

FILM SCORE



Spidey's Man!
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TOWERING ACHIEVEMENTS

Howard Shore scores the second *Lord of the Rings*

MAN of THE HOURS

Philip Glass writes for Virginia Woolf

WILD SIDES

Adaptation & Punch-Drunk Love

SOUND of SILENTS

The Alloy Orchestra chimes in

CD REVIEWS

Music you haven't heard—or heard of!





Never So Few by Hugo Friedhofer

with 7 Women

by Elmer Bernstein

Hugo Friedhofer and Elmer Bernstein worked only occasionally at M-G-M, but each scored a feature film for the studio set in Asia. This CD features the premiere releases of *Never So Few* (1959) and *7 Women* (1966), respectively, each filled with exotic melody and instrumentation.

Never So Few is a WWII romance/adventure starring Frank Sinatra as the leader of a U.S. army unit in Southeast Asia. Known as a "Rat Pack" production (it also starred Peter Lawford) and directed by John Sturges, the film is perhaps most noteworthy for giving Steve McQueen his break on the silver screen. Hugo Friedhofer's score features a dynamic main title with a throbbing ostinato followed by a mournful trumpet solo evoking the losses of war. Friedhofer was no stranger to the war genre and provided a brew of wartime suspense and also romance, as Sinatra romances the voluptuous Gina Lollobrigida. The setting is highlighted by enchanting, Thai-flavored colors.

7 Women is the last film directed by the legendary John Ford. Best known for his American westerns, Ford attempted an ambitious stretch for his final production: the story of women missionaries in 1930s China starring Anne Bancroft, Margaret Leighton and Sue Lyon. Elmer Bernstein's haunting score features galloping passages (sounding akin to a "Chinese western") but also intelligent and supple scoring of the conflicting emotions of the women, with saxophone, harpsichord and flute elegantly spotlighted.

This CD features the premiere releases of the complete underscores for *Never So Few* and *7 Women*, remixed in stereo from the original three-track masters.

\$19.95 plus shipping



NEVER SO FEW

1. Main Title/Parachute Drop 4:10
2. Observers/The Trap Is Set/Ambush 2:52
3. Like Man, It's a Bad Scene 3:05
4. Carla (Nightclub Version) 3:13
5. On Leave/Salon Waltz 1:36
6. Carla (Salon Version)/Morning Ride 3:35
7. Danny Goofs Off/Conservatory 2:23
8. Like Wow!/The Kiss/Parting/
Burmese Fanfare 4:07
9. Kachin Koncerto 2:08
10. Tom Wounded 1:02
11. Reunion 2:12

7 WOMEN

19. Main Title 2:16
20. Lady Strange Love 2:34
21. Emma and Andrews 0:50
22. Dreams 0:57
23. Baby Blues 1:04
24. Of Tunga Khan 3:55
25. Plague/Tired 5:42
26. Confession 2:45
27. Sky on Fire 2:10
28. Horsemen/Deal 1:27
29. Madness/Tag/Sweetener 1:52
30. Preparation/Poison/Tag 5:33
- Total Time: 31:27
- Total Disc Time: 73:46

Album produced by Lukas Kendall

Don't Miss
This Month's
Golden Age Classic

**Tribute to a
Bad Man**
by Miklós Rózsa

See inside front cover
for details.

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MONTHLY

DECEMBER 2002

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Bond's New Assignment(s)

Our senior editor gets restless.

I'm leaving *Film Score Monthly*.

Just kidding! Actually, I am now in a spacious new office at *Cinefantastique* magazine, where I have a spectacular view of the Roto-Rooter across the street. I'm the new Executive Editor at *CFQ*, as we syllabically-challenged staffers like to call it, as well as at *Femmes Fatales* magazine (where I'll face the soul-sapping job of looking at and writing about beautiful women all day); and this month I got to do a bunch of stories for the venerable *Hollywood Reporter* and my avuncular editor there, Noe Gold.

In other words, I'm letting *FSM* down, right? Wrong! My sanity's loss is your gain, as the added profile and prestige of these other gigs (well, okay; maybe not *Femmes Fatales*) give me a new level of access to Tinseltown's elite. For the *Reporter's* annual Oscar issue, I managed to talk to more than a dozen leading composers, including James Newton Howard, Hans Zimmer, Howard Shore, Elmer Bernstein, Jan Kaczmarek, Thomas Newman, Carter Burwell, Jon Brion, Elliot Goldenthal, Philip Glass, Rolfe Kent and others, plus the heads of most of the studio music departments in town. Oddly enough, some of these people even read *Film Score Monthly*. The big treat, though, was talking to John Williams. Having John Williams apologize to you for calling you 10 minutes late is quite an experience. What an incredibly nice guy. And through the miracle of multipurposing, odds are you'll be seeing the results of my conversations with these luminaries in *FSM* soon.

What was particularly nice about talking to these people is that I liked every one of their scores this year. I don't know how 2002 will ultimately be seen in terms of the quality of its films, but despite all the usual grouching from fans (my current favorite inane Internet message board thread: "Should John Williams and Jerry Goldsmith retire?"), we've gotten a huge number of terrific film scores this year, not just from the established masters like Williams and

Goldsmith (and yes, I like *Star Trek: Nemesis*), but from the younger generation of James Newton Howard and Howard Shore, and relative newcomers like Rolfe Kent and Jon Brion. There's more variety, craft and imagination in the scoring this year than we're seeing in some of the films themselves. Williams, cranking out an amazing four blockbuster scores this year, seems revitalized; Goldsmith still shows an innate understanding of the drama of the *Star Trek* franchise and wrote one of the most haunting main titles of the year for *The Sum of All Fears*; Elmer Bernstein, at 80, has written one of the most critically praised scores of his career, for *Far From Heaven*; Howard Shore has surpassed his Oscar-winning work on *Fellowship of the Rings* in *The Two Towers*; James Newton Howard managed to both terrorize and inspire audiences with his wonderful score to *Signs*. I can't remember the last time I was excited by so

many different scores in a single year.

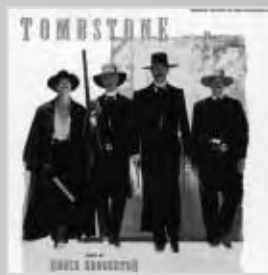
So the bottom line is, even though I have way too much work to do, I still get a kick out of writing for *Film Score Monthly*. Except possibly for body paint application, film scoring is still my favorite part of the movie-making process. It's a miracle that this music, written to prevent as many theater patrons as possible from talking to each other during the movie, actually takes on a life of its own outside of the film and enriches our lives. Now before I start sounding like Tiny Tim (that's the Dickens character, not *FSM's* uncompromising Managing Editor Tim Curran), let me wish you all happy nondenominational holidays, and let's look forward to a new year that's at least as good as 2002.



LOOKS GOOD ON PAPER: Jeff's new arrangement promises more benefits for *FSM* and...hey, wait a minute!



Jeff Bond
Executive Editor, *CFQ*
Senior Editor, *FSM*



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Just in time for the holidays, Intrada releases a new album to an old classic. Well, not exactly *old*. 20th Century Fox's 1994 remake of *Miracle on 34th Street* features a magical score by Bruce Broughton. Broughton composed a score for massive orchestra, plus mixed choir and boys choir. The result is a beautiful, heartfelt work, capturing the mystery, sentiment and power of the Christmas holiday. Unlike the original album of songs with a brief orchestral suite, this new release showcases Broughton's music alone and runs approximately 68 minutes. **\$19.99**



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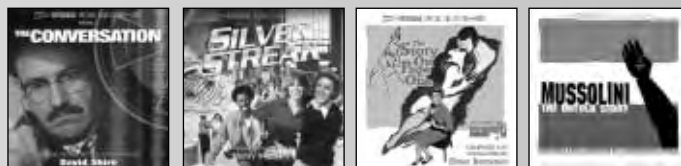
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NEWS

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



The Quest for Oscar

The Academy Awards are lurking around the corner, and if the preliminary galas are any indication, Elmer Bernstein is a strong candidate for at least an Oscar nomination for his score to Todd Haynes' *Far From Heaven*. He took home the Best Music/Score award at the recent L.A. Film Critics Association show; Philip Glass was runner-up for *The Hours*. Bernstein's also been nominated for a Golden Globe. Now here is the official (and sometimes puzzling) list of Golden Globe nominees in the music categories:

Best Original Score Motion Picture

Elmer Bernstein:

Far From Heaven

Terence Blanchard:

25th Hour

Peter Gabriel:

Rabbit Proof Fence

Philip Glass:

The Hours

Elliot Goldenthal:

Frida

Best Original Song Motion Picture

"Die Another Day"

Die Another Day

Music: Madonna, Mirwais

Ahmadzai; Lyrics: Madonna

"Father and Daughter"

The Wild Thornberrys Movie

Music/Lyrics: Paul Simon

"The Hands That Built America"

Gangs of New York

Music/Lyrics: U2

"Here I Am"

Spirit: Stallion of the Cimarron;

Music: Hans Zimmer

Lyrics: Bryan Adams/Gretchen Peters

"Lose Yourself"

8 Mile Music/Lyrics: Eminem

Film Music Society CD Round-Up

The Film Music Society has begun offering a series of CDs presenting original film and television music. *Music From CBS Westerns*—a collection of never-before-released tracks from three CBS western television series produced and broadcast in the 1950s and '60s—is the premiere release. Only members of The Film Music Society will be eligible to purchase this CD; but it's a great organization, so pony up the cash. Get it? *Pony*.

Featured are suites from three episodes of *Gunsmoke*: "Stolen Horses" (Jerome Moross), "The Raid" (Franz Waxman), and "Harriet" (Bernard Herrmann); a suite from *Rawhide*, episode "Six Weeks to Bent Fork" (Hugo Friedhofer); and music from *Cimarron Strip*, episode "Knife in

the Darkness" (Bernard Herrmann). Total running time is 66 minutes.

When The Film Music Society was invited to archive the vast collection of materials of the now-defunct CBS Music Library, the collection had already been looted of many treasures, including the original open-reel tapes of many classic scores. However, acetate discs existed of much of the music recorded over three decades at the network.

This album was drawn from several sources: "Stolen Horses" and "Harriet" came from surprisingly well-preserved acetate discs. "The Raid" was discovered intact on open-reel tapes, as was most of "Six Weeks to Bent Fork" (although the long suspense cue near the end of the score could only be located in acetate form). Similarly, "Knife in the Darkness" was intact on acetates. The Special Collections Department of the UCLA Music Library is

now the repository for both the acetates and the tapes—as well as the few surviving manuscripts of original music, much of which was apparently lost or destroyed over the years—and is now in the process of inventorying this collection.

FSM

MUSIC FROM CBS WESTERNS is a limited-edition pressing, with only 1,000 copies to be manufactured. If you'd like to become a member of The Film Music Society, and get a copy of this CD, check out their newly revamped website at www.filmmusicsociety.org

Where's Concerts?

There are, to be sure, film music concerts planned around the globe in 2003; but that information was not available in time for our holiday publication schedule. This feature will, however, return to our news section next month.

The Shopping List

Worthy discs to keep an eye out for

Soundtracks

- Big* (1988) HOWARD SHORE • Varese CD Club VCL 1102 1015
- Castle in the Sky* JOE HISAISHI • TKCA 72436 (Japan, 60:56)
- Dolls* JOE HISAISHI • Universal UPCH 1191 (Japan, 21:33)
- Haruka Nostalgia* JOE HISAISHI • Wonderland WRCT 1004 (Japan)
- Kaze No Bon* JOE HISAISHI • Wonderland WRCT 1006 (Japan)
- Miracle on 34th Street* (1947)/*Come to the Stable* (1948) CYRIL MOCKRIDGE Percepto 011
- Miracle on 34th Street* (1994) BRUCE BROUGHTON • Intrada Special Collection Vol. 8 (67:50)
- Porco Rosso* JOE HISAISHI • TKCA 71156 (Japan, 49:02)
- The Princess and the Pea* ALAN WILLIAMS • AWCD 1001 (Promo, 62:34)
- The Racers/Daddy Long Legs* ALEX NORTH • Masters Film Music SRS 2015 (50:26)
- A Scene at the Sea* JOE HISAISHI • Wonderland WRCT 1002 (Japan)
- Studs Lonigan* JERRY GOLDSMITH • Varese CD Club VCL 1102 1016
- Home Alone 2: Lost In New York—The Deluxe Edition* (1992) JOHN WILLIAMS • Varese CD Club VCL 1102 1014 (2-CD set, 100:05)

Compilations

- Super Orchestra Night 2001* • Wonderland WRCT 1005 (Japan)
- Film Music of Akira Kurosawa: The Complete Edition Vol. 3* IKEBE/TORU TAKEMITSU/VARIOUS • Toho (Japan, 8-CD set, includes 2 discs each for *Kagemusha* (1980) and *Ran* (1985).

Record Label Round-Up

All the albums you'll be waiting for

Silva Screen's Big Plans for 2003

Soundtrack label Silva Screen is reportedly putting the final touches on its release of *The Indiana Jones Trilogy*, which will feature such cues as "The Raiders March," "The Map Room," "The Basket Game," "The Mine Car Chase" and "Indy's First Adventure." Planned for a February release, the recording will feature performances by the 82-piece City of Prague Philharmonic Orchestra and Chorus and will include three symphonic suites conducted by Nic Raine.

In addition, the label will be releasing several soundtracks from TV series scored by Barry Gray. The first, due in February, will be *Thunderbirds*. You can check out mp3 samples and order the disc at www.silvascreen.co.uk.

IM1

Imminent is the double-score release of *Eliza Fraser* and *Summerfield* (both Bruce Smeaton).
pp@im1.com.au • www.im1.com.au

Aleph

Due in spring 2003 is *The Hellstrom Chronicle*.
www.alephrecords.com

All Score Media

Imminent is *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

BMG

The first-time-on-CD release of *The Caine Mutiny* (Max Steiner) isn't dead yet—stay tuned.

Brigham Young University

Forthcoming are limited-edition releases of *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).
540-635-2575; www.screenarchives.com

Cinesoundz

Upcoming are re-releases of the two classic *Mondo Morricone* albums, plus a third volume

with lounge music by the Maestro. Also forthcoming: the German score-and-dialogue release of *Mission Stardust—Perry Rhodan* (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 www.cinesoundz.com

Citadel

Due Jan. is *Sonny* (Clint Mansell).

FSM

This month's releases feature three scores on two albums: The Golden Age Classic is Miklós Rózsa's *Tribute to a Bad Man* (1956), remixed from original stereo masters; The Silver Age Classic is Hugo Friedhofer's *Never So Few* (1959), paired with Elmer Bernstein's *7 Women* (1966), both remixed in stereo from the original three-track masters.

Next month: a pair of seafaring classics.

GDI

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

Hollywood

Due Jan. 14: *25th Hour* (various); Feb. 4: *Shanghai Knights* (various).

Interscope

Available now is *Gangs of New York* (Howard Shore, various).

Intrada

Available now is Intrada's Special Collection, Vol. 8, the limited-edition full-score release of *Miracle on 34th Street* (Bruce Broughton).
www.intrada.com

La-La Land

Due Jan.: *From Beyond* (remastered score by Richard Band).
www.lalalandrecords.com
(continued on next page)

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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

Milan

Milan Entertainment and Warner Music Group (WVG) have signed exclusive long-term, worldwide licensing and distribution agreements. Under the agreements, WVG's WEA Inc. will manufacture and distribute releases from Milan in the U.S., while WVG's Warner Music International will market and distribute Milan throughout the world excluding France and Japan. The agreements are effective Jan. 1, 2003. Due Jan. 14: *City of God* (D'Antonio Pinto and Ed Cortes; Brazilian film, featuring '60s/'70s soul, jazz and funk).

Nonesuch

Available now is *The Hours* (Philip Glass).

Numenorean Music

Due for an imminent release is *Dark Crystal* (Trevor Jones), featuring previously unreleased material. www.numenoreanmusic.com

Percepto

Due Jan. is *Fear No Evil*, featuring the complete original underscore to this 1981 horror hit by writer/director/composer Frank LaLoggia and David Spear; includes a lavish full-color booklet with liner notes by Daniel Schweiger, as well as behind-the-scenes photos, posters, lobby cards and concept art from the film. Coming later in 2003: *The Busy Body! The Spirit Is Willing*, from the Vic Mizzy catalog. www.percepto.com

Prometheus

Available now are *The Package* (James Newton Howard) and *The Swarm* (Jerry Goldsmith). Forthcoming in 2003 is *Amerika* (Basil Poledouris). www.soundtrackmag.com

Rhino Records/Rhino Handmade/Turner

Available now from Turner Classic Movie Music/Rhino Handmade are *The Pirate* (Cole Porter) and *It's Always Fair Weather* (Previn); due in Jan.: *Best Foot Forward* (Ralph Blane, Hugh Martin), *Good News* (Blane, Martin, et al.). www.rhino.com, www.rhinohandmade.com

Saimel

Forthcoming from Saimel are *El Caballero Don Quijote* (José Nieto), *Thieves After Dark* (Ennio Morricone) and *Cronaca di Una Morte Annunciata* (Piero Piccioni). www.rosebudbandasonora.com

Screen Archives Entertainment

Now in production for early 2003 is a 2-CD release of *Captain From Castile* (Alfred Newman). www.screenarchives.com

Sony

Available now is the soundtrack for the *Maid in Manhattan* (vari-

ous, plus two tracks by Alan Silvestri).

Super Collector

Forthcoming is *Gigantor* (combination U.S. and Japanese soundtracks to the animated series). www.supercollector.com

Varèse Sarabande

Due Jan. 28: *The Recruit* (Klaus Badelt); *Two Weeks Notice* (John Powell); Feb. 11: *Star Trek: Nemesis SACD Special Edition* (Jerry Goldsmith). www.varesesarabande.com

Virgin

Forthcoming is *Pinocchio* (Nicola Piovani).

Walt Disney

Forthcoming is Trevor Jones' score to *Dinotopia*.

Please note:

We endeavor to stay up-to-date with every company's plans, but sometimes bad things happen to good labels. As always, please bear with us. **FSM**

NOW PLAYING Films and CDs in current release



dicaprio	hanks	<i>25th Hour</i>	TERENCE BLANCHARD	Hollywood
		<i>8 Women</i>	KRISHNA LEVY	Rhino
		<i>About Schmidt</i>	ROLFE KENT	New Line
		<i>Adaptation</i>	CARTER BURWELL	Astralwerks
		<i>Analyze That</i>	DAVID HOLMES	TVT
		<i>Antwone Fisher</i>	MYCHAEL DANNA	Trauma
		<i>Catch Me If You Can</i>	JOHN WILLIAMS	Dreamworks**
		<i>Chicago</i>	DANNY ELFMAN, VARIOUS	Sony
		<i>Drumline</i>	JOHN POWELL	Jive*
		<i>Eight Crazy Nights</i>	RAY ELLIS, MARC ELLIS	Columbia*
		<i>Empire</i>	RUBEN BLADES	Motown*
		<i>Evelyn</i>	STEPHEN ENDELMAN	Decca
		<i>Equilibrium</i>	KLAUS BADELT, RAMIN DJAWADI	n/a
		<i>Extreme Ops</i>	NORMAND CORBELL	n/a
		<i>Gangs of New York</i>	HOWARD SHORE, VARIOUS	Interscope
		<i>The Hot Chick</i>	JOHN DEBNEY	Hollywood*
		<i>The Hours</i>	PHILIP GLASS	Nonesuch
		<i>Maid in Manhattan</i>	ALAN SILVESTRI	Epic**
		<i>Personal Velocity</i>	MICHAEL ROHATYN	n/a
		<i>The Pianist</i>	WOJCIECH KILAR	Sony Classical
		<i>Pinocchio</i>	NICOLA PIOVANI	Virgin
		<i>Solaris</i>	CLIFF MARTINEZ	Superb
		<i>Star Trek: Nemesis</i>	JERRY GOLDSMITH	Varèse Sarabande
		<i>The Lord of the Rings:</i>		
		<i>The Two Towers</i>	HOWARD SHORE	Warner Bros.
		<i>Two Weeks Notice</i>	JOHN POWELL	Varèse Sarabande



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

Upcoming Assignments

Who's writing what for whom

—A, B—

- David Arnold** *Fast and the Furious 2*.
Luis Bacalov *Assassination Tango*.
Angelo Badalamenti *Resistance*.
John Barry *The Incredibles* (Pixar/Disney).
Christophe Beck *Just Married, Confidence* (w/ Dustin Hoffman).
Marco Beltrami *Hellboy, Terminator 3: Rise of the Machines*.
Terence Blanchard *Dark Blue*.
Bruce Broughton *The Locket* (Hallmark).
Velton Ray Bunch *This Much I Know* (TV).
Carter Burwell *Gigli* (w/ Ben Affleck, Jennifer Lopez).

—C—

- Jeff Cardoni** *Where The Red Fern Grows* (w/ Dabney Coleman), *True Crimes: Crimes of Passion, That Darn Bear*.
George S. Clinton *Mortal Kombat 3: The Domination*.
Ella Cmiral *Son of Satan*.
Bill Conti *Avenging Angelo, G*.

—D, E—

- Mychael Danna** *The Incredible Hulk* (dir. Ang Lee).
Don Davis *Matrix 2: Revolutions, Matrix 3: Reloaded, Long Time Dead, AniMatrix* (Internet/animated *Matrix* stories).
John Debney *Bruce Almighty* (w/Jim Carrey, Jennifer Aniston), *Raising Helen, Chicken Little* (Disney).
Patrick Doyle *Killing Me Softly, Second-Hand Lions*.
Randy Edelman *National Security, Gods and Generals* (w/ John Frizzell).

—F, G—

- Claude Folsy** *We'll Meet Again* (PAX).
Ruy Folguera *A Painted House* (TV movie), *The Kiss* (w/ Billy Zane).
Robert Folk *Forty, Scout, Boat Trip* (w/Cuba Gooding, Jr.).
John Frizzell *Cradle 2 the Grave*.
Richard Gibbs *Step Into Liquid, 101 Dalmatians 2: Patch's London Adventure* (video).
Vincent Gillioz *Scarecrow*.
Elliot Goldenthal *Double Down* (aka *The Good Thief*, dir. Neil Jordan, w/ Nick Nolte).
Jerry Goldsmith *Timeline*.

Adam Gorgoni *Easy Six* (w/Jim Belushi).

—H—

- Denis Hannigan** *Recess: All Growned Down, Recess: Grade 5* (both animated, for DVD).
Reinhold Heil & Johnny Klimek *Swimming Upstream* (w/ Geoffrey Rush).
Lee Holdridge *No Other Country, Sounder*.
James Horner *Soul Caliber, House of Sand and Fog* (Jennifer Connelly, Ben Kingsley), *Beyond Borders* (w/ Angelina Jolie).
James Newton Howard *Unconditional Love, Dreamcatcher* (dir. Lawrence Kasdan), *Peter Pan* (Universal), *Hidalgo* (dir. Joe Johnston).

—I, J, K—

- Mark Isham** *The Runaway Jury, The Cooler*.
David Julian *Mind Hunters* (dir. Renny Harlin).
Jan A.P. Kaczmarek *Neverland* (dir. Marc Forster, w/ Johnny Depp, Dustin Hoffman).

—L—

- Perry La Marca** *Invisibles* (w/ Portia De Rossi; add'l music), *7 Songs*.
Michel Legrand *And Now...Ladies and Gentlemen* (w/Jeremy Irons).
Chris Lennertz *Deathlands* (dir. Josh Butler).
Ray Loring *Animals in Action* (miniseries, The History Channel).

—M, N—

- Mark Mancina** *Bears, Bad Boys 2*.
Clint Mansell *Rain, Sonny* (dir. Nicolas Cage).
Gary Marlowe *Lautlos*.
Mark McKenzie *Blizzard* (dir. Levar Burton, w/ Kevin Pollak, Christopher Plummer).
Richard Mitchell *To Kill a King* (w/ Tim Roth).
Mark Mothersbaugh *Envy* (dir. Barry Levinson, w/ Ben Stiller and Jack Black).
Randy Newman *Meet the Fockers*.
Thomas Newman *Finding Nemo* (Pixar).
John Nordstrom *AFP: American Fighter Pilot* (exec. producers Tony Scott, Ridley Scott).
Julian Nott *Wallace and Gromit: The Great Vegetable Plot* (Dreamworks).

—O, P—

- John Ottman** *My Brother's Keeper, X-Men 2*.
Nicola Piovani *Pinocchio*.
John Powell *Stealing Sinatra*.
Basil Poledouris *The Touch* (Miramax).
Rachel Portman *Nicholas Nickleby*.
Zbigniew Preisner *Between Strangers*.

—R—

- Graeme Revell** *Below* (dir. David Twohy), *Daredevil* (w/ Ben Affleck, Jennifer Garner).
J. Peter Robinson *Beeper*.
Jeff Rona *Shelter Island*.

—S, T—

Lalo Schifrin *Bringing Down the*

- Houze* (w/ Steve Martin).
Theodore Shapiro *View From the Top* (w/ Gwyneth Paltrow, Mike Myers), *Love in the Time of Money*.
Howard Shore *Spider, LOTR: Return of the King*.
Ryan Shore *Coney Island Baby*.
Alan Silvestri *Pirates of the Caribbean* (dir. Gore Verbinski; from Disney theme-park ride).
Semih Tareen *The Third Mortal* (co-composer).

—W—

- Stephen Warbeck** *Gabriel, Secret Passage*.
Craig Wedren *Laurel Canyon*.
Nigel Westlake *Horseplay*.
Michael Whalen *Seasons of Life, The Future Is Wild, Burma*.
John Williams *Star Wars: Episode III*.
Alex Wurman *Confessions of a Dangerous Mind, Hollywood Homicide* (dir. Ron Shelton, w/ Harrison Ford), *Normal* (HBO, w/ Jessica Lange).

—Y, Z—

- Gabriel Yared** *Cold Mountain* (dir. Anthony Minghella).
Christopher Young *Scenes of the Crime* (w/ Jeff Bridges), *The Core*.
Hans Zimmer *Matchstick Men* (dir. Ridley Scott).

Get Listed!

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H O T S H E E T *Newly inked deals*

Craig Armstrong *Laura Croft: Tomb Raider 2* (not Mark Mancina), *Love Actually*.
Christophe Beck *Under the Tuscan Sun*.
Marco Beltrami *Cursed*.
Bill Conti *Coast to Coast*.
Jeff Danna *Yeltsin, Wrinkle in Time* (replacing Lesley Barber).
Danny Elfman *Big Fish, Spider-Man 2, Starz!* (theme for cable channel's new on-air graphics).
Stephen Edelman *It's De-Lovely*.
Richard Gibbs *Zachary Beaver Comes to Town*.
Jerry Goldsmith *Looney Toons: Back in Action*.
David Holmes *The Perfect Score*.

Nathan Larson *Dirty Pretty Things* (replacing Anne Dudley), *Lilja 4-Ever, Prozac Nation*.
Clint Mansell *Suspect Zero, 11:14*.
Joel McNeely *The Holes, Jungle Book 2, Ghost of the Abyss*.
Mark Mothersbaugh *Thirteen, Good Boy* (Henson animation, voiced by Matthew Broderick, Carl Reiner, Kevin Nealon), *A Guy Thing* (w/ Jason Lee, Julia Stiles, Selma Blair).
David Newman *Daddy Day Care, How to Lose a Guy in 10 Days*.
Michael Nyman *The Actors*.
Rachel Portman *The Human Stain*.

John Powell *Agent Cody Banks*.
Graeme Revell *Out of Time, Chronicles of Riddick*.
Marc Shaiman *Cat in the Hat* (replacing Randy Newman), *Marci X* (songs), *Down With Love*.
Alan Silvestri *Van Helsing* (dir. Stephen Sommers), *Identity* (w/ John Cusack).
Mervyn Warren *Marci X*.
David Williams *Benedict Arnold* (A&E).
Christopher Young *Devil and Daniel Webster, Shade, Madison* (themes only).
Tasso Zapanti *Proudly We Served* (w/ Ossie Davis).



Tribute to a Bad Man

Miklós Rózsa

Miklós Rózsa scored every kind of film during his long and storied Hollywood career: biblical and historical epic, romance, film noir, drama, science fiction—and even western. *Tribute to a Bad Man* (1956) is his uniquely “Rózsa-esque” take on the American plains for a CinemaScope “psychological western” directed by Robert Wise: James Cagney stars as an iron-willed horse rancher whose vigilante sense of justice threatens to destroy the personal relationships around him.

Rózsa, far from his native Hungary, claimed to be uncomfortable in the uniquely American genre, but was more than capable of concocting the kind of grandiose and melodic strains associated with the West. His main theme is a sweeping march for the gorgeous Colorado photography, and his smaller cues match the characters’ emotions while maintaining a sense of the 19th-century American frontier.

Rózsa was not entirely on foreign (to him) ground: The female lead in the movie (Irene Papas) is a Greek immigrant, and Rózsa adapts a Greek folk song, “Pandrevoun,” to serve as the love theme, giving him an Eastern European hook in the otherwise American idiom. As the film takes on an aggressive, psychological dimension toward its climax, Rózsa utilizes his film noir style of brooding anxiety, before returning to the American material in his soaring end title.

Tribute to a Bad Man has long been a favorite score by Rózsa’s many admirers. It is here presented in its premiere release in complete form from the original stereo masters. \$19.95 plus shipping



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1. Prelude	2:33	13. Decision/Loyalty	1:46
2. Gettin' Acquainted	1:05	14. Promise	0:44
3. Rodock's Horses/Ranch	2:08	15. Punishment	1:33
4. Earrings/Pandrevoun	2:32	16. Torture	1:11
5. Conflict/Tracking	2:40	17. Exhaustion	1:24
6. Return/Proposition	1:21	18. Agony	2:41
7. Jealousy	0:55	19. Homecoming	0:49
8. Home	1:36	20. Agony/Climax/Homecoming (revised)	2:50
9. Letter/Moonlight and Horses	4:15	21. Surprise	1:50
10. Hanging Fever/Rustlers/ Justice/Revenge	6:40	22. Alone	1:49
11. Barn	3:02	23. Finale/End Cast	3:10
12. Stagecoach	1:11	Total Time:	50:30

"I'm Sorry, Martin. She's Wrong." (Pause) "No She's Not."

Did any of your contributing reviewers read the editorial "FSM Crackdown" in Vol. 7, No. 6? In my estimation, they did not.

Below is a summary of those scores deemed great to almost classic in the past two issues. (I include ★★★½-star ratings because they may as well be ★★★★. A half rating is a waffle; the sign of a vacillating fanboy; like an extra pat on the head, as though one were wildly praising a child for fear it might interpret the four-letter word "good" as a reprimand.)

Vol. 7, No. 7: (13 reviews—8 deemed "Great" or "Classic")

- ★★★★½
The Sand Pebbles
Joe Versus the Volcano
- ★★★★
Naqoyqatsi
Signs
The Importance of Being Earnest
The Bishop's Wife
- ★★★½
The Bourne Identity
Insomnia

Vol. 7, No. 8: (27 reviews—17 deemed "Great" or "Classic")

- ★★★★½
The Fury
The Night Walker
- ★★★★
Big Bad Love
Romeo & Juliet
Suspiria
Reign of Fire
Hairspray
Evolution
- ★★★½
Red Dragon
Possession
The Amityville Horror
Il Mercenario
Sunshine State
South of Heaven, West of Hell
The Dangerous Lives of Altar Boys
The Prisoner Files 1-3
The Wicker Man

So, is it just me, or does the idea of *The Bourne Identity* practically on par with *The Sand Pebbles* produce a stabbing pain just behind your left eye? Or, that Doug Adams' lovefest for *Signs* leaves you wondering whether Jerry Goldsmith could ever have reaped such enduring critical success if he articulated banalities as well as Mr. Howard does. Strictly speaking, applying ★★★★★ to a score that opens with a rip of Goldsmith's *Invaders* is counterintuitive.

And I still can't get over your justifications for the ass-kissing rating that was given to Williams' *Minority Report*!

"It was written for a high-profile Spielberg/Williams collaboration."

Okay, but if you're like me and you don't bend over for Spielberg and Williams at the drop of a dime, is the score actually even as dramatically effective as his own *Black Sunday* score; let alone an engaging listen past the 15-minute mark? That I thought *Minority* itself was a nonsensical, colossal bore of a film is beside the point.

... "given the complexity" (read: tedious dissonance passages) "and ambition of the work" (read: it's boring as hell but it reads very *Gramophone*)...

Ah, I see, so Williams writes works and not film scores anymore?

And, just to satisfy your curiosity, I'd rate the soundtrack no more than ★★★, though ★★ stars, a rating of "adequate," is more than sufficient for a score that will never be mentioned in a discussion of *great* (almost classic) film noir/sci-fi scores. Ever. What's great to near-classic about a *Jurassic Park 2: Lost World* retread ("Ludlow's Demise") like "Anderton's Great Escape"? Enough with the idol worship already! Goodness, *Lost World* is a better score and a better listen. Of course, that doesn't mean *Lost World* is a great score, just that it is

a good score.

Personally, I could do without the star rating system all together. I also think it necessary to develop a new pool of regular contributors who can see the big picture, i.e., they can juggle 60 years of film scores in one hand, 60 years of film/film music trends in the other while simultaneously balancing the ephemeral qualities of what constitutes accomplished musical composition on their nose (or, at least, recognizing that a drone with a backbeat doesn't constitute an artistic stretch or that a 90-plus-piece orchestra does not necessarily always translate cinematic drama accurately). This respect for objective reporting would be comforting; otherwise it's just a lot of fanboy gushing or, even worse, commercial pandering.



Of course I recognize that it is almost impossible to gauge a film score by just one criteria: the CD. As we all know, many soundtracks offer wholly dissatisfying listening experiences yet work ideally within the context of the film they were written for; the reverse being true as well. But a reader's familiarity with any film is not necessarily a given, therefore denying that reader a crucial proof to properly weigh a review. Moreover, 30 minutes of a score

may in some cases actually make a better argument for the music than having the whole thing. So, a critical choice should be made. Review the score in one context only: as an ingredient of the film or as a byproduct of it. The former provides the wonderful opportunity to measure style over substance, while the latter would/should properly weed out lazy, derivative or badly written dramatic music. A reviewer restricting his/her (where are the hers, by the way?) vantage in this way, and not mixing their assessment based on both variables, might be the antidote to this epidemic of stars.

Guy Reid
Venice, California

Ack! We haven't seen the word "fanboy" so much since Ford Thaxton's last newsgroup posting!

Your basic point here: Our ratings are too high. You're right. We'd like some of 'em to be lower (to show more diversity). Quite a few of the above reviews you cite were actually written and rated before our memo was received. So we're working on it, but it's still not easy. The main reason for this is pretty simple. We can't afford to pay 10 professional and ambivalent writers to do all our reviews. Most of our reviewers come to us because they love listening to and writing about scores. God forbid.

Guess this is the essence of fanboyhood. As it happens, some of these people are extremely qualified, not only as experienced writers but ones with degrees in music composition. They'll write negative reviews, but they're admittedly more interested in reviewing the scores they actually like. On the other hand, when we did have someone consistently writing negative reviews, we had to stop accepting them because publicists were putting so much pres-

sure on us. That's the short answer. Now here's the long answer. In good fun, of course. Let's see if we can make the response even longer than your letter:

Why the harsh and needless attacks on half-star ratings? Virtually every rating system in every major publication uses half-stars (or pluses and minuses), because they help delineate good from very good from great, etc. Thus, you can take all the ★★½ reviews and wipe them from your list. We didn't label them great. You did. And there wasn't a single ★★★★★ review. So they actually ranged from "very good" to "near classic." By the way, we grade your letter ★½, so that should make you both happy and angry.

Yes, it can be hard to take when vomit like *The Bourne Identity* gets a rating that's even on the same planet as *The Sand Pebbles*. Unfortunately, the fact is that even if *The Sand Pebbles* gets ★★★★★, it doesn't mean that 95% of all other scores have to start out with a ceiling of a ★★½ just to show that *The Sand Pebbles* is twice as good. We can't rate everything that's not classic as pure crap. It doesn't work that way. You just have to accept that the ★★½ rating for *The Sand Pebbles* is not as close as it seems to the ★★½ for *The Bourne Identity*. For one, that rates *Pebbles* a "near-classic," while it rates *The Bourne Identity* "very good." If the rating bothers you so much, ignore it, and concentrate on the text (which can be much more irritating). A rating is just a general indicator. If two scores get ★★★★★,

that doesn't mean they are absolutely equal. Take that for what it means.

On other fronts, your attack on *Minority Report* is boring. See, that was easy! You called *Minority Report* a boring reread. It's very easy to say something's boring. We will now reiterate our belief that *Minority Report* is not boring. And is much better than *Lost World*. There. We've canceled out your argument.

Then there's your "ass-kissing" rating comment. Do you seriously think we doctor ratings for John Williams albums? Why would we do that? John Williams doesn't care what ratings he gets in *Film Score Monthly*...or any other publication, for that matter.

Are you more upset with our rating system, or the mere fact that some people here still like film music? Your dislike for the scores of both *Signs* and *Minority Report* makes us wonder if you're simply angry that we dare to even compare any great new score to time-tested efforts. You must know that many musicologists think Jerry Goldsmith is a talentless hack and *The Sand Pebbles* is crap. Does this disturb you? Are those people right because they've studied music theory? We've studied it and say they're wrong. That doesn't mean you have to agree with us. Or them.

Here's a great quote: "Ah, I see, so Williams writes works and not film scores anymore?"

Yes. Let's waste some time arguing that a film score is not a "work." Then, a few paragraphs down, you instruct us that "a drone with a backbeat doesn't constitute an artistic stretch"! So we're allowed to talk of film music

in terms of "artistic stretches," but calling a score a "work" is pretentious.

Finally, there's the exciting "where are the hers, by the way?" We don't know. There don't seem to be that many hers, do there? Maybe you can tell us where they are. Or perhaps we should instruct Steven A. Kennedy or John Takis to start writing under a feminine alias. Wait a minute! Were you trying to tell us that you're keeping the female writers in your well, along with 15 female A-list film composers?

Cheese

Wow! I just received my *Green Berets* CD—postage so quick it made my head spin. Once again you've provided a superb album. Though you were crippled by not being able to use any of the motion picture artwork, the booklet was very well-designed.

As for the music...the thrill of the opening titles led me back to days long ago, when the theater grew hushed as the drums beat over the Warner Bros. Seven Arts logo, leading to rousing cheers as "John Wayne" appeared over Wayne Fitzgerald's title design. Miklós Rózsa's score and Winton Hoch's cinematography gave superb qualities to the film. Plus, Mike "Tarzan" Henry's single-handed killing of five VC is one of the best screen fights of the '60s.

Hopefully, the controversy about the movie has long since died down so it can be accepted as a fine action film. I must admit I've also always liked Richard LaSalle's score for *A Yank in Viet-Nam*, which along with *To the*

Shores of Hell and *Operation CIA* is always ignored (as are the films about Vietnam made before *The Green Berets*). I found it funny how episodes of *The Outer Limits* ("The Inheritors"), *The Twilight Zone* ("In Praise of Pip") and the 1961 film *Brushfire* (with John Ireland) went out of their way to avoid any reference to Vietnam. Same thing with *The Man From U.N.C.L.E.*, where every map on the wall had Siam over Vietnam, Thailand and Cambodia.

Some trivia—Robin Moore's book was published in hardcover in 1964 but hit the best-seller list when released in paperback in '65. The Army was so cheesed off about Moore that they wouldn't cooperate with the film's production until they were sure he'd have no involvement. I always thought the film would've been better received if Wayne or someone went off to film it in Mexico or the Philippines in 1965. Both Wayne and Martha Raye were made "honorary Special Forces troopers."

Your excellent notes raise questions. What were the other three pieces of source music not used—vocal renditions by the talented Bach Yen? Why was "Onward Christian Soldiers" cut?

J.P.Young
Kirribilli, Australia

L.K. replies: Thanks for your letter and the neat factoids about *The Green Berets*! This was an oft-requested Rózsa work and we are thrilled provide it. To answer your questions: The other three pieces of source music were indeed vocals by Bach Yen, two versions of "Fleur de Lys" and one of "La Vie en Rose." They were not in the movie and not germane to Rózsa's score, so we left them off. I don't know why the film did not use Rózsa's brief interpolations of "Onward Christian Soldiers." Thanks again!

As always, we encourage you to write. Unless you're a boring fanboy, in which case we encourage you to get some fresh air, instead:

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CARTER BURWELL

Adaptation

Although he's worked on films as commercial as *Conspiracy Theory* and *A Knight's Tale*, Carter Burwell's long association with the Coen Brothers has established him as one of the leading composers of independent cinema in general and the independent mind-set in particular.

Well, movies don't come more independently minded than Spike Jonze's *Adaptation*, the brilliantly disjointed result of screenwriter Charlie Kaufman (*Being John Malkovich*) attempting to adapt writer Susan Orlean's nonfiction book *The Orchid Thief* into a Hollywood movie. Kaufman essentially punts on the first page, brutalizing himself and his talents in an opening voice-over—and writing himself into the picture as its hapless protagonist, Charlie Kaufman (played by Nicolas Cage). *Adaptation* unravels as several movies: Kaufman's true story (falsified with a twin brother also portrayed by Cage), a more-or-less faithful approach to Orlean's journalistic courting of the book's subject, an oddball orchid expert named John Laroche (Chris Cooper); and Kaufman's paranoid visions of what Orlean's and Laroche's story might become as a motion picture. The result is a reality club sandwich and one of the strangest—yet most goofily enjoyable—movies of the year.

That's Easy for You to Say

For Carter Burwell, however, there was one question: "What would the musical themes attach to in the film? Oftentimes in films your themes will attach to a plot element or a character or a place. In this movie, because there's so much back-and-forth through time and through the levels of the story, we thought it would be especially important to have music that sends a thread through the film and sort of ties it together."

Burwell found himself writing a remarkably subtle and textural, yet theme-driven score. "We decided we would have a theme that represents the writing process of Charlie Kaufman, a theme that represents loneliness and unattainable dreams. Those were applicable to multiple characters, too—Charlie's

Walk on the Wild Side

Burwell and Brion take on this year's more surreal fare.

By Jeff Bond



DOUBLE TROUBLE: Nicolas Cage plays twin brothers in the schizophrenic *ADAPTATION*.

not the only writer in the story, and there are multiple characters who experience loneliness; in particular, Charlie and Orlean have this feeling of being unable to attain their dreams or even a modicum of happiness."

Director Spike Jonze's unusual methods of working contributed to Burwell's challenges, one of which was layering music into a rapidly evolving and sometimes nonchronological story line. "The film wasn't even finished when we recorded the music," Burwell says. "The film had an extremely long post-production. We recorded the music in such a way that even if changes were made in the picture, the music would at least still have the same meaning." Even with that in mind, Burwell had to adjust to changes in the order of scenes late in the game. "The order is not the order I originally intended; it has been moved around a bit. And in the last third of the movie, where Donald's character [Charlie Kaufman's fictional twin brother] takes over and starts driving the

film—the part of the movie that has car chases and sex and drugs and all the things Charlie said he wasn't going to have in the film—the question was whether the music should be completely different there. We settled on a middle ground where the style of the music would change and be more appropriate to car chases and mysterious intrigue, but the melodic themes would stay the same so there's a continuity to the score."

Burwell managed to bring out some interesting instrumental performances. "We used a small string ensemble with English horns as our solo instruments, and this was to play the bald-faced emotion in the movie; we also had a gamelan and a variety of percussion instruments to lend the score a character that couldn't be identified as easily as the strings and horn do," the composer says. "There's something you can put your finger on in the music that will draw you into the emotional life of the characters—that's something Spike was very concerned about because he was worried that the script might come

The music in the first two thirds of *ADAPTATION* had to shift to suit the mood swings of the film's climax.

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off totally as an intellectual exercise. He wanted to make sure you felt something for these characters as real people with real dilemmas. So the traditional instrumentation gives that aspect at the same time that the less traditional use of percussion is intended to draw you out of the familiarity of the strings so that you're always aware that you're not simply watching a Hollywood movie. In a way you're watching a movie that's about being a Hollywood movie."

While Burwell's *Adaptation* score is likely to be pushed for Academy Award consideration, the composer says that kind of recognition for his work is the furthest thing from his mind. "Hopefully, the score was written in such a way that it is integral to the film, and the idea of separating the music from the film is something I'm fairly ambivalent about," Burwell says. "I like the idea of having sound-

track albums where you can hear the music so clear without dialogue and sound effects, and I hope people who listen to soundtrack albums will enjoy it. Still, the music was written to this film and I don't know how much sense it will make without the film."

Burwell's collaboration with the Coen Brothers has been idling a bit in recent years, as both *O Brother, Where Art Thou?* and *The Man Who Wasn't There* took more of a music supervision approach that didn't require much work on the composer's part. That will change, he says, with their next project, *Intolerable Cruelty*. "It's been a little frustrating for me even though the films have been wonderful," he acknowledges. "You certainly can't fault *O Brother, Where Art Thou?* for the musical choices. But it's true there wasn't a whole lot for me to do, so I'm looking forward to this."



GOT PUDDING?: Luis Guzman and that Sandler kid mix it up in PUNCH DRUNK LOVE.

JON BRION Punch-Drunk Love

Jon Brion isn't so much interested in being a film composer as he is being a Paul Thomas Anderson film composer. He's collaborated with the maverick director on three films (*Hard Eight*, *Magnolia* and now the Adam Sandler rehabilitation project *Punch Drunk Love*). *Magnolia*

both enthralled movie critics and drove some soundtrack mavens crazy with its focused, minimalistic approach to Anderson's multi-character saga, but any thoughts that Brion might be a one-trick pony are dismissed by *Punch-Drunk Love's* wildly quirky and imaginative score. With Sandler cast as a man-child with anger management problems, Brion's music seems to emanate from inside the character's mid-brain—it's a mix of abstract electronics and what sounds like echoes of cartoon music from the 1930s.

"Everything I do is very much a reflection of things Paul is looking to do," Brion says when asked about the score. "There's a lot of what I've referred to as modular pieces, sounds and themes that could be used over the top of other things, [that] were designed to be interchangeable and work. There's a lot

of stuff in the movie that sounds like sound design that was actually done by myself and my music editor, Jonathan Karp. There were unorthodox things verging on sound design but were actually musical pieces that I would give to Paul and [editor] Leslie Jones for them to place anywhere in the movie. But they were designed modally to work with whatever the pieces of music were."

Hesitant Beginnings

Brion's first scoring assignment was a collaboration with composer Michael Penn on Anderson's casino tale *Hard Eight* (also known as *Sydney*). Anderson asked Brion if he wanted to continue their collaboration on other films, but Brion was ambivalent. "I told Paul then that I wasn't interested in doing soundtracks, I was mainly interested in doing songs and records," Brion says. "But Hollywood is the only place that subsidizes people writing music for orchestra. There are very few grants given out each year, and they're not given to lowly pop musicians like myself. So I said to Paul that if he ever makes a movie where he wants that, that's very much in my field of interest. When *Magnolia* came around he said he wanted a lot of really really big orchestra stuff in this. That's when we really started working closely together."

Brion says that his special working relationship with Anderson involves far more involvement on the production than most composers have. "I'll watch the movie with Paul with the keyboard and we'll write sitting together talking about it as it's happening," Brion explains. "More often than not Paul will find some element he likes and he'll want it to repeat over and over. We sort of find what those things are and it's a very close-knit process—not the average thing where someone is handed scenes as they're edited and goes and works in private and then goes and has someone who's fairly inarticulate making changes, and the composer goes home grumpy because they rejected half of it. And he does some more and then that's accepted, and then they go to the session and a bunch of people who aren't specifically involved in the movie-making process are sitting at the session making comments. That's not the case with Paul; he's fought for his sovereignty in his movie career, so it's basically him and me at the sessions and not the suits."

While Brion acknowledges a psychological approach to scoring Adam Sandler's character, he says that's not the entire story behind the score. "Paul's thing about music is very different from other people's," he says. "There's the first generation of composers that learned how to play appropriately to picture, and then there's the second generation of composers who discovered

how they could basically be telling this whole other story that was going on and really be the subconscious of the characters, and that's where we really got our greatest waves of film composers. Paul's is very different; there are times when we do both of those things, but there are times when I'll do something that's actually by most people's account a much more classic sort of tasteful way of being invisible and underscoring some of the subtext. And he will tell me to ignore that and ignore the subconscious thing and just repeat this one thing and really hammer away at it. He really likes the sensation that if you're going to be hit with these colors and this sound, that it's going to put you in this particular space where he wants the audience to be. Sometimes you're neither playing to what's on screen nor playing to the subconscious—it's more like you're some crazy big universal clock playing the overall tone of the movie. It's not even specific to the scene."

Auteurist Theory

Brion's working arrangement with Anderson is so satisfying, in fact, that it may have soured him on any other potential collaborations. "If something else came up that was great, fine, but I don't want to be a full-time film scoring guy," he says. "Right now I do a

movie every two and a half years, which is a good output for me, and if I had to just have that be my career and do three movies for every Paul movie I did I don't know if I'd like that. I don't want to work for someone who doesn't care so much about music, they just care about it because it's in their movie and they're obsessed with their movie. I've watched people who do this go through so much from executives. Not that they can't have good suggestions, but in terms of the day-to-day working process, it's the director's film, and that's who I want to work with. It would have to be somebody special who just lives to do good stuff."

Those might sound like the words of a determined outsider, but when asked which composers currently working in film he respects, he cites the most well known and popular composer in recent history: John Williams. "I don't know if people in general are able to afford him the proper respect because he's most famous for the very fanfarish things from the big-budget films, that he would get hired to write another *Star Wars*-like fanfarish thing. But in truth, watching how subtly he can underscore things is astonishing—there are few people with that sort of mastery, and I think the public-at-large knows him for these more grandiose things." **FSM**



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Man of *The*

An interview with Composer Philip Glass. By Daniel Schweiger

There's little middle ground when it comes to Philip Glass. Either his minimalist style will drive you up a tree, or you'll be enthralled by compositions that find infinite variety within infinite repetition. Indeed, few avant-garde composers have had such luck at maintaining a film scoring career without losing their pure voice. And Glass' has barely changed since his first full-fledged movie score to 1981's surreal travelogue *Koyaanisqatsi*. It's an approach where the film almost seems incidental to the music that's accompanying it. But that's only if you're expecting the music to tell you what's happening on the theater screen. Philip Glass is all about playing what's going on *inside* the image. And he isn't afraid to say it out loud.

Whether it's multimedia (*1000 Airplanes on the Roof*), operettas (*Einstein on the Beach*), dance (*Les Enfants Terribles*), new scores to golden oldies (Jean Cocteau's *Beauty and the Beast*), or current films (*Kundun*, *Mishima*, *Hamburger Hill*), Glass has distinguished himself as the hardest working man in high art. In his dozens of compositions, Glass has taken listeners on a melodic journey where rhythms rise and fall with hypnotic fascination. Glass uses the pure, gonzo possibilities of music like a mad scientist—voices, orchestras, electronics, ethnic instruments and any number of harmonic doodads playing out one thematic intention with a single-minded, ritualistic force—finally releasing his big idea in a blaze of melodic energy. As such, Glass' compositional style is probably the closest music ever gets to sex.

The Hours (available on Nonesuch) is all about this single-minded voyage toward an emotional release. Yet Glass' music is quieter here, a classically tuned string and piano score that's more heartfelt, even normal. *The Hours* might be Glass' most eloquent, interior score, providing an emotional voice for characters who are screaming across time itself, yet can only manage a whisper of their desperation.

Much like the literate framework of *Mishima*, *The Hours* uses a cross-cutting approach to tell the story about a writer whose work deeply affects its future readers. Here the real-life author is Virginia Woolf (Nicole Kidman), trying to hold onto her sanity as she pens the thoughts that will become her novel *Mrs. Dalloway*. Decades later, Woolf's novel



about a heroine driven mad by her daily rut will mirror the life of Laura Brown (Julianne Moore), a 1950s housewife with the perfect husband and child. But everything is far from perfect for Laura, and neither is it perfect in the present for Clarissa Vaughan (Meryl Streep), an editor whose goal of preparing a dinner party for her AIDS-afflicted ex-lover (Ed Harris) mirrors the actions of the fictional Mrs. Dalloway.

Leave it to Glass' music to link these stories together, the action from all three timelines taking place over a single day and night. Glass' music is all elegant ennui, a sad, yet moving score that would be right at home in a concert hall. But the composer's accomplishment is giving a kind of warmth to the depression on hand. And it is one element that people will surely take from *The Hours*—unapologetic music rather than notes that move the images along.

Still, his use of repetitive themes has left Glass an easy target for the likes of *South Park* and *The Simpsons*. You'd expect that a person who's made a name for himself in the

Hours

stuffy art world might take offense. Yet Glass is anything but stuffy. A fast-talking guy who worked as an NYC cab driver before hitting it big in more rarified circles, Glass is refreshingly unpretentious as he talks about his art and about *The Hours*—a score for a “chick flick” unlike any other.

FSM: You seem like an odd choice to score what’s essentially a “women’s picture.” How did you get to do *The Hours*?

Philip Glass: I never ask why! (laughs) I live in New York, where I’ve scored a bunch of movies over the years—not as many as someone who lives in L.A. would. I’m involved with theater, opera and other things as well. Scoring movies is just one of the interesting things I do. And when a movie comes my way, I never ask why I got it. I just want to see what it looks like. And when I saw *The Hours*, I was bowled over by it. I



GIRLS, GIRLS, GIRLS: Meryl Streep as Clarissa, Nicole Kidman as Virginia and Julianne Moore as Laura fill *THE HOURS*.



thought it was a fantastic movie, and it appealed to me on a lot of levels. But most importantly, I knew how to score it.

FSM: How did you know that?

PG: Because I’ve been doing this for 40 years! (laughs) What can I tell you? The things I liked about *The Hours* was the complexity of it and the fact that music would be more than background here. The music would help to create the structure of the film, just like my score for *Mishima* did. So even though I came in late to the film, I had a tremendous amount of freedom with it. I basically sketched out the score to show Stephen Daldry the direction that I wanted to go in. He liked it, and the tone for the score was set from the beginning.

FSM: Stylistically, this film reminded me a lot of *Mishima*, where multiple stories are being told around an author’s work.

PG: That’s for a very good reason, because *Mishima* is also about dying. Virginia Woolf talks herself into suicide in much the same way Yukio Mishima did. Suicide was the grand accomplishment of his life. Japan has a tradition where all these different ways of self-annihilation are very much honored. So you can’t say that Mishima picked it up from Virginia Woolf, because it comes out of his culture. But both writers ended up in an identical place. Isn’t that strange? But for *The Hours*, I treated the music very differently than I did in *Mishima*. When I first saw *The Hours*, the film was in its final stages of editing. I was concerned that it might appear chaotic, because the film involves three stories that take place during different times of the day. So I set out to have my music tie all of the stories together by carrying one theme through all of them. For *Mishima*, I used a big orchestra, a string quartet and an electric guitar to play the stories separately.

FSM: The characters in *The Hours* are emotionally constrained. It’s often up to your score to express their feelings.

PG: Yes. The music provides the emotional point of view of what’s going on. I thought there was enough separateness going on without having the music create more of it. So I was looking for the commonalities in the characters.

FSM: There’s also a classical quality about how your score works here.

PG: That's because *The Hours* is a bravura, literate film. It's about a book that resonates through three different periods of time. And how many movies are made about books mattering, about them having a tremendous impact on peoples' lives? *The Hours* is about how art formulates life rather than the other way around. That makes it a highly unusual movie in that way, don't you think?

FSM: There's always been a sexual quality to your music. Your cues begin like foreplay, move into intercourse, and then end with an orgasmic release of music.

PG: You can really hear that in the *Mishima* score, because it's an orgiastic, erotic movie. As far as my musical structure goes, I learned a lot from working in the theater, where you don't put the finales at the end of the pieces. But when I'm writing a 25-minute concert piece, you want the kind of razzmatazz ending where people will applaud for the soloists. My compositions for *Koyaanisqatsi* and *Einstein on the Beach* also tended to begin quietly and then build dramatically somewhere after the middle. It's a structure that

important. It gives a piece an intensity and keeps the listener focused on it. If the only thing I was doing in a piece was to repeat myself, then you wouldn't be able to listen to the music. Your ear wouldn't accept it.

FSM: You've used many diverse orchestrations in your career. Do you have a particular favorite?

PG: For *The Hours*, I used piano and strings, which I'd done before with my piano concertos. I like the piano, especially because I can play the part myself. And while I don't play the piano on my soundtracks, it is definitely me performing within *The Truman Show*! When I recorded the *Dracula* album, it only had strings that were performed by the Kronos Quartet. But when I took the show out live, I added a piano part for myself.

Greatest Hits

FSM: How did you end up in *The Truman Show*?

PG: The director Peter Weir came to me. He had this idea that Ed



PIANO MAN: Glass regards some of his recent albums.



works out very well for certain kinds of dramas. But for a drama like *The Hours*, which is very interior and self-reflexive, you want the spectator to assimilate the music. So the music needs to build and end quietly, which it does in the end credits as well.

FSM: Your music doesn't "hit" action in the conventional sense.

PG: I suppose not. But I've also done a lot of synchronization, particularly in my stage shows. And my music for Godfrey Reggio's films is also synced up pretty much. I feel that in any given scene, you only have to hit a sync point once or twice. And then you can let the music float between the spectator and the cinematic action. So once the listener is confident that my music is telling the story, they'll provide all the other sync points without me doing anything. That's because we as human beings make sense of stuff, and I leave it to the listener to figure out how the image and music go together. And I do leave big clues along the way that indicate that it is actually happening.

FSM: Your music is also about finding variety within repetition.

PG: That's the secret of it, of course, and you find that in the great classical music as well. It's the variations that keep things going. In a way, being able to maintain a theme over a long period of time is

Harris' director character Cristof was a Philip Glass fan, and had all of my CDs. So when Cristof filmed Truman, he'd play my music as if he were a deejay. Peter loved the idea of using a lot of my old music, and having me write some new pieces. Then he asked me if I wanted to play myself in the movie, and I said, "Absolutely! You bet I would!" So I went out there and wrote a piece of music for the scene. Then he took all of that stuff back to Australia and had Burkhart Dallwitz come in to write some additional music. The soundtrack ended up being some old music of mine, some new music of mine, and some not music of mine. Peter was convinced that the music had to be done this way, so there wasn't really a choice. Yet no director's ever told me what to do, even if they occasionally make me re-write my music.

FSM: You have a reputation as an "art" composer. *The Hours* is both an "art" film as well as a studio picture. Do you think this will open doors for you to score more mainstream films in Hollywood?

PG: I don't know. My sound producer who's worked with me for 30 years said, "This really sounds like a film score! It even makes me want to get the soundtrack!" And what he meant by that was that I helped to tell the story of the film while creating music you could

listen to. The themes came from me without a lot of effort because it was the right music for this movie. It's not part of a strategy I'm employing to get more film work. The real strategy I have is to treat each film uniquely. If *The Hours* is successful, it would please me very much. Because of all the mediums I work in, film is the one which reaches the most people. I discovered that when *Koyaanisqatsi* played on television: Six million people were watching what had started out as an underground movie. And that was more than anyone who's seen all of my operas added up together! So whether my music can be mainstream, or a little to the side of it, I don't know. When I was doing the music for the original *Dracula*, I was trying to do something that would be an "art" score as well as something that would play the humor of the movie. So I think that's an accessible score as well.

FSM: One of your most "mainstream" scores, and a real favorite of mine, was for *Candyman*. It was a very successful "horror" film.

PG: I did *Candyman* because the director Bernard Rose called me up. I'd seen his last film, *Paperhouse*, and Bernard told me that he was doing another odd film that he wanted me to look at. So I took *Candyman* on the basis of Bernard's talent. I didn't know what the film was going to be like, and it turned out to be quite a brutal movie, very far from the kinds of things you'd expect me to do. But I liked Bernard, and said, "Let's do this and see what happens." *Candyman* did lead me in a direction I wouldn't expect, and turned out to be a very popular score. We just put the record out finally.

FSM: You've got a lot of great scores that haven't been released yet. Any plans to?

PG: I would like to make more compilations. There was also a nice score that was done for a Brazilian movie that never got here, as well as a Canadian film called *The Baroness and the Pig*. I end up doing a lot of independent films like that, maybe because I'm in New York. People who make independent films tend not to be very studio-oriented so they can get out of the box of the usual kind of film music. But, unfortunately, these movies don't get seen very much. One of the best ones was *The Secret Agent*, whose score did come out on Nonesuch. Now I want to start doing archival recordings of my unreleased stuff. And I can make the records, because most of the scores are from independent films where the music belongs to me. That's on my agenda of things to do.

FSM: Could you talk about your *Galileo* opera?

PG: I had the idea for a piece that would play Galileo's life in reverse. I happened to be in Chicago with Mia Zimmerman, who was directing an opera of mine called *Akhnaten*. I told her about the *Galileo* piece, and she said that she'd like to work with me on it. So Mia became the writer of the piece. We started with Galileo as an old man and had him remember his life until he gets to himself as a young boy. So the opera goes literally from the dark to the light, because Galileo was blind when he died. I turned a story that would've been rather tragic into something that's very joyful.

Musi-Qatsi

FSM: Could you talk about your work with Godfrey Reggio?

PG: It goes over a long period of time. We began in 1978, and did three movies together, *Koyaanisqatsi*, *Powaqqatsi* and *Naqoyqatsi*. Godfrey wasn't a professional filmmaker when we began, but he ended up one. And I think we innovated how film scores were done, because we were working on the films' score at the very beginning. The images and the music were built together, scene by scene. And when a part was completed, we simply moved on to the next one. So the movies were never completed until the music was. It was a collabora-

tive way of working that was very much like the way I worked in the theater, where your piece is the result of several authors working together. That's rather different from the way most films are made. But when you're working well with someone, it doesn't matter what time you're brought into the project. I also felt that way when I worked with Stephen Daldry on *The Hours*.

FSM: Do you think you'll be doing any live performances of your *Naqoyqatsi* score?

PG: I'm sure I will. It just takes a couple of years until everyone settles down and gets the film behind them. Then we begin to think about doing things live. I've tried to get other film companies interested in live performances of older films, and I was successful with Universal on *Dracula*.

FSM: Are there other classics that you'd like to take a shot at?

PG: Well, Universal also offered me *Frankenstein* and *The Mummy*. I wanted to do all three, but ended up picking *Dracula* because Bela Lugosi is such a fabulous character. Although I would go back and do *Frankenstein*, I'm not so interested in doing rereads of old movies so much now. I like doing accompaniments for films by people who are still alive, like the shorts I did for Atom Egoyan and Peter Greenaway.

FSM: Would you ever try your hand at *Metropolis*?

PG: The problem with *Metropolis* is that everyone takes a shot at it. So I can *promise* you that I'm not going to do it! I feel much more committed to issues that are alive in the world right now like *Naqoyqatsi*, which is a hard-hitting movie about the kind of violence and conflict that's in everyday life. I think we need to address the present and the future rather than going back to old work that's safe and not challenging in a way. I'd rather do something that has more edge to it.

FSM: Do you see yourself as a political composer?

PG: In many ways, I do. Many things that I've done are about social issues. How does society change? How do people change? I've always been drawn to things like that, especially when it comes to the films of Reggio and Errol Morris.

Sound Philosophy

FSM: There's a saying that the best kind of film music is the score that you don't "hear." But your music is definitely big and noticeable.

PG: I don't agree with that statement. When you listen to Bernard Herrmann, you hear his music. And look at Elmer Bernstein's scores. Very recently I was doing a panel with Elmer, where they showed our film work. I realized how much I remembered his themes with the images, whether it was from *The Man With the Golden Arm* or *To Kill a Mockingbird*. I couldn't separate the music from the images, and that's the mark of the best scores.

FSM: What's it like being a pop culture figure to the point where you're a cartoon character in *South Park* and *The Simpsons*?

PG: Those were funny, weren't they? And I've appeared in cartoons in *The New Yorker* as well. I think it's very interesting that few composers who

"In any given scene, you only have to hit a sync point once or twice. And then you can let the music float between the spectator and the cinematic action. So once the listener is confident that my music is telling the story, they'll provide all the other sync points without me doing anything."

Ray Ellis is pretty good at hiding his tracks. As a producer and arranger, he's a legend, collaborating on albums with Johnny Mathis, Barbra Streisand, Connie Francis and Billie Holiday. But what most people don't know is that Ellis is responsible for some of the most familiar Saturday morning animation music heard from the late '60s to the early '80s.

Ellis, in fact, is still going strong as he prepares to enter his eighth decade; he just finished work on an album of songs by ex-game show host Peter Marshall. "Everybody still calls me," the composer says. "I just turned 79, and I'm running around like I'm 20 years old. I never figured at this age they'd still be calling me."

the biggest-grossing film of the year. The first animated *Spider-Man* TV show premiered in September 1967 on ABC and was an immediate hit, at least partially thanks to an incredibly catchy theme written by Bob Harris and lyricist Paul Francis Webster. The song's electrifying arrangement—opening with an explosive blast of trilling horns and sailing forward with tough, urban brass chords, percussion and electric guitar—was vintage Ellis, and it set a style not only for the show but for Ellis' career in animation.

Swinging Into Action

Ellis got the *Spider-Man* gig while working in New York in the '60s. "That's when I did the *Spider-Man* background music," the composer says. "I was doing little things that really didn't mean very much. I did the *Spider-Man* background music and part of the theme around 1965 or '66, and then I started getting into animation. Bob Harris wrote the theme for *Spider-Man*, and I knew Bob—he was a composer and a good jazz piano player. I ran into him in New York, and he said he was doing *Spider-Man* and wanted to know if I want-

Here Comes Spidey's

Untying
the
Tangled
Web of
Composer
Ray Ellis
BY JEFF BOND

The work with Marshall takes Ellis back to his roots. "I started out as an arranger," he says. "I was very lucky; the first record date I did, the first time I walked into a studio, was with The Four Lads: 'A Moment to Remember.' I got very hot as an arranger and did 'Standing on the Corner,' 'Know Not Much,' and a lot of the early Johnny Mathis things at Columbia; then I went over to the head of A&R at MGM and did the Connie Francis thing. Then I went over to RCA and worked with Paul Anka for a couple of years and freelanced, and worked with Streisand and Lena Horne and you name it."

Ellis' work on the 1958 Billie Holiday album *Lady in Satin* helped to create an acknowledged classic. "I'm still getting calls about that," Ellis admits. "Billie could hardly sing at that point but emotionally it came off. They've remixed it for CD; the last one they did, they made me the hero and I wrote part of the notes about the sessions. In the leaflet they made me more important than Billie Holiday. If you listen to that album, it sounds like it was done last week—it doesn't sound dated."

For casual listeners, some of Ellis' most distinctive and unforgettable music hailed from the mid-'60s and a little ABC Saturday morning cartoon about a certain web-slinging crime fighter whose profile was recently raised a bit when Sam Raimi's big-screen *Spider-Man* movie became

ed to get involved in the underscoring. I used to read those comic books, and I knew who Spider-Man was."

Ellis' work on the show's theme song led to him creating an extensive library of equally indelible action and mood music for the show: a gritty, often menacing series of cues that accompanied the animated Spidey sailing through backgrounds that ranged from realistic NYC skyscrapers to bizarre psychedelic environments conceived by animator Ralph Bakshi. "I did all the arrangements on the theme, and on the underscoring I did all the writing and orchestrated all that," Ellis recalls. "All Bob was interested in was the theme. I scored the first episode because they had that done in rough form, and I also did different versions, long and short ones, of all the cues I wrote for the first episode. For the rest of the series, they sent me some storyboards because they hadn't really shot it all yet, and they had illustrations of him flying around. So I created library of different emotional situations: chases, sad, happy, sinister, and different timings. After that the music editor almost scored it. It was el cheapo in those days. I think we just did the one year of episodes, around 26."

The composer cites Henry Mancini as a big influence on his sound, with powerful, wild brass passages often playing against bass guitars à la *Peter Gunn* to characterize the bustling action of New York City. "That's what I was trying

Picture of Ray
on the way

to do, to get the feel of flying around through all those tall buildings,” Ellis says. “It was recorded in New York, and I did it with a lot of the studio guys. We did it in three tracks, as fast as possible, and probably about 45 minutes of music total, in about three sessions. We had guys like Mel Davis, Irving Green on trombone, J.J. Johnson maybe. I had good guys. We had a lot of echo when we mixed it down, too.”

Spider-Man was a huge hit for ABC despite concern over the cartoon fisticuffs, shootings and violence that marked many of the action-adventure animated series of the period. Ellis immediately got offers from both Hanna Barbera and a California animation company called Filmation, run by Norm Prescott and Lou Scheimer. One of his earliest assignments was on a weekly cartoon series based on the movie *Fantastic Voyage*, and Ellis immediately adjusted his jazz-based *Spider-Man* style to a more orchestral, epic-style palette,

as the cues from the original series. But Ellis recalls one luminary from the show that his music failed to impress. “I changed the theme for the animated show, and the funny thing was that Lou Scheimer and Norm Prescott, who were the executive producers of Filmation, had a party and Gene Roddenberry came over with his wife, and he never even noticed I changed the theme. I said, ‘What do you think of the new theme?’ and he said, ‘What new theme?’”

Ellis notes that he still gets requests for the *Star Trek* animated show music as well as his *Spider-Man* underscoring, but he points out that the possibility of albums from those shows are unlikely at best. “To get those tapes from Hallmark [current owner of the Filmation library] would be impossible; they don’t really care. It’s not like they’re going to make a lot of money on it, enough for them to bother with it; that’s the problem. You’ve got the generation that grew up with that, and anyone who



Man



UNLIMITED ANIMATION: Ellis segued from the 1966 version of SPIDER-MAN (left) to a slew of Filmation projects, including (from top) THE ARCHIES, STAR TREK, FANTASTIC VOYAGE, TARZAN, FAT ALBERT and the GROOVY GHOULIES.



writing involving, long-line adventure melodies sprinkled with electronic effects.

Behind the Scenes

Filmation went on to become one of the biggest Saturday morning animation studios in Hollywood, and Ellis’ music wound up on every network, but it’s rarely seen or heard today. “That library’s been sold backwards and forwards and upside down. They paid a lot of money for it, and they haven’t been really using the catalog. I did 25 series for them: *Batman*, a Tarzan cartoon, *The Lone Ranger*, *Fat Albert*, *The Groovy Ghoulies*, a live action thing called *The Ghostbusters*, with Larry Storch and Forrest Tucker from *F-Troop*. At one point I had about four or five of those things going on full network; every Saturday morning we owned the place. We recorded a lot of it at Larabee Studios in Hollywood. The biggest group we ever used was 15 or 20 guys. But that’s one of my fortes; I really know how to take a couple of guys and make them sound really big.”

It was Ellis who was the mystery man behind the familiar music of Filmation’s animated adaptation of Gene Roddenberry’s *Star Trek*, a surprisingly sophisticated effort that won an Emmy Award for writing after debuting on NBC in 1973. Ellis’ new version of the familiar Alexander Courage *Star Trek* theme and his sweeping and churning underscoring for the series have become almost as familiar to longtime Trekkers

wasn’t 10 or 15 years old in the ’60s or ’70s isn’t going to be interested.”

Ellis even found himself working on live action shows in the late ’70s and early ’80s when Filmation began branching out from animation with shows like *The Mighty Isis* and *Space Academy*—and not entirely successfully. “It sort of fizzled out,” Ellis says. “We did *Mighty Isis*...those live action series were not that good. Those producers were not really good enough for live action. They didn’t have a good comedy director for things...when I read those scripts I was on the floor laughing, and even when they shot it, but when they cut it together, they just didn’t have the timing down. It’s like, when you throw a line, you’ve got to give the audience the chance to laugh—they were stepping on the jokes.”

Ellis’ relationship with Bob Harris earned him a job on one theatrical release, *Cauldron of Blood*, a low-budget horror film produced in Spain. “Joseph Harris, who was a big producer in B-movies, was doing that movie,” Ellis says. “He was Bob Harris’ son. They shot it in Spain with Karloff and Viveca Lindfors and Jean-Pierre Aumont, and I thought hey, those are good people, that can’t be bad. In those days you could shoot a film for less than a million dollars. Joe Harris would say, ‘Okay, we need five hundred thousand.’ He was bankrolling it, so then he’d say, ‘Ah, you can do it for a hundred and a quarter.’ No way could they finish it. He’d

(continued on page 48)





It's July 2002. On one wall of Howard Shore's New York offices hangs a cheerful poster adorned with an Oscar statuette and hand-lettered, "Congratulations from your neighbors!" A dry-erase board on the opposite wall lists cue titles such as "Fangorn Forest" and "Riders of Rohan," some of which are labeled complete, most of which are demanding blank. Stacked nearly a foot high on a nearby table are the conductor's scores for *The Fellowship of the Ring*, computer engraved, finalized, complete. An adjacent table holds a few scattered scores from the in-progress *Two Towers*, dotted with hand-scrawled notes. The room is an odd mixture of recent glories and upcoming deadlines, all pertaining to the same project.

This is the halfway point for Shore's involvement on *Lord of the Rings*. One score down, a second composed, but unrecorded, a third yet to begin. Clearly the pressure is on, but no one here seems fazed in the least. Every manifestation of the project's stress level is met with some reminder of the good-natured passion that seems to color every aspect of the production. Ever pressed for time, the

A World in the Balance

Just a few short months before, Shore was accepting his first Academy Award for *Fellowship*, but already it's crunch time for *Two Towers*. In less than a month the composer and his team will head back to London to record the sequel *Lord of the Rings* score. Strike that. This is no sequel. "It's Act 2," asserts Shore, sounding proud as ever to be working on the mammoth project. But talk about your tough acts to follow. *Fellowship* set new standards as one of cinema's most elaborately detailed musical worlds, complete with four distinct musical cultures and at least 18 interlaced themes and/or motifs. The opera concept seeped into every minute detail of the score from the cast of performers to the Tolkien texts, the interrelated thematic material, key relationships, foreshadowing of future installments, and so on. Each facet is deeply considered: When should the Shire/Hobbit music feature fiddle, whistle or clarinet? How will the Elf culture's exoticism resonate against the music of greater Middle-earth? Where should the chains beat grand piano wires to represent the industrial wasteland of Isengard? The elaborate interrelation of thematic

Towering Achievements

Howard Shore Returns to Middle-earth for *The Two Towers*

crew has established a system to alert Shore whenever a prospective cue has been uploaded to the Net for Peter Jackson's long-distance examination. As each file is moved onto the server, Shore's cell phone will ring just once to indicate its readiness but to inflict minimum disruption. "It's the One Ring," he laughs when the phone is signaled, emitting a single less-than-ominous phrase of "Swanee River."

By Doug Adams

material in *Fellowship* is thoughtfully patterned after the structure of Tolkien's writing—sit sometime and compare the opening of the Fellowship theme to the similarly introduced Isengard theme; or the music for the evil seductiveness of the Ring to the plaintive allure of home as represented in the Shire theme. By following the construction of these worlds of literature, Shore is designing no less than an opera in reverse. "Operas are written

THE TWO TOWERS ARTWORK ©2002 NEW LINE CINEMA





first, then are directed onstage with lighting and gestures," he explains. "It is a beautiful piece unfolding in front of you. This is an attempt to do that on-screen, so that it feels natural and the music and cultures have a very classic flow, like watching an opera that's a hundred years old."

And this literary-level detail was already in place when Shore expanded the canvas for the extended-edition DVD. "Ever if Peter added 10 seconds to a scene, I'd go back and re-record a couple minutes of the score in that section to put it all in seamlessly," says Shore. "Our goal was to make it feel like a new film. It's not the old film added to, but a genuinely new film. That's why we went back and did the re-recording." This routine, which will eventually be followed for an expanded *Two Towers* DVD, is representative of Shore's level of commitment to these projects. In conversation, the composer is just as likely to mention a new thematic idea as he is to discuss the hirsute appearance of female Dwarves or the potential repercussions should Gandalf ever claim the One Ring. Back in New York, ethereal scenes of Rivendell dance across a screen and Shore sits transfixed. "I never get tired of watching it. It's so beautiful. Look at that shot!" Though history is yet to be written, it's more than likely Shore's legacy will forever be attached to these films in some way. "By the time I started on *Lord of the Rings*, I'd had over 20 years of writing and orchestrating and conducting orchestras. It's a good period for me to be working on this, in terms of my age and the amount of experience I have. I also have the energy to do it! We feel a great responsibility for this. We feel that we're all in service of the Ring. All of us do. Peter, Fran, everybody. We just want it to be as good as it can possibly be."

So far so good. But musical graveyards are littered with

the lifeless corpses of strong first act operas that dead-end immediately thereafter. *Fellowship's* success didn't preordain *Two Towers'*. For his part, Shore has planned ahead, composing each individual film with the requirements of the next in mind. "I think of it as one piece," says the composer. "I saw *Return of the King* at the beginning of this year, so I've seen the third act. What we're essentially making, and I know I've mentioned this to you, is a 10-hour film. Peter, being the kind of visionary that he is, is holding all of these things in his mind.

"Act 2 is incredibly different than Act 1. I want it to be as good as the first one, and, in a way, I want it to be better,

too. I want it to have progressed a bit and to be a bit bold. I want to create new worlds—a new structure. The second film gives the impetus for the third. Act 1 was the forming of the Fellowship. The linear quality of the first one was very unique. It was always flowing in one direction. You were following Frodo and Sam and slowing picking up characters. Act 2 follows the fragments of the Fellowship. In *Two Towers*, you're following three distinct stories all being told linearly now, so the complexity is multiplied by three."

At the end of *Fellowship of the Ring*, there's a brief passage in the strings that underscores Sam's attempt to reach Frodo, now departing the Fellowship in a lone boat. It's a contrapuntal passage unlike anything else in the score, befittingly matched to a scene of bittersweet conflict. "This counterpoint just seemed right for the complexity of it. I didn't use it too much in the film. It's a little modern, quite different than anything else." It's within this 40 seconds of

music that the world of *Two Towers* is born. The story's main characters have been plucked from their insular existences and thrust into a more complex world. A single quest has now fractured into several fronts, none of which is aware of the other's progress. "The counterpoint is the lines playing against each other. There's more independence, if you will, in the music," says Shore. "I think maybe that's inherent in the splintering of the group."

Sonic Corruption

Nowhere does *Two Towers* present splintering more disturbingly than in the fractured psyche of Gollum, the ruined Hobbit who once possessed the Ring. "Gollum is a schizophrenic character," notes Shore. "He is Sméagol by birth who becomes corrupted by the Ring and becomes the creature, Gollum. He's constantly at battle—each side is fighting the other. Sméagol is a little more reasonable than

Two Out of Three Is Better

The Lord of the Rings: The Two Towers ★★★★★

HOWARD SHORE

Reprise 2-48408 • 20 tracks - 77:15

The biggest compliment one could pay Howard Shore's score to *The Lord of the Rings: The Two Towers* is to say that it accomplishes exactly what it needs to. Meager praise? Hardly. Shore's work on *The Fellowship of the Ring* was one of the most detailed and vibrant scores ever set to a fantasy film. It matched the story's literary complexity with a treasure trove of interconnected thematic material, meeting the epic filmmaking with a sincere and affectionate musical voice that never once overplayed a scene for the sake of showmanship. The composition itself was of the highest caliber, unique in its stripped-down counterpoint, its organic melodic contour, and its mixture of ancient tropes and bleeding-edge modernism. But it was, as Shore himself often noted, an Act 1 score. Act 2 needed to be familiar, yet broader in every sense of the word—more themes, more development, more colors, more featured soloists, more unique instruments. It needed to extend the musical world of the first film—to feel like a logical progression of ideas, not a sequel.

And *The Two Towers*' score does exactly that, in the highest possible style.

Shore's concurrent work on all three *Lord of the Rings* films has resulted in an amazingly logical musical progression. This new score never feels like a follow-up or a crass attempt at recreating the magic of the first film. It's a continuation, an authentic Act 2. When prior material returns, it is touched by some fresh nuance, whether it's couched in a novel setting or interacting with a new tune. For example, in addition to his "pity" theme from the first film, Gollum now has two new musical counterparts: a tragic theme that's structurally related to the preexisting History of the Ring theme and a creepy-crawly motive (incorporating cimbalom) that rep-

resents his latent malice and caps the score proper with a wonderfully taunting sneer. The equine Riders of Rohan have a heroic brass fanfare—complete with a corresponding fiddle solo variation—that bears rhythmic similarities to the *Fellowship* theme. The "Treebeard" track combines the ethereal choral work of the first score with an earthy bassoon solo and the best wooden percussion textures (featuring bass marimba and log drums) since Indiana Jones traversed the jungles of Peru. The ghostly Lothlorien theme appears both in its original Eastern-flavored setting and transformed into a warrior's clarion in "The Hornburg," while the Orc/Isengard theme returns more contrapuntally varied, sputtering out in short nasty bursts while actively jumping octaves. Even the Orc's unnaturally tromping 5/4 ostinato is expanded upon and corralled into a militaristic charge. And, tellingly, the Evil of the Ring theme becomes more omnipresent and driving, darkly slithering its way into the score at surprising moments.

For *Two Towers* Shore cleverly places his returning themes deeper into the orchestral frame, indicating that the story's quest has thrust characters into a more complex world. *Fellowship* immersed the listener in one culture at a time, but *Two Towers* commingles material, notching up the thematic interplay considerably. Certainly Shore has maintained the notion of separate and unique cultures—hobbits, elves, dwarves, orcs, multiple races of humans—but there's now the sense that each is more aware of the neighbors. The sum of this added breadth and density is a more fully realized and multifaceted Middle-earth. Appropriately, Shore's writing is consistently more contrapuntal. While the quasi-ancient triadic homophony that so distinctly colored the first film is still at hand, *Two Towers* is considerably more dissonant and textural. Even the subtle use of dissonant textures



from *Fellowship* is now more explicit and often threatening as in the vocal passages of "The Passage of the Marshes."

And of course as the nuanced threats of Middle-earth grow, so do the responses. Much of *Two Towers* is directed toward gargantuan military action, and Shore responds with appropriately rhythmic material that puts

the corners on the score and pushes it to explore more angular territory. The action music is carved in a brutal/elegant manner that's regal, exacting and overwhelming all at once. Unlike so many other scores, *Two Towers* uses its action to create genuine drama, not a cheap show. The battle music is informed by and drawn from the complex musical world in which it occurs, so it feels as if there are legitimate repercussions to waging war. Does this matter on a score on CD, separated from the film? Absolutely, for the same reason a Mahler symphony or a Puccini opera achieves its heights effectively. Drama is context. When Shore's battle music tears through his established material transforming and dissecting familiar themes, hurling them against one another, layering them behind brass clusters and savagely propulsive cadences, it's not just good film music, it's good art. The action, which populates the last third of the CD, is a dramatic destination, not a diversion.

The Reprise Records album also features guest vocal performers: Sheila Chandra, Elizabeth Fraser (returning from *Fellowship*), Ben Del Maestro and Emiliana Torrini, who sings Shore's "Gollum's Song," a creepy setting of Gollum's new tragic theme. All the performers acquit themselves nicely, but it will most likely be Torrini's evocatively twisted performance that will get fans' attention. On the instrumental side, the London Philharmonic is in excellent form, with just the proper bit of bite in the playing.

Perhaps I should amend my introduction. *Two Towers* doesn't do solely what it needs to. It only needed to be as good as Shore's work on *Fellowship*. It may be better. —Doug Adams

The Themes of *Fellowship of the Ring*

Fans of the *Fellowship* score have dedicated many an hour to parsing the dense world of thematic material. Here, with the help of the conductor's scores and the composer's guidance, are the themes of *Fellowship*.

The History of the Ring

Heard each time the One Ring changes hands.

The Seduction of the Ring

An ethereal incantation for boys' chorus, first heard as Frodo and Sam leave the Shire.

The Evil of the Ring

An Eastern-tinged theme that features the Moroccan rhiata; often does double duty representing the world of Mordor.

The Shire/Hobbits

Appears in its Shire guise as a folksy fiddle ditty, underscores the Hobbits on whistle and clarinet, and eventually becomes the solemn hymn "In Dreams."

The Hobbit Bass Line

Underpins the Shire/Hobbits theme with a series of perfect fifths and fourths. These intervals are interwoven and developed in the score's more Hobbit moments—e.g., the fireworks music, Bilbo's post-speech disappearance, etc.

The Revelation of the Ring Wraiths

Practically mono-rhythmic and without contour, this material portrays the Wraiths' obsession as a series of mounting D-minor clusters.

Two Wraith Ostinatos

The Descending Third motive and the Skip-Beat ostinato (named for its dodgy avoidance of downbeats), both used in conjunction with the Revelation theme and developed apart from it.

The Danger of Mordor

Essentially a third Wraith pattern, this theme is used somewhat more independently to represent the threat of Mordor from afar—e.g., when Sauron reveals his Palantir stone.

The Fellowship of the Ring

Develops throughout the first film as the Fellowship is formed, falls into pieces once



Gandalf is lost. The Fellowship theme returns in *Two Towers* because the quest to aid Frodo continues, even if the Fellowship's original nine members do not.

Two Journey Themes

Two bits of traveling music, one heard just before Sam and Frodo arrive in the Shire—the first (the Cornfield theme), the second (the Caradhras theme) as the Fellowship sets out from Rivendell.

The Pity of Gollum

A sad theme to represent the Gollum potential present in any character that holds the Ring

too long. It's even combined with the Shire music to represent Bilbo in early scenes.

The Isengard/Orc Theme

A nasty musical snarl, the flip side of the Fellowship theme.

The Isengard Five-Beat Pattern

A clangorous ostinato in 5/4 time that represents the industrial might of Middle-earth.

Lothlorien

A mysterious Eastern theme used for the otherworldly Elves of Lothlorien and, more specifically, for Galadriel. Note its heroic use in *Two Towers* when the Elven archers arrive at Helm's Deep.

Rivendell

Shore uses arcing arpeggios to represent the more human-friendly, yet still-exotic Rivendell.

Dwarves

There are two major ideas for the Dwarves, one more melodic than the other. Shore's grunting Maori choir sets a musical standard for Dwarf culture in general, while his profound Dwarrodelf tune represents the despoiled grandeur of the fallen underground metropolis. **FSM**

Gollum. Sméagol trusts Frodo, Gollum doesn't. Sméagol is more needy and needs more care, Gollum is much more independent and deceitful. These two characters are fighting each other in the one body. In *Fellowship*, the theme for Gollum was developed, but you didn't really know who Gollum was. You just heard this piece of music when you got a fleeting glimpse of this character. Now that the character is being developed, it needs two pieces of music to work against each other, so I created another piece. It's like Slinker/Stinker—it needed a piece to play off against the theme from film one. Then, the two themes are very inter-related to the Ring, because Gollum really holds the key to the Ring. Gollum, in a way, knows more about the Ring than anybody. He's been to Mordor. He knows where it's headed. I don't think anybody else has gone that route. Gandalf might know it from his studies at Minis Tirith, but Gollum has had actual first-hand experience with it. So the music around Gollum is his two themes developed plus hints of the [History of the] Ring theme."

Gollum earns yet another, somewhat onomatopoeic motif—a slippery chromatic line matching the snaky physicality of his creeping. In *Fellowship* Shore often infused his orchestra with a unique combination of folk instruments that depicted both the Hobbits' diminutive stature and their simple way of life. Fiddle, musette, Celtic

harp, mandolin, open-string guitar and hammered dulcimer all took their places beside more permanent orchestral residents. "Because Sméagol was a river Hobbit, he lived close to the Shire. I wanted to bring an instrument along from the Shire," states Shore. So the cimbalom, a foreign relative of the hammered dulcimer, was chosen to represent Gollum's primitive side. There's a sort of sadness in the pairing. Gollum's animalistic side is scored by the instrument that most closely represents what he once was. "It seemed like a good sound for a Hobbit that had been corrupted by the Ring. It had a sort of agitato feeling to it that Gollum has—that quivering feel."

Instrumental Sorcery

Shore also fashioned a distinctive collection of instruments for the enchanted Fangorn Forest and its chief denizens, the tree-like Ents. "I wanted wood sounds," he recalls. "There are wooden logs [log drums], bass marimbas, bassoons and double basses—the wooden instruments in the orchestra. That was the central lead with the orchestration." Sprinkled through these wooden textures are a few recurring motivic gestures, but in general it's the palette itself that is most closely associated with the world of Fangorn. Again, there's a Tolkien parallel to be found here. The music, after all, represents a society of creatures



that refuses to be classified apart from their surroundings. Fangorn's knotty textures earn a great deal of *Towers'* aleatoric material, where performers are allowed to improvise within set guidelines. "I loved that in Fangorn," Shore recalls fondly. "It felt so beautiful there, once you're in that forest with those trees and the darkness and shadows. There's a lot of life to a group playing like that—a vitality that I like." *Two Towers* uses aleatoric devices quite a bit more than *Fellowship* did, but it suits the musical architecture well. *Fellowship* was largely homophonic, *Towers* largely contrapuntal, so the bubbling timbres conjured in the aleatoric music creates an effective middle ground somewhere between singled-lined music and multiple-lined music. It's a unified sound formed by an abundance of independence.

Two Towers adds a new musical culture to the mix as well. *Fellowship* dealt primarily in Hobbits, Elves, Dwarves and Orcs, but it's the world of men that is slowly taking the reins of creation. In film one, the culture of men was never clearly articulated, musically speaking. It was presented as a series of inchoate musical ideas, coalescing most prominently when Aragorn's lineage is revealed in Rivendell and during Boromir's lamentation at Lothlorien. *Two Towers* places the world of men at the center of the action as Isengard prepares to wage war with Rohan. "The Rohan theme is such an important part of the film and, in a way, is the theme to the second film. Peter, Fran and I worked on that continually. It's really a piece for the grandeur and the faded glory of Rohan." This heraldic tune is second only to the *Fellowship* theme as a representation of Old World gallantry, but there's a softer side to the melody that speaks of the valor and frailty of a kingdom under siege. Here Shore introduces another featured instrument to his *Lord of the Rings* collection. "I use the hardinger, that Norwegian fiddle with sympathetic strings," he explains. "Rohan is essentially a Northern European world, so I wanted to evoke the feeling of Northern Europe. I wanted something old

sounding, and the fiddle is a nice counterpoint to things like wooden flutes." In keeping with the ancient European flavor, all choral lyrics for Rohan scenes were translated into Old English. Ostensibly this is a musical decision, though as the composer admits, there's also an aspect of it that aids the performance. Shore always writes with the musicians' performance specifically in mind. In *Fellowship*, for example, there are sections of the score that call for percussive patterns to enter several bars before they're intended to be heard. Shore would cut these preamble measures out of the mix so that the first audible entrance would immediately have the energy of an ongoing performance. In *Two Towers*, the Old English passages are sung by the London Voices, a Covent Garden choir well versed in the ancient language, thus producing even more impassioned and authentic performances.

In addition, Rohan earns a more overtly emotional B-theme—a cushioning chordal figure that plays to the vulnerable side of mankind, though in a Rohan-specific vein. "It is part of Rohan, but it's on a more personal level. It's used around Eowyn and [for] her relationship with her uncle, the king, Théoden." Shore also fuses the stylistic tendencies of the gilded Elf themes and the yearning mankind music to develop a few new thematic ideas for the ongoing Arwen/Aragorn relationship, but the filmmakers are careful not to arbitrarily apply themes to each and every new character that appears in *Two Towers*. Themes, like every other element of the score, must be earned by the story. "I'm looking at the imagery and creating music, and then after I've written a few hours I can see what's evolving in the writing and what's required to do these scenes in the film. Most of our themes are based on emotional emphasis. I want to feel something. Even after I've seen it on-screen, it's not until I'm actually writing the music for those scenes that a theme starts coming out. When you see the refugees leaving Edoras on their way to Helm's Deep you feel a certain pain. They're leaving their homes; they're on a dangerous journey where anything could happen. They're going to a fortress to defend themselves, 300 people against 10,000. They could be killed. You want to feel something for this great culture that could be completely wiped out, so material develops from that. Then as I'm working on that I might see a relationship somewhere else in the film. If I don't, then it doesn't develop and that's it. If I do, then I feel that it was earned and not just stuck in there."

Taking the Helm

The last hour of *Two Towers* deals with the battle of Helm's Deep, the opening skirmish in the war that's been building for a good five hours of storytelling. Here the London Philharmonic bares its teeth as Shore's music transforms into a lurching collection of polyrhythmic colors. But the writing remains rooted in the cultural sign posts and thematic fabric of musical Middle-earth, contextualizing the spectacle and earning its spot as an element of plot, not mere eye-candy. "It's very specific to what's on the screen, but I try to find a very long shape to it," Shore explains. "I'll look at the piece in five-, or six-minute sections, and then I'll write for those sections and try to find the longer lines. Some of the music in Helm's Deep is incredibly specific spot-on action music, right to the moment, right to the frame. Other pieces go over action scenes in a more dramatic way. I go for the long thought, then start to work in the moments. I find the significant points that I'm heading

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A Profile of The Alloy Orchestra by Karl Pallmeyer

Buster Keaton might never have dreamed that his work would be underscored by a bedpan. But if he ever had the opportunity to view one of his films accompanied by the Alloy Orchestra, he would probably be pleased with the results.

For a dozen years now, the Alloy Orchestra has been touring the world, bringing new audiences to old movies with its live musical backing to classics of the silent film era. Using electronic keyboards, accordion, clarinet, banjo and an array of “junk percussion” that includes drums, chimes, gongs, cymbals, cake pans, cooking pots, metal sheets and the aforementioned bedpan, the Boston-based trio helps bring the images on screen to life. Their music can be slapstick silly to mimic the antics of comedians like Keaton, Charlie Chaplin and Harold Lloyd, or take on an industrial bleakness appropriate to the futuristic world of Fritz Lang’s *Metropolis*. The supernatural creepiness of F.W. Murnau’s *Nosferatu* and the dizzying montage of Dziga Vertov’s *The Man With the Movie Camera* also have benefited from the Alloy touch.

The Alloy Orchestra is part of a renaissance in the popularity of silent films. Not too long ago, silents were rarely screened outside of film

classes—and then most students would likely duck out after the first reel. But today in most major cities, large crowds are turning up for silent films. The draw is not necessarily the movie, but the music—performed live as the film is projected. Film music historian/reconstructionist Gillian Anderson tours the country, leading small pit orchestras with resurrected vintage scores to such classics as *Nosferatu* and *Wings*. Boulder Colorado’s Mont Alto Orchestra uses the vast catalog of material composed by J.S. Zamecnik and others from the silent era to accompany the old films. Taking another approach, composer Carl Davis has written original, but period-sounding, scores for D.W. Griffith’s *Intolerance*, the 1925 *Ben-Hur* and others.

“There are a lot of groups and individual musicians who are playing traditional scores,” says Ken Winokur, who plays percussion and clarinet for the Alloy Orchestra. “On the other hand, there are a lot of peo-

Forging THE Sound OF Silents





In an average show, we hit each other with drumsticks 10, 20 or 30 times. Hopefully, we do it with the soft mallets.



ple playing modern ones. Oddly, there are a lot of people playing silent film scores nowadays. So we've never felt like the fact that we are doing a modern score in any way detracts from the fact that other people are doing well-researched, traditional, historically appropriate scores. In fact, what we do almost presupposes that that already is happening. As far as I can tell, there is no shortage of amazing musicians doing that. I actually think there is a real surplus right now of great musicians who are doing this."

"People have said to us, 'Don't you feel like there's a rivalry with these guys?'" says Terry Donahue, Alloy percussionist who also plays accordion, banjo, guitar and musical saw. "We come from the world of rock music where there's a zillion bands. Are they rivals? No, they're just another band. If anybody succeeds, you're happy for them. If they don't, then you feel bad. It's not like anybody's trying to squeeze anybody out. It's art, and we're thankful that more people are doing it."

Making Silent Film Cool

Regardless of whether performed using a traditional orchestra or synthesizer and tin cans, live music complements the screening of silent films, which were never meant to be shown in silence.

"To see these films without a proper live accompaniment is half of the performance," Winokur says. "They were always made to have a live accompaniment. You're just not getting the impact you would have gotten if you've seen the show in the theater in the '20s or teens or whenever with live music. The films are paced that way. People say, 'Silent films are kinda slow and boring.' There actually is room in the silent films for musicians to be adding information, emotion, interest, excitement and ideas into the mix."

"I think making it modern really helps," Donahue says. "It shows that it's not a dusty old thing, it can stand up to the test of time and be a contemporary piece of art. It's live art."

Film critic Leonard Maltin, who introduced the Alloy Orchestra during a screening of Douglas Fairbanks' 1926 two-strip Technicolor romp *The Black Pirate* at the 2002 Telluride Film Festival, says the band enhances the enjoyment of the film. "People are coming for the experience," Maltin says. "It would be hard to get people to sit for a silent film, or an early talkie. But with the music, it adds another layer and makes it more enjoyable. They've helped make silent film cool."

Film critic Roger Ebert has called the Alloy Orchestra "the best in the world at accompanying silent films" and has again invited the band perform at his Overlooked Film Festival in Chicago in February 2003. *Entertainment Weekly* listed the band among its "100 Most Creative People in Entertainment." A reviewer for a New Zealand paper suggested sound films never would have caught on if the Alloy Orchestra had been around back in the day.

Film Preservation

In addition to the music, the Alloy Orchestra takes steps to ensure that what's on the screen is in the best possible condition, and often pays to have new prints struck. Being subjected to old grainy copies or having the film shown at the wrong projection speed, which makes the film look jerky and unintentionally funny, can ruin the viewing experience.

"It always surprises me that it seems to be necessary for the band to have to [commission the print]," Winokur says. "We put the money up from money we've made playing gigs."

Several DVD releases of silent films have been enhanced by an Alloy Orchestra score, including two discs of Fatty Arbuckle and Buster Keaton shorts available through Kino International. Image Entertainment has released Sergei Eisenstein's *Strike* and the early stop-motion masterpiece *The Lost World. Masters of Slapstick*, a collection featuring works by Chaplin, Keaton, and Laurel and Hardy, is due out early next year from Image. Jane Gillooly's *Dragonflies, the Baby Cries*, a contemporary silent film that Winokur produced, also is available on DVD. Copyright issues have prevented any video release of other films in the Alloy's touring repertoire, and a recent reissue of *Metropolis*, with restored original score, has stopped the band from performing along with that film.

"The reality for us has been that private collectors have been remarkably cooperative, encouraging, willing to work with us and make the films very available in spectacular prints for a really reasonable rate," Winokur says. "The studios, on the other hand, have not been like that. We probably should leave it at that..."

The Off-Screen Show

Winokur and Donahue had played in the Bad Art Ensemble, a satiric lounge band, and the Concussion Ensemble, a seven-piece rock group that featured four percussionists. They later enlisted keyboardist Caleb Sampson and a mountain of metal to found the Alloy Orchestra.

"We went through junk yards and brought in literally tons of stuff," Winokur says. "We spent three days setting it up. We had 50 radiator pipes put in a fairly linear order so we had some context of relative tuning high to low."

The group then received a commission from Boston's Coolidge Corner Theater to write an original score for *Metropolis*. The screening was a success and led to other films. When the band began to perform outside of the Boston area, the junk percussion was paired down to the bare essentials. "Once we started working and touring, we realized we had to fly with this stuff," Donahue says.

Watching Winokur and Donahue navigate the rack of junk percussion sometimes can be more entertaining than the film. Both deny that they spend any time working on choreography to keep from literally butting heads during a performance.

"We've gotten better at it," Donahue says. "Early on, we stepped on each other a lot."

"It's a linear drum set and we stand next to each other," Winokur says. "Often, we want to be on the other side. There's only one way, and that's through the guy who's there." "We often find ourselves intertwined," Donahue says.

"I would say, on an average show, we hit each other with drumsticks 10, 20 or 30 times," Winokur says. "Hopefully, we do it with the soft mallets."

"But it keeps it fun and it keeps it interesting for us playing these things over and over again," Donahue says. "The improv and the little games we play back on the drum set really keep it fun, and that's the bottom line. In any live performance situation, if you're not having fun, the audience knows it."

However, the band doesn't wish to upstage what's on the screen. "When you're doing a silent film, the interaction of

the band and the film should focus the audience's attention back to the film," Winokur says. "If we do it just right, people aren't paying attention to us, they're paying attention to the film."

Over the years, other instruments began to be added to the percussive mix. To underscore a bar scene in the German film *Sylvester*, Donahue picked up an accordion for the first time. To mimic a horse laugh, Winokur began to play the clarinet, and has since become quite proficient on the instrument. Although keyboardist Roger C. Miller, who joined the band after Sampson's death five years ago, plays a synthesizer, the ensemble keeps electronics to a minimum. "It just isn't music, it's programming," Winokur says. "I have a lot of respect for electronic musicians, but I'm a player. I have to be able to hit stuff or I'm not happy."

Miller, who played in the cult rock group Mission of Burma during the '80s, has written the score for *You Don't Know Dick: Courageous Hearts of Transsexual Men* and other documentary films. "It gives you a lot more freedom," he says of scoring silent movies. "You have a lot more chances to step up and make some of that extra noise, and really go out more than you ever could in a sound film."

through a million ideas between the three of us," Winokur says. "It's hard to have three people compose. The improvisation thing is a way where musicians are actually used to coming up with ideas. I suppose that's what a regular [film] composer does, but he's sitting down usually by himself."

This collaboration ensures the music has a consistent style and tone. "If Ken was doing the first scene and Terry was developing the next, it would probably sound sort of schizophrenic," Miller says. "But we all do stuff. One of us might lead during a particular scene and we just all follow. But we're always feeding off of each other."

"It also gives us a broader pool of ideas because we all have our different backgrounds and different strengths," Donahue says. "With the eclecticism involved in writing all these different kinds of films, having three people with different ideas really helps move it along and gives you a broader palette to work from."

The group sifts through musical ideas, developing the best themes and abandoning those that don't gel. Having three members in the band means there's at least a two-thirds majority if it ever has to come down to a vote on which musical avenue to pursue for a particular scene. A score is then written out: Miller uses traditional notation,

WHOLE KEATON KABOODLE:
The Alloy Orchestra has provided accompaniment for the films of Buster



Aside from silent film work, the Alloy Orchestra has contributed music to *Sesame Street*, Errol Morris' *Fast, Cheap and Out of Control*, last year's Oscar ceremonies, and numerous independent films, videos and commercials. Miller tours and records in the avant-garde duo the Binary System, Winokur has worked with the band Morphine, and Donahue also fronts a country band called the Gilmans. All three have performed with Birdsongs of the Mesozoic and get steady studio work.

Improvisational Scoring

An initial scoring session begins as a jam session, with the three members of the orchestra playing to the film as it unspools.

"We improv basically everything from the beginning," Donahue says. "We improv scene by scene and get basic ideas. We record everything we do, and then we go back and say, 'Does this work?' If it does, then we go back and everybody works on their part. We score it and write it out at that point, but it all comes from improv."

"The improvisational thing actually allows us to cover a lot of material really quickly in a rough fashion and run

while the percussionists have developed a system that combines musical notes with storyboards and written directions. While the score is down on paper and timed to the film, there is still enough room to allow for improvisation during performance.

"It keeps us on our toes, because you never know what the other guys are going to do," Donahue says. "Even though it's pretty scored out, at any given moment somebody could go off in a different direction and you have to be ready to either reel 'em back in or go with 'em. You have to go with the flow."

"When the Black Pirate climbs up the mast, you have to be there," Miller says. "Someone's got to be there."

Whether it's an adventurous march for *The Black Pirate* or mickey-mousing for the early Disney cartoon *Plane Crazy*, the music has to fit the scene. "Ultimately, it's playing what's appropriate at any given point in time," Donahue says. "That's true no matter what kind of music you play. If you're in a rock band, you want to play what's appropriate for that situation. For us, what's appropriate changes from film to film, which makes it really fun."

(ONE WEEK, 1925); Stan and Ollie (BIG BUSINESS, 1929); Douglas Fairbanks (THE BLACK PIRATE, 1924) and Bull Montana (THE LOST WORLD, 1925).

FSM



Remember...

Every year, *Film Score Monthly* turns to you, dear reader, to help put the past year in perspective (or in its place!).

Please clip or photocopy this page, or use a separate piece of paper and number your responses. Or watch for notice on the *FSM* website. Thanks in advance for your support!

HALL OF FAME AWARDS

1 Best New Score

Pick the five best scores to 2002 movies, numbered 1-5 (from best to worst). Do not pick more than five; non-2002 movies will be ignored.

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

2 Oscar Guesses

Pick the score you think will win the Oscar for Best Score; this is not necessarily your favorite score, but the one you think will win.

- 1 _____

3 Best Composers

Not the best of all time, but the ones who had the best output in 2002. Pick three, rank them.

- 1 _____
- 2 _____
- 3 _____

4 Best Unreleased Score (2002 only).

- 1 _____

5 Best Record Label (2002 only). Pick one.

- 1 _____

What did you think of 2002, soundtrack-wise? Please participate in our Annual Readers Poll.

6 Best New Album of Older Score

(i.e., reissue). Pick five, rank. Can be original recording or re-recording.

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

7 Best New Compilation

Can be either original tracks or newly recorded. If it has three or more movies on it, it's a compilation. Pick three (albums, that is).

- 1 _____
- 2 _____
- 3 _____

HALL OF SHAME AWARDS

Pick as many as you want for these, although 1 is sufficient. Some readers find this exercise to be in questionable taste; others have no compunction about rudeness. Your choice.

8 Worst (or, Most Disappointing) New Score.

- 1 _____

9 Worst Record Label (2002 only).

- 1 _____
- 2 _____
- 3 _____

FSM SELF-REFLECTION AWARDS

10 Best FSM Article Interview, or Feature (What would you like to see more of?)

- 1 _____
- 2 _____
- 3 _____

11 Worst FSM Article Interview, etc. (What would you like to see less of?)

- 1 _____
- 2 _____
- 3 _____

12 Best Writer (explanation optional)

- 1 _____

13 Best Cover

- 1 _____

14 Instant Replay (What do you miss from the old days of *FSM*—and would like to see again?)

- 1 _____

15 Creative Essay Question

(optional). Feel free to make up your own categories and mention whatever you'd like (faves, peeves, trends, etc.), but keep it concise.

- _____
- _____
- _____

Send your lists to Reader Poll, *Film Score Monthly*, 8503 Washington Blvd, Culver City CA 90232, fax to : 1-310-253-9588 or by email to: Poll@filmscoremonthly.com. Submissions will be accepted through Valentine's Day, February 14, 2003.

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SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

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

Adaptation ★★★

CARTER BURWELL

Astralwerks B000071WXA

19 tracks - 47:19

Welcome back inside the mind of Spike Jonze. The odd yet oddly likable director of music videos follows his Oscar-nominated *Being John Malkovich* with the equally bizarre *Adaptation*. Charlie Kaufman again writes the screenplay (this time with brother Donald) about a screenwriter suffering from writer's block as he attempts to adapt a book into a screenplay. The screenwriter in the movie, named Charlie Kaufman, is played by Nicholas Cage, who also plays Kaufman's twin brother Donald. Add to this mix Meryl Streep as the author of the original book in question and you get the quintessential Jonze film: It's high-brow and low-brow, safely experimental, artistically accomplished—and it has a high concentration of hip factor.

The composer equivalent of Jonze has to be Carter Burwell. Witness his collaboration with the Coen Brothers and his scores for such eclectic fare as *Three Kings* and *Monsters*—Burwell seems to have a kind of symbiosis with Jonze. And if you know the score to *John Malkovich*, then you more or less know *Adaptation*.

There are noises...and then there are musical noises. In *Adaptation*, Burwell combines these to keep you slightly off balance during the film. On CD, without the visuals, you may be more lost than charmed by this collision of ideas. His first cue, "The Evolution of the Screenwriter," introduces the main motif, a kind of '50s B-horror flick melody that's occasionally punctuated by the actual sounds of things crashing. Intermittently, a traditional score cue will pop up ("An Unshamed Passion," which is romantic but not sentimental), but the bulk of the score skates somewhere between goofy and

experimental.

When The Turtles' version of "Happy Together" shows up at the end of the CD, it returns us to reality and signals the end of a wild ride. Burwell's music has always seemed "otherworldly," even in movies like *Raising Arizona* and *Fargo*. His style may not be for everyone, but it usually transports the listener to an alternate universe. And that often makes sense in context of the films he scores. —Cary Wong

Uncorked (at Sachem Farm)

★★★ 1/2

JEFF DANNA

La-La Land 1001 • 11 tracks - 29:32

John Huddles' *Uncorked* was a 1998 entry at the Toronto Film Festival and appeared the following year at Seattle's Film Festival. The film, starring Minnie Driver, Sir Nigel Hawthorne and Rufus Sewell, ended up on cable in 2001.

Starting with the opening "The Arboretum," I was impressed by the sheer variety of Celtic-flavored orchestration that continually hints at the romance. The harps, celesta, strings and solo winds beautifully carry the main theme. "Stilt Walk" follows with a more upbeat Celtic dance number combined with more typical ethnic percussion.

Other highlights include a beautiful guitar piece, "Ross' Concert," a New-Age styled, folk-influenced solo work—it's worth hearing. "The Murder Pillar" opens with unusual string effects and combines a number of standard tension-building sounds.

Overall, *Uncorked* is a warm, romantic listen. The album is definitely a safe bet for those who love Celtic music of a more intimate nature. The song "Love of Heaven" even reminded me a bit of the group Secret Garden's work, albeit filtered through more Renaissance instrumentation. Most of Danna's tracks will also be of interest to those who enjoy Thomas Newman's more intimate earlier

scores. On the downside, when things heat up, as in "Red Wine" and "Stilt Walk," we head into waters well-explored by the likes of the Media Ventures composers. But in these instances, it's more of an "influence" than all-out copying. —Steven A. Kennedy

The Rules of Attraction

★★★ 1/2

tomandandy

Lion Gate LGR 007

15 tracks - 52:28

Ret Easton Ellis' 1987 novel about hypersexual, drug addicted, amoral kids in college finally makes the leap to the big screen, courtesy of director Roger Avery, the Oscar-winning co-writer of *Pulp Fiction*. *The Rules of Attraction* bears a lot of resemblance to that groundbreaking film: innovative camera work, playing loose with time, and strange dialogue. But while Avery's collaboration with Tarantino resulted in fascinating, off-beat characters whom you care about (at least as much as you can care about hit men), Ellis' storytelling style is less interested in character and more about attitude. As such, the movie, while inventive and seldom boring, ends up a pointless mess.

As in *Pulp Fiction*, the music of *Rules* takes on a life of its own. While the film is set squarely in the present, the music is more of the '80s, reflective of the book. And just as the mood of the '70s was prevalent in *Pulp*, the '80s of *Rules* is organic to the style, narrowing in on the decadence of the decade.

The songs are important to the movie. This is refreshing since most song-driven albums have songs that aren't even in the movie or are played so quickly that they barely register in the scene at all, and yet we still have to sit through them on CD. Here, each song is central to the scene it's in, and thus makes a much more rewarding listening experi-

ence. So when you hear Love and Rockets' "So Alive," it actually brings you back to the seduction scene with Paul (Ian Somerhalder) and Sean (James Van der Beek). Yaz's "Situation" is the overdose scene and Harry Nilsson's "Without You" plays in the most striking and unbearable sequence in the movie. One song missing from the CD is George Michael's "Faith," which plays under a hysterical hotel scene.

As for the score, the duo known as tomandandy offers hyped-up club music that's fun and infectious. There are two set pieces that underscore the best scenes in the movie, and, fortunately, both are here. The first is their version of "Carol of the Bells," abbreviated on the CD, part of an extended



prologue that introduces the characters (along with Avery's first cinematic trick, which is to play certain scenes backward). The cue somehow has the feel of a song being played backward, and yet still has a melody all its own. The other tomandandy bonanza is a wild monologue by Victor (Kip Pardue), which captures Ellis' writing style perfectly (basically an unemotional recounting). This goes on for four minutes, and while I don't usually endorse dialogue on score albums, this track is better experienced with the words intact.

The score is represented by only 16 minutes, but this is one of those rare song compilation albums where the songs are just as effective and memorable as the score. Avery learned that valuable lesson from Tarantino. —C.W.

The Muppet Show ★★★ 1/2

VARIOUS

Rhino R2 78119 • 27 tracks - 64:53

The popularity of *The Muppet Show* has endured with the recent releases of the movies on DVD; the continuing success of *Sesame Street*; and random odd appearances by Muppets in commercials. There's even been a Weezer rock video. The first half of this Rhino album release is made up of music from the TV show. The second half includes material from the movies, including several Oscar-nominated songs. There are no score cues.

The Muppet Movie is one of those classics that charms from minute one, and while the soundtrack was released years ago, it quickly disappeared and became a collector's item. It's great to finally have "Rainbow Connection" and "The First Time It Happens" (from *The Great Muppet Caper*) on CD. Plus, I've always had affection for *The Muppets Take Manhattan*, the Muppets' tribute to the Mickey and Judy movies of the '40s. Highlights from the TV tracks include the infectious "Mahna Mahna" and Kermit's gentle "Being Green." While it would have been nice to get full releases of the film soundtracks, this compilation is a good start. Small green steps. —C.W.

Joint Security Area ★★★ 1/2

BANG JUN-SEOK

JIVE ZKPD-0016

Joint Security Area (2000) broke the domestic box-office record in South Korea and greatly contributed to the emergence of Korean cinema as the next "Asian wave" (following the decline of Hong Kong cinema in the late '90s). The film's title refers to a narrow strip of land inside the demilitarized zone jointly patrolled by North and South Korean soldiers. The story concerns a South Korean soldier accused of infiltrating the border and killing two North Koreans—this event naturally threatens to become an international security risk. A female officer from Switzerland is sent to discreetly investigate the incident. However, she soon discovers that the accused soldier harbors a grave secret. Framed as a murder-mystery, *Joint Security Area* combines a polished, sophisticated exterior with a passionate narrative that examines the true meaning of friendship and hatred, and deals with the ultimate cost of living under the constant threat of warfare.

The score for *Joint Security Area* is a similarly sophisticated effort. Until recently, most Korean films were scored almost exclusively with endlessly recyclable "romantic" music, dripping with saccharine sentiment. The title of "film soundtrack" invariably meant "compilation of pop tunes." *JSA* goes firmly against this trend. The supremely talented director Park Chan-wook (who also directed *Sympathy for Mr. Vengeance*, possibly the most extreme revenge drama in movie history—it makes *se7en* look like *The Sound of Music*) decided to forego monumentalism of a symphonic score and instead went for composer Bang Jun-seok's fascinating blend of ethnic music; intimate adaptations of classical and folk pieces; and tense, spare incidental cues that zero in on the emotional turmoil of the main characters. The main title, "Barricade," "Reed Forest" and other cues are predominantly ethnic in flavor, with Sufi-like chanting and percussion—these represent the "murder-mystery" angle. The core identity of the score, however, is



found in the simple but haunting cues adapted from the existing music: The beautiful but heart-breaking solo piano that accompanies scenes of the Korean soldiers frolicking like children is from Henry Purcell's minuet ("Story of the Soldiers"); the unforgettable "snapshot" that ends the film is scored with a Russian folk song arranged for orchestra ("Those Who Are Forgotten"). Bookending these diverse choices are two terrific folk-style songs ("The Song of a Private" and "An Unsent Letter") by Kim Kwang-seok, whose suicide and cult status among the conscripted soldiers in South Korea serve as a plot point. Even though the lyrics are in Korean, Kim Kwang-seok's songs are highly accessible.

Although not really a showcase for an epic score, *Joint Security Area* is mounted with a sophisticated musical design that effectively addresses the various genre-specific elements of the movie. And the album is a great representation—the only component of the score that's missing from the CD is the snare-drum-based, military-on-the-move material.

The "enhanced" *JSA* album comes with a preview trailer and music video for "The Song of a Private" that can be played in a CD-ROM drive. Both give away far too much about the story and are not recommended viewing unless you've already seen the movie. CJ

Entertainment has put together a fabulous Superbit presentation of the movie with excellent English subtitles on DVD; it can be ordered from www.YeonDVD.com and www.DVDAsia.com (not to be confused with the Hong Kong-produced version, which is cheaper but has an inferior transfer). —Kim Hyun Kyu

The CD itself may be purchased through a specialty store, or from Internet venues such as www.pokerindustries.com or us.Yesasia.com.

Tears of the Black Tiger

(Fa Talai Jone) ★★★ 1/2

AMORNONG METHAKUNAWUT

Milan 74321 91780 2

13 tracks - 38:50

If westerns directed by Italians are collectively called "spaghetti westerns," what do you call a Thai western? A pad-thai noodle western, perhaps. Well, after Kurosawa's *Yojimbo* became *A Fistful of Dollars*, it was only a matter of time before the cycle came full circle, and this Leone-influenced cult western musical takes the western back East again. Forget *Shanghai Noon*, *Rush Hour* or other East-meets-West efforts, this is a true hybrid of both cultures and is accompanied by a soundtrack that's as much Roy Rogers as it is Morricone.

The first six tracks are songs, sung in native Thai dialect, but thankfully there are English translations of the lyrics in the liner notes. The remaining tracks are instrumental versions of the songs, which in turn are camp surreal parodies of traditional western fare. Imagine a Thai *Moulin Rouge* by way of "Woody's Roundup" and you'll have a good idea of what to expect.

Don't expect to see the movie at your multiplex, but do keep your eye out for this bizarre release—quite literally, you've never heard *anything* like it before. But it's probably just too niche for 99% of soundtrack fans. —Nick Joy

Strut! The Official Soundtrack

★★★

ANTHONY NEWETT

Rittenhouse 1101 • 18 tracks - 42:46

Strut! is a CD for those familiar with the New Year's Philadelphia Mummers festival antics—musical purists of any

kind should run the other way.

That said, there's something uniquely American here—ahem, maybe it's the representations of early favorites like "O Dem Golden Slippers," Mancini's "Baby Elephant Walk" and Copland's *Fanfare for the Common Man*. There's even a rendition of "Join the Circus" from *Barnum*. Still, what could have easily become horrible camp turns out as respectful, though unique, reiterations "orchestrated" and performed by Anthony Newett. Newett turns out to be a near one-man-band, serving as one of the vocalists while playing everything from banjo, percussion and brass to select woodwinds (not all simultaneously, however). He's joined by saxophonists Mark Brown and James Newett, along with singers Alissa Newett and Dave Bracamonte. The level of musicianship of all performers is excellent. Listen to the classy trumpet solos in "Do You Know What It Means to Miss New Orleans?" or the sheer joy of "I'm Looking Over a Four-Leaf Clover." It's also refreshing to hear real instruments instead of synths.

This infectious album is perfect for amusement park listening—maybe for a backyard party, too. In some respects, the music harkens back to the early days of radio when almost any musical style could be heard bumped next to another. If you're looking for a truly eclectic mix of standards, rags, Broadway show tunes and more, this is worth a look. An unclassifiable CD if there ever was one. And one that no actual rating system could do justice to. So if you can find this album, at least do yourself a favor and give it a try.

—S.A.K.

Great Movie Love Themes

★★ 1/2

VARIOUS

Varèse Sarabande 302 066 400 2

12 tracks - 52:44

This is a bare-bones Silva-styled repackaging of movie love themes culled from the last eight years or so of Varèse recordings, mostly conducted by John Debney and Joel McNeely. For the most part it concentrates

on love themes from the last 26 releases, eschewing love-theme compilation standards such as *Gone With the Wind*, *Dr. Zhivago* and *Casablanca*. Still present, however, are champions including *Out of Africa*, *Unchained* and *Romeo and Juliet*, and up-and-comers like *Titanic*.

The least interesting tracks are those from recent Oscar winners *The English Patient* and *Shakespeare in Love*, two of the all time least-deserving Best Score winners. These lack memorable melodies and make little impact. However, it's nice to listen to a longer suite of Rota's *Romeo and Juliet*, which has a strong theme and more substantial additional material.

The problem with this album, which has generally fine performances, is that any soundtrack listener interested in any of these scores likely already has the original soundtrack or the full re-recording. This is a compilation strictly for the casual listener in need of some romantic mood music all on one disc. On the technical side, the music has been mixed very loud so that my speakers often spewed static when the orchestra swelled (particularly on the Horner tracks). And what's with the cover graphic that looks like a freeze frame out of *From Hell*?

—Darren MacDonald

Great Science Fiction Blockbusters ★★

VARIOUS

Varèse Sarabande 302 066 399

12 tracks - 53:00

Remember the early days when "sampler" discs appeared like unwanted weeds? Varèse put together some of these (remember *Hollywood Backlot*?) and in 1994 began on a more ambitious series of re-recordings. The Seattle Symphony began the series and was later replaced with the Royal Scottish National Orchestra. Indeed, Varèse seemed to have all but given up on the sampler format after 1998, though there was the combination of newly recorded and OST tracks for their *The Phantom Menace and Other Film Hits* release. This past fall,



however the label turned up several samplers, one of which is *Great Science Fiction Blockbusters*.

Of the 12 tracks included, five are from the original soundtracks (*The Matrix*, *Total Recall*, *Aliens*, *Starship Troopers* and *The Abyss*). "Main Title/Trinity Infinity" from *The Matrix* was on the *Phantom Menace* compilation, and it's one of the better cues from the score. The remaining disc excerpts have appeared on other sci-fi compilations, but these choices are a bit less common. There are samples from Varèse's *Star Trek*, *Back to the Future* and *Battlestar Galactica* CDs. The last time the latter appeared on a sci-fi disc was on a Boston Pops disc on Phillips, unless you count the numerous Silva incarnations. In addition, there's the "Space Station Docking" from Goldsmith's re-recording of Alex North's *2001*. The other tracks have been lifted from the yearly Hollywood series. If this is supposed to compete with Silva's sci-fi compilations, it will only do so as far as price goes, and in most cases with its slightly better performances.

The programming of the album is at times neither chronological nor comprehensible. Was *Judge Dredd* really a blockbuster? In some ways (and knowing the Varèse catalog), these choices are a bit strange. Most *FSM* readers could probably burn this same disc using their own collection, and even add another 20 to 25

minutes of appropriate music to boot. Then again, we're probably not the true target audience of this kind of release. Hopefully, if this is a series that is to continue, Varèse will be a bit more bold and generous in its choices. —S.A.K.

The Carry On Album:

Music From the Films ★★★★★

BRUCE MONTGOMERY AND ERIC ROGERS

ASV White Line Digital Classics CD WHL 2119

21 tracks - 51:12

With Cineophile's release of Roy Budd's '70s scores and Hammer's uncovering of things like *Twins of Evil*, fans of British film music of the '60s and '70s are likely to get spoiled. But, excellent as the Budds are, no release is as welcome or long overdue as this winning compilation from *Carry On*, the greatest comedy series the world has ever know (recently released on DVD; see *Laserphile* in *FSM* Vol. 7, No. 9).

One of the mainstays of British cinema, the 31 *Carry On* films have never really caught on with, nor even been understood by, American audiences or critics. When actress Joan Hickson died a few years ago, her *L.A. Times* obituary referred to the series as popular art-house satires, a curious label for a series best remembered for single entendres, sexual and racial stereotyping, crude puns, pratfalls and the frequent accidental exposure of real-life cockney gangster's moll Barbara Windsor's breasts. Politically incorrect, distinctly hit-and-miss and about as subtle as a loud fart in a Trappist monastery, the *Carry On* films are a joyous and unique part of British heritage, and if you Colonials don't see the joke, that's your loss.

Along with its cherished ensemble of British comic actors (Sidney James, Kenneth Williams, Bernard Bresslaw, Kenneth Connor, Charles Hawtrey, Joan Sims, Jim Dale, Hattie Jacques, Peter Butterworth), a previously unsung element of the series' success and longevity is the enthusiastic scoring by Bruce Montgomery and, for the later offerings, Eric Rogers.

Montgomery's output is presented on this album in an

(continued on page 43)

Beyond the Black Hand Side

Blaxploitation scores get a helping Hand By Lukas Kendall

Beyond Music and MGM have teamed up on a hearty dose of “blaxploitation” titles, many of which have never before been available. MGM recently acquired the American International Pictures film library, and most of the soundtrack albums are culled from that catalog.

The best two CDs were previously released by Rykodisc during that label’s MGM series, derived from the United Artists record catalog: **Across 110th Street** (★★★★, Beyond/MGM Music Inc. 398 578 254-2, 18 tracks, 32:23) and **In the Heat of the Night/They Call Me MISTER Tibbs!** (★★★★^{1/2}, 398 578 255-2, 35 tracks, 69:44). *Across 110th Street* is highly tuneful and enjoyable, with several songs by Bobby Womack & Peace, and the balance of the tracks by J.J. Johnson; the *Heat* CD features the first two “Virgil Tibbs” films, starring Sidney Poitier, with classic music by Quincy Jones—rural and bluesy for *In the Heat of the Night* and urban and funky for *MISTER Tibbs!*, as befitting the settings. (Still unreleased is Gil Mellé’s solid score for the third film in the series, *The Organization*.) Annoyingly, Beyond has not availed themselves of the opportunity to remove the distracting dialogue excerpts which Rykodisc included—doing so would require studio time and a new master—and the packaging is not as good as Ryko’s.

Cotton Comes to Harlem (★★★, 398 578 253-2, 14 tracks, 34:42) is one of the earliest blaxploitation films, dating from 1970. The music by Galt MacDermot (composer of Broadway’s *Hair*) likewise pre-dates the funkier riffs introduced by Isaac Hayes, Curtis Mayfield and others, opting for a more acoustic sound typical of R&B of the 1960s. Many of the cuts are on the upbeat, chipper side, making for an ironic counterpoint to the story line (two Harlem cops take on a preacher out to bilk the neighborhood)—it sounds like a blaxploitation film crossed with *The Price Is Right*. George Tipton contributes the title vocal, and other contributing artists are Sakinah, Leta Galloway, Melba Moore and Denise Dillapena. The soundtrack was originally available on a United Artists LP (reissued on vinyl by MCA), and stereo sound quality on the CD is good.

Next come several previously unreleased scores—but with a major catch. The sound is not only mono but tinny and weird—as if the only sources available were the music stripes from the final, mixed films, which are alarmingly substandard on modern equipment. Vocals especially suffer from the

unnatural equalization. Many of the cuts are quite short, as if they were only heard fleetingly in the film (i.e., as source music which was suddenly turned off), and have abrupt fade-outs on the albums. Worst of all, the volume level dips up and down—bad sound alone you can get used to, but bad sound whose level comes and goes calls a lot of attention to itself. *This is why people generally do not release albums from the music stripe of the film’s three-track audio master.* (For old mono films, dialogue, sound effects and music used to be mixed onto their own track and then folded down to one mixed track for release. The music track has by this time been edited and adjusted in level for the finished film, so it sounds funny on its own.) The grooves are there, but the presentation is hugely annoying.

Five on the Black Hand Side (★^{1/2}, 398 578 256-2, 18 tracks, 32:10) is a varied but forgettable score by H.B. Barnum for the 1973 family comedy-drama—a refreshing production from a time when most black-themed films were filled with violence. The cuts are energetic enough but directionless—and not helped by their brevity. Keisa Brown and Prime Cut sing the title tune; Barnum himself contributes two vocals.

The Monkey Hustle/Black Mama, White Mama (★★, 398 578 25102, 27 tracks, 48:46) is a two-fer of previously unreleased scores. *The Monkey Hustle* is a 1977 inner-city story (a late entry in the blaxploitation cycle) starring Yaphet Kotto as a con-man trying to save his neighborhood from a freeway development. The score by Jack Conrad (who is also an actor, director, producer, jack-of-all-trades) is pulsating and funky but pretty stock—also quite small in scale, sounding like a rhythm section with occasional disco strings and horns. *Black Mama, White Mama* is a 1973 women-in-prison film starring Pam Grier (a remake of *The Defiant Ones*), shot on location in the Philippines; the score by Harry Betts is a step up from *The Monkey Hustle*, with a bigger orchestra and more varied approaches. It’s decent music, albeit schlocky, but the volume level noticeably rises and falls, some



cues are as short as 20 seconds, and there’s no real ending—making for frustrating listening.

Finally, it took some cojones to release **Friday Foster** (★★^{1/2}, 398 578 252-2, 13 tracks, 23:45) as a stand-alone disc. That total time is not a misprint—the album is not quite 24 minutes long, again in tinny mono sound. I’m hardly a stickler for CD length, and think many collectors are chumps for focusing on quantity of music rather than quality—but 23:45? Why not tack this onto the *Monkey Hustle/Black Mama* CD? Or find something else to put it with? Not surprisingly, the track times are not listed on any of the packaging; I’d be mighty annoyed if I spent \$14.99 or whatever for 24 minutes of mono music, again with many brief tracks. It’s a shame because the score by Luchi DeJesus is energetic and fun, albeit marred by bad sound, abrupt fades and changes in volume. DeJesus, besides having one of the coolest names of anyone to write music for the movies, also contributed to *Black Belt Jones*, one of the best still-unreleased blaxploitation scores, with an insane main title. *Friday Foster* is a 1975 film starring Pam Grier and a familiar cast of supporting actors; DeJesus’ music has flair (and neat vocoder effects) but you’d really have to be a fan to invest in this CD.

Finally, Beyond has released two compilations with an impressive array of artists: **MGM Soul Cinema, Volume 1** (★★★, 398 578 202-2, 13 tracks, 37:51) and **Volume 2** (★★★★^{1/2}, 398 578 203-2), featuring cuts from the above Beyond releases plus tracks from such films as *Black Caesar* and *Slaughter’s Big Rip-Off* (James Brown), *Blacula* (Gene Page and The Hues Corporation), *Truck Turner* (Isaac Hayes), *Coffy* (Roy Ayers) and *Foxy Brown* (Pam Grier). All of these are excerpted from CDs already available on other labels (there’s nothing previously unreleased); the films are generally from the AIP library, so even though the full albums are available on Polydor, RCA and other labels, Beyond has probably obtained the compilation rights from MGM to collect them. There’s nothing here previously unreleased, but with tracks this good, it’s pretty easy to make a good mix—as various other labels have done in recent years. **FSM**

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FSM marketplace

NEW RELEASE:

□ Vol. 5, No. 20
Never So Few / 7 Women

HUGO FRIEDHOFER/
ELMER BERNSTEIN
Film released: 1959/1966
Studio: M-G-M/Warner Bros.
Genre: WWII/Drama
Silver Age Classics
CD released: Jan. 2002
Stereo • 73:46



Two Asian-flavored classics on one CD; *Never So Few* (42:18) blends action and romance, while *7 Women* (31:27) is more introspective and character driven, with a big title theme. **\$19.95**

□ Vol. 5, No. 17
The Seventh Sin

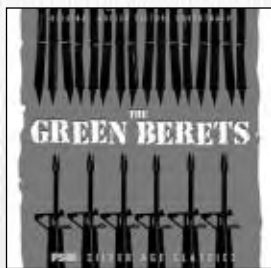
MIKLÓS RÓZSA
Film released: 1958
Studio: M-G-M
Genre: Drama
Golden Age Classics
CD released: Dec. 2002
Mono • 59:26



This reworking of W. Somerset Maugham's *The Painted Veil* inspired Rózsa to apply three of his signature sounds; elements of his film noir, exotic and epic film scoring techniques combine to create a unique and unmistakable score. Includes source music suite. **\$19.95**

□ Vol. 5, No. 14
The Green Berets

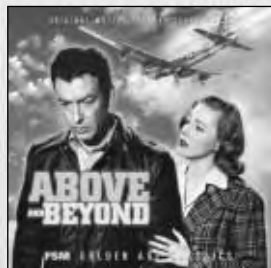
MIKLÓS RÓZSA
Film released: 1968
Studio: Warner Bros.
Genre: War/Adventure
Silver Age Classics
CD released: Sept. 2002
Stereo • 72:37



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 11
Above and Beyond

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**

NEW RELEASE:

□ Vol. 5, No. 19
Tribute to a Bad Man

MIKLÓS RÓZSA
Film released: 1956
Studio: M-G-M
Genre: Western
Golden Age Classics
CD released: Jan 2002
Stereo • 50:30



Rózsa's only western is sweeping, full of melody, and flecked with the brooding melancholy expected of a mature "psychological western." This fan favorite has been remixed from the original stereo masters. **\$19.95**

□ Vol. 5, No. 16

The Prize

JERRY GOLDSMITH
Film released: 1963
Studio: M-G-M
Genre: Espionage
Silver Age Classics
CD released: Nov. 2002
Stereo • 72:37



The Prize is an early Jerry Goldsmith action-suspense gem for a Hitchcock-styled thriller. CD features complete stereo score plus source music and vintage re-recorded LP cuts. **\$19.95**

□ 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**

□ 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 & theme in stereo; all OST, not LP recordings. **\$19.95**

□ Vol. 5, No. 18
The Man From U.N.C.L.E.

JERRY GOLDSMITH, et al
TV Produced: 1963-67
Studio: M-G-M
Genre: Secret Agent
Silver Age Classics
CD released: Dec. 2002
Mono • Disc One: 77:05
Mono/Stereo Disc Two: 76:08

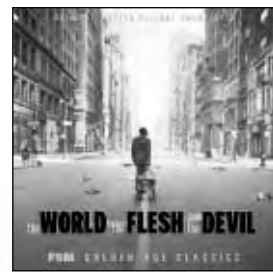


The first hit spy series on American TV features varied, jazzy, high-energy music. All of Goldsmith's scores plus scores by six others (including Fried, Schifrin, Scharf, Stevens) is represented on this 2-CD set. **\$24.95 same shipping as one CD**

□ Vol. 5, No. 15

The World, the Flesh and the Devil

MIKLÓS RÓZSA
Film released: 1959
Studio: M-G-M
Genre: Science Fiction
Golden Age Classics
CD released: Nov. 2002
Stereo • 52:53

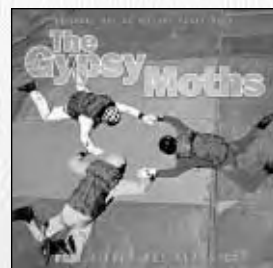


One of Rózsa's rare sci-fi scores (Two men and one woman struggle in post apocalyptic New York City), embellishes end-of-the-world loneliness and doom with romantic splendor. Premiere release of complete stereo score. **\$19.95**

□ 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 9

The Prodigal

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**

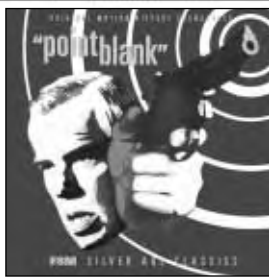


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□ Vol. 5, No. 8
**Point Blank/
The Outfit**

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 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**



□ 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

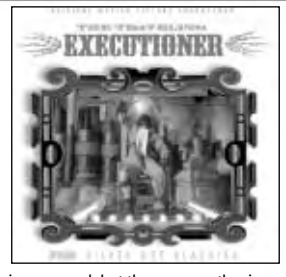
Two scores from the films of director Stanley Kramer finally get released on CD. *Beach* is a gorgeous symphonic score ingeniously interpolating "Waltzing Matilda"; *Secret* is a lyrical slice of "Italiana," with one bonus cue. **\$19.95**



□ 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**



□ 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 4
**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**



□ Vol. 5, No. 3
Joy in the Morning

BERNARD HERRMANN
Film released: 1965
Studio: M-G-M
Genre: Romance
Golden Age Classics
CD released: Mar. 2002
Stereo • 46:33

Herrmann's last completed studio project is sweepingly romantic, surging with passion and haunting in its use of melody. The complete score in stereo from the original three-track recording with liner notes by Christopher Husted, manager of the Herrmann estate. **\$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

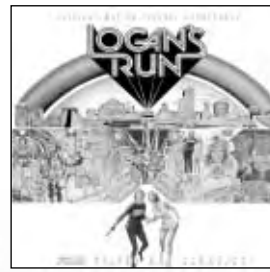
Premiere release of Rózsa's heartfelt, stirring accompaniment to the tragic tale of Vincent van Gogh. A favorite of the composer, this CD has been remixed from the three-track masters with bonus alternate cues and more. One of the greatest film scores! **\$19.95**



□ Vol. 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**



□ 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

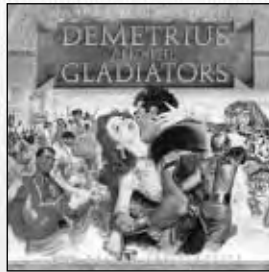
Farewell, My Lovely (33:06) is symphonic jazz score for '70s noir classic; *Monkey Shines* (40:41) is leitmotivic suspense score for George Romero monkey thriller. **\$19.95**



□ Vol. 4, No. 19
**Demetrius and the
Gladiators**

FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Biblical Epic
Golden Age Classics
CD released: Jan. 2002
Stereo • 61:51

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



□ Vol. 4, No. 18
**John Goldfarb,
Please Come Home!**

JOHNNY WILLIAMS
Film released: 1965
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: Dec. 2001
Stereo • 71:32

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



□ Vol. 4, No. 17
Broken Lance

LEIGH HARLINE
Film released: 1954
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Dec. 2001
Stereo • 38:41

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



□ Vol. 4, No. 16
**The World of
Henry Orient**

ELMER BERNSTEIN
Piano Concerto
by Kenneth Lauber
Film released: 1964
Studio: United Artists
Genre: Comedy/Drama
Silver Age Classics
CD released: Nov. 2001
Stereo • 40:32

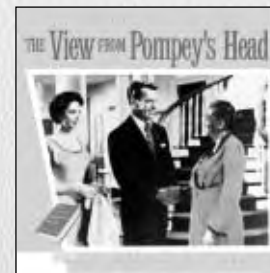
Bernstein's "second-best" score for children (after *To Kill a Mockingbird*) sports fabulous sound from the legendary Goldwyn scoring stage. Whimsical, melodic and magical. **\$19.95**



□ Vol. 4, No. 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

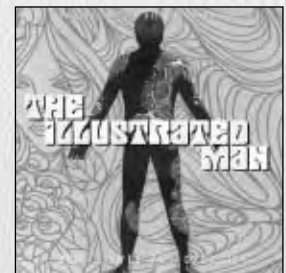
This nostalgic pair of films by writer/director Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby *Vertigo*"). **\$19.95**

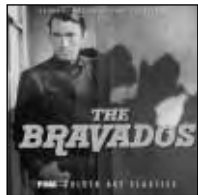


□ Vol. 4, No. 14
The Illustrated Man

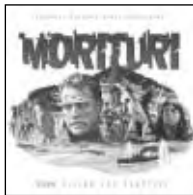
JERRY GOLDSMITH
Film released: 1969
Studio: Warner Bros.
Genre: Sci-fi/Anthology
Silver Age Classics
CD released: Sept. 2001
Stereo • 42:02

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. 13
The Bravados
 ALFRED NEWMAN & HUGO FRIEDHOFER
Film released: 1958
 Studio: 20th Century Fox
 Genre: Western
 Golden Age Classics
 CD released: Sept. 2001
 Stereo (some bonus tracks in mono) • 69:34
 Two Hollywood legends collaborate for a rich, handsome western score with a memorable, driving main theme and darkly brooding interior passages. **\$19.95**



□ Vol. 4, No. 12
Morituri/ Raid on Entebbe
 JERRY GOLDSMITH/ DAVID SHIRE
Films released: 1965/77
 Studio: 20th Century Fox
 Genre: WWII/Docudrama, TV
 Silver Age Classics
 CD released: Aug. 2001
 Stereo (Morituri)/ Mono (Entebbe) • 57:50
 Morituri (41:46) is in Goldsmith's percussive '60s style; *Raid on Entebbe* (15:29) features suspense, pulsating action, and Israeli song climax. **\$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 Fox score is a romantic gem; think New York at twilight. Complete score (48:21) in stereo, plus some bonus tracks in mono. **\$19.95**



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

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□ Vol. 4, No. 9
Between Heaven and Hell/Soldier of Fortune
 HUGO FRIEDHOFER
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. 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
 Cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist. First (37:52) includes unused music; sequel (37:09) 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
 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, w/unused cues) and Rosenman (34:43), plus TV theme (1:13). **\$19.95**



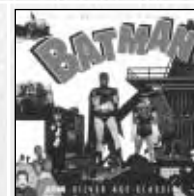
□ VOLUME 3, No. 10
Beneath the 12-Mile Reef
 BERNARD HERRMANN
Film released: 1953
 Studio: 20th Century Fox
 Genre: Adventure
 Golden Age Classics
 CD released: Feb. 2001
 Stereo • 55:06
 Fantastic undersea adventure score gets premiere release of original stereo tracks, albeit with minor deterioration. Lots of harps, "underwater" color, seafaring melodies. **\$19.95**



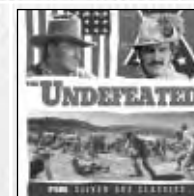
□ Vol. 3, No. 9
The Stripper/Quarry
 JERRY GOLDSMITH
Film released: 1963/68
 Studio: 20th Century Fox
 Genre: Drama /Action, TV
 Silver Age Classics
 CD released: Jan. 2001
 Stereo (Stripper)/Mono (Quarry) 73:35
 Early Goldsmith feature (42:01, plus 21:06 bonus-tracks)—is in romantic Alex North style. *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 soap features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. **\$19.95**



□ Vol. 3, No. 7
Batman
 NELSON RIDDLE
Theme by Neal Hefti
Film released: 1966
 Studio: 20th Century Fox
 Genre: Adventure/Camp
 Silver Age Classics
 CD released: Nov. 2000 • Mono • 65:23
 Holy Bat-tracks! 1966 feature produced at time of '60s TV show features Neal Hefti's theme, Nelson Riddle's Bat-villain signatures, swingin' underscoring and larger action set-pieces. **\$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* (w/John Wayne, 47:33) is accessible and symphonic. *Hombre* (w/Paul Newman, 21:30) is moodier, sensitive—a quiet gem. **\$19.95**



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□ 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 score is "Johnny"'s 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**



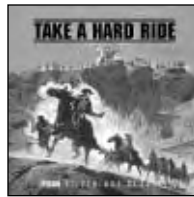
□ Vol. 3, No. 3
Beneath the Planet of the Apes
 LEONARD ROSENMAN
Film released: 1970
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Apr. 2000
Stereo • 72:37

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 double-header: *Flim-Flam* (34:37) stars George C. Scott as a Southern con man; *Sooner* (30:43) is smaller, sensitive TV movie score. **\$19.95**



□ Vol. 2, No. 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. 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 (2 trks. in stereo) • 44:19

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



□ Vol. 2, No. 6
The Comancheros
 ELMER BERNSTEIN
Film released: 1961
Studio: 20th Century Fox
Genre: John Wayne/Western
Silver Age Classics
CD released: Sept. 1999
Stereo • 47:44

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



□ Vol. 2, No. 5
Prince of Foxes
 ALFRED NEWMAN
Film released: 1949
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: July 1999
Stereo • 46:39

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



□ Vol. 2, No. 4
Monte Walsh
 JOHN BARRY
Film released: 1970
Studio: CBS
Genre: Western
Silver Age Classics
CD released: June 1999
Mono (1 trk. in stereo) 61:51

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



Vol. 2, No. 3
Prince Valiant
 FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: May 1999
Stereo • 62:17

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



□ Vol. 2, No. 2
Patton/The Flight of the Phoenix
 JERRY GOLDSMITH/
 FRANK DE VOL
Film released: 1970/65
Studio: 20th Century Fox
Genre: WWII/Adventure
Silver Age Classics
CD released: April 1999
Stereo • 76:24

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



□ Vol. 2, No. 1
100 Rifles
 JERRY GOLDSMITH
Film released: 1969
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Mar. 1999
Stereo/Mono (combo) • 77:08

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



□ **VOLUME 1**, No. 4
The Return of Dracula/I Bury the Living/The Cabinet of Caligari/Mark of the Vampire
 GERALD FRIED
Films released: 1958/58/62/57
Studio: UA/20th Century Fox
Genre: Horror
Silver Age Classics
CD released: Jan. 1999 • Mono Disc One: 61:06 Disc Two: 73:20

Star Trek and U.N.C.L.E. composer gets 2-CD release of creepy, early horror scores, packaged in slimline case; same shipping as one CD. **\$29.95**



□ Vol. 1, No. 3
Fantastic Voyage
 LEONARD ROSENMAN
Film released: 1966
Studio: 20th Century Fox
Genre: Sci-fi
Silver Age Classics
CD released: Sept. 1998
Stereo • 47:28

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



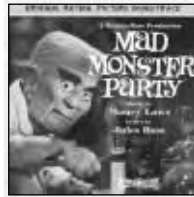
□ Vol. 1, No. 2
The Paper Chase/The Poseidon Adventure
 JOHN WILLIAMS
Film released: 1973/72
Studio: 20th Century Fox
Genre: Drama/Disaster
Silver Age Classics
CD released: July 1998
Stereo/Mono (combo) • 75:53

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. 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* includes theme and two episode scores for short-lived Rod Serling western series. **\$19.95**



□ FSM-80125-2
Mad Monster Party
Film released: 1968
Studio: Rankin/Bass
Genre: Animagic
Percepto/Retrograde Records
CD released: 1997
Stereo 36:48

The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. Features 16-page color booklet with rare and unpublished photographs and concept drawings. **\$16.95**



□ FSM-80124-2
Deadfall
Film released: 1968
Studio: 20th Century-Fox
Genre: Heist caper
Retrograde Records
CD released: 1997
Stereo 40:23

Barry scored this thriller in his most creative period. Features "Romance for Guitar and Orchestra," the title song performed by Shirley Bassey, plus two unreleased, alternates and vintage underscore. **\$16.95**



□ FSM-80123-2
The Taking of Pelham 1-2-3
Film released: 1974
Studio: M-G-M
Genre: Thriller
Retrograde Records
CD released: 1996
Stereo & Mono • 30:55

Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller on FSM's first album release. A sensational, driving, pulsating score in a class by itself. **\$16.95**

BOOKS FOR COMPOSERS

2002 Film/TV Music Guide

From the Music Business Registry

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



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

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

U.S. Soundtracks on CD:

Scores for Motion Pictures and Television 1985-1999

Price Guide by Robert L. Smith

FSMs 2nd market-standard price guide contains 2,400+ album titles with composers, label numbers, special collectible info and estimated values. Listings are annotated to differentiate between originals and reissues, commercial albums and promos. Learn what's out there, what they're worth, and how much you should spend on your collection. Smith surveys the market and provides a checklist for the top 50 collectible CDs. *Vineyard Haven LLC, 154 pp., softcover. \$17.95*



The Album Cover Art of Soundtracks

by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass

This 1997 coffee-table book is a stunning collection of soundtrack LP covers, many reproduced full-size. From westerns to blaxploitation to sexploitation in every style, 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.

Edition Olms AG Zürich, 128 pp., full color, softcover. \$24.95

Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly, Introduction by Tony Thomas

The gifted musician of such Hollywood classics as *The Best Years of Our Lives*, *Above and Beyond* and *Soldier of Fortune* was considered by his contemporaries to be the most sophisticated practitioner of their art. 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*



Sound and Vision: 60 Years of Motion Picture Soundtracks

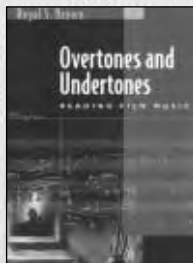
by Jon Burlingame Foreword by Leonard Maltin

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 (LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. *Billboard Books, 244 pp., softcover. \$18.95*

Overtones and Undertones: Reading Film Music

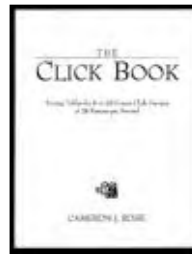
by Royal S. Brown

The film music columnist takes on the first serious theoretical study of music in film and exploring the relationship between film, music and narrative, chronicling the its aesthetics through several eras. Key works analyzed include *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev and Eisenstein, Herrmann and Hitchcock, and several scores for Jean-Luc Godard. Also features probing interviews with Rózsa, Raksin, Herrmann, Mancini, Barry and Shore. *U.C. Press. 396 pp., softcover. \$24.95*



The Click Book Comprehensive timing tables for synchronizing music to film By Cameron Rose

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



BOOKS FOR MUSIC LOVERS

The Score: Interviews with Film Composers by Michael Schelle

This 1999 book uses a Q and A format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. Written by a composer, who delves deeply and precisely into each composers' ideas.

Silman-James Press, 432 pp., softcover. \$19.95

Music from the Movies 2nd Edition by Tony Thomas

The original film music book (1971) from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. Updated in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris.

Silman-James Press, 330 pp., softcover. \$19.95



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.

University of California Press. 416 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 treasured tome 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.

T.E. Books. 144 pp., hardcover. \$24.95



Film Music and Everything Else!

Music, Creativity and Culture as Seen by a Hollywood Composer

by Charles Bernstein

Essays by the composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Originally written for "The Score," the quarterly journal of the Society of Composers and Lyricists. 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*

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; working under Alfred Newman at 20th Century Fox; and as a composer/music director for thousands of hours of television, including *I Spy*, *The Mod Squad* and *The Andy Griffith Show*. He also wrote the standard, "Harlem Nocturne," 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. *Xlibris Corporation. 336 pages, hardcover. \$34.95*



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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 composers; and several cue sheets. Lone Eagle Publishing. 224 pages, softcover, illustrated. \$17.95



Stu Who? Forty Years of Navigating the Minefields of the Music Business

Stu Phillips's career encompasses groovy cult films (*Beyond the Valley of the Dolls*) and virtually every Glen Larson TV show ever produced (*Battlestar Galactica*, *Knight Rider*). *Stu Who?* is his candid, breezily told memoirs full of exciting stories from the worlds of arranging, music directing, record producing, and film and TV scoring. Published Cismum Press, 304 pp., hardcover, illustrated. \$29.95

BACK ISSUES OF FSM VOLUME ONE, 1993-96



24 pp. unless noted.

Asterisk (*) indicates photocopies.

- * #30/31, Mar. '93 64 pp. M. Jarre, B. Poledouris, Chattaway, J. Scott, C. Young, Mike Lang; 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. Goldsmith SPFM award dinner; Orchestrators; *Lost in Space*; recycled Herrmann; C.Young; *Pinocchio*; Bruce Lee movie 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. Bob Townson (Varèse); Richard Kraft & Nick Redman Pt. 1; John Beal Pt. 2; reviews of CAM CDs; of collectors interest; classic corner; fantasy film scores of E. Bernstein.
- * #38, Oct. '93 16 pp. John Debnay (*seaQuest DSV*); Kraft/Redman Pt. 2.
- * #39, Nov. '93 16 pp. Kraft & Redman Pt. 3; Fox CDs; *Nightmare Before Christmas*; *Bride of Frankenstein*.
- * #40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.
- * #41/42/43, Mar. '94 48 pp. E. Goldenthal; J.N. Howard; Kitano & 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 J.McNeely; B. Poledouris (*On Deadly Ground*); SPFM Morricone

tribute & photos; lots of reviews.

- * #45, May '94 R. Newman (*Maverick*); G. Revell (*The Crow*); Goldsmith concert; in-depth reviews: *The Magnificent Seven*, *Schindler's List*; Instant Liner Notes, book reviews.
- #46/47, Jul. '94 P. Doyle, J.N.Howard (Wyatt Earp), John Morgan (restoring Hans Salter); Tribute to Mancini; M. Nyman music for films, collectible CDs.
- * #48, Aug. '94 Mancina (*Speed*); Chuck Cirino & Peter Rotter; R. Kraft: aspiring composers advice; classical music; CAM CDs; Cinerama LPs; bestsellers.
- #49, Sept. '94 H. H. Zimmer (*The Lion King*), S. Walker; L. Rosenthal; Hans Salter in memoriam; classical music in films; Williams concert; Recordman at the flea market.
- #50, Oct. '94 A. Silvestri (*Forrest Gump*); M. Isham; sex & soundtrack sales; Schiffrin concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.
- * #51, Nov. '94 H. 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 E. Serra; M. Shaiman Pt. 1; Sandy De Crescent (music contractor); Valencia Film Music Conference; SPFM Conference Pt. 1; *StarGate* liner notes; Shostakoholics Anonymous.



- #53/54, Feb. '95 M. Shaiman Pt. 2; D. McCarthy (*Star Trek*); Sergio Bassetti; Jean-Claude Petit & Armando Trovajoli in Valencia; Academy Awards Pt. 1; rumored LPs; quadrasonic LPs.
- * #55/56, Apr. '95 B. Poledouris (*The Jungle Book*); A. 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 concert; B. Broughton (*Young Sherlock Holmes*); Miles Goodman interview; '94 Readers Poll; *Star Trek* overview.
- * #58, Jun. '95 M. 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 covers); Jarre interview; History of Soundtrack Collecting Pt. 2; Rózsa Remembered; film music 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 D. Elfman Pt. 1; J. Ottman (*The Usual Suspects*); R. Townson (Varèse Sarabande); 10 Most Influential Scores; Goldsmith documentary.
- * #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 lists, J. Bond on summer movies; *TV's Biggest Hits* review.
- #71, Jul. '96 D. Arnold (*Independence Day*); M. Colombier; Recordman Goes to Congress; J. Bond's summer roundup.
- #72, Aug. '96 10 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: R. Edelman, Barry pt. 2, R. Cooder (*Last Man Standing*); A. Dursin's laserdisc column, Lukas's reviews.

(*Tomorrow Never Dies*); J. Frizzell (*Alien Resurrection*); Neal Hefti (interview); *U-Turn & The Mephisto Waltz*, Razor & Tie CDs; 1st issue of current format.

VOLUME THREE, 1998

Expanded format! Issues 48 pp Vol. 3, No. 1, Jan. '98 Williams Buyer's Guide Pt. 1 (*Star Wars* to *Amistad*), M. Dana (*The Sweet*

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Sampler of John Morgan/William Stromberg re-recordings on the Marco Polo label (8 tracks -37.55). Retail Price: \$14.95

The Secret of NIMH 2
1998 Lee Holdridge score to animated film on Sonic Images. Retail Price: \$14.95

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Hereafter, *Titanic's* music supervisor, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

*** Vol. 3, No. 2, Feb. '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers to Black Sunday*), D. Amram (*The Manchurian Candidate*), Goldsmith on Varèse, 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 Newman Stage pics, 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 (*Wilde*); 70s soul soundtracks.

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

*** Vol. 3, No. 8, Sept. '98** Lalo Schiffrin (*Rush Hour*), 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+ CDs; Downbeat (Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.)

VOLUME FOUR, 1999

48 pp. each

***Vol. 4, No. 1, Jan. '99** 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 Schiffrin score); D. Shire (*Rear Windows* remake); TVT sci-fi CDs; promo CDs; 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 F. Waxman: Scoring *Prince Valiant*; 1998 Readers Poll; Goldsmith Buyer's Guide Pt 3: Late '70s; DIVX soundtrack festival report; Barry bios reviewed; C. Gerhardt obit.

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

Vol. 4, No. 6, Jul. '99 Elmer Bernstein: *Wild Wild West*; Clint: *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*; 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); Poleouris (*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; *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.

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

Vol. 5, No. 2, Feb. '00 20th Anniversary Tribute to Jerry 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; D. 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 B. Broughton interview; *Silverado* analyzed; Shaiman gives hell from the heavens; Agent History's fiery conclusion; Laserphile (Autumn DVDs); William Stromberg; Elfman & mom at a scoring session.

Vol. 5, No. 8, Sept./Oct. '00 R. Newman



(*Meet the Parents*); *Things To Come* Soundtrack LP; *The Goonies* Retrospective; *Requiem for a Dream*; Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams".

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

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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; *Total Recall* redux; C. Martinez (*Traffic*); more.

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

Vol. 6, No. 3, Mar. '01 Bigger, Better Scores: New RMA agreements; 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 J. Horner Buyer's Guide Part 1; *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 Sergei Prokofiev Tribute; Friedhofer and Fox; *Ghostbusters* retrospective; 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 on *Pearl Harbor* and concert CD; Horner Buyer's Guide Part 2; Goldenthal (*Final Fantasy*); Shore (*The Score*); Williams (*A.I.*); more.

Vol. 6, No. 7, August '01 Quincy Jones Retrospective Part 1; *Moulin Rouge*; John Morgan Reconstructing Golden Age Scores; Schiffrin, Jones, Diamond and Debney; 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 H. Shore (*Lord of the Rings*); R. Stein: Invasion of the Score Man; T. Jones (*From Hell*); Davis Meets Williams (*Jurassic Park III* on DVD); M. Danna (*Chosen, Hearts of Atlantis*); *ST:TMP* gets a DVD refit; Pukas comix debut.

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

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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 J. Debney (*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); M. Mothersbaugh (*Welcome to Collingwood*); *Legend* on DVD; Retrograde (ASCAP winners).

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

Vol. 7, No. 6, Aug. '02 JAZZ IN FILM: Past and present work by Miles Davis, E. Bernstein, S. Clarke and T. Blanchard; Chats with K. Badelt (*K-19: The Widowmaker*); G. Clinton (*Goldmember*); Louise Steiner in her own words; Billy Goldenberg (*Duel, Kojak*) more.

Vol. 7, No. 7, Sept. '02 FSM's TOP 40: We chart the most in-demand composers in Hollywood; John Frankenheimer tribute; L. Schiffrin birthday; *Signs*; *One Hour Photo* (J. Klimek) *The Kid Stays in the Picture* (J. Danna); 25 scary DVDs; more.

Vol. 7, No. 8, Oct. '02 FALL FILM ROUND-UP: E. Bernstein (*Far From Heaven*); E. Goldenthal (*Frida*); D. Elfman (*Red Dragon*); Goldsmith and Williams concerts; S. Bramson (*JAG*); The Michael Hennagin story; 25+ CD reviews; more.



Vol. 7, No. 9, Nov '02 BOND TURNS 40: D. Arnold (*Die Another Day*, plus reviews and re-release news); W. Ross (*Harry Potter, Tuck Everlasting*); George Feltenstein (Turner Classic Movies' restoration man); 12-CD Wishlist by Stavarakis & Bender; Omaha's Orpheum Theater; Holiday DVD reviews, more.

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impressive seven-minute suite of the first three entries in the series—the stirring *Carry On Sergeant*, and the more overtly sentimental *Carry on Teacher* and *Carry on Nurse*—plus, Montgomery's *Carry On* theme that continued as the series' anthem long after his departure.

Producer Peter Rogers has claimed that the late Montgomery's strong attraction to alcohol would often lead him to rely on Eric Rogers (no relation to Peter) to pad out his sketches. Therefore Rogers, always with a ready eye on the bottom line, fired Montgomery and hired his assistant to save needlessly paying two salaries for the same score. The fact that classical music lover Peter Rogers had also commissioned and paid Montgomery in advance for a classical clarinet concerto that never materialized only added to his resolve.

Prior to the *Carry Ons*, Eric Rogers had produced a number of incidental jazz and dance cues for British films, as well as assisting and transcribing songs for Lionel Bart (who, like Irving Berlin, was unable to read or write music). Rogers had nearly worked with the producer back in 1958 on an original screen musical version of *Oliver Twist* starring Tommy Steele as the Artful Dodger, with music and lyrics by Bart. However, having made two films with the difficult star, Peter Rogers refused to work with him again under any circumstances and recommended they try the project as a stage musical instead.

Eric Rogers' initial involvement in the series was almost accidental, coming about when he scored a non-*Carry On* comedy for the producer. On completion, *Call Me a Cab* was released as *Carry On Cabby* in order to capitalize on the series' early success. The original title can still be clearly discerned in the score, musically incorporated in the harmonica line of the main title included on the album.

Rogers would score all but two of the remaining films in the series (an impressive total of 23 films) before refusing to score the all-but-unwatchable *Carry on*

England when the producer cut the size of the orchestra from the composer's preferred 40 players to a more economical 20. (Rogers' death in 1981 naturally prevented him from scoring 1992's disappointing *Carry On Columbus*, which went to John Du Prez.) Not surprisingly, it's Eric Rogers' output that dominates the rest of this

album.

The superb disc includes music from the four finest entries in the series: *Carry On Cleo* (shot on the discarded pinewood sets from *Cleopatra*), *Carry On Up the Khyber*, *Carry On Camping* (the biggest U.K. box-office hit of 1968, beating such also-rans as *2001*, *Bullitt* and *Oliver!*) and *Carry On*

at Your Convenience (a surprise flop, the series' first). The album also features music from two of the worst entries: *Carry On Behind* and *Carry On Again Doctor*. However, if the films proved increasingly inconsistent, the music remained of a uniformly high standard throughout. (The jaunty main theme from *Behind* was actually written by the producer and built around the initials of his wife, Betty E. Box, the producer of the rival *Doctor* films.)

Over the course of more than 20 years, the *Carry On* series progressed from the gentle good-natured character-based comedy of the Norman Hudis-scripted entries to the lavatory humor (literally in *At Your Convenience*, set in a toilet factory) and sexual innuendo of the Talbot Rothwell-penned films. The scores followed suit, with Bruce Montgomery's warm comic camaraderie quickly giving way to Eric Rogers' boisterous and earthy efforts—a veritable musical equivalent of series mainstay Sid James' memorably knowing cackle. However, both approaches are unified in their reliance on comic musical references lost on both foreign audiences and, one suspects, younger British fans. *Carry On Camping* is punctuated with pastiches of music hall pastoral "One Man Went to Mow and Meadow"; *Convenience* is driven by the school playground favorite "Oh Dear, What Can the Matter Be? (Seven Old Ladies Got Locked in the Lavatory)"; and *Again Doctor* skirts around working-class staples such as "Riding Down to Bangor."

It's surprising how subtle and detailed some of these scores were; there's even an occasional intricacy that rivals the sheer busy-ness of Miklós Rózsa's work at MGM. Getting away from the slightly mocking pomp and circumstance of *Cleo* and *Up the Khyber*, there are also genuinely touching moments, most notably the simple and affecting theme for Sid and Joan's unconsummated love in *Convenience*.

And the re-recordings themselves? If you heart sinks at the sight of the dreaded credit of "City of Prague Philharmonic

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Weird But True

Cremaster 3 ★★★★★

JONATHAN BEPLER

Bepler JB002 • Disc One: 10 tracks - 60:17 • Disc Two: 7 tracks - 45:12

A Masonic builder scales up an elevator shaft of New York City's Chrysler Building and fills a lift with wet cement. Meanwhile, down in the lobby, five Chrysler Imperials enact a demolition derby. On the top floor, the architect (played by Richard Serra) awaits a confrontation with the challenger in the lift. Intrigued?

With his three-hour film *Cremaster 3*, acclaimed U.S. artist Matthew Barney has completed the epic five-film *Cremaster* cycle. Heralded as a "masterpiece" by *Variety*, *Cremaster 3* crafts an elaborate tale of creation, hubris and destruction, a psychosexual odyssey of competing drives and desires, which shifts in time and space from the Chrysler Building to the Giants' Causeway.

With no dialogue in the film, the narrative is held together by a series of gestures, symbols, buildings and designs. In fact, the central character is the Chrysler Building. In place of dialogue come the personalized noises that the characters make. Much of the emotion and narrative is told through music and sound FX.

Jonathan Bepler's music ranges from striking sound design and theremin-driven synth textures, to charged strings and jazz leanings, all the way up to modern-day rap posturing. His music shows a hunger to break rules and create new territories. Bepler has taken Matthew Barney's vision and run with it.

"Giants Prologue" opens the album with Gaelic pipes and harps winding around burbling, mythic children voices and alien vocal chords. In essence, the element of conflict that Barney is after in the film immediately comes through in the music. "Chrysler Chorale Overture" moves the action into the Chrysler Building and onto the drama of the demolition derby. Deep bass theremin drones increase to higher frequencies working around the noise of hideous colliding cars. It's the Chrysler's driving lift shaft air draft that fuels "Air Prelude." A fusion of Gaelic tenor singing from Paul Brady and delicate harp lines both underpin Barney's and Bepler's folk lament to an Anglo-Irish Masonic tension—it's both confusing and disturbing.

The second disc shows off what might have happened if Miles Davis had written with György Ligeti on a Jack Daniels-fueled session. The surreal big-band sound serves to tell the Tower's final bloody metaphor. A subdued harp line lays the foundation for the final aching melancholy piano-and-fiddle line. In all, Bepler has given heart and movement to the greatest art movie since Dalí's and Bunuel's *Un Chien Andalou*.

—Simon Duff

The CD is available at www.jonathanbepler.com.



Pocket CD Reviews

Who did it?

What's it about?

Should you buy it?



A Bout de Souffle ★★★ 1/2

MARTIAL SOLAL
Universal 017 183-2
(France)
21 tracks - 48:50

A Bout de Souffle (1959)—known in the U.S. as *Breathless*—no, not the Richard Gere version—is the spectacular kick-off to Jean-Luc Godard's film career and the French New Wave in general: a simple gangster film twisted into something much more. The score by French composer Martial Solal is a swinging slice of '50s/'60s compositional jazz, effortlessly capturing the cutting-edge aesthetic of early Godard even as it produces two memorable themes, a "danger" melody and a swooning love theme.

If you are fond of the film, grab this great package with 20:55 of *Breathless*. The remainder of the disc has selections from Solal's similar-sounding scores (as in, you won't be able to tell where one starts and the other ends) to *L'Affaire d'une Nuit* (1960), *Le Proces* (1963, a.k.a. Orson Welles' *The Trial*), *Les Ennemis* (1961), *Echappement Libre* (1964) and a piano-only version of *Breathless*. Part *Anatomy of a Murder*, part American TV music ('60s style), part Vince Guaraldi, all good stuff. Liner notes by Solal reflecting on his work; sound quality is good, part mono, part stereo. —Lukas Kendall



Adagio Paradiso: Romantic Movie Themes for the Lover in You ★ 1/2

VARIOUS
RCA Victor 09026-63973-2
19 tracks - 74:37

Here are nine selections culled from RCA catalog albums dating as far back as 1960. Featured are mostly bland cuts from some of Mancini's re-recordings (the Morricone cue from *Cinema Paradiso* sounds sonically warped); a couple of tracks from Boston Pops releases (during Arthur Fiedler's tenure); various excerpts from pop and classical albums by flautist James Galway; similar efforts by clarinetist Richard Stoltzman; and '60s Puccini recordings of Leontyne Price.

The cover art is attractive and the liner notes are above average, especially for this kind of release. From a production standpoint, this is a competent release but one definitely geared toward the casual listener and not the soundtrack fan. Actually, the press release suggests that this album is aimed primarily at women who might pick this up while buying candles, I guess. Most women I know are smarter than that! —Steven A. Kennedy



The Truth About Charlie ★★★

RACHEL PORTMAN
Play-tone/
Epic EK 86629
18 tracks - 74:45

Jonathan Demme's latest film is a remake of the 1963 Cary Grant, Audrey Hepburn romantic thriller, *Charade*. Most critics scoffed at the casting of Mark Wahlberg in the Grant role and consider this a minor Demme effort. In any event, Demme re-teams with *Beloved* composer Rachel Portman for the score. You could barely tell that from the album, but that's not necessarily a bad thing. According to the print ad, this film has "the coolest world music soundtrack of the 21st Century," and I have to agree.

With artists such as Asian Dub Foundation and Angélique Kidjo mixed with old-schoolers like Charles Aznavour, the album recalls the funky and fun soundtracks of Demme's past (*Something Wild* and *Married to the Mob*). A standout song comes from Demme's late brother, Ted—a reggae ditty called "Bigga Man." Unfortunately, there's only a five-minute track from Rachel Portman, which starts off with a *Chocolat*-type melody, segues into a world music-influenced middle, and ends with a sad French melody. It sounds like what Portman might have written had she scored *Gladiator*. —Cary Wong



Tuck Everlasting ★★★ 1/2

WILLIAM ROSS
Walt Disney 60063-7
22 tracks - 41:58

William Ross is a respected conductor and orchestrator (having worked on many Alan Silvestri scores), but he is also an underrated composer. One of his best scores was for the family film, *My Dog Skip*, directed by Jay Russell. *Tuck Everlasting*, also by Russell, is based on the novel by Natalie Babbitt about a young girl who meets a family of immortals.

It's easy to dismiss Ross' scores since his touches seem so light, but like early Randy and Thomas Newman, the music has weight. The gentle melodies are red herrings, as there's a lot more to the score—especially the action-packed "Kidnapping" and the guitar-driven "Miles' Story." There's a homespun quality to the music, most enjoyably in "Jail Break." —C.W.



Ahn Trio Groovebox ★★★

VARIOUS
EMI Classics 7243 5
57357 2 0
14 tracks - 74:14

This classically trained trio of Korean sisters (Lucia, piano; Angella, violin; Maria, cello) has decided to travel the modern route to classical music à la the Kronos Quartet. Although they have performed the standard repertoire, they favor contemporary composers. Hence *Groovebox*, which they describe as "about contradictions and fusion." In addition to playing Astor Piazzolla and the Doors, they've commissioned two film composers to adapt film music or create new work for them. Their last CD, *Ahnplugged* included a special arrangement of Michael Nyman's *The Piano*.

Nyman is back, adapting music from *Prospero's Book* to create "Yellow Beach," a melodic and minimalist piece with an occasional flourish of intensity, easily the most enjoyable work on the CD. Maurice Jarre's commission is longer and denser. This four-movement, 25-minute piece entitled *The Engadiner Suite*, inspired by a valley in Switzerland, is mostly pastoral and at times brings to mind Jarre's recent score for *Sunshine*. Although not easily embraceable (the first movement is particularly severe), it shows that at age 78, Jarre is not resting on his laurels. The Ahn Trio is up for the challenge and their performance is resplendent as usual. —C.W.



Sweet Home Alabama (no stars)

GEORGE FENTON
Hollywood
2061-62364-2
13 tracks - 48:59
(1 score track - 4:59)

This formulaic film harkens back to the star-vehicle pictures of the past. Hollywood's songtrack compilation features many of the top women in pop music recently named in *Rolling Stone*. Songs by Jewel, SheDaisy, Avril Lavigne, Charlotte Martin, Sheryl Crow and even Dolly Parton, to name a few, are included here. Jewel updates the Alabama classic—as if it needed to be redone.

George Fenton's single score cue is an orchestral country piece that tends toward the romantic. It's kissing cousins to some of David Benoit's set pieces from his *American Landscapes* album, and a gentle reminder of Fenton's skill. Still, there's no real reason for anyone reading this to own this CD. Though you may want to at least give yourself a few minutes to "audition" the score cut in your local music store. —S.A.K.

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Orchestra," don't let it! This is a million miles away from the Silva re-recording philosophy—visions of Czech musicians cruelly penned up in unsanitary barns, being forced to churn out 12 cues by lunchtime spring only too readily to mind. Thanks to conductor Gavin Sutherland, this is a truly outstanding re-recording without a single duff note—it genuinely captures the originals and the spirit of the films. This is way up there with Marco Polo's *The Egyptian* and the recent Georges Auric and Alan Rawsthorne compilations. What's more, it's also a lot of genuine fun that can't help but bring a smile of recognition to your face.

The only real minuses are the inevitable omissions—and with 31 films in the series, how could there not be? Hopefully, a second volume will see a suite from *Carry On Abroad* (cinema's most astute and incisive portrait of the British on holiday) and the swinging party music from *Convenience* that sporadically reappeared in later entries. And while it's a shame that the original tracks for the title songs from *Cowboy* and *Screaming* are unavailable, this at least means that we don't get Malcolm McLaren's execrable never-ending title song from *Carry On Columbus*.

What we do get are three different incarnations of the Anglo-Amalgamated logo (AA was the company responsible for the first set of *Carry Ons* before they ditched the then hugely successful series to go respectable and promptly went bankrupt when the multimillion-dollar *Far From the Madding Crowd* bombed). Better still is a brief snatch of Bruce Montgomery's non-*Carry On* entry, *Raising the Wind* (which he also scripted, based loosely on his own experiences at music college), an energetic orchestral fantasia that leaves you hungry for more. Throw in surprisingly well-informed sleeve notes for good measure and the result is 51 minutes and 12 seconds of heaven.

—Hugh Jampton

**Wendigo ★★★**

MICHELLE DIBUCCI

Pacific Time PTE 8534

15 tracks - 35:28

Larry Fessenden's *Wendigo* is a curious film. The thriller's overall tone and grainy cinematography are likely to be compared to *The Blair Witch Project*, but it owes more to German Expressionism. Like *Blair Witch*, it's able to offer genuine scares that come more from showing terrified people than any actual creatures. Unlike *Blair Witch*, however, *Wendigo* delves into mysticism, the loss of innocence and the lasting nature of anger. And it has a score.

That score was composed by Michelle DiBucci, a recognized art music composer and professor of music and theater at Juilliard, who has worked extensively in theater, opera and film. In her score for *Wendigo*, DiBucci sets aside her training in avant-garde theater, instead turning to the New Age mysticism embraced by the director. Acknowledging their importance to the legend of the Wendigo, DiBucci wisely uses Native American elements, including bamboo flutes, chanting, singing and drumming. Unfortunately, as with so many other movies that incorporate such ideas, these instruments are used merely as sound-producing objects that conjure the idea of an exotic culture—this, instead of creating a meaningful musical dialogue between Native American and Western European musical practices.

DiBucci's aim was the creation of a sound world through collage techniques able to express

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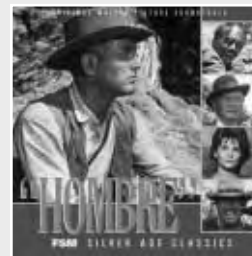
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the complex emotions generated on-screen. While the score rarely evokes any emotion beyond fear, DiBucci was able to create genuine tension and an extremely eerie atmosphere. In fact, the primary reason to buy this score is for those dark nights when you want to be frightened and unsettled. "Return to Stooky House" is an excellent example of the mood DiBucci was able to create. The cue opens with the main theme, a piano ostinato accompanied by a lilting violin melody—something of a demonic waltz. The melody is slowly taken over by a woman's voice, which carries it for the duration of the cue.

DiBucci's collage technique is most easily understood in the "Opening Titles." The track begins with the same lyrical theme, sung by a young girl doubled with bamboo flute. This

theme is consumed by a Native American chant accompanied by a rather mundane beat. It eventually gives way to a new guitar/vocal theme that sounds as though it stumbled out of a Windham Hill recording session. These collage sections, while effective in the context of the movie, are a less-than-satisfying separate listening experience and I would recommend sticking to the more straightforward cues. —Andrew Granade

**Xena: Warrior Princess
Volume Six ★★**

JOSEPH LODUCA
Varèse Sarabande 302 066 255 2
53 tracks - 142:42

Varèse Sarabande ends their popular series of *Xena* releases with the lengthy 2-CD *Xena: Warrior Princess Volume Six*. According to the scant liner notes, composer Joseph LoDuca produced 134 hours of music for the six-season show. The two hours of music presented in this



release offers a good glimpse at LoDuca's enormous output.

Most of the notable music resides on the first disc, which is categorized into episodes. "Fallen Angel" includes plenty of full orchestral action and choir performances, such as "Battling Archangels" and "With the Angels." The episode "God Fearing Child" receives a well-assembled track entitled "End of Days." The track acts as a semi-suite from the episode, containing good choral and orchestral action and dramatic underscore.

The second disc suffers from

poor selection, since the disc consists mostly of odds and ends from the six years of *Xena: Warrior Princess*. "Bonus Cues" and "Special Requests" add up to a collection of mediocre tracks meant mainly for *Xena* fans. "Joxer the Mighty" is a laughably ludicrous and annoying song performed by synthesizer and male chorus. The best of the "Special Requests" tracks is "Xena Main Title," which combines a female choir chanting over a full orchestra for a *Conan the Barbarian* effect.

The packaging of the disc is minimal—odd considering that this album ends the *Xena* release series. A brief message from producer Rob Tapert and star Lucy Lawless is the only writing inside the eight-page booklet. Overall, Joseph LoDuca's music has an orchestral quality not often found in today's television shows.

—Martin Dougherty
FSM

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SINCERELY YOURS,
JERRY



A Guide for Music Lovers

The Pocket Essential Film Music

★★★★

PAUL TONKS

Pocket Essentials, 2001

93 pages, \$6.95-paperback



Paul Tonks' *Pocket Essential Film Music* is a concise and comprehensive look at film music, providing a good starting point both for "film music geeks" as well as neophytes. It's also clear that Tonks loves the music he is writing about. The conversational tone of his text makes for very easy reading, and he has managed to avoid using a great deal of technical terminology, focusing instead on broad surveys of film music (primarily American, but including mention of music from Great Britain and Italy).

The opening chapter provides a brief overview of the silent era of film music followed by a chapter called "The Golden Age." "Anything Goes" attempts to draw together the music of what is called the "Silver Age," though it seems as if Tonks is simply using this term as loosely as the others who employ it. But his overall emphasis, that there was a far more eclectic and experimental approach to film music beginning roughly in the mid-1950s, supports this approach and is borne out by his examples. Tonks is careful not to apply many generalizations—this is hard to believe in such a short book, where such comments would be so easy to make.

An interesting survey of music from the 1960s in "The Commercial Age" helps piece together some of the changes that were then occurring in scoring choices. The importance of Williams' *Star Wars* is lifted up in the chapter "Romance Ain't Dead." This section includes a look at the rise of genre scoring in general and helps to put some perspective on the different musical approaches that began appearing.

There's inevitably a chapter that quickly surveys numerous composers of the '90s. There is much left out here, but Tonks is careful to always mention in passing that

his is not meant to be an exhaustive survey. There is a brief chapter on how film scores are created, which will be interesting for those wanting to have a bare-bones knowledge of the overall process. Also included is a reference chapter with suggested books, websites, and a list of "How to Build a CD Library." The choices in Tonks' list are fairly representative of what aficionados would select, though the more recent ones are a bit questionable.

As I read through the book, I often found myself beginning to ask, "But what about ____" ...only to have that question usually addressed shortly afterward. Tonks' approach is to address "pure" film music with an occasional comment on the "songtrack" or pop-infused scores that have appeared. There is little or no discussion on film musicals, nor animated films or short features. The documentary film music of Aaron Copland and Virgil Thomson is also ignored. Perhaps that only means that another brief book will address those areas in the future.

There is some attempt to write chronologically at the beginning, but the book becomes more diffuse as we move closer to our own time, something most likely unavoidable. If I had the time, and the money (!), Tonks' book would make an excellent way to fine-tune an extended musicological study of film music, with each chapter being expanded into a full-length scholarly work. At the very least, he demonstrates that such a work could be accomplished. And, if someone had the time and energy, an accompanying CD (or imagine a full score series) to this book would make it an invaluable tool for furthering one's love of film music in general!

At \$7, this book is a bargain. It may be difficult to track down as it is evidently an import title requiring special orders on several of the online sites I checked. —S.A.K.

This book can be ordered directly from www.pocketessentials.com.

Comments regarding this review can be sent to stev4uth@hotmail.com.

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Philip Glass (continued from page 19) (continued on page 48)

come out of the world of opera and dance end up on *Jeopardy* or in crossword puzzles. It's wild! I really enjoy them. It's great when people like you enough to make fun of you.

FSM: What's the difference is between "high art" and "low art"?

PG: There is no difference, because men and women of talent work in both areas. It's really all about how things are packaged, and I don't see that much of a difference between the two as other people do. Take a songwriter like Paul Simon. I think he's as fine a composer as the people who get played at Lincoln Center and Carnegie Hall, and his music will be remembered long after other "classical" works have been forgotten. So the "high" and "low" stuff is just *stuff*. The fact is that talent is the most democratic commodity that we have. You find it regardless of gender, ethnicity and aspirations. People who might not be thinking that

they're making "art" might be making the best kind. And other people who think they're making art might not be making anything at all. I've just seen too many people of talent who've been uncategorizable. What do you do with musicians like Charlie Parker or John Coltrane? They were complete geniuses, but weren't recognized as being great at first. Yet both made tremendous contributions to our musical life, and life in general. So I stay away from those dichotomies. And that's why I think it's pretty good to be working on a bunch of projects at the same time. I like to move fairly effortlessly between the worlds of high and mainstream culture, because what speaks to your heart can come from anywhere. And one of my challenges is that there are people who consider it very *déclassé* for an opera composer to write a film score. But who cares? I just like the fun of doing them.

FSM: So maybe we'll see you score a car chase one of these days.

PG: That's possible, but you'll have to find

someone who will ask me to do it!

FSM: What challenge do you want as a film composer that you haven't been offered yet?

PG: Comedy.

FSM: And what would a Philip Glass comedy score sound like?

PG: I don't know, but that's the point. I think comedy is a high art. When I've written for Shakespeare's works, I've always found scenes of comedy in his darkest tragedies. That's because Shakespeare understood the high art of comedy. And I've also had experience in dance and theater with comedy, but not in film. Just look at Verdi. He didn't write a comic opera until he was 84.

FSM: What's coming up for you?

PG: I'm doing two one-act plays for David Henry Hwang, and then I'm staging some operas for ART in Boston. I have a new symphony to write after that. And I'm working also with Errol Morris on a new documentary about Robert McNamara. So that's enough to keep me busy for this year! **FSM**

Ray Ellis (continued from page 21)

give 'em a hundred and what would happen is they'd run out of money after a couple of months and say we need another couple hundred."

Joseph Harris eventually wound up with control over the entire project. "I went out to Spain and watched the filming, and it looked pretty good. So now I come back to New York and they sent me footage, all the timings, and I recorded. In the middle of this whole thing they have a big blowup, and he fires everybody. They bring in a new director and they recut the film, after I did all the music; they had an editor just lay in all the music

indiscriminately. It was bad. Finally they had a screening in New York and usually you're looking for big credits, and they had Boris Karloff and Viveca Lindfors and then this big credit for Ray Ellis, and there was blood dripping down the screen. So I called them and said it was terrible and I wanted them to take my name off the credits. They said, 'Okay, it'll cost you a hundred and fifty bucks!' I never got back to them."

Cauldron of Blood might not have been particularly scary, but it continued to haunt Ellis after its release. "Now I come out to California and I want to do films—that's one of the reasons I moved out here," Ellis explains. "So I bought a house, we just moved in and I turned on Channel 9, and

they had the film on all week with my name on it. I realized, though, as long as people are talking about you, it doesn't matter, good or bad." Ellis was a master of strong melodies as well as arrangements, and he doesn't see the same approach in today's film and television composers. "They're involved in another scene; they're looking for sounds rather than themes."

Nevertheless, Ellis himself remains in demand, and he's up front about his ability to handle the work. "I just did an animation thing with Adam Sandler [*Eight Crazy Nights*]," he says. "The producers had some half-assed rock-and-roll score on it—he finally needed some real music, so they called me!" **FSM**

Howard Shore (continued from page 24)

towards and then I write towards them. Then I start to detail it and fill in and create all my rhythmic patterns based on what's on-screen. It's very similar to the way Cronenberg and I have worked. We're working on a very broad canvas, then cutting it down and shaping it until we arrive at this piece."

Aftermath

It's now December 2002. *Two Towers* is in wide release, and while Shore jets around the globe to appear at various premieres, the New York staff is already gearing up for the next extended DVD (which Shore hopes to record in late winter/early spring) and for Rings' final chapter, *Return of the King*. Even the downtime is busy, but the enthusiasm is running strong as ever. Shore smiles, looking

down the line. "I know how great *Return of the King* is. I think it may be better than either of these two, just in terms of the resolution of the story, and the pure spectacle of it. It is just awesome." But doesn't writing four hours of intricately related music a year eventually wear one down? "I read an interview with a good animator, and he said that he worked by always keeping the pencil moving, and I thought that was good! I actually kept thinking of that all year. 'Oh right! Just keep the pencil moving. As long as this pencil is moving, that means you're composing.' Composition is only the pencil on the paper. You can have all those ideas in your head, and you can play all these things on any instrument you want, but until that pencil actually goes on the paper, it's not composing. It's only the act of that lead going on that paper and putting those notes down

that's composition. A lot of people think music is what they hear. Most composers think music is what they see."

Eventually, Shore will quietly admit that, of course, his schedule is somewhat physically tiring, but he quickly sweeps the thought away. "It's just my world, the world I'm in right now. It's over two years that I've been working on [*Lord of the Rings*]. I only have one more year left and I want to take advantage of every moment. I just want it to be as good as it can possibly be. Everything all focuses on it." Then, without even a hint of irony, he adds, "I feel like it's a precious thing."

To be continued...

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Thanks to Jason Cienkus, Michael Tremante, Cathy Moore, the tireless Chris Rinaman and the ever-generous Howard Shore. Doug Adams can be reached at DAAdams1127@aol.com.

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