

ORIGINAL MUSIC SOUNDTRACKS FOR MOTION PICTURES AND TV

FILM SCORE

M O N T H L Y

VOLUME 7, NUMBER 4



TV Music page 10

SUMMER MOVIE SHOWDOWN

THE AMAZING ELF-MAN

Our friendly neighborhood
super-scorer

ATTACK ON THE CLONES

John Williams' score
goes BOOM!

LEGEND-ARY GOLDSMITH

The lost fantasy
returns on DVD

ARTISTIC DEVOLUTION

The indie life of
Mark Mothersbaugh

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On The Beach/The Secret of Santa Vittoria by Ernest Gold



FSM presents a film composer gravely unrepresented on CD with a doubleheader by Ernest Gold: *On the Beach* (1959) and *The Secret of Santa Vittoria* (1969), both films directed by Stanley Kramer, with whom Gold shared his most fruitful collaboration.

On the Beach is an "event" picture dealing with the deadly aftermath of a nuclear war: Gregory Peck, Ava Gardner, Anthony Perkins and Fred Astaire star as among the last survivors of humanity, waiting for a radioactive cloud to engulf them on the Southern coast of Australia. The film was the first to depict the serious consequences of nuclear war and cemented Kramer's reputation as a "message" filmmaker.

On the Beach was Ernest Gold's first major picture after toiling on "B" movies for over a decade, and he responded with a gorgeous, symphonic score. He used as his main theme (per Kramer's wishes) the traditional Australian song "Waltzing Matilda," but developed it into multiple, ingenious variations—everything from an anthem for humanity, to a love theme, to a dirge for the end of the world. The composer wrote two love themes for the film's romantic subplots, and adventuresome, Herrmann-esque scoring for a submarine mission to the dead coast of California.

Ten years later, Kramer and Gold collaborated on *The Secret of Santa Vittoria*, a period comedy starring Anthony Quinn in which a rustic Italian village hides a million bottles of wine from the German army during the closing days of World War II. Gold's score is a melodic slice of "Italiana," complete with a love theme (performed in Italian and English by Sergio Franchi), joyous celebration cues, suspenseful Nazi march, and a mammoth setpiece (for the hiding of the wine).

FSM's CD premiere features the stereo LP configurations of both *On the Beach* (for which the complete session tapes are lost) and *The Secret of Santa Vittoria* (for which the original soundtrack exists only in mono and would not fit on the CD; the stereo LP is a re-recording faithful to the film orchestrations). The *Santa Vittoria* portion adds a previously unreleased instrumental version of the main theme. The 24-page booklet includes detailed liner notes and rare color photographs from *On the Beach* (a black and white movie). **\$19.95** plus shipping

Album produced by LUKAS KENDALL

ON THE BEACH

"Waltzing Matilda" Music by Marie Cowan, Lyrics by A.B. Paterson

1. Main Title	2:53	8. Homecoming	2:39
2. Peter and Mary	3:36	9. Dwight's Visitor	1:01
3. The Desolate City	4:10	10. Take the Final Step	2:34
4. Let's Call Moira	2:36	11. I Love You	4:21
5. Australian Summer Time	5:02	12. There's Still Time	2:57
6. The Boat Race	2:19	Total Time:	37:02
7. The Mysterious Signal	2:24		

THE SECRET OF SANTA VITTORIA

"The Song of Santa Vittoria (Stay)"

Music by Ernest Gold, English Lyric by Norman Gimbel, Italian Lyric by Sergio Franchi, Vocals by Sergio Franchi; "Con lo Zigo Zigo Zza" by Renato Rascel

13. The Song of Santa Vittoria (Stay) [Italian version]	2:39	20. Viva Bombolini	2:10
14. The Big Fool Bombolini	2:45	21. The Streets of Santa Vittoria	2:47
15. Con lo Zigo Zigo Zza	0:53	22. The Search	2:56
16. Love and Tears	2:47	23. Bei Kerzenlicht	2:30
17. Swastika	1:33	24. Celebration	2:02
18. Hiding the Wine	4:47	25. The Song of Santa Vittoria (Stay) [English version]	2:59
19. The Song of Santa Vittoria (Stay) [instrumental]	2:39	Total Time:	33:56
		Total Disc Time:	70:59

Look for this month's Silver Age offering

Point Blank
By Johnny Mandel
and **The Outfit**
By Jerry Fielding
on the back cover

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At long last, the *Legend* DVD is finally available. In both a feature and an exclusive interview with DVD producer Charles de Lauzirika, *FSM*'s Laserphile takes an in-depth look at the Ridley Scott movie's controversial history, its two different scores and what it took to finally get the DVD done.

By Andy Dursin

18 Star Wars Episode Tunes: Attack on the Score

Reviews are still coming in for George Lucas' latest installment of the *Star Wars* saga, but one thing's for sure: The music took a beating, with massive edits made to John Williams' score, as well as a large chunks of music tracked in from *The Phantom Menace* and elsewhere. Here's an exhaustive look at the music, newly composed and otherwise, used in *Attack of the Clones*.

By John Takis

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Once the frontman for the '80s alternative band Devo, Mark Mothersbaugh has evolved over the years into the go-to guy for quirky indie-style films, as well as some mainstream comedies—and learned to accept the typecasting that comes with it.

By John Allina

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WEBSLINGER'S GOT THE DROP ON YOU; SPIDERMAN

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Lightning Doesn't Strike Back

The last remnants of the old magic are swept away.

If there's one thing I've learned about just about everyone, score-collecting nerds or not, it's that they're all trying to recapture whatever it was they liked when they were 12. *Star Wars* (which I saw when I was 16—though emotionally I was about 12 and have been ever since) had an incredibly lasting effect on a whole generation of kids and would-be kids, and it would be stating the obvious to say that John Williams' score got a huge percentage of us hooked on film music.



THE DARK SIDE OF DOLBY:
Who's that in the mixing booth?

Whatever we may think about *Attack of the Clones*, something in its story certainly inspired John Williams this time. Williams' score is motivic, driven by shifting, rhythmic patterns and some impressive new themes (as well as more-than-welcome reprises of many of the old ones). It's sweeping, gorgeous, romantic and exciting as hell. I've seen

a few gripes that this score isn't "thematic" enough—don't you believe it. The themes are there to be found, and part of the fun is seeing how they emerge out of dauntingly complex passages or suggest themselves before their full-blown orchestral statements appear. This is the kind of writing I like best from Williams: rich and thoughtful, showing him fully engaged by the movie in front of him.

That's the good news. The bad news is Williams' *Attack of the Clones* score is compromised in the film, as John Takis discusses in his amazingly detailed analysis this issue. For whatever reason, the lion's share of the action music in the film's final 40 minutes is tracked, either from earlier (and later!) moments of the *Clones* score or (mostly) from Williams' *Phantom Menace* score.

Given the way Sony presented their "Ultimate Edition" of *The Phantom Menace* score, we may never know what Williams wrote for the climax of *Attack of the Clones*. To some this is something akin to a war crime, while others wonder what all the fuss is about—it's not like this hasn't happened to other scores in other movies, including other *Star Wars* movies. But since a huge part of the appeal of the *Star Wars* films is John Williams' scores (particularly to the readers of this magazine), some of the anger is understandable. One has to wonder what Williams himself thinks about this since reportedly he hadn't seen the final cut of the movie prior to its premiere.

In retrospect, we probably can't expect Williams' *Star Wars* prequel music to have the same presence and impact as the original trilogy music, just because of the way Lucas now finishes off these movies. *Star Wars*' climactic Death Star battle was around 15 minutes long and featured a clearly defined goal and strong emotional beats—a perfect situation around which a composer could create a structured, satisfying piece of music. In *Jedi*, *Phantom Menace* and *Attack of the Clones* it's too much to expect Williams to generate suspense and a linear drive over 40 minutes of nonstop action. In this respect Williams' music becomes just another element of an elaborate, frenetic sound mix—so it's not surprising that bits and pieces of his score are sliced and diced like sound effects.

So enjoy your *Attack of the Clones* CDs. If you haven't yet seen the film, don't expect a richer listening experience in the theater than the one you got spinning the disc at home. Talk about a disturbance in the Force...

Jeff Bond, Senior Editor

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WHEN I'VE FINISHED A FILM, I'M, KEEN TO
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SYMPHONY OR A STRING QUARTET.
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ON MY OTHER COMPOSITIONS."

- SHOSTAKOVICH



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Not All CLONES Are Alike

You probably know this already, but it would remiss of us not to mention it: There is a longer version of the *Attack of the Clones* CD available in the U.S.—but only at Target stores. That's right, Target. Its AOTC CD contains the same packaging as the regular release but features a 14th cue, a lighthearted action piece called "On the Conveyor Belt." This cue, which runs 3:07, is not listed anywhere in the booklet or back cover. In fact, the only way to identify the Target release is the sticker on the jewel box that reads "Includes Exclusive Bonus Track Only at Target."

Meanwhile other retail chains are following suit, though without the additional cue. Wal-Mart's version contains a screen saver while Best Buy's includes a trading card. To add more confusion, each of the aforementioned versions features four different covers—the AOTC poster, Yoda, Anakin and Padme, and Jango Fett. So just to make sure you get the version you want, here's a breakdown:

- SK 89932 - Regular version (13 tracks)
- SK 89965 - Target version (with bonus track)
- SK 89989 - Wal-Mart version (with screen saver)
- SK 89990 - Best Buy version (with trading card)

Now, go be a good consumer, support the economy and buy all 16 versions!

BMI Awards Elfman

Performing rights organization BMI presented Danny Elfman with the Crystal Award for Outstanding Career Achievement at its annual Film/TV Awards dinner on May 15 in Los Angeles. With an eclectic career as a composer and songwriter for projects like *Batman*, *Beetlejuice*, *Planet of the Apes*, *Darkman*, *Back to School*, *The Nightmare Before Christmas*,



Good Will Hunting and this summer's mega-hit *Spider-Man*, Elfman has most recently finished up work on *Men in Black II*. Among other awards he's received are a Grammy for Best Instrumental for *Batman* (and a nomination for *Apes*), two Best Score Academy Award nominations (*Men in Black* and *Good Will Hunting*), an Emmy for the theme for *The Simpsons*, and a Saturn Award for Best Score for *The Nightmare Before Christmas*.

World Soundtrack Awards to Celebrate 75 Years of Music and Sound in Film

The second annual World Soundtrack Awards will celebrate the 75th anniversary of sound and music in film during this year's Flanders International Film Festival in Ghent, Belgium, October 8–19.

In October of 1927, *The Jazz Singer* introduced mechanical sound and music synchronized with film, and to mark the occasion the WSA Summit will feature different symposiums focusing on the current state of the industry, the future of the business and the working methods and tools of the modern film composer.

The World Soundtrack Awards ceremony (nominations to be announced) will be followed by a film music concert. The first half will feature a musical tribute to composer Georges Delerue, marking the 10th anniversary of his death. Composers Dirk Brossé and Jean-Claude Petit will conduct. The second part of the concert will feature composer George Fenton (*Anna and the King*) conducting

some of his works with the National Orchestra of Belgium.

Stay tuned to *Film Score Monthly* for full festival coverage.
Tel: (+32)92428060
email: info@filmfestival.be
website: www.filmfestival.be

Art Meets Film Music

Crazy as it sounds, there's a film music symposium that focuses not on technology or networking, but on the art of marrying music to film. It's the fifth annual School of Sound symposium, and it'll be held April 23–26, 2003, so mark your calendars. According to the School of Sound, its goal is to raise the profile of sound in audio-visual media through its unique program that integrates practice with theory, and art with entertainment. Previous instructors have included sound designer Walter Murch and composer Carter Burwell. And as a final selling point to those who need a breather from their computers and samplers, consider this statement: "The School of Sound will not teach you equipment or software, but we will lead you along new paths through the creative use of sound in media and art." Full program details will be available in Autumn 2002.

Visit www.schoolofsound.co.uk for more information.

Web Sightings: Howard Shore

Hear RealAudio files of Howard Shore as he discusses his music for *Lord of the Rings: Fellowship of the Ring*.
http://musicfromthemovies.com/pages/shore_rings.html

FSM

Record Label Round-Up

All the albums you'll be waiting for

Kamen's Lethal Release

For 15 years, soundtrack fans have been pining for a CD release of Michael Kamen's score to *Lethal Weapon*. Well, we can all rest easy (for a limited time, of course); the premiere release for Kamen's Bacchus Records is the only fully authentic and officially licensed release of the score in a limited 3,000-copy run. While the original LP release contained just 30 minutes of score, the CD features 65 minutes, including music that didn't appear in the movie, as well as the popular "Hollywood Blvd. Chase" cue. Featured performers on the score include guitarist Eric Clapton, saxophonist David Sanborn and Kamen.

www.michaelkamen.com

1M1

Forthcoming from this Australian Internet-only label is *Annie's Coming Out* (Simon Walker, 1984); due June/July: *On Our Selection* (Peter Best, 1995), *The True Story of Eskimo Nell* (Brian May, 1975), *Bliss* (Best, 1985), *Caddie* (Patrick Flynn, 1976), *Harp in the South* (Best) and *Poor Man's Orange* (Best). Pre-orders can be placed by email: pp@1m1.com.au • www.1m1.com.au

Aleph Records

Due July 9 is *Cincinnati Kid*, which will be distributed through IDN in the U.S. Forthcoming is *The Amityville Horror*. www.alephrecords.com

Amber Records

Still in the works for 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, pending Bernstein's availability. 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 the original recording of *The Bishop's Wife* (Hugo Friedhofer).

Chromatic Records

Forthcoming is *Music From Hollywood: A Collection of Mark*

Mothersbaugh Film Music, The Chromatic Collection, a 5.1 DVD audio sampler, and Ryuichi Sakamoto's score for Donald Cammell's *Wild Side*. www.chromaticrecords.com

Cinesoundz

Upcoming are re-releases of the two classic *Mondo Morricone* albums plus a third volume with lounge music by the Maestro; also forthcoming is the world-music soundtrack to the African road movie *Anansi*, featuring the score by Roman Bunka and songs by Shaggy and Jobarteh Kunda. tel: +49-89-767-00-299; fax -399 pre-orders by mail: info@cinesoundz.de www.cinesoundz.com

Decca

Due June 25 is *The Road to Perdition* (Thomas Newman); forthcoming is *I Am Dina* (Marco Beltrami).

Dreamworks

Due June 18 is the soundtrack to *Minority Report* (John Williams).

GDI

Imminent is *The Mummy's Shroud* (Don Banks); forthcoming is *Captain Kronos* (Laurie Johnson).

Hollywood Records

Due July 2 is a second album for *The Royal Tenenbaums* (various artists); Aug. 20: TV's *Scrubs* (various artists); Sept. 17: *Sweet Home Alabama* (various artists).

Marco Polo

Due in June: *The Maltese Falcon, Classic Scores for Adolph Deutsch* (8.225169). Featuring music from Bogart films *The Maltese Falcon* and *High Sierra*, the Jack Benny comedy *George Washington Slept Here*, the foreign thriller *The Mask of Dimitrios* and the Errol Flynn action-adventure *Northern Pursuit*, this CD will include an in-depth 28-page booklet with production notes by author/film historian Rudy Behlmer and rare behind-the-scenes photographs. John Morgan has arranged suites from the original orchestrations of the scores for this recording, under the baton of William Stromberg conducting the

Moscow Symphony Orchestra. www.hnh.com

Milan

Available now are *The Importance of Being Earnest* (Charlie Mole) and *The Dangerous Lives of Altar Boys* (Marco Beltrami, additional music by Joshua Homme).

Monstrous Movie Music

Though still pending a formal release date, the next MMM CD will be *Mighty Joe Young*—a "Ray Harryhausen tribute," featuring music from 1949's *Mighty Joe Young* (Roy Webb); 1957's *20 Million Miles to Earth* (Mischa Bakaleinikoff and Columbia library cues by George Duning,

FSM READER ADS

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Mr. W. Moore, Box 438, Brighton Le-Sands, Sydney, Australia, 2216, is looking for *Alive* (James Newton Howard), *Fried Green Tomatoes* (Thomas Newman), *Radio Flyer* (Hans Zimmer) and *Darkman* (Danny Elfman).

FOR SALE

Frank Malone, 650-355-2652, poopsie211@aol.com, has for sale: *Call of the Wild* (Holdridge), *Heidi* (Holdridge), *Scarface* (Moroder, Germany) and *Rio Conchos* (Goldsmith, Intrada). Purchase all four for \$50.

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FSM Classics Marks a Milestone!

This month marks the 50th release from *Film Score Monthly's* Classics series: Since 1997, we have been proud to present original music from 70 films and television shows through the cooperation of Twentieth Century-Fox, Warner Bros., Metro-Goldwyn-Mayer Inc. and most recently, Turner Entertainment Co. We've got another dozen titles planned for the remainder of 2002, and a full slate expected next year, so stick around for more great classic film music.



Four for the price of two!

This month's releases include two doubleheaders. First, Ernest Gold gets his due on a double reissue of Stanley Kramer's *On the Beach* and *The Secret of Santa Vittoria*. These former LP releases, never before available on CD, are the best existing stereo versions of the scores and include one bonus track. Second, this month's Silver Age Classic pairs Johnny Mandel's *Point Blank* with Jerry Fielding's *The Outfit*. These two film-noir thrillers feature stereo scores that have never been released before.

FSM

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: monstros@earthlink.net
www.mmmrecordings.com

Pacific Time Entertainment

Due July 2: *Wendigo* (Michelle DiBucci). www.pactimeco.com

Percepto Records

Now available is a 2-CD set of music from the Fox archives of *The Fly/Return of the Fly/Curse of the Fly* (Paul Sawtell, Bert Shefter) complete with a 56-page (!) booklet and Vic Mizzy's never-before-released score to *The Night Walker* (with 60+ minutes of score, plus liner notes by historian Dick Thompson).

Coming later this year: writer/director/composer Frank LaLoggia's *Fear No Evil* and *Miracle on 34th Street/Come to the Stable* (Cyril Mockridge).

www.percepto.com

Prometheus

Set for an imminent release is John Barry's *Masquerade*, which will feature 56 minutes of music.

RCA

Available now is *Windtalkers* (James Horner).

Rhino Records/Rhino Handmade/Turner

Forthcoming from Rhino Handmade is *The Pirate* (Cole Porter). Available now on Rhino is an expanded, remastered release of *Ragtime* (Randy Newman). Due June 18: *Victor/Victoria* (Mancini/ Bricusse) and *Yankee Doodle Dandy* (George M. Cohan)—both albums containing previously unreleased material. Forthcoming are *Ivanhoe* (Rózsa), *Treasure of the Sierra Madre* (Steiner), *Raintree County* (Johnny Green), *Prisoner of Zenda* (Salinger version of '37 Newman 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

Saimel Records

Forthcoming from Saimel are *Tepepa* and *Maddalena* (both Morricone).

www.rosebudbandasonora.com

Screen Archives Entertainment

Forthcoming are a combo CD featuring *Down to the Sea in Ships* and *Twelve O'Clock High* (Alfred Newman), *The Bishop's Wife* (Hugo Friedhofer), the patriotic score for the 1944 Darryl F. Zanuck production *Wilson* (Alfred Newman) and 1938's *Alexander's Ragtime Band* (Irving Berlin).

www.screenarchives.com

Silva Screen

Available now is the first digital recording of Nino Rota's complete score to 1968's *Romeo and Juliet*, performed by the City of Prague Philharmonic Orchestra & Chorus, conducted by Nic Raine, and featuring liner notes by Nino Rota's daughter Nina. Due in June is *The Science Fiction Album*, a boxed set of sci-fi film and TV music.

www.silvascreen.com

Sony Classical

Available now is *Spider-Man* (Danny Elfman). www.sonymusic.com

Super Collector

Forthcoming are *Spacecamp* (John Williams), *Watership Down* (Angela Morley), *Texas Rangers* (Trevor Rabin), *The Bionic Woman* (Joe Harnell) and a collection of music from the '60s animated series *Gigantor*. www.supercollector.com

Varèse Sarabande

Four new CD Club releases available now include *The Ballad of Cable Hogue* (Jerry Goldsmith), *Cast a Giant Shadow* (Elmer Bernstein), *The Virgin Queen* (Franz Waxman) and *Joe Versus the Volcano* (Georges Delerue). Due June 18: *The Scorpion King* (score album; John Debney).

Please note:

We endeavor to stay up-to-date with every label's plans, but things happen that are beyond our control (and often, beyond the label's control, as well!)—so please bear with us. **FSM**

NOW PLAYING Films and CDs in current release



13 Conversations About One Thing	ALEX WURMAN	n/a
About a Boy	DAMON GOUGH	BMG
Circuit	TONY MORAN	n/a
CQ	MELLOW	emperor Norton**
The Cockettes	RICHARD "SCRUMBLY" KOLDEWYN	n/a
Deuces Wild	STEWART COPELAND	n/a
Enigma	JOHN BARRY	Decca
Enough	DAVID ARNOLD	Varèse Sarabande
Jason X	HARRY MANFREDINI	Varèse Sarabande
The Importance of Being Earnest	CHARLIE MOLE	Milan
Insomnia	DAVID JULYAN	Varèse Sarabande
The New Guy	RALPH SALL	Sony*
Maelstrom	PIERRE DESROCHERS	n/a
The Mystic Masseur	ZAKIR HUSSAIN	n/a
Nine Queens	CESAR LERNER	n/a
A Shot at Glory	MARK KNOPFLER	Warner Bros.
Spider-Man	DANNY ELFMAN	Sony, Columbia**
Spirit: Stallion of the Cimarron	HANS ZIMMER	A&M
Star Wars Episode Two:		
Attack of the Clones	JOHN WILLIAMS	Sony Classical
The Sum of All Fears	JERRY GOLDSMITH	Elektra/Asylum
Time Out	JOCELYN POOK	n/a
The Triumph of Love	JASON OSBORNE	n/a
Trouble Every Day	TINDERSTICKS	Beggars Banquet
Undercover Brother	STANLEY CLARKE	Hollywood*
Unfaithful	JAN A.P. KACZMAREK	Varèse Sarabande
Very Annie-Mary	STEPHEN WARBECK	Universal
Vulgar	RYAN SHORE	OCF Entertainment

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





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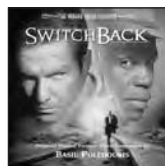
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Upcoming Assignments

Who's writing what for whom

—A, B—

David Arkenstone *The Cumberland Gap*.
Craig Armstrong *Quiet American*.
David Arnold *Die Another Day* (Bond XX).
Luis Bacalov *Assassination Tango*.
Tyler Bates *City of Ghosts*, *Lonestar State of Mind*, *Love and a Bullet*.
Jeff Beal *No Good Deed* (w/ Samuel L. Jackson).
Christophe Beck *The Tuxedo*, *Stealing Harvard*, *The Skulls 2*, *Interstate 60*.
Marco Beltrami *The First \$20 Million*, *I Am Dina*.
Matthew Bennett *Professional Courtesy*, *The Smith Family: For Better or Worse*.
Elmer Bernstein *Gangs of New York* (dir. Scorsese, w/ Leonardo DiCaprio & Cameron Diaz).
Simon Boswell *The Sleeping Dictionary*.
Carter Burwell *Adaptation* (dir. Spike Jonze), *Simone*.

—C—

Gary Chang *The Glow*.
Steve Chesne *Butterfly Man*, *The Trip*, *No Turning Back*, *Dinner and a Movie*.
George S. Clinton *Austin Powers: Goldmember*, *The Santa Clause 2* (Disney).
Ella Cmiral *They*.
Kavah Cohen *Probable Cause* (Discovery documentary), *Descendant*.
Bill Conti *Avenging Angelo*, *G*.

—D—

Jeff Danna *The Kid Stays in the Picture*.
Mychael Danna *The Antoine Fisher Story*, *The Incredible Hulk* (dir. Ang Lee), *Ararat* (dir. Atom Egoyan).
Carl Davis *An Angel for May*, *The Book of Eve*.
Don Davis *Matrix 2: Revolutions*, *Matrix 3: Reloaded*, *Long Time Dead*.
Patrick Doyle *Killing Me Softly*, *Femme Fatale*.
Anne Dudley *Tabloid*.

—E—

Randy Edelman *The Gelfin*, *XXX*.
Danny Elfman *Men in Black II*, *Red Dragon* (dir. Brett Ratner).

—F—

Christopher Franke *Dancing at the Harvest Moon*.

—G—

Richard Gibbs *I Spy* (w/ Eddie Murphy and Owen Wilson), *Like Mike*.
Vincent Gillioz *Psychotic*.
Phillip Glass *The Hours*.
Elliot Goldenthal *Frida Kahlo* (dir. Julie Taymor), *Double Down* (dir. Neil Jordan, w/ Nick Nolte).
Jerry Goldsmith *Star Trek: Nemesis*.
Jason Graves *Between Concrete and Dream* (Enigma Pictures), *The Han Solo Affair* (Lucasfilm/ Lego comedy short).

—H—

Paul Haslinger *Picturing Claire*.
Todd Hayen *History of the White House* (documentary).
Lee Holdridge *No Other Country*, *Africa*.
David Holmes *Confessions of a Dangerous Mind*.
James Horner *Four Feathers* (w/ Kate Hudson, Heath Ledger).
James Newton Howard *Treasure Planet* (Disney animated feature), *Unconditional Love*, *Signs* (dir. M. Night Shyamalan), *Dreamcatcher* (dir. Lawrence Kasdan).

—I, J—

Mark Isham *Goodbye Hello* (w/ Dustin Hoffman, Susan Sarandon),

Moonlight Mile.
Trevor Jones *Crossroads*.

—K—

Rolfe Kent *About Schmidt*.
Wojciech Kilar *The Pianist*.

—L—

Russ Landau *Superfire* (ABC miniseries).
Nathan Larson *Phone Booth*.
Michel Legrand *All for Nothing* (w/ James Woods).

—M, N—

Hummie Mann *A Thing of Beauty*.
Clint Mansell *Rain*.
Anthony Marinelli *Lone Hero*.
Joel McNeely *Jungle Book 2*.
James McVay *One-Eyed King* (w/ Armand Assante and Chazz Palminteri).
Cynthia Millar *Confessions of an Ugly Stepsister*.
Sheldon Mirowitz *Evolution* (miniseries about Charles Darwin), *The Johnson County War* (miniseries w/ Tom Berenger).
Walter Murphy *Colored Eggs*.
David Newman *Scooby Doo*.
Michael Nyman *The Hours* (w/ Nicole Kidman), *24 Heures dans la Vie d'une Femme* (w/ Kristin Scott Thomas).

—O, P—

John Ottman *My Brother's Keeper*, *Point of Origin*, *24 Hours* (dir. Luis Mandoki, w/ Charlize Theron, Kevin Bacon and Courtney Love), *Eight-Legged Freaks*, *X-Men 2*.
Nicola Piovani *Pinocchio*.
Rachel Portman *The Truth About Charlie*, *Nicholas Nickleby*.
John Powell *Outpost*, *Pluto Nash*, *Bourne Identity*.
Zbigniew Preisner *Between Strangers*.

Jonathan Price *Avatar*.

—R—

Trevor Rabin *Bad Company* (formerly *Black Sheep*), *The Banger Sisters*.

Graeme Revell *Equilibrium*

(Miramax), *Below* (dir. David Twohy), *Daredevil*.

Will Richter *Among Thieves*, *Altered Species*.

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

—S—

Marc Shalman *Hairspray* (Broadway musical).
David Shire *Ash Wednesday* (dir. Edward Burns).
Howard Shore *Spider*, *Lord of the Rings: The Two Towers*.
Alan Silvestri *Macabre* (dir. Robert Zemeckis).
Frank Strangio *Paradise Found* (w/ Kiefer Sutherland as Gauguin), *Young Blades*, *Dalkeith*.
Mark Suozzo *American Splendor*.

—T, V—

Semih Tareen *Junk Drawer*.
Brian Tyler *Jane Doe* (prod. by Joel Silver), *A Piece of My Heart* (w/ Jennifer Tilly, Joe Pantaliano).
James Venable *The Powerpuff Girls* (feature).
Joseph Vitarelli *Partners of the Heart*.

—W—

Shirley Walker *Willard*, *Final Destination 2*.
Stephen Warbeck *Gabriel*.
Mervyn Warren *Marci X*.
Nigel Westlake *The Nugget* (dir. Bill Bennett).
Michael Whalen *Lake Desire*, *West Point* (documentary).
John Williams *Memoirs of a Geisha*, *Catch Me If You Can* (dir. Spielberg), *Harry Potter and the Chamber of Secrets*.
Debbie Wiseman *Before You Go* (w/ Julie Walters, Joanne Whalley), *Stig of the Dump* (BBC).

—Y—

Gabriel Yared *Cold Mountain* (dir. Anthony Minghella).
Christopher Young *Scenes of the Crime* (w/ Jeff Bridges), *The Core*.

Get Listed: Composers, send your info to TimC@filmscoremonthly.com.

THE HOT SHEET Recent Assignments

Angelo Badalamenti *Love, Sex, Drugs and Money* (dir. Guy Ritchie), *Auto Focus*.

Christophe Beck *You Promised*.

Christopher Farrell *Shakedown* (w/Ron Perlman and Erika Eleniak), *The Haunting of Slaughter Studios*.

Louis Febre/John Debney *Swimfan*.

John Frizzell *Ghost Ship*.

Richard Gibbs *Liquid*.

Vincent Gillioz *The Ghosts of Edendale*.

Adam Gorgoni *Blue Car* (Miramax, w/David Strathairn).

Gary Koftinoff *Tribulation Force*.

Jon Kull *The Real Old Testament*.

Stuart Matthewman *North Fork* (w/Nick Nolte, James Woods).

Theodore Shapiro *View From the Top* (starring Gwyneth Paltrow, Mike Myers).

Alan Silvestri *Stuart Little 2*.

Semih Tareen *Space Aces*, *Gambling Divinity* (co-composer).

FSM

Film Music Concerts

Scores performed around the globe

UNITED STATES

California

June 29, 30, Pasadena Pops, Rachel Worby, cond.; *Bonanza* (David Rose), *Mutiny on the Bounty* (Kaper), *High Noon* (Tiomkin), *A Place in the Sun* (Waxman), *Laura* (Raksin), *Witness* (Jarre), *The Natural* (Newman).

July 2-4, Hollywood Bowl, John Williams Salute to America, with James Taylor.

Colorado

July 24, Vail, Rochester Philharmonic; *Prince Valiant* (Waxman).

Illinois

June 22, Glen Ellyn, Wheaton S.O.; Victor Young medley.

Kentucky

July 6, Louisville Symphony Orchestra; *Gorillas in the Mist* (Jarre).

Massachusetts

Aug. 3, Tanglewood; "John Williams 70th Birthday Concert—Film Night."

Aug. 4, Tanglewood; "John Williams Night,"

featuring: *Sound the Bells*, *Cello Concerto* with soloist Yo-Yo Ma, *The American Journey*, *Rosewood*, *Heartwood for Cello and Orchestra*.

Tennessee

June 26, Nashville S.O.; *Bride of Frankenstein* (Waxman).

Texas

June 28, 29, Ft. Worth S.O.; *The Rocketeer* (Horner), *Star Trek* (Courage).

July 15, 16, Houston S.O.; *Vertigo* (Herrmann).

INTERNATIONAL

Germany

July 8, Munich, Filmharmonic S.O.; *The Godfather* (Rota).

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**

The Shopping List

Worthy discs to watch for

Soundtracks

- ☐ *Blood From the Mummy's Tomb* (1971) TRISTRAM CARY • GDI 019 (UK, 66:15)
- ☐ *Cet Amour-la* ANGELO BADALAMENTI Milan 198659 (France, 47:10)
- ☐ *Changing Lanes* DAVID ARNOLD • Varèse Sarabande 66353 (39:48)
- ☐ *The Drifting Classroom* JOE HISAISHI FLCF 3665 (Japan)
- ☐ *Enterprise* DENNIS MCCARTHY • Decca 470999 (49:28)
- ☐ *Il Etait Une Fois... L'Espace* (1981) MICHEL LEGRAND • Anime Classique LR-67004
- ☐ *Hana-Bi* JOE HISAISHI • Polydor 1672 (Japan)
- ☐ *Honoo No Alpenroze* JOE HISAISHI (TV Animation) TKCA 71917 (Japan)
- ☐ *Human Nature* GRAEME REVELL • PLXM-001 (US release)
- ☐ *Kiki's Delivery Service* JOE HISAISHI TKCA 71031 (Japan)
- ☐ *Legend* JERRY GOLDSMITH • Silva 1138
- ☐ *The Light at the Edge of the World* PIERO PICCONI • GDM 7008 (Italy)

- ☐ *Mondo Nudo* TEO USUELLI • Dagored 143 (Italy)(Reissue, 70:50)
- ☐ *E Poi Lo Chiamarono Il Magnifico* GUIDO & MAURIZIO DE ANGELIS • GDM 2034 (Italy - 1972 Western)
- ☐ *Rene La Canne* (1977) ENNIO MORRICONE Hexacord 08 (Italy, 29:22)
- ☐ *The Rescuers Down Under* (1990) BRUCE BROUGHTON • Disney 60759 (reissue, 44:58)
- ☐ *Rollerball* (1975) ANDRE PREVİN/VARIOUS Varese 66354 (Cond. Previn, 38:19)
- ☐ *Rollerball* (2002) ERIC SERRA • Virgin 812161 (59:11)
- ☐ *Senso '45* ENNIO MORRICONE ConcertOne 93492 (Italy, 43:22)
- ☐ *A Shot at Glory* MARK KNOPFLER • WB 48324 (37:59)
- ☐ *Un Difetto Di Famiglia* ENNIO MORRICONE ConcertOne 93491 (Italy, 42:13)
- ☐ *With Fire and Sword* KRZESIMIR DEBSKI Pomaton 98304 (Poland, 71:29)

Compilations & Concert Works

- ☐ *The Science Fiction Album Vol. 1* VARIOUS Silva 1139 (2 CD set)
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Dinosaurs and Cowboys

Trevor Jones and Edward Bilous share their adventures in the wild frontier of Televisionland

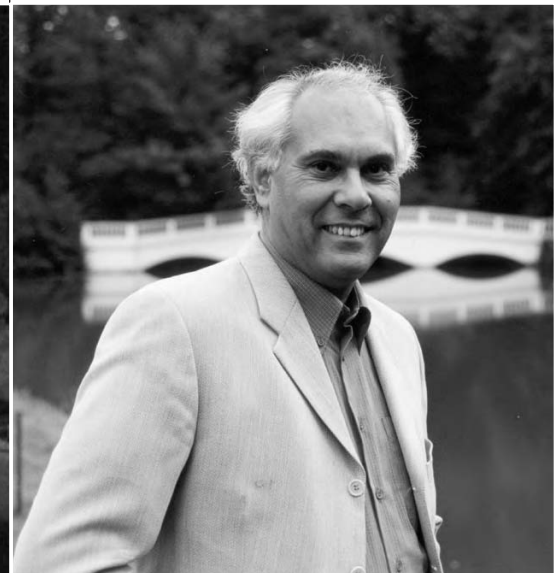
by Jeff Bond



A UTOPIAN VISION: After a series of dark assignments, composer Jones (right) gets to lighten up.

view you really want to get the emotion into the picture by having the music make that transition."

Jones says that his avoidance of the fantasy genre after *The Dark Crystal* was quite intentional. "When I do a project I find myself writing myself out in a genre," the composer says. "If I'm doing my job correctly, I've explored all the ideas and mined that theme, and when people say, 'Look, you've just done a sword and sorcery movie, here's another one,' the last thing I want to do is another sword and sorcery



movie. All my best ideas have gone. It took 20 years between *Excalibur* and *Merlin*, and I turned down so many sword and sorcery pictures, *First Knight* and everything, and I kept saying I wasn't ready to do that. But over the years you'll be sitting on a train and thinking about the sword and the lady of the lake and suddenly something occurs to you. *Merlin* was just right for me; it came when I had sufficient time between *Excalibur*, and this [*Merlin*] was a more mature take on the same subject."

Trevor Jones first burst onto the film scoring scene in the early '80s with scores for *Excalibur* and the spectacular *The Dark Crystal*, before eschewing large-scale fantasy epics for more reality-based fare like Alan Parker's *Mississippi Burning* and Andrei

Konchalovsky's *Runaway Train*. By the late '90s, Jones began making a return to fantasy and science-fiction subjects, primarily by scoring some highly ambitious Hallmark television miniseries produced by Jim Henson, starting with *Gulliver's Travels* in 1996. He scored the striking science-fiction thriller *Dark City* and returned to territory he had first explored in *Excalibur* with Hallmark's *Merlin* in 1998. Now Jones tackles Hallmark's sprawling three-part adaptation of *Dinotopia*, a project that recalls the scope and imagination of *The Dark Crystal*.

Light and Bright

Jones' *Dinotopia* music is almost surprisingly bright and optimistic. "This is a kind of utopian world between the humans and the saurians, and you really want to suck the audi-

ence into its own reality," Jones says, pointing out the plausibility of James Gurney's series of books set on an Earth in which dinosaurs never became extinct. "This could have happened that this comet didn't wipe out the dinosaurs at that point in history and maybe man and the dinosaurs could have coexisted. And who's to say they wouldn't have evolved some way of communicating with each other? It's weird because music really helps to bridge the gap between reality and fantasy; it has that magical ability to put emotion into images that exist purely in the minds of the computer graphics guys. That's part of the joy of what I do; from a human point of

Muppet Weirdness

The composer acknowledges that he's taken something of the same track in the years between *The Dark Crystal* and *Dinotopia*. "*The Dark Crystal* [represents] a weird period in my life now that I look back on it, working with Jim Henson," Jones says. "I had a lot of artistic freedom to work and develop and grow. What people forget is that *Dark Crystal* was a two- or two-and-a-half-year project. I did not only the movie but the making of the movie; we had fashion shows in London, Paris, New York and Los Angeles; there was an exhibition that toured the world and went to Moscow and everything; and all of these things

**DINOTOPIA
harkens
conceptually
to
THE DARK
CRYSTAL,
but with
a fresh
orchestral
sound.**

had to have music in them, and we were in the studio month after month recording music for the Henson organization to use at these things. I've got hours of the stuff. It's all copyrighted to Jim's company, but it exists." Jones is currently looking into reissuing the long-out-of-print *Dark Crystal* score on his own label. "I'd certainly like to take the album at least and have a limited edition, because I did it in digital, and it's never been released in digital."

While *The Dark Crystal* was an epic symphonic work that was hugely popular among



NO STRINGS ATTACHED: Cast of *THE DARK CRYSTAL*.

collectors, Jones thought at the time that he'd made little impact for all the effort he'd put into the project. "[I was] a writer in my mid-30s, and at that point you're young and arrogant," he explains. "I had this huge job and I thought the world must know I'm working on this; you get paid for doing the job and for some reason you expect to get awards for it. And because nobody ever mentioned to me that this was an outstanding score, I thought, 'What do I have to do to make a mark in this world?' This was really good writing, I thought, purely from an academic point of view. And then I thought maybe I'm writing too complicated music, that this was too complex for your regular listeners and they're not into this sort of thing, and I started looking at film scoring totally differently. There was a big gear shift change in my career then."

"At that time I was working with some really wonderful people: Marcus Dods, a great conductor who was my mentor, and Peter Knight, who's a fantastic orchestrator. Peter wanted me to shine, and he left all the orchestrations that I dictated, exactly what I needed, and he was a great support to me. But I was such a control freak about what I wanted to hear orchestrally, and with these guys around me it was a great time to bounce ideas off people who were such experienced film guys. They taught me my craft and they were the best of

British musicians at the time, and I'm trying to pass that on to younger people now."

"It's only recently I suddenly thought to myself that *Dinotopia* is harking back to that era where you're dealing with humanoid creatures—in *Dark Crystal* it was Jenn and Kira, these animatronic puppet-like creatures (pictured, below left)—but still you're dealing with the Mystics and Skeksis and

Urrsleks and so on, who were animatronic and credible creatures that talked, in much the same way that *Dinotopia* deals with creatures that talk. I started mentally going back to that *Dark Crystal* era, and I think, if anything, you can begin to detect similarities of ideas in the score from that period. I hope I've moved on orchestrally and that it's not a regurgitation."

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SURVIVAL OF THE FITTEST: The educational series *FRONTIER HOUSE* required compose Bilous (above) to straddle genres—and musical styles.



Edward Bilous has scored for motion pictures (including work on *Mickey Blue Eyes* and a short film written by Ethan Coen) and documentaries (the Academy Award-nominated *Scottsboro*), but for the phenomenal PBS program *Frontier House* that aired in

April, the composer found himself straddling genres on a show that was part educational, part scandalous "reality" TV.

On the program, which aired in three two-hour segments on consecutive evenings, three families go to Northern Montana to build and live in cabins for five months, living exactly the way settlers would have in 1883. According to the composer, crossing the lines between fact and fiction comes into play even when scoring straight documentaries. "I think that more and more documentary films are taking on some of the qualities of feature films in that they're cut in a way that shapes people's emotional response to the material they see," Bilous says. "The nature of the voice-over and the script is selected in a way that arouses certain kinds of reactions. Documentaries are not necessarily the kind of objective, scientific presentations you might think they are or that they were at one time. There is a little of the leading that can take place, and that's something that music does very well—it helps tell the subplot. But even in the most objective of situations there are very emotional issues that occur in documentaries, and however

distant the narrators and editors and producers are and however little they want to lead the audience, some of the subject matter demands emotional settings."

Bilous says that spotting is one of the most crucial decisions a documentary composer has to make. "One of the ways that documentaries do differ is that there are layers of reality that occur in them that are treated differently," he explains. "For example, the difference between an interview which may simply be a talking head versus an enactment versus a shot of a map with a voice-over on top of it offer three very different emotional states of being. The job is to decide which one of these levels am I going to score and which am I not. In my experience things like enactments and footage from the scene tend to need the most emotional support, whereas the talking head stuff and the voice-over stuff doesn't—that's left alone."

Burn the Little House Down

When he was hired to do *Frontier House*, one of Bilous' first instructions was to avoid the obvious—in other words, don't make it *Little House on the Prairie*. "We tried not to address

all the obvious stuff, which was that this was Montana and this was the country, and instead focused on the broader human issues," the composer says. "So when they said he didn't want *Little House*, what they meant was they didn't want every bit of the score to sound like a country thing, but instead to address issues of hardship, of struggle and of love and if that meant stepping outside of the traditional folk genre then that was good. The basic way that I constructed the score was to have sound elements that were 19th century but produced in a 21st-century way and whenever possible skip over the 20th century altogether. For example, there are folk guitars, dulcimers, zithers and country fiddles that played on top of composed tracks that I had, but then I used ProTools and edited them in interesting ways and reassembled them. So the kind of compositional and assembly and production tools were very much the things you'd use to make a dance record, even though the sound was acoustic and organic."

Bilous added percussion ensembles to a string-based orchestra to give a world-music

aspect to the score. "This was supposed to have a kind of American sound, and to me the American sound is very much the sound that uses world instruments and lots of interesting colors," he notes. "I think most Americans wouldn't think twice about hearing a tabla or an Egyptian rik or frame drumming in a piece of music. If you told them this instrument comes from South India, they might think, 'What does that have to do with Montana?' But just listening to it in a track, I think they would find the color of it perfectly natural."

**Is this
program a
documentary,
a soap opera,
or a lurid
reality show?
The score
required
a little
of each.**

Part of *Frontier House's* entertainment aspect involves the infighting among several of the characters, including an overbearing wife from Tennessee who has no patience with the weaknesses of a wealthy family from Southern California. Bilous acknowledged that he wanted to avoid throwing his weight

as a composer behind the idea of any of the characters as being inherently unsympathetic. "I find it much more interesting when the musical score can function as a counterpoint to the obvious," he says. "If there is this character who's whiny or nasty and causing problems, I think it's much more interesting for me to find another message; my job

as a composer might be to say, 'Why is she this way? There might be something in her life that's making her act like this.' So the audience is seeing this nasty person and the score is telling them that maybe they should be a little empathetic as well. It's much more of a challenge than scoring the obvious. Now sometimes I was allowed to do that and sometimes the producers and directors wanted me to be more heavy-handed and obvious and underline what's already being said."

Enter the Dramatary

In the final analysis, Bilous points out that *Frontier House* occupies a middle ground between documentary and drama. "It's not really a documentary; it's kind of this crazy new medium that's been invented," he says. "There are times when they're sitting around talking about the difficulty of birth control in the 19th century when it's really documentary based, but then there are other times when they're talking about difficulty in their relationships and divorce—that's soap opera. That's why for me I think I tried to take the high road whenever possible and deal with emotional human issues and let the show be the show."

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Jeff Bond is the senior editor of FSM; you can forward your comments to jbond@filmscoremonthly.com



on film from california

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LEGEND Resurrected

A look at the long-awaited Director's Cut of Ridley Scott's 1985 fantasy, plus an interview with DVD producer Charles de Lauzirika.

by Andy Dursin

Yes, it's *really* here: Ridley Scott's long-promised, oft-delayed restored cut of *Legend*—once just a dream for Jerry Goldsmith fans in the U.S.—has been released. It's out there right now, sitting on store shelves like the pot of gold Tom Cruise and his band of forest-dwelling friends find in Scott's lavish 1985 fantasy.

Most of us know the legendary tales (no pun intended) of *Legend's* troubled history. How Scott took his original version with Goldsmith's classic orchestral score and cut it down worldwide—how he didn't have enough faith in himself to support his original vision. And, of course, how Scott went along with Universal executives and cut the film down further for the U.S., going so far as to re-score the movie with jarringly inappropriate, new-age rock by Tangerine Dream—all of which essentially bastardized what *Legend* was intended to be.

All of that has been rectified with Universal's two-disc "Ultimate Edition" of *Legend* (\$25), which features Scott's restored 113-minute "Director's Cut"—with Goldsmith's score intact—along with the 89-minute American release version. The result is a phenomenal DVD package that gives the viewer the movie *Legend* should have been all along, plus the version most North Americans have been saddled with since its original domestic release.

In no version of the movie, however, does William Hjortsberg's script become as important as the film's visuals. The characters remain rather stilted no matter how long the movie runs, and the story stays as simple as its premise: In an undefined time, a world of fairies and fantasy, the Lord of Darkness (Tim Curry) seeks to banish all light from the world by destroying a pair of unicorns that represent purity and goodness. Into this scenario comes the noble, forest-dwelling Jack (Tom Cruise), who attempts to set things right after the naïve Princess Lili (Mia Sara) unwittingly creates a trap that Darkness' goblin minions use to capture one of the mythical creatures.

The movie isn't great drama but *is* a marvelously conceived and executed visual experience, with some of the most incredible sets ever produced. The plot is secondary to the world of deep, lush forests, dark blue lakes, swaying trees and rolling hills that *Legend* so dreamily conveys.

Of course, that fantastic vision was compromised on its way to theaters. Editing removed *Legend's* consistent pace, and Scott's American version robbed the movie of its original intent. Character relationships and motivations were cut, condensed and often made confusing. In the U.S. version, scenes were clumsily altered to imply, for



example, that Jack and Lili have sex, something that doesn't jibe at all with the movie's fairy-tale universe. Neither did Tangerine Dream's synthesized score, which felt completely inappropriate and itself was subject to studio meddling, with tracks shuffled around and Jon Anderson vocals added to the movie's climactic cue against the group's wishes.

Before diving into the specific changes in the Director's Cut, one must remember that *Legend* was cut down in *all* previous release versions around the world. In Europe, audi-

tained in previous prints. What's been added are the necessary elements that a movie needs in order to breathe: in this case, background detail and atmosphere.

If you've seen either the American or European versions of *Legend*, you likely noticed gaps in the film where material was cut, and you'll instantly notice the new footage in the Director's Cut because it all originates from scenes that felt incomplete the first time around: the introduction of Princess Lili running through the forest; a clearer outlining of

fighting one of Darkness' henchmen, since the temp score is still intact—meaning you'll hear a familiar library cue by Tim Souster (best known by some as the composer of the main title from *Amazon Women on the Moon*) and the theme from Goldsmith's own *Psycho II* shortly thereafter. (For an explanation why, read my interview with the disc's producer, Charles de Lauzirika, next page). There are still sequences in which Scott and editor Terry Rawlings took Goldsmith's score *out* of context (the "Main Title" plays several different times



ences received a 94-minute cut featuring Jerry Goldsmith's music, while in the U.S., the film ran 89 minutes without it. Certainly the European version was closer to Scott's Director's Cut than the American release, but it still felt abbreviated and did no favors to Goldsmith's original score, which had been diluted and dubbed down through all the editing room changes.

As the Director Intended...?

After years of hopeful speculation on the part of the film's—and the score's—fans, Ridley Scott has finally unearthed his preferred, 113-minute Director's Cut, and *Legend* has, in effect, been reborn.

The new version is a sumptuous, lyrical fairy tale come to life, blessed with one of Goldsmith's finest scores, rich cinematography by Alex Thomson, and evocative set design by Assheton Gorton, constructed on the famed 007 stage at Pinewood shortly before it burned to the ground. While the film—even in its restored state—is still flawed (the pacing is too slow in the second half), at least *Legend* now looks and feels like a genuine *film*. Both previous cuts of the film featured abrupt edits with barely any character development and conversations that often felt completely arbitrary.

The 20 minutes of new footage are, unsurprisingly, extensions of scenes already con-

Darkness' plans to control the world; dialogue between Jack and Lili; and interchanges between the Goblins and Darkness that may not be integral to the plot—but *are* essential to the film. A longer tracking shot of the faerie Oona waking up Jack in the now-frozen landscape displays Scott's keen visual eye, while pertinent dialogue is restored between Lili and Darkness as he attempts to seduce her, though the scene still feels incomplete. As a downside to the additions, *Legend* may now feel a little more sluggish because it takes its time setting the scene, but at least it's a gorgeous scene that needs to be set.

Musically, Goldsmith's music gives *Legend* a lyrical sense of grandeur that was completely missing from the Tangerine Dream score. In the Director's Cut, you'll now have a better understanding of how the soundtrack album cues fit in the context of the film, and there are far fewer jarring edits and alterations than in the European version that *did* contain Goldsmith's music. There are also some previously unheard passages (particularly at the end of the film) that fans of the score will find fascinating to listen to for the first time.

Although this is the closest we'll ever get to hearing Goldsmith's original work, the 113-minute cut still isn't an ideal representation of the composer's intent. Goldsmith never composed music for one sequence where Jack

during the film, even where Goldsmith had composed original music), but fortunately there are fewer instances of this during the Director's Cut.

While an appreciable improvement on the European audio mix, the score still doesn't make a major impression on the DVD's remixed DTS and Dolby Digital soundtracks. If Goldsmith's score sounded pinched in the European release, it certainly has more of a presence here, but still lacks the punch that the music has on the album recording. (As de Lauzirika points out, the original music stems were gone, so the 5.1 remix had to be created from the existing 1985 stereo mix, limiting the fidelity). Sonically, the new 5.1 soundtrack is otherwise solid, with very effective use made of the surround channels throughout.

Watching the Director's Cut will only increase the disdain many already have for the U.S. version, which is included in the package's second disc along with some exciting special features. With alternate footage (including shots of the Unicorn being revived not in any other version), a different ending, and restructured sequences, this *Legend* often feels like the work of another director, with the entire mood of the film disrupted by Tangerine Dream's contemporary score, augmented by a hideous Jon Anderson song laid over the final scene. If anything, watching the

American version following the Director's Cut serves as a stinging indictment of how clueless studios can often be in assessing what the audience wants, and also that Scott handcuffed himself by personal indecision regarding his own work.

That said, Scott does say the decisions that lead to the Tangerine Dream score and the U.S. edit were mistakes; the DVD supplements thereafter focus primarily on the physical aspect of the film's production—not studio politics and editing room tampering.



Rich With Extras

J.M. Kenny's fine hour-long documentary on the making of *Legend* includes interviews with Ridley Scott, William Hjortsberg, Mia Sara, Terry Rawlings and co-star Alice Playten—plus nifty behind-the-scenes footage—though it comes off as a little flat after years of anticipation waiting for the disc's release.

Hjortsberg discusses his script and how Scott veered off the path during production, but despite an amusing anecdote from the director about stoners ruining one of *Legend's* test screenings, there aren't that many tasty nuggets about *Legend's* turbulent post-production. Perhaps because Jerry Goldsmith is still (understandably) touchy about what happened with his score, the composer does not appear, and there's little discussion of his music—there are also strikingly few comments ever made about Tom Cruise's involvement in the film. Editor Terry Rawlings and producer Arnon Milchan basically state, as Scott does, that the movie lost a great deal through re-cutting and re-scoring, but they're pretty diplomatic and refrain from finger-pointing, which may have been necessary for the release of this DVD in the first place but does take some fire out of the information being presented.

Legend is rich with extras. Two deleted scenes are included in rough, unfinished form: the movie's original, excised Goblin opening

(which Goldsmith scored, albeit not completely with the music running under the scene here), along with audio from the deleted Faerie Dance sequence, set to storyboards and still photos. The unused opening, showing the Goblins tracking light coming from the unicorns in the forest, seems to have been wisely dropped, but it's a fascinating scene to watch, even in its very rough, incomplete stage here. The fairy dance sequence is a more regrettable loss, since it livens up the film's staid tone (trying to solve a fairy riddle, Jack either dances or dies trying), but at least the viewer can gain an appreciation of what was lost.

In addition to Scott's audio commentary on the Director's Cut (quite interesting, as his commentaries typically are), storyboards and a handful of still galleries are included, along with the original U.S. and international trailers, neither of which give an accurate indication of what the movie was all about (then again, Scott himself wasn't sure at the time, either). Some ineffective American TV spots, featuring Bryan Ferry's obnoxious "Is Your Love Strong Enough?" single, are also included, along with a must-

be-seen-to-be-believed music video of Ferry's ballad, heard over the U.S. version's end credits. Tangerine Dream's score has also been isolated throughout the U.S. version and is presented as it was intended to be heard, with the cues—many of them alternates—included in their original order. Because of this, there's no representation of their work in the final 20 minutes at all!

Visually, the remastered transfer is generally good on the Director's Cut, with the American version looking grainier and more washed out. Surprisingly, the best transfer of *Legend* is Fox's Japanese DVD of the European cut, which is well worth tracking down as an import. The colors are warmer and the contrasts more consistent than the Director's Cut — plus, even at 94 minutes, the European version contains footage not included in any other cut.

Viewers campaigned for years to see the fully restored cut of *Legend* not because they wanted to unearth a masterpiece—which the film is not, even in the Director's Cut—but because the world Ridley Scott and his crew devised here is a cinematic experience like no other, necessitating the restoration of Goldsmith's score and additional footage in order to fully come alive.

Finally, after some 17 years, *Legend* has a happy ending after all. ■

Restoring LEGEND

An interview with DVD producer Charles de Lauzirika

Charles de Lauzirika is Ridley Scott's main man when it comes to DVD, having produced the Special Edition DVDs of *Alien*, *Gladiator*, *Hannibal*, *Thelma and Louise* (due out domestically in the near future) and, now, *Legend*. He also worked on the stellar DVDs of *The Cell*, *Big Trouble in Little China* and the upcoming Special Edition of *Speed*, and he currently has *Blade Runner* on his list of upcoming projects.

FSM: Fans have been anticipating this DVD for a long, long time (some of us hoped it would happen on laserdisc back in those days). When did Universal really become interested in a *Legend* release—and when did you first become involved in the project?

CL: Universal had been contacting Ridley's office for years, going back to those laserdisc days you mentioned. Apparently, *Legend* was one of their most requested titles. It was going to be one of their Signature Edition laserdiscs, but Ridley didn't have much interest in revisiting his older films, especially one that had been as troubled as *Legend* was. It wasn't really until the advent of DVD that Ridley started warming up to the idea. I had been working on the *Alien* DVD when Universal tried to interest Ridley again, and this time, since he had become interested in the possibilities that DVD offered, he said yes, and since I was finishing up work on *Alien*, he put me on the *Legend* project. This was three years ago.

FSM: What was the hold-up for the disc's release all these months?

CL: When all is said and done, it was really about making the best *Legend* DVD possible. This entire project was about righting a wrong, or maybe several of them, as best as we possibly could. Since this isn't the type of film that will get revisited over and over like a popular blockbuster, it was very important to get it right the first time.

The disc was first delayed in the fall of 2000, because we took a long, hard look at the disc as it was then and realized that it was lacking. Ridley convinced Universal to hit the emergency brake on everything so that we could improve the transfers and locate some of the extras that had originally turned up missing. As anyone involved could tell you, it was not a happy situation, but since so many compromises had been inflicted upon *Legend* in the past, it was time to stop compromising and follow through on the dream disc that the fans had been waiting so long for.

I'm sure some people would say, "Why go to all this trouble for a forgotten little cult film that bombed?" Well, in all honesty, this DVD

wasn't made for those people. It was made for the fans who kept this film alive over the last 17 years. And I think it shows a lot of vision and courage on Universal's part to follow through with this disc, and a lot of generosity on their part for indulging us with this "dream disc."

FSM: *We've heard various reported running times of other versions of Legend rumored over the years. The DVD runs 113 minutes—was there a longer version ever shown?*

CL: There were two longer versions, neither of which were intended to be seen by audiences. There was a 140-minute rough cut, which was then cut down to a 125-minute version. Ridley thought the film was still running too long, so he had that version cut down to the 113-minute Director's Cut that appears on the DVD. The 113-minute version is the longest version ever shown to an audience, and it's the version that Ridley prefers out of them all.

FSM: *Where did you find the 113-minute version, and what condition was it in?*

CL: After searching Universal's inventory and calling up several sources to no avail, it wasn't looking good in terms of finding any longer versions, so for a while there, we almost had to resort to including the European version on the DVD. While all of this was going on and I was looking around L.A., I had been in contact with Garth Thomas, who worked on *Legend* as assistant director, and he wasn't having much luck finding anything in London either.

One day, Garth found an unmarked print of something in storage at Ridley's London office and decided to take a look at it. Turned out to be a beautiful, pristine answer print of the 113-minute Director's Cut of *Legend*.

But just as we were about to have the print shipped here to L.A., Jeff Cava, who was working for Universal at the time, called to let me know he had found a print of the same version here in L.A., and this one was in even better shape. In terms of remastering, there was a lot of clean-up done, and some minor digital tweaking here and there. There were some unfinished temp effects in the Director's Cut that needed to be replaced with their finished counterparts in the U.S. version, and, of course, we needed to create a 5.1 mix for the Director's Cut, which was produced over at Chace Productions.

FSM: *Even in this version, we have the Tim Souster library music and a passage from Goldsmith's own Psycho II. Did Jerry ever score music for those scenes?*

CL: It's my understanding that Ridley and Jerry Goldsmith had agreed that the scenes in

question, primarily the kitchen fight sequence, would play without music, so those scenes were never scored. As Ridley was cutting the film down and refining it, changing the pace, and so on, it became clear that the scenes needed music after all, so enter the dreaded temp track. Another unfortunate casualty in *Legend's* troubled post-production hell.

FSM: *I noticed on the European version of Legend that Goldsmith's music was dialed down so much that it was hard to hear in places. Were you satisfied with how his music is represented in the new Director's Cut 5.1 track?*

CL: Unfortunately, *Legend* wasn't extensively archived back in 1985, long before DVD and 5.1 remixes were a priority for the studios. That's just the way it was for a lot of films.

In this case, the original audio stems for the Director's Cut were gone, so Chace Productions worked their magic to extrapolate a 5.1 mix from the existing stereo mix. As such, there wasn't much control over the music levels. It wasn't an ideal situation, but considering the built-in limitations and the film's age, I think the 5.1 track sounds very good.

FSM: *Was Jerry Goldsmith asked to consult about the music for the Director's Cut, or interviewed for the documentary?*

CL: Jerry Goldsmith's representatives were approached about getting him to participate in the project, but it just wasn't to be. I can only imagine Mr. Goldsmith still has some pretty strong feelings about what happened with *Legend*, and rightfully so considering what an absolutely beautiful score he created.

FSM: *FSM readers will want to know why Goldsmith's score isn't on an isolated track...*

CL: Isolated tracks on DVDs have become a difficult topic for a lot of the studios, and due to legal issues with some composers in the past, most of the studios just want to drop isolated scores entirely, which is a shame.

From the beginning, isolated tracks for both Jerry Goldsmith and Tangerine Dream were very important to us. After all, the different scores are at the very heart of *Legend's* mystique. I'm not privy to the specifics, but I know in the end, Universal was unable to get the clearances for an isolated Goldsmith track.

FSM: *The final 20 minutes of the Tangerine Dream's isolated score track is silent. How much of their score was re-edited in the American version, roughly speaking?*

CL: It's difficult to say because, again, the original music stems were gone. That's part of the reason why this project took so long. Things were cobbled together and massaged until they were presentable.



The technical services staff at Universal really did the best they could with what little they had. But since much of the music in the film's final minutes are actually songs by Jon Anderson and Brian Ferry, they were inappropriate for an isolated score track, not to mention the headaches involved in clearing songs.

FSM: *We first heard it was Universal's decision to dump Goldsmith's score from the U.S. version, but Scott has since said it was his own decision to a certain extent. The 94-minute European cut with Goldsmith's music seems to be evidence of this (as it was also cut down from the 113-minute version). How does Scott feel about the U.S. version now—does he look at it as a different movie that he still feels proud of, or is it a compromise?*

CL: The U.S. version of *Legend* is included on the DVD as sort of the "ultimate deleted scene." It's there as a supplement, to show people what happened, much in the same way the "Love Conquers All" version of *Brazil* is included along with Terry Gilliam's final cut in the Criterion release. But most importantly, it's there for the fans who demanded it.

I don't think Ridley is ashamed of the U.S. version, but he does acknowledge it was the wrong thing to do. I know Ridley is very happy with the Director's Cut of *Legend*, especially because of Jerry Goldsmith's exquisite score, and that this DVD sort of closes the book on the whole thing for him.

FSM: *Were there additional supplements that you wanted on the DVD that didn't end up there? Any other footage you wanted to find but could not? What are your thoughts on how it turned out?*

CL: It was a big disappointment that we weren't able to find actual film footage of "The Faerie Dance" or the alternate [Goblin] opening. Perhaps with a bigger budget and more resources, we could have gone to London and really scoured every corner. But even then, it would be doubtful. I asked editor Terry Rawlings about all of this stuff, and he told me he was pretty sure that most of it was long gone. But considering all of that, I think we got a lot of great extras onto the disc, not the least of which is J.M. Kenny's wonderful documentary on the making of the film.

And as strong as the supplements turned out, I'm most pleased that Ridley's cut of the film has now been made available for people to see. It's really the whole reason we fought so hard to make the DVD what it is, and I'm glad people seem to be appreciating the final result and the effort that went into all of this. **FSM**

Thanks to Charlie for taking the time to talk during an especially busy period, shortly before the DVD was released.

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THE PERSPECTIVE POLICE HAVE BEEN ON FULL

alert these last few months. And with good reason—a new *Star Wars* score is more highly anticipated than any other score could hope to be. The public subconscious is *still* ringing with the impact of the original, and sure enough, *Attack of the Clones* made a swift climb to the top of the classical music charts this spring. Of course, success among the masses was a given. The real question is: How does *AOTC* stack up for true film music aficionados? Sifting through the usual bellicose extremes (it's the best/worst *Star Wars* music ever composed, and anyone who thinks otherwise is Bantha poodoo!), we find that it holds up remarkably well. What Williams has given us is an aggressive and mature composition that puts much of *The Phantom Menace's* transparent superficiality to shame.

It's simply impossible to fully digest the cacophony of sound and motivic depth of Williams' score on the first pass. Repeated listens reveal a solid and well-constructed album—certainly a far cry from the cobbled mess that was *Phantom's* OST. Williams strikes a nice balance between action, drama and romance. The centerpiece of the score is the ingenious "Across the Stars," a hugely successful tribute to the great love themes of bygone eras and a welcome addition to the *Star Wars* canon. It's quintessential Williams, perfectly capturing all of the passion and angst the film strives to attain. Plus, the theme is an obvious variation on the *Star Wars* main theme (though in triple meter, it's a near rhythmic equivalent to Luke's original theme). Now, for those of us who care, this beautiful but troubled Love theme for Anakin and Padme, Luke's parents, serves as a tragic foundation for Luke's noble theme in *Episode IV*. The remaining score is also Williams in top form, firmly grounded in the *Star Wars* tradition, and dynamic and original enough to be compelling.

What's disturbing is what happened *after* Williams wrote and recorded his score. As it turns out, the severe hacking and splicing, tracking and looping of *The Phantom Menace* was only a warm-up. For a director to disrespect his film's score is not at all uncommon. But I feel confident in saying that a John Williams score has never been so shabbily treated as in *Attack of the Clones*. The digital age may have opened up valuable new worlds of visual possibilities, but Lucas' ability—and tendency—to tinker with editing until the 11th hour has only increased. Consequently, Williams' music is treated less like a vital narrative component and more like cinematic wallpaper. This time around, the musical displacement grows so severe that the majority of the film's final act is a Frankenstein patchwork of music from *The Phantom Menace*! Sure, the average theatergoer might not notice, but anyone musically attuned to the saga won't fail to raise an eyebrow. Rest assured, such disregard for musical continuity will only become more obvious over time.

After all, music has always been the heart and soul of the *Star Wars* movies. In *Attack of the Clones*, Lucas has used and abused it like just another layer of artificial trimming. This treatment reflects especially

poorly on Lucas because one can't help but contrast it to interviews where he speaks of the music in hallowed and reverent tones, going so far as to claim that the *Star Wars* films are really "silent movies" (as if his love affair with sound effects didn't speak for itself). This borderline hypocrisy only underlines the key problems with the film: too much technical service and not enough heart. Still, where *Phantom's* failings were merely uninteresting, at least *Clones* has the decency to be laughably bad in its worst moments (comic relief has never been so tasteless and obligatory—no, not even with Jar Jar). Along with the dilution of the music, this causes the film to suffer to the point where it can't be called *relentlessly* successful. It's a reminder of why Lucas should never ever be allowed to complete a script or direct his own work.

But to call the film a failure would be to shortchange its many positives. There's an awful lot to enjoy in *Attack of the Clones*, or at least to hold one's interest. The controversy alone over such "advances" as an all-digital Yoda will keep fans happily polarized for years to come. Ian McDiarmid's Palpatine is masterful, Christensen and Portman *almost* succeed in making you forget you're hearing George Lucas dialogue, and Ewan McGregor's transformation into a younger version of Alec Guinness is most impressive. Not to mention the indomitable Christopher Lee and his impeccable swordsmanship. And despite its wretched post-production treatment, John Williams' music remains one of the film's highlights.

Here, then, is a comprehensive guide to all the music currently available, where to find it in the film and where to find it on the soundtrack. Remember that your CD player read-out may vary by a few seconds. Timings may not be exact. Some tracked cues are more cleverly edited than others, so unidentified repetitions are definitely possible. There are also unconfirmed reports of different prints containing different tracked music.

STAR WARS EPISODE TUNES: ATTACK ON THE SCORE JOHN TAKES EXPLODES CLONES AND PUTS IT BACK TOGETHER. MUSICAL ENGRAVINGS BY BRIAN SATTERWHITE

Main Title (1:41) * OST Track 1 [0:00-1:40]

On the CD (and probably in the film) this is the same recording used for *The Phantom Menace*, right down to the opening post-title strains, which flow into...

Ambush on Coruscant (2:32) * Unreleased (OST Track 1 is mislabeled)

A dark mysterious passage underscores the Naboo flight's passage through the clouds of Coruscant and continues through the assassination scene with some tragic horn writing. There is an unsettling transition to...

The Councils Confer (2:47) * Unreleased

More mysterious strings as Palpatine confers with the Jedi Council regarding the Separatists. We hear the first statement of the galactic "Conflict theme" (Fig. 2), a dark seven-note figure (this theme, representing much of the villainy in *Clones*, is actually a variation on the Love theme, using the same pitches over different harmonies). Hints of the Main Title theme usher in the Loyalist Committee, followed by a lighter interlude as Yoda talks to Padme. The Conflict theme returns as

they bring up Count Dooku. A passage foreshadowing the pure form of the Love theme follows, as we cut to...

Old Friends (2:01) * Unreleased

Obi-Wan and Anakin arrive at Padme's quarters, where they reunite with Jar Jar. The music is in the whimsical vein of *Phantom's* lighter moments, and while Jar Jar's theme is absent, there's a nice quote of Anakin's theme for his opening dialogue with Padme, just before the music fades out.

Unrequited Love (0:52) * Unreleased

This brief passage includes a suggestion of the Love theme's B-section (Fig. 1b) as Anakin bemoans Padme's standoffishness. Cut to:

Jango and Zam (0:25) * Track 3 [0:00-0:25]

Percussion and muted trumpets as Jango gives Zam her assignment. Cut back to:

Setting a Trap (0:57) * Unreleased

Atmospheric strings underscore Obi-Wan and Anakin arguing about using Padme as bait.

Zam's Probe Droid (0:15) * Track 3 [0:00-0:15]

Tracked music from "Jango and Zam." The first sure incidence of tracked music in the film. Definitely not the last.

Zam the Assassin and the Chase Through Coruscant

(14:53) * Track 3 [0:26-end] * Partially Unreleased

This powerhouse cue is one of the film's major set pieces. And it's a mess to sort out, the first real victim of post-production editing. A few minutes of original music are unreleased: some tender music recalling Shmi as Anakin confides his dreams to his master; the slithery accompaniment to the centipedes invading Padme's room; and later, a brief bit where Zam shoots Obi-Wan down and hops on her speeder. Later in the chase, music is tracked and repeated, and the electric guitar that featured so prominently on the album is removed. Ultimately, a portion of Track 3 [4:20-5:25] on the OST didn't make the final cut. Fortunately, the album experience of this cue remains thrilling and dynamic...some of Williams' most inventive action-writing, harking back to *The Towering Inferno* and *The Empire Strikes Back*. The cue slows down toward the end (without losing tension), culminating with Zam's death and the transition to the Jedi Council. A quote of the Conflict theme may have been tracked in for Jango Fett's brief appearance. Ultimately, we can be sure of at least 12:00 of original music composed for this sequence.

Cue Breakdown: Unreleased [1:19] (Anakin's bad dreams; centipedes slip in) Track 3 [0:26-2:32] • Unreleased [0:09] (Obi-Wan is hit; Zam takes off) • Track 3 [2:33-4:20] (no guitar) Track 3 [1:29-2:17] • No Music [0:04] (Zam in the tunnel) Track 3 [3:43-3:54] • Track 3 [5:26-10:16] • Unreleased [00:25] (Conflict theme—might be tracked from "The Councils Confer") • Track 3 [10:17-end]

The Greatest of All Jedi (1:41) * Unreleased

A quasi-sinister passage with a terrific *Patriot*-like trumpet melody offers vague hints of the theme for Darth Sidious and the Dark Side, as the future emperor counsels his future apprentice. This is followed by atmospheric scoring as Obi-Wan shares his concerns about Anakin with Yoda and Mace Windu.

Growing Up (2:37) * Unreleased

The first 14 seconds of this cue are tracked from Track 10 [0:23-0:37]; more subtle, atmospheric music for Anakin talking with Padme about Obi-Wan. Here Williams introduces the first formal presentation of the Love theme (Fig. 1), as an oboe solo. This is followed by an unusual off-beat fanfare for the transition to the shuttle-bus.

Departing Coruscant (1:44) * Track 5

Subdued horn fanfares open Anakin and Padme's departure. This cue features an interesting figure (Fig. 4) oddly reminiscent of the "Approaching the Death Star" motif that opened *Return of the Jedi*. A short quote of the Force theme appears.

Dex's Diner (source music) (2:03) * Unreleased

The "Dex's Diner" scene is a tip-of-the-hat to Lucas' *American Graffiti*



days—as close to a '50s diner as you're likely to find in the *Star Wars* universe. A swingin' bass vamp plays softly in the background.

The Jedi Archives (1:15) * Unreleased

Another dark, mysterious piece, as Obi-Wan searches for answers at the Jedi Archives. There is another extended quote of the Conflict theme (that might be tracked from "The Councils Confer") before a high-energy orchestral run as we cut to Anakin and Padme's transport.

Forbidden Love and Yoda and the Younglings (3:55) * Track 4

The first minute or so of this cue covers Anakin explaining his broad definition of love to Padme. There's a gentle motif for the opening transport scenes (Fig. 5). We hear the first phrase of the Love theme in the reeds before a soft transition to the Jedi Temple, where Obi-Wan interrupts one of Yoda's lessons. After a quote of Yoda's theme, there is a lovely wordless choir to accompany a holographic projection of the

galaxy. The Force theme closes the scene, followed by a sweeping statement of the Love theme as Anakin and Padme arrive at Naboo.

Entering Theed and Royal Counsel (2:17) * Unreleased

Quiet underscore for Anakin and Padme's consultation with Queen Jamilla regarding appropriate security measures.

Arrival at Kamino (1:51) * Film Version Unreleased * Track 1 [2:13-end]

A new fanfare for Obi-Wan's arrival at Kamino. A short rising and falling motif accompanies the stormy landing sequence (Fig. 6). There is a quote of the Conflict theme as Obi-Wan learns he is expected, followed by another new motif for the audience with the Prime Minister Taun We (Fig. 7). This last passage is a different recording in the film, with minor alterations.

Audience With Taun We (0:37) * Unreleased

The Taun We motif returns in a foreboding passage, as Obi-Wan is informed of the existence of the clone army. This cue may have initially been longer, since Track 1 [2:40-3:01] has been tracked as a

transition to the next scene.

Padme's Island Retreat (1:54) * Unreleased

This cue begins with a warm movement prefiguring the meadow picnic scene. Anakin and Padme's conversation turns romantic, and the pair share their first kiss to a bittersweet rendition of the Love theme (with harpsichord accompaniment) that blossoms and quickly fades as Padme pulls away. There's a sweeping musical transition for the cut back to the Kamino cloning facility.

Clone Army Revealed (1:55) * Track 9 [1:28-end]

A new five-note motif for Obi-Wan's tour of the cloning facility (Fig. 8). The music builds to a striking rendition of the Droid March from *The Phantom Menace* for his first view of the assembled troops, who are "superior to droids." One of the measures in the march is looped.

The Meadow Picnic (2:30) * Track 8 [0:00-2:30]

An album highlight, this is a gentle pastoral movement for Anakin and Padme (Fig. 9). The music turns subtly serious for Anakin's half-joking endorsement of dictatorship, then swells into a lovely 4/4 arrangement of the Love theme for a "the hills are alive" moment. The climactic part of this cue was hacked up in the film, making for a jarring and exposed music edit. But worse, after this edit and the end of the phrase, much of the passage is looped again. The cue rounds off with a final statement of the Pastoral theme.

Kamino Storm (0:31) * Track 1 [1:41-2:12]

An extended reprise of the Kamino fanfare (Fig. 10) opens an extended exterior view of the Kaminoan city, and the rising and falling "storm" motif from "Arrival at Kamino" returns briefly. (This is the scene with the giant flying whale.) The music fades directly into the next cue, as we are introduced to a young Boba Fett.

An Interview With Jango (2:13) * Unreleased

Unsettling music gives way to the Conflict theme as Obi-Wan and Jango meet. A new motif (Fig. 11)—three notes rising, three notes falling, à la *Vertigo*, or merely a skeletal version of the Kamino storm motif—is introduced, and seems to represent mystery and descent. The Conflict theme returns, but just before it does, we hear the low woodwinds play a subtle statement of the Dark Side theme—or perhaps it's a nod to Boba Fett's motif from *Empire*. Both revolve around a minor third.

Anakin and Padme (3:56) * Track 6

Flute-led variations on the Pastoral theme play beneath the dinner/fireplace scene. The tone turns serious, followed by a statement of the Love theme on synthesizer. The Love theme B-section (which represents the angst-ridden side) returns in an affecting passage dominated by the strings, as Padme rejects Anakin's confession of love. A final swell in the horns, for the transition back to Kamino, can be heard on the album but was replaced in the film with a less obtrusive cut from Track 6 [1:35-1:47].

Dark Mysteries (2:42) * Track 8 [2:31-end] * Partially Unreleased

The six-note "mystery" motif returns and is developed while Obi-Wan informs his masters of the information he has uncovered. There are about 58 seconds of unreleased material that belong at [2:39], including a haunting quote of the mystery motif in the bells. The first four notes of the eight-note horn figure that follows are looped once, as Yoda and Mace discuss their increasing weakness. There is a cut to Anakin's nightmare, which is scored with frantic strings that anticipate his murderous frenzy. The music quiets as Anakin wakes.

Anakin's Resolution (1:28) * Unreleased * TPM:UE Disc 2, Track 7

[0:14-1:26/3:40-end]/Track 8 [0:00-0:01]

A lovely horn solo as Padme approaches Anakin about his nightmares

FIG. 1: "Across the Stars" (Love theme)

FIG. 2: "Conflict" theme

FIG. 3: "Coruscant Chase" Ostinato

FIG. 4: "Departing Coruscant"

FIG. 5: "Aboard the Naboo Transport"

FIG. 6: "Kamino Storm" Motif

FIG. 7: "Taun We"

and he resolves to find his mother. The opening lasts about 11 seconds and might be tracked. The rest of the cue certainly is...but not from *AOTC*. This marks the first time in the score, but unfortunately not the last, that music is taken directly from *The Phantom Menace*—not merely the same musical arrangement but an actual recording from *TPM*'s score!

Jango's Escape and Return to Tatooine

(3:48) * Track 7 (OST Track 10 mislabeled)

Roughly the first three minutes of this cue are pure action, revolving around a short ostinato (Fig. 12), as Obi-Wan battles Jango, who manages to escape Kamino with his "son." It's typical Williams: brass-intensive, with lots of rushing strings and woodwind punctuations. The last third of the cue is earthy music for Anakin and Padme's arrival on Tatooine, and has an Arabic flair.

A Visit With Watto

(0:51) * Unreleased

A bit of non-thematic dramatic underscore as Anakin learns that his mother has been sold.

Bounty Hunter's Pursuit

(1:46) * Track 9 [0:00-1:27] * Partially Unreleased

This exciting cue launches midway through the battle among the asteroids, winding down once Jango believes Obi-Wan has been destroyed. There are around 19 seconds of unreleased music at [1:17], as Jango lands and Obi-Wan leaves his hiding place.

Secret Landing

(0:41)
An eerie and foreboding passage as Obi-Wan lands on Geonosis.

The Lars Homestead and

The Search Montage

(4:07) * Track 10 [0:00-4:07]

The beginning of this cue employs a relatively light touch, underscoring Anakin's reunion with Threepio and his meeting with his new stepfamily. The six-note mystery/descent motif returns as Anakin learns from his stepfather that his mother has been kidnapped by Tusken. Anakin goes outside and stares into the Tatooine sunset. The scene parallels Luke in *A New Hope*, and the music clinches the likeness: Williams uses the exact same orchestration—only instead of resolving the theme, he shifts into a minor mode and launches into "Duel of the Fates" for the subsequent search montage. It's a new arrangement with some subtle electronic effects. Lucas must not have approved of the way Williams wound it down, because he spliced on a slam-bang finale from *The Phantom Menace* (*TPM:UE* Disc 2, Track 27 [2:04-2:10/2:14-2:17]) that ruins the effect.

Spying on the Separatists

(2:48) * Track 10 [4:08-end]

Sneaky music for Obi-Wan's infiltration of the droid foundry, where he comes across a

Separatist gathering. The Trade Federation theme from *TPM* is reprised, followed by the Conflict theme, as Obi-Wan eavesdrops.

The Tusken Camp and

Bringing Mother Home

(5:54) * Track 11

A darkly percussive rhythm accompanies Anakin sneaking into the Tusken camp. There's a tragic and tender passage for Shmi's death that is reminiscent of her music from *TPM*. Tension builds to the tumultuous strings of Anakin's earlier nightmare as he begins his vengeful slaughter. The music keeps moving, but quiets down as Yoda, on Coruscant, senses Anakin's pain (and yes, that's Liam Neeson's voice calling "Anakin, Anakin, no!"). This is the score's first state-



ment of the Imperial March. The tension continues as Obi-Wan attempts to contact his apprentice. Anakin bringing his mother's body home is scored with a low male chorus and descending horns. A section [3:11-3:24] of this cue is looped.

The Dark Side Takes Root

(2:42) * Unreleased

An oboe solo underscores the beginning of a dialogue between Anakin and Padme, leading to Anakin's confession. As he realizes the horrific nature of his actions, and the hatred that has taken hold of him, the Emperor's theme swells, with chorus. Anakin collapses to a pronounced statement of the Imperial March. A highlight among the unreleased cues.

Shmi's Funeral and Crisis on Geonosis

(4:03) * Unreleased

Begins as a warm eulogy for Shmi, with prominent horn writing. Artoo interrupts with a communication for Obi-Wan that turns violent in an attack. Padme and Anakin resolve to go to his rescue. Meanwhile, Palpatine's councilors gather with the Jedi.

Emergency Powers

(0:40) * Unreleased

The Conflict theme plays underneath the suggestion to vote Palpatine emergency powers, then the music builds through a cut to Geonosis and Obi-Wan's imprisonment.

Count Dooku's Offer (1:00) * *TPM:UE* Disc 2, Track 3 [0:07-0:38/0:50-1:05]; Track 12 [0:01-0:21]

Who knows if Williams composed original music for this scene—Lucas didn't use it. It's been tracked with brooding music from *TPM*.

New Authority

(1:48) * Unreleased

A trumpet fanfare returns us to the Galactic Senate. Noble music for Jar Jar's proposal. Another statement of the Conflict theme, with martial overtones, for Palpatine's acceptance speech.

Going to Rescue Obi-Wan

(2:30) * *TPM:UE* Disc 1, Track 3 [0:27-1:13/1:19-2:02]

Tracked music for Anakin and Padme's landing on Geonosis. They sneak into the droid foundry.

The Droids Follow

(0:39) * *TPM:UE* Disc 2, Track 12 [1:21-1:56]

A short motif for Artoo and Threepio as they secretly follow Anakin and Padme, tracked from *TPM*'s "War Plans."

On the Conveyor Belt

(4:45) * Original Version

(3:12) * Track 14 (Exclusive Bonus Track)

Before Lucas decided to add a horrendous subplot involving Threepio and a battle droid swapping heads, this sequence was significantly shorter...and presumably, Williams' original cue (as heard on the exclusive Target bonus track) fit perfectly. Alas, very little of the original, wackily percussive cue survived intact—the middle section was thrown out entirely. Instead, music has been tracked from all over the place: "The Arena" (Track 12), "Yoda Strikes Back" (Unreleased), but mostly "The Chase Through Coruscant" (Track 3). Amidst it all, there sounds like there might be a few precious seconds of material that doesn't appear on the soundtrack or any other cue in the film...but it's too much of a mess to be worth bothering about.

Cue Breakdown:

Track 14 [0:00-0:32] • Track 12 [6:10-6:28] • Track 12 [7:13-7:29] • Track 12 [6:10-6:18] Track 13 [0:09-0:21] • Track 14 [0:28-0:55] • Track 3 [1:53-2:06] • Unreleased [0:14] (tracked from "Yoda Strikes Back" [2:22-2:36]) • Track 3 [1:29-2:18] Track 12 [7:40-7:48/7:57-7:59] • Track 3 [2:33-2:50]

Track 3 [3:47-3:55] • Track 3 [6:22-6:24] • Unreleased [0:10] (Arttoo lands) • Track 3 [2:38-2:50] • Track 3 [4:06-4:14] • Track 14 [3:04-3:07] • Track 14 [2:41-end]

Captured (0:37) * Unreleased

Light comic moment for Anakin's broken lightsaber, then a brief conclusion as the couple are captured by Jango Fett. Transition to the arena:

Love Pledge and The Arena

(6:57) * Track 12 [0:00-6:57]

A rumbling swell leads to the most impassioned version of the Love theme. It starts softly during the pledge, then blossoms into a magnificent, sweeping statement as the lovers are wheeled into the arena. There are some xylophone effects for the Geonosians during a short passage that precedes a new march for the arena monsters (Fig. 13).



Developed over the next four minutes, the fugal march is Rózsa-like, similar in style to the droid march and the flag parade from *The Phantom Menace*. The middle portion of the march [2:38-5:55] has been cut out of the film, replaced by sparse use of what sounds like source percussion. The very end of the cue [6:53-6:57] has been chopped off.

From this point on, through the duration of the army battle sequences, it all goes to the Sith. There are dozens of edits and splices. Almost all of the music is tracked from *TPM*. Ironically enough, most of it was written for *TPM*, not actually *used* in *TPM*, and makes its first film appearance in *AOTC*. Confused? Understandable. Some of this music *was* heard in the various *TPM* computer games.

THE BATTLE OF GEONOSIS I (6:21)

Mace Windu Arrives (0:06) * TPM computer game—sqdang1.imc

Mace Ignites His Lightsaber (0:06) * Unknown

"This Party's Over!" (0:06) * TPM:UE, Disc 1, Track 3 [1:55-2:01]

The Jedi Reveal Themselves (0:12) * TPM:UE, Disc 1 Track 4 [0:50-0:56/0:58-1:01/1:04-1:13]

Back to the Balcony (0:02) * TPM computer game—sqdang1.imc [0:08-end] (last note)

Impossibly Outnumbered (0:10) * TPM:UE Disc 1, Track 3

[2:02-2:13]

Super Battle Droids Advance (0:04) * TPM:UE Disc 1, Track 9 [3:01-end]

The Battle Begins (0:28) * TPM:OST Track 9 [1:58-2:26]

Jedi vs. Droids (0:14) * TPM:OST Track 14 [0:50-1:04]

Stolen Chariot (0:40) * SW:E1 RACER computer game—Podloop1.wav [0:01-end]/TPM:UE Disc 1, Track 33 [1:44-end]

The Battle Continues (0:32) * TPM:OST Track 9 [2:27-2:59]

The Reek Charges (0:38) * TPM:UE Disc 1, Track 12 [0:09-0:41]

Mace vs. Jango (0:04) * Unknown (a few looped notes)

Mace Decapitates Jango (0:03) * TPM computer game—sqplayerdeath.imc

Jango Is Dead (0:02) * Unknown (a few timpani hits)

Count Dooku and Boba React (0:08) * TPM:OST Track 13 [4:34-4:42]

ThreePIO Down/Aggressive Negotiations/Obi-Wan vs. The Acklay (1:06) * TPM:OST Track 5

[0:26-0:45/0:19-0:24/0:46-0:49/0:55-1:25/2:20-2:30]

"This Is Such a Drag!" (0:20) *

TPM:OST Track 9 [1:36-1:57]

Surrounded (0:39) * TPM:OST

Track 5 [1:51-2:23/2:29-end]

THE BATTLE OF GEONOSIS II (1:34)

The Droids Re-activate (0:02) *

Unknown (timpani rumble)

Imminent Execution (0:11) *

TPM:UE Disc 1, Track 14 [1:02-1:13]

Send in the Clones (1:04) *

TPM:UE Disc 1, Track 15

[0:03-0:29/0:51-0:58/1:01-1:38]

A Most Peculiar Dream (0:08) *

TPM:UE Disc 1, Track 14

[1:00-1:08]

Boba Mourns (0:08) * TPM:UE Disc 1, Track 3 [1:55-2:02]

THE BATTLE OF GEONOSIS III (1:41)

Underground Chamber (0:04) * Unknown (timpani swell)

Dire Straits (0:13) * Conflict theme (probably tracked from "The Councils Confer")

Republic Gunships (0:48) * TPM:OST Track 6 [0:03-0:48]

Spider Walker (0:08) * TPM:OST Track 10 [4:02-4:10]

"Attack Those Federation Starships" (0:14) * TPM:OST Track 14 [2:27-2:41]

Reporting to Master Yoda (0:10) * TPM:OST Track 14 [3:15-3:25]

THE BATTLE OF GEONOSIS IV (1:57)

The Ultimate Weapon (0:47) * Tracked from "Spying on the Separatists" * Track 10 [6:45-6:50/6:08-6:51] (ends with timpani-roll snippet)

Wheel Tanks (0:10) * TPM:UE Disc 1, Track 5 [0:02-0:12]

Droid Explosion (0:05) * TPM computer game—sqplayerdeath.imc (a few extra timpani hits tacked on)

The Conspirators Escape (0:26) * Tracked from "Arrival at Kamino" * Track 1 [2:13-2:39]

Concentrating All Fire (0:44) * Jedi Power Battles computer game—Track 5 [0:15-0:59]

Attack of the Clones (0:22) * Unreleased

A short bit of dramatic action music that begins as the sphere ship falls, continues

through a brief firefight, and ends with the cut to Obi-Wan's transport. Heavy brass chords accompany the clone troopers.

Going After Dooku

(1:50) * Track 12 [6:58-end] * Partially Unreleased

This cue begins with high-speed chase music. There are about 23 seconds of music spliced out of the soundtrack at [7:09], just before Padmé gets knocked out of the Republic ship. Here the album resumes with a tragic statement of the Love theme, as Anakin is torn between love and duty. The Force theme is woven in as Master Yoda senses a disturbance. This is followed by a fast-paced conclusion as Dooku lands in his hangar and the Republic gunship is destroyed.

Confrontation With Count Dooku

(2:47) * Unreleased (OST Track 13 mislabeled)

(Note: There appears to be some cross-over tracking within the following two cues.) A horn fanfare announces Obi-Wan and Anakin's entrance into Dooku's secret hangar. The music for the ensuing duel is tense and percussive, very dark. There's a brief interlude where Padmé is seen recovering outside on the dunes, and we hear the Love theme. The battle is rejoined, and a low chorus sounds a note as Obi-Wan falls. The music intensifies as Anakin battles Dooku, the percussion building in strength until Anakin's defeat. An explosion in the brass continues the cue, and there is a segue to...

Yoda Strikes Back (2:59)

A timpani roll fades into eerie, atmospheric music for the arrival on the scene of the diminutive Jedi master. Dissonant music sounds as Dooku challenges Yoda with Force tricks. Crunchy brass and a chorus support the ensuing lightsaber assault. When he can't win, Dooku knocks a huge pillar toward the defeated Obi-Wan and Anakin. We're treated to a forceful statement of Yoda's theme in the brass as the Jedi master abandons the fight to save his Jedi. There is a final eruption of brass as Dooku escapes.

Lord Tyrannus Returns and Finale

(6:04) * Film Version Unreleased * Track 13 [0:00-4:43]

This cue is a bit of a conundrum. Parts of it have been tracked over and extended in the film, parts of it have been removed on the album. At least one part of it was entirely rescored. To begin with, Dooku's flight has been tracked with music from Track 1 [1:54-2:00] (written for the stormy waters of Kamino). There are a few seconds of unreleased music as his interstellar glider unfolds, then a brief statement of the Force theme and some tired-sounding music for Yoda, but these are almost certainly tracked. The passage closes with an edit from "Bringing Mother Home"—Track 11 [5:36-5:43]. At this point, the first 44 seconds of

Track 15—which features a very nice, pained statement of the Force theme—have been replaced for no apparent reason, and to detrimental effect.

The cue continues with a swirling motif, with chorus, for Dooku's arrival on Coruscant (this same idea opens Track 15 on the CD, and should have underscored Dooku leaving Geonosis). There are some low string movements as Dooku's ship re-folds itself. Now we are at Track 13 [1:15] on the CD, and there is an edit. The film features a statement of the Dark Side theme as Dooku's ship travels over a hostile, smoldering landscape to land in a secret hangar. The CD resumes...a chilling soprano solo over delicate strings play as Dooku is revealed as Darth Tyranus during his meeting with Darth Sidious. This is followed by a passage of delicious foreboding as the Jedi attempt to discern what has taken place. The music builds over scenes of clone troopers marching off to war, rising to a grandiloquent statement of the Imperial March in all its glory, with hints of the Love theme woven in.

Sources involved with the recording of the score maintain that Williams had originally composed a magnificent “orchestral blowout” for these final scenes, and that the Imperial March was added as a re-score. The fact that a few seconds of unreleased finale music appear in the “Across the Stars” music video support this theory, as do the rather obvious edits on the CD at [2:59] and [3:37].

The finale closes with scenes of Padme and Anakin's wedding on Naboo. The Love theme hits full stride, building to a grand finish that bursts directly into the end credits. It's not hard to argue that this is Williams' best *Star Wars* finale since *Empire*.

End Credits (6:00) * Track 13 [4:43-end]

Insult on top of injury. After his slaughter of the score in the film, George Lucas neglected to preserve Williams' original end credits—again, for no apparent reason. Williams originally composed for the credits: (1) the traditional main *Star Wars* theme (possibly the *TPM* recording in the film); (2) an arrangement of the Love theme *very* similar to his concert suite “Across the Stars” (Track 2 on the CD), with significant alterations. To start with, in “Across the Stars” the final movement features a harp solo; in the end credits, it's a harp-sichord. Then, instead of a conventional ending, we get an exquisite quote of Anakin's theme from a solo horn. It's an incredibly poignant moment—it feels like an elegy, a reminder of something that has now been lost. The final subdued passage insidiously weaves together the Love theme and the Imperial March. A perfect ending, one that sums up the whole undercurrent of the film. And Lucas simply cut it out. No conflicting special effects, no time requirements—we can only assume that he didn't like it. That's not a

point in his favor.

Unsubtle Messages

What are we to conclude from all this? “The Homing Beacon #54,” the official *Star Wars* newsletter, quoted producer Rick McCallum: “There's a massive amount of music, over 125 minutes' worth.” The same issue also mentions that the LSO included “110 players per day,” which may explain recent reports from CNN and other media outlets that Williams composed only 110 minutes of music for the film (the latter being an obvious fallacy). If we crunch the numbers, we find that between the film, the CD, and the known alternate cue, it all adds up to about 124 minutes of original music. Given the massive amount of tracking, it's probably a safe bet that Williams composed at least a *few* minutes of music that didn't make it into the film. We know from interviews that the special effects had not been completed at the time Williams recorded the score—if you find the music lacking in “inspiration,” perhaps it's because Williams was working with animatics and not actual footage—so it's anybody's guess if original music was ever composed for the film's third-act battle sequences.

There are also issues surrounding the original soundtrack album. It's a fair representation of the score, with great sound quality...but once again, there are no track times or liner notes beyond the obligatory paragraph from Williams and Lucas. Sony Classical has missed the boat in this regard—of all the scores worthy of being written about, the *Star Wars* albums rank high. And then there is the “alternate editions” fiasco. Bonus features exclusive to various stores (screensaver at Wal-Mart, bonus track at Target, trading card at Best Buy) and the “collectible covers” craze have helped reduce soundtracks to the level of trading cards. In some respects, film score fans should be happy to see soundtrack sales go up, but one can't help but feel slightly miffed at the missed opportunities to create higher-quality products. The lamentable *The Phantom Menace: Ultimate Edition* is a prime example.

FIG. 8: “Kamino Tour”

FIG. 9: “The Meadow Picnic”

FIG. 10: “Kamino Fanfare”

FIG. 11: “Mystery/Descent” Motif

FIG. 12: “Jango's Escape” Ostinato

FIG. 13: “Arena Battle” March


An *Attack of the Clones: Ultimate Edition* would certainly be welcome...but if handled as its predecessor was—with all the musical edits, as detailed in this article, preserved intact on an official soundtrack CD—it would be beyond laughable.

One of Sony Classical's promotional lines regarding *TPM:UE* was that they were giving the fans exactly what they asked for. Let's make sure that this time, they know *exactly* what we're asking for. Just look over the “Battle of Geonosis” edits again and decide if that's what you want on your *AOTC* “complete score” presentation. Then go online and visit www.jwfan.net, where you'll find a link to a petition. Even better, you can write polite letters to: Sony Music Entertainment, Inc., 550 Madison Ave., New York, NY 10022-3211. When soundtrack fans speak in great numbers, soundtrack producers listen! Rhino's release of the complete original tracks to *Superman* are an enduring testament to the power of the fans. Make your voice heard, and perhaps Sony Classical will show Williams' music the respect George Lucas failed to demonstrate.

FSM

Special thanks to “elvisjones,” Jim Ware, “Indy Solo” and “Ordith99” for their assistance.

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It's mid-March and Danny Elfman is at the Sony Studios scoring stage recording his music to *Spider-Man* when he reaches an unexpected impasse. Watching a shot of a concerned Peter Parker (Tobey Maguire) saying goodbye to would-be girlfriend Mary Jane Watson (Kirsten Dunst) on the moonlit streets of New York City, Elfman finds

The Ame

himself confronted by a fundamental question:

"Is he having spider-sense in this scene?" Nobody on the stage

Your Friendly-Neighborhood Composer

is certain, so Elfman makes an emergency call to director Sam Raimi.

Raimi arrives on the stage about 10 minutes later with three young women in tow. The puckish director introduces them to Elfman and then points to one of the girls and announces that she's a budding violinist. "I don't see any reason why she shouldn't be allowed to play with the rest of the group," he says with perfect deadpan sincerity. There's a frozen moment on the stage when some of the surrounding technicians seem terrified that Raimi might actually mean it, but Elfman isn't fooled.

"I take very little of what Sam says seriously," Elfman says later. The composer has known the director for more than a dozen years, ever since collaborating with Raimi on an earlier comic-book-style thriller, *Darkman*, in 1990. That same year Elfman scored the big-screen adaptation of *Dick Tracy* and provided a title theme for the TV version of *The Flash*, all work he gleaned after setting the film music world on its ear with his blasting, Gothic scoring of Tim Burton's *Batman* in 1989. After doing one more *Batman* film for Burton, Elfman largely left the comic-book-movie world behind, but Raimi talked him into returning for *Spider-Man*.

Elfman acknowledges the pressure of finding a musical voice for the world's most famous web-slinger without stepping into the bootprints of the Caped Crusader. "It was tricky because of



Batman,” the composer says. “I had to be very careful because I didn’t want the two to be too close together. You’re dealing with two big action films, so half of each score is pure action music and there’s just no way to keep those from colliding to a certain extent. You can only push frantic activity along so many different ways with orchestra, so I found myself thinking, okay, the heart of the score is what matters. Those themes I wanted to feel independent even though I knew I was dealing with two very defined comic book characters, Spider-Man and Batman.”

The composer found his salvation in the essential differences between the two comic

that I did, because the heroic theme didn’t tone itself down and play Peter Parker well. Something was missing, and then another thematic idea evolved and it seemed like he had two themes. One was Spider-Man flying through the air and the other really became the more important theme and was used more, and that was the soul of Peter Parker becoming a man.”

The 10-note, sympathetic “soul” theme proved even more crucial to the overall work than Elfman originally intended. “The same theme wound up translating over to the stepfather [Uncle Ben played by Cliff Robertson] and his death and every time his words came on the

Amazing Elf-Man

book icons. “The fortunate thing about Spider-Man is he’s a much more American character, and I was able to move the music, for lack of a better term, in a more Americana direction,” Elfman points out. “In *Batman* I was leaning much more towards my own Prokofiev, a bit of

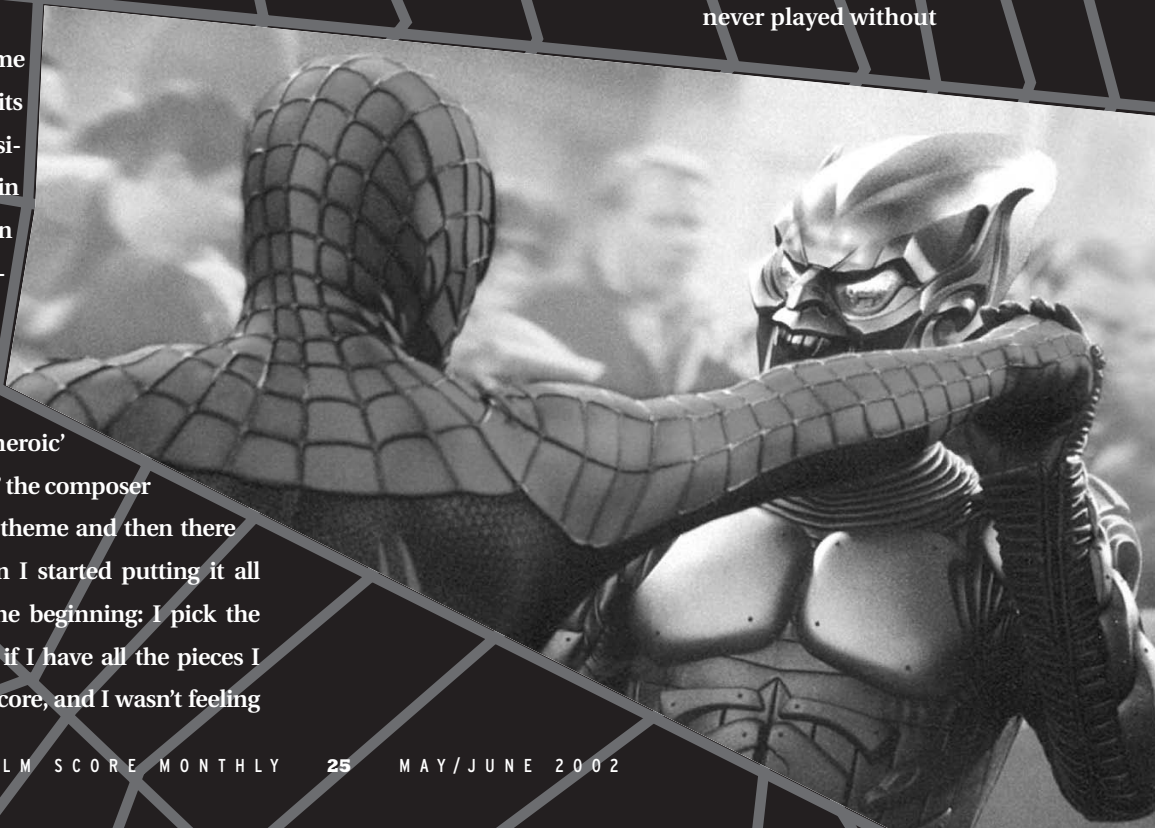
screen, and Peter deciding to move forward and become a hero,” Elfman says. “The first part [of the original theme] worked but not enough to carry it; that was what I originally intended to use for Peter Parker, and I found it didn’t work all the time; it didn’t have enough soul. It had heroism but it didn’t have a yearning for something that wasn’t there or something that could play that lost

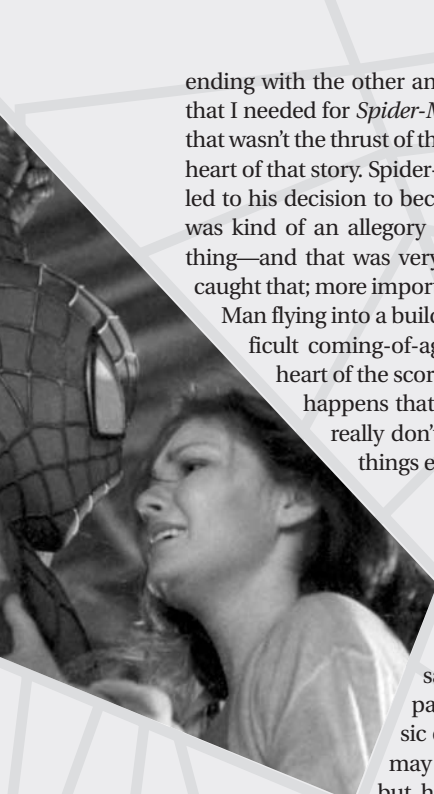
Composer Tackles Another Classic Comic Book Hero by Jeff Bond

Wagner perhaps, because of the dark, Gothic tone of that movie. Even though I didn’t have a specific model for *Spider-Man*—I wasn’t listening to Copland or anything—I did find myself unconsciously moving in [the Americana] direction for this character.”

The composer’s Spider-Man theme as heard in the film’s opening credits gradually builds in power and intensity over the development of a main melody, but Elfman found that even this lengthy statement was insufficient to flesh out Stan Lee’s conflicted teenaged superhero. “The hard part is that the first theme I wrote for *Spider-Man* was the flying, ‘heroic’ theme, and I was content with that,” the composer explains. “Then I wrote the Goblin theme and then there was the romantic theme. And then I started putting it all together the way I always do in the beginning: I pick the major scenes and try to figure out if I have all the pieces I need before diving into the whole score, and I wasn’t feeling

father aspect and his presence with Peter in his journey to become a man. It all fell together after I came up with that, and I found that the heroic theme and the Peter Parker theme played off one another constantly; one almost never played without

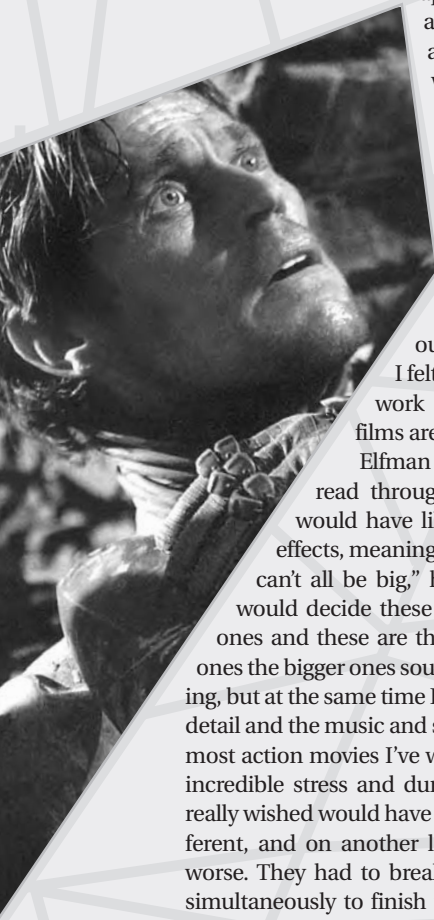




ending with the other and vice versa. So there was a missing link that I needed for *Spider-Man* that I didn't need in *Batman* because that wasn't the thrust of that story—Batman as a civilian was not the heart of that story. Spider-Man as a boy actually was important and led to his decision to become a man and a superhero—because it was kind of an allegory and those two decisions were the same thing—and that was very important to Sam. It was critical that I caught that; more important musically than the heroism of Spider-Man flying into a building and saving a baby was feeling the difficult coming-of-age [aspect]. I really felt that became the heart of the score, and that was the last thing I did. It often happens that way; you feel you have it nailed and you really don't. You just have to keep going until these things evolve.”

Secret Origins

While much of Elfman's *Spider-Man* score incorporates contemporary effects, including some solo percussion, electric guitar and synths, the composer says the heart of the movie lies more in the past. “The character stuff played like a classic old film. Sam's a real cornball at heart. He may be a great monster director and sci-fi fan, but he's a real cornball, and it always comes through in bits and pieces of his work. I love that about Sam. That part of the story, including the whole ending, really had an old-fashioned feel in terms of how we played the romance: the lost romance and finally winning the girl, and then not yet being able to have what he's wanted and walking away—really to me the whole ending was shades of *Casablanca*.”



The film's kinetic and heavily percussive action music is one of the highlights of the score, but Elfman still has mixed feelings about applying his skills to this discipline. “All my action music tends to be very high-energy and that's the part that kills me, and that's why I always say I don't want to do these anymore, because the way I write is incredibly work-intensive. More often than not I barely hear it in the movie and I think, ‘Why do I bother?’ So half a dozen times I've said I'll never do this again because it kills me. The detail and energy I put into it gets slammed by sound effects. I think [*Spider-Man*] came out better than most. There were moments I felt like I could have made certain sequences work more energetically, but that is the way films are.”

Elfman fought the usual battle to have his score read through a dense action movie sound mix. “I would have liked to see more dynamics in the sound effects, meaning if you're going to have 50 explosions, they can't all be big,” he notes. “If I were shaping the movie I would decide these are the big ones, these are the medium ones and these are the small ones, and by having some small ones the bigger ones sound bigger. That isn't the reality of film mixing, but at the same time I thought there was more attention paid to detail and the music and sound effects and [to] carving spaces than most action movies I've worked on. They were also working under incredible stress and duress, so on one level there were things I really wished would have been different and I would have done different, and on another level I was expecting things to be much worse. They had to break in two dubbing stages, running things simultaneously to finish the mix, and usually when that happens

the score just gets demolished because it's just much easier to let the sound effects go—you can only choose one screaming person in the water and you can't save both, and the music is always the one left to drown.”

The composer also says that the “contemporary” effects in the score were never intended to musically characterize the setting of modern New York City. “I never pay any attention to that one way or another; it makes no difference to me whether it takes place on Mars or New York,” he points out. “I didn't modify anything because it was New York; I'm playing the energy on-screen—human energy, human heroism and human emotion—so in a sense it doesn't matter what the setting is. I tend to follow the characters and what the overall tone is.” Elfman hastens to add that his original perceptions of the 40-year-old Spider-Man comic book character never came into play when he was approaching the project. “I work the opposite of that—I try to forget any pre-existing ideas I have,” he says. “I read Spider-Man as a kid but that had no bearing on me whatsoever. When I look at the rough cut for the first time I find that the fewer preconceptions I have, the better—I try to really be a blank. Because the tone of the film is the tone of the film, and whatever I bring to that party is just going to wind up fighting because it's something that I think of as Spider-Man or Batman and it's not going to be the movie. I tried to forget everything I knew about these characters.”

Elfman had the most fun scoring the film's Green Goblin scenes. “I always like writing for the villains most,” the composer says. “Where I got most of my pleasure from the score was all the variations on Goblin's theme. It's just a weird 18-bar melody; it's odd. It's not really a 16-bar melody—it's like 16, plus change. So it's long. I suppose it could become a waltz if you sort of turned it around. My favorite part of the Goblin theme is where he's talking to himself in the mirror. They elected for some reason to play those internal Goblin scenes really low, which I think was to the detriment of the film—it really could have used that devilishness. But there was some decision to hold that back. In the bridge battle there's a scene where he's first approaching on the wing and I take that weird, twisted, devilish theme that I'd been playing primarily on light strings and tremolo and played it with the big brass. That was my favorite personal moment in the score.”

Where Heroes Dare to Tread

One aspect the *Batman* character shares with *Spider-Man* is a highly memorable, kitschy TV theme from the '60s. Tim Burton's 1989 *Batman* avoided references to the '60s Adam West series like the plague, and Sam Raimi took the same approach—but the catchy theme song to the '60s animated *Spider-Man* series still shows up in the film's closing credits and in a cover version on the song compilation “soundtrack” album. Elfman says he never considered incorporating even a whiff of the cartoon theme in his music. “I would not touch the TV *Batman* or *Spider-Man* themes with a 10-foot pole, and if they'd ask me I wouldn't have done it,” the composer insists. “The fact that they put it on the album is their call, but I was glad I was never asked to do it for the movie, because unlike *Mission: Impossible*, where the movie really did reflect a tone from the show and carrying Lalo [Schiffrin]'s theme into the movie was correct, in both *Batman* and *Spider-Man* it was absolutely not correct. One is a cartoon and one is a dead-on serious movie and both themes are really fun, silly cartoon themes; I was real pleased on *Batman* that Tim's decision early on was that we never ever touch it, and Sam's decision also was that we never touch it. So the fact that it's there, that's marketing people. We didn't want to lighten the film by playing a frolicky cartoon theme from the '60s. At that point you'd be mocking the movie. The *Batman* TV theme is one of the best ever, it's a fantastic theme, so I'm not dissing either theme—I grew up on the *Batman* theme. But I still would not have touched it in the film for anything.”

FSM

Spider-Man ★★★★★

DANNY ELFMAN

086681 CK Columbia Records/Sony Music Soundtrax

15 tracks

It's safe to say Danny Elfman invented the current idea of comic-book scoring when he wrote music for Tim Burton's 1989 *Batman*, Warren Beatty's *Dick Tracy*, Sam Raimi's *Darkman* and the theme for TV's take on *The Flash* in 1990. The only previous template for such pictures post-Adam West *Batman* was John Williams' *Superman*, an offshoot of the rich, Korngold-influenced comic-book approach he developed for *Star Wars* and, later, the Indiana Jones films. The dark roots of Burton's *Batman* and Raimi's *Darkman* called for something other than the sunny optimism of Williams' music, however, and it fell to Burton to take the brilliant approach of signing Oingo Boingo's Danny Elfman—previously known only for Rota-inspired comedy scores like *Pee Wee's Big Adventure* and *Back to School*—to bring his agitated, fascinatingly retro musical vision to *Batman*.

Elfman mixed his psychotically hyped-up action scoring with the heavy, maniacally focused nightmare sound of Bernard Herrmann for *Batman*, and the result was live-action cartoon music that clicked with Burton's off-kilter, art-directed world. Elfman got the fun of *Batman* but also reinforced the character's essential darkness and vigilantism, creating a score that was triumphant and unhinged at the same time. The composer returned for one Bat-sequel and did the vivid *Dick Tracy* before avoiding the genre for more than a decade. That he would come back to tackle *Spider-Man* (the last part of America's superhero triumvirate) seemed almost inevitable, and the unpredictable, elastic quality of the composer's scrambling action music is a perfect match for the inhuman acrobatics and web-slinging of Stan Lee's greatest creation. But Elfman's *Spider-Man* score hasn't pleased everyone—early internet reviews of the movie slammed the score as “themeless,” a major crime for the introduction of such an iconic character to the big screen.

In fact, there's plenty of thematic material on display in Elfman's *Spider-Man* score—it just may not be exactly what some people were expecting. Sam Raimi's film is wildly daring in its faithfulness to the Marvel Comics character—there are moments when you suddenly realize you're watching grown men in costumes punching each other—and it may strike some as heresy to say that an instantly graspable, “hummable” spider-melody for the character wouldn't have been appropriate. But here goes: imagine *Spider-Man* swinging in view to something akin to Williams' *Superman* theme or Elfman's *Batman* fanfare. By the time we got our first views of those icons on-screen, their characters were *faits accomplis*: mature superheroes debuting to an appreciative (Superman) or fearful (Batman) public. But *Spider-Man*, particularly in this film, is a character still in the process of growth. Peter Parker is becoming a man, making the decisions that will drive him to become (perhaps reluctantly) a costumed superhero.

That's what Elfman's *Spider-Man* theme is all about. As he discusses, he adds a more heart-tugging, soulful coda to his

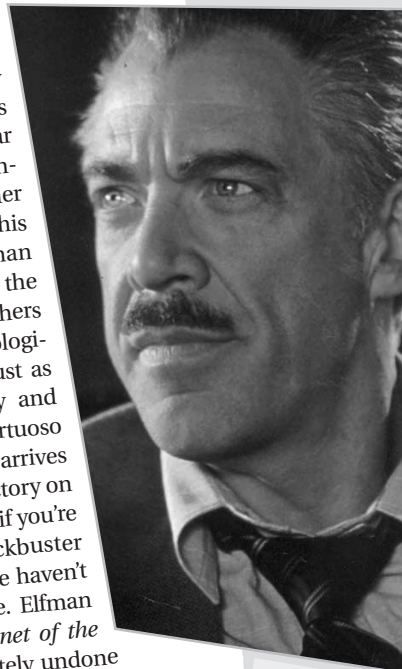
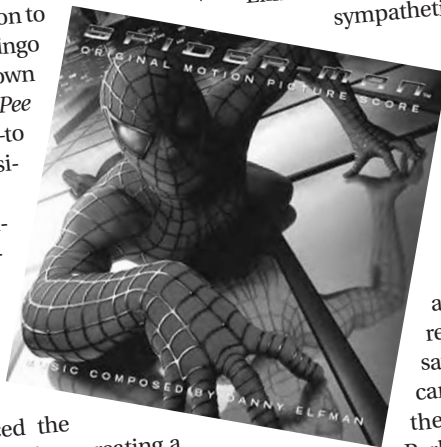
initial thematic material, but the gradual swelling of the initial notes of the Spider-Man theme, first in tremolo strings and finally in warm, mid-range brass, gets the point across: This is a youth growing into his powers. As the theme develops it builds in confidence and power, finally swelling into a choral presentation that evokes both Peter Parker's and the audience's awe at the spectacle of Spider-Man. And unlike the *Superman* and *Batman* themes, the Spider-Man theme can play in an almost casual, urban mode under percussion as the web-slinger finally becomes a fixture in the landscape of New York. With this basic approach, Elfman layers on rhythmic support, enough percussion and pulsating synths to give the score a contemporary sound without completely selling out, and scintillating high-range strings that mimic the tensile, quivering feeling of web strands.

Elfman's scoring of the film's love story is subtle, done with

sympathetic, delicate string textures that never overwhelm Peter Parker's simple yearning for the seemingly untainable Mary Jane Watson. The restraint works because—as in any great love story—these two people are doomed by outside forces never to fully connect, never to fully reveal their feelings to each other.

When the film's action finally opens up and Peter embarks on a mission of revenge, Elfman provides some of the most savage and ferocious action material of his career, catching not just the furious energy of the chase but Peter Parker's panic and rage.

Elfman successfully fuses sheer action and psychology in a demonstration of why *Spider-Man* works as well as it does: this is a complex, conflicted character who's far easier to relate to than a haunted millionaire or an invulnerable being from another world. Elfman adds equal weight to his scoring of Spidey's first foe, Norman Osborne (Willem Dafoe) in the guise of the Green Goblin. The Goblin theme slithers along under scenes of Osborne's psychological torment, doubling back on itself just as Osborne shuttlecocks between sanity and insanity, finally bursting forth in a virtuoso treatment for full brass as the Goblin arrives for what he believes will be his final victory on the Brooklyn Bridge. This is juicy stuff if you're a fan of Danny Elfman's first blockbuster scores, and it's written with a force we haven't heard from the composer in a while. Elfman was the perfect choice to score *Planet of the Apes*, but in that case he was ultimately undone by the movie's total lack of a cohesive narrative or well-constructed action. With *Spider-Man* he's able to follow his initial, promising threads of material through to a satisfying conclusion. Sony's album treatment cuts to the meat of the score in its 40-odd minutes, sacrificing the textural love story cues for the visceral action material and the enjoyably playful early cues of Peter Parker discovering his powers. It's a perfect comic book package, sans multiple collectors' covers. **-J.B.**



Mark Mothersbaugh has carved out a unique niche for himself in mainstream Hollywood—composing music for quirky franchise films such as *Rugrats* while maintaining his independent stance in films by Wes Anderson and in the upcoming *Welcome to Collinwood*, by the Russo brothers.

As Mark peered out from behind triple-wide, silver-framed glasses in his “tub toy” shaped studio, Mutato, we took a look at his indie credentials. It seemed logical to start by asking Mark about his collaboration with Wes Anderson, all of whose movies he’s scored.

“I was watching a screening of *Bottle Rocket*—Wes Anderson’s first movie—and he had musical choices temped in that were much more esoteric and interesting and seemed less driven by MTV than by how they emotionally resonated with his picture. And I thought that’s pretty interesting, because you’re usually looking for hits, that whole mentality film companies get into, and they scare the director into it. Or the director has delusions of grandeur and wants to have a hit song and wants to hang out with pop artists or something, and look for credibility [that way]. So you end up with movies that have different, tenuous stamps of pop culture in them that oftentimes are irrelevant to the movie, or do it a disservice. They’re distracting, or just plain awful, and don’t relate to it. And I’m watching this movie, and notice that all these kids were bored because there wasn’t any sex or tits or guns—there wasn’t anybody getting killed. So they were just getting up and leaving. So I asked if I could meet Wes.”

By Wes Anderson’s third film—*The Royal Tenenbaums*—the collaboration had gotten to the point where Anderson was sending Mark musical suggestions while he was writing the script. “It helps him see the scene and feel the whole movie.” French Impressionist music, George Enescu, Ravel and Satie were all turned into musical sketches that Anderson temped into the movie while he was still editing his first draft.

And Anderson even took on a bit of a musical education himself, using the tips he’d picked up in Mark’s studio, and having taught himself the guitar, to add some bass cues and percussion to the *Tenenbaums* soundtrack. As passionate about the importance of music in film as Wes is, Mark does have his limits. “I don’t know if I’d want every client to be like that either—so involved in the process—because it could be exhausting.”

I asked if Mark had decided to work on *Welcome to Collinwood*—about five inept working-class types who try to rob a pawnbroker’s safe—because it’s in the same vein as Wes Anderson’s movies. “I think of Wes Anderson and the Russo brothers as optimists about the world. I think of them as people who are making films that are non-cynical. And I guess I probably like those kind of films.” And what about being drawn to the misfit and mismatched characters in their films? “Yes, the characters. And the working relationship with the director. It started off as one, and then became the other. It became both.”

Although *Welcome to Collinwood* is set in a present-day slum area of Cleveland, Ohio—Collinwood—the score will be retro. While the Russos were looking for something like a fast Oscar Peterson, bebop-flavored jazz score, with a dash of Django Reinhardt thrown in, Mark is bringing a

ARTISTIC DEVOLUTION

The indie side of Mark Mothersbaugh • Profile by John Allina

few esoteric instruments into the mix—like birenbau percussion instruments and cellettes—that won’t be typical of an Oscar Peterson or Django Reinhardt quintet. And oddly enough, the Russo brothers have written six scripts, each one set in a different part of Cleveland, the whole series of which Mark would like to compose. And they’re sure not to make the initial mistake that derailed their first film, *Pieces*, by filling up the movie with unlicensed music because they were working on an independent budget.

From the Outside In

Flash back to Akron, Ohio—pre-Devo. It’s where we can find Mark’s indie roots.

The economy of Akron, the rubber capital of the world, collapsed in the early ’70s, the result of a pre-NAFTA shuttling of jobs off to Malaysia and South America. Mammoth factories shut down, leaving an army of largely uneducated workers, trained only in the manufacture of tires, milling around town. Toss in the horror of students shot to death for protesting the Vietnam War at Mark’s school, Kent State, a country caught in the throes of a massive energy crisis, and Akron was showing all the telltale signs of a post-apocalyptic industrial wasteland.

D-evolution—the governing philosophy of Devo—wasn’t just some childhood fantasy, it was a reality happening right outside Mark’s front door. And Mark chronicled the d-evolution not with a standard rock ‘n’ roll band setup, but by choosing electronics to redefine the vocabulary of pop music. “We were kind of antagonistic towards guitar hero concepts and were looking for new sounds and new voices to express ourselves and our culture. Things that were more resonant with the way we felt.”

A lack of funds coupled with an interest in a low-tech approach started the Devo sound. “I bought Apollo synthesizer parts for 60 bucks a module, so for around 300 dollars you had a synthesizer that was put together with alligator clips and bobby pins, but it could make noise. We looked for sounds no one else was using that resonated with us. We were always experimenting.” Ironically, the low-cost approach led to troubles on the road. “I remember taking broken equipment on tour with us and telling the tech guys, ‘Whatever you do with it, don’t fix it.’ And having the problem that when something broke worse, we had to figure out how to fix it half-way,” he laughs. “There were sounds on our albums that you could only get with synthesizers that weren’t working right.” So much for listening to Devo records and trying to figure out how to replicate their sound.

Once the Devo sound was assimilated into the new-wave movement, the band dropped off the airwaves. A late-’80s switch from Warner Records to Enigma Records, which soon folded, completed the fall of the once-prominent band into musical limbo.

But the stay was short. A clever advertising executive made the connection between the robotic movements in Devo’s MTV videos and the robots featured in a Hawaiian Punch commercial. That commercial’s success paved the way for Mark’s second musical career—as a composer for TV, film, interactive media and commercials. As Mark made the transition from Devo front man to mainstream commercial composer, he took along a major musical influence—Mark Isham.

"When I was doing TV, I bought these two CDs—*Film Music* (Ms. Soffel, *The Times of Harvey Milk*, *Never Cry Wolf*) and *Vapor Drawings*—that melded electronics with orchestral instruments. Now a lot of what [Isham]’s done on those albums has been absorbed by the mainstream, and you’ve heard them everywhere, but when he first wrote those two CDs, it really struck me how beautiful they were. Those two albums are still very dear to me. And the funny thing is, in all these years, I’ve never met him."

While Mark’s experience working with Devo—a band made up of two sets of brothers—provided for a nice segue into the collaborative process of filmmaking, doesn’t the medium limit his role in the process? Even if Mark is working on an independent film, where decisions tend to be made for artistic reasons rather than bottom-line business calculations? Not according to Mark. "You’re looking at it backwards if you think you’re cramped by it. You should look at all the opportunities you get. I got to write for big orchestras because of movies. I didn’t get to do it because I was in a rock band or because I was a struggling artist who did gallery shows."

But if Mark is fine with the dictates of his newfound role as a composer,

projects. So a balance was found. Mark looked for films that he could put his imprint on and that would have a lasting positive effect, something that in 20 years he could look back on and feel good about. And those films have largely been indies.

Typecast Like the Rest of Us

But Mark is still typecast as a quirky, offbeat composer—which he accepts. "I think it’s just the nature of the business. From any field of the arts, I think, there’s the rare person that manages to elude being typecast. Simply because people always look at one or two things you did and try and make a judgment. And when one of the big studios is hiring a composer, you know, somewhere in the back of their heads, they’re thinking, ‘Will I lose my job if I hire this person, or get a promotion,’” he laughs.

But serious dramas have escaped Mark. His name regularly comes up for teen comedies and the like, but Mark doesn’t want to have his legacy lost in "the cauldron of bachelor-party movies. Maybe some day I’ll get to do my *To Kill a Mockingbird*. I’m hoping



why did he start Mutato—a multimedia powerhouse with its hands in film, television, interactive media and commercials? "The business side of Devo was always handled so haphazardly that a lot of potentially good memories were ruined for me, to the point where I look back on Devo albums and can only think about how unpleasant the business end of it was. I started Mutato as a way to take control of my life." And Mark signed on with agent Anita Greenspan, of Green Arts Management.

For a while, Mutato had the reverse effect of leaving Mark further removed from the actual art of composing. At one point, Mutato employed 18 to 20 composers simultaneously working on different

REVO-LUTIONARY: Mothersbaugh takes the road less traveled, from counter-popstar, to animation tunesmith, to composer with indie cred of a different sort.



toys and turns them into these God-awful noisemakers. They’re so amazing sounding. And they’re really inspirational too, when you want to just blow everything out of your head and hear something that just sounds angry and unrecognizable."

Now we know where some of those unidentifiable sounds in Mark’s scores come from.

FSM

John Allina is a freelance writer living in Los Angeles. He can be reached at goatsoup64@adelphia.net.

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

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

Christus Apollo ★★★★★

JERRY GOLDSMITH

Telarc 80560 • 6 tracks • 51:17

After releasing their first Jerry Goldsmith disc featuring a mini-concert, Telarc follows up with an album of concert compositions by the master—performed by the London Symphony Orchestra and conducted by Goldsmith, featuring Anthony Hopkins (narrator), Eirian James (mezzo-soprano) and the London Voices.

Musica for Orchestra (1970, 8:16 running time) is a brief 12-tone orchestral showpiece that does not show its age. (Although Goldsmith himself notes that to contemporary ears this music may seem a bit anachronistic.) It also makes

angrier piece that opens the album. Some of the choral writing is reminiscent of John Barry's work in *The Lion in Winter*, but that's mainly because both works reference a common historical period. As such, *Christus Apollo* is very much a "period" work. Unlike many classical recordings, the text is given great attention, cutting through the orchestra. That said, the music begins to wear out its welcome by the fourth movement.

Fireworks (1999, 8:32), written for the L.A. Philharmonic's series at the Hollywood Bowl, is an exuberant piece that takes its energy from some of Goldsmith's finest adventure scores. It marks a huge and immediate contrast with both

returns for classical music. This CD is for Goldsmith completists—and for those interested in 20th-century choral music or a more exciting brand of 12-tone writing than otherwise found in the concert scene. Otherwise, hope that the more accessible *Fireworks* shows up on a future compilation.

—Steven A. Kennedy

Panic Room ★★★½

HOWARD SHORE

Varèse Sarabande 302 066 3462

9 tracks • 30:07

Panic Room is about as far from David Fincher's previous film, *Fight Club*, as you can get, at least in terms of story dynamics. The complicated, testosterone-drenched fireworks of *Fight Club* flew in every direction; *Panic Room*, on the other hand, is set almost completely in one location on one night. The scenario (housebreakers chase a woman and her diabetic daughter into an impenetrable "panic room," which houses the very loot the burglars are after) has only so many ways it can go. Look at it as a Hitchcockian nail-biter, or simply a director showing off; a strong case could be made for either. (And a tip of the hat to whomever decided to pack Jodie Foster into a tight, low-cut top for most of the film. Bravo.)

The spectre of Hitchcock is at least dealt with right away, with a title sequence that updates, and pays witty homage to, *North by Northwest* in its Saul Bass-inspired design patterns. Howard Shore's string- and brass-dominated score is also in on the joke, tipping his hat to Herrmann with pulsating horn chords and choppy string rhythms. *Panic Room* features a scenario where the music almost has to function as a character itself, and Shore cleverly works around this idea by creating both an atmosphere and a tone. There are plenty of urgent string passages and dissonant brass attacks ("Caution—Flammable").

Try as he might, however, Shore is also handicapped by the restrictions of the film's plot. Like the screenplay, the music is limited in its range. This is precisely the point of the movie, of course, and it's also its chief problem area. In *Se7en*, Shore created a score that provided both an urban soundscape and an emotional context; it told you who the characters were while placing a clammy hand on the back of your neck. With *Panic Room*, however, he's basically doing a turn-the-screws job. Cues like "Working Elevator" work fabulously in the movie because they have something of a context, but in album format the restrictions of the film seem more apparent, and it takes away some of the impact of Shore's musical ideas. Lighter moments dance in and out of "Fourth Floor Hallway," with the string section building to an impressive finale, but by the halfway point of the album, you've essentially heard it all.

While the *Panic Room* score does have the elements that Shore is known for, intelligent and layered writing, it reveals that perhaps Shore's talents may be better suited to material that's a little broader and more complicated in scope. Even a film like *Dead Ringers*, which operated from David Cronenberg's typical "the horror comes from within" theme, benefited from the sense of exquisite sadness that Shore's music provided. In trying to be a lean-and-mean thriller, *Panic Room* ultimately shows that the real talents of its collaborators lie elsewhere.

—Jason Comerford

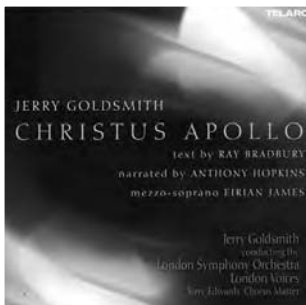
The Time Machine ★★★

KLAUS BADELT

Varèse Sarabande 302 066 337 2

15 tracks • 57:37

I don't know whose idea it was to temp *The Time Machine* with Jerry Goldsmith's *The Edge*, but the result made an indelible mark on the producer, director or Media Ventures' latest prodigy, Klaus



for an effortless introduction to dodecaphonic writing—this is a piece that is able to develop and expand more fully than it likely would have in a film context. Some will no doubt compare this to *Planet of the Apes*, but the similarities are mainly only in the serial technique itself. A highlight of the piece is the closing section, with its wonderful, punctuated ostinati not unlike those in many Goldsmith action cues.

Christus Apollo (1969, 4 movements, 34:24) features a text by Ray Bradbury, which opens each of the four movements as narrative. After a brief introduction read by Anthony Hopkins, whispered voices accompanied by low gong and other mallet percussion slowly grow into a religious choral sound similar to *The Omen*. This is a deeply spiritual and moving work that lies in stark contrast to the

great horn licks out of *The Edge*, along with rhythmic accents recalling *The Thirteenth Warrior* and *The Mummy*. Unlike much of the material on John Williams' *American Journeys* CD, this Goldsmith piece lies more along the lines of the music of Morton Gould filtered through the rhythmic vitality of 20th-century South American and Mexican composers. Of course, it's all still pure Goldsmith, and the piece is a brilliant showpiece for orchestra.

That *Christus Apollo* is the central and extensive piece on the disc makes this album an important addition to 20th-century music discography. Like so many other contemporary works, however, this will probably not see any additional recordings. The other two pieces may reappear, but that's doubtful as well, considering the market of rapidly diminishing

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Elmer Bernstein

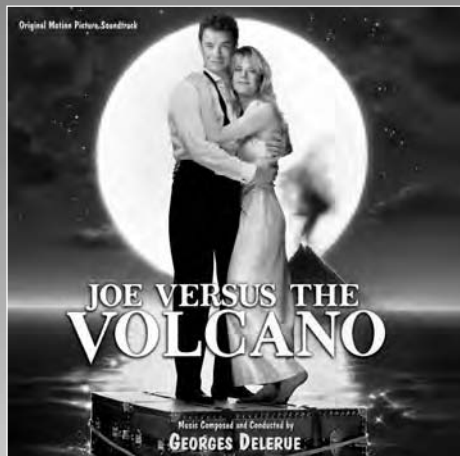
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Badelt. The main *Time Machine* theme is virtually identical to that of *The Edge*—so much so that my little sister was able to notice. Perhaps whoever insisted on copying Goldsmith's music believed this particular theme evoked the idea of a man of science out of his element and exploring the world.

To be fair, besides this *Edge* issue (and the first track sounding a little like James Horner's *Sneakers* main title music), much of the score is original, rich and symphonic in a way I definitely didn't expect from someone out of the Media Ventures mold. Rarely do the synth trumpets rear their ugly heads here—and only during action material does it begin to sound like something we've heard

theme for the Eloi began to get on my nerves—purely because it's such a commonplace contrivance in the Media Ventures circle. Once this theme makes its appearance, the rest of the album walks a perilously close to a traditional "sampled-drum-beats-under-a-wood-wind-theme" nightmare we've heard so many times before. Yes, it sounds a bit like *The Lion King*, but more in orchestration than actual thematic content. I swear I've heard this Eloi theme in a Bahamas cruise commercial—or maybe it was on *Survivor*.

I ended up surprised with this album. Initially, I wanted to dislike it, especially since it was clear after the first five seconds at the theater that the score was using something else as a paradigm. But further listening reveals that the

release is a double pleasure.

Broughton's *The Boy Who Could Fly* was written for the obscure and underappreciated Nick Castle tearjerker about family tragedy and miracles that happen to ordinary people. It came on the heels of *Silverado*, which established Broughton as a major industry talent, and *Young Sherlock Holmes*, a score which, according to Broughton, "pegged me as an orchestral guy" and convinced the producers to hire him.

The "boy who can fly" is a teenager named Eric Gibb, whose parents were killed in a plane crash. Eric believes that he can fly, a fantasy which becomes a reality in his life and which places him at odds with a world that does not accept miracles. This fanciful premise is subordinated, however,

Broughton chooses to let the music soar truly effective. When it comes to underscoring flight, Broughton is perhaps second only to John Williams. Cues like "Flying" and "Into the Air" represent some of Broughton's finest work in this area. We also get a few moments of comic levity—quasi-military music that accompanies Milly's younger brother Louis' attempts to successfully navigate the perils of nasty dogs and neighborhood bullies.

When I reviewed Percepto's release of *The Haunted Palace/The Premature Burial*, I commented on the impressive remastering, packaging and extensive liner notes. *The Boy Who Could Fly* upholds this tradition, placing Broughton and the film into historical perspective, and giving us a thorough cue-by-cue analysis of the score. The CD, a promotional release, is only available from www.percepto.com. Only 500 were pressed, so don't miss out! Coming in a summer filled with action and bombast, *The Boy Who Could Fly* is invaluable and promises to be one of the highlight releases of 2002.

—John Takis



many times before, with jungle beats and synth brass accentuating the main theme. Badelt offers an attractive love theme; stirring, heavy strings for the tragic death of Emma; and powerful choral work for the Morlocks and their king (the beginning of track 13 is a highlight). And his presentation of the main theme always sweeps along grandly and intricately, especially during track 6 (which also ends up being the most noticeably similar to Goldsmith's theme—though it also sounds like "God Bless America" in places!)

The album contains virtually every note of music I remember hearing in the movie, excepting a final chase cue (which may actually have been track 11 or 14 repeated) and the end title music, which nowadays, sadly, usually only consists of a bunch of cues bumped together anyway. Another plus is that many tracks are in film order, making for a flowing, enjoyable listening experience. On the downside (besides sounding like *The Edge*), the use of an ethnic, African tribal chant-influenced

music only truly leeches off that one Goldsmith theme. The score does a fine job of conjuring up the visual imagery of the film (for me, that's a good thing). Despite the movie's flaws, I did have a fun time eating my popcorn and watching its world evolve. This album captures that fun and excitement. And for all the rabid Goldsmith fans out there, this plays as an excellent cover album. —Luke S. Goljan

The Boy Who Could Fly (1986)

★★★★

BRUCE BROUGHTON

Percepto 007 • 17 tracks • 63:15

We're undergoing a renaissance of Bruce Broughton score restorations. Coming alongside the promotional release of *Young Sherlock Holmes* and preceding a re-release of his classic *The Rescuers Down Under*, Percepto's remastering of the complete original tracks of *The Boy Who Could Fly* is a welcome treat. The previously existing—and hard-to-find—1986 Varèse Sarabande CD is both incomplete and an inferior re-recording, so this new

to a more human relationship: Eric's angst-ridden romance with a local girl named Milly Michaelson. This relationship is the predominant concern of the film, and Broughton responds in ways that are warm and sensitive. The score's major theme is vintage Broughton—catchy without being cloying, both magical and whimsical, and well developed. There's a gentle fragility to his orchestral palate, which channels basic human qualities through instruments like harp, flute, guitar and piano (along with a spare use of electronics). Strings and woodwinds dominate, giving the score a light, airy feel.

Under this approach, and given the subject matter, it would be easy to get lost in a wash of sentimentality. Broughton avoids this by tapping into the film's dark undercurrent. Castle's characters are vulnerable, and the music responds to this, drawing out dissonant elements and adding just enough melancholy weight to keep the score well grounded. This makes the moments when

Day of the Dead (1985) ★★

JOHN HARRISON

Numenorean Music NMCD 001

11 tracks • 72:57

John Harrison is an extremely talented man. A fine filmmaker in his own right (having recently written and directed the Sci-Fi Channel's *Dune* miniseries and co-written Disney's *Dinosaur*), he has also composed original scores for several George Romero projects such as *Creepshow*, *Tales From the Darkside: The Movie* (which he directed) and the third film in the popular "Dead" series, *Day of the Dead*. Harrison's score for this picture can best be described as a series of leitmotifs: deep basso synth chords indicative of danger, an 8-note "dripping" motif for mystery/madness, and Caribbean overtones suggestive of hope. In all, it is one of the finest original scores for an independent film of the 1980s.

To tie in with the 1985 release of the film, Saturn Records offered a soundtrack album for *Day of the Dead*, an unusual collection of vocal numbers by the band

Modern Man, with only a few score cuts. "The Dead Suite," a 20-minute medley of motifs from several scenes, is the most noteworthy piece. While appealing, the album left many score-hounds craving more. As it was the only game in town, however, listeners had to be satisfied with this release, which has since been bootlegged by seemingly every fool with access to a CD burner.

Hardcore fans of Harrison's music have finally been granted the official *Day of the Dead* CD they've been waiting for. Sadly, this disc, the first release by Numenorean Music, will likely leave those loyal fans cold. Those expecting a pure presentation of the original score as conceived and performed by Harrison will be sorely disappointed.

The first six tracks on this new disc are in fact the contents of the Saturn release, shuffled into a new order. Though the liner notes mention digital remastering, something suspiciously like LP noise is apparent on at least one track. As these cues have long been available, the real meat of this disc would be the five bonus tracks of previously unreleased material. Read the description carefully: "Bonus Music and Effects Tracks" is what the insert states, and sure enough, that's what they are.

These bonus tracks seem to have been lifted from a music/sound effects audio mix for the film. The only thing missing is dialogue. Woven into this tinny selection of score cuts are a plethora of zombie growls, shrieking bats, clattering guns and shuffling feet. There are also several warbles that sound like deteriorated audiotape, and some rough cut-and-pastes in mid-cue, obviously the result of removing unscored scenes from the recording. This amounts to a barely passable listening experience similar to a karaoke-rip bootleg that an amateur might create on his home computer.

There is no doubt of Harrison's ability as a composer. If this was a review of his score alone, it would merit high marks, as his compositions for this film are outstanding. Numenorean's handling of this material cannot be ignored, how-

ever. I have given them two stars merely for having the nerve to tackle this rejected classic despite years of apathy. But Harrison deserves better treatment than this. Perhaps in the future someone will commission him to re-perform the *Day of the Dead* score in its entirety, and we'll finally have the opportunity to savor a proper release of this excellent, overlooked work. For die-hard collectors only.

—Allan D. Hosack

Hart's War ★★★ 1/2

RACHEL PORTMAN

Decca 440 016 886-2 • 14 tracks - 45:03

As director Gregory Hoblit stresses in the disc's liner notes, *Hart's War* is not a typical World War II film, nor is it a prisoner-of-war escape movie. Following this line of thinking, don't expect the rabble-rousings of Bernstein's *The Great Escape* or Malcolm Arnold's whistling theme from *Bridge on the River Kwai*. Indeed, banish any thoughts of Clifton Parker's *The Wooden Horse* or Waxman's *Stalag 17*, because the setting of this movie is incidental rather than pivotal to the score.

Choosing Rachel Portman for scoring duties must have been a hard sell to the producers. Her exquisite work on Oscar-winning *Emma* and *Chocolat* is faultless, but putting her on a Bruce Willis war movie is like...Glass scoring Disney? But if you're prepared to drop your prejudices, you'll see this as a smart move, as Portman's emotional score brings a feminine touch to what could have been a "men's only" testosterone-fest.

Cutting straight into Andrew Crowley's lone trumpet solo, "Final Salute" is a gorgeous scene-setter that might be evoking some pastoral vista of rolling hills. But we're not in the countryside, we're in German enemy territory—so what gives? The answer is "emotion." This score isn't designed to capture the mood of '40s Europe or to contextualize the regime of a camp; it's here to externalize the internal hopes of the captives. This is more about catharsis than timpani or militaristic snare drum standards. Unashamedly fully orchestral, the music underlines the drama with a multi-layered score that is predominantly

string-driven, though the soprano sax, harp, piano and previously mentioned trumpet solo all take center stage at different times.

Oh, and thanks to some particularly descriptive track titles, I now know which character is shot dead, which is railroaded, and who trades his life. Trivial perhaps, but completely avoidable, so avert your eyes from the rear of the jewel case if you want to catch the movie with plot twists intact.

Portman's *Hart's War* represents an atypical score from a composer who's daring to venture into new territory—beautiful and melodic, but possibly just too heavy and lacking in charm for Portman's *Jane Austen*/Miramax groupies.

—Nick Joy

Gene Roddenberry's Andromeda ★★★ 1/2

MATTHEW MACCAULEY

GNP/Crescendo GNPD 8077

25 tracks - 64:36

GNP Crescendo continues to maintain its position as the leader of the pack in the field of TV sci-fi soundtracks with this collection of cues from Tribune's popular mix of heroics and hardware. And while some critics make unfair comparisons between small-screen soundtracks and their movie counterparts, this disc deserves to be judged against its peers. As such, if you subscribe to the *StarGate*/*Farscape* school of electronic underscore, you won't be disappointed.

Alex Lifeson (of the band Rush) kicks things off with the synthetic main title for Season One; it is a chronologically valid place to start but is atypical of the other tracks on the album. Instead, MacCauley's grandiose "High Guard Theme," which understandably accompanied the titles in Season Two, is a more representative cue, sitting somewhere between Williams' *Superman* and Stu Phillips' *Battlestar Galactica*. Essentially, it's Dylan (Kevin Sorbo) Hunt's theme and has an epic "big music" drive to it.

The rest of the album is

arranged thematically, so instead of individual episodes being represented by eclectic suites, the tracks focus on particular characters. For example, "The Rev. Bem Wayist Theme" is a collection of the "spiritual" music that's been used throughout the series to support the Magog priest. It's an interesting approach that might disappoint those listeners who have a favorite episode and want it to be replicated as an isolated score. On the plus side, it's rare



to see TV composers taking the time to separate themes from the different episodes and compile "best of" character suites for soundtrack release.

For lovers of small-scale motif-driven space opera, this is a solid release. Sure, it's in a different place from those pesky Clones, but ultimately this is the best possible soundtrack album you could hope to get from the show. —N.J.

The Long, Hot Summer/ Sanctuary (1958, 1961)

★★★★

ALEX NORTH

Varèse Sarabande VCL 0202 1005

29 tracks - 76:06

Varèse triumphs again with this CD club release, a pair of Alex North scores for a pair of William Faulkner adaptations. *The Long, Hot Summer* starred a young Paul Newman and his soon-to-be-bride, Joanne Woodward, with a formidable Orson Welles lending additional dramatic weight to a production that won favor from both critics and audiences. *Sanctuary*, on the other hand, featured Lee Remick, Yves Montand and Bradford Dillman in a film that quickly vanished into oblivion. Both films boast strong, melodic efforts from North that make their long-awaited debut on this disc.

The Long, Hot Summer opens

with a song (vocals by Jimmie Rodgers) that introduces North's love theme in a '50s pop arrangement. The melody weaves throughout the score, making appearances on strings and piano, its phrases pulled apart and reshaped to fit the needs of a particular scene. Throughout, North maintains a sultry feel, all too appropriate for the film's Southern setting. Another primary motif arrives in track two in the form of a strong, swinging jazz number—this is a sheer pleasure, as North really lets loose.

Other motifs wind their way through the score, as do some of North's legendary modernist techniques—but they're very subtle

few film composers who deserve the appellation "genius."

—Neil Shurley

Last Orders ★★★½

PAUL GRABOWSKY

Varèse Sarabande 302 066 330 2
17 tracks - 37:06

Paul Grabowsky has received recognition for his work in Australian film, but even as I see a good deal of "imported" cinema, I have to admit to never having seen anything he has scored. That's about to change. Fred Schepisi's *Last Orders*, which premiered at last fall's Toronto Film Festival, looks as though it stars all the British actors who were still available after *Harry Potter* and *Gosford Park* raided the market. The film had a brief American release in

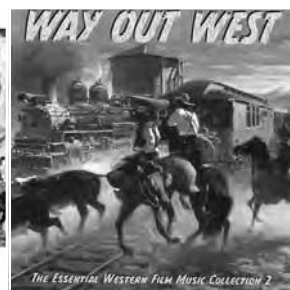
at night in some out of the way place. There's even a hint of David Benoit or Dave Grusin in more laid-back style in the overall flow of this substantial track.

It's helpful that the main theme from *Last Orders* is worth listening to...because it's the main source for the improvisations in the rest of the tracks. If you do not find it interesting, the remaining music will fall flat. By the time we get to the six-minute cue "Goodbye Jack," there is little else for Grabowsky to do but spin his theme for all it's worth and extend the solos more substantially. As the cue takes off, it manages to incorporate all the things we have heard earlier with more time to work them out.

Incidentally, Varèse spelled

Grabowsky's name ending with a "y" everywhere but on the spine, the disc and the front cover, where it ends in "i." Let's hope that they release more of Grabowsky's music soon so that they can correct all the spellings!

—S.A.K.



and not "difficult" (as some listeners characterize North's music). North's genius lies in the intertwining of modern and mainstream sensibilities, all to better service the film. No need to fear, however: This score is entirely accessible to even the most casual film score aficionado, while still rewarding the more serious listener.

Sanctuary also starts with a sultry song, well-performed by Julie London. Again, the song serves to introduce the primary melodic ideas that North resets in numerous ways over the course of the film. His orchestrations are typically lush, with the occasional solo instrument serving as counterpoint. "The Candy Man" introduces a jazz band feel, with muted trumpets and Neal Hefti-like sax lines. These jazz lines fight with the love theme in the very next cue, "Sleep Little Lush," a standout example of North's ability to create real tension.

With this North club release and last year's *Cleopatra*, Varèse has served collectors well, giving us a great re-introduction to one of the

order to qualify for Oscar time—no luck there—but it does feature an ensemble performance that received much critical acclaim.

Several musicians are credited on the back of the package—there's good reason for this as they are asked to perform very exposed solos. Phil Todd's beautiful bass clarinet opens up the title track with a wonderful melodic line supported by dark harmonies. This moves into a gorgeous dialogue featuring John Parricelli on guitar, as other solo instruments gradually enter over a subdued jazzy-urban beat with roots going back to the 1970s. The gentle waltz strains of "Rite of Passage" follow and recur with prominent vibraphone and piano later in the score. Grabowsky continually finds harmonically interesting things to do with the relationships between his solo instruments. There are tracks like "The Letter," where different solo lines weave around one another, innocently creating an unsettling effect. The "Love Theme" is akin to those smoky jazz numbers one often hears late

Music for the Movies

★★★★★

BENJAMIN FRANKEL

CPO 999 809 - 2 • 23 tracks - 67:15

Benjamin Frankel is perhaps best known in film music circles for his Golden Globe-nominated score for 1966's *The Battle of the Bulge* (available on CPO 999 696). In classical circles, he is a more peripheral composer, gaining his greatest recognition for an impressive body of work during and immediately after World War II. His exploration of serialism is what no doubt further removes him from the realm of the general public's musical interest. But as he's a composer of over 100 film scores, it's amazing that more of his music has not been explored in British "Pops" concerts. His music would be particularly enjoyed by those who love the work of Richard Addinsell, Malcolm Arnold, Alfred Newman and, to a degree, even Alex North. No doubt Frankel was overshadowed by the likes of William Walton and Ralph Vaughan

Williams, who each provided stellar writing for war pictures.

As for the compilation at hand: The complete score for John Huston's *The Night of the Iguana* (1964) is the disc's centerpiece and appears in its entirety for the first time, assembled much like the materials on Bill Stromberg and John Morgan's releases. *Iguana* is predominantly an intimate chamber work with hints of Frankel's atonal style in places like "Shannon Shanghais the Coach." As the score plays out, it becomes evident that Frankel is a kindred spirit to Alex North, at least in his specific dramatic style for films like *The Bad Seed* and *Who's Afraid of Virginia Woolf?* Each representative cue has individual surprises in orchestration and shape that bear repeated listening. This Frankel standout is easily one of the best scores of the early 1960s that deserves to be restored from its original sources.

The Importance of Being Earnest (1952) is a selection of music from the film that may be orchestrated by Frankel, but there is no indication who compiled the selections. It is a lighthearted affair bearing some resemblance to French operetta or the work of Arthur Sullivan. The brief "Pastorale" from *Curse of the Werewolf* (1961) is a beautiful piece that is the only tonal representative from an otherwise serial score that deserves a new recording.

Trottie True (1949) is a big change of pace. It is a true period piece in keeping with the humorous, musical theater style scores of the 1940s (the opening "Gaiety Galop" would make a great concert miniature, and Frankel's skill as a composer shines through in every bar). There's hinting toward a more "Hollywood" style of composition in places, but Frankel raises the bar in a way that only the likes of Alfred Newman were able to do consistently. Incidentally, Muir Mathieson served as musical director on this picture for the Rank Organization.

For the music from *Footsteps in the Fog* (1955), E.D. Kennaway, the reconstructionist/adaptor for this album, has pieced together four of the more romantic parts of the score. The music is reminiscent of the greatest Hollywood scores of

this time and deserves far more recognition than it has received. "Lily Watkins Theme" is one of the great moments in film music from the 1950s. "Lowry's Secret" is a more mysterious piece that bears comparison to some of Bernard Herrmann's work from this era, though Frankel spends less time focusing on small, repeating motivic cells. If by this point in the disc you are not a Frankel convert, you are...unconvertible.

Under normal circumstances this disc would be hard to find. CPO is a classical label, and in many CD stores the classical section is all but gone. So you may have to find this online. Your search will be worth the effort—for this and for other discs in CPO's Korngold series.

Werner Andreas Albert and the Queensland Symphony give their all in this well performed and wonderfully recorded disc. The music is performed as concert orchestral music, so purists may find things to quibble about here and there, but this is an important addition to the film discography. This music has a little bit of something for fans of different periods and styles of film music and is intelligently programmed. It provides an excellent overview of Frankel's film music. Frankel seldom imitates styles—his music stands alongside the greats of Hollywood from this period and deserves attention. At any rate, this is one of the first great re-recording issues of 2002.

—S.A.K.

I...comme Icare (1979) ★★★★★

ENNIO MORRICONE

GDM CD CLUB 7005 • 19 tracks - 46:15

E poi lo chiamarono il Magnifico (1973) ★★

GUIDO & MAURIZIO DE ANGELIS

GDM 2034 • 18 tracks - 40:52

Ennio Morricone is best known for the spaghetti western scores he wrote in the 1960s and the early 1970s. Often featuring oddball sounds like ticking watches, coyote yowls and grunting human voices, these compositions smashed apart the orchestral traditions erected by cowboy composers like Tiomkin and Bernstein in Hollywood, and begat dozens, maybe hundreds, of imitators. After 1973's *My Name Is Nobody*,

though, Morricone separated himself from the sound he created. He continued to write prolifically (to date he's composed more than 400 scores), but he also cut himself off from several musicians—like Bruno Nicolai, Alessandro Alessandroni and Edda Dell'Orso—who had helped him write and perform his strange compositions. Ever since, Morricone's palette has been simpler and (for some) less interesting. For others, the post-spaghetti scores are very satisfying because they often juxtapose conflicting musical styles and create sounds that seem to be stable and chaotic at once. That is, these scores have more complexity and less bombast, and sound more like symphonies and less like song collections.

I...comme Icare exemplifies this "clean" Morricone style.

Composed for a French re-telling of the JFK assassination, the soundtrack flows as freely as a Miles Davis record. The main melody, a four-note pattern played on a variety of instru-

ments, glides through the album, linking the various tunes that range from soft pop numbers to nightmarish fugues, one moment borrowing from Stravinsky, the next from disco. The most thrilling piece, the "Icare" credits theme, for instance, throws a splintered harpsichord riff against a dreamy fabric of winds, piano, electric bass and strings. Elsewhere, the score features droning electric guitars, glossy synths, soaring female voices and tapping typewriter keys. And though this musical goulash fails to produce a single track that rises above the others, the sum of the parts achieves a powerful unity of effect—an anti-sentimental intensity, apropos of the movie, thick with paranoia and suspense.

E poi lo chiamarono il Magnifico, on the other hand, is as light as a loaf of Wonder Bread. Written for a 1973 slapstick spaghetti western by Guido and Maurizio De Angelis, this score slides along on silken strings, gently strummed guitars, cooing voices and a ubiquitous flute.

Here and there, the brothers De Angelis lift generously from Morricone's early songbook, but leave behind much of the swagger. "Il Giorno dei Cavalli Bianchi (alternate version)," for instance, mimics the shimmering soprano sound of Edda Dell'Orso...with a saw. "Don't Lose Control," a song sung in English by Gene Gorman, recalls the gunfighter ballads Il Maestro wrote for Tessari and Corbucci. Here, however, the singer strives to inspire rather than menace. Consider these lyrics: "And soon you'll smile/Love will be here/ Dreams left behind/Now are here." Moreover, the one track in the collection that sounds vaguely dangerous, "The Killer," uses the same castanet-and-cello construction Morricone exploited in the Eastwood-Leone movies; but here, the composers neutralize the death march with tender violins.

Despite these excesses of softness, *il Magnifico* possesses some charm. The main melody, for instance, though it sounds

(continued on page 43)

Play it Again, Silva

Hammer: The Studio That Dripped Blood ★★★★★

JAMES BERNARD, MARIO NASCIMBENE, DAVID WHITAKER et al.

Silva Screen FILMXCD 357

Disc 1: 14 tracks - 68:01

Disc 2: 14 tracks - 68:46

Way Out West: The Essential Western Film Music Collection 2 ★★★★★

ENNIO MORRICONE, ELMER BERNSTEIN, MAX STEINER et al.

Silva Screen FILMXCD 356

Disc 1: 19 tracks - 72:16

Disc 2: 19 tracks - 67:52

Silva Screen once again plunders its vaults and re-packages its cover versions with these two attractive double-disc sets. As always, the purists will balk at the use of the City of Prague Philharmonic, claiming that the orchestra lacks the punch of the original artists. However, the fact that Angelo Badalamenti thought they were good enough for his *Mulholland Drive* score does at least show that they are carving out a niche in the film music community, and the evidence here is that of solid, competent performances.

The Hammer collection is the strongest, featuring over 80 minutes of Bernard's compositions, including his ubiquitous *Dracula* and *Frankenstein* themes. It's also pleasing to see the recently departed Mario Nascimbene represented by his three prehistoric

movies. Of particular note is the inclusion of "Vampire Hunter," a track from Bernard's last composition, a score for a TV documentary. It's not Hammer, but it's a welcome curiosity that at least adds some value for fans who probably already have the main themes elsewhere in their collections. With 28 tracks from 19 films, this is an eclectic primer to the wider world of Hammer film music. However, those collecting GDI's comprehensive original soundtrack issues of Hammer scores will probably struggle to find something new. If you already own Silva's *Music From the Hammer Films*, *The Devil Rides Out*, *Vampire Circus* or *Dracula—Classic Hammer Scores* compilations you might want to check that you're not doubling up too heavily on material.

And finally, does the world really need another "essential" collection of western film music—and who is this set aimed at? Perhaps this is designed as a birthday gift for the indiscriminating older relative who hasn't been exposed to the original music in recent years. You see, *The Good, the Bad, and the Ugly*, *Bonanza* and *The Big Country* are so well-known that they are almost impossible to replicate satisfactorily without differences being apparent. The Hammer material was unfamiliar, whereas these anthems are regularly played everywhere from TV ads to sports events. Technically, the tracks are fine, and Charlotte Kinder adds beautiful vocals to the Morricone pieces, but this full-price release is going to struggle in a marketplace where fistfuls of other western compilations are available for a few dollars less.

—N.J.

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NEW RELEASE:

□ Vol. 5, No. 8
**Point Blank/
The Outfit**
JOHNNY MANDEL/
JERRY FIELDING
Film released: 1967, 1973
Studio: MGM
Genre: Film Noir
Silver Age Classics
CD released: June 2002
Stereo • 77:54



Two films based on the character of Parker from D.E. Westlake's crime novels: *Point Blank* (39:38) is a landmark 12-tone score, ethereal and strange; *The Outfit* (38:16) features a dark, pulsating score punctuated with unexpected melody. **\$19.95**

NEW RELEASE:

□ Vol. 5, No. 7
**On the Beach/
The Secret of
Santa Vittoria**
ERNEST GOLD
Film released: 1959, 1969
Studio: United Artists
Genre: Drama, Comedy
Golden Age Classics
CD released: June 2002
Stereo • 70:59



Two scores from the oeuvre of director Stanley Kramer finally get released on CD. *Beach* is a gorgeous symphonic score ingeniously interpolating "Waltzing Matilda"; *Secret* is a lyrical slice of "Italiana," with one bonus cue. **\$19.95**

□ Vol. 5, No. 6
**The Traveling
Executioner**
JERRY GOLDSMITH
Film released: 1970
Studio: MGM
Genre: Black Comedy
Silver Age Classics
CD released: May 2002
Stereo • 39:39



The main theme is a charming blend of Americana, Dixieland and circus sound, but the score enthusiastically touches all the bases, from bluegrass to avant-garde to full-scale action. This first-release ever is complete, with every note written in excellent stereo. **\$19.95**

□ Vol. 5, No. 5
36 Hours
DIMITRI TIOMKIN
Film released: 1964
Studio: MGM
Genre: WWII/Spy Thriller
Golden Age Classics
CD released: May 2002
Stereo • 66:41



A taut, piano-dominated score with an accent on stealth—flamboyant, but naturalistic as well. This CD premiere is remixed and remastered in stereo, doubling the playing time of the LP including bonus tracks of vocals, piano demos, and a jazz trio improv of the main title. **\$19.95**

□ 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. 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 sweepingly romantic, surging with passion and haunting in its use of melody. Get 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. 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



This 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. 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



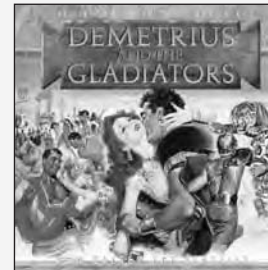
Premiere release of Rózsa's heartfelt, stirring accompaniment to the tragic tale of Vincent van Gogh. A personal favorite of the composer, this CD has been remixed from the three-track masters with bonus alternate cues and more. One of the greatest film scores! **\$19.95**

□ **VOLUME 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. 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



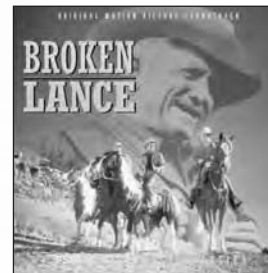
Spectacular Waxman score for Biblical epic emphasizes romance, action and religion, interpolating themes from *The Robe* by Alfred Newman. Plus bonus tracks (11:06) and remixed cue from *The Egyptian* (5:04). **\$19.95**

□ Vol. 4, No. 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. 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. 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**



□ 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**

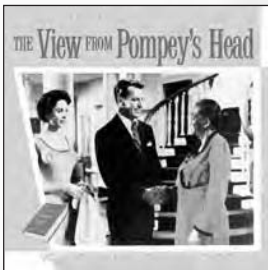


□ Vol. 4, No. 15

**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. 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

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



□ Vol. 4, No. 5

The Egyptian

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



□ 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. 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. 4, No. 13

The Bravados

ALFRED NEWMAN & HUGO FRIEDHOFFER
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**



□ 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

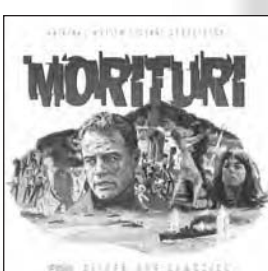
JOHN WILLIAMS
Film released: 1974
Studio: Warner Bros. & 20th Century Fox
Genre: Disaster/Irwin Allen
Silver Age Classics
CD released: Apr. 2001
Stereo • 75:31
Disaster masterpiece gets premiere CD release, doubled in length from the LP. Fantastic main title, climactic action cue; plenty of moody suspense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



□ Vol. 4, No. 12

**Moritur/
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 (Moritur)/Mono (Entebbe) • 57:50
Moritur (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. 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. 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. 2, No. 8

Rio Conchos

JERRY GOLDSMITH
Film released: 1964
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Dec. 1999
Mono/Stereo (combo) • 75:28

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



□ **VOLUME 3, No. 10**
Beneath the 12-Mile Reef

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

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**



□ 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. 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

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. 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 (Quarry)
73:35 • Early Goldsmith feature (42:01, bonus tracks 21:06)—his first for Franklin Schaffner—is in romantic Alex North style. *Quarry* (10:27) is a TV rarity—sounds like *Flint* music. **\$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 pic 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. 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. 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 soaper features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. **\$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 symphoniac/pop fusion by the late Ron Grainer. Unforgettable themes, period effects; great stereo sound quality. **\$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. 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. 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**



□ 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. 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**



□ **VOLUME 2, No. 9**

The Flim-Flam Man/A Girl Named Sooner

JERRY GOLDSMITH
Films released: 1967/1975
Studio: 20th Century Fox
Genre: Drama/Americana
Silver Age Classics
CD released: Jan. 2000
Stereo (Flim-Flam)/Mono (Sooner) • 65:20
A rural Americana doubleheader: *Flim-Flam* (34:37) stars George C. Scott as a Southern con man; *Sooner* (30:43) is smaller, sensitive TV movie score. **\$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/Adventure
Silver Age Classics
CD released: April 1999

Stereo • 76:24 • *Patton* (35:53) is complete OST 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**



□ VOLUME 1, No. 4

The Return of Dracula/ I Bury the Living/The Cabinet of Caligari/Mark of the Vampire

GERALD FRIED
Films released: 1958/58/62/57
Studio: UA/20th Century Fox
Genre: Horror
Silver Age 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. 2

The Paper Chase/The Poseidon Adventure

JOHN WILLIAMS

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

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. 2, No. 1

100 Rifles

JERRY GOLDSMITH

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

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**



□ 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. 1

Stagecoach/The Loner

JERRY GOLDSMITH

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

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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The Wild Bunch

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



Enter the Dragon

Seventies slugfest—expanded! Bruce Lee's most famous film 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. This remixed and remastered disc features the complete score (57:14) **\$19.95**



The Exorcist

The seminal horror soundtrack! This 1973 thriller of demonic possession is perhaps the scariest film of all time, enhanced by frightening, avant garde compositions by Penderecki, Webner, 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! **\$19.95**



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Before FSM's limited-edition Classic series, there were a few commercial releases...

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"; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased, alternate versions (vocal and instrumental) and vintage underscore. **\$16.95**



Mad Monster Party

30th anniversary edition

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**



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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**
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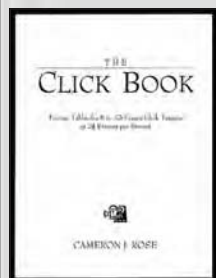
BOOKS FOR COMPOSERS



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

by David Bell

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



The Click Book

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

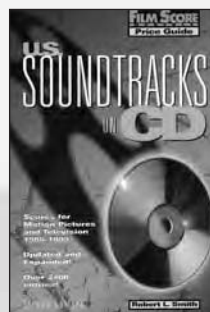
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Isn't your career worth it? An exhaustive directory of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies,



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, Antheil, Thompson, Copland, North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schifrin, 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**

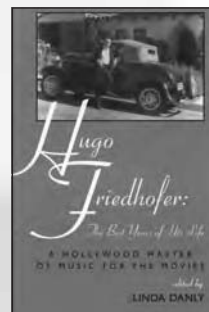
A Heart at Fire's Center: The Life and Music of Bernard Herrmann

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 leg-



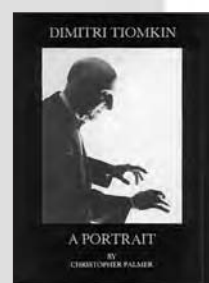
endary composer, covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written. Published by University of California Press, 416 pp., hardcover. **\$39.95**



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

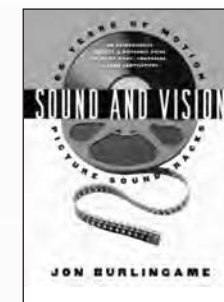


Dimitri Tiomkin: A Portrait

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**

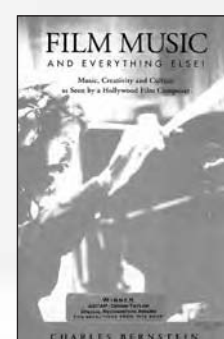


Sound and Vision: 60 Years of Motion Picture Soundtracks

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**



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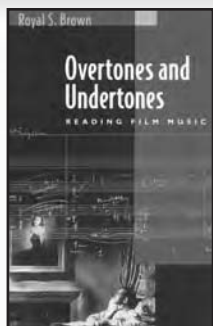
Music, Creativity and Culture as Seen by a Hollywood Composer
by Charles Bernstein

A collection of essays by Charles Bernstein, composer of the original *Nightmare on Elm Street*, *Sadat, Gujo* 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 supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. U.C. Press. 396 pp., softcover. **\$24.95**



Memoirs of a Famous Composer—Nobody Ever Heard Of

by Earle Hagen
Composer Hagen (b. 1919) has had an outstanding career: 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 *I Spy*, *The Mod Squad* and *The Andy Griffith Show*. He also 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 senior editor. Featuring interviews with composers Goldsmith, Courage, Fred Steiner, Fried, Ron Jones, McCarthy, 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 Debney (*seaQuest DSV*), Kraft & Redman Pt. 2.

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

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

* **#41/42/43, Mar. '94** 48 pp. Elliot Goldenthal, James Newton Howard, Kitano & 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*), M. Isham; sex & soundtrack sales; L. Schiffrin in concert; Morricone Beat CDs; that wacky Internet;



Recordman on liner notes.

* **#51, Nov. '94** H. Shore (*Ed Wood*), T. Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; Elmer Bernstein Film Music Collection LPs; 1992 in review.

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

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

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

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

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

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

* **#75, Nov. '96** Barry: *Cinemusic* Interview; Recordman on War Film Soundtracks Pt. 2, Bond's review column.

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

VOLUME TWO, 1997



First color covers! Issues 32-48 pp.

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

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

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

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

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

Crash, Lost World.

Vol. 2, No. 6, Aug. '97 Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman

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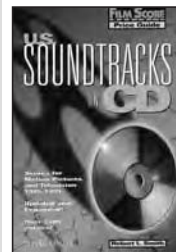
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(George of the Jungle); remembering Tony Thomas; Summer movies, TV sweeps.

*** Vol. 2, No. 7, Sept. '97** Zimmer vs. FSM (interview: *Peacemaker*), Marco Beltrami (*Scream, Mimic*), Curtis Hanson (*L.A. Confidential*); Laserphile; Bender: Film Music as Fine Art, Recordman.

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

Vol. 2, No. 9, Nov./Dec. '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefli (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 Cmair (*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), TVT sci-fi CDs, promo CDs, Philip Glass (*Koyaanisqatsi*).

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

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

obit.

Vol. 4, No. 5, Jun. '99 *Star Wars*: *The Phantom Menace* scoring session report and analysis of Trilogy themes; *Halloween H20* postmortem; Downbeat: *Affliction*, *Free Enterprise*, *Futurama*, *Election*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, *A Simple Plan*.

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

Vol. 4, No. 7, Aug. '99 Warner Animation Scoring (Shirley Walker on *Batman*); *Superman*, Bruce Broughton on *Tiny*



Toons, more); *Phantom Menace* music; Michael Kamen (*The Iron Giant*); Stu Phillips (*Battlestar Galactica*); percussionist Emil Richards; ASCAP awards.

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

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

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

VOLUME FIVE, 2000

48-64 pp.each

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

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

Vol. 5, No. 3, Mar. '00 Build the ultimate *Phantom Menace* CD at home; Readers pick the best of 1999; Music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, magazine reader survey, and more.

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

Tora! Tora!; Film music representation in Hollywood, pt.1.

Vol. 5, No. 5, Jun. '00 Our Tenth Anniversary Issue! Kendall remembers; An FSM Timeline; *The Film Score* Decade: 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 pp. 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, Random Play and more.

Vol. 6, No. 8, September '01 The Madman and His Muse: Angelo Badelamenti (*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: 1989-86; In The War Zone: Hans Zimmer on *Black Hawk Down*; Logan's Overrun: expanded liner notes; *Enterprise* music, Yann Tiersen interviewed, and more.

Vol. 7, No. 2, Feb. '02 Happy Birthday, Elmer Bernstein: The caviar goes to Elmer on his 80th; Miklós Rózsa on *Lust for Life*; Richard Rodney Bennett's touch of elegance; Downbeat on *John Q* and *Frailty*; Laserphile rounds up baseball and rites of passage DVDs; and more.

Vol. 7, No. 3, Mar./Apr. '02 To Rock or Not to Rock: *The Scorpion King* (John Debney); An Awfully Big Adventure: Massive *Hook* retrospective (John Williams); Dialect of Desire: The erotic voice of Italian cinema, Edda Dell'Orso; The Man Who Can Can Can (Craig Armstrong); and the usual stuff, too.

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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wretched on flute, is gorgeous on the banjo. And the Nora Orlandi Chorus, whenever it appears, transcends the sticky arrangements that surround it. In other words, you might enjoy this score if, now and then, you can suppress your gag reflex.

The marvel of a lot of Italian movie music is its frequent tendency to try to sound hip—and by “hip,” I mean “American.” The influences of pop, rock, jazz and folk are omnipresent. Yet these musical styles, filtered through conservatory-trained composers like Morricone and the De Angelis brothers, frequently undergo a transformation, becoming bizarre pastiches, often lovely and often not. Eclecticism like this can make listening to these works a challenge. They evade easy categorization and description. They frequently sound tacky, too. But when the composers pull off their weird alchemy, music like this reaches the highest heights of beauty. Such is the case with both of these collections, though one laps the other by a mile.

—Stephen Armstrong

Ocean's Eleven ★★

DAVID HOLMES

Warner Sunset/Warner Bros. 48112

21 tracks (including nine actual score tracks, but they fade into one another so that it is often a continuous line) - 52:05

Stephen Soderbergh's *Ocean's Eleven* shows what can happen when an old Hollywood B-movie is glossed over and buffed up with great stars under a great director. The only real criticism of the film is that Soderbergh was “slumming.” So is it any wonder that the film still managed to get to number one, get good word-of-mouth, and soon even found its way onto some critics’ “Top 10 Films of 2001”?

The Warner Bros. release of “music from” the film misleadingly lists the non-score cues on its back cover. I say this because the disc opens and closes with Percy Faith’s “Theme for Young Lovers” (which appears excerpted underneath dialogue in both places on the disc) and is not a full rendition of that piece. There’s even the Perry

Como classic, “Papa Loves Mambo,” an Arthur Lyman interpretation of Ellington’s “Caravan,” appearances by Elvis and Quincy Jones, and a classic performance of Debussy’s “Claire de Lune” with the Philadelphia Orchestra. These are not pieces that on their own would usually sell a soundtrack CD in this day and age. But the selections are interspersed throughout the disc and offer a welcome respite from the often annoying score material.

“Boobytrapping” is the first “score” cue. It is decidedly urban in its sound, with continued repetition like an accompanied rap number without any texts. It dissolves into dialogue and is followed by a rap number featuring Trugoy, Del Tha Funkee Homo Sapien, and the P Jays. The beatnik music for “The Plans” sounds like a ’60s coffee house number given the fact that dialogue once again appears on top of the music. This bleeds into the Perry Como number. The same thing happens in several other places between the score cues and tracked-in pieces.

The fact that David Holmes’ score works in this film is pointed out time and again by the dialogue that appears here with the individual score cues. Herein, though, lies the problem. If you wanted to hear cues with dialogue, you could wait for the DVD and (egad!) burn your own version. Shouldn’t a “music from” CD have MUSIC ON IT, by itself?! Perhaps Warner felt that the sameness of the score would not provide enough of a listening experience. It is also able to nod slyly at the roots of this remake while creating a more contemporary, if mostly boring, sound. Holmes has managed to create a sound that uniquely matches the source material. However, each cue says all it has to say in about 30 seconds or less and then manages to repeat it seemingly ad infinitum with little or no change for the remainder of the track.

As “Lyman Zerga” played out, I kept waiting for something to happen. I even checked to see if the disc was stuck as it played on past the 1:30 mark with little change in anything. Minimalist jazz can be intriguing but not if nothing harmonically or even rhythmically interesting happens. In a nutshell,

David Holmes’ earlier number, “Gritty Shaker” has all the essential parts of the rest of the score material here, and it is no less relentlessly unlistenable as the rest of its “newer” incarnations. “Tess” adds some under-rehearsed strings and manages to have some interest, but that quickly wanes.

“Clair de Lune” appears in track 20 as a kind of musical reward if you have made it this far.

If you are interested in hearing a good recent jazz score, check out Joe Hisaishi’s *Brother* or even David Arnold’s *Baby Boy*. In the meantime, save your money.

A Different Light: Anne Dudley

★★★★

ANNE DUDLEY

Angel EMI 7243 5 571582 1 • 11 tracks - 50:09

Inside many a great film composer lurk ideas for his/her own movie. Once a composer has started work on a film commission, viewed every timecode point of a film in detail, talked into the mind of the director and script, one could argue that they are as well qualified as anyone to move into movie production. Anne Dudley’s new collection of reworked film and non-film music demonstrates the scope of her huge imagination, even including music she has written for an imaginary film. She describes the album as a kind of “stock taking.” A chance to review, look back and reflect. Her modesty, ambition and courage are examples to all modern music makers. More important is her respect for past, present and future music.

The album includes new versions from several of her movie projects, including *The Crying Game*, *American History X* and *Fearless*, as well as new visits to some of her existing television and commercial work. However, the centerpiece of the album is the reworked version of the classic Art of Noise track “Moments in Love,” a work that Dudley co-wrote back in the 1980s. A

Debussy-inspired piano line, drenched in a warm, glowing, digital reverb, starts the track before the String Quartet of London takes up the skeleton of the melody. Eventually the track edits back into the full-blown, beat-driven, synthetic sound of the original track. It’s hugely romantic, lush, and a pioneering moment in the golden era of the British ’80s pop aesthetic. It’s great



—S.A.K.



to listen to the revisited track, which Dudley has updated with an entirely reworked trumpet-featured ending.

Elsewhere she explores a laid-back modern jazz sensibility, and the John Barry/James Bond-inspired “The Club With No Name” is one of her finest moments. Her passion for instruments and music from North Africa and the Middle East gets fused with swinging bass and brass sounds. What makes it work so well is the economy and disciplined use of space. Dudley never clutters her mixes with any overdue fuss or pomp. The album ends with the neatest of ice-cool modern piano tunes from that film Dudley has conjured in her imagination.

—Simon Duff

The Black Stallion (1979)/ The Black Stallion Returns (1983) ★★★ ½ / ★★★★★

CARMINE COPPOLA et al.,

GEORGES DELERUE

Prometheus PCD 151 • 25 tracks - 65:43

This is one of those albums that makes a surprisingly persuasive case for the usually dubious virtues of film scoring by committee. Many such scores written these days tend to blend into a sound-alike mishmash; *The Black Stallion*, on the other hand, comes together remarkably well, considering the circumstances in which it was scored. Seven

(continued on page 45)

Pocket CD Reviews

Who did it?

What's it about?

Should you buy it?



The Rookie

★★★

CARTER BURWELL

Hollywood

2061-62352-2

13 tracks - 51:31

Dennis Quaid stars in this G-rated Disney movie about a high school baseball coach who tries out for the majors in his late 30s. This feel-good family film, directed by John Lee Hancock, rarely breaks out of the sports movie formula but still manages to avoid certain clichés. One thing Disney certainly avoids is the standard baseball movie score, ensured by the hiring of Carter Burwell.

Instead of focusing on the mythological (James Horner's *Field of Dreams*), Americana (Randy Newman's *The Natural*) or heroic (Basil Poledouris' *For Love of the Game*) sides of baseball, Burwell latches on to the home-spun, small-town aspect of the sport. With playful woodwind and guitar, Burwell creates a leisurely if unmemorable score. Burwell is given only two cues on the soundtrack (totaling 10:25) and both feel like suites. The rest of the soundtrack is filled with folk and country tunes from the likes of John Fogerty, Steve Earle and Ryan Adams.

—Cary Wong



The Cat's Meow

★★★★

IAN WHITCOMB,

VARIOUS

RCA Victor 09026-

63822-2

16 tracks - 40:58

In *The Cat's Meow*, Peter Bogdanovich revisits one of Hollywood's greatest scandals: the mysterious death of Thomas Ince. Who or what killed the celebrated movie producer? And did William Randolph Hearst have anything to do with it? A period piece set in 1924, the film strives obsessively to mimic not only the look of the Roaring '20s, but the sound as well. To do this, Bogdanovich hired Ian Whitcomb, an expert on early-20th-century music, to select and arrange songs for the score.

Plenty of Jazz Age gems turn up in the mix, including two by Al Jolson, one with Louis Armstrong, and a stunning version of Mack and Johnson's "Charleston." The soundtrack also features several numbers performed by Whitcomb and his backup band, the Bungalow Boys. These new arrangements of old standards (like "Ain't We Got Fun" and "A Pretty Girl Is Like a Melody") twist and shout with technical bravado. The staccato sequences of piano, clarinet, accordion and violin (as in "April Showers") sound as pleasant and capricious as a light rain looks when it falls on a bright green lawn. Nostalgic and fun, this score purrs along almost perfectly.

—Stephen Armstrong



Pure Horror

★★★★

VARIOUS ARTISTS

Beyond/Flash Cut

398 578 217-2

11 tracks - 30:53

A collection of horror themes and cues produced by Artisan Entertainment, presumably to tout their prowess in producing "modern horror." In truth, it's an excellent compilation, due in no small part to the use of original cues rather than re-performances. Containing an atmospheric selection from six films (*Stir of Echoes*, *Candyman 3*, *Blair Witch Project 1 & 2*, *Wishmaster 2* and *Soul Survivors*), this disc does a good job of blending esoteric works by the likes of Antonio Cora with comparable pieces by established composers such as James Newton Howard and Carter Burwell.

Go for it. This is a splendid assortment. Standout cues are Daniel Licht's haunting theme to *Soul Survivors*, reminiscent of Jarre's *Jacob's Ladder* theme; Cora's abstract, atmospheric "The Cellar" from the *Blair Witch Project*; and Burwell's ominous, twitchy "Funny Farm" from *Blair Witch 2*. Also included from *BW2* is the brief "Dossiers," a cue not included on that film's score CD. *Pure Horror* is a bit pricey, listed at \$17.97 retail, but buy it for the composers, particularly the up-and-coming folks who are as deserving of recognition as the big boys. Great fun for those who appreciate good, creepy scoring.

—Chris Stavrakis



E.T.: The 20th Anniversary Release (1982) ★★

JOHN WILLIAMS

MCA 088 112 819-2

21 tracks - 75:39

To coincide with the movie's 20th anniversary re-release in theaters, MCA issues yet another version of the *E.T.* soundtrack. John Williams' Oscar-winning score is one of the most beloved in his canon (the score itself, not counting this marketing, gets ★★★★★). This third CD release boasts three unreleased cues: "Main Titles" (1:05), "Meeting E.T." (2:05) and "E.T.'s New Home" (1:38). These three cues are added to the music found on the last re-release, which was, I *thought*, the most definitive representation of the actual soundtrack (the first 1982 release being John Williams' re-recording of his score). I was wrong.

This is capitalism at its worst. The three new tracks are inconsequential to the score (which is probably why they were left out of the first re-release)—especially the noise that makes up the main title cut. The other two cues start with the main theme, which segues into moody material (interesting only as they contain the germ of an idea that might have lead to *A.I.* two decades later). If you're new to the *E.T.* movie and score, then by all means, you should get the most complete (so far, that is) CD there is. Or just wait and get a used copy of the first re-release that we silly completist fools will be selling.

—C.W.



Mothman Prophecies

★★ 1/2

TOMANDANDY

Lakeshore LAK 33694-2

8 tracks - 59:21

A supernatural thriller about a moth-like creature whose appearances usually precede a tragic occurrence, *The Mothman Prophecies*, starring Richard Gere and Laura Linney, is, incredibly, based on a true event. Director Mark Pellington collaborated with Angelo Badalamenti for his previous film, *Arlington Road*, and the David Lynch vet would have been at home with this movie. For whatever reason, Pellington hired the oddly Mothman-like composers known as tomandandy, an ambient-DJ duo (Tom Hajdu and Andy Milburn, get it?) who composed their first full score for Keith Gordon's *Waking the Dead* a couple of years back.

The back cover of the CD announces that "Original Score Elements" are provided by tomandandy, which should warn you about what this score will sound like. Their style of electronic music mixed with odd noises is appropriate for this movie and makes for an eerie listen as a CD. The score is broken into eight movements that are interchangeable in their creepiness. In this era of remixers and DJs invading the film music genre, tomandandy are unique in that they actually composed their own score, as opposed to enhancing another composer's music. Still, a lack of thematic material makes this CD a little hard to sit through.

—C.W.

Who did it?	What's it about?	Should you buy it?
 <p>Ali II ★★★ LISA GERRARD & PIETER BOURKE Decca 440 016 967-2 11 tracks - 40:10</p>	<p>Perhaps director Michael Mann has too much reverence for his lead character, or maybe he was trying to be politically correct in depicting the life of a controversial man who is still living, but <i>Ali</i> turns out to be more of a collage than a movie. All the highlights are there, but the connecting tissue is sorely missing. Closer to a true soundtrack than the earlier Interscope album, this Decca release includes more of the mood pieces that Mann incorporated into his vision (as opposed to just the background songs).</p>	<p>The choices of source cues are both musically interesting and totally accessible, especially the beautiful "Papa," by Salif Keita, the Mali musician known for his African-Western music fusion. Lisa Gerrard and Pieter Bourke's score is only represented by 16 minutes of music spanning five tracks. Add to that the one three-minute track in the Interscope release, and the music doesn't leave much of an impression. Evocative, haunting and professional as the score is, Gerrard and Bourke's chore seemed to have been to plaster over the holes between source cues. Musical filler is seldom memorable. —Cary Wong</p>
 <p>Wishmaster 2: Evil Never Dies ★★★ DAVID WILLIAMS Beyond/Flash Cut 398 578 219-2 21 tracks - 44:47</p>	<p>The original <i>Wishmaster</i> was a fun movie, harkening back to the 1980s, when monster flicks reigned supreme. Loaded with special effects and a malicious main character (a djinn who derives great pleasure from granting wishes in gruesome ways), it proved modestly successful and earned a follow-up. The bad news for <i>Wishmaster 2</i> is that bane of horror fans everywhere: a sequel/remake that retains only the most prurient aspects of its predecessor while dispensing with style altogether. The good news: David Williams' score is one of the highlights of this disappointing redux.</p>	<p>Williams offers a surprisingly decent score for such a schlocky movie. While his main theme ("The Robbery") sounds a <i>lot</i> like John Frizzell's <i>Alien Resurrection</i> theme, and motifs à la Horner, Manfredini and/or Richard Band are scattered throughout, it's not bad at all. In fact, Williams seems to have concentrated on understatement and restraint for the most part, letting the film's visual imagery do the work without leaning too heavily on volume. It's appropriately atmospheric and eerie, with "End of Djinn" standing out as a powerful piece. Little to no Middle Eastern flavor is apparent, despite the composer's statement in the liner notes. Still, it's a worthwhile listen and a reminder that even lame cinematic knockoffs can produce something appealing. —C.S.</p>
 <p>Monster's Ball ★★★ ½ ASCHE & SPENCER, VARIOUS Lion's Gate 9608 16 tracks - 49:16</p>	<p><i>Monster's Ball</i> chronicles the romantic relationship that develops between a white prison guard and a black waitress in the Deep South. Its slow pace allows director Marc Forster to flesh out his characters' contradictory personalities and layer the story with tension, a strategy that keeps the movie compelling all the way to its bittersweet end. Asche & Spencer's score similarly relies on a slow pace to build up to an emotionally satisfying conclusion.</p>	<p>The composition's early tracks make frequent use of electronic sounds that meander and blend into one another. The subsequent cuts rely less on electronica and more on traditional instruments like guitar, bass and drums. Stronger rhythms and clearer melodies also emerge. This simultaneous scaling down and building up further enriches the music, and toward the end of the score, a pure, moving sound develops, making the effort to get there worth it. The album's non-score pieces, on the other hand, deliver the goods quickly. Sad, beautiful and regional, these four tracks—from the Jayhawks, Red Meat and others—don't fuss with elaborate maneuvers or high-tech machines. They just rock. —S.A.</p>
 <p>Six Feet Under ★★★ THOMAS NEWMAN Universal 440 017 031-2 17 tracks - 69:03</p>	<p>This offbeat HBO drama about a family that runs a funeral home was created by Alan Ball, the writer of <i>American Beauty</i>, and the connections are obvious. Thomas Newman, <i>American Beauty</i>'s Oscar-nominated composer, provides the oddly catchy title theme music, while Richard Marvin, whose music for the film <i>U-571</i> was one of 2000's best scores, pens the individual episodes. The CD, however, includes only Newman's theme.</p>	<p>There are two remixes of Newman's theme, and while I find it hard to believe anyone would want to dance to this thing at a club, one of the remixes (the Rae & Christian) is pretty catchy. Meanwhile, the rest of the CD includes hip songs from the old school (Peggy Lee and a bonus track from Julie London) and the new (Beta Band and P.J. Harvey). For a song album, this is fairly listenable. —C.W.</p>

Score

(continued from page 43)

composers are credited, in particular Carmine Coppola and Shirley Walker. Despite the differences in approach, much of this music stays in the memory. Coppola's wistful main theme kicks off the album proper; time has been good to it, and it's still a melody that sticks.

Like many of Carroll Ballard's

films, music is used fairly sparingly, as a tool to enhance the film's environment as opposed to straight dramatic support. "The Island," a sparse cue credited to four composers (!), uses flute and harp effects to create a gentle, seesawing mood. Music carries much of the island-based portion of the film, and rightly so; Ballard is working in a nearly dialogue-free idiom for a large portion of the

film. Impressionistic textures are the guiding idea behind the island cues, and there are many fine moments to savor: the spiraling, unnerving piano patterns of "Cobra Death"; the back-and-forth flute-and-percussion dialogue in "First Feeding"; the vaguely Middle Eastern exoticism of "Playing Tag & Magnificent Horse"; and the soaring "The Ride."

The deliberately non-thematic

approach tends to work in this film's favor. The characters and relationships emerge slowly, and the score takes its time to develop. Coppola's main theme is straight out of a children's music box, and it's used just enough without becoming overly emphatic. And while the score's second half, like the film's, can't quite match the first half, there is much to admire,

(continued on page 48)

Winners and Dinners

Pictures from 2002 ASCAP Awards Dinner and Flanders International Film Festival Dinner



Composer Alan Silvestri, recipient of the Henry Mancini Award, is congratulated by his presenter, Robert Zemeckis. Their collaboration spans 19 years and 10 features.



At left, honorees Rick Marotta (*EVERYBODY LOVES RAYMOND*) and Jay Chattaway (*ENTERPRISE*); Triple honoree John Debney (right), honored for his scores for the hit films *SPY KIDS*, *CATS AND DOGS* and *THE PRINCESS DIARIES*.



Honorees Russ Landau (*SURVIVOR: AUSTRALIAN OUTBACK* and *SURVIVOR: AFRICA*), David Bell (*ENTERPRISE*), with fellow composer Joseph LoDuca (*XENA: WARRIOR PRINCESS*).



ASCAP Foundation Lifetime Achievement Award Winner Van Alexander, whose credits include TV's *BEWITCHED* and *HAZEL*.



Jan Rooney with legendary actor Mickey Rooney, star of five films (including *THE ATOMIC KID*, 1954 and *ANDY HARDY COMES HOME*, 1958) scored by honoree Alexander; Johnny Mandel (*POINT BLANK*, 1967), and arranger/composer/jazz bassist John Clayton (below), who presented to Van Alexander.



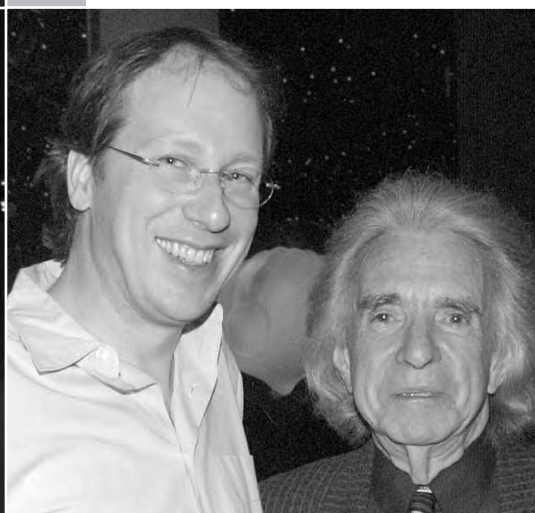


Honored film producers Richard and Lili Zanuck, pictured here with festival secretary general Jacques Dubrulle (right).



The Flanders International Film Festival's annual dinner party honored film producers Richard Zanuck and Lili Fini Zanuck, who have produced films including *Jaws*, *Cocoon*, *Rush*, *Driving Miss Daisy* and the *Planet of the Apes* remake. Others attending the dinner included composers Mark Isham, Rolfe Kent, Music Branch of the Academy President, Arthur Hamilton, Nancy Knutsen of ASCAP, Frank Capra III, Faye Kanin, Alan & Marilyn Bergman, Jacqueline Bisset, Arthur Hiller, Mike Stoller, and from the festival: Jacques Dubrulle (Secretary General), Marian Ponnet (Guest Officer), Christian DeSchutter (Media & Industry Executive, Wim De Witte (Program Executive).

The Flanders International Film Festival is the only international festival with a specific focus on film music.



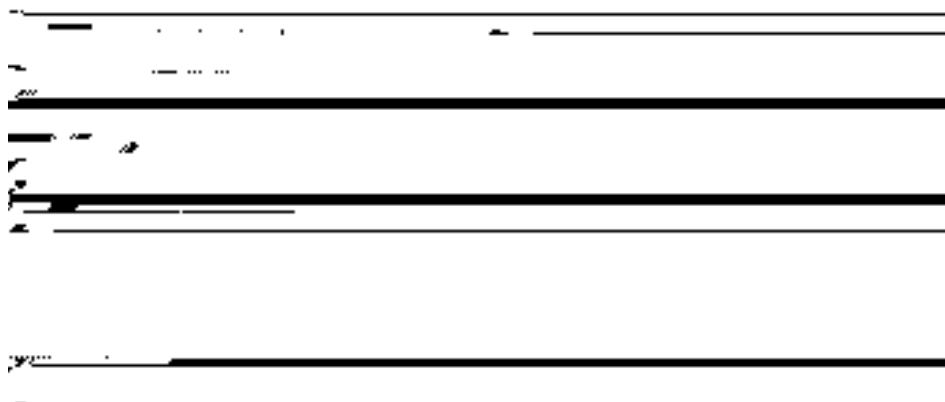
Guests included Alan & Marilyn Bergman (left) and composer Rolfe Kent and director Arthur Hiller, (right).

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Score

(continued from page 45)

piano writing in "Chase Through Town" and the stirring finale, "Flash Back & Winner's Circle."

It's a shock when the second half of this album rolls around and leaves less of an impression. Georges Delerue's score for the sequel, *The Black Stallion Returns*, is written in Delerue's immediately recognizable melodic style, but oddly enough, it lacks the impressionistic staying power of the first film's score. It's still a fine piece of music, however, with a typically lovely pastoral theme in the great Delerue tradition ("Alex and the Black Stallion"). "Raj Comes Home" features woodwind writing that conjures welcome echoes of Delerue's work for Truffaut (in particular *Love at 20* and *Jules and Jim*). There are also some choice action moments, in particular during "Meslar: Desert Hero" and "Race and Escape." Next to the first film's grab-bag

approach, Delerue's unified compositional style seems startling, but in the end it still comes together, with the score's lengthy culmination ("Finale: The Black Stallion Returns") ending the album on a stirring note. —J.C.

Invincible ★★★★★

HANS ZIMMER & KLAUS BADELT
Milan 74321 89821 2
13 tracks - 49:01

Coming hot on the heels of their work on *The Pledge*, Zimmer and Badelt's latest collaboration is a grand classical work from the school of tragedy. The movie, directed by Werner (Fitzcarraldo) Herzog, essays the journey of a young Jewish strongman in '30s Europe who performs in the circus as an Aryan hero. As expected, the score is rich in period orchestration, and includes source cues like the crackly 1928 recording of "Ombra mai fu," a movement from Beethoven's *Third Symphony* and two "big band" themes from Max Raabe and Das

Palast Orchester.

This is Zimmer in *Hannibal* mode (don't forget that Badelt also composed "Gourmet Valse Tartare" on that album) rather than the creator of the Afro-ethnic vibes of *Black Hawk Down*. The main title is a funeral dirge and sets the tone for an album that is lacking in levity. But since the movie tackles serious moral issues of race, oppression and fascism, one shouldn't expect this to be a barrel of laughs. While this all sounds dreadfully heavy and depressing, there are also flashes of hope.

The nine score cues (totaling 36 minutes) are neatly sequenced at the beginning of the album, with the remainder of the disc taken up by the Raabe songs and the other music contemporary to the movie's setting. "The Journey," which is structured around a waltz, sweeps you into the soundtrack, occasionally disclosing fragments of a carnival theme. "Siegfried, the Iron King" is a brooding string-driven portent of

doom (curiously reminiscent of Shore's *The Silence of the Lambs* main theme), while the threatening tone of "Master of the Occult" is conjured up by chorals and a brooding underscore that becomes apparent when the other instruments have fallen away. The score section concludes with the short adagio "Benjamin Believes," having already peaked emotionally in the preceding "The Unknown Just."

This sober score must surely serve as a wake-up call to those who misguidedly believe that Zimmer is stuck in blockbuster limbo. Given the right source material he can soar, and this is an impressive requiem that dignifies the plight of the oppressed in the turbulent Eastern Europe of the early 20th century. My one fear is that this art-house movie will not get much exposure, and thus limit disc sales. But the initiated will recognize a sure thing when they see it. Zimmer meets Herzog? It just has to be worth a spin. —N.J.



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Film & TV Music Series 2002

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

Film & TV Music Summer Edition: August 20, 2002

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Point Blank by Johnny Mandel



FSM GOLDEN AND SILVER AGE CLASSICS CD
50th

Together with:

The Outfit by Jerry Fielding

Two scores available for the first time anywhere



The character of Parker has endured in the crime novels of Richard Stark (a pen name for Donald E. Westlake) for 40 years: a relentless, unstoppable thief typically seeking money owed him by the Mob. The character was most recently portrayed on screen by Mel Gibson as "Porter" in *Payback* (1999), adapted from the first Parker novel, *The Hunter* (1962). However, *The Hunter* was first filmed in 1967 as *Point Blank*, starring Lee Marvin as "Walker" under the direction of John Boorman (*Deliverance*, *Excalibur*).

Point Blank is a landmark of 1960s American cinema, a neo-noir thriller set amidst the steely, impersonal architecture of Los Angeles. Adapted from Richard Stark's crime novel *The Hunter*, the film was influenced by the French new wave, turning the book's simple story into a kind of avant garde fable that is possibly a revenge fantasy: Walker, shot and left for dead by his friend Reese (John Vernon), awakens to wreak havoc through the criminal organization that has wronged him.

Scoring *Point Blank* was Johnny Mandel, a widely acclaimed composer and arranger whose film credits include *The Sandpiper* and *MASH*. Mandel's score is a singular achievement: he uses the twelve-tone system of atonal composition not for shocks but for emotion in the style of Alban Berg, creating a type of trance-like cage in which Walker mechanically but artfully tears through the underworld. With chamber-style accompaniments particularly for woodwinds (a Mandel trademark) and gorgeous, tonal variations for Walker's romantic relationships, the score has virtually no peers. FSM's premiere presentation features Mandel's complete work (including unused cues) along with source cues and Stu Gardner's "Mighty Good Times" from the film's nightclub sequence.

In 1973 M-G-M brought another Parker novel to the screen: *The Outfit*, starring Robert Duvall as "Macklin." *The Outfit* is the blue-collar '70s counterpart to *Point Blank*'s arty sophistication: spare, gritty and naturalistic, as co-stars Karen Black and Joe Don Baker help Macklin fleece the Midwest Mob and avenge his brother's death. The score was by a veteran of '70s crime thrillers: Jerry Fielding, best known for his work for Sam Peckinpah (*The Wild Bunch*, *Straw Dogs*).

With his pulsating rhythms, avant garde sensibilities and jazz arranger's skill, Fielding excelled at the hit-and-be-hit genre, and for *The Outfit* drew upon his earlier "shades of black" score to *The Mechanic*. Unusually, his score for *The Outfit* features three songs, none of which are heard in vocal version in the finished film: an unused main title and two source cues. With country-styled performance by Steve Gillette, the songs add a sense of folksy compassion to the "Parker" aesthetic, and show a rarely represented, easily accessible melodic side of the composer.

FSM's "Parker" doubleheader is entirely in stereo (save "Mighty Good Times") and comes with an illustrated 24-page booklet. **\$19.95** plus shipping.

POINT BLANK

Song: "Mighty Good Times" by Stu Gardner,
Performed by the Stu Gardner Trio

1. Opening/Main Title	2:38
2. Trackdown	0:50
3. Unquestioned Answers	2:00
4. Nostalgic Monologue	2:01
5. Nightmare	0:43
6. At the Window/The Bathroom	2:03
7. Joy Ride/Mighty Good Times	2:34
8. Chris to Reese's Lair	1:40
9. This Way to Heaven	2:23
10. I'll Slip Out of Something	
Comfortable/Reese Gets His	5:08
11. Reese's Wake	2:13
12. The Money Men	0:53
13. The Payoff	3:09
14. Back to Chris	1:07
15. Count Source	1:53
16. Chris Scores	1:41
17. To Fort Point	1:33
18. End Title	4:32
Total Time:	39:38

THE OUTFIT

19. Taxi in the Rain/Parish	
Priest/Eddie's Dead	2:50
20. Quentin Blue	2:53
21. Hotel Corridor/Bad Right Ear	1:48
22. Eddie's Funeral	1:05
23. Her Mama Passed Away	2:45
24. Office Scuffle/Kenilworth	
Heist/Casino Heist	4:11
25. Through the Fields of Summer	2:25
26. "I Called My Daddy"/Laffin'	
and Scratchin'/She Is Dead	6:18
27. Mansion Gates/Assault on	
Impregnable Fortress of	
Anti-Social Adversary/	
Surprise While Shaving	8:57
28. After the Brawl Is Over	1:25
29. Finale	3:19
Total Time:	38:16
Total Disc Time:	77:54

Album produced by LUKAS KENDALL

Look for this month's
Golden Age offering

**On the Beach/
The Secret of Santa Vittoria**

By Ernest Gold
inside front cover