

FILM SCORE

VOLUME 7, NUMBER 2

OSCARmania
page 4



THE FILM SCORE HISTORY ISSUE

RICHARD RODNEY BENNETT

Composing with a
touch of elegance

MIKLÓS ROZSA

Lust for Life
in his own words

DOWNBEAT DOUBLE

John Q & Frailty

PLUS

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and CD reviews

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CONTENTS

FILM SCORETM MONTHLY

FEBRUARY 2002



Elmer Bernstein receives the first ever World Soundtrack Lifetime Achievement Award, here with Sir George Martin and Jacques Dubrulle.

features

16 The Man With the Jazzy Sound

As Elmer Bernstein nears his 80th birthday, *FSM* takes a look back at some of the legendary composer's influential jazz scores, from *The Man With the Golden Arm* to *Sweet Smell of Success*, as well as his LP compilations of movie themes.

By Mark Hasan

20 His Lust for Life

In a previously unreleased interview from the mid-'70s, Miklós Rózsa discusses his experience working on the score to *Lust for Life*, one of *FSM*'s most recent CD releases.

By Pav Pavelek

24 A Touch of Elegance

A stylish and multi-talented composer whose works include *Murder on the Orient Express* and *Far From the Madding Crowd*, Richard Rodney Bennett represents an original, if underrated, contributor to film music history.

By James Phillips

departments

2 Editorial

The Caviar Goes to Elmer.

4 News

Williams Conducts Oscar, More Awards.

5 Record Label Round-up

What's on the way.

6 Now Playing

Movies and CDs in release.

8 Upcoming Film Assignments

Who's writing what for whom.

9 Concerts

Live performances around the globe.

10 Shopping List

11 Mail Bag

Lord of the Bag.

13 Downbeat

Saints and Sinners.

30 Score

The latest CD reviews, including: *An American Journey*, *Iris*, *Metropolis*, *Gosford Park* and more.

45 The Laserphile

Batter Up! And Grow Up!

48 Retrograde

Snowtime for ASCAP.

9 Reader Ads

35 Marketplace



There's nothing like one artist's work to inspire another.
page 20



Bergman, Grant and Bennett make beautiful music together.
page 24



There are a couple of Hitches to Criterion's new DVD releases.
page 45

ON THE COVER: HAPPY BIRTHDAY, MR. BERNSTEIN!

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FILM SCORE

The Caviar Goes to Elmer

The Kaplans pay...uh...tribute to Elmer Bernstein.

Oh my god! Tim Curran is trying to force me to write this month's editorial, but I can't think of anything film music-related to talk about! That may be because I just put all of those thoughts into my "Best of 2001" column in Vol. 7, No. 1! Well...as you may or may not know, this issue marks the 80th birthday of Elmer Bernstein! And as you almost *certainly* don't know (or care), I had the pleasure of being in Elmer Bernstein's class at USC in 1999 (the second-to-last year he would teach there).

What a swell guy that Elmer is! He's great. For those of you who will never meet Elmer or have

the rare opportunity to be taught by him, he has a full head of hair, a Santa Claus-like tummy, and an endearing semi-British accent, and his job was basically to come in and talk about whatever he wanted. For instance, one time we had an interesting discussion about which current composers he most admired; after his protégé Cynthia Millar, his favorite is Thomas

Newman. A related note: Elmer hated Mychael Danna's *Ice Storm* for its cold, Asian bells and percussion instruments that supposedly misrepresented northeastern America. On the other hand, Elmer loved Newman's similarly styled *American Beauty*. That Thomas Newman sure can cast a spell! And Elmer was so disgusted with the score to *eXistenZ* that he fervently maligned Howard Shore, but perhaps his views on Shore have changed since the more tuneful revelation of *Lord of the Rings*...

It wasn't simply spirited discussions taking place in Elmer's class. Elmer had to choose a cue for the class to score for live players (about 12 performers), so he had us all score the opening scene from HBO's *Introducing Dorothy Dandridge*, the film he himself was working on at the time. After the scoring session, Elmer watched all of our cues locked to picture. As he is a nice man, Elmer was very complimentary to just about every cue that was presented. After we got to my piece and played through it, he started saying things like, "You'd better make sure you get a director's permission before you use harmonic language like that." I was confused, as I had written a pretty simple piece, though chords were built more on fourths because a lot of my harmonies tend to be more

the result of counterpoint than traditional chord progressions within a given key. Either way, Elmer proceeded to view the rest of the students' clips, singling out for immense praise several flute-dominated cues. At the very end of class, to my surprise, Elmer announced to me, "And the caveat goes to you, my friend," before reiterating the comment about getting permission from the director. At the time, I thought he said, "And the *caviar* goes to you, my friend," so I had no idea what he was talking about. I went around asking people if they had ever heard the expression "and the caviar goes to you," but no one had ever heard of it. I thought Elmer meant that my music sounded too snooty or upper-class or something. The bottom line is...Elmer was right! In today's climate, I'd be hard pressed to find a director who would let me do anything remotely creative. But I knew that...I was just taking advantage of a chance to write film music for a *composer*, not for a director. I got back a small dose of reality, and I thank Elmer for his words of wisdom!

Hey, this is Al! I had Elmer the year after Jon did (Elmer's last year!). I remember my first class with Elmer. He opened by asking what scores we liked that year. People raised their hands and gave the usual safe answers: *American Beauty*, *Cider House Rules*, etc. So I raised my hand and said *South Park: Bigger, Longer, and Uncut*. A grin immediately spread over Elmer's face, and he began to laugh uncontrollably. "Well, I'm glad to see this class has good taste," said Elmer. He then went on to explain how much he loved the *South Park* score, and that he especially enjoyed "Uncle Fucka" after the score's relatively harmless opening number. (No, Elmer did not actually say the words "Uncle Fucka"). I was impressed that a legend like Bernstein had the balls to admit he could enjoy a seedy masterpiece like *South Park*, regardless of, or perhaps because of, its profanity and the chances it took. At 80 years old, Elmer still has a wonderful sense of humor and isn't afraid to let his opinions be known. I admire that, even if he doesn't like Howard Shore.

We hope you enjoy this old-fashioned issue chock full of treats about Golden Age favorites Elmer Bernstein and Miklós Rózsa, not to mention the renowned Richard Rodney Bennett.



Jon Kaplan & Al Kaplan



UNCLE ELMA: Gentleman, teacher, scholar...and SOUTH PARK fan.

FILM SCORE RESTORATIONS FROM THE GOLDEN AGE OF HOLLYWOOD FRANZ WAXMAN



8225037 - Mr. Skeffington
Moscow Symphony Orchestra
William T. Stromberg

Franz Waxman was the first to admit his stylistic debt to the great Russian composer Dmitri Shostakovich, and to Richard Strauss as well, and that made him the perfect choice to be the composer of this deliciously witty, vivacious score.
—ClassicsToday.com



8225148 - Objective Burma
Moscow Symphony Orchestra
William T. Stromberg

Excellent recording of an extremely influential score, parts of which were reused in subsequent films. As expected, Waxman takes a far more austere and modern approach to scoring a war film than the clichéd norm. Restoration, performance, and sound are impeccable.
—Absolute Sound



8223399
Rebecca
Czecho-Slovak
Radio
Symphony
Orchestra
(Bratislava)
Adriano

Other Waxman recordings include

8990024 - Great Hollywood Epics
featuring: Taras Bulba, Airport and
Prelude from Captain From Castile

8990034 - Classic Film Scores
featuring: Katsumi Love Theme, Anna and
The Medal of Honor Suite



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Award Season Roundup



Polishing the Bald Guy

We're talking about the Oscars, of course. Here's how the nominations for the 2001 Academy Awards shaped up:

Best Original Score

A.I. Artificial Intelligence
JOHN WILLIAMS

A Beautiful Mind
JAMES HORNER

Harry Potter and the Sorcerer's Stone
JOHN WILLIAMS

The Lord of the Rings: The Fellowship of the Ring
HOWARD SHORE

Monsters, Inc.
RANDY NEWMAN

Best Original Song

"If I Didn't Have You"—*Monsters, Inc.*; music and lyrics by
RANDY NEWMAN

"May It Be"—*The Lord of the Rings*;

The Fellowship of the Ring;
music and lyrics by ENYA,
NICKY RYAN and ROMA RYAN

"There You'll Be"—*Pearl Harbor*;
music and lyrics by
DIANE WARREN

"Until"—*Kate & Leopold*; music and
lyrics by STING

"Vanilla Sky"—*Vanilla Sky*; music and
lyrics by PAUL MCCARTNEY

Williams in, Bill out

Looks like Bill Conti's had his lunch money stolen by that big bully John Williams.

Williams will return to the Oscar podium for the first time in over a quarter century to serve as music director for the 74th Academy Awards on March 24. He will co-conduct with Mark Watters. "It's a privilege to be conducting this year's Oscar orchestra as we inaugurate the

new Kodak Theatre and celebrate the unifying power of film in a year that, hopefully, will be remembered as a time of progress and healing," Williams said.

This will mark the third time Williams has conducted the Academy Awards orchestra, and the first time for Watters. Williams was music director in 1972 and again in 1975.

And the Award for the Best Award Show Goes to...

Tired of the awards yet? Just think how bored you'd be if we decided to cover the DGAs, the PGAs, the WGAs and the SAGs. Now, the Grammys:

Best Compilation Soundtrack Album for a Motion Picture, Television or Other Visual Media

O Brother, Where Art Thou?

(Various Artists); T-BONE BURNETT, producer [Lost Highway Records]

Best Score Soundtrack Album for a Motion Picture, Television or Other Visual Media

Crouching Tiger, Hidden Dragon;

TAN DUN, composer [Sony Classical/Sony Music Soundtrax]

Best Song Written for a Motion Picture, Television or Other Visual Media

"Boss of Me" (from *Malcolm in the Middle*); JOHN FLANSBURGH & JOHN LINNELL, songwriters

(They Might Be Giants); track from: *Malcolm in the Middle* [Restless; publishers: Fox Film Music Corp. and New Enterprises Music]

Best Musical Show Album

The Producers; Hugh Fordin, producer; MEL BROOKS, composer & lyricist (Original Broadway Cast With Nathan Lane & Matthew Broderick) [Sony Classical]

Best Instrumental Composition

Cast Away (End Credits), ALAN SILVESTRI, composer; track from: *Cast Away—The Zemeckis/Silvestri Collection* [Varèse Sarabande]

Nascimbene Honored With Competition

The Italian music company Musicarte is organizing the International Film Music Competition, dedicated to the Italian composer Mario Nascimbene, who died recently in Rome. Nascimbene scored over 300 films during his career in both Hollywood and his native Italy, including *The Barefoot Contessa* with Ava Gardner and Humphrey Bogart, *Alexander the Great*, with Richard Burton and Claire Bloom, and *A Farewell to Arms*, with Rock Hudson.

Participants are invited to submit a piece of original music inspired by a scene from the Italian film *Kapo*, directed by Gillo Pontecorvo, a member of the international judging panel.

Mann's Chinese Tour

The Society of Composers and Lyricists announced recently that Emmy Award-winning composer/arranger/conductor Hummie Mann is leading a two-week tour of China, focusing on the cultural aspects of the region's music and film. Cities on the tour include Beijing, Xian, Kunming, Lijian and Shanghai. Participants will meet Chinese artists, musicians, composers, filmmakers, and students; visit theaters, art schools, music conservatories and museums; and see and hear the work of both traditional and contemporary Chinese artists. For more information contact Hummie Mann at hummie@attbi.com or 800-546-8611.



Other members include:

CARLO RUSTICHELLI

(composer)—Italy

LUIS BACALOV

(composer, *Il Postino*)—Argentina

MARCO WERBA

(composer, *Zoo*)—France

ERMANNO COMUZIO

(film music authority)—Italy

For more details, contact Mr. Marco Werba:

Fax: 06 - 3222891, or email:

werba@tiscalinet.it

Armstrong Wins for MOULIN ROUGE

Though his score for *Moulin Rouge* wasn't eligible for Oscar consideration, that's not keeping Craig Armstrong from gathering his share of awards at other notable shows. So far, he's won both the Anthony Asquith Award for Achievement in Film Music at the recent British Academy of Film and Television Arts (BAFTA) gala and the American Film Institute Composer of the Year award. For a complete list of BAFTA nominees and winners, visit www.bafta.org/3_film/3_WINNERS.htm. For details on the AFI awards, visit www.afi.com.

FREAKS AND GEEKS Was Already Canceled



The hit WB series *Smallville* recently asked us for permission to use a copy of *Film Score Monthly* Vol. 6, No. 10 as set dressing. We have no idea if the magazine will be visible in the finished episode, but we're thrilled to be asked. Maybe a high school movie music fan with evil composing powers will be terrorizing *Smallville*? (Don't look for Lex Luthor to be actually reading *FSM*—that would make it a prop, not a set dressing, which is a background item in a set.) **FSM**

Record Label Round-Up

All the albums you'll be waiting for

LEGEND-ary Jerry

Looks like the *Legend* Director's Cut that fans have been awaiting so eagerly is on its way—May 21 to be exact. To tie in to this anticipated event, Silva America is re-issuing Jerry Goldsmith's score, which was thrown out in the U.S. version of the theatrical release and replaced with a score from Tangerine Dream. The re-issue will feature new artwork; the DVD will feature Goldsmith's score restored to a new director's cut of the movie, plus extras.

1M1

Forthcoming from this Australian internet-only label are *The Celluloid Heroes*, a previously unreleased documentary score by Nigel Westlake, and *Annie's Coming Out* (Simon Walker, 1984).

Pre-orders can be placed by email: pp@1m1.com.au • www.1m1.com.au

Aleph Records

Due April 9 on Lalo Schiffrin's label is *Return of the Marquis de Sade*. Schiffrin is re-recording *The Cincinnati Kid* and *The Amityville Horror* this month in Prague, Czech Republic; both will be released later this year. www.alephrecords.com

All Score Media

Released March 4: *Wigwam*, *Cowboys*, *Roter Kreis*—Original Soundtracks from East German Western Movies—3rd and last volume. This features the DEFA-movies *Apaches*, *Tecumseh*, *Bloodbrothers*, *Ulzana*, *Severino* and others. Compositions by Guenther Fischer, Karl-Ernst Sasse, Peter Rabenalt and Hans-Dieter Hosalla. Plus bonus-tracks sung by GDR's "American rebel" Dean Reed. www.allscore.de

Amber Records

Forthcoming from Elmer Bernstein and his record label is

a new recording of his score to *Kings of the Sun*. The recording sessions will reportedly be held in Poland this year. www.elmerbernstein.com

BMG

The first-time-on-CD release of *The Caine Mutiny* (Max Steiner) is forthcoming.

Brigham Young University

Forthcoming is *Max Steiner at RKO*, a 3-CD set with original tracks from *Symphony of Six Million*, *Bird of Paradise*, *Morning Glory*, *Little Women*, *Of Human Bondage*, *The Little Minister* and *The Informer*. It will also include a 72-page color booklet. Also forthcoming is

audio sampler, and Ryuichi Sakamoto's score for *Donald Cammell's Wild Side*.

www.chromaticrecords.com

Cinesoundz

Due end of March are *Filmmuseum Berlin Vol. 2* (compilation of German film music from 1945-2000); due in May are remixes of Franco Godi's music from the Italian cartoon series *Signor Rossi*. tel: +49-89-767-00-299; fax: +49-89-767-00-399 pre-orders by mail: info@cinesoundz.de www.cinesoundz.com

Columbia

Columbia Records has announced a soundtrack album to *Spider-Man* (Danny Elfman), due in stores April 16th. However, no details were given whether or not this is a song/score or song-only disc. We'll keep you posted.

FSM Classics

Three composers, two scores!



Bernard Herrmann returns to the FSM label in *Joy In the Morning*, the latest Golden Age soundtrack released by special arrangement with Turner Classic Movies Music. *Joy* is the 1965 melodrama starring Richard Chamberlain and Yvette Mimieux as a young couple struggling with careers, marriage—and sex. Despite struggles of his own, Herrmann completed what would be his last successful studio assignment. The CD features the complete score, in stereo, including Chamberlain's rendition of the title tune.

John Williams was making the transition from comedies to blockbusters in the mid '70s with a succession of low-key dramas and revisionist westerns when he scored *The Man Who Loved Cat Dancing* in 1973. Called into a project in turmoil, he composed a sometimes tuneful, sometimes brooding score in just a week. This disc also includes the unused score to *Cat Dancing* written and recorded by Michel Legrand—unheard and unheard-of, until now. This rare opportunity to compare two leading composers' treatment of the same material has been remixed from the stereo masters. **FSM**



The Bishop's Wife (Hugo Friedhofer), from the original tracks in his collection at BYU.

Chromatic Records

Forthcoming is *Music From Hollywood: A Collection of Mark Mothersbaugh Film Music*, *The Chromatic Collection*, a 5.1 DVD

Decca

Forthcoming is *The Road to Perdition* (Thomas Newman).

DGG

Available now is *Previn Conducts Korngold: The Sea Hawk*, also featuring *Captain Blood*, *The Prince and Pauper*

and *The Private Lives of Elizabeth & Essex*. Performed by the LSO.

GDI

Imminent are *The Mummy's Shroud* (Don Banks) and *Blood From the Mummy's Tomb* (Tristram Cary). Forthcoming is *Captain Kronos* (Laurie Johnson).

Hexacord Productions/GDM Music (Italy)

Look for *Tropico di Notte* (Armando Sciascia) and *Eva, La Venere Selvaggia* (Roberto Pregadio), *Rene la Canne* (Ennio Morricone) and the western *Man of the East* (Guido & Maurizio De Angelis).

Hollywood Records

Due Mar. 26: *The Rookie* (Carter Burwell, various); *Clockstoppers* (various); May 21: *Bad Company* (Trevor Rabin, various). Forthcoming is *The Extremists*.

Intrada

Due in March is the next Special Collection issue (Vol. 5): Henry Mancini's *Silver Streak*. Now sold out is the 2-CD promotional release of Bruce Broughton's *Young Sherlock Holmes* (1985).

JOS

Now available from composer John Scott's label are *The Final Countdown* (expanded score) and a new recording of *A Study in Terror*.

Michael Whalen

Available from Borders, amazon.com and Tower Records is composer Michael Whalen's score for the PBS documentary *The Shape of Life*.

Milan

Available April 9: *The Mystic Masseur* (Richard Robbins and Zakir Hussain).

Monstrous Movie Music

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

Numenorean Music

Available now from this new label is John Harrison's score for the 1985 zombie thriller *Day of the Dead*, featuring bonus music and effects tracks, including "zombie munching sounds." Mmmmm. www.numenoreanmusic.com

Pacific Time Entertainment

Due May 21: *The Son's Room* (Nicola Piovani), *Frontiers* (Edward Biliou); June 11: *Wendigo* (Michelle DiBucci). Pacific Time Entertainment has changed its address once again: Pacific Time Entertainment, PO Box 7320, FDR Station, New York, NY 10150 www.pactimeco.com

Percepto Records

Forthcoming are a 2-CD set of music from the 1950s' *The Fly/Return of the Fly/Curse of the Fly* (Paul Sawtell, Bert Shefter); *Miracle on 34th Street/Come to the Stable* (Cyril Mockridge); Vic Mizzy's never-before-released complete score to *The Night Walker*, (featuring 60+ minutes of score, plus in-depth liner notes by William Castle and historian Dick Thompson); a limited archival release of original music from the 1960s TV classic *The* (continued on page 10)

NOW PLAYING Films and CDs in current release



<i>40 Days and 40 Nights</i>	ROLFE KENT	n/a
<i>All About the Benjamins</i>	JOHN MURPHY	New Line Records
<i>Birthday Girl</i>	STEPHEN WARBECK	n/a
<i>Crossroads</i>	TREVOR JONES	n/a
<i>Dragonfly</i>	JOHN DEBNEY	Varèse Sarabande
<i>Escaflowne</i>	YOKO KANNO,	
	HAJIME MIZOGUCHI, INON ZUR	JVC
<i>Frailty</i>	BRIAN TYLER	Oct Entertainment
<i>Hart's War</i>	RACHEL PORTMAN	Decca
<i>How to Kill Your Neighbor's Dog</i>	DAVID ROBBINS	n/a
<i>Iris</i>	JAMES HORNER	Sony Classical
<i>John Q</i>	AARON ZIGMAN	n/a
<i>Kissing Jessica Stein</i>	MARCELO ZARVOS	n/a
<i>Last Orders</i>	PAUL GRABOWSKY	Varèse Sarabande
<i>Mean Machine</i>	JOHN MURPHY	n/a
<i>Monsoon Wedding</i>	MYCHAEL DANNA	Milan
<i>Queen of the Damned</i>	JONATHAN H. DAVIS,	
	RICHARD GIBBS	Warner Bros.*
<i>Resident Evil</i>	MARCO BELTRAMI	Roadrunner*
<i>Scratch</i>	VARIOUS	Transparent**
<i>Scotland, PA</i>	ANTON SANKO	n/a
<i>Shiri</i>	DONG-JUN LEE	n/a
<i>Storytelling</i>	BELLE AND SEBASTIAN,	
	NATHAN LARSON	Matador
<i>Super Troopers</i>	SPECIAL .38	TVT
<i>The Son's Room</i>	NICOLA PIOVANI	n/a
<i>The Time Machine</i>	KLAUS BADEL	Varèse Sarabande
<i>Time of Favor</i>	JONATHAN BAR-GIORA	n/a
<i>Trembling Before G-D</i>	JOHN ZORN	n/a
<i>We Were Soldiers</i>	NICK GLENNIE-SMITH	Combustion Music

*one track of score or less; **mix of songs and score





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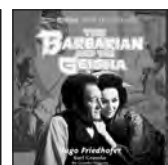
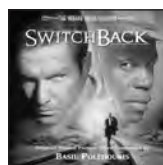
Silver Streak by Henry Mancini

Catch the score that almost got away. Few film composers were as big as Henry Mancini, with dozens of hit albums. A legendary composer with an incredible sense of melody, Mancini was equally adept at the serious and dramatic, as heard in scores like *Wait Until Dark* or *Lifeforce*. The *Silver Streak* soundtrack blends romance, chases, and comedy into a witty salute to Alfred Hitchcock, and Mancini's score perfectly combines his popular style with his dramatic style. Every facet of Mancini is represented in this sparkling score to *Silver Streak*, available in its entirety for the first time. \$19.99



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Upcoming Assignments

Who's writing what for whom

—A, B—

Eric Allaman *Elvira's Haunted Hills, Raven Warrior, Liberty's Kids* (animated).

Lesley Barber *Hysterical Blindness* (HBO).

Jeff Beal *Joe and Max, Conviction* (Showtime).

Christophe Beck *Sideshow*.

Marco Beltrami *The First \$20 Million*.

Elmer Bernstein *Gangs of New York* (Leonardo DiCaprio & Cameron Diaz, dir. Martin Scorsese).

Simon Boswell *The Sleeping*

Dictionary.

Cliff Bradley *Undead*.

Bruce Broughton *Bobbie's Girl* (Showtime).

Bendikt Brydern *Outpatient*.

Carter Burwell *Adaptation* (dir. Spike Jonze), *Simone*.

—C—

Sam Cardon *Secret Keeper* (Sony), *Lewis and Clark: Great Journey West* (IMAX).

Gary Chang *The Glow, Path to War* (HBO, dir. John Frankenheimer).

George S. Clinton *Austin Powers 3*.

Eric Colvin *X-mas Short* (dir.

Warren Eig), *The Greatest Adventure of My Life*.

—D—

Mychael Danna *The Incredible Hulk* (dir. Ang Lee), *Ararat* (dir. Atom Egoyan).

Carl Davis *An Angel for May, The Book of Eve*.

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

John Debney *The Scorpion King*.

Joe Delia *Bridget, Grownups*.

Patrick Doyle *Killing Me Softly, Femme Fatale*.

Thomas DeRenzo *Stir, The Diplomat, The Commissar Vanishes*.

Anne Dudley *Tabloid*.

—E—

David Alan Earnest/Chris White *Whacked*.

Randy Edelman *The Gelfin*.

Danny Elfman *Spider-Man* (dir. Sam Raimi), *Men in Black 2*.

—F—

Christopher Franke *Dancing at the Harvest Moon*.

—G—

Elliot Goldenthal *Frida Kahlo* (dir. Julie Taymor), *Double Down* (dir. Neil Jordan, starring Nick Nolte).

Jerry Goldsmith *Sum of All Fears*.

—H—

Todd Hayan *History of the White House* (documentary), *Bokshu: A Myth*.

Reinhold Heil/Johnny Klimek *One Hour Photo* (Fox).

Lee Holdridge *No Other Country, Africa*.

James Horner *Four Feathers* (starring Kate Hudson, Heath Ledger).

James Newton Howard *Big Trouble* (starring Tim Allen), *Treasure Planet* (Disney animated feature), *Unconditional Love*.

Terry Michael Huud *Angelique*.

—I—

Mark Isham *Imposter* (Miramax, dir. Gary Fleder), *Goodbye Hello* (starring Dustin Hoffman, Susan Sarandon).

—J—

Jan A.P. Kaczmarek *Unfaithful* (dir. Adrian Lyne, starring Richard Gere).

Rolfe Kent *About Schmidt*.

—L—

Russ Landau *Superfire* (ABC miniseries).

Michel Legrand *All for Nothing* (starring James Woods).

—M, N—

Hummie Mann *A Thing of Beauty*.
Sheldon Mirowitz *Evolution* (miniseries about Charles Darwin), *The Johnson County War* (miniseries starring Tom Berenger).

Pete Moran *Breaking the Pact*.

David Newman *Death to Smoochy*.

Thomas Newman *The Salton Sea* (starring Val Kilmer).

Michael Nyman *The Hours* (starring Nicole Kidman).

—O, P—

John Ottman *Pumpkin* (Christina Ricci), *My Brother's Keeper*, *Point of Origin*, *24 Hours* (dir. Luis Mandoki, starring Charlize Theron, Kevin Bacon and Courtney Love), *Eight-Legged Freaks* (formerly *Arac Attack!*)

Michael Richard Plowman *No Boundaries*.

John Powell *Outpost, Pluto Nash*.

Zbigniew Preisner *Between Strangers*.

—R—

Trevor Rabin *Bad Company* (formerly *Black Sheep*).

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

Nicholas Rivera *Curse of the 49er*.

Earl Rose *Masada* (History Channel).

THE HOT SHEET Recent Assignments

David Arkenstone *The Cumberland Gap*.

David Arnold *Bond 20*

Tyler Bates *City of Ghosts, Lonestar State of Mind, Love and Bullets*.

Marco Beltrami *I Am Dina*.

Matthew Bennett *Professional Courtesy, The Smith Family: For Better or Worse*.

Steve Chesne *Butterfly Man, The Trip, No Turning Back, Dinner and a Movie*.

George S. Clinton *The Santa Clause 2* (Disney).

Elia Cmiral *They*.

Randy Edelman *XXX*.

Jerry Goldsmith *Star Trek: Nemesis*.

Jason Graves *Between Concrete and Dream* (Enigma Pictures).

Trevor Jones *Crossroads, Dinotopia*.

Gary Koftinoff *Deceived* (starring Judd Nelson and Louis Gossett, Jr.).

David Mansfield *Divine Secrets of the Ya-Ya Sisterhood*.

James McVay *One-Eyed King* (starring Armand Assante and Chazz Palminteri).

Cynthia Millar *Confessions of an Ugly Stepsister*.

Walter Murphy *Colored Eggs*.

David Newman *Life, Or Something Like It*.

Michael Nyman *24 Heures dans la Vie d'une Femme* (starring Kristin Scott Thomas).

Jonathan Price *Avatar*.

Will Richter *Among Thieves, Altered Species*.

Frank Strangio *Paradise Found* (starring Kiefer Sutherland as Gauguin), *Young Blades, Dalkeith*.

Mark Suozzo *American Splendor*.

Shirley Walker *Willard, Final Destination 2*.

Michael Whalen *Lake Desire* (feature), *West Point, Shape of Life* (both documentaries).

Debbie Wiseman *Before You Go* (starring Joanne Whalley, Tom Wilkinson), *Stig of the Dump* (BBC).

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Carl Davis Scores Harold Lloyd

Composer Carl Davis (*Topsy-Turvy*) has written a new score to the classic 1925 Harold Lloyd vehicle *The Freshman* (pictured above), and he'll conduct its performance June 1, 2002, at UCLA's Pauley Pavilion with the Los Angeles Chamber Orchestra. The concert will also feature Davis' new scores to Charlie Chaplin classic shorts and other films.

Goldsmith Cancels Appearance

Jerry Goldsmith has canceled his appearance with the London Symphony Orchestra in Nashville, scheduled for April 28, due to illness. However, the event will go on, according to promoter Jeff Brown, who says "an immediate replacement of

Jerry's caliber" will take the podium at the Gaylord Entertainment Center's "Music of Hollywood With the LSO." We'll let you know who that will be as soon as we get word.

UNITED STATES California

April 21, Redwood S.O.; *Shakespeare in Love* (Warbeck).

Florida

April 19, 21, Florida Orchestra, Tampa, Richard Kaufman, cond.; "A Night in France," featuring music from *Chocolat* (Portman) and the world concert premiere of *Scaramouche* (Victor Young); *Gigi* (Loewe), *Candide* (Bernstein), *Victor/Victoria* (Mancini); a French medley of music from *Umbrellas of Cherbourg* (Legrand), *Moulin Rouge* (Auric), *A Little Romance* (Delerue), *A Man and a Woman*

(Lai), and *Jules et Jim* (Delerue).

Massachusetts

May 29, New England Conservatory, Boston; *Psycho* (Herrmann).

New York

April 26, Chappaqua S.O., Michael Shapiro cond.; *Vertigo* (Herrmann), *The Godfather* (Rota), *Raiders of the Lost Ark* March (Williams).

Texas

May 24-26, Houston S.O.; *Intermezzo* (Provost/Steiner).

INTERNATIONAL Spain

May 3-5, Barcelona S.O.; "An Evening With Elmer Bernstein"; premieres include a suite from *Summer and Smoke*, a suite from *The Grifters*, an extended suite from *The Great Escape*; a waltz medley including *The Age of Innocence*, *The Incredible Sarah*, *Summer and Smoke*, *From the Terrace*, *Thoroughly Modern Millie*; a "Jazz in Films" medley including *The Rat Race*, *A Rage in Harlem*, *The Sweet Smell of Success* and *Walk on the Wild Side*; and the European premiere of *True Grit*.

Attention, Concert Goers

Due to this magazine's lead time, schedules may change—please contact the respective box office for the latest concert news.

Thanks as always to our friend John Waxman of **Themes and Variations** at <http://tnv.net>—He's the go-to guy for concert scores and parts. **FSM**

William Ross *Tuck Everlasting*.
Marius Ruhland *Heaven* (Miramax, Cate Blanchet & Giovanni Ribisi), *Anatomy II*.

Patrice Rushen *Just a Dream* (dir. Danny Glover; Showtime).

—S—

Robert Shapiro *Megaplex*.
Shark *The Yard Sale*.

David Shire *Ash Wednesday* (dir. Edward Burns).

Howard Shore *Spider*, *Lord of the Rings: The Two Towers*, *Return of the King*.

Lawrence Shragge *Due East* (Showtime).

Alan Silvestri *Macabre* (dir. Robert Zemeckis), *Lilo & Stitch*.

Carly Simon *Winnie the Pooh* (Disney animated).

—T,V—

Semih Tareen *Junk Drawer*.
tomandandy *The Rules of Attraction* (starring James Van Der Beek).

Brian Tyler *Jane Doe* (prod. by Joel Silver), *A Piece of My Heart* (w/ Jennifer Tilly, Joe Pantaliano).

Joseph Vitarelli *Partners of the Heart*.

—W—

Stephen Warbeck *Gabriel*.
Nigel Westlake *The Nugget* (dir. Bill Bennett).
John Williams *Minority Report* (dir.

Steven Spielberg), *Star Wars: Episode Two*, *Memoirs of a Geisha*, *Catch Me If You Can* (dir. Spielberg), *Harry Potter and the Chamber of Secrets*.

Debbie Wiseman *Before You Go* (starring Julie Walters, Joanne Whalley).

—Y—

Gabriel Yared *Cold Mountain* (dir. Anthony Minghella).

Christopher Young *Scenes of the Crime* (Jeff Bridges), *The Country Bears* (Disney).

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Composers, send your info to TimC@filmscoremonthly.com.

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Shipwrecked—Doyle; Disney 60614-2

A Whale for the Killing—Poledouris; LTD-Aries 951

Crusades—Nieto Vinilo; Spain
VCD1002 *Sphinx*—Michael Lewis; promo

Starcrash/Until September—Barry; Silva Screen FILMCD 085

Freefall/Starcommand—Holdridge; promo. All originals, no CDRs.

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Schedule for upcoming issues:

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ads due April 3
street date April 19

Vol 7, No 4
ads due May 8
street date May 24

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(continued from page 6)
Addams Family; and a Rankin/Bass follow-up to *Mad Monster Party*.
www.percepto.com

the MGM film library. In fact, they are stepping up production, and are using *FSM* as an additional outlet for their scores. In general, expect previously unre-

score), *Mutiny on the Bounty* (Bronislau Kaper), *It's Always Fair Weather* (Previn) and *Shoes of the Fisherman* (Alex North).
www.rhino.com, www.rhinohandmade.com

(Trevor Rabin), *The Bionic Woman* (Joe Harnell) and a collection of music from the '60s animated series *Gigantor*.
www.supercollector.com

Announcement of the Month

In March, **Telarc** released Jerry Goldsmith's *Christus Apollo*, *Music for Orchestra*, and *Fireworks*, a world premiere LSO recording featuring Goldsmith's *Christus Apollo: Cantata Celebrating the Eighth Day of Creation and the Promise of the Ninth*, set to a text by author Ray Bradbury. This is an album of "serious" music from one of the indisputably great movie composers—who deserves wider recognition among the general music-listening audience.



Prometheus

Imminent is an expanded version of *Flesh and Blood* (Basil Poledouris), which will feature 68 minutes of score. John Barry's *Masquerade* is now tentatively set for late May and will reportedly feature approximately one hour of music.

Rhino Records/Turner

The recent appearance of Turner soundtracks on the *FSM* label does not mean that Rhino is slowing down their releases from

leased film scores from the '50s, '60s and '70s to be released through *FSM*, and a full slate of movie musicals and selected high-profile dramatic scores to be released on Rhino and Rhino Handmade, produced by Turner's George Feltenstein.

Due Apr. 16: *Silk Stockings* (Cole Porter, Andre Previn). Forthcoming are *Ivanhoe* (Rózsa), *Treasure of the Sierra Madre* (Steiner), *Raintree County* (Johnny Green), *Prisoner of Zenda* (Salinger version of '37 Newman

Screen Archives Entertainment

Forthcoming are *The Bishop's Wife* (Hugo Friedhofer), *Max Steiner at RKO* (3-CD) for BYU and the patriotic score for the 1944 Darryl F. Zanuck production *Wilson* (Alfred Newman) on the SAE label.
www.screenarchives.com

Silva Screen

In addition to the re-issue of Jerry Goldsmith's *Legend* (mentioned on page 5), forthcoming are *Music From the Films of Michael Caine*, and *The Essential Dimitri Tiomkin Collection*.
www.silvascreen.co.uk
www.soundtracksdirect.co.uk

Sony Classical

Due Apr. 30 is *Star Wars: Episode II—Attack of the Clones* (Some guy named Williams).

Super Collector

Forthcoming are *Spacecamp* (John Williams), *Watership Down* (Angela Morley), *Texas Rangers*

Varèse Sarabande

Available Mar. 19: *Green Dragon* (Jeff and Mychael Danna), *Dragonfly* (John Debney); Mar. 26: *The Time Machine* (Klaus Badelt); Apr. 16: *Panic Room* (Howard Shore). The three new titles from the Varèse CD Club are *Die Hard* (Michael Kamen), *Love Is a Many-Splendored Thing* (Alfred Newman) and *The Long Hot Summer/ Sanctuary* (Alex North). Stay tuned for the relaunch of the Masters Film Music series.
www.varesesarabande.com

Walt Disney Records

Due Apr. 16 is Bruce Broughton's score to *The Rescuers Down Under*, which will reportedly feature new artwork and three songs off the original *Rescuers* soundtrack.

Please note:

We endeavor to stay up-to-date with every label's plans, but things happen—so please bear with us. **FSM**

The Shopping List

Worthy discs to keep an eye out for

Soundtracks

- ☐ *The Affair of the Necklace* DAVID NEWMAN • Varèse 66318 (41:09)
- ☐ *Ali* LISA GERRARD/PIETER BOURKE • Decca 016967
- ☐ *Black Hawk Down* HANS ZIMMER • Decca 017012 (67:01)
- ☐ *Brotherhood of the Wolf (Le Pacte Des Loups)* JOSEPH LoDUCA Virgin 11248 (70:39)
- ☐ *Buñuel and King Solomon's Table (Buñuel Y La Mesa Del Rey Salomon)* ROQUE BANOS • JMB 2043 (Spain)
- ☐ *Collateral Damage* GRAEME REVELL • Varèse 66292 (35:25)
- ☐ *Cotton Comes to Harlem* GALT McDERMOTT • Beyond 578253
- ☐ *Count of Monte Cristo* EDWARD SHEARMUR • RCA 63865 (53:01)
- ☐ *Five on the Black Hand Side* H. B. BARNUM • Beyond 578256
- ☐ *Friday Foster* LUCHI DeJESUS • Beyond 578252
- ☐ *Gosford Park* PATRICK DOYLE • Decca 470387 (51:07)
- ☐ *Hart's War* RACHEL PORTMAN • Decca 016886 (45:10)
- ☐ *Human Nature* GRAEME REVELL • Virgin 112229 (France)
- ☐ *In the Bedroom* THOMAS NEWMAN • Varèse 66319 (30:40)
- ☐ *James and the Giant Peach* RANDY NEWMAN • Disney 60905 (reissue)
- ☐ *Kate & Leopold* ROLFE KENT • Milan 35982
- ☐ *Off Key (Desafinado)* BERNARDO BONEZZI • JMB 2042 (Spain, 2-CD set; 82:12)
- ☐ *Le Petit Poucet* JOE HISAISHI • Universal 014934 (France)
- ☐ *Quartet* JOE HISAISHI • Polydor UPCH 1105 (41:22, Japan)
- ☐ *Reines D'Un Jour* ALEXANDER DESPLAT • Virgin 8114322 (France)

- ☐ *Return to Never Land* JOEL McNEELY • Disney 60744 (53:55)
- ☐ *Six Feet Under* THOMAS NEWMAN/VARIOUS • Universal 017031 (TV, 69:01)
- ☐ *The Shipping News* CHRISTOPHER YOUNG • Milan 35983 (46:12)
- ☐ *The Son of the Bride (El Hijo De La Novia)* • ANGEL ILLARRAMENDI JMB 2041 (Spain)
- ☐ *Swordfish* CHRISTOPHER YOUNG • CD 96010 (62:49, Promo)
- ☐ *Tron* WENDY CARLOS • Disney 60748 (58:57)
- ☐ *Vidocq* BRUNO COULAIS • Universal 014924 (France) (51:38)
- ☐ *Wasabi* ERIC SERRA/JULIEN SCHULTHEIS • Universal 016444 (France)

Compilations and Concert Works

- ☐ *Dodge City/Oklahoma Kid* MAX STEINER • BYU FMA-MS 108 (78:37)
- ☐ *The Emotion and the Strength* MAURICE JARRE • Milan 35980 (2-CD set, 117:41)
- ☐ *Film Music of Akira Kurosawa: The Complete Edition Vol. 2* MASARU SATOH Toho AK-0006/AK-0009 (Japan, 6-CD set; 357:11)
- ☐ *The Importance of Being Earnest* BENJAMIN FRANKEL • CPO 999809 (Cond. Albert, 67:13)
- ☐ *In the Heat of The Night/They Call Me Mister Tibbs* QUINCY JONES Beyond 578255 (reissue)
- ☐ *The Monkey Hustle/Black Mama, White Mama* JACK CONRAD/HARRY BETTS • Beyond 578251

Lord of the Bag

My article on "The Other Lords of Middle-earth" (Vol. 6, No. 10) contains a small misprint. The rating for Johan de Meij's first symphony should have read ★★★★★^{1/2}. It should also be of interest to readers that the work was arranged for symphony orchestra last year. This version was recently released by Madacy Label Group, with David Warble conducting the London Symphony Orchestra. That pedigree alone might sway some fans, but I still recommend Rene Joly with the Ensemble Vents et Percussion de Quebec. Not only does Joly seem to have a better grasp of the material, the new orchestrations by Henk de Vlieger don't really improve anything. The presence of the string section seems obligatory, major solos like Gollum's theme are unchanged, and the whole thing still leans heavily on the brass. The symphony simply sounds more balanced when performed as originally written—for symphonic band. And while the new CD contains a decent reading of Dukas' *The Sorcerer's Apprentice*, the Joly disc features two originals you probably don't have—Van Der Roost's *Spartacus* symphonic tone poem and Jutras' *A Barrie North Celebration*. The LSO performance is competent, and gets ★★★★★ for the quality of the material, but loses half-a-star for interpretation.

John Takis
East Lansing, Michigan

Just a note regarding John Takis' comment on the editing of Ralph Bakshi's animated *Lord of the Rings*: on opening day at New York's Ziegfeld Theater, the film's dramatic climax, the Battle of Helm's Deep and Gandalf riding to the rescue, preceded the actual ending, which had Frodo and Sam marching off to the mountains. Then an ominous voice announced that it was "the end of the first half of *The Lord of the*

Rings." Cue credits. A couple of weeks later, after no doubt stinging criticism that the film turned off people thinking they'd paid to only see half a movie, the two scenes were reversed—so the film ended on a high note of death and destruction and ringing musical triumph.

I have no idea if other edits were made at that point, or to which version the current video/DVD release corresponds.

David Morgan
morgands1@aol.com

John Takis responds: If memory serves, the new DVD contains the re-edit, ending the film as Gandalf, evidently filled with glee, flings his sword into the sky. Look closely and you just might see it pierce the gas-filled, over-inflated head of Ralph Bakshi, which floats in the clouds above. Or maybe that was only a wonderful dream.

Next to the de Meij symphony, my favorite *Lord of the Rings* music experience is from the old *Lord of the Rings* Super Nintendo game, circa 1994. That music is credited to Charles "Chucky D" Deenen. Although it's completely electronic, it does feature good reproductions of actual instruments. For the most part, the music has a strong folk element, with a lot of solo woodwinds and guitars. There are also suspenseful action numbers, including a well-scored piece for a sudden encounter with the Ringwraiths. I won't be popular for saying it, but I like it even more than Howard Shore's score.

I also wanted to say that although I think the Shore album is a fine one, I'm going to be a typical soundtrack geek and bitch about what was left off. My favorite theme of Shore's was one that I didn't even notice the first time I saw the film, but the second time I noticed it on several occasions. It appears on the CD only at the end of "The Great River," but in the movie it features prominently in the prologue. It is a sinu-

ous and melancholy theme usually played by the strings and seems to represent the ring itself, so, hopefully, it will feature more prominently on the albums for the sequels.

On the subject of the de Meij symphony, I was completely unaware that it was written for symphonic band until I bought the recent CD performed by the London Symphony Orchestra. It was fully orchestrated in 2001 by de Meij himself I think (as no one else is credited with the orchestration in the liner notes anyway), and was recorded as if it was a film score—very close-miked. This is a great recording of a very listenable and accessible symphony (for those of you

hell of a lot more important things to put on than other incantations of your favorite theme. Here are a few: "Invisible Bilbo," "Death of the Cave Troll" and "Boromir, Part One or Two."

John Takis responds even more: As a huge fan of video game music, I can say with absolute confidence that "Chucky D's" score was truly superior to anything I would have composed. As to your second comment, Howard Shore has reportedly expressed interest in releasing a complete edition of his opera-length score. My best guess: we'll probably see it before the end of the year, perhaps to help promote next December's *The Two Towers*. If not, then maybe as part of a trilogy box-set in 2003. Either way, I'm betting they'll want to capitalize on the films when it will do them the most good at the box office. For the record, I think Shore's *Fellowship* OTR (in its unabridged form) was the best domestic score of 2001.

The symphony orchestra version of de Meij's first symphony was not orchestrated by the composer but by Henk de Vlieger, who is credited on the inside cover of the CD booklet. The LSO recording is technically superior to the reviewed ATMA CD, but both the new orchestration and David Warble's direction fall short of the mark.

I Am Not John Beal

Great to read Mark Isham's thoughts regarding the influence of 20th/21st century orchestral composers on film music. He is

absolutely correct about the influence of Reich, Glass and the minimalists, and the new "orchestral palette" that has evolved from this movement. However, I've never heard of Marecki and Tabner... pretty sure Mark said "Gorecki" (as in Henryk Gorecki, the Polish composer whose recorded *Symphony No. 3* with Dawn Upshaw as soloist was on the pop charts in Britain) and "John Tavener" (as in Britain's most popular classical composer, a neo-Renaissance man.) These living, breathing and recorded composers are changing what we



who cannot listen to Beethoven's *Eroica*, fear not).

Darren MacDonald
mayor_mccheese55@hotmail.com

J.Z.K. responds: That Alan Silvestri-like favorite theme of yours is indeed more prominent in the film than on the album. But, it is represented on the album at least once. Had it been there any more, they would have had to drop tracks from the CD. What on earth could they drop, you ask? Well, they could have shortened or excised the "Lady of the Wood" material, which consists of slow, repetitive vocals. But had they gotten rid of this track, there would have been a

think of as "contemporary classical music," and their compositions would be appreciated by your readers.

Joan Beal
Joan3262@aol.com

There are two ways we could handle this situation: We could deny any wrongdoing and say that we can't believe that you, Joan Beal, have never heard of composers Marecki and Tabner. Or, we could admit this gross error and be forever shamed.

The Lonely Trumpet

Do you really have a reviewer at your magazine who can't hear the difference between a horn and a trumpet? After all, we are talking about music here—aren't we?

In Cary Wong's review of Jerry Goldsmith's *The Last Castle* he writes, "Utilizing a horn as its centerpiece at the beginning..." and "Horns and drums predominate..." Jerry featured a solo trumpet throughout the entire score. I

know this because I played the trumpet solos, and if Cary had read the credits on the liner notes inside the CD case he would have seen the one that clearly said "Featured trumpet solos—Malcolm McNab."

In my career of over 30 years and over 1,500 motion picture and television soundtracks, I have received only three screen credits for my work: *In Country*, by James Horner; *L.A. Confidential*, by Jerry Goldsmith; and *The Last Castle*, also by Jerry. It would have been nice to be credited by John Barry for my solo work in *Dances With Wolves*, but that didn't happen. The studio musicians who play on these scores (the best ones are still in Hollywood) are already largely ignored and anonymous. It is too bad that when one of them has a prominent solo voice on a score, the sound of their instrument isn't even identified properly in print.

If anyone is interested in what scores I have recorded or more about this business from a session player's view, please visit my web-

site: www.malcolmmcnab.com.

I am a long-time subscriber and reader of *FSM*, and I enjoy the magazine very much.

Malcolm Boyd McNab
Hollywood, California

Well, your point is taken. But, trumpets are sometimes referred to as horns. I remember my band teacher yelling at me, "Stop screwing around with your horn!" Actually I just made that part up. But I'm...sure that's what Cary had in mind.

Incredible Problem

As a subscriber for several years and a long-time buyer of *FSM*, I've built up a decent collection of issues. During a recent move, I was forced to reflect on the fact that although I'd love to keep some of them, most of them I'll never look at again. All they do is take up shelf space and they're heavy to carry.

I don't want to just throw them out, however, so I wanted to see if anyone at the *FSM* office has any interest in the issues that I

don't want. I'd send them!

Let me know what you think.

Juan-Luis Sanchez
juans@ilm.com

Lukas responds: Thanks for writing and for offering these copies...I hope you don't throw out our babies! Unfortunately we can't really take them back—we can't resell them once they're "used" and we have plenty of office copies. Perhaps you could just give them away or sell them cheap to someone through our message board?

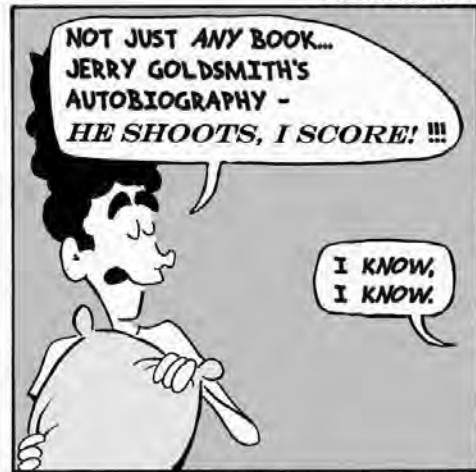
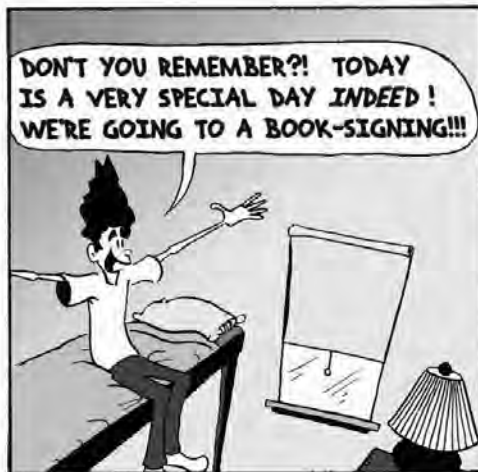
Thanks for writing. You'll be happy to hear that I was able to find a home for them—the Lucasfilm Research Library up at Skywalker Ranch!

Juan-Luis Sanchez

Hot under the collar? Got a cool anecdote to share? Put it in writing:

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mailbag@filmscoremonthly.com

PUKAS



Altomari

Aaron Zigman • John Q

Any look at current film composer bios would seem to indicate that every rock musician and record industry producer has composing for film as his or her ultimate goal; and for film score enthusiasts these new

recruits are often regarded with suspicion as people who don't have the proper classical training to really tackle the job. Aaron Zigman, whose first film assignment was Nick Cassavetes' *John Q*, at least comes by his film composition credits honestly. He was trained as a classical pianist and had teachers in theory and harmony while attending college in Los Angeles. But he took a profitable detour into the record industry when he was hired as a songwriter in the early '80s, writing songs for The Jets, Carly Simon and Natalie Cole, as well as arranging and orchestrating string dates on records by Seal and Tina Turner. His arranging skills led to film work on *The Birdcage* and *License to Kill*, but he didn't win the job on *John Q* off of those accomplishments. Instead, he befriended director Cassavetes after a concert performance of one of Zigman's original compositions. "He had actually come to a concert of mine, a 35-minute tone poem—dedicated when Yitzhak Rabin was killed—[for] 75-piece orchestra that took me about five months to write," Zigman explains. "Nick came to that event and was impressed and said, 'Maybe someday you'll score one of my films.'"

Break a Leg

Cassavetes had Zigman audition for the composing post on *John Q* early in filming of the drama. "He sent me the opening montage from a daily and said, 'Here's the six-minute opening; I'd like to champion you to get the job but I can't guarantee it,'" Zigman recalls. "I went in with 55 people and wrote a vocal that's similar to the one that's in the movie, based on the *Ave Maria* text, and they were impressed and had me come on board." While he had no real training in the timing and synchronization skills necessary for the work, Zigman managed the task easily enough. "I just went by gut instinct and it felt pretty natural to me. It's always a learning experience because you're learning anytime you do anything. It was challenging but it wasn't daunting. It turned out to

Saints and Sinners

Checking in with the composers
of *JOHN Q* and *FRAILTY*

By Jeff Bond



ROUTINE CHECK-UP: Zigman got the *JOHN Q* assignment after the director attended one of the composer's concerts.

be a really positive experience, and I certainly got really good as far as plotting timings and points and understanding the art of hitting things and not hitting things. I learned a lot from Nick in the sense of what not to step on and the art of not telegraphing things."

The subject matter of *John Q* is highly dramatic, if not downright inflammatory: Denzel Washington plays a man who holds several hospital workers hostage when he discovers that he doesn't have the necessary insurance to get a heart transplant for his young son. With the potential histrionics of that situation, Zigman's challenge was to support the film's emotions without going overboard. "I've been such a fan of movies for so long and listening to different composers, and one of my pet peeves is people who step on emotions with music and really tell you how to feel," the composer says. "Once in a blue moon the cliché stuff you really need, but on two of the most emotional scenes in the movie, we really played it dry because Denzel was so good you really didn't want to step on his performance. Then there were other times when you really want to hit it hard. There was one scene in particular where Mikey falls to the ground and has his heart attack, and Nick really wanted to hit that. The story's

very relatable to Nick because his daughter has a heart condition, and he said he really wanted to feel like he felt with his daughter in the hospital, which was an incredible feeling of anxiety. He said this is one moment where he really wanted me to tear it up, and that's one of the big heavy cues in the movie. It's kind of a wild, 20th-century classical, *Flight of the Bumblebee*-type thing."

Zigman's early involvement with the score meant he was able to develop from his initial audition sketches and even contribute to the film's temporary score, a rarity for a composer these days. "They brought me in early and had me do 30 percent of the temp score," Zigman acknowledges. "That was my graduate class, when I was with Nick hip and shoulder for a few months before we got a final cut, and they had me do a lot of music for the preview and wanted to test the waters further. Even though a lot of that music I had to completely rescore, it made it very comfortable to me by the time I got to the final cut because it gave me a sense of what the colors were going to be. Nick had approved the cues in the sense of their genres before I tore them apart and rewrote them to the final specs. That was challenging in itself to be on board for the actual preview."

**Zigman's
early
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third of the
temp score—a
luxury, these
days.**

Zigman says he finished the final score in about 10 weeks, after spending several months collaborating on the temp score before recording the final version. "We recorded at Todd-AO studios, which is my favorite room in the world. I was really hoping we could do it in Los Angeles because I love the musicians here—so many of them are my friends and it was one of those magical three-day experiences working here." Using the building blocks from his audition sketch and material from the temp score, Zigman compiled a score that addressed familial, religious, and social issues inherent in the film's text. "In the opening there's a four-note quote from the *Ave Maria* that I wrote, and I took that theme and interwove it through the score in different textures," Zigman says. "I stayed away from some of the more conventional sounds and used different palettes of exotic percussion and imaging of guitars underneath the string writing I was doing to keep it kind of left-of-center since the story had such an Americana flair to it. I didn't want to make it generic, but certainly I gave various people their themes. I gave Duvall his theme and probably the obvious cliché was to hit the sniper and the ugly part of it, but for the most part I used this surreal, late-19th-century classical theme running throughout, using choir to give it almost a religious tone overall."

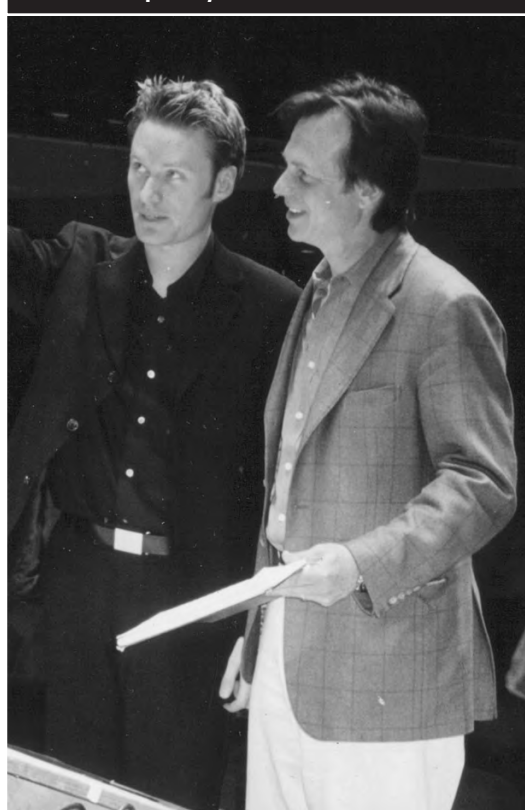
Misdirection and Manipulation

Part of *John Q*'s dramatic strategy involves misleading the audience at several key junctures into believing that Washington's character might be killed by police snipers or even by his own hand—sequences that provided some scoring challenges for Zigman. "There's one scene where he's gonna shoot himself, and I definitely lead you up to that point and then the orchestra misleads you to the end and takes you there with this crescendo—you think it's really going to happen—and then cuts off abruptly," the composer notes. "Then it segues to this emotional part where his wife's telling him they got the heart, and then I wrote this

kind of Samuel Barber-ish adagio piece to commemorate their love. I had a friend who died a few years ago who was very close to me, and who actually bore a great resemblance to Denzel. I had Denzel on the screen and I freeze-framed it for about a day and just wrote my lament for my friend Jerry and tried to transcend that emotion. That's the one thing about writing classical music; as in all composers of our day, there's always a story behind that piece of music, and to know that story it seems always to me so much more emotive. Like in Mahler's Ninth, he's really saying goodbye to his family, so it's like an actor in a sense, you have to really transcend yourself in that emotion to make it come across on-screen."

Zigman says that the most challenging aspect of tackling this first scoring assignment came in the final stretch. "If anything was daunting it was the essence of getting the organization together of the pre-records, dealing with computer crashes and all the stuff that was making me a little nuts toward the end," he says. "I had some great programming assistants on this, but even when you have the best guys working, stuff crashes and that's the hairy part, when you have technical problems when you're ready to write or at least technically ready to administer what you wrote." Zigman notes that Cassavetes was pleased with the final results and plans to work with the composer again. And Zigman points out that while this initial assignment would seem to have fallen into his lap, it was really a matter of focusing his energies on the new career goal of getting into film composing. "If I had to make a suggestion to anyone trying to get into this line of work—of course it helps to have a relationship with a director who's working—but before I was even guaranteed that, I decided I was going to be a film composer and that was my mind-set. I decided to focus on that 24 hours a day and that I wasn't going to do records anymore, at least for a year."

YA SIBYA: Composer Tyler confers with director Bill Paxton.



Brian Tyler • *Frailty*

After a decade of serial killer movies that depict these dangerous killers as something akin to supernatural monsters, Bill Paxton's *Frailty* takes a much more human approach to the situation by focusing on the toll taken on a single-parent family when the parent is driven to kill and brings his children in on the acts. The result is a powerful psychological thriller that is part Hitchcock, part *To Kill a Mockingbird*. Composer Brian Tyler has made such unusual fare a specialty, starting out with the peculiar *Six String Samurai* and moving on to films like the William H. Macy drama *Panic* and the upcoming, bizarre *Bubba Ho-Tep*. Tyler says that he's drawn to these kinds of films. "It also becomes one of the things that cycles a little bit, too, because my music was temped in *Panic* and *Frailty* before I was on them. *Panic* had *The Fourth Floor* temped in it and that was temped into *Frailty* as well, and *Panic* was temped into *Frailty* too." While personal relationships are often the best way for up-and-coming composers to win jobs, Tyler says his assignment on *Frailty* had nothing to do with that. "In terms of *Frailty*, it was an out-of-the-blue situation where I had no relationships with anyone on the movie but they heard my CD and there was a track they used for the main title track. I met with Bill Paxton and we hit it off right away. He started talking about all these strange musical directions he wanted to go in, and I had the script and started talking about

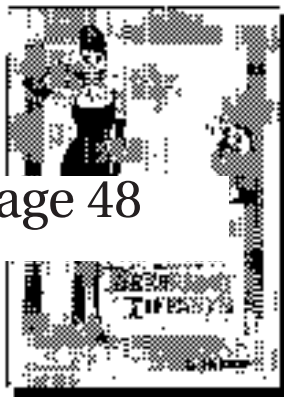
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odd combinations of things, combinations of strange medieval music with things like Stockhausen. He's really well-versed in music, both classical and contemporary. But he's really into Stockhausen and is the only guy I know on the planet who has Stockhausen records, and he couldn't believe that I mentioned that. He wanted a biblical aspect to the score."

Red Herring

Frailty opens very much as a standard serial killer film, with black-and-white photo images and a moody, foreboding theme from Tyler. The melody is actually put to use far differently than one might expect once the film segues from a scene at an FBI office to a flashback to 1979. In the film, director Paxton plays the father of two young boys who's raising them himself after the death of their mother. Paxton seems an ideal single dad until he enters the boys' room one night and tells them that an angel has appeared to him and ordered him to begin slaying demons hidden in human form on Earth—all with the help of his two young boys. "There's a bit of a red herring dangled out there toward the beginning," Tyler acknowledges. "But I think it's pretty right on because there's such a medieval, gothic, biblical strain that goes from the beginning to the last scene. You have the wrath of God, Cain and Abel, Abraham sacrificing Isaac and is the father going to kill his own child, and I tried to have the music play in a way that would make the viewer think the dad character in the movie is crazy, kind of a zealot and an obsessed fanatic. We definitely want to lead them down that road but at the same time any presence of choir or anything patently spiritual in the music should be giving you the hint that, hey, this could be real. It's not so atonal and crazy—music like *The Shining* and that kind of thing—that [it] would lead you to believe, okay, dad is a complete lunatic and is killing people for no reason. That was the idea of having a melodic score, and we wanted the theme to be something that when played on the piano could be a love theme for the father and son more than just horror."

A crucial element of the film involves the point of view of several scenes and exactly what happens to the two boys as they grow into manhood in the aftermath of the experience. Part of Tyler's job was to underscore the emotions without giving away some crucial plot twists. "The one kid is harp and the other kid is piano, and their themes are in kind of a faux waltz form. It keeps this kind of buoyancy going, but when played at the low end with celli and all that guttural instrumentation it becomes a bit darker," Tyler notes. "The identity of the brothers becomes a little bit blurred, so the themes start the same and there's a different section for the Fenton character; when the identities

start to mix, I always played one theme under one character and one under the other, but they do begin to blur as the film goes on. It became a hazard that I knew the different twists that the story had, because how much am I supposed to telegraph and how much knowledge of this am I supposed to have (from a musical standpoint)? That became a real challenge because I'd bring in a theme and say, hold on, I'm not supposed to do that yet because we don't know this about him yet. I'm not even sure at what point the one son starts to believe his father or starts to doubt him."

While movie flashbacks to childhood in everything from *Prince of Tides* to the recent *Hearts of Atlantis* have a tradition of light-bathed cinematography and rich, nostalgic music, in the case of *Frailty* the primal power of many scenes between Paxton and the young actors playing his two children reads so strongly that it was necessary to re-think the musical ingredients. "At the beginning we spotted it a lot more heavily than what ended up being in there," Tyler says. "Pretty early on I started looking at certain themes, and either Bill or I would suggest that we just stay out of it and let it play, especially in the 1970s scenes—because of the flashback mechanism of the story, people get too aware that they're in a movie and get pulled out a bit. What's kind of cool is that when they're kids in 1979 you play it a little drier and give it almost a documentary feeling, so you want to put music in there where it's really going to help. But silence is going to speak volumes, and I don't really need to score every emotion." Tyler found that even the film's murder scenes didn't require the sort of powerhouse scoring one would tend to expect. "There's not that much literal on-screen violence, but people feel like there was, and that's because it comes in these spikes out of nowhere, and there's a lot of room in telling a real story. If you find the moments where you want to make a signpost with, then hopefully there's more impact for the audience."

Once *Frailty* wraps up the full-length flashback that makes up the spine of the story, it heads for a denouement that proved to be one of the biggest challenges for Tyler. "The whole climactic third act is one giant reveal after reveal, and it was tricky because initially I had scored this big reveal on the first reveal, and I thought, 'Wow, I've got six more!'" Tyler laughs. "Let's save that one." Scaling back was a good lesson in how to be economical with the musical paintbrush, and we definitely held back and did a lot more minimalism in the beginning of that chain of events. Then at the end we were able to go all the way back to bringing in the full-blast big theme, because at that point it felt appropriate. There's quite a bit of space before the credits roll so the audience can kind of connect the dots."

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THE Man WITH THE Jazzy Sound

How the composer created one unique score after another—yet maintained a personal style.

Following Alex North's landmark 1951 score for *A Streetcar Named Desire*, a handful of composers made their mark by exploring the possibilities of writing traditional film music within the jazz idiom. Throughout the decade, worthy contributions were made by a number of up-and-coming composers, including Leonard Rosenman (*Rebel Without a Cause*) and Henry Mancini (*Touch of Evil*).

With the exception of Mancini, who inaugurated a new kind of easy-listening jazz in the '60s (particularly with the *Peter Gunn* television scores and his later film work for director Blake Edwards), only Elmer Bernstein returned regularly to jazz music. Bernstein would write three hard-edged jazz scores before 1960: *The Man With the Golden Arm* (1955), *Sweet Smell of Success* (1957), and *Staccato* (1959); with each project, he would use jazz in unique, creative ways, while furthering his own distinctive style.

In order to examine the many Bernstein jazz recordings released on LP and CD at various times, it seems natural to start with *The Man With the Golden Arm*. Scored in 1955 for producer-director Otto Preminger, it's hard to imagine the film today with any other type of music. During the '30s and '40s, the norm would have been to use jazz music only as source material, often playing from a record player or radio, or heard during an on-screen performance. The story of Frankie Machine, aspiring drummer and heroin addict, would have been treated no differently, except Otto Preminger clearly wanted to immerse the audience in the character's world; because musicians live and breathe their music, the audience would have to do the same.

Drummer Shelly Manne and trumpet players Shorty Rogers and Pete Candoli were therefore allowed an unusual amount of space within select dramatic cues. Recalls Bernstein, "[Shorty] was a very cool guy, his ego was absolutely in the right place."

Bernstein's musical childhood was influenced by his father's love of jazz and plenty of jazz records spinning on the turntable. In high school, Bernstein had a small band, and though he played a great deal of jazz music, he knew what a Shorty Rogers could contribute to his film score. "Once I got the themes going where I wanted to go with it, I was somewhat dependent on Shorty; Shorty did not do all of the arrangements, but he did a couple of them."

Memories of Shelly Manne are equally joyous: "Shelly was one of my favorite people in the whole world. He had a great sense of humor, and he was always fun to be around. As a drummer he was very inventive. Let me put it this way: Generally, I tend to be rhythmically very active, and Shelly got a big kick out of that."

Not surprisingly, *Golden Arm* begins with Shelly Manne's drum riff, followed by a chorus of belligerent brass, all quickly overtaken by the trumpets. Once Frankie's cocky blues theme is heard several times, the entire orchestra joins in, creating a nasty whirlwind—a sensation that foreshadows Frankie's abusive fall into drug hell. As organized chaos comes to a pause, a trumpet solo guides us through the city streets as we're introduced to Frankie: energetic, optimistic and sober.

The original Decca record ran 45 minutes—unusually long among soundtrack albums—and contained a large body of score and source cues. Though the album master was imperfect from the start (the old LP featured distortion in the high end), the importance of the recording can't be underestimated.

Many of the score selections are tightly edited together; not a good thing since the edits are imperfect, and the album's first cue, "Clark Street," jumps from the opening titles to the street section, then hastily to juke box/big-band source.

The score's secondary theme, "Zosh" is characteristic Bernstein—high strings playing a sensitive melody, while the bass and cello play ascending/descending chords in the background. The layered strings eventually come to a delicate pause, and a carefully chosen instrument—oboe, clarinet, sax, or, particularly, piano—takes over, often adding to the scene's delicate mood. While the strings give us the ambient emotions, the solo instrument conveys each character's emotional fixations; this ploy is one of several familiar patterns in Bernstein's calculated approach to scoring drama. "Zosh" ends with a short piano phrase—an incomplete bass line—which appears as a warning to us: Frankie's going to fall big time, very soon.

Heard so forcefully over the opening titles, the familiar thematic bars appear in "Frankie Machine," only this time Shorty Rogers gives us a soulful, lengthy solo, fluttering over the band, while Manne taps an exotic rhythm, chasing Rogers until he finally gives up, finally letting the mad drummer show his stuff.

Elmer
Bernstein's
Cool Jazz
PART 1: THE '50s
by Mark Hasan



The repetition of Frankie's theme is important, particularly during the bold scene where Frankie shoots up and begins his path to sweaty euphoria. This time, however, Bernstein holds back on the brass, using the strings at a lower volume and creating a marvelous swirling effect. Once the poisoned pleasure hits Frankie's nervous system, the brass reappear, sadistically mocking him.

Frankie's heroin high is punctuated by a sustained note on a rough-sounding organ, creating a strange and surreal effect. Rumbling percussion suggests Frankie's inner torment, undulating constantly, until the main theme returns to close the cue as horns blare furiously.

The film's second and equally important theme is "Molly," composed for the woman who helps Frankie to the road of recovery. A delicate theme played by piano and flutes, it's another classic Bernstein composition, full of pity and affection, two qualities Frankie is unable to find for himself.

Some film composers are adept at writing only themes and songs, and require brilliant orchestrators to develop their material. Composers like Bernstein rise above these limited tunesmiths because they are blessed with a deeper understanding of musical construction. Having heard "Molly" in its most innocent form, one can hear how "Breakup" takes the tender theme and turns it on its end. Starting with a frenzied rhythm on piano, bass and drums, Molly's theme reappears in a more desperate assemblage: As the strings and woodwinds drag out the melody, the percussion seems to beat it away, making room for Frankie's theme as he falls off the wagon again.

Bernstein's skillful writing deconstructs Frankie's theme in "Desperation" as Frankie searches for another hit. As oboe, flutes and clarinet play sustained, warm notes, the strings move from highs to brooding lows, followed by a sarcastic sax. The basic rhythm quickly appears—desperate, driven, harsh—only to culminate in an explosion of drum riffs. Frankie's hunger is then mocked by a hideous honky-tonk piano, and the cue drifts away with the theme's bass line.

A final cue worth mentioning is "Audition." Though primarily a source cue, it reveals Bernstein's grasp of big-band arranging, and in later years he would revisit the genre in television and film, particularly in *The Silencers* (1966).

The Man With the Golden Arm would prove to be immensely beneficial for all connected with the score. Armed with a powerful calling card and a best-selling album, Bernstein's career was set. The Decca LP would be reissued several times over the next 30 years, eventually making it to CD in Japan in 1992, and has just been reissued as a Polygram import.

Both Shorty Rogers and Shelly Manne would continue their own busy careers, though in addition to session work on film scores, they would individually score television shows and the occasional feature.

While *Golden Arm* was making the hit parade, Decca approached Bernstein and proposed a non-film album—and an unofficial sequel—using big-name musicians performing similar, big-band instrumentals. Titled *Blues and Brass* (currently unavailable on CD), the 1956 album featured a collection of 12 original Bernstein tracks that act as an interesting stylistic bridge between *Golden Arm* and *Sweet Smell of Success*, made the following year.

Using a familiar introductory piano phrase, performed with manic energy, "Return of the Man" clearly recalls *Golden Arm*'s "Breakup: Flight" cue. "Blues at Five," on the other hand, evokes a cold, nighttime walk down a bleak, empty street. Similar to *Sweet Smell*'s angry style, a series of gradual brass build-ups is repeatedly ripped apart by a circular piano phrase, which maintains an even tempo and heightened level of tension.

A variety of mood pieces add emotional balance to the album, including "The Poor People of Brazil," a light, fluffy and easy-going piece of exotica. "Central Park—4 AM" is a classic Bernstein meditation, primarily consisting of solo trumpet backed by small orchestra. Smooth and breezy, Bernstein's brief sax and guitar passages wistfully allude to some of the more eccentric characters in the composer's evocation of Central Park.

With Shelly Manne active throughout the album, percussion reigns supreme in "Wild and Crazy," a furtive variation of "Return of the Man" that builds with maddening tension as the brass section and percussion slug it out before a calming resolution. In "Smooth," a young Andre Previn deftly performs a lively, albeit short solo, briefly dipping into classical patterns. The year 1956 would prove to be an important one for Previn and Manne too, as the two stellar musicians would collaborate on a series of classic albums derived from stage plays, including *My Fair Lady* and *West Side Story*, for Contemporary Records.

Sweet Sleaze

Bernstein's next Decca soundtrack was *Sweet Smell of Success*, scored in 1957. Produced by Burt Lancaster's partnership—Hecht, Hill and Lancaster—the film followed Sidney Falco (Tony Curtis), a sleazy press agent hired by New York's powerful columnist J.J. Hunsecker (Lancaster) to find dirt on his sister's fiancé to prevent their union.

Bold and brash describe Bernstein's powerful score, immediately evoking a sense of sleaze, devious back-stabbing and the omnipresent coldness of the city. Beginning with breezy drums and burlesque trumpet, "The Street"—the film's main title—is formalized as a brutal group of brass, piano and percussion hammer out the film's main theme. A brief respite comes from a more subtle group of trumpets, playing the main theme with restrained percussion, only to be forced back to the angry orchestra to conclude the title track.

"Hot Dogs and Juice" introduces the film's secondary theme, also known as "Goodbye Baby." Arranged throughout the score by Bernstein, the theme is credited to Chico Hamilton and Fred Katz, founding members of the Chico Hamilton Quintet, who also appear in the film. Drummer Hamilton and cellist Katz were revolutionary in the late '50s for combining classical composition with jazz, resulting in many avant-garde works; their writing was unique, and though still clearly jazz music, it lends itself well to the film medium.

Much of the score is based upon these two themes, and while effective in the film, their placement on the Decca soundtrack album does, sadly, become repetitive in spots, often allowing three variations of Bernstein's theme to follow in a row. That said, the variations are sublime, often appearing as juke box, big band, small combo and straight underscore.

The more dramatic, functional cues reflect Falco becoming caught up in Hunsecker's lying, cheating world, where deviousness is the means to achieving a byline. Indecision, inner torment and humiliation are often conveyed through Bernstein's strings: high registers express extreme passion and tenderness, while the lower strings allude to a darker force constantly pulling away at Falco's increasing guilt.

Much like the records for Johnny Mandel's *I Want to Live!* score, two albums were released by Decca. Both mono recordings are quite rare nowadays. The second album, featuring the jazz combos, is worth mentioning, because it acts as an extension of the film score. The record has sizable source cues, and the second side contains a 16-minute suite, *Concerto of Jazz Themes*, which summarizes the film in the recognizable, moody style of Chico Hamilton's quintet, with Fred Katz's cello adding extra drama.

Both Katz and Hamilton would write a few film scores on their

own: Katz's brief film period would include scores for Roger Corman's *Little Shop of Horrors*, *A Bucket of Blood* and *Ski Troupe Attack!*—exploitation fare blessed with remarkably well-crafted music. Hamilton would later score Roman Polanski's first English-language film, *Repulsion* (1965), and score a handful of later films, including *Mr. Ricco* (1975), starring Dean Martin.

Television offered many composers a chance at a little financial stability, though Bernstein seemed busy enough not to have to worry too much about dry periods. Amid the straight dramas, biblical epics and war films, Bernstein also found time to produce three more non-film jazz albums before the decade was up.

Themes and Variations

Considering the meteoric success of rock 'n' roll in the '50s, it's interesting to observe how a number of film composers produced light, film-theme collections during this time—essentially recordings aimed at the dinner party crowd. For RCA, Alex North released *North of Hollywood*, while Dimitri Tiomkin's *Movie Themes From Hollywood* appeared on Coral Records. Alfred Newman produced *Themes!* for Capitol, and Victor Young issued numerous orchestral albums for Decca.

After the success of *The Ten Commandments* albums, Elmer Bernstein produced two film theme collections for Dot Records in 1958: *Love Scenes* and *Backgrounds for Brando*.

Though Newman's *Themes!* album is incredibly schmaltzy, Bernstein's recordings have stood the test of time, with tasteful arrangements for a number of commercial favorites: *Gone With the Wind*, *Lili*, *Raintree County* and *Around the World in 80 Days*. Only *The View From Pompey's Head* is a Bernstein original.

Selections from films like *Sayonara*, though clearly composed by Franz Waxman, are distinctive Bernstein arrangements, with characteristic pauses, and piano solos reflecting the composer's sensibilities. Even purists would agree the various selections from different composers are treated with extra care, and that may be an indication of how the young Bernstein was in awe of his peers. These two LPs are important footnotes because, years later, the composer would revisit some of these veterans, re-recording some of their neglected works in the '70s in 13 of the 14 volumes that make up *Elmer Bernstein's Film Music Collection*.

Released in a fairly effective fake stereo format, selections from both Dot albums were later reissued on one LP in straight mono by Hamilton, a Dot subsidiary; *Backgrounds for Brando* was also reissued in England by Contour Records as *Theme Music From the Great Brando Films*. Sadly, both LPs remain unreleased on compact disc.

Unlike Henry Mancini, whose first feature score, *Touch of Evil*, led to work in television, Bernstein had already composed music for several high-profile dramas and epics before his television period. Once Mancini's jazz music from *Peter Gunn* topped the music charts in 1958, it seemed natural for television producers to approach Bernstein.

Of his time with the small screen, Bernstein's best work is found in *Staccato*, starring John Cassavetes as private detective and jazz pianist Johnny Staccato. Originally released by Capitol Records and reissued on vinyl by England's That's Entertainment Records in 1982, the *Staccato* album remains an outstanding work of stereo recording and engineering techniques that begs a digitally unadulterated CD release.

Like Mancini, Bernstein wrote the show's theme music, underscore, and source cues, using orchestra and small jazz combos. *Staccato* is also Bernstein's third great jazz score of the '50s. Though lighter in tone than *Sweet Smell* and *Golden Arm*, *Staccato* retains a potent edge. It's hard not to compare *Peter Gunn* with *Staccato*, since both series spawned successful albums. A major difference, however, was Mancini's decision to tone down his music.

Smooth and upbeat, *Peter Gunn* began a trend of easy-listening jazz—mood music to play during a dinner party (or first date). *Gunn*'s popular themes were also re-recorded many times in the following years, with only drummer Shelly Manne and trumpet player Joe Wilder offering harder interpretations on their own collections, for

Contemporary and Columbia Records, respectively. The best-known re-recordings of the *Staccato* theme are by Buddy Morrow (recorded for RCA's *Double Impact*, and recently reissued by RCA Spain) and Mundell Lowe (on RCA Camden's *More TV Action Jazz*, currently unavailable on CD).

Bernstein, however, would later take advantage of *Staccato*'s popularity in a subsequent compilation release, but for the original soundtrack album, he chose to record light jazz combos with vibes, electric guitar and lively percussion (such as "The Jazz at Waldo's"), and some straightforward underscore ("Deadly Game").

Perhaps Bernstein felt the inclusion of a few dramatic cues would separate his work from the countless television soundtracks that started to appear in record stores. Even Nelson Riddle, master of suave orchestrations, radically toned down his *Untouchables* material for the 1960 Capitol LP. Had Bernstein been more commercial-minded, marvelous, driven cues like "Greenwich Village Rumble" and "Pursuit" would have remained in the producer's closet. Besides, Capitol Records provided the composer with a better opportunity to be "nice and light" in his next unusual release.

Paris Swings (currently unavailable on CD), starring "Elmer Bernstein and the Swinging Bon Vivants," was a lofty concept album, featuring popular standards and a few film themes (providing they had some connection to things French).

"Now that was a dumb idea," recalls an amused Bernstein. "That was a really dumb idea, but boy, talk about hot people on an album." In addition to regular all-stars like Shelly Manne and bassist Red Mitchell, a young, "real hot pianist" named Andre Previn also performed on several tracks.

Why produce *Paris Swings*? Perhaps the idea stemmed from Michel Legrand's classic 1954 album, *I Love Paris*. Columbia Records had achieved much success with Legrand's own French, Spanish, and Brazilian-themed collections of esoteric standards, and Capitol may have toyed with their own series of dinner music exotica. While Legrand focused on drippy orchestral presentations, however, Bernstein's album was better grounded, via small jazz combos.

Bernstein arranged two-and-a-half- and three-minute versions of "Autumn Leaves," "Paris in Spring," "La Vie en Rose," and the irresistible "I Love Paris." The short album also contains two Bernstein originals: "Adieux d'Amour" and "Souvenir du Printemps." The latter, however, is a Spanish-flavored ditty that features some nice piano work, perky trumpets and marimba. The cue is also of note because it appears to be an early draft of "Teresina," a composition later used in *Walk on the Wild Side* (1962).

(continued on page 44)

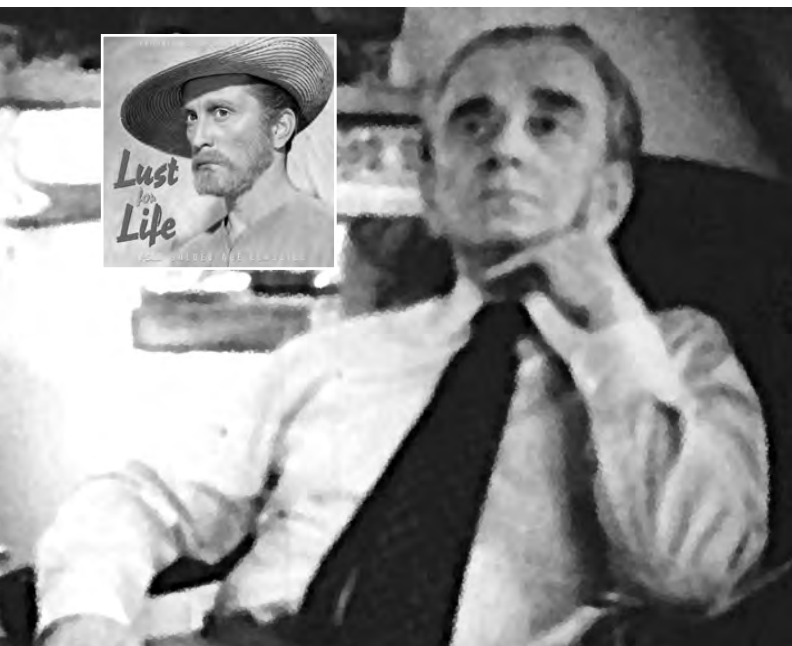


SWEET AND LOW: Curtis and Lancaster in *SUCCESS* (1957); Sinatra and Novak in *GOLDEN ARM* (1955).



HIS LUST FOR LIFE

*Reminiscences
by Miklós Rózsa*



**TRANSCRIBED AND EDITED
BY PAV PAVELEK**

*This article is compiled from tape recordings made
at the composer's summer retreat in
Santa Margherita Ligure, Italy, in the mid -'70s.*

Since my childhood, I was interested in the fine arts, especially in painting, and museum- and exhibition-going very soon became my favorite pastime. In my days in Budapest, where I went to school, and later in Leipzig, where I went to the conservatory, I went to museums every Sunday. However I hadn't seen much of so-called modern paintings.

I loved the 17th-century Dutch much more than the Renaissance Italians, and later this became a personal hobby of mine. One day I saw a reproduction of the famous *Sunflowers* by a certain Vincent van Gogh. It struck me as something entirely original, something entirely new and something exceedingly forceful. I was fascinated. Then later in Paris, and especially in America, I was exposed to other Van Goghs and I admired them tremendously. I wanted to know more about this man, started to read up, read all the books which were available about him, including *Lust for Life* by Irving Stone. However, as brilliant as the book is, this is a romanticized and dramatized view of his life. Some of it is invented; most of it is true. So then I rather went to biographies (they were numerous) and then, finally, the fascinating letters from Vincent to his brother, Theo.

So I got to know this man, and I was amazed to see the intensity—which was the cause probably why he later became insane—of this artist producing masterworks after masterworks, and not selling but one single painting in his whole lifetime. Even that went to a Dutch painting woman who was probably a friend of Theo (who was an art dealer) and bought it to please Theo, but that was all.

And I asked myself, "Would I go on composing music if I would never have had any recognition in my whole life, if I would never have published anything because no one would have taken it, if it never would have been performed? Would I have gone on writing music?"

Would any composer or any artist have done that if there were no hope that this is appreciated by the public? After all, we are writing for a public. Pictures are to be seen, to be admired, to shock (if you want to), to bring out emotions in people. And the same goes for books, sculptures and music. Would those people have done this?

Would Schubert have written nearly 500 songs if those songs had not been sung? Would Bach have written that many cantatas if nobody would have asked for them? So this question was always in my mind when I thought of Vincent van Gogh, who went on producing these works one after the other and probably never even thought about it, that this can be sold, this can be admired by other people, this could be exhibited. They weren't.

So when in 1955 (if I am remembering correctly) I was asked at MGM, where I was under contract, to write the music for *Lust for Life*, of course, I was overjoyed. I worked with both the director and the producer very closely before, and Norman Corwin, who wrote the screenplay, became a friend of mine. So it was more or less a "family gathering" when I came to write the music for this picture. I went to see Vincente Minnelli, who was surrounded by hundreds of paintings of Van Gogh (reproductions, of course) in his office. He is a very shy and nervous man, who told me, "There is nothing we can discuss about the music, as it was with *Madame Bovary* (which we did together)." And he is going off to Europe to shoot the picture and when he comes back, we can discuss the music. For the time being, his mind is on Vincent and he has no time to discuss music at all. This I understood perfectly, and I wished him good luck, and the company, including [producer John] Houseman, went to Europe.

They went to the places where Vincent van Gogh lived. I heard many

stories during production about the difficulties they had. For instance, his nephew, an engineer, was still alive. This was Theo's son, who probably had the greatest collection of Van Gogh paintings, and he did not want to have anything to do with the film company. So Houseman [who] is a very intelligent man and speaks wonderful French, went to see this engineer and asked him why is he so antagonistic with this picture. He said, because he hated the book so much. So that was that. They couldn't get any paintings to reproduce from this collection.

But they got everything from the Metropolitan, from the Louvre, from the National galleries in Washington, in London, and from private collections like Edward G. Robinson's, who had very lovely paintings by him. These were all reproduced and shown in the picture.

They went to Borinage where Vincent worked when he was a young man. It was a very impressive, lovely sequence—unfortunately very long—but the film (when I first saw it) was actually one hour longer than it is now. I think that it was a crime to cut out all these parts, because they were a part of the life of this great artist, very well done, excellently played by actor Kirk Douglas, who looked remarkably like Van Gogh.

The picture was probably three hours long—too long for commercial purposes, and they cut it down to two hours. It became a very good picture, commercially, but I believe that if the picture could be restored (not for the public, for they are not interested) but for art students (and there are thousands of them all over the world) and museums, it should be shown in its original form.

Then they went to France, of course the South, where he had his debacle with Gauguin and then to the insane asylum, which was not actually an insane asylum but a curative place, where he committed suicide. Everything was done with the utmost research and seriousness. For instance, he has a painting of this asylum and he has a big tree in front of it. Now this tree is not there anymore as this happened 50 years earlier. So they got a big tree and replanted it so that even that little detail did not escape their attention!

Well, the company came home. The picture was in cutting for a long time, and I was looking for Vincente Minnelli to discuss the music. However he was not in the studio anymore. He had gone to another studio to do another picture, which was the usual routine at that time. At the studios the director was an employee. They went from one picture to another, one studio to another, and when somebody would say he should be supervising the music, he would have been laughed at. The music was turned over to Rózsa and that was it. Well, anyway, I did not have the luck to talk to him as I did with *Madame Bovary*, where before writing the great waltz, we had lunch every day for nearly a month, discussing nothing else but this four or five minutes of music.

Then I went to Houseman. Now Houseman was full of information, a very talented man quite unlike Hollywood producers, very intelligent. As you know, he became an actor. For a while he was a professor at UCLA, and he's even advertising some kind of product on television [chuckles], which I am not saying is in his favor!

However, at that point he was a godsend because he knew the picture, he knew exactly what they wanted to express, and we had several lunches at the studio where we



GET THE POINTILLISM: Kirk Douglas among the hundreds of Van Gogh works reproduced for the film (above); Director Vincente Minnelli on location with his cast.



“Brotherly Love”



“The Artist”



“Gauguin”



“Sien”



“Madness”



Music notation by Brian Satterwhite; bmsatter@nuancemusic.com.

discussed what should be done. I remember I had asked him, “What exactly is the main theme of the picture?” He thought for a moment and then he said, “Yearning!” This is a very good word. It expresses quite a lot—“yearning.” And that was the life of Vincent van Gogh: yearning. He was yearning to express himself. He was yearning to find love, which he didn’t find. He was yearning to find a better life, which he didn’t find. He was yearning to improve his painting, which he did, and so on. In the beginning he was yearning to improve mankind, when he wanted to become a Protestant minister, and this one word struck me.

I wrote a theme for Van Gogh which has this as a basis—yearning. And then Houseman used to come to my office. I had a bungalow with two rooms at MGM studios. It doesn’t exist anymore. They have taken it all down. I played him themes when I had finished them.

What kind of music should one write about the life and works—because this is very important—the works, which we are going to see enlarged to an enormous screen, of Van Gogh? What kind of music did he know in his lifetime? Obviously, musical impressionism, which was born just around the time that he died, he did not know, no matter how close this is, in a way, to his own work. He must have known the music of the post-Wagnerian period, much of Liszt, of César Franck, of Saint-Saëns and the current French Opera composers, if he knew music at all. I don’t know. Nobody knows. But this was unimportant. The important thing is what would express musically, tonally, the pictorial style of Vincent van Gogh.

He was influenced by the impressionists, and impressionism starts in 1870 with an exhibition of a painting by Claude Monet, to which he gave the sobriquet *L’Impression*. It was a lovely landscape of a harbor with the sun going down, and it was an “impression” of it. Now this word was taken up by a critic who called everybody who painted this way an impressionist. So actually the word came pejoratively and not as something that was created by the artist himself. [The critic] did not think this would create a whole school, but it did.

Van Gogh later was impressed by the pointillist style of paintings of his friend Pissarro, who got it from Seurat and Cignac. But again, a great artist—even if he takes over a style or a form of expression—he molds it into his own. The pointillist painting of Van Gogh has very little to do with the pointillist painting of Seurat, who is actually the inventor of this method. Everything [Van Gogh] touched became Van Gogh-ish, became original.

So I was looking for a style, and I thought that the musical impression that (as I said) comes 25 years later, around the end of the century when he died, is close to his own style. But then I wanted to take it through my own “brush,” so to speak, and form a music which expresses, to my mind, the paintings and the man, Vincent van Gogh.

None of the works I have written could have been written by Debussy, I assure you, but it has a Debussy-ish influence. For example, *The Orchards* is one of the great paintings of Van Gogh. It is just like Debussy would have written it in music. So I tried to do something in that style which would express the painting of Van Gogh.

Houseman was quite a great help. He came to my bungalow, listened to the music and mostly approved of it. But sometimes he had a criticism, which if it was good, I gladly accepted.

The second very important man in the picture is Gauguin (played by Oscar winner Anthony Quinn). Now, he was an entirely different person. Van Gogh was a dreamer, a person who was going after the infinite, who wanted to express something that wasn't expressed until now. But Gauguin was a very strong man, a stockbroker who left his family, his wife and children, to become a painter. Now, these two men meet in Arles in southern France. We see Gauguin coming into a new place, and I thought we should give a musical atmosphere of new surroundings, the beautiful sunshine, new people, new music, new everything—and I wrote a theme that was not something like [Van Gogh's painting] *L'Arlesienne* but something that every Frenchman would recognize this sounds like. Houseman said, "That's very nice but you're illustrating the scenery and not Gauguin, and he is our main actor at this point."

Well, he was right, so I wrote a very strong theme, just the opposite of the highly romantic "yearning" Van Gogh, to play here and it worked very well. The audience understood that a very strong character (they didn't know who this man was at this point) was entering the scene.

When the picture was ready, the usual thing in Hollywood was to give a sneak preview outside Los Angeles, that the press shouldn't cover it, and put in a temporary music score. Well, this temporary music has ruined a lot of pictures because naturally this is not the music that actually should have been written for this picture. But there was a specialist at MGM studios that knew the repertoire of what they had and he just used it. There was a scene with violence; he used "violence." If there was a romantic love scene, he had that music, and so on. Well, another place I once described [this] happened was in *The Lost Weekend* with a horrible score put in for the preview, and what a success it became with a proper score afterwards.

Now at this time, it [the temporary score] was not that bad, but it still didn't belong there. The preview was not a great success. They usually gave out cards asking what the people, the audience, think about the picture. Was it outstanding? Good? Fair? How were the actors? Well, the remarks were so-so. It wasn't bad, but really no one cared much about a mad painter who cuts his ear off and finally shoots himself. It was a very un-Hollywood story.

This happened about 25 years ago and, of course, much has been



changed since. The picture was too early for its period. It should have been produced now when a lot of things could have been said which at that time could not have been said. For instance, the whole episode with the cutting off of his ear, at least what led him to this; it has been described in many books what actually happened, but it had to be, at that time, romanticized. And we just found a madman who is upset by the words of his friend, Gauguin, and goes and cuts his ear off. It didn't make much sense, because it didn't happen that way.

Anyway, the music was finally ready and the picture was cut, but they cut out (as I said) one hour, and the picture became not terribly exciting for those people who did not know the works of Vincent van Gogh (and these [who knew] were actually very few at that time). So the picture was not a tremendous success in the United States. It was much better received in Europe, especially in France. I was in Vienna at that time. It was playing in a special movie house in about its third or fourth month! So it was not a flop (as they say), but it was not a great success.

"Roulin"



"Yearning"



My music was appreciated by those who have heard it, and I made a record of it, which sold very well. People liked it, and I was rather satisfied with it. The main thing that I wanted to express was his works. There were many scenes where we could see these, and it was beautifully done. For instance, for *The Orchards* they went to an orchard in France—a real one—and then this blended over into an interpretation of Van Gogh in the same scene. And there were many other scenes with no dialogue, and music had to explain with the power of tonal expression what we have seen with our eyes. So these were great moments for me.

Then there was naturally the extremely dramatic scene with Van Gogh, with Gauguin, where Van Gogh wants to kill him, and he finally cuts off his own ear. But for a while, we think that he is going to cut the throat of Gauguin! This was a very strangely and interestingly directed scene, very sensitively done by Minnelli, and it gave me an opportunity to write very intense music.

I think the word "intense" is the key word to the whole score. This is also the key word of the work of Van Gogh. If you have seen his pictures, then you see that every work was done with the highest emotion that there is, that you can bring out with a paintbrush. Well, that had to be translated into music, and I think this is my most intense and emotional score. Anyway, I was rather happy with it. That it did not get an Academy Award, that goes without saying, and I think this speaks a little bit for its quality as well!

FSM

A TOUCH OF ELEGANCE

THE FILM MUSIC OF RICHARD RODNEY BENNETT

Richard Rodney Bennett is a rare breed among his British contemporaries. A classical composer for the concert hall with a prodigious output ranging from opera to jazz, Bennett's music derives from the rich, lyrical Romanticism of the English and French traditions of postwar Europe. In a career spanning over 50 years, he has called New York his home for the last 22. A lifelong cat lover, he reminded me of the late Bernard Lee, the first M of the James Bond films.

Bennett was born in Broadstairs, England, in 1936; his father was a lyricist, his mother a composer who studied with Gustav Holst. By the age of 14, he wanted to write like Ralph Vaughan Williams and Peter Warlock. Elisabeth Lutyens was a huge influence on his lyrical quality, but his young career took a turn when, as a student in 1955, he was introduced to the conductor John Hollingsworth, the most

influential music director in British cinema at the time. Hollingsworth was impressed by Bennett's well-received early work, and he hired the 19-year-old to write the score for *The World Assured*, a documentary produced by the British Insurance Institute. Bennett then scored the feature films *Interpol* (released by United Artists in America as *Pickup Alley*), *Face in the Night* and *The Safecracker*, all before his 21st birthday.

He went on to score films for MGM, Twentieth Century-Fox, Woodfall and Cadogan Films. He worked for Terence Fisher on a couple of Hammer Films and admired the late James Bernard's music. "When I started in the film world at 19, the budgets were relatively enormous,"

Bennett notes. "If you were doing a documentary film, you could still have a full string section. In the '60s, there was lots of money, so you could have big orchestras, lots of recording sessions. And then the budgets started to shrink. At that time, television was a poor relation; you could only have three or four players."

In 1957, he received a grant to study with Pierre Boulez in Paris. This allowed him to develop a disciplined approach to composing but the creative freedom to play piano in the popular jazz clubs, a passion that continues to

this day. "I like to take an attitude to the film I do and choose a specific orchestra, which makes it more interesting for me. I've often said to directors, my scores are not going to be about that geographical area of the film. In *Four Weddings and a Funeral*—which was a disaster musically because they changed the whole score—I just wanted to do music about the love affair between Hugh Grant and Andie MacDowell because there was so much other music in the film. They found out from test screenings before I did the music that they had a huge appeal to an audience under 30, so they filled the soundtrack with music that would appeal to audiences under 30, especially men. So at every possible moment, there were some pop thing going on, which had nothing to do with me, and I came out badly. But I got paid for it. I don't mind."

A much better working relationship with directors occurred earlier when he met John Schlesinger socially in London. "This was in the very early '60s, and he knew a friend of mine and asked me to do *Billy Liar*. I realized immediately that he was an extremely musical person who knows a lot about music, and his responses to music are quite intelligent. I don't know if he performs, but his background had a lot to do with music.

"When we did a picture called *Yanks*," Bennett remembers, "Vanessa Redgrave portrayed a lady who played the cello in a little country string orchestra, and that goes back to my childhood. John is older than me, but I come from that sort of background where people make music, and he did too, which was very near to his heart. He gave me *Billy Liar*, and that went well; *Far From the Madding Crowd* was in 1967; and a film that we did for television, which went nowhere, called *The Tale of Sweeney Todd* for Hallmark—[audiences] were horrified by the amount of blood and disgusting things that went on in that film. This film was from the original story and not from the Stephen Sondheim musical."

In 1971, producer Sam Spiegel asked Leonard Bernstein if he would be interested in scoring *Nicholas and Alexandra* since Bernstein scored *On the Waterfront* for him. Bernstein said that he wasn't interested because of his commitment conducting the New York Philharmonic. Bernstein recommended Richard Rodney Bennett because Bernstein conducted the premiere of Bennett's *Symphony No. 2*.



BY JAMES PHILLIPS

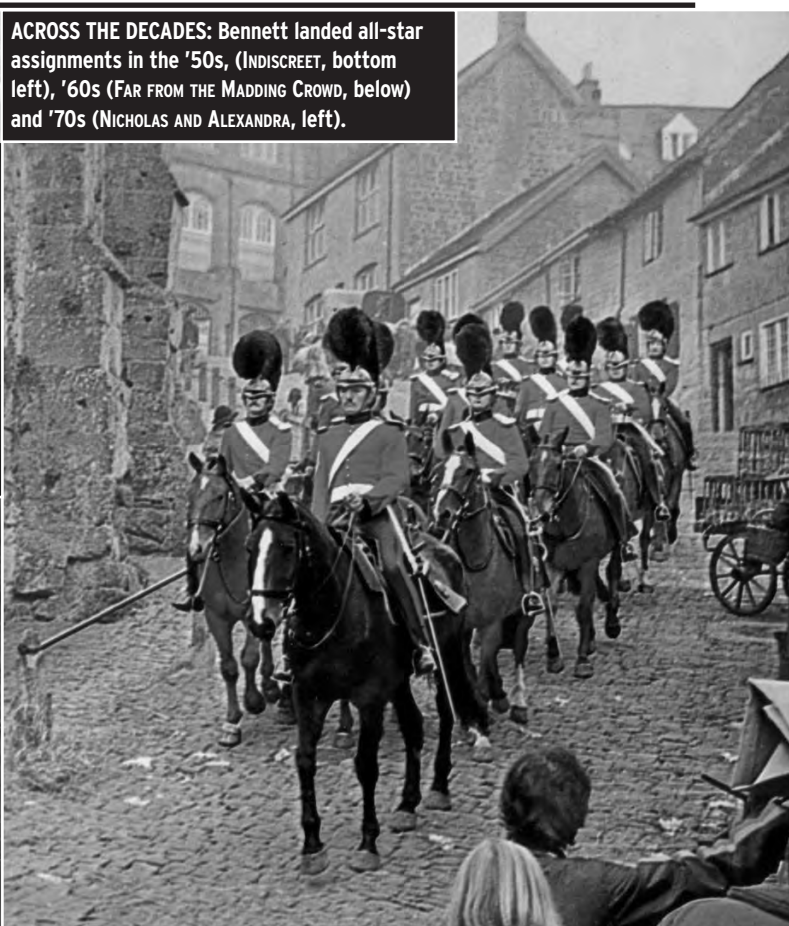
When it was confirmed that Bennett was going to do the score for *Nicholas and Alexandra*, Jerry Goldsmith was “a bit standoffish towards me because he was hoping to do the score,” Bennett remarks. He previously worked with Franklin J. Schaffner (*Planet of the Apes* and *Patton*), “but once we knew each other, everything was fine.” The film was one of the last major epics and recounts the last months of the Romanov dynasty of Russia. The score was influenced by Russian music of the late 19th century and by Russian folk songs scored for a large orchestra.

The 1970s was Bennett’s most productive decade in film, and although he received two Academy Award nominations for Best Original Score for *Far From the Madding Crowd* and *Nicholas and Alexandra*, he considers writing

because he was so talented. The main titles of *Billion Dollar Brain* (directed by Ken Russell) are of computer printouts about Harry Palmer (Michael Caine). So you saw all these machine-like happenings. I had recently seen a film that Michel Legrand did called *The Bay of Angels*, which is about gambling. He used a lot of piano keyboarding sounds, and I did steal that idea, so the title music has three grand pianos playing in front of an orchestra. I did not use any instruments that sounded sympathetic, like strings or flutes. I used a lot of percussion and brass, pianos, and this extraordinary French electronic instrument called an ondes martenot. It was a coloristic decision. *Billion Dollar Brain* was fun in that kind of way. You often get a cue for a film from (a) something in the film itself and



ACROSS THE DECADES: Bennett landed all-star assignments in the '50s, (*INDISCREET*, bottom left), '60s (*FAR FROM THE MADDING CROWD*, below) and '70s (*NICHOLAS AND ALEXANDRA*, left).



for the movies a form of “musical journalism,” not to be confused with his concert music—similar to the way novelist Graham Greene (*The Third Man*) would call his film work, spy and mystery stories “entertainments,” separating them from his more literary work.

HOORAY FOR HOLLYWOOD

“I was never really interested in the great Hollywood composers,” says Bennett. “They never influenced me, although I have enormous respect for that music. I admire Leonard Rosenman, Laurence Rosenthal and Jerry Goldsmith, and people who were working before I just came along. Michel Legrand influenced me in the 1960s, and used to be my idol in film music, but then he started to parody himself with these overblown scores. It’s a shame

(b) from somebody else’s score, [but] I didn’t know John Barry’s score for the first film [*The Ipcress File*].”

Murder on the Orient Express and *Equus* were so different in tone and structure that it was also a reflection of the relationship between Bennett and director Sidney Lumet. “My name had been given to Sidney Lumet by Stephen Sondheim, who I knew slightly then. Sidney wanted a score based on 1930s popular tunes: Cole Porter and so on. I went out to Elstree Studios to see the rushes, and I said, ‘Please don’t have that kind of score.’ It’s such a cliché. Also, popular music is not adaptable to the demands of a dramatic film in the same way as themes written for the cinema. I could have done a creepy version of ‘It’s So Lovely,’ but why bother? Why not write a good theme?”

“So Sidney Lumet, who is wonderful to work with—and

I have nothing but good to say about him—took my word for it and let me loose on the film, and I had the best time in the world. It was wonderful that the film was so obviously going to be a smash hit. We were all lit up about it.” When I mention Elmer Bernstein’s anecdote about Bernard Herrmann interpreting Agatha Christie’s story as being about a “train of death and terror,” Bennett comments that he heard about it, but adds, “There is nothing terrifying about Agatha Christie. It was about a bunch of Hollywood actors having a good time.” He describes his method of doing a waltz for the train as a way of doing a different type of train music, reflecting the fun and adventure with the turning wheels of the Orient Express.

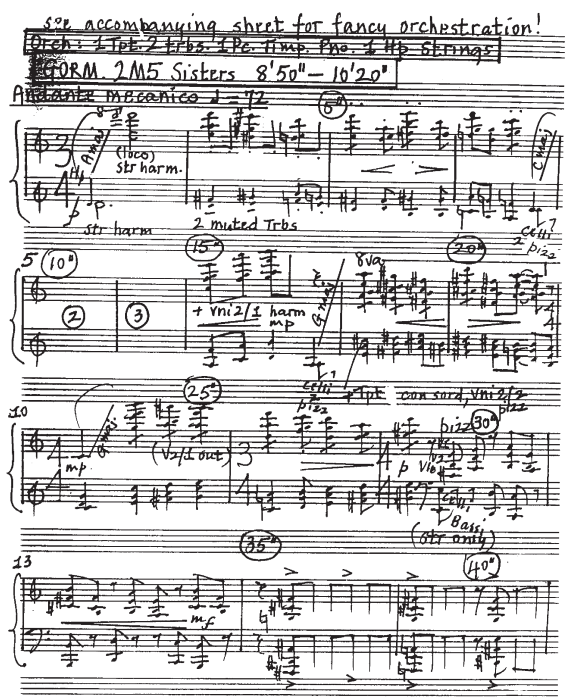
“*Equus*,” Bennett continues, “was so drastically different from the play in that it was set in real life—naturalistic settings. Now

the screen. So I did a very sober kind of score that was just for violas and cellos and double basses. It was scored for low strings only to avoid the faintest touch of melodrama. Sidney, Peter Shaffer and I were happy with it, but the hardest thing about doing film music, apart from how the hell do you write that amount of film music in that short of time, is very often understanding what the director is telling you. Sometimes you could get completely misled by a suggestion, which you try to follow through, and it doesn’t make any sense.

“I did a score for one of my favorite directors, Joseph Losey, called *The Go-Between* in 1971,” Bennett continues, “and I worked for him before on two other films: *Secret Ceremony* (1968) and *Figures in a Landscape* (1970). In the second film, I noticed that through whole passages of the film, you could hear rain



THE TRAP IS SET: Bennett won multiple awards for his score to *MURDER ON THE ORIENT EXPRESS* (above) and a BAFTA nomination for *EQUUS* (top left); his original sketches for *GORMENGHAST* are typically complete.



the play had a very interesting and frightening score by Marc Wilkinson, which was right for the stylized nature of the play production, but I didn’t want to do what Marc had done.

“Sometimes the hardest thing with a film score is telling the director what you’re planning to do, because often, the director doesn’t speak the language of music, and why should they? In this context, I was trying to do something very drastic; I didn’t want to go with a melodrama. I wanted the music to stand back and look compassionately at these frightening things on

falling or you could hear crickets chirping; that gave me the idea that the music could work in the same way, that it could make a continuous pattern through parts of the film. I wasn’t imitating rain or crickets chirping. That suggested my orchestration, and the color of the music, but for this film, he had some crazed idea that he wanted modern jazz; and this film was set in beautiful turn-of-the-century England, with Julie Christie looking lovely. Jazz? What does he mean? *The Go-Between* is about how a love affair between two adults corrupts and destroys a child, as they use him as a go-between.

“I thought I wanted to do a score about what Joe wanted, and I wanted to show the black side of this relationship at odds with what you saw on the screen. I did it completely wrong and they threw out the score. Joe very sweetly said that he knew he misled me and he would have loved to give me another chance, but I was teaching in America that year, and I had to go back. He got Michel

Legrand, who did another terribly wrong score.

"Bit by bit, film music became more commercial, and they wanted more and more themes and spin-offs from this and that, and budgets for orchestras became smaller and smaller. Television, for me anyway, became much more interesting, because it wasn't so commercial. And so, the budgets were starting to measure up to what was available in films. You could do scores that were really interesting. I did *Tender Is the Night* [based on the novel by F. Scott Fitzgerald] for the BBC, and a lot of television plays. I had a really good time because I felt that I did not have a commercial dragon looking over my shoulder with the filmmakers wanting me to come up with a hit tune. This, to me, became the death of film music. Two years ago, I did the BBC production of *Gormenghast* (based upon the Titus Groan novels by Mervyn Peake), and I had the BBC Orchestra. It was like doing a film in the good old days.

"I'm a member of the motion picture Academy, and every year I get about 60 films to watch at the day's end when I finish my work. I know it's not a fair way to judge film, but I notice that there's been music playing all the way through, and I haven't noticed anything about the music or film, nor who the composer was—so faceless," Bennett says. "I think directors and producers are very much conditioned by film music, where there is always a trickle of music going on. And this makes me very embittered, because we, those who were working in the '60s and '70s, spent so many years trying to find places to put music in, to find the perfect way of using music, the most effect, and so on. These [contemporary] movies are drenched with music, like riding up and down an elevator. It has nothing to do with the movie, but there's music going on. Television, particularly in England, in recent years has been very interesting, because I'm able to do things I feel are truly creative."

ALL THAT'S FILM...

"When I compose for a film I would watch the film a couple of times, sit at my desk and use metronome speeds, which is a very simple relationship," says Bennett. "So you set up a tempo, and you can work out where pieces of music would fit in a film. The timing, or synchronization, of film music is less technically frightening than most people think. I can teach a room of students how that works in five seconds. I don't like click tracks, which a lot of people do, because I find that sound mechanical. The conductors I often use play my music to click tracks, and I don't use a stopwatch. I was never a conductor. John Hollingsworth, who I mentioned before for giving me my first film job, conducted my score, and then I used Marcus Dods. When he died, I worked with Neil Richardson, and when he left the country, I used Angela Morley. I've never conducted. You must realize that the creative work in film music is not by the conductor—it's done in the control room and [by] the players.

"I like to have a friendly relationship with the sound engineer. We can then talk to one another in shorthand, and you don't have to ask his permission for suggesting things. I've had wonderful relationships with sound engineers. They've done so much for me. You could say to them that the sound should be more cozy or bleak, and they know what you are talking about.

"If a director asks me to make this scene sound cozy or bleak, I know what he means. But if he says I want this to sound like Prokofiev, as Ken Russell once said to me on *Billion Dollar Brain*, I want to say, 'What the fuck do you mean by that?' It doesn't mean anything to me. Which

Prokofiev? I like directors who talk to you simply. Or like John Schlesinger; he can refer you directly to a [specific passage in a specific] piece of music.

"When I was a child, my mother used to play for me the piano pieces by Debussy and Ravel, and I thought they were ravishing, and that was a huge influence on me. So Debussy is the most important composer in the world for me. [My mother] studied in London and knew most of the famous composers at the time, and I grew up with a great love of English music between the wars. I knew William Walton and Benjamin Britten and feel very tied to English music. I feel it more and more as I grow older."

When discussing the amount of music a composer should put in a film, Bennett feels that he is the opposite of most composers, "by putting in as little music as possible. It's not that I am lazy, but I try to be very specific and will not produce an endless trickle of music. On the

MOTION PICTURE SCORES

Swann (1996)
Four Weddings and a Funeral (1994)
Return of the Soldier (1982)
Yanks (1979)
The Brinks Job (1978)
Equus (1977; BAFTA nomination)
Permission to Kill (1975)
Murder on the Orient Express
(1974; Oscar nominee; Ivor Novello, FSTA
and BAFTA Award winner)
Lady Caroline Lamb (1972)
Nicholas and Alexandra (1971)
Voices (1971)
The Buttercup Chain (1971)
Figures in a Landscape (1970)
Secret Ceremony (1968)
Billion Dollar Brain (1967)
Far From the Madding Crowd
(1967; Oscar nominee)
The Devil's Own (1966)
One Way Pendulum (1965)
The Nanny (1965)
Billy Liar (1963)
Heaven's Above! (1963)
Only Two Can Play (1962)
Satan Never Sleeps (1962)
The Wrong Arm of the Law (1962)

Blind Date (1959)
The Angry Hills (1959)
The Devil's Disciple (1959)
The Man Who Could Cheat Death (1959)
Face in the Night (1958)
Indiscreet (1958)
The Man Inside (1958)
The Safecracker (1958)
Interpol (1957)

TELEVISION SCORES

Gormenghast (BBC)
Sweeney Todd (Hallmark)
The Enchanted April (BBC/Miramax)
The Man Who Lived at the Ritz (Harmon/Gold)
The Hiding Place: The Story of Anne Frank (CBS)
Strange Interlude (HTV)
Poor Little Rich Girl (ITC/NBC)
Talking Pictures (BBC)
The Charmer (LWT)
Murder With Mirrors (Warner Bros.)
Tender Is the Night (BBC/20th Century-
Fox/Showtime; BAFTA/Emmy nomination)
Knockback (BBC)
The Ebony Tower (Granada; BAFTA nomination)
The L.P. Hartley Trilogy (BBC)
The Christians (Granada)
Sherlock Holmes in New York (Fox/NBC)

album of *Equus*, we had to fill it up with Richard Burton's speeches, because there wasn't enough music. The album of *Lady Caroline Lamb* contained on the second side of the record a restringing of the sequences you heard on the first, called an *Elegy for Lady Caroline Lamb*. So I have never done, if I could help it, enormous music scores. On the album of *Orient Express*, I doubt if there were much more that you didn't hear."

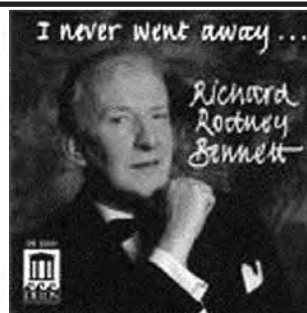
Bennett composed the score for *Nicholas and Alexandra* in three weeks with a large orchestra and male chorus. "I've always done my own orchestrations until *Gormenghast* came along, which was 96 minutes of music for the four-hour series. I got a friend of mine to make the orchestrations for me based on very detailed notes. It was a lovely procedure and worked very well. I've always enjoyed doing the orchestrations so much, and never liked someone else doing it. It's like me doing the line drawing and somebody else coming in and coloring it in. I want to put the paint on, but sometimes there just isn't time." Bennett points to *Yanks* as an example: "At the beginning there's a sequence where the American army arrives in this small town in Yorkshire, and I've written a march. We got a professional orchestrator to score it as a march. John Schlesinger said that's all wrong, and we were racking our brains how

this march should sound. I carried this tune around in my head, and bingo, we had it at the spur of the moment. It wasn't real orchestration at all.

"John Schlesinger is fantastically demanding. The mad thing is that he is always right. You can kick and scream and ask him, 'Do we have to do it?' And when you do it, it's just fine." When asked if Schlesinger provided him with a temp track, Bennett responds, "On *Far From the Madding Crowd* he played Holst and Vaughan Williams, but that wasn't interesting because I know that kind of music. On *Sweeney Todd*, he did something so elegant, considering that the film was about multiple murders and cannibalism—he played a harpsichord concerto, and I thought it was a wonderful choice. I wanted to turn the music that I composed

from those films I was doing when I was 19.

"There are lots of films I've done [that] for various reasons haven't come out on CD. I've done lots of films that had a kind of dubious reception, like *Far From the Madding Crowd*, which I think is a marvelous film, and it got a rather snuffy reception; but the film's gone on, and the music's gone on, which came out about four times on CD, so I can't complain. I think *Nicholas and Alexandra* got a rather snobbish reception at the time. [I've] always thought that recordings of my film music has been like a kind of gambling. Sometimes they stay on the market for two weeks and then disappear. *Murder on the Orient Express* has come out so many times, it's like playing games. I don't take it seriously."



into a concert suite, and so I approached the people who did that film, and we kept getting no answer until I found out that they thought that we were trying to get the rights to Stephen Sondheim's musical, as if Sondheim had invented *Sweeney Todd*. We never did get the rights to using that score. It's a great shame."

Bennett corroborates the stories of composers trying to get copies of their work for concert productions, and being told that copies no longer exist because they were either thrown out, or burned. "Absolutely," he says. "I don't have any of my early scores; they were destroyed. *Far From the Madding Crowd* is more or less destroyed by the EMI library, until we found out that at Paramount, for reasons I cannot explain at all, was a microsize copy of the score. They used to destroy everything as soon as it came in the door. It's disgusting. Of course, all the instrumental material. One of my dearest friends in England, John Wilson, a conductor and orchestrator, is working on reconstituting the great scores of Conrad Salinger, who wrote musicals. But most of Salinger's scores are now landfill under a golf course in Beverly Hills, and that is the truth.

"In the old days, photocopying was not nearly as common as it is now. You would have to saddle up to the recording engineer and maybe slip him ten pounds if he could make me a copy of my score. Casual recording and copying was not a thing in those days. It was so much work and you didn't bother, and you waited for the next film to come in.

"I remember particularly, films that were important to me musically: *East of Eden*, *On the Waterfront*, and *A Streetcar Named Desire*, which was around the same time. Remember, that in Europe, there was a long tradition of using real composers, and almost all worthwhile composers between the wars had all done film scores, so that was a good way to start. I was paid 100 pounds for my first film, which was manna from heaven, and I never stopped. Films have been my financial life ever since I was 19 years old. Nowadays, I don't have to do it, and I don't. But I get royalties

...AND ALL THAT JAZZ

Bennett's interest in jazz has been crucial to his musical development. "I've always had another side of myself," he says, "which is being a pianist in jazz and cabaret. The first famous singer I worked with was Cleo Laine. We did a lot of work together in England. Prior to that, I was a pianist playing contemporary classical music, but I'm less interested in that, because there are so many people who can do it well. In jazz and cabaret, every night is different. The concert at the Guggenheim Museum featured my classical and film music, and my performances in jazz. I worked with an excellent cabaret singer, Mary Cleere Haran. We've done 11 weeks at the Cafe Carlyle, which is a major engagement. We did two concerts, and each night was completely different, because the audience was different; not worse or better, but different. In that kind of music, you respond very much to the audience, and you don't in classical music. [With classical music] you hope for an audience which doesn't fidget and cough all the way through in reasonably large numbers, and hope that they clap in the end.

"But doing cabaret, somehow you can do a simple ballad very quietly, and the audience is beside themselves, or they might not react at all. We are dealing with Cole Porter, Duke Ellington, Harold Arlen and George Gershwin. This is an inexhaustible treasure trove. I am not a songwriter; it's a different talent. I love writing lyrics because I know what a good lyric ought to be, and I like the ingenuity of lyrics, but I don't regard myself as a songwriter. I've written a few songs which a few people have sung, but it's not my strong point.

Bennett was named a Commander of the Order of the British Empire by Queen Elizabeth in 1977; since then, he has focused more on his classical compositions and playing in small venues with cabaret singers. Mr. Bennett is a musically accessible composer who still takes the occasional film assignment, if his agent recommends it and he finds it interesting.

FSM



Joy in the Morning by Bernard Herrmann



Still photographs courtesy of Turner Entertainment Co. An AOL Time Warner Company

Joy in the Morning is one of the more obscure films in Bernard Herrmann's career. It is Herrmann's last successfully completed studio-era project—following *Marnie* (1964) and preceding his rejected score for *Torn Curtain* (1966)—and took place during a trying time in the composer's personal life: the divorce from his second wife. The film is a period love story starring Richard Chamberlain and Yvette Mimieux, aesthetically a last gasp of traditional Golden Age filmmaking amidst more sexually permissive subject matter.

Despite the troubles with his own marriage, Herrmann keyed onto into the trials and tribulations of young newlyweds with characteristic passion, utilizing the strings-and-horns ensemble he brought to films such as *Blue Denim* (FSMCD Vol. 4, No. 15), *Tender Is the Night* and *Marnie*. As happened with *Tender Is the Night* (made by the same producer), Herrmann was given a title song to interpolate, "Joy in the Morning" by Paul Francis Webster and Sammy Fain, performed by Richard Chamberlain for the main and end titles; but unlike *Tender Is the Night*, the song is more akin to Herrmann's own sensibility, and he worked it into his underscore to a greater extent, making its motives his own.

For all the fantasy, suspense and horror which has made Herrmann famous—and despite the fury of his own personality—he was a romantic at heart. *Joy in the Morning* is a melodic, haunting effort surging with the passion of young love and despairing at its heartbreak. A 7:22 suite of the original soundtrack was previously released on Rhino's 2CD set, *The Lion's Roar: Classic MGM Film Scores, 1935–1965*; FSM's CD features the complete soundtrack in stereo from the original three-track recording. Liner notes are by Christopher Husted, manager of the Herrmann estate.

1. The Hallway	2:16
2. The Stairway	0:58
3. Main Title	1:38
4. Waiting Room/Portico	2:11
5. The Cottage	1:12
6. The House	1:30
7. The Bedroom	1:28
8. The Shower	1:04
9. The Rocking Chair	3:12
10. The Painting/ The Laundry Truck	1:16
11. Bittersweet/Exit	3:01
12. The New Look	1:56
13. Assets/Anger	2:23
14. The Book	0:35
15. Compassion	0:58
16. The Search for Love	1:26
17. Ruth	0:58
18. The Card	1:40
19. Day by Day	1:37
20. The Xmas Gift	1:49
21. The Cradle	1:32
22. Absence	1:01
23. The Shadow	1:01
24. The Letter	1:04
25. Farewell	0:56
26. Despair	1:22
27. Reunion	1:10
28. Delivery	1:45
29. Coronation March/ End Title	2:38

Total Time: 46:33

Album produced by Lukas Kendall



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by John Williams and Michel Legrand
inside back cover.

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SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

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

American Journey ★★★

JOHN WILLIAMS

Sony Classical SK 89364

15 tracks • 60:45

John Williams' preeminence as a fundamentally American composer invites comparison with Aaron Copland and John Philip Sousa, so it's not surprising that his latest CD is titled *American Journey*. It's an apt description: if you were expecting an official Olympics CD to be multicultural in character, you're mistaken. What you get here is an hour of unabashed American patriotism. True, in one sense the music of John Williams (Western in character as it usually is) transcends national boundaries. But the wake of Sept. 11 has brought out a strong U.S.A. consciousness in world affairs, which the choices on this compilation reflect.

To start with, Williams' score for the Spielberg montage-film *The Unfinished Journey* has been retitled *American Journey* for this release—perhaps permanently. A six-movement essay, the piece is presented here on CD for the first time. It is unmasked by narration, and while this will doubtless be a source of joy for purists, the music suffers somewhat when divorced from the starkly powerful images and dialogue which it was crafted to support. Williams largely eschews the grand thematic approach for which he is famous, preferring a more subdued blend of distinctly Copland-esque textures and patterns to shape a sonic landscape of Americana.

Other obvious selections include the impassioned "Song for World Peace," the brassy "Hymn to New England" (neither of which includes vocals), and the postmodern Leonard Bernstein tribute "For New York" (alternate title: "For Lenny!"). (Obvious omission: "America: The Dream Goes On.") We also get "Jubilee 350" and "Celebrate Discovery": two obscure short works of sprightly orchestral activity that will thrill completists but are rela-

tively unremarkable on their own merits. Slightly more impressive is "Sound the Bells," an ebullient "American greeting" commissioned by the Japanese Royal Family in 1993.

The inclusion of "The Mission Theme" for sponsor NBC News is perfunctory (though a new recording), and "Summon the Heroes" has been lifted from Williams' 1996 Olympic CD as a bonus track. The album's pièce de résistance is its opening (and the title of the CD's international release): "Call of the Champions." Zealously performed and featuring the Mormon Tabernacle Choir, this "official theme of the 2002 Olympic Winter Games" features glorious choral writing—wordless, for the most part, out of respect to the multilingual nature of the Games. The exception is the Latin motto of Baron de Coubertin: "Citius, Altius, Fortius" [Swifter, higher, stronger]. Williams even thoughtfully threw in his own grace note: "Clarius," which evokes intelligence and clarity of mind. This new composition is jubilant, with just a hint of melancholy—more adventurous and buoyant than his previous Olympic themes (and more appropriate for winter). Williams the orchestrator is in top form here, giving us some of his most exciting part-writing since *Hook*.

Most of the material on this disc is previously unreleased. Some of it borders on mediocre and will only appeal to die-hard Williams fans. But the sheer volume of music is difficult to ignore, and the rewards make it a virtual must-buy for soundtrack collectors and classical music buffs alike. And as a memento of the American spirit, even the average listener will find *American Journey* a worthwhile experience.

—John Takis

Iris ★★★

JAMES HORNER

Sony Classical 89806 • 8 tracks • 49:52

Dame Iris Murdoch was, by the standards of many, one of the 20th century's brightest

intellectual lights. A fellow at Oxford, a philosopher, a novelist and, according to legend, one of Jean-Paul Sartre's ex-girlfriends, Murdoch applied her powerful brain to subjects ranging from God to human rights, and demonstrated before a worldwide audience that women in the workplace could and should share equal footing with their male colleagues. When she was in her 70s, however, doctors diagnosed Murdoch with Alzheimer's disease, and within a short time her mental health had deteriorated so greatly that she could no longer remember how to dress herself. Recognizing the human interest present in this ironic and tragic scenario, director Richard Eyre—with a low budget—recently turned Murdoch's story into a movie. And James Horner, a composer best known for working on sagas and blockbusters, was hired to write the score.

Pensive and stirring, the score for *Iris* is made up of eight short sections that function separately and collectively, marking the stages of Murdoch's life from youth, through adulthood and then toward death. "Part 1," for instance, moves as quickly and nimbly as Iris' brain and body must have moved in her early days at Oxford. But after this burst of energy, the music becomes more complex, and the sound generated by Horner's orchestra grows increasingly somber and meditative, a reflection, perhaps, of the changes Murdoch underwent in her own life, as she began to experience and understand heavy subjects—like philosophy, art and love—with greater sophistication. In these early sections as well, Joshua Bell's violin is almost always present, providing sweeping passages that enrich the other musical parts. Occasionally, Bell separates his violin from the orchestra in order to play a short, stripped-down melody, which augments the score's emotional impact. Moreover, Bell's melody,

like embroidery, not only makes the music prettier, it also stitches the various parts together, imbuing the score with a structural cohesion Horner's material often seems to lack.

Toward the end of the soundtrack, however, the composer approaches destruction of this cohesion. As "Part 6" starts, for example, a caterwaul of electronic strings and bells pierces the suite like a knife, evoking the agony Iris and her husband John must have suffered as the disease tore into their lives. This bit of chaos ends quickly, though, and the remainder of the score then assumes a quieter, almost passive tone. Just as Murdoch's energy left her, it also leaves the music. This is not to say that the rest of the material is flat. Rather, it becomes increasingly elegiac and commemorative, a peaceful recognition of what's been lost. Similarly, the score's last section, "Part 8," also disrupts the tranquil pattern established by the preceding sections. Constructed around an English folk song, the soaring tones created by the musicians don't blend perfectly with Kate Winslet's thin, straining voice. This disparity may have an important symbolic function, however. That is, perhaps the nasally pitch of the singer and the arching gestures of Bell's violin are supposed to clash, just as the lives Murdoch had before and after the onset of Alzheimer's clashed. And if that's the case, the track is a superior, if not aurally disturbing, finale.

A score as fine as *Iris* proves that Horner can develop and manipulate music in a manner that triggers real emotions in his listeners. But, unlike *Braveheart* or *A Beautiful Mind* (another mental illness project), *Iris* shows that Horner doesn't always need a full orchestra or melodramatic rhythms to achieve this effect. A composer with a range like this, despite the various foibles that have marked his prolific career, is hardly an unimaginative hack. Rather, like Iris Murdoch, he's a

light, and an extremely bright one at that. —**Stephen Armstrong**

I Am Sam ★★½

JOHN POWELL

Varèse Sarabande 302 066 317 2

19 tracks - 41:00

One is tempted to assume that Sean Penn took the title role of *I Am Sam* to recoup the losses from his 2000 film *The Pledge*, which opened in the barren January wasteland and made no money, despite the fact that it was one of the best films of the year. It's tempting, because everything that *The Pledge* was—skillful, unhurried, complex and disturbing—is everything that *I Am Sam* is not—maudlin, stunningly obvious and pretentiously overheated.

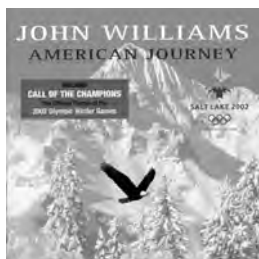
John Powell's score doesn't try to yank at heartstrings every few seconds, but it doesn't do much else either. On the whole, it sounds like music you might hear wafting through the air at your local Starbucks, so if that's your cuppa joe, tune in. "Starbucks and Hospital," the disc's five-minute opening track, pretty much sums up the rest of the album: George Doering and Heitor Pereira plink away at jaunty guitar and uke patterns as a smorgasbord of sound effects churn away underneath. There are nice moments, though. "Reading Together" slows the score's over-caffeinated pace a little and allows for a brief bit of breathing room. The album also takes a smooth tonal shift with "Sam Visits Lucy," where a lovely cello solo adds genuine emotion.

Alas, the music, which by this point has already been vaguely like a Thomas Newman minimalist soundscape, eventually grows slower and more self-important, with the solemn solo piano of "Annie's Father" signaling *Bad Times Ahead*. Hints of optimism color "Torn Away" and "Lucy, Calm Down," and, to Powell's credit, he doesn't go for the bombast—but given the film at hand, he might have been better off if he had. The album closes with "On the Stairs," which is too self-consciously "nice" (as in, "what *nice* music..."), but

otherwise gives the album the semblance of completion.

Powell's score is, in essence, a collection of skillfully put-together samples laid beneath abstract guitar stylings. It puts you in the mind of Michael Kamen's score to *Jack* in that it's essentially built out of sounds that might be familiar to a seven-year-old, and in that respect, it's a good fit for the film. It's focused and not overly emphatic, but as an album, it's best reserved for Media Ventures completists and Starbucks enthusiasts.

—**Jason Comerford**



Gosford Park ★★★★★

PATRICK DOYLE

Decca 470 387-2 • 24 tracks - 51:09

The story of *Gosford Park* is a kind of Agatha Christie whodunit viewed from the perspective of both servants and masters. Patrick Doyle's music had to be careful not to give too much away, while fitting neatly with the Ivor Novello songs used prominently in the film. It's actually the faithful and intimate re-workings of six Novello songs and Doyle's own Novello-inspired tunes that demonstrate the real skill on this album.

"Only for a While," co-written with Robert Altman, tells a sad love story of death, lust and intrigue. A small string section winds around Abigail Doyle's pleading vocals and sad accordion refrains. It's an accomplished work that sits happily alongside the original Novello songs. "And Her Mother Came Too" and "What a Duke Should Be" are highlights, both sung with grace and that charming, essentially overdone, polite Englishness by actor and singer Jeremy Northam. The centerpiece of Doyle's work is the shimmering slow waltz love song "The Way It's Meant to Be." Softly brushed snares and swinging bass lines fuse with playful piano to keep the tempo bristling around a

classic English aristocratic melody.

The instrumental film cues included on the album retain the intimate English sound created for the songs. Perhaps it's the piano writing, played with bold brush strokes by Christopher Northam, that really sticks in the mind—those green and pleasant English mansions are never far away. When small woodwind and string sections blend around occasional acoustic guitars and accordion, that's about as close as the music ever needs to go to reach an element of suspense or surprise.

Throughout the film, the music serves more as an elegant and graceful backdrop. Patrick Doyle has written fine, ever so "theatrical" music, full of intimate intrigue, wit and craft.

—**Simon Duff**

The Royal Tenenbaums ★★★★★

MARK MOTHERSBAUGH

Hollywood 2061-62347-2 • 20 tracks - 58:51

When I think of director Wes Anderson, I always link him with another directing Anderson: Paul Thomas. Both have made three movies: a small well-respected first (Wes: *Bottle Rocket*, PT: *Hard Eight*), an impressive follow-up (Wes: *Rushmore*, PT: *Boogie Nights*), and a Hollywood-backed third movie that didn't compromise their sensibilities. PT had *Magnolia*, and Wes has *The Royal Tenenbaums*, a fairy tale of a talented family gone bad in a mythical version of New York City. Even though the cast is all A-list, Wes' vision is still there; he's a talented outsider who wants to show us the world as seen through his eyes. Along for the ride is his composer collaborator, Mark Mothersbaugh, a member of the ultimate outsiders band, Devo.

In the liner notes, music supervisor Randy Poster is quoted as describing Mothersbaugh's music as "charmed, magical and sort of

innocent." And so it is. Although the score is represented by only 20 minutes of Mothersbaugh's music, the selections give a decent representation of his work. Just listen to the joy and fun of the seven-minute opus, "Lindbergh Palace Hotel Suite," which is an inspired goulash of cello, guitars, finger-snaps, Christmas bells and harp. "Mothersbaugh's Canon" is a sly take on the Pachelbel cliché, while "Sparkplug Minuet" may be the best fractured fairy tale music ever composed.

It wouldn't surprise me if

Mothersbaugh's role model turns out to be Danny Elfman. Although Mothersbaugh's touch is lighter and simpler than his alt-band counterpart, they both have a child's glee in producing music for a non-mainstream sensibility. Even though Mothersbaugh is beginning to score more Hollywood fare like *The Adventures of Rocky and Bullwinkle* and the *Rugrats* movies, it's his work with Anderson that has showcased his talent. While I was impressed with his work on *Rushmore*, this is Mothersbaugh's true breakout score and one of the year's best.

The rest of the album is filled with rock songs that seem intrusive at first, but do have a certain flow. Anderson chose fun, obscure songs, so if you're going to get a CD full of songs, they might as well be songs from the Ramones (as heard in the trailer), Elliott Smith and Vince Guaraldi.

—**Cary Wong**

Metropolis ★★★★★

TOSHIYUKI HONDA

Domo 73003 • 20 tracks - 59:06

I've always felt that there's something indefinably satisfying about Dixieland jazz. It makes this a difficult review to write. How best to capture in words such infectious appeal? A trumpet, a

clarinet, maybe a bass clarinet, a banjo, a piano, a tuba or trombone, a drum set. That's your average Dixieland ensemble. Back it with real musicians, performers with soul, who don't need to *explain* Dixie, they just play it ... it's a beautiful feeling. If you've never experienced it, I'm not sure I can explain it to you. Not in any objective sense. Which means I have no choice but to make this review unashamedly personal. I love Dixieland. I always have. I love to play it. I love to experience it. That's part of the reason I tracked down the Japanese release of *Metropolis* in Spring of 2001. It's undoubtedly part of the reason the score has spent more time in my CD player than any since. *Part of the reason.*

Before I go any further, I should give you a little background on the

And then he gives us more. Standing sometimes in contrast, sometimes in concert with the score's jazzier side is a full symphony orchestra. The sound is comparable to early-nineties Elfman — a deft blend of grandiose action and textured emotional passages.

These disparate musical modes reflect the diversity of ideas and clash of styles within the film. Given that, it's remarkable that Honda's score is so well-integrated and cohesive. This is largely due to careful thematic development. We have an insidious motif for the assassin Rock; a jaunty Dixie passage for the lower city; a pulsating minor-key motif for the massive and imposing Ziggurat. Most importantly, we have a phenomenal main theme: an extended melody which transcends stylistic boundaries. Honda gives this theme quite a workout, and you'll

The performance by the Metropolitan Queens Orchestra is terrific. But the real stars are the Metropolitan Rhythm Kings, the Dixieland ensemble that not only includes Honda himself — a virtuoso sax player — but the film's director, Rintaro, on bass clarinet! You can tell they're enjoying themselves: Daring and almost questionably counterintuitive in the film, the score works even better on CD. Following the success of a limited North American theatrical run, we can be grateful that a domestic soundtrack has been released (with slightly less extravagant notes and packaging than the Japanese release) on Domo Records. Don't miss it. *Metropolis* is innovative, compulsively fascinating, and a vastly enjoyable listen. You won't forget this music. It gets my highest recommendation.

One note of caution: as with any anime soundtrack, beware of bootlegs! If you aren't buying on the KICA or Domo labels, you're buying an inferior product.—**J.T.**

The Shipping News ★★★★★

CHRISTOPHER YOUNG

Miramax 56053 • 16 tracks - 46:12

The *Shipping News*, the latest Lasse Hallström Miramax

film, is taken from the best-selling novel by Annie Proulx and features the normal "Miramax troupe" of actors...plus Kevin Spacey. The film opened in limited release in December so it would be in the running for this year's awards, and it snagged two Golden Globe nominations—one for Christopher Young's score. Unfortunately for Miramax, they couldn't spin the film some Academy Award nominations.

"The Shipping News," the main theme of the score, is an excellent Celtic-laced track reminiscent of some of Shaun Davey's work on *Waking Ned Devine* crossed with the orchestral drive of Carter Burwell's *Rob Roy*. This is a fine piece of music, with an excellent second strain that appears about halfway into the track. Young employs the normal share of uilleann pipes and accordions here and later in the score. It is an effective ploy that helps suggest the story's Newfoundland fishing locale. It is not the only musical solution to the drama since the

music becomes more introspective and somewhat "romantic" as the CD progresses.

Even the briefly dramatic "Weather Rhymes" manages to hold interest. Throughout this fine score you will find yourself transported through moments of reflection and moments of dancing. This is not a stylized pop-ish score à la Horner's *Titanic* or even Zimmer's *An Everlasting Piece*. Instead, Young manages to provide deeply felt music that is interesting harmonically and melodically and integrates all the elements of the story. If you need an extra Irish kick now and then there is plenty of that to go around. In fact, "Dutsy Jig" comes as a bit of a shock after the strangely moving "Deep Water Down."

Though Young has plenty of his own individual touches to go around, *The Shipping News* is a kindred spirit to some of Burwell's music (*Fargo* immediately comes to mind). This is proved most tellingly in "One Kite Better." "Seal Flipper Pie" falls into the kind of music Young has been typecast into providing for other dramas, but again it seems to go further here than in his other work.

—**Steven A. Kennedy**

Charlotte Gray ★★★★★

STEPHEN WARBECK

Sony Classical - SK89829 • 15 tracks - 49:25

After seeing Cate Blanchett in four other 2001 films (including *Bandits* and *The Fellowship of the Rings*), I looked forward to her only lead role of the year in *Charlotte Gray*, a World War II drama based on the book by Sebastian Faulks. Alas, *Charlotte Gray* is more of a Danielle Steel novel than the historical drama I expected from director Gillian Armstrong (*Little Women*, *Oscar and Lucinda*). Undermined by a melodramatic script, Blanchett is still able to do a fine job creating a believable portrayal of Charlotte Gray, a Scottish woman who enlists as a courier to Nazi-occupied France during World War II in order to find her lost lover, only to instead find a new one in resistance fighter Billy Crudup.

Director Armstrong had used Thomas Newman in her last couple of outings, and while Newman



recent film. The anime *Metropolis* is a throwback to its 1926 predecessor; a socio-political fable that pulls together robots, a corrupt city-state, and the myth of Babylon within the arena of cautionary science-fiction. The continuing advancement of technology has cast a prophetic light on the visions of Fritz Lang, who directed the German original, and Osamu Tezuka, famed creator of the manga on which the new film is based. It was advanced technology that allowed the creators of *Metropolis* (the same people who brought you *Astro-Boy* and *Akira*) to blend CGI with traditional cel animation to a previously unheard of degree. All in all, an ambitious film, demanding an ambitious soundtrack.

Honda delivers. He knows Dixie, in all its versatility, giving us moods ranging from upbeat swing, to low-key rhythms, to funeralsque marches ... even a bizarre techno-fusion for the city's violent and disturbing "Zones."

hear elements of it carefully developed throughout the score, from the full-blown opening to the end title song "There'll Never Be Good-Bye," which is performed by vocalist Minako Obata in the style of Ella Fitzgerald.

The film makes use of two more songs. The first is the Cab Calloway classic "St. James Infirmary," performed here by the scratchy-voiced Atsuki Kimura. The second, not appearing on the album, and put to unorthodox use in the film, is the Ray Charles' ballad "I Can't Stop Loving You." This is virtually *all* that is left off the album, which — apart from some ambient musical sound effects — is actually longer than the score as heard in the film. This is due to the brilliant cue "Propaganda," which only makes a brief appearance in the movie, and which, with its disturbingly cheery patriotism and winks to Goldsmith's *Patton*, is the most effective satirical piece of its kind since Poledouris' *Starship Troopers*.

has written grand music before (like the underrated *The Horse Whisperer*), he seems to be leaning toward minimalism these days. Stephen Warbeck, while an Oscar-winner, is still a newbie in the film score world, although non-American directors seem to embrace his music. This may be why the Australian Armstrong took the chance, and it's hard to argue with the results. Warbeck has created a haunting and stirring score focusing on rich thematic writing for piano and string orchestra. After the light and airy *Captain Correlli's Mandolin*, Warbeck has written a fully realized work that outdoes his Oscar winning *Shakespeare in Love*. Since this movie aspires to (but rarely achieves) the epic grandeur of a *Doctor Zhivago*, Warbeck's decision to rival Maurice Jarre's score in intensity, if not scope, was a good one. If only the filmmakers had fulfilled their end of the bargain.

Warbeck's music acts as effective mood setting for war-torn, occupied France, but his standout main theme is a glorious, haunting theme for Charlotte that recurs with different intensity throughout the score. The best cue is the romantic but understated "Waiting," which plays during a perilous moment in the movie. The finale cue "My Name Is Charlotte Gray," beautifully captures the scope of the drama in a Barry-esque way. —C.W.

The Changeling (1979)

★★★★★

KEN WANNBERG, RICK WILKINS,
HOWARD BLAKE

Percepto 006 (Limited to 1,000 copies)
24 tracks - 73:25

The *Changeling* is a stylish horror film from 1979 starring George C. Scott and directed by Peter Medak. One of the key scenes of the film has Scott (playing a gifted classical pianist) performing a difficult piece of music, only to later discover that what he thought was his own original composition is already playing on a music box he finds in a locked dusty room. What follows is an intellectually stimulating ghost story in which music continues to be an important part of the drama.

Randall Larson's excellent liner

notes reveal that the composition of the film's score was about as confusing as the film's plot can be—so I'll try to summarize this briefly. There were three people involved in composing music for *The Changeling*. Howard Blake, who was initially commissioned for the score, is credited with the piano solo and matching music-box theme. Blake's work on the film began early in 1979, before he even saw a print of the film. But he soon found out that the score was going to be done by someone else.

That someone turned out to be Ken Wannberg. Wannberg is better known today as a music editor, especially for John Williams' scores. In fact, Wannberg used Williams' music as a temp track for *The Changeling*. (It would be curious to see exactly what he used for those temp tracks!) Wannberg's contribution appears to have been in providing motives and specific thematic cells, along with substantial orchestrations.

This is where it gets a bit murky. Evidently, in order to receive spe-

cial tax breaks from Canada (where the film was being put together), the production hired Canadian composer Rick Wilkins for the project as well. His contribution in the film amounts to at least 13 minutes of music and includes the extended séance scene. He also provided assistance in filling out Wannberg's motives and extending them a bit. (With places like Media Ventures active, this practice of multiple composers seems less strange these days, but at the time it must have been awkward for all those involved.) The film lists Rick Wilkins as the composer with music arranged and conducted by Ken Wannberg. Confused yet?

Well, I don't care who wrote the "Main Title," because it's simply wonderful, managing to mix just the right amount of tension; the main theme that plays throughout the score is reminiscent of the best horror themes. (Howard's *The Sixth Sense* comes immediately to mind, and as much as I love that score, this one supersedes it on all

counts.) The key to a good theme often is how it's superimposed on subsequent appearances and reincarnations. The composers discover a multitude of ways to make this music interesting.

Howard Blake's "Music Box Theme" is a wonderful piano miniature that first appears a sixth of the way into the disc and ends abruptly as we return to the opening theme. Later, the music box plays along with the piano, creating a unique sound. "The Secret Door" is an interesting cue that hints at the "Dies Irae" chant. Closer analysis may reveal that there is more to that connection throughout the score (in the harmonic choices that eerily pulsate around the thematic material). The extended cue for "The Séance" is a hair-raising experience but not in a hit-you-over-the-head sort of way. Instead, it builds slowly with choral interpolations and a gradual crescendo occurring over a nearly five-minute span. That's an incredibly long time to maintain tension in a common "genre" scene that would otherwise fall terribly flat. You're likely to get goosebumps while listening to this play out.

Percepto has seen fit to bless us with four "bonus" tracks. Included are alternate versions of "The Séance" and "End Title" as well as a cue titled "Carmichael's Demise" and a "Piano Solo."

This limited release will please those who have long hungered for *The Changeling*. The music overall is an excellent mix that fans of Goldsmith, Williams, Howard and perhaps even Sarde (*Ghost Story* in particular) should not be without. It is truly a classic of this genre. Percepto's site wisely has just enough of a teaser to make even the most cynical a convert willing to take the plunge. But fear not; it's well worth it! —S.A.K.

This album is available through Percepto's website at www.percepto.com.

Goldsmith Conducts

**Goldsmith: Jerry Goldsmith
Conducting the Philharmonia
Orchestra** ★★★★★ 1/2

JERRY GOLDSMITH

Silva Screen FILMCD336 • 12 tracks - 71:06

A 15th Anniversary reissue of Deram's release *The Soundtracks of Jerry Goldsmith*

Italian Spy Duo

Requiem for a Secret Agent (1967) ★★★★★ 1/2

PIERO UMILIANI • GDM Music CD Club 7004 • 17 tracks - 50:12

Rebus (1968) ★★★★★ 1/2

LUIS BACALOV • GDM Music CD Club 7003 • 15 tracks - 43:00

The James Bond phenomenon of the 1960s spawned imitators worldwide, and GDM Music has resurrected a pair of Italian scores from such films.

The better of the two is *Requiem for a Secret Agent* by the late Piero Umiliani. Umiliani captures the brassy, ballsy John Barry attitude, with cool guitars, flute and brass, while injecting his own style. (In other words, it sounds enough like *Goldfinger* even though it's different.) The main title, "Don't Ever Let Me Go" sung by Lydia MacDonald, has a catchy "007"-type hook and slinky shape (the album also includes a never-before-heard alternate version). There is a healthy dose of source cues, but they maintain a high energy level while evoking various locales, à la Earle Hagen's great scoring for *I Spy*. Umiliani's stab at the spy world overall is groovy, zesty and fun. The CD is largely in mono, with a 6:08 concluding track of source music in stereo. Producer Roberto Zamori's liner notes include an emotional remembrance of the composer in broken English; frankly, I wonder why this label does not just print liner notes in Italian, or ask someone fluent in English to proofread.

A '60s spy movie with a less satisfying score is *Rebus*, starring Laurence Harvey and Ann-Margret. The film takes place in Beirut and the main theme is an upbeat go-go rock piece with Arab flourishes. Most of the score appears to consist of source music—casino jazz, easy listening—and even the underscore interpolates what appears to be bluegrass, giving the score an airy, tongue-in-cheek flavor. The main theme is worked heavily throughout the suspense and action music, but it is such a light melody that it doesn't add up to much. There are two Ann-Margret vocals, "Take a Chance" (the main theme) and "Suddenly the Rain" (lounge jazz), for kitsch value. The score is lovingly presented from the original mono tapes and should please fans of the film—although I see from the Internet Movie Database the picture is "still awaiting 5 votes" to obtain a rating.

—Lukas Kendall

With the *Philharmonia*, Silva's disc makes an interesting companion piece to last year's *The Film Music of Jerry Goldsmith*. However, while Telarc's disc was a studio recording of Jerry's concert with the LSO, this version was captured at the Walthamstow Assembly Hall. So, while you'd expect the sound to not be as good as the studio disc, this version actually captures the atmosphere of the event and is remarkably clear thanks to its HD/CD/Dolby transfer.

This is an excellent aide memoir of the "Goldsmith Roadshow" that makes an annual global pilgrimage between cities. And because the concert program changes very little, the content on the disc will be relevant to most concertgoers, regardless of what year they saw the concert, if ever. For example, 14 years separate the

decide whether the extra tracks are worth the difference. There's clearly a market for recordings of these live events; perhaps one day they'll release a disc of Jerry's irreverent concert banter and anecdotal commentary... —Nick Joy

Timerider (1982) ★★½

MICHAEL NESMITH

Rio 7528-2 • 16 tracks - 32:11

Timerider arrived in theaters in 1982, not long after the similarly titled (and much worse) *Time Walker*. Somewhat of a cult favorite today, the movie plays as a fairly routine fish-out-of-water time travel story with a strong cast and a clever setup that never quite pays off. Cross-country motorcycle racer Lyle Swann gets lost during a desert race and ends up traveling back to 1875 courtesy of an experiment that just happens to be going on at the same time and place as the race. The twist on this premise is that Swann never realizes that he's traveled through time. He just thinks that the people he meets are weirdos obsessed with stealing his motorcycle.

Michael Nesmith produced and co-wrote the screenplay for *Timerider*

and also composed the score, which has recently been released on Nesmith's Rio Records label (distributed exclusively through Nesmith's website, www.video-ranch.com). It's a pleasant album that will appeal especially to fans of '80s electronic rock scores. Be warned, however, that instead of relying completely on synths, Nesmith scored the film primarily for a standard rock combo (electric and acoustic guitars, bass, drums), with electronic keyboards serving as an accompaniment. This decision actually helps keep the score from sounding as dated as it could have.

The opening track, "The Baja 1000," accompanies the film's opening POV shot of Swann racing through the desert. It's a straightforward rock instrumental number that works (as does much of the music in the film) to help speed up what is essentially a pretty slow-paced movie. "Lost in the Weeds" introduces the action/motorcycle motif, a mostly

synth-based lick that again sounds much more exciting than the images it accompanies.

Nesmith begins adding new layers and instruments to the score as Swann arrives in the past. Swann is still accompanied by his synth motif, but Nesmith begins to add touches of dobro and mandolin to the mix, a nice choice that gives the music an appropriately mixed feel as a man from 1982 meets up with Old West stereotypes.

Swann of course meets a beautiful woman, and Nesmith scores this scene with the first appearance of his love theme, a swirling arpeggio that is cleverly suited to the circular plot mechanics. (The same basic plot point would appear in *The Terminator* two years later.) The keyboards (played by David Mansfield) sound fairly outdated now, but were state-of-the-art back in 1982. Again, Nesmith's use of rock guitar to really anchor the score, with the keyboards serving a secondary role, turned out to be a real benefit to the score's listenability today.

The album sounds great, especially as it's 20 years old, and at just over 30 minutes, it doesn't wear out its welcome. The packaging is bare bones—no liner notes to speak of—but you'd do worse than to take a chance on Nesmith's *Timerider*. It's a shame he hasn't had the chance (or desire) to score more films.

—Neil Shurley

Music for the Movies of Clint Eastwood ★★½

LENNIE NIEHAUS, VARIOUS

Warner 9 48060-2 • 23 tracks - 78:20

The recent American Masters documentary *Out of the Shadows*, first shown last fall on PBS, argues that, yes, indeed, Clint Eastwood is a visionary, on the screen and behind the camera. Moreover, *Music for the Movies of Clint Eastwood*, the CD recording that accompanies the telefilm, introduces the possibility that a third factor—the man's interest in and understanding of music—has also contributed to his tremendous commercial and critical success and to the likelihood that he will be remembered, imitated and studied long after he retires.

Beginning with 12 songs culled from 12 movies, the first half of this collection features tracks that

Dave Kehr, who contributes to the liner notes, explains as "most closely associated with Eastwood's career." Morricone's *The Good, the Bad, and the Ugly*, for instance, with its strange hyena sounds and electric guitar, reminds us that the actor's fame was at first a European creation, a by-product of Sergio Leone's Italian interpretation of the American Old West. Jerry Fielding's "Theme for the Outlaw Josey Wales," on the other hand, uses a melancholy fusion of pipes and drums to evoke the U.S. Civil War—a gesture that reminds us, perhaps, that by the mid-'70s the Eastwood persona, like the Confederate vigilante in the film, was as American as the Liberty Bell. A third masterpiece, Schiffrin's "Theme for Dirty Harry," marks one of the most important moments in Eastwood's acting career—his transition from character actor to leading man, and from desert cowboy to city cop. Funk stripped down to the bone, Schiffrin's music throbs with menace—a metaphor, perhaps, for Harry Callahan's sociopathic anger. In addition to other treats, like Tiomkin's "Theme From Rawhide" and Erroll Garner's splashy "Misty," several compositions penned by Eastwood also find space on the album.

Generally simple, pretty melodies, these themes are rich with a melancholy that's so light it's barely evident; and because of this fragility, the songs can be taken seriously. "Big Fran's Baby," a piece pulled from *A Perfect World*, is probably the most interesting; a Cajun waltz at first, the song abruptly turns into a silky fabric of Williams-esque strings.

The rest of the CD belongs to *Clint Eastwood: An American Filmmaker's Suite*. Commissioned by the Museum of Modern Art, Eastwood's friend and frequent composer Lennie Niehaus wrote and conducted the suite. In the liner notes he explains his objectives: "I wanted to give my feeling of Clint's love for all types of music and his love for jazz in particular. I didn't want to get impressionistic, but there are parts in the suite that are his life, his past in the Army, and things that happened to him, but basically it's a piece of music

(continued on page 43)



concerts on the Telarc and Silva discs, but they both have a core selection from Goldsmith's music-hall repertoire. This consists of the "Generals' Suite" (*Patton* and *MacArthur*), a movie medley (*Chinatown*, *The Wind and the Lion*, etc.) and a TV themes compilation (*Barnaby Jones*, *The Waltons*, *The Man From U.N.C.L.E.*).

Goldsmith movie concerts have almost become a rite of passage for the soundtrack aficionado. It's not so much "Have you ever been?" as "When did you first go?" or "How many times have you been since?" And because the themes and anthems are delivered by an orchestra that has presumably played the music many times before, that familiarity ensures bold performances from all sections of the orchestra.

This Silva offering is more than a "cover version" compilation, and if you don't have a Goldsmith concert in your collection, this is an excellent place to start. If you've already got one, you'll have to



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NEW RELEASE:

□ Vol. 5, No. 4
The Man Who Loved Cat Dancing
JOHN WILLIAMS
MICHEL LEGRAND
Film released: 1973
Studio: MGM
Genre: Western
Silver Age Classics
CD released: Mar. 2002
Stereo • 65:37

A lost gem from Williams' pre-blockbuster/post-comedy career, during which he provided masterly, melodic scores for delicate dramas, plus Legrand's unused, unheard take on the same material. A rare opportunity for collectors—all in stereo! **\$19.95**



□ Vol. 4, No. 20
Farewell, My Lovely/Monkey Shines
DAVID SHIRE
Film released: 1975/88
Studio: MGM
Genre: Film Noir/
Suspense
Silver Age Classics
CD released: Jan. 2002
Stereo • 73:48
Farewell, My Lovely (33:06) is symphonic jazz score for '70s noir classic; *Monkey Shines* (40:41) is leitmotivic suspense score for George Romero monkey thriller. **\$19.95**



□ Vol. 4, No. 16
The World of Henry Orient
ELMER BERNSTEIN
Piano Concerto by Kenneth Lauber
Film released: 1964
Studio: United Artists
Genre: Comedy/Drama
Silver Age Classics
CD released: Nov. 2001
Stereo • 40:32

Bernstein's "second-best" score for children (after *To Kill a Mockingbird*) sports fabulous sound from the legendary Goldwyn scoring stage. Whimsical, melodic and magical. **\$19.95**

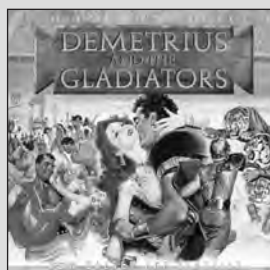


NEW RELEASE:

□ Vol. 5, No. 3
Joy In the Morning
BERNARD HERRMANN
Film released: 1965
Studio: MGM
Genre: Romance
Golden Age Classics
CD released: Mar. 2002
Stereo • 46:33
Herrmann's last completed studio project is a sweepingly romantic score, surging with passion and haunting in its use of melody. This is the complete soundtrack in stereo from the original three-track recording with liner notes by Christopher Husted, manager of the Herrmann estate. **\$19.95**

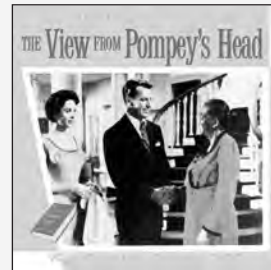


□ Vol. 4, No. 19
Demetrius and the Gladiators
FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Biblical Epic
Golden Age Classics
CD released: Jan. 2002
Stereo • 61:51
Spectacular Waxman score for Biblical epic emphasizes romance, action and religion, interpolating themes from *The Robe* by Alfred Newman. Plus bonus tracks (11:06) and remixed cue from *The Egyptian* (5:04). **\$19.95**



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

This nostalgic pair of films by writer/director Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby *Vertigo*"). **\$19.95**



□ Vol. 5, No. 2
Logan's Run
JERRY GOLDSMITH
Film released: 1976
Studio: MGM
Genre: Sci-Fi
Silver Age Classics
CD released: Feb. 2002
Stereo • 74:18

The classic story of a dystopian future gets the royal treatment by the master of speculative soundtracks. Jagged action cues, Coplandesque nostalgia, bracing electronics and more in this restored, remixed, resequenced release! **\$19.95**



□ Vol. 4, No. 18
John Goldfarb, Please Come Home!
JOHNNY WILLIAMS
Film released: 1965
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: Dec. 2001
Stereo • 71:32

This wacky comedy starring Shirley MacLaine and Peter Ustinov is the earliest feature film soundtrack by John Williams available on CD. Johnny does Arab go-go music! **\$19.95**



□ Vol. 4, No. 14
The Illustrated Man
JERRY GOLDSMITH
Film released: 1969
Studio: Warner Bros.
Genre: Sci-Fi/Anthology
Silver Age Classics
CD released: Sept. 2001
Stereo • 42:02

The Illustrated Man is one of Jerry Goldsmith's most haunting sci-fi creations, with airy beauty, solo female vocalise, early electronics, strange effects and an aggressive climax. **\$19.95**



□ Vol. 5, No. 1
Lust for Life
MIKLÓS RÓZSA
Film released: 1956
Studio: MGM
Genre: Biography
Golden Age Classics
CD released: Feb. 2002
Stereo • 61:51
Premiere release of Rózsa's heartfelt, stirring accompaniment to the tragic tale of Vincent van Gogh. A personal favorite of the composer, this CD has been remixed from the 3-track masters with bonus alternate cues and more. **\$19.95**



□ Vol. 4, No. 17
Broken Lance
LEIGH HARLINE
Film released: 1954
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Dec. 2001
Stereo • 38:41

Disney's workhorse composer from the '30s (*Pinocchio*) provides a dark, rich Americana score to this adaptation of *King Lear* set in the American West. **\$19.95**



□ Vol. 4, No. 13
The Bravados
ALFRED NEWMAN &
HUGO FRIEDHOFER
Film released: 1958
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Sept. 2001
Stereo (some bonus tracks in mono) • 69:34

Two Hollywood legends collaborate for a rich, handsome western score with a memorable, driving main theme (by Newman) and darkly brooding interior passages (by Friedhofer). **\$19.95**



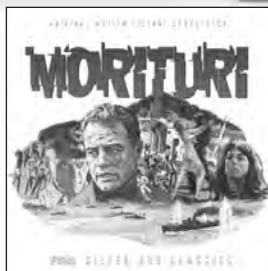
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□ Vol. 4, No. 12

Morituri/

Raid on Entebbe
JERRY GOLDSMITH/
DAVID SHIRE

Films released: 1965/77
Studio: 20th Century Fox
Genre: WWII/Espionage
(feature)/Docudrama (TV)
Silver Age Classics
CD released: Aug. 2001
Stereo (Morituri)/
Mono (Entebbe) • 57:50
Morituri (41:46) is a suspense/action score in Goldsmith's percussive '60s style; *Raid on Entebbe* (15:29) features suspense, pulsating action ("The Raid"), and Israeli song climax. **\$19.95**



□ Vol. 4, No. 7

A Man Called Peter

ALFRED NEWMAN
Film released: 1955
Studio: 20th Century Fox
Genre: Religious/
Biography
Golden Age Classics
CD released: June 2001
Stereo • 58:14

Biopic of Scottish minister Peter Marshall receives rich, reverent, melodic score by Alfred Newman; CD features complete score including source music. **\$19.95**



□ Vol. 4, No. 2

How to Marry a Millionaire

ALFRED NEWMAN &
CYRIL MOCKRIDGE
Film released: 1953
Studio: 20th Century Fox
Genre: Comedy/Romance
Golden Age Classics
CD released: Mar. 2001
Stereo • 70:03
Famous Marilyn Monroe comedy features period songs adapted as instrumental underscore. "Street Scene" (5:36) conducted by Alfred Newman opens the movie and CD. **\$19.95**



□ Vol. 4, No. 11

The Best of Everything

ALFRED NEWMAN
Song by Newman &
Sammy Cahn, Perf. by
Johnny Mathis
Film released: 1959
Studio: 20th Century Fox
Genre: Drama/Romance
Golden Age Classics
CD released: Aug. 2001
Stereo • 71:14
Newman's last score at Fox is a romantic gem; think New York at twilight. CD features complete score (48:21) in stereo, some bonus tracks and some cues repeated in mono. **\$19.95**



□ Vol. 4, No. 6

**The French Connection/
French Connection II**

DON ELLIS
Films released: 1971/75
Studio: 20th Century Fox
Genre: Cop Thriller
Silver Age Classics
CD released: May 2001
Stereo & Mono (I)/Stereo
(II) • 75:01
Classic '70s cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist Don Ellis. First film (37:52) includes much unused music; sequel (37:09) somewhat more traditional. **\$19.95**



□ Vol. 4, No. 1

Conquest of.../Battle for the Planet of the Apes

TOM SCOTT/
LEONARD ROSENMAN/
LALO SCHIFRIN
Film released: 1972/73
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Feb. 2001
Stereo & Mono
(Conquest)/Stereo
(Battle) • 74:44
Final Apes films get vintage scores by Scott (38:47, with several unused cues) and Rosenman (34:43), plus TV theme (1:13). **\$19.95**



□ Vol. 4, No. 10

Voyage to the Bottom of the Sea

PAUL SAWTELL
& BERT SHEFTER
Song by Russell Faith,
Perf. by Frankie Avalon
Film released: 1961
Studio: 20th Century Fox
Genre: Sci-fi/Irwin Allen
Silver Age Classics
CD released: July 2001
Stereo • 55:55



□ Vol. 4, No. 5

The Egyptian

ALFRED NEWMAN &
BERNARD HERRMANN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical Epic
Golden Age Classics
CD released: May 2001
Stereo • 72:06



At last: the classic Newman/Herrmann collaboration for Fox's historical epic. Original stereo tracks were believed to be lost or unusable, but this CD features every surviving note. **\$19.95**

VOLUME 3

□ Vol. 3, No. 10

Beneath the 12-Mile Reef

BERNARD HERRMANN
Film released: 1953
Studio: 20th Century Fox
Genre: Adventure
Golden Age Classics
CD released: Feb. 2001
Stereo • 55:06



Fantastic Herrmann undersea adventure score gets premiere release of original stereo tracks, albeit with minor deterioration. Lots of harps, "underwater" color, seafaring melodies. **\$19.95**

Thundering B-movie hysteria plus soothing, romantic undersea passages for the film that launched the hit TV show. **\$19.95**

□ Vol. 4, No. 9

**Between Heaven and Hell/
Soldier of Fortune**

HUGO FRIEDHOFFER
Films released: 1956/55
Studio: 20th Century Fox
Genre: WWII/Adventure
Golden Age Classics
CD released: July 2001
Stereo • 73:00
A superlative Hugo Friedhofer doubleheader: *Between Heaven and Hell* (complete: 40:18) is a moody war thriller; *Soldier of Fortune* (surviving tracks: 32:41) an exotic, melodic jewel. **\$19.95**



□ Vol. 4, No. 4

Untamed

FRANZ WAXMAN
Film released: 1955
Studio: 20th Century Fox
Genre: Historical
Adventure
Golden Age Classics
CD released: April 2001
Stereo • 65:43



19th century African colonialist adventure starring Susan Hayward receives thrilling adventure score by Franz Waxman in first-rate sound. Wonderful main title, love theme. **\$19.95**

□ Vol. 3, No. 9

**The Stripper/
Nick Quarry**

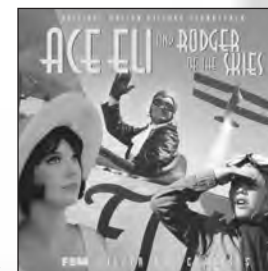
JERRY GOLDSMITH
Film released: 1963/68
Studio: 20th Century Fox
Genre: Drama (feature)/
Action (TV)
Silver Age Classics
CD released: Jan. 2001
Stereo (Stripper)/Mono
(Nick Quarry) • 73:35
Early Goldsmith feature score (42:01, bonus tracks 21:06)—his first for Franklin Schaffner—is in romantic Alex North style. *Nick Quarry* (10:27) is a TV rarity—sounds like *Flint* music. **\$19.95**



□ Vol. 4, No. 8

**Room 222/
Ace Eli and Rodger of the Skies**

JERRY GOLDSMITH
Films released: 1969/73
Studio: 20th Century Fox
Genre: Sitcom (TV)/
Americana (feature)
Silver Age Classics
CD released: June 2001
Mono (Room 222)/Stereo &
Mono (Ace Eli) • 71:37
Room 222 (12:15) comprises theme and two episode scores for popular sitcom; *Ace Eli* (59:21) an obscure barnstorming movie. **\$19.95**



□ Vol. 4, No. 3

The Towering Inferno

JOHN WILLIAMS
Film released: 1974
Studio: Warner Bros. & 20th Century Fox
Genre: Disaster/
Irwin Allen
Silver Age Classics
CD released: Apr. 2001
Stereo • 75:31
Disaster masterpiece gets premiere CD release, doubled in length from the LP. Fantastic main title, climactic action cue; plenty of moody suspense and romantic pop. **\$19.95**



□ Vol. 3, No. 8

From the Terrace

ELMER BERNSTEIN
Film released: 1960
Studio: 20th Century Fox
Genre: Drama
Silver Age Classics
CD released: Dec. 2000
Stereo • 71:27

Paul Newman/Joanne Woodward soap features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. **\$19.95**



□ Vol. 3, No. 7

Batman

NELSON RIDDLE

Theme by NEAL HEFTI

Film released: 1966

Studio: 20th Century Fox

Genre: Adventure/Camp

Silver Age Classics

CD released: Nov. 2000

Mono • 65:23



Holy Bat-tracks! 1966

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

□ Vol. 3, No. 6

**The Undeclared/
Hombre**

HUGO MONTENEGRO/
DAVID ROSE

Film released: 1969/67

Studio: 20th Century Fox

Genre: Western

Silver Age Classics

CD released: Sept. 2000

Stereo • 72:33

Western doubleheader:

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



□ Vol. 3, No. 5

**A Guide for the
Married Man**

JOHNNY WILLIAMS

Title Song Perf. by
The Turtles

Film released: 1967

Studio: 20th Century Fox

Genre: Comedy

Silver Age Classics

CD released: July 2000

Stereo • 73:10



Vintage "Johnny" Williams score is his most elaborate for a comedy, with long setpieces, groovy title theme, and orchestral underscoring foreshadowing his dramatic works. **\$19.95**

□ Vol. 3, No. 4

Tora! Tora! Tora!

JERRY GOLDSMITH

Film released: 1970

Studio: 20th Century Fox

Genre: WWII

Silver Age Classics

CD released: May 2000

Stereo • 54:45



Classic Goldsmith war score enhances docu-drama take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese instrumentation. **\$19.95**

□ Vol. 3, No. 3

**Beneath the Planet
of the Apes**

LEONARD ROSENMAN

Film released: 1970

Studio: 20th Century Fox

Genre: Sci-fi/Fantasy

Silver Age Classics

CD released: Apr. 2000

Stereo • 72:37



Second Apes picture gets atonal score by Leonard Rosenman with many avant-garde highlights. Includes complete original tracks (46:03) plus 1970 LP re-recording with dialogue (26:34). **\$19.95**

□ Vol. 3, No. 2

The Omega Man

RON GRAINER

Film released: 1971

Studio: Warner Bros.

Genre: Sci-fi/Fantasy

Silver Age Classics

CD released: Mar. 2000

Stereo • 65:39

Charlton Heston sci-fi classic features one-of-a-kind symphonic/pop fusion by the late Ron Grainer. Unforgettable themes, period effects; great stereo sound quality. **\$19.95**



□ Vol. 3, No. 1

Take a Hard Ride

JERRY GOLDSMITH

Film released: 1975

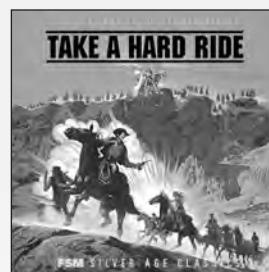
Studio: 20th Century Fox

Genre: Western

Silver Age Classics

CD released: Feb. 2000

Stereo • 46:38



Strange "blaxploitation," foreign-produced western gets wonderful symphonic score from Goldsmith; great main theme, action cues. Take a hard ride, indeed. **\$19.95**

VOLUME 2

□ Vol. 2, No. 9

**The Flim-Flam Man/
A Girl Named Sooner**

JERRY GOLDSMITH

Film released: 1967/1975

Studio: 20th Century Fox

Genre: Drama/
Americana (feature/TV)

Silver Age Classics

CD released: Jan. 2000

Stereo (Flim-Flam)/
Mono (Sooner) • 65:20

A rural Americana doubleheader: *The Flim-Flam Man* (34:37) stars George C. Scott as a Southern con man; *A Girl Named Sooner* (30:43) is smaller, sensitive TV movie score. **\$19.95**



□ Vol. 2, No. 8

Rio Conchos

JERRY GOLDSMITH

Film released: 1964

Studio: 20th Century Fox

Genre: Western

Silver Age Classics

CD released: Dec. 1999

Mono/Stereo
(combination) • 75:28



Early Goldsmith western score is presented in complete form (55:43) in mono, with selected cues repeated in stereo. Also includes delightfully bizarre vocal version of the main theme. **\$19.95**

□ Vol. 2, No. 7

**All About Eve/
Leave Her to Heaven**

ALFRED NEWMAN

Film released: 1950/45

Studio: 20th Century Fox

Genre: Drama

Golden Age Classics

CD released: Nov. 1999

Mono (two tracks in
stereo) • 44:19



All About Eve is a cinema masterpiece; Newman's complete score is appropriately theatrical, perfectly drawn. *Leave Her to Heaven* is more dramatic, brooding film noir. **\$19.95**

□ Vol. 2, No. 6

The Comancheros

ELMER BERNSTEIN

Film released: 1961

Studio: 20th Century Fox

Genre: John
Wayne/Western

Silver Age Classics

CD released: Sept. 1999

Stereo • 47:44



Elmer Bernstein's first score for John Wayne is a western gem, with rhythmic main title and high-tailing action music. Think in terms of "The Magnificent Eight." **\$19.95**

□ Vol. 2, No. 5

Prince of Foxes

ALFRED NEWMAN

Film released: 1949

Studio: 20th Century
Fox

Genre: Historical
Adventure

Golden Age Classics

CD released: July 1999

Stereo • 46:39



Tyrone Power historical adventure gets exciting, robust score by Alfred Newman, newly mixed into stereo. Glorious main title, stirring love theme. **\$19.95**

□ Vol. 2, No. 4

Monte Walsh

JOHN BARRY

Film released: 1970

Studio: CBS

Genre: Western

Silver Age Classics

CD released: June 1999

Mono (1 bonus track in
stereo) • 61:51



Lee Marvin revisionist western gets vintage John Barry score 20 years before *Dances With Wolves*. Song "The Good Times Are Comin'" performed by Mama Cass; many bonus tracks. **\$19.95**

Vol. 2, No. 3

Prince Valiant

FRANZ WAXMAN

Film released: 1954

Studio: 20th Century Fox

Genre: Historical
Adventure

Golden Age Classics

CD released: May 1999

Stereo • 62:17



Fox's colorful 1954 adaptation of the famous epic features stirring adventure score by Franz Waxman in "leitmotiv" style, a la *Star Wars*: hero, villain, princess, mentor. **\$19.95**

□ Vol. 2, No. 2

**Patton/The Flight
of the Phoenix**

JERRY GOLDSMITH/
FRANK DE VOL

Film released: 1970/65

Studio: 20th Century Fox

Genre: WWII/
Disaster-Adventure

Silver Age Classics

CD released: April 1999

Stereo • 76:24



Patton (35:53) is complete original soundtrack to WWII biopic classic with famous march. *Phoenix* (40:51) is a rare album release for Frank De Vol, an adventure/survival score. **\$19.95**

□ Vol. 2, No. 1

100 Rifles

JERRY GOLDSMITH
Film released: 1969
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Mar. 1999
Stereo/Mono
(combination) • 77:08



Burt Reynolds/Raquel Welch dud gets explosive western score by Goldsmith, heavy on Mexican colors and guttural action. CD features score twice, in stereo and in mono with slight variations. **\$19.95**

VOLUME 1

□ Vol. 1, No. 4

**The Return of Dracula/
I Bury the Living/The
Cabinet of Caligari/
Mark of the Vampire**
GERALD FRIED
Films released:
1958/58/62/57
Studio: United Artists/
20th Century Fox
Genre: Horror
Silver Age Classics
CD released: Jan. 1999



Mono • Disc One: 61:06 Disc Two: 73:20 Composer of *Star Trek's* "Amok Time" gets 2CD release of creepy, early horror scores, packaged in slimline case; same shipping as one CD. **\$29.95**

□ Vol. 1, No. 3

Fantastic Voyage

LEONARD ROSENMAN
Film released: 1966
Studio: 20th Century Fox
Genre: Sci-fi
Silver Age Classics
CD released: Sept. 1998
Stereo • 47:28



Sci-fi classic following miniaturized sub crew inside the human body gets imaginative, avant garde score by Leonard Rosenman; one of his signature works. Symphonic yet thrillingly bizarre. **\$19.95**

□ Vol. 1, No. 2

The Paper Chase/ The Poseidon Adventure

JOHN WILLIAMS
Film released: 1973/72
Studio: 20th Century Fox
Genre: Drama/
Irwin Allen Disaster
Silver Age Classics
CD released: July 1998
Stereo/Mono
(combination) • 75:53



The Paper Chase is eclectic score for drama about law students. *The Poseidon Adventure* is classic Irwin Allen disaster score. Also includes *Conrack* (1974), main title (6:07). **\$19.95**

□ Vol. 1, No. 1

Stagecoach/ The Loner

JERRY GOLDSMITH
Film released: 1966/1965
Studio: 20th Century Fox
Genre: Western
(feature/TV)
Silver Age Classics
CD released: May 1998
Stereo (Stagecoach)/
Mono (Loner) • 45:25



Stagecoach is gentle Americana score for remake of classic western. *The Loner* is Goldsmith's theme and two episode scores for short-lived Rod Serling western series. **\$19.95**

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WARNER HOME VIDEO

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



The Wild Bunch

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



Enter the Dragon

Lalo Schifrin's slugfest—expanded! Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schifrin scored this 1973 adventure with his greatest fusion of funky backbeats, catchy

melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order. **\$19.95**



The Exorcist

The seminal horror soundtrack! William Friedkin's 1973 thriller of demonic possession is perhaps the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD includes all of the rejected music (14:14) which Lalo Schifrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are not on the disc.) **\$19.95**

MUSIC FROM RETROGRADE!

The Taking of Pelham 1-2-3

Ride this killer '70s groove! Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself—experience the original for your self. **\$16.95**



Deadfall

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

Mad Monster Party

30th anniversary collector's edition From Rankin/Bass (TV's *Rudolph the Red-Nosed Reindeer*) comes the original soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. The deluxe package includes a 16-page color booklet with dozens



of never-before published photographs and concept drawings by *Mad Magazine* alumnus Jack Davis and Don Duga. A wacky, fun, blast from the past! **\$16.95**

EXCLUSIVE VIDEO!

Basil Poledouris: His Life and Music

An intimate visit with the composer of *Conan the Barbarian*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle, from his methods of composing to his love of sailing. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and appearances by wife Bobbie and daughter Zoë. Discover the man behind the music, in a way you'll never see on TV, or experience in print. NTSC (U.S. Format) **\$19.95** PAL (European Format) **\$19.95**



BOOKS FOR COMPOSERS

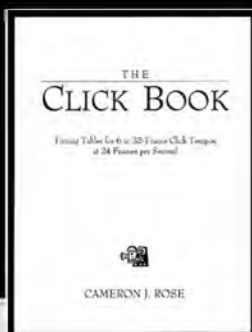


Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring

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

The Click Book

Comprehensive timing tables for synchronizing music to film
Composer Cameron Rose provides click-tempo tables for 6-0 through 32-0 frame click-tempos. Each timing table covers beat 1 to beat 999 at the given click-tempo. With large, easy-to-read click-tempo values and equivalent metronomic values at the top of each page, there are timing, frame



and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters. Includes a listing and tutorial of standard timing-conversion formulas for 24 fps film speed, and a tutorial in SMPTE-to-absolute time conversion, plus frames-to-seconds conversion tables for U.S. and European film & video speeds. 430 pp. **\$149.95**

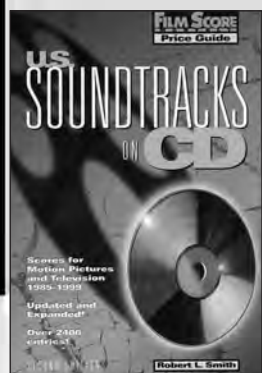


NEW Updated Edition!
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Isn't your career worth it? An exhaustive directory of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses and numbers. **\$94.95**

BOOKS FOR MUSIC LOVERS

U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999

Price Guide by Robert L. Smith
The second edition of FSM's market-standard price guide contains over 2,400 listings of album titles with composers, label numbers, special collectible information and estimated



values. Listings are annotated to differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your rarities are worth, and how much you should expect to spend on your collection. Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs. Published by Vineyard Haven LLC, 154 pp., softcover. **\$17.95**



Music from the Movies

2nd Edition by Tony Thomas

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



The Score: Interviews with Film Composers

by Michael Schelle

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



The Album Cover Art of Soundtracks

by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass

This 1997 coffee-table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers. Published by Edition Olms AG Zürich, 128 pp., full color, softcover. **\$24.95**



A Heart at Fire's Center: The Life and Music of Bernard Herrmann

by Steven C. Smith

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

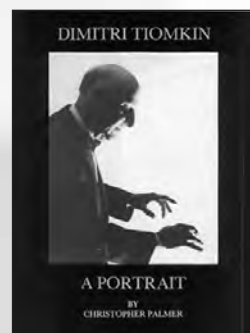
Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly, Introduction by Tony Thomas

This gifted musician scored such Hollywood classics as *The Best Years of Our Lives*, *An Affair to Remember*, *One-Eyed Jacks*. His Golden Age contemporaries considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer (1901-1981) gave a lengthy oral history to the American Film Institute, rife with anecdotes, opin-



ions and wit, which forms the centerpiece of this book. Also included is a short biography by Danly, the eulogy from Friedhofer's memorial service by David Raksin, a filmography, photographs and more. The Scarecrow Press, 212 pp., hardcover. **\$39.95**



Dimitri Tiomkin: A Portrait

by Christopher Palmer

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



Sound and Vision: 60 Years of Motion Picture Soundtracks

by Jon Burlingame

Foreword by Leonard Maltin
Journalist and historian Burlingame's *Sound and Vision* is his overview of movie music composers and history, encapsulating the most notable people and events in the author's clear and direct prose. Largely comprised

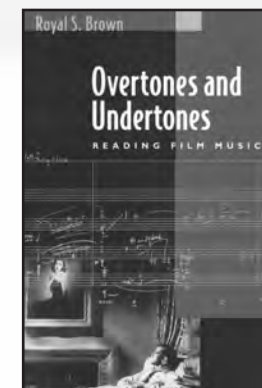
of composer mini-bios with reviews of their most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thorough overview of soundtrack album history (on LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. Billboard Books, 244 pp., softcover. **\$18.95**



Film Music and Everything Else!

Music, Creativity and Culture as Seen by a Hollywood Composer by Charles Bernstein

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



Overtones and Undertones: Reading Film Music

by Royal S. Brown

This 1994 book by longtime film music columnist Brown is the first serious theoretical study of music in film and explores the relationships between film, music and narrative, and chronicles the aesthetics of it through several eras. Key works analyzed include *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supple-

mental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. University of California Press. 396 pp., softcover. \$24.95



NEW BOOK! Memoirs of a Famous Composer— Nobody Ever Heard Of by Earle Hagen

Composer Earle Hagen (b. 1919) has had an outstanding career in several fields: as a big band trombone player with Benny Goodman and Tommy Dorsey; as an arranger and composer under the legendary Alfred Newman and others at 20th Century Fox; and as a composer/music director for thousands of hours of television, including the acclaimed series *Spy*, *The Mod Squad* and *The Andy Griffith Show*. Additionally, he wrote the standard, "Harlem Nocturne," later used as the theme for The Mike Hammer Show, and authored two technical books on film composing. *Memoirs of a Famous Composer—Nobody Ever Heard Of* is Hagen's story, filled with charming anecdotes of some of the most famous personalities in movie music. Published by Xlibris Corporation. 336 pages, hardcover. \$34.95

The Music of Star Trek:



Profiles in Style by Jeff Bond

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

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

BACK ISSUES OF FSM VOLUME ONE, 1993-96

24 pp. unless noted.

Asterisk (*) indicates photocopies.

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

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

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

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

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

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

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

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

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

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

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

* #45, May '94 Randy Newman (Maverick), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: The Magnificent Seven and Schindler's List; Instant Liner Notes, book reviews.

* #46/47, Jul. '94 Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.

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

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

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

* #51, Nov. '94 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom

interviewed; music of Heimat, *Star Trek*; promos.

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

* #53/54, Feb. '95 Shaiman Pt. 2, Dennis



McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

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

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

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

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

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

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

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

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

* #65/66/67 Mar. '96 48 pp. T. Newman, Takemitsu, *Robotech*, *Star Trek*, 10 Influential composers; Glass, Heitor Villa-Lobos, songs in film, best of '95, film score documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

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

* #69, May '96 Music in *Plan 9 from Outer Space*, Funny movie music glos-

sary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

* #70, Jun. '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, TV's *Biggest Hits* book review.

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

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

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

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

* #75, Nov. '96 Barry: *Cinemusic* Interview; Recordman on War Film



Soundtracks Pt. 2, Bond's review column.

* #76, Dec. '96 Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

VOLUME TWO, 1997

First color covers! Issues 32-48 pp.

* Vol. 2, No. 1, Jan./Feb. '97 *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

* Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: (*The Simpsons*); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Into the Dark Pool Pt. 2

* Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

Vol. 2, No. 4, Jun. '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, Brian May obit, *The Fifth Element* reviewed.

* Vol. 2, No. 5, Jul. '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI awards; plus: *Crash*, *Last World*.

Vol. 2, No. 6, Aug. '97 Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (George of the Jungle); remembering Tony Thomas; Summer movies, TV sweeps.

* Vol. 2, No. 7, Sept. '97 Zimmer vs. FSM (interview: *Peacemaker*), Marco

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*** Vol. 2, No. 8, Oct. '97** Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2, Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, Nov./Dec. '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), U-Turn & *The Mephisto Waltz*, Razor & Tie CDs; 1st issue of current format.

VOLUME THREE, 1998

Expanded format! Issues 48 pp

Vol. 3, No. 1, Jan. '98 Williams Buyer's Guide Pt. 1 (*Star Wars* to *Amistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic*'s music supervisor, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

*** Vol. 3, No. 2, Feb. '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), David Amram (*The Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, Mar./Apr. '98 *Titanic*/Horner essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage pics, Elfman Oscar noms.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Inside *Close Encounters* restoration, Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, Jun. '98 Mark Snow (*X-Files*), Classic *Godzilla* reviews/overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton

Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, Jul. '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wilde*), '70s soul soundtracks reviewed.

Vol. 3, No. 7, Aug. '98 *South Park* (Adam Berry, Bruce Howell), *Baseketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Broughton Buyers Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

*** Vol. 3, No. 8, Sept. '98** Lalo Schiffrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9, Oct./Nov. '98 Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell, Simon Boswell, Citadel Records, Halloween laserphile.

Vol. 3, No. 10, Dec. '98 *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz), Emil Cmral (*Ronin*); Holiday Review Round-up: 50+ new CDs; Downbeat: Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.

VOLUME FOUR, 1999

48 pp.each

*** Vol. 4, No. 1, Jan. '99** Music for NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Danny Elfman (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, books, Indian funk soundtracks.

Vol. 4, No. 2, Feb. '99 Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schiffrin score), David Shire (*Rear Window* remake), TV sci-fi CDs, promo CDs, Philip Glass (*Koyaanisqatsi*).

Vol. 4, No. 3, Mar. '99 The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos; Goldsmith Buyer's Guide Part 2: The '80s; Hammer soundtracks on CD, Recordman, Downbeat, *ST:TMP* CD review.

Vol. 4, No. 4, Apr./May '99 Franz Waxman: Scoring *Prince Valiant* (photos, musical examples); 1998 Readers Poll; Goldsmith Buyer's Guide Late '70s; DIVX soundtrack festival report; John Barry bios reviewed; Charles Gerhardt obit.

Vol. 4, No. 5, Jun. '99 *Star Wars*:

The Phantom Menace scoring session report and analysis of Trilogy themes; *Halloween H20* postmortem; Downbeat: *Affliction*, *Free Enterprise*, *Futuraama*, *Election*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, *A Simple Plan*.

Vol. 4, No. 6, Jul. '99 Elmer Bernstein: *Wild Wild West*; George S. Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide: Early '70s; USC film scoring program; CD reviews: 1984, *Sword and the Sorcerer*, *The Mummy*, *The Matrix*, more.

Vol. 4, No. 7, Aug. '99 Warner Animation Scoring (Shirley Walker on *Batman/Superman*, Bruce Broughton on *Tiny Toons*, more); *Phantom Menace* music; Michael Kamen (*The Iron Giant*); Stu Phillips (*Battlestar Galactica*); percussionist Emil Richards; ASCAP awards.

*** Vol. 4, No. 8, Sept./Oct. '99** Tribute to Stanley Kubrick: interview (Jocelyn Pook); analysis (*Eyes Wide Shut*), review (Kubrick compilation); Poledouris (*For Love of the Game*); Goldsmith Buyer's Guide: Late '60s; Jeff Bond's concert advice for Jerry.

Vol. 4, No. 9, Nov. '99 U.S. Postal Service Composer Stamps; *Papillon* retrospective; King of German schwing, Peter Thomas; Downbeat (*Inspector Gadget*, *The Thomas Crown Affair*, more); BMI awards night.

Vol. 4, No. 10, Dec. '99 Scores of Scores 1999: our annual review roundup, including animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more; plus our reader poll.

VOLUME FIVE, 2000

48-64 pp.each

Vol. 5, No. 1, Jan. '00 Inside Rhino's reissue of *Superman: The Movie* score; film and cue sheet analysis; '50s *Superman* TV score; Howard Shore (*Dogma*); Downbeat: Goldenthal, Barber, Tyler, Debney and Robbins; pocket reviews debut, Laserphile.

Vol. 5, No. 2, Feb. '00 20th Anniversary Tribute to Jerry Fielding, conversation with Camille Fielding; Top picks for 1999; Oliver Stone's score-o-matic approach to *Any Given Sunday*; George Dunning obit; Score Internationale; 1999 release stats.



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Vol. 5, No. 4, Apr./May '00 Bernard Herrmann: 10 Essential Scores of the '50s and CD checklist, *Journey to the Center of the Earth* retrospective; Richard Marvin (*U-571*), J.Z.K. on *Tora! Tora! Tora!*; Film music representation in Hollywood, pt.1.

Vol. 5, No. 5, Jun. '00 Our Tenth Anniversary Issue! Kendall remembers; An *FSM* Timeline; The *Film Score* Decade: who and what made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard (*Dinosaur*); Final installment of Goldsmith Buyer's Guide, more.

Vol. 5, No. 6, Jul. '00 Summer Movie Round-up; David Newman (*Bedazzled*, *The Klumps*); Film score agents, pt.3; Debut of Session Notes; They Might Be Giants (*Malcolm in the Middle*); double dose of Pocket Reviews; Score Internationale.

Vol. 5, No. 7, Aug. '00 Bruce Broughton interview; *Silverado* analyzed; Marc Shaiman gives hell from the heavens; Agent History's fiery conclusion; Laserphile (Autumn DVDs); Downbeat (William Stromberg); Danny Elfman and his mom at a scoring session.

Vol. 5, No. 8, Sept./Oct. '00 Randy Newman (*Meet the Parents*); *Things To Come* Soundtrack LP; *The Goonies* Retrospective; Downbeat (*Requiem for a Dream*); Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams", and more.

Vol. 5, No. 9, Nov./Dec. '00 Special 64 pg. double issue. 101 Great Film Scores on CD—*FSM*'s big list; Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Howard Shore (*The Cell*); Alan Silvestri (*Cast Away*); *Back to the Future* retrospective; and more..

VOLUME SIX, 2001

48 pp.each

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

Vol. 6, No. 2, Feb. '01 The Musical World of Irwin Allen; Copland on Film (cond. Jonathan Sheffer); *3000 Miles to Graceland* (George Clinton); Douglass Fake of Intrada interviewed; *How to Marry a Millionaire*, more.

Vol. 6, No. 3, Mar. '01 Bigger, Better Scores: How the RMA is helping to put more music on your soundtracks; Don Ellis and a life in 13/8

Time; Master of Disaster Part II: Irwin Allen discography; Rolfe Kent (*Town & Country*); Italian Imports: You can't beat BEAT.

Vol. 6, No. 4, Apr./May '01

King of the World: The James Horner Buyer's Guide Part 1; Downbeat: *The Mummy Returns* and *Swordfish*; Yabba Dabba Crew—A Salute to Hoyt Curtin; Epics on DVD; Session Notes from *Atlantis The Lost Empire*.

Vol. 6, No. 5, June '01

Sergei Prokofiev Tribute: The Man, The Music, The Films; Friedhofer and Fox; Egon, Your Music: A *Ghostbusters* retrospective; Jeff Danna and Ryan Shore in Downbeat; John Bender reports on the *Chiller* Convention, and plenty of reviews.

Vol. 6, No. 6, July '01

A Whole Different Animal: Danny Elfman's new take on *Planet of the Apes*; Hans Across America: Zimmer on *Pearl Harbor* and his latest concert CD; James Horner Buyer's Guide Part 2; Elliot Goldenthal (*Final Fantasy*) Howard Shore (*The Score*), John Williams (*A.I.*) and more.

Vol. 6, No. 7, August '01

The King of Hip: Quincy Jones Part 1; A Spectacular Spectacular (*Moulin Rouge*); John Morgan on Reconstructing Golden Age Scores; Downbeat Deluxe: Schiffrin, Jones, Diamond and Debney; Musical Mellifluousness in Score Internationale, Mandell Play and more.

Vol. 6, No. 8, September '01

TThe Madman and His Muse: Angelo Badalamenti (*Mulholland Drive*); The North Carolina School of the Arts (for film composing); The King of Hip 2 (Quincy Jones retrospective); Earle Hagen: He Wrote the Book; Halloween DVDs; more.

Vol. 6, No. 9, Oct./Nov. '01

Learning New Hobbits: Howard Shore (*Lord of the Rings*); Ronald Stein: Invasion of the Score Man; Trevor Jones (*From Hell*); Don Davis Meets John Williams (*Jurassic Park III* on DVD); Mychael Danna (*Chosen*, *Hearts of Atlantis*); *ST:TMP* gets a DVD refit; and Pukas returns.

Vol. 6, No. 10, Dec. '01

Scores of Scores: Our annual roundup CD reviews; Interviews with Alejandro Amenabar (*The Others*) and Gabriel Yared; The Original Lords of Middle-earth: other Hobbit music; Downbeat Deluxe: Christopher Young, Harry Gregson-Williams, Rolfe Kent and Mark Isham, and more.

VOLUME SEVEN, 2002

48 pp.each

Vol. 7, No. 1, Jan. '02

The Best and the Worst of 2001: The whole *FSM* crew weighs in on the year that was; The James Horner Buyers Guide part 3: 1989-96; In The War Zone: Hans Zimmer on *Black Hawk Down*; Logan's Overrun: expanded liner notes; *Enterprise* music, Yann Tiersen interviewed, and more.

Index How much stuff have we printed in *FSM*? We're not sure, but here's a handy index of all reviews and articles through the end of 2000, compiled by Dennis Schmidt. Cost: same as one back issue.

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(continued from page 34)

with 10 different feelings, moods, or whatever." Again, like the pieces Eastwood composed, Niehaus' music lacks the violence and force that used to be the actor-director's trademark. Moreover, the suite's jazz numbers sound a bit too slick. In the documentary, more than once we learn about Eastwood's affection for Charlie Parker and Fats Waller, a pair of musicians who knew firsthand about danger and disappointment, and filtered this knowledge into their music. When Niehaus introduces references to these musicians, he likes to filter their sounds through his own, which is, by and large, more showbiz than jazz. The glitz, however, is subdued by the frequent appearance of Joshua Redman, a saxophonist who seems to understand and wants to acknowledge jazz's hard-boiled, nightclub origins.

Overall, *Music for the Movies of Clint Eastwood* succeeds as an aural portrait of the artist and his work; and from it we learn that the former mayor of Carmel has good taste, a good sense of what scores can do for both roles and story lines, and the good fortune of having had more than one genius contribute to his soundtracks. But the question still lingers, perhaps. In the future, will Clint Eastwood—like Welles and Huston and Lang and Hawks—enjoy immortality? Regardless, the music from many of his films will endure. —S.A.

The Blue Planet: A Natural History of the Oceans ★★★★★

GEORGE FENTON

BBC Worldwide WMSF 6043-2

16 tracks - 55:14

Music always plays a key role in nature films, taking the viewer beyond the narrative and smoothing over the passage of time. David Attenborough and George Fenton have collaborated on a number of especially ambitious natural history films over the years. For their latest project, *The Blue Planet*, Fenton provides a bold, colorful and ambitious underwater ocean journey. The composer has certainly been inspired by the beauty and creative force of the ocean and by the

wonderful images captured on film for the BBC.

Fenton's main theme has a great deal of work to do—essentially it's the final advertisement and scene setter for the show. Fortunately, the Magdalen College Choir from Oxford University combine with the BBC Concert Orchestra to produce a majestic, pulsating and truly epic theme. In crude movie terms it's Danny Elfman meets Wagner and Hans Zimmer. Sounds and images crash against one another—tones shift from huge brass refrains to lilting woodwinds, and out of brave vocal chords come calm seas that fade into towering waves and threatened ships.

The album itself is held together musically (or conceptually) as each track broadly depicts the character of an animal or place. "Turtles" owes much to John Barry, in '60s-inspired spy mode. "Sharks" is an altogether more frightening prospect. Heavy cello and bass lines surge around violins and violas, and texture, rather than melody, does most of the work. The *Jaws* influences are perhaps too obvious. "Spinning Dolphins" melodically dances around panpipes and flamenco guitars before charming brass and strings take center stage. "Surfing Snails" takes us on a humorous, modern, jazzy bass-centered journey. For the first time we might be on dry land. But the essential canvas of Fenton's orchestral underworld carries through most of the work. "Deep Ocean" builds around a fusion of arpeggiated synth layers, moody brass and dark percussion. The album closes with "Killer Whales," a respectful and deeply satisfying tribute, illustrating the full spectacular sound of the BBC Concert Orchestra and the heartfelt orchestrations of Geoff Alexander. In all, this is great writing from George Fenton, one of today's finest orchestral craftsmen. —S.D.

Mythodea Music for the NASA Mission: 2001 Mars Odyssey ★★★★★ 1/2

VANGELIS

Sony Classical SK 89191 • 11 tracks - 62:50

OK, so *Mythodea* isn't a movie or TV score, which raises questions as to what it's doing in *FSM*. But with a solid body of film

work behind him, surely any new project by Vangelis is worthy of mention. In any event, this transcends mere movie soundtracks; it has the loftier ambition of being a soundtrack for the stars—specifically Mars, the Red Planet.

Commissioned by NASA as a theme to its 2001 Mars Odyssey program (and there's plenty to read about this in the copious liner notes), *Mythodea* has the distinction of keeping one foot in the past, with another in the future, and this makes for some intriguing juxtaposition. The space program is, by definition, a forward-looking exploration of the cosmos, yet by the Greek composer's own admission, his theme music is rooted to his homeland's rich mythical heritage.

And perhaps this is why the music is so typically Vangelis—another rich fusion of modern electronic passages that use ancient musical structures as their cue. As ably demonstrated in *1492: Conquest of Paradise*, the composer has no qualms in using contemporary music for historical subject matter, though this time he uses a classical approach to underscore a futuristic setting. The two time frames are interchangeable, and ultimately the subject matter of "discovering the unknown" is timeless.

Vangelis has taken the opportunity in this project to branch out beyond his keyboards by employing soloists Kathleen Battle and Jessye Norman and the London Metropolitan Orchestra. "The Introduction" is an intriguing series of beeps, whistles and textures more suited to a sound effects record, but then the project takes flight with "Movement 1," a grandiose fusion of *1492* and *El Greco* but with the added accompaniment of the orchestra. Arguably, the big orchestra sound might alienate fans who are uncomfortable with the keyboard wizard delegating responsibilities to other musicians, but it's a glorious sound. And while "Movement 1" throws everything into the mix, subsequent tracks feature the orchestra, choir and soloists in different capacities.

Following on from *The Bounty* and *1492*, Vangelis embarks on another voyage of discovery. What a shame that the same approach wasn't adopted when that sappy song was chosen for *Enterprise*. It's not quite "Vangelis Unplugged" (now that *would* be interesting), but the inclusion of acoustic instrumentation reveals a welcome, previously unseen side to the synth maestro. —N.J.

Candyman 3: Day of the Dead (1999) ★★ ★

ADAM GORGONI

Beyond/Flash Cut 398 578 218-2

13 tracks - 33:38

Candyman 3 was one of the more recent attempts to stretch a franchise past its breaking point. As usual with such ventures, the original creative team pretty much steered clear, leaving some big shoes to fill. In this case, composer Adam Gorgoni was



given the daunting task of following in the footsteps of Philip Glass, whose *Candyman* music has long been a fan favorite (and only recently released on CD).

Unsurprisingly, Gorgoni made no attempt to duplicate Glass' signature arpeggios. He did, however, give a nod to the textures of the original scores by including moments of wordless chorus over his primarily electronic score. But that's where the similarities end, for Gorgoni brought his own sensibilities to the project, creating a surprisingly interesting album.

Opening with a techno sound, Gorgoni segues into a piano-based love theme that later returns on guitar. He also layers odd and interesting instruments over the synth foundation, bringing a depth and scope to what could otherwise pass as *X-Files* underscore. These Latin-flavored sounds (including what's described as a "death whistle"), performed by Sergio Ruiz, make for a promising first few tracks.

By the end of the relatively short album, Gorgoni falls back on more typical horror film chase music, with lots of thumping, stings and pounding drums. Still, it's an interesting journey and an impressive attempt by Gorgoni to give the film a better score than it likely deserved.

—N.S.



Don't Say a Word ★★

MARK ISHAM

Varèse Sarabande 302 066 291

8 tracks - 30:51

Don't Say a Word, the worst movie Michael Douglas has ever been involved with (including *Jewel of the Nile*), could've been helped by a good score—but it certainly couldn't have been saved. Who can blame Mark Isham for...shall we say "lacking inspiration" when he penned this effort?

"The Heist" opens the attempt with a rock-influenced underscore not unlike some David Arnold Bond cues. The problem is that there's no discernible thematic element involved. The music sounds like filler from a rock album, bolstered by string chords that rock back and forth, as in James Newton Howard's *The Sixth Sense*.

The cue "Elisabeth" sounds like it pulls together sections that support this particular character. You can't fault Isham for the harmonic ideas he employs here. In fact, they are fascinating to listen to as they develop. There are parts of this cue that reveal a delicacy in piano writing, but nothing really gels. In "Subway," the brass seems

to have been recorded differently. At times there is a warmth to the sound, but in declarative passages things get very dry. The final "A Family" is quite poignant and fills out a thematic element that served previous cues in smaller cells of its development. But it, too, inhabits the sound from Howard's aforementioned score. It just does not carry an equivalent

emotional pull. One could say that 30 minutes is beyond adequate.

I will admit that films of this type seem to continue to receive the kind of score that Isham provides. Other composers seem to employ similar techniques for them at any rate. Clearly, the genre is in sore need of rejuvenation. There is little to distinguish this score from similar films. That does not mean that the music itself is not of high caliber.

The cover notes that Ken Kugler and Jeff Beal provide orchestral support. Beal is also listed as providing "programming and massive assistance." There are more folks listed for recording and mixing than I have seen in a long time for a recording. That can mean any number of things. It could just be the way the choral, electronic and percussion elements needed to be layered into the final mix.

—S.A.K.

The Pledge ★★½

HANS ZIMMER/KLAUS BADELT

Milan 73138-35977-2 • 16 tracks - 40:18

The Pledge starts at one level and, except for a suspenseful modulation near the end, pretty much stays there. In scoring this

primarily for acoustic guitar, fiddle-style violin and (surprise) synthesizers, Zimmer and Badelt have concocted a more mellow version of the Media Ventures trademark sound.

This type of score works best in the film, where it provides a unifying atmosphere to back up Jack Nicholson's investigation into an ever-deepening mystery. And that's as it should be; one of the reasons Zimmer keeps getting hired is because his scores do the job. As a separate listening experience, Zimmer is hit and miss.

Like many other Zimmer productions, this particular CD is structured as an unbroken flow of music. Fortunately, we are given individual tracks, so we can easily find a particular cue within the record's suite-like structure. However, there is less variety between tracks than one might expect. It's all a sort of moody blur.

Parts of this album could have been released on a Windham Hill sampler record, especially the track "Ex Cop" with its mellow guitar over synths. In fact, the whole album works on a new-agey level, maintaining a consistently mesmerizing tone. It could probably function well as an alternative to sleeping pills.

—N.S.

Soul Survivors ★★★

DANIEL LICHT

Beyond/Flash Cut 398 578 220-2

14 tracks - 42:27

Daniel Licht's previous scores include *Children of the Corn 2*, *The Final Sacrifice* and *Bloodline*—this is a composer well in touch with the musical dark side. His work on *Soul Survivors* is best summarized in the main theme, which sets the tone for the entire album, where the horror is implied rather than in your face. Haunting choirs, chiming bells, drifting piano lines and pulsing strings work around a six-note motif, while synth textures weave

in on occasion to suggest an eerie otherworldly presence. Yes, this is formulaic writing, but it's done with taste and good judgment.

Actually, there's plenty of good stuff here. "In Love" is a delicate and romantic piece built around solo voice and a lilting harp line. The theme creates a deep sense of longing for something dear and pure but just out of reach. And "Cassie Walks Alone," in particular, proves Daniel Licht can write moving film music as well as anyone in Hollywood today. But there's also a large helping of "influences" worth nothing. "The Accident" takes its cue directly from Bernard Herrmann. Frantic, stabbing brass doubles with strings to produce the classic *Psycho* orchestral position. Other passages rely on a healthy dose of Ligeti and other standards from the 2001 soundtrack.

A dramatic shift in the album comes with the arrival of the drum-and-bass-influenced "Above and Underground." Frantic techno drums and manic bass lines suggest madness close at hand. But quickly the main six-note piano motif returns to haunt once again. Throughout, the music manipulates the audience into a lull before the arrival of a violent storm.

The album closes with "The Other Side." With vocals from Paul Hepker, it's the culmination of most of the material condensed into a gothic horror pop song. The sounds might have come from an epic Trevor Horn or Peter Gabriel record production. Misty vocals do a great job holding the song together, but in the end its poses are a little too predictable and the emotional impact is lost. Think John Barry in horror mode meeting Danny Elfman in Gotham City for a battle of the bands and you have this album already in your head.

—S.D.

FSM

BERNSTEIN JAZZ

(continued from page 19)

From 1955 to 1959, Elmer Bernstein released three classic jazz soundtracks and four collections of favorite film and non-film music. Quite a feat, considering he had scored upward of 30 films, 12 TV series, three documentaries, nine short films, a concert

work, and a play, by 1960.

Though the composer would write his best-known works in the next decade—*The Magnificent Seven*, *To Kill a Mockingbird* and *The Great Escape*—he would continue to return to the world of jazz when the opportunity and project were just right. And though the pop realm would inevitably affect the style

of later film scores, it seemed that, for another decade at least, Bernstein would find great joy by combining the best of both worlds. **FSM**

NEXT TIME: In Part 2, we'll look at the Bernstein's *WALK ON THE WILD SIDE* and *THE SILENCERS*, his Ava compilation LP, which featured themes from *THE RAT RACE*, and other film and TV productions.

With the doldrums of winter fading behind us, the promise of spring brings about not just warmer weather but also the real beginning of the work

year for the Laserphile. Studios tend to release the great majority of their A-list several months into the new year, and 2002 is adhering exactly to form.

This year, we've seen some interesting catalog titles released by various studios to compensate for a lack of new Special Editions. For those who grew up in the '70s and '80s, several of these pictures are sure to create a rush of nostalgia since the films directly relate to that turbulent period called adolescence.

While some of us may not want to relive growing up, can you think of a better way to open up the spring season than with a hungover Walter Matthau and his cooler full of suds?

The Bad News Bears
The Bad News Bears in Breaking Training
The Bad News Bears Go to Japan
 (Paramount, \$24.98 each)

The '70s exemplar of the underdog sports movie may well have been Sylvester Stallone's *Rocky*, but the formula for a cinematic team of rag-tag underdogs who rise to the top and beat the odds was clearly set by another 1976 box-office smash: Michael Ritchie's *The Bad News Bears*.

Undoubtedly, if you were a kid back in '76 or saw the movie as a youngster in the ensuing years on video, you have your own memories of the Bears, the foul-mouthed little-leaguers who defy the odds—with the help of their drunk, ex-minor-league-ace manager (a brilliant Walter Matthau)—in coming together and making a championship run.

The great thing about *The Bad News Bears*, especially if you haven't seen it in a long while, is that it's every bit as amusing for grownups as it is for kids. Bill Lancaster's incisive script is as much a satire on children's sports as it is a "children's film," with pointed observations about the obsession with winning and the needless pressure applied to kids by parents and other adults trying to live out their own fantasies—two themes still so relevant today, especially considering last year's Little League World Series fiasco (with an overaged pitcher tossing shutouts for a team out of the Bronx representing the U.S.).

Those are the kind of issues that are often lost on kids watching *The Bad News Bears*

Batter Up! Grow Up Too!

Tackling THE BAD NEWS BEARS, BREAKING AWAY and other rites-of-passage epics

by Andy Dursin



MAKE UP TO BREAK UP: Stern, Quaid et al in *BREAKING AWAY* (left); O'Neal and Matthau in *BAD NEWS BEARS* (right).



since, on the surface, Ritchie's film is a hilarious comedy with an appealing group of kids (including loner Jackie Earle Haley and brash Tatum O'Neal as the team's pitcher) and a perfectly humorous score by Jerry Fielding, here adapting Bizet's *Carmen*.

Add the satirical subtext and you have a movie that's irresistible entertainment for all ages, with an ending that's bittersweet (the Bears lose a close one, but celebrate afterwards) but more uplifting in its own way than if the movie had adhered to the generic sports movie finale.

Because of its broad appeal, *The Bad News Bears* was a huge hit at the box office, spawning a pair of sequels in subsequent years and a short-lived TV series shortly thereafter.

The Bad News Bears in Breaking Training (1977) abandons much of the original's profanity and strips the material almost completely of its satirical edge, but despite that, this is easily the only follow-up to approach the original in terms of laughs and entertainment.

Here, the Bears—made up almost completely of the original cast—drive to Texas where Jackie Earle's estranged dad (William Devane) becomes the team's reluctant manager for the Bears' match-up with the Houston Toros in the Astrodome. It all culminates in a memorable finale where the umpires attempt to call the kids' skirmish due to a scheduled

Astros major league game, but Devane and a few big-league players incite the crowd to chant "Let them play!" and the big game conclusion ensues.

Breaking Training certainly doesn't break any new ground, but it's still a lot of fun, with *Risky Business* writer Paul Brickman's script effectively recycling the elements that made its predecessor a classic, and Devane turning in solid work as the team's new manager. With Bizet out of the mix, composer Craig Safan turned to Tchaikovsky's *1812 Overture* for musical inspiration, even using it as the chorus for the movie's bouncy theme song (the feel-good single "Lookin' Good").

The box-office returns necessitated one last big-screen follow-up, and 1978 would bring forth *The Bad News Bears Go to Japan*, with Michael Ritchie attached as producer and Bill Lancaster back contributing the screenplay.

Unfortunately, the return of two key personnel members from the original did little more than add novelty value to this tedious sequel, which unwisely takes the focus off the team (several of the kids smartly avoided this one) and shifts it to struggling huckster-promoter Tony Curtis, who latches onto the Bears and their trip to Japan to play the overseas little league champion. Even Jackie Earle Haley looks like he's going through the motions here in an underdeveloped relationship with a local geisha, while all of the scenes involving the team feel arbitrary, lacking the charm of either

of its predecessors (Paul Chihara's *Mikado*-adapted score also feels worn-out). And you know a movie is in big trouble when cameos by Regis Philbin and figure skating gold medalist (and TV commentator) Dick Button are the picture's strongest suit!

Paramount has released all three *Bad News Bears* films in basic DVD packages, with no special features to speak of. Disappointingly, the widescreen transfers on the first two films in the series are grainy and suffer from serious edge enhancement (lines around background objects that shake throughout), while only the original film offers a stereo re-channeling for 5.1 Surround.

The diminishing returns of *Bad News Bears Go to Japan* would lead the team to the small screen shortly thereafter, in a short-lived (though fondly remembered) series starring Jack Warden. It's been over 25 years since the series began, and while many kids' films and sports pictures have used the original as a blueprint for success, no picture has ever captured the humor and satire of the 1976 film. Here's hoping Paramount doesn't feel the need to go back to the remake well and produce a politically correct, sanitized version that will never be able to measure up to a bona-fide comedy classic.

Breaking Away My Bodyguard (Fox, \$19.98 each)

If *The Bad News Bears* offered a realistic, honest depiction of little league sports and growing up as a teenager, the marvelous Peter Yates-Steve Tesich coming-of-age comedy *Breaking Away* is an equally honest, poignant story of four small-town guys struggling to move on after high school, and setting a seemingly impossible goal for themselves—namely, beating Indiana University students in a cycling race.

Dennis Christopher, Dennis Quaid, Daniel Stern and ex-Bear Jackie Earle Haley are the four friends who become inspired to overcome the odds stacked against them, with Christopher a standout as a kid who decides to emulate the Italian world cycling champion by pretending that he actually *is* Italian (and driving his parents—wonderfully played by Paul Dooley and Barbara Barrie—nuts).

Tesich's warm, funny script deservedly copped an Academy Award for Original Screenplay, while the movie itself became a critical darling and one of the sleeper hits of 1979. Today, *Breaking Away* holds up as a charming film with big laughs and a lot of heart that examines the relationship between the protagonists (dubbed "cutters") and the dueling college students, offering a fresh perspective on growing up. And just like *The Bad News Bears*, Patrick Williams' score is adapted from numerous classical works, and the pic-

ture's success spawned a short-lived TV series months after the film ended its theatrical run.

Another excellent growing-up story, Tony Bill's 1980 comedic-drama *My Bodyguard*, was also the recipient of critical kudos during its theatrical run, launching the careers of Matt Dillon and Joan Cusack among others.

Alan Ormsby's script focuses on the problems of a meek teen (Chris Makepeace, of *Meatballs* fame) and his run-ins with the chief high school bully (Dillon). Makepeace decides to hire a bodyguard, well-played by Adam Baldwin (no relation to the infamous Baldwin brothers). *My Bodyguard* is a colorful character study marked with a veteran supporting cast, including Ruth Gordon, John Houseman and Martin Mull. Dave Grusin's low-key score adds the perfect note to the drama, lensed on location around the Windy City.

Both *Breaking Away* and *My Bodyguard* have been released by Fox as part of their "Family Selections" DVD line. Transfers for both films are perfectly acceptable, offering 1.85 letterboxed and full-screen presentations; both soundtracks have been remastered for Dolby Stereo (the original mono soundtracks are also included). Highly recommended!

Say Anything (Fox, \$19.98)

Cameron Crowe's 1989 directorial debut gets a splendid Special Edition treatment from Fox, featuring audio commentary and other extras.

Best remembered for its seemingly timeless image of John Cusack holding up a boom box and blaring Peter Gabriel outside the object of his affection's window, *Say Anything* remains one of the top "teen" pictures ever made, thanks in large part to Crowe's quotable dialogue and Cusack's strong central performance as Lloyd Dobler, an average guy who decides to go after one of the smartest and prettiest girls (Lone Skye) in his graduating high school class.

While the movie's second half—focusing on Skye's father (*Frasier*'s John Mahoney) and his legal woes—is a letdown after the opening act, *Say Anything* is still as smart and believable as any other film in this genre. The DVD is a celebration of that fact, featuring a new widescreen transfer, a plethora of deleted/alternate scenes, commentary by Crowe and the actors, trailers and plenty more.

Hot Pursuit (Paramount, \$24.98)

Prior to John Cusack's appearance in *Say Anything*, the actor starred in several silly teen comedies with little dramatic merit to speak of. That's not to say, however, that his two collaborations with filmmaker-animator Savage Steve Holland aren't semi-classics today (*Better Off Dead* and *One Crazy Summer*, which the Laserphile hopes will be on DVD in the near future).

Prior to Cusack's attempts to mature as an

actor, he starred in this almost-forgotten 1987 comedy as a high school student who travels to the Caribbean and takes up with old salt Robert Loggia in a futile attempt to find his girlfriend. Jerry and Ben Stiller co-star in this ridiculous piffle, which the actors must have decided to make due to the filming location (and who could blame them?), while trivia buffs will note that it's one of the few credits of *Tron* filmmaker Steven Lisberger.

Paramount's DVD features a colorful widescreen transfer and decent Ultra Stereo soundtrack, sporting a synthesized score by the group Rareview (this was around the same time that "Cinemascore" penned the music for Arnold Schwarzenegger's urban actionfest *Raw Deal*). Nowadays, the closest we come to a stable of composers working on a soundtrack is when Media Ventures gets an assignment!

Summer of '42 (Warner, \$19.98)

Few, if any, soundtracks recall the feeling of lost love and fond memories better than Michel Legrand's dreamy, moving score from Robert Mulligan's coming-of-age tale *Summer of '42*.

Written by *Winds of War* author Herman Raucher, director Mulligan's sensitive story of a boy (Gary Grimes) and his crush on a WWII bride (Jennifer O'Neill) manages to evoke nostalgia for the "innocent" days of the early '40s, while probing a bit more maturely into a young man's passage into adulthood than most period films had up to that point in 1971.

Warner's DVD offers an acceptable widescreen transfer but a severely compressed mono soundtrack (the laserdisc sounds crisper), plus a theatrical trailer.

As melodramatic as the film is, *Summer of '42* is still one of the screen's most memorable tales of growing up, and was followed by the entertaining (though unnecessary) sequel *Class of '44*, sporting a fine early score by David Shire (to date unavailable on DVD or laserdisc in its original Panavision ratio).

DISNEY TREASURES

As if Disney hasn't produced enough "must-have" Special Edition DVDs for fans, the studio released no fewer than four deluxe packaged boxed sets late last year dubbed "Walt Disney Treasures," each set focusing on classic archival material from the Disney vaults and limited to 150,000 numbered copies (the sets retail for \$32.98 each).

For animation buffs, the studio's *Silly Symphonies* and *Mickey Mouse in Living Color* packages offer literally hours of vintage Disney cartoons—*Symphonies* featuring some 31 uncut cartoons in all (including six Oscar winners) totaling over five hours, while Mickey gets his day in the sun with 26 original color shorts produced between 1935 and 1938.

If you're looking for more in the way of sheer Disney nostalgia, more entertainment

can be found in the terrific sets of *Davy Crockett*, the seminal '50s TV hit with Fess Parker and Buddy Ebsen (featuring all five adventures as they originally aired), and *Disneyland U.S.A.*, which offers four TV specials chronicling the construction and opening of the Anaheim tourist attraction, with plenty of celebrity appearances to boot. (Alas, they didn't include my favorite Disneyland TV special, with Kurt Russell and the Osmond Brothers touring the park after dark. Look for it on the Disney Channel—pure camp worth staying up for!)

Each package includes two discs housed in a collectible tin, with brief liner notes and a special lithograph. For bonus features, film critic and Disney historian Leonard Maltin gives a brief overview on each release and introduces more specific material (i.e., individual cartoons and episodes) when appropriate. For Disney freaks these four sets are absolute musts and, hopefully, will be followed by other limited-edition packages later this year.

NEW FROM CRITERION

In the heyday of laserdiscs, one name was synonymous with supplement-jammed, deluxe editions of classic and contemporary films. Of course I'm referring to the Criterion Collection, which amassed an incredible array of vintage masterpieces, avant-garde and foreign films, as well as more recent acclaimed movies in their unique catalog of well-known and oft-forgotten masterpieces.

After a slow start on DVD, the company is back with a vengeance, not merely reissuing their catalog in the format, but releasing brand new titles in keeping with the company's taste for eclectic fare—once again boasting something for every taste.

Perhaps the best exciting new titles are the company's deluxe editions of Alfred Hitchcock's masterpieces *Rebecca* and *Notorious* (\$39.98 each). Fully remastered with copious extras, both movies have never looked better, thanks to transfers originating direct from the original negatives.

Rebecca, Hitchcock's first U.S. film for producer David O. Selznick, rightly receives the double-disc treatment here, including an isolated music and effects track that gives Franz Waxman's classic score more of a chance to stand on its own, commentary from author Leonard J. Leff, screen and costume tests for actresses like Vivien Leigh, Loretta Young and Anne Baxter for the role that Joan Fontaine ultimately won, deleted scenes excerpted from the screenplay, hundreds of still photos, and nearly three hours of complete radio show adaptations, including Orson Welles' 1938 Mercury Theatre broadcast, a 1941 production with Ronald Colman and Ida Lupino, and a 1950 broadcast with Laurence Olivier and Vivien Leigh.



DVDs NOT LEFT WANTON: Carole Bouquet and Fernando Rey in *THAT OBSCURE OBJECT OF DESIRE* (above); Cary Grant and Ingrid Bergman in *NOTORIOUS* (below).



Hitchcock's 1946 effort *Notorious* doesn't receive the lavish presentation afforded to *Rebecca*, but Ben Hecht's great script and the performances of Ingrid Bergman and Cary Grant nevertheless lift this spy thriller into a select category as one of the top films of the '40s. Once again, the new digital remastering makes for a sensational transfer considering past presentations of the movie on video, while Criterion again serves up some tasty extras: commentaries from scholar Marian Keane and historian Rudy Behlmer, plenty of stills, excerpts of alternate endings and excised scenes, newsreel footage, a 1948 radio adaptation with Bergman and Joseph Cotton, portions of the short story "Song of the Dragon" (one of the source materials for the film), and an isolated music and effects track.

A movie that holds its place in history as one of the top screwball comedies of all time, the 1936 classic *My Man Godfrey* (\$39.98) has also received the deluxe treatment from Criterion. This William Powell-Carole Lombard comedy, the first to receive Oscar nominations in both lead and supporting actor categories, offers rare outtakes, audio commentary from historian Bob Gilpin, the complete 1938 radio broadcast with Powell and Lombard, stills, and the original trailer.

Those titles should be enough to satisfy the fan of Hollywood's Golden Age, but if it's more offbeat fare that interests you, Criterion has plenty of oddball titles in store as well.

Two pictures starring sex symbol Brigitte Bardot—the 1969 Poe anthology *Spirits of the Dead* and the obscure 1973 Roger Vadim opus *Don Juan (or If Don Juan Were a Woman)*—have joined the ranks of the "Classic Collection." Both French-language films offer new English subtitles but little else in the way of extras, though they're priced to reflect that at \$29.98 each.

Spirits of the Dead (*Histoires Extraordinaires*) offers three macabre tales as interpreted by Roger Vadim, Louis Malle and Federico Fellini, with an international cast, including Jane and Peter Fonda, Bardot, Alain Delon and Terence Stamp. However, the only tale really worth it is Fellini's *Toby Dammit*, a fascinating satire on celebrity and excess that caps the film, with a score by Nino Rota and a fine performance from Stamp.

The relatively obscure *Don Juan* (aka *Don Juan '73*) is a strange, kinky Vadim effort that is best left for Bardot admirers, although the colorful cinematography and new remastered transfer may make it worthwhile for lovers of early '70s cinema. It's more interesting as a commentary on Bardot's stepping away from her career than it is a stand-alone piece.

Speaking of obscure, Peter Medak's utterly bizarre *The Ruling Class* (\$39.98) has also been restored by the Criterion Collection. For the first time in North America, you'll be able to see Medak's full-length cut of his 1972 cult classic, starring Peter O'Toole as the heir to the British throne who alternately believes he's Jesus Christ and Jack the Ripper. Equal parts comedy, thriller, social satire and musical, this is not a movie for all tastes, but if you're a fan, the new DVD is the way to go, with a remastered transfer and audio commentary from the filmmakers making for a superb package.

Finally, admirers of foreign films will enjoy newly remastered presentations of two well-known efforts from around the globe:

Jiri Menzel's 1966 Czech tragicomedy *Closely Watched Trains* (\$29.98) receives a new digital transfer with improved English subtitles, and while its tale of a train dispatcher's sexual misadventures during WWII boasts a harsh downer of an ending, it's still worth a look for international cinema buffs.

Finally, aficionados of Luis Bunuel will want to seek out Criterion's DVD of his final film, the 1977 effort *That Obscure Object of Desire* (\$29.98). Featuring a remastered transfer for 16:9 televisions (with new English subtitles), an interview with screenwriter Jean-Claude Carriere, the trailer and excerpts from a 1929 silent movie that was based on the same Pierre Louys book that formed the basis of Bunuel's film, this is a well-produced package for a movie that probes deep into sexual desire, like much of the filmmaker's body of work. **FSM** Don't forget you can find extensive DVD coverage in Andy's Aisle Seat columns at www.filmscoremonthly.com/aisleseat. All emails can be directed to dursina@att.net. 'Nuff said!

Snowtime for ASCAP

Music and film pros collide at Sundance

The Sundance Film Festival Music Cafe, produced by ASCAP (The American Society of Composers, Authors & Publishers) and sponsored by ASCAP and Balance Bar, was part of the 2002 Sundance Film Festival at Park City, Utah, and featured numerous established and up-and-coming performers.



PERFORMING, PERIOD: India.Arie warbles a tune at the Sundance Music Cafe.

RUN RONNIE, RUN: Film director and friends gather at the premiere: ASCAP's Coogan (Dakota Pictures), Jen Perry, Troy Miller and Regan Matthews.



ROUNDTABLE @ THE MUSIC CAFE: ASCAP and the Recording Musicians Association (RMA) sponsored a roundtable discussion that covered a broad range of topics, including the latest on low-budget recording and soundtrack agreements. Pictured left to right: (top) ASCAP's Kevin Coogan, composer Mark Adler, RMA's Dennis Dreith, music contractor Sandy DeCrescent, RMA's Phil Ayling, ASCAP's Mike Todd, Sundance Film Music Program dir. Peter Golub and ASCAP's Sue Devine. (bottom) Music Editor Joanie Diener, ASCAP's Pamela Allen and RMA's David Ewart.



SONGWRITERS IN THE ROUND: ASCAP hosted an intimate show by four performers, who performed in a "songwriters in the round" style, trading off on songs and joining in and accompanying each other. Left to right: John Doe (of punk band X), Rhett Miller, Patty Griffin, Claudia Church Crowell & Rodney Crowell.



PASS THE COCOA: ASCAP's Randy Grimmer, Sue Devine and Loreta Munoz, Ken Levitan (Patty Griffin's manager); Seated: ASCAP's Tom DeSavia, Dave Matthews, Patty Griffin and Kathi Whitley (Patty Griffin's manager).



PHOTOGRAPHER: ERIK PHILBROOK

The Man Who Loved Cat Dancing by John Williams

Plus Unused Score by Michel Legrand



In 1973 *The Man Who Loved Cat Dancing* made headlines more for its behind-the-scenes shenanigans than for its artistic accomplishment. The leads of this beautifully shot western and love story, Burt Reynolds and Sarah Miles, were called to testify in court after the mysterious death (later ruled a suicide) of Miles' manager/boyfriend on location. Later, Reynolds suffered a hernia while filming a fight scene and had to be hospitalized, leaving director Richard C. Sarafian and MGM scrambling to make the film's release date.

The backstage drama even extended to the film's scoring.

Composer Michel Legrand had been hired by the original director, Brian Hutton, and wrote and recorded an unusual, meditative score—his first for a western—featuring Indian chants (performed by Legrand himself) and ethnic instrumentation. The filmmakers quickly decided to go in a different direction and hired John Williams, then proving himself as the brightest of his generation of composers but still a few years away from international fame—who had *one week* to write and record his score.

Despite the rushed schedule, Williams

succeeded with a cross between the symphonic Copland-esque Americana of *The Cowboys* (1972) and the quirky, pop-based riffs of *The Missouri Breaks* (1976), featuring a memorable main theme in his inimitable "blue note" style (*The Reivers*, *Rosewood*). The score is a lost gem from Williams' pre-*Jaws* but post-comedy career, during which he was a master at providing sparse but effective—and always melodic—scores for delicate dramas such as *Cinderella Liberty*, *The Paper Chase* and *The Sugarland Express*, with larger symphonic refrains in the classic Williams style.

FSM's CD features Williams' complete,

previously unreleased score for *The Man Who Loved Cat Dancing*, including deleted and alternate cues. It also features Legrand's complete recorded score—not only previously unreleased, but previously *unheard*—including a six-minute jazz improvisation on his main theme. The all-stereo CD is a priceless and rare opportunity to hear two distinguished composers' take on the same cinematic subject matter. Liner notes are by John Williams webmaster Jeff Eldridge. **\$19.95** plus shipping—only from FSM!

The Man Who Loved Cat Dancing by John Williams

1. Cat Dancing	2:40
2. The Telegraph Pole	1:05
3. Follow That Horse	1:19
4. I'm Running Away Too/ Mud in Your Eye	2:12
5. Moving	2:09
6. Bound Up	3:08
7. Billy's Fall/Boys Will Be	2:38
8. The Aftermath	1:59
9. Braiding/Just Whistle	2:23
10. Deserted Hotel/ What's Your First Name?	2:48
11. Dawes and Catherine	1:00
12. Jay and Catherine/ The Mask	3:07
13. Little John	3:12
14. I Love You, Jay/ To Camp/The Cave	2:04
15. In the Snow/Together Again	1:46
16. Jay's Fall/End Title/End Cast	3:10
Total Time:	37:17

Music From the Unused Score by Michel Legrand

17. Main Title	2:17
18. Suite Part 1	11:13
19. Suite Part 2	8:26
20. Improvisation on 1M1	6:16
Total Time:	28:19
Total Disc Time:	65:37

Album Produced by Lukas Kendall



Look for this month's
Golden Age offering

Joy in the Morning

by Bernard Herrmann
on page 29

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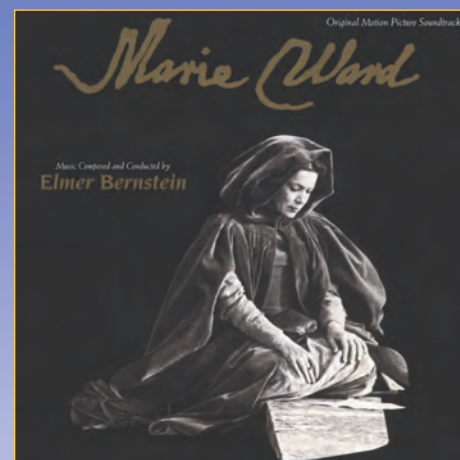
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