

Volume 8, Number 10

Original Music Soundtracks for Movies and Television

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One fan's personal tribute.

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FILM SCORE
MONTHLY™

DECEMBER 2003



12: Nicole takes her cue from Gabriel.



48: Clint answers the question.



27: Michael's final bow.

On the cover: The King Returneth. *The Lord of the Rings* Artwork ©2003 New Line Cinema, All Rights Reserved.

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EDITORIAL STAFF

Editor & Publisher **LUKAS KENDALL**
Executive Editor **JONATHAN Z. KAPLAN**
Managing Editor **TIM CURRAN**
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Supervising Content Consultant **AL KAPLAN**
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BUSINESS STAFF

Editorial & Subscriptions
8503 Washington Blvd
Culver City, CA 90232
PH. 310-253-9595
FAX 310-253-9588
E-MAIL fsm@filmscoremonthly.com

Sales & Marketing Manager
BOB HEBERT
8503 Washington Blvd
Culver City, CA 90232
PH. 323-962-6077
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The Return of the Doug

Correspondent Adams reports from the front lines of Mordor

Ihate introductions. There's an annoying inverse relationship where the worse a subject is, the easier it is to introduce, and the better it is, the more difficult it is to sum up its merits in a tidy, eyesnaring bundle of language.

This month I'm staring down the barrel of what I believe is the most significant film music event of recent memory, the completion of Howard Shore's *Lord of the Rings* trilogy. How do you introduce that? So I'm going to try something I've never done before. I'm going to write from personal experience. Shore has created something that hasn't been heard before in the field of film music. No composer has ever approached a trilogy of films as a de facto single entry. Shore's work is a 12-hour crescendo, a half-day of build up to an emotional climax that unifies upwards of 50 themes and about seven distinct musical cultures. There simply are no apt parallels outside of the world of opera. And by outrageous fortune, I've had a front row seat to the entire process.

For the past several years I've been meticulously collecting information to create another unique entry in the world of film music: the official book on Shore's music from the *Lord of the Rings*. It's now a given that big films will release books showcasing the special effects, art direction, costumes and other production elements worthy of stand-alone appreciation. But original scores are often relegated to a few paragraphs piggybacked onto more generalized texts. We're told that John Williams telecommunicated with a Poland-borne Spielberg on *Jurassic Park*. It's mentioned that Danny Elfman helped hurl produce at the Penguin during a *Batman Returns* set visit. So the idea with *The Music of the Lord of the Rings Films* is to finally create an all-encompassing work—something that tells you everything you want to know, whether you are a film music fan, a professional musician, a movie lover or a Tolkien enthusiast. With any luck, this book, which should be out around the same time as the boxed set *LOTR* CD anthology, will be a big step forward toward public recognition of this unique art form. And what better flagship than Shore's amazingly dense and intelligent work on *Rings*?

Since July 2001 I've stopped by Howard Shore's New York office every few months, where he and I have rummaged through the written scores and watched the DVDs while carefully dissecting the music. I think each of us has imagined doing something like this at some ill-defined embryonic moment in our fandom. Who wouldn't want to pull

up a seat next to Bernard Herrmann at a screening of *Psycho*? Or imagine depositing yourself between Williams and Spielberg at the *E.T.* sessions as they decided to record that finale one more time, this time without the picture.

This past September, I spent a week in London with the London Philharmonic Orchestra and the scoring crew of *The Return of the King*. I now know firsthand that sense of pride and dedication that permeates the *Lord of the Rings* production. It's a pride that kept Shore and his Eventone Editorial team up all night shuffling around their suite of rooms adjusting scores and parts in order to make it to the next day's sessions. It kept the LPO focused on a single two-minute bit of scoring for the better part of six hours to make sure the performance was every bit up to their world-class standards. It kept Peter Jackson a continuous source of clever ideas and suggestions, despite the fact that he was editing the film and overseeing the scoring at the same time. Music producer Paul Broucek called my room the night before I attended the first session, and he left me with the quote that defined the entire trip: "You've never seen anything like this before, and you never will again."

This month you can read my recollections of the trip interspersed with a late-November interview with Mr. Shore in which he looks back at this momentous project. If *The Music of the Lord of the Rings Films* book does nothing else, I hope it captures the energy of a composer and filmmakers utterly dedicated to their project. Even before the acclaim, Shore and company were absolutely committed to reaching a new level with these films. As the praise rolled in and it became clear that this was history in the making, the team simply redoubled their efforts. It was always about the work—the art.

In the end of *The Return of the King*, when all of Gondor kneels to the four Hobbits and the orchestra sings out the final statement of the Shire Hymn theme, I'm sitting in that room with the LPO, just behind the second violins, right in front of the double reeds. That's now my own little swatch of film music history to hang onto. And even if I did nothing more than act as a superfluous bit of human sound absorption, it's still mine. My own. My precious...



Doug Adams, Contributing Writer

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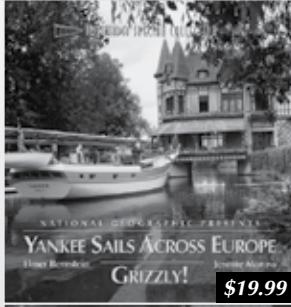
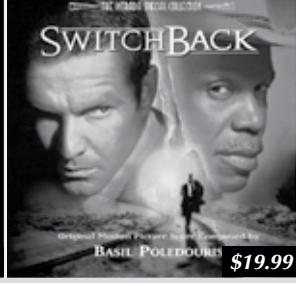
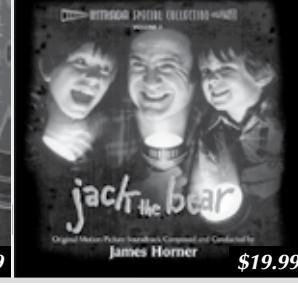
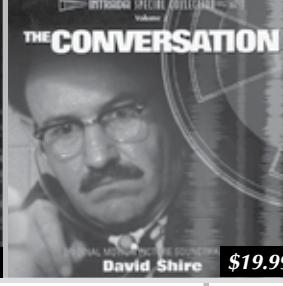
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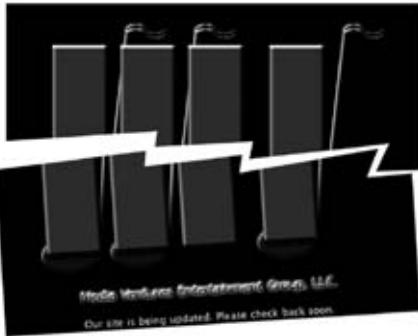
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NEWS



Media (Misad)Ventures

It's safe to say that longtime friends and business partners Jay Rifkin and Hans Zimmer have had a bit of a falling out, what with the \$10 million breach-of-fiduciary-duties lawsuit Rifkin filed against Zimmer recently.

In the suit, Rifkin alleges that Zimmer shut him out of their shared business—Media Ventures—and the subsequent income it generated, and upon ending his relationship with the company encouraged other resident composers to leave as well. And in a twist that Zimmer fans and foes alike will find interesting, the suit also describes Media Ventures' alleged practice of hiring composers to ghost-write music for Zimmer's scores, for which Zimmer then received main-title composer credit and kept "the lion's share" of the fees. Not unexpectedly, Zimmer's lawyers claim they will file a countersuit in the coming weeks, though no action had been taken as of press time.

Williams Leads Grammy Nominees

John Williams either doubled his chances or canceled himself out of the running for the

Best Score Grammy, garnering nominations for both *Catch Me If You Can* and *Harry Potter and the Chamber of Secrets*. And the film music nominees are...

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

Catch Me If You Can—John Williams
Harry Potter and the Chamber of

Secrets—John Williams

The Hours—Philip Glass

The Lord of the Rings: The Two

Towers—Howard Shore

Seabiscuit—Randy Newman

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

Chicago

Gangs of New York

Kill Bill Vol. 1

A Mighty Wind

School of Rock

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

"Act a Fool" (from *2 Fast 2 Furious*)—Christopher Bridges & Keith McMasters

"The Hands That Built America" (from *Gangs of New York*)—U2

"I Move On" (from *Chicago*)—Fred Ebb & John Kander

"Lose Yourself" (from *8 Mile*)—J. Bass, M. Mathers & L. Resto

"A Mighty Wind" (from *A Mighty Wind*)—Christopher Guest, Eugene Levy & Michael McKean

Randy Newman was also nominated for Best Pop Instrumental Performance for the cue "Seabiscuit" from the *Seabiscuit* soundtrack, and Joel McNeely was nominated for Best Classical Crossover Album for his conducting of the Varèse Sarabande

(continued on page 6)

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

Michael Small 1939-2003

Composer Michael Small died of cancer in New York on November 24, 2003, at the age of 64. Small was the son of Jack Small, a general manager for the Shubert theater organization and friends with such Broadway luminaries as Jule Styne and Jerome Robbins. Michael attended Williams College and planned to become a Broadway composer, but his career path changed when producer Edward Pressman heard his work at a BMI showcase and hired him to score his first film, *Out of It*, a youth comedy starring Jon Voight. Small's score for the film involved the participation of the New York Rock and Roll Ensemble, including oboist/vocalist Michael Kamen and drummer Mark Snow. Small scored three films for *Out of It* director Paul Williams (no relation to the songwriter), including the drug comedy *Dealing: or the Berkeley-to-Boston Forty-Brick Lost-Bag Blues*, based on a novel co-written by Michael Crichton.

Small studied orchestration with composer Meyer Kupferman who, in a sad coincidence, died shortly after Small at the age of 77. In 1971, Small scored the thriller *Klute*, which in many ways proved to be the defining film of his career; the first of nine films for director Alan J. Pakula, it helped establish Small as the musical voice of cinematic paranoia, a talent he also displayed in *Child's Play*, *The Parallax View*, *The Stepford Wives*, *Night Moves*, *Marathon Man*, *Rollover* and *The Star Chamber*. In addition, he worked on such non-thriller projects as Pakula's post-WWII western *Comes a Horseman* and the geriatric caper comedy-drama *Going in Style*, and collaborated with acclaimed directors Robert Wise, John Schlesinger, Walter Hill, Michael Apted and Sidney Lumet. One of his most inventive scores of the era was his music for the PBS adaptation of Ursula K. LeGuin's sci-fi classic *The Lathe of Heaven*, which was recently released on video for the first time but which, like far too much of Small's output, has never had a soundtrack release.

In 1981 Small wrote one of his finest scores, the remake of *The Postman Always Rings Twice*, which was the first of four projects for director Bob Rafelson. Their partnership led to the historical adventure *Mountains of the Moon*, which not only gave Small the chance to write in a different genre but even led to a soundtrack album.

During the 1990s Small took fewer assignments, and his last projects were the documentary *The Endurance*, the TV remake of the musical *South Pacific*, and episodes of the *Nero Wolfe* TV series,

(continued on page 6)



Record Label Round-Up

NEWLY ANNOUNCED PROJECTS
AND INCOMING ALBUMS

1M1

Still forthcoming is a special-edition release of *Bliss* (Peter Best), followed by Bruce Smeaton's orchestral scoring and songs for John Gardner's *Grendel Grendel Grendel* and *The Naked Country*.

pp@1m1.com.au • www.1m1.com.au

Aleph

Forthcoming from Lalo Schifrin's label is *Dirty Harry*.

www.alephrecords.com

All Score Media

Still forthcoming is *Maerchenland*, a compilation of the highlights from the classic Eastern Bloc/German fairytale movies.

www.allscore.de

Brigham Young University

Coming early 2004 is *Battle Cry*

(Steiner, 1955, from magnetic tracks). Forthcoming are *The Fountainhead*, *Johnny Belinda* and *The Three Musketeers* (all Steiner).

tel.: 540-635-2575;
www.screenarchives.com

Cinesoundz

Now slated for a Feb. release: *The Ennio Morricone Remixes Vol. 2* (2-CD set featuring Herbert, Hosono Nortec Collective).

www.cinesoundz.com

tel: +49-89-767-00-299; fax -399; pre-orders by mail: info@cinesoundz.de

Disques Cinéma

Forthcoming is *Fantastica* (Lewis Furey). Available now is *La Vraie Nature de Bernadette*, featuring music from the Canadian films of Gilles Carle.

www.disquescinemusique.com

Easy Tempo

Available now are *Questo Sporco Mondo Meraviglioso* (Piero Umiliani) and *Veruschka* (Ennio Morricone; with outtakes and bonus tracks not previously available).

email: rotwangsmusic@mindspring.com
www.hexacord.com; www.gdm.com

Four Winds

Available now is *Jane Goodall's Wild Chimpanzees* (Amin Bathia).

FSM

Our Golden Age Classic is a moody tale of smugglers: *Moonfleet* (1955) is from Miklós Rózsa's period of swashbuckling and historical epics. Our Silver Age Classic collects a pair of '60s WWII espionage flicks, *Where Eagles Dare* (1969) and *Operation Crossbow* (1965) by Ron Goodwin. These scores, with bonus tracks and unreleased cues, fill two CDs in a definitive presentation. Next month: A foxy old friend returns and a new fellow with a surprise doubleheader!

GDM/Hexachord

Due imminently is Professor Zamori's restoration of

Francesco De Masi's score to the Folco Quilici film *India*. Also in preparation is *Footprints in Jazz* (Mario Nascimbene).

email: rotwangsmusic@mindspring.com
www.hexacord-america.com

La-La Land

Now available is the 2-CD set of Michael Giacchino's score to the LucasArts videogame *Secret Weapons Over Normandy*, as well as *Brannigan* (Dominic Frontiere). Due late Jan. is *The Butterfly Effect* (Michael Suby).

www.lalalandrecords.com

Marco Polo

Due early this year is Max Steiner's *The Adventures of Mark Twain*, which will also be released in 5.1 sound on DVD Audio.

www.hnh.com

Nonesuch

Available now is *Angels in America* (Thomas Newman, HBO).

Pacific Time Entertainment

Due Jan. 27: *Hybrid* (Monteith McCollum; music performed by Loose Strings); Feb. 17: *Billibong* (Dorian Cheah); Mar. 9: *The*



NOW PLAYING: Films and scores in current release

<i>21 Grams</i>	GUSTAVO SANTAOLALLA	Varèse Sarabande
<i>Angels in America</i>	THOMAS NEWMAN	Nonesuch
<i>Bad Santa</i>	DAVID KITAY	n/a
<i>The Barbarian Invasions</i>	PIERRE AVIAT	n/a
<i>Between Strangers</i>	ZBIGNIEW PREISNER	Justin Time
<i>Big Fish</i>	DANNY ELFMAN	Sony Classical
<i>Calendar Girls</i>	PATRICK DOYLE	Score CD on Hollywood
<i>The Cat in the Hat</i>	DAVID NEWMAN	Score CD on Decca
<i>Cold Mountain</i>	GABRIEL YARED, VARIOUS	Sony Classical**
<i>The Fog of War</i>	PHILIP GLASS	Orange Mountain
<i>Gothika</i>	JOHN OTTMAN	Varèse Sarabande
<i>The Haunted Mansion</i>	MARK MANCINA	Disney*
<i>Honey</i>	MERVYN WARREN	Elektra*
<i>House of Sand and Fog</i>	JAMES HORNER	Varèse Sarabande
<i>In America</i>	MAURICE SEEZER, GAVIN FRIDAY	Atlantic
<i>The Last Samurai</i>	HANS ZIMMER	Elektra
<i>The Lord of the Rings: The Return of the King</i>	HOWARD SHORE	Warner Bros.
<i>The Missing</i>	JAMES HORNER	Sony Classical
<i>Mona Lisa Smile</i>	RACHEL PORTMAN	Epic*
<i>Peter Pan</i>	JAMES NEWTON HOWARD	Varèse Sarabande
<i>Timeline</i>	BRIAN TYLER	Varèse Sarabande
<i>The Triplets of Belleville</i>	BENOIT CHAREST	Les Amateurs (import)

**Mix of songs and score; *Song compilation with less than 10% underscore



Best of...Volume 1 (compilation includes Ennio Morricone, Don Davis, Craig Pruess, Ed Bilous, Nicola Piovani).

www.pactimeco.com

Percepto

Still coming are two Vic Mizzy titles, *The Ghost and Mr. Chicken* and *The Reluctant Astronaut*.

www.percepto.com

Perseverance

Available now is *The Abominable Dr. Phibes* (Basil Kirchin).

www.perseverancerecords.com

Prometheus

Due in the spring is an expanded

Basic Instinct (Jerry Goldsmith).

Rhino/Rhino Handmade/Turner

Available now is *Gypsy* (Styne/Sondheim; extended version contains Rosalind Russell outtake tracks). Forthcoming are *Three Little Words* (Kalmar/Ruby), with bonus tracks from *Yolanda and the Thief* (Warren/Freed), and *DuBarry Was a Lady* (Cole Porter; various), with bonus tracks from *Meet the People* (various).

www.rhino.com, www.rhinohandmade.com

Saimel

New releases include: *Carmen* (José Nieto, featuring Spanish symphonic flamenco music) and

Teresa, Teresa (Eva Gancedo).

Screen Archives Entertainment

Due imminently is *The Black Swan* (A. Newman). Forthcoming is *Keys of the Kingdom* (Newman, 2-CD set). www.screenarchives.com

Silva Screen

Coming in spring 2004 is the *Essential Dimitri Tiomkin* 4-CD set (see *FSM* Vol. 8, No. 9 for a complete track listing).

www.silvascreen.com

Sony Classical

Available now are *Big Fish* (Danny Elfman), *Peter Pan* (James Newton Howard), *Cold Mountain*

(Gabriel Yared) and *Mona Lisa Smile* (various).

Varèse Sarabande

Available now: *Scary Movie 3* (James Venable), *Peter Pan* (James Newton Howard). Due Jan. 15: *Paycheck* (John Powell), *The Statement* (Normand Corbeil); Jan. 27: *Robocop* (Basil Poledouris; remastered, with bonus tracks).

www.varesesarabande.com

Please note:

We endeavor to stay up-to-date with every company's plans, but please bear with us if albums are not released as announced. **FSM**

Michael Small

(continued from page 4)

starring Timothy Hutton and Maury Chaykin. He is survived by his wife Lynn and his children Jonathan and David.

—Scott Bettencourt

The Scores and (All Too Few) Albums of Michael Small

Out of It

Jenny

Puzzle of a Downfall Child

The Revolutionary

The Sporting Club

—Song and score LP on Buddha

Klute

Child's Play

Dealing: Or the Berkeley-to-Boston Forty-Brick Lost-Bag Blues

Love and Pain and the Whole Damn Thing

The Parallax View

The Stepford Wives

Night Moves

The Drowning Pool

Marathon Man

Audrey Rose

Pumping Iron

The Driver

Girlfriends

Comes a Horseman

Going in Style

The Lathe of Heaven (TV)

The Boy Who Drank Too Much (TV)

Those Lips, Those Eyes

The Postman Always Rings Twice

Continental Divide

Rollover

The Star Chamber

Chiefs (TV)

Kidco

Firstborn

Dream Lover

Target

Nobody's Child (TV)

Brighton Beach Memoirs—LP on MCA

Black Widow

Jaws: The Revenge—CD promo

Orphans

Heat and Sunlight

1969

See You in the Morning

Mountains of the Moon

—CD on Polydor

Mobsters

—CD on Varèse Sarabande

Consenting Adults—CD on Milan

Wagons East

—CD on Varèse Sarabande

Poodle Springs (TV)

Into My Heart

The Endurance

South Pacific (TV)

The Nero Wolfe Mysteries (TV)

Before I Die

Champagne for One

Cop Killer

Death of a Doxy

Die Like a Dog

The Doorbell Rang

The Golden Spiders

Immune to Murder

Motherhunt

Murder Is Corny

Over My Dead Body

Poison à la Carte

Prisoner's Base

The Silent Speaker

Too Many Clients

FSM

Grammys

(continued from page 4)

re-recording of Bernard

Herrmann's *The Day the Earth*

Stood Still.

—Scott Bettencourt

Go for the Globes

The Hollywood Foreign Press Association has announced its nominees for the 2003 Golden Globe Awards, which will be presented live on NBC, Sun., Jan. 25 at 5 p.m.

(PST). Here are the film-music choices:

Original Score

The Lord of the Rings: The Return of the King—Howard Shore

Big Fish—Danny Elfman

Cold Mountain—Gabriel Yared

Girl With a Pearl Earring—Alexandre Desplat

The Last Samurai—Hans Zimmer

Original Song

"*Into the West*"—from *The Lord of the Rings: The Return of the King*; music and lyrics by

Howard Shore, Annie Lennox, Frances Walsh

"*Man of the Hour*"—from *Big Fish*; music and lyrics by Eddie Vedder

"*Time Enough For Tears*"—from *In America*; music and lyrics by Bono, Gavin Friday, Maurice Seezer

"*You Will Be My Ain True Love*"—from *Cold Mountain*; music and lyrics by Sting

"*The Heart Of Every Girl*"—from *Mona Lisa Smile*; music by Elton John; lyrics by Bernie Taupin

Broadcast Scores

WEZY 92.1 IN THE MILWAUKEE-Racine, Wisconsin, area, airs "Sunday Morning at the Movies" from 9-10 a.m., playing movie scores from current to classic.

KRTS 92.1 FM IN HOUSTON plays film music every weekday morning at 6:50 a.m. ("Music From the Movies") and features music from Broadway every Saturday, 7-8 p.m. ("Broadway Classics"). www.krts.com

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Upcoming Assignments

FIND OUT WHO'S SCORING
WHAT FOR WHOM

A-B

Neal Acree *Deadly Swarm* (Sci-Fi).
Eric Allaman *Flash Flood*, *Latter Days*.
Craig Armstrong *Unchain My Heart*,
Collateral.
David Arnold *The Stepford Wives* (dir.
Frank Oz, w/ Nicole Kidman).
Angelo Badalamenti *Resistance*,
Dark Water.
Lesley Barber *Being Julia*.
Steve Bartek *Johnson Family Vacation*,
Carolina.
Christophe Beck *Cinderella Story*.
Marco Beltrami *Hellboy*, *Cursed*.
Jon Brion *Eternal Sunshine of the
Spotless Mind*.
Carter Burwell *The Alamo*.

C

George S. Clinton *Mortal Kombat 3*:
The Domination, Big Bounce, Mission
Without Permission, New York Minute.
Normand Corbeil *The Statement*, A
Different Loyalty.

D-E

Jeff Danna *Spinning Boris*, *Wrinkle in Time*.
Mychael Danna *Vanity Fair*, *The Snow
Walker* (dir. Charles Martin Smith).
Shaun Davey *Ella Enchanted*.
John Debney *Raising Helen*, *Chicken
Little* (Disney), *Welcome to Mooseport*,
Princess Diaries 2.
John DeBorde Happily, Even After.
Thomas DeRenzo *State of Denial*, *The Eye
Is a Thief*.
Patrick Doyle *The Galindez Mystery*.
Randy Edelman *Connie and Carla*.
Danny Elfman *Spider-Man 2*.

F-G

Robert Folk *Kung Pow 2: Tongue of Fury,
In the Shadow of the Cobra*.
Richard Gibbs *Zachary Beaver Comes to
Town*, *My Baby's Mama*.
Vincent Gillioz *Hamal_18*.
Philip Glass *Taking Lives*, *Undertow*.
Jeffrey Gold *Abby Singer*.
Jerry Goldsmith *The Game of Their Lives*
(dir. David Anspaugh), *Empire Falls*.
Harry Gregson-Williams *Bridget Jones: The
Edge of Reason* (w/ Renée Zellweger),
Madagascar (DreamWorks, animated).

H

Joe Harnell *V* (new miniseries).

Lee Holdridge *No Other Country*, *Sounder*.
James Horner *Soul Caliber*.
James Newton Howard *Hidalgo*.

I-J-K

Mark Isham *The Blackout Murders* (dir.
Philip Kaufman), *Spartan*, *Miracle*.
Adrian Johnston *If Only*.
Kent Karlsson *An Unsafe World*.
Jan A.P. Kaczmarek *Neverland* (w/ Johnny
Depp, Dustin Hoffman).
Rolfe Kent *13-30*, *Sideways* (dir. Alexander
Payne), *Mean Girls*.
David Kitay *Harold and Kumar Go to White
Castle*.
Harald Kloser *The Day After Tomorrow* (w/
Dennis Quaid; prod. Roland Emmerich).

L

James Lavino *The Hole Story*.
Chris Lennertz *Tortilla Heaven*.
Deborah Lurie *Whirlygirl*, *My Name Is
Modesty*.

M-N

Dario Marianelli *Cheeky*.
John Massari *Seal*.
Alan Menken *Home on the Range*.
John Morgan/William Stromberg *Starship
Troopers 2: Hero of the Federation*.
Mark Mothersbaugh *Envy* (dir. Barry
Levinson, w/ Ben Stiller & Jack Black).
John Murphy *Intermission*, *The Perfect
Score*.
John Nordstrom *Black Cloud* (dir. Rick
Schroder).
Julian Nott *Wallace & Gromit Movie: The
Curse of the Wererabbit* (formerly *The
Great Vegetable Plot*; Dreamworks).
Michael Nyman *The Actors*, *Libertine*.

O-P

John Ottman *My Brother's Keeper*, *Cellular*.
Basil Poledouris *The Legend of Butch &
Sundance* (NBC, pilot).
Rachel Portman *Because of Winn Dixie*.
John Powell *Robots*, *Happy Feet*, *Mister
3000*.

R

Trevor Rabin *The Great Raid*, *Torque*.
Graeme Revell *Riddick: Pitch Black 2*.
William Ross *Young Black Stallion*,
Ladder 49.

S-T

Marc Shaiman *Team America*.
Michael G. Shapiro *Home Room*.
Theodore Shapiro *Starsky & Hutch* (w/
Ben Stiller, Owen Wilson).
Howard Shore *King Kong* (dir. Peter
Jackson); *The Aviator* (dir. Scorsese).
Ryan Shore (w/ Cassandra Wilson) *Lift*.
Alan Silvestri *Van Helsing*
(dir. Stephen Sommers).
William Susman *Manhattan: A Moving
Picture Postcard*.
Semih Tareen *Continuing Education*.
Brian Tyler *The Big Empty* (starring
Jon Favreau), *Godsend*
(w/ Robert De Niro).

V-W

James Venable *Jersey Girl* (dir. Kevin
Smith), *Ugly Americans*.
John Williams *Star Wars: Episode III, Harry
Potter and the Prisoner of Azkaban*.

Y-Z

Gabriel Yared *Two Brothers* (dir. J.
Agnaud), *Troy* (dir. Wolfgang Petersen).
Christopher Young *Scenes of the Crime*,
Madison (themes only).
Aaron Zigman *The Notebook*.
Hans Zimmer *King Arthur*
(prod. Jerry Bruckheimer).

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FSM

The Hot Sheet

BT Underclassman.
Luis Bacalov *Bride of the Sea*.
Tyler Bates You Got Served.
Christophe Beck Little Black Book.
Elmer Bernstein American Epic:
The Story of Cecil B. DeMille
(TV documentary).
Teddy Castellucci 50 First Kisses.
Lisa Gerrard The Passion of Christ
(dir. Mel Gibson).
Michael Giacchino The Incredibles
(replacing John Barry).
Vincent Gillioz Erosion.
Adam Gorgoni 95 Miles to Go
(comedy/docu.; w/ Ray Romano).
Geoff Levin, One of Them.
Brice Martin Remnants of Auric
Healing.
Richard G. Mitchell A Good Woman
(w/ Helen Hunt, Tom Wilkinson).
Mark Mothersbaugh The Life
Aquatic (dir. Wes Anderson),
Confessions of a Teenage Drama
Queen.
John Murphy The Perfect Score.
Christopher Nickel Savage Island.
John Powell Bourne Supremacy (w/
Matt Damon, Julia Stiles).
Graeme Revell Catwoman (w/ Halle
Berry, Sharon Stone).
Earl Rose In the Shadow of Cold
Mountain (A&E).
Theodore Shapiro Along Came
Polly.
Shark How to Go out on a Date in
Queens (w/ Jason Alexander).
Edward Shearmur Win a Date With
Tad Hamilton.
Stephen James Taylor Teacher's
Pet.
James Venable Eurotrip.
John Williams The Terminal (dir.
Spielberg, w/ Tom Hanks).

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Concerts

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Florida

Jan. 24, Sarasota, Florida West Coast S.O.; *Bride of Frankenstein* (Waxman), *King Kong* (Steiner).

New York

Jan. 25–24, Buffalo Philharmonic, "Symphonic Night at the Movies," featuring Hitchcock scores.

North Carolina

Jan. 30, Greenville, E. Carolina University Symphony; "Tribute to Victor Young."

Ohio

Feb. 2, Dayton Philharmonic Orchestra, *Psycho* (Herrmann).

Texas

Jan. 29–31, Houston S.O., Bonanza (Evans & Livingston).

Canada

Feb. 27, Symphony Nova Scotia, *Red River* (Tiomkin).

As always, thanks to John Waxman of Themes and Variations for concert updates.

Visit www.tnv.net for more information.

The Shopping List

Releases that you may have missed.

Soundtracks

- Alias** MICHAEL GIACCHINO • Varèse Sarabande 302 066 521 2 (65:08)
- Battlestar Galactica** (1978) STU PHILLIPS • Geffen 156202 (25th Anniversary, 46:08)
- Captain Scarlet** (1967) BARRY GRAY • Silva Screen 607 (79:00)
- Commando** (1985) JAMES HORNER • Varèse Sarabande VCL 1103 1026 (43:27)
- Hero** (2002) TAN DUN • Sony SK 87726 (54:30)
- The Robe** (Deluxe Edition, 1953) ALFRED NEWMAN • Varèse Sarabande VCL 1103 1025 (103:23)
- A Summer Place** (1957) MAX STEINER • BYU FMA-MS112 (76:43)
- Taken** LAURA KARPMAN • Varèse Sarabande 302 066 522 2 (45:41)
- National Geographic Presents Yankee Sails Across Europe/Grizzly!** (1967) ELMER BERNSTEIN & JEROME MOROSS • Intrada Sp. Coll. Vol. 12 (61:53)
- Decalage Horaire** ERIC SERRA • EastWest 8 09274 93942 5
- South Seas Adventure** (1958) ALEX NORTH • Dagored 147-2 (reissue)

Compilations and Concert Works

- Bax: Film Music** ARNOLD BAX • Chandos 10126 (73:06)
- Le Cinema De Philippe DeBroca 1959-1968** GEORGES DELERUE Universal 988-4 (72:08)
- Herrmann CBS Years Vol. 2 - American Gothic** BERNARD HERRMANN Prometheus PCD 153 (69:22)
- Previn: Concerto for Violin and Orchestra** ANDRE PREVIN • Deutsche Grammophon B0001313-02 (71:08)

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RANTS, RAVES
& RESPONSES
TO READERS

Too Much TV?

I read with interest the "by-no-means-complete list" of favorite TV themes in a recent issue of *FSM* (Vol. 8, No. 8). There were several excellent choices and many I had never heard of (no doubt, partly to do with their lack of air time in the U.K. during my "formative years").

Of course, as with any of these types of lists, everyone has their favorites. Here are a few of mine:

The Persuaders (1971–1972; John Barry) No other theme gets as good as this.

High Chaparral (1967–1971; David Rose) Rose's terrific western theme. This is a good example of how quickly a good theme can get you in the mood for a TV show.

Space 1999 (1975–1977; Barry Gray) Music and visuals coming together for a perfect start to a show. Grand orchestral sound and guitar-drum-combo heaven.

UFO (1970–1971; Barry Gray) Another tour de force from Gray—music and visuals creating the perfect beginning to the show.

Randall and Hopkirk (Deceased) (1969–1971; Edwin T. Astley) Definitely shouts "1960s/70s show," trying to inject some poignancy to the premise of the show.

The Tomorrow People (1973–1979; Dudley Simpson)

For a children's program at the time, you knew you were in for some weird sci-fi with this toe-tapping synth creation.

Ah, the memories come flooding back.

Alan Rogers

alan@rogers6142.freemail.co.uk

I Hereby Command You: "Love the Boob Tube!"

Enjoyed the "Love the Boob Tube" lists. Like your editor-in-chief, I tend to get anal-

retentive about these things so I compiled my list without checking references for completeness. Apologies for any and all inaccuracies.

First, I second the praise for *The Prisoner*, *Voyage to the Bottom of the Sea*, second-season *Land of the Giants*, *Kolchak: The Night Stalker*, *Twin Peaks*, *Here Come the Brides* and especially the stirring *Undersea World of Jacques Cousteau*. It is unfortunate that Walter Scharf's genius on these and the early *National Geographic* specials is unavailable. Scharf's writing got me interested in classical and soundtrack music. It might even have led to my career in oceanography.

And now my own list (asterisks indicate no recording available):

Doctor Who: Another great Ron Grainer theme that often shows up in compilations.

The Ascent of Man*: This classically written work for brass is so good that I spent years looking for it in the classical literature.

UFO: One of Barry Gray's best.

Circle of Fear*: A short-lived horror anthology with a suitably creepy opening.

Sarge*: An exciting torrent for piano and organ by Dave Grusin.

The Snoop Sisters*: Jerry Fielding writes a beautiful Mozart piano concerto movement filled with wit and energy.

Madigan*: Don Costa wrote a wonderful theme for this Richard Widmark vehicle with just the right tinge of regret.

Quinn Martin's Tales of the

Unexpected*: David Shire shines again.

Doctor's Hospital*: A short-lived series of no distinction but a wonderful theme by Don Ellis.

The Storefront Lawyers*: Morton Stevens of *Hawaii 5-0* fame wrote exciting

music for this short-lived series.

Kung Fu*: Jim Helms was a genius. There was so much great music in this series. Head and shoulders above almost everything.

The Invisible Man: Henry Mancini wrote delightful tunes, as was his wont, for this ill-fated David McCallum vehicle.

Starman*: One of the most beautiful themes I've ever heard. Makes me cry just thinking about it.

And then there are series where the underscore dwarfed the theme:

Thriller: Some of Jerry Goldsmith's best work.

Hawaii 5-0: Morton Stevens' theme is great, but he and his colleagues bested themselves over and over again with this continued exploration of the Stravinsky/Varèse ideas that Goldsmith brought us in *Planet of the Apes*. Brilliantly crafted, nothing can beat



the Emmy-award-winning fugue from "Hookman."

Planet of the Apes: Lalo Schifrin's

underscore for this too-quickly-terminated series included the expected exciting chase music, and brutal percussion to represent the oppressive gorillas. But he also included beautiful pastoral passages and an incredibly haunting piece

for what sounds like contrabass flute, representing Galen's romantic interactions with female chimps.

Thanks for the views.

Eric Kunze

kunze@snark.apl.washington.edu

You can email Eric for his full list. We had to cut out a few pages.

Love Letter

I love your magazine. It's the only film music mag that I can actually find on a regular basis. Not only that, it's made here in the States, so I don't have to suffer through articles with words like "twee" and "bollocks."

You guys aren't overly reverential (although this seems to have cost you a relationship with Jerry Goldsmith—a shame, I love this guy), and you always put out an issue I get something out of.

The CDs you put out also fill a void for me. Your releases are always of high quality. For the record, I already had the Marco Polo version of *The Egyptian* (awesome work on their part), but I got yours to see how similar it is. I love 'em both.

Thanks for a great mag and best of luck for the future. And happy holidays!

Scott McIntyre

ssosmcin@yahoo.com

Thank you for the compliments, Scott. You really know how to twee our bollocks!

Bad Film Scores

If *Film Score Monthly* ever runs an article titled "Worst Film Scores of All Time," Maurice Jarre's score for the 1965 *The Collector* directed by William Wyler (from the John Knowles novel) would have to be

included. I watched the film on DVD a couple of days ago and was reminded how excellent—and truly chilling—it is. But a huge distraction is Jarre's annoying and totally inappropriate score. Here is an excellent movie that could be improved substantially if it were possible to remove the present score and replace it with a totally new one.

I wonder what other "Worst Film Scores of All Time" would be nominated by your readers...

Harold B. Crawford

Somawear, Tennessee

This would be a fun article to do, but we can't run anything that makes it harder for Jeff Bond to interview composers for *The Hollywood Reporter*.

Comden and Green

Casual and careful readers alike may be forgiven for thinking Betty Comden and Adolph Green wrote the songs for *Singin' in the Rain*; *FSM* is a music magazine, after all, and

Mark Griffin's article ("Better Than a Dream" Vol. 8, No. 7) seems deliberately vague on the matter. So let's be clear about everyone's precise contribution; Comden and Green wrote the story and screenplay, the music and lyrics to the songs were written by Nacio Herb Brown and Arthur Freed, respectively, two to three decades before the film was made.

Richard Martin

Edison, New Jersey

Thanks for the clarification, Richard.

Indiana John

I want to commend John Takis for his initiative and work in analyzing the *Temple of Doom* score in your last issue. However, I need to point out one thing that has bugged me for a while. Your track-by-track analyses (in this article and in previous ones) constitute analysis in its purest biological sense, i.e., splitting something up and looking

at it. They are purely descriptive (most of the time). What I miss is a willingness to actually interpret what it is we're seeing and hearing. Rather than simply list what goes on in a scene and what music is playing underneath, why not be a little bold and elaborate on the film/musical marriage? Of course, this may demand a more "free-form" mode of expression in which selections from the scores are analyzed at the cost of mentioning every single second of music, but it would make them all the more interesting. And yes, the analysis would inevitably be very subjective as well, but what's wrong with that? In my opinion, subjective interpretations are far more entertaining and interesting than objective observations.

Thor J. Haga

Norway, tjhaga@yahoo.com

We agree, and we try to have examples of both valid approaches. For one more along the lines you establish,

check out the *Ghostbusters* analysis in *FSM* Vol. 6, No. 5!

I Beal Good!

Jeff Beal is mistaken when he says that *Monk* is the first series in history to scrap an Emmy-winning theme. I know of at least one other. *SeaQuest DSV* dumped John Debney's Emmy-winning theme in favor of Russ Landau's more militaristic main title when the series became *SeaQuest 2032*.

Lee Goldberg

LeeGoldbrg@aol.com

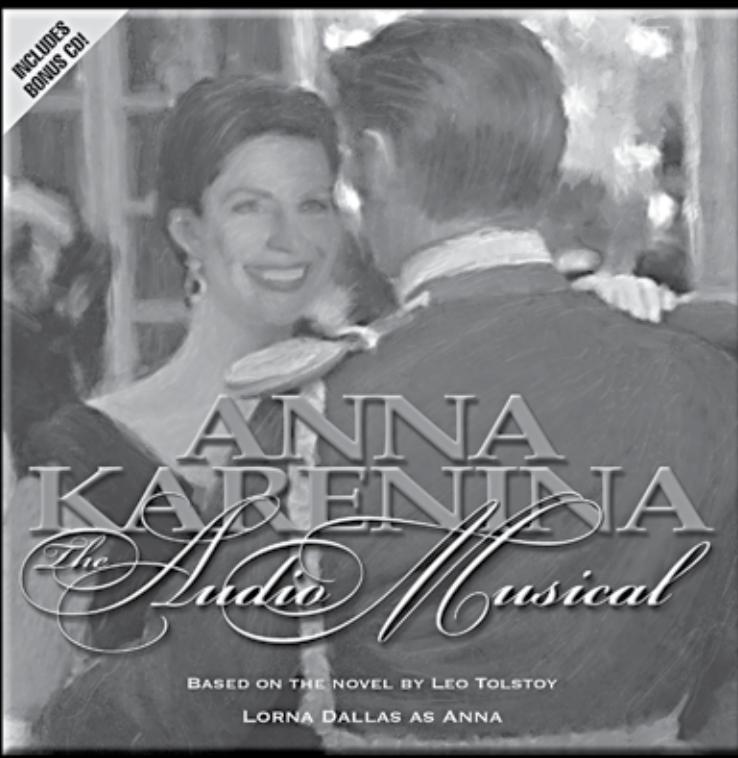
Well, *Monk* is still called *Monk*, isn't it? If the show had been changed to *Monk 2032*, we'd have something there.

What do we know? What do we not know? You tell us! Write to :

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Moonfleet

Composed and Conducted by MIKLÓS RÓZSA

The mid-1950s were Miklós Rózsa's "historical"

years, during which he provided superb scores for M-G-M's costume dramas and adventures, including *All the Brothers Were Valiant* (1953), *Knights of the Round Table* (1953, FSMCD Vol. 6, No. 7), *Tribute to a Bad Man* (1956, FSMCD Vol. 5, No. 19), *Diane* (1956) and *Lust for Life* (1956, FSMCD Vol. 5, No. 1). The studio's 1955 *Moonfleet*, starring Stewart Granger, was in many ways a routine swashbuckler, but it was also a unique film, directed by the legendary German expressionist Fritz Lang.

***Moonfleet*—set in 1757 Dorsetshire—follows** an orphaned boy (Jon Whitely), who is placed in the custody of a cultured rogue (Granger) only to find his would-be caretaker in league with smugglers. Man and boy form an unlikely bond in pursuit of a legendary diamond from the boy's family, and eventually the scoundrel is rehabilitated in his concern for the youth, though not until after a treacherous journey dotted by character actors George Sanders, Joan Greenwood, John Hoyt, Jack Elam and Alan Napier.

The real star, however, was behind the camera: Lang turned the generic tale into an impressive series of visual strokes, from gothic backdrops to ghoulish imagery. The director had finished shooting by the time his "old friend" Miklós Rózsa arrived to do the music, but driven by a soaring seascape evoking the British Isles, Rózsa responded with a melodic score and one of his loveliest themes. As was typical for Rózsa, he also provided a wealth of secondary themes—for the film's menacing smugglers, the mysterious bonds between man and boy, the frequent moments of shock and fright, and more—and set pieces for dynamic action as well as haunting reflection.

FSM's premiere CD of *Moonfleet* features a chronological assembly of the complete underscore in stereo from the original 35mm master elements (46:48) followed by alternate score cues (including four alternate endings) and source cues (30:22). Liner notes are by Jeff Bond and Lukas Kendall.

\$19.95 plus shipping



1. Prelude/Foreword	2:14	BONUS MATERIAL
2. Graveyard/ Letter of Introduction	3:53	14. Letter of Introduction (original version)
3. Escape/Garden	3:37	15. Garden (original version)
4. Preceding Nightmare/ Nightmare/Summerhouse	6:40	16. Redbeard (film version)
5. Cave/Redbeard	5:00	17. Cipher (original version)
6. Smugglers/Passeped From Bovary	2:11	18. Well (film version)
7. Denouement/Murder	5:03	19. Forsaken (original version)
8. Cipher	3:14	20. Finale (original version)
9. Hollisbrooke Castle	1:29	21. Finale (with 2nd ending)
10. Well/Diamond/Snare Drums	4:17	22. Bourree (source music)
11. Imposter	1:06	23. Ayre (source music)
12. Forsaken	1:58	24. Hurdy Gurdy (source music)
13. Crossroad/Finale	5:30	25. Finale (with 3rd ending)
Total Time:	46:48	26. Finale (with 4th ending)
		Total Time: 30:22
		Total Disc Time: 77:11

Album produced by Lukas Kendall

Don't miss this month's Silver Age Classic *Where Eagles Dare/Operation Crossbow* by RON GOODWIN

See inside back cover for details

EIGHTEEN Months ON A *Cold* MOUNTAIN



A Conversation with Gabriel Yared

BY NICK JOY

It's early October, and here at the famed Abbey Road Studios in London, Gabriel Yared is working with his music engineers on the latest cut of Anthony Minghella's new movie, *Cold Mountain*. It's getting cold outside, and Beatles fans are wrapped up warm while having their souvenir pictures taken on the famous crosswalk. But inside Studio 3, things are a lot colder up that North Carolina mountain.

Minghella has adapted Charles Frazier's novel about the final days of the American Civil War, which follows wounded soldier Inman's (Jude Law's) perilous journey back home to his sweetheart, Ada (Nicole Kidman). This is the Lebanese composer's third picture with his "director of choice" (after the Oscar-winning *English Patient* and *The Talented Mr. Ripley*), and with a little over two months until the release date, you'd anticipate that the film was "locked." Or not...

Gabriel Yared: It's not finished yet. Anthony is still digging away with the editor Walter Murch. We started this process in March 2002, almost a year-and-a-half ago, and it's still changing. I'm usually one of the first people to read Anthony's scripts. I go through the script with him and we talk about the music; all his scripts are filled with musical intentions and ideas.

FSM: I guess there's going to be some Bach, like in *The English Patient* and *The Talented Mr. Ripley*.

GY: There was even Bach in *Truly Madly Deeply*, which I didn't score for Anthony! There's no Bach in this film but a lot of country music. I must be honest and say that while I am a fan of Scottish and Irish music, I don't like country music once it has crossed the Atlantic. I seem to appreciate it a little more now that I know more about it. I went to Nashville to attend all the country sessions, which were produced by T-Bone Burnett, who did *O Brother Where Art Thou?* He also recorded some stuff with Jack White from White Stripes.

FSM: How did you start the project?

GY: Anthony asked me to write two piano pieces for Nicole Kidman's character, Ada, to play; she's supposed to be aristocratic and have studied harmony and counterpoint. One piece [plays while she is] in the fields while on a carriage being pulled by horses, and the other is when she is playing in the house. I had to write the pieces before they started filming, so I spent four days with Anthony in his house in Hampshire. One was in D and the other in C, and what was supposed to be pre-recorded source music for the shooting ended up being the main themes. I went to L.A. to work with Nicole Kidman

because she plays the piano in the movie. What you hear is my playing, but she is a good pianist and very good at miming. She is also very good at singing, as we saw in *Moulin Rouge*.

The Battle Takes Shape (Singing)

FSM: Civil War battles immediately conjure images of bugles, brass and timpani. Did you use them in your score?

GY: No, I avoided using the established vocabulary. In the big battle of St. Petersburg we use a technique with a choir called "shape singing." It's something that was prominent in America in the 19th century and uses four voices in a weird polyphonic way. I then surround the shape singing with an orchestra. It's funny, but having listened to my score some people say that I've been influenced by Aaron Copland. I'm sorry, but I don't know his work or any other American classical music apart from [Leonard] Bernstein. I ended up doing music which is very much recognizable as me but, at the same time, an homage to American culture.

FSM: Would you describe the score as "big" music?

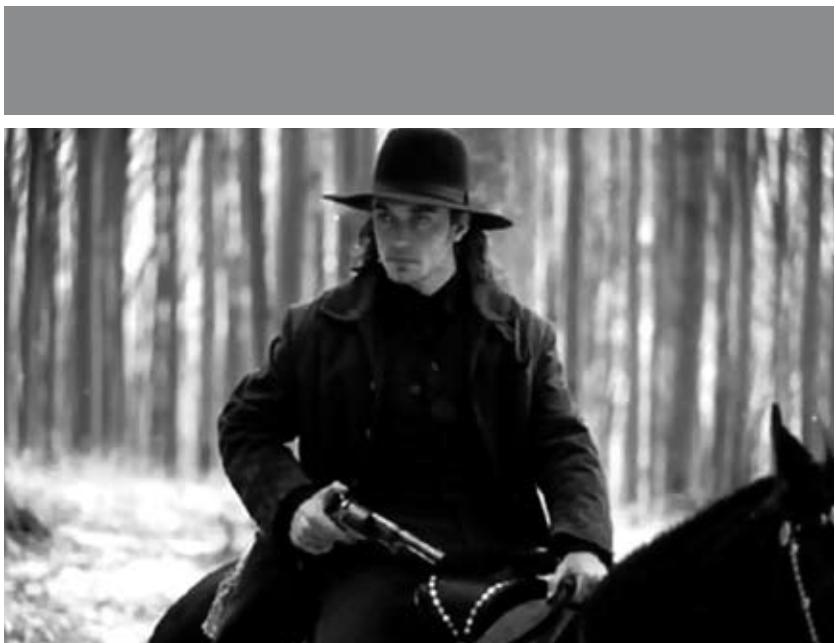
GY: There's no big and brassy music in this film. When the action is big, the music is not. And if there is any volume it comes from the choir. When you expect to have something very big there may be just one or two phrases. There are memorable tunes that relate to the main characters and that's because the story is about what happens *to* them, not what happens *around* them. I don't underline the big battles and epic things. There's a big battle at the beginning, but I don't underline it, and the rest of the time it's about Ada waiting for her lover to return.

FSM: How much of your score is there in the film?

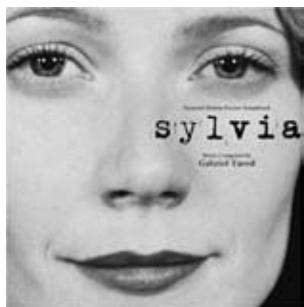
GY: I think there's 40–45 minutes. There's also 15 minutes of country music and songs from Sting, Elvis Costello, Norah Jones and James Taylor. Just a week ago, Anthony was trying to decide which song should go over the end credits. I said to him that we have already had beautiful tunes in this score, so why didn't we write a song together like we did with *Mr. Ripley*. Anthony could write the lyrics to my main tune. So we booked a guitar player for 10 o'clock in the evening and produced a demo by two in the morning. Anthony then took the demo to New York, played it for T-Bone Burnett, and he loved it. James Taylor is singing it as the end-credit song. It makes sense that the music from the film that you've heard throughout the movie becomes the song at the end, rather than bring in a song from nowhere—even if it's a beautiful song.

FSM: Is there much of your score on the Sony Classical soundtrack CD?

GY: I have four tracks, which is about 15 minutes of score, as well as the song at the end. It's not really representative of the whole score, but today's commercial and financial [rationales] mean that there are more songs than score on the albums. I'm very happy to have four tracks on an album that will sell better than a whole CD of my score that nobody gets to know. If someone wants to listen to the whole score, they can go to the cinema.



PRESTIGE PIX: Jude Law, Renée Zellweger and Nicole Kidman star in *Cold Mountain*.



I'm not a specialist in soapy music; I like fun and I'm eclectic. When I was 10 years old I lived in Beirut and used to watch films like *Spartacus* and *Ben-Hur*.

Those were the films I wanted to score.

A Layered Approach

FSM: When did you record the orchestral music?

GY: I recorded throughout August. This time, the process was very different and frustrating because I knew that they were going to continue cutting and re-cutting the music. To deal with a movie that is constantly changing I decided to record every layer separately—strings, woodwinds, brass, harps, percussion. Of course, this approach is very frustrating for the musicians; the strings might play differently if they could hear the cor anglais [English horn] or clarinet at the same time.

FSM: Has this flexible layered approach been used throughout the score?

GY: Yes, although next week I have a pick-up session to re-record some of the cues that have changed so much that we cannot adapt what we already recorded. I have to go back to my studio this weekend and compose those final 15 minutes of music. There will be just enough time to do the dub and release the movie.

FSM: I expect you're glad that you don't have to go through this process on every movie.

GY: I could only go through this with a guy like Anthony because he's my soulmate, my friend and a very musical man. He could ask me anything he wants—he pushes me to the edge of my creativity. There is no other director who is as demanding as he is, or knows me as well. He works me so hard, and now I am dead! Jude Law's character goes through many adventures that require me to marry many different styles that I've never had to explore in such detail. This is one of the most difficult scores I've had to approach.

FSM: If it wasn't for Anthony, would you have been attracted to a Civil War movie?

GY: I would be attracted to anything but the films I've been doing! I've been pigeonholed after *The English Patient* in romantic lyrical sad films—*City of Angels*, *Message in a Bottle*, *Autumn in New York*—someone always dies at the end! It's surreal. I'm not a specialist in soapy music; I like fun and I'm eclectic in my work. When I was 10 years old I lived in Beirut and used to watch films like *Spartacus*, *Ben-Hur* and *The Fall of the Roman Empire*. Those were the type of films that I wanted to score. The first diversion I had came from Anthony with *The Talented Mr. Ripley*, which was a thriller. *Cold Mountain* will be another step ahead and then I'm scoring *Troy*, which is very epic. At last, people can see that I'm capable of

something more than romance.

Back to Greece

FSM: Why do you think Wolfgang Petersen chose you for *Troy*?

GY: Some might say that he is very brave and taking a risk by asking me to do *Troy*, but at the same time I find it very natural. I'm sure I can provide *Troy* with a wonderful and interesting score, and I will prove this. I think the recommendation came from the producer, Diane Rathbone at Warner Bros., who knows my work and was interested in my being involved. They've just finished shooting the movie.

FSM: Have you written any music for *Troy* yet?

GY: Yes, there's a scene where the soldiers are all gathering to mourn the death of Hector, and four or five women are screaming, wailing and singing a lament. They needed the music to be recorded during the shooting of that scene. So, I went to the British Museum, talked to people and became a specialist in ancient Greek music—I could lecture you on this! But there is nothing really to take from the studies, and Wolfgang suggested that I reinvent the music that might have been played at a funeral. The city of Troy was influenced by Eastern Europe—Romania and Bulgaria—as well as Turkey, so I explored folk music from these countries.

FSM: Hollywood already has its own interpretation of ancient music.

GY: Yes, if you listen to film scores by Tiomkin and Rózsa you find that they have established a vocabulary for music of the Greek and Roman Empires, but this has nothing to do with reality. Even if it's not authentic, that's the music that's in the minds of people. My task was creating something authentic that nobody knows.

FSM: Have you only written music for that one scene so far?

GY: I don't know what the rest of the music will be like because I haven't seen any footage yet. I'm praying that they'll send me something soon—I don't want to step in right at the end of the process. I should have six months to write it, and it'll be recorded here at Abbey Road. Peter Cubbins will be my engineer, and he's currently mixing *The Return of the King*, which is being recorded in the next studio.

Simple Poetry

FSM: You've also recently scored *Sylvia*, the biopic about poets Sylvia Plath and Ted Hughes. Was



that a more intimate project?

GY: It's a smaller score in its shape and the lineup of players, but nothing is truly small for me; everything is important. With this film I tried to respond to the poetry of Sylvia Plath through the poetry of my music. I haven't consciously tried to write something that's easy to listen to. For example, there's a scene I wrote where she says good night to her kids and closes the door before killing herself. I consider it to be one of my most beautiful pieces since *Camille Claudel*. It's four bars that repeat in canon on big strings throughout that death scene.

FSM: Reviews of the movie have been mixed.

GY: I'm very happy with the music, but the film is not getting good reviews in America because they find it boring. This is a shame because Gwyneth Paltrow's performance is excellent. It's a film that needs your attention, focus and participation—you can't just be passive when watching it. One of the biggest producers in Hollywood said, 'I'm not interested in this film—we all know that she puts her head in the oven at the end.' Some people have no sense of poetry.

FSM: The directors of *Sylvia*, *L'Idole* and *Autumn in New York* are all females. You work with a lot of female directors.

GY: That's true, and I've put away a number of proposals from other female directors. Maybe my music is perceived better by women or the feminine part of me is more obvious in my music. I've always considered music to be feminine and, apart from Anthony, I am more at ease with women directors. They are more open to risking things and are less directive. A woman will say, "Come with your heart and your skills," whereas a man will say, "I want this music from that film and that music from this film."

FSM: I see you're also scoring Jean-Jacques Annaud's *Two Brothers*. Has that been

recorded yet?

GY: Not yet. I have composed a large part of it and it's going to be recorded in December. It's a family film about two tigers in Cambodia [starring Guy Pearce]. I've composed the main themes but not cut anything to the picture yet. Once I've completed *Cold Mountain*, my next task will be to adapt my composition to the scenes. I'll need help on this one, because I'll then have to step immediately into *Troy*. I wouldn't have normally accepted it, but Jean-Jacques is a dear friend and I've not worked with him since *Wings of Courage* in 1994. Both *Cold Mountain* and *Two Brothers* came to me late, and so all of these projects are colliding.

FSM: You also scored the popular French movie *Bon Voyage* this year, starring Gerard Depardieu and Isabelle Adjani.

GY: Yes, it's set in the 1940s and follows an actress and the French government as they leave the capital. It's the first film I've done with Jean-Pierre Rappeneau, though we were originally meant to do *Cyrano de Bergerac* together. I said that the music of *Cyrano* was actually the dialogue of the movie—it was written in rhymes. I believed that the music should be sparse or it would take something away from the dialogue. He didn't agree and so we parted. He came back to me with *Bon Voyage* and it was a very good collaboration.

FSM: What was it tempted with?

GY: They tempted it with *Mr. Ripley*...all the way through! Well, they cut the movie to that music and it looked like I would have to duplicate myself. There's one piece called "Crazy Tom," and I used the same rhythm and key, but the rest was completely different. I call it "Crazy Fred" on the *Bon Voyage* album so that everyone knows that I know I'm referencing my previous work.

FSM

Nick Joy is a regular contributor to *Film Score Monthly*.

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17 DAYS IN SEPTEMBER

A Trip to *The Return of the King* Recording Sessions

By Doug Adams

International travel, to the best of my knowledge, is designed specifically to destroy one's sense of stability. Travelers are herded into a sky-bound steel tube, sit patiently for a few hours, then disembark into a world that can only be described as inaccurate. Something's got to be wrong. The sun's not in the right place, someone's completely rearranged the topography. Nothing is where it was left. And no matter how often I travel, I always step off the plane slightly disoriented, fighting off the nagging sense that maybe if I'd tried a little harder, things would be more recognizable. I could have slept more. I could have shut my brain down watching *Daddy Day Care* instead of *Whale Rider*. Somehow I should be more adaptable. But it's a passing phase. Soon my brain decides to reconcile what my body has already instinctively admitted: I'm somewhere different.

The first place England begins to feel like England, for me at least, is at Heathrow's baggage carousel, which politely implores its patrons to kindly take care around the moving components. I'm not anti-U.S. by any stretch, but let's face it, our warning signs usually involve little more than a stick figure enduring whatever horrifying injury we're being warned against, accompanied by the intermittent bleating of a siren.

So with that shock of politeness, I'm firmly, affirmably in London. And yet, in a way I don't consider this my final destination. It's a mere stop-over on my way to Middle-earth. At the time of my arrival, Howard Shore, his crew and the London Philharmonic have been at work on the score to *The Return of the King* for approximately three weeks. I'll be spending this fourth week with them—as well as with the London Voices, the score's adult choir, and the London Oratory School Schola, the boys choir—as part of my ongoing research for the book *The Music of the Lord of the Rings Films*. (See editorial, pg. 2.) After the usual acclimating, tea with Ben



Ealovega (the photographer covering the sessions, whose fantastic black-and-white stills adorn the CD booklets) and phone calls from Charles Portney (production coordinator for Eventone Editorial, Shore's production outfit) and Paul Broucek (from New Line Music), I'm ready to take the final leg of my journey.

And it's about this time that I remember it's 11:30 p.m. in London. The scoring team has been keeping rough New York time so that they can keep in touch with team members back in the States, but while this means that Shore and company are diligently working through the night, scattered throughout the city, the London Philharmonic Orchestra is fast asleep. Middle-earth will have to wait until tomorrow.

I still haven't decided which time zone to adhere to, but after a quick tour of the seven pan-European channels the hotel has to offer, most of which are in German anyway, I fade off to sleep...

Howard Shore is speaking from New Zealand days before the world premiere of *The Lord of the Rings Symphony: Six Movements for Orchestra and Chorus and Return of the King*.

Howard Shore: It is important to end well. I hope we did.

Doug Adams: I guess the first thing we should discuss is exactly how much music you ended up writing and recording for this one.

HS: There are close to three hours in the film. And there is probably another hour, at least, of recorded pieces—pieces that were altered in the process, because the film was being edited as I was recording. Peter would cut a scene and then I'd record it. Then he'd reshape it, or the events in the scene would be restructured, and I'd re-record that. That accounted for a lot of the extra recording. And there were other pieces recorded. "Use Well the Days," the other Annie Lenox song was recorded. We did a lot this time. More than the other films.

DA: In terms of the new themes, you've got the Gondor theme and the Silver Trumpet theme heard in *Fellowship*...

HS: ...which is more related to Minas Tirith, really. The Silver Trumpet theme is a Minas Tirith piece. Boromir is talking about his city when you hear a little fragment of that in *Fellowship*. Of course, that gets much more developed. It becomes a much more important

Day Two

KAREN ELLIOTT, OF HOT HOUSE MUSIC, AND ORCHESTRAL contractor Isobel Griffiths have largely organized the *Lord of the Rings* recording sessions in the U.K. The two take care of an incredible amount of the footwork reserving rooms, contacting players and providing transportation. Every morning I'm greeted by a Peugeot full of Eventone staffers. It's a 45-minute hike from downtown London to the CTS Colosseum in Watford, home base for the LPO sessions. I'm seated, on this first ride, next to music editor Jonathan Schultz, who acts as Shore's second pair of ears in the booth and is in charge of annotating each of the thousands of takes in order to catalogue the best performances caught on tape. *Return of the King* was recorded from mid-August to mid-November, and with dozens of takes per day, you can imagine the number of rubber stamps and red pens Jonathan has been through.

The Eventone crew is great fun. I've met many of them in the past, but it's a different atmosphere now that they're all in the midst of realizing the past year's preparations. Still, that doesn't mean there's no time for fun. Car rides are spent assigning the members of the *Fellowship* placements in a rock band. (Legolas

The brass players in the corner strike up the *Fellowship* theme, as an oddly heroic polka. I understand the pride they have in this project. The musicians are not simply shuffling into another gig. They have an investment here.

piece in *Return of the King*. It has a lot to do with Aragorn and Boromir's relationship in *Fellowship*, but it becomes part of Aragorn becoming King of Gondor. It relates to Anduril and is used around the reforging of Narsil. It's used in the scene where Elrond brings Anduril to Aragorn and tells him to become what he must and release the Army of the Dead and do the things that he was born to do.

DA: When you used those in the first film, were you always planning to bring them back in film three, or did you mine the earlier material and find things that were appropriate?

HS: The architecture of it came from Peter Jackson's mind. And from Fran Walsh's. They had worked on the piece for years before I started, so Peter knew in the Council of Elrond there was an important moment when Boromir talks about his father. He knew it was an important moment when Boromir talks about his city in *Fellowship* [in Lothlórien]. He knew we were going to be going to those places. I knew it as well, but Peter gave me the idea to create little fragments of themes and put them in that film, because he knew that they were going to be developed into a Gondor theme and a Minas Tirith theme. There are so many little fragments of things in *Fellowship* because of that. It was partly intuitive on my account, and partly Peter leading me, guiding me and showing me these important moments.

DA: Would he be as specific as saying, "This is something that we want to come back to," or just, "Please create a memorable moment here"?

HS: He would say, "Create a memorable piece—a moment"

would sing, Gimli would play drums, Aragorn would play bass, etc.) On one trip it's considered what would happen should a group of Tolkien battle re-creators be unleashed upon a group of Civil War re-enactors. Would victory go to the South or to the Orcs—or would the ridiculous historical inaccuracies derail the whole thing? And there's the down-to-business talk of recent events in the music world, new equipment on the market, the date for review of the previous week's recordings. But ask about *Lord of the Rings*, even the two installments already in the can, and each answer is preceded by a mini-conference: Can we talk about that?

The one concession the *Lord of the Rings* crew has made to success is that they've had to become extremely guarded. It's a practical concern. The rampant popularity has lead to a great deal of spying, prying and general curiosity. Every crumb of information spreads across the Internet in a matter of hours. Minutes, sometimes. The trouble is, this also means no one's really sure how much information I'm allowed access to. It's not an insurmountable obstacle, but those in the decision-making positions have more important concerns right now. I can't very well march into the booth and demand that Peter Jackson and the producers drop the 12 tasks they're already overseeing so that they can grab me a chair and a cup of coffee. Well, I suppose I could, but then I'd probably end up watching German television in the hotel all week.

There's still a practical concern as we pull into the parking

lot. Where do I go today? Do I sit in the booth, on the recording floor, some back office with an audio feed?

Watford's CTS Colosseum is pretty unassuming from the outside, save for the fact that it seems slightly out of place in its industrial surroundings. But inside, it's like entering some giant, inverted humidor. The main room is a cavernous wooden structure, complete with a disco ball at its peak. (On weekends the room is used as everything from a dance hall to a jazz club...and even for wrestling matches!) Seats are set for the orchestra, and scoring engineer John Kurlander and his crew are checking the array of microphones.

The musicians have not yet arrived, so everyone stops off at the cafeteria for a bite to eat. Shortly thereafter Howard arrives with wife, Elizabeth Cotnoir, who is filming the arrival for the *Return of the King* limited edition soundtrack DVD. We all last met back in New York a month or so before they were due to start recording here in the U.K. It seems like a long time ago now, due to constant activity more than to the calendar.

Shore clears the momentary confusion, inviting me to the recording floor for the day.

The musicians have begun to arrive. As I enter the scoring stage, the LPO's English horn player, the immensely talented Sue Bohling, begins to practice the first bit of music on the docket. Today they're beginning with a moment between Frodo, Sam and Gollum just before they enter Shelob's cave. Bohling adjusts her double reed and begins playing a languid, misterioso setting of the History of the Ring theme—the same sighing A-minor melody that begins each picture. I have to smile—it's a choreographed moment, the perfect first snippet of music to hear in this room.

A few moments later the brass players in the corner strike up an ad hoc version of the Fellowship theme, reimagined as an oddly heroic polka. In just under a minute I understand the pride they have in this project. There's no sense that the musicians are simply shuffling into another gig. They have an investment here.

Howard Shore steps onto the podium and chats with the orchestra before the first take of the day. The members recount their activities from the prior weekend, a rare free weekend for the busy musicians. Shore gestures to their stands, "I spent all weekend writing this music," eliciting a faux sympathetic "Awww..." from the orchestra. Shore stifles a grin. "I don't want your pity!" he protests, before the room erupts into laughter. Moments later, the red light on the podium illuminates and the troupe is down to business.

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DA: You said for *Two Towers* that you'd often go back with Peter when creating themes and tweak a note here and there to make them phrase exactly the way you wanted. Was there ever a concern on *Return of the King* that you were locked into these themes that had debuted in film one—that you had a framework already in place?

HS: When I said that to you, I felt that more about *Two Towers*. I didn't feel that way in this film because it's the resolution and there's much more variation of those themes. Whereas in *Two Towers* I was using the motifs as guideposts, if you will, in the story, here I didn't need to do that. I knew all the guideposts. It was, "Well, you've gotten to this point, what does it mean? You've taken the audience there, now express the meaning of it." So the themes are used more in a storytelling way.

The reforging of Narsil is incredibly important to the story because it's only through the sword, Anduril, and Aragorn accepting that he will become King of Gondor—it's only at that moment in the tent that he finally accepts that he must do this. So, early in *Return of the King*, in that reforging scene, there are bits of the Rivendell theme. You hear those arpeggios with the minor sixth. It related to Rivendell because it was very important



that you understood that the sword came from Rivendell. You even had to understand its origin in *Fellowship*, because there's a moment in *Fellowship* where Boromir sees the shards of Narsil. All of those things had to connect.

I kept very good logs of all the pieces, as you know. As I was working my way through this score, I would look at those scenes and make sure that everything was resolved and connected—even down to certain harmonies that were used. Certain tempos. Certain types of orchestration.

DA: The climactic tracks are very similar to climactic tracks from the Prologue in the first film. The use of the rhythms...

HS:...the orchestration, the use of the chorus.

DA: Right.

HS:...because it related to Sauron, yes.

3 Day Three

CHRIS COZENS, THE AURICLE OPERATOR who announces each recorded take just prior to the orchestra's downbeat, jokingly complains to Peter Jackson that he's never slipped his announcements into the finished films. "We'll put it in the crowd during a fight," the director offers with a laugh. Today I'm watching from Watford's booth, perched in a overstuffed leather chair next to Jackson. I'm reminded again how different this is from typical Hollywood projects. Generally, the booth is a large, glass-walled room overlooking the recording stage. At Watford, the booth is tucked away in an upper corner of the building, and doesn't share any walls with the great room. Several plasma screens and an intercom system keep everyone in touch with one another.

Most of the day has been dedicated to a single piece of music. You'll notice that I never use the word "cue." Shore has very carefully conceived of the *Lord of the Rings* music as one large, amazingly intricate piece, and has thus removed the word "cue" from his vocabulary. "It's a single piece," he constantly reminds us. True to form, on each picture, Shore has composed longer and longer pieces. *Fellowship* was made up of approximately 44



separate pieces—including the DVD material. *Two Towers* had only 27, and *Return of the King* will have fewer yet. It's not that each ensuing project has less music but that Shore is thinking in longer shapes. A single piece of music may have a few silent bars in it, and numerous tempo changes, but it's still a single, unified composition. It's also important to keep measure numbers consistent for the purposes of cutting in DVD music in the future. As the editing changes, it's not unusual to see a bar of 10/4 or 11/4 appear here and there, so that extra beats can be inserted, but not extra bars.

Shore has just completed a series of takes of "The Ride of the Rohirrim," during which Merry pleads with King Théoden, insisting that he be allowed to fight in the battle to come. The King gently refuses, but as he leads the legions of horsemasters off to war, Éowyn grabs the Hobbit mid-stride and carries him off to Gondor. Jackson and Shore watch the scene played back. Shore's freshly recorded music keeps an energetic 3/4 pulse driving through the whole sequence. "I think the beginning and the ending are great," Jackson says. Shore anticipates the next statement, "Should the middle keep the energy going like that?" Jackson's content to let the energy subside to address a more emotional goal. "Play to Merry the warrior. Maybe connect it to what you wrote when we first see him in his armor. Maybe a bit of the Shire music. All his friends are gone. They've gone off to war." Shore pauses for a moment, seemingly conferring with his imagination, then nods in appreciation—"Right."

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DA: Did the simultaneous editing and recording require you to continually change and adapt your writing as you went?

HS: There's so much more material, so much that isn't in the theatrical cut. There are whole sections that were cut, but there are also much longer versions of scenes that are there now. The DVD will be phenomenal. It'll just be amazing.

DA: I just finished going through *Two Towers* on DVD and it's great.

HS: They become better movies.

DA: They breathe better, it seems.

HS: Yes, I know. It's really what we want them to be. They're really of that four-hour length. When they're all finished and in extended versions, it'll probably run about 12 hours.

DA: But even after building through 12 hours of material—and this goes back to what you were saying about the way the themes operate in the third score—the end feels genuinely climactic. Everything is beginning to combine so it feels like it's bringing it into a single, focused point.

HS: Yes, I love that. You said they were colliding. It's true, they are. The worlds are colliding and all of these things are happening simultaneously. The film is so amazing. You're hearing such a small part of what's happening in the movie. But I had to make a one-CD soundtrack. It had to be 72 minutes and I had to have a track called "The Battle of Pelennor." Actually, I didn't call it "The Battle of Pelennor," and I didn't specifically because it incorporates more than just the battle. The battle in the film is several reels. Maybe 40, 50 minutes in real time. I didn't want to have a track on the CD that said "The Battle" that was only three minutes long. It's probably a 20-minute track. Calling it "The Fields of the Pelennor," okay, that's a little differ-

This love of the details is apparent in every aspect of the project. I spent much of the dinner break today chatting with the LPO members. The comment I've heard time and time again is how they love the schedule for *Lord of the Rings*. Three months spent on a single film score is practically unheard of. The players remember that they worked their way through Horner's *Titanic* score in somewhere between four days to a week. That's not a compressed schedule, that's just normal. The L.A. studio orchestras operate about the same way. There's time for a read-through, a take, and maybe a second go if everything's running smoothly. This is why films often nip and tuck the music in the final mix. There just isn't time or budget left to fix things any other way. *Lord of the Rings* has been recorded with the dedication of a classical album. In fact, that's a far better parallel—the film world has never seen anything along these lines. Shore has time to address every minute factor: the intonation of a single eighth note; "second trumpet, let's try an A there instead of a D"; "second violins, take that down an octave; timpani, up an octave." The LPO is allowed to rehearse the music, not just run through it. The strings play by themselves so that the

In the first two projects Shore established dozens of themes to delineate this culture from that. As they clash, the trilogy reaches its musical apex not simply through volume and fury, but through thematic tightening.

ent. These are some of the things that happen on the fields of Pelennor. Telling the whole story of the battle would take a lot longer—a lot longer than I had. There's just so much music and to try to fit it into 19 tracks that tell the story and have some musical cohesion, that was the challenge.

DA: It really creates a need for the CD boxed set, because that's where you really can understand how everything comes together.

HS: Yes. That'll feel good to do that, too. And we'll have the rarities disc. Peter calls it the rarities—things that we tried.

winds can rest their chops while getting a sense of the larger structure. Percussion audition different gong mallets until Shore finds the contained sound he's looking for. They'll even record cues in a couple of different ways—English horn tacet this time in measure 168—so that Jackson has several options while mixing the sound. This is why there are often differences between the album and the score in the film. Certain gestures will play better on disc, certain work better to picture.

Crehan is finishing up the last of the Éowyn takes. Jonathan Schultz flips on the intercom—"Thanks, Dermot, we've got it"—and the booth begins to empty. Shore's nearing the door as a crew member flags him down to update him on the film's ongoing editing. "The mumakil fight will be ready soon." Shore, who looks only slightly tired from the six hours of conducting he's just completed, smiles at the floor for a second and laughs. "There's too much movie in this movie!" He's clearly joking...a second later he's excitedly plotting out his first screening of the freshly edited Mount Doom sequence. Shore's day is far from over. The LPO scoring sessions begin at 1:00 p.m. London time, but they're just the beginning of the day for the composer. After the sessions, he returns to his hotel studio where he'll work until early morning before sleeping, getting up and restarting the routine. Even on the "days off"—days where no ensemble is recording—Shore spends his time writing. He recounts that on a particularly light day one weekend he was able to take a leisurely 10-minute walk in the park before returning to work. It's a busy schedule, and one to which he'll adhere for the entire three-month duration.

Dermot Crehan needs a ride, and happens to live near

Day Four

HOWARD SHORE AND PETER JACKSON ARE ONCE AGAIN SITTING IN THE Watford booth, this time at the end of a recording day. The LPO has left, but fiddle player Dermot Crehan is still on the floor preparing to record a couple of wild takes of Éowyn's theme. For this rendition Howard has asked him to bring in a double fiddle—essentially a violin with sympathetic strings—that Crehan had specially built for this occasion. Trick is, it takes a bit of time to get everything properly in tune. In the interim Shore and Jackson discuss upcoming releases, including the CD boxed set. Shore wonders exactly how much music the set should offer. "Everything!" suggests Jackson. "And you should do a disc of rarities, things we didn't use, the first take of the Fellowship theme, things like that." Shore looks genuinely pleased by the notion.

EMOTION BEFORE SPECTACLE

IF THE PAST DECADE OF FILMS AND FILM

music has taught fans anything, surely it's a stern reprimand about setting our expectations for sequels too high. How many times over the past few years have listeners and viewers tacked their hope for the medium to a project that failed to live up to expectations? How often has a rotten follow-up had that uniquely destructive ability to tarnish not only the picture at hand but also all previous entries? That's our lesson in fandom, but it reveals an even more potent aspect of creativity. Flash and dazzle is easy; structure demands far more from an artist. It's rare today that a sequel fails to offer more visual bang for your buck; when FX gurus are busy reinventing the wheel, where is story, where is ambiance, gravity, ingenuity? Once again, where's the structure?

This is my way of laying bare the minefield *Return of the King* set before Howard Shore—and explaining my pure joy at finding that he has rounded off his massive *Lord of the Rings* trilogy with a work of staggering emotion and uncompromised musical worth. This is obviously not the first successful sequel score in the history of film music. John Williams' oeuvre is bursting with improved second acts. But when most composers turn in a better sequel, it generally feels like a revisit—a second at bat where the enhancements are earned through reconsidering the first score. The composer may take score one from point A to point B, the sequel from point A to point C. In *Fellowship of the Ring* and *The Two Towers*, Shore went from point A to B and B to C, respectively. Themes continued developments without a recap, drawing fresh connections while pushing the old in new directions; the palette widened incorporating a grander sense of scope and advanced realizations of the styles.

Return of the King takes us triumphantly to point D, which logically expands the compass even further. Shore has built his emotional arc through nearly eight hours of music before reaching this score, and now, as we reach the destination, everything is touched with a sense of gravity. We've earned this voyage; we've come to its conclusion naturally, and the effects are nearly overwhelming.

Today's scores are littered with huge moments. In fact, many scores are nothing more than constant strings of these moments, separated by what the composer obviously considers filler. This has long been one of my major complaints about

modern scoring. It's built around a stream of screams, committee-designed to pump the audience at every possible moment. But these are musical steroids—false shortcuts that wear on the ears and numb the mind. Every epic moment in *Return of the King* is merited—as are the more intimate moments.

THIS IS ANOTHER CHAPTER,

not another go at it. The primary theme this time is Shore's noble Gondor melody, which first camouflaged behind Boromir's speech at Rivendell in *Fellowship*. This melody is one of a very few in the

Rings collection to begin with an open leap—here a perfect fifth—creating a sense of stature among the thematic hierarchy. (Almost all other *Rings* themes begin in either stepwise motion or as triadic arpeggiations.) Although the tune itself is set in a minor key, Shore derives endless variations in the accompaniment to keep the harmonic and dramatic palette continually invigorated—not unlike prior major harmonizations of the minor-keyed Fellowship theme. This clever treatment of harmony goes a long way toward establishing the ancient/modern sound Shore has brought to the scores. Have diminished chords ever sounded as fresh as they do in *Return of the King*?

The Gondor theme and its stylistic insinuations immediately broaden the music of Middle-earth, informing the listener that even if the plot hasn't yet reached its resolution, the characters have arrived at the end of their journey. Whatever will happen will happen here.

Also returning after their brief *Fellowship* premiere are the shimmering brass figures heard behind Boromir and Aragorn's "White Tower" chat in Lothlorien, here used as a History of Gondor theme relating to the city's former glory and future potential, and put to welcome use in the lustrous "Anduril" track.

That other ruined nation, Rohan, rouses its theme again here, now stronger and more directed than in *Two Towers*, as the King and leagues of horsemen set off to play their part in the war to come. Shore no longer treats this as a society in decline. "The Ride of the Rohirrim" begins with a stunning three-part dialogue for



The Lord of the Rings: The Return of the King ★★★★☆

HOWARD SHORE
Warner Bros. B0000DZEA1
19 tracks - 72:35

strings, solo fiddle and French horn, each vying for chest-thumping snippets of the theme's opening. After a particularly heroic flash of some Éowyn material, the track concludes with a steely Lydian setting of Rohan's melody, where tutti brass builds into a rousing modal cluster—a brilliant symphonic war whoop.

Although the three Ring themes don't figure into this album

as heavily as they do the previous two, Shore begins the CD with an amazing set of variations on each. In "A Storm Is Coming" the History of the Ring theme flows, waltz-like, into an elegant folksy variation related to the original Hobbit music, but slightly different. After the solo violin picks up the tune in a strongly European twist, the music grows angrier, belligerent even. In a violent flourish the Evil of the Ring theme belts out its sustained tones in the winds as the Seduction theme saws away over it in violin octaves. Below all this, the descending-third motive from the Mordor collection burrows lower and lower into the orchestra.

This cue (which, incidentally, plays amazingly in the film, but the end has been dropped from the final cut in favor of thumping heartbeat sounds) is indicative of much of the *Return of the King* approach. *Fellowship* showed us the musical connections within Middle-earth. *Two Towers* broadened the world, allowing the interconnected music to wander of its own accord. *Return of the King* brings everything back together. As the story climbs to its dramatic peak, Shore runs the themes into one another to create the sense that Middle-earth is colliding—conflict is coming to a head. "Hope and Memory" combines the reedy Shire theme with the harmonies and melodic inflections of the Fellowship theme. These hybrid themes dot the disc, even in the villains' music. "Minas Morgul" slices open the Mordor material so that the remnants of the Isengard percussion and octave low brass can tromp into the mix.

Tolkien's trilogy reaches its inevitable—but not obvious—conclusion.

THEMATICALLY THERE'S SO MUCH

happening in this score, I honestly can't imagine ever sitting through it without finding something new. The listing above hasn't begun to detail what the music holds. Minor motifs from the first film, such as the sighing Caradhras theme (not in the film), return now world-weary and bleak. Shore takes the Evenstar melody from *Towers* in new directions, exploring the possibilities inherent in the florid line. The furious choral lines behind Sauron's prologue meltdown in *Fellowship* seek new levels of excitement in the disc's final tracks. Thematic fragments no longer than a half a phrase subtly hint at the psychological overhaul the characters are enduring.

Even instrumental colors return in familiar combinations with new material—especially those associated with Hobbiton. Dermot Crehan once again plays the fiddle solos, and Irish flautist James Gallway adds a new maturity to the whistle and flute parts. Gallway also lends some pan flute lines to the Gondor material, performed with equal class and commitment. Boy soprano and *Two Towers* veteran, Ben Del Maestro, makes a handful of appearances on the album, but it's soprano Rene Fleming who makes the proudest contribution to the score's vocal music. Ignoring, for the moment, that the woman has a supremely radiant voice, her interpretations are outstandingly nuanced.

Annie Lenox provides the score's final vocal statement in Shore's song "Into the West." The melody here is drawn from the folk instrumentations in the Shire music and the newly penned Grey Havens theme. It's a logical and moving extrapolation of the material we've been hearing for three scores—a kind of Celtic lullaby that ebbs and flows in gentle waves. Shore's sense of structure and line is deceptively complex in this tune. The text is set to a natural cadence that highlights the language with an almost Schubertian quality.

THE ONLY MINOR QUIBBLE I CAN

offer here is that one disc is not nearly enough to display what Shore has created

for this film. But the same can be said of the first two. The 72-minute running time passes in a blink. Shore wrote even more music for *Return of the King* than for the other two films, which means a few edit-heavy tracks on the disc have a suite feeling more than a direct story arc. This will only frustrate fans once they realize just how much more music there is, but it bodes extraordinarily well for future releases. (The edits are finely executed and will only become noticeable once you've heard the uncut tracks.) Shortened form or no, make no mistake, this is an Act Three score. The hour spent climbing toward this musical climax ratchets everything up to Shore's most expressive and electrifying music in the trilogy. Even the stops along the road bring new levels to the score. "Shelob" is as dense and lucid a bit of action writing as has been heard in film. In fact, I'm hard-pressed to find parallels anywhere but the concert world. Schoenberg's *Five Pieces for Orchestra* springs to mind most readily. And the juxtaposition of light and dark colors in the score—heard most notably where soloists are pitted against massed orchestral forces—reaches its zenith as the drama examines the plight of a few related to the plights of many.

The score ends on neither a happy nor a sad note, but with a sense of noble resignation. Shore has always treated this music as an emotional examination first and as a spectacle second. That's never been truer than in the score's closing moments. There's no glorious celebration, no maudlin weepiness. There's stillness and introspection and an adult understanding that everything must end. It's a hard lesson for the film's characters, and a more difficult one for us listeners. We may never have another full *LOTR* score to await, but we'll always have these three stunning works that Shore has turned out. These works have not only improved the musical landscape of the past few years, they've improved the art of film music. These are landmark scores, not to be missed.

—Doug Adams

my hotel, so we pile into a car and depart Watford. Crehan explains the origins of his unique eight-string double fiddle on the ride. "You can write as you would for the fiddle. It would have the same sort of effect, but with sort of two almost-in-tune strings answering off of each other. I got a friend of mine who's a fiddle maker to build it. I just came up with the idea and said, 'Please do this for me. I think it might work and it might be a disaster.' He said, 'You must be absolutely mad.' I said, 'Yes, I am.' And away he went."

NOVEMBER 2003

DA: Speaking of rarities, did you ever record the Arwen song?

HS: There are recordings, yes, absolutely. It didn't make it into the movie.

DA: So that's something to be rediscovered as well?

HS: Yeah, it didn't make it into the DVDs even.

DA: Was it originally planned for *Two Towers*?

HS: Well, it was actually written for a scene that's in *Return of the King*. The scene was, at one time, in *Two Towers*. It's actually an early scene, now, in *Return of the King*. It's part of the reforging of Narsil. It's an important scene. Arwen is leaving Middle-earth with the Elves and she has a vision of what her life may have been. She turns her horse around and races back to her father, Elrond, in Rivendell, and confronts him. She says, "You knew of this and you didn't tell me. Now you must do something." It's the scene that motivates the reforging of the sword. And that scene, like a lot of what we do, was based on perspective. A lot of film music does that as well. From what point of view are you speaking? Where is the music sitting in terms of the relation of the characters?

Somebody was just asking me about this and I mentioned *The Fly* because Cronenberg's *Fly* and the music are very different than the Vincent Price movie of the '50s. Cronenberg made a movie about insect politics. The Vincent Price movie is a different kind of movie. It's science fiction. Cronenberg's is science fiction too, but the drama is based on a different kind of relationship between the human characters. Because Cronenberg's is insect politics the music became about that as well. It became emotional, this interplay of characters and Brundle's becoming more fly than human. The music relates to that. One thing led to another and before I knew it, it was an epic opera score. It really was [about] a struggle to survive. That's much different.

In *Lord of the Rings*, music plays an impor-



tant role in the perspectives. What one character is feeling or saying to another is really important. Whose viewpoint is this music expressing? The music in the vision scene—when we were working on *Two Towers* we thought it was coming from Arwen. That's why we wrote the song. But then we realized it couldn't be Arwen. It's Arwen feeling something because she's seeing something. It's a more internal thing. The music wouldn't be Arwen expressing an idea because she's just reacting to a vision. So Renée [Fleming] sings in the scene now and that's fantastic. It took a while to understand that. At one point Viggo had recorded a little piece that he was thinking of for that scene. He's Aragorn and maybe the vision was coming from Aragorn.

That perspective is really interesting. When we were doing *Return of the King*, I know I said early on that I thought there would be male voices before I even really even got into it. I thought, "Well, it's the return of the king. Maybe it's a male-oriented story. I know the Hobbits become warriors and Viggo becomes king. Maybe this is the male part of the story. We'll use male voices." In actual fact the only male voices we used were the actors' voices. That became the sound of the male voice—Billy Boyd's song and Viggo's song.

DA: You still have the male voices used for the Army of the Dead.

HS: There are male voices used for the Army of the Dead, but they're very ethereal. I don't know if you would even perceive them as a real male chorus. They're all low voices. Everything is written mid bass clef and below! There are clusters of sound in the voices—that's a more ghostly sound. But I was thinking soloists, because we'd used so many female soloists. The only time we used male voices were the boys. That balance seemed to feel right. Even in this film we used Renée and Annie Lenox and there's Ben Del Maestro. Viggo and Billy became the male voices.

Day Five

MY TIME IN WATFORD HAS COME TO AN END, but there's no regret. After a morning tea with engineer John Kurlander I'm off to Abbey Road. Nothing's recording today (and the Eventone staff, whom I've run into on the cobblestone streets behind the hotel, look slightly shocked to be out in the sunlight), so I'm being shown an hour of *Return of the*

King—the sum total of music locked to picture at this point. High atop the famed Abbey Road studios resides the Penthouse, Abbey's onsite editing facilities. Chief engineer Peter Cobb and mix assistant Mirek Stiles take me through their process, demonstrating the film with music only, with rough dialogue tracks (some of which currently feature the roaring aircraft engines of nearby New Zealand airports) and different mixes of the music. Even in this rough stage (and it really is rough—at one point Gandalf ascends the great spiraling city of Minas Tirith while a stagehand roughly the same height as the massive city strolls by in the background of the incomplete effect) the result is remarkable. I watch the Sméagol flashback that starts the picture, and I see some of the film's final moments as the kingdom of Gondor bows to the Hobbits, a piece I was hearing live only two days ago. It's odd to see the beginning and end of the film out of context. With score only, the film takes on a unique abstract flavor.

The music, even at this incomplete state, is amazing. In the first two projects Shore has established dozens of themes to delineate this culture from that. The events of *Return of the King* drive these cultures together. These are the unifying moments in the story, so the score's vast collection of themes begin to collide with one another, intersecting, cross-pollinating, unifying, augmenting, battling. The Isengard and Barad-Dûr musics have joined forces. The various Ring themes have begun to combine. The Hobbit and Fellowship material have intersected. Shore's musical approach has brought a tight focus to this last chapter of the story. I love the fact that the story reaches its musical apex not simply through unchecked volume and fury, but through thematic tightening, a reining in of material that ushers the score toward a single, all-encompassing point.

The question that *Fellowship* and *Two Towers* begged—how do you follow that?—has been answered.

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DA: Did you work with the actors recording their musical material or was that something that you worked around?

HS: I didn't with Viggo. I just met with Billy before he recorded his song. He came into Abbey Road. I met with him before it and went through the scene. But he knew it so well. I mean he knew exactly what he was after. They pretty much did those pieces on their own. They're their melodies; they're very personal to them, something they felt was a part of their creation.

DA: Billy's tune is impressive because it's very much in line with the way you constructed your material for this score.

HS: It's interesting, isn't it?

DA: Had he heard any of your writing before he did that, in terms of the *Return of the King* material?

HS: No, I think that song may have been written when we were doing *Fellowship*, around that point. It was part of the early shooting.

DA: It's great because it still has that big open-fifth leap right in the beginning. It fits in with all the Gondor material.

HS: It's quite true. I know you mentioned that, and it's quite interesting.

DA: As long as we're still on the thematic area of discussion, one of the things that we've long talked about in *Fellowship* is the way you had the three monster pieces, for lack of a better term, right in a row. The Watcher in the Water, the Cave Troll and the Balrog. Each one is an entirely different sound world. I love the fact that you've followed up on that with Shelob this time, which is again an entirely different sound world. Can you talk about what makes this one unique compared to the other creature pieces?

HS: Peter was so integral to the idea of making these worlds unique. Entering Shelob's lair and coming out of Shelob's lair—

Day Six

SEPTEMBER 6TH IS SCHEDULED AS A CHORAL DAY SO IT'S BACK TO Abbey Road. Large ensembles—be they vocal or instrumental—favor Abbey's Studio One, a 4,876-square-foot marvel of acoustic design, high-tech wizardry, roping cables and blue-tinted glass. The hallways leading to the room are lined with the posters of previous tenants of the space: *Aliens*, the *Star Wars* films, *The Talented Mr. Ripley*, *Harry Potter*, *The Hours*, various classical projects—Barenboim, Perlman. Candid stills of the pop icons who have worked here climb the nearby staircase: the Rolling Stones, the Beatles; a letter from Yoko Ono sits casually on a desktop. The history of this place hits harder today than yesterday. Just outside the Studio One booth *The Lord of the Rings* pre-release poster now hangs. I'm sure these posters are rotated from time to time, but I get the feeling that this one will stay right where it is for a number of years.

The London Oratory School Schola—the film's boys choir—is to perform first today. The choral sessions tend to be scheduled around the orchestral sessions. Once the orchestra completes work on a bit of music that requires choir, a session is scheduled and the choir contributes the requisite measures. Today

It's just hard to stop. It's not that you're ready to end, it's just that there's no more time left. The movie has to be released. There are always those moments in a movie where they say, "You can't work on it anymore."

it's like Moria where you go into this dark place. Once you enter this world, things happen, then you work your way out of the world. It's the same thing with Shelob. Peter said, "As soon as you enter Shelob's lair, you're in an entirely different world. And that world would be as different as Lothlórien was to Rohan. Or Rivendell was to the Shire." Shelob's lair is a unique place. It's a movie within a movie. A lot of the sound was related to the movement of Shelob. Spiders move, as you know, in very particular ways.

DA: It's got a skittery sense to it, but it still feels heavy and hefty.

HS: That's right, because Shelob is huge and hefty. She's enormous! All Shelob's movements are spider-like. You know how when a spider feels threatened it skitters and backs off? It backs away and then comes toward you. Or it might skitter across sideways. Shelob does that. Shelob also rears—goes up on her back legs when she's provoked. When she's in battle mode she actually rises up and moves on those back legs, so the music follows that motion. That's partly the rhythmic feel of it.

It was worked on for quite a while. Weeks in the lair! It was matching the rhythms to her movements and it took a while to do it.

Ray Harryhausen came to one of the sessions. He spent about four of five hours at the recording with us. We talked about *Kong*; he talked to me about recording with Herrmann.

the boys, including soloist Ben Del Maestro, add a melodic line behind a battle on the outskirts of Osgiliath. These scenes are now practically complete. At Watford, though everyone's monitor ran in sync, they were all looking at the special effects in different degrees of completion. On one screen Gollum had been lip-synced and fully rendered. On the next he was a series of gray cubes floating across the screen. But here we're watching the Nazgûl attacking a troop of fleeing horsemen. In Abbey every monitor features the same video feed. Karen Elliott of Hot House is here with her young son. She turns to me and asks, "Is this part scary?" On screen a Fell Beast swoops down and crushes a horse to the ground. The score is roughly in place now, and the scene, though slightly unfinished, is already ratcheting up the tension. "Maybe a little," I tell her. She looks to her son, "Let's go upstairs and watch the choir!"

The boys choir director Michael McCarthy leads the choirboys with a teacher's gentleness and demanding presence. Despite the fact that these young gentlemen have been contributing to some of film music's most acclaimed projects of late (they also performed for Williams' *Harry Potter*), they're still schoolboys. Back from a snack break, the boys are a bit listless at first. McCarthy sternly reminds them, "All right now stand up straight!" which instinctively causes every spine in the recording booth to straighten up. The Americans in the room relax first and begin laughing at the reflex. The Brits remain at attention a bit longer. "Laugh if you like, but you didn't attend English schools!"

My lunch break is spent in discussion with Paul Broucek and co-producer Rick Porras and attempting to sit for a couple of pictures. I find I'm not a particularly comfortable model. "Just relax, Doug. Have fun with it," Broucek calls across the room. I manage a response that's mostly nods and vowels, then return to my awkward pose. Yes, I even try to do the famed crosswalk picture in front of the studio. While traffic isn't an issue this day, a curious and chatty American tourist, apparently starved for his fellow countrymen, ultimately blocks the efforts. Strangely, he's wearing a shirt that proudly proclaims "Canada!" across the chest.

The London Voices, the adult choir, arrive later for the afternoon sessions. Shore doesn't always attend the choral sessions. Today he's back in the hotel, writing and monitoring the progress via DSL connection. After several takes have been recorded, choir director Terry Edwards visits the booth as Shore offers his feedback. Mr. Edwards looks and sounds alarmingly similar to Christopher Lee—an observation I'm not sure I'd make under other conditions, but it's quite striking here. Shore is excited to tell him about upcoming music. "Terry, we looked at reel nine yesterday. We've got some great choral stuff coming up. Big, epic, huge stuff." Edwards widens his eyes. "That's great!"

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DA: I remember when you were first gearing up for this project, you talked about how much you enjoyed being able to mentally wander around Middle-earth. Now that you're getting to the end, do you feel like you're prepared to leave Middle-earth or

are you still happy to remain there for a while longer?

HS: I could easily stay in there a little longer.

DA: Will you hit a point when you say, "Ok, that's it. I'm moving out." Or is there always going to be some urge to return?

HS: Maybe. It'll be another six or eight months before we finish it and put everything away and archive it and finish the DVD. I think once the boxed set is done, that'll really be the finish of the piece.

DA: That's got to feel strange to hit the end of this huge project.

HS: It does, it does! We're all feeling tired and a little disoriented. We've worked so hard on it. The days are odd now because we're going in a million different directions. Before we were all so focused on this one thing: finishing and doing the best work we could on the movie. It's just hard to stop. Peter says it's all about time. There's always a moment where it has to end. It's not that you're ready to end, it's just that there's no more time. The movie has to be released. They have to print masters. There are always those moments in a movie where they say, "You can't work on it anymore."

DA: What's the old saying about the arts: Nothing's ever finished, it's just set free.

HS: It's just taken away from you!

DA: Or that too!

Day Seven

EVEN THE *LOTR* TEAM NEEDS A BREAK NOW AND then. Sort of. Though nothing's recording today, Jackson is still off editing and Shore is still composing. And, of course, their respective teams are providing the necessary tasks to allow them to think creatively. Today I leave. Given the choice, I could have easily remained here for the duration of the project. But in a way it's nice to leave things as I found them—everyone hard at work, charging and/or crawling toward the deadline. It's nice to think of art, be it a specific project or a general concept, as a continuing process—that somewhere someone is always creating something new and inspired. I want to think that the enthusiasm that I saw this week is a cog in something that keeps going. I board the plane giddy at what I've just seen, but also encouraged in a broader way. I still can't sleep on the flight. But, this time when I get home, I don't mind. There's still so much to look forward to.

CODA: RETURN OF THE KONG

DA: Hopefully, working on *Kong* you'll be able to work on a project in a similar fashion.

HS: Yes, that's true. It's nice that we have another project to work on. We're starting to get into that now. It's good—it's keeping the creative group together.

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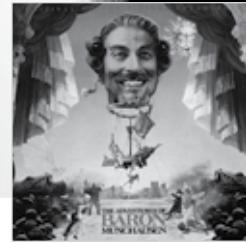
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God Rest Ye Mr Kamen



A tribute to Maestro Michael (1948-2003)

Composer Michael Kamen died on Tuesday, November 18, at his home in London of an apparent heart attack. He had recently revealed his 1996 diagnosis of multiple sclerosis, but he refused to let his illness slow him down. Shortly before his death it was announced that he would score the Forest Whitaker-directed romantic comedy *First Daughter*, but it was not known at press time if he had yet composed any music for that film.

Kamen was born in New York City on April 15, 1948, and grew up in Queens. He began playing the piano at the age of two, and studied the oboe at Juilliard School of Music in the late 1960s before forming the New York Rock and Roll Ensemble with fellow Juilliard student (and future television and film composer) Mark Snow. The group produced five albums and worked together for seven years before breaking up.

Rocking the Scores

Kamen's first feature film score was for the 1976 thriller *The Next Man*, a Martin Bregman production in which Cornelia Sharpe played an assassin who fell for her new target, Sean Connery as an Arab ambassador with a Scottish accent. During this period, Kamen balanced TV and film work (including other Bregman productions such as *S*H*E* and *Venom*) with ballet scores and arrangements for such pop-rock artists as Bob Dylan, Pink Floyd, the Eurythmics and Aerosmith, while



serving as musical director for David Bowie's "Diamond Dog" tour.

When Dino De Laurentiis refused to allow David Cronenberg to hire his usual composer, Howard Shore, for his film of Stephen King's *The Dead Zone*, Kamen was awarded the job. Despite a tight deadline, he wrote one of his finest scores, featuring an emotionally rich, Sibelius-inspired main theme. Two years later, he scored Terry Gilliam's acclaimed *Brazil*, providing exciting original music as well as deft variations on the film's title song. The stylish, incoherent *Highlander* mixed Kamen's orchestral score with original Queen songs, and for Neil Jordan's memorable romantic noir *Mona Lisa*, Kamen wrote an emotional score featuring arrangements of the title song and the classic "If I Fell in Love."

Turning Silver Into Gold

His score for the British TV thriller *Edge of Darkness*, composed with acclaimed guitarist Eric Clapton, led to the assignment that broke him into the Hollywood mainstream—*Lethal Weapon*. He and Clapton teamed for the score, which also featured contributions from alto saxophonist David Sanborn, and Sanborn shared the scoring credit with Kamen and Clapton for the three sequels. The film was also the first of a decade's worth of collaborations with action producer Joel Silver, highlighted by Kamen's uniquely deft score for the original *Die Hard*.

Kamen's work with Silver caused him to be temporarily typecast as an action composer and even led to him scoring the final Timothy Dalton James Bond film, *Licence to Kill*, when John Barry left the series, though he also balanced the action work with scores in other genres, including suspense (*Suspect*), comedy (*Adventures in Babysitting*) and World War II romance (*Shining Through*). He wrote a marvelously varied score for Gilliam's *The Adventures of Baron Munchausen*, which features his most memorable melodies and may be Kamen's finest work for the screen.

In 1991, Kamen was hired to score *Robin Hood: Prince of Thieves*, a revisionist view of the Robin Hood legend, with Kevin Costner as the English hero. Kamen and director Kevin Reynolds originally planned to score the film using authentic period instruments, but the producers insisted on a more conventional approach. The lengthy score and the brief scoring period forced Kamen to use orchestrators extensively for the first time, but his score was one of his most popular efforts (its main theme became the logo music for the film's production company, Morgan Creek), and its end-title song, "(Everything I Do) I Do It for You," became a hit single and earned Kamen his first Oscar nomination.

That success led to his assignment to score Stephen Herek's film of *The Three Musketeers*. The collaboration with Herek continued with the live-action remake of *101 Dalmatians* (with Kamen modeling his score after the leitmotivic approach of Prokofiev's *Peter and the Wolf*) and, most importantly, *Mr. Holland's Opus*. The film's story line allowed him to write "An American Symphony" for the title character (it earned Kamen his first Grammy) and inspired him to found (with Herek and *Opus* star Richard Dreyfuss) the Mr. Holland's Opus Foundation, a nonprofit group that provides musical instruments for school children.

During the '90s, Kamen tried to steer away from action mov-

ies, turning down assignments like *Demolition Man*, though he did return for all installments of the *Lethal Weapon* and *Die Hard* series. He reportedly had a difficult working relationship with Jeremy Leven, the writer-director of the offbeat comedy *Don Juan de Marco*, but the result was one of Kamen's strongest efforts, his music supporting the story effortlessly, and it produced his second Oscar-nominated song, the hit "Have You Ever Really Loved a Woman."

After his MS diagnosis he began taking fewer film assignments, though he did keep busy with such projects as a symphonic poem, *The New Moon in the Old Moon's Arms*, and a live album, *S&M: Metallica With the San Francisco Symphony*, which sold over four million copies and won him his second Grammy. His most recent film score was for the Kevin Costner western *Open Range*, and the boxing biopic *Against the Ropes* is due to be released early next year. He was also working on stage musical versions of *Mr. Holland's Opus* and *Don Juan de Marco*.

I am especially saddened to write of Mr. Kamen's passing since he was one of the few composers whom I had met on several occasions. I first met him in the editing room of *Action Jackson*, and over the next few years watched him on various scoring stages recording cues from *Die Hard* ("Assault on the Tower"), *The Last Boy Scout* and *Last Action Hero* ("Leo the Fart"). On every occasion, Kamen struck me as an exceptionally gracious and easygoing man, and even on *Last Action Hero*, where the film was rumored to be in trouble and the scoring was behind schedule, he seemed as relaxed and lighthearted as ever.

He is survived by his wife Sandra Keenan-Kamen; his daughters Sasha and Zoe; his father Saul; and his brothers Jon, Paul and Dr. Len Kamen.

—Scott Bettencourt

Mr. Kamen's family requests that donations be made to the Mr. Holland's Opus Foundation, 15125 Ventura Blvd., Suite 204, Sherman Oaks, CA 91403.

My Michael Kamen

By Amin Matalqa

It's 1996 and I'm a 20-year-old college student who loves film music. I eat, drink and breathe film scores. I am also Michael Kamen's biggest fan. I run in the night to the powerful brass of *Robin Hood*, the sad guitar of *Lethal Weapon*, and the magical music of *Highlander*. I ride the bus while his *Saxophone Concerto* befriends me and joins in my sadness and joy over my crush of the week. Michael Kamen is a god of music who understands all my feelings. His deep string layers, colorful oboe solos and rich brass flares, his sound—the marriage of East and West, new and old, classical and electronic—is different from all other composers. I love many composers, but Michael Kamen has a special place in my heart. Through his music, he is my best friend. Little do I know that this afternoon, March 19, 1996, I will receive a phone call from him and my life will change forever.

That Tuesday afternoon, I came home from school and was watching TV like any other day—when my phone rang. It was Him, Michael Kamen, my hero and idol! He called to say thank you for a fan letter I had sent him. He said it touched him. That moment, when I first recognized his voice as he said "Hi Amin, this is Michael Kamen," I was the happiest person on earth! I was breathless and needed psychiatric help for weeks. Nothing in the world could be more thrilling and satisfying than this. It was both insane and surreal that such a strange thing could happen. Michael Kamen had changed my life through his music, and

Mr. Kamen's Oeuvre

His Scores and Albums

The Next Man—LP on Buddha

Liza's Pioneer Diary (TV)

Stunts—LP on Amerama

Between the Lines

Boardwalk

S*H*E (TV)

Polyester (with Chris Stein)

Venom

Angelo, My Love

The Dead Zone—CD on Milan

Brazil—CD on Milan

Lifeforce (additional music)

Amazing Stories—"Mirror, Mirror" (TV)

Highlander—Five cues on the Edel CD

Highlander: The Final Dimension, aka

Highlander: The Scores

Mona Lisa—LP on Filmtracks

Company Business—CD on Intrada

Let Him Have It (with Edward Shearmur)

 —CD on Virgin

The Last Boy Scout

Two Fisted Tales—"Showdown" (TV)

Shining Through—CD on RCA

Lethal Weapon 3—CD on Reprise

Tales From the Crypt—"The New Arrival" (TV)

Blue Ice

Splitting Heirs

Last Action Hero—CD on Columbia

Wilder Napalm

Tales From the Crypt—"Death of Some

 Salesmen" (TV)

The Three Musketeers—CD on Hollywood

Circle of Friends—CD on Warner Bros.

Don Juan de Marco—CD on A&M



Edge of Darkness (TV; with Eric Clapton)

Shanghai Surprise (with George Harrison)

Shoot for the Sun (TV; with Ray Cooper)

Rita, Sue and Bob Too

Lethal Weapon—CD on Bacchus

Adventures in Babysitting

Someone to Watch Over Me

Suspect—CD on Varèse Sarabande

Action Jackson (with Herbie Hancock)

For Queen and Country

Die Hard—CD on Varèse Sarabande CD Club

Homeboy (with Eric Clapton)—CD on Virgin

The Raggedy Rawney—CD on Silva

Rooftops (with David A. Stewart)

Dead Bang (additional music)

Crusoe

The Adventures of Baron Munchausen

 —CD on Warner Bros.

Roadhouse

Renegades

Licence to Kill—CD on MCA

Lethal Weapon 2—CD on Warner Bros.

Die Hard 2—CD on Varèse Sarabande

The Krays—CD on Parkfield

Cold Dog Soup

Nothing but Trouble—Song CD on Warner

 Bros. with one cue

Hudson Hawk (with Robert Kraft)—Score
 and song CD on Varèse Sarabande

Robin Hood: Prince of Thieves—CD on
 Morgan Creek

Die Hard With a Vengeance

 —CD on RCA

Stonewall

Mr. Holland's Opus—CD on London

Jack—CD on Hollywood

101 Dalmatians—CD on Disney

Inventing the Abbotts—CD on Unforscene

The Heart Surgeon (TV; with Edward

 Shearmur)

Remember Me? (with Edward Shearmur)

Event Horizon—CD on London

The Winter Guest

 —CD on Varèse Sarabande

From the Earth to the Moon, Parts 1, 4 &

 12 (TV)—Song CD on Playtone with two

 Kamen cues

Lethal Weapon 4

What Dreams May Come—CD on Beyond

The Iron Giant—CD on Varèse Sarabande

Frequency

X-Men—CD on Decca

Band of Brothers (TV)—CD on Playtone

Open Range—CD on Hollywood

Against the Ropes

Additional Albums

Concerto for Saxophone, featuring David

 Sanborn

Kamen & Hotel: Guitar Concerto

Mr. Kamen's Opus

The New Moon in the Old Moon's Arms

now he was calling me at home in Ohio!

After his passing, someone wrote, "If you loved his music you were blessed, but it is unfortunate if you never got to meet the man behind this music." Michael Kamen loved life and loved people. He had the most appealing personality. He would walk into a room and paint glowing happiness all over the walls with his charm and sense of humor. He had the warmest smile and the funniest stories. He invited me to come to England and see him in concert, so I did. There I finally got to shake his hand—but by the end of the day he opened his arms and gave me a HUG! That was Michael Kamen. He was more than a composer—more than a genius musician whose unique sound had a profound impact on my life. He was a human being who spread his contagious love for life onto those he touched.

Over the years, I visited him in England again and kept in touch over the phone, via email and through backstage visits at concerts. I was shocked and stunned when I found out that he had passed away. Other than my father, he was the man who influenced my life the most, not only through his music (*Robin Hood* started my love for film music), but also through his charismatic larger-than-life personality. Every time I met him, I said to myself, "This is what I want to be like when I grow up."

The last time we spoke was in September, a month and a half before his passing, shortly after his announcement that he had multiple sclerosis. I called his L.A. house on a Sunday morning, and he answered the phone. I was flustered by the MS news, so I took the time to tell him that I loved him, and I told him that I speak on behalf of thousands of people in saying that he touched our lives with his magic. He encouraged me to follow my dreams. He always took interest in what I was doing with my life. Always asked about my family. He told me how many exciting projects he had ahead and how excited he was about his new symphony, the *Ode to Peace*. In it, he wanted, through the voices of Palestinian and Israeli children (accompanied by a massive orchestra and Middle Eastern instruments), to preach about forgiveness.

It is hard to believe that Michael Kamen, the man, has passed away. However, Michael Kamen, the legend, lives on. His legacy lives on. His timeless music will influence people for years to come. His Mr. Holland's Opus Foundation will change the lives of millions of children over the years. Michael Kamen is immortal, and I will carry him with me for the rest of my life. When I am sad about his death, I will remember this poem:

*Do not stand by my grave and weep.
I am not there, I do not sleep.
I am a thousand winds that blow.
I am the diamond glint on snow.
I am the sunlight on ripened grain.
I am the gentle autumn rain.
When you wake in the morning hush,
I am the swift uplifting rush
Of quiet birds in circling flight.
I am the soft star shine at night.
Do not stand by my grave and cry.
I am not there, I did not die.* —author unknown

FSM

CLASSIC	★★★★★
GREAT	★★★★
GOOD	★★★
BELOW AVERAGE	★★
WEAK	★

SCORE

Master and Commander:

The Far Side of the World ★★★½

IVA DAVIES, CHRISTOPHER GORDON,

RICHARD TOGNETTI

Decca UMG B0001574-02

15 tracks - 59:37

See if this scenario rings a bell: A huge studio movie about a disaster at sea starring a Hollywood heartthrob shifts its release date from summer to winter in order to fine-tune effects...and have a better shot at Oscar notice. It's as if the history of *Titanic* was being replayed with *Master and Commander: The Far Side of the World*, Peter Weir's adaptation of two of Patrick O'Brian's 20 Aubrey/Maturin navel adventure novels. Lucky Jack Aubrey (Russell Crowe) is the Navy captain, and Maturin (Paul Bettany) is the doctor of the *HMS Surprise* during the Napoleonic Wars. After his ship is attacked, Lucky Jack leads his war-torn crew on a chase and journey from Brazil to the Galapagos Islands. While most films of this type seem to have James Horner or Hans Zimmer firmly attached, director Weir (who usually collaborates with Maurice Jarre) instead went with three largely unknown Australians.

Of the three composers, Christopher Gordon is probably the most familiar to film music fans, having scored the TV movies *Moby Dick* and *On the Beach*. Then we have virtuoso violinist Richard Tognetti, who not only composed and played on the score, but also taught Crowe how to play the violin for the movie. Finally, Iva Davis is a pop and classical composer. Weir approached the trio after hearing their first collaboration, a piece for the Sydney Millennium. I don't know how these three

worked together, but the score is a fine blend of classical, folk and adventure scoring, the kind that should have "Oscar" written all over it. Unfortunately, this score is ineligible since Oscar rules state that only scores written by a single composer can be nominated.

The first cue, "The Far Side of the World," starts with a thunder of drums that gives way to a majestic theme dominated by a full orchestra, and occasionally by a solo violin, mirroring the image of the lone ship in the vast sea. The score proper feels very much in the same vein as *The Last of the Mohicans*, which was also composed by more than one composer. Besides the opening cue, which lasts almost 10 minutes, other outstanding cues include "Smoke N' Oakum," and the terrific woodwind(l) action music of "The Battle."

Peppered throughout the CD, almost as a soothing tonic to the Sturm und Drang of the score, are classical pieces by Mozart, Corelli,

Vaughn Williams' exquisite *Fantasia on a Theme by Thomas Tallis* (used prominently during the film's most important "emotional" scenes), as well as some traditional and folk songs of the era. While this may not leave a lasting impression in terms of themes, it is an effective score for this high-brow adventure/drama.

—Cary Wong

The Cat in the Hat

★★½

DAVID NEWMAN

Decca – B0001610-02

16 tracks – 48:55

It was inevitable that other Dr. Seuss favorites would follow *The Grinch Who Stole Christmas* to the big screen. So, while we wait for someone to tackle the film version of *Green Eggs and Ham* (I see Ewan McGregor, in the lead, with Jake Lloyd as pesky but lovable Sam I Am), we now get the tale of the most famous quaffed feline in history, as played by Mike Myers in overdrive. The original composer, Randy Newman, was replaced by Marc Shaiman, who was in turn replaced by David Newman. The latter Newman stuck, and provides the requisite frenzied score for this live-action cartoon.

Newman's score includes a memorable piano theme that appears at the top of the opening credits. "Main Titles-The Kids" is an eight-minute medley of ideas that Newman will crank up to the nth degree throughout the rest of the movie. This is what's expected in the film, but as a CD it's like listening to circus music. Of course, with titles, such as "Oven Explodes—Clean Up This Mess" and "Surfer Cat—The Phunometer," Newman is not going for subtlety here, nor should he be. It's still a shame

that nothing stands out as much as the promising "Main Titles," though.

Two of Marc Shaiman and Scott Whittman's songs remain, although one, "Clean Up," is only 22 seconds long, really more of a speech than a song. The other, the Cat's "Fun, Fun, Fun," has lyrics like "You can't spell fun without U in the middle" and certainly lives up to its title, especially with the contributions of *Will and Grace*'s Sean Hayes as the killjoy, reasonable Fish. It gives a little hint of what Shaiman would have done with the score...namely, pretty much the same thing we ultimately got from Newman.

—C.W.

Timeline

★★★

BRIAN TYLER

Varèse Sarabande 302 066 531 2

20 tracks - 45:41

Brian Tyler has had some prime opportunities in 2003 to graduate from independent films like *Bubba Ho-Tep* and *Frailty* to much broader Hollywood fare like *The Hunted*, the Sci-Fi Channel miniseries *Children of Dune* and even a couple of UPN *Enterprise* episodes. He's shown himself equal to the task more often than not. *Children of Dune* was influenced by Zimmer's *Gladiator* but the Middle Eastern/world music approach actually made more sense applied to the *Dune* series, and Tyler's *Enterprise* scores (particularly "Canamar") featured some of the most explosive action writing heard on *Star Trek* in years.

Timeline is another perfect showcase for a film composer, combining science fiction, action and the look of a medieval epic. Tyler finished this dense score under a tight deadline and under instructions to make the medieval



era as threatening as possible, and the result is a score that's busy winding up for action during the few moments when it actually isn't in full-blown action mode. There are nods to Goldsmith in the low horn swells that play under the driving rhythms of Tyler's main title, before the score moves into two of its showpieces, the rousing, snare-drum-driven "Galvanize the Troops" and the thick "Battle of La Roque." Tyler largely ignores the science fiction aspect of the story, focusing on harrowing action (with a nice love theme that speaks to the period without underlining the medieval style) and rhythmically driven suspense. There's a modular aspect to some of the action cues, with material that recurs and is rebuilt into varying sequences. A lot of the cues are turned up to 11, but Tyler has a knack for streamlining the sound down at key moments to just a thrusting trombone line or drums.

-Jeff Bond

Kill Bill Vol. 1 ★★½

RZA, VARIOUS

Maverick 48570-2 • 22 tracks - 47:15

For more than a decade, Quentin Tarantino has tried to make movies that are, for lack of a better term, cool. Stylized and self-conscious, his pictures glamorize violence and reckless behavior; creating fantasy worlds where moral depravity is embraced and celebrated by hit men, gangsters and sex offenders. His latest work is more of the same.

A B-movie with a blockbuster budget, this revenge saga charts the progress of a female assassin (Uma Thurman), who systematically kills the people who once tried to kill her, cutting off their heads and limbs with a samurai sword. It is so bloody, in fact, that if Tarantino didn't strive so hard with his camera to avoid realism, this picture would probably nauseate, rather than entertain, most of its viewers. To further heighten the picture's unreal quality, Tarantino also fills his soundtrack with a crazy patchwork of musical

fragments, a strategy that allows him to counterpoint and exaggerate the impact of the ultra-violent events and images that appear on the screen.

Unfortunately, the soundtrack album for *Kill Bill Vol. 1* resembles practically every other OST collection: it presents the movie's songs in their entirety, with a few added clips of dialogue and score. Certainly, many of these pieces sound great—like Zamfir's "The Lonely Shepherd" and "Bang Bang," a creepy ballad performed by Nancy Sinatra. And the inclusion of obscure Japanese pop numbers from maestros like Tomoyasu Hotei and Meko Kaji is a treat. But, short of a few new hip-hop instrumental bits produced by Wu-Tang Clan's RZA, the tracks on this CD are generally simple, repetitive and, after a while, boring. That is, even though this album is filled with ear candy, even though it features music from Isaac Hayes, Quincy Jones and Luis Bacalov, it lacks the complexity, the cohesion and, ultimately, the longevity that characterizes traditional scores.

Listening to this disc once or twice, in other words, is great fun. But any more than that is...murder. —**Stephen Armstrong**

Love Actually ★

CRAIG ARMSTRONG, SUGABABES, DIDO,

VARIOUS

Island XCD8138/981403-2

20 tracks - 72:20

It's been a frustrating year for Craig Armstrong fans actually: *The Quiet American* soundtrack was due for release, got canceled, and finally appeared months later; *The Magdalene Sisters* got no score release at all; and just when things were looking up, the composer was pushed off *Tomb Raider 2*. The fact that Armstrong appears at all on this *Love Actually* soundtrack is great news, but be careful which version you buy.

I've reviewed the Island Records U.K. release, which contains three of Armstrong's pieces, totaling a measly seven-and-a-half minutes. However, if you buy the J-Records



Redding, Eva Cassidy and more. Bill (*Underworld*) Nighy performs on "Christmas Is All Around," a cheeky re-working of "Love Is All Around," which was in Richard Curtis' first hit, *Four Weddings and a Funeral*.

The short cue lengths mean that the Armstrong pieces never truly get a chance to take off. "Glasgow Love Theme" is a light-romantic-comedy staple, while "PM's Theme" is a delightful, regal Christmas anthem. The longest, "Portuguese Love Theme" (3:10), is closest to the rising strings and infectious bass lines that we associate with Armstrong, but it's really no more than a flavor, actually. —**Nick Joy**

Lara Croft Tomb Raider: The Cradle of Life ★★★★

ALAN SILVESTRI

Varèse Sarabande VSD-6502

15 tracks - 60:00

This sequel score ended up being the greatest surprise of the summer season. I was thrilled at the prospect of Craig Armstrong tackling a high-octane summer flick. But he was unceremoniously dropped by Paramount, who allegedly felt his writing lacked emotional depth (for a *Tomb Raider* film?). In stepped Silvestri, who was himself without a project after Disney made him walk the plank off *Pirates of the Caribbean*. So, what should we have expected? A generic replacement score seemed inevitable, but then the "Songs from..." album on Hollywood Records offered a single Silvestri track—"Pandora's Box"—and it was good! In fact, it was the best thing from Silvestri since *The Mummy Returns*.

Boasting the swelling strings that brought *Judge Dredd* alive (both scores were performed by the Sinfonia of London Orchestra and Chorus), it's a rich mix of grand heroics and unashamedly dramatic cues. At times it harks back to the composer's *Volcano* and *The Long Kiss Goodnight*, but Silvestri throws something new into the mix courtesy of pounding techno beats.

Silvestri's work is not hostage to Graeme Revell's score from the first movie (itself a last-minute Michael Kamen replacement), and the only real connection with the first *Raider* is the use of electronic beats and chorus. Indeed, greater similarities can be found within Silvestri's own body of work, or elsewhere in the action-adventure genre. The jungle drum-beats of Silvestri's *Romancing the Stone* are echoed in "Journey to the Cradle of Life," and even John Williams' "Well of Souls" is referenced. More evident influences are the Bond movies; John Barry's brassy horn flourishes are here. Not counting the main theme, the score it is least similar to is *The Mummy Returns*, and at least this time around most of the major action sequences are included on the album. The best cue is the previously mentioned "Pandora's Box," a gorgeous string movement that fuses a romantic pastoral melody and a lament.

One minor quibble is the cover art. I know that the movie poster was used to front the "songs from" album, but couldn't they have chosen a more representative shot? It's a poor show when the horse gets more exposure than Angelina. This would be more suited to *Black Beauty and the Stable of Life*.

It's a shame that one of the best scores of the year will suffer from the neglect of a late release. Conversely, *Pirates of the Caribbean* has brought in the dollars, but is saddled with one of the most uninspiring scores in Media Ventures' history. Disney might have conquered Paramount in the battle of the box office, but artistically Silvestri wipes the floor with Badelt and his posse of shipmates. This cradle really rocks!

—N.J.

The Fog of War ★★ ½

PHILIP GLASS

Orange Mountain Music 0010

34 tracks - 73:22

It used to be that any new Philip Glass score aroused great fan



interest, since he composed so few. In the past two years, however, he seems to be trying to match his prodigious concert output with film scores. This may turn out to be too much of a good thing.

The Fog of War reunites Glass with documentarian Errol Morris for the first time since 1991's *A Brief History of Time*. In the liner notes, Morris writes that Glass "creates a feeling of existential dread better than anyone else I know of." Former Defense Secretary Robert McNamara's life certainly demands such a feeling: he was responsible for policies that resulted in the firebombing of Tokyo and 67 other cities, the Vietnam War, and the Cuban Missile Crisis. This is a documentary about the horrors of war, the ethics of power and the right and rule of government. Glass' trademark sound usually generates the oppressive weight this film deserves, but here he has allowed harmony to undercut minimalism's linear propulsion. The result works, but lacks some needed tension.

The main theme, presented in "100,000 People" and as a piano solo in the best cue, "The Fog of War," shows this shift in focus. Halfway through the melodic line, the harmonies unexpectedly move up, in something akin to a deceptive cadence. It sounds suspiciously like a modulation, something Glass normally rejects. There is also the strange matter of quotation. In "Target Destruction," the opening of Mozart's *Symphony in G Minor* appears in the original instrumentation but with slightly altered pitches. It is endlessly repeated, of course, but the last time is transformed into

major. It is an interesting bit of postmodern pastiche from Glass, a composer who seems to have divorced himself from most of the trappings of minimalism (but not its essence—its repetition).

Minimalist works need time to develop in order to achieve full impact; film scores often require shorter cues to fit specific moments. Glass compromises by using war movie tropes such as snare drum rolls over pulsing strings in intricate textures.

There are many aspects to commend *The Fog of War*. "The War to End All Wars" has beautiful, delicate scoring and nimbly shifting meters. "The Light That Failed" is full of competing cross-rhythms that work well against the steady snare drums. And the recording itself is well-produced with a clarity and richness to the sound. Should you add it to your collection? Again, to quote Morris' liner notes: "the apocalypse is not so much the end of the world but just more of what we've seen before, more of the same." This score is a solid work, but it basically comes down to more of the same from Philip Glass.

—Andrew Granade

The Cooler ★★ ½

MARK ISHAM, VARIOUS

Commotion/Koch KOC CD 5707

14 tracks - 50:01

The good news is that Mark Isham has a new score out—the bad news is it only makes up half of this latest release. While it's hard to completely dismiss *The Cooler*, the half that Isham isn't responsible for has some major disasters.

The Cooler is set in Las Vegas at an old-school casino called

the Shangri-La, and most of the album reflects that setting. Jazz-influenced instrumentals from Isham set the mood, but lousy covers of pop standards try their best to destroy it.

Isham's "Better Life Motel/Tables on Fire" starts with a mellow sax and trumpet duet that evokes a kind of *Chinatown* vibe. That cool moodiness unfortunately vanishes two-thirds through the track, as an up-tempo drum beat kicks in and reminds us that old Las Vegas is gone and that phony glitz rules the strip today.

Also from Isham is "Look in My Eyes," a wonderful track that features piano floating beautifully above a mellow synth-and-string backing. It's a well-written tune and works just as well outside of the film. It wouldn't surprise me to hear this on one of those "Smooth Jazz" radio stations.

It's actually hard to find any fault with Isham's portion of the CD; but it's all too easy when it comes to the other tracks. How about actor Paul Sorvino singing "You're Getting to Be a Habit With Me"? It has its place in the film (in which he plays an aging lounge singer with a heroin habit), but do you really want to hear his warbling vibrato more than once, if at all? Sorry, Mr. Sorvino, but keep it in the karaoke lounge.

'N Sync's Joey Fatone drops a bomb with a horrible cover of "Can I Steal a Little Chinese Girl?" When you've heard real singers like Dean Martin or Sinatra croon this standard, it's really hard to take Fatone's cheesy mouseketeer version. It's about as rockin' as Britney Spears singing "Hound Dog."

Of the covers, the only one I actually enjoyed was Nick D'Egidio's version of "Almost Like Being in Love." It's got a great band arrangement, and his singing style is so wonderfully smarmy that you'll probably think back to Bill Murray's lounge singer act from *Saturday Night Live*. The trumpet solo is nicely played, but the track is marred by some

audible distortion on peaks.

It could be argued that it's impossible to create an old-Vegas mood without relying on the old standards of the day, but that just isn't true. Daniel Licht's score to *The Winner* evokes all the images of old Las Vegas without a single cover tune in sight.

Unfortunately, the bad tracks are evenly distributed throughout the disc, which means you'll have to remember how to program your CD player. And once you drop the misses, you're only left with about 30 minutes of listenable music. So, if you're looking

for the sound of old Las Vegas, you're better off tracking down a copy of *The Winner*—it's a sure bet!

—Ian D. Thomas

The Human Stain ★★★

RACHEL PORTMAN

Lakeshore LKS 33735 • 12 tracks – 35:02

It's been 22 years since the release of a theatrical movie based on a novel by the prolific Pulitzer Prize-winning author Philip Roth. His stories, often filled with treatises and philosophical debates, are never really about the plot, and more about situations. Unlike *The Hours*, which is

also quite literary but at least had likable characters, *The Human Stain* is devoid of humanity. This may have been a way to avoid sentimentality, but the result is a cold movie about cold people. Thus it's not surprising that composer Rachel Portman has written an appropriately cold score, with one central motif repeated throughout the movie.

One of the longer cues is the main title, which plays during a scene of a car maneuvering on a precarious winter road. The car is driven by Coleman Silk (Anthony Hopkins), with his girlfriend,

Faunia Farely (Nicole Kidman), asleep and snuggling next to him. This is a tranquil scene, which Portman scores with a pleasant but detached air. This aloof writing is not unwarranted, as the scene ends with a shocking action that piques the audience's curiosity. Director Robert Benton probably started the movie with this scene, since the rest of his movie, told in flashback, never approaches the same impact. Even the biggest twist of the movie (which I refuse to give away even though producers swear it's not a secret) is more intellectually chal-

FSM REVIEWER DEATHMATCH

THE LAST SAMURAI STANDING

Stillness Amidst Chaos ★★★★

DIRECTOR ED ZWICK MUST HAVE A SOFT SPOT for doomed military missions. With *Glory*, *Courage Under Fire* and *The Siege* already under his belt, Zwick sets his latest war epic in mid-19th-century Japan, when the Japanese Emperor was aiming to Westernize his country and was met with resistance from a renegade samurai trying to sabotage his actions at every turn. Enter Nathan Algren (Tom Cruise), a disillusioned U.S. Army captain, first brought in to train the Japanese Army in gunfire, but who later begins to sympathize with the samurai, Katsumoto. Overall, this is an unsurprising but effective and emotional epic by Zwick, and Hans Zimmer, a seasoned veteran of Asian and war scores, is a fitting choice.

Two of my favorite Zimmer scores are *Black Rain* and *The Thin Red Line*. The Last Samurai is essentially a marriage of these two scores, resulting in one of the more pleasing action scores of the year. While Zimmer's protégés are characterized as writing big scores with no heart, Zimmer has always maintained a humanity in his action scores. One of the themes of the movie is "stillness," so while there's brilliant battle music, it's the stillness during the less chaotic middle section of the movie that separates Zimmer from the pack.

The best cue and sequence in the movie revolves around a hand-to-hand combat in the rain, where an injured Algren is confronted by a warrior under Katsumoto's command. The scene starts innocently but becomes menacing, and even adopts an air of futility. Zimmer infuses the cue, "A Hard Teacher," with such versatility of mood that it almost takes your breath away.

Zimmer wisely veers away from the more modern elements which characterized the battle scenes in *Gladiator*, except in the cue "Red Warrior." In that cue, Zimmer starts with ritualized battle cries of the rebel soldiers before the final battle whips up a brass frenzy atop the delicate orchestration toward the end of the cue. When Zimmer does hit Wagnerian heights (as in the beginning of the final confrontation, which starts with a cacophony of drums), the music is mostly melancholic. His music occasionally feels like it's a narrator who already knows the battle's outcome: successfully conveying the emotion of the scene, but always with an eye on the foregone conclusion. It is a heartbreaking combination best heard in the orchestration of the stings in the middle and, especially, the end of "The Way of the Sword."

In a weak year of mostly faceless, uninspired scores, Zimmer's *The Last Samurai* may be the one to beat at this year's Oscars.



The Last Samurai

HANS ZIMMER

Electra 62932-2

11 tracks - 59:42

Pretty...Boring ★

FILM MUSIC FANS SEEM TO HAVE THIS MISCONCEPTION THAT there are two Hans Zimmers now. There's the less beloved "no-such-thing-as-too-loud" approach of, say, a *Crimson Tide* or *Pirates of the Caribbean*, and there's also the more respected "serious" Zimmer of *Thin Red Line* and *Black Hawk Down*. I guess I differ from most film music aficionados in that I find the latter Zimmer to be just as lazy and irritating as the former. So, as strange as it may seem to say this, for me there's only one Hans Zimmer. (It's strange because of how many people write for or under him while sounding exactly like him—he's like the Borg.)

This year's "serious" Hans Zimmer epic is *The Last Samurai*, Ed Zwick's big-budget remake of *The Challenge*, starring Tom Cruise in the role originated by Scott Glenn. The score's main theme, introduced in "A Way of Life," is in *Rain Man* mode. And it certainly works here since *Rain Man* always sounded anachronistically Asian, as if Zimmer was trying to forge some odd connection between Asian and autistic people. Twenty years later, Zimmer has finally found the proper movie for this material. Thick, string-laden passages make up the bulk of the album, and I won't deny that some of it's pretty enough, if obvious and depressingly pop-ish. Unfortunately, it fails to evolve much, and that's a problem when the movie you're scoring is about education and enlightenment. Cruise's character undergoes substantial change, so why is everything in this score so numbingly consistent? Is this Zimmer's idea of playing against the film? There's no arc, no before and after. If the film means to teach us about a culture we know little about, why is Zimmer giving us all the answers up front? Why do the closing cues sound exactly the same as the opening cues, not to mention every one in between?

Make no mistake, Zimmer fans will love this score. It's wistful and filled with "pretty chords," and the action music is evocative of *Gladiator*. Don't be fooled. Halfway through the album you will realize that it stops sounding like music and, instead, more like someone sitting at a keyboard playing with eyes closed, cosmically driven to repeat the same four minor chords over and over again. There's little to take away from this music other than "This is serious" or possibly "We're in Japan." Zimmer can be an effective dramatist, but the best film composers combine drama with equally strong musicianship. Zimmer certainly has a recognizable style, but it's just as strongly defined by his limitations as a musician as it is by his ability to heighten emotion in any given scene. After 20 years in the business, Zimmer has done little to stretch (unless you count the volume of projects devoured and ruined by Media Ventures). For all the bitching people do about Danny Elfman, I'm glad he's not doing *Beetlejuice* anymore. That'd be pretty boring. But not nearly as boring as *The Last Samurai*. —A. K. Benjamin

—C.W.

lenging than it is an actual plot twist.

The movie follows Silk, a college dean who leaves his job after allegedly making a racial slur and who rebounds by having an affair with Faunia, a sexy but damaged cleaning woman. Through many, many flashbacks, we see Silk as a young man dealing with a woman who may have been the love of his life, and we get a look at his strained relationship with his family. The film version of *Dolores Claiborne* handled these types of flashback masterfully, while *The Human Stain* does so with a heavy hand.

Portman provides a lovely piano theme for the movie, which appears sporadically but spartanly throughout the movie. The CD includes what feels like the entire score of the movie, including two versions of the finale/end credits (with barely noticeable differences). However, it is this final cue, with its warm orchestral middle section, that differs most from the rest of the score. It provides a worthy finale for the CD and the movie. This is a pleasant, but minor effort by Portman. Be aware that there is a second CD called *The Human Stain: Coleman's Collection* (Lakeshore LKS 33784), which includes the big-band songs heard in the movie, but no score.

—C.W.

Secondhand Lions ★★★★

PATRICK DOYLE

New Line 39027 • 26 tracks - 45:52

While the premise of *Secondhand Lions* is an interesting one, I admit that I was not enticed by the ads to take a chance on the film. Patrick Doyle's score has altered that decision tremendously. From its Korngoldian "Main Title" to the more intimate romantic writing, *Secondhand Lions* proves to be one of the best scores of 2003. The Slovak Radio Orchestra adds a depth and quality to the orchestral sound often missing in stateside recordings.

Doyle's son provides a haunting boy soprano sound on one track. In addition, we have African



drumming thrown into the mix as well as some faux ethnic music in "Secondhand Arrival." Even though most tracks are less than two minutes long, each moment is beautifully shaped. Whether we are hunting lions or experiencing emotional peaks and valleys, the music is enchanting. Doyle fans will hear many familiar melodic turns and trademarks, and will probably move this score toward the top of their favorites lists.

New Line has gone the extra mile in this enhanced CD. While the cardboard container provides little information on the production, the disc's extras do an excellent job filling in the gaps. There are director and composer interviews and a great photo gallery. Pianists will be pleased to find a two-page piano piece that features a couple of themes from the score (it can be printed using Adobe Acrobat Reader).

—Steven A. Kennedy

Mystic River ★★½

CLINT EASTWOOD

Malpaso/Warner Bros. 48590-2

19 tracks - 62:25

It's usually hit and miss when directors score their own films. Robert Rodriguez created a colorful score for *Once Upon a Time in Mexico*; David Lynch has written some good songs and instrumentals for his films. But Mike Figgis' music is typically unremarkable, and John Carpenter hasn't written anything memorable since *Halloween*. As director, Eastwood has already provided previous films with a theme or two, and now contributes an entire score for one of his finest films.

With the help of an arranger, an orchestrator, and his usual

music collaborator, Lennie Niehaus (conducting the Boston Symphony), Eastwood has written an emotionally powerful score, or at least it seemed so in the theater. The score carries a lot of dramatic weight and is emotionally versatile, but it is essentially monotheistic and drags considerably on this lengthy disc.

The score is written primarily for large orchestra, with more than a few piano solos and a hint of jazz here and there (Eastwood's love for jazz being nearly as legendary as his movie career). The main theme is a good one, but unfortunately it is featured prominently on nearly every track of this album. Some cues have the unintentionally funny titles of "Orchestral Variation #1" and "#2," since the entire album is a set of variations on the same theme. The main theme gets a little self-important at times, and given the frequency of the swelling strings and the heavenly choir, you'd think you were listening to the score for a biblical epic instead of a detective/crime thriller.

It is an adequate score, but the disc is a chore to get through, and the main theme wears out its welcome halfway through. Eastwood's acting and directing are not in question, but as a composer, perhaps he should just leave it to the professionals.

—Darren MacDonald

National Geographic Presents Yankee Sails Across Europe/ Grizzly! (1967) ★★★★

ELMER BERNSTEIN/JEROME MOROSS

Intrada Special Collection Volume 12

24 tracks - 61:54

I'll never forget the day my aging brain finally made

the obvious deduction—about 20 years too late—that Elmer Bernstein had written the *National Geographic* theme. Since its inception in 1967, you could put this rousing, staccato melody on a short list of the most instantly recognizable main-title themes ever written for television.

Unfortunately, despite a baker's dozen compilations of TV tunes in the past decade or so, no one has produced a decent rendition of this iconic theme until now. Frankly, a CD that only contains a few takes of Bernstein's *National Geographic* theme would be worth full price on its own, but Intrada has really outdone itself by presenting two full *National Geographic* episode scores here for a full hour of music.

The album shows two masters of Americana—Bernstein and Jerome Moross—at the top of their form and working in a medium that allowed for a full range of musical expression, despite the fact that it all had to play under narration. Bernstein's "Yankee Sails Across Europe" is a nautical adventure brimming with hummable melodies, ranging from playful to exciting and surprisingly romantic. The album opens with the *Geographic's* brief "play on" stinger before introducing the first few minutes of Bernstein's score (they used to call this a teaser) before the familiar percussion segue into the energetic and arresting *National Geographic* theme. "Yankee Sails Across Europe" is consistently infectious as Bernstein musically illustrates the North Seas and the optimism of a married couple piloting a small yacht in this groundbreaking travelogue.

Jerome Moross' "Grizzly!" is another lost treasure from a composer whose voice is as distinctive as Bernstein's. "Grizzly" often recalls Moross' score to the James Stewart aviation adventure *The Mountain Road*, with a broad, heroic Americana theme and Moross' trademark shifting, sidestepping motives. The documentary form allows for a great

deal of development, character and atmosphere, and that and the gripping style of 1960s television writing make this album a real treasure. It's probably too much to hope that we'll see more *Geographic* scores from Intrada. But some wonderful composers worked on this series over the years, which boasts a musical legacy as rich as any of the other '60s TV shows collectors yearn for.—J.B.

Night and the City (1950)

★★★★½

FRANZ WAXMAN, BENJAMIN FRANKEL
Screen Archives Entertainment
SAE-CRS-0008
59 tracks - 107:55 (2-CD)

Of all the film noirs produced in the decades after World War II, *Night and the City* may be the best. Directed by Jules Dassin, the picture documents the collapse of a grifter named Harry Fabian, an American in London angling to take over the city's wrestling rackets. Played by Richard Widmark, Fabian is as repellent as he is sympathetic, and the story of his short, unhappy life is a study in painfully wasted potential.

Franz Waxman's moody score plays an essential role in the film's emotional impact. Filled with arrangements akin to death marches and melancholy dirges, his jazz-scented opus rolls forward relentlessly, underlining the hopelessness surrounding Fabian. The magnitude of the score's darkness is so great, in fact, that the few lighter pieces that appear—like a swinging interpretation of Cole Porter's "Don't Fence Me In"—sound as out-of-place as laughter in a funeral parlor.

Waxman's work, however, is one of two original scores created for the picture. Because of contractual and copyright issues, Twentieth Century-Fox also hired Benjamin Frankel to score a version of the film for release in Great Britain and its territories. An assortment of nightclub jazz cues, Frankel's score has a schizophrenic quality, switching from high to low moods capriciously, like an emotional drunk. And

though it lacks the Shakespearean gravity of Waxman's material, it nevertheless approximates, in sound, the waste and cheapness that mark the lives of Fabian and his friends. In "Harry Buys Information From Taxi Driver," a trumpet and a string band bang out a slinky rhythm, a besotted melody for the losers and lonely hearts on the fringes of the city night.

Thanks to Screen Archives, we can compare these recordings. Moreover, the label has beefed up this double-CD package with top-notch liner notes and gorgeous artwork, making this release one of the year's best.

—S.A.

Northfork ★★ ½

STUART MATTHEWMAN

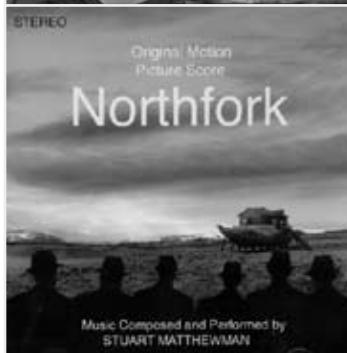
Cottonbelly 22 tracks - 40:12

It seems inevitable that pop/rock stars will at some point want to try their hand at film scoring. It's like the fading actor who tries directing. Some will succeed, like Danny Elfman, but a lot will fail and fall into obscurity. So what will become of Stuart Matthewman?

You probably don't know him by name, but Matthewman has been a writer, performer and producer (playing primarily with pop singer Sade) since the mid-'80s. *Northfork* isn't his first film score, but it's one worth listening to...sort of.

The first thing you'll notice is that Matthewman's themes are very simple and don't lend themselves to a lot of variation. However, his choices in instrumentation are interesting. "Drive to Father" combines solo violin, a small string section and the unlikely combination of harpsichord and banjo. It seems odd at first, but they actually sound similar when plucked in unison.

"Crossroads/Music Box" sounds like a music box, albeit one that is in need of oil. The shifting tempo is a bit unsettling, but I assume that's the intention. The following track, "Salesman/Viewfinder," is one of the better offerings on the disc and is sure to remind listeners of Terence Blanchard's scoring.



ers of Terence Blanchard's scoring.

"No Longer Afraid of Death" caught my ear because of the cool reverse reverb used on the solo piano. You actually hear some of the notes before they're played—nice trick! "End Titles" does a good job of wrapping up all the various bits and pieces from the score and putting them together in one cohesive package. It's a shame the individual tracks on the rest of the album aren't as strong.

The album plays like a slow trip through a strange land. Most of the tempos are leisurely, with a few exceptions, like "Salesman Drums" and its "Sing, Sing, Sing"-style drum beat. Unfortunately, the drums are oddly tuned, and the track just doesn't sound right.

On a positive note, the recording is high-quality and has a nicely balanced sound. So, what will become of Stuart Matthewman? I think it's too early to tell, but there might be some hope for his new career if he can continue to grow.

—I.D.T.

Wrong Turn ★★★

ELIA CMIRAL

Varèse Sarabande • 19 tracks - 45:51

Die-hard fans of the horror genre, when offered films like *Wrong Turn*, either celebrate the film's intentions or bemoan its mistakes (or both). There's been a glut of genre offerings in the past couple of years, which about fits the pattern; most of them are relatively low-budget affairs and they're easy enough to get bankrolled. The proliferation of the genre, of course, does not automatically ensure that they'll be any good, but when has that stopped anyone from taking a lackluster script, an untested director and a conveniently photogenic cast and making a 90-minute time-killer?

The film isn't bad so much as it's aggressively uninspired; it doesn't have the sense, or courage, to twist clichés in fresh new directions. Elia Cmiral's score to the film, on the other hand, would make you believe you're watching something classier and more complex than you actually are. Cmiral has a distinctive approach and musical personality; of the many composers working for hire in Tinseltown these days, he's best managed to create and refine a sound that seems unique to each picture's world. *Wrong Turn*, from a musical standpoint, trucks in the same genre clichés that its predecessors use, but Cmiral's distinctive style tends, more often than not, to alleviate the stale familiarity of what he's required to do.

Atmosphere is of key importance, and "Dark Forest" sets the tone for what the rest of the album will offer: ominous string chords, blasts of dissonant brass and creepy electronic effects. Pyrotechnics come in the form of cues like "Escape From Cabin," "Scott Becomes Prey" and "Mountain Men," with thumping, insistent percussion effects and brass patterns effectively conveying a tone of terrified urgency. Overall, Cmiral's approach is merciless, which bodes well; he

(continued on page 43)

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Vol. 6, No. 21
Where Eagles Dare/Operation Crossbow

by RON GOODWIN

Film released: 1968/1965

Studio: M-G-M

Genre: WWII Espionage

Silver Age Classics

CD released: January 2004

Stereo • Disc One: 74:04 • Disc Two: 78:37

This is the definitive presentation of two classic scores. Disc one presents the entire underscore (not the LP re-recording) from *Where Eagles Dare*; Disc two presents the premiere release of *Operation Crossbow*, plus source and alternate cues from *Eagles*. \$24.95



Vol. 6, No. 20

Moonfleet

by MIKLÓS RÓZSA

Film released: 1955

Studio: M-G-M

Genre: Swashbuckler

Golden Age Classics

CD released: January 2004

Stereo • 77:11

From Rozsa's period of historical epics comes this moody tale of smugglers directed by Fritz Lang. The score is richly melodic with a particularly lovely main theme. FSM's premiere album release includes the complete score plus numerous alternates and source cues. \$19.95



Vol. 6, No. 19

McQ

ELMER BERNSTEIN

Film released: 1974

Studio: Warner Bros.

Genre: Police Thriller

Silver Age Classics

CD released: November 2003

Stereo • 49:24

Elmer Bernstein combines his traditional symphonic approach with '70s funk for a unique, swaggering sound. This premiere album release includes the complete score from the original scoring elements. \$19.95



Vol. 6, No. 18

On Dangerous Ground

BERNARD HERRMANN

Film released: 1952

Studio: RKO

Genre: Film Noir

Golden Age Classics

CD released: November 2003

Mono • 48:24

Herrmann's only film noir runs the gamut from furious chase music to heartfelt warmth. Presented in complete, chronological order with a bonus suite of rehearsal outtakes. NOTE: This CD was produced from acetate recordings of varying quality. \$19.95



Vol. 6, No. 17

The Man From U.N.C.L.E. Vol. 2

JERRY GOLDSMITH, et al.

TV Produced: 1963-67

Studio: M-G-M

Genre: Secret Agent

Silver Age Classics

CD released: Oct. 2003

Mono • 79:10

A rich and varied score for one of the greatest works in literature—composed by one of the novel's greatest fans. Kaper draws upon Prokofiev, gypsy melodies and his natural gift for dramatic writing to create a classic soundtrack. \$19.95



Vol. 6, No. 16

The Brothers Karamazov

BRONISLAW KAPER

Film released: 1957

Studio: M-G-M

Genre: Literary Adaptation

Golden Age Classics

CD released: Oct. 2003

Mono • 79:10

A favorite score gets the deluxe, definitive treatment from *FSM*. This CD includes the never-before-released film recording (39:47); the expanded LP recording (35:59); plus bonus vocal tracks, all in stereo. \$19.95



Vol. 6, No. 15

Wild Rovers

JERRY GOLDSMITH

Film released: 1971

Studio: M-G-M

Genre: Western

Silver Age Classics

CD released: Sept. 2003

Stereo • 79:14

Two early scores by one of cinema's most distinctive voices: *The Cobweb* is the first 12-tone score for movies; this release features the complete score in stereo (36:41). *Edge of the City* is a reprise of the thrilling mono suite originally released on LP. \$19.95



Vol. 6, No. 14

The Cobweb/Edge of the City

LEONARD ROSENMAN

Films released: 1956, 1957

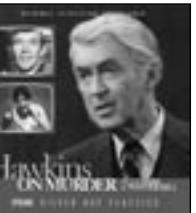
Studio: M-G-M • Genres: Drama

Golden Age Classics

CD released: Sept. 2003

Stereo • 51:54

Three TV movie scores: *Hawkins* (16:51) is a courtroom drama featuring Jimmy Stewart; *Kill* (17:58) is a dramatic pilot for Andy Griffith; *Babe* (26:41) is the Emmy-winning story of Olympic star Babe Didrikson Zaharias, plus bonus tracks. \$19.95



Vol. 6, No. 13

Hawkins on Murder/Winter Kill/Babe

JERRY GOLDSMITH

Films broadcast: 1973, 74, '75

Studio: M-G-M

Genres: Crime, Biography

Silver Age Classics

CD released: July 2003

Stereo • 77:24



Vol. 6, No. 12

Toys in the Attic

GEORGE DUNING

Film released: 1962

Studio: United Artists

Genre: Southern Family Drama

Golden Age Classics

CD released: July 2003

Stereo • 70:27

One of Duning's greatest scores (and one of his few on CD) is sensitive, rich and melancholy as befits the tangled personal relationships of the film. CD features album sequence from Citadel LP followed by bonus tracks. \$19.95



Vol. 6, No. 11

The Appointment

MICHEL LEGRAND,

JOHN BARRY

& DON WALKER,

STU PHILLIPS

Film released: 1969

Studio: M-G-M

Genre: Drama

Silver Age Classics

CD released: June 2003

Stereo • 77:06

A tale of obsessive love features music by a quartet of noted composers: Legrand (18:59); Barry & Walker (26:19); Phillips (31:48). Remixed from the original masters, it's a one-of-a-kind trio. Special price: \$16.95



Vol. 6, No. 10

Our Mother's House/The 25th Hour

GEORGES DELERUE

Films released: 1967

Studio: M-G-M

Genre: Gothic/WWII Comedy

Silver Age Classics

CD released: June 2003

Stereo • 58:49

Our Mother's House (31:18) is the story of orphans and their deadbeat dad; *The 25th Hour* (27:31) follows one man's tragicomic journey during WWII. Both delicate, melodic scores are remastered in stereo. \$19.95



Vol. 6, No. 9

The Adventures of Huckleberry Finn

JEROME MOROSS

Film released: 1960

Studio: M-G-M

Genre: Satirical Adventure

Golden Age Classics

CD released: June 2003

Stereo and Mono • 59:58

A giant of Americana scoring writes a bouncy, rich score for Mark Twain's classic tale. Originally planned as a musical, our CD includes snippets of songs in the score as well as rare demos. \$19.95



Vol. 6, No. 8

Soylent Green/Demon Seed

FRED MYROW/JERRY FIELDING

Film released: 1973/77

Studio: M-G-M

Genre: Sci-Fi

Silver Age Classics

CD released: May 2003

Stereo • 79:49

Two '70s sci-fi scores on one disc: *Soylent Green* (40:21) features a mix of pop, classical and avant-garde sounds; *Demon Seed* (39:28) is a wild blend of the electronic and symphonic. Stereo with mono alternates. \$19.95



Vol. 6, No. 7

Knights of the Round Table/The King's Thief

MIKLÓS RÓZSA

Film released: 1953/1955

Studio: M-G-M

Genre: Costume Adventure/Swashbuckler

Golden Age Classics

CD released: May 2003

Stereo • Disc One 70:31

Disc Two 78:21

Knights (86:25) is the complete film recording of Rózsa's thunderous, epic score, including bonus tracks; *Thief* (56:47) is a rousing swashbuckler in the Korngold mold. \$24.95

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Vol. 6, No. 6
**All Fall Down/
The Outrage**
ALEX NORTH

Film released: 1962/1964
Studio: M-G-M
Genre: Drama/Western
Silver Age Classics
CD released: Apr. 2003
Stereo • 52:54

Two complete scores by the great Alex North: *All Fall Down* (38:24) is hushed, sweetly jazzy score to family/coming-of-age drama. *The Outrage* (14:29) is spare music to western remake of *Rashomon*.
\$19.95

Vol. 6, No. 5
**Green Fire/
Bhowani Junction**
MIKLÓS RÓZSA

Film released: 1954/1956
Studio: M-G-M
Genre: Adventure/Drama
Golden Age Classics
CD released: Apr. 2003
Stereo/Mono • 79:20

Green Fire (51:04) is an adventure set in Colombia with a gorgeous symphonic main theme; *Bhowani Junction* (27:52) is a politically charged romance sporting indigenous, "world-music" source cues. **\$19.95**

Vol. 6, No. 4
THX 1138
LAŁO SCHIFRIN

Film released: 1970
Studio: Warner Bros.
Genre: Science Fiction
Silver Age Classics
CD released: Mar. 2003
Stereo • 55:45

George Lucas' first film is a startlingly original vision of a dystopian future. Composer Schifrin adds a fascinating score ranging from avant garde soundscapes to cheeky plays on Latin jazz. The CD includes many unused passages and is entirely in stereo. **\$19.95**

Vol. 6, No. 3
Home From the Hill
BRONISLAW KAPER

Film released: 1960
Studio: M-G-M
Genre: Drama
Golden Age Classics
CD released: Feb. 2003
Stereo/Mono • 79:26

Vincente Minnelli's excellent Southern family drama is highlighted by a masterful score by Bronislau Kaper, weaving together romance, tension and violence. All of the music from the film is present, plus bonus tracks and alternates. **\$19.95**

Vol. 6, No. 2
Ice Station Zebra
MICHEL LEGRAND

Film released: 1968
Studio: M-G-M
Genre: Military/Espionage
Silver Age Classics
CD released: Feb. 2003
Stereo • 79:20

This '60s Cold War nailbiter is enhanced by Legrand's offbeat, epic scoring for orchestra. Remixed for superior sound, and resequenced into film order, this dramatic score gets the deluxe treatment with over twice the music on the original LP—in stereo. **\$19.95**

Vol. 6, No. 1
Plymouth Adventure
MIKLÓS RÓZSA

Film released: 1952
Studio: M-G-M
Genre: Historical Epic
Golden Age Classics
CD released: Feb. 2003
Mono • 79:35

Miklós Rózsa's magnificent historical music for the 1620 voyage of the Mayflower, from his most fertile period of epic scoring. Includes the complete soundtrack as used in the film (47:00) plus a bevy of alternates (32:35). **\$19.95**

VOLUME 5, NO. 20
**Never So Few/
7 Women**
HUGO FRIEDHOFER/
ELMER BERNSTEIN

Film released: 1959/1966
Studio: M-G-M
Genre: WWII/Drama
Silver Age Classics
CD released: Jan. 2003
Stereo • 73:46

Two Asian-flavored classics: *Never So Few* (42:18) blends action and romance, while *7 Women* (31:27) is more introspective, but with a big, exciting title theme for the Mongol horde. **\$19.95**



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. 2003
Stereo • 50:30

Rózsa's rare 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. 18
**The Man From
U.N.C.L.E. Vol. 1**
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: 26:08

America's first hit spy TV series features varied, jazzy, high-energy music. All of Goldsmith's scores plus scores by six others (inc. Fried, Schifrin, Scharf, Stevens) are represented on this 2-CD set. **\$24.95**

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 *The Painted Veil* inspired Rózsa to apply three of his signature sounds: 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. 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. 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

A rare Rózsa's sci-fi score (Two men and one woman struggle in post-apocalyptic NYC), embellishes end-of-the-world loneliness and doom with romantic splendor. Premier release of complete stereo score. **\$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 U.S. 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 (plus "The Ballad of the Green Berets") in excellent stereo. **\$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*, 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. 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. 11
Above and Beyond
HUGO FRIEDHOFER

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

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

Vol. 5, No. 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. 9
The Prodigal
BRONISLAW KAPER

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

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

Vol. 5, No. 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 on one 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 blends Americana, Dixieland and circus sound, but the score touches all the bases, from bluegrass to avant-garde to full-scale action. This first-release ever is complete, with every note in excellent stereo. **\$19.95**



Vol. 5, No 5
36 Hours
DIMITRI TIOMKIN

Film released: 1964
Studio: M-G-M • Genre:
WWII/Spy
Golden Age Classics
CD released: May 2002
Stereo • 66:41

A taut, piano-dominated score with an accent on stealth—flamboyant, yet naturalistic. Remixed and remastered, this CD doubles 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' melodic, pre-blockbuster career, 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: Feb. 2002
Stereo • 46:33

Herrmann's last studio project is sweepingly romantic, surging with passion and haunting in its use of melody. The complete score from the original three-track recording with liner notes by Christopher Husted, manager of the Herrmann estate. \$19.95

Vol. 5, No 2
Logan's Run
JERRY GOLDSMITH

Film released: 1976
Studio: M-G-M/ Genre: Sci-Fi
Silver Age Classics
CD released: Feb. 2002
Stereo • 74:18

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

Vol. 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 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

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 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
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. 17
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. 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 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: Sept. 2001
Stereo • 75:15

This pair of films by 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

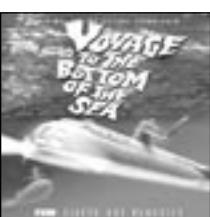
Film released: 1958
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Sept. 2001
Stereo (some bonus tracks in mono) • 69:34

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

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 TV series; *Ace Eli* (59:21) a lyrically-scored 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: Police 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
Golden 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 series 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/ Nick Quarry
JERRY GOLDSMITH

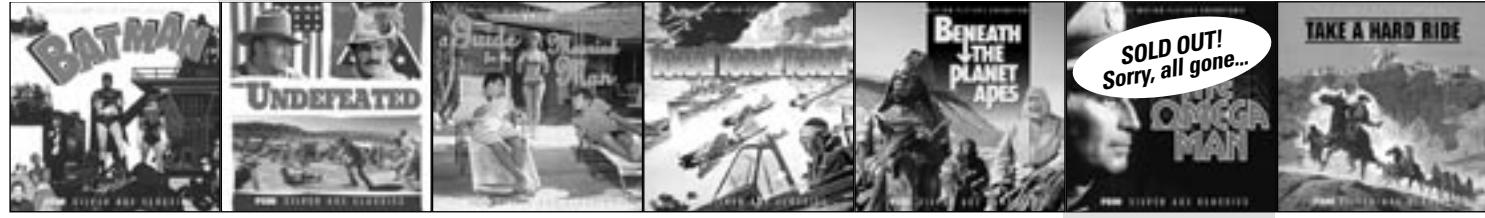
Film released: 1963/68
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Jan. 2001
Stereo (Stripper)/
Mono (Quarry) • 73:35

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
Golden Age Classics
CD released: Dec. 2000
Stereo • 71:27

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



Vol. 3, No. 7
Batman
NELSON RIDDLE
Theme by Neal Hefti

Film released: 1966
Studio: 20th Century Fox
Genre: Adventure/Camp
Silver Age Classics
CD released: Nov. 2000
Mono • 65:23

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

Vol. 3, No. 6
The Undefeated/Hombre
HUGO MONTENEGRO/
DAVID ROSE

Films released: 1969/67
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Sept. 2000
Stereo • 72:33

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

Vol. 3, No. 5
A Guide for the Married Man
JOHNNY WILLIAMS
Title Song Perf. by The Turtles

Film released: 1967
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: July 2000
Stereo • 73:10

Vintage 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 docudrama 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 GRAINGER

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 track, 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 *The Man from 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

SOLD OUT!
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Vol. 1, No. 2
The Paper Chase/The Poseidon Adventure

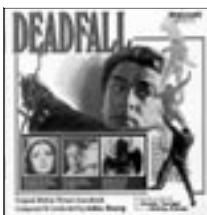
JOHN WILLIAMS
Film released: 1973/72
Studio: 20th Century Fox
Genre: Drama/Disaster
Silver Age Classics
CD released: July 1998
Stereo • 47:28
The Paper Chase is eclectic score for drama about law students. *The Poseidon Adventure* is classic Irwin Allen disaster score. Also includes *Conrack* (1974), main title (6:07). \$19.95

Vol. 1, No. 1
Stagecoach/The Loner
JERRY GOLDSMITH

Film released: 1966/1965
Studio: Rankin/Bass
Genre: Animatic
Percepto/Retrograde Records
CD released: 1997
Stereo 36:48
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
MAURY LAWS

Film released: 1968
Studio: Rankin/Bass
Genre: Animatic
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
JOHN BARRY

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
DAVID SHIRE

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

NEW!!! 2003 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

The Click Book *Timing tables for music-to-film sync*
By Cameron Rose

Get 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 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 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



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

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



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

Price Guide by Robert L. Smith

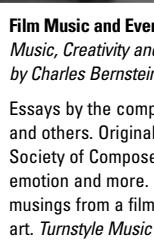
FSM's 2nd market-standard price guide contains 2,400+ album titles with composers, label numbers, special collectible info and estimated values. Listings are annotated to differentiate between originals and reissues, commercial albums and promos. Learn what's out there, what they're worth, and how much 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



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



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



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The Music of Star Trek: Profiles in Style by Jeff Bond

The first-ever history of *Star Trek* scores, from 1966 thru 2000—by *FSM's* editor-at-large. With interviews of 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 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 by Stu Phillips

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 Cisum Press*, 304 pp., hardcover, illustrated. \$29.95

Overtones and Undertones: Reading Film Music

by Royal S. Brown

The first serious theoretical study of film music explores the relationship between movie, music and narrative, chronicling its aesthetics through several eras. Key works analyzed include *The Sea Hawk*, *Double Indemnity*, *Laura*, those of 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



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

Composer Hagen (b. 1919) has had an outstanding career: as a 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 wrote the standard, "Harlem Nocturne," and authored two books on film composing. This is Hagen's story, filled with charming anecdotes and some of the biggest names in movie music. *Xlibris Corporation*. 336 pages, hardcover. \$34.95



Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly, Introduction by Tony Thomas

The gifted musician of such classics as *The Best Years of Our Lives*, *Above and Beyond* and *Soldier of Fortune* was considered by his peers to be the most sophisticated practitioner of their art. Friedhofer (1901-1981) gave a lengthy oral history to the AFI, 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., softcover. \$24.95



A Heart at Fire's Center:

The Life and Music of Bernard Herrmann by Steven C. Smith

The most influential film composer of all time, who scored *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was as 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



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, J. Chattaway, J. Scott, C. Young, Morricone albums, 1992 in review.

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

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

*#34, Jun. '93 16 pp. SPFM: Goldsmith; Orchestrators; *Lost in Space*; Herrmann; C. Young; Bruce Lee scores.

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

*#36/37, Nov. '93 40 pp. Bob Townson; R. Kraft & N. Redman; John Beal; CAM CDs; E. Bernstein fantasy scores.
*#38, Oct. '93 16 pp. J. Debney; Kraft/Redman 2.
*#39, Nov. '93 16 pp. Kraft/Redman 3; Fox CDs; *Nightmare Before Christmas*.
*#40, Dec. '93 16 pp. Kraft/Redman 4; Re-recording *The Magnificent Seven*.
*#41/42/43, Mar. '94 48 pp. E. Goldenthal; J.N. Howard; Kitaro & R. Miller; R. Portman; Ken Darby; *Star Wars* trivia; sexy LP covers; '93 in review.
*#44, Apr. '94 J. McNeely; B. Poledouris; SPF: Morricone.
*#45, May '94 R. Newman; G. Revell (*The Crow*); Goldsmith concert, *Schindler's List*; Instant Liner Notes.
*#46/47, Jul. '94 P. Doyle, J.N. Howard; J. Morgan (on H. Salter); Mancini tribute; M. Nyman, collectibles.

*#50, Oct. '94 A. Silvestri; M. Isham; sex & soundtracks; Schifrin concert; Morricone/Beat; the Internet; Recordman/liner notes.
*#51, Nov. '94 H. Shore; T. Newman; J. P. Robinson; Lukas's Mom; music of Heimat, *Star Trek*.
*#52, Dec. '94 E. Serra; M. Shaiman; Sandy De Crescent; Valencia Film Music Conference; SPFMPt. 1; *StarGate*; Shostakoholics Anonymous.
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*#57, May '95 Broughton; M. Goodman; '94 Readers Poll; Goldsmith concert.
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*#63, Nov. '95 James Bond Special! J. Barry; E. Serra; History of

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*#64, Dec. '95 D. Elfman Pt. 2, S. Bartek, Recordman/Blaxploitation; Kamen 3; re-recording *House of Frankenstein*.

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*#68, Apr. '96 *The Taking of Pelham One Two Three*, C. Burwell; gag obituaries; *Apollo 13* promo/bootleg tips.
*#69, May '96 *Plan 9 from Outer Space*; Movie music glossary; Herrmann & Rózsa on radio; Irwin Allen; "Into the Dark Pool."

*#70, Jun. '96 Mancina, desert island lists, summer movies; *TV's Biggest Hits* review.
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*Vol. 2, No. 5, Jul. '97 E. Goldenthal, M. Mancina, G.S. Clinton, ASCAP & BMI nites; *Crash*, *Lost World*.

Vol. 2, No. 6, Aug. '97 L. Schifrin, J. Powell, Shaiman; Tony Thomas; Summer movies, TV sweeps.

*Vol. 2, No. 7, Sept. '97 Zimmer vs. *FSM*,

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*Vol. 2, No. 1, Jan./Feb. '97 *Star Wars*: Williams interview; Special Edition CDs.

*Vol. 2, No. 2, Mar./Apr. '97 A. Clausen; promo CDs; Congress in Valencia; Readers Poll '96; "Into the Dark Pool" 2

*Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa; *Poltergeist*, *Mars Attacks!*, *Rosewood*; Lukas/Bond reviews.

*Vol. 2, No. 4, Jun. '97 D. Elfman, Promos 2, M. Denny & Exotica, *Lady*



M. Beltrami, Curtis Hanson; Film Music as Fine Art, Recordman.
***Vol. 2, No. 8 Oct. '97** Poledouris, Shore, Zimmer vs. *FSM* 2, Alloy Orchestra; Golden Age CDs.
Vol. 2, No. 9, Nov./Dec. '97 D. Arnold; J. Frizzell; Neal Hefti; *U-Turn & The Mephisto Waltz*, Razor & Tie CDs.

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***Vol. 3, No. 2, Feb. '98** Glass, Williams Buyers Guide 2, D. Amram, Goldsmith on *Varèse*, Pendulum CDs; TV CDs.
Vol. 3, No. 3, Mar./Apr. '98 *Titanic*/J. Horner, Best of 1997, Cinerama, Greig McRitchie, Fox Newman Stage, Oscars.
Vol. 3, No. 4, May '98 B. Broughton, D. Arnold; *CE3K* restoration; Williams Guide 3; Ed Shearmur; Fox Classics CDs.
***Vol. 3, No. 5, Jun. '98** M. Snow, Classic Godzilla; J. Chattaway; Broughton Buyers Guide; D. Reynolds, D. McCarthy, Anne Dudley, SCL Conf.
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***Vol. 3, No. 7, Aug. '98** *South Park* (A. Berry, B. Howell), I. Newborn; *Taxi Driver*, BMI & ASCAP dinners, Broughton Guide 2; Schifrin, Bernstein & Legrand.
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***Vol. 4, No. 3, Mar. '99** Best of '98; W. Carlos; Goldsmith Guide 2: ('80s); Hammer; Recordman; ST:TMP CD review.
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***Vol. 4, No. 5, Jun. '99** *The Phantom Menace* scoring session/Trilogy themes; *Halloween H20*; *Affliction*, *Futurama*; *Free Enterprise*, *Election*.
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***Vol. 4, No. 8, Sept./Oct. '99** STANLEY KUBRICK J. Pook/Eyes Wide Shut, CD comp.; Poledouris; Goldsmith Guide 5: ('60s); concert advice for Jerry.
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Inspector Gadget; *The Thomas Crown Affair*, BMI awards.

Vol. 4, No. 10, Dec. '99 SCORES OF SCORES: animation, Morricone, horror, Golden & Silver Age Hollywood, concert work CDs.

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***Vol. 5, No. 2, Feb. '00** JERRY FIELDING: tribute, Camille Fielding; Top picks for '99; Oliver Stone's score-o-matic (*Any Given Sunday*); George Duran obit; Score Internationale; 1999 release stats.
Vol. 5, No. 3, Mar. '00 How to burn *Phantom Menace* CD at home; Readers picks for '99; Film vs. concert music; C.H. Levenson's "last" letter, reader survey.
Vol. 5, No. 4, Apr./May '00
 BERNARD HERRMANN: 10 Essential '50s Scores, CD checklist, *Journey to the Center of the Earth*; R. Marvin (U-571); J.Z.K. on *Tora! Tora! Tora!*; Film score agents, pt. 1.
Vol. 5, No. 5, Jun. '00 TENTH ANNIVERSARY! Kendall remembers; *FSM* Timeline; The Film Score Decade; Jaws 25th Anniversary CD; J. N. Howard (*Dinosaur*); Goldsmith Guide Pt. 6.
Vol. 5, No. 6, Jul. '00 SUMMER SCORE ROUND-UP; D. Newman (*Bedazzled*, *The Klumps*); Film score agents 3; Session Notes (debut); They Might Be Giants.
Vol. 5, No. 7, Aug. '00 B. BROUGHTON; *Silverado*; Shaiman gives hell; Film score gents fiery conclusion; Fall DVDs; W. Stromberg; Elfman & mom.
Vol. 5, No. 8, Sept./Oct. '00 R. NEWMAN (*Meet the Parents*); *Things To Come*; *The Goonies*; *Requiem for a Dream*; NPR honors; "Cinema of Dreams".
Vol. 5, No. 9, Nov./Dec. '00 64 pg. special 101 GREAT FILM SCORES; T. Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Shore; Silvestri; *Back to the Future*.

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Vol. 6, No. 1, Jan. '01 THE BEST OF THE WORST: 2000; *Our Town*; *Hollow Man* DVD; *Total Recall*; C. Martinez (*Traffic*).
Vol. 6, No. 2, Feb. '01 MUSICAL WORLD OF IRWIN ALLEN; A. Copland (cond. J. Sheffer); G. Clinton; Douglass Fiske of Intrada; *How to Marry a Millionaire*.
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TOP 40
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Vol. 6, No. 6, July '01 PLANET OF THE APES; H. Zimmer; Horner Guide 2; Goldenthal; Shore; Williams.

Vol. 6, No. 7, August '01 QUINCY JONES PART 1; *Moulin Rouge*; J. Morgan on Golden Age Scores; Schifrin, Jones, Diamond & Debney; Score Internationale; Random Play.

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

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Vol. 7, No. 3, Mar/Apr. '02 THE SCORPION KING; Hook (Williams); Edda Dell'Orso; Craig Armstrong (*Moulin Rouge*); Oscars.

Vol. 7, No. 4, May/Jun. '02 SUMMER BLOCKBUSTERS *Spider-Man*; *Attack of the Clones*; M. Mothersbaugh (*Welcome to Collingwood*); Legend on DVD; (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 pix, more.

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Vol. 7, No. 8, Oct. '02 FALL FILM ROUND-UP: E. Bernstein (*Far From Heaven*); E. Goldenthal (*Frida*); D. Elfman (*Red Dragon*); Goldsmith, Williams concerts; S. Bramson (*JAG*); The Michael Hennigan story; 25+ CD reviews; more.
Vol. 7, No. 9, Nov. '02 BOND BURNS 40: D. Arnold (*Die Another Day*, reviews & re-releases); W. Ross (*Harry Potter, Tuck Everlasting*); George Feltenstein (*Turner Classic Movies*); 12-CD Wishlist; Omaha's Orpheum Theater; Holiday DVD reviews.

Vol. 7, No. 10, Dec. '02 TOWERING ACHIEVEMENTS: H. Shore (*The Two Towers*); P. Glass (*The Hours*); Ray Ellis (Filmation cartoons!); The Alloy Orchestra, Spy Notes (secret agent discs); *Adaptation* & *Punch-Drunk Love*.

VOLUME EIGHT, 2003

Vol. 8, No. 1, Jan. '03 JOHN WILLIAMS INTERVIEWED (finally!); The Best & the Worst of 2002; *Star Trek* film scores.
Vol. 8, No. 2, Feb. '03 HOW THE AWARDS WERE WON (Oscars past & present); J. Williams & L. Slatkin concerts; Jan Hammer, C. Martinez, C. Pope, S. Walker.

Vol. 8, No. 3, Mar. '03 MAGNIFICENT MOVIE MUSIC MOMENTS; Brian Tyler (*The Hunted, Children of Dune*); J. Ottman (*X-Men 2*); D. Davis (*Matrix Reloaded*).

Vol. 8, No. 4, April-May '03 MEET THE FOLKS: H. Shearer & M. McKean (*A Mighty Wind*); M. Hamilisch; G. Fenton (*The Blue Planet*); E. Shearmur (*Charlie's Angels*); Bond reissues.
Vol. 8, No. 5, June '03 BOOM TIMES: (*T3, Hulk, Down With Love*); Bond reissues 2; Jan Hammer 2; Korngold DVD.
Vol. 8, No. 6, July '03 THE PIRATE ISSUE: K. Badelt (*Pirates of the Caribbean*), H. Gregson-Williams (*Sinbad: Legend of the Seven Seas*), 11 Great Pirate Scores; R. Portman's opera, The Sherman Bros..

Vol. 8, No. 7, August '03 SEX, LIONS & AUDIOTAPE: P. Doyle (*Calendar Girls & Secondhand Lions*); M. Kamen; Betty Comden (*Singin' in the Rain*), C. Lennerz (*Medal of Honor game*), R. Kent, audio formats explained.
Vol. 8, No. 8, Sept. '03 LOVE THAT BOOB TUBE: *Alias, Carnivale, Penn & Teller's Bullshit!* & *Boomsday*; Staff picks; *Indiana Jones and the Temple of Doom*; M. Barwood on *Dragonslayer* & *batteries not included.

Vol. 8, No. 9, Oct.-Nov. '03 MATRIX CONCLUSIONS: D. Davis; "Dumped": 50+ cut & altered scores; The Gospel of Jeff Danna; M. Isham; LOTR concerts.

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(continued from page 35)

doesn't cut the audience any slack, and the score has much more bite as a result. Apparently, however, Cmiral and/or director Rob Schmidt couldn't resist the temptation to pull out the umpteenth variation on the famous banjo music from *Deliverance* ("Adventure Begins"); is it asking too much to characterize the villains musically without referring, for the 10 millionth time, to a musical approach that was never intended to be horrific to begin with? (*Deliverance*, one of the finest films of the 1970s, used the banjo/bluegrass elements more as travelogue music than anything else. Most of the film, which reinforced the ridiculous, and unfortunately durable, murderous inbred-Southern-redneck villain stereotype, was unscored.)

To Cmiral's credit, however, the "rural" musical elements don't become overused. Acoustic elements and a solo violin (performed by Simon James) give the film just enough of a rustic warmth to make the forays into horror pyrotechnics effective. Like the film, the score to *Wrong Turn* trades effectively in genre tropes but makes no real foray into a new direction. But you certainly can't penalize Cmiral for doing exactly what needed to be done.

—Jason Comerford

Let's Make Love (1960) ★★★

CAHN, VAN HEUSEN, PORTER

Columbia/Legacy/Sony • 13 tracks - 39:03

Monroe was in her exasperating pattern of lateness, sickness and not showing up," author Patrick McGilligan noted of Marilyn Monroe's conduct during production of her ill-fated 1960 vehicle *Let's Make Love*. While Marilyn's backstage behavior may have been abysmal, her on-screen allure was as engaging as ever, and despite the presence of such legitimate singers as Yves Montand, Frankie Vaughan and Bing Crosby (in a crooning cameo), the former Norma Jean made off with the most



memorable musical moments in this wispy concoction from Hollywood master George Cukor.

Although much has been made of Monroe's eroticized innocence, not nearly enough has been said about her way with a song. That playfully insinuating delivery, which transformed "Happy Birthday to You" into the ultimate double entendre at JFK's Madison Square Garden bash in 1962, is also in evidence on this spiffed-up version of the *Let's Make Love* LP.

The sole Cole Porter composition onboard, "My Heart Belongs to Daddy," is a sterling example of Marilyn's "über oomph" approach. Limited range be damned, Monroe turns every tune to her own advantage, including this flirtatiously fun classic, previously patented by Broadway's Mary Martin. Suddenly words like "golf" and "enchilada" sound awfully enticing. Marilyn's girlish, idiosyncratic speech—at times comedically overenunciated—translates extremely well to the world of sprightly show tunes; in fact, the mythical Monroe would have to be my primary candidate for the most undervalued cinematic singer of all time.

Underappreciated singing sex symbols aside, the other surprise delights of this album include some ingratiating instrumentals written and performed by Gerald Wiggins. "Christmas Eve Waltz" is a charming and all-too-brief jazz diversion somewhat reminiscent of Vince Guaraldi's memorable music for that holiday perennial *A Charlie Brown Christmas* (1965). The arresting "Strip City" and the hyperkinetic "Latin One" are among the other standouts. I have to admit that I knew less

than zero about Mr. Wiggins before running into the handful of tracks featuring his work on this collection. As it turns out, Wiggins has been described as a "one-man jazz history lesson" and before filming wrapped, Marilyn presented her accompanist with a signed portrait of herself which read: "Dear Gerry—I can't make a sound without you!"

Sammy Cahn and Jimmy Van Heusen's title tune (thematically similar to Porter's "Let's Do It") provides the listener with an opportunity to compare the markedly different vocal stylings of Montand and Vaughan. Surprisingly, Montand emerges the victor as his silky smooth savoir faire strikes the appropriately libidinous note. Vaughan and Monroe are paired on "Specialization," which isn't half bad as a beatnik pastiche that features some clever rhymes ("Maria Callas is booked in Dallas"); yet for all of its lyrical inventiveness, it's something of a poor man's "You're the Top."

A slap on the wrist to the graphic design team at Columbia/Legacy for the blah presentation. The photographs (except for the cover) appear in poorly reproduced, uninviting black and white. Marilyn's platinum tresses cry out for Technicolor, and the pedestrian layout just isn't snazzy enough to represent a splashy Monroe musical.

While *Let's Make Love* wasn't in the same league as Billy Wilder's *Some Like It Hot* (released the year before), it was enjoyable wide-screen froth, and this soundtrack is a pleasant reminder of what made Marilyn so exquisitely unique.

—Mark Griffin

Mr. Hobbs Takes a Vacation (1962)

★★★

Henry Mancini

Intrada Special Collection Vol. 11

25 tracks - 47:39

From Henry Mancini's golden period (*Breakfast at Tiffany's*, *Experiment in Terror*, *Hatari!*, *The Days of Wine and Roses*) comes this lesser-known confection: *Mr. Hobbs Takes a Vacation*, starring Jimmy Stewart as the beleaguered patriarch on holiday with his annoying family. Father knows best, or at least mugs the best when mild hilarity ensues. Actually, a sweet movie, and a fine picture postcard from the early 1960s. You knew it in the '80s—sort of—as *Summer Rental*.

Mancini's score centers on a gentle, hummable tune nowhere near as catchy as his famous creations of the era ("The Pink Panther," "Moon River"), but effortless in its simplicity and easygoing charm. ("Ah, Mancini, the mascot's best friend," said Homer Simpson.) The album is one-third the theme, one-third pleasant comedy-dramatic underscore (the lengthy sailing cue "Rudders and Sails" an absolute highlight) and one-third source music junk (including, sad to say, Mancini's bubblegum song with Johnny Mercer, "Cream Puff").

Mancini is one of the oddest of composers in that he is unmistakably famous, and scored dozens of movies, but his scores are best-known solely for the themes (his own doing, with the concept albums and re-recordings). And truth be told, the dramatic bits themselves can be kind of fragmented and subdued—not that anyone is overly familiar with them. Except perhaps producer Doug Fane, who knew enough to release *Mr. Hobbs*, and earlier did *Silver Streak*. Those who live with pop trends, die with pop trends, but Mancini was a giant, and he'll live on. This is a fine time capsule from his busiest period, with excellent production values from Intrada. A few tracks betray mag wow, but such is life with the Fox archives.

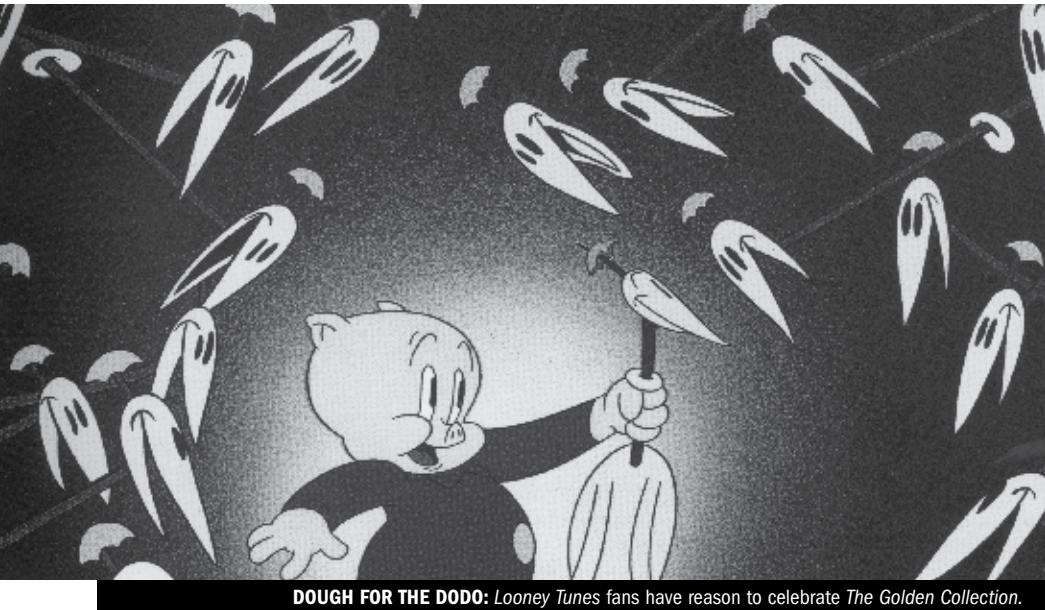
—Lukas Kendall

FSM

It's a Christmas After-Party

Sledding through the pile of holiday releases.

By Andy Dursin



DOUGH FOR THE DODO: Looney Tunes fans have reason to celebrate *The Golden Collection*.

By the time you read this, the holiday season will be over, but wouldn't it be nice to extend all that holiday cheer? With special editions and box-sets being as commonplace at our offices as sugar plums and tinsel, the season has been overflowing with terrific discs packed to the brim with supplementary features. Here's our list of essential holiday purchases

(think of it as early shopping for Christmas 2004) that are sure to please even the most Scrooge-like curmudgeon on your digital gift list.

Blockbuster Box-Sets

The Complete Adventures of Indiana Jones (Paramount, \$70)

While the wait for *Star Wars* continues, Paramount's box-set of the *Indiana Jones* series should satisfy most Lucas fans for now. The long-awaited set offers movie-only presentations of the three films, plus a fourth DVD made up of new supplements from Lucasfilm and Steven Spielberg associate Laurent Bouzereau.

It's a great package, with new digital transfers and remixed Dolby Digital soundtracks of each film—and by this point, is there any rea-

son to re-analyze these Saturday Matinee classics? Each movie is immeasurably entertaining on its own, though fans can still quibble about which one is best (my money's on *The Last Crusade*, for the interplay between Harrison Ford and Sean Connery).

For supplements, the cream of this set's crop is a 126-minute documentary on the series, newly produced by Bouzereau for this release. Dividing the production of each film into its own, 40-minute segment, this is a revealing effort, featuring new interviews with George Lucas, Spielberg, Ford, Lawrence Kasdan, Connery, Paul Freeman, Alfred Molina, Karen Allen, Kate Capshaw and other major participants in the series.

Vintage on-set location footage and screen tests are shown, making this every bit the comprehensive "Making of" that fans were hoping for. Seen here for the first time are

Tom Selleck's screen test for Indy (with Sean Young playing Marion), Karen Allen's screen test for Marion (with Tim Matheson as Indy), location scouting with Spielberg, lots of on-set outtakes, and other bits of trivia that fans will absolutely love. It's well-produced and never dull, touches upon the *Temple of Doom* ratings controversy and fallout, and does an excellent job probing the various facets of the trilogy.

Additional featurettes include a superb 12-minute conversation with John Williams about his classic music. Recording-session footage is shown, while Spielberg aptly demonstrates how maestro Williams ended up combining what were originally two separate *Raiders* motifs into the classic theme that was ultimately used. Spielberg also rightly praises Williams' *Temple of Doom* score for raising the movie several levels and the more intimate approach the composer employed on *The Last Crusade*. Note that there are a few words included here about *Indy IV*—the only place in this set where you'll hear talk about the upcoming sequel.

Despite the lack of deleted material (surely there had to be excised footage lying around somewhere), the box-set is every bit as satisfying as one would have hoped, making for one of the year's top must-have DVD releases.

Looney Tunes: The Golden Collection

(Warner, \$65)

The long-awaited DVD debut of Bugs Bunny, Daffy Duck and the entire Warner Bros. gang turns out to be more than satisfying. A lavish four-disc set jammed with commentaries and isolated music scores, this is a great start to the release of the vast WB animation archive on DVD.

The box-set contains 56 classic Looney Tunes and Merrie Melodies shorts, many of which are accompanied by informative commentaries from the likes of voice artist extraordinaire Stan Freberg, "Lion King" producer Greg Ford and historians Michael Barrier and Jerry Beck. Each speaker is filled with anecdotes about the back story of each short, while isolated music scores spotlight the invaluable contributions of Carl Stalling and the Warner Bros. Orchestra, and are included

for *What's Up Doc?*, *Rabbit's Kin*, *Rabbit Seasoning*, *Baton Bunny*, *Feed the Kitty*, *Speedy Gonzales*, *Broken Leghorn*, *Duck Amuck*, *Drip-Along Daffy*, *The Scarlet Pumpernickel* and *Rabbit Fire*.

Supporting the remastered presentations of the cartoons themselves are the short supplementary featurettes, which include a brief examination of Stalling's rich musical contribution. Bruce Broughton and Leonard Maltin are among those who offer their comments on the Looney Tunes scores, while other segments include "lost cartoon" retrospectives and a profile of Mel Blanc.

While fans will still covet their huge laser-disc box-sets for years to come (it'll undoubtedly take at least that long for the DVD collections to rival their LD counterparts), this is a must for all animation buffs. Hopefully, the poor box-office performance of *Looney Tunes: Back in Action* won't put the kibosh on future DVD packages.

Taken (Dreamworks, \$120)

Producer Steven Spielberg's Sci-Fi Channel miniseries drew mammoth ratings for the cable channel last year, much to the surprise of critics, who mostly gave the program lukewarm reviews. In spite of its flaws, this epic six-part, 20-hour miniseries was entertaining, with an involving storyline that examined the effects of alien visitations and abductions on three families following the Roswell crash in the '40s.

Leslie Bohem's teleplay does an excellent job establishing the characters and motivations behind each family lineage, though as *Taken* moves ahead in time—spanning seven decades, in fact—it loses some steam and a few of its more compelling characters. In their place are more predictable subplots and a pair of cartoony villains played by Matt Frewer and, worst of all, Heather Donahue (remember the annoying girl in *The Blair Witch Project*?). Their antics provide ample doses of unintentional humor, though the final hours get the show back on track, and Laura Karpman's outstanding score holds even the shakier moments together. Though more of a soap opera than *V*, *Taken* is an ambitious production that genre fans should certainly savor as a one-of-a-kind epic—*The Winds of War* of sci-fi miniseries.

Dreamworks' six-disc DVD set offers great-looking widescreen transfers and 5.1 Dolby Digital soundtracks that surpass the quality of the original Sci-Fi Channel broadcasts. Extras are limited to a handful of featurettes on disc six, though there's a handy family tree charting all the characters and cast members provided in the fold-out cardboard case.



HAPPY HULKING CHRISTMAS: Two more fan faves.



The Incredible Hulk: The Television Series Ultimate Collection (Universal, \$69)

Universal's DVD package of the original Bill Bixby-Lou Ferrigno series, which ran on CBS from 1978-82, offers 17 choice episodes culled from the four-season run of *The Incredible Hulk*. Fans should be happy with the selections, which include the multi-part episodes *The First*, *Mystery Man*, and *Prometheus*, along with amusing entries like 747 and *The Harder They Fall*.

One of my favorite episodes also worked its way into this set: producer Nicholas Corea's *Dark Side*, where David Banner is embroiled in a Tennessee Williams-like scenario in which he finds himself the object of affection of a young woman in the boarding house he's staying in. Meanwhile, Banner's latest failed attempt to rid himself of the Hulk only fuels his primal instincts. Soon David turns "bad" as he comes on to the young girl and, more memorably, walks into a disco actually wanting to be beaten up and turned into the Hulk! It's mind-bogglingly outrageous and worth the price of the box-set alone (repeat after me: "noooooooo, David, noooooooo antidote!").

Extras are nowhere to be found in the six-disc set, and there isn't even a listing of the specific disc contents, but just to see *Dark Side* and more classic Hulk on DVD is sufficient cause for fans to celebrate.

Dark Angel: Season 2 (Fox, \$60)

Few programs went south faster than James Cameron's Fox sci-fi series, which

made a star out of alluring Jessica Alba until ratings rigor mortis set in.

Not that it should have come as any surprise, since the second year of *Dark Angel* took its original concept—that of a sexy, genetically enhanced young woman fighting crime in a *Blade Runner*-esque future—and threw it all away for the sake of plots involving animal-hybrid humans who resemble Ron Pearlman in *Beauty and the Beast* and are even less fun to watch. The producers obviously knew the show was in trouble, since Cameron himself came in and directed the season finale in a last-ditch attempt at straightening the show out for future episodes (it didn't work).

Still, Alba is appealing enough to keep you watching through the ups and downs of the series' turbulent sophomore season, and at least the show maintains its sense of humor. Fox's six-disc Collector's Box includes the show's final 21 episodes in good-looking full-frame transfers with potent Dolby Surround soundtracks. Extras include selected audio commentaries by the producers on various episodes, plus featurettes and a blooper reel.

It's tempting to surmise that *Dark Angel* will build up a big fan-following down the road since, in spite of its flaws, the show is entertaining on a visceral level. Season two is certainly no worse than the last two seasons of *Buffy*, and if Alba keeps her career on track, the cult status on Cameron's show will likely keep on rising—even if it's dead and buried for now.

Seasonal Fare

A Christmas Story: Special Edition

(Warner Home Video, \$27)

The first widescreen DVD of Bob Clark's seminal 1983 comedy preserves one of the most enduring holiday films of all time. A box-office disappointment in its initial release, Clark's filming of Jean Shepherd's reminiscence of growing up in the Midwest during the '40s became a word-of-mouth hit in subsequent reissues and its initial appearance on VHS. Having first seen the movie as a third-grader, and again in this DVD set, I can confidently say that (with the possible exception of *Christmas Vacation*) no movie continues to entertain on a yearly basis like this one.

Warner's newly released Special Edition has a great commentary track with Bob Clark and stars Peter Billingsley and Melinda Dillon. Billingsley also hosts a cute, albeit short, documentary on the making of the movie, boasting interviews with the now-grown stars. Original readings by Shepherd will provide plenty of nostalgic memories

for older viewers, helping to offset the presence of frivolous "interactive games" (including a trivia challenge). On the visual side, the enhanced widescreen transfer rectifies the poor full-screen DVD that was previously available, and the mono sound is jolly enough to support Paul Zaza and Carl Zittrer's cheerful score.

It's a Very Merry Muppet Christmas Movie (MGM, \$20)

I'm not sure who had the bright idea to take the Muppets and place them in a surprisingly crude and only sporadically funny made-for-TV farce, but I suppose that the diminishing returns of *Muppet Treasure Island* and *Muppets in Space* forced the "adult" angle Kirk R. Thatcher's telefilm occasionally adheres to.

Kids may enjoy some of the hijinks—which place the gang in a parody of *It's a Wonderful Life*—yet parents may scoff at the PG-rated innuendo (Miss Piggy in a *Moulin Rouge* parody, anyone?) and lack of holiday warmth. Further compounding the problems is an over-reliance on human guest stars, from William H. Macy and Joan Cusack to Whoopi Goldberg's non-award-caliber performance as God.

MGM's DVD offers deleted scenes, outtakes, and other goodies, plus a fine full-frame transfer preserving the original small-screen frame.

If you're looking for superior Muppets holiday magic, you're pretty much out of luck: the far, far superior *Muppet Christmas Carol* (the last great gasp of Jim Henson's franchise in my mind) sadly remains available on DVD only in a severely cropped pan-and-scan presentation. As Statler and Waldorf would surely say, "Bah humbug!"

Christmas Carol: The Movie

(MGM, \$20)

This British-made animated adaptation of the Dickens' staple never received a theatrical release on this side of the Atlantic, despite utilizing the talents of Kate Winslet and Nicolas Cage (as the voice of Jacob Marley, no less!). Jimmy T. Murakami's movie is a tasteful if unremarkable telling of the tale, boasting decent animation that's ably supported by an atmospheric Julian Nott score and a top-charting pop ballad performed by



Winslet.

Sadly, MGM's DVD is not only in full-screen (cropping the image on both sides), but it also has been inexplicably cut down from its original version: The live-action sequences that bookend the movie, starring Simon Callow as Dickens, are absent from the film proper (they can, at least, be seen in the deleted scenes section). Without the prologue and epilogue, the movie's weaknesses are only amplified.

Remastered Classics

The Devil and Daniel Webster

(The Criterion Collection, \$40)

Bernard Herrmann's classic score, Joseph August's moody cinematography and William Dieterle's assured direction are just a few of the elements that make Dieterle's 1941 RKO classic a masterpiece. If you don't single out the behind-the-camera talents, then it's equally easy to praise what's in front of it: terrific performances from Walter Huston as the Devil, who comes to claim the soul of New Hampshire farmer James Craig, only to have the man defended by Edward Arnold's Daniel Webster.

It's a wonderful slice of New England folklore and Americana, and Criterion's eagerly awaited DVD release far surpasses their highly collectible laser-disc edition from over a decade ago. While the laser did contain a restored print of the film's long-lost 106-minute version, the DVD's transfer is derived from a healthier print; the result is a significant improvement on the prior Criterion package. The movie has never looked better.

What's more, the laserdisc's commentary track by Bruce Eder and Herrmann biographer Steven C. Smith has been retained and enhanced by supplements created specifically for the DVD. These include an interactive essay by Christopher Husted of Herrmann's estate, which discusses the composer's specific themes with excerpts from the original score; the full-length Columbia Workshop radio dramatizations of Stephen Vincent Benét's original stories, also sporting Herrmann music; clips from the movie's earlier preview version, *Here Is a Man*; a stills gallery and a new reading of Benét's original short story by

Alec Baldwin. Baldwin's participation in the DVD shouldn't come as much of a surprise: The actor directed his own *Devil and Daniel Webster*, starring himself, Anthony Hopkins and Jennifer Love Hewitt as the Devil (I kid you not) several years ago, but court battles and legal wrangling have so far prevented his version from being released.

It's unlikely, though, that *any* version could be more satisfying than Dieterle's masterwork, which has now been issued in its best presentation to date. Highly, highly recommended.

Phantom of the Opera:

The Ultimate Edition (Milestone/Image, \$25)

Essential Image Special Edition offers a spectacularly restored print of the 1925 silent classic's shortened release version (from 1929), as well as a rougher presentation of the Lon Chaney film's longer, original version.

Of most interest to cinephiles will be the disc's chief draw: a Carl Davis-scored reconstruction of the 1929 version. Though the print has a slight "ghosting" to the image, reportedly the result of a film-to-tape transfer done before speed correction, it's as good as you're ever likely to see the movie, even if it's shorn of several sequences found in the 1925 cut. Davis' orchestral score is also superb, despite an abrupt ending, and well worth a listen for aficionados of his film scores.

Fans can still watch the original 1925 release version in its unexpurgated form (albeit in a transfer from poor source elements), while Image has included all kinds of terrific special features: a commentary track by historian Scott MacQueen, an interview with Carla Laemmle (whose father, Carl, produced the movie), the original Technicolor scene from the 1929 version, extra audio goodies including the sound sequences from a later reissue and more.

Family-Friendly Special Editions

Finding Nemo

The Lion King

Sleeping Beauty (Disney, \$30 each)

Although Disney delayed their latest round of limited-edition "Disney Treasures" tins until May, that doesn't mean the studio hasn't released enough quality DVDs to last through the new year.

Chief among the studio's latest output is the Special Edition of *Sleeping Beauty*, the 1959 classic that's been gloriously restored in its full CinemaScope aspect ratio on DVD. The movie's gorgeous animation has been

breathtakingly preserved, along with a 5.1 stereo soundtrack that does full justice to the movie's superb score. The special features, meanwhile, offer comments from Leonard Maltin, a thorough examination of the production and restoration, ample trailers and games for kids.

The Lion King hasn't been given quite as comprehensive a package; some fans have carped that the Platinum Edition DVD lacks all the extras from the deluxe laserdisc edition, including the commentary track. Though the documentary segments here aren't as lengthy as those found in other Disney discs, the DVD does offer both the theatrical version and the extended edition of the movie, with the added song "Morning Report." "Making of" segments include a look at the Broadway show, deleted scenes and the creation of the music, while the feature itself has never looked or sounded better. The movie was fully restored for DVD, and the sound specifically remixed for 5.1 stereo.

As good as *Sleeping Beauty* and *The Lion King* may look, however, they pale compared to the reference-quality, digital transfer of Pixar's latest triumph, *Finding Nemo*. Arguably the finest effort yet from Pixar/Disney, the biggest box-office hit of 2003 has arrived on DVD with a glorious transfer and 5.1 soundtrack, nicely benefiting Thomas Newman's superb score. Special features offer an in-depth examination of the movie's production (including brief recording-session footage), deleted scenes, a Jean-Michel Cousteau segment aimed at educating kids about the real Great Barrier Reef, tons of "Making of" footage and more. This is a marvelously entertaining and truly magical movie and an essential DVD purchase for any viewer, regardless of age.

Short Takes

Lord of the Rings, The Two Towers:

Special Extended Version (New Line, \$40)

New Line's latest essential box-set adds 45 minutes of footage to Peter Jackson's *The Two Towers*, then tops it off with a pair of supplemental discs packed with fascinating behind-the-scenes footage. As with the superb extended edition of *The Fellowship of the Ring*, the special features were specially planned by Jackson before shooting even began, and give the viewer a fairly candid and comprehensive overview of each facet of the production (including Howard Shore's output). The transfer and sound are superlative, and the combination of bonus footage and extra features make this a must-have for any *Rings* fan.

The Adventures of Robin Hood

(Warner, \$27):

Erol Flynn swashbuckles his way to DVD at long last in this terrific two-disc set from Warner Bros. The new digital transfer is a bit grainy but more colorful than any previous version of *Robin Hood* released on tape or disc; the mono sound is also coarse at times, but Erich Wolfgang Korngold's classic score still shines through. Speaking of which, the DVD offers not only Korngold's complete score isolated, but also rare recording sessions with Korngold performing material on his piano! A new "Making of" contains interviews with Leonard Maltin, Robert Osborne and John Mauceri reflecting on Korngold's legacy. The DVD also includes outtakes, newsreels, vintage shorts, a pair of Looney Tunes cartoons and plenty more. A must for all Golden Age fans!

Once Upon a Time in the West

(Paramount, \$20):

Sergio Leone's 1969 masterpiece is as fresh and powerful as ever. Paramount's affordably priced Collector's Edition DVD is one of the year's essential releases. The new digital transfer is spotless and the 5.1 sound ideal for the movie's alternating stretches of sound effects, silence and Ennio Morricone score. The movie alone is reason enough to purchase the DVD, but Paramount has sweetened the pot by including a fascinating commentary track, with contributions from John Milius, John Carpenter and Alex Cox, plus three documentaries, the original trailer and more. Unquestionably recommended.

Winged Migration (Columbia TriStar, \$27):

This mesmerizing French documentary utilized a handful of film crews in an ambitious attempt at following a wide array of birds as they flew around the globe during seasonal migrations. Director Jacques Perrin's movie is a breathtaking journey with nature, dominated by phenomenal cinematography (the camera work following the birds is amazing) and moody, effective music by Bruno Coulais. Columbia's DVD offers rich "Making of" material, including a look at the creation of the soundtrack, while the picture and sound are both exemplary on every level. A phenomenal achievement that makes for one of the more staggeringly beautiful features you'll ever see.

FSM

Andy Dursin can be reached at dursina@att.net. Read The Aisle Seat at Filmscoremonthly.com/aisleseat for extensive DVD reviews and movie analysis!

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Everybody Loves Composers

A peek at the recent Hollywood Reporter/Billboard Film and TV Music Conference



OPENING KEYNOTE: In an interview with Robert Dowling, publisher/editor-in-chief of *The Hollywood Reporter*, Clint Eastwood explains how "...the industry is becoming preoccupied with [special effects] at the expense of music."



VANGUARD SESSION: Robert Rodriguez, discusses composing and directing for *Once Upon a Time in Mexico* and *Spy Kids 3-D: Game Over*.



ANATOMY OF A FILM—MUSIC OF THE MATRIX REVOLUTIONS: Music supervisor Jason Bentley (left), composer Don Davis (center) and sound designer/supervising sound editor Dane A. Davis (right) discussed their *Matrix* collaborations.



Where Eagles Dare & Operation Crossbow

Composed and Conducted by RON GOODWIN

"BROADSWORD CALLING DANNY BOY"! THE 1968 WWII

film *Where Eagles Dare* is the model of a no-nonsense military adventure, with Richard Burton and Clint Eastwood leading an Allied rescue mission into an impregnable German fortress high atop a mountain. Scripted by Alistair MacLean (*The Guns of Navarone*, *Ice Station Zebra*), who provides gripping plot twists, the film has become a virtual institution in Britain, beloved for its straight-faced depiction of machine-gun-wielding good guys blowing up everything in sight.

RON GOODWIN (1925–2003) WAS AN Equally Beloved

British composer who contributed a number of popular scores, such as *Of Human Bondage* (1964), *Those Magnificent Men in Their Flying Machines* (1965), and four Miss Marple films. But Goodwin was best-known for his war-movie scores, such as *633 Squadron* (1963) and *Battle of Britain* (1969), of which *Where Eagles Dare* was unusual in that it eschewed major-key pomp in favor of gritty, minor-mode determination. The title music embodies the single-minded ambition of the protagonists to infiltrate the mountain fortress and complete their mission, and becomes the basis for the entire score, which is full of hard-nosed suspense and pounding symphonic action.

THIS RELEASE ALSO FEATURES ANOTHER OF GOODWIN'S

WWII scores, for *Operation Crossbow*, the 1965 procedural adventure about German efforts to develop long-range rocket weapons, and the Allied mission to counter them. George Peppard stars as an American agent going undercover, with Sophia Loren top-billed in a brief appearance as a beleaguered widow, and a large multinational cast (including Richard Johnson, Patrick Wymark, John Mills, Trevor Howard, Barbara Rueting, Paul Henreid, Jeremy Kemp and Tom Courtenay) speaking their native languages with subtitles—rare for the period.

GOODWIN'S SCORE TO OPERATION CROSSBOW FEATURES

a main theme more in line with his work on the genre—evoking optimistic British patriotism—with churning, dynamic music for the German war efforts and flavorful suspense for the unfolding mission. The lengthy interlude with Loren features sympathetic, melodic music for the woman's allure—rare, romantic work for the genre, and a highlight of the release.

THE COMPLETE UNDERSCORE TO WHERE EAGLES DARE

comprises disc one of this release—the first-ever release of the film soundtrack, as the LP was a re-recording. This has been newly mixed and mastered from 1/2" three-track tapes in the Turner archives. The score to *Operation Crossbow* can be found on disc two (complete except for one short cue); this part of the album has been mastered from 1/4" two-track tapes possessed by the composer, as studio masters no longer exist. Complete source music from *Where Eagles Dare*—plus earlier, alternate versions of the *Eagles* cable-car cues—rounds out disc two. The entire release is in stereo.

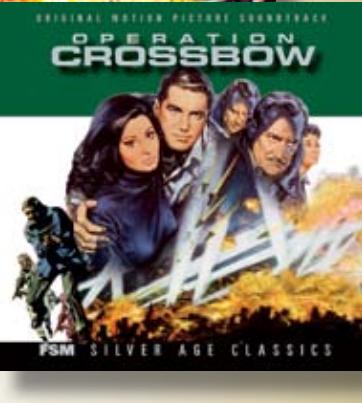
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ORIGINAL MOTION PICTURE SOUNDTRACK

Where Eagles Dare



FSM SILVER AGE



ORIGINAL MOTION PICTURE SOUNDTRACK
OPERATION CROSSBOW

DISC ONE:

Where Eagles Dare

1. Main Title	4:02	
2. Before Jump/Death of Harrod	4:41	
3. Mary and Smith Meet/Sting on Castle/Parade Ground	2:40	
4. Preparation in Luggage Office/Fight in Car	2:08	
5. The Booby Trap	3:14	
6. Ascent on the Cable Car	7:23	
7. Death of Radio Engineer and Helicopter Pilot	3:16	
8. Checking on Smith/Names in Notebook	2:40	
9. Smith Triumphs Over Nazis	2:24	
10. Intermission Playout	2:54	
11. Entr'Acte	2:49	
12. Encounter in the Castle	2:04	
13. Journey Through the Castle, Part 1	4:31	
14. Journey Through the Castle, Part 2	5:29	
15. Descent and Fight on the Cable Car	7:20	
16. Escape From the Cable Car	3:01	
17. Chase, Part 1 and 2	7:37	
18. The Chase to the Airfield	3:05	
19. The Real Traitor	0:58	
20. End Playout	1:04	
Total Disc Time:	74:07	Total Time: 45:05

DISC TWO:

Operation Crossbow

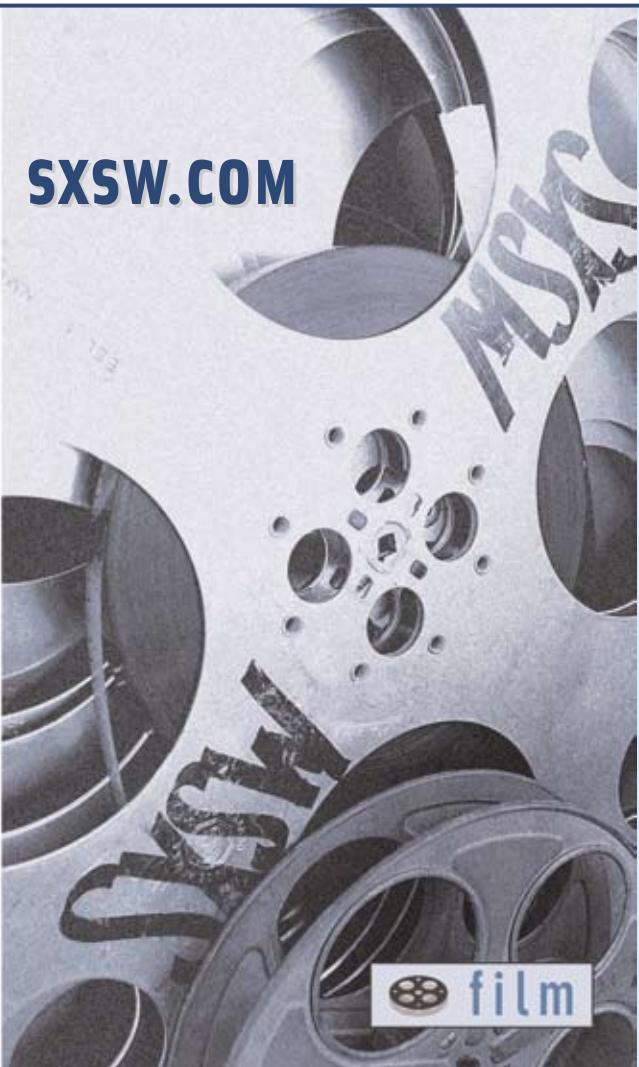
1. Main Title	2:20	
2. Flying Bomb	2:23	
3. Funeral/Spitfire/Photograph	2:04	
4. Peenemuende	3:21	
5. Reitsch's Flight	1:44	
6. Parachute Training	1:06	
7. Up the Rhine/Air Raid	2:11	
8. Nora/Frieda	1:40	
9. Erik/Promises	3:40	
10. Confession/Execution	3:55	
Total Time:		18:33
29. Ascent on the Cable Car (original version)	7:22	
30. Descent and Fight on the Cable Car (original version)	7:22	
Total Time:		14:46
Total Disc Time:		78:37

Album produced by Lukas Kendall

Don't miss this month's Golden Age Classic *Moonfleet* by MIKLÓS RÓZSA

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