops by from time to time. I was eating lunch with my girlfriend and fellow employees and who walks out of the cafeteria and sits down one table over from me: Bernard Herrmann! Just kidding. Actually it was Johnny Williams. Great Scott! Five feet away from me was a living legend.

My girlfriend, Bridget, started pushing me over towards Mr. Williams, all the while saying, "Come on. Go talk to him. He is right there and you're not even going to say hi to him?" I argued that he probably didn't want to be disturbed while he was eating. But the truth was that I didn't want to appear star-struck and walk over shaking, fumbling my words, "M-M-Mr. Wi-w-w-illiams? Y-Y-You're c-c-c-ool."

Instead, however, I decided to get his attention by doing something unique that only myself and a handful of people in the world can do. Some people can twist their tongue; others can do the splits or make fart noises

with their armpits, but I can do something only a mother could love. I make realistic trumpet sounds with my mouth. Even my music teacher requested that I perform a solo in one of the college musicals because it sounds so real—seriously! I can't walk down the corridors of my college without someone asking me to perform a little fanfare or blast out a heroic theme. Not to brag but it sounds really good.

So here I was sitting nervously at one table and there was John Williams eating at another table. I cleared my throat, smacked my lips and began to play the trumpet solo from the "J.F.K. theme" with regal passion. Almost all of a sudden he stopped eating and quickly shot his head around to identify the source of the music. His eyes fixed on me and then narrowed in on my invisible trumpet. He took another puzzled look and then leaned back and gave me a big smile. Then

he did something that I thought he would never do. No, not the macarena: he spoke to me! He said, "Bravo! That's great. Perhaps you could tune up with us later, ha ha ha!" I could only smile back and say thank you. I knew I had let him know that I was a fan and at the same time kept my distance. Almost classy, or should I say, "Brassy." *True story!*

William N. Zarvis
103 West St
Lenox MA 01240

For the Love of Music!

During the Desert Island lists some years ago, readers of different ages noted the following films as the ones which got them interested in film music: *The Tall T*, *Exodus* and *The Poseidon Adventure*, all because of the era in which they grew up. The key word for two of them was "emotion."

I was asked once what films affected me the most *emotionally* when it came to their music and what film got me interest-

ed in the first place? When I rattled off a few titles they just laughed. So I had to remind them that this was music that "I" liked... not them.

What film music affects you the most emotionally? This might make another interesting list for FSM. I was born in the '60s, I started noticing film music in 1975 when I went to see *They Call Me Trinity*. The music blew me away, then came *Dirty Harry*, *Bullitt* (both on TV), *Jaws*, *Irma la Douce* (TV). Then came a week when the three Eastwood westerns were screened, but it was *The Good, the Bad and the Ugly* which really stunned me. So did *Once Upon a Time in the West*, but I was frustrated with the LPs because they weren't the same as the versions in the films. *Paris, Texas*, *Who Framed Roger Rabbit?*, *Basic Instinct* and *Speed* are the more recent titles that got the emotions going. They may not be the best scores ever written but

"I" like them. And of course *Halloween*, which I was banned from playing if my flatmate was around because it scared her. Wimp.

So take a break from bagging those composers you love to hate and tell us what the films are whose music has affected you the most—the music that just sent you into a spin. It doesn't matter what someone else thinks; it's what you like...

Wayne Forbes
Corrimal, Australia

What I would like is if people could separate those scores that they are emotionally connected with from those scores that are worth arguing about. We all like some weird stuff, and our shared love of it is part of the fun of being into film music. But talking about our favorites and how they affect only us becomes ironically exclusive, not inclusive.

Let's Give Baxter a Break

Could you please give tribute **C**osometime to Les Baxter? I'm especially curious to know why he never worked again

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READER ADS

WANTED

Bill Powell (2007 Gerda Terr, Orlando FL 32804-5443) wants on CD: *Tales of Beatrix Potter* (John Lanchbery), *The Battle of Britain* (Ron Goodwin/William Walton), *Eye of the Needle* (Miklós Rózsa), *Fall of the Roman Empire* (Dimitri Tiomkin, Varese only) and *55 Days at Peking* (Tiomkin). Will pay top dollar for mint discs.

Marcos Schwartz (4405 NW 73rd Ave #20-10541, Miami FL 33166-6400) wants the following scores on CD: *Bent* (Philip Glass), *When Night Is Falling* (Leslie Barber), *Between the Devil and the Deep Blue Sea/Li* (Wim Mertens), *Les Voleurs* (Philippe Sarde), *The Pillow Book* (directed by Peter Greenaway).

Alex Zambra (5644 Lawndale, Houston TX 77023-3840; ph: 713-921-1110; fax: 713-921-5082) wants: *Black Rain* (Zimmer, CD); *Moby Dick* (Sainton, LP), *The Victors* (Kaplan, LP) and *Dreamstone* (Batt, CD).

FOR SALE/TRADE

Adam Harris (PO Box 1131, Sheffield MA 01257; ph: 412-229-3647) has CDs for sale: *Apollo 13* (legit. MCA promo, \$200), *The War at Home* (\$150), *Dracula: Dead and Loving It* (\$50), *Warriors of Virtue* (promo, \$20), *My Best Friend's Wedding* (score, \$75), *Welcome to Sarajevo* (\$75), *G.I. Jane* (Trevor Jones, no artwork, 45 min., \$50), *George of the Jungle* (Shaiman, no artwork, 34 min., \$75), *A Thousand Acres* (Richard Hartley, no artwork, 42 min., \$25), *The People Under the Stairs* (\$10), *House/House 2* (\$20), *The Seventh Sign* (\$25), *Hoffa* (\$12), *Excessive Force* (\$25), *Beastmaster 2* (\$10). LPs for sale (all opened but mint): *The Island* (\$25), *The Manhattan Project* (\$20), *Lassiter* (\$15), *Cat's Eye* (\$25), *10 to Midnight* (\$20). Add \$3 to cover postage.

Kevin McDonald (75 Kristin Circle #604, Schaumburg IL 60195; ph: 847-781-8237; kmcDonald@sigg.com) has the following CDs for sale. All titles shipped COD: \$2 for the first CD, \$1 for each additional. *Body Heat* (Barry) \$225; *Waterworld* (Howard) \$15; *Babylon 5* (Franke, signed/numbered) \$50; *Midnight Run* (Elfman) \$25; *The Goonies* (various) \$20; *Where the River Runs Black* (Horner) \$20; *Warlock* (Goldsmith) \$20; *The Phantom* (D.

Newman) \$15; *Regarding Henry* (Zimmer) \$15; *Class Action* (Horner) \$15.

Richard F. Miller (10478 Stark Rd, Livonia MI 48150; ph: 313-522-3631) has for sale: *The Air Up There* (\$5, sealed), *Back to the Future* (\$5, sealed), *Addams Family Values* (\$5, sealed), *Angels in the Outfield* (Edelman, \$5, sealed), *Balto* (Horner, \$6), *Batman: Mask of the Phantasm* (Walker, sealed, \$6), *Class Action* (Horner, sealed, \$10), *Cool World* (Isham, \$6), *Criminal Law* (Goldsmith, \$7), *Critters* (Newman, \$6), *Crossover Dream* (\$5, sealed), *Crossing the Line* (\$9, Morricone), *The Dark Half* (Young, \$9, sealed), *Darkman* (Elfman, \$7), *Dick Tracy* (Elfman, \$5 sealed), *Doctor Faustus/Francis of Assisi* (Nascimbene, \$6), *For Love or Money* (Broughton, sealed \$5), *Godfather Part III* (Coppola, \$6), *Full Circle* (Townes, \$8), *Hider in the House* (\$6).

WANTED AND FOR SALE/TRADE

Robert Knaus (320 Fisher St, Walpole MA 02081; ph: 508-668-9398) has for sale on CD: *Streetfighter* (Revell, \$10), *Hider in the House* (Young), *The Clan of the Cave Bear* (Silvestri), *Pacific Heights* (Zimmer), *Company Business* (Kamen), *E.T.* (original issue, Williams), \$5 each. Wanted on CD: *StarGate* (Arnold), *The Client* (Shore), *Quigley Down Under* (Poledouris), *Lassie* (Poledouris).

Michael Mueller (701 S University Blvd, Apt K354, Mobile AL 36609; ph: 334-414-1417) has the following CDs for sale/trade: *Logan's Run* (Bay Cities) \$70; *The Reivers* (Masters Film Music) \$50; *Steel Magnolias* (Polygram) \$60; *The Witches of Eastwick* (Warner) \$200. Wanted on CD (buy/trade): SPFM Tribute to Jerry Goldsmith.

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MAIL BAG

after *The Beast Within*. I always hoped that he would but he never did and that's a shame because he was a brilliant composer. I think the world of his scores for the Mario Bava films, especially *Black Sabbath*, one of the best horror films ever made. Baxter's music made it even more so. Baxter's music was every bit as good as what Bernard Herrmann wrote for his horror films (not to diminish Herrmann—I think the world of his work as well).

I'm glad that Baxter's work is now coming out on CD. He was a great talent and I feel bad that he's gone. I guess Hollywood turned its back on him and he died of neglect. I'm thankful for Tony Thomas and Randall Larson for their championing of Baxter's work in their writings. Otherwise, I suspect that I would've ignored Baxter too, like so many other people seem to do.

Sean McDonald
Detroit, Michigan

Les Baxter (1922-1996) scored around 150 films between 1953 and 1982; he was 60 when he scored *The Beast Within* in '82, which was not an unusual age to retire at that time. Maybe he was just sick of scoring low-budget horror movies.

There are dozens of great composers worthy of tributes in FSM. We try to get to them as we can.

Fandom's Not Fair

Let me congratulate you on your wonderful magazine and thank you for making our beloved film composers readily available. I love your video documentary you did on Basil Poledouris. I hope that you are able to release a CD of the piano tracks that he played on the video. If you do, reserve me a copy! I think he is the most underrated film composer working today. He is so diverse and has written many truly fantastic scores: *Farewell to the King*, *It's My Party*, *Starship Troopers*, not to mention *RoboCop* and *Conan*.

I know it boils down to re-

use fees and that movie scores still have a select audience, but it is a shame that *Big Wednesday*, *White Fang*, and *Flight of the Intruder* are not available on compact disc. Why is a score like *Alien Resurrection* released but *Breakdown* is left unavailable? I don't mean to trash John Frizzell, I am just trying to make a point. I would love to own a copy of *Flesh + Blood* and *Cherry 2000* but I can't afford to pay the kind of money that people are asking for those titles. I believe in America and making a profit, but \$2,500.00 is a little steep. I just want to listen to the music!

My hat is off to Rykodisc on their recent re-release of *Octopussy*. A great John Barry score that the average person can now buy and enjoy.

Scott Freeman
2720 Hazel
Texarkana TX 75503

Warm Wishes Welcomed

Congratulations! I give FSM five stars as the best magazine! Liked the John Williams Buyers Guide. Hope to see the same for Jerry Goldsmith.

Question: Where can I find the best audio quality—movie theater, CD, video or laser?

Carl Silverman
655 E 14 St
New York NY 10009

We plan on doing many more buyers guides—Williams Part 3 will run next issue. It's just a matter of time until we get to them.

I'm not a sound buff and tend to think most digital sound today is pretty good. Perhaps some large corporations can spend thousands of dollars on ad space here in FSM to argue the merits of each system with vivid illustrations and catchy slogans.

Thanks as always for listening; drop by the message board on our web site, www.filmscoremonthly.com, to hear from other fans of this crazy music we love.

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A Whole Lotta Scoring Going On

THIS IS THE FIRST INSTALLMENT OF *DOWNBEAT*, FSM'S MONTHLY ROUNDUP OF FILMS AND THEIR COMPOSERS. THESE MEN AND WOMEN ARE WORKING RIGHT UNDER YOUR NOSE, AND *DOWNBEAT* WILL PROVIDE A REGULAR INTELLIGENCE REPORT ON JUST WHAT THE HECK THEY'RE DOING. SOME OF THESE FILMS HAVE ALREADY BEEN RELEASED, SOME ARE

are imminent, and some are due for summer, so our discussions with these composers range anywhere from nebulous pre-scoring thoughts to post-mortems.

STEVE BARTEK The Deedles

Steve Bartek used to think having a solo career would be too much. He's worked with Danny Elfman as orchestrator of choice since *Pee-Wee's Big Adventure* (1985), and never gave much thought to writing his own music: "Too much pressure," he says.

But when he did his first film (*Cabin Boy*), it all clicked. Says Bartek, "There's something about hearing your own composition being played by an orchestra that gets you to thinking, 'Well, maybe it wouldn't be so bad after all.'" Bartek's newest film is the Disney comedy *The Deedles* (formerly *Meet the Deedles*), slated for a March release. The film is about two teen kids who get thrown out of their Hawaiian home, and end up being mistaken for rangers at Yellowstone National Park, getting in the way of an evil eco-fiend in the process (played by Dennis Hopper).

Bartek got involved with the project, ironically, on the power of his work with Oingo Boingo. "The director, Steve Boyum, was a fan of Oingo Boingo, and interviewed me. And he didn't interview anyone else, so... I got the job." Bartek's approach, therefore, was tempered with his rock-and-



Michael Kamen discusses the a-peeling prospect of scoring *The Avengers*, with Uma Thurman

roll background. "At first, I thought the score would be straight-ahead surf music," says Bartek, then adding that the producers of the film wanted a more ska-like approach. For a luau scene in the film, Bartek actually brought in members of the defunct Oingo Boingo band to perform on the soundtrack.

Bartek was still interested in "underpinning the characters" with more traditional orchestral elements, so in the end, he settled on crossing over. For the bad guy, he wrote music for light orchestra and then tempered it with ska-band effects. But for the children, the film's protagonists, he also shook up the mix, adding orchestral touches to a primarily rock-based structure.

Asked if it was hard for him as a solo artist to stay out from under Danny Elfman's shadow, Bartek remarks, "It's hard to consciously choose between styles. Because so much of my work involves Danny's material I have to make a conscious effort to avoid Dannyisms in my own work." Regardless of his connections with Elfman, his approaches for *The Deedles* are intriguing. For inquiring minds, Bartek has prepared a four-minute, "more songlike" score cue for the film's soundtrack release. An all-score release isn't likely, seeing as

the film's broad, cartoony nature doesn't seem to merit the risk. But *The Deedles* on-screen will have something giving it an extra push—Steve Bartek's fusion of rock and orchestra.

—Jason Comerford

STEPHEN ENDELMAN The Proposition

Set in 1935 Boston, *The Proposition* is the story of a wealthy couple (William Hurt and Madeline Stowe) who can't have children and involve a surrogate father (Neil Patrick Harris) with the help of a local priest (Kenneth Branagh). That's the *TV Guide* description of this story; in fact, composer Stephen Endelman spent roughly ten minutes outlining the labyrinthine plot, which also involves Robert Loggia and Blythe Danner, and enough twists and turns for five Coen brothers films.

"The biggest challenge was not falling into the trap of being sentimental with the music," Endelman explains. "That was definitely a requirement of the movie. The plot, if not treated delicately, could become heavy-handed. The other challenge was the character of Arthur (Hurt), who is a very powerful, rich, thoughtful, well-read, educated, bril-

Welcome to
Downbeat,
our new
roundup of
scores in
progress
and their
composers

liant person, who's allowing his wife to become pregnant with another man in order for her to be fulfilled. Musically, what I wanted to do with him was to create a theme that would cover all those elements and put across from the beginning of the movie that here was a man with tremendous strength. He's not being manipulated by his wife; he's doing it out of pure strength of character."

Director Lesli Linka Glatter and the rest of the film's creative staff wanted a thematically driven score. "They wanted themes that would be memorable and that would play through the movie," says Endelman. "I was able to write themes that could not just be developed within themselves, but they would come out of something else. A good example is, the first time we see the first surrogate, there's the hint of a musical idea, and when the two first make love, it's not a happy event, it's the destruction of innocence, and the next time you hear that theme is when Arthur says 'I will never give you up,' when Stowe is asking for a divorce; it's all related to the fact that they've destroyed this young man, and it's not resolved until after the children are born. So I very much structured the score from the very first note to

remembers no longer exists.

"They wanted a dramatic score, but it was pretty much up to me, and it was my idea to marry a dramatic score to a kind of traditional Memphis guitar sound. In certain places in the score you will hear some Memphis guitar, just a hint of that." While you'd expect an Elvis-oriented film to be chock-full of songs, Endelman insists that the final musical balance doesn't sacrifice the score. "I think it'll be a real mix, because there is 45 minutes of score, and there's a lot of Elvis and other songs; it'll be a real mixture of stuff."

GEORGE S. CLINTON
Wild Things

With co-stars Matt Dillon, Generation X goddess Neve Campbell, and Denise Richards, *Wild Things* promises to take the Kevin Williamson twenty-something psycho-angst genre a step further. Since everyone hated Denise Richards in *Starship Troopers*, she seems well-cast as a bad vixen here. Director John

Lethal Weapon is more like an infrequent reunion with old buddies (Clapton and Sanborn) than a job

had songs in the film by some groups that are really cool: a group called Morphine, a group called Kate's Choice and a group called Smash Mouth. I've always wanted to be able to use musicians from these groups as cameo musicians in the score. So I was able to get the singer from Kate's Choice, Sarah Bentins, to do all the ooh and aah vocal work, and sort of be the voice of the swamp. And Dana Coley and Mark Sandsman from

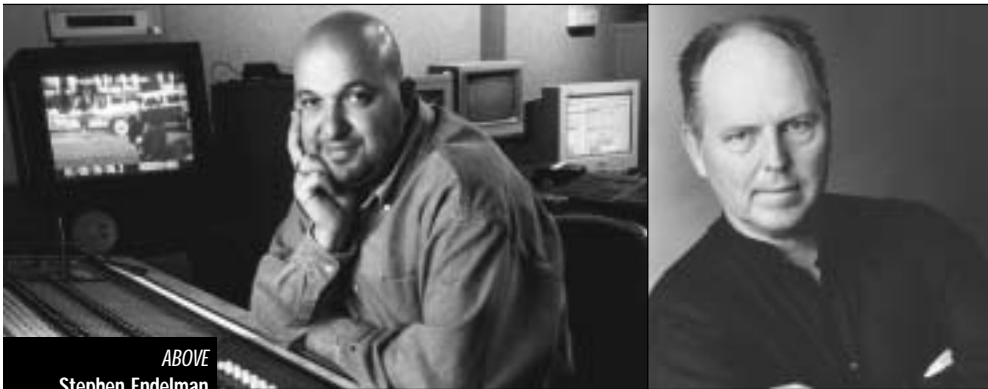
Morphine, the baritone sax and the slide bass player, are on the score, and the guitar player Greg Cam from Smash Mouth." While the rock musicians bring a hip ambiance to the score, Clinton largely refrained from linking the rock material to his music in an overt way. "A couple of times I have the slide bass player play a tune from a song that they play at the end called 'Murder for Money.' Generally they performed the score as I wrote it."

Clinton is confident that *Wild Things* will out-strip the Kevin Williamson franchise recently represented by *I Know What You Did Last Summer* and *Scream 2*. "It's a step beyond; it's got a lot more happening. It was a lot of fun to go even farther out than what they were looking for. They're very music-savvy, both McNaughton and the producer, Steve Jones."

MICHAEL KAMEN
The Avengers

A modern-day rendition of the classic tongue-in-cheek British adventure series from... the director of *Benny & Joon* and *National Lampoon's Christmas Vacation*? Well, Jeremiah Chechik's genre credentials aren't entirely suspect. He has made the special-effects-filled Pecos Bill movie *Tall Tale* for Disney, and handled another highly anticipated remake last year with the Sharon Stone suspenser *Diabolique*. And the trailer for the new *Avengers* film is so perfect I even believed Uma Thurman as Emma Peel (and that's coming from someone who believes that if God had a wife, She would be Diana Rigg).

The big question is, will Michael Kamen make any references to Laurie Johnson's famous *Avengers* TV theme. Says Kamen: "I better not!" Maybe the real question is, is Johnson's original theme really all that famous? "*The Avengers* is a very popular show and a very well-known film," Kamen explains. "When I ask people, in my com-



ABOVE
Stephen Endelman contemplates *The Proposition*, his latest work in progress.
RIGHT
George S. Clinton, now scoring *Wild Things*.

the very last note." A thematically driven, intelligently structured score? That's an idea that's just nutty enough to work.

Finding Graceland

Directed by David Winkler, *Finding Graceland* is about a guy (Harvey Keitel) who is either a) Elvis Presley, b) the angel of Elvis Presley, or c) thinks he's Elvis Presley, and is on his way to Graceland when he rescues a man whose wife has been killed in a car accident. Elvis takes him along on the journey, "rekindles his love for life," as Endelman explains, but finds himself that the Graceland he

McNaughton (*Henry: Portrait of a Serial Killer* and *Mad Dog and Glory*) mounts this twisted story of an ill-fated love triangle that takes place in a modern suburb in Miami.

George S. Clinton snagged the gig on the strength of a demo tape he sent to the director. "It's a non-traditional approach because it's such a bizarre story," says Clinton, a veteran of Showtime's skin-fest *Red Shoe Diaries*. "Instrumentation is baritone sax, hammer dulcimer, bongo drums and female voice." Clinton took advantage of a standard curse of contemporary films, high-synergy rock songs: "I was able to do something I've always wanted to do. The music supervisor, Budd Carr,

pletely scientific way, if they know *The Avengers*, they always say, 'Oh yeah, yeah!' And I ask if they can hum the tune and invariably they hum something from *The Saint* or *Bonanza* or a Winston cigarette TV commercial. Whatever it is, they've revealed that it's not an incredibly well-known theme. It's a great vibe, it's a well-known feeling, and at the time it was kind of in the style of *Peter Gunn*, in the style of *The Saint*, in the style of James Bond."

So what approach *is* Kamen taking? "Jeremiah's advice to me is, don't score this movie, score this world," says the composer. "You don't have to give me their tunes; we're not doing a bigger version of the TV show, we're doing a movie. All of that wonderful '60s kitschy flavor is part of the world that we're in now, as indeed it's part of the *real* world now. The qualities in the original *Avengers*, Steed's prim and properness and Emma Peel's incredible seductiveness, are very much there, and I'm really having a good time." While Sean Connery's villain appears to be a full-blown Scot in the film (kilt included), Kamen insists that's not the case, nor will he be overtly referencing the character's Scottish qualities with his music. "He's a snake, and I'll probably provide him with fitting snake-like attributes." With Marius (*Romeo + Juliet*) DeVries collaborating with Kamen to mix plenty of songs into the movie, we can look forward to two *Avengers* albums, one featuring Kamen's score. "A lot of the songs will be written in tandem with the score, so it's not exactly an opera, but there will hopefully be a lot of orchestral elements within the songs that show up in the score."

Lethal Weapon 4

While Michael Kamen largely swore off action movies after *Die Hard 3*, *Lethal Weapon* is one action franchise from which the composer doesn't seem prepared to walk away. For Kamen, the *Lethal Weapon* series seems to be more like an infrequent reunion with old buddies than a job: he will continue collaborating not only with director Richard Donner and producer Joel Silver, but with soloists Eric Clapton (guitar) and David Sanborn (saxophone). "Aside from making music together we're friends, so we have a good time," Kamen explains. "And it's very rare that you get to revisit a theme; they're not going to make *Don Juan DeMarco 2*, as much as I wish they would. Or *Robin Hood*; I can't recirculate those themes without getting busted. The *Lethal Weapon* series does have a wonderful melody that Eric Clapton and I came up with for the original."

So what surprises will be in store this time around? "It's not rocket science to do one; we know how those films go," states Kamen. "I get out of the way when things blow up and I'll lead you up to it, and I'll make it seductive and warm and rich, and I'll try as much as possible within the framework of the movie to let Eric Clapton be Eric Clapton and David Sanborn be David Sanborn, and I'll be the pivot between the two."

Next Issue

Christopher Young on *Hard Rain* and *Hush*, Nick Glennie-Smith on *Man in the Iron Mask*, Brian Keane on *Illtown* and *Nightfliers*, Harry Gregson-Williams on *The Replacement Killers*, *Deceiver* and *The Borrowers*—and more! FSM

Special thanks to Ray Bennett at The Hollywood Reporter, whose idea we are stealing for this column.

1/2 Page Island Ad Virgin

CINERAMA

It's possible to see one of the great soundtracks of all time in a totally

If many film music collectors were asked to identify their favorite scores, *How the West Was Won* (1962) would rank near the top—Alfred Newman's rousing work is one of his best. Today fans can enjoy the music on the beautiful Rhino/Turner 2CD set released a year ago (Rhino R2-72458) and appreciate the film on TV via laserdisc or videotape. What could be better?

The answer is to be able to watch and hear *How the West Was Won* in its original Cinerama splendor with all seven channels of stereo sound. The last true Cinerama

world around a theater seat and its occupant. A single shutter, rotating in front of the lens at a point where all three images crossed, assured simultaneous exposure. Because Cinerama carried its soundtrack on a completely separate magnetic reel, the entire width of film could be used for the picture. The total available image area was 3.24 square inches, nearly twice that of 65mm, with an aspect ratio of 2.66 to 1. Photographing through the 27mm lens recorded a greater depth of field (18 inches to infinity) and created 25 times the



ABOVE The Original Soundtrack Album
MIDDLE Promotional art that's almost as hyperbolic as the the film
FAR RIGHT A diagram of the projection process from a souvenir booklet for *How the West Was Won*

theater closed its doors in 1964, so how does one get to experience this classic film and score as it was produced and should be seen? Before answering this question, it is important to explain what the Cinerama process is (or was) and why you cannot go to your local cineplex mall, or even to an IMAX theater, and experience Cinerama.

Listen Up, Youngsters...

The concept of Cinerama began in the 1930s, the idea being to create the illusion of reality on the motion picture screen. After years of experimentation, three 27mm cameras mounted as one covered a field 146 degrees wide by 55 degrees high. These dimensions approximated the scope of the human eye, and were ideal for projecting an image that would be viewed in full dimension by an audience in a theater. There were three synchronized movements, three separate 1000-foot film magazines, and three separate lenses. Each camera was set at a 48-degree angle to the next, so the center movement photographed straight ahead, the right movement captured the left portion, and the left was aimed to the right. These three cameras, mounted as one mechanism, weighed over 800 pounds.

When projected, the three images blended into one, creating a gigantic image that figuratively wrapped the

clarity of even today's modern film.

Even the screen itself was unique: It was discovered that the deep curvature, a radius of 25 feet, caused the left and right images to reflect onto each other. Redesigning the screen as narrow vertical strips called ribbons, similar to vertical blinds, solved the problem.

Cinerama employed seven channels of stereophonic sound. There were five speakers of sound dispersed behind the screen; one left and one right of the audience; and one at the back of the theater for a "total surround sound" sensation. The entire soundtrack resided on a separate 35mm magnetic reel, state-of-the-art in its time, and it still out-performs most digital, surround, SDDS, and THX sound systems (mostly 4 or 6 track). The stereo presentation revolutionized sound recording and actually introduced the concept of stereo to the public in 1952.

The End Came Too Soon

There were only seven films made in the three-projector Cinerama format: *This Is Cinerama* (1952), *Cinerama Holiday* (1955), *Seven Wonders of the World* (1955), *Search for Paradise* (1957), *Cinerama South Seas Adventure* (1958), *The Wonderful World of the Brothers Grimm* (1962), and *How the West Was Won*

HOW THE WEST WAS WON ARTWORK COPYRIGHT © 1962 TURNER ENTERTAINMENT CO.

Rides Again!

unique format—but you’d better act quickly

By Phil Lehman

(1962). Each successive feature became more expensive to produce. The major conversion of theaters necessary to adapt to the three-projector format spread very slowly, reaching a world wide peak of only 260 theaters in 1964 (compared with today’s 20,000+ flat screens). The final Cinerama film, *How the West Was Won*, was the biggest, best, and most successful of them all. With its cast of 24 top Hollywood stars, three legendary directors (John Ford, Henry Hathaway, George Marshall), and a beautiful musical score, *How the West Was Won’s*

reduction itself. At the time when the average film cost less than \$3 million, *How the West Was Won’s* nearly \$15 million was the third largest cost for a film (in adjusted dollars) in MGM’s history, behind *Gone with the Wind* and *Ben-Hur*. Today, it would cost over \$200 million to make. (The film grossed over \$45 million during its initial release.) Locations ranged nationwide: the Ohio River Valley, the Black Hills of South Dakota, several areas in the Colorado Rockies, the Rogue and McKenzie Rivers in Oregon, and Monument Valley,



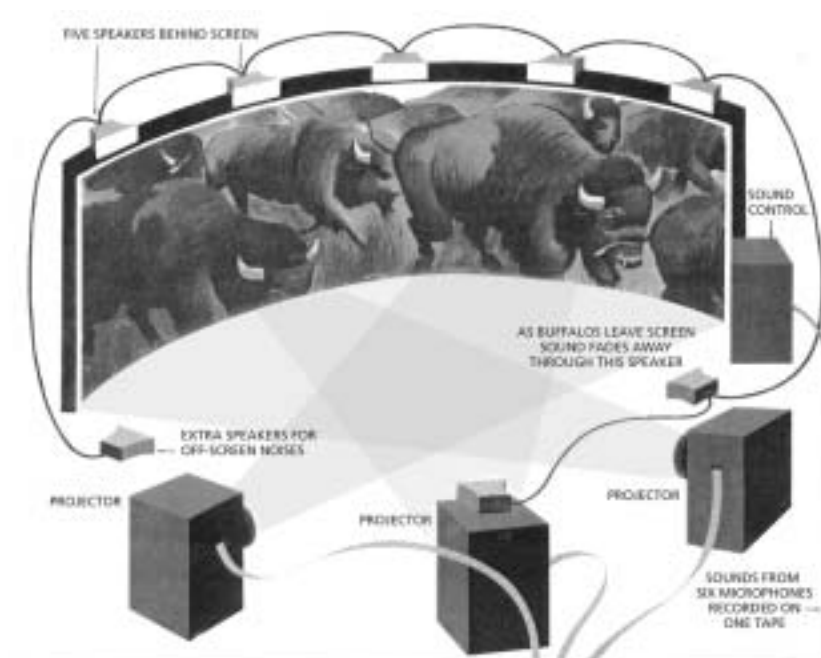
story covered 50 years of America’s most colorful period: the journey westward.

Although the “Cinerama” name continued after *How the West Was Won*, the company was financially forced to drop the three-projector format, and instead released films in single projector, flat-screen 70mm format. This compromised format was less expensive and could play in more theaters. Examples of Cinerama films released in this format were: *It’s a Mad, Mad, Mad, Mad World*, *Ice Station Zebra* and *2001: A Space Odyssey*.

The Second Western Expansion

How the West Was Won literally “thundered” into U.S. theaters on February 21, 1963 (it premiered in the U.K. the year before, on November 1). It followed three generations of the Prescott family through 50 years of westward expansion beginning in 1839 with the opening of the Erie Canal. The story is told in five parts, connected by a narration spoken by Spencer Tracy, and is based on a series of articles that originally appeared in *Life* magazine in April of 1959.

Behind the spectacular sight and sound of the actual film, there were many fascinating highlights of the pro-



duction itself. After one year of pre-production work, 107 contestoga wagons and 77 sets were built. With 24 stars and 12,617 extras, thousands of period machine-sewn costumes were re-sewn by hand because of the incredible sharpness of the Cinerama lenses. Over 2300 pairs of authentic shoes and moccasins were handcrafted from thousands of photographs gathered for the film. The Native American cast was drawn from five tribes, including survivors of Wounded Knee and Little Big Horn massacres. Every seven and a half minutes of filming used 3,000 feet of film (four times the normal), keeping armies of loaders frantically trying to keep film in the massive cameras.

A Musical Monument

Of course, legendary Alfred Newman wrote the music,



This Is Cinerama! Schedule

The Neon Movie Theater is committed to showing Cinerama through the end of this summer. After that time, Cinerama could again be a phenomenon of the past, never to return. Cinerama screenings occur once a month, on the third weekend of the month. The theater opens at 11:30 AM, the oral presentation begins at noon, and the film starts at 1:00 PM. The schedule through May is as follows:

Saturday, March 21:

Seven Wonders of the World *

Sunday, March 22: *How the West Was Won*

Saturday, April 18: *This Is Cinerama*

Sunday, April 19: *How the West Was Won*

Saturday, May 16: *Cinerama Holiday* *

Sunday, May 17: *How the West Was Won*

* These films, unfortunately, are faded to "Eastman rose"—the print projects as pink in color because the other colors have faded. This is not the situation for *How the West Was Won*

You can now experience Cinerama!

The Neon Movie Theater is located at 130 E. 5th Street in downtown Dayton.

Phone: 937-222-8452

e-mail: newneon@erinet.com;

web site: www.erinet.com/newneon.

along with the added talents of Ken Darby, Sammy Cahn, and Johnny Mercer. Newman composed one of his finest works, an exquisitely melancholy blend of original compositions and period songs which perfectly captured the bittersweet nature of the story. The score was recorded in 125 studio hours over a period of a year and a half, with an orchestra of around 75 pieces plus solo instrumentalists. The famous Ken Darby chorus consisted of 31 talented singers; the Whiskeyhill Quartet provided the "folk" atmosphere. Debbie Reynolds rounded out the musical experience by singing various melodies with newly supplied lyrics.

Various soundtrack album releases have been available since the release of the film, from the original LP with the "cut" version of the main title, a release with much added dialogue from the film, and the recent Rhino/Turner double-CD. Even with pieces missing and pieces not actually used in the film, this last soundtrack CD is clearly the definitive edition. The quality is excellent, and the packaging is well-done. The problem is that no soundtrack album could prepare a listener for the experience of hearing the music while seeing *How the West Was Won* in Cinerama.

The question now becomes, can *How the West Was Won* be viewed in a way other than VHS or laserdisc? More importantly, can we go back in time to 1963 and experience *How the West Was Won* in its full Cinerama spectacular beauty? We cannot go backward, but we can go forward. Borrowed time, yes, but there is still time to see

Cinerama and *How the West Was Won*.

We Have a Second Chance

There is one theater in the world capable of showing *How the West Was Won*, and it screens it once a month. A projectionist in the 1950s and '60s, John Harvey, learned everything there was to know about Cinerama. When this format disappeared after *How the West Was Won*, he kept the knowledge and key equipment for projecting Cinerama films. The four surviving Cinerama films consist of only a single print of each. His arrangement with the theater is to continue to show these films

as long as there is a demand.

And there is a demand. The Neon Movie Theater in downtown Dayton, Ohio proudly displays an original "CINERAMA" red-white-blue lighted logo sign high above the theater's marquee. This tells people that they can still experience a technological miracle. Since the summer of 1996, thousands of filmgoers have seen *How the West Was Won* and the other surviving Cinerama films, many of whom were not even born when Cinerama was available. Film enthusiasts have attended from around the world, including actors, directors, and others who made Cinerama movies in the 1950s and '60s. Many of these celebrities, including Leonard Maltin, have contributed to the success of the Neon Movie Theater's run of Cinerama by making the public aware of its existence.

It's Fun, and Educational!

It is not only the movies themselves which make the trip to Dayton worthwhile, but the rest of the events as well. John Harvey and his staff do an hour-long presentation about Cinerama, including the history and technology. After the film, there is a question and answer period, which extends until people run out of questions and comments. Cinerama memorabilia is displayed, and visitors are allowed to inspect the actual equipment which runs the film. There are Cinerama souvenirs sold in the lobby, such as T-shirts and original or reproduced items related to Cinerama films. The theater even sells fresh-baked goods, sandwiches, gourmet coffee, and pizza during the intermission. The staff can provide flyers about day-tour packages, hotels, restaurants, unique sites, private screenings and film-buff parties.

The question now becomes one of quality: Is it worth the time and expense to go to Dayton to see this movie? The answer is yes-yes-yes, and here is what you will see: The print has been assembled from segments found all over the world. It is 100% complete, missing no footage. This is a phenomena in itself because every frame of a Cinerama print is really three frames. If one panel is missing, that frame would be 1/3 blank as it is projected. This print is not only completely intact, but it is as beautiful as the day it was produced. The Technicolor colors in the 1960s used dyes not even available today, and the vivid colors in this film can no longer be created. Because both the film projection and magnetic sound equipment is cleaned after each screening, there has been no deterioration of the actual film and magnetic soundtrack. One other significant reason for seeing *How the West Was Won* in its original version is that it was recently named to the National Film Registry of the Library of Congress, which recognizes films for outstanding achievement.

It is appropriate to close with a quote from Leonard Maltin's *Movie & VideoGuide*. After seeing *How the West Was Won* in Dayton, he updated his entry. In addition to giving the film a three-and-a-half-star rating, he said: "Blockbuster epic about three generations of Western pioneers isn't same experience on TV it was on the Cinerama screen, but great cast, first-rate photography and lovely Alfred Newman score still make it top entertainment." FSM

THE GREAT McRITCHIE

Many people responded to our request for recollections of film score orchestrator Greig McRitchie. Three men wept. Seven laughed out loud at wonderful memories. One called him the greatest orchestrator since Maurice Ravel. And all paid homage. Those were the results of discussions with various composers, orchestrators and copyists about Greig McRitchie. More importantly, everyone welcomed his great sense of humor, his unflappable nature and his all-consuming love of music.

When Greig McRitchie passed away, just before Christmas, he left a legacy of excellence in his field unmatched in recent times. Composers as varied and famous as John Barry, Randy Edelman, Lee Holdridge, and Basil Poledouris won't forget Greig's skillful collaborations with them. Greig helped with Barry's Oscar-winning *Dances with Wolves* as well as Poledouris's Emmy-winning *Lonesome Dove*. In addition to a nearly endless list of movies, he worked in television and the advertising world.

Greig (pronounced "Greg") had a long and fascinating career. Although he tried movie composition, and did substantial work in advertising (see below), he didn't seem to enjoy the business aspects of dealing with producers and directors. He made his mark in orchestrating, an incredibly complex job which is vastly misunderstood. Simply put, an orchestrator translates the detailed musical sketches of the composer into fully fleshed-out orchestral manuscripts. An orchestrator does not literally decide which instrument will play which note—usually that is indicated by the composer, although every rela-



tionship differs—but rather is instrumental (pardon the pun) in balancing

the subtleties and nuances of the orchestra to bring out the composer's vision on a budget and schedule. (Think of the composer and orchestrator as being like the penciler and inker on a comic book.)

Greig McRitchie's Hollywood career began in 1955, at age 41, when he moved with his wife Barbara (by all reports, an excellent singer) from the San Francisco Bay area. Soon Greig was orchestrating, arranging and composing for the live TV show *You Asked for It*. It was here that he learned how to deal with the pressure cooker of ridiculous deadlines.

In the early 1960s, Greig worked with Alfred Newman on *How the West Was Won*. Later in the decade, he began a collaboration with Jerry Fielding which lasted through many films, including *The Wild Bunch*, *Straw Dogs* and *Gray Lady Down*. It was during the recording of *Gray Lady Down* that Basil Poledouris first met Greig. Fielding was conducting and he kept giving instructions to someone in the booth such as "Greig, give me more trumpets," or "make the trumpets bigger." But Poledouris couldn't see anyone. Finally, he found this man who appeared to be having enormous fun just working with the music and giving instructions to Fielding. Basil says that Greig "was smiling and laughing and occasionally looking perplexed, because Fielding wasn't the easiest guy to work with."

Basil introduced himself and asked Greig what he did. "I'm an orchestrator," said Greig. Poledouris, being a young, somewhat inexperienced composer, had

THE MAN AND HIS MUSIC REMEMBERED

By Wes Marshall

no idea what an orchestrator was. He soon learned.

“About six months later, I got the call to do *Big Wednesday*, which was the first big orchestral film I’d ever done. I originally talked to Gus Levine who had been Dimitri Tiomkin’s orchestrator. John Milius wanted that Tiomkin kind of sound. Unfortunately, at that time, Gus was rather ill and would have to wait a few months. So Greig popped into mind. When I called him, he got excited about the project. He had a feel for surfing because his son was involved in it. And that’s how we started our almost 20-year-long association.” That was 1978.

Also, during that time, Greig was working on Aaron Spelling’s *Charlie’s Angels*. He was invited to help out by Jack Elliott and Allyn Ferguson. Jack Elliott: “I met Greig through Jerry Fielding. Greig had an unusual ability to deal with material. What Ferg [Allyn Ferguson] and I would do is compose the beginning show ourselves and then we would divvy up who would write how much stuff on the following shows, and then we would call Greig and get him to come over. He had an incredible ability to use material and to develop it in a seamless way. Today, the way they get seamlessness is through constant drums. But, that doesn’t seem as valid to me. Greig took motivic material and just made it seamless. You know, orchestrator is a terrible word. Collaborator is a much better word.”

Greig McRitchie 1914-1997

Greig McRitchie, one of the busiest and most respected orchestrators for movies and TV, died of a heart attack December 23 at his home in Studio City. He was 83.

McRitchie orchestrated—that is, created the finished orchestral scores based on detailed musical sketches—for many well-known film composers including Jerry Fielding, John Barry, James Horner, Basil Poledouris, Dave Grusin, Bill Conti and Randy Edelman.

Among the scores he orchestrated were *Dances with Wolves*, *The Wild Bunch*, *Straw Dogs*, *The Gambler*, *Broadcast News*, *Conan the Barbarian*, *The Hunt for Red October*, *Free Willy*, *Glory*, *Aliens*, *Last of the Mohicans*, *The Color Purple* and *Starship Troopers*. His television orchestrations included *Lonesome Dove*, the miniseries *Amerika* and *North and South* and the long-running series *McMillan and Wife*.

As a composer, he wrote music for TV’s *You Asked for It* in the 1950s and later wrote incidental music for a number of ‘70s and ‘80s TV series including *Charlie’s Angels*, *Dynasty*, *Falcon Crest*, *Starsky and Hutch*, *The Love Boat* and *Fantasy Island*. He also penned music for commercials including Shasta Cola.

He won a 1986 BMI award for his television music and last year was presented with a career achievement award by the American Society of Music Arrangers and Composers.

McRitchie was born September 28, 1914, in Alameda, California, and graduated from the University of California at Berkeley. A trumpet player for bands in the San Francisco area, he joined the staff of NBC Radio in San Francisco in the 1940s as an arranger and moved to Los Angeles in 1955 to pursue studio work.

He is survived by his wife of 53 years, the former Barbara Weidner; a son, Greig Jr., and two grandsons.

—Jon Burlingame

Of course, *Charlie’s Angels* was a phenomenal hit. The scoring style became so popular that it was hard to get away from. Young Poledouris, while working on his first big movie, approached Greig: “I told him that, no matter what, I didn’t want this to sound like *Charlie’s Angels* and as a testament to Greig, he never told me that he was the guy writing a lot of that music.

What I was really referring to was the use of a small, jazz-based orchestra, but he was such a gracious person that he took no offense at it. I only found out about all this years later!”

Another young man, Scott Smalley, was also learning from McRitchie at this time. “One thing I learned from Greig was that it didn’t matter how bad *Charlie’s Angels*

was, or, in a movie, it didn’t matter how bad an actor or the story was... our goal was always to get the greatest sound out of the orchestra. Greig had a big impact on all of us orchestrating in the movies in that Greig pulled all of us along into that bigger sound. In a certain sense he created that template for the industry with that incredible orchestral sound he could get. I consider it an honor to try to continue his tradition. I know that I’ve tried to develop my own sound and I must admit that deep down, it’s derivative of Greig. I’m always working off of his template.”

McRitchie seemed always available to help young composers. Randy Edelman had his first big picture with *Ghostbusters 2* (1989). He realized the importance of a successful score to his career. “My music



McRitchie FAR LEFT, enjoys an Italian treat with John Milius and the Poledouris family in Rome during the recording of *Conan the Barbarian* in 1981

The Great McRitchie

contractor put the two of us together. She told me I had to have the best, and that would be Greig McRitchie. He came over and it was great. We just burned together for a long time. After *Ghostbusters 2* we did *Come See the Paradise, Last of the Mohicans, Dragon: The Bruce Lee Story* and *Kindergarten Cop*. We did a lot of really good things. He was truly experienced and knowledgeable and yet such a sweet-heart of a person. He didn't talk a lot about himself or what he'd done. He was just always so right on."

During the 1980s, McRitchie orchestrated 19 movies with Basil Poledouris, including classics such as *Conan the Barbarian* and *The Hunt for Red October* and the Emmy-winning *Lonesome Dove*. He also worked on many of James Horner's best scores such as *Krull, Aliens, Willow* and *Glory*. Additionally, he was still working with Spelling, which now had another number-one TV show with *Dynasty*.

In 1982, Greig worked with Lee Holdridge on *Beastmaster*. Holdridge, who has an animated nature, was enthusiastic about Greig: "*Beastmaster* was the one and only time we worked together. I was faced with getting the assignment of writing 85 minutes of music in two weeks. After I picked myself up off the floor, I called Stan Sheldone who is my longtime copyist and friend and guru and priest and rabbi and I asked him what he thought I should do. I used to do all my own orchestration. But Stan said I should write out full sketches and get one or two people to help me do the final orchestrations. He said he knew one of the all-time masters. That's what he called Greig. He said that Greig had backed up more composers than you could ever imagine, and had sometimes even written the scores for them!

"Greig was just back from Rome and a project with Basil Poledouris [*Conan the Barbarian*] and said he would be glad to help me. I was just knocked out by his mastery of the orchestra and his quickness. His understanding of the orchestra was phenomenal. I would write sketches with 12-14 lines and he would orchestrate it to full score. Toward the end of it as we got really panicky, some of my sketches got down to six lines. I did some of the orchestrations myself and my friend Alf Clausen helped as well. My system was, I would have three cues ready and then each of us, Greig, Alf and I, would do one. We finished on Sunday night in Rome just before the Monday morning recording sessions. We were orchestrating the last cue for the movie

right before heading to the studio. That's how close we came. I have to say that he was a phenomenal orchestrator. You could give him a full sketch and he would orchestrate it and it would be fantastic."

Stan Sheldone didn't mince words about Greig McRitchie's talent. He said McRitchie belongs in the same category as Maurice Ravel, widely considered one of the greatest orchestrators in the history of music. "Ask ten different people who know Greig's work. They'll all tell you the same thing. A great man, a great talent. Greig was the master colorist."

To composers, Greig represented the per-

GREIG worked in advertising during the 1950s and '60s. Stan Sheldone, music preparation supervisor, said the readers of FSM had to know about one piece of McRitchie's composing past, the little ditty at left. Even if you can't read music, you can probably sing it...



The image shows a musical score for the song "RICE-A-RONI". The title "RICE - A - RONI" is written in a stylized font at the top. Below it are five staves of music with lyrics underneath. The lyrics are: "RICE - A - RONI, THE SAN FRANCISCO TREAT!", "RICE - A - RONI, IT'S", "FLA - VOR CAN'T BE MATCHED, OUR FAVORITE DINING,", "EATING EASY... A FLAVOR THAT IS SURE TO PLEASE,", and "RICE - A - RONI, THE SAN FRANCISCO TREAT!". The music is written in a simple, rhythmic style with various musical notations like notes, rests, and dynamics.

fect collaborator. Composers feel the pressure for the quality of the finished product. The music that is finally heard in a movie or TV show is their responsibility. To them, an orchestrator who understands teamwork is a rare and valuable commodity. Basil Poledouris, who probably worked with Greig more than anyone, truly valued Greig's talents. "He had the uncanny ability to get to the heart of a piece of music and that's what he orchestrated. If you listen to my stuff, you listen to Horner's stuff, you listen to Jerry Fielding, we all retain our identities even though we have Greig who is a very powerful orchestrator. We all sound like us. Greig never imposed his own musical personality on the music. He found the intent of the music and made it as full and rich as it could be.

"Now there are other orchestrators that, when I listen to a film score, I know they orchestrated it and it doesn't matter who wrote the damn thing, because they either insist on or don't have the skill not to impose their own style. Maybe some composers like to have orchestrators dominate the sound, but Greig never wanted to work for that kind of composer. He always felt we

Barry spoke of Greig with great respect and fondness. "We first worked together on *Dances with Wolves*. My previous orchestrator had passed away and my orchestral manager recommended Greig. He introduced me to Greig. I liked him a lot. We got on fine together. It might sound strange to say, but I appreciated that he didn't try to make contributions. He respected what was written and what was necessary and treated it the way I wanted. Some orchestrators tend to try to make contributions. I don't write anything I don't want on the screen and I don't want anybody else to write what I don't want on the screen." They went on to work together on *Ruby Cairo, Indecent Proposal, My Life, and The Specialist*.

Given his enormous number of movie and television credits, you might wonder what Greig liked to do in his spare time. He worked with the Ice Capades, the Roger Wagner Chorale and the Atlanta Olympic games. But almost everyone interviewed made a special point to mention Greig's work with the Jack Daniels Silver Cornet Band. Apparently, this was Greig's secret passion. The band did 1890s-style band-

The Great McRitchie

stand music. McRitchie wrote more than 100 folk song arrangements for them. He didn't talk much about it—not even to his friend, Basil Poledouris.

One time, Poledouris was talking to Greig about a recording he and John Milius had been listening to. They were both avid folk music lovers. Milius and Poledouris both loved a Jack Daniels Silver Cornet Band record of “Lonesome Traveler” that they had received as a promotion from the whiskey company. But there was a bridge in the song that neither of them had ever heard before. So one day, Basil cornered Greig and played him the record. “Listen to this, listen

man radiated style and grace through his actions. I know that, deep down, I owe everything in my career to Greig.”

The composers all praised Greig's calm at the eye of the storm. Poledouris said that in film after film, while he was physically and mentally drained from deadlines, Greig would call up sounding buoyant and energetic and encourage him to keep at it. This calm seemed to radiate from a man who clearly knew what was important in his own life, a man who had his priorities straight. Basil gave an example: “There were so many times when he would ask me how things were going and I would tell him, ‘You can't believe what the director wants me to do! He wants me to change this...’ And Greig would just laugh and smile and say, ‘I don't know how you put up

He always saw the funny side of things. When something would go wrong, he would just sit there and say, ‘Well, it's always something.’ [laughs] It was simple wisdom. But it was right. He was never fazed. He always had the best uplifting attitude about everything. He was a great friendly presence when we were in the booth during recording. He'll be sadly missed.”

Several people also mentioned Greig's sense of humor. Greig had a stutter, but his response was to have a license plate made that said G-G-G-Greig. He was invited by the Nashville Symphony Orchestra to compose a work. But he told his friends, with extreme modesty, that he couldn't do it... no cue sheet! Jack Elliott once asked Greig how he liked working with a composer who shall remain nameless. In the most diplomatic, yet ironic way, Greig responded: “Well, he was a nice guy. But you have to contribute a lot.”

When McRitchie passed away, he requested that there not be a funeral service. This tells a lot about the man. Self-effacing, secure in

himself. It speaks well of him that so many people went out of their way to discuss Greig. For instance, John Barry, in the middle of a project, called from London. He wanted the world to know of his respect for Greig. Lee Holdridge, who only did one film with Greig, similarly went out of his way to tell his story. Randy Edelman, under the gun with a deadline, called from the studio on a break. Quincy Jones was unfortunately unavailable for our deadline but also said he would honored to add his remembrances. Jack Elliott, Scott Smalley, Jack Smalley and Stan Sheldone took time to tell stories, sometimes bringing up their own grief over the loss.

Basil Poledouris called the night before he left home for three months to score *Les Misérables* in England. As you might imagine, he was busy packing and making last-minute arrangements, yet he took almost an hour to talk about Greig. His wife, Bobbie Poledouris, located the pictures to add to this article. At the end of the interview, I told him how much I had enjoyed his music over the years. Basil immediately choked up. It was over the phone, so I can't be sure. I think he was fighting back tears. He whispered, “My music owes a lot to Greig McRitchie.” FSM

McRITCHIE wanted have a dialogue with the music. He knew what he was doing—and he did it on an incredible range of films



to this, they found this bridge that's been lost and no one's ever heard it before. It's fabulous, just listen to it.” Greig smiled and said, “Well, I know it. That's my band.”

While everyone praised Greig's work, discussions were even more energized when it came to his personality. Over and over, people referred to his humor, his grace under pressure, his energy and his generosity of spirit. When people described Greig, virtually everyone called him a gentleman.

John Barry considered Greig a true ally: “They really don't make them like him any more. They truly don't. He was a spectacular friend. I don't have a lot of musician friends in the business; I never have had. I think out of all the people I've ever worked with in the business, I was closer to him on a personal basis than anyone else.”

Scott Smalley, an orchestrator with an impressive résumé of films, feels Greig's generosity keenly: “I got my first break into the movie business due to him. I felt that working with larger orchestras was more artistically rewarding and so he helped me move toward those opportunities. My work has given me so much more reward in my life than I ever could have imagined. The

with that stuff.’ But it wasn't that he didn't know how to put up with it, he was just beyond it. He really wanted to sit in his room and have dialogue with the music. He could care less about what the producer or director thought. He knew what he was doing.”

Randy Edelman was always happy about working with Greig, especially in stressful situations. “It was always great to see him, but when the pressure was on, you knew you could count on Greig 120%. He was an absolute joy to be around, so easy-going. With all his experience he could have had a dominant personality but he didn't. Like there's directors you work with; you want to say, ‘Hey, do you know if you would just work with me in a certain way, you're gonna get so much more out of me because I want to give my best to add on to what you've done on this movie?’ Greig McRitchie was always soothing to be around and he always made you want to give your very best. He was always complimentary. There was never a time when he showed up that I didn't just want to throw my arms around him.”

John Barry appreciated Greig's calm encouragement: “He was a big, easy-going man. He always struck me as a Steinbeckian character. Very tall, rugged.

THE BEST (AND THE WORST, WEIRDEST, MOST WONDERFUL AND WOEBEGONE...) OF THE YEAR

On this, the eve of the 70th Annual Academy Awards, we've decided to take a look at the past year and put our opinions forth. Andy Dursin examines the usual suspects and picks his favorites. Managing Editor Jeff Bond weighs in with some pithy comments, and we share the results of the Readers' annual picks and comments. Finally, Doug Adams reminds us of four positive trends in 1997. Enjoy.

And the nominees are, from top to bottom:

For ORIGINAL DRAMATIC SCORE	
<i>Amistad</i>	John Williams
<i>Good Will Hunting</i>	Danny Elfman
<i>Kundun</i>	Philip Glass
<i>L.A. Confidential</i>	Jerry Goldsmith
<i>Titanic</i>	James Horner

For ORIGINAL MUSICAL OR COMEDY SCORE	
<i>Anastasia</i> (Orchestral Score)	David Newman*
<i>As Good as it Gets</i>	Hans Zimmer
<i>The Full Monty</i>	Anne Dudley
<i>My Best Friend's Wedding</i>	James Newton Howard
<i>Men in Black</i>	Danny Elfman

*with Stephen Flaherty and Lynn Ahrens



SETTLING SCORES

WHILE THE OVERALL QUALITY OF SOUNDTRACKS APPEAR TO BE COMPROMISED
ANDY DURSIN SEES GLIMMERS OF HOPE ON THE HORIZON

Welcome to 1998, and it's a good thing that the end of the year contained some major surprises, since prior to that—it didn't. I do not want to sound overly critical, snobbish, or subjective, but if the quality of film scores was like this when FSM began seven years ago, I probably would have never started writing about it in the first place.

When watching movies today, I sometimes choose to ignore the score since there's little to talk about; indeed, a decent new score is one that doesn't rub you the wrong way. There are some talented composers, but for whatever reason—temp-tracks, more studio interference, less creative control—the distinct “voices” in the industry are disappearing. What separates a John Debney score from a Joel McNeely work? How can we pick out a James Newton Howard score from John Frizzell? (Actually, that's easy—*Dante's Peak* had a theme, *Alien Resurrection* didn't.) If you closed your eyes and tried to guess who the composer was on a movie ten years ago, it would have been easy: John Williams, Jerry Goldsmith, Basil Poledouris, James Horner, and many others were able to service the film while retaining their personality. It's almost impossible to do the same with the current crop of seemingly unidentifiable composers.

In putting this list together, it is obvious that the majority of the “best” film music today is still being written by distinguished maestros who have enough pull to write what they want, composers like James Horner (whose productivity over the last few years has been as substantial as any in his career) and John Williams, who has gone in new directions and produced a small but memorable collection of film scores. If it is because Williams and Horner have the freedom to write what they want, so be it. But their scores not only work effectively in films, but also outside of their dramatic context. Williams especially is able to write music that exists in its own, three-dimensional universe; unlike most film scores with their cut-and-dry, “happy or sad”

clues, Williams's music is enthralling because, aside from bursts of emotion one way or the other, it remains planted on a firm musical foundation—a vision. When you listen to *Seven Years in Tibet*, *Rosewood*, or *The Lost World*, Williams gives you—as Doug Adams pointed out earlier this year—a musical understanding of a world that comes out of his own compositional talent.

This is made all the more amazing by the fact that none of Williams's '97 films were exceptional; *Rosewood* was a well-directed but one-dimensional drama filled with stereotypes instead of real people. *The Lost World* was arguably Steven Spielberg's biggest disappointment ever. *Seven Years in Tibet* had beautiful scenery and a compelling concept but dramatic deficiencies. Yet, in those three cases, Williams wrote music more complicated and enriching than the films. At a time when we frequently let composers off the hook for scoring movies that are less than stellar, Williams has brilliantly scored movies that are not entirely successful. (We'll forgive him and Spielberg for the excellent though overscored *Amistad*.)

There were a few surprises from others in 1997. David Arnold continues to illustrate why he's the brightest in the young batch of composers, while Michael Nyman wrote a warm score for a movie that few saw. Following in the footsteps of Danny Elfman, Graeme Revell carried on with a superb, musical retro-revamp of a '60s TV show (*The Saint*), while John Powell composed a thrilling score for one of the best action movies of the '90s. While there were regrettable missteps, and many nondescript efforts, at least there is promise on the horizon.

The Best of 1997

1. **Titanic** (James Horner, Sony Classical)

Complain all you want about the synthesized chorus (the only element that doesn't quite work), but this is one of James Horner's most focused works to date, a gorgeous score that conveys the haunting, romantic, and mournful elements of the real-life tragedy and the movie's emotional, effective love story. More than just a

rehash of *Braveheart*, Horner's delicate melodies enrich James Cameron's remarkable accomplishment through poignant orchestrations that center on the characters instead of doom and gloom. When the picture hits its amazing final hour, the score never succumbs to massive bombast; for proof, look no farther than the film's tearful "good-bye" sequence between Leonardo DiCaprio and Kate Winslet, which is left, unusual for this day and age, unscored. Horner's music works well enough on its own, but to get the full effect of his efforts, you must see the movie.

Titanic is one of the most haunting cinematic experiences in decades, and Horner's music is one of those rare scores that stays with you. It is certainly one of the composer's most significant accomplishments, and should earn him his first Oscar come March 23—something well deserved for the most memorable film score of 1997.

2. *Tomorrow Never Dies* (David Arnold, A&M)

As a pure action score, David Arnold's pulsating, energetic effort comes across as one of the most inspired genre efforts in years. As a James Bond entry,

score in the vein of *Sleepers*, but with a romanticism and haunting delicacy all its own, Williams's music for this unappreciated Jean-Jacques Annaud travelogue had that oxymoronic "overdramatic low-key" feel in the film (when fully symphonic music is mixed very low), but has a sadness and integrity that makes it hard to deny. Yo-Yo Ma's reflective cello solos masterfully evoke the main theme, which is deftly interwoven with a not-overbearing use of Tibetan music.

4. *Gattaca* (Michael Nyman, Virgin)

Michael Nyman's score for this underrated, thought-provoking sci-fi drama may not work isolated from its cinematic context as well as the other scores listed in my top five. That said, this is a surprisingly warm, humanistic score for a story that takes place in a society that has embraced technology at the expense of personal relationships. Nyman, whose music in *The Piano* struck me as either being simplistic and accessible (the piano passages) or non-thematic and static (as in its orchestral parts), here creates a score that supplies the emotions and desires for the people of *Gattaca*, buried



it does what Eric Serra's *GoldenEye* failed completely to do—that is, provide the series with a modern sound that still fits within the cool, sly context of John Barry, 007 and the '60s. Arnold's score varies from homage—in its fun quotes from past Bond scores (*From Russia with Love*)—to inventive tracks that combine Barry-style brass with a driving "techno" beat ("Backseat Driver"). If that wasn't enough, Arnold's action music functions splendidly on its own, and his end-credit song, "Surrender," is one of the most successful attempts ever at creating a Shirley Bassey-styled ballad. With its sharp lyrics by Don Black, memorable melodic hooks, and k.d. lang's vocal stylings, it's a perfect Bond song that deserved to be played over the film's opening credits (unfortunately coupled here with Sheryl Crow's vacuous, incoherent title track—a total dud that makes "The Man with the Golden Gun" seem like a masterpiece). The movie may have been underwhelming, but after *GoldenEye*, I'll take it.

3. *Seven Years in Tibet* (John Williams, Sony Classical)

Williams's output of four scores this past year was his highest in years, and even if none of them will go down as classics, *Seven Years in Tibet* is a superior effort, and the most effective and memorable of the lot. A "serious"

deep beneath their cold, stone-faced exteriors. Nyman's *Gattaca* score is ultimately more effective than *The Piano*, and provides the film with a touching pay-off.

5. *The Saint* (Graeme Revell, Angel)

Who says that action music has to be incessant, pounding wallpaper? Here, Graeme Revell demonstrates a passionate, melodic side to complement his usual synths and pop rhythms, and comes up big with a terrific score for this engaging spy-caper, only loosely based on the Roger Moore TV series. Revell's themes, unlike in some of his previous scores, are fully developed, and the film's elaborate love story affords the composer the chance at writing flowing romantic lines. The score is intelligently used and hits all the right buttons in drawing the viewer further into the film's world, no easy task given the requisite songs that were thrown in to appeal to mall-going teenagers. It's reminiscent of Danny Elfman's *Mission: Impossible* score in that Revell effectively quotes from the respective TV theme (by Edwin Astley) throughout, though this score is more diverse and stimulating than Elfman's effort, which basically centered on providing "suspense" music (however inventive it was) for a movie that stressed its intricate plot in place of characters. As effective as *The Crow*, but with more coherence, *The*

Saint illustrates that there's more to Revell's music than traditionally minded fans might think.

Honorable Mentions

- Just off the list, but worth the ink in this column:
- Rosewood** (John Williams, Sony)
- Face/Off** (John Powell, Hollywood)
- Amistad** (John Williams, Dreamworks)
- The Lost World** (John Williams, MCA)
- The Devil's Advocate** (James Newton Howard, TVT)

Sleeper Score of the Year

Inventing the Abbotts

(Michael Kamen, Unforscene Music)

Nobody saw this Ron Howard production, director Pat O'Connor's follow-up to his sleeper hit *Circle of Friends*, most likely because the title sounded like a UPN sitcom about robots and a wacky scientist. This

film it underscores—after about 20 minutes, good-bye.

In & Out (Marc Shaiman)

My Best Friend's Wedding (James Newton Howard)

I mention these scores at the same time since they both suffer from the same problem: scoring would-be-hilarious, cartoonish shenanigans as if the action actually *is* a *Tom & Jerry* short. Shaiman and Howard are both capable of writing superior scores, so it's obviously not so much their fault as it is the thinking of the producers and the studios who subscribe to the belief that, "Hey, if it's supposed to be funny, let's *tell* them that it is by using 'funny' music!" All that ends up doing is making the events on-screen more painful than comedic—let us be the judge, okay?

The Relic (John Debney)

Last time around, I singled out this bombastic effort as a score that epitomized everything that's wrong with film music in the '90s. A year later, it's still a great



watchable '50s soap opera features a gaggle of good-looking gals (Liv Tyler, Jennifer Connelly, Joanna Going), plus *To Die For's* Joaquin Phoenix playing—literally—the boy next door, in what boils down to *Peyton Place* with an R-rating. What saves it is Michael Kamen's buoyant score, which features fun, nostalgic bebop and effective, poignant romantic passages based on the traditional "On Springfield Mountain." Working again with co-producers Steve McLaughlin and Christopher Brooks, Kamen creates a score that pays tribute to the pop elements of the '50s at the same time that it gives the movie much needed credibility.

Best Unreleased Score

Joseph Vitarelli's energetic score for the little-seen and barely released comedy *Commandments*, with Aidan Quinn and Courtney Cox. The movie didn't quite work, but Vitarelli's music kept it afloat far longer than it should have. Additional kudos go out to Mark Isham's superb score for Sidney Lumet's underrated *Night Falls on Manhattan*.

The Bottom of the Proverbial Barrel

Alien Resurrection (John Frizzell, RCA Victor)

A worthless, mechanical score without any thematic identity, John Frizzell makes Elliot Goldenthal's *Alien* appear like a masterpiece (which some people think it is, anyway). Consistently one-note in its dissonant tone and uninteresting usage of electronics and orchestra, Frizzell's score is as disappointing as the incompetent

example of how a genre score can be thoroughly botched due to today's temp-track sensibilities. Imagine Ridley Scott's *Alien* scored like this...

Batman and Robin (Elliot Goldenthal)

I don't get Goldenthal's approach to his two *Batman* scores. Though this follow-up effort is not quite as obnoxious as *Batman Forever*, his loud, blaring, "serious" score still plays at odds with the tongue-in-cheek tone of the film. Goldenthal's raspy saxophone riffs for Poison Ivy were also some of the most painfully clichéd passages written in '97 (we'll give it this year's "It Feels Like Root Canal" Award).

Event Horizon (Michael Kamen and Orbital)

The year's biggest unintentional laugh riot (at least until *The Postman*), *Event Horizon* featured a blah Michael Kamen score, buried in the film under its potent Dolby Digital mix, which even obscured Kamen's collaboration with synthmeisters Orbital. The flick's funniest moment comes following its ridiculous epilogue, which segues from an unnecessary "The End" card to the rap song "Funky Shit," adeptly summing up (minus the "funky") the entire project.

Comment Assortment Pack

Best Television Score

Undoubtedly Peter Bernstein's rousing, old-fashioned *The Rough Riders* (Intrada), conducted by his dad Elmer, who contributed his own, spirited "G-Troop" theme. John Milius's productions usually yield great film music, and here's another one; kudos go out

to Intrada for releasing a generous soundtrack album. Runner-up: Nicholas Pike's strong, often understated score for the terrific ABC mini-series adaptation of Stephen King's *The Shining*.

Solid Cinematic Performers

Breakdown (Basil Poledouris), *Swept from the Sea* (John Barry), *Mimic* (Marco Beltrami), and *The Peacemaker* (Hans Zimmer—one of his most dramatically effective scores).

Assorted Underachievers

Hercules (Menken and Zippel), *Con-Air* (Mancina and Rabin), *Volcano* (Alan Silvestri), *Cop Land* (Howard Shore), *Men in Black* (Danny Elfman). Not the worst scores of the year, but they held more promise than they ultimately delivered.

Most Patriotic Candidates for Future Temp-Tracks

Jerry Goldsmith's last-minute re-score for *Air Force One* (Varèse) and James Newton Howard's *The Postman* (Warner Sunset). Nothing groundbreaking or especially memorable about either, but as sheer programmers, they fit the bill.

Worst Overscoring

John Williams's elegiac trumpet fanfare, performed by Tim Morrison, whenever Anthony Hopkins is on-screen in *Amistad*. Yes, we all know John Quincy Adams was a kindly, noble old man, but I was ready to rip the speakers off the theater walls when Spielberg and/or Williams decided to underscore the *entire*, low-key climactic court summation. The only detriment to an otherwise superb Williams effort.

Best Use of Previously Written and Released Film Music

Hans Zimmer's *Broken Arrow* making a guest appearance in *Scream 2*, as Duane Eddy's guitar underscored David Arquette's comic antics as Deputy Dewey.

Best Use of Previously Written but Unreleased Film Music

The late Miles Goodman's main theme from his discarded *Indian in the Cupboard* score was utilized in the shelf-ridden romantic fantasy *'Till There Was You*, which finally saw the light of day back in May (and is now on video). Not an awful movie, and a fine score as well, with Terence Blanchard's jazz improvisations on Goodman's theme off-setting some redundancies in the soundtrack on the whole.

Most Effective Hans Zimmer Imitation

Trevor Jones's *G.I. Jane* (Hollywood), which sounded like Zimmer, felt like Zimmer, but just wasn't Zimmer. Still, a more successful attempt at writing in his style than Jeff Rona's generic *White Squall*.

Best Use of Period Songs

Curtis Hanson's *L.A. Confidential*, capturing the essence of time and place.

"Back to the '80s" Citation for Use of Electric Guitars

Joel Goldsmith's so-over-the-top-it's-almost-good *Kull the Conqueror* (Varèse), featuring Metallica-tinged guitars thrown on top of symphonic *Conan*-styled themes.



But at least it wasn't as much of a disaster as what producers did to the composer's *other* effort this past year..

Most Embarrassing Non-Credit

Milan's album of the Showtime series *StarGate SG-1* was forced to credit composers Joel Goldsmith and David Arnold in microscopic print after the show's producers tinkered with their music to the point where neither wanted his name on it.

Overdue Reissue Award

To Pendulum for releasing on CD listener favorites *Dune*, *Cocoon*, *Big Top Pee-Wee*, and *Clash of the Titans*. While I'm still waiting to receive my copy of the latter—a little annoying since I wrote the new liner notes—I've been told the sound quality is excellent, and while the lack of additional *Clash* music is somewhat regrettable, at least now we have a digital presentation of one of the best scores of the '80s. If we could only get releases of *Tron* (Carlos), *WarGames* (Rubinstein), *Heartbeeps* (Williams), *Victory* (Conti), and *Slipstream* (Bernstein), my personal wish-list would be complete!

Most Successful New Take on Classic Film Music Award

To David Arnold's enjoyable *Shaken and Stirred* (Sire) collection of newly recorded James Bond themes. Only one track is a total wash, and most contain the smart conglomeration of techno/pop beats and the classic Bond sound found in Arnold's *Tomorrow Never Dies* score.

Most Disappointing New Recording of Classic Film Music

Jerry Goldsmith's *Frontiers* (Varèse), which gave us a tantalizing taste of genre music we've waited to hear on CD for years (*Twilight Zone: The Movie*, *Damnation Alley*, *The Illustrated Man*), but also far too many "classic" tracks that most listeners are already beyond being familiar with (*Star Trek: The Motion Picture*, the "End Title" from *Alien*).

And a Good Ol' R.I.P.

...To the dearly departed scores of the past year, including Randy Newman's *Air Force One*, John Barry's *The Horse Whisperer*, Rachel Portman's *Venice* (aka *Honest Courtesan*, aka *Dangerous Beauty*), Wynton Marsalis's *Rosewood*, Randy Edelman's *The Sixth Man*, and whatever Mark Isham started on *Face/Off*. May they be heard again one day in a different score for a better film by the respective composer.

That's all for this year, faithful readers. While '98 is just underway, expect some good things from James Horner (*Mask of Zorro*), David Arnold (*Godzilla*), John Williams (*Saving Private Ryan*), and Patrick Doyle (*Quest for Camelot*), whose excellent score for *Great Expectations* is already available. May we have a veritable feast of fine film scores this year. Until the millennium is almost breathing down our necks, have a good one. FSM

SOUND AND FURY

AN OPINIONATED TOP TEN LIST SIGNIFYING—SOMETHING—BY JEFF BOND

Readers, I know you're sick and tired of Best of '97 pontification by now, but I'm using my new privileges as Managing Editor to allow my own annoying opinions to be heard. I will be merciful and quick:

Best Score of the Year

Starship Troopers (Basil Poledouris)

While I'm used to summer blockbusters that infuriate me, two of the most interesting movies of the year were *intentionally* infuriating. One was Neil LaBute's *In the Company of Men*, a brilliant, Kubrickesque exploration of male venality and manipulation (with a kind of grungy, atonal metal score by Karel Roessingh and Ken Williams, which plays in between the scenes as a kind of male-aggression chorus). The other was Paul Verhoeven's twisted dissection of the modern action blockbuster. If only this film could have been released a few months after *Top Gun*, maybe people would have tuned into it more. Either you got the joke or you didn't (and some people got the joke and still hated it), and the same can be said of Basil Poledouris's strutting, blood-and-thunder score, which some people simply read as a ridiculous piece of action bombast. But Poledouris clued into the tone of this thing perfectly, with a score that brought forth the troopers' scary sense of bravado and their xenophobic fury as they mowed down piles of killer arachnids.

The scoring of the Fed-Net Movie-Tone News-style propaganda broadcasts was hilarious, and the action sequences offered up some of the most thoroughly developed, rip-snorthing cues in years. (Maybe part of my love for this score is that it was my first time visiting a scoring session, and the first piece of music I got to hear was Basil's uproarious Tanker Bug cue—"Tango Urilla" on the CD.) You have to love a movie where the final victory is not defeating the enemy, but making the enemy *fear* us. Or do you? Sadly, the people of Earth do not want to be made to feel soiled about their love of explosions and carnage, so *Starship Troopers* nose-dived at the box office, and we shall not

see its like again.

The Rest of the Best

Air Force One (Jerry Goldsmith)

I severely underrated this score in a website review which someone helpfully faxed to Goldsmith, insuring his wrath. While initial listenings of the album indicated an adept but uninspired action compilation, I was stunned at how well this worked with the cartoonish movie, and since then it's become a driving-tape favorite for its hammering, propulsive action cues.

Austin Powers: International Man of Mystery

(George S. Clinton)

The funniest score of the year; Clinton only got a few minutes on the song compilation (one of the most enjoyable collections of its type), but it would make a vastly entertaining album on its own. An ingenious satire not just of Barry's style (and some other '60s spy tropes), but of Barry's approach to drama and suspense.

Gattaca (Michael Nyman)

Like Andy Dursin, I never understood the appeal of Nyman's score to *The Piano*, but he's won me over with the tuneful *Carrington* and this surprisingly warm score for the 1984-style sci-fi parable. Minimalism may be a thing of the past as a concert style, but Nyman, Philip Glass and to some extent Mychael Danna have proven that it can be an effective scoring technique. The back half of the *Gattaca* album gets bogged down in unimaginative suspense, but the first half is eminently listenable.

Kundun (Philip Glass)

Glass's music transported me into the Tibetan/Buddhist mind-set a lot more successfully than Martin Scorsese's movie.

L.A. Confidential (Jerry Goldsmith)

When was the last time Goldsmith scored a Best Picture nominee? It's arguable whether the underscore to *L.A. Confidential* really added anything to the picture (since the film's period songs carried so much of the dramatic load), but it was great to hear Goldsmith working in his gritty, dark '70s sound again.

The Edge (Jerry Goldsmith)

The disturbing trend of Goldsmith working on quality projects continues. Goldsmith pulled off a doozy here—he made that horrifying grizzly bear even scarier than it was to begin with.

The Ice Storm (Mychael Danna)

Ang Lee's look at '70s sexual politics was strangled by high expectations, but taken on its own terms it's a wonderfully wry, sometimes excruciating comedy of manners, with an overly symbolic left turn into tragedy that's beautifully supported by Mychael Danna's reflective, un-manipulative score.

The Lost World Theme (John Williams)

What can I say? Hated the movie, found 90% of the album a major yawn. But Williams's "Island Adventure Theme" (a canny tribute to Max Steiner's Skull Island music from *King Kong*) will stick with me for a long time to come.

The Postman (James Newton Howard)

A tremendous guilty pleasure. Kevin Costner's film can be enjoyed as either an effectively schmaltzy, *Dances with Wolves*-style patriotic western, or as the most egregious vanity production since *Viva Kneivel!* Howard's music sometimes strayed too close to *Apollo 13* and often failed to be anything other than standard "epic" scoring, but at the moments when it combined with some bracing cinematographic images it really took off.

Money Talks (Lalo Schifrin)

This will probably stand as the "comedy" with the

A wonderful revisiting of the old Franz Waxman/George Duning soap style of the '50s and '60s, this score does more with this kind of storyline than any in years.

Oscar and Lucinda (Thomas Newman)

I don't know a thing about the movie, but the score album is amazing; by turns ravishing, innovative and stately. Newman manages to sound distinctly American and modern without ripping off the same old sources, yet he has a grip on what it takes to give scores like this a genuine romantic sweep.

Why Varèse Sarabande's Bob Townson Is to Be Congratulated

New and excellent recordings of *To Kill a Mockingbird*, *Psycho*, *Patton*, *Tora! Tora! Tora!*, *The Sand Pebbles* and *Who's Afraid of Virginia Woolf?* Not all of these have been exactly what I wished for, but most have been superb, and just getting to listen to the tree-dynamiting music from *Patton* without dialogue would have made me happy.

Why Nick Redman Must Be Worshipped

The deliriously fulfilling *Star Wars* Special Edition albums, a complete *Planet of the Apes*, *The Ghost and Mrs. Muir*, *Journey to the Center of the Earth*, the expanded *Poltergeist*, and the fact that I can listen to a CD of *The Mephisto Waltz* and *The Other*.

Why Intrada is a Better Label Than Mainstream

Finally, a good CD exists of Jerry Goldsmith's *A Patch of Blue*.



highest body count in film history, but it did help me get over the hatred of Chris Tucker I've had since *The Fifth Element*, and it was great to hear Lalo Schifrin getting back to his '70s action roots. If only some of it had been released on the *Money Talks* album.

Best Scores to Movies That I Never Saw Into Thin Air (Lee Holdridge)

One of my favorite albums of the year, this is exactly what I look for in a film score: something that transports me into the piece dramatically, with a wonderful sense of outsized melodrama—but it doesn't sound exactly like everything else out there. Holdridge's main theme, with its powerful, manly low brass rhythm and percussion, runs neck and neck with Williams's *Lost World* theme as the film music I can't get out of my head this year.

Inventing the Abbotts (Michael Kamen)

Action Score by Hans Zimmer That I Actually Liked:

The Peacemaker

The opening train cue actually reminded me of something John Williams might have written in his *Black Sunday* period. By the latter half of the CD, Zimmer seems to give up and start recycling his old *Crimson Tide/Broken Arrow* style, but this at least proves that he is capable of tweaking his action sound into interesting areas.

Best New Compilation

The Simpsons: Songs in the Key of Springfield (Alf Clausen & Friends)

Who am I to argue? I eagerly anticipate *Volume 2*. "Who robs cave fish of their sight? We do! We do!"

Frontiers (Jerry Goldsmith)

Why wasn't this idea generated a decade ago? While

A trio of manly films brought out the best work in years from Old Man Goldsmith: *L.A. Confidential*, *Air Force One*, *The Edge*

this was a mixed bag, it was mostly terrific, and I can only hope we see a sequel album. If only Goldsmith could re-record *all of Logan's Run...*

Worst Score I Heard This Year

Alien Resurrection (John Frizzell)

While I'm grateful this didn't sound like a temp track, it also just didn't sound like much of anything else. Granted that the film was D.O.A. (in fact the movie's title sequence eloquently encapsulated the entire plot and was the only thing disturbing about the film—maybe they should have left it at that), but Frizzell's score ranged from dull to maddeningly annoying (those frenzied, over-emphatic action sequences make you want to strangle the horn players). The mock-horror effects of Frizzell's *Beavis and Butt-Head Do America* were far more listenable and effective.

Runner-Ups

In & Out (Marc Shaiman)

Marc Shaiman is one of the funniest human beings I've ever witnessed in real life. However, the score to the curiously overpraised, sometimes funny but mostly just

hyperactive comedy from Frank Oz was so agitated and fanatically determined to nudge me in the ribs during every "funny" sequence that it rapidly insured that I would find *nothing* funny about the movie at all.

Con-Air (Mark Mancina and Trevor Rabin)

This actually made me appreciate the nuance and subtlety of *The Rock*.

Batman and Robin (Elliot Goldenthal)

Bring on *Sphere!* There was nothing Goldenthal could do to save the garish embarrassment that was *Batman and Robin*, but writing more than ten minutes of *new* music might have helped.

Most Anticipated Albums of '98

Close Encounters of the Third Kind (John Williams)

It can't come fast enough. The "Flight 19" music. The nocturnal helicopter false-alarm cue. The full version of the military theme. The whole last 45 minutes of the movie. *Sigh*

Star Trek: The Motion Picture (Jerry Goldsmith)

Sure, maybe it isn't complete enough, but... the Vulcan music. The Vulcan shuttle music. The Tractor Beam V'Ger cue. The ending. *Sigh*

FSM

DEADLIER THAN THE MAIL

THE BEST OF 1997 READER'S POLL RESULTS, PHYSICALLY COMPILED BY ANDY DURSIN, WITH RAMPANT EDITORIALIZING BY JEFF BOND

As 1997 fades quickly into oblivion, the American public is being introduced to a new appreciation of film music through the staggering success of James Horner's *Titanic* album. Coming on the heels of his top-selling *Braveheart* album (which warranted a second, albeit less score-oriented release this year), it appears that Horner may be supplanting John Williams as the public's favorite soundtrack composer.

While 1997 offered that (to some) sobering revelation, it also brought a period in which

Jerry Goldsmith's status seemed to recapture some of its former luster, with the veteran composer attached to two movies that were actually good (*The Edge* and *L.A. Confidential*) and one that was a money-making blockbuster (*Air Force One*).

The year's end also saw secret agent 007 getting back to more satisfying, Barry-influenced orchestral grooves under David Arnold, a trio of classy scores from the ever-reliable John Williams, ongoing experimentation from the Protean Howard Shore, and Basil Poledouris's ballsy contribu-

tion to the year's most controversial film, *Starship Troopers*. While numerous 1997 scores seemed to fall victim to temp-track homogenizing, there was enough fresh material to keep readers interested.

Numbers below indicate percentages of total number of votes received, under our conveniently unexplainable system of weighing the votes.

The Top Ten

- 1. *Titanic* (James Horner) 19%
- 2. *L.A. Confidential* (Jerry Goldsmith) 15%
- 3. *The Edge* (Jerry Goldsmith) 12%
- 4. *Air Force One*

- (Jerry Goldsmith) 10%
- 5. *Seven Years in Tibet* (John Williams) 9%
- 6. *Amistad* (John Williams) 8%
- 7. *Starship Troopers* (Basil Poledouris) 8%
- 8. *Tomorrow Never Dies* (David Arnold) 7%
- 9. *Rosewood* (John Williams) 7%
- 10. *Crash* (Howard Shore) 5%
- Honorable Mention:
Men in Black (Danny Elfman)

Oscar Guesses

Titanic (James Horner, Drama) and *Anastasia* (Stephen Flaherty, Lynn Ahrens and David Newman, Comedy/Musical) were both

overwhelmingly mentioned by readers, with Horner's win almost a shoo-in at this point.

Best Composer

John Williams	34%
Jerry Goldsmith	24%
James Horner	12%
Carter Burwell	12%
Howard Shore	12%
Danny Elfman	6%

Williams continues to rate respect for his classy output and association with prestige productions, while Goldsmith's attachment to a few movies that weren't entirely stupid for a change helped him out. Surprisingly, Horner's *Titanic* triumph didn't translate into major votes in this category, placing him neck and neck with Carter Burwell and Howard Shore, two composers who must sell a fraction of the albums Horner does.

Best Unreleased Score

Breakdown (Basil Poledouris)
 Runner-Up: *Austin Powers: International Man of Mystery* (George S. Clinton)

Reportedly Basil Poledouris didn't have the greatest time on *Breakdown* (and the film's credits list another composer for additional music), but the little road thriller proved a potent, white-knuckle draw. Mike Myers's *Austin Powers* character already seems to have taken a permanent place in pop culture lingo ("Yeah, baby!"), and George S. Clinton's ingenious take-off of '60s spy riffs (of which there was one cut on the Hollywood CD) surely rates its own album.

Also mentioned: *Wild America* (Joel McNeely, CD coming on Prometheus), *The Jackal* (Carter Burwell), *Batman and Robin* (Elliot Goldenthal), *The Van* (Eric Clapton and Richard Hartley), *Night Falls on Manhattan* (Mark Isham), *George of the Jungle* (Marc Shaiman, 3 cuts on song CD), *The Relic* (John Debney, promo CD only), *Turbulence* (Shirley Walker, promo CD only), *Money Talks* (Lalo Schiffrin), *Snow White: A Tale of Terror* (John Ottman).

Any takers on the three cues from *Batman and Robin* that weren't lifted directly from *Batman Forever*?

Best Record Label

Varèse Sarabande	67%
RCA Victor	22%
Sony	11%

Varèse's wealth of original soundtrack Fox Classics and newly recorded Film Classics helped push it to the top of fans' lists this year, while RCA got the nod due to its stupendous *Star Wars* Special Edition reissues.

Best New Album of Old Score

<i>Star Wars Trilogy Special Edition</i> (three releases combined)	42%
<i>Planet of the Apes</i>	18%
<i>Psycho</i>	16%
<i>Poltergeist</i>	16%
<i>To Kill a Mockingbird</i>	10%

With a complete *Planet of the Apes*, the *Star Wars* reissues, Rhino's *Poltergeist* and Varèse's re-recordings with the Royal Scottish National Orchestra, some major inroads were made into cutting down the perennial list of CD wants. Picks were pretty evenly distributed here, but the *Star Wars Trilogy* Special Editions combined accounted for almost half the votes, with the Varèse/Fox Classic *Planet of the Apes*, *Psycho* re-recording, and Rhino's *Poltergeist* pulling down the bulk of the rest. Film music archeologist extraordinaire Nick Redman produced five out of the seven fan favorites.

Best New Compilation

Simpsons: Songs in the Key of Springfield
 Rhino's great *Simpsons* compendium (songs, dialogue and Alf Clausen score) won in a landslide here. Also mentioned were *Frontiers*, with Jerry Goldsmith conducting his best sci-fi themes for Varèse, and Koch's Alfred Newman compilation, under the title *Wuthering Heights*. By "compilation" we meant an album with selections from multiple films, but a multiple of two was



enough for the people who selected Varèse's Goldsmith horror disc, *The Mephisto Waltz/The Other*.

Worst Score

<i>Alien Resurrection</i>	22%
<i>Kull the Conqueror</i>	17%
<i>Con-Air</i>	13%
<i>Batman and Robin</i>	9%
<i>Starship Troopers</i>	9%
Less than 5% each: <i>Love Valour Compassion!</i> , <i>Titanic</i> , <i>Red Corner</i> , <i>In & Out</i> , <i>G.I. Jane</i> , <i>The Relic</i> .	

Films and scores don't get much more hated than *Alien Resurrection* (a movie that was reviled by sci-fi fans, yet strangely adored by certain cineastes), and John Frizzell's colorless score was hands down the year's biggest disappointment. Meanwhile, both fans and detractors of *The Rock* seemed irritated by the overkill sensibilities of *Con-Air*; and Joel Goldsmith was put in the hapless position of having to supply heavy metal riffs for the pseudo-medieval odyssey, *Kull the Conqueror*.

Worst Composer

John Frizzell	25%
Mark Mancina	18%
Hans Zimmer	12%
Less than 5% each: Michael Kamen, Ennio Morricone, Trevor Jones, John Powell, Randy Edelman, J. Peter Robinson, Elliot Goldenthal, James Horner, and "Media Ventures."	

In the Daniel Schweiger FSM interview with Frizzell (you know: the one we diplomatically ran right over the negative review of the *Alien Resurrection* album), the composer stated that he believed from now on he would be known as "the guy who wrote *Alien Resurrection*." He may currently be hoping people continue to associate him with the

Beavis and Butt-Head movie. Mark Mancina's *Speed 2* was second only to *Batman and Robin* (which didn't help Elliot Goldenthal's rep any) as the biggest disaster of summer '97. Morricone's *U-Turn* sent people into a u-turn, while the Media Ventures blanket continued to taint people like Hans Zimmer, John Powell, and Mancina (who is no longer there, but that's beside the point). Others found *Titanic* and *Starship Troopers* to be over-hyped.

Worst CD Packaging

That damned "dino-rama" from *The Lost World* was universally singled out as an abomination for fans horrified about scratching their CD every time they put it back. (This medical condition is known as Vicarious Inanimate Object Hypochondria.) Ditto RCA's cardboard slipcovers for their *Star Wars* Special Edition releases.

Worst Labels

TVT, Fifth Continent, Sony, Milan, Silva, Marco Polo

Although they've rescued a few scores from oblivion, TVT and Milan continue to invest in fan-hated song-compilation albums (how dare they make a profit!), while Sony continues to incur the wrath of fans for their unending delays in getting out the *Star Trek: The Motion Picture* expanded reissue. Silva's *City of Prague* compilations continue to be guaranteed mixed bags, while Fifth Continent gets dissed for announcing DTS CDs that most of our CD players won't play. Marco Polo denied copies of *Garden of Evil* (Herrmann) and *King Kong* (Steiner) for

THE BEST OF THE YEAR

too long, although *Kong* is finally out of the gate this year. Lesson learned: the “worst labels” are not those that put out lousy albums, but the labels that take too long to put out good albums they’ve announced!



Best FSM Article

Hans Zimmer Interview, Part 1: “Zimmer Takes Aim... at FSM” (Vol. 2, No. 7)

Proving that nothing is more entertaining than a good, civilized brawl, our encounter session with Hans Zimmer seemed to be everyone’s favorite feature. Hey Hans—I liked *The Peacemaker*! Also mentioned was my special *Star Trek* 30th anniversary attack on Rick Berman (Vol. 2, No. 1; notice that the *Star Trek* scores have been getting a lot cooler lately? Clearly Mr. Berman senses my power and has adjusted his guidelines accordingly); the Miklós Rózsa Noir piece by Bill Whitaker (Vol. 2, No. 3); Ross Care’s analysis of *On Her Majesty’s Secret Service* (Vol. 2, No. 4); and the feature on Basil Poledouris scoring *Starship Troopers* (Vol. 2, No. 8).

Worst FSM Article

U-Turn analysis: “Stone Makes a Detour” (Vol. 2, No. 9)

Runner-Up: Promo CD article (Vol. 2, No. 2, No. 4)

One of the great things about being Managing Editor of FSM is that I get to type my own hate mail. While I was proud to be involved with three of our readers’ favorite FSM pieces, my long-winded brow-beating of *The Lost World* and *The Fifth Element* needlessly

tired and antagonized readers. I blame the French! Mark So’s *U-Turn* analysis and Rudy Koppl’s rundown of promo CDs edged me out for “worst” honors, while some people think we overrated Basil Poledouris’s *Starship Troopers* (maybe readers needed to attend the scoring sessions to fully appreciate it...).

Readers unanimously demanded more CD reviews, something we hope to rectify instantaneously.

Best Cover

Vol. 2, No. 9, Featuring James Bond

Fans of Pierce Brosnan came out of the woodwork to praise our 007 cover (which showed off Joe Sikoryak’s snazzy redesign of the magazine). Doing covers is easy... comedy is hard. Covers with wacky comic characters (including America’s favorite cartoon family, Vol. 2, No. 2) won praise from the remaining respondents.

Assorted Comments

“Don’t drop the quote of the month; edit some of the long boring letters you receive.”

-John Tatler

“Best use of pop songs: *L.A. Confidential*.”

-Steven Taylor

“I wish there were more articles covering different aspects of past film scores. Randall Larson’s *CinemaScore* is gone, and there is still a lot to cover. Also, more reviews by dependable writers! Sometimes the ‘guest reviewers’ sound like tunnel-visioned fan geeks! The exclamation marks give them away every time!”

-Patrick Rogers Part 1

“Definitely a serious attitude and lack of humor has settled on FSM. What happened to all the laughter? Long gone Recordman? It’s fine to have serious articles but semi-comi-

cal features were what made FSM outrageous and hilarious, in addition to providing a lot of information.”

-Alex Zambra

“At times, the ‘Score’ reviews are insightful and illuminating. Still, quite often they are written by people who haven’t the first clue about musical composition and theory, and these same people try to act like they know what they’re talking about. Secondly, if a score is going to be reviewed at all, it should be stated whether or not it is being reviewed as a stand-alone, or in terms of how it works with the film. Otherwise, we are not being fair to particular scores, films, and especially composers. Some scores seem to be of poor quality on their own, but work extremely well when analyzed with the particular film.”

-Hans Karl

“Award for the Most Hyped Score by Lukas Kendall that Wasn’t all that Great: *Starship Troopers*.”

-Todd Sheidenberger

“We need more info on new releases with dates, reviews on new and up-to-date CDs”

-Gregory Donabedian

“I found the cover designs of 1997 fine. You do not need to redesign the magazine, or hire an art director. Save your money.”

-Peter Sergides

[to be used at next contract/salary meeting with the art dept.]

“There should be more reviews than there have been lately. In recent years, reading FSM would seem like eating a meal with all the commentary on recent scores and albums. Lately, that hasn’t been the case.”

-Peter Avellino

“Rip-Off of the Year: The two different 30-minute CDs for *L. A. Confidential*. Please don’t ever encourage anyone to separate songs from the score (when the songs play an integral role). When we listen to Goldsmith’s album, we miss the songs, and when we listen to the song album, we miss

tracks like ‘Bloody Christmas.’ That’s awful!”

-Ronald Bluhm and Henrik Jordan

“While a student in college, a musicologist professor of philosophy and I would marvel at how unsatisfying the various philosophies of art were—especially those writings whose focus was specifically music. Often this was due to the argument only working within the pages they were written. I’m afraid another misguided, hermetically sealed treatise on music has been added to that pile whose contributors include some of the greatest thinkers ever to have lived. Justifying art is a tricky and often altogether wrong thing to do. Mr. Bender needs to write such things with the messiness of the world kept in mind. Only then can it be taken seriously. Smugness does not make up for a poorly thought-out idea.”

-Patrick Rogers Part 2

This last comment is in reference to John Bender’s “Film Music as Fine Art” (Vol. 2, No. 7), an insightful essay we were happy to have printed. (What does a 6’9” film music fan write about? Anything he wants!) We realize that a lot of the subjects we tackle in FSM are problematic, and that many of the articles are written by and for people of different backgrounds. But we’ll defend our fearless writers like Bender who dare to be interesting. (Fans of John’s work can look forward to more reviews for FSM, and his liner notes for the Rykodisc reissues of *The Thomas Crown Affair* and *Last Tango in Paris*.) Ironically, some of the letters and e-mails we get most critical about longwinded articles are themselves, uh, long.

We thank everybody for their comments! Your opinions are valuable to us, and your poll responses allow us to reduce complicated aesthetic choices into nifty little numbers, easily faxed about town. God bless, and good listening.

FSM

ACCENTUATE THE POSITIVE

DOUG ADAMS LEAVES US WITH FOUR UPBEAT NOTES IN FILM MUSIC

Here's an approving look at some of the trends of last year. In no particular order:

World Music

World music in film music used to mean that someone was playing a shakuhachi. In 1997 it meant John Williams doing two scores for "black" themed movies, a Latin percussion action score, and a Tibetan epic. It meant Philip Glass doing the other Tibetan score in an entirely different way. It meant Mychael Danna's brilliant gamelan and American Indian flute work in *The Ice Storm*, Medieval and Iranian instruments in *The Sweet Hereafter*, and Indian instruments and synths combined for *Kama Sutra*. And most importantly, it meant that the above scores—love 'em or hate 'em—didn't sound like twelve other things out the same weekend.

Colorful Writing with Structure

I love the symphony orchestra as much as anyone, but I was thrilled that 1997 showed us how much could be done with other instruments. Howard Shore was the leader, with his wonderfully colorful scores to *Cop Land* and *Crash*. *Cop Land* did use a large string ensemble, but with the entire thing being electronically altered, the inclusion of some odd harmonic sounds, signal-like trumpet solos, and bagpipes, it turned into a non-linear tapestry of moodiness. And it didn't sacrifice one iota of dramatic or musical cohesion. *The Game* also worked well, but Shore's real stand-out was *Crash*, a minimalistic, hypnotizing mix of electric guitar swirls that proved once and for all that the instrument can still be used in interesting ways (see below).

Thomas Newman always does incredibly well in this category; too bad he was stuck with such dead-on-arrival films—still waiting on *Oscar* and *Lucinda*. Carter Burwell applied the same kind of re-invented ensemble music to a mainstream movie with *Conspiracy Theory* and came up with one of the most enjoyable, off-beat scores this year. One can't even pin down all the influences in this work; it seems to be Burwell toying with a mix of shakers, saxes, low woodwinds, jazz, vaguely middle Eastern harmonies, pop,

synths, and searing guitars. Speaking of which...

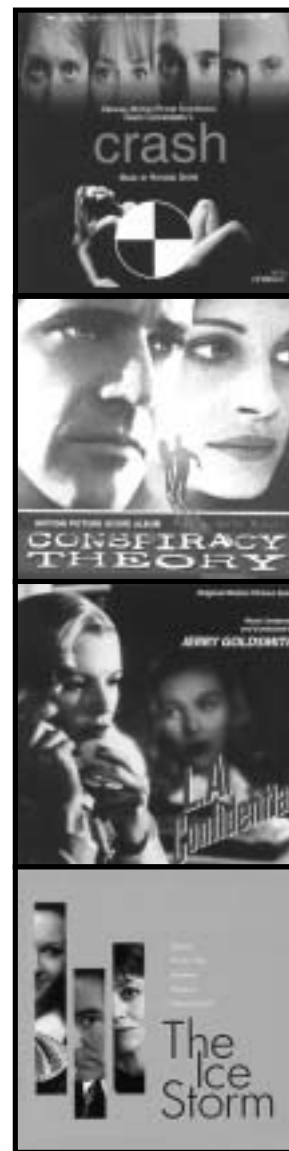
Intelligent Guitar Writing

Between John Williams's *Rosewood*, *Conspiracy Theory*, all of Danny Elfman's 1997 scores, and, of course, *Crash*, the guitar was a big winner this year. But, what's best is that each of the scores listed above used guitars in a completely different way. Williams's *Rosewood* used it as a slashing, violent color; Burwell used it as a trippy acid-rock brew; Elfman used it as Alberti-styled nostalgia in *Men in Black* and *Good Will Hunting*, and as Tito-Puente-meets-Cab-Calloway-style insanity in *Flubber*. Shore's *Crash* may still be the most interesting out of all of these, but when was the last time that electric guitar played anything but power anthems and down-home pastiches?

He's Baaack... Jerry Goldsmith

1997 represented a true return to form for Goldsmith. While fans of his newer efforts like *The Ghost and the Darkness* and *First Knight* were largely turned off by the serial, bitonal, Romantic amalgams he concocted for *L.A. Confidential* and *The Edge*, they represent some of the best work he's done for years. It was the first time that his 1990s expressiveness and 1960s/1970s sense of innovation completely meshed. Note the way that the "Bloody Christmas" track in *L.A. Confidential*, for all of its ragged, atonal fury, is essentially a swing chart with a groove. It seems so logical when the jazz flugelhorn horn and trumpet solos come in, because we've already established that "feel." Likewise, the jazz solos toy with just enough dissonance to relate to the pre-established darkness. I'm curious to see where 1998 takes Goldsmith.

I'm skipping some of the more obvious upsides of '97, like the mountains of welcome re-released discs. The point is, it was a good year to be involved in all this. So let's take a minute to sit back and smile, content in the knowledge that in *As Good as It Gets* (featuring an effective, character-based score by Hans Zimmer) they actually put all those records in Jack Nicholson's room to lend him some needed humanity! I think... FSM



THE SHIP OF DREAMS

How Titanic Succeeds as Cinema

By NICK REDMAN

Neatly parenthesized in *Titanic's* opening images is the beginning and end of the 20th century. The sepia-tinted shots of voyagers waving farewell is superbly contrasted with deep, blue-black water through which two high-tech probes descend to the long-dead ship's rusting hulk. As the millennium approaches, the time for reflection is nigh, and forward-looking optimism, tinged with fear of the unknown, gives way to nostalgic introspection; the warm glow of a hundred years past, when the world as we know it was young, full of life and love, and its adult travails seemed a long way off. No century in human history has afforded as much change and advance as the twentieth, and no century has previously lost as much as it has gained.

It was literally another world, another universe in 1912, and one that like the Titanic itself can not be easily recovered. The Titanic was a floating planet, a "city" in which dwelled all life, from the top of the ladder to the bottom. En route to the "new world," the land of ultimate opportunity, the unthinkable happened—the denizens of the ship were told that in two hours everything they could see, touch and feel would be gone. And that live or die, a dream would be over; that nothing in life could be again relied upon or taken for granted. For succeeding generations, the word Titanic has come to mean not its dictionary definition; i.e. colossal, gigantic, but a word that spells disaster. Titanic = Doom. No word in the English language more clearly reverberates its ominous message. Beware. Just when you thought it was safe to go back in the water...

Art Imitates Life

The swollen costs and seemingly tortured production history of Fox/Paramount's epic *Titanic* appeared to echo the real-life disaster in many uncomfortable ways, and film industry insiders waited for the proverbial ship to sink. Daily stories careened through the press as the latest imbroglio threatened to capsize the project. The movie itself became a city under siege with its inhabitants never quite sure when the ground would be sucked out from underneath their feet. Finally the behemoth was ready to launch and it slid into theaters with a million icebergs lying in wait. And then, with the unpredictability of the 20th century's most astounding events, the ship proved seaworthy enough to reverse the dictionary definition. Once more, Titanic stands for size and power, for something built to last; a juggernaut, unstoppable, ready to crush all in its wake. *Titanic*, confounding its naysayers and despite its hyperbole is a genuine phenomenon—a movie of high art and devastating commercial potency. An example of cinematic synergy wherein the cumulative effect is greater than the sum of all its parts.

It is written that serious artists have one idea. And they spend their lives endlessly reworking it. In James Cameron's case, the end of the world has been a regular preoccupation. In *The Terminator* (1984), the narrative thrust is the prevention of nuclear war. In its sequel, *Terminator 2* (1991), the Linda Hamilton character has a terrifying vision of the world's destruction. In *The Abyss* (1989) the aliens make themselves known to Earth's inhabitants in order to warn them of their folly. The consequence of their ignorance? The end of the world. *Aliens* (1986) features a desperate confrontation with an alien species on an

off-world colony, that implies if the aliens ever get to Earth... end of the world as we know it. *True Lies* (1994) is about a special agent dealing with the world's most ferocious nuclear terrorists, and a warhead is actually detonated. *Strange Days* (1995), which was produced by Cameron, ties millennial angst to Armageddon.

The surprising reversal of expectations that *Titanic* demonstrates is also one of its most powerful strengths. The film is not about the stricken ocean liner at all. It is about impending Armageddon and our relationship to it. When the end of the world comes we cannot stand idly by, we have to participate, however unwillingly. The point becomes merely, how will we deal with it when it's here?

"They called it the ship of dreams," remembers the elderly Rose (Gloria Stuart), and in Cameron's *Titanic* this carries a particular significance. If the ship is a metaphor for the world, then in the world's dreams all is possible and perhaps probable. In the dream-world of Titanic, a young man could easily find himself one night sleeping under a bridge and the next night dining with aristocrats. A young woman filled with the hopes and fears of impending marital responsibility could easily be excited by freedom of spirit and heart. And whilst their romance is not plausible, it is possible. Just as many implausible alliances have occurred, crossing class, culture and racial lines.

Poetry, not Pyrotechnics

In the romantic idyll of planet Titanic, the ship glides glacially forward, smoothly furrowing the cosmic calm of a tranquil sea. Titanic, like the Earth, turns on its own leisurely axis. The motion is barely perceptible, yet constant. Moving yet stationary.

In one of the film's most beautiful and poignant scenes, Jack (Leonardo DiCaprio) invites Rose (Kate Winslet) to close her eyes while he helps her onto the railing at the prow of the ship. Stretching their arms wide, the two of them stand wind-blown and free, utterly alone, framed by a picture-postcard sunset. It's breathtaking because at that moment they are the only people on Earth, a 20th century Adam and Eve. Then, in a stunning visual transition, the ship begins to decay, to rust and age and rot. Cameron dissolves to Titanic today, a lonely, lost shell.

The transition brilliantly works on three levels. It prefigures the literal death of the ship; it works metaphorically as the death of a romantic dream; and it psychologically reinforces the accumulating sense of dread that is propelling the ship to its destiny. It takes the ground away from the couples' feet, and with it goes any sense of reassurance that the couple will escape their fate. It is a remarkable feature of *Titanic's* structure, that we the audience are lured into a false sense of security. It is not a traditional disaster movie like *The Poseidon Adventure* (1972) wherein we are introduced to some stock characters before we settle back to enjoy the mayhem. In *Titanic*, the daring length of the love story crucially succeeds in luring us into the dreamscape, allowing us to forget the danger ahead; when the iceberg weaves into view it is almost as big a shock for us as it is for the ship's passengers.

Unlike most big-budget studio films, *Titanic* is thought out from beginning to end. You know that this project is a work of passion, the single-minded vision of a dedicated auteur. The story's framing device, Bill Paxton and his team of techno-geek mercenaries, could have been leaden in the wrong hands but it delineates the film's other major metaphor craftily and subtly. The new-age optimism of the early 20th century was naive, but it was human. The pre-tech era was frail and vulnerable but more compassionate. The world and its ills was more deeply felt. By the use of computer graphics, the elderly Rose is shown how the ship she traveled on met its end. It's a gripping demonstration both for Rose and us. Simply and clearly we watch the computer mock-up of the ship going down while one of Paxton's cohorts rambles on: "This is what happened. This is what happened... It's neat. It's cool."

The pain in Rose's eyes tells another story. "Being there was somewhat different." The scene is multi-layered. It initially

fulfills the function of exposition. The audience now knows how the ship died, so we won't have to puzzle over what is going on later in the movie. But it also slams home the second metaphor. The techno-geek knows what happened to the ship. But he doesn't know, because knowing what hap-



THE YOUNG LOVERS OF TITANIC EXIST AS CIPHERS IN A HIGHLY STYLIZED UNIVERSE. IT'S NOT EXACTLY OUR WORLD, BUT IT'S CLOSE ENOUGH TO BELIEVE IN

pened and *feeling* what happened are worlds apart. Rose will gradually over the course of her survivor's tale imbue the mercenaries with heart. They will in a sense regain their humanity. The metaphor is plain: All the technology in the universe counts for nothing without the heart to use it properly.

James Cameron's gift as a director is he knows that machinery has a soul. That technology is part of our life's fabric. When we die it dies, and vice-versa. At the moment *Titanic* breaks in half, it is impossible not to feel its death agony. Can there

have been a more brutal death of a machine on film since that of HAL, the computer in *2001*? And if *Titanic* is a metaphor both for the world as we know it and for dreams in general, then is it not true that when dreams die they die not readily but slowly, brutally, painfully?

That's Entertainment

Many of the criticisms leveled at *Titanic* focus on two key areas. The first is its lack of attention to historical fact; the second is the anachronistic, clichéd implausibility of the love story. In fact, curiously the film is heavy on period detail, but light on the known issues of the ship's sinking. These include the Californian, a ship that was within ten miles of the *Titanic* but mysteriously failed to come to its aid. (The reason *Titanic* fired its distress rockets was to alert that boat.) There are no subplots regarding true-life characters aboard, except a few throwaways (Mr. Andrews, the Guggenheims, etc.) and no scenes regarding the well-reported series of calamitous missteps that led to the ship connecting with the iceberg.

Again, all these things are pertinent in a documentary on the *Titanic*, and if this feature film was strictly about the ship itself, they would be necessary. But this movie has a different goal—by eschewing historical reality, the disaster can more clearly become everyman's disaster, and the *Titanic* becomes a symbol of universal catastrophe. Cameron is painstaking in his recreation of the vessel, and this is terribly important. It is essential for the film to impose the sheer sense of jaw-dropping scale, the enormous grandiosity of the White Star Line's proudest achievement. A ship of previously unseen dimensions, complete with all the accouterments of the modern world, including a car. This boat was so solid, so un-boat like that it transcended its dimensions and assumed the proportions of a floating country. All the better for the purposes of metaphor. (One amazing shot in the film shows a distant, crippled *Titanic*, alone in the vast inky blackness resembling a dying star in the *Cosmos*.)

The central love story works its magic as an allegory for the dawn of the 20th century. The modern world was callow and foolish, young and full of dreams. Its innocence and belief in the possibility of all things had its hopes and promise dashed by the two world wars that shattered every illusion. The death of innocence and the irrecoverable loss of the

(continued on page 43)

A SCORE TO REMEMBER?

James Horner's technique critiqued

By DOUG ADAMS

Amongst soundtrack buffs, *Titanic* has brought the age-old debate of James Horner to a boil. For some, *Titanic* has sparked the obsessive flames that only a landmark can: there is no greater sign of a fan-favorite than people making their own lists of unreleased cues and trying to figure out the chronological order of the album. (Good luck.) For others, it's the most egregious ingredient in a cloying, tiresome movie. Like Earl Weaver vs. an umpire, it's been an occasionally entertaining but mostly worthless debate which we will forego here, in favor of explaining Horner's *modus operandi* and why it causes such strong disagreement.

Old Wine in a New Bottle

Music in film has been used for a lot of different purposes. It's been used to cover up the sound of the projector, to speed up slow scenes, to lend coherence or arc to a story, or to become an emotional tent pole for a project. In *Titanic*, as in most of his recent work, Horner uses music almost strictly for emotion.

This might seem like the most extraordinarily obvious statement. It's not. Music was not necessarily created to carry emotional messages. Certainly it can, and in film music it often does, but music as a whole is not designed simply to be a vessel for these kinds of ideas. In fact, the idea that music could be used to represent any sort of concrete emotions or ideas mostly began in the Romantic period (19th century). Prior to that, it was thought of as an end unto itself. It was only organized sound.

In the Romantic period, composers decid-

ed that non-text-based music could be "about" things like love, or sorrow, or clouds, or characters. But the Romantic composers didn't take the idea wholesale; they still treated their compositions first and foremost as sonic entities. If Debussy's *Nuages* was supposed to conjure images of clouds, that was fine. But it still used unique arrangements of chromatic fifths and thirds in the woodwinds, odd semi-combinations of whole tone, octatonic, and pentatonic scales, and strange divisions of string parts. In other words, it was conceived of in musical terms—what kinds of interesting sonic ideas could he come up with?—then labeled as being evocative of something. They weren't musical sounds that had never been heard before, but they'd never been used like *this* before.

This is where most successful film composers have picked up. Herrmann used the minor/major seventh chord (C Eb G B) extensively in both *Psycho* and *Vertigo*, but it's used in dreamy arpeggiations against other extended triads in *Vertigo*, while it's used in punctual block chords behind tart melodies in *Psycho*. I've heard trombones sliding downwards before, but never against low string clusters and scratched piano wires. That's interesting to hear. Then when Jerry Goldsmith tells us that it represents a killer bear like in last year's *The Edge*, we can all nod our heads in synergistic appreciation. It's crafted both in concept and in application.

This is not what Horner's *Titanic* score does. In fact, Horner seems to approach things from exactly the opposite direction. Many have complained that *Titanic*'s score contains several sections out of his previous scores (the main theme from the first third of the picture is a sort of revamped *Rocketeer* theme) and snippets of other

composers' work (Enya's "Book of Days," Goldsmith's *Capricorn One*, Williams's *Far and Away*, etc.). They're right of course, these pieces are in there. But, they don't undermine Horner's intent with this score. *Titanic* was not composed as music to be heard. Rather, it was designed to be felt.

Quoted Out of Context

In fact, one could say Horner has never intended a single one of his film scores to be heard. There's no way anyone in his right mind could commit as much plagiarism and self-plagiarism as Horner and submit it, naked, to a listener. From his first feature score, *Battle Beyond the Stars*, which most noticeably rips off *Star Trek: The Motion Picture*, Horner has stolen trademark passages: *Wolfen*'s main theme is Charles Ives's *The Unanswered Question*. *Star Trek II* flip-flops between Prokofiev's *Alexander Nevsky* and Britten's *Sinfonia da Requiem* in such a way that, legend has it, director Nicholas Meyer held up cards to the orchestra naming each composer as the score was recorded. *Star Trek III*'s "death of the Enterprise" is literally from Prokofiev's *Romeo and Juliet* ballet. *Aliens* uses the *Adagio* from Khachaturian's *Gayane* ballet, as do the Jack Ryan movies. The action theme from *Willow* is from Robert Schumann's *Third Symphony*. *Field of Dreams* has snippets of Copland's *Our Town*. The main theme from *Glory* is from Prokofiev's *Ivan the Terrible*—the first eight notes are identical. The theme to *Honey, I Shrank the Kids* quotes *Amarcord* to such an extent that Disney went to Nino Rota's estate to license it shortly before release. Horner copied Leonard Bernstein's *West Side Story* so closely in *An American Tail: Fievel Goes West* that he had to rewrite and re-record some cues.

All composers draw upon others, and all composers reuse their most personal gestures, progressions, colors and rhythms. But no film composer has ever stolen so broadly, using entire passages note for note, not referential quotations. (Traditionally, film composers have either “borrowed” an idiom—for example, Goldsmith writing the main and end titles to *Alien* using many characteristics of Debussy—or a specific phrase, like Michael Kamen quoting “Singin’ in the Rain” and Beethoven’s Ninth Symphony in *Die Hard* to make a point. They don’t copy 70% of a piece and sign their name on it.) And no composer has recycled his own licks from film to film with so little regard to context, using phrases verbatim, and not writing a different motive based on the same idea. (Yes, composers have lifted entire cues from a past work, as if it was library music—like Alfred Newman reusing *The Hunchback of Notre Dame* in *The Robe*—but rarely in the modern era.)

The point in stating this is not to slam Horner or his listeners. Rather, it is to deconstruct Horner’s approach. Consider this: Horner is not a composer, he is an “emotionalist.” As an “emotionalist,” he doesn’t need to be innovative. He may repeat certain licks in every score, he may even steal a riff from other composers, but his particular assemblages and his individual timings are always emotionally effective and affective in the scenes at hand. To him, he has never copied himself, since he has never used the same piece of music for exactly the same scene in the same movie.

Part of the turmoil over Horner comes from the fact that he has become almost an inverse of the composer he initially seemed

to be. From 1980 through (ironically) Cameron’s *Aliens* in 1986, he scored a preponderance of sci-fi or children’s films with a Hollywood sweep (*Wolfen*, *Star Trek II* and *III*, *Krull*, *Cocoon*, *Something Wicked This Way Comes*, *The Journey of Natty Gann*); when the music was on, it was on—as in, up front. Even the more mature dramas had a vivid character, like *Gorky Park* and *Brainstorm*. (It was in this period that Horner swiped most liberally from the classical literature and from Jerry Goldsmith in particular.)

It turns out, this was not the composer Horner meant himself to be. One thing that happened to him was the back-breaking experience on *Streets of Fire* in 1984; he wrote three separate scores for the ‘50s rock fable before finally being replaced by Walter Hill-standby Ry Cooder. In the late ‘80s, Horner stripped away his earlier neo-romantic palette in favor of a new arsenal of soloists—writing scores so relentlessly textural and boring they could hardly seem to come from the same pen that crafted “Battle in the Mutara Nebula” from *Star Trek II: The Name of the Rose*, *Where the River Runs Black*, *Vibes*, *Red Heat* and *Young Guns* (rejected—a truly drab piece of Irish nonsense) were some of the pictures receiving this new brand of bubbling nothingness—pan pipes, shakuhachi, synthesizers, percussion, maybe Horner on piano. He added boys choir and solo voices in *Glory* (no doubt inspired by Williams’s *Empire of the Sun*) and this supplied him the tools to score any Hollywood scene with a maximum of “emotion” and minimum of troublesome move-

ment. By the time he revisited his former symphonic style on *The Rocketeer* and various animated films, his original Prokofiev/Britten combination of chattering brass and shimmering strings seemed a mere shell—as it was a shell all along.

But, It Worked in the Movie...

Just as each true director relentlessly pursues a storytelling idea, each true film composer—someone who is not a mere hack, but a proven artist with a point of view—comes up with an “interface” with a movie uniquely his own (see editorial, FSM Vol. 3, No. 2). For Herrmann it was repetition to reinforce psychological states; for Goldsmith it has been a wide variety of innovative, often modern styles linked by a common melodic and especially rhythmic voice. Ennio Morricone has pioneered film scoring as unsynched music, and John Williams has applied the formal structures of a variety of genres with unerring success. In all of these cases, however, the compositions have retained their own integrity.

To Horner, the emotional impact of the sound—the gist—is everything. The sound is strictly a vessel to communicate his message. Sometimes the sound is the ambivalent wail of a shakuhachi, and sometimes it is a five-bar passage from a Shostakovich symphony. As long as it fits each instant, it doesn’t matter. Consider his most telling interview statement ever, from a 1991 seminar he gave in Melbourne, Australia.

“I just see the movie and try to go with what strikes me as to the mood of the film and what sounds best paint that sound. I don’t think so much in terms of what the melody line is going to be, I think in terms

EVERY MUSICAL ELEMENT IN *TITANIC*’S SCORE HAS BEEN HEARD BEFORE. EACH HAS BEEN CHOSEN FOR ITS INDIVIDUAL EMOTIONAL EFFECT, AND EACH HAS BEEN PLACED IN ORDER TO TRIGGER THE PROPER EMOTION AT THE PROPER TIME.

A SCORE TO REMEMBER?

of what the colors are. For instance, I'll see a film and say, 'It would be great to have an oboe, French horn, bassoon and a pan pipe, or a pan pipe ensemble.' I will proceed in that direction to try and get those forces together to come up with melodic lines, knowing that an oboe is going to play it, or a French horn. For me what comes first is what the colors are, what my palette of orchestral instruments is going to be, synthesizer or acoustic or what acoustic instruments. Then I'll decide what the melodic lines are going to be."

Consider the things he does not mention: namely, the philosophy of the film and how that fits into its music. Whose point of view is he playing? How much music should there be? Should it be repetitive or free-flowing, textural or melodic? Yes, this is only an isolated quote, but Horner's work bears testament (excuse the pun) to the truthfulness of his comment. All of the wonderful gradients that have made Jerry Goldsmith's scores so different from one another and so unique for each film, even recently from *Basic Instinct* to *L.A. Confidential* to *Air Force One*, Horner casts aside in favor of a more methodical approach of selecting instruments. For the differences between those three scores are not just the fact that one has strings and synthesizers, one has jazz instruments, and one has a traditional military/symphonic ensemble; they each take an idiom and build from it in a personal way. Horner does have his separate styles—his Irish style, his animated/sci-fi symphonic style, his big band knock-offs from *Batteries Not Included* and *Cocoon*—but he tends to draw upon them in the exact same way. In other words, "big band" becomes the entire color, not the starting point.

Horner's obsession with color is his trademark, but unlike the respective stamps of Goldsmith, Morricone and Herrmann, Horner's music is formless away from the film. Compare him to John Barry, a composer who, like Horner, has a predilection for re-using certain gestures. They are worlds apart. Barry's music is at heart cadential—where it starts and ends, and its internal rhythm, is everything. People have accused Barry of writing excessively "simple" music and slow tempos, but it's more that he has stripped out unnecessary busy-ness to emphasize the "clock" deep within the cinematic mechanism. Horner's music, in contrast, is formless—his main titles often build from a buzzing drone, and his end titles recede into one. It's all affect, and you

have no idea where the cinematic meter is overall, since the colors are focusing on individual events.

Music by the Numbers

But just as Horner's colors demolish form, they treat each story element in a straightforward, non-ambiguous way. Heroes are good, villains are bad, tension is... well, tense, and celebration is joyous. There are not a lot of layers of subtlety or motivational complexity to his style of setting music to images, which is exactly why it meshes so well with children's fantasy films. Compare Horner's and Williams's approaches to George Lucas's mythological films. In *Star Wars*, Luke is a hero, Ben is a hero, the plight of the rebellion is heroic. But Williams illustrates Luke as idealistic, hopeful, and dreamy. He shows Ben as an ancient man more somber than heroic; he ties him thematically to an ancient rite. And all of these classical themes are woven together with some more modernistic and popular forms of writing so that we understand the score in terms of its references against its originality. The characters are given their place in history, rather than standing in place of it.

Now look at Horner's score for Lucas's *Willow*. The Willow character is good, the Val Kilmer character is good, the baby is good, the sorceress is good, there is a good army. But other than the magical baby's theme (which sounds like magical children's music) there is really only one heroic theme (which is the one stolen from Schumann). And all it says is "goodness and heroism." It isn't understood as an ancient tradition which is being formatted for this story, nor is it supposed to be referential in any way. It's just non-descript, non-project specific, one-size-fits-all heroism. That doesn't make it categorically lesser than the Williams score, but it does make it a lot more straightforward. It also means that the film's message is going to be more traditional, even in the context of a conventional genre like adventure. In fact, the message is generic to the point that it ignores the fact that it's an element of a constructed medium. Horner's scores rarely if ever acknowledge that their effect is gained by triggering our collective experiences. Williams's *Star Wars* score takes ideas we are all comfortable with like the classical character themes and the vaguely Korngold-ish stylizing, then sets them all in a new, modern context. It's effective because it's purposely noticeable as a mixture of continuations and new creations. In *Willow*, the entire score is a recreation. There is nothing to point out that this is a

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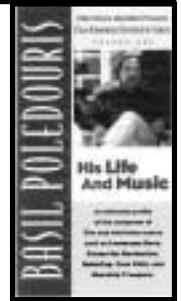
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Dimitri Tiomkin: A Portrait

by Christopher Palmer, T.E. Books (out of print!) This 1984 book by the late Christopher Palmer is the authoritative study of legendary composer Dimitri Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale—when they're gone, they're gone! The book is hardback, 144 pp., and divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare! **\$24.95**



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MUSIC

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overview.

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History of Soundtrack Collecting Pt. 2, film music in concert pro and con.

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Volume Two, 1997

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Volume Three, 1998

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Vol. 3, No. 2, February '98 Philip Glass (*Kundun*), John Williams Buyers Guide Part 2 (*The Reivers* to *Black Sunday*), David Amram (*Manchurian Candidate*), Goldsmith Varèse CDs, Pendulum CDs (interview and reviews), poll results, TV CDs.





**MANY FANS HAVE
DISMISSED THE SCORE
ON CD, ONLY TO
LOVE IT AFTER
SEEING THE FILM**

take on a genre style. It could just as easily be the first score ever written like this—which is seemingly what we are to believe. At no point does the score tip its hat to its origins as a style of scoring, or as music.

The Score of Dreams

Enter *Titanic*. It's the score they'll play at Horner's funeral; it's his magnum opus. Compositionally, there is very little to it. That's not to infer that complexity is necessarily the hallmark of great scoring, but *Titanic* is made up of the most basic of musical components, even by "background" music standards. It's comprised of series of diatonic tunes orchestrated for a symphony with synths, strung together by some standard action riffs. There is no notable clarity or originality of texture; voicings move pianistically in large, characterless block chords; the colorations all come from Horner's well-worn palette; the counterpoint is functional, yet fairly rickety at times. But by thinning down the musicality of his score, Horner has found an incredibly direct, if simple, way of imparting his messages. An unadorned plagal cadence (IV-I) viewed in a musical frame of reference is a simple ingredient, but viewed in an emotional frame of reference, it's gen-

tle, soothing, and broadly non-specific to the point that an audience can see it as being indicative of a worldly truth. Horner's *Titanic* is full of these kinds of "ingredient" blocks. In a more compositionally minded score, they would be the elements which were later developed. In *Titanic*, they are what they are—a collection of parts.

Each has been chosen for its individual emotional effect, and each has been placed in order to trigger the proper preset emotion at the proper time. They are *not* combined in such a way to make them sonically unique, because as a string of stimuli, they are already performing their task efficiently. Every musical element in *Titanic*'s score has been heard before. The synth voices, the octave leaping bass-lines, the Irish instruments, and the piano clusters have all been used in other music to evoke the same kinds of ideas. But, in a strictly emotionally conceived score, that doesn't matter as long as all these elements do what they're supposed to when they're supposed to.

Could *Titanic* have worked with a score that provided both for compositional and emotional integrity? Yes, given the right composer with the right amount of creative freedom. Would the score have been as popular with the public? Probably not.

As *Titanic*'s fame has grown, and as audience members have begun returning for third and fourth viewings, many people have tried to intellectualize the use of Horner's music in the film: it's symbolically related to the passage of time, it's designed with religious overtones, its use of voices for sea somehow represent the souls lost, and so on. All of these ideas are interesting, but a close examination of the score will show that these evocations aren't recurring enough to be considered constructional.

James Horner nearly always scores films with a very chiseled perception of ethical states. In other words, he deals with classical dramatic ideas: the notions of absolute "good," "bad," "love," and "hate." Ambiguities within these ideas are eschewed in favor of the extremes of purity. There is no love that is both tenuous and torrid, it leans completely in one direction or the other. In fact, the drama of Horner's music is so extreme, so absolute in intent, that it often feels like Horner is scoring beyond the situations at hand and referring to some sort of greater truth. This is a kind of double extremity which some people find reassuring (a view of the world as it should be) and some find insipid (a false view of

reality, hence an imposed morality). The danger of the technique is that it puts Horner in the position to create and enforce his own moralities within a film. For instance, Mel Gibson did everything wrong in *Ransom*, but because of the music's insistence that this character was imbued with a sort of predestined success (which the pro-Mel finale consummated), we leave with the message that the rich white male really does have all the answers.

Nevertheless, in *Titanic*, this technique of Horner's figures greatly into the film's popularity. Here, he's operating under his usual hierarchies of absolute good, bad, love, etc., and again, there aren't any impurities in the emotional levels. When Rose falls in love with Jack, the music lets us know that the love is true, complete, and all-encompassing. And we know that Rose is a good, sweet girl, and that Jack is pure of heart and, although somewhat of a rogue, a far better mate for Rose than her current betrothed. On one level, Horner's score, in the context of the film, helps compel us to believe in these extremes. The Rose character, for instance, is scored with almost nothing but sweet melodicism. Although we see her feistier side on screen, the score is continually telling us that her true nature is that of placid congeniality. If fact, it tells us this to the extent that she becomes fairytale-like. She chugs her beer, spits in people's faces, and flips people the bird, but Horner urges her "femininity" to the point that it's hyper-enforced past reality. However, when this kind of extreme effect is placed within the confines of Cameron's incredibly detailed and historically accurate setting, suddenly we've got a living, breathing fable before our eyes. Cameron provides the reality, Horner provides the myth, and together they meet in between, allowing audiences to believe that the reality of *Titanic*—hence the reality of our own world—readily allows for this storybook purity.

If one looks at the love story in *Titanic*, it will be found that it's entirely designed in terms of a parable: the fated first meeting where Jack saves Rose, the forbidden passion, the heroic sacrificial death of Jack. However, if this story were simply placed inside of an historically accurate occurrence, it may have been swallowed up with the "realism" of it all. It would have been like a love story set during the signing of the Declaration of Independence—a sweet story perhaps, and told well enough, but offering little in the way of far-reaching ramifications. But what Horner does in *Titanic* is provide emotional, broad-minded, incredibly unambiguous music aimed at

these star-crossed lovers. Suddenly, with the music on their side, these lovers are pushed into becoming every classical image of true love. They're stand-ins for the notion of a perfect love affair.

But because they're still anchored to the "reality" of the film, the implication is that audiences should actually believe in story-book romances because, look, here's one happening in the midst of one of the most well-known true stories of the 20th century. And by granting us the ability—or perhaps the permission—to believe in this kind of heightened reality, *Titanic* has fulfilled our need to believe in something better. It shows us love untainted by the dirty touch of reality, but convinces us that it's still equally as real. Much fuss has been made in the past about James Cameron's inability to use music in his films successfully. While he certainly didn't inspire Horner to come up with something musically breathtaking, the two men did know exactly where to aim the music in this film.

It's Your Call

The controversy regarding *Titanic's* score reaches all the way into the essence of film music. Horner's score provides the film with everything it needs, but it does so without any real musical substance. Some people will disagree with that statement, but ask yourself, is it really the music in *Titanic* that you find so compelling—the absolution of the sound—or is it the emotion, the thoughts and feelings behind the music? (Many fans have dismissed the CD at first, only to love it after seeing the film.) And if *Titanic* is functioning with a musically lacking score, does that prove that film music doesn't have to be musically literate to be effective, or that *Titanic's* score isn't all it's cracked up to be? Then there's the issue of Horner's use of this totally headstrong, unambiguous music. Is it right to use these kinds of constructed moralities in historically based films (the same question arose when Horner did *Apollo 13*), or is it a misappropriation of power? Should filmmakers and composers really be painting the past in shades of pure black and white? Should any grown-up films be portrayed as such, or should they be truer to the ambiguous nature of reality?

That's a lot of question marks without answers. The general public, it would seem, has spoken. I hope that after a closer look at the forces at work in Horner's *Titanic* score, we'll all make up our own minds, and come to our own conclusions—whatever they may be. FSM

Ship of Dreams (continued from page 37)

"old" world would never be better personified than by the actual demise of Titanic. Within two years the great war of 1914-18 caused the deaths of millions, and the "new" world created technical horrors previously unimagined. As in the films of Sergio Leone, the young lovers of Titanic exist as ciphers in a highly stylized universe. It is not exactly our world, but it is close enough to believe in. The clichés render the film's universe familiar and we don't have to struggle with a new language. It's filmic shorthand, and the charges of anachronism are irrelevant to its intent.

"God himself couldn't sink this ship!" yells Cal Hockley (Billy Zane) early on, and the statement rings false, intentionally so. It is of course the utmost human hubris to presume to know what God can or cannot do. And it is not just hindsight that makes us cringe. Hockley speaks with the shallow authority of the ruling class. His world is governed by certainty and the rock-solid assurance of privilege. He is the center of his universe and worlds don't collide. Stars don't collapse. The ground beneath his feet is as sure as his inheritance. It is a similar hubris to the very construction of the ship. The concept of a machine built by humans that will withstand everything the universe has to throw at it invites trouble. Invites catastrophe.

Later as the ship nears its end Rose implores her dimwit mother (Frances Fisher) to listen; "There aren't enough lifeboats. Half of the people on this ship are going to die!" Cal, listening in, resorts to Darwin's theory of evolution for his response: "Not the better half." Later still, Cal, a man unaccustomed to losing, and realizing that he has lost Rose to another man, takes time out to attempt to murder both of them even as his world submerges. Here, Cal's hubris achieves Titanic proportions—he and the ship are one; fading symbols of a world that never really was, and will never be again.

Nothing Succeeds Like Success

James Cameron's *Titanic* is cruising around the globe, breaking box office records and taking worldwide popularity for a film into uncharted waters. For a movie to be this successful it has to have something unusual, it must reach out at a subconscious level and communicate something primal. Many viewers who have seen the film multiple times are seemingly unable to articulate why they are drawn to it time and time again.

The medium of film is unstable in the sense that despite the efforts of mediocre studio executives to control, tame and formulaize the way movies are produced and marketed, the medium itself resists such control and an indefinable alchemy, a magic



**A MOVIE THIS SUCCESSFUL
HAS TO REACH OUT AND
COMMUNICATE SOMETHING PRIMAL**

in the celluloid if you will, materializes and demands to be heard. The communication of art or ideas, or both, is a powerful energy that has traveled the Earth a billion times; it has existed for good and evil purposes and it has a life of its own. It is hubris on the part of studios to claim a lock on how and why it works. Or when that alchemy chooses to appear.

At *Titanic's* climax, the elderly Rose is reunited with young Jack via her final dream. It is properly psychologically motivated to locate the reunion deep in the heart of Titanic. For in a very real and spiritual sense, Rose has never left; it is where her dreams have always lived. Just as all human dreams live in the secure world of known friends and shared geography, our desire to grasp and prolong and imbue them with physical existence allows art and life to coalesce, to fly high on the wings of imagination. FSM

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

Best ★★★★★
Really Good ★★★★
Average ★★★
Weak ★★
Worst ★

Desperate Measures ★★★ 1/2
TREVOR JONES
Velvet/ReelSounds 63467-79715-2
13 tracks - 62:10

It's funny how the bodies left over from last summer's box-office turf wars are only now beginning to wash up on the beaches of Hollywood. First there was the soggy Christian Slater chase picture *Hard Rain*, then this torturous entry in the Superhuman Serial Killer genre, with Michael Keaton as the evil killer on death row who just happens to have the vital blood element needed by detective Andy Garcia's dying son. If I had a nickel for every time that happened to me...

You'd expect a film this contrived to suffer under the weight of an overcooked, synth-heavy action score in the manner of *The Rock*, but stealth composer Trevor Jones manages to come up with something that both fulfills the expectations of the genre and becomes an exciting listen on its own. The alternative to the pulsating, Zimmer-style synth score is the ostinato-driven, dark-and-heavy Jerry Goldsmith approach, and to his credit, Jones manages to work within the boundaries of that style without directly aping Goldsmith. In fact, many of the cues manage a fascinating fusion of Goldsmith-style ostinatos and crushing brass chords with some glistening, muted trumpet accents that recollect John Barry's early James Bond scores.

"In Transit," with its bass flute and harp glissandos, and the melancholy synthesizer melody of "Under Pressure" evoke the haunting textures of Jones's early score for *The Dark Crystal*. Cues like

"Escape," "On the Run" and "Chase" keep the tension and high-voltage pacing moving forward propulsively, and Jones makes judicious use of mickey-mousing electronic stingers while his strings keep sawing away at the suspense. Apart from a brief suggestion of the sound of John Williams's ubiquitous JFK "Conspirators" music (surely the *least* blatant "adaptation" of this material yet) and a hint of the climax of Herrmann's *Cape Fear* midway through "On the Run," *Desperate Measures* is surprisingly non-derivative for such a by-the-numbers picture.

For all the attention paid to his orchestral works like *The*

Dark Crystal and *Cliffhanger*, Jones's forte is in dealing with electronics in an organized, creative way, and *Extreme Measures* is another successful outing for him in integrating the synthetic with the acoustic. While its action cues never reach the all-stops-pulled-out drive of the best Goldsmith efforts, Jones's score at least maintains interest and energy far past the point of most thrillers.

—Jeff Bond

Mrs. Dalloway ★★★ 1/2
ILONA SEKACZ
Milan 73138 35845-2
12 tracks - 45:12

Man, is this thing beautiful. For this adaptation of a novel by Virginia Woolf, the Metropole Orchestra of the Netherlands performs this bittersweet, often stately and quite melodic score written mostly for strings, piano and woodwinds, with occasional subtle jazz textures from brass. The six-minute "Clarissa and Sally" is worth the price of the disc alone, running through numerous bright textures and lovely impressionistic moments as it underscores the budding friendship between two women. Sekacz's melodies sometimes recall John Williams, and at others evoke Philippe Sarde (while the chamber orchestra sound will remind some of Georges Delerue), while the score occasionally breaks into Herrmann-like repeating patterns.

The gorgeous, reflective mood is broken from time to time by polka-like period arrangements for small brass ensemble, but the interruptions are brief. There are also evocatively creepy textures over flowing piano motives in cues like "The Suicide." This isn't

the sort of score that flies off the shelf into the hands of collectors; it's a costume drama without the epic sweep of something like *Dances with Wolves*, *Legends of the Fall* or *Titanic*, but this is every bit as moving and involving in its low-key way. My only question: who the hell is Ilona Sekacz?

—Jeff Bond

The Winter Guest ★★★
MICHAEL KAMEN
Varèse Sarabande VSD-5895
13 tracks - 31:03

Michael Kamen will score action movie after action movie, then every once in a while will tackle a little oddball film, like *Circle of Friends* or *Don Juan DeMarco*. As with many composers, what Kamen is most recognized and typecast for—his overwrought wallpaper-style shoot-'em-up scoring—is hardly his most favorite genre. This is not to say his smaller efforts have been necessarily great; *Jack* had some intriguing orchestration ideas, but the score reeked of musical cleverness when it should have been focusing on the larger picture.

Kamen's newest oddball film is for Alan Rickman, who took a swan dive off a 30-story building at the end of *Die Hard*. The film is a character study between two fantastic actors (Emma Thompson and her mother, Phyllida Law); Rickman wrote and directed, and hired Kamen to score.

The result is interesting but not particularly memorable. Kamen's score for *The Winter Guest* is performed by him on piano with synthesizer augmentation. Piano scores are notoriously difficult for soundtrack buffs to digest; when you're used to an orchestral



THE NINTH WONDER OF THE WORLD

The Beast Gets a Beauty of a Re-recording

King Kong ★★★★★

MAX STEINER

Marco Polo 8.223763. 22 tracks - 72:17

King Kong is a movie whose importance and influence is perhaps difficult to understand today, in an era when we can watch technically flawless special effects footage of dinosaurs any time by popping *Jurassic Park* into the VCR. *Kong* didn't feature any great performances, its storyline might seem naive and silly to modern audiences, and its special effects at first blush look like rejected outtakes from a Will Vinton Claymation special. But the movie's themes have been ingrained into American (and indeed, world) culture for more than 60 years, and despite more than half a century's advances in special effects, no technician has ever been able to surpass the dignity, savagery, and pathos that Willis O'Brien instilled in an 18" foam rubber and cotton gorilla.

More Vivid Than Life

Part of *Kong's* magic grew out of the limitations of special effects at the time: it was impossible in 1933 to seamlessly insert an artificial creature into a real environment (as *The Lost World's* T-Rex was inserted into San Diego), so *Kong's* makers had to create a wholly artificial environment for its dream animals to cavort in—an environment of misty, atmospheric glass paintings and miniatures that was more real, more unforgettable than any location footage ever could be. *Kong* was like a series of brilliant children's book illustrations brought to life, and it is best appreciated when introduced into the mind of the viewer at an early age.

No small part of the power of *King Kong* lies in Max Steiner's seminal film score, a brilliant effort that has finally been reproduced in its entirety on this magnificent CD from Marco Polo. The score has only been available as excerpts (and in a re-recording done by composer Fred "No Relation" Steiner for Label X) until now, but conductor William Stromberg and orchestrator John

Morgan have recaptured the glory of this frenetic and spellbinding work with a fidelity that should bring new appreciation to the first epic movie score.

Great Sound, Better Performances

Simply recreating the sound of the original score with real clarity and modern recording techniques would have been reward enough for fans of Steiner's *Kong*, but Stromberg and Morgan have gone beyond the call of duty, bringing tremendous authenticity of performance from the Moscow Symphony Orchestra, and revealing a previously unimagined depth of menace and power to this score. Steiner had to record his music with the limitations of '30s audio technology in mind; rather than slavishly reproducing the primitive sound of the literal soundtrack, Morgan and Stromberg have brought out Steiner's vision to the point where, amazingly, several portions feel like they could be dropped verbatim into a contemporary movie. This is particularly true of the jungle-drumming island music in "A Boat in the Fog," as Steiner builds anticipation during a tramp steamer's approach to the distant Skull Island—this was clearly the inspiration for John Williams's *The Lost World* theme.

One of the most amazing moments of the re-recording occurs early in "Entrance of Kong" as a low tread of brass (all that can be heard in the original movie recording) gives way to some spine-tingling rumblings of woodwinds and double-bass that herald the arrival of the giant ape as he bursts through the forest to reach for Ann Darrow on the sacrificial pyre (an effect Williams also appropriated to precede the appearance of the T-Rex in *Jurassic Park*). The re-recording reveals an element of genuine terror produced by Steiner's music that has heretofore probably only been experienced by audience members during the movie's original screenings.

There's a lot of mickey-

mousing in *King Kong*, and the score overall has a frenetic, helter-skelter quality that may date it too much for those used to the congruent, smooth sound of a lot of more recent scoring. But the film itself is almost an archetypal, three-dimensional cartoon, and Steiner's score buzzes and dances in perfect time to the gyrations of Willis O'Brien's peripatetic prehistoric animals. Steiner employed a variety of leitmotifs as was his habit, and his portentous, descending motif for Kong was particularly versatile, implying both the beast's primitive menace and foreshadowing his tragic doom at the hands of his human love, Ann Darrow (Fay Wray).



Steiner was probably the first film composer to employ the primitive, pulsating sounds of Stravinsky to characterize a dangerous jungle (particularly in "Stegosaurus"), and he made great use of ascending scales to hype suspense in the film's spectacular action sequences, clim-

maxing in his bravado scoring of Kong's climb to the summit of the Empire State Building.

The Legend Lives On

Everything is here, from the dervish-like, Dionysian opening and sacrificial jungle dances to the charming period march and fanfares that greet Kong's debut in New York. Since *King Kong* was so heavily scored (more than 70 minutes of music for its relatively brief 103-minute running time) and Steiner's music is so closely timed to the action, the Marco Polo album is unusually evocative in recreating the experience of the film. The 36-page booklet not only has complete notes on the score's reconstruction, but words of appreciation from personalities like Ray Harryhausen and Danny Elfman. Mssrs. Stromberg and Morgan, already responsible for some of the finest film music re-recordings around, have here created a truly historic document that should bring

Steiner's classic score the wide-ranging and contemporary appeal it has always deserved.

—Jeff Bond

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SCORE

approach, the simplicity yet homogeneity of a piano score can be jarring. When a composer does it right, like Basil Poledouris did with his haunting piano score for *It's My Party*, you can sense the love and energy of the music coming through; the piano has become the orchestra, and its range and limitations become assets.

The Winter Guest has a curious, halting pace. The disc's first track, "The Long Cold Walk," has a hesitant tempo and the synths that Kamen utilizes give it a jerky, almost jagged feel. Kamen hasn't tossed lyricism to the wind; there's a lovely melodic progression that forms the score's main theme.

The problems with *The Winter Guest* are in its simplicity. Poledouris got deep into the passages of *It's My Party*, and you can hear the variations in chords and melody in each track. Kamen sticks to a simplistic chord progression and one singular melody, and there is little variation or let-up. The 31:03 disc passes painlessly enough, but the whole score has no real arc; Kamen may alter a chord towards the end and change the pitch of the synth patches, but it has no lasting impact. On album, *The Winter Guest* can be taken as an interesting misfire. —Jason Comerford

Incognito ★★★★★

JOHN OTTMAN

RCA/Victor 09026-68971-2 • 23 tracks - 49:47

John Ottman's dark and mysterious music for 1995's *The Usual Suspects* almost certainly got him the job for John Badham's latest film, *Incognito*. On one hand, this score is a great companion for *Suspects*—the main theme is in the same mode, along with some of the atmospheric cues. But on the other hand, this is more like gothic Baroque music, if you can imagine that.

Ottman said this score was like Bach meets *The Usual Suspects*, and he's not too far off. Much of it takes on a quasi-classical feel, sometimes with harpsicord and string writing that suggests a concerto or ballet inspired by a demented or tortured artist. In fact, the main character in the film is a painter who uses his talents to create forgeries of famous works, including a Rembrandt that becomes a key plot element. "The Creation" especially exhibits this idea.

At other times, the score takes on a mock-romantic feel. Ottman incorporates a saxophone, normally a stereotypical way to convey romance, but uniquely intertwines it with the more Baroque goings-on. The romance is not conventional, but dark and disturbing. Also featured in these

"romance" cues is piano writing that, unfortunately, sounds borrowed from *The Usual Suspects*.

Ottman's action material stays away from conventional suspense writing with brilliant orchestrations and jarring rhythms—all the while maintaining the quasi-classical feel. Ottman's versatility in this area recalls Christopher Young in how he scores the conventional in an unconventional way. Some of these cues, like "Bad Deal," feature some Chris Young-styled dissonance, which is always good.

The CD packaging features brief but detailed liner notes from director John Badham, who discusses Ottman's ability to musically marry the ideas of a character in the modern world and the world of Rembrandt in 1637. The disc makes for an interesting listen, and John Ottman continues to impress. —Jason Comerford

Great Expectations ★★★★★ 1/2

PATRICK DOYLE

Atlantic Classics 83063-2 • 22 tracks - 50:21

Great Expectations represents the peak of a man's creative ability. Patrick Doyle often gets pigeonholed for frenetic comedic and dramatic music that is compositionally sound but dramatically overwrought. Not anymore. *Great Expectations* is a sweeping, haunting score of great delicacy and brilliance, and it's something to behold.

Much has been made about Doyle's approach to this score, in weaving together classical and contemporary elements, which have led some to say that *Great Expectations* represents a departure from lyricism and more of a focus on atmosphere and ambiance. In truth, *Great Expectations* is a compendium of both, and Doyle's careful attention to melody is intermingled with orchestrational experimentation.

The score's melodic crux is formed around an atypical Doyle leitmotif, a lovely ascending progression that is passed off from instrument to instrument with such dexterity that the London session musicians must have had their hands full. The innovation that Doyle bestows mostly revolves around instrumentation; he uses the voice of Tori Amos as an instrument in itself, and extends the same privilege to vocalists Kiri Te Kanawa and Miriam Stockley. This concept of "instrumental vocalization" is the central musical idea that grounds *Great Expectations*, and it's a beauty. Like all of Doyle's music, the score has a winning sense of texture, but in this case, the stakes are raised. Doyle incorporates hip-hop synths, John Williams's guitar playing (by the noted soloist, not the film composer), and Latin-style lounge music, and when it all comes together, as in

tracks like "Kissing in the Rain" and "The Price of Success," it's breathtaking.

Doyle is likely the first composer in years to really do something daring with his orchestra, to try something old and new simultaneously. He gives *Great Expectations* a winsome, breathtaking beauty that's utterly unique.

—Jason Comerford

Live Flesh ★★★ 1/2

ALBERTO IGLESIAS

RCA Victor 74321-53699-2 • 25 tracks - 58:48

If you can get past the cover art of a pair of slightly sweaty, naked, interlocked hips, Alberto Iglesias (any relation to Julio?) will transport you into the kitschy world of Pedro Almodovar with this sometimes quirky but mostly atmospheric and lyrical score. A recurrent, Nino Rota-like theme for harmonica opens track 2 ("Madrid"), and Antonio Serrano's harmonica makes itself felt throughout the score, often reciting over marimbas. Busy, obsessive staccato passages for strings, flute and piano rustle under a reflective oboe line in "David Spies" before a delicate passage of chimes, fluttering guitar and marimba. "Lovestruck" similarly unfurls a haunting, Morricone-like sound (director Almodovar employed Morricone on *Tie Me Up! Tie Me Down!*) of sustained string chords and chimes, segueing into a dialogue between smooth, lyrical strings and nervous piano runs. A chamber orchestra alternates with piano and suspense passages that suggest a subtle salute to Bernard Herrmann. It's the most conventional score you're likely to hear from an Almodovar film, but it's also a good listen, with terrific sound and solo performances.

—Jeff Bond

Eve's Bayou ★★★ 1/2

TERENCE BLANCHARD

Sonic Images SID-8707

23 tracks - 53:01

With its successful song compilation available (MCAD-11670),

it's a miracle that a modest art film like *Eve's Bayou* would get an accompanying score release, but in this case Terence Blanchard's "epic Black Southern Gothic" music deserves its own album. Blanchard works jazz and folk instrumentation into the mix in order to evoke the film's Deep South locale, but it's the composer's adept orchestral writing that keeps this score moving, from the swaggering lyricism of "Crossing That Bridge" to the crazy pizzicato energy that drives the otherwise plaintive "The House" and the surprisingly playful rhythms of "Eve's Voodoo." Blanchard wisely avoids the dreaded Sensitive Piano Syndrome by keeping his carefully constructed piano progressions firmly grounded in a classical style, with a recurrent motif (played by flute in the opening of

"She's Barren" similar to opening of "The Game" cue in Jerry Goldsmith's *The Other*.) Blanchard also gets an interesting "frying" sound effect (rice on a drum head?) in "We're Going to Elzora's House" which sizzles under building woodwind and string chords of anticipation. The darker, "gothic" elements of the movie on display in "Elzora and the Stranger" and "Louis Dies" feature an approach similar to the pounding opening piano notes of Wojciech Kilar's *Dracula* score, creating a dark cauldron of the supernatural (spiced up with some subtle electronic effects) and conjuring up the relentless rhythm of fate. This will certainly appeal to lovers of the movie, and aside from a run of crunchy feedback noise in track 18, it's a darned nice album.

—Jeff Bond

Intermittent Showers, Brilliance

Bernstein Shines On and Off

Hoodlum ★★ 1/2

ELMER BERNSTEIN

RCA Victor 09026-68837-2 • 13 tracks - 53:35

At 75, it's a wonder Elmer Bernstein can get up in the morning, let alone compose and conduct an orchestral score. While *Hoodlum* offered the promise of Bernstein revisiting his '50s gangster jazz style, the score unfortunately suffers



from being too restrained and timid, coming off as a romanticized version of *The Grifters*.

Bernstein developed a relationship with director Bill Duke on *A Rage in Harlem*, and *Hoodlum* explores some of the same picaresque, nostalgic gangland territory. The opening "Prologue" is a lush, sweeping romantic statement sometimes reminiscent of Barry's *Somewhere in Time* or Morricone's *Once Upon a Time in America*, although the trademark presence of the ondes martenot adds a peculiar sheen to the period proceedings. The *Grifters*-like moments don't exactly showcase the orchestra at their best, although some cues that come late in the game like "From the Womb to the Tomb" and "Dangerous Mission" show some of the broad narrative fire and swagger that marks Bernstein's better scores. Most of the time

Hoodlum seems too timid and tentative for a tough-as-nails gangster score.

The Rainmaker ★★★

ELMER BERNSTEIN

Hollywood HR-62141-2 • 12 tracks - 49:24

While the opening theme of Bernstein's *The Rainmaker* sounds like *A Rage in Harlem* with a few notes changed, the rest of the score is a whole lot fresher than his recent *Hoodlum*. With its bluesy, tongue-in-cheek yet soulful use of Hammond B3 organ licks, delicate guitar solos and a lot of catchy rhythms, *The Rainmaker* sets up a surprisingly offbeat sensibility, while at the same time revisiting Bernstein's traditionally tuneful, emotionally direct writing. The CD boasts several lengthy tracks (some seemingly cobbled together from two or more cues) that move forward with a conviction that was lacking in *Hoodlum* and even in a better-known effort like *The Grifters*.

Part of it may be the terrific depth of this recording, but the orchestrations and performance also seem to top anything else from Bernstein recently. It's particularly noticeable because there's so much transparent writing here for flute, woodwind and strings that any missteps would be striking, but everything comes together flawlessly. Ditto more virtuosic cues like "The Fight" with some wild saxophone improvisation and braying organ tremolos over grinding, heavy low brass and strings.

This is also the first score from Bernstein in a while that doesn't showcase the ondes martenot; Bernstein instead sneaks in some subtle, eerie vocal effects ("Jail") to bring off the unearthly textures he usually gets out of the martenot. It's typical to brand any decent new Bernstein score with the left-handed compliment "it sounds like *To Kill A Mockingbird*!"... happily, *The Rainmaker* doesn't. But it does sound like vintage Elmer Bernstein, and it's great to see him back near the top of his form.

—Jeff Bond

The Pleasure of Their Company

A HOST OF MUSIC LUMINARIES AND ALFRED'S WHOLE CLAN TURNED OUT FOR THE OPENING OF THE NEWMAN SCORING STAGE AT 20TH CENTURY FOX ON JANUARY 8TH—HERE'S A PEEK



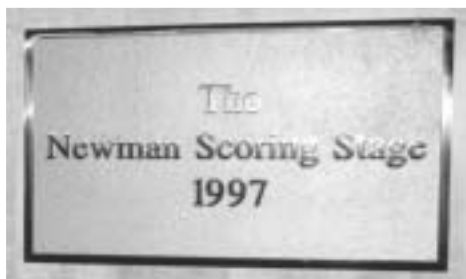
(Top LEFT) Robert Kraft (Executive V.P. Fox Music); Kiki Morris (Supervisor Post Production Sound Facilities); David Newman; Bill Newman (Emil Newman's son); Joey Newman (grandson of Lionel Newman); Martha Ragland (Alfred's widow); John Williams (Master of Ceremonies); Beverly Newman (Lionel's widow); Randy, Tom and daughter Julia Newman on the stage.



(Middle LEFT) Mike Rubin, Patrick Williams, and Elmer Bernstein share good cheer.



(Top to bottom, RIGHT) Williams and Thomas N.; Kraft and David N.; Bill Mechanic (Chairman and CEO of Fox Filmed Entertainment) and Randy N.



(Bottom LEFT) Beverly N. and Martha Ragland.



(Bottom) Most of the Newmans residing in the known universe.

