

# FILM SCORE



SIGNS of Greatness  
page 30

## HOLLYWOOD'S TOP 40 COMPOSERS

Who's on the rise?  
How do they compare?  
What's up next?

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SEPTEMBER 2002

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Film Score Monthly (ISSN 1077-4289) is published monthly for \$36.95 per year by Vineyard Haven LLC., 8503 Washington Blvd, Culver City, CA 90232. Periodicals postage paid at Culver City, CA and additional mailing offices. POSTMASTER: Send Address changes to Film Score Monthly, 8503 Washington Blvd, Culver City, CA 90232

ON THE COVER: FIVE FAVE RAVES

ILLUSTRATION BY PAUL SHIPPER

THIS PAGE: LALO SCHIFRIN PORTRAIT BY

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OUR WEBSITE

Is updated five times weekly!

Point your browser at:

WWW.FILMSCOREMONTHLY.COM

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PRINTED IN THE U.S.A.

# Making the List

## Truth and exaggeration in the Top 40

**I** used to soak up the annual “power lists” and “top 100 entertainers” published in magazines like

*Premiere* and *Entertainment Weekly*.

(This was before I knew better.) And I used to ask the hardworking staff at *FSM*: Why couldn't we do the same thing for composers? There's absolutely a pecking order to the top musicians used by Hollywood—a rough order is pretty easy to deduce. Why shouldn't film composers be treated with the same interest and admiration as anyone else? Sure, it's silly, but oftentimes real work is done in understanding a subject by pursuing an entertaining, list-making aspect of it. Ask screenwriter



He doesn't compose film scores, he just loves to listen to 'em.

William Goldman (*Adventures in the Screen Trade*), with his lists of top box-office actors.

In 1997, my friend Scott Bettencourt took a valiant first effort at such an article (this was well before he started writing for our magazine and website). I did not publish it because I was, to be honest, overwhelmed by the prospect of fact-checking and editing. All those numbers, comments, criticism... yeesh! Fortunately, five years later I have a marvelous staff of writers and editors who have mustered the enthusiasm and courage I lacked on my own. In fact, I'm still frightened by this Frankenstein monster. Why?

**F**or one thing, it's *wrong*. It has to be. How can we, film music aficionados at the periphery of Hollywood (okay, Culver City) accurately list the top 40 film composers in demand? (That's an important distinction—these are not our favorites, rather our approximation of their popularity within the industry.)

How can anyone? It has to be wrong. Probably not all wrong, but wrong enough.

For another thing, these *asides*...! Among other, potentially offensive remarks, off-hand comments I've muttered to staff have found their way into this piece. At first I thought we had to strike them all—not even *EW* prints such things. But then I thought—who cares? They're not false. They're not evil. Sure, they're opinionated. Why not? Film music die-hards will read our magazine if it's glittering or awful (sad, but true). Composers will like or not like us no matter how much we censor ourselves. Why not print what we believe? No one else will make a top-40 composers list. Why shouldn't we?

**I** would love nothing more than if agents and studio executives called us to set us straight on what the *actual* top 40 list is (I don't think they will, but it would be great). The most fascinating part of the article for me is seeing how the list of top composers has changed over the years (see “The Power and the Glory”, pg. 28): from scholarly Jewish immigrants; to children of Jewish immigrants; to a worldwide “talent search” of filmic geniuses (Williams, Barry, Morricone, Delerue); to converted rock musicians (Elfman, Zimmer, Silvestri); and finally to the uninspired and uninteresting collection of hack arrangers, music producers, and slick-talkers who today score the vast majority of Hollywood's dull, stinky movies.

I'm glad they have nice houses—but sheesh, this *crap*. Good for commerce, bad for film music.

With love,

Lukas Kendall, Editor and Publisher



# NEWS

NOW PLAYING  
RECORD LABEL ROUND-UP  
CONCERTS  
UPCOMING FILM ASSIGNMENTS

## The Emmys Are In

The winners of the 2001-2002 Emmy Awards were announced Sept. 16. Winners in the music categories are:

### Outstanding Music Composition for a Series (Dramatic Underscore)

*Blue Planet: Seas of Life*; Discovery Channel/BBC; George Fenton, Composer

### Outstanding Music Composition for a Miniseries, Movie or a Special (Dramatic Underscore)

*Shackleton, Part 2*; A&E; Adrian Johnston, Composer

### Outstanding Music Direction

Opening Ceremony Salt Lake 2002 Olympic Winter Games; NBC; Mark Watters, Music Director

### Outstanding Music and Lyrics

*Family Guy*; "You've Got a Lot to See"; FOX; Walter Murphy, Composer/Seth MacFarlane, Lyricist

### Outstanding Main Title Theme Music

*Six Feet Under*; HBO; Thomas Newman, Composer

*House of Bede*, and *First You Cry*, as well as receiving an Oscar nomination for his musical adaptation of *Funny Lady* in 1975. Other feature projects included two Don Knotts-Tim Conway comedies, *The Prize Fighter* and *The Private Eyes*, and the movie adaptation of Harvey Fierstein's award-winning *Torch Song Trilogy*.

In recent years, he was involved with L.A.'s Reprise series of musical revivals staged concert-style. He is survived by his wife, singer Marilyn Lovell, two sons from his first marriage, and one grandson.

—Scott Bettencourt

## Film & TV Music Conference Details

The *Hollywood Reporter*/*Billboard* Film & TV Music Conference will be held at the Renaissance Hollywood Hotel in Hollywood, CA, October 10-12.

According to a recent press release, the business-to-business event seeks to "provide a dynamic networking opportunity for executives who create film and television content to meet and exchange ideas with the suppliers of music for their future projects." Translation: Industry Schmooze-Fest. If that's your sort of thing, here's some of what's in store:

- **T-Bone Burnett Q&A Session:** Recording artist/songwriter/producer Burnett—will discuss the creative and commercial aspects of developing music for film.
- **Prime-Time TV—The New Radio:** A discussion on the emergence of TV as an essential platform for showcasing new artists.
- **The Composer/Director Relationship:** Top directors and composers will elaborate on their collaborative process.
- **Getting in Sync:** A crash course in the fundamentals of music licensing.
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## Quick Takes

### A Little Light Reading

Double issue 65/66 of *Midnight Marquee* features a lengthy article by Steve Vertlieb, "Hitchcock and Herrmann: The Torn Curtain," about the famed director-composer relationship. Send \$10 for a copy to Midnight Marquee Press, 9721 Brittain Lane, Baltimore, MD 21234. [www.midmar.com](http://www.midmar.com)

### Two Discs to Rule Them All

Howard Shore is reportedly in early discussions with Warner-Reprise to put out a 2-CD unabridged *Fellowship of the Ring* score. Cross your fingers. **FSM**

## Peter Matz 1928-2002

Composer/arranger Peter Matz died of lung cancer in Los Angeles on August 9. An Emmy and Grammy winner, Matz worked on Broadway musicals and with such performers as Tony Bennett, Noel Coward, Bing Crosby, Marlene Dietrich, Peggy Lee and Liza Minnelli. He conducted and did arrangements for the early albums of Barbra Streisand and was the musical director for *The Carol Burnett Show*, which garnered him one of his Emmys.

In the late '60s, he began scoring feature films, including Sidney Lumet's dark comedy *Bye Bye Braverman* and the modernized Raymond Chandler adaptation *Marlowe*. He moved on to acclaimed TV movies like *I Heard the Owl Call My Name*, *In This*

## WSA Weighs In

The nominees for the World Soundtrack Awards have been announced:

### World Soundtrack Award for Discovery of the Year

- Klaus Badelt—*Time Machine*
- Rupert Gregson-Williams—*Thunderpants* [yes, *Thunderpants*, a movie about breaking wind]
- A.R. Rahman—*Lagaan*
- Brian Tyler—*Frailty*
- Peter Vermeersch—*Minoes*

### Soundtrack Composer of the Year

- Patrick Doyle—*Gosford Park*
- James Horner—*A Beautiful Mind*
- Randy Newman—*Monsters, Inc.*
- Howard Shore—*Lord of the Rings*
- Hans Zimmer—*Black Hawk Down*

### Best Original Soundtrack of the Year

- *Black Hawk Down*—Hans Zimmer
- *Lord of the Rings*—Howard Shore
- *Monsters, Inc.*—Randy Newman
- *Spider Man*—Danny Elfman
- *Star Wars Episode II: Attack of the Clones*—John Williams

### Best Original Song Written for a Film

- "Here I Am"—*Spirit: Stallion of the Cimarron*; Hans Zimmer, composer; Bryan Adams/Gretchen

- Peters, lyricists; Bryan Adams, performer
- "If I Didn't Have You"—*Monsters, Inc.*; Randy Newman, composer/lyricist; Billy Crystal/John Goodman, performers
- "The Dream Within"—*Final Fantasy*; Elliot Goldenthal, composer; Richard Rudolf, lyricist; Lara Fabian, performer
- "This Is Where I Belong"—*Spirit: Stallion of the Cimarron*; Hans Zimmer, composer; Bryan Adams/R.J. Lange, lyricists; Bryan Adams, performer
- "Until"—*Kate & Leopold*; Sting composer/lyricist/performer

Nominees in three categories of the World Soundtrack Awards are selected by the 180+ membership of the World Soundtrack Awards. Regular membership is restricted to active film music composers around the world. In a second voting round, members will select the winner in each of the categories.

All awards will be presented at the Flanders International Film Festival Oct. 19 at a ceremony preceding a special concert, "Fenton-Delerue: A Film Music Celebration," at Ghent's Bijloke concert hall. It's the final part of a four-day program celebrating film music and composers.

For more details, visit [www.worldsoundtrackawards.com](http://www.worldsoundtrackawards.com).

# Record Label Round-Up

All the albums you'll be waiting for

## Keep 'Em Coming

The Canadian mail order outlet Disques Cinémusique has formed a brand new CD label. Its first two releases are Serge Franklin's scores for the TV movies *Une Petite Fille Particulière*, and *Le Prince des Impostures*, and Georges Delerue's score for *Un Homme Amoureux*, released in the U.S. as *A Man in Love*. In November, they'll release Delerue's *Promise at Dawn*, and Carolin Petit's music for the TV movies *Sans Famille* and *Madame De*.

Releases will be available at [www.disquescinemusique.com](http://www.disquescinemusique.com), as well as specialty outlets like Intrada and Screen Archives.

## Manne, That Williams Is Cool

Legendary jazz drummer Shelly Manne adapted seven of John Williams' themes from the '60s TV series *Checkmate*, and those themes are part of a newly-reissued album from Fantasy Records called *Shelly Manne & His Men Play Checkmate* (OJCCD-1083-2), available now. Manne, who worked on many of Williams' '60s scores, was joined by fellow jazzers Conte Candoli, Richie Kamuca, Russ Freeman and Chuck Berghofer. Tracks include "Checkmate," "The Isolated Pawn," "Cyanide Touch," "The King Swings," "En Passant," "Fireside Eyes" and "The Black Knight." FSM's Williams expert, Jeff Eldridge, pointed out that this release should not be confused with Williams original *Checkmate* score or the Columbia LP the composer subsequently recorded.

[www.fantasyjazz.com/catalog](http://www.fantasyjazz.com/catalog)

### 1M1

Due in Oct. from this Internet-only label is *The Coolangatta Gold* (Bill Conti), featuring an additional 45 minutes of previously unreleased material (pre-release orders will receive a 10 percent discount off the advertised price). Forthcoming is the double-score release of *Eliza Fraser* and *Summerfield* (Bruce Smeaton).

[pp@1m1.com.au](mailto:pp@1m1.com.au) • [www.1m1.com.au](http://www.1m1.com.au)

### Aleph

Due Oct. 2 is *The Amityville Horror*.

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

### All Score Media

Due in Oct.: *Croon-a-Roma*, a compilation of rare vocal titles from Italian movies of the '60s and '70s (featuring Gianna, Raoul, Franco Morselli, Mircha Carven, Paola Neri, Maria Teresa, Giulia de Mutiis and Vania). On its heels will be *Pornorama—Bon Voyage* (lounge

music) and *The Best of Edgar Wallace*, a limited-edition vinyl LP of the CD of the same name, featuring the best of Peter Thomas and Martin Boettcher. [www.allscore.de](http://www.allscore.de)

### BMG

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

### Brigham Young University

Forthcoming are *The Big Sky* (Dimitri Tiomkin, including the complete score from archival sources and a 36-page color booklet) and *A Summer Place* (Max Steiner, featuring the complete score from magnetic tracks).

### Chandos

Due Oct. 22 is *The Film Music of Ralph Vaughan Williams*, featuring music from *Scott of the Antarctic*, *Coastal Command* and *The People's Land* (cond. Rumon Gamba).

### Cinesoundz

Upcoming are re-releases of the two classic *Mondo Morricone* albums plus a third volume with lounge music by the Maestro. Also forthcoming: the world-music soundtrack to the African road movie *Anansi*, featuring the score by Roman Bunka and songs by Shaggy and Jobarteh Kunda; and the German score-and-dialogue release of *Mission Stardust* (Anto Garcia Abril and Marcello Giombini); and the second volume of the *Morricone Remix Project*.

tel: +49-89-767-00-299; fax -399; pre-orders by mail: [info@cinesoundz.de](mailto:info@cinesoundz.de) [www.cinesoundz.com](http://www.cinesoundz.com)

### Decca

Still coming is *I Am Dina* (Marco Beltrami).

### FSM

Our latest Silver Age Classic comes from the Warner Bros. archives: Miklós Rózsa's music to *The Green Berets* (1968). This exciting John Wayne adventure score is complete and in spectacular stereo, and includes the film recording of the title song "Ballad of the Green Berets" by Barry Sadler and Robin Moore (arranged by Ken Darby). This month's Golden Age Classic features a composer debut on our label: Victor Young's score for *Scaramouche*. This sparkling costume adventure comes courtesy of Turner Classic Movie Music and includes the complete score in mono, alternate and unused cues, and one piece of source music mixed into rudimentary stereo.

### GDI

Still forthcoming is *The Mummy's Shroud*

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(Don Banks); also coming is *Captain Kronos* (Laurie Johnson).

**Intrada**

Available now from the Intrada Special Collection is a double-score Elmer Bernstein CD featuring *Story on Page One* and *The Reward*. [www.intrada.com](http://www.intrada.com)

**Marco Polo**

Scheduled for a 2003 release is John Morgan and William Stromberg's new recording of Tiomkin's *Red River*, as well as a Max Steiner CD featuring two scores from Bette Davis films: *All This and Heaven Too* and *A Stolen Life*. [www.hnh.com](http://www.hnh.com)

**Milan**

Available now is *Just a Kiss* (Sean Dinsmore). Due Nov. 5: *Ararat* (Mychael Danna), *Talk to Her* (Alberto Iglesias; a film by Pedro Almodovar).

**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, Frederick Hollander, David Diamond, Daniele Amfitheatrof,

Max Steiner, David Raksin and Werner Heymann); plus 1956's *The Animal World* (Paul Sawtell). *This Island Earth* will follow. (800) 788-0892, fax: (818) 886-8820 email: [monstrous@earthlink.net](mailto:monstrous@earthlink.net) [www.mmmrecordings.com](http://www.mmmrecordings.com)

**Numenorean Music**

We mistakenly reported that first-ever official soundtrack to *Dark Crystal* (Trevor Jones), featuring previously unreleased material, was available already. It isn't. But it's slated for an Oct./Nov. release. [www.numenoreanmusic.com](http://www.numenoreanmusic.com)

**Percepto**

The next release from the Vic Mizzy catalog is *The Busy Body! The Spirit Is Willing*, scheduled for an imminent release. 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](http://www.percepto.com)

**Prometheus**

Imminent are *Blow Out* (Pino Donaggio) and *The Swarm* (Jerry Goldsmith); due in Nov. is *The Package* (James Newton Howard). [www.soundtrackmag.com](http://www.soundtrackmag.com)

**Rhino Records/Rhino Handmade/Turner**

Due Oct. 8 from Turner Classic Movie Music/Rhino Movie Music

is *Singin' in the Rain 50th Anniversary* 2-CD set (remastered and expanded). Tentatively scheduled for Oct./Nov. releases are *Ivanhoe* (Rózsa), *Treasure of the Sierra Madre* (Steiner), *The Pirate* (Cole Porter) and *It's Always Fair Weather* (Previn). [www.rhino.com](http://www.rhino.com), [www.rhinohandmade.com](http://www.rhinohandmade.com)

**Screen Archives Entertainment**

Available Oct. 1 are *Down to the Sea in Ships* and *Twelve O'Clock High*. Forthcoming are *Alexander's Ragtime Band* (Irving Berlin; 1938); and *Dragonwyck* (Alfred Newman; 1946). [www.screenarchives.com](http://www.screenarchives.com)

**Silva Screen**

Due Oct. 22: *The James Bond Collection* (4-CD set, Barry, Monty Norman, Bill Conti, David Arnold, various), featuring music from *Dr. No* through *The World Is Not Enough*; and *The Best of John Carpenter*, featuring music from *Halloween*, *The Fog*, *Starman*, *They Live*, *Dark Star*, *The Thing*, *Assault on Precinct 13*, *Prince of Darkness*, *Escape From New York* and more. [www.silvascreen.com](http://www.silvascreen.com)

**Super Collector**

Forthcoming are *Gigantor* (combination U.S. and Japanese soundtracks to the animated series) and *Texas Rangers* (Trevor Rabin). [www.supercollector.com](http://www.supercollector.com)

**Universal France**

Forthcoming are *La Grande Vadrouille* (Georges Auric), *Le Corniaud* (Georges Delerue), *Papillon* (Jerry Goldsmith), *Le Boucher* (Pierre Jansen), *Les Tontons Flingueurs* (Michel Magne), *Ne Nous Faisons Pas* (Bernard Gérard), *Le Rapace*, *Dernier Domicile Connu* (François de Roubaix), *Le Cinema de Bertrand Tavernier*, *Mort d'un Pourri* (Philippe Sarde), *A Bout de Souffle* (Martial Solal), and *La Metamorphose des Cloportes* (Jimmy Smith).

**Varèse Sarabande**

Due Oct. 1: *The Tuxedo* (John Debney, Christophe Beck); Oct. 15: *Swept Away* (Michel Colombier), *Below* (Graeme Revell), *Casino Royale* (Burt Bacharach); Oct. 29: *Ballistic: Ecks vs. Sever* (Don Davis, various), *The Man From Elysian Fields* (Anthony Marinelli), *White Oleander* (Thomas Newman), *Ghost Ship* (John Frizzell); Nov. 5: *Far From Heaven* (Elmer Bernstein).

**Walt Disney**

Due in October is Trevor Jones' score to *Dinotopia*.

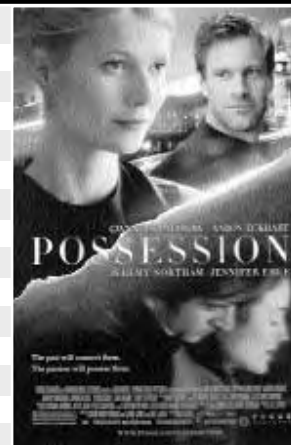
**Please note:**

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

NOW PLAYING Films and CDs in current release



<i>24 Hour Party People</i>	Various	Rhino *
<i>The Adventures of Pluto Nash</i>	John Powell	n/a
<i>Blue Crush</i>	Paul Haslinger	Virgin*
<i>City by the Sea</i>	John Murphy	Varèse Sarabande
<i>Fear Dot Com</i>	Nicholas Pike	Varèse Sarabande
<i>Invincible</i>	Hans Zimmer, Klaus Badelt	Milan
<i>The Lathe of Heaven</i> (TV)	Angelo Badalamenti	Milan
<i>Mostly Martha</i>	Keith Jarrett	n/a
<i>One Hour Photo</i>	Johnny Klimek, Reinhold Heil	Trauma
<i>Possession</i>	Gabriel Yared	RCA Victor
<i>Serving Sara</i>	Marcus Miller	n/a
<i>Spirited Away</i>	Joe Hisaishi	Milan
<i>SimOne</i>	Carter Burwell	Varèse Sarabande
<i>Slap Her, She's French</i>	David Michael Frank	n/a
<i>Swimfan</i>	John Debney	TVT*
<i>Trapped</i>	John Ottman	Varèse Sarabande
<i>Undisputed</i>	Stanley Clarke	Universal*



\*song album with one cue of underscore or less

# Upcoming Assignments

Who's writing what for whom

## —A, B—

**Neal Acree** *Project Viper* (Sci-Fi Channel), *They Crawl*, *Gale Force*.  
**Craig Armstrong** *Quiet American*.  
**David Arnold** *Die Another Day*.  
**Luis Bacalov** *Assassination Tango*.  
**Angelo Badalamenti** *Auto Focus*.  
**Lesley Barber** *Marion Bridge*, *Wrinkle in Time* (Miramax), *Molly Gunn*.  
**John Barry** *The Incredibles* (Pixar/Disney).  
**Christophe Beck** *The Skulls 2*, *Interstate 60*, *Just Married*.  
**Elmer Bernstein** *Far From Heaven*.  
**Terence Blanchard** *Dark Blue*.  
**Carter Burwell** *Adaptation* (dir. Spike Jonze), *Gigli* (w/ Ben Affleck, Jennifer Lopez).

## —C—

**George S. Clinton** *The Santa Clause 2* (Disney).  
**Elia Cmiral** *They*.  
**Kaveh Cohen** *The Travel Detective* (Travel Channel).  
**Michael Sean Colin** *Wolfhound*.  
**Bill Conti** *Avenging Angelo*, *G*.

## —D—

**Mychael Danna** *The Antwone*

## THE HOT SHEET

**Angelo Badalamenti** *Secretary*, *Resistance*, *Identity*.  
**Marco Beltrami** *Hellboy*, *Alice*.  
**Bruce Broughton** *The Locket* (Hallmark).  
**Elia Cmiral** *Son of Satan*.  
**Don Davis** *AniMatrix* (Internet project comprising nine episodes of animated *Matrix* stories).  
**John Debney** *Bruce Almighty* (starring Jim Carrey and Jennifer Aniston), *The Hot Chick*.  
**Claude Fois** *Everybody's Doing It* (MTV).  
**Robert Folk** *Forty* (w/ Cuba Gooding, Jr.), *Scout*.  
**Jerry Goldsmith** *Timeline* (dir. Richard Donner).  
**Vincent Gillioz** *Made Incorrect*.  
**Steven Gutheinz** *Pandora's Box*.  
**James Horner** *Soul Caliber*, *House of Sand and Fog* (Jennifer Connelly, Ben Kingsley).  
**Mark Isham** *The Runaway Jury*, *The Cooler*.  
**Thomas Newman** *White Oleander* (Michelle Pfeiffer, Renée Zellweger), *Finding Nemo* (Pixar).  
**John Nordstrom** *Prince William* (ABC movie), *AFP: American Fighter Pilot* (exec. producers Tony Scott, Ridley Scott).  
**Danny Pelfrey** *American Dreams* (NBC).  
**John Powell** *Drumline*, *Stealing Sinatra*.  
**Lalo Schiffrin** *Bringing Down the Houze* (w/Steve Martin).  
**Alan Silvestri** *Maid in Manhattan* (dir. Wayne Wang).  
**Nigel Westlake** *Horseplay*.  
**Aian Williams** *Miss Lettie and Me*.

*Fisher Story*, *The Incredible Hulk* (dir. Ang Lee), *Ararat* (dir. Atom Egoyan).

**Carl Davis** *The Queen's Nose*.  
**Don Davis** *Matrix 2: Revolutions*, *Matrix 3: Reloaded*, *Long Time Dead*.  
**Tom DeRenzo** *Dancing With My Brother*, *Co-Incidence*.  
**Patrick Doyle** *Killing Me Softly*, *Second-Hand Lions*.  
**Anne Dudley** *Dirty Pretty Things*.

## —E—

**Randy Edelman** *National Security*, *Gods and Generals*.  
**Danny Elfman** *The Stepford Wives* (dir. Frank Oz), *Big Fish* (dir. Tim Burton).  
**Evan Evans** *Killers 2*.  
**Mark Oliver Everett** *Levity*.

## —F, G—

**John Frizzell** *Ghost Ship*.  
**Richard Gibbs** *I Spy* (w/Eddie Murphy, Owen Wilson), *Liquid*.  
**Phillip Glass** *The Hours*.  
**Elliot Goldenthal** *Frida* (dir. Julie Taymor), *Double Down* (dir. Neil Jordan, w/ Nick Nolte), *The Good Thief*.  
**Jerry Goldsmith** *Star Trek: Nemesis*, *Timeline*.

## —H—

**Kevin Haskins & Doug DeAngelis** *Our Town*.  
**Reinhold Heil & Johnny Klimek** *Swimming Upstream* (w/ Geoffrey Rush), *Without a Trace* (new J. Bruckheimer TV series).  
**Lee Holdridge** *No Other Country*, *Africa*.  
**David Holmes** *Confessions of a Dangerous Mind*.  
**James Newton Howard** *Treasure Planet* (Disney animated feature), *Unconditional Love*, *Dreamcatcher* (dir. Lawrence Kasdan).  
**Trevor Jones** *Crossroads*.  
**David Julyan** *Mind Hunters* (dir. Renny Harlin).

## —J—

**Trevor Jones** *Crossroads*.  
**David Julyan** *Mind Hunters* (dir. Renny Harlin).

## —K—

**Rolfe Kent** *About Schmidt*.  
**Wojciech Kilar** *The Pianist*.  
**John King** *Push Nevada* (new ABC series, prod. Ben Affleck/Matt Damon).  
**Gary Koftinoff** *Tribulation Force*.  
**Michel Legrand** *All for Nothing* (w/ James Woods).  
**Chris Lennertz** *Saint Sinner* (prod. Clive Barker), *Back by Midnight* (w/ Randy Quaid, Rodney Dangerfield).  
**Hal Lindes** *Local Boys*.

## —L—

**Michel Legrand** *All for Nothing* (w/ James Woods).  
**Chris Lennertz** *Saint Sinner* (prod. Clive Barker), *Back by Midnight* (w/ Randy Quaid, Rodney Dangerfield).  
**Hal Lindes** *Local Boys*.

## —M, N—

**Hummie Mann** *A Thing of Beauty*.  
**Clint Mansell** *Rain*, *Abandon*.  
**Mark McKenzie** *Blizzard* (dir. Levar Burton, w/ Kevin Pollak, Christopher Plummer).  
**Randy Newman** *Dr. Seuss' The Cat in the Hat*, *Meet the Fockers*.  
**Julian Nott** *Wallace and Gromit: The Great Vegetable Plot* (Dreamworks).  
**Michael Nyman** *The Hours* (w/ Nicole Kidman), *Charged: The Life of Nikola Tesla*.

## —O, P—

**John Ottman** *My Brother's Keeper*, *Point of Origin*, *24 Hours* (dir. Luis Mandoki, w/ Charlize Theron, Kevin Bacon), *X-Men 2*.  
**Nicola Piovani** *Pinocchio*.  
(continued on page 8)

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# Film Music Concerts

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## Harry Potter and the Orchestra Seattle

The Orchestra Seattle will be performing John Williams' *Children's Suite From Harry Potter and the Sorcerer's Stone* at its "Classical Cinema" performance, Sunday, Oct. 27, 3 p.m. at the University of Washington's Meany Hall in Seattle. Also featured will be Miklós Rózsa's *Violin Concerto* and Serge Prokofiev's *Alexander Nevsky Cantata*. The *Children's Suite* is nine movements long:

- I. **Hedwig's Theme** (basically track 1 from the *Harry Potter* CD)
- II. **Hogwarts Forever** (the French horn piece from the CD)
- III. **Voldemort** (for two bassoons and contrabassoon; not on the CD)
- IV. **Nimbus 2000** (for woodwinds; not on the CD)
- V. **Fluffy's Harp** (for harp and contrabassoon; on the CD)
- VI. **Quidditch** (for entire brass section; not on the CD)
- VII. **Family Portrait** (for solo clarinet and cello; not on the CD)
- VIII. **Diagon Alley** (for four recorders, solo violin, viola and cello, plus harp and percussion; approximately the first minute is on the CD)
- IX. **Harry's Wondrous World** (for full orchestra; last track on the CD)

This information comes courtesy of FSM's JW guru Jeff Eldridge, who will be performing with the Orchestra Seattle at the event. According to Jeff, Williams wrote the *Children's Suite* after completing the score but before the scoring sessions. For his Evening at Pops telecast this year, Williams conducted movements I, V, VI, VIII and IX.

For tickets, visit [www.ossos.org](http://www.ossos.org) or call 206-682-5208.

## Jerry Loves London

Mark your calendars for Wed., Mar. 19, 2003, when Jerry Goldsmith will return to Barbican Hall to conduct the London

## Upcoming Assignments

(continued from page 7)

- Basil Poledouris** *The Touch* (Miramax).  
**Rachel Portman** *The Truth About Charlie*,  
*Nicholas Nickleby*.  
**Zbigniew Preisner** *Between Strangers*.

—R—

- Trevor Rabin** *The Banger Sisters*.  
**Graeme Revell** *Equilibrium* (Miramax), *Below* (dir. David Twohy), *Daredevil*.

Symphony Orchestra. The evening's events will begin with a pre-concert discussion between Goldsmith and film music critic Adrian Edwards, which is free to ticket holders; the 7:30 concert that follows will feature music from *Star Trek: Nemesis*, *The Last Castle* and *The Sum of All Fears*, among others.

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

## United States

### Florida

Oct. 18, 19, Tampa, Florida S.O.; "Salute to Elmer Bernstein & Henry Mancini."

### Illinois

Oct. 31, Arlington Heights, Metropolis Youth Orchestra; *Once Upon a Time in the West* (Morricone).

### Missouri

Oct. 24, 25, Kansas City S.O.; *Bonanza* (Evans & Livingston).

### North Carolina

Oct. 19, Charlotte Philharmonic; *Born Free* (Barry).

### Ohio

Oct. 26, Gallipolis Ohio Valley S.O.; *Sleuth* (Addison).

### Wyoming

Nov. 1, Powell, Northwest Civic Orchestra; *Shane* (Victor Young), *President's Country* (Tiomkin), *How the West Was Won* (Alfred Newman).

## International

### Germany

Oct. 15, Opera Cologne, Film Music Concert: *2001: A Space Odyssey* (North), *Vertigo*, *Taxi Driver*; *Concerto Macabre* (Herrmann). **FSM**

**Will Richter** *The Ticking Man*.  
**J. Peter Robinson** *Beeper*.

—S—

- Phillippe Sarde** *Break of Dawn* (French).  
**Theodore Shapiro** *View From the Top* (w/ Gwyneth Paltrow, Mike Myers), *Love in the Time of Money*.  
**David Shore** *Ash Wednesday* (dir. Edward Burns).  
**Howard Shore** *Spider*, *Lord of the Rings: The Two Towers*, *Return of the King*.

(continued on page 11)

## Digging Dinotopia

I enjoyed watching the three-night mega-series television show *Dinotopia* back in May—I think it's wonderful sci-fi fantasy. I was surprised that the two lost boys' father came back to them alive, right after the four-eyed villain was eaten up by a sea monster. But when the father suddenly returned to them in one piece, I guessed at the same time that the villain still might be alive somewhere and will be back in the fall. I also think that the two boys (the crewcutted one and blocky-haired one) act like comedy team Bud Abbott and Lou Costello—because the boys are trying to find a way out of Dinotopia, and this creates confusion between them. Similarly, in the Abbott and Costello films, Bud and Lou themselves end up in strange situations, such as with the Invisible Man, Boris Karloff, Dr. Jekyll and Mr. Hyde, and the Frankenstein teams. I know that *Dinotopia* is not supposed to be a comedy, but I can not help thinking that if Abbott and Costello were the ones lost on that island, they would've kept arguing with each other about how to find a way off. When I found that the crewcutted boy was growing attached to the Dinotopian civilization, I could picture Costello growing attached there himself. And Abbott trying to fight Costello back out of it, just the same way the blocky-haired boy tries fighting the crewcutted boy out of it. I'm sure that the boys will make it back home from Dinotopia eventually. Whatever happens next, I wish them good luck with the future.

Richard Wahlberg  
San Francisco, California

### Jeff Bond responds:

Much like you, I was intrigued by *Dinotopia's* rogue gallery of characters: the four-eyed villain, the crewcutted boy and, particularly, the blocky-haired one. The parallel of Bud Abbott and Lou Costello is not lost on me, as the comedy team's interaction with

the Invisible Man, Boris Karloff and the Frankenstein teams surely qualify as "strange situations"—situations not unlike that of a group of humans, their hair fixed in various configurations from blocky to crewcut, consigned to a magical world of civilized dinosaurs. And surely it would be Costello, and not Abbott, who would grow attached to any such dinosaur-based society—in fact there can be no doubt that Bud Abbott showed throughout his career that he was the very antithesis of the sort of person who would find himself growing attached to a community of dinosaurs. That's just the sort of person Bud Abbott was, and on that point I stand firm. But I will join you in wishing all of these people good luck in the future: the father, the crewcutted boy, his blocky-haired companion, Bud Abbott, Lou Costello, Karloff, the Invisible Man, and the Frankenstein team. And, yes, even the four-eyed villain.

## The Sound of Murder

That was a great piece on music in film noir (by Stephen Armstrong, Vol. 7, No). Still, I know I'm not the only fan of Billy Wilder's *Ace in the Hole* (aka *The Big Carnival*, 1951) who feels that the score and the film should have gotten a mention. Hugo Friedhofer, who was Max Steiner's orchestrator earlier in his career on those "wall-to-wall" scores like *Gone With the Wind*, later composed the ultimate noir score to *Ace*. There's not one likeable character in this excellent story of a cynical, self-serving newspaper reporter creating a media circus around the "rescue" of a man trapped in a mine. The score has a brooding, stark emotional texture, drenched with the composer's trademark transparent dissonances, unrelenting all the way to the film's harsh, downbeat conclusion. It was a very modern score, way ahead of its time, as was the film, which died at the box office in 1951. So only classic film buffs and noir-freaks know about the film Wilder himself referred to as "the runt of my litter."

It's okay to round up the usual suspects for an article on film noir

music. Most of us have seen *Laura*, *Touch of Evil*, *Double Indemnity* et al., but a real revelation would have been some info about Friedhofer's contribution to a truly neglected noir masterpiece.

Mike Merritt  
Montclair, New Jersey

## I Spy a Lovely Letter

I just received the *I Spy* CD yesterday and it's beautiful in every way. The liner notes are outstanding, and the music comes from the '60s, a time when TV composers wrote actual music.

Kudos for the selections of everything from the comic book covers (thanks Rick Goldschmidt) to the Jack Davis art. The work was great. Please, please continue on in this series. And with the



continued success of your albums, *FSM* might want to consider releasing three CDs a month instead of a measly two. I implore you to make connections with Universal Studios and release some of their television soundtracks. Please, please, pretty please. That way you can release soundtracks to *Hawaii Five-O*, *Magnum P.I.*, *Kolchak: The Night Stalker* and *The Six Million Dollar Man*.

Also, it's time to do an article on shows like *Get Smart*, *Man From U.N.C.L.E.*, *I Dream of Jeannie* and

*Big Valley* (like your *I Spy* article).  
James Smith III  
Williston, North Dakota

## Golden Age, Godsmack and Gore

Dmitri Tiomkin's *36 Hours*, my first *FSM* Golden Age purchase, makes for a satisfying, emotionally charged listen. "Lisbon Cha Cha," with its infectious sounds of exotica-tinged dread, reminded me of John Barry's "Death of Fiona" from *Thunderball* (released a year later); in both instances, music not only comments on the vibrant locales, but also underscores the peril into which the protagonists quickly spiral. Not only was Tiomkin skilled at scoring westerns and period epics, but he showed great dexterity with military drama. After listening to this CD, I feel Tiomkin would have been a better choice than Frank DeVol to score *The Dirty Dozen*; was he ever offered the opportunity to compose music for Robert Aldrich's epic WWII actioner?

Jeff Bond's "To Rock or Not to Rock" (Vol. 7, No. 3) was an insightful depiction of how a film score not only has to conform to picture, but to the marketing of rock songs. Film scores and film songs should remain separate entities (e.g., *A Nightmare on Elm Street 4*, *The Matrix*). Granted, *The Scorpion King* song compilation will likely move off shelves a bit quicker than Varèse Sarabande's CD of the John Debney score; but wouldn't it be amusing if a group like Godsmack were imposed upon to add a duduk or Sanskrit choir into their song? Apparently, art and commerce are no longer separate—a film score shouldn't be subservient to Top 40 stylings!

Speaking of commerce (or the lowest depths thereof), *Jason X* is a terrible film, both aesthetically (the theatrical print I saw was

(continued on page 48)



# Reborn & Busier Than Ever

**Composer Lalo Schifrin  
celebrates his  
70th birthday  
in jazz style**

**by James Phillips**

One of the hottest dog-day evenings in New York City's history turned out to be the coolest when Lalo Schifrin began a week-long engagement at the legendary Blue Note in Greenwich Village in celebration of his 70th birthday. Playing a combination of original jazz compositions, personal favorites from Dizzy Gillespie, and his crowd-pleasing television and film themes from *Mannix*, *Mission: Impossible*, *The Fox*, and *Cool Hand Luke*, he was the grand master swaying, tapping and bopping at the piano as he lead his quintet before a standing room only crowd. I sat at the table nearest him, so close that I could have given him left-hand accompaniment.

Having a knack for combining various jazz, pop and classical styles works well for him in Hollywood. His theme and underscore for *The Man From U.N.C.L.E.* led to *The Cincinnati Kid*, *Murderers Row*, *Once a Thief*, *The President's Analyst*, and *The Liquidator*. But his Latin flavored, staccato beat for TV's *Mission: Impossible* will always be his musical calling card. In 1968, *Bullitt* not only added an edge to Steve McQueen's persona but demonstrated the sharpness of Schifrin's sense of cinematic psychology when he decided not to score the famous car chase, against the wishes of the director. "I wrote about five minutes of music leading up to the chase, but as soon as he goes into the traffic and it shows Steve McQueen shifting the gears, I abruptly cut off the music. There are two cars involved in that scene, and the audience really has to focus on the sounds of the two cars without the distraction of music."

Few people can forget the many scores he did for Clint Eastwood and Don Siegel in the 1970s, including four Dirty Harry films, *The Beguiled*, and *Coogan's Bluff*. When Jerry Fielding died, Schifrin became Sam Peckinpah's composer for *The Osterman Weekend* on Siegel's recommendation.

## **At the Blue Note**

I was fortunate to interview him for 45 minutes in his dressing room between sets, thanks to his wife Donna, who is his business manager and runs Aleph Records, their own music label. Aleph releases some of Schifrin's well-known film, classical and jazz works, a level of control that is rare among composers, especially since he was able to obtain the rights to re-record and release select scores.

The first thing I wanted to know was why go through the grind of working in a small club at this stage of his career? "In fact, this is [my] first time [working in the clubs] in 40 years. Since I moved to California in 1963, and started to write music for movies and television, I've done very few personal appearances. I didn't have the time. I've had so many deadlines. I've even stopped practicing the piano, until I slowly started to come back.

"Many years ago, the mayor of New York gave the keys of the city to Dizzy Gillespie during a tribute concert, and I was invited and played. Since then, I've performed with Jon Faddis, Grady Tate and Ron Carter. I also have a Jazz Meets the Symphony concert coming up in January 2003. I perform in public because it is stimulating. Now, I couldn't do this [week-long set of performances] all the time because it takes a lot of time. I am a composer, and I still have many things to say in writing. I have a piece which I finished for the Chicago Symphony, and when I go back to Los Angeles, I will score a Steve Martin comedy, *Bringing Down the Houze*."

As far as playing jazz in New York in the early years, and arriving in California, he says, "I could not have written the score for *The Cincinnati Kid*, in which Ray Charles sings the title song, without the freshness and vitality of jazz. This is a spiritual thing. I don't feel 70 years old. I feel that I'm getting younger. I think it is foolish to have differences between classical, jazz, Latin and film music. The record companies don't know how to categorize me, and that is why I have Aleph, to put together all the things I have to say."

But why is there so much snobbery from classical composers who look down on film composers? "Well, it's like comparing pears and oranges. The classical or jazz composers get their inspiration from within. They have to create a whole universe, depending on how long the piece is, create their own structure. In film, the structure comes from outside—the director, the visuals, the editing, the drama. The film composer has an advantage with a dramatic or comedic sense of counterpoint with the visual. The other way is challenging, because we create our own images.

## Music without boundaries

"I decided to write a piece for the Chicago Symphony, which is an imaginary score; a visual score, which I call *Fantasy for Screenplay and Orchestra*. It has no story, so the audience has to make the story. The movements [include] an Overture, one named Film Noir, and a section where I use the main title in a different way, the Silent Comedians, another transition based on the main theme, a love scene and, finally, the Final Conflict. This is not pop music. The boundaries between the different forms of music should disappear."

One wonders, with such a wide range of musical influences over a span of many years, what determines the style of music Schiffrin uses in a given score? "The thing itself dictates the idiom. Like *Rush Hour 1* and *2* dictated the form. With its combination of action, adventure and comedy, it was natural. With Chris Tucker and Jackie Chan, I stayed away from the comedy; they did not need me to emphasize and duplicate their comedy. What I did was to create dramatic tension, as if I did a straight dramatic action adventure film."

So what does the future hold for someone so invigorated with the jazz beats of one's youth? "I don't like to talk about upcoming film assignments until the contract is signed. I'm going to write an opera for the Opera of

Lyon in Paris. After I finish the Steve Martin film, I will have a series of meetings with the person writing the libretto in Paris. I also have a commission pending for clarinet, viola and piano called *Concerto for Trio and Orchestra*. I have musicians asking me to write things for them, and I'm composing jazz pieces for myself. I feel that at 70, I'm starting now. I don't like to talk about it because of superstition. There is a tendency in Hollywood; you go to a restaurant filled with producers, directors, and writers, and they say, "I'm doing this movie," and it's not true. They're not doing it yet. Some producer has an option on a book, and he's planning to do it, but he's not doing it. I'm not like that. I talk about the things I'm actually doing. I was laughing so much when I was reading the script to *Bringing Down the House* that I decided to do it. I was invited to the set by the director, and I think that it's a great, great movie. If it comes close to the script, it will be fun. I'm looking forward to doing it."

Back at the Blue Note, Lalo and his talented band let loose and improvise after playing the traditional arrangements for his familiar scores. He ends the show with a highly original take on the theme for *Mission: Impossible*, whipping the audience—made up, not surprisingly, of film score aficionados—into a well-deserved frenzy. **FSM**

## Upcoming Assignments

(continued from page 8)

**Ryan Shore** *Coney Island Baby*.  
**Alan Silvestri** *Macabre* (dir. Robert Zemeckis).

—T—

**Tom Thomsen** *Games People Play* (HBO).  
**Colin Towns** *Sons and Lovers*.  
**Brian Tyler** *The Hunted* (dir. William Friedkin; w/ Tommy Lee Jones and Benicio del Toro), *Don't Peek*, *Children of Dune* (w/ Susan Sarandon).

—W—

**Shirley Walker** *Willard, Final Destination 2*.  
**Stephen Warbeck** *Gabriel*.  
**Alan Williams** *Lewis and Clark*.  
**John Williams** *Memoirs of a Geisha, Catch Me If You Can* (dir. Spielberg), *Harry Potter and the Chamber of Secrets* (with additional music by William Ross).

—Y—

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

### Get Listed!

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There's an old saying in music: The devil gets all the good tunes. It makes sense though, doesn't it? The devil, as an archetypal character, doesn't have to do anything more than represent evil. He doesn't demand motivational understanding, he doesn't elicit sympathy.

beleaguer us yet add color and depth to the real world. He's the bagboy made good.

#### Fade In:

Directors Brett Morgen and Nanette Burstein's film version of *The Kid Stays in the Picture* treats Evans' text as the libretto for the "great American opera," in Morgen's words. The film showcases Evans' own reading of his book—in abridged form—and a combination of digitally altered black-and-white and color archival stills and new 35mm footage. It genuinely looks like no other film, with a style somewhere between home movies, Roy Lichtenstein and Clutch

of discord to it. That was something we were looking for for *Kid Stays in the Picture*. We wanted the score to be romantic, but we also wanted there to be something off-kilter just underneath the surface." "With Evans they wanted almost a mythic quality," Danna adds. "They really wanted it to be old-fashioned. There are some really old-fashioned chord movements in there that no one else would ever let me do. But it was Evans and we were talking about the '50s so it worked out fine. It opens with red velvet curtains. That tells you a lot right there."

"We called Jeff and we hired him," continues Morgen. "Fortunately, Jeff took the suici-

# Kid Stuff

Jeff Danna Scores *The Kid Stays in the Picture* By Doug Adams



He's just one-dimensionally evil. In fact, through most of musical history—up to and including film music—the more archetypal the character, the more clear the need for a certain type of music. The hero. The love interest. The villain. The misunderstood vigilante. The loner. We can scarcely read the words before the musical tropes are arranging themselves in our heads. But real life is a bit trickier. Set a melody or two to the guy who sold you stamps last week. How about a bagatelle for the bagboy?

The neurons are no longer racing to fire.

Robert Evans has probably lived a more dramatic life than your average postal employee, or produce slinger, or film music magazine writer. He started his cinematic life as an actor, rose meteorically—and shockingly—to the head of Paramount Pictures, overseeing classic films such as *Love Story* and *The Godfather*. His 1994 tell-all book *The Kid Stays in the Picture* tells of his lady loves, his trials and tribulations over his beautiful home, the coke busts, the murder insinuations, the fall, and the scrape back to the top. But at the end of the day, he's also an aging man recovering from a recent stroke in his beautiful home near a surprisingly noisy stretch of highway. He's riddled with the same everyday complexities that

Cargo cartoons, and a more-reel-than-real sense of human drama. This opera's music is a mixture of score snippets from Evans' films (such as Goldsmith's theme to *Chinatown*), time-and-place-specific pop tunes and an original score by Jeff Danna. So it fell on Danna's shoulders to score this non-archetypal character, this real-life man. "It was one of the hardest films I ever did, because when you do a score, often the tone is so clear," recalls Danna. "There are scenes in [*Kid*] where it is very clear, like when he's really down. That was a very obvious call for the emotional tone of the music. But other things like when he's getting his opportunity to go to New York, or when he's trying to do the deal for *The Detective*, or when he strikes out on his own after *Chinatown*—how do you approach those musically? That was really the biggest challenge in the film."

Danna was first hired for the job because of an Evans-esque duality present in some of his music. "We had very little time to find someone," Morgen says, "so we asked our post supervisor to get us a bunch of reels from composers. We did not look at the credits to any of them; we just listened to music. We ended up hearing the score for *O* that Jeff had done, and we were really drawn to it because it was romantic but also had a trace

dal task of having to write, record, produce and master 70 minutes of music in less than six weeks to get the film done for Sundance." At the time of Danna's signing, the "film" was still a collection of low-res graphics on video, some lush 35mm footage courtesy of cinematographer John Bailey (*Mishima*, *Silverado*, *The Accidental Tourist*) and the Robert Evans narration. "If you watch the film without sound, as a composer, you're going to scratch your head," says Morgen. "They started with the dialogue and they found the 90 minutes of dialogue that most summed up as much of his life as you could sum up in 90 minutes," continues Danna. "Then they laid all that onto video and listened to it until they thought, 'Okay, we're listening to the story now.'"

Danna remembers the initial reaction to his work. "I sent seven things in and Brett liked three or four and really didn't like three or four. Nanette liked three or four and didn't really like the other ones. They only agreed on one and the rest got thrown out. I'd been working for 10 days out of a six-week write. That was a long night. I stayed up all night doing corrections really fast to let them know that I could figure out what they wanted. Again, they're good communicators. They kept saying things like, 'We

want more irony in the music.' My musical translation of irony was melodies that bent in funny ways—a lot of chromatic stuff. That was a breakthrough.

## Cue the Composer

"I think the first thing that I wrote was Evans' waltz, that twisted little violin thing with all the chromatic dips in it. The back half of that was the Ali and Robert love theme. The two of them together were [approached as] an A and B section that could be changed around and applied to the gangster music and the carnival music. That was something that I'd never done before, the carnival music. That's

ence with a cinematic experience. While Nanette and I make non-fiction films, out first love is fiction, and we've always tried to score films in a way that's more commonly associated with fiction. In fact, I don't think we've worked with a composer yet who does documentaries. Part of that idea is to make sure that there are recurring character motifs. In narrative film there's a certain expectation for the use of music, and we wanted to bring that to non-fiction. There are about three or four specific themes to the movie that are consciously reprised the way they would in a traditional narrative film." Danna's thematically pointed music set



Composer Jeff Danna with Robert Evans and rocker Slash at a recent CD signing.

**Robert Evans was pleased. He said, "You made a real contribution here. I'm proud of what you did." He likes to say, "It was more fun to watch it than it was to live parts of it."**

a lot of notes per bar! I'd never written a tarantella before. A lot of it was new ground. That was one of the things that was so great about it. There's music that goes from the '50s to the present day. And there's music that traverses these parts of his life that have such vastly different emotional tones. You wouldn't be able to have that much variety in most films.

"Brett often referred to the first half of Evans' life as almost a Tinkerbell existence, so we wanted to play a lot of it like that. The word 'Tinkerbell' lends itself to a musical description. He would say things like, 'His life was just a circus, but it always worked out,' so we could try carnival music. There were a lot of very descriptive terms. They knew their film by the time it got to me. Brett said a couple of times, 'I'm sorry we're being so demanding, but I've lived with this film already for two years, and I can't have it slip away in the last six weeks.'"

Danna and the directors used this highly thematic score to affix a cinematic arc to Evans' life story. "Music has a wonderful ability to create a resonance, so when you're watching scene 13 it resonates with scene 26," says Morgen. "That's why it was so important that the score did evoke emotion and create a cohesion to provide the audi-

behind Evans' narration establishes a delicate tone awash in oversized drama yet that's sincere. Evans' unique self-image is reflected in an oddly compelling combination of old-school showbiz razzle-dazzle and naïve lack of self-awareness. Love appears as a sweeping force of destiny. A dogged attention to career maintenance is likened to a gangster steeling himself for turf wars. Even an event as inconsequential as Evans' brief stint portraying a Toreador on film is couched in a swarthy romanticism befitting a hero of legend.

The film pops with a larger-than-life sheen, yet by connecting the dramatic dots, Danna and the directors are able to set a second level against the hyperbolic narrative—an underlying commentary that turns a more unaffected eye toward the proceedings. "Nanette and I felt that music was one of the few areas where we could provide our commentary to the film," says Morgen. "In a documentary, whether it's in *Kid Stays in the Picture* or a cinema verité film like *On the Ropes*, you're at the mercy of your material, whether you're shooting it yourself or whether it's archival material. We like to tell stories from the perspective of our characters. Through music we are able to bring the subtext to the surface and speak directly to

## The Kid Stays in the Picture

★★★<sup>1/2</sup>

JEFF DANNA

Milan 73138-35998-2 • 25 tracks - 68:58

**T**he *Kid Stays in the Picture* is such a unique film that critical discussion has almost entirely sacrificed examination of the "what" for discussion of the "how." The distinctive visuals and the sheer outlandishness of Robert Evans' life story have created so much buzz that they've diverted attention from any examination of the film's general effect and subtexts. That's too bad because, although the visuals are indeed extraordinary, many people have missed the film's carefully crafted mood—a sort of soft, overstuffed melancholy with a Hollywood glint. The running subtext draws upon larger issues than fleeting Hollywood glory as Evans, by process of overindulged elimination, discovers which passions are essential to a satisfying life. In this sense, the film reaches far past a single mogul's tale and hits upon more universal human truths. Jeff Danna's score plays an enormous role in this task, and the tone he creates plays as well on disc as in the film. The music rummages through countless styles but is continually referring back to a handful of high-profile themes that create the film's through line. In fact, for a score designed to traverse some sizable musical real estate, Danna's *Kid* is one of the summer's most tightly knit pieces of writing.

The score's primary themes are sweetly and purposefully outdated in order to play up the Hollywood of Yesteryear setting. Danna relies heavily on Tin Pan Alley-style ballads, charming cakewalks and fragments of Irving Berlin's "What'll I Do?" The film's storybook sense is underlined with prominent celesta and harp scoring that lends a quasi-magical touch and is attractively heart-tugging in its own right. Occasionally, the writing veers into more abrasively modern and mechanical territory for Evans the Production Gangster, with tough building textures, a modal sense of harmony and a tension-and-release structure that differs from the period chord changes heard elsewhere. Even in these situations, Danna wisely intersperses either harmonic or melodic quotes of his gentler tunes to maintain the playfulness. This dichotomy continues to remind the viewer/listener that this is a look back at a life—an examination not a reliving—and creates a post-narrative ambience along the lines of a *Fargo* or *Edward Scissorhands* without aping either.

Milan's CD presents a concentrated version of the score, less interrupted by source music than in the film. (There's an approximately 50-50 ratio of score to source in the film.) It's wonderfully revealing to hear the score in this setting; on the other hand, the source music seems more intrusive when it's no longer setting time and place. Here, it just breaks up Danna's cleverly constructed writing. The decidedly retro songs are fun on their own, but make no mistake, Danna's work is the main attraction.

Score fans who have had their fill of decibel-intensive summer offerings would be wise to pick up Danna's *Kid* score. Recommended.

—Doug Adams



# The Green Berets

by Miklós Rózsa

**The Green Berets (1968) was a highly personal project** by actor and American icon John Wayne. The film was the first major Hollywood production to address the Vietnam War, and its pro-war sentiments are still controversial today. Loosely based on the 1965 book by Robin Moore, the film tells the somewhat fanciful exploits of a squadron of elite American troops who defend an American encampment against Viet Cong guerrillas and then undertake the daring kidnapping of a North Vietnamese general. Wayne co-directed with Fred Kellogg (and, uncredited, Mervyn LeRoy) and led a cast of familiar faces, including Jim Hutton, Aldo Ray, David Janssen and George Takei.

**When Miklós Rózsa was asked to score *The Green Berets*, he** said, "I don't do westerns!" He was told, "It's not a western, it's an eastern!" and signed on to provide a traditional, stirring symphonic score. In the face of conflicting genres—war, western and exotic adventure—Rózsa relied more than anything on his own inimitable style of full-bodied action and suspense to characterize the conflict. The result has thrilled his fans for over 30 years.

**The unlikely pop hit by Barry Sadler, "Ballad of the Green Berets,"** is used in the film's main and end titles (arranged by Ken Darby) but not in any of the interior score. Rózsa instead provides a flavorful concoction of stirring anthems, noirish tension, a jaunty march for Jim Hutton's comic relief character, and several pieces of Asian-styled source music (including authentic instrumentation). His pulsating theme for the Viet Cong is only shades removed from a Native American war chant—but this is a film, after all, where the sun sets in the East.

**Rózsa's score to *The Green Berets* is presented in complete,** chronological form. The extensive liner notes are by Jeff Bond and Lukas Kendall. Due to licensing restrictions, we regret the absence of motion picture artwork in the packaging for this CD, but the music is all present and accounted for in spectacular stereo sound.

Album produced by Lukas Kendall

1. Main Title		17. The River Seine	1:53
(Ballad of the Green Berets)	2:19	18. La Java de Saigon	1:07
2. Petersen Caught/ Sergeant Petersen	1:21	19. Starlight, Starbright/Ready to Fire	2:10
3. South Vietnam	0:50	20. Crash Landing	1:13
4. Danang	2:22	21. Hamchunk's Dog/ Hamchunk's Tragedy	2:57
5. Departure	0:51	22. Temporary Victory/Aftermath	2:10
6. Dodge City	2:02	23. Provo's Death	2:04
7. Hamchunk Appears	2:10	24. Street Cafe	1:58
8. Requisition	1:13	25. Paratroopers/Frustration	5:08
9. Casualties	1:32	26. Chateau Costeau	1:44
10. All the Way	1:42	27. Seduction/Abduction	6:46
11. Bedfellows	2:26	28. The Bridge/Escape	2:40
12. Killing Zone/The Spy	3:04	29. Operation Skyhawk	1:57
13. Brutality/The Children	1:40	30. Forgiveness/Petersen's End	2:03
14. The Amulet/Confidence	1:42	31. The End/ Ballad of the Green Berets	3:05
15. Devastation	4:20	Total Time:	72:37
16. After the Raid/Alarm	3:06		



Look for this month's  
Silver Age offering  
**Scaramouche**  
By Miklós Rózsa  
inside back cover

the audience. So that discord that Jeff would add was a way for us to create a separation between Evans and ourselves."

## Music Plays a Big Part

The fully assembled *Kid Stays in the Picture* uses very little live action, or "moving" photography, so it relies heavily on its soundtrack for effect. When Danna's score isn't playing, the film is almost continually utilizing source music and period-specific songs. By Brett Morgen's count there are no more than 40 seconds in the entire film without music, so Danna's score is almost always coming out of or heading into pre-existing snippets. "I had to be very cognizant of it," he recalls. "I had to know where I was coming from and where I was going, key-wise and tone-wise. It became this extra dimension within the film because it was half source and half score. That combination was an integral part of how the music would or would not work. Some of it was a challenge. There's a pretty wide range in there. You've got opera music. You've got big-band music. It's all over the place. We were looking for the score to be the unifying thing, but at the same time we still had these differing decades to cover." *Kid's* most notable use of a pre-existing song came at the suggestion of Evans himself. "It was Bob's idea to use the Irving Berlin track that opens the film, 'What'll I Do?'" recalls Morgen. "It was a bout of inspiration. We screened the first cut of the film for him in April of 2001, [which was then temped by Jon Brion's score to *Magnolia*]. Bob hated it. He wanted something that was him. He kept saying, 'I want that track from *Gatsby*! You have to use the track from *Gatsby*! It's me.' We put it on and it was. It was romantic, it was nostalgic and it had all of these elements that we were trying to convey at the beginning. We asked Jeff to incorporate it into his score so it would serve as a recurring motif."

## Into the Sunset

Flash forward several months. *Kid* is now in the can, and in preparing the score CD, Jeff Danna pays his first visits to Robert Evans' longtime home to consult with him regarding the album sequencing. Now that he's been face-to-face with his subject and has visited the home whose halls and swimming pools have elicited some of his most heartfelt writing, now that he's swept away any lingering delineations between Robert Evans the character and Bob Evans the man, would he approach *The Kid Stays in the Picture* any differently had he to do it over again? "That's a great question," says Danna before pausing a good 30 seconds. "No, I don't think so. I still think I would have handled Robert and Ali MacGraw that way. I think so. That's a great question...You know I wonder if maybe it was better that I didn't [visit his home beforehand], because one of the things that struck me when I went there was that the birds and the trees and the sunshine and everything was just as pristine as it was on camera. It's amazing. It's unbelievable. But there's actually a fair bit of traffic noise coming up from the street right behind his house. And for me, who lives more by my ears than by my eyes, that really impacted my impression of it. On film I just had bird effects. I thought it was Shangri-La and I wrote it that way. To see it the other way was interesting because it was a little less pristine with reality forcing its ugly head into the mix."

FSM

# Processing the Film

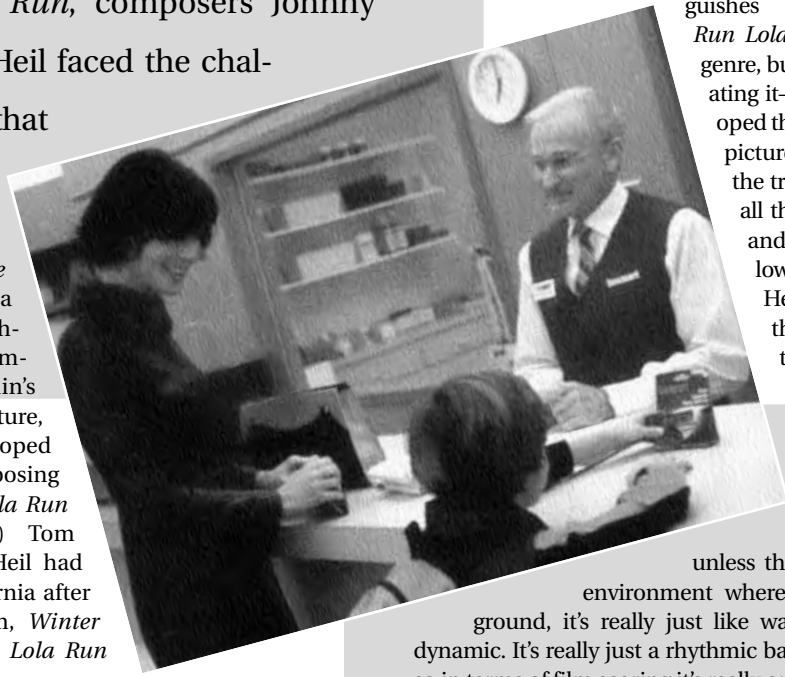
Johnny Klimek and Reinhold Heil score *One Hour Photo*

In 1998's *Run Lola Run*, composers Johnny Klimek and Reinhold Heil faced the challenge of scoring a film that

employed the same action recurring over and over again, then splitting off into different outcomes. In this year's *One Hour Photo*, they had to score a thriller in which, in a sense, nothing happens at all. Both composers came out of Berlin's post-Cold War techno DJ culture, and the studio they had developed got them their first film-composing job, collaborating with *Run Lola Run* director (and co-composer) Tom Tykwer. In fact, Klimek and Heil had relocated from Berlin to California after working on Tykwer's first film, *Winter Sleepers*, and they scored *Run Lola Run* with Tykwer in Santa Barbara.

*Run Lola Run*'s pulsating, propulsive score employed techno elements, but not in the way the co-composers originally intended. "It was harder in the beginning because we did the first layer and realized it didn't work," Klimek says. "When we did it as a traditional techno score it was very boring. So that's when we went back and started doing more traditional string arrangements; the vocals with Franka Potente [the film's star] came in later. We did first try a real underground type of techno score that didn't work, so it was a total experiment, just like getting Franka Potente to sing. She'd never sung on a record before, but she's a good actress, so she fakes a vocalist very well. We didn't have a budget for a singer so we sung as well."

Heil acknowledges that the pair's techno background was both a help and a hindrance to their development of the *Run Lola Run* score. "Normally when that kind of music is applied to film it's the job of a music supervisor," the composer points out. "They go out and find the hottest band out there and they take a piece by Prodigy or Massive Attack—Massive Attack is probably the most licensed band of the '90s in terms of hip movies—and there's never anything that is scored to picture; it's just really beautiful, moody music. I'm a big fan of Massive Attack and I can certainly see why people would want that music in their films, but you will always just get an edited thing; what distin-



guishes

*Run Lola Run* is that, yes, we used that genre, but there wasn't a music editor creating it—we actually scored it; we developed the music as we were looking at the picture. I think it's more organic, less of the traditional techno that way. It uses all the approaches, the repetitiveness and loops and so on, but it really follows the dynamic of the film."

Heil says that the current desire on the part of filmmakers to speak to their idea of an audience hungry for pop tunes often undercuts the intent of the film. "The biggest problem is hip-hop," Heil explains. "Hip-hop is great and I totally love hip-hop, but when they score with hip-hop, unless they have that scenery or a social

environment where that music would be a background, it's really just like wallpaper—it doesn't do anything dynamic. It's really just a rhythmic basis for whatever the rapper does, so in terms of film scoring it's really one of the least fitting musical genres. Very often people try it because it's very popular; they say, 'Millions and millions of young people listen to that sort of stuff—it must be good if we use it.' Then they have dramatic events in their films and the music just falls on its face."

## A Group Effort... but in a Good Way

For *One Hour Photo* the co-composers worked with director Mark Romanek, and once again they found themselves reversing directions after initially settling on an approach to the film. "Mark had an idea of something very ambient, and the problem with that is if you have a film that starts off very slowly and you have a lot of ambient music there it doesn't propel the story," Heil says. "So our efforts went in this direction. Luckily, they did a screening and there was a budget crunch and a hiatus—there were all sorts of limitations—and I think he really made the most of that.

Instead of taking a focus group or doing a screening he just did internal screenings for the crew, and those are very informative because you see what's not working immediately. He absolutely admitted the first approach wasn't working and took responsibility for that. We changed direction, started over and tried something where the music propels the story. It was very hard with a lot of long nights, but the director gave us a lot of guidance. He's very detail-oriented and very precise, and we like a dialogue with the director."

Interview by Jeff Bond



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Complicating the mission was Romanek's unconventional approach to thriller conventions. "There are hardly any fake scares," Heil says. "You just get the story laid out and what Robin Williams' miserable character is, and maybe there's one moment where you think maybe he's going to be a child molester in the park or something, but I never really got those feelings. It's totally challenging in terms of a mass audience movie—in fact, I don't really think it is a mass audience movie, and I'm quite surprised by how well it's been doing."

### A Unique Approach

Since first establishing their collaboration in 1995, Klimek and Heil have developed a working relationship that differs from many of the co-composing teams currently working in Hollywood. "We'll do the normal spotting session and maybe it breaks down to five or six different themes we come up with. We'll split up at that point and I'll do three and he'll do three," Klimek explains. "We'll do it in a very chaotic fashion so we're not addicted to anything, and then we rework each other's themes when we're working on the scenes. It's very collaborative."

Heil admits that the approach is unusual. "When I explain that process to other composers they are flabbergasted because usually when they work in teams it's all about splitting up the cues," he says. "There's really a strange sort of relaxed work flow with us. We had been in band situations before and all bands always have that Spinal Tap aspect to them—[*This is Spinal Tap* has exaggeration to it but it really nails the phenomenon of the "Band." There was nothing of that, though—no ego or any of that crap. It was more constructive, and we didn't need to talk about the process because it's just happening."

Klimek points out that the pair achieve a style working as a unit that neither could accomplish on his own. "I'm much more messy and chaotic and Reinhold is more sophisticated, so we complement each other perfectly. In *One Hour Photo* there's the beautiful Sy theme, and then there are dark, disordered moments and that's a typical Heil climax connection there."

Both men point out the end title of *One Hour Photo*, which they identify as "Sy's Theme," as the most crucial component of the score. "Mark really wanted a main theme that is played almost the entire time, which is really challenging," Heil says. "A lot of great film scores actually operate that way and if you analyze it harmonically, it's more the chord progression than anything else. You find it in more than every other cue; there are a few other themes and electronic elements, but even on top of those at the showdown at the end you have the main theme and the strength of that in those high strings, so it's a very motive- and theme-oriented score." **FSM**



# Final Take

DIRECTOR  
JOHN FRANKENHEIMER  
1930-2002

*By Jason Foster*

**Frankenheimer spoke fluent French, cooked French** cuisine and drove around Los Angeles in a Mercedes-Benz pumped up to 750 horsepower. He assembled miniature cars, which he displayed in glass cases at his home. He was an avid tennis player and had an interest in auto sports, among other hobbies. And yes, there was his passion for film—a passion that never went unnoticed by those who knew and worked with the director, who died July 6 of a stroke due to complications following spinal surgery.

In a career that spanned nearly five decades, Frankenheimer's work ranged from social dramas to political thrillers and earned him 14 Emmy Award nominations and four wins. After working in television early in his career, Frankenheimer made his mark with *The Manchurian Candidate* (1962), a conspiracy thriller about a Korean War brainwashing victim. That same year he made *Birdman of Alcatraz*, starring Burt Lancaster, which was followed by *The Train* (1964) and *Grand Prix* (1966).

In the '70s, personal difficulties seemed to get the best of Frankenheimer, who battled a drinking problem that started after the 1968 assassination of close friend Robert F. Kennedy. In fact, Kennedy had been staying at Frankenheimer's house, and Frankenheimer drove him to the Ambassador Hotel that fateful June night.

The '80s produced a series of flops for Frankenheimer, including *The Challenge* (1982) and *Dead Bang* (1989). In the '90s, Frankenheimer returned to television and found new success directing movies for HBO. He won a string of Emmys starting in 1993 for *Against the Wall*, followed by *The Burning Season*, *Andersonville* and *George Wallace*.

His final film, HBO's *Path to War*, premiered in May.

**Frankenheimer worked with a variety of composers** during his career, including David Amram, Jerry Goldsmith, John Williams and Maurice Jarre. Later, the list grew to include Bill Conti, Gary Chang and Alan Silvestri. Some say Frankenheimer had a knack for bringing out the best in their music, despite his assertion that he wasn't very helpful in the scoring process.

"John was not a musician. He didn't pretend to understand the composer's process," says Chang, who collaborated with Frankenheimer seven times, including on his final film, *Path to War*. "But music in his films has always been an intriguing and important facet for him."

Alan Silvestri met Frankenheimer for the first time when the two collaborated on *Reindeer Games* (2000). Their first conversations were not about the film's score but airplanes. Silvestri, who is a pilot, listened to Frankenheimer tell a story about shooting aerial footage during his time in the Air Force, and getting to be in the

plane when Chuck Yeager broke the sound barrier. Silvestri also says Frankenheimer's perception of himself as not helpful to composers was inaccurate. "He was great. I never looked at his work ethic with composers as not being helpful," Silvestri says. "It was just the opposite."

Silvestri recalls how Frankenheimer's booming voice would sometimes spew expletives in praise rather than condemnation. "He was like that on the scoring stage," Silvestri says. "When he liked something, he was just like, 'Goddamn it, that's fantastic!' It was just a fun part of who he was. When he was with us younger guys, he had fun with it."

Bill Conti, who scored *The Fourth War* (1990) and *Year of the Gun* (1991) for Frankenheimer, recalls the director's determination. "He really knew what he wanted [and] he went after it." Frankenheimer's style reminded him of another auteur—John Cassavetes. Like Cassavetes, Frankenheimer wanted the music to capture a certain emotion or attitude, Conti says, but he trusted the composer to achieve it. "He would say, 'That's why I hired you. He gave me the feeling that he respected my music and wanted my music in his movie.'"

Professional endeavors aside, Conti and the director spent time discussing their love of fast cars. "I enjoyed his company a lot," Conti says.

## According to Gary Chang, a composer's first inclination

was to do exactly what Frankenheimer commanded, because he was very direct and emphatic. But Frankenheimer wanted as much input from a composer as possible. "Ultimately, John Frankenheimer was better at talking about what the music would make him feel during a scene," Chang says. "We developed a dialogue about film music not unlike the dialogue that he would have with a writer, discussing a new character to be written in. Ultimately, this, I think, was a better way to exchange ideas, and it resulted in more input—more originality—from me."

Chang worked with Frankenheimer more often than any other composer. He credits Frankenheimer as being a good influence on him creatively. Each time out, the material and direction made the composing process easier, though that process wasn't always free of creative friction, Chang says. Frankenheimer sometimes had trouble perceiving score cues in sketch form. And Chang points to the duo's final collaboration on *Path to War*, where at times they didn't see eye-to-eye on the score. However, he considers the final score to be perhaps his finest effort as a composer. "When we went to the stage, there was no mistake," Chang recalls. "He loved every note of it. Obviously, it makes me very proud." **FSM**

FSM had hoped to discuss *THE GYPSY MOTHS* with Mr. Frankenheimer for our release of the score on CD but were unable to schedule an interview before his hospitalization. We offer this small tribute to a fine artist.

*Friends and collaborators say that to know Frankenheimer was to know a true Renaissance man.*

# FSM's TOP 40 HIT MAKERS

Our unapologetic  
list of today's most  
in-demand film  
composers





By **SCOTT BETTENCOURT**

Additional Smart-Alec  
Comments by the  
FSM staff

Illustration by Paul Shipper

**H**ave you ever read one of those Hollywood “Power Lists” in *Premiere* or *Entertainment Weekly* and wished there was a list like that about film composers, written by someone with no real grounds for speaking authoritatively about the film music business? This is your dream come true!

**WARNING:** Apart from the specifically factual material (ages, awards, grosses), the opinions expressed here are just that—opinions. Trust me, Richard Kraft and Michael Gorfaine do not call me up to tell me which clients get the most job offers. I’ve never even met them. But if they’d like to hear my demo tape...

That was a joke.

This list is highly subjective, to say the least, and I eagerly await rebuttals from film music fans, composers and, who knows, maybe even agents.

Readers may be confused by the presence of 1997 rankings. This article is a sequel to an article written for *Film Score Monthly* in 1997 that was never published. I use these earlier, phantom rankings to illustrate the career trajectories of the composers. And because it makes it all look more official.



40

## 40 Elmer BERNSTEIN



1997 RANKING: 27  
AGE: 80  
REPRESENTATION: Gorfaine/Schwartz  
1 Oscar, 13 Nominations  
RELATIONSHIPS: Martin Scorsese, Martha Coolidge, Bill Duke  
TOP GROSSING FILMS:

1. *Ghostbusters*—238 (U.S. gross in millions)
2. *National Lampoon's Animal House*—141
3. *Wild Wild West*—113
4. *Trading Places*—90
5. *The Ten Commandments*—85
6. *Stripes*—85
7. *Airplane!*—83
8. *Cape Fear*—79
9. *Spies Like Us*—60
10. *Legal Eagles*—47

RECOMMENDED ALBUMS: *To Kill a Mockingbird*, *The Great Escape*

AVOID AT ALL COSTS: *The Babe*

One of the all-time masters of film music, Bernstein has excelled in every genre, from western to animated sci-fi, from biblical epic to low comedy. But like others of his generation (Barry Goldsmith, Jarre), he has become increasingly reluctant to kowtow to the whims of filmmakers and has seen several of his recent scores rejected. It's a mark of the industry's shortsightedness that Bernstein doesn't work more often. However, he may very well be redeemed with his work on Todd Haynes' *Far From Heaven*, which has received rave reviews at advanced screenings.

WHAT'S NEXT: *Far From Heaven*  
THIS COMPOSER: has an adorable lisp.

## 39 Randy EDELMAN

1997 RANKING: 24  
AGE: 54  
REPRESENTATION: Gorfaine/Schwartz  
RELATIONSHIPS: Rob Cohen, Roger Birnbaum, Jonathan Lynn, Ivan Reitman, Ronald F. Maxwell  
TOP GROSSING FILMS:

1. *Ghostbusters II*—112
2. *The Mask*—119
3. *Twins*—111



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4. *XXX-106* (as of 8/25/02)
5. *Kindergarten Cop*—91
6. *While You Were Sleeping*—81
7. *The Last of the Mohicans*—75
8. *Six Days, Seven Nights*—74
9. *Anaconda*—65
10. *The Whole Nine Yards*—57

RECOMMENDED ALBUMS: *Dragon: The Bruce Lee Story*, *Gettysburg*.

Though he specializes in comedy, Edelman's anthem-like themes for *Dragon*, *Dragonheart* and others have become a staple of televised sports and trailers. (One cue from *Come See the Paradise* has been heard in almost as many trailers as the opening narration "In a world...") He works steadily but hadn't had any major hits in the last few years, before the Vin Diesel action vehicle *XXX*.

WHAT'S NEXT: *National Security*, *Gods and Generals*, *Shanghai Knights*  
THIS COMPOSER: is extremely homophobic. Not that there's anything wrong with that.

## 38 Marco BELTRAMI

1997 RANKING: Not Applicable  
AGE: 33  
REPRESENTATION: Greenspan Artist Management  
RELATIONSHIPS: Wes Craven, Bob Weinstein, Guillermo Del Toro, Mick Jackson  
TOP GROSSING FILMS:

1. *Scream*—103
2. *Scream 2*—101
3. *Scream 3*—89
4. *Blade II*—81
5. *The Faculty*—40
6. *Resident Evil*—39
7. *Dracula 2000*—33



38

8. *The Watcher*—28
9. *Mimic*—25
10. *Angel Eyes*—24

The talented Beltrami took a baby step out of the Dimension horror stable with the Jennifer Lopez romantic drama *Angel Eyes*, though Warner Bros.' misleading attempts to sell it as a supernatural thriller probably helped him get the gig. Beltrami has moved further from the horror genre with his work for the small screen, including *Tuesdays With Morrie* and the remake of *David and Lisa*.

WHAT'S NEXT: *Alice*, *Hellboy*  
THIS COMPOSER: is horror-able.

## 37 Craig ARMSTRONG

1997 RANKING: N/A  
AGE: Unavailable  
REPRESENTATION: Blue Focus  
RELATIONSHIPS: Baz Luhrmann, Philip Noyce  
TOP GROSSING FILMS:

1. *The Bone Collector*—66
2. *Moulin Rouge*—57
3. *William Shakespeare's Romeo+Juliet*—46
4. *Kiss of the Dragon*—36

Though Armstrong predictably won a Golden Globe for *Moulin Rouge*, his work was declared ineligible for an Oscar, probably because of the voters' expected inability to distinguish between original scoring and pre-existing music. He has scored action thrillers and Baz Luhrmann spectacles; it will be interesting to see what the rock-influenced Armstrong does in other genres.



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WHAT'S NEXT: *The Quiet American*  
THIS COMPOSER: is not Australian.

## 36 George FENTON

1997 RANKING: 32  
AGE: 51  
REPRESENTATION: Soundtrack Music Associates  
5 Oscar Nominations  
RELATIONSHIPS: Nora Ephron, Stephen Frears, Harold Ramis, Andy Tennant, Richard Attenborough, Nicholas Hytner, Ken Loach  
TOP GROSSING FILMS:

1. *You've Got Mail*—115
2. *Groundhog Day*—70
3. *Ever After*—65
4. *Gandhi*—52
5. *Anna and the King*—39
6. *Dangerous Liaisons*—32
7. *Object of My Affection*—29
8. *Final Analysis*—28
9. *Multiplicity*—20
10. *Summer Catch*—19

RECOMMENDED ALBUM: *Memphis Belle*

Fenton's regular collaborators are numerous, yet none of them is exactly at a career high point right now—for example, Richard Attenborough's latest film with Fenton, *Grey Owl*, went directly to video in the U.S. Creatively, Fenton's work has suffered since the rejection of his score for *Interview With the Vampire*—Neil Jordan was his strongest collaborator, and they haven't worked together since. Fenton still works regularly, but often on such unenviable assignments as *Lucky Numbers* and *Summer Catch*.

WHAT'S NEXT: *Sweet Home Alabama*, *Sweet Sixteen*  
THIS COMPOSER: is sweet.

## 35 Trevor JONES

1997 RANKING: 29  
AGE: 52  
REPRESENTATION: Ingenuity Entertainment  
RELATIONSHIPS: Roger Michell, Barbet Schroeder, John Duigan, Robert Halmi

### Friend...or Foe?

What does it take to be a friend of *FSM*? Not much. An interview here. An honest answer there. Being a nice guy helps. Hell, even composers who see things differently are okay by us, as long as they're not dicks.

So, what does it take to be an enemy of *FSM*? Those composers who pretend we don't exist are enemies of *FSM*. So are the ones who can't take criticism of their work. Or the ones with no sense of humor. Ah well, you may not like us, but...



Friend of FSM



Enemy of FSM



Friend of Doug Adams



Oscar® Winner

TOP GROSSING FILMS:

1. *Notting Hill*—116
2. *Cliffhanger*—84
3. *The Last of the Mohicans*—75
4. *Sea of Love*—56
5. *Arachnophobia*—53
6. *G.I. Jane*—48
7. *The Dark Crystal*—40
8. *Thirteen Days*—34
9. *Mississippi Burning*—34
10. *From Hell*—31

RECOMMENDED ALBUM: *Last of the Mohicans*

AVOID AT ALL COSTS: *Cliffhanger*

While *Thirteen Days* proved not to be the Oscar magnet its makers had hoped for, Jones, normally typecast in thrillers and dramas, had his biggest hit with the Julia Roberts romantic comedy *Notting Hill*, though his music was short-changed by the song-dominated soundtrack. Some fans (such as me) feel that Jones peaked early with his *Dark Crystal* score, and he hasn't written any scores nearly as popular as *Last of the Mohicans* since that film came out in 1992. However, he has a following among some younger filmmakers such as the Hughes Brothers, who hired him for *From Hell* on the basis of his *Excalibur* score from 20 years earlier, and he has done several fantasy TV miniseries for producer Robert Halmi (including the recent *Dinotopia*). Improbably enough, his latest film is the Britney Spears vehicle *Crossroads*. THIS COMPOSER: is credited as an Ewok in *Return of the Jedi*.

### 34 Mark MANCINA

1997 RANKING: 19

AGE: 44

REPRESENTATION: Gorfaine/Schwartz

RELATIONSHIPS: Jan de Bont, Antoine Fuqua, Jerry Bruckheimer, Joel Silver

TOP GROSSING FILMS:

1. *Twister*—241
2. *Tarzan*—171
3. *Speed*—121
4. *Con Air*—101
5. *Training Day*—76

6. *Bad Boys*—65
7. *Speed 2: Cruise Control*—47
8. *Domestic Disturbance*—44
9. *Money Train*—35
10. *Assassins*—30

Trying to move out of the action movie ghetto has led to fewer assignments for Mancina, whose gentle, Thomas Newman-ish score for *Return to Paradise* had the misfortune of being written for a movie that hardly anyone saw. His desire to avoid being typecast is understandable, yet his latest big hit was yet another urban thriller: *Training Day*.

THIS COMPOSER: was the first to successfully spread Hans Zimmer's seed, starting a chain reaction that has led to Media Ventures' ever-growing domination of the scoring market.

### 33 Gabriel YARED

1997 RANKING: 33

AGE: 52

REPRESENTATION: Soundtrack Music Associates

1 Oscar, 2 Nominations

RELATIONSHIPS: Anthony Minghella, Jean-Jacques Beneix, Jean-Jacques Annaud

TOP GROSSING FILMS:

1. *The Talented Mr. Ripley*—81
2. *The English Patient*—78
3. *City of Angels*—78
4. *Message in a Bottle*—52
5. *Autumn in New York*—37

RECOMMENDED ALBUMS: *Camille Claudel*, *The Talented Mr. Ripley*

The career momentum Yared gained from his *English Patient* Oscar was slowed somewhat by the rejection of his scores for *The Wings of the Dove* and *Les Misérables*. Despite the variety of films he's scored in Europe, since *Patient* he's been pigeonholed in America for films that are tragically romantic, or sometimes just tragically awful (*The Next Best Thing*). He remains one of the few composers from continental Europe to work regularly in the States, but we're only getting a fraction of his

range—his first score, for Godard's *Every Man for Himself*, was as far from easy listening as you can imagine.

WHAT'S NEXT: *Cold Mountain*

THIS COMPOSER: scored *Autumn in New York*, the devastating movie where Winona Ryder's nude scene was cut, and not included as a special feature on the DVD.

### 32 Harry GREGSON-WILLIAMS

1997 RANKING: N/A

AGE: Unavailable

REPRESENTATION: Gorfaine/Schwartz

RELATIONSHIPS: Dreamworks, Tony Scott

TOP GROSSING FILMS:

1. *Shrek*—263
2. *Enemy of the State*—111
3. *Spy Kids*—111
4. *Chicken Run*—106
5. *Antz*—90
6. *Spy Game*—60
7. *The Borrowers*—22
8. *The Replacement Killers*—19
9. *Light It Up*—5
10. *Smilla's Sense of Snow*—2

THIS composer has worked on several highly successful films, including the enormous hit *Shrek*, but his career has suffered from, of all things, collaboration. His top five grossers were all scored with partners—*Spy Kids* was scored by nearly half of BMI. Tony Scott's willingness to trust him (and him alone) with the big-budget *Spy Game* (or "Spy Grownups") should enable Gregson-Williams to get more high-profile solo work, though the film's disappointing box-office performance won't help.

WHAT'S NEXT: *Phone Booth*, *Johnny English*, *Chasing the Dragon*, *Passionada*

THIS COMPOSER: has a brother named Rupert, who is not on this list.

### 31 Patrick DOYLE

1997 RANKING: 15

AGE: 48

REPRESENTATION: Air-Edel

2 Oscar Nominations

RELATIONSHIPS: Kenneth Branagh, Alfonso Cuaron, Regis Wargnier, Mike Newell

TOP GROSSING FILMS:

1. *Bridget Jones's Diary*—71
2. *Sense and Sensibility*—43
3. *Donnie Brasco*—41
4. *Gosford Park*—41
5. *Dead Again*—38
6. *Carlito's Way*—36
7. *Great Expectations*—26
8. *Mary Shelley's Frankenstein*—22
9. *Quest for Camelot*—22
10. *Much Ado About Nothing*—22

RECOMMENDED ALBUMS:

*Great Expectations*, *Frankenstein*

Doyle got his start as Kenneth Branagh's pet composer, but while Branagh's directorial star has dimmed considerably, Doyle's career, despite some setbacks, seems to be back on track. Recovering from the double whammy of serious illness and the rejection of his *Stepmom* score (the movie went on to gross \$91 million in the U.S.), Doyle is on the upswing. *Bridget Jones's Diary* is his biggest hit yet, though his music is fairly buried in both the film and the album, while his elegant, understated work for the superb *Gosford Park* is one of his finest achievements.

WHAT'S NEXT: *Killing Me Softly*

THIS COMPOSER: may have a shot at the *Harry Potter* series, thanks to his relationship with Alfonso Cuaron, who's been inked to direct *Harry Potter and the Prisoner of Azkaban*.

### 30 Marc SHAIMAN

1997 RANKING: 20

AGE: 42

REPRESENTATION: Blue Focus

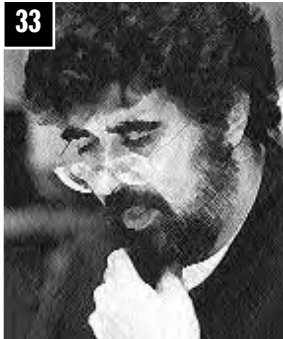
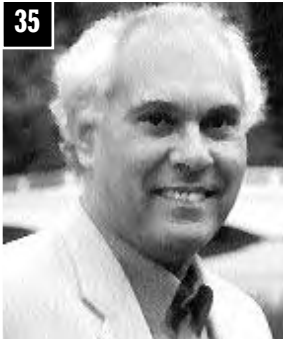
5 Oscar Nominations

RELATIONSHIPS: Rob Reiner, Billy

Crystal, Scott Rudin, Sam Weisman, Paul Rudnick

TOP GROSSING FILMS:

1. *A Few Good Men*—141
2. *Sister Act*—139
3. *Patch Adams*—135
4. *Sleepless in Seattle*—126



5. *City Slickers*—124
6. *The Addams Family*—113
7. *The First Wives Club*—105
8. *George of the Jungle*—105
9. *When Harry Met Sally*—92
10. *Disney's The Kid*—69

RECOMMENDED ALBUMS: *South Park: Bigger, Longer, Uncut*; *Misery*  
ALBUM TO AVOID: *North*

**W**hile competing with Randy Newman for the title of Funniest Film Composer Alive, Shaiman has developed a distressingly schmaltzy style on films such as *The Kid* and *Simon Birch*—it's hard to remember that his first original score was for a thriller, *Misery*. He had an impressive hit streak in the '90s, but his departures from *The Emperor's New Groove* and *What's the Worst That Could Happen?* haven't helped his career momentum. Luckily, his clever work for the *South Park* movie still gives him hipster credibility, and he always has his theater work to fall back on (including the debut of *Hairspray* on Broadway)—it might be the medium best suited for his gifts. THIS COMPOSER: is super, thanks for asking.

lush, melodic, deliberately paced style. Despite the reliability of his current approach, he still suffers the indignity of having his scores replaced, on films such as *The Horse Whisperer* and *Goodbye, Lover*. There will probably never be another John Barry/James Bond score, but fortunately we have the 11 he already composed to cherish.

WHAT'S NEXT: *The Invincibles* (Pixar, animated, hopefully not to be rejected)  
THIS COMPOSER: nearly died when his esophagus exploded before *Dances With Wolves*.

## 28 John POWELL

1997 RANKING: N/A  
AGE: Unavailable  
REPRESENTATION: Blue Focus  
RELATIONSHIPS: Dreamworks  
TOP GROSSING FILMS:  
1. *Shrek*—263  
2. *The Bourne Identity*—116 (as of 8/25/02)  
3. *Face/Off*—112  
4. *Chicken Run*—106  
5. *Antz*—90  
6. *Forces of Nature*—52  
7. *Road to El Dorado*—50

## 27 Stephen WARBECK

1997 RANKING: N/A  
AGE: Unavailable  
REPRESENTATION: Gorfaine/Schwartz  
1 Oscar  
RELATIONSHIPS: John Madden  
TOP GROSSING FILMS:  
1. *Shakespeare in Love*—100  
2. *Mystery Men*—29  
3. *Captain Corelli's Mandolin*—25  
4. *Billy Elliot*—21  
5. *Mrs. Brown*—9  
6. *Quills*—7  
RECOMMENDED ALBUM: *Quills*  
**W**arbeck's blend of classicism and minimalism won him an Oscar for *Shakespeare in Love*, though the Miramax hype machine also helped—between 1995 and 1998, Miramax films won five of the eight scoring Oscars. The failure of *Mystery Men* has kept Warbeck in the art-house/Oscar-bait niche, but it's still a pretty plush and velvety niche to be stuck in, especially for a composer who only a few years ago was doing most of his scoring for the BBC. THIS COMPOSER: redeemed himself for

**T**he high-grossing but hardly beloved *Tomb Raider* was Revell's first \$100 million hit, though his cold, quickly written score (he was a last-minute replacement for Michael Kamen) failed to add any warmth to an already impersonal film. Beginning with his breakthrough score for *Dead Calm*, percussive thriller scores seem to be his specialty, occasionally breaking free for films like the flop comedy *Three to Tango* and the whitewash biopic *Blow*. Revell has a full schedule this year, encompassing superhero action, horror, courtroom drama, and even an offbeat comedy from the writer of *Being John Malkovich*. WHAT'S NEXT: *Daredevil*, *Below*  
THIS COMPOSER: has a large head and is friends with David Twohy, who also has a large head.

## 25 Ennio MORRICONE

1997 RANKING: 21  
AGE: 73  
REPRESENTATION: Gorfaine/Schwartz  
5 Oscar Nominations  
RELATIONSHIPS: Barry Levinson, Brian

30



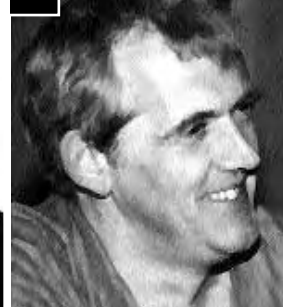
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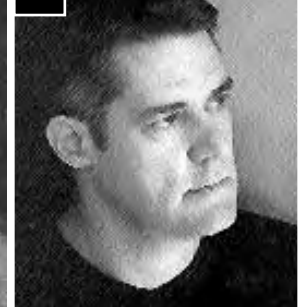
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## 29 John BARRY

1997 RANKING: 11  
AGE: 68  
REPRESENTATION: Blue Focus  
5 Oscars, 7 Nominations  
TOP GROSSING FILMS:  
1. *Dances With Wolves*—184  
2. *Indecent Proposal*—106  
3. *Out of Africa*—87  
4. *Moonraker*—70  
5. *Thunderball*—63  
6. *Octopussy*—62  
7. *The Deep*—61 (approx.)  
8. *The Specialist*—57  
9. *King Kong*—52  
10. *Goldfinger*—51  
RECOMMENDED ALBUMS: *Zulu*, *Starcrash*  
**O**ne of the all-time greats, Barry was once proficient in a startling variety of sounds, but in recent years he has settled into a

8. *Rat Race*—47  
9. *I Am Sam*—35  
10. *Evolution*—32  
AVOID AT ALL COSTS: everything  
**P**owell has a slight edge over frequent collaborator Harry Gregson-Williams with his greater number of high-profile solo scores, such as *Face/Off* and the appalling tearjerker *I Am Sam*. However, both *Evolution* and *Rat Race* proved to be less than blockbuster hits, and the Stallone vehicle *D-Tox* has been stuck on the shelf for a suspiciously long time. WHAT'S NEXT: *Stealing Sinatra*  
THIS COMPOSER: won the coveted Three Stinkers Award for 2001 (*FSM* Vol. 7, No. 1).

*Shakespeare in Love* with the much more interesting *Quills*.

## 26 Graeme REVELL

1997 RANKING: 26  
AGE: 46  
REPRESENTATION: Blue Focus  
RELATIONSHIPS: Philip Noyce, David Twohy  
TOP GROSSING FILMS:  
1. *Lara Croft: Tomb Raider*—131  
2. *The Hand That Rocks the Cradle*—87  
3. *The Saint*—61  
4. *Spawn*—54  
5. *Blow*—52  
6. *The Crow*—50  
7. *The Negotiator*—44  
8. *High Crimes*—41  
9. *The Siege*—40  
10. *Pitch Black*—39  
AVOID AT ALL COSTS: *Tomb Raider*

DePalma, Roland Joffe, Dario Argento, Ricky Tognazzi, Giuseppe Tornatore  
TOP GROSSING FILMS:  
1. *In the Line of Fire*—102  
2. *Disclosure*—83  
3. *The Untouchables*—76  
4. *Wolf*—65  
5. *Mission to Mars*—60  
6. *Bugsy*—49  
7. *Casualties of War*—18  
8. *Love Affair*—18  
9. *Frantic*—17  
10. *The Mission*—17  
RECOMMENDED ALBUMS: *Disclosure*, *Once Upon a Time in the West*  
**L**ike Bernard Herrmann before him, Morricone's reputation only improves over the years, but his unmistakable, offbeat style is often a poor fit for mainstream American movies, and he still does most of his work for the

European cinema. The Academy had better give him his richly deserved Lifetime Achievement Award while we still have him. **THIS COMPOSER:** often writes hilarious music, yet rarely smiles.

## 24 David Arnold

1997 RANKING: 18  
AGE: 39  
REPRESENTATION: Blue Focus  
RELATIONSHIPS: Scott Rudin, Eon Productions, John Singleton, Michael Apted  
TOP GROSSING FILMS:  
1. *Independence Day*-306  
2. *Godzilla*-136  
3. *The World Is Not Enough*-126  
4. *Tomorrow Never Dies*-125  
5. *Stargate*-11  
6. *Shaft*-70

8. *The Sweet Hereafter*-3  
**RECOMMENDED ALBUM:** *The Ice Storm*  
**AVOID AT ALL COSTS:** *Bmm*

**T**hough Danna has yet to score a breakout hit, he's managed to carve a niche for himself as a kind of B-list (or maybe A-list) Thomas Newman, with his inspired game-lan-themed approach to *The Ice Storm* and the delicate warmth of his music for the blindingly phony *Hearts in Atlantis*. His atypically traditional score (with the aid of orchestrator/conductor Nicholas Dodd) for *Ride With the Devil* was strikingly impressive. I should know—I'm the only one who saw the film.

**WHAT'S NEXT:** *The Hulk*, *Ararat*, *The Antwone Fisher Story*  
**THIS COMPOSER:** scored Katie Holmes' feature film debut in *The Ice Storm*.

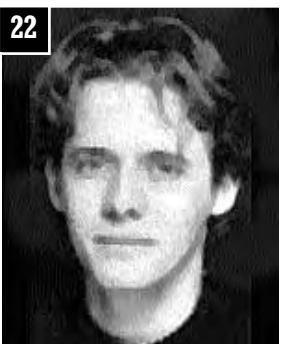
**TIM CURRAN:** has been bugging Jeff Bond to talk to Ed Shearmur for months.

## 21 Rolfe Kent

1997 RANKING: N/A  
AGE: 38  
REPRESENTATION: Ingenuity Entertainment  
RELATIONSHIPS: Alexander Payne  
TOP GROSSING FILMS:  
1. *Legally Blonde*-90  
2. *Kate & Leopold*-46  
3. *40 Days and 40 Nights*-37  
4. *Someone Like You*-27  
5. *Nurse Betty*-25  
6. *Election*-14  
7. *Town and Country*-6  
8. *Gun Shy*-1  
**RECOMMENDED ALBUM:** *Election*  
**AVOID AT ALL COSTS:** *Kate and Leopold*

6. *Deep Blue Sea*-73  
7. *The One*-43  
8. *The 6th Day*-34  
9. *Jack Frost*-34  
10. *Bad Company*-29 (as of 8/25/02)  
**AVOID AT ALL COSTS:** everything

**I**n the last five years, Rabin has amassed an impressive list of (s)hits, mostly with low-profile indie producer Jerry Bruckheimer, and even managed to break out of the synth-based action ghetto with the orchestral score for *Remember the Titans*. Surprisingly, in an era where westerns are few, Rabin has managed to score two, the inane *American Outlaws* and the under-rated, little seen *Texas Rangers* (whose score is one of Rabin's strongest). Still mostly typecast in



7. *Changing Lanes*-66  
8. *Zoolander*-45  
9. *Enough*-39  
10. *Baby Boy*-28  
**RECOMMENDED ALBUM:** *Stargate*  
**A**rnold's meteoric rise slowed when he parted company with pivotal collaborators Roland Emmerich and Dean Devlin during *The Patriot*, but his steady gig on the James Bond films and a burgeoning relationship with prestige producer Scott Rudin have him working harder than ever. **WHAT'S NEXT:** *Die Another Day*  
**THIS COMPOSER:** is humble.

## 23 Mychael Danna

1997 RANKING: N/A  
AGE: 43  
REPRESENTATION: Blue Focus  
RELATIONSHIPS: Atom Egoyan, Ang Lee, Mira Nair  
TOP GROSSING FILMS:  
1. *Bmm*-36  
2. *Bounce*-36  
3. *Hearts in Atlantis*-24  
4. *Monsoon Wedding*-13 (as of 8/25/02)  
5. *The Ice Storm*-7  
6. *Kama Sutra*-4  
7. *Exotica*-4

## 22 Edward Shearmur

1997 RANKING: N/A  
AGE: 35  
REPRESENTATION: Blue Focus  
RELATIONSHIPS: Neal Moritz, Iain Softley, Roger Kumble  
TOP GROSSING FILMS:  
1. *Charlie's Angels*-125  
2. *Miss Congeniality*-105  
3. *Blue Streak*-68  
4. *The Count of Monte Cristo*-54  
5. *K-PAX*-50  
6. *Reign of Fire*-42 (as of 8/25/02)  
7. *Cruel Intentions*-38  
8. *The Sweetest Thing*-24  
9. *Species II*-19  
10. *The Wings of the Dove*-13

**T**he classically trained Shearmur had back-to-back smash hits with the female action comedies *Charlie's Angels* and *Miss Congeniality*, but his intelligent, restrained style of scoring is heard to better effect in the recent *Count of Monte Cristo*. Since this is Hollywood, Shearmur's boyish good looks may actually help him get work—he was even featured in a national magazine ad last year, for the 2001 Lincoln Navigator. **WHAT'S NEXT:** *Charlie's Angels 2*

**K**ent seems to have assumed the Marc Shaiman mantle as the go-to guy for comedy, thanks to the sleeper hit *Legally Blonde* and his pitch perfect score for the brilliant, critically lauded *Election*. The catastrophic failure of *Town and Country* hasn't seemed to slow his stride, and upcoming projects include a bit of Oscar bait, the Jack Nicholson vehicle *About Schmidt*.

**WHAT'S NEXT:** *About Schmidt*  
**THIS COMPOSER:** is one of the very few composers who at an uncomfortable industry party was willing to stand and talk to FSM staff members as if they were normal people.

action, he did venture into family entertainment once for the godawful *Jack Frost*. **WHAT'S NEXT:** *The Banger Sisters*  
**THIS COMPOSER:** penned the most perfectly bland and horrifyingly generic theme ever written by a human being. And it's been used in countless films and trailers (most recently in the promos for *A Beautiful Mind*). We can trace this theme back as far as *Deep Blue Sea*, but it's possible that it was used in his work before that.

## 19 Don Davis

1997 RANKING: N/A  
AGE: 45  
REPRESENTATION: Blue Focus  
RELATIONSHIPS: The Wachowski Brothers, Joel Silver  
TOP GROSSING FILMS:  
1. *Jurassic Park III*-181  
2. *The Matrix*-171  
3. *Behind Enemy Lines*-58  
4. *House on Haunted Hill*-40  
5. *Valentine*-20  
6. *Antitrust*-11  
7. *Universal Soldier: The Return*-10

**D**avis moved into the big leagues with his music for *The Matrix*, featuring some of the freshest

## 20 Trevor Rabin

1997 RANKING: N/A  
AGE: 48  
REPRESENTATION: Blue Focus  
RELATIONSHIPS: Jerry Bruckheimer  
TOP GROSSING FILMS:  
1. *Armageddon*-201  
2. *Remember the Titans*-115  
3. *Enemy of the State*-111  
4. *Gone in 60 Seconds*-101  
5. *Con Air*-101



action scoring in years, but so far he hasn't been able to move out of the action/thriller genre. His lively work for the underrated *Jurassic Park III* transcended the Ken Thorne tradition of sequel/adaptation scores. Unfortunately, after assignments like the misogynistic slasher flick *Valentine* and the contrived *Behind Enemy Lines* (aka Bosnia: The Video Game), Davis should take a good look at his career path. A composer can't thrive on *Matrix* sequels alone.

WHAT'S NEXT: *Ballistic: Ecks vs. Sever*, *The Matrix Reloaded*, *The Matrix Revolutions*

THIS COMPOSER: after being insulted, threw his *Beast* manuscript at Lukas D. Kendall.

## 18 Christopher YOUNG

1997 RANKING: 38

AGE: 44

REPRESENTATION: Blue Focus

RELATIONSHIPS: Jon Amiel

TOP GROSSING FILMS:

1. *Entrapment*-87
2. *Swordfish*-69
3. *Species*-60
4. *The Hurricane*-50
5. *Bandits*-41
6. *Urban Legend*-38
7. *Set It Off*-36
8. *Sweet November*-25
9. *Murder at 1600*-25
10. *Virtuosity*-24

RECOMMENDED ALBUM: *The Fly 2*

AVOID AT ALL COSTS: *Bandits*

Years of toiling on B movies (and, I suspect, some ace agenting from the folks at Blue Focus) have finally led to the A-list assignments that Young's talents deserve. Though the Miramax hype machine failed to break him into the Oscar circle for the moving, underrated *Shipping News*, Young's subtle, emotional score featured one of the strongest themes of the year. With *Bandits* he joined the remarkable line-up of composers who have worked with Barry Levinson—

Randy Newman, Broughton, North, Zimmer, Morricone, Williams, Goldenthal—and he even managed to write a thrilling score for the hateful thriller *Swordfish*, a film so irresponsible it stages the death of a terrified female hostage as a trick shot that brings applause from the audience. Young also managed to breathe unexpected life into the choral horror score with his work on *Bless the Child*. (As you might have figured out already, I'm a Chris Young fan.) Though he still hasn't scored a \$100 million hit, prestige projects like *The Hurricane* and *Wonder Boys* help make up for all those years of films like *Avenging Angel* and *The Telephone*.

WHAT'S NEXT: *Scenes of the Crime*, *The Core*

THIS COMPOSER: is a very sensitive chain-smoker.

## 17 John DEBNEY

1997 RANKING: 36

AGE: 44

REPRESENTATION: Blue Focus

RELATIONSHIPS: Tom Shadyac, Robert Rodriguez

TOP GROSSING FILMS:

1. *Liar, Liar*-181
2. *Spy Kids*-111
3. *The Princess Diaries*-108
4. *Inspector Gadget*-97
5. *Cats & Dogs*-93
6. *The Scorpion King*-90
7. *The Emperor's New Groove*-87
8. *Snow Dogs*-81
9. *Jimmy Neutron: Boy Genius*-80
10. *I Know What You Did Last Summer*-72

Debney is in the midst of an impressive string of family-oriented hit comedies, while *The Scorpion King* gave him a broader canvas to work on and he gave it the best of his recent scores. Creatively, much of his work of late has been a disappointment compared to early assignments such as *Hocus Pocus*

and *Cutthroat Island*, but he managed a wry John Barry homage for the overrated *Dick*, and a lively pastiche for *Cats & Dogs*.

WHAT'S NEXT: *The Tuxedo*

THIS COMPOSER: owns The John Debney Building in Burbank, CA.

## 16 Elliot GOLDENTHAL

1997 RANKING: 8

AGE: 47

REPRESENTATION: Gorfaine/Schwartz

2 Oscar Nominations

RELATIONSHIPS: Neil Jordan, Julie Taymor

TOP GROSSING FILMS:

1. *Batman Forever*-184
2. *A Time to Kill*-108
3. *Batman and Robin*-107
4. *Interview With the Vampire*-105
5. *Heat*-67
6. *Demolition Man*-58
7. *Pet Sematary*-57
8. *Alien<sup>3</sup>*-54
9. *Final Fantasy: The Spirits Within*-32
10. *Michael Collins*-11

RECOMMENDED ALBUMS: *Alien<sup>2</sup>*, *Demolition Man*, *Michael Collins*

One of the most original and boldest talents in film music today, Goldenthal devotes much of his time to the concert arena, taking fewer assignments than most composers. His commercially successful collaboration with Joel Schumacher has ended, at least temporarily, and his latest film, *Final Fantasy*, was one of 2001's biggest box-office disasters. The resumption of his relationship with Neil Jordan on the upcoming *The Good Thief* should give Goldenthal the kind of scoring challenge he thrives on.

WHAT'S NEXT: *Frida*

THIS COMPOSER: Studied under John Corigliano and Aaron Copland.

## 15 Mark ISHAM

1997 RANKING: 25

AGE: 50

REPRESENTATION: Gorfaine/Schwartz

1 Oscar Nomination

RELATIONSHIPS: Alan Rudolph,

Jodie Foster, Gary Fleder, Irwin Winkler, Brian Robbins

TOP GROSSING FILMS:

1. *Save the Last Dance*-91
2. *Blade*-70
3. *Rules of Engagement*-61
4. *Kiss the Girls*-60
5. *Don't Say a Word*-54
6. *Varsity Blues*-52
7. *The Net*-50
8. *Men of Honor*-48
9. *Timecop*-44
10. *A River Runs Through It*-43

RECOMMENDED ALBUM: *Of Mice and Men*

AVOID AT ALL COSTS: *Don't Say a Word*

Isham has never fully shaken free of his Windham Hill background, and despite working in a variety of genres, some of his music still has a meandering New Age quality, coming across as Thomas Newman with less dramatic tension. This made Isham the perfect replacement choice when Newman wisely left the Frank Darabont disaster *The Majestic*. Isham's strongest work is on folk-based scores such as *Fly Away Home*, *Nell* and his Oscar-nominated *A River Runs Through It*. He's employed steadily on teen movies these days, scoring films like *Varsity Blues* and *Save the Last Dance*, whose soundtrack albums invariably include few if any score cues. While he's yet to have a \$100 million hit (though the \$91 million take of *Save the Last Dance* was impressive), he's one of the most frequently hired composers in town, and his perky music for the glossy soap *Life as a House* makes for a surprisingly engaging listening experience.

WHAT'S NEXT: *Moonlight Mile*

THIS COMPOSER: had his score for

*Jacknife* rejected (in place of one by Bruce Broughton). Isham's score sounds a little like *Close Encounters*.

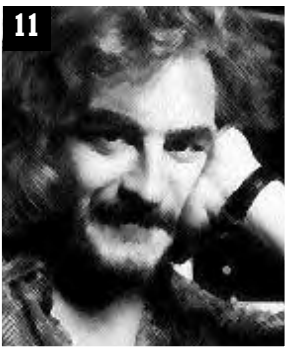
## 14 David NEWMAN

1997 RANKING: 23

AGE: 48

Possible ENEMY of PSM





15

14

13

12

11

REPRESENTATION: Blue Focus  
1 Oscar Nomination  
RELATIONSHIPS: Brian Levant, Danny DeVito, Stephen Herek, Raja Gosnell

TOP GROSSING FILMS:

1. *Ice Age*—176
2. *Scooby-Doo*—151 (as of 8/25/02)
3. *The Flintstones*—130
4. *The Nutty Professor*—128
5. *Nutty Professor II: The Klumps*—123
6. *Dr. Dolittle 2*—112
7. *The War of the Roses*—86
8. *Galaxy Quest*—71
9. *102 Dalmatians*—66
10. *Bowfinger*—66

RECOMMENDED ALBUMS: *Mr. Destiny*, *Hoffa*

Newman has become one of the most reliable comedy composers in Hollywood, though the slick, often exhaustingly busy style of his recent work lacks the inventiveness of his early *Bill and Ted* scores. His rare recent ventures into drama, such as *Brokeback Palace* and *Affair of the Necklace*, were both critical and commercial failures (though hardly his fault). Still, his ongoing collaboration with director Danny DeVito (which produced some of his finest work—*War of the Roses* and *Hoffa*) allows him to work in a variety of styles, and the recent *Life or Something Like It* reunited him with director Stephen Herek for the first time in a decade. *Ice Age's* staggering \$176 million grosses can only help push Newman toward the top 10.

THIS COMPOSER: used to be a session violinist.

## 13 Carter BURWELL

1997 RANKING: 17  
AGE: 46  
REPRESENTATION: CAA  
RELATIONSHIPS: Joel & Ethan Coen, Michael Caton-Jones, Spike Jonze

TOP GROSSING FILMS:

1. *The General's Daughter*—102
2. *Conspiracy Theory*—75
3. *The Rookie*—75
4. *Three Kings*—60
5. *A Knight's Tale*—55

6. *The Jackal*—54
7. *Doc Hollywood*—54
8. *Wayne's World 2*—47
9. *O Brother, Where Art Thou*—43
10. *It Could Happen to You*—37

RECOMMENDED ALBUMS: *Fargo*, *Conspiracy Theory*

His ongoing work with the Coen Bros. and his score for *Being John Malkovich* give Burwell an unusually hip reputation for an orchestral film composer, though the typically brooding quality of his music makes him tricky to cast. *The General's Daughter* has been his only breakout hit, but the score was dominated by an inventive use of found music as part of the director's refreshing and unusual determination to steer away from military music clichés. Lately, the Coens have demonstrated an unfortunately Kubrickian tendency to emphasize songs and classical music over original scoring—the last three films combined had less than 40 minutes of Burwell music. While this trend led to the enormously successful *O Brother, Where Art Thou* album, one hopes that the brothers give their talented composer more to do in their next collaboration.

WHAT'S NEXT: *Adaptation*

THIS COMPOSER: very likely plays the accordion.

## 12 Rachel PORTMAN

1997 RANKING: 14  
AGE: 41  
REPRESENTATION: Blue Focus  
1 Oscar, 3 Nominations  
RELATIONSHIPS: Lasse Hallström, Harvey Weinstein, Jonathan Demme, Beeban Kidron, Doug McGrath

TOP GROSSING FILMS:

1. *Chocolat*—71
2. *The Cider House Rules*—57
3. *To Wong Foo, Thanks for Everything, Julie Newmar*—36
4. *Addicted to Love*—34
5. *Joy Luck Club*—32
6. *The Legend of Bagger Vance*—30
7. *Emma*—22

8. *Beloved*—22
9. *Benny & Joon*—22
10. *Only You*—20

The first female composer to make the A-list, Portman has a delicate, melodic style that makes her the closest thing we have to a contemporary Georges Delerue. Her Oscar for *Emma* moved her into the big leagues, but her willingness to turn down assignments (like *Mulan*) in favor of childbearing—a choice male composers never have to face—has limited the number of projects she's taken on. Some of her best work has been for her more obscure movies, such as her delightful music for *War of the Buttons* and her gorgeous love theme to *Only You*. *Hart's War* was a rare chance for a female composer to score an all-male story, but the film was much more of a drama than an action film (as well as a box-office failure—it won't even make Portman's box-office top 10) and thus not that far in tone from her earlier projects.

WHAT'S NEXT: *The Truth About Charlie*, *Nicholas Nickleby*

THIS COMPOSER: is not related to Natalie Portman.

## 11 Michael KAMEN

1997 RANKING: 12  
AGE: 53  
REPRESENTATION: Gorfaine/Schwartz  
2 Oscar Nominations  
RELATIONSHIPS: Joel Silver, Richard Donner, John McTiernan

TOP GROSSING FILMS:

1. *Robin Hood: Prince of Thieves*—165
2. *X-Men*—157
3. *Lethal Weapon 2*—147
4. *Lethal Weapon 3*—144
5. *101 Dalmatians*—136
6. *Lethal Weapon 4*—130
7. *Die Hard 2*—117
8. *Die Hard With a Vengeance*—100
9. *Mr. Holland's Opus*—82
10. *Die Hard*—81

RECOMMENDED ALBUMS: *Die Hard*, *Lethal Weapon*, *The Dead Zone*

AVOID AT ALL COSTS: *The Raggedy Rawney*

Kamen has had a remarkable hit streak at the box office as well as two hugely successful movie songs (especially surprising for a composer whose melodic abilities are not his strongest asset): "I Do It for You" and "Have You Ever Loved a Woman." Kamen is very picky about his projects, understandable for someone with his level of commercial success, making the half-baked *Frequency* an odd assignment for him to take. The miniseries *Band of Brothers* gave him the kind of large canvas that contemporary features rarely provide (though one motif was alarmingly similar to his *Robin Hood* piece that became the Morgan Creek logo theme), and while dropping out of *Tomb Raider* was aesthetically admirable, it won't help his continued commercial viability.

THIS COMPOSER: plays the oboe and went to Manhattan School of Music and Juilliard with Mark Snow and the Kaplans' parents.

## 10 Jerry GOLDSMITH

1997 RANKING: 9  
AGE: 73  
REPRESENTATION: Blue Focus  
1 Oscar, 18 Nominations  
RELATIONSHIPS: Paul Verhoeven, Fred Schepisi, Joe Dante, Rick Berman, Lee Tamahori, Stuart Baird

TOP GROSSING FILMS:

1. *Air Force One*—172
2. *The Mummy*—155
3. *Gremlins*—153
4. *Rambo: First Blood Part II*—150
5. *Mulan*—120
6. *Total Recall*—119
7. *The Sum of All Fears*—118 (as of 8/25/02)
8. *Basic Instinct*—117
9. *Sleeping With the Enemy*—101
10. *Star Trek: First Contact*—92

RECOMMENDED ALBUMS: Nearly anything from 1962-85, plus *Total Recall*

There are many fans, me included, who feel that Goldsmith's last name has too

many letters and prefer to shorten it to simply GOD. After years of doing up to six movies a year, Goldsmith has been slowing down, but his choice in projects is sometimes commercially questionable. Without him, *The Mummy Returns* managed to gross \$30 million more than any Goldsmith film, and it's hard to imagine it would have made any less money with his music

10. *The Natural*—47  
 RECOMMENDED ALBUMS: *The Natural*, *Avalon*  
**A**lready one of the most respected composers in Hollywood, and one of the few to maintain a legitimate career in popular music, Alfred's nephew has carved a profitable niche for himself as the composer for Pixar's CGI-animated features. His busy scores for their blockbusters (as

*In? Sidekicks?*), but he is proficient in a variety of styles, from the epic sweep of *Mummy Returns* to the quirkiness of *Serendipity*. His sparsely spotted music for *Cast Away* even won him a Grammy. One can only hope that he becomes more selective in his assignments (*Showtime?*) and continues to explore his creative potential.  
 WHAT'S NEXT: *The Chambermaid*

## 6 James Newton HOWARD

1997 RANKING: 3  
 AGE: 50  
 REPRESENTATION: Gorfaine/Schwartz  
 5 Oscar Nominations  
 RELATIONSHIPS: M. Night Shyamalan, Garry Marshall, Lawrence Kasdan  
 TOP GROSSING FILMS:  
 1. *The Sixth Sense*—293  
 2. *The Fugitive*—183  
 3. *Pretty Woman*—178



instead of Silvestri's. Though he's arguably John Williams' equal in talent, he not only lacks his peer's knack for the instantly memorable theme, but his highest grossing film has made less money than Williams' 14 top grossers. This doesn't make Goldsmith's gifts any less extraordinary—he is without question one of the greatest film composers of all time, a master dramatist and a consistently groundbreaking musician—but it does help explain why the film industry doesn't always value him quite as highly as we do.

WHAT'S NEXT: *Star Trek: Nemesis*, *Timeline*  
 THIS COMPOSER: hates us, even though we love him.  
 P.S. He looks kinda like Shemp from The Three Stooges.

## 9 Randy NEWMAN

1997 RANKING: 10  
 AGE: 58  
 REPRESENTATION: Gorfaine/Schwartz  
 1 Oscar, 16 Nominations  
 RELATIONSHIPS: Pixar, Ron Howard, Barry Levinson  
 TOP GROSSING FILMS:  
 1. *Monsters Inc.*—254  
 2. *Toy Story 2*—245  
 3. *Toy Story*—191  
 4. *Meet the Parents*—166  
 5. *A Bug's Life*—162  
 6. *Maverick*—101  
 7. *Parenthood*—100  
 8. *Michael*—95  
 9. *Awakenings*—51

well as his Elfman-ish music for the hit farce *Meet the Parents*) have made him more commercially viable than ever, but it's been far too long since he's written any music as memorable as *The Natural*, or with the emotion and sensitivity of *Awakenings*, arguably his greatest score.  
 WHAT'S NEXT: *The Cat in the Hat*  
 THIS COMPOSER: called Lukas D. Kendall a "cockroach."

## 8 Alan SILVESTRI

1997 RANKING: 13  
 AGE: 52  
 REPRESENTATION: Gorfaine/Schwartz  
 1 Oscar Nomination  
 RELATIONSHIPS: Robert Zemeckis, Nancy Meyers, Charles Shyer, Gore Verbinski  
 TOP GROSSING FILMS:  
 1. *Forrest Gump*—329  
 2. *Cast Away*—233  
 3. *Back to the Future*—208  
 4. *The Mummy Returns*—202  
 5. *What Women Want*—182  
 6. *What Lies Beneath*—155  
 7. *Who Framed Roger Rabbit*—154  
 8. *Lilo & Stitch*—140 (as of 8/25/02)  
 9. *Stuart Little*—140  
 10. *The Bodyguard*—121

RECOMMENDED ALBUMS: *Back to the Future III*, *Who Framed Roger Rabbit*  
**S**ilvestri is on a tremendous hit streak, with five mega-grossers in less than three years. For a composer at his level of success, he can be a bit...promiscuous in his choice of projects (*Fools Rush*

THIS COMPOSER: flies planes and prefers to be called Al.

## 7 Howard SHORE

1997 RANKING: 7  
 AGE: 55  
 REPRESENTATION: Gorfaine/Schwartz  
 1 Oscar  
 RELATIONSHIPS: Peter Jackson, David Cronenberg, David Fincher  
 TOP GROSSING FILMS:  
 1. *The Lord of the Rings: The Fellowship of the Ring*—312  
 2. *Mrs. Doubtfire*—219  
 3. *The Silence of the Lambs*—130  
 4. *Big*—114  
 5. *Analyze This*—106  
 6. *se7en*—100  
 7. *Panic Room*—95  
 8. *The Client*—92  
 9. *Philadelphia*—77  
 10. *The Score*—71  
 RECOMMENDED ALBUMS: *The Fly*, *Lord of the Rings*, *The Score*

**S**hore landed the plum scoring assignment of the decade, the *LOTR* trilogy, and having taken the ball he promptly ran with it, providing the first film with the most elaborate and varied work he has ever done. The natural somberness that can give some of his scores a one-note quality (*Cop Land*, *Crash*, *The Game*) was used to excellent effect in *Fellowship*, and its symphonic breadth is a nice contrast to his wry, jazzy music for *The Score*.  
 WHAT'S NEXT: *Spider*, *The Lord of the Rings: The Two Towers*, *The Lord of the Rings: The Return of the King*  
 THIS COMPOSER: deserved his Oscar.

4. *Signs*—173 (as of 8/25/02)  
 5. *Runaway Bride*—152  
 6. *Dinosaur*—137  
 7. *My Best Friend's Wedding*—126  
 8. *Unbreakable*—95  
 9. *America's Sweethearts*—93  
 10. *Space Jam*—90  
 RECOMMENDED ALBUMS: *Unbreakable*, *Signs*, *Wyatt Earp*

**I**f they gave an award for Most Improved Composer, James Newton Howard would be the leading contender. Negligible early scores like *Russkies* or *Off Limits* gave little hint of the wide variety of genres he would later excel in. His charming score for *Dave* was the template for comedy scores for the next decade, but unlike some other comedy composers, he tries to vary his approach from project to project. His scores run the gamut from intimate (*Man in the Moon*) to epic (*Wyatt Earp*), from emotional (*Alive*) to austere (*Snow Falling on Cedars*). Like Silvestri, he could stand to be a little choosier in his projects—even with a \$93 million gross does anyone need *America's Sweethearts* on his resumé? At the other end of the spectrum, his score for *Unbreakable* deftly captured the film's memorable mix of the personal and the fantastic.  
 WHAT'S NEXT: *The Emperors' Club*, *Dreamcatcher*, *Who Shot Victor Fox?*, *Treasure Planet*, *Peter Pan*  
 THIS COMPOSER: doesn't like our "Best and Worst of the Year" columns. Tough.

## 5 Thomas NEWMAN

1997 RANKING: 6

AGE: 46

REPRESENTATION: Gorfaine/Schwartz

4 Oscar Nominations

RELATIONSHIPS: Sam Mendes, Jon Avnet, Martin Brest, Gillian Armstrong

TOP GROSSING FILMS:

1. *The Green Mile*—136
2. *American Beauty*—130
3. *Erin Brockovich*—125
4. *Phenomenon*—104
5. *Road to Perdition*—94 (as of 8/25/02)
6. *Fried Green Tomatoes*—82
7. *The Horse Whisperer*—75
8. *Scent of a Woman*—62
9. *Up Close and Personal*—51
10. *Little Women*—50

RECOMMENDED ALBUMS: *Shawshank Redemption*, *Little Women*, *Oscar and Lucinda*, *The Player*

No composer's résumé better embodies the quest for Oscar than Thomas Newman's. He's scored four Best Picture nominees in the last three years. His distinc-

1984 masterpiece *Revenge of the Nerds*.

## 4 Danny ELFMAN

1997 RANKING: 1

AGE: 48

REPRESENTATION: Blue Focus

2 Oscar Nominations

RELATIONSHIPS: Sam Raimi, Tim Burton, Barry Sonnenfeld, Gus Van Sant

TOP GROSSING FILMS:

1. *Spider-Man*—403
2. *Batman*—251
3. *Men in Black*—250
4. *Men in Black II*—189 (as of 8/25/02)
5. *Mission: Impossible*—180
6. *Planet of the Apes*—179
7. *Batman Returns*—162
8. *Good Will Hunting*—138
9. *Spy Kids* (theme)—111
10. *Dick Tracy*—103

RECOMMENDED ALBUMS: *Mission: Impossible*, *Back to School*/*Pee Wee's Big Adventure*, *Edward Scissorhands*

Elfman has proven he can tackle any kind of scoring challenge, but lately he's been concentrating

WHAT'S NEXT: *Red Dragon*

THIS COMPOSER: still writes his own music.

## 3 Hans ZIMMER

1997 RANKING: 4

AGE: 44

REPRESENTATION: Gorfaine/Schwartz

1 Oscar, 7 Nominations

RELATIONSHIPS: Ridley Scott, Tony Scott, Dreamworks, Jerry Bruckheimer, Penny Marshall, James L. Brooks, Barry Levinson, John Woo, Michael Bay

TOP GROSSING FILMS:

1. *The Lion King*—312
2. *Mission: Impossible 2*—215
3. *Pearl Harbor*—198
4. *Gladiator*—187
5. *Rain Man*—172
6. *Hannibal*—165
7. *As Good As It Gets*—148
8. *The Rock* (themes and additional music)—134
9. *Black Hawk Down*—108
10. *A League of Their Own*—107

RECOMMENDED ALBUMS: *Rain Man*, *Backdraft*, *Thin Red Line*

posers is generous, it could ultimately work against him, as producers may decide it's more expedient to hire the protégés—with so many shared scoring credits, it's hard to tell what exactly constitutes a Zimmer score. He could arguably be the most employable composer today, but for two composers whose remarkable successes surpass even his.

WHAT'S NEXT: *Invincible*, *The Ring*  
THIS COMPOSER: is one of the few out there who can read criticism of his work in *FSM* and not react like a sissy.

## 2 James HORNER

1997 RANKING: 2

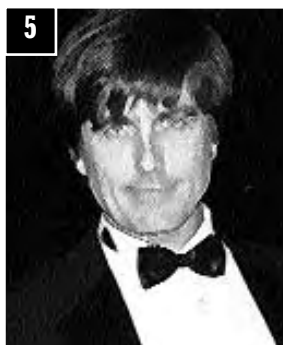
AGE: 48

REPRESENTATION: Gorfaine/Schwartz

2 Oscars, 8 Nominations

RELATIONSHIPS: Ron Howard, James Cameron, Mel Gibson

TOP GROSSING FILMS:



tive, quirky style has become the norm for intimate dramas, and his track record is saddled with only one recent failure—the TV-style Oscar bait *Pay It Forward*. Newman's once-groundbreaking sound has turned into cliché (especially following *American Beauty*), showing up in advertising and in other composer's scores, while his talent for gorgeous melodic music (*Fried Green Tomatoes*—a far superior version of what Zimmer attempted in *Driving Miss Daisy*—and his two scores for Gillian Armstrong, *Little Women* and *Oscar and Lucinda*) is sadly underutilized. It's a pity he didn't do Armstrong's latest film, *Charlotte Gray*. The prospect of a romantic WWII spy thriller scored by Newman is a tantalizing one.

WHAT'S NEXT:

*White Oleander*, *Finding Nemo*

THIS COMPOSER: probably doesn't remember that he scored the revered

on summer blockbusters with the occasional side trip to write themes for other people's scores (*Heartbreakers*, *Novocaine*, *Spy Kids*). One recent summer hit was the bland *Planet of the Apes* remake, where he had the unenviable task of following in the footsteps of Goldsmith's innovative original, but he still managed to produce a fresh and exciting score. His gorgeous scores for *Sommersby* and *Black Beauty* have not, unfortunately, led to similar assignments, while *A Simple Plan* showed his ability to write the kind of subtle, understated music that gets under the skin of a film. While some projects are artistically questionable (*Flubber*, anyone?), Elfman has shown sound commercial instincts, and one hopes he continues to break new ground musically. Oh yeah, and *Spider-Man* made a couple bucks.

Love him or hate him, Zimmer's track record is extraordinary. Not only has he scored three Best Picture winners (as have Horner and Barry, while Williams and Goldsmith have only one each), he scored two in a row—*Rain Man* and *Driving Miss Daisy*—the only film composer ever to do so. He works regularly with A-list directors and was the first head of the music department at Dreamworks. Though his action adventure scores most exemplify the Zimmer sound, he has worked successfully in more character-oriented films, like the two aforementioned Oscar winners and *As Good As It Gets*. Though one of the most controversial composers in fan circles, directors seem to love him, and he has a talent for picking hit movies. While his support of other com-

1. *Titanic*—600
2. *How the Grinch Stole Christmas*—260
3. *The Perfect Storm*—182
4. *Apollo 13*—172
5. *A Beautiful Mind*—170
6. *Deep Impact*—140
7. *Ransom*—136
8. *Honey, I Shrunk the Kids*—130
9. *Clear and Present Danger*—122
10. *The Pelican Brief*—100

RECOMMENDED ALBUMS:

*Star Trek II*, *Krull*, *Sneakers*

AVOID AT ALL COST: *Red Heat*, *Bopha!*

There are many reasons to justify Horner's high standing, but one word will suffice—*Titanic*. Not merely the highest grossing film of all time, in four years it has grossed \$140 million more than its nearest competitor, *Star Wars*, made in 25 years. The *Titanic* album is reputed to have earned Horner over \$20 million, and if the composer made that kind of money, imagine how well the stu-

dio and the record label did. Fans may be disturbed by Horner's tendency to recycle his own music and that of other composers, but producers and directors couldn't care less. He's written two hugely profitable songs and has worked successfully in virtually every genre (except the western—his score for *Young Guns* was rejected, and he hasn't had a score replaced in the 14 years since). Though his talent isn't comparable, Horner is the closest thing we have to a composer of the accessibility and mass appeal of John Williams...which brings us to number one.

WHAT'S NEXT: *The Four Feathers*  
THIS COMPOSER: is very rich.

# 1 John WILLIAMS



1997 RANKING: 5  
AGE: 70  
REPRESENTATION: Gorfaine/Schwartz  
5 Oscars, 41 Nominations  
RELATIONSHIPS: Steven Spielberg, George Lucas, Chris Columbus  
TOP GROSSING FILMS:  
1. *Star Wars*—460  
2. *E.T. the Extra-Terrestrial*—433  
3. *Star Wars Episode 1: The Phantom Menace*—431  
4. *Jurassic Park*—357  
5. *Harry Potter and the Sorcerer's Stone*—317  
6. *Return of the Jedi*—309  
7. *Star Wars Episode 2: Attack of the Clones*—299 (as of 8/25/02)  
8. *The Empire Strikes Back*—290

9. *Home Alone*—285

10. *Jaws*—260

RECOMMENDED ALBUMS:

Most everything

Careful readers may note that in my 1997 ranking, I put Williams at number five, and even in my first draft of this list I put him at number four. I showed the draft to Lukas and his response was, roughly, "Are you kidding?" And he's right. I was way off. (And he wasn't just saying that to sell more copies of *John Goldfarb, Please Come Home*.)

The only reason to consider Williams anywhere below the number one position is that despite his extraordinary talent and unparalleled success, his

name is often used (unfairly) in critical circles as shorthand for all that is clichéd and schmaltzy in orchestral film music. One critic of *Fellowship of the Ring*, damning Shore's music with faint praise, actually wrote "It may not be Wagner, but at least it's not Williams."

Screw the critics. Look at the grosses. When I was a teenager, *Jaws* became the highest-grossing film of all time. Now it's merely the 10th-highest-grossing film that Williams has scored. Look at the awards: five Oscars, 41 nominations, a crapload of Grammys. Look at the themes: more instantly recognizable melodies than any

## THE POWER AND THE GLORY Composer power lists through the decades.

### 1952

1 **Dimitri Tiomkin** (below left)  
(*High Noon*, *Cyrano de Bergerac*, *The Thing*, *Strangers on a Train*)



2 **Franz Waxman** (above right)  
(*Sunset Boulevard*, *Place in the Sun*, *Come Back Little Sheba*)

3 **Alfred Newman**  
(*David and Bathsheba*, *All About Eve*, *Letter to Three Wives*)

4 **Miklós Rózsa**  
(*Quo Vadis*, *Asphalt Jungle*, *Ivanhoe*)

5 **Victor Young**  
(*Greatest Show on Earth*, *Quiet Man*, *Scaramouche*)

6 **Max Steiner**  
(*White Heat*, *Caged*, *The Miracle of Our Lady of Fatima*)

7 **Alex North**  
(*Streetcar Named Desire*, *Viva Zapata*, *Death of a Salesman*)

8 **David Raksin**  
(*Bad and the Beautiful*, *Pat and Mike*, *Carrie*)

9 **Bernard Herrmann**  
(*Day the Earth Stood Still*, *Five Fingers*, *Snows of Killmanjaro*)

10 **Hugo Friedhofer**  
(*Above and Beyond*, *Broken Arrow*, *Joan of Arc*)

### 1962

1 **Henry Mancini**  
(*Breakfast at Tiffany's*, *Days of Wine and Roses*, *Hatari*)

2 **Elmer Bernstein**  
(*To Kill a Mockingbird*, *Walk on the Wild Side*, *Birdman of Alcatraz*, *Summer and Smoke*)

3 **Ernest Gold**  
(*Exodus*, *On the Beach*, *Inherit the Wind*, *Judgment at Nuremberg*)

4 **Dimitri Tiomkin**  
(*The Alamo*, *Guns of Navarone*, *Old Man and the Sea*)

5 **Miklós Rózsa**  
(*Ben-Hur*, *El Cid*, *King of Kings*)

6 **Alfred Newman**  
(*Diary of Anne Frank*, *How the West Was Won*)

7 **Maurice Jarre**  
(*Lawrence of Arabia*, *The Longest Day*)

8 **Franz Waxman**  
(*Taras Bulba*, *Sunrise at Campobello*, *Nun's Story*)

9 **Alex North** (below left)  
(*Spartacus*, *The Children's Hour*, *The Misfits*)



10 **Andre Previn** (above right)  
(*Two for the Seesaw*, *Elmer Gantry*, *Four Horsemen of the Apocalypse*)

### 1972

1 **Michel Legrand**  
(*Summer of '42*, *Lady Sings the Blues*, *Thomas Crown Affair*)

2 **Jerry Goldsmith**  
(*Patton*, *Planet of the Apes*)

3 **Lalo Schifrin**  
(*Dirty Harry*, *Bullitt*, *Kelly's Heroes*)

4 **Quincy Jones**  
(*The Getaway*, *Bob & Carol & Ted & Alice*, *Cactus Flower*)

5 **John Barry**  
(*Diamonds Are Forever*, *Mary Queen of Scots*, *Midnight Cowboy*)

6 **John Williams**  
(*The Poseidon Adventure*, *The Cowboys*, *Images*)

7 **Nino Rota** (below left)  
(*The Godfather*, *Fellini's Roma*, *Romeo & Juliet*)



8 **Jerry Fielding** (above right)  
(*Straw Dogs*, *The Wild Bunch*, *The Mechanic*)

9 **Maurice Jarre**  
(*Ryan's Daughter*, *Plaza Suite*, *The Damned*)

10 **Elmer Bernstein**  
(*True Grit*, *The Gypsy Moths*, *Thoroughly Modern Millie*)

### 1982

1 **John Williams**  
(*E.T.*, *Raiders of the Lost Ark*, *The Empire Strikes Back*)

2 **Jerry Goldsmith**  
(*Poltergeist*, *First Blood*, *Star Trek: The Motion Picture*, *Alien*)

3 **Dave Grusin**  
(*On Golden Pond*, *Reds*, *Tootsie*)

4 **Elmer Bernstein**  
(*Animal House*, *American Werewolf in London*, *Stripes*)

5 **Vangelis** (below left)  
(*Chariots of Fire*, *Missing*, *Blade Runner*)



6 **Marvin Hamlisch** (above right)  
(*Sophie's Choice*, *Starting Over*, *Ordinary People*)

7 **Bill Conti** (right)  
(*Rocky III*, *For Your Eyes Only*, *Private Benjamin*)

8 **Giorgio Moroder**  
(*Midnight Express*, *American Gigolo*, *Cat People*)

9 **Henry Mancini**  
(*Revenge of the Pink Panther*, *10*, *Victor/Victoria*)

10 **Jack Nitzsche**  
(*Officer and a Gentleman*, *Personal Best*)

other film composer.

More important, look at his decades of gorgeous, original, unforgettable music. People who think a Williams score can only sound one way should see *Images* or *The Long Goodbye*. And at an age when most composers would consider retiring with honor, Williams produces *A.I.*, a staggering work unlike anything he's written before.

If he does ever retire, the other composers may move up a space, but there will always be an empty spot at the top.

WHAT'S NEXT: *Catch Me If You Can*.

*Harry Potter and the Chamber of Secrets*,

THIS COMPOSER: is John Williams.

## 1992

### 1 John Williams

(*JFK*, *Presumed Innocent*, *Home Alone*, *Home Alone 2*)

### 2 Hans Zimmer

(*League of Their Own*, *Thelma & Louise*, *Backdraft*)

### 3 Michael Kamen

(*Robin Hood*, *Die Hard 2*, *Lethal Weapon 3*)

### 4 Danny Elfman

(*Dick Tracy*, *Batman Returns*, *Edward Scissorhands*)

### 5 Jerry Goldsmith

(*Basic Instinct*, *Total Recall*, *Sleeping With the Enemy*)

### 6 Alan Silvestri

(*Back to the Future Part III*, *The Bodyguard*, *Father of the Bride*)

### 7 Marc Shaiman

(*Sister Act*, *A Few Good Men*)



### 8 Alan Menken (above right)

(*Beauty and the Beast*, *Aladdin*, *Little Mermaid*)

### 9 James Horner

(*Patriot Games*, *Field of Dreams*, *Honey I Shrunk the Kids*)

### 10 John Barry

(*Chaplin*, *Dances With Wolves*)

# For the Fallen

## Ten composers who have dropped from the list since 1997

Since I first compiled this list in 1997, 10 composers have joined the Top 40:

Craig Armstrong  
Marco Beltrami  
Mychael Danna  
Don Davis  
Harry Gregson-Williams  
Rolfe Kent  
John Powell  
Trevor Rabin  
Edward Shearmur  
Stephen Warbeck

So what happened to the 10 guys who no longer made the cut?

Why are they no longer on the A-list?

These are their stories. (Cue *Law & Order* scene-changing musical effect—**CHUNG CHUNG!**)

### Alan MENKEN

1997 RANKING: 16  
AGE: 52  
REPRESENTATION: The Shukat Company  
8 Oscars, 14 Nominations before 1997  
SINCE 1997: 1 NOMINATION  
GROSSES SINCE 1997:  
1997 *Hercules*—99 (U.S. gross in millions)  
ALBUM RECOMMENDATIONS: *Beauty and the Beast*, *Little Mermaid*, *Little Shop of Horrors*

As far as the Oscars are concerned, Alan Menken may be the most influential film composer in history. In 1995, to counteract the monopoly that animated musicals—especially those scored by Menken—had on the Best Score category, the Academy added a new category, “Best Original Musical or Comedy Score,” to help give the poor dramatic composers a chance. (And it was very poorly thought out—what makes *The American President* a “comedy” score and *Pleasantville* or *Life Is Beautiful* a “dramatic” score?) Fittingly, it was only a year after Menken wrote his last score that the category was abolished.

Given the success of Menken's scores and the films they accompanied—*Beauty and the Beast* is still the only animated film to receive a Best Picture nomination—one can assume that Menken's absence from the screen

is his own choice, as he's been busy with theatrical projects such as a stage musical version of *The Apprenticeship of Duddy Kravitz*, written with lyricist David Spencer. Since Menken's heyday, the trend in animated features has moved away from musicals—no one in the blockbuster *Ice Age* breaks into song—so perhaps Menken is even smarter than he's given credit for.

THIS COMPOSER: wrote that great Elton John song, “Measure of a Man,” for the end credits of *Rocky V*.

### Basil POLEDOURIS

1997 RANKING: 22  
AGE: 56  
REPRESENTATION: CAA  
RELATIONSHIPS: Simon Wincer, Paul Verhoeven  
GROSSES SINCE 1997:  
1997 *Starship Troopers*—54  
*Breakdown*—50  
*Switchback*—6  
1998 *Les Misérables*—13  
1999 *For Love of the Game*—35  
*Mickey Blue Eyes*—33  
2000 *Cecil B. Demented*—1  
2001 *Crocodile Dundee in Los Angeles*—25

ALBUM RECOMMENDATIONS: *Conan the Barbarian*, *Flesh + Blood*, *Robocop*  
It pisses me off that I can't put Poledouris back on the Top 40 where he belongs. He is an extremely talented composer, a genuinely nice man and has scored many hit films. Just think of all the movies he's done that have spawned sequels—*Blue Lagoon*, *Conan*, *RoboCop*, *Hunt for Red October*, *Free Willy*. Those films didn't become hits just because of the great acting of Christopher Atkins, Arnold Schwarzenegger and Keiko the killer whale.

But for reasons I can't begin to fathom (and which are, frankly, none of my business), Poledouris has stopped doing major movies, and writing synth scores for movies-of-the-week like *Love and Treason* won't put him back in the big leagues. *Starship Troopers* wasn't remotely the smash it needed to be to recoup its huge budget, while the more profitable *Breakdown* was partly re-scored by

the director's pet composer (and I don't mean that insultingly), Richard Marvin. There is one ray of hope ahead. Poledouris has signed to do a Michelle Yeoh adventure film, directed by the cinematographer of *Crouching Tiger*, and this could potentially provide him with the kind of expansive and exotic material on which he thrives.

WHAT'S NEXT: *The Touch*

THIS COMPOSER: deserves better.

### Maurice JARRE

1997 RANKING: 28  
AGE: 75  
REPRESENTATION: Blue Focus  
3 Oscars, 9 Nominations before 1997  
GROSSES SINCE 1997:  
2000 *I Dreamed of Africa*—6  
*Sunshine*—5  
ALBUM RECOMMENDATION: *Enemy Mine*

Though he's never been a favorite of mine (his synth-based scores of the late '80s were remarkably dull and lazy), Jarre has had one of the most impressive careers in film music history: collaborations with major directors (Lean, Weir, Huston), instantly recognizable themes (*Lawrence, Zhivago*) and even a late-career resurgence with blockbusters like *Fatal Attraction* and *Ghost*.

But lately he's been slowing down, working only occasionally and writing much more subtly than before—his scores for *Sunshine* and the miniseries *Uprising* are uncharacteristically sparse and discreet. But who can blame him for taking it easy? The dude's 75, he's got three Oscars and probably enough money to buy and sell us all.

THIS COMPOSER: is a friend of the pentatonic scale.

### Bruce BROUGHTON

1997 RANKING: 30  
AGE: 57  
REPRESENTATION: CHLA  
1 Oscar Nomination before 1997  
GROSSES SINCE 1997:  
1997 *A Simple Wish*—8  
*Shadow Conspiracy*—2  
1998 *Lost in Space*—69  
*Krippendorff's Tribe*—7

One Tough Cop-1

ALBUM RECOMMENDATIONS:

Young Sherlock Holmes, Tombstone, Lost in Space

Broughton is a fan favorite and deservedly so, but despite an early Oscar nomination (and don't forget, the Academy hands out fifth nominations much more easily than it does firsts) he's never had the huge hit that his talents deserve and that a sustained fea-

ture career requires. Tombstone was only moderately successful, and even Lost in Space (his highest grosser, and a job he got as a last-minute replacement for Jerry Goldsmith) was hardly the blockbuster New Line was counting on. He's also suffered from bad luck—after all, this is the man who had to drop out of Home Alone to score The Rescuers Down Under.

Lately, he's returned to televi-

sion, the medium that gave him his start, specializing in Americana like True Women and Roughing It. Alas, feature film music is a poorer place without him. For god's sake, they're hiring Trevor Rabin to score westerns. Come back, Bruce, we need you.

THIS COMPOSER: is a nice man, and the only person who can evoke John Williams while still sounding completely original.

**Dave CRUSIN** 

1997 RANKING: 31

AGE: 67

REPRESENTATION: Gorfaine/Schwartz

1 Oscar, 8 Nominations before 1997

RELATIONSHIPS: Sydney Pollack

GROSSES SINCE 1997:

1997 Selena-35

1998 Hope Floats-60

1999 Random Hearts-31

Many of the top directors of the '70s—Mark Rydell, Paul

# Breakouts: Ten Composers on the Rise

Though the familiar names still manage to garner the lion's share of the assignments, new composers are cropping up all the time who, at their best, add fresh voices to the art form.

Here are the 10 composers who have the best chance of breaking into next year's Top 40:

## Klaus BADEL

AGE: Unavailable

REPRESENTATION: Gorfaine/Schwartz

TOP GROSSING FILMS:

1. The Time Machine-56
2. K19: The Widowmaker-34 (as of 8/25/02)
3. The Pledge-19

Badel's role as one of Hans Zimmer's protégés, helping the composer on scores such as Pearl Harbor and Hannibal, led to his first major solo assignment, the lavish Dreamworks remake of The Time Machine. The score starts off strongly, with an orchestral main theme reminiscent of Goldsmith's The Edge, but his music for the Eloi has a clichéd, Lebo M. world music sound that distracts from the futuristic setting, and the action cues are in the familiar Media Ventures vein. Still, it's a good start, and the mega-budget Harrison Ford submarine thriller K-19 was an enviable assignment for a novice composer.

WHAT'S NEXT: Equilibrium, The Farm

THIS COMPOSER: is an affable German.

## Terence BLANCHARD

AGE: 40

REPRESENTATION: Gorfaine/Schwartz

RELATIONSHIPS: Spike Lee,

Kasi Lemmons

TOP GROSSING FILMS:

1. Next Friday-57

2. Malcolm X-48
3. Jungle Fever-31
4. Love & Basketball-27
5. Summer of Sam-19
6. Sugar Hill-18
7. Original Sin-16

A highly respected jazz musician, Blanchard became Spike Lee's composer of choice after Lee stopped using his father Bill for his scores. Though his first score for Lee, Jungle Fever, was unimpressive, his score for Malcolm X was a powerful, epic work. His music for Lee's frustrating movie of Richard Price's superb Clockers was a bit overpowering in the movie but works well on the album, while his effective score for the uneven Summer of Sam has a brooding, Howard Shore quality. Except for a few disastrous films like Original Sin, Trial by Jury, and 'Til There Was You (where he completed a score begun by his close friend, the late, great Miles Goodman), Blanchard has mostly been employed by African American directors, a shameful example of film music apartheid. Just last year, Blanchard wrote a startling score for the little seen The Caveman's Valentine, sort of a Hangover Square for the 21st century, featuring a piano concerto Blanchard wrote for the film's brilliant, schizophrenic hero (played by Samuel L. Jackson). One only hopes that this fine and daring work leads to more opportunities for the talented composer.

WHAT'S NEXT: Dark Blue, Barbershop,

The 25th Hour

THIS COMPOSER: lives in New Orleans.

## BT

AGE: 31

REPRESENTATION: Soundtrack Music Associates

TOP GROSSING FILMS:

1. The Fast and the Furious-144
2. Driven-32
3. Go-16

Having emerged from the world of dance music, BT's score for the sleeper hit The Fast and the Furious was an effective mix of orchestral and synth-based action scoring—though the assignment coming back-to-back with Driven suggests he may already be typecast as the fast-car guy. He has scored four major films (including the aggravating Under Suspicion), but his scores are virtually unrepresented on CD, surprising for a composer whose non-film music manages to sell records. BT (real name: Brian Transeau) is young, hip and photogenic, and he comes across in interviews as a nice and modest man. Except for having his score for Zoolander rejected, he seems well on the way to a thriving career in feature scoring.

THIS COMPOSER: is sometimes confused with Brian Tyler and Tyler Bates.

## Nick GLENNIE-SMITH

AGE: Unavailable

REPRESENTATION: Ingenuity Entertainment

RELATIONSHIPS: Randall Wallace

TOP GROSSING FILMS:

1. The Rock-134
2. We Were Soldiers-78
3. The Man in the Iron Mask-56
4. Home Alone 3-28
5. Fire Down Below-16
6. Two If by Sea-10

One of the earliest Zimmer protégés to get major assign-

ments, Glennie-Smith's career has been progressing slowly, appropriate enough since despite scoring big movies he has yet to display a distinctive, notable talent of his own. His score for Home Alone 3 will make no one forget John Williams, while dissatisfaction with his work on The Rock reportedly led to Zimmer taking a bigger role in the score than originally intended. He was a poor choice for Randall Wallace's The Man in the Iron Mask remake, his score an unfit follower of the great swash-buckling film music tradition, while his score for Wallace's latest, We Were Soldiers, starts well but ends up sounding like an inferior version of The Thin Red Line. But the fact that a studio was willing to trust him with a Mel Gibson Vietnam epic (and a surprisingly moving one at that) implies that more big movies are likely to be in the pipeline.

THIS COMPOSER: is a nice British chap.

## Jan A.P. KACZMAREK

AGE: 49

REPRESENTATION: Greenspan Artist Management

RELATIONSHIPS: Agnieszka Holland

TOP GROSSING FILMS:

1. Unfaithful-52
2. Lost Souls-16
3. Washington Square-1

American audiences were first exposed to the Polish composer's music in the disappointing Verlaine/Rimbaud biopic Total Eclipse, which was little seen until Leo DiCaprio's nude scenes gave the film a whole new life on video. He has written lovely music for barely released films such as Bliss and, especially, The Third Miracle, though his score for the dull Polish remake of Quo Vadis won't cause Miklós Rózsa fans to change their allegiance. His potential high status comes mostly from his lat-

Mazursky, Bob Rafelson, Norman Jewison—have moved from the big screen to the more literate realm of the HBO movie, and as a major '70s composer it's fitting that Grusin has moved with them, his most recent score being for Jewison's cable movie of the Pulitzer Prize-winning play *Dinner With Friends*. In the '90s, Grusin slowed his working pace down to one score a year but has now

seemed to absent himself from the big screen entirely. His main collaborator, Sydney Pollack, has similarly put his directing career on the back burner, concentrating more on producing and acting.

An acclaimed musician, Grusin is highly respected in the film music community. As with Jarre, I am not particularly wild about his work (and I bet he's losing sleep over that). His jazz-oriented thriller

scores for *Three Days of the Condor* and *Tequila Sunrise* gave those films an unneeded coating of cheese, and even his enjoyable score for *Mulholland Falls* sounded like a TV version of *Chinatown* ("Next week, on all-new Gittes!"). If Grusin has left the big screen, it's probably because he needed it less than it needed him, and one can only wish him well. THIS COMPOSER: loves pianos.

## John FRIZZELL

1997 RANKING: 34  
AGE: 35  
REPRESENTATION: Gorfaine/Schwartz  
RELATIONSHIPS: Mike Judge, Joel Silver  
GROSSES SINCE 1997:  
1997 *Dante's Peak*-67  
*Alien Resurrection*-47  
1998 *I Still Know What You Did Last Summer*-40  
*Jane Austen's Mafia*-19  
1999 *Office Space*-10  
*Teaching Mrs. Tingle*-8

est assignment, *Unfaithful*, Adrian Lyne's remake of Claude Chabrol's '60s thriller *La Femme Infidele*. Kaczmarek may be about to break through into American cinema in a big way, having been entrusted with such a high-profile, big-studio project for a director who traditionally works with only the top names in film music (Jarre, Barry, Morricone).

THIS COMPOSER: is very hairy.

## David KITAY

AGE: Unavailable  
REPRESENTATION: Blue Focus  
RELATIONSHIPS: Amy Heckerling  
TOP GROSSING FILMS:  
1. *Scary Movie*-157  
2. *Look Who's Talking*-140  
3. *Clueless*-56  
4. *Dude, Where's My Car*-46  
5. *Look Who's Talking Too*-46  
6. *A Night at the Roxbury*-30  
7. *Can't Hardly Wait*-25

One would expect a composer who's scored two \$100 million-plus hits, as Kitay has, to have achieved higher prominence in the industry. Two things have stood in his way: one, comedy scoring is something of a musical ghetto, poorly respected and hard to get out of; and two, for the most part, Kitay's scores haven't been very impressive. Even in the best of his mainstream comedies, *Clueless*, the only memorable bit of scoring comes when the theme from *Gigi* plays as Paul Rudd sees Alicia Silverstone descending the stairs and begins to view her as a woman instead of as his stepsister—and no one is likely to mistake Kitay for Frederick Loewe. However, Kitay wrote a surprisingly effective score (though sadly underrepresented on the soundtrack) to last year's terrific *Ghost World*, which may help him move out of the comedy slums.

THIS COMPOSER: This composer has us

stumped. Sorry.

## Clint MANSELL

AGE: Unavailable  
REPRESENTATION: Blue Focus  
RELATIONSHIPS: Darren Aronofsky  
TOP GROSSING FILMS:  
1. *Murder by Numbers*-31  
2. *Requiem for a Dream*-3  
3. *Pi*-3

Mansell gave *Pi* an effective, synth-based accompaniment, though on the CD his few score cues are annoyingly obscured by dialogue. In his second collaboration with director Aronofsky, *Requiem for a Dream*, Mansell's music was given more prominence (both on-screen and on the CD), and he gave the film a striking, string-based minimalist sound, thanks in part to the Kronos Quartet. This year he's moved into the studio realm with the enjoyable Sandra Bullock thriller *Murder by Numbers*, for which he provides a comparatively mainstream score with the help of orchestrator/conductor Bruce Babcock.

WHAT'S NEXT: *Knockaround Guys*, *Abandon*, *Rain*  
THIS COMPOSER: wrote one of the creepiest scores ever, for *Requiem for a Dream*.

## Mark MOTHERSBAUGH

AGE: 51  
REPRESENTATION: Greenspan Artist Management  
RELATIONSHIPS: Wes Anderson, Klasky-Csupo  
TOP GROSSING FILMS:  
1. *Rugrats: The Movie*-100  
2. *Rugrats in Paris*-76  
3. *The Royal Tenenbaums*-52  
4. *Happy Gilmore*-38  
5. *The Adventures of Rocky & Bullwinkle*-26  
6. *Rushmore*-17  
7. *Dead Man on Campus*-15



THEY'RE POISED TO EXPLODE: Glennie-Smith, Mansell, Nyman, Ottman

Once the lead singer of Devo, Mothersbaugh has achieved huge commercial success with the *Rugrats* movies and critical acclaim with his deft, distinctive scores for Wes Anderson's comedies. But though he works steadily, he's still stuck in the twin ghettos of comedies and kid's movies. WHAT'S NEXT: *Welcome to Collinwood*  
THIS COMPOSER: had an assistant, Denis Hannigan, who's since gone on to score lots of animated TV stuff.

## Michael NYMAN

AGE: 58  
REPRESENTATION: Blue Focus  
RELATIONSHIPS: Michael Winterbottom, Peter Greenaway  
TOP GROSSING FILMS:  
1. *The Piano*-40  
2. *Gattaca*-12  
3. *The End of the Affair*-10  
4. *The Cook, The Thief, His Wife and Her Lover*-7  
5. *Carrington*-3  
6. *Ravenous*-2

Nyman first drew attention in film circles for his scores to Peter Greenaway's gorgeous but off-putting films, and seemed to be stuck in an art-house niche as a B-list Philip Glass. His score for *Practical Magic* was rejected (and replaced with one by Alan Silvestri, who spoke perceptively on how his music had to "walk down the middle" to make the tonally disparate film work), but his scores for *Gattaca* and *The End of the Affair* were surprisingly emotional and satisfying, which

may lead to more mainstream assignments, should he choose to accept them. WHAT'S NEXT: *The Hours*, *Charged: The Life of Nikola Tesla*  
THIS COMPOSER: claims to have invented minimalism.

## John OTTMAN

AGE: 37  
REPRESENTATION: Blue Focus  
RELATIONSHIPS: Bryan Singer, Steve Miner  
TOP GROSSING FILMS:  
1. *The Cable Guy*-60  
2. *Halloween H20*-55  
3. *Lake Placid*-31  
4. *The Usual Suspects*-23  
5. *Urban Legends: Final Cut*-21  
6. *Eight Legged Freaks*-16 (as of 8/25/02)  
7. *Apt Pupil*-8

Ottman would almost certainly be in the Top 40, had he not missed his biggest scoring opportunity yet, *X-Men*, in order to direct *Urban Legends: Final Cut*. Alas, that film suffered from a weak script and a bland cast, and Ottman's direction lacked the wit and elegance of his scoring and editing. Luckily, he's back in the scoring booth and working harder than ever, and he'll get a second chance at the great missed opportunity when he scores the upcoming *X-Men* sequel.

WHAT'S NEXT: *Trapped*, *X-Men 2*  
THIS COMPOSER: had a very nice visit with formerly frequent *FSM* contributor Jason Comerford...right after Jason got his car broken into, got lost in L.A. and ended up in Compton.

FSM



2000 *Beautiful*-3

2001 *Thirteen Ghosts*-41

*Josie and the Pussycats*-14

In 1997, Frizzell had just written the clever score for the *Beavis & Butthead* feature and seemed to be about to break through with the plum assignment of *Alien Resurrection*. Unfortunately, the film was the biggest flop in the series, making even less money than David Fincher's dour, unpopular entry, and Frizzell's score failed to find a following (sorry about the alliteration) in fan circles, though his brooding "Ripley's Theme" paid pleasant homage to Goldsmith's gorgeous "Nostromo" theme from the original.

Frizzell has managed to keep working steadily, taking over *Thirteen Ghosts* (probably the noisiest film ever made) when Don Davis dropped out, and writing Elfman-ish scores for *Teaching Mrs. Tingle* and the underrated *Josie and the Pussycats*. In this business, working steadily is achievement enough—just look at the next composers on the list.

WHAT'S NEXT: *Ghost Ship*, *Scorched*, *Cradle to the Grave*.

THIS COMPOSER: seemed very nice when Tim Curran met him at a scoring session for *King of the Hill*.

### Michael CONVERTINO

1997 RANKING: 35

AGE: Unavailable

REPRESENTATION: Soundtrack Music Associates

RELATIONSHIPS: Randa Haines

GROSSES SINCE 1997:

1997 *Jungle2Jungle*-59

1998 *Dance With Me*-15

What happened to Michael Convertino? I mean that question literally, not rhetorically. What actually happened to him? With his quirky, evocative scores, he'd

managed to carve his own niche, with one Best Picture nominee (*Children of a Lesser God*) and one blockbuster (*The Santa Clause*, for which he wrote a much lovelier score than the film deserved) to his credit. But in the last three years, no features. (I don't count *Where's Marlowe?*, an unsold TV pilot that mysteriously received brief theatrical distribution.)

If anyone knows where he's been, I'd like to know. Not to be mean about it—I'm genuinely concerned and curious. His distinctive, gentle touch is sorely missed. WHAT'S NEXT: *Liberty Stands Still* THIS COMPOSER: is secretly good.

### William ROSS

1997 RANKING: 37

AGE: Unavailable

REPRESENTATION: Blue Focus

RELATIONSHIPS: Jay Russell

GROSSES SINCE 1997:

1997 *A Smile Like Yours*-3

1998 *T-Rex: Back to the Cretaceous*-38

2000 *My Dog Skip*-34

Though an experienced orchestrator, Ross was a fairly untried composer in the mid-'90s but managed to garner an impressive number of big studio assignments in rapid succession—*Tin Cup*, *My Fellow Americans*, *Black Sheep*, and, most surprisingly, *The Evening Star*, the sequel to Best Picture winner *Terms of Endearment*. Unfortunately, of these only *Tin Cup* was anywhere near a hit, and Ross' scores at times suffered from sounding too much like their temp tracks.

Ross still works steadily as an orchestrator, especially with Alan Silvestri, and had a recent sleeper hit with *My Dog Skip*, giving the film a gentle and charming score. And he's just signed on to write

additional music for *Harry Potter and the Chamber of Secrets*, which could lead to more features.

WHAT'S NEXT: *Tuck Everlasting*, *Harry*

*Potter and the Chamber of Secrets*

THIS COMPOSER: is a terrific orchestrator.

### Joel MCNEELY

1997 RANKING: 39

AGE: Unavailable

REPRESENTATION: Blue Focus

GROSSES SINCE 1997:

1997 *Vegas Vacation*-36

*Wild America*-7

1998 *The Avengers*-23

*Soldier*-14

1999 *Virus*-14

2002 *Return to Neverland*-41

With his work on *Young Indiana Jones* and *Radioland Murders*, as well as his concept album for *Shadows of the Empire*, McNeely seemed to be a potential successor to John Williams in the Lucasfilm empire. But Williams is still with us, and still with Lucas, and McNeely's feature career in recent years has been spotty, though his snappy score for *The Avengers* was infinitely better than that disastrously misguided film deserved.

McNeely has found steady work on the small screen, as the primary composer for *Dark Angel*, and recently had a surprise hit with Disney's Peter Pan sequel *Return to Neverland*, a direct-to-video project that graduated to the big screen with respectable grosses. THIS COMPOSER: has suffered from constantly working for producers and directors who evidently insist that he plagiarize temp tracks to shocking extents.

### Cliff EIDELMAN

1997 RANKING: 40

AGE: 34

REPRESENTATION: Ingenuity Entertainment

GROSSES SINCE 1997:

1997 *The Beautician and the Beast*-4  
*Free Willy 3: The Rescue*-3

1998 *One True Thing*-23

2001 *An American Rhapsody*-0.78

2002 *Harrison's Flowers*-1

Eidelman's *Star Trek VI* score seemed to portend wonderful things for the young composer, who gave the film a terrifically dark and brooding quality unusual for the series. His Kirk theme wonderfully evoked the graying of our heroes, and even his Holst references seemed like deliberate homages and not the lazy work of a plagiarist. His score for *Christopher Columbus: The Discovery* was rousing and lively, and though the film is often maligned, it actually takes a more critical view of its subject than Ridley Scott did in his moody, underrated *1492*. Unfortunately, Eidelman soon became typecast for "people" stories (*Untamed Heart*, *Now and Then*) and at times fell prey to what a wiser man than I dubbed "Sensitive Piano Syndrome."

His score for *Beautician and the Beast* was charming, but his most recent scores have been so tasteful and discreet as to be nearly unnoticeable. His work on *American Rhapsody* was intelligent and deeply felt, but the film was so flat that it could have used some melodrama in its score. Eidelman is the rare composer who suffers from too much good taste—he has to learn to get his hands dirty, and to raise his voice once in a while if he wants to be heard.

THIS COMPOSER: was furious that he did not score *Schindler's List*. **FSM**

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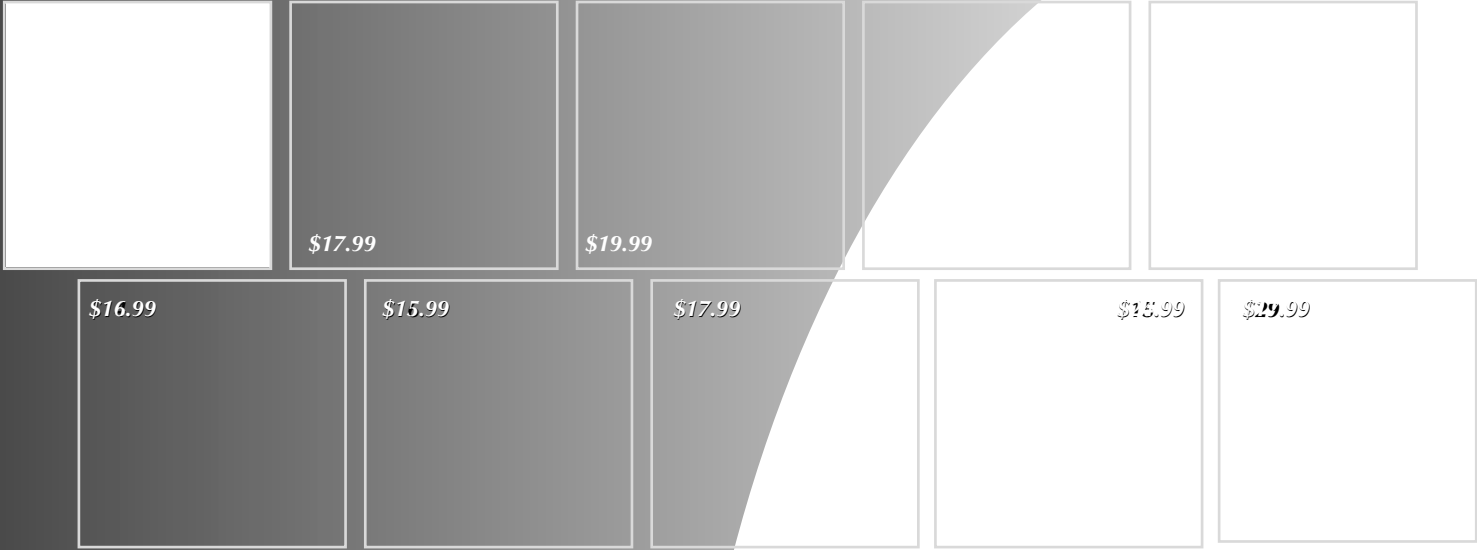
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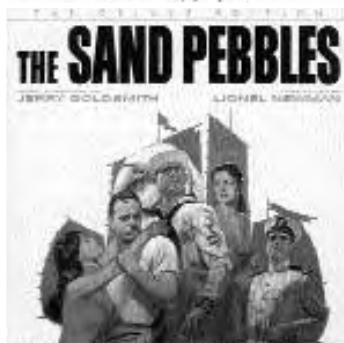
CLASSIC ★★★★★  
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WEAK ★

## Naqoyqatsi ★★★★★

PHILIP GLASS

Sony Classical SK 87709 • 11 tracks - 77:10

Godfrey Reggio and Philip Glass' long-awaited *Naqoyqatsi* completes the "Qatsi" trilogy of non-narrative image-based films begun nearly two decades ago with *Koyaanisqatsi* (1983) and its follow-up



*Powaqqatsi* (1988). It also marks the end of a fascinating cycle of development for both the composer and director. This time the underlying theme is violence. (Naqoyqatsi is Hopi for "war as a way of life," whereas *Koyaanisqatsi* was "life out of balance" and *Powaqqatsi*, "life in transformation.") While it never quite hits the fascinating level of orchestral tapestries present in *Koyaanisqatsi*, *Naqoyqatsi* remains an extremely strong offering from a composer seeking new forms of expression.

*Naqoyqatsi*, while in some ways a return to roots, is neither a rehash nor a retreat for Glass. It feels like a "Qatsi" score, blending comfortably with predecessors 20 years its senior—the bass voices still introduce the score, chanting the title on a low D—yet it man-

ages to conjure something original. Here, Glass' treatment of the ensemble and material is reconceived. *Koyaanisqatsi* and *Powaqqatsi* both demanded material with an internal sense of emotion. Rather than engaging the listener in an emotional dialogue, they communicated among themselves, allowing the audience to eavesdrop. *Naqoyqatsi*, though, is concerned with a more aggressive and visceral subject. For this effort, Glass has composed a virtual cello concerto, performed by the redoubtable Yo-Yo Ma. The cello functions as a musical ambassador, communicating both with the self-possessed kaleidoscopic orchestra and directly with the listener. The mix achieves an emotional straightforwardness not commonly associated with Glass' music. At first I was taken aback with Ma's almost Romantic interpretation of his part, but the more I lived with it, the more I felt the combination works. Ma's playing, as always, is outstanding. Even if one always questions a call here and there, his commitment and authoritative technique more than win the listener over.

The aggressive subtext seems to have spurred Glass to write a more hard-angled score than usual. Whereas the former "Qatsi" scores were built off cascading arpeggios and chattering repetitions, *Naqoyqatsi* uses more compact, often spikier motives. Glass employs an overtly colorful sense of orchestration in the score, emphasizing both pitched and non-pitched percussion—no less than a Jew's harp solo begins the second track, "Primacy of Number." At times, however, the colorful orchestration is less satisfying than the webs of counterpoint heard in *Koyaanisqatsi*, almost as if Glass' *Naqoyqatsi* textures are purposely sparser to allow sonic space for these effects. A few isolated cells contain rapid harmonic shifts, and though still treated in a minimalist vein, they create a welcome chromatic sheen

unique to this "Qatsi" installment. It's in these quick shifts, the more vertical writing in the score, that Glass shines. As much as I appreciate the shifting intensity of a cue/movement such as "Media Weather," the straight-ahead chordal counterpoint and exclusively horizontal sense of line tends to wear after seven minutes.

Though the ensemble playing is fine, it sounds a bit small for the material and occasionally seems sweetened with synths. *Naqoyqatsi* languished for many years due to budgetary problems, so the smaller musical forces are most likely a financial decision rather than an artistic one. If it means the difference between completing the work or not, I can live with the decision.

It's been a captivating decade watching composers bend minimalism to their own musical needs. Everyone from John Corigliano to John Adams to Steve Reich to John Williams has taken it in new directions. But it's doubly satisfying to hear Glass, one of the style's originators and greatest practitioners, continue to blaze through the landscape. It's possible my nitpicks are nothing more than a reaction to the "new" elements present in this score, hang-ups that will dissolve as the aesthetic continues to develop. Either way this is an important piece of work, both for its place in a hierarchy and as a stand-alone, and is the second most enjoyable "Qatsi" score after *Koyaanisqatsi*. Highly recommended. —Doug Adams

## The Sand Pebbles (1966)

★★★★ 1/2

JERRY GOLDSMITH

Varèse Sarabande VCL 0702 1010

30 tracks - 76:45

Robert Wise's *The Sand Pebbles* is an involving if not completely successful period epic with clear parallels to the Vietnam War (indeed, the film, made in 1966, was ahead of the curve in its anti-war sentiment). Steve McQueen plays Jake Holman, an

engineer assigned to the S.S. *San Pablo*, a U.S. gunboat patrolling the Yangtze River during the explosive 1926 revolution in China. Holman befriends a bilge coolie (played by Japanese actor Mako) only to put the man out of his misery while he is being tortured in public by revolutionaries; meanwhile, his only friend on board the ship (Richard Attenborough) secretly marries a Chinese girl and dies of pneumonia after swimming off the ship to see her in the dead of winter. Holman becomes a pariah aboard the *San Pablo* and meets his fate while attempting to rescue a group of American missionaries held captive by the Chinese in the film's elaborate final battle.

Reportedly Alex North was to have scored *The Sand Pebbles* but had to drop out at the last minute. It's to Jerry Goldsmith's enormous credit that only a half dozen years or so into his movie career, he was able to write a score that in all likelihood equaled, and possibly surpassed, what North might have done in his stead. *The Sand Pebbles* featured overtures based on two love themes written for the film: one popular tune written for Holman's romance with a missionary played by Candice Bergen, and another for Attenborough's relationship with the Chinese girl. Goldsmith's title music set the template for later Asian-styled scores like *Tora! Tora! Tora!* and *The Chairman*, building from a whispered, bittersweet phrase and gathering shattering emotional power over the silhouetted image of the American gunship solidifying on-screen. The title theme forms the basis for Goldsmith's remarkable "Death of a Thousand Cuts" cue in which Mako's character is killed: In a sequence of tremendous violence and cruelty, Goldsmith chose to underscore Holman's interior anguish rather than the brutality evident on the surface, a perfect example of the composer's loftiest instincts at

(continued on page 43)

# Howard's SIGNS of Greatness

Signs ★★★★★

JAMES NEWTON HOWARD

Hollywood 2061-62368-2

13 tracks - 45:30

**S**igns represents a breakthrough for James Newton Howard. For years Howard has written dependably effective scores for projects offering varying levels of exposure. It's never been less than solid, reliable work, and a few exceptional scores have surfaced. While this work always featured a unique musical vocabulary—Howard's undeniable harmonic and orchestrational fingerprints—one rarely got the sense it was part of a larger body of work. Progressing from *Falling Down* to *The Fugitive* to *Wyatt Earp* to *Dinosaur*, the stylistic succession feels almost entirely dictated by the mold: Here's the Contemporary Thriller Score, the Action/Adventure Score, the Romantic Comedy Score. There were flashes of individuality like the *Grand Canyon* fanfare or *The Fugitive's* city music, but in general it seemed Howard was dutifully muting his own voice. These were landmarks in a career, not an oeuvre. Admittedly, this is an entirely extra-filmic observation. Any time we start throwing fancy French terms around we're speaking in ideals more than practicalities. A composer doesn't need to develop a personalized approach to a picture, he needs to choose something that works. In fact, looking at James Newton Howard's filmography, a highly individualized sense of style would probably have hurt his career. There's *Prince of Tides*, *Dave*, *Alive*, *Primal Fear*, etc. Not a lot of risky pictures. He made wise decisions—intelligent musical choices for the pictures. The fact that he was able to occasionally say something unique only proved his chops. But many listeners were frustrated, forever awaiting that moment when Howard could speak his musical mind. It's lead to a few nasty comments, some lobbed from my general direction, because it's hard to listen to the technical razzle-dazzle of a *Waterworld* and hear a composer who, by understandable necessity, is restraining himself.

But about that breakthrough...

James Newton Howard's career path changed in 1999 when he

picked up *The Sixth Sense*. M. Night Shyamalan has proven himself a director as concerned with ideas as with moments. His three pictures with Howard (*The Sixth Sense*, *Unbreakable* and *Signs*) have relied heavily on mood and a literary sense of subtext. From a musical standpoint, these films have provided Howard with what his career had been lacking: a home base of operations. Howard has approached each of these pictures as a mood piece rooted in existential stillness. Each features a sense of internal discovery, complete with an external manifestation. Each score is tailor-made for its film, reflecting construction, ambience, scope, etc. Each Shyamalan picture has allowed Howard to dig deeper into the construction of the drama and to connect more seamlessly with the film. Free of the requirements of constant orchestral histrionics, he's been able to develop harmonic and textural ideas and to build his drama toward a single point of intense impact. After nearly 20 years of scoring films, Howard has finally been allowed to establish a signature approach, as recognizable as a score by Elfman, Goldsmith, Williams or Barry. Howard seems to have become bolder with each passing Shyamalan project; each outing is more and more personalized. And suddenly the general public has taken notice.

Admittedly, it'd be pretty difficult to ignore *Signs'* gutsy opening sequence even had it been scored with "The Irish Washerwoman," but Howard achieves a lasting unsettling presence by presenting a diorama of the film's construction. The cue opens with the motionlessness of rural portent represented by a scordatura fiddle (meaning the strings have been retuned from their usual G D A E to G D A Eb). The top three strings are played as an open chord, and right off the bat Howard provides the key to the entire score/film. Everything following regards the perception of interactivity, namely the intersection of a very grounded rural framework with outside forces either threatening, inspi-

rational or both. Howard quickly reassembles his D A Eb trichord into a three-note motive, A D Eb, which is spun into a swirling whirligig exploration of the three pitches. The overture so forcefully burns the rising notes into the audience's mind that each time they return we recall that forceful first statement and await their explanation.

That sense of expectation runs through the entire score as Howard allows his three-note motives (set in the orchestra's highest registers, usually several piccolos, flutes, harp, piano, etc.) to slide over and through a slowly evolving bed of strings and horns. The two ensembles are kept entirely separate through the majority of the score, apparently both for the sake of clarity (notice that Howard uses no high brass anywhere in the score so that he stays out of the "three-note range") and to underline the notion of one idea acting upon the other. Each motive colors the other, affecting its cast but never changing its essence.

Howard continually rearranges

sive promise of the overture as the two motives of the score are melded together into an enormously powerful statement that's violent and moving in equal measure. But as the film's plot elements are resolved, we find that the three-note motives do not disappear but learn to coexist with the string palettes. Or perhaps they re-learn, for as they're combined it sounds as if each has now found its missing partner—as if the orchestral palette has been recombined and is now able to hit a comfortable stride. Howard refuses to peg down the message behind his three notes, as does the film. Did the pitches represent a threat or a comfort? Neither, it seems. They simply reflected the film's non-literal level—the idea that the characters' lives had been acted upon by external forces. Did the score play the motive through the end to represent a victory, or to suggest that the pitches never represented the villains in the first place? It's up to the audience.

It's unfair to review Howard's



the building blocks of the motives themselves, so as to keep the meaning of all this interaction veiled. The three-note motive is forever wandering to new pitches—at certain points it's presented as C G Ab, which plays over C triads switching between major and minor. One presents hope, the other dread. Likewise, the more grounded writing is colored with quarter tones, bent pitches, overlapping pointillistic textures, touching string lines and the smallest handful of brass bites.

**B**ut portent without payoff is a tease, and eventually Howard has to swing away. The score's ominous tones create a long-form build up of tension, and every ounce of amassed angst is directed toward *Signs'* penultimate sequence. This sequence makes good on the expan-

work solely as a score or as a stand-alone piece of music. The film is so musical and the music so narrative that it functions nearly the same in either context. Hollywood Records' album requires attentive listening, and there's always the risk that something this subtle and textural may go over the heads of some listeners. As is becoming apparent, James Newton Howard can provide something much more than a big theme, loud horns and exotic percussion. This is the work of a distinctive stylist. I only hope that the high-profile nature of the score will persuade more filmmakers to come to Howard seeking his voice, allowing him to apply his notions as well as his skills. *Signs* is one of Summer 2002's best scores. Don't miss it.

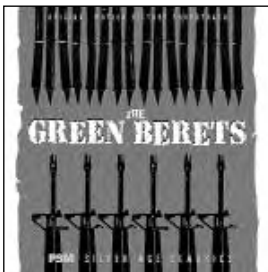
—Doug Adams

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## NEW RELEASE:

□ Vol. 5, No. 14  
The Green Berets  
MIKLOS RÓZSA  
Film released: 1968  
Studio: Warner Bros.  
Genre: War/Adventure  
Silver Age Classics  
CD released: Sept. 2002  
Stereo • 72:37



The first major American film to address the Vietnam conflict features a stirring symphonic score, befitting an action movie directed by and starring John Wayne. All of Rózsa's music is here (as well as "The Ballad of the Green Berets") in excellent stereo. \$19.95

□ Vol. 5, No. 10  
I Spy  
EARLE HAGEN  
TV Produced: 1965-67  
Network: NBC  
Genre: Secret Agent  
Silver Age Classics  
CD released: July 2002  
Stereo/Mono • 77:57  
Five episode scores for groundbreaking series starring Robert Culp and Bill Cosby: "So Long, Patrick Henry," "The Time of the Knife," "Turkish Delight," "The Warlord" and "Mainly on the Plains." First three plus theme in stereo; original TV tracks, not LP recordings. \$19.95



□ Vol. 5, No. 6  
The Traveling Executioner  
JERRY GOLDSMITH  
Film released: 1970  
Studio: M-G-M  
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

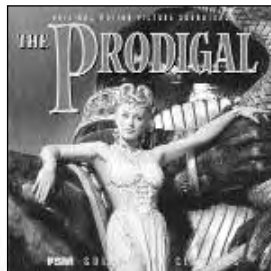
## NEW RELEASE:

□ Vol. 5, No. 13  
Scaramouche  
VICTOR YOUNG  
Film released: 1952  
Studio: M-G-M  
Genre: Costume Adventure  
Golden Age Classics  
CD released: Sept. 2002  
Mono • 62:28



The last of the Golden-Age swashbucklers by Rafael Sabatini (*Captain Blood*, *The Sea Hawk*, et al) gets a heroic and charming score by the prolific Victor Young. This premiere release includes all of the score, plus alternates, unused and source cues. \$19.95

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BRONISLAU KAPER  
Film released: 1955  
Studio: M-G-M  
Genre: Biblical Epic  
Golden Age Classics  
CD released: July 2002  
Stereo • 75:11



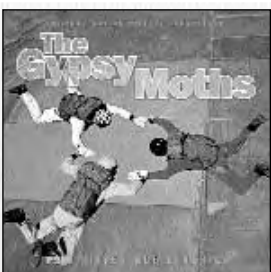
Complete stereo score for gargantuan biblical epic starring Lana Turner features male and female choruses, solos, source cues and thundering symphonic glory. Includes unused alternate cues. \$19.95

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



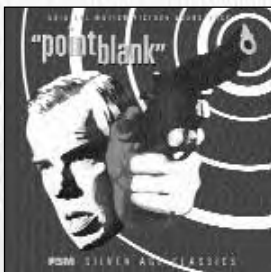
A taut, piano-dominated score with an accent on stealth—flamboyant, but naturalistic as well. This CD premiere is remixed and remastered in stereo, doubling the playing time of the LP including bonus tracks of vocals, piano demos, and a jazz trio improv of the main title. \$19.95

□ Vol. 5, No. 12  
The Gypsy Moths  
ELMER BERNSTEIN  
Film released: 1969  
Studio: M-G-M  
Genre: Drama  
Silver Age Classics  
CD released: Aug. 2002  
Stereo • 61:08



This tale of barnstorming skydivers contrasts robust, action-oriented cues and sweeping Americana with softer, bittersweet melodies. CD features complete underscore plus nightclub and marching band source cues. \$19.95

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



Two 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

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The Man Who Loved  
Cat Dancing  
JOHN WILLIAMS  
MICHEL LEGRAND  
Film released: 1973  
Studio: M-G-M  
Genre: Western  
Silver Age Classics  
CD released: Mar. 2002  
Stereo • 65:37



A 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

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HUGO FRIEDHOFER  
Film released: 1952  
Studio: M-G-M  
Genre: WWII  
Golden Age Classics  
CD released: Aug. 2002  
Mono • 55:44



This combination of wartime drama and domestic struggle is driving by a stirring, progressive score, with one of Friedhofer's greatest main titles. Complete, chronological score in best possible monaural sound. \$19.95

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



Two scores from the films 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

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Joy in the Morning  
BERNARD HERRMANN  
Film released: 1965  
Studio: M-G-M  
Genre: Romance  
Golden Age Classics  
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Stereo • 46:33



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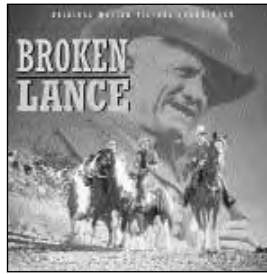
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□ Vol. 5, No 2  
**Logan's Run**  
 JERRY GOLDSMITH  
*Film released: 1976*  
 Studio: M-G-M  
 Genre: Sci-Fi  
 Silver Age Classics  
 CD released: Feb. 2002  
 Stereo • 74:18



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

□ Vol. 4, No. 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. 12  
**Morituri**  
 Raid on Entebbe  
 JERRY GOLDSMITH/  
 DAVID SHIRE  
*Films released: 1965/77*  
 Studio: 20th Century Fox  
 Genre: WWII/Espionage  
 (feature)/Docudrama (TV)  
 Silver Age Classics  
 CD released: Aug. 2001  
 Stereo (Morituri)/  
 Mono (Entebbe) • 57:50  
*Morituri* (41:46) is a suspense/action score in Goldsmith's percussive '60s style; *Raid on Entebbe* (15:29) features suspense, pulsating action ("The Raid"), and Israeli song climax. \$19.95



□ Vol. 5, No. 1  
**Lust for Life**  
 MIKLÓS RÓZSA  
*Film released: 1956*  
 Studio: M-G-M  
 Genre: Biography  
 Golden Age Classics  
 CD released: Feb. 2002  
 Stereo • 61:51



Premiere release of Rózsa's heartfelt, stirring accompaniment to the tragic tale of Vincent van Gogh. A 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

□ 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



□ VOLUME 4, No. 20  
**Farewell, My Lovely/**  
**Monkey Shines**  
 DAVID SHIRE  
*Film released: 1975/88*  
 Studio: M-G-M  
 Genre: Film Noir/  
 Suspense  
 Silver Age Classics  
 CD released: Jan. 2002  
 Stereo • 73:48



*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. 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

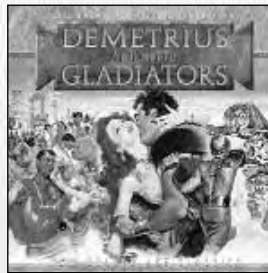


This nostalgic pair of films by writer/director Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby *Vertigo*"). \$19.95

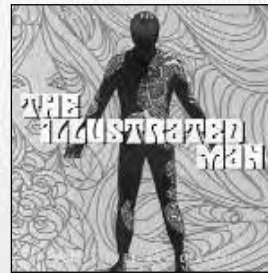
□ Vol. 4, No. 10  
**Voyage to the Bottom of the Sea**  
 PAUL SAWTELL & BERT SHEFFER  
*Song by Russell Faith, Perf. by Frankie Avalon*  
*Film released: 1961*  
 Studio: 20th Century Fox  
 Genre: Sci-fi/Irwin Allen  
 Silver Age Classics  
 CD released: July 2001  
 Stereo • 55:55  
 Thundering B-movie hysteria plus soothing, romantic undersea passages for the film that launched the hit TV show. \$19.95



□ Vol. 4, No. 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. 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. 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. 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. 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. 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) is a bit more traditional. \$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*



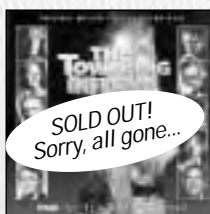
At last: the classic Newman/Herrmann collaboration for Fox's historical epic. Original stereo tracks were believed to be lost or unusable, but this CD features every surviving note. \$19.95

□ Vol. 4, No. 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. 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. 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

□ 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. 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*



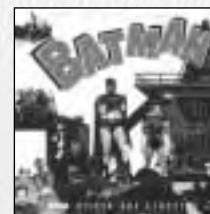
• Early Goldsmith feature (42:01, bonus tracks 21:06)—his first for Franklin Schaffner—is in romantic Alex North style. *Quarry* (10:27) is a TV rarity—sounds like *Flint* music. \$19.95

□ Vol. 3, No. 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*



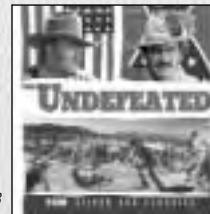
Paul Newman/Joanne Woodward soaper features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. \$19.95

□ Vol. 3, No. 7  
**Batman**  
**NELSON RIDDLE**  
**Theme by NEAL HEFTI**  
*Film released: 1966*  
*Studio: 20th Century Fox*  
*Genre: Adventure/Camp*  
*Silver Age Classics*  
*CD released: Nov. 2000 • Mono • 65:23*



Holy Bat-tracks! 1966 feature produced at time of '60s TV show features Neal Hefti's theme, Nelson Riddle's Bat-villain signatures, swingin' underscoring and larger action setpieces. \$19.95

□ Vol. 3, No. 6  
**The Undeclared/ Hombre**  
**HUGO MONTENEGRO/**  
**DAVID ROSE**  
*Film released: 1969/67*  
*Studio: 20th Century Fox*  
*Genre: Western*  
*Silver Age Classics*  
*CD released: Sept. 2000 • Stereo • 72:33*  
 Western doubleheader: *The Undeclared* (starring John Wayne, 47:33) is accessible and symphonic. *Hombre* (starring Paul Newman, 21:30) is moodier, sensitive—a quiet gem. \$19.95



□ Vol. 3, No. 5  
**A Guide for the Married Man**  
**JOHNNY WILLIAMS**  
*Title Song Perf. by The Turtles*  
*Film released: 1967*  
*Studio: 20th Century Fox*  
*Genre: Comedy*  
*Silver Age Classics*  
*CD released: July 2000*  
*Stereo • 73:10*



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

□ Vol. 3, No. 4  
**Tora! Tora! Tora!**  
**JERRY GOLDSMITH**  
*Film released: 1970*  
*Studio: 20th Century Fox*  
*Genre: WWII*  
*Silver Age Classics*  
*CD released: May 2000*  
*Stereo • 54:45*



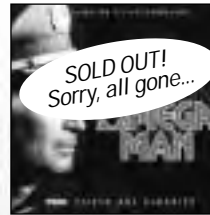
Classic Goldsmith war score enhances docu-drama take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese instrumentation. \$19.95

□ Vol. 3, No. 3  
**Beneath the Planet**  
**of the Apes**  
**LEONARD ROSENMAN**  
*Film released: 1970*  
*Studio: 20th Century Fox*  
*Genre: Sci-fi/Fantasy*  
*Silver Age Classics*  
*CD released: Apr. 2000*  
*Stereo • 72:37*



Second Apes 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. 3, No. 2  
**The Omega Man**  
**RON GRAINER**  
*Film released: 1971*  
*Studio: Warner Bros.*  
*Genre: Sci-fi/Fantasy*  
*Silver Age Classics*  
*CD released: Mar. 2000*  
*Stereo • 65:39*



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

□ Vol. 3, No. 1  
**Take a Hard Ride**  
**JERRY GOLDSMITH**  
*Film released: 1975*  
*Studio: 20th Century Fox*  
*Genre: Western*  
*Silver Age Classics*  
*CD released: Feb. 2000*  
*Stereo • 46:38*



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

□ VOLUME 2, 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



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□ 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



□ 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



□ VOLUME 1, No. 4  
The Return of Dracula/  
I Bury the Living/The Cabinet of Caligari/ Mark of the Vampire  
GERALD FRIED

*Films released: 1958/59/62/57*  
*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. 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. 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. 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. 2, No. 6  
The Comancheros  
ELMER BERNSTEIN

*Film released: 1961*  
*Studio: 20th Century Fox*  
*Genre: John Wayne/Western*  
*Silver Age Classics*  
*CD released: Sept. 1999*  
*Stereo • 47:44*  
Elmer Bernstein's first score for John Wayne is a western gem, with rhythmic main title and high-tailing action music. Think in terms of "The Magnificent Eight." \$19.95



□ Vol. 2, No. 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



□ 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. 5  
Prince of Foxes  
ALFRED NEWMAN

*Film released: 1949*  
*Studio: 20th Century Fox*  
*Genre: Historical Adventure*  
*Golden Age Classics*  
*CD released: July 1999*  
*Stereo • 46:39*  
Tyrone Power historical adventure gets exciting, robust score by Alfred Newman, newly mixed into stereo. Glorious main title, stirring love theme. \$19.95



□ Vol. 2, No. 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. 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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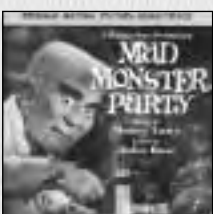
The Taking of Pelham 1-2-3  
*Ride this killer '70s groove!*  
Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, 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 thriller in the midst of his most creative period. Features "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



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*Silman-James Press, 112 pp., softcover. \$12.95*



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Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Dunning, Rosenman, Goldsmith, Mancini, Schifrin, Scott, Shire, Broughton and Poledouris. *Silman-James Press, 330 pp., softcover. \$19.95*



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**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, many reproduced full-size. 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. Originally sold for \$29.95—it's now out-of-print, but we have 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 *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was famous for his musical passion as his bad temper. This hard-to-find 1991 book is the definitive biography of the legendary composer,



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



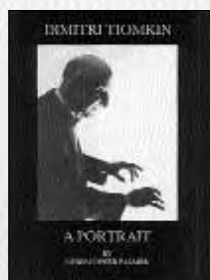
**Hugo Friedhofer:**

The Best Years of His Life

Edited by Linda Danly, Introduction

by Tony Thomas

This gifted musician scored such Hollywood classics as *The Best Years of Our Lives*, *An Affair to Remember*, *One-Eyed Jacks*. His Golden Age contemporaries considered him the most sophisticated practitioner of their art. In the '70s 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. Includes 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 is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher, 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). 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 overview of movie music composers and history, encapsulating the most notable people and events in 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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Seen by a Hollywood Composer

by Charles Bernstein

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

**Overtones and Undertones:**

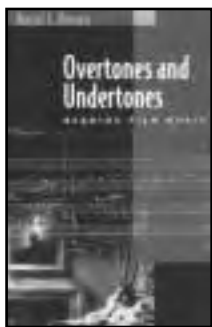
Reading Film Music

by Royal S. Brown

This 1994 book by the longtime film music columnist is the first serious theoretical study of music in film and explores the relationships between



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film, music and narrative, chronicling its aesthetics 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. Also features probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schifrin, 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 Alfred Newman 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 *Mike Hammer*, and authored two technical books on film composing. This 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  
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 music written for all four TV series; a guide to score tracking and credits; *Trek* manuscript excerpts from the com-



posers; 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, Poledouris, Chattaway, J. Scott, Young, Mike Lang; the secondary market, Morricone albums, 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. Jerry Goldsmith SPFM award dinner; Orchestrators; *Lost in Space*, recycled Herrmann; spotlights on C. 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. Elmer 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 E. 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*; *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, J.N. Howard, Kitaro & R. Miller (*Heaven & Earth*), R. 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 and 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, J.N. Howard (Wyatt Earp), John Morgan (restoring Hans Salter scores); Tribute to Mancini; M. Nyman music for films, collectible CDs.  
\* #48, Aug. '94 Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; R. Kraft: advice for aspiring composers; classical



music; CAM CDs; Cinerama LPs; best-selling CDs.  
#49, Sept. '94 Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal; Salter in memoriam; classical music in films; Williams in concert; Recordman at the flea market.  
#50, Oct. '94 Alan Silvestri (*Forrest Gump*); M. Isham; sex & soundtrack sales; Schifrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.  
#51, Nov. '94 Howard Shore (Ed Wood), T. Newman (*Shawshank Redemption*), J. P. Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of Heimat, *Star Trek*; promos.  
#52, Dec. '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovich Anonymous.  
#53/54, Feb. '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.  
\* #55/56, Apr. '95 Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), J. Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.  
\* #57, May '95 Goldsmith in concert, 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 (LP cover photos), Jarre interviewed, History of Soundtrack Collecting Pt. 2, Rózsa Remembered, film music in concert debate.

#61, Sept. '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz; *Star Trek: The Motion Picture*, classical music for soundtrack fans.  
\* #62, Oct. '95 Danny Elfman Pt. 1, J. Ottman (*The Usual Suspects*), R. Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary review.  
\* #63, Nov. '95 James Bond Special Issue! Barry & Bond (history) overview, 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 D. Shire's *The Taking of Pelham One Two Three*; C. 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; Bender's "Into the Dark Pool" column.  
#70, Jun. '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond on summer movies, *TV's Biggest Hits* book review.  
#71, Jul. '96 David Arnold (*Independence Day*), M. Colombier, Recordman Goes to Congress, Bond's summer round-up.  
#72, Aug. '96 Ten Best Scores of '90s, T. 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; David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2; Miles Goodman obituary.  
\* #74, Oct. '96 Action Scores in the '90s; Cinematic '96 report (Barry, Zhou Jiping); Vic Mizzy.  
\* #75, Nov. '96 Barry: Cinematic Interview; Recordman on War Film Soundtracks Pt. 2, J. Bond's reviews.  
\* #76, Dec. '96 Interviews: Randy Edelman, Barry pt. 2, R. Cooder (*Last Man Standing*); A. 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.

\* Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen (*The Simpsons*); promotional CDs; Congress in Valencia; Readers Poll '96; Into the Dark Pool Pt. 2.  
\* Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Pollergeist*, *Mars Attacks!*, *Rosewood*; Lukas's & J. 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*.  
\* 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 Schifrin (*Money Talks*), J. Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas; Summer movies, TV sweeps.  
\* Vol. 2, No. 7, Sept. '97 Zimmer vs. *FSM* (interview: *Peacemaker*), M. 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.  
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Vol. 3, No. 1, Jan. '98 Williams Buyers Guide Pt. 1 (*Star Wars to Amistad*), M. Danna (*The Sweet Hereafter*), *Titanic's* music supervisor, readers poll, laser-ophile, Silvestri lecture, Rykodisc reviews.

\* Vol. 3, No. 2, Feb. '98 Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers to Black Sunday*), D. Amram (*The Manchurian Candidate*), Goldsmith on Varese, Pendulum CDs; poll results, TV CDs.

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

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

Vol. 3, No. 5, Jun. '98 Mark Snow (*X-Files*), Classic *Godzilla*: J. Chattaway (*Maniac*, *Star Trek*), Broughton Buyers Guide Pt. 1, Downbeat (D. Reynolds, McCarthy, Anne Dudley), SCL Conference Report.

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

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

\* Vol. 3, No. 8, Sept. '98 Lalo Schifrin (*Rush Hour*), B. Tyler (*Six-String Samurai*); T. Jones; Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

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

Vol. 3, No. 10, Dec. '98 The Prince of Egypt (Zimmer, Stephen Schwartz), E. Cmiral (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, 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 Pt. 1: The '90s, *The Exorcist* (lost Schifrin score); D. Shire (*Rear Window* remake); T.V. sci-fi CDs; promo CDs; Philip Glass (*Koyaanisqatsi*).

Vol. 4, No. 3, Mar. '99 The Best of 1998: Essays by J. Bond, A. Dursin & D. 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*; 1998 Readers Poll; Goldsmith Buyer's Guide Pt. 3: Late '70s; DIVX soundtrack festival report; Barry bios reviewed; Charles Gerhardt obit.

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

Vol. 4, No. 6, Jul. '99 Elmer Bernstein: *Wild Wild West*; G. S. Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide Pt. 4: 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 (Walker on Batman/ Superman, Broughton on Tiny Toons, more); Phantom Menace music; 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 Pt. 5: Late '60s; concert advice for Goldsmith.

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

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

## VOLUME FIVE, 2000

*48-64 pp. each*  
Vol. 5, No. 1, Jan. '00 Rhino's reissue of Superman: The Movie score, film and cue sheet analysis; '50s Superman TV score; H. Shore (Dogma); Downbeat (Goldenthal, Barber, Tyler, Debnay 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 (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 picks for 1999; Music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, reader survey, and more.

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

Vol. 5, No. 5, Jun. '00 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); Goldsmith Buyer's Guide Pt. 6, more.

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

Vol. 5, No. 7, Aug. '00 Bruce Broughton interview; Silverado analyzed; Shaiman gives hell from the heavens; Agent History's fiery conclusion; Laserphile (Autumn DVDs); Downbeat (William Stromberg); Elfman & 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;

Vol. 5, No. 9, Oct./Nov. '01 Howard Shore (*Lord of the Rings*); Ronald Stein; Invasion of the Score Man; Trevor

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

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

Vol. 6, No. 3, Mar. '01 Bigger, Better Scores: RMA is helping to put more music on your soundtracks; Don Ellis and a life in 13/8 Time; Irwin Allen discography; R. Kent (*Town & Country*); Italian Imports: You can't beat BEAT.

Vol. 6, No. 4, Apr./May '01 James Horner Buyer's Guide Part 1; Downbeat (*The Mummy Returns*, *Swordfish*); A Salute to Hoyt Curtin: Epics on DVD; Session Notes from *Atlantis The Lost Empire*.

Vol. 6, No. 5, June '01 Sergel Prokofiev Tribute; Friedhofer and Fox; *Ghostbusters* retrospective; Downbeat: (J. Danna, R. Shore); Bender reports from Chiller, and plenty of reviews.

Vol. 6, No. 6, July '01 Elfman's new *Planet of the Apes*; Zimmer (*Pearl Harbor*) and concert CD; Horner Buyer's Guide Part 2; Goldenthal (*Final Fantasy*); Shore (*The Score*); Williams (*A.I.*) and more.

Vol. 6, No. 7, August '01 Quincy Jones Retrospective Part 1; *Moulin Rouge*; John Morgan Reconstructing Golden Age Scores; Downbeat Deluxe (Schifrin, Jones, Diamond and Debnay); Score Internationale; Random Play.

Vol. 6, No. 8, September '01 Angelo Badalamenti (*Mulholland Drive*); The North Carolina School of the Arts (for film composing); Quincy Jones Pt. 2; Earle Hagen; Halloween DVDs: more.

Vol. 6, No. 9, Oct./Nov. '01 Howard Shore (*Lord of the Rings*); Ronald Stein; Invasion of the Score Man; Trevor

Jones (*From Hell*); Davis Meets Williams (*Jurassic Park III* on DVD); M. Danna (*Chosen*, *Hearts of Atlantis*); *ST:TMP* gets a DVD refit; Pukas comic debut.

Vol. 6, No. 10, Dec. '01 Annual roundup CD reviews; Alejandro Amenabar (*The Others*); Gabriel Yared; other Hobbit music; Downbeat (C. Young, H. Gregson-Williams, R. Kent, M. Isham).

## VOLUME SEVEN, 2002

*48 pp. each*  
Vol. 7, No. 1, Jan. '02 The Best and the Worst of 2001; Horner Buyers Guide Pt. 3: 1989-86; Zimmer (*Black Hawk Down*); Logan's Overrun: expanded liner notes; *Enterprise*; Yann Tiersen.

Vol. 7, No. 2, Feb. '02 Happy Birthday, Elmer Bernstein; Rózsa speaks! (Lust for Life); Richard Rodney Bennett; Downbeat (*John Q.*, *Frailty*); Laserphile (baseball & rites of passage DVDs).

Vol. 7, No. 3, Mar./Apr. '02 John Debnay (*The Scorpion King*); Hook retrospective (Williams); Dialect of Desire: Edda Dell'Orso; Craig Armstrong (*Moulin Rouge*); Oscar winners.

Vol. 7, No. 4, May/June '02 Elfman (*Spider-Man*); *Attack of the Clones* (cue-by-cue analysis); Mark Mothersbaugh (*Welcome to Collingwood*); *Legend* rescored on DVD; Retrograde (ASCAP winners).

Vol. 7, No. 5, Jul. '02 MURDER MUSIC: Film Noir; Williams (*Minority Report*); Goldsmith (*The Sum of All Fears*); Michael Kamen; Peter Schickel (*Silent Running*); Laserphile: Summer Thrills; Pictorial of SCL Conference, more.



Vol. 7, No. 6, Aug. '02 JAZZ IN THE MOVIES: Coverage of past and present work by Miles Davis, Elmer Bernstein, Stanley Clarke and Terence Blanchard; Chats with Klaus Badelt (*K-19: The Widowmaker*); G. S. Clinton (*Goldmember*); Louise Steiner in her own words; Billy Goldenberg (*Duel*, *Kojak*) more.

Vol. 7, No. 7, Sept. '02 The Best and the Worst of 2002; Downbeat (Schifrin, Jones, Diamond and Debnay); Score Internationale; Random Play.

Vol. 7, No. 8, Oct./Nov. '02 Dennis Schmidt. Cost: same as one back issue.

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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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(continued from page 34)

work. Steve McQueen's all-but expressionless face was the perfect tabula rasa on which Goldsmith could paint his emotional landscapes, and while the composer fashioned thrilling moments of action, menace and spectacle, the emotive component of the *Sand Pebbles* score is enormously powerful.

A primary element of the score is Goldsmith's brassy, harmonic nine-note theme for the *San Pablo*, a melody that comes to speak not only to the sense of belonging that the vessel evokes in Holman, but for the binding element of patriotism that brings the crew together in their final conflict with the Chinese revolutionaries (it's no accident that the *San Pablo* theme is itself a variation of the score's primary love theme). On LP, the score was more a collection of set pieces than an epic journey, with two dynamic but rather shrill action cues ("My Secret" and "Maily's Abduction"), one stupendous action showpiece ("Repel Boarders") and one truncated climactic cue ("Final Mission") in addition to several incarnations of Goldsmith's love theme. Goldsmith favored his romantic melodies on the re-recording, which was only a disadvantage in that it showcased the weakest element of the film: the pat Hollywood love story between McQueen and Bergen. The new album shows Goldsmith's love theme more than capable of holding interest over several additional and quite lengthy developments, and the emotional journey of Holman is thoroughly illustrated from the first presentation of the love theme to the beautiful "Hello, Engine" and "Training a Coolie"—two brief but pivotal cues that portray the engineer bonding with both his new vessel and Mako's character.

"Mission at China Light" shows Goldsmith masterfully maintaining tension and dynamism, as well as vibrantly painting around the film's exotic locales, through a lengthy and talky exposition sequence; "Coolies Abandon Ship" lays down the Stravinsky-influenced action music that will cli-

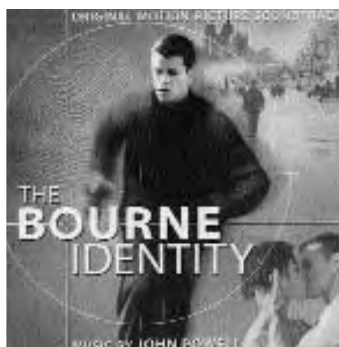
max in the latter half of "Final Mission" and the previously undiscovered "The Battle Continues." "State of Siege" sends Goldsmith's love theme sailing mournfully over beautiful counterpoint for horn and later delicate, suspenseful music for harp-sichord and strings to accompany Attenborough's character on his icy AWOL swim into the Yangtze.

On the original album and re-recording, "Final Mission" ended its militaristic, driving horn treatment of the *San Pablo* theme midway through the cue—where, finally, we hear the snare-driven transition of the ship theme crescendoing brilliantly over the symbolic raising of the American flag as the ship steers toward a Chinese blockade at the film's climax. In the film Goldsmith's music climaxes sharply after suspenseful snatches of staccato piano and shrill string writing, leaving the final, brutal hand-to-hand fight over the blockade sam-pans unscored. It's a technique that works well for the movie but leaves the score itself without a climax. Happily, Goldsmith actually wrote a final piece of battle music that thrillingly contrasts the jagged, serpentine action motif developed midway through "Final Mission" against heroic statements of the *San Pablo* theme for brass: Not only does this provide the album with a stunningly satisfying payoff, it also has to rank as the most important piece of previously undiscovered Goldsmith music since the elaborate, unused "abandon ship" cue from *Planet of the Apes*. In fact, the lion's share of the *Sand Pebbles* score is included here, but with a couple of minor but stinging omissions. The first presentation of the *San Pablo* theme as McQueen walks toward the docked vessel early in the morning lays the foundation for all the subsequent variations of this theme, and it would have been nice to keep it within the chronology established on the album; it's very possible this cue was lost or damaged, but it could have been substituted for the fragmentary and somewhat redundant "Death of a Coolie." Less important but still enjoyable is the brief cue that underscores the *San Pablo* chugging down the Yangtze

after Holman gets the engine running for the first time.

The score's signature action cue, "Repel Boarders," has been lost and is now only available in mono—everything else on the album sounds so terrific it's painful to adjust to the shallower mono sound on this fantastic piece of action music. It's too bad Varèse wasn't permitted to use the stereo album masters since the performances are identical. But it has to be said that the thrill of hearing "The Battle Continues" for the first time more than outweighs the loss of a stereo "Repel Boarders." Varèse's *The Sand*

broadly stroked themes can be used to best effect. *The Scorpion King* score in particular is like John Williams on steroids. This is especially evident in the standout cut "Balthazar Arrives," which includes a ton of bold brass motives and vocal support from the Hollywood Film Chorale, along with many shifts in direction that still manage to maintain a consistent mood. The track's a little over three minutes long, but it feels longer because there's so much writing packed in. This material accompanies the climax of the film, a massive nighttime sword-and-sorcery set piece that



*Pebbles* easily qualifies as the best album in what's been a good year for film scores: Bob Townson, Nick Redman, Mike Matessino and everyone else who worked on this historic project deserve our sincere and profuse gratitude.

—Jeff Bond

### The Scorpion King ★★★

JOHN DEBNEY

Varèse Sarabande 302 066 368 2

14 tracks - 39:57

John Debney's score for *The Scorpion King* is a lot like the film itself. It's big, it's bold and it doesn't have a whole lot of depth. Still, it's well executed and delivers good, honest fun. The first track, "Boo!," makes extensive use of power chords and heavy metal riffs. After the heart-thumping, percussion-driven main title, the metal makes a brief reappearance before vanishing almost entirely in favor of the sweeping musical melodrama that wouldn't sound out of place in a Conan film.

Debney, whose recent projects include *The Princess Diaries* and *The Emperor's New Groove*, tends to score films that are big in scope, where his brightly tinted,

takes place in the streets of an ancient city, and Debney follows the action well. The following and final track, "The Scorpion King," boasts a sweetly romantic melody that remains firmly within the epic sphere.

You could argue that Debney doesn't break any molds with this score—and you would be right. But there's no question that if you're in a receptive mood, *The Scorpion King* is an enjoyable flick, and Debney's score, an equally enjoyable listen.

—Genevieve Williams

### The Bourne Identity ★★★ 1/2

JOHN POWELL

Varèse Sarabande 302 066 367 2

19 tracks - 54:59

In conceiving a big-screen version of Robert Ludlum's thriller *The Bourne Identity*, the filmmakers started by tossing out most of the novel's plot and coming up with their own bag of tricks. Composer John Powell seems to have done something similar, eschewing the traditional, overblown orchestral score and going with a sound that contains a few surprisingly creative sparks.

Powell starts with a unique palette: an army of strings, a solitary bassoon, fuzz guitar, techno-like electronic riffs and a barrage of percussion. The main titles open quietly with the introduction of a gentle, plaintive bassoon motif that soon gives way to pulsating strings underscored by a hint of insistent, Steve Reich-like percussion beats. These elements recur in the next two cues, augmented in the third by a layer of fuzz guitar. Powell tosses in hints of added percussion here and there (bongos, synth drums and effects, Reich's marimba sounds) before letting loose at the beginning of "The Apartment." Here, Powell's main influence seems to be the Broadway hit *Stomp*, with its varied, thunderous, rhythmic percussion. In this setting it's fresh and exhilarating.

The remainder of the CD fluctuates in intensity, with more clever percussion riffs tossed about, and strings offering nice counterpoint. "Jason's Theme" is introduced late in the album, but it's more atmospheric than any-



thing, keeping with the minimalist feel of the score. In fact, the last four tracks come across as a lot of tedious atmosphere (what can one expect from a track called "Mood Build") and quickly wear out their welcome.

Falling somewhere between David Arnold's Bond outings (without the horn section) and Thomas Newman's more minimalist works, Powell's *Bourne Identity* effectively utilizes a range of percussive and electronic effects to underplay the action. It's a refreshing change of pace that makes for a better than average listen. —Neil Shurley

## The Missing ★★★

BRUCE SMEATON

One M One 1024 • 12 tracks • 41:17

**T**he *Missing* is a thriller about a priest who heads into the mystical underbelly of the Australian outback in search of his missing daughter. If you didn't know otherwise, Bruce Smeaton's score would have you thinking that the film is more a grand and elaborate ghost story than a personal trek. I can't say how this music actually works to picture, but a cursory glance at Australian reviews reveals that the music's eclecticism may be in turns rewarding and frustratingly intrusive. Divorced from the film, the score is worth a listen.

Smeaton's style has a definite European flavor, particularly that of Richard Rodney Bennett and Nino Rota (and their work on '70s Agatha Christie films). There's a marked quasi-Baroque feel to much of the string writing. Throughout the album, the main thematic idea provides something to anchor the listener and offers nice contrast with the fascinating aleatoric outbursts in tracks like "Nightmare and Visions." Other highlights include the "Opening



Titles," where a theremin teams with an organ, and "A Killing Ground," a truncated orchestral scherzo.

*The Missing* recalls some of the best orchestral writing of the 1970s while adding contemporary ideas and strange combinations of instruments. It's not often you find a score that makes fluent use of everything from full orchestra to theremin, and piano to didgeridoo. This album is a fine representation of Smeaton's work, alternating between the sometimes dissonant but often gorgeous thematic materials and the more exciting action cues. The beautiful

waltz, "Dancing on the Sand," is a fine take on the form, in the same league as the great waltz from *Murder on the Orient Express*. In fact, if you are a fan of that score, you're sure to appreciate *The Missing*. This would also make a fine companion to Percepto's *The Changeling*, released earlier this year.

—Steven A. Kennedy  
You can order this CD at: [www.1ml.com.au](http://www.1ml.com.au).

## Joe Versus the Volcano (1990)

★★★★ 1/2

GEORGES DELERUE

Varèse Sarabande SRS 2014

21 tracks • 48:07

**J**oe *Versus the Volcano* is the first pairing of film super-couple Tom Hanks and Meg Ryan, and, ironically, their only flop (triple bad for Ryan, who plays three different roles in the movie). Directed by John Patrick Shanley (the Oscar-winning screenwriter of *Moonstruck*), the movie's tone is all over the map. The story concerns a hypochondriac (Hanks) who is diagnosed with a terminal illness and then offered the chance to live the rest of his (short) life as a real "man," before sacrificing himself to the god Big Woo. Even though the movie failed at the box office, *Joe* has since gained a cult following, thanks mainly to quirky dialogue, an original plot and exciting art direction. And I like to think that it even has something to do with Georges Delerue's gorgeous score.

The "Love Theme" is one of Delerue's best—it never fails to lighten the heart. On other fronts, "The Storm and the Rescue" (underscore for two of the most dramatic scenes in the film) is noteworthy because it features the kind of overt action scoring seldom found in the Delerue canon. Especially exciting is "The Storm" portion of the extended cue, where it crescendos into a powerful reading of the love theme.

The biggest surprise of the album is the inclusion of unused music that was ultimately replaced by source cues. Four such tracks are here, and while I may be biased, these score cues seem like better alternatives. I love Ray Charles as much as the next guy, but Delerue's heartbreaking "Brain Cloud" works more magic than Ray Charles' overused "Old

Man River." Thankfully, producer Robert Townson, a huge Delerue fan, was able to preserve these deleted cues on this album.

The "End Credits," which I've appropriately saved for last, comprise my favorite six minutes of the movie. That may seem a little strange, but while I was thoroughly bored with the film, the end credits gave me a chance to enjoy the score unhindered. Although there's a song inserted in the middle, it's written by Delerue and Shanley, so it fits organically. The cue ends with a music-box melody, a device Delerue has employed many times before (my favorite version is in *Crimes of the Heart*), before giving way to a big orchestral finish.

As part of Varèse Sarabande's Master Film Music series, this is a limited-edition CD that is every-thing an album in this series should be: a lovingly produced release with extras and a lost masterpiece from a fan favorite composer.

—Cary Wong

## Human Nature ★★

GRAEME REVELL, VARIOUS

Pleximusic PLXM-001 • 27 tracks • 52:18

**A** comedy about civilizing a "feral" man, *Human Nature* flopped commercially and was panned as being farcical and not funny. Likewise, the music often strives for cleverness without achieving it. Consider "Hair Everywhere," performed by Patricia Arquette. Above strings and winds that sound like they're skipping across the street, the film's female lead babbles: "I once thought God a creature diabolical./He gives a nod to each one of my follicles/and to my baby toe." Elsewhere, pseudo-funk songs like "The Heights of Culture" and "My Name Is Puff" pop up out of nowhere, showcasing the smug voice of Rhys Ifans, the film's *homme sauvage*.

Though he's given credit for the score, Graeme Revell did not write these excruciating fluff pieces—Charlie Kaufman did. And in this context, Revell's less-than-exciting instrumentals are almost pleasant. Nowhere is this more evident than on "Puff Bolts," an Elfman-like suite that creates tension with layers of gliding strings, which is then destroyed with jabbing horns.

Unfortunately, the composer's material can never develop its own momentum; as soon as it starts to, the "funny songs" inevitably sweep in. The result is an album that begs you to hit the skip button quickly and often.

—Stephen Armstrong

## The Importance of Being Earnest ★★★★★

CHARLIE MOLE

Milan 73138 35990-2 • 19 tracks - 39:40

Osscar Wilde is at his best in *The Importance of Being Earnest*, a fable of romantic rebellion and outrage, but above all a celebration of British irony among late-19th-century London aristocracy. With his jazz-based score, Charlie Mole has captured the spirit of Wilde with grace, skill and humility for Miramax's new Oliver Parker-directed film adaptation.

Mole's big investment is his decision to go with swing jazz spontaneity. He turns, twists and plays along with Wilde's irony in a sympathetic but never condescending vein. At the heart of this effort is a small band consisting of piano, guitars, voices, brass, organ, woodwind and strings. Sometimes the music consists of a big-band lineup, and at other times a simple acoustic guitar and piano lead a small string section in subdued romance or London high-life elegance. The piano playing of Simon Chamberlain and guitar work of Mitch Dalton puts a special spring in the cinematic step, and the brass is on the ball at all times.

Mole's album centerpiece is actually the song "Lady Come Down." In it, he takes Wilde's "Serenade for Music" poem and sets it to an original big-band tune. With vocals by two of the film's stars (Rupert Everett and Colin Firth) comically leading the big-band swing, it's the obvious high point of the album.

—Simon Duff

## Minoes ★★ 1/2

PETER VERMEERSCH

Zonk! 004 • 41 tracks - 36:08

Minoes is a film based on Dutch author Annie G. Schmidt's story of the same name. An American release has not yet been planned, though the film has appeared in Belgium and has an August release date in Germany.

Peter Vermeersch offers up a clean, articulate, jazz-based score. The problem with this album is that the tracks bounce quickly from one to the next without leaving much time to reflect on any of them. Many cues are but 30 seconds long. Much of the music is left feeling like introductory material—the longer pieces are actually worthwhile, often blending double bass and vibraphone with splashes of piano. Then, when the sax and brass ensembles enter, the effect is similar to the jazz work Goldenthal brought to *Titus*. In



other places, Vermeersch takes us back to the '60s lounge style of Mancini and his contemporaries.

While this music is finely crafted, it's difficult to get immersed in it. Thematic fragments repeat and help create continuity, but each cue ends just as it gets going. Still, those who enjoy '60s jazz scores, or even the animated film music of Barry Gray, may want to check out this release.

—S.A.K.

## Paramount Pictures: 90th Anniversary Memorable Scores ★★★★★

VARIOUS

Sony Classical 87736/87737

Disc One: 21 tracks - 73:57

Disc Two: 22 tracks - 73:52

Memorable Scores is a two-disc collection of themes from Paramount motion pictures that covers the past 58 years. Yes, it is a 90th anniversary release that covers two-thirds of Paramount's history. But recognizing that talkies did not begin until 1928, there are still several years of scores not represented on this album. And of course, due to availability and marketability, unequal weight is given to recent scores. For example, there are

three scores from the 1940s, two from the '50s, and five from the '60s. Compare that with eight from '80s and 14 from the '90s.

On the upside, notable scores ranging from *The Godfather* to *Raiders of the Lost Ark* to *Titanic* are represented, but not always by their most obvious cues—this isn't simply a collection of hackneyed "Big Themes" or "Main Title" tracks. Lesser-known but worthwhile scores such as Dave Grusin's *The Firm* and James Newton Howard's *Primal Fear* also get their due. Nearly all of the material is



available elsewhere, so if you're looking for rarities, there's Mia Farrow's vocalese performance from *Rosemary's Baby*, but that's about it. While most collectors will be more interested in the actual score of most of the films excerpted here, this double album is still a worthy sampler.

—Andrew Granade

## Insomnia ★★★★★ 1/2

DAVID JULYAN

Varèse Sarabande VSD 6357

18 tracks - 57:06

David Julyan's third collaboration with director Christopher Nolan (after *Following* and *Memento*) is another exercise in haunting slow-burning tension. The Al Pacino, Robin Williams psychological noir thriller certainly called for something broody and bleak, and the composer delivers a string-laden symphony of dread.

Sitting somewhere between *Cape Fear* and *Vertigo*, *Insomnia*'s debts to Herrmann are never in doubt, but Julyan's compositions are respectful of and complementary to Benny's canon of Hitchcock soundtracks, rather than straight homage or rip-off à la Pino Donaggio's Brian de Palma work

or Silvestri's *What Lies Beneath*.

The slow deliberate strings of "Opening Titles/Blood Drips" drag us into the gloom, counterpoised by a separate volley of more frantic strings. "Kay's Theme" develops from a bank of ethereal sounds to a simple echoing piano melody, while "Kay's Bag" makes a transition from Badalamenti-style underscore to full flourishes from the strings. Oh, and dig the fantastic drums on "Fog," pounding their way through the synthy soundscape.

The standout track is "Walter's



Lake House" (at 5:47 it's also the longest on the album), a full-blooded piece that builds up from the slow strings and then drags in the secondary themes, drops back to quiet percussion and finishes on a note of unresolved dread. "Closing Titles" is the obligatory medley, fusing the preceding tracks and reminding us of the quality of the lush work Julyan has delivered.

Julyan fans will be pleased that this is an all-score album, unlike the *Memento* soundtrack that featured "music for and inspired by" and had its running time bolstered by not entirely relevant pop tracks. This is a worthy successor to *Memento*, but be aware that the track listings do give away key plot points.

—Nick Joy

## The Bishop's Wife (1947)

★★★★★

HUGO FRIEDHOFFER

FMA/MS 109 • 25 tracks - 58:28

While efforts have been made since his death to bring Hugo Friedhofer the same amount of recognition as other film music pioneers, he still remains an obscured and shadowy figure. The book *Hugo Friedhofer: The Best Years of His Life* (available (continued on page 48)

# A Halloween Special

25 DVDs ideal for creepy viewing

by Andy Dursin



EYE YI YI: Spooky stares from EXORCIST II: THE HERETIC (1977) and CLASH OF THE TITANS (1981).

Once again the Laserphile has seen the future of home video horror, and if you can't find something among these forgotten genre flicks or all-time favorites, chances are you'll be watching sit-com

favorites, chances are you'll be watching sit-com re-runs on October 31st! Without further delay, here's our wrap-up of the scariest, most unsightly, and grossest new discs to liven up your All Hallow's Eve...

## Tasty Warner Treats

### Clash of the Titans (\$20)

Ray Harryhausen's magnificent screen swan song may be corny and stilted at times, but if you were a kid in 1981, there weren't many cooler sights than Pegasus taking off, Medusa's fatal stare, and the memorable appearance of the Kraken. Warner's remastered, long-awaited DVD includes a clean wide-screen transfer and a terrific new interview with the special effects master, plus the trailer. Unfortunately, Laurence Rosenthal's classic score is poorly treated in the severely compressed, tinny Dolby Surround audio track, making this disc a bit of a disappointment. Still worth it, of course, for fans.

### Time After Time (\$20)

Jack the Ripper uses H.G. Wells' *real* time machine to continue his grisly work in disco-era, late '70s L.A. in Nicholas Meyer's enjoyable 1978 fantasy. Malcolm McDowell

and Mary Steenburgen give charming performances, while David Warner makes for a creepy Jack. The DVD includes a great wide-screen transfer, solid surround track (with a fantastic Miklós Rózsa score), plus the dated original trailer and an engaging commentary with Meyer and McDowell.

### Exorcist II: The Heretic (\$20)

A guilty pleasure and candidate for most enjoyable bad movie of all time, John Boorman's misconceived and oh-so-funny 1977 dud has been issued in a sterling wide-screen DVD. Extras include the terrific original trailer and an alternate opening seen in various overseas versions. Luckily, Boorman's first U.S. theatrical cut (one of two released domestically) has been utilized, and it's the funniest—and most entertaining—of the bunch.

### The Swarm (\$20)

"It's my fault, I threw firebombs at the swarm!" cries a teen whose irresponsible actions cause millions of bees to descend upon scientist Michael Caine, military man Richard Widmark, and the population of a small town in Irwin Allen's so-bad-it's-*really*-good 1978 disaster epic. Warner's DVD includes a hilariously nostalgic half-hour documentary, but, alas, the announced Caine

commentary track failed to materialize.

### V: The Final Battle (\$25)

The entertaining 1984 follow-up to Kenneth Johnson's 1982 TV miniseries may be inferior on many levels, but it's still almost as much fun. With more outlandish, soap opera-like subplots, "V2" is trashier and less cinematically competent, but the performances and compelling main story line prove to be highly amusing. Warner's 2-DVD set includes the full, unabridged miniseries, matted for 1.85 wide-screen despite having been shot for a standard TV aspect ratio. That said, the framing still feels comfortable and looks pretty darn good.

## Creepy MGM Chillers

### The Fog (\$20)

This Special Edition of John Carpenter's flawed but fun 1979 ghost story includes a beautiful new wide-screen transfer and remixed 5.1 Dolby Digital soundtrack, along with a bevy of extras. Among them: a new documentary, stills gallery, vintage featurette, trailers and TV spots, plus a reprisal of the laserdisc's audio commentary with Carpenter and producer Debra Hill. Eagerly anticipated by fans, this is one of the year's most enjoyable new DVD releases to date.

### Last House on the Left (\$15)

Wes Craven's controversial 1972 shocker about a gang that rapes and murders a pair of young women has never been a favorite of mine, but the flick has its admirers who will undoubtedly appreciate this newly letterboxed DVD. The disc includes commentary, outtakes and interviews with Craven, though apparently there's even *more* disgusting cut footage out there that could have been included (you won't see me complaining about that, however!).

### Return of the Living Dead (\$15)

Alien scribe Dan O'Bannon's sporadically entertaining 1985 horror comedy is a semi-sequel/spoof of George Romero's late-'60s zombie classic. MGM's DVD includes an interesting audio commentary and documentary on the making of the film, featuring O'Bannon and William Stout discussing their work on this cult favorite.

### Vampire's Kiss (\$15)

Late-'80s ode to yuppie paranoia boasts an off-the-wall (to put it mildly) performance by Nicolas Cage as a New York literary agent who becomes convinced he's a vampire. The tone is wildly uneven and the ending not entirely satisfying, but Cage's performance makes it worth a look on MGM's DVD, which includes commentary from the star and from director Robert Bierman.

### Needful Things (\$15)

This DVD re-release of the underrated 1993 Stephen King adaptation boasts fine performances by Ed Harris and Max Von Sydow, plus a great score by Patrick Doyle. The new DVD transfer is solid, but, sadly, the disc does not include the superior 186-minute version of the film that was assembled for U.S. cable TV broadcasts. Hopefully, MGM will look into a release of the long version of *Needful Things* on DVD in the future.

### Teen Wolf/Teen Wolf, Too (\$15)

It doesn't get much more '80s than this guilty pleasure teaming of the 1985 Michael J. Fox high school comedy, plus its less satisfying 1987 follow-up starring another sitcom alum, Jason Bateman. MGM has included two spruced-up wide-screen transfers and trailers for a most reasonable, single-disc price.

## Terrifying Paramount Titles



### Don't Look Now (\$25)

Nicolas Roeg's 1973 adaptation of Daphne du Maurier's novel has been a favorite of horror fans for years, thanks to its arty cinematography, unsettling atmosphere and downright creepy story. Donald Sutherland and Julie Christie's performances as a couple trying to come to terms with the loss of their young daughter and the possibility that she's still out there highlight this disturbing, erotic thriller, which Paramount has released on disc with a fine 1.85 transfer. The original trailer is it on the supplemental side, though a more elaborate Special Edition DVD is available in Europe.

### Friday the 13th Part VII: The New Blood Friday the 13th Part VIII: Jason Takes Manhattan (\$25 each)

Is it me or have recent revivals of '80s horror franchises like *Jason X* just completely lacked the gratuitous, gory fun of their predecessors? If you feel the same, check out Paramount's recent release of the last two entries in the original *Friday the 13th* series: the adequate 1988 entry *The New Blood* and the masked one's 1989 swan song, *Jason Takes Manhattan*.

Believe it or not, Part VIII may be the best

film in the entire series (it's easily the best sequel), featuring a solid story and competent thrills. Paramount's 1.85 transfers are perfectly acceptable and contain solid Dolby soundtracks (5.1 on VII, 2.0 on VIII) and should hold fans over before the long-awaited *Freddy vs. Jason* duel arrives next year.

### April Fool's Day (\$25)

An admirable 1986 attempt at mixing a little comedy into the standard slasher formula, *April Fool's Day* is an uneven but intriguing effort about a group of college students picked apart one by one during a gathering on the first weekend of April. Slick Frank Mancuso, Jr. production benefits from Panavision cinematography (reproduced on DVD in 2.35 wide-screen) and an okay score by Charles Bernstein. Definitely a minor effort, but worth a view if you've worn out all the old standbys.

## Spooky Assorted Scores

### Night of the Demon/ Curse of the Demon

(Columbia, \$25)

Jacques Tourneur's outstanding occult thriller is still one of my favorite genre flicks of the 1950s. A great film that's beautifully shot and heavy on atmosphere, *Demon* stars Dana Andrews in a taut and suspenseful yarn that's been a favorite of genre aficionados for decades. Columbia's terrific DVD includes both the original 96-minute *Night of the Demon*, as well as its abbreviated, 82-minute American version, *Curse of the Demon*—each in its original 1.85 aspect ratio. If you're looking for an understated classic chiller, don't miss it!

### Cat People (Universal, \$25)

The Special Edition DVD of Paul Schrader's severely misguided 1982 remake of the Val Lewton classic is worth it for Schrader's unusually candid commentary, an excellent interview with the director, and assorted other extras. Universal's DVD looks good and sounds nice (though not as crisp as the laserdisc), making this an attractive purchase for fans of the film. As much as I've tried to like the movie over the years, I've found this *Cat People* neither sexy nor scary enough to satisfy, regardless of attractive stars Nastassja Kinski and Annette O'Toole.

### Brotherhood of Satan (Columbia, \$25)

This low-budget 1971 programmer about a family's run-in with a small town coven of witches makes for an agreeable time killer, surprisingly well-shot in Techniscope. Columbia's DVD includes a near-pristine transfer in full anamorphic wide-screen, making this *Brotherhood* a solid B-movie yarn ideal for Halloween viewing.

## Weird & Wacky Anchor Bay Releases



### Mad Monster Party (\$20)

Rankin-Bass' 1967 theatrical feature is a captivating, if overlong, stop-motion effort that should appeal to both kids and genre buffs alike. AB's fully restored color print is absolutely gorgeous, while extensive still galleries include rare concept art and posters. Even more impressive is the 24-page booklet, including liner notes and interviews—a top-notch package for a long-underrated movie finally receiving a much-needed restoration.

### Sleepaway Camp: Survival Kit (\$40)

This cult-favorite slasher series—marked by a serious dose of camp (literally and figuratively)—comes to DVD in a three-disc box-set, complete with liner notes and audio commentaries. The original 1983 film was a surprise sleeper hit, thanks in large part to a dynamite twist ending. The two sequels, produced back-to-back in 1988, are more tongue-in-cheek, highlighted by the performances of Pamela Springsteen (yes, sister of The Boss) as the deranged killer. Commentaries from the filmmakers on all three discs and deleted footage from the sequels make this a must for fans. (Specially marked packages of this set include a bonus fourth disc, highlighting production footage from the unfinished sequel *Sleepaway Camp IV: The Survivor*.)

### Curse of the Devil Werewolf's Shadow (\$20 each)

Spanish horror-meister Paul Naschy's films have received little, if any, mainstream exposure in the U.S., which makes the release of these two Naschy films essential for fans. Both star the actor as cursed nobleman Waldemar Daninsky, the Spanish counterpart of our own Wolfman, Larry Talbot. No matter how far Daninsky travels, trouble follows, either in the case of a resurrected vampire queen (*Werewolf's Shadow*) or a coven of witches (*Curse of the Devil*). Restored footage and an extensive interview with Naschy are included on both discs, along with surprisingly good transfers and mono sound.

(continued on next page)



## The Laserphile

(continued from page 47)

### Frailty (Lion's Gate, \$25)

**B**ill Paxton's directorial debut is a disturbing account of a father who—following a conversation with an “angel”—commits a series of ax murders in front of his two young boys. An unsettling picture that drew raves from the likes of Stephen King and Sam Raimi, Paxton's mix of religious fanaticism and *The Twilight Zone* boasts strong scenes but is hard to accept as entertainment, particularly in its sequences of the children

watching the murders being committed. Lion's Gate's excellent DVD package contains three commentaries, deleted scenes, Making Of featurettes and more.

### Nightmare City The Anti-Christ (\$20 each)

**I**f explicit, Italian-styled thrills are more your speed, these two imports offer fully restored, unrated versions guaranteed to max out your gore tolerance level. *Nightmare City* is a surprisingly well-executed, low-budget 1980 thriller that offers an interesting variation on the *Dawn of the Dead/Resident Evil* genre of apocalyptic zombie movies. Fans will be

happy with the restored print and interview with director Umberto Lenzi. Meanwhile, if you've been desperately hoping for the goat orgy scene (I kid you not) to be restored to the Italian *Exorcist* rip-off *The Anti-Christ*, your day has finally come. This gross-out fest does offer the novelty of a wacky Ennio Morricone-Bruno Nicolai score, plus interviews with the composer and director Albert DeMartino. If you're not ready for an excess of blood, guts and goo, stay away from both of these hardcore horror efforts. **FSM**

More extensive DVD coverage can be found in Andy's Aisle Seat columns at [www.filmscoremonthly.com/aisleseat](http://www.filmscoremonthly.com/aisleseat). All emails can be directed to [dursina@att.net](mailto:dursina@att.net).

## MAILBAG

(continued from page 9)

equally blurred and murky as the one for *Jason Goes to Hell: The Final Friday* in 1993) and structurally (neither funny nor scary, it should have been called, “In Space, No One Cares If You Scream!”). Its score, however, is an interesting listen—on the album at least; the film sounds as bad as it looks. So much for digital cinema!

With a generous 69-minute running time, Varèse Sarabande's CD of Harry Manfredini's music is certainly as intense and exciting as his themes for the original *Friday the 13th*. As a hybrid of his recent *Wishmaster* and *Aces: Iron Eagle III* (particularly with adventurous cues such as “The Trip to Grendel” and “The Grunts”), the score succeeds where the film falls flat. The only drawback is Manfredini's

employment of electronic means to articulate his intent and grand symphonic sweep. Perhaps, budget allowing, he should have followed in the footsteps of Randy Miller, who trekked to Russia to record *Hellraiser III: Hell on Earth*.

The expanded *Lethal Weapon* CD not only has superior sound (as compared to the sequel albums) but additional cues that give a greater sense of the score's distinct, gritty power. “Suicide Attempt” and “The General's Car,” in particular, evoke perfectly the respective anxiety and terror inherent in said scenes. And “Mr.

Joshua,” which was used in the concluding battle in the fourth film, is one of Kamen's eeriest cues, as brooding as “The Roof” from his score for *Let Him Have It*.

Expanded Tiomkin and Kamen film scores! What more could a film music aficionado hope for? More CDs, I guess!

Christopher Jenkins  
Smithtown, New York

### Remembering 9/11

**M**aybe you and your subscribers can help me out. I was very affected by the tragic events of 9/11, as I'm sure every good American was. On the eve of the first anniversary of said events, I am starting a collection of CDs that have any picture or representation of the WTC towers on the cover or on the back tray. It's a trying task going through all the bins in record stores looking

for CDs that match this description. If you could print this with my address, maybe your readers could help me out by informing me of any CDs they know of.

Stan Suwinski  
1012 Alheim Dr.  
Scheneectady, NY 12303

### Errata

We recently ran a transcription of tape recordings from an interview with Miklós Rózsa conducted in the 1970s (“His Lust for Life,” Vol. 7, No. 2). While we rightfully credited Pav Pavelek with the transcription, we neglected to credit the provider of the tape, John Stevens, of the Miklós Rózsa Society in Australia.

In our article on the late Louise Steiner Elian (“The Girl From Missouri,” Vol. 7 No.6), we mistakenly left off the email address of Jim D'Arc, the curator of the Max Steiner papers, which are available for research use. His email is [james\\_Darc@byu.edu](mailto:james_Darc@byu.edu).

## Score

(continued from page 45)

through *FSM*) edited by Linda Danly, contains a lengthy, witty and frankly astounding oral history by the composer. Still, his work is woefully underrepresented on CD.

Friedhofer fans should rejoice at the work of Screen Archives. The company's release of *Broken Arrow* is followed by *The Bishop's Wife*, a score often overlooked in Friedhofer's oeuvre (it came out the year after his Oscar-winning *The Best Years of Our Lives*). In this Christmas movie, an angel (Cary Grant) is sent to help Bishop Henry Brougham (David Niven) as he completes a cathedral and restores his strained relationship with his wife Julia (Loretta Young). The

movie was remade in 1996 as *The Preacher's Wife*, but skip it and its soundtrack in favor of this classic score showcasing Friedhofer's



many compositional gifts.

The score has been cleaned up for this digital presentation. The sound quality is fine throughout, with few noticeable pops and minimal hiss. There are several

instances of what appear to be source sounds from the movie (such as in “The Holy Bottle,” where Dudley blesses a wine bottle so it never runs dry), but nothing that ever overpowers the music.

Friedhofer's colleagues considered him the most musically literate film composer, as he could write fluently in most any concert style. *The Bishop's Wife* opens with an up-tempo theme in the concerto-grosso style of alternating solos and ritornellos. This joyous opening continues through the first three cues on the album until the first slow theme emerges in “Julie and Henry.” This theme, connected with Julia throughout the score, best demonstrates Friedhofer's belief that “film music

is absorbed, you might say, through the pores.” But the listener should be aware, even subliminally, of continuity, or a certain binder that winds through the film experience.” The theme's continuity is hardly noticeable on a first listen, but works to connect the couple's beginning troubles with their reunion at the end. Likewise Friedhofer was a master colorist. Both the movie and orchestration balance charm and grace with emotional truth—for example, listen closely to “Dudley Takes Over & The Miraculous Snowball.”

I cannot recommend this score enough. Give yourself an early Christmas present and discover how a master mixes comedy, drama and a church choir into a masterwork of film music. —**A.G.**

# Scaramouche by Victor Young



The novels of Rafael Sabatini (1875–1950) gave birth to the greatest swashbuckling soundtracks in the history of Hollywood, among them *Captain Blood* (1935, Erich Wolfgang Korngold), *The Sea Hawk* (1940, also Korngold) and *The Black Swan* (1942, Alfred Newman). The scores are filled with the heroic fanfares, buoyant love themes and glorious orchestrations that formed the very foundation of the symphonic film score, a tradition that continues to this day in the works of John Williams, Jerry Goldsmith, Danny Elfman and others.

The last major Hollywood adaptation of Sabatini's work was M-G-M's *Scaramouche* in 1952, directed by George Sidney (*The Three Musketeers*) and starring Stewart Granger, Janet Leigh, Eleanor Parker and Mel Ferrer. Set in 18th-century Revolutionary France, the film features aristocratic intrigue, sharp-witted dialogue, thrilling heroism and exciting swordfights, culminating in an eight-and-a-half minute duel that set the record for the longest in film history.

The score to *Scaramouche* was composed by Victor Young (1900–1956), a legendary composer of Hollywood's Golden Age who worked primarily for Paramount and only occasionally ventured over to M-G-M. Young was beloved for his gorgeous melodies, and he provided not one but two full-fledged love themes for *Scaramouche*, one for each leading lady; he also composed a playful theme for the actor persona of Scaramouche, which the hero adopts, and a noble theme for the ideals of the French underground. The balance of the score consists of galloping action, moody suspense, heroic fanfares, and charming, Renaissance-styled theater music.

Although originally recorded in stereo, *Scaramouche* was transferred to 1/4-inch mono tape in the 1960s, and only this version survives today. FSM's premiere CD features the complete chronological score in mono followed by alternate and unused cues, including one piece of source music mixed into rudimentary stereo.

\$19.95 plus shipping.



Album Produced by Lukas Kendall

1. Prelude/Royal Signpost	2:21	19. Perigore of Paris/Big Apple	2:41
2. Royal Fanfare	0:17	20. Big Apple No. 2	0:45
3. Pavane #2/Andre		21. Perigore and Andre	1:06
Arrives on Horseback	3:37	22. Pay Me Tomorrow	2:09
4. Roses and Diamonds	1:10	23. Chase	1:56
5. Vanished Merchant	1:34	24. Wounded Chabrilaine	0:18
6. De Yaimorin	1:17	25. Big Show/Magic Box	2:46
7. Father and Son	1:13	26. Pinned to the Wall/Why	2:06
8. Gavrilac/Andre and Aline	4:44	27. Lenore's Farewell/Roses and Napoleon/Cast	3:14
9. Candlelight	1:25	Total Time:	53:34
10. By All I Hold Sacred/Andre Escapes/Tomb	4:50		
11. Andre's Departure/Andre and Scaramouche	2:30	BONUS TRACKS	
12. Pierrot and Pierrette/Lenore and Scaramouche	1:38	28. Pavane #1	0:42
13. Trap Door	2:23	29. Pavane #2 (alternate)	2:27
14. Pamphlet	2:18	30. Candlelight (alternate)	1:26
15. Saucepan Love	1:04	31. Big Apple (alternate)	1:12
16. Duel Montage	0:25	32. Magic Box (alternate)	2:14
17. Take Me to Paris	1:24	33. Interlude	0:40
18. Noel and Andre/Noel, Aline and Andre	1:29	34. Lenore and Scaramouche (Stereo)	0:38
		Total Time:	9:32
		Total Disc Time:	62:28

Look for this month's Silver Age offering  
**The Green Berets**

By Miklós Rózsa  
on page 14

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