

Volume 10, Number 3

Original Music Soundtracks for Movies and Television

# FILM SCORE

M A G A Z I N E



## The Circle Is Complete

**John Williams wraps up the saga that started it all**

### John Barry

**Psyched out in the 1970s**

### Aaron Copland

**Betrayed by Hollywood?**

### Mark Snow, John Ottman & Harry Gregson-Williams

**Discuss their latest projects**

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# On August 16<sup>th</sup>, all of Hollywood will be reading music.

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**By Doug Adams, Jeff Bond and Jon & Al Kaplan**

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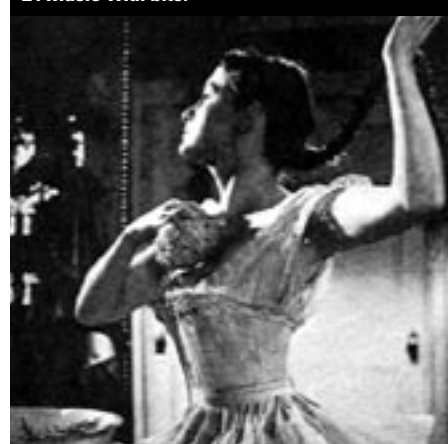
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ON THE COVER:  
Some independent film that you may be able to  
catch at a theater near you.

*Star Wars: Episode III—Revenge of the Sith*  
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# Much Ado About Summer

*There may yet be film music diamonds in an otherwise rough summer lineup.*

Summer's approaching fast, but it's not here yet. And as a result, I find myself in a sort of, well, let's call it entertainment purgatory. I'm already grieving the imminent end of another fine season of F/X's *The Shield*. I'm not sure when *Curb Your Enthusiasm* will be back, and Comedy Central's *Chappelle's Show* is on indefinite hold. And as for movies, after the nearly four-year period of cinematic bliss I enjoyed thanks to *Lord of the Rings*, I've finally come back down to earth enough to realize once again that most movies suck—which means I'm well-prepared for the slate of summer blockbusters thundering toward us.

But nothing can dampen the excitement of having two John Williams scores in a six-week period—*Star Wars: Episode III—Revenge of the Sith* (which as of press time hasn't hit theatres, though this issue features in-depth reviews of the score) and *War of the Worlds*. The only downside to listening at length to Williams' *Sith* music is that it got me excited to see the movie—which I promised myself I wouldn't let happen. I can hope against hope that *Sith* will be good, but I just can't imagine that it will. It doesn't bode well when the CD artwork features Ewan McGregor looking like Burl Ives dressed in an Ewok suit. Still, the music is great, and that has to be enough. I'm even more excited about *War of the Worlds* because it's likely to be a splendid combination of *Star Wars*, *Minority Report*, *A.I.* and something we've never heard before from the man who continues, at the ripe young age of 73, to show everyone else how it's done.

I'm ambivalently hopeful that there might be something interesting in between the expected rhythmic bashings of *Batman Returns*. Unfortunately, conjecture is all we have, since neither friend-of-FSM Hans Zimmer nor mystifyingly aloof James Newton Howard was willing to talk to us about it. It couldn't be because they don't want any publicity, since they did, after all, give an interview to the world-renowned *Venice* magazine.

On to other things: I recently had the honor of finally meeting in person the truly classy and talented Alan Silvestri and his lovely wife at the recent ASCAP Awards gala here in L.A. I didn't expect him to be as

friendly as he was, and as such, I hadn't worked up anything to say. So when he smiled and stuck out his hand to shake mine, I started screaming, turned and ran away. But I'll never forget his smiling face.

Also at the ASCAP Awards, I met a woman who was carrying a gold lamé purse shaped like a dog.

I think by now I'm the only one who hasn't chimed in on the new expanded format of *FSM*. Well, then, let me be the third or fourth to say that we're very excited about it. In fact, I think we're putting together better issues already, and I hope you all feel the same. Judging from the positive responses we've gotten—and the lack of negative ones—I think most people are okay with the bimonthly, larger issues. We're all working really hard here to make sure that you see more and better content in the magazine since you will, after all, be seeing slightly less of it. And even more important, we want to make sure there's even more in the pages of *FSM* that you won't find anywhere else. Toward that end, we've got a lot of good stuff in the works: Buyer's Guides, more comprehensive lists, the updated Top 40 Composer Power List, an extensive article on producing (and not producing) historic score releases, and much more.

But that's in the future. For this issue, we've once again covered an amazing breadth of film music subject matter. For godsakes, where else are you going to find a Film Music Nerd Test? Or an exhaustive feature on music from movies featuring cats and dogs. For our Golden Age and concert-music fans, we've got an in-depth look at Aaron Copland's scoring of *The Heiress*, featuring musical examples. Then there's John Barry. And Mark Snow. Harry Gregson-Williams. And John Williams. You get the idea; it's a lot.

And I can say without equivocation that this *FSM* cover is the most exciting in the history of the magazine. That's my cat Frasier there in the upper right-hand corner.



**Tim Curran, Managing Editor**



Orchestre de la Suisse Romande

Série Mosaïque



Dirk

**Brossé** direction

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**Rapp** commentaires

## Hommage à Jerry Goldsmith

Ses plus belles musiques de films:  
Star Trek, Masada, Planet of the Apes,  
Forever Young, Looney Tunes,...

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## Don Ray 1926-2005

Veteran composer and educator Don Ray passed away on Saturday, April 16, after a two-week battle with a severe and unexpected illness. He was 78. He is survived by his wife of 46 years, Laurel, and by his son, David.

Ray joined the CBS-TV Music Department in 1956 and was music supervisor and/or composer on such programs as *G.E. Theater*, *Playhouse 90*, *Twilight Zone*, *Rawhide*, *Gunsmoke*, *Wild Wild West*, *Gilligan's Island* and *Hawaii Five-O*, receiving an Emmy nomination for best dramatic score in 1974.

From 1960 to 1985 he was Music Director of the COTA Symphony Orchestra and Chorale—which specialized in new and rediscovered music—and was a staff conductor for CBS (1960-83) and for the Los Angeles Bureau of Music (1972-83). He pursued many activities in orchestral music, including as an author, founder of classical music organizations, freelance composer and magazine music critic.

In 1968, Don began a second career, as educator, creating the Film Scoring Program at UCLA's Department of the Arts; he was named Instructor of the Year in the Performing Arts in 1984. During the summers of 1984-86, he was guest lecturer at the University of London. He adapted his UCLA course for a program in Ireland, and from 1996 to

2004 he spent a portion of each year teaching the program in Ireland. He was also a guest lecturer at the Film Music Institute in Los Angeles.

After retirement from CBS, he returned to his love of writing concert music. In 1989, his *Homestead Dances, Set I* was premiered by the American Chamber Orchestra at The Kennedy Center in Washington, D.C. His *Piano Concerto* and a suite from his *Family Portrait* were released on the Albany Label in 2004. His *Homestead Dances* was completed in 1996 and recorded in 2004 in a performance by the Dublin Philharmonic Orchestra; a CD release date is forthcoming.



## Robert Farnon 1917-2005

Composer, arranger, bandleader and conductor Robert Farnon died April 25 at the age of 87. Though he scored over 40 films during his career—including *Captain Horatio Hornblower*, *R.N.* and *Maytime in Mayfair*, Farnon, who lived in Britain, was lesser known in Hollywood compared to many of his contemporaries. He was known much more for his contributions to the genre of "Light Orchestral Music"—or easy listening—and for his concert compositions. However, over the years, top composers and arrangers,

including Henry Mancini, Johnny Mandel, John Williams, Patrick Williams and Angela Morley, have acknowledged Farnon's influence on their writing. Andre Previn once referred to him as "the greatest living writer for strings."

Farnon was working on his *Bassoon Concerto* at the time of his death, and his latest completed symphony premiered three weeks after he died, on May 14, in Edinburgh.

## Revenge of the Bonus Tracks

Remember back in 2002 when the *Star Wars: Episode II—Attack of the Clones* soundtrack came out and there were different versions floating around at different retail outlets, creating consumer confusion and fueling angry riots? Well, this time it's different. Although there were some misleading messages about bonus tracks, every retail store has received the same CD for *Star Wars: Episode III—Revenge of the Sith*. The "bonus tracks" are available as digital downloads from either Wal\*Mart or Target: Buy the soundtrack at Wal\*Mart and you'll get access to a download of an interview with John Williams. Buy a copy of *Sith* at Target, however, and it'll come with a Download Card, which gives you digital access to an edited version of "Battle

of the Heroes," including sound effects and dialogue.

## Weekend at Bernie's: The Musical?



Recent news of MGM and their attempts to develop their film properties into stage musicals (or in the case of *Rain Man* and *Midnight Cowboy*, "plays with music") may pique the interest of film music fans. Along with the recent opening of the musical *Dirty Rotten Scoundrels* (pictured above) and the Broadway debut of *Chitty Chitty Bang Bang*, the studio is developing/negotiating such potential stage musicals as *Legally Blonde*, *Theater of Blood*, *Heartbreakers*, *Those Lips Those Eyes*, *The Thomas Crown Affair*, *Garbo Talks*, *The Fortune Cookie*, *Bill and Ted's Excellent Adventure*, *Weekend at Bernie's*, *The Adventures of Priscilla Queen of the Desert*, *Desperately Seeking Susan*, *Get Shorty*, *Marty* and *A Fish Called Wanda*. The article also mentioned

(continued on page 10)

## NFL Films Music Offer for FSM Readers

Valley Entertainment is offering *FSM* readers \$10 off the purchase of its two extensive collections of music from NFL Films productions: *Autumn Thunder: 40 Years of NFL Films Music* and *NFL Films Music: 1969-1979*. All you have to do is go to [www.valley-entertainment.com](http://www.valley-entertainment.com) and click on the NFL Films link. On the purchase page, enter NFLFSM in the "promotional code" box. The \$10 discount will be applied automatically to your purchase price.



CAPITOL RECORDS: CD Warehouse in Georgetown, District of Columbia.

## Aleph

Available June 7 from Lalo Schifrin's label is his score for the 1981 comedy *Caveman*. [www.schifrin.com](http://www.schifrin.com)

## Brigham Young University

Now available is *The Fountainhead* (Max Steiner); coming in June is Steiner's *Johnny Belinda*; due later this year is his score for *The Three Musketeers*. tel.: 540-635-2575; [www.screenarchives.com](http://www.screenarchives.com)

## Buysoundtrax.com

Available now is a limited-edition release of Blake Neely's score

for *The Wedding Date*.

## Cinesoundz

Imminent are two DVDs and a radio play of the British-German '70s TV sci-fi series *Star Maidens* (both with score by Berry Lipman). [www.cinesoundz.com](http://www.cinesoundz.com); [info@cinesoundz.de](mailto:info@cinesoundz.de)

## Chandos

Available now are *Black: Film Music* (Stanley Black; Barry Wordsworth cond. BBC Orchestra), featuring *Three Steps to the Gallows*, *Sands of the Desert*, *Blood of the Vampire* and more;

and *Malcolm Arnold Overtures*. Set for a Nov. release is *William Alwyn Film Scores, Vol. III*, featuring suites from *The Magic Box*, *Swiss Family Robinson*, *The Running Man*, *The Million Pound Note* and more.

## Commotion

Forthcoming are *Are We Not Movies?*, a compilation album of film and television music by Mark Mothersbaugh; and *Mysterious Skin* (Harold Budd and Robin Guthrie). [www.arecordcommotion.com](http://www.arecordcommotion.com)

## Decca

Available now is *Cinderella Man* (Thomas Newman). Due June 28 is *War of the Worlds* (John Williams).

## Debonair

Available now is *Valiant* (George Fenton; animated).

## Disques Cinemusique

Due imminently is *The Unpublished Film Music of Georges Delerue: Volume 2*, featuring music from *Women*

in *Love*, *The Day of the Jackal*, *Love Comes Quietly*, *The Escape Artist*, *Stone Pillow* and more.

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

## East Side Digital

Due imminently from Wendy Carlos are two CDs featuring previously unreleased film music—*Rediscovering Lost Scores*, Vols. 1 and 2. Vol. 1 will include 21 tracks composed for *The Shining*, as well as music for *A Clockwork Orange*. Vol. 2 features six pieces written for *Tron*, two from *Split Second* and 10 from the 1998 drama *Woundings*.

## FSM

Since *Film Score Magazine* is now bi-monthly, we have four new releases to announce from the Film Score Monthly label: From the Golden Age come *Two Weeks in Another Town* (1962) by the criminally underrepresented David Raksin, and *Quentin Durward* (1955) by the estimable Bronislau Kaper. The Silver (continued on page 10)



## NOW PLAYING Films and scores in current release

<b>A Lot Like Love</b>	ALEX WURMAN	Sony
<b>Angel</b>	ROBERT KRAL	Virgin (import)
<b>Crash</b>	MARK ISHAM	Superb
<b>De Battre Mon Coeur S'Est Arrete</b>	ALEXANDRE DESPLAT	Naïve (Import)
<b>Downfall (Der Untergang)</b>	STEPHAN ZACHARIAS	Colosseum
<b>Earth and Ashes</b>	F. RUSSO/K. ARMAN	Sound of World
<b>Enron: The Smartest Guys in the Room</b>	MATTHEW HAUSER	Commotion
<b>Fighting Tommy Riley</b>	TIM SIMONEC	not yet available
<b>The Game of Their Lives</b>	WILLIAM ROSS	not yet available
<b>House of Wax</b>	JOHN OTTMAN	Varèse Sarabande
<b>Je Suis un Assassin</b>	KRISHNA LEVY	Amelie Aime
<b>Karol: Un Uomo Diveniato Papa</b>	ENNIO MORRICONE	Image (Import)
<b>The Keys to the House</b>	FRANCO PIERANTI	Pacific Time
<b>King's Ransom</b>	MARCUS MILLER	Penalty*
<b>Kingdom of Heaven</b>	HARRY GREGSON-WILLIAMS	Sony
<b>Ladies in Lavender</b>	NIGEL HESS	Sony
<b>Layer Cake</b>	L. GERRARD, I. ESHKERI	EMI*
<b>Le Couperet/ Amen</b>	ARMAND AMAR	Naïve (Import)
<b>The Little Prince (opera)</b>	RACHEL PORTMAN	Sony
<b>Monster-in-Law</b>	DAVID NEWMAN	New Line*
<b>Star Wars III: Revenge of the Sith</b>	JOHN WILLIAMS	Sony Classical
<b>Unleashed</b>	MASSIVE ATTACK	Virgin
<b>Valiant</b>	GEORGE FENTON	Debonair
<b>XXX: State of the Union</b>	MARCO BELTRAMI	Jive *

\*song compilation with less than 10% underscore; \*\*mix of songs and score



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### BACK ISSUES OF FSM VOL. ONE 1993-96

24 pp. unless noted.

#50, Oct. '94 A. Silvestri; M. Isham; sex & soundtracks; Schiffrin concert; Morricone/Beat; the Internet; Recordman/liner notes.

### VOL. TWO, 1997 32-48 pp.

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

### VOL. THREE, 1998 48 pp. each

Vol. 3, No. 4, May '98 SCI-FI; B. Broughton, D. Arnold; *CE3K* restoration; Williams Guide 3; Ed Shearmur; Fox Classics CDs.  
Vol. 3, No. 10, Dec. '98 *THE PRINCE OF EGYPT*; E. Cmiral (Ronin); 50+ CDs.

### VOL. FOUR, 1999 48 pp. each

Vol. 4, No. 7, Aug. '99 WARNER ANIMATION; *Phantom Menace*; *Battlestar Galactica*; Emil Richards; ASCAP.  
Vol. 4, No. 9, Nov. '99 COMPOSER STAMPS; *Papillion*; P. Thomas.  
Vol. 4, No. 10, Dec. '99 SCORES OF SCORES: review compilation.

### VOL. FIVE, 2000 48-64 pp. each

Vol. 5, No. 1, Jan. '00 SUPERMAN: *THE MOVIE* H. Shore; Goldenthal, Barber, Tyler, Debney, Robbins.  
Vol. 5, No. 3, Mar. '00 PHANTOM MENACE CD; Reader pix '99.  
Vol. 5, No. 4, Apr./May '00 BERNARD HERRMANN; R. Marvin (U-571); *Tora! Tora! Tora!*; Film score agents, pt.1.  
Vol. 5, No. 5, Jun. '00 TENTH ANNIVERSARY! *Jaws* 25th Ann. CD; J. N. Howard (*Dinosaur*); Goldsmith Guide Pt. 6.  
Vol. 5, No. 6, Jul. '00 SUMMER SCORE ROUND-UP; D. Newman; Session Notes.  
Vol. 5, No. 7, Aug. '00 B. BROUGHTON; Shaiman gives hell; Elfman & mom.  
Vol. 5, No. 8, Sept./Oct. '00 R. NEWMAN *Things To Come*; *The Goonies*; NPR honors.  
Vol. 5, No. 9, Nov./Dec. '00 64 pg. 101 GREAT FILM SCORES.

### VOL. SIX, 2001 48 pp. each

Vol. 6, No. 1, Jan. '01 THE BEST OF THE WORST: 2000; *Our Town*; *Hollow Man* DVD; C. Martinez.  
Vol. 6, No. 2, Feb. '01 MUSICAL WORLD OF IRWIN ALLEN; A. Copland (cond. J. Sheffer); G. Clinton; Douglass Fake/Intrada.  
Vol. 6, No. 3, Mar. '01 New RMA agreements; D. Ellis; Irwin Allen; R. Kent; Italian Imports/BEAT.  
Vol. 6, No. 4, Apr./May '01 J. Horner Buyer's Guide; *The Mummy Returns*, *Swordfish*; Hoyt Curtin; Epics on DVD; *Atlantis The Lost Empire*.

### Vol. 6, No. 5, June '01 SERGEI

PROKOFIEV; Friedhofer & Fox; *Ghostbusters*; J. Danna.

### Vol. 6, No. 6, July '01 PLANET OF

THE APES; H. Zimmer; Horner Guide 2; Shore.

### Vol. 6, No. 7, August '01 QUINCY

JONES PT. 1; *Moulin Rouge*; J. Morgan on Golden Age; Score Internationale; Random Play.

### Vol. 6, No. 8, September '01

ANGELO BADELAMENTI; N. Carolina School of the Arts; Earle Hagen; Halloween DVDs; more.

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

OF THE RINGS; Ronald Stein; T. Jones; Davis Meets Williams; M. Danna; Pukas comix debut.

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

ALEJANDRO AMÉNABAR; G. Yared; Hobbit music; H. Gregson-Williams; R. Kent.

### VOL. SEVEN, 2002 48 pp. each

Vol. 7, No. 1, Jan. '02 THE BEST & THE WORST: 2001; Horner Guide Pt. 3; Zimmer; *Enterprise*; Yann Tiersen.

### Vol. 7, No. 2, Feb. '02 HAPPY

BIRTHDAY, ELMER BERNSTEIN; Róza speaks!; Richard Rodney Bennett; *John Q. Frailty*.

### Vol. 7, No. 3, Mar./Apr. '02

THE SCORPION KING; *Hook* (Williams); Edda Dell'Orso; *Moulin Rouge*; Oscars.

### Vol. 7, No. 4, May/Jun. '02

SUMMER BLOCKBUSTERS; M. Mothersbaugh; *Legend* on DVD; (ASCAP winners).

### Vol. 7, No. 7, Sept. '02 FSM'S

TOP 40 COMPOSERS; John Frankenheimer; L. Schiffrin; J. Klimek; *The Kid Stays in the Picture*.

### Vol. 7, No. 8, Oct. '02 E. Bernstein;

E. Goldenthal; S. Branson (JAG); Michael Hennagin.

### Vol. 7, No. 10, Dec. '02

TOWERING ACHIEVEMENTS: H. Shore; Ray Ellis (Filmation); The Alloy Orchestra, Spy Notes.

### VOL. EIGHT, 2003 48 pp. each

Vol. 8, No. 1, Jan. '03 JOHN WILLIAMS; Best & Worst 2002; *Star Trek* film scores.

### Vol. 8, No. 2, Feb. '03

HOW THE AWARDS WERE WON; J. Williams; Jan Hammer, C. Martinez, C. Pope, S. Walker.

### Vol. 8, No. 3, Mar. '03

MAGNIFICENT MOVIE MUSIC MOMENTS; B. Tyler; J. Ottman; D. Davis (*Matrix Reloaded*).

### Vol. 8, No. 4, Apr.-May '03 MEET

THE FOLKS: (*A Mighty Wind*); M. Hamlish; G. Fenton (*The Blue Planet*); Bond reissues.

### Vol. 8, No. 5, June '03

BOOM TIMES: SUMMER; Bond reissues 2; Jan Hammer 2; Korngold DVD.

### Vol. 8, No. 6, July '03

THE PIRATE ISSUE: K. Badelt, H. Gregson-Williams; R. Portman's opera, The Sherman Bros.

### Vol. 8, No. 7, August '03 SEX,

LIONS & AUDIOTAPE: P. Doyle; M. Kamen; Betty Comden, C. Lenner; audio formats.

### Vol. 8, No. 8, Sept. '03 LOVE THAT

BOOB TUBE; Staff picks; *Temple of Doom*; M. Barwood.

### Vol. 8, No. 9, Oct.-Nov. '03

MATRIX CONCLUSIONS; 50 "Dumped" scores; The Gospel of Jeff Danna.

### Vol. 8, No. 10, Dec. '03 SHORE

RETURNS: At the *Return of the King* sessions; Kamen Tribute; G. Yared; Holiday DVD roundup.

### VOL. NINE, 2004 48 pp. each

Vol. 9, No. 1, Jan. '04 BEST OF THE WORST, 2003; Thomas Newman; A. Desplat; Williams' in Chicago; *The Shining*.

### Vol. 9, No. 2, Feb. '04 JAMES

HORNER; J. Debney; B.T.; Composers of *South Park*.

### Vol. 9, No. 3, Mar. '04 JON BRIO/

AN TYLER BATES; *The Bride of Frankenstein*; (*Robin Hood* x 2); The Music of the Christ; TheRza.

### Vol. 9, No. 4, Apr.-May '04 THE

FALL OF TROY; *Forbidden Planet*; B. Poledouris; David Shire; Goldsmith on *Apes*.

### Vol. 9, No. 5, Jun. '04 THE

SOUNDS OF SUMMER: Stephen King TV; *Dirty Harry* on CD; Mr. Songtrack, Gary LeMel.

### Vol. 9, No. 6, Jul. '04 REALITY TV

SCORES; John Morgan Re:Recordings; George Bassman.

### Vol. 9, No. 7, Aug. '04 JERRY

GOLDSMITH 1929-2004: Tributes, retrospectives, imaginary chats and an unwritten letter.

### Vol. 9, No. 8, Sept. '04 SCORE

CAPTAIN Ed Shearmur; Last Goldsmith Buyer's Guide; Arthur Morton; Raksin remembered.

### Vol. 9, No. 9, Oct. '04 ELMER

BERNSTEIN 1922-2004: A Tribute; R. Kent's *Sideways*, M. Giacchino's *Incredibles*, more!

### Vol. 9, No. 10, Nov.-Dec. '04

SHORE SCORES: *The Aviator*; A. Badalamenti; *Arrested Development*; Barbie, and more!

### VOL. TEN, 2004 48-64 pp. each

Vol. 10, No. 1, Jan.-Feb. '05 BEST OF THE WORST; Max Steiner Memories Pt.1; J.N. Howard, A. Silvestri, C. Burwell, J.A.P. Kaczmarek; Tech Talk.

### Vol. 10, No. 2, Mar.-Apr. '05

MAJOR DUNDEE; Max Steiner Pt.2; Elfman in Concert; A. Desplat; 1980 in review; *Sin City*.

### Index All content through 2003,

compiled by Dennis Schmidt. Cost: same as one back issue.

## CONCERTS Film scores played live



*The Passion of the Christ* in Rome, Italy, on July 6.

## United States

### California

July 2, 3, Hollywood Bowl S.O.; "Salute to Disneyland."

Aug. 5, 6, Hollywood Bowl S.O., Joel Grey, Ute Lemper; The Roaring '20s: Paris, Berlin and Chicago.

Aug. 26, 27, Hollywood Bowl S.O.; "Italian Cool, Hot Summer Nights," featuring music from *The Godfather* (Rota).

Aug., 27, Pacific S.O., Richard Kaufman, cond.; "Gotta Dance!" Broadway ballet from *Singin' in the Rain*.

### Colorado

July 13, 14, Dallas S.O., Richard Kaufman, cond.; *The Quiet Man* (Victor Young), "Tribute to Mancini," featuring Monica Mancini, vocalist.

### Massachusetts

Aug. 27, Boston Pops, John Williams, cond.; "Film Night at Tanglewood," featuring Josh Groban.

### Minnesota

July 17, Minneapolis, Minnesota Orchestra, Mischa Santora cond.; Sommerfest Family Concert, featuring *Lord of the Rings* (Shore), *E. T.* (Williams), *North by Northwest* (Herrmann).

### Texas

July 1, Fort Worth, Bass Performance Hall, Fort Worth S.O. and Chorus, Miguel Harth-Bedoya cond.; *Final Fantasy Symphony*, featuring music from the videogame series (Nobuo Uematsu) synched to picture.

## International

### Poland

June 10, Filharmonia Wroclawska, Krzesimir Debski, cond.; European premiere of *Finding Neverland* concert (Jan A.P. Kaczmarek). **FSM**

The American Film Institute has announced a concert to take place at the Hollywood Bowl on Sept. 23: *The Big Picture: AFI's 100 Years of Film Scores*. The AFI has sent a ballot listing 250 film scores to over 500 people in the film community to vote on the top 25 film scores of all time, selections from which will be performed at the concert by the Hollywood Bowl Orchestra under the baton of John Mauceri.

For tickets, visit [www.hollywoodbowl.com](http://www.hollywoodbowl.com)

John Scott will conduct two concerts of his music in September at the International Center Auditorium/Scottish Rite Temple on Wilshire Blvd. in Los Angeles. On Sept 15, he'll feature his original score to the 1920 John Barrymore version of *Dr. Jekyll and Mr. Hyde*, accompanying the film; on Sept. 22, he'll conduct suites from his scores to *Greystoke: The Legend of Tarzan, Lord of the Apes*, *Rocket to the Moon*, *20,000 Leagues Under the Sea*, *The Final Countdown* and *Antony and Cleopatra*.

The 32nd Flanders International Film Festival will present "Polish Composers in Concert," Thursday, Oct. 20, at the Flemish Opera of Ghent, in Belgium. The concert will feature film music by Zbigniew Preisner (also the guest of honor), Jan A.P. Kaczmarek and Wojciech Kilar.

For more information, visit [www.filmfestival.be](http://www.filmfestival.be)

John Debney's taking his show on the road, premiering a symphony based on his score for Mel Gibson's



## A-B

**MARK ADLER** *Marilyn Hotchkiss' Ballroom Dancing & Charm School, When Do We Eat?*  
**CRAIG ARMSTRONG** *Asylum*.  
**DAVID ARNOLD** *Bond 21, Return to Sender, The Wild and Wycked World of Brian Jones, Four Brothers*.  
**RICK BAITZ** *Hope and a Little Sugar*.  
**NATHAN BARR** *2001 Maniacs*.  
**TYLER BATES** *Goodnight*.  
**CHRISTOPHE BECK** *The Perfect Man, The Pink Panther*.  
**MARCO BELTRAMI** *The Three Burials of Melquiades Estrada*.  
**BT** *Underclassman*.

## C

**TEDDY CASTELLUCCI** *The Longest Yard, Rebound*.  
**GARY CHANG** *Sam's Lake*.  
**STEVE CHESNE** *Press Pass to the World*.  
**JOSEPH CONLAN** *Mortuary*.

## D-E

**MYCHAEL DANNA** *Black, Where the Truth Lies* (dir. Atom Egoyan).  
**JOHN DEBNEY** *Chicken Little*.  
**JARED DEPASQUALE** *The Hiding Place*.  
**PINO DONAGGIO** *Toyer* (dir. Brian De Palma).  
**PATRICK DOYLE** *Nanny McPhee, Man to Man, Harry Potter and the Goblet of Fire, Wah-Wah*.  
**ANNE DUDLEY** *Perfect Creature*.  
**RANDY EDELMAN** *Stealth* (w/ **BT**).  
**CLIFF EIDELMAN** *The Sisterhood of the Traveling Pants*.  
**DANNY ELFMAN** *Charlie and the Chocolate Factory, Tim Burton's The Corpse Bride* (animated), *Charlotte's Web, A Day With Wilbur Robinson* (Disney).

## F-G

**GEORGE FENTON** *The Regulators, Bewitched, Last Holiday*.  
**CHAD FISCHER** *Little Manhattan*.  
**MICHAEL GIACCHINO** *Sky High*.  
**RICHARD GIBBS** *The Honeymooners*.

**VINCENT GILLIOZ** *Living With Uncle Ray*.

**PHILIP GLASS** *Partition*.

**NICK GLENNIE-SMITH** *Love and Honor, The Sound of Thunder*.

**HARRY GREGSON-WILLIAMS** *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe, Domino*.

## H

**IAN HAMMER** *Cocaine Cowboys*.  
**CHRISTIAN HENSON** *Animal*.  
**JAMES HORNER** *The Chumscrubber*.

## I-J-K

**MARK ISHAM** *In Her Shoes*.  
**DAVID JULYAN** *The Last Drop*.  
**ROLFE KENT** *The Wedding Crashers*.  
**DAVID KITAY** *Art School Confidential*.  
**JOHNNY KLIMEK/REINHOLD HEIL** *Land of the Dead, The Cave*.

## L

**NATHAN LANIER** *Officer Down*.  
**NATHAN LARSON** *Down in the Valley, The Motel*.  
**JOSEPH LO DUCA** *Devour*.  
**DEBORAH LURIE** *Mozart and the Whale*.

## M-N

**MARK MANCINA** *Asylum*.  
**HUMMIE MANN** *Suzanne's Diary for Nicholas*.  
**CLINT MANSELL** *The Fountain*.  
**CLIFF MARTINEZ** *Havoc*.  
**ENNIO MORRICONE** *Leningrad*.  
**MARK MOTHERSBAUGH** *The Ringer, The Big White, John Chapman: The Legend of Johnny Appleseed, Herbie Fully Loaded*.  
**JOHN MURPHY** *The Man*.  
**DAVID NEWMAN** *I Married a Witch, Man of the House*.  
**RANDY NEWMAN** *Cars*.  
**THOMAS NEWMAN** *Jarhead*.  
**JAMES NEWTON HOWARD** *Freedomland, R.V.*

## The Hot Sheet

**KLAUS BADELT** *Ultraviolet, Annapolis*.  
**TYLER BATES** *Slither, The Devil Rejects*.  
**MARCO BELTRAMI** *Red Eye*.  
**TEDDY CASTELLUCCI** *Click*.  
**JOHN DEBNEY** *Zathura* (dir. Jon Favreau), *The Adventures of Shark Boy & Lava Girl in 3-D, The Barnyard* (animated).  
**MICHAEL GIACCHINO** *Mission: Impossible 3, The Family Stone*.  
**LISA GERRARD** *A Thousand Roads*.  
**LEE HOLDRIDGE** *Ever Again*.  
**BOBBY JOHNSON** *Edmond* (w/ William H. Macy).  
**AL GRIFFITH** *Intrepid Travel*.  
**LARRY GROUPE** *Man About Town*.  
**JAMES HORNER** *Flightplan* (replacing Rachel Portman), *Legend of Zorro*.  
**JUSTIN MCCOY** *Australia's Dangerous Destinations* (documentary series).  
**ROSS MCLENNON** *Saving Xavier*.  
**JOHN OTTMAN** *Logan's Run, Superman Returns*.  
**BRADLEY PARKER-SPARROW** *The Gift, Shut Eye*.  
**ART PHILLIPS** *Busking for Love*.  
**RACHEL PORTMAN** *Oliver Twist*.  
**JOHN POWELL** *The Bourne Ultimatum*.  
**JAN PRESTON** *All Points of the Compass* (documentary).  
**NATHAN WANG** *Tom & Jerry: The Fast and the Furry*.  
**STEPHEN WARBECK** *On a Clear Day, Alpha Male*.  
**JOHN CLIFFORD WHITE** *One Minute to Midnight*.  
**GABRIEL YARED** *Breaking and Entering, The Decameron*.  
**CHRIS YOUNG** *Ask the Dust* (dir. Robert Towne), *The Exorcism of Emily Rose*.  
**HANS ZIMMER** *The Da Vinci Code* (replacing James Horner; dir. Ron Howard).  
**MATTEO ZINGALES** *All Saints* (Australian drama series).

**MICHAEL NYMAN** *Where Love Reigns*.

## O-P

**John Ottman** *Kiss Kiss Bang Bang*.  
**Nicholas Pike** *Desperation*.  
**John Powell** *Mr. & Mrs. Smith*.

## R

**JEFF RONA** *Urban Legends 3: Bloody Mary*.  
**J. PETER ROBINSON** *The World's Fastest Indian*.

## S-T

**LALO SCHIFRIN** *The Bridge of San Luis Rey, Abominable, Rush Hour 3*.  
**THEODORE SHAPIRO** *Aeon Flux* (w/ Charlize Theron), *The Baxter* (w/ **CRAIG WEDREN**).  
**ED SHEARMUR** *The Skeleton Key* (dir. Iain Softley).  
**HOWARD SHORE** *King Kong, A History of Violence* (dir. David Cronenberg), *The Fly* (opera, premiering w/ L.A. Opera 2007).  
**BRIAN TYLER** *The Greatest Game Ever Played*.

## V-W

**JAMES VENABLE** *Deuce Bigalow: European Gigolo, Happily N'Ever After*.  
**STEPHEN WARBECK** *Proof*.  
**ALAN WILLIAMS** *Suits on the Loose, Ice Hotel*.  
**DAVID WILLIAMS** *Manticore, Planet Ibsen*.  
**JOHN WILLIAMS** *War of the Worlds, Memoirs of a Geisha*.

## Y-Z

**GABRIEL YARED** *Charly*.  
**CHRISTOPHER YOUNG** *Unfinished Life* (dir. Lasse Hallstrom).  
**AARON ZIGMAN** *Heart of Summer, The Wendell Baker Story*.  
**HANS ZIMMER** *Over the Hedge, A Good Year, The Weather Man* (dir. Gore Verbinski).

## Get Listed!

Composers, send your info to [editor@filmscoreonthly.com](mailto:editor@filmscoreonthly.com).

**FSM**

(continued from page 6)

musicals in development by other studios, including *The Wedding Singer*, *Shrek*, *Catch Me If You Can*, and *Billy Elliot*, the latter with a score by Elton John.



IDLE TIME: *Monty Python's Spamalot*.

## Short Cuts

Composer John DuPrez has received a Tony nomination for writing (with Eric Idle) the songs for the Broadway musical version of *Monty Python and the Holy Grail*, called *Monty Python's Spamalot*. The cast album is available now on Decca.

John Williams has accepted the role of Brass & Reed President at Pipefest 2005, scheduled for this August in Edinburgh, Scotland. For those who don't know what Pipefest is, the organization's website touts it as a massed band of 20,000 pipers and drummers marching through the streets of Edinburgh. Visit [www.pipefest.com](http://www.pipefest.com) for more details.

John Debney has written the score for a short film currently showing at Disneyland in Anaheim, CA. The film, showing as part of the Disneyland: The First 50 Magical Years attraction, located on Main Street, U.S.A., explores the park's history, and includes never-before-seen archival footage and photographs.

Graeme Revell received the Richard Kirk Award at the 2005 BMI Film/TV Dinner on May 18 in Beverly Hills, CA. The award is given annually to a composer for his or her outstanding work and contributions in motion picture and television music. **FSM**

(continued from page 7)

Age offers a pairing of scores from *Jericho* (1966) and *The Ghostbreaker* (1965); even if you've never heard of this short-lived series and failed pilot, you've probably heard of their composes, including two fellas named Jerry Goldsmith and Johnny Williams. And, our second Silver Age Classic is a reissue of *King Kong* (1976) by John Barry.

*Coming soon:* Some long lost LPs make the jump to CD and a TV score clears a roadblock.

### Hollywood

Available now is *Hitchhiker's Guide to the Galaxy* (Joby Talbot, various).

### Hot

Available now is a reissue of *Time After Time* (Rózsa, the album re-recording).

### Intrada

Available now is *Spartacus* (Randy Miller). Due June 7 is the latest in Intrada's limited-edition Special Collection series. The second volume of the *National Geographic Presents* series features *The Last Vikings* (Ernest Gold; 1972) and *Dr. Leakey and the Dawn of Man* (Leonard Rosenman; 1966). [www.intrada.com](http://www.intrada.com)

### La-La Land

Available now is *Hitman/Hitman 2* (Jesper Kyd). Due in June: *Battlestar Galactica* (Bear McCreary), *Seed of Chucky* (Pino Donaggio) and *Book of Stars* (Richard Gibbs). Due in July: *Undead* (Cliff Bradley), *The Howling* (Donaggio), *Devil's Rejects* (Tyler Bates). Due in Aug. is *Farscape Classics, Vol. 2*. Forthcoming are *Mirror Mask* (Iain Bellamy) and *The Big Empty* (Brian Tyler). [www.lalalandrecords.com](http://www.lalalandrecords.com)

### Milan

Available now is *Anthony Zimmer* (Frederic Tiegorn).

### Pacific Time Entertainment

Due imminently are *Fabled* (Ari S. Kirschenbaum and Aaron Platt); *The Keys to the House* (Franco Piersanti); *Womb Raider* (Randolph Scott); and *Carlos Castaneda—Enigma of a*

*Sorcerer* (Ralph Torjan and Robert J. Feldman). [www.pactimeco.com](http://www.pactimeco.com)

### Percepto

Next up is *Music for Robots*, produced by famed Hollywood sound experimenter Frank Coe and Forrest J Ackerman, editor of *Famous Monsters of Filmland* and *Spacemen*. This release will contain the complete original album, a never-before-released suite from Coe's *Music for Robots: Volume 2*, and more. [www.percepto.com](http://www.percepto.com)

### Perseverance

Due imminently are *Loch Ness* (Trevor Jones) and *The Punisher* (Dennis Dreith; 1989).

### Play Time

Available now is *L'Enquete Corse* (Alexandre Desplat).

### Prometheus

Due imminently is *The Chairman* (Jerry Goldsmith).

### Saimel

Available now are *La Donna Che Venne dal Mare* (Piero Piccioni), *Film D'amore e D'anarchia* (Nino Rota) and *Amor Idiota* (Carles Cases). [www.rosebudbandasonora.com/saimel.htm](http://www.rosebudbandasonora.com/saimel.htm)

### Screen Archives Entertainment

Available now is *Foxes of Harrow* (David Buttolph). Forthcoming are *Son of Fury* (Alfred Newman) and complete, 2-CD *Marjorie Morningstar* (Max Steiner). [www.screenarchives.com](http://www.screenarchives.com)

### Silva Screen

Available now are *Reel Love*, a 2-CD set of love themes; including *Gone With the Wind*, *Casablanca*, *Titanic*, *The English Patient* and *Love Story*; *Music From the Films of Steven Spielberg*, a 2-CD set including music from *Jaws*, *Raiders of the Lost Ark*, *Close Encounters, E.T.*, *Duel*, *Jurassic Park*, *Schindler's List* and more; and *The Incredible Film Music Box*, a 4-CD set featuring film music highlights from 1939-2004, including themes from Barry, Morricone,

Herrmann, Williams, Bernstein and Giacchino.

### Sony Classical

Available now is *Star Wars: Episode III—Revenge of the Sith* (John Williams).

### Sony

Available now is *Ladies in Lavender* (Nigel Hess). Due June 7 is *Deep Blue* (George Fenton).

### Superb

Due June 7 is the U.S. release of Alexandre Desplat's score for *Hostage* (Gut Records has already released the CD in the U.K., though copies are hard to come by).

### Telarc

Available now is the premiere release of Miklós Rózsa: *Three Choral Suites*, featuring arrangements of *Ben-Hur*, *Quo Vadis* and *King of Kings*, all of which Rózsa was working on late in his career but never finished. Performed by the Cincinnati Pops Orchestra and Mormon Tabernacle Choir; cond. Erich Kunzel; also available in SACD.

### Varèse Sarabande

Available now are *House of Wax* (John Ottman); reissues of *Carrie* (Pino Donaggio) and *Hour of the Gun* (Jerry Goldsmith); and *Guys and Dolls* (new song recordings featuring Earl Rose on piano and Jay Leonhart on bass).

### Universal France

Available now is *Sarde: Le Cinema D'André Techine*, a collection of music by Philippe Sarde for André Techine films.

### Warner

Due June 14 is *Batman Begins* (Hans Zimmer/James Newton Howard).

### Please note:

We endeavor to stay up-to-date with every company's plans, but sometimes bad things happen to good labels. Please bear with us if albums are not released as announced. **FSM**

# mailbag

**Rants,  
Raves &  
Responses  
to Readers**

## A Darkened Doorstep

Of all the magazines that darken my doorstep, *FSM* is the one that I relish the most. Having come across your publication by chance over five years ago while browsing a newsstand, I recently became a subscriber. I have also purchased several of your album releases and reviewed them on Amazon when they became available on the online retailer.

The editorial of the latest issue (Vol. 10, No. 1) is an outstanding read, as is the annual roundup contained within; this is one issue that deserves reading from cover to cover.

Kudos go out to the editor and staff for providing fans of film scores a chance to keep abreast of new releases, reissues, and profiles of the men and women that bring pleasure to moviegoers' ears worldwide.

**Reginald D. Garrard**  
st\_clair99@yahoo.com

*Thanks for the kind words. We've got a lot more where that came from, so stay tuned!*

## False Grit?

Having seen *True Grit* a number of times, I'm fairly familiar with the score. Years ago, while driving into NYC very early in the morning (between 4 a.m. and 5 a.m.), one of the New York radio stations aired the actual underscore from *True Grit*. The announcer mentioned that the score we would be hearing was not commercially available to the public. There was no dialogue, or even commercials, just the score as heard in the film—not the pop version I bought in a local store, a week or so after I saw the film.

In other news, I notice that

our local Tower Records store (Paramus, NJ) has had, in stock, some, if not all, of the *FSM* OST titles.

**Thomas Moorhead**  
Emerson, New Jersey

*Yes, *FSM* titles are available in select retail stores around the country, if not the world. But legitimate copies of *True Grit's* OST remain unavailable anywhere.*

## The Wrong Letter

I noticed that in Jeff Bond's "Hits & Misses" article (Vol. 10, No. 1) he mentions Kerry O'Quinn instead of Terry O'Quinn in the Best TV Underscore category (*Lost*). I'm a big fan of *Lost* and Terry O'Quinn. I'm also a close friend of Kerry O'Quinn's (from way back when I used to contribute to *Starlog!*). I'm sure someone else must've caught this typo by now, but just in case nobody has...

And thank you for getting Dmitri Tiomkin's *The Thing* on disc after so many years!

**Steven Jongeward**  
sjongeward@yahoo.com

*Thanks, Steven. Jeff Bond has been fired*

## Oh Brother!

I just want to point out a mistake in the liner notes for *Atlantis*. In it Jeff Bond says: "Gillespie's miniature work combining with a Richard Yuricich matte painting to create a truly grand tableau of epic fantasy."

It should say Matthew Yuricich instead of Richard. Matthew worked in the M-G-M matte department for many years and worked on such films as *North By Northwest* and *Forbidden Planet*. Richard, who is his brother, is also

in visual effects and worked on *2001* and *Close Encounters* but has never been involved in painting. It's a small correction but one I had to make.

**Robert Mrozowski**

*Thanks, Robert. Jeff Bond has been fired.*

## Making a Deposit

I'm sure it's a typo, but in "Memories of Max Part One" (*FSM* Vol. 10, No. 1) where reference is made to "Rio Rita," it should read "Ziegfeld" and not "Ziegfield."

Also, as someone directly involved in the mastering of Steiner's recordings, I found Ian Thomas' article most interesting. Now, when I try to explain mastering to those people who ask me what it is, I'll just photocopy the article for them!

**Dick Bank**  
Los Angeles, California

*Thanks, Dick. Jeff Bond has been fired—even though that wasn't his article.*

## The Hunt for Poledouris

"Murphy, it's you" is the line that rings in my head as I listen to Basil Poledouris' fantastic score to *RoboCop* (Varèse Sarabande VSD-47298). And that brings me to write this letter. What ever happened to Basil Poledouris? He is a wonderful and gifted film composer. Witness *Conan the Barbarian*, *The Hunt for Red October*, *Big Wednesday*, *Blue Lagoon*, *Red Dawn*, *Starship Troopers*, *The Touch*, *Lonesome Dove* and of course, *RoboCop*.

Many fans will claim that *Conan the Barbarian* is Basil's

finest score and indeed it is, but *RoboCop* shouldn't be overlooked. I just hope Poledouris hasn't gone into hiding or retirement, because I would love to hear more phenomenal compositions by this great master of film music.

**James J. Tagliareni**  
Westfield, New Jersey

*Basil is alive and well and living in Washington state, pursuing his musical life beyond film scoring assignments. He is by no means retired from film, just retired from acting like a Hollywood monkey. We share your opinion of *RoboCop*, a seminal film and score from the 1980s.*



## Errata

We forgot Matthias Budinger's byline in his recent Retrograde article on Henry Mancini ("Feeling Fancy Free," Vol. 10, No. 2, Pg. 62). Though he was credited as a contributing writer in the masthead, we apologize for the oversight.

## Tell us what you think.

Write us at **FSM Mail Bag**,  
8503 Washington Blvd.,  
Culver City CA 90232 or  
Mailbag@filmscoremonthly.com

# Harry, King of Scotts

Harry Gregson-Williams enters the Kingdom of Heaven. • By Jeff Bond



MISSION NOT ACCOMPLISHED: *Kingdom of Heaven* tells the tale of the Crusades.

**Y**ou could say Harry Gregson-Williams has been the court composer for film director Tony Scott, having scored five of the director's films, including *Spy Game*, *Enemy of the State*, *Man on Fire*, this summer's

*Domino* and even *Hire: Beat the Devil*, a short film the duo worked on for

BMW. But before *Domino* (with Kiera Knightly as a sexy bounty hunter) is released, Gregson-Williams' name will be associated with another Scott—Tony's brother Ridley, the director of *Alien*, *Blade Runner*, *Thelma & Louise* and *Gladiator*. Ridley Scott is making his first return to a period epic since 2000's *Gladiator* with *Kingdom of Heaven*, an ambitious story starring Orlando Bloom as Balian, a blacksmith who becomes involved in the Medieval Crusades. The trailers for *Kingdom of Heaven* might make it look a bit like *Gladiator 2*, but this is a far more nuanced and complex story that attempts to look at both sides of the bloody 12th-century conflict between Christians and Muslims—subject matter that's so touchy 800 years later that Western politicians still go out of their way to avoid the use of the term "crusade" in any context that might possibly relate to the Muslim world.

Tony Scott is the director of *Top Gun* and has brought his distinctively immersive visual style to a host of commercial blockbusters; Ridley, while

having made blockbusters of his own, is often considered a more Kubrickian artiste than his brother. So how would Gregson-Williams compare them? "They're peas from the same pod," the British composer says. "They'll both win a battle against anybody, but one would win it in a war of attrition and one would win it by shouting loud enough. I'll leave it up to your imagination who would say what, but one would say, 'Make the drums louder, H!' and the other would say, 'Would you like a cigar?' But they're both incredibly artistic and complete filmmakers; they seem to have such a clear vision of what they're trying to achieve, and they're both very open and collaborative and want to hear what you think about any aspect of their films."

*Kingdom of Heaven* was a lengthy production, giving Gregson-Williams an unusually long period to experiment with his score. The composer says it was a nice change of pace. "If you come to a film very late everyone seems to know what they're doing except for you the composer, because you're the last onboard. But I was involved with

*Kingdom of Heaven* for six months and certainly the early months of that were spent trying to find my footing in the movie, but at the same time watching Ridley trying to find his footing. The movie was way over three hours long when I started working on it and it's not much over two hours now, and I was around as he was trying to find his movie. But he never flinched and he knew exactly what he was aiming for."

Gregson-Williams says he often wished he had the same kind of absolute confidence. "Midway through the process it was quite frustrating because I was really yearning to feel that I was heading in the right direction, but Ridley wasn't ready yet to even finalize his storylines. One of the original characters filmed doesn't appear in the final version of the film at all, about 10 minutes of footage involving this character were cut, but Ridley knew the film could be made to work without this character. When all that is going on it's difficult to feel confident one knows exactly where the score would be headed, only because the film can chop and change so much. [Ridley's] not fiercely aggressive in the editing room and I've worked on films where things are changing constantly and one is always trying to play catch-up. That wasn't the case here and I think that's why I was part of the process quite early because it was necessary to thrash around a bit and find the path of what I was going to do."

## What, No Wailing Solo Female Vocal?

What the composer discovered soon enough was what he and Scott would *not* be doing—duplicating the sound and feeling of *Gladiator* or its Hans Zimmer/Lisa Gerrard score. "This movie isn't 'A Hero Will Rise,'" Gregson-Williams says. "It isn't comparable to *Gladiator* in that sense, it's more of a personal, spiritual journey." For *Kingdom of Heaven*, Gregson-Williams' palette is more orchestral, less crushing than the blend of orchestra, synths and samples on Zimmer's score—it's a delicate epic, marked by varied approaches to choral writing, everything from a traditional Christian liturgical sensibility to several different aspects of Middle Eastern cultural sound. Gregson-Williams' previous work hasn't been heavy on choral writing, but the composer says his background made the work on *Kingdom of Heaven* come naturally to him. "Having come

from a sort of choral tradition myself as a child, I had done extensive touring and solo work—I was part of a specialist music school that required me to leave home at age six and get a very full-on musical education with a particular focus on singing. I haven't used choirs to any great extent on any of my previous scores, but this was called *Kingdom of Heaven*, and that's not to say one had to necessarily make the music sound heavenly, but there's a choral direction I really wanted to go for some parts of the score."

Gregson-Williams fully intended to get more than one choral sound into his score. "It needn't just be a sort of chorus la-la-la'ing behind the orchestra music. There are a couple of moments that are a capella choir and I used a huge oil tanker of a choir in London called the Bach Choir. What I mean by 'oil tanker' is the choir is so big you have to give them a couple of minutes notice if you want them to speed up—it's like 120 singers. I used those in various parts and I used a very small, completely different choir called the Choir of the King's Consort with just two voices to each part, so I was able to write a six- or eight-part tune, which had a much more personal and exacting feel to it. You could liken it to a string quartet within a full orchestra; the Bach Choir was huge in number so there were 35 or 40 people to a part or to a line, so if you were writing a four-part harmony there are 40 people to each part, and that's a really big sound with a lot of depth. Whereas that same piece of music on a smaller choir where each of the voices are perhaps much more trained and exacting, it gives a very different feel. Additionally I used a lot of different solo vocalists."

Drawing on his own choral background and researching some of the traditional sung forms of both cultures, Gregson-Williams broadened the score's approach. "With the Christian choirs, quite often I would have them singing in Latin, which seemed appropriate from the sort of Christian tradition, and I would choose words from the Mass or Requiem for that. Additionally I found a group of Turkish musicians [the Kardes Turkuler] that I flew over from Istanbul who did a very different thing, and frequently the words they were singing were Turkish or Kurdish, so there were different groups within the whole choral approach."

## Strung Out

One instrument that has become almost synonymous with this kind of film is the Armenian duduk, a remarkably expressive double-reeded instrument similar to an oboe. The duduk sound has become so ubiquitous in fact that Gregson-Williams found an alternative to the sound in electric violin and cello. "That seemed to be a way of varying a traditional sound but not too much. I

was a little sparing with the duduk—it's a beautiful instrument and there are moments in the score where I had the opportunity to use it, but bear in mind that the last big film that Ridley did was *Gladiator* scored by my mate Hans, and the duduk and Lisa Gerrard played a very big part in that. If I'd have felt it was necessary to bring a boatload of duduk playing than I would have, but I talked to Ridley about it and said you've kind of been there and done that. There's a little bit of that going on, but the score is not heavy in that."

Gregson-Williams took a similar approach to writing for orchestra, creating smaller ensemble groups within the full orchestra and finding strategies to bring a convincing period sound to the score. "One of the things I was able to do and experiment with that Ridley and I really liked, especially at the beginning of the film was that instead of using a very small string section or even a string quartet in the traditional sense, I found a group called Fretwork or Consort of Viols, the predecessors of violins, cello and viola, and they make quite a raw sound. Obviously when you hear it you feel it's a bowed instrument, but very quickly you're aware there's not a string quartet there and there's something very different going on, and that was absolutely fascinating. It's not altogether authentic for the 12th century—there were no such things as viols then—but had I stuck to authenticity you wouldn't be left with that much. But it was interesting to go some of the way there and find this Consort of Viols. I had never written for viols before and I had the group come to my studio and work through the sort of ways I might think about writing for them so that was really interesting."

Around half of Gregson-Williams' score as heard in the film is represented on Sony Classical's CD, but the composer says that over the full working period of the score he wrote around three hours of music for a film that at one time ran longer than that. "It really is quite a different film to any I've ever done and it's not by any means a Bruckheimer-type movie. It's undeniably an epic film but it is a personal story about one person's struggle with his beliefs. There's one scene in the movie where the Orlando Bloom character is confused about what he should be doing, whether he really should be involved in leading the Crusade in Jerusalem. As soon as he arrives in Jerusalem he goes to a market and asks an old man where Christ was crucified, and the old man points to a hill, which turns out to be Golgotha. And Balian walks to the top of the hill and sits there as if he's asking himself is there really a God, and he doesn't get an answer, which is hardly surprising. But that kind of sums up his feeling." More like, "A Spiritual Angst Will Rise."

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# It's hard to believe that Mark Snow has been at the top of the TV scoring field

since he started working on shows like *The Rookies* in the mid-1970s; particularly since the lion's share of fans of *The X-Files* and *Smallville*, two of Snow's most popular projects, probably never knew there was a TV show called *The Rookies*.

On April 27, the American Society of Composers and Publishers presented its Golden Note Award to Snow at the 20th Annual ASCAP Film and Television Awards gala in Beverly Hills. According to ASCAP, the award is bestowed upon "songwriters and composers who have achieved extraordinary milestones." In Snow's case, he has won in several different categories for each of the past 20 years. In fact, Snow's career has been around a decade longer than the ASCAP Awards.

With over 200 film and television credits under his belt, you'd think Mark Snow would start taking it easy right about now, but he's currently working on three different TV shows (*Smallville*, *One Tree Hill* and *Kojak* with Ving Rhames). When he started in the business, only the first 13 episodes of a 24-episode season had to be scored (the rest would be tracked), the bulk of music on most TV shows was recorded by live musicians, and three or more composers were responsible for music on any given show. Now live musicians are increasingly rare, and it's common for a single composer to generate music for every new episode of a TV series. So how does Snow do three? "I tell them they don't need all that much music on two of the three shows, and they say 'Oh, okay,' and that's how it usually works," Snow laughs. "*Smallville* is the tough one of those three shows; that's really hard, and there's tons of music in that show."

That's not to belittle *Kojak*, Snow's latest gig. He's been working since the original *Kojak* was running on CBS, although he never worked on that series (he did do *Starsky & Hutch*, *Dynasty*, *T.J. Hooker* and *Hart to Hart*). He says he wasn't particularly interested in doing a remake of the Telly Savalas *Kojak* but signed on when he heard Ving Rhames was playing the bald detective this time. But he didn't necessarily face an easy road creating a musical style for the show. "My agents picked this score to send over I did with live guitar and strings, a real film-noir ballad, really smoky like *Chinatown*,

but with guitar that was almost Clapton. Really sexy and dark, and these guys heard it and said, 'That's it, that's *Kojak*.' So I got the gig and put a lot of this guitar in when appropriate and some gospel blues

for a music video about *Kojak* with Ving Rhames sauntering around, and the 20-second little blip from the song is all that plays at the beginning of the show. But I got paid anyway."

Snow's title music from *The X-Files* is probably one of the last great instrumental TV show main titles to penetrate the public consciousness; since he did that job he's seen program titles largely slated to either popular songs or no music at all, with title sequences that once ran up to 90 seconds now reduced to a quarter of that or less. And even if a composer gets the opportunity to do a new instrumental title, he might not get the best chance to stretch his compositional muscles. "I've just done two pilots, one is *Kolchak: The Night Stalker*, and the other is a thing with Jennifer Love Hewitt where she sees dead people and helps them cross over to the other side—now there's an idea. The main producer on *Kolchak* was one of the *X-Files* people, Frank Spotnitz, and I saw it and it was sort of heavily *X-Files*—young good-looking guy and girl and

this time they're reporters for a paper instead of FBI agents, and they're investigating odd goings-on. When we had the meeting they said, 'Look, no *X-Files*—no instruments, no sounds, no anything like it—we don't want a lot of music, just moody, blah blah blah.' So I do that and they say 'Well, I think we need some more music.' So I do more. The third time they say, 'Well, maybe just a *little X-Files*.' The fourth time it was 'Just please make it *X-Files*, whatever you do!'"

## Symphonies, Synths & Samples

The workload for current TV composers may seem crushing compared to what a composer might have done on a single TV series in the '70s, but there are other factors at work—less work with live ensembles and orchestras meaning less or no rehearsal time or time on the soundstage, and often fewer episodes per series (some TV shows in the late-'50s or early-'60s might have made more



vocal stuff and everybody loved it. It came down to showing it to the head of the head of whatever and they're all in a room and everyone's loving it, and whoever this guy is starts doodling on paper and people are wondering what he's doing, and he holds up a piece of paper with a picture he'd drawn of a guitar, a circle around it and a line through it. No guitar. And this is like two days before it has to go out. They wanted sax instead of guitar, so we brought in this sax player Brandon Fields, who's brilliant, and he started improvising around all the spaces where there was guitar, and it worked most of the time. The pilot went out with guitar and sax, but the sax won out in the end."

Snow also wrote a title theme for the show, but that's not what you'll hear during the 20 seconds that comprise the show's main titles. "What happened was I did do the theme and what I didn't realize was the PR department had hired this hip-hop girl [Tweet] and her entourage to do music

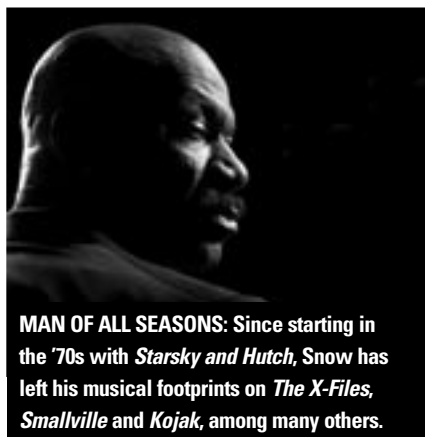
than 30 episodes per season). “*Kojak* started with eight episodes and if it gets picked up it won’t start again for me until March,” Snow says of his current workload. “One of the reasons I’ve been successful is I have an amazing discipline about my work life. I start early in the morning and try to finish by dinner time to have some semblance of a life, but it also means weekends. I figure out a quota and I’ve got to do so many minutes on this show and so many minutes on that show. Occasionally on *Smallville* I can pull up stuff from other *Smallvilles* and reuse it, but that still takes some manipulation.”

Snow has been around long enough to see the transition from “full” TV orchestras (usually meaning between 15 and 40 players) through the domination of electronic scores in the ’80s, to the current environment where samples create the illusion of live players where there are few or none. “It was about 1986 that this garage studio thing was taking off; incredibly crude,” Snow recalls. “There was one guy doing it who was immensely successful in TV, Brad Fiedel, and he really blazed the trail for a lot of us, especially me. He’d be getting so much work and I’d listen to his stuff and try to suss out what the deal was here: what makes this so special and in demand. Because it was pretty simple—in those days you really couldn’t mock up the

orchestra like you can now with all the amazing string, brass and percussion libraries that are available. His sound was just incredibly primitive and basic, but he had something going on that was really working and I was interested in that. It took me a good two years to feel somewhat comfortable with it, and then technology really popped in—now it’s just blink and something else changes.”

Snow began working heavily with electronic and synthesized scores in 1986, and says the prevalent sound then was starkly electronic, a matter of both style and technological capabilities. “It wasn’t about it having to sound like strings or an oboe; it was just a different sound and for budgetary reasons producers and studios got intrigued, and also the incredible control a director and producer would have over the music—you could come to someone’s house, play the music back, sit there

all day long and make changes. They could really almost play composer themselves. And you had to have I think a certain collaborative personality to make that work because some guy would come in and say ‘I need a funky bass line—that’s so unfunky.’ And someone would say ‘I used to be with James Brown so you’re full of shit.’ You really have to put your ego out the door and when I first started it was kind of flagrantly disrespectful and slightly rude, and then that changed to plain disrespectful and normal rude, and then it got better and better.



**MAN OF ALL SEASONS:** Since starting in the '70s with *Starsky and Hutch*, Snow has left his musical footprints on *The X-Files*, *Smallville* and *Kojak*, among many others.

Now when people come in they say ‘I know nothing about music but would you mind doing this?’ When you’ve reached a certain level in the business you’re not spoken down to. I was doing this *Kolchak* pilot and I had a fight with the producer because of the pressure of the studio notes and the network notes and all the changes in a short window of time, it gets everyone frazzled. But when the dust settles it’s all okay.”

In addition to scoring hours and hours of episodic television, Snow became the go-to guy for TV movies in the latter half of the ’80s. “I remember doing about one a month,” Snow says. “I wasn’t doing episodic during that period. I finished *Hart to Hart* in ’85 after five years and didn’t do any episodic after that, maybe an episode here and there. A lot of the TV movies were live orchestra, some were electronic, and there’d be way more time in the

schedule and it was a little more relaxed. On a show that you’ve established a sound, after the first bunch of episodes the [producers’] notes are few and far between. Right now on *Smallville* it’s the end of year four and I don’t go to the spotting sessions, twice a year I get a nice call from the producers saying ‘good work’—and there are never any changes. It seems like I started off on the right track; David Nutter directed the pilot and they put a lot of John Williams stuff into it and that was the direction they wanted, and the *Smallville* scoring style is kind of traditional. *Kojak* and *One Tree Hill* are more contemporary.”

## Planet of the X

The composer earned a cult reputation with his avant-garde scoring of *The X-Files* and for its goosebump-raising, electronically “whistled” title tune. “That was the start of me getting back into episodic TV,” Snow says. “Episodic TV around that time was becoming a lot more highbrow or legit, with the advent of shows like *thirtysomething*, and episodic TV was becoming a lot more lucrative and attracting a finer intellect of writer and producer.” With its bizarre plots and dank tone (partially inspired by gloomy location photography shot in Vancouver, B.C.), *The X-Files* gave Snow a chance to show off his Juilliard compositional chops—eventually. “When I was at Juilliard I was an oboe player, and New York in the ’60s, the music scene was phenomenal—not only for pop music but for all kinds

of experimental music, electronic music, avant garde—it was a spectacularly creative, good energy time to be in the music world. I was incredibly lucky to be part of that and I would play concerts with orchestras and pickup groups and chamber music, but I was particularly enamored with modern serial music and it fascinated me so much. I studied scores and I took composition as a minor at Juilliard, and I was really into that kind of music and I remember probably the most influential score for me was *Planet of the Apes*. When I saw that and heard what Jerry did with twelve-tone music, I just thought, ‘If they let me do this in Hollywood, I’m going.’ Before that it seemed like TV music was this watered-down Vegas lounge band, not quite jazz, not quite pop. My hair stood up when I heard that score, it knocked me out. When *X-Files* came along they temp-tracked the show with all



# Composed & Conducted by John Barry

*KING KONG* IS ONE OF HOLLYWOOD'S most legendary creations, from the groundbreaking 1933 original to the highly anticipated Peter Jackson remake. In 1976 producer Dino De Laurentiis struck box-office gold with his own incarnation of the story, starring Jeff Bridges, Jessica Lange, and a colossal 40-foot model of Kong. The film was a massive production with ambitious special effects.

SCORING THE REMAKE OF ONE OF THE most famous films in Hollywood history was one of the few composers with the clout and talent to forge ahead with his own style: John Barry. The original film's composer, Max Steiner, had practically invented the film score genre with the project, yet Barry was known for a completely different approach—eschewing “mickey mousing” in favor of melody, mood and large-scale symphonic structures.

DE LAURENTIIS HAD SOUGHT OUT BARRY FOR THE composer's romantic touch, and Barry responded by making the centerpiece of his score a gorgeous love theme that evoked the “beauty and the beast” angle of the story rather than the widescale destruction—although Barry's James Bond experience helped in casting the tragedy, menace and suspense with symphonic grandeur. The score produced one of Barry's loveliest themes and is one of his signature works of the '70s, completely different from the Steiner score but with an avid following all its own.

THIS PREMIERE CD OF THE 1976 *KING KONG* FEATURES the original Reprise Records program of the soundtrack, running 42:30. Although collectors may have acquired a CD of this title on the “Mask” label, that album was an unauthorized edition believed to be mastered from an LP—FSM's release is the first official CD mastered from the original 1/4” stereo album tapes.

*KING KONG* (1976) IS AN EXAMPLE OF A SOUNDTRACK where the album rights are held by a different corporate family than that which distributed the film itself; therefore, we are unable to expand or remix the music beyond the original LP edition. We are offering the CD at a lower price (\$16.95) as a result, and have made every effort to ensure the best-possible sound. This is, at last, the first authorized CD of one of John Barry's best-known works.

Liner notes are by Barry experts Geoff Leonard, Pete Walker and Stephen Woolston. **\$16.95**



1. <b>The Opening</b>	2:14
2. <b>Maybe My Luck Has Changed</b>	1:48
3. <b>Arrival on the Island</b>	2:43
4. <b>Sacrifice— Hail to the King</b>	7:06
5. <b>Arthusa</b>	2:18
6. <b>Full Moon Domain— Beauty Is a Beast</b>	4:22
7. <b>Breakout to Captivity</b>	4:06
8. <b>Incomprehensible Captivity</b>	2:52
9. <b>Kong Hits the Big Apple</b>	2:33
10. <b>Blackout in New York/ How About Buying Me a Drink</b>	3:20
11. <b>Climb to Skull Island</b>	2:26
12. <b>The End Is at Hand</b>	1:41
13. <b>The End</b>	4:24
<b>Total Time:</b>	<b>42:30</b>

Reissue produced by **Lukas Kendall**

kinds of stuff from other movies, but it was very minimal. There were some Horner movies with piano and synthesizer, very minimal and repetitive and they wanted it to be that way at the beginning, sort of airy and ambient sound design, not all that musical. But time went on and I got tired of it and they said I could stretch out and try something else, but they didn't say what. I felt this part of me from the past that was so immersed in Schoenberg and twelve-tone music and Webern and all these other modernists who were my heroes at the time. It just felt like this was a perfect venue to express that part of me. They couldn't describe the music but they just liked it, and I was having a blast because it came so naturally to me.”

Working with the technology available to him, Snow developed a semi-improvisational approach to kicking off his *X-Files* scores, a technique he traced back to one tension-packed evening in Brooklyn. “Before *X-Files*, before I came to California, I remember this one incident that really put it all in perspective. I played a woodwind quintet concert as an oboe player in this group at the Brooklyn museum many years ago, a live radio concert. It was us and a pianist, who was supposed to play separately. He got sick and didn't call in and they were stuck for some music to fill the time. They asked us if we had any more pieces ready, which we didn't, but I said I could play the piano which was just nonsense—but if you've ever seen *Green Card*, Gerard Depardieu claims to be a composer from France and he's invited to a cocktail party and they want him to play for them, and he sits down at the piano and pounds on it like an infant and they all think it's brilliant. I volunteered and I said I had some original pieces, and I improvised on the spot and it was pretty successful, and while it wasn't just bang crash, I was thinking about it. The whole connection between that and sitting at a synthesizer palette thinking—you have to think fast and it's basically improvisations that are focused and refocused and filled in and become pieces. But it has to come from somewhere.”

With his work on *Smallville* and *One Tree Hill*, Snow still remains as one of the kingpins of scoring for television. And he's got his eye out for new talent on the rise. “I think this guy Michael Giacchino does interesting work,” he says. “He uses live players and he's either so smart you can't believe it or it just naturally happens, because the music is not some big wild stampede of an orchestra, it's like using the string ensembles, textural things that were very simple but effective. Again I think here's another guy who's got a whole lot of music to write, how does he get away with it? It's very economical but it happens to be inventive and different and also not a lot of notes. What he's doing now is really interesting.”

**FSM**

# Tights Situations

John Ottman stretches with FANTASTIC FOUR and SUPERMAN RETURNS • By Jeff Bond

For a composer who cut his teeth on small films, John Ottman's projects have been looking awfully big lately. His long working relationship with Bryan Singer (for whom he scored and edited *The Usual Suspects*) finally nabbed him the comic book epic *X2: X-Men United* in 2003, after years of capturing the quirky, atmospheric vibes of movies like *Incognito*, *Snow White: A Tale of Terror* and *Pumpkin*. The success of *X2* helped make Ottman's name good at 20th Century Fox, so this year in addition to the thriller *Hide and Seek* he's taking on his second comic book epic, *Fantastic Four*...all while gearing up for Singer's next highly anticipated project: *Superman Returns*.

Ottman is Singer's frequent film editor as well as composer, and he did double duty on *X2*, meaning *Fantastic Four* is the first film on this scale he's scored without also editing. "It's a double-edged sword and a total wash because there are equal advantages to being the editor and to not being the

editor," Ottman says. "I have a lot of time to write the score not being the editor; I have one thing to worry about so I'm loving that part of it. What I don't like about it is when I'm the editor I have one person to answer to, so there are never too many cooks in the kitchen. But I much prefer to have one task to worry about."

While it's been common knowledge for quite a while among film music fans that Ottman is scoring *Fantastic Four*, official announcement of the deal has come only recently. Ottman says the finessing of arrangements to tackle *Superman Returns* was part of the reason for that. "It was confirmed privately that I got [*Fantastic Four*] quite a long time ago, but it was taking forever to put my *Superman* deal together, and we didn't want them to freak out while we were doing the *Superman* deal thinking I wasn't going to be able to finish *Fantastic Four* and thinking I wasn't going to be able to make it to Australia to edit the movie. We also didn't want the *Fantastic Four* people to think I was going to leave

their movie to go to do *Superman*, because there's definitely a collision between the two schedules. We didn't want either party to worry that I was going to abandon them so I wanted to keep the whole thing under wraps."

Despite his burgeoning status on comic book sagas, Ottman says he came onto *Fantastic Four* with very little knowledge of the Marvel superheroes created by Stan Lee and Jack Kirby in the early 1960s. "It was just like *X-Men*; I had no idea what *X-Men* was before Bryan started doing *X-Men 1*," he admits. "I knew a little bit more about what *Fantastic Four* was because I remember there being a cartoon series. I didn't know anything about these people so I got on the Internet to research the characters when I started writing, like the Invisible Girl—who the hell is this girl? Because I had to write some love theme for her and Mr. Fantastic and I didn't know what her background was and who the hell she was, and the film doesn't really tell you, so I had to do some research on my own."



Fantastic Four images ©2005 Twentieth Century Fox Film Corporation. All Rights Reserved.

# World's Greatest Cartoon Soundtrack

Hoyt Curtin and *Fantastic Four*

ALTHOUGH THE *FF* HAS APPEARED ON THE SMALL SCREEN IN SEVERAL INCARNATIONS, ITS most memorable musical accompaniment harkens from Hanna-Barbera's original 1967 animated series. Produced in the initial Saturday-morning superhero boom (which included such fare as *Space Ghost*, *The Herculoids* and *Birdman*) this premiere rendering of Stan Lee and Jack Kirby's super quartet was a reasonably faithful adaptation of the comic.

Watching the series today, it's disappointing to see how many of the sci-fi concepts of the source material were watered-down or tossed out in favor of more simplistic heroics. But the scores, at least, were rewarding—sometimes almost avant-garde by kid-vid standards. As he had done for all of H-B's television productions, stalwart Hoyt Curtin assumed the scoring duties. And while the budgets for the Saturday shows were limited, his creativity was not. His typical approach involved recording several episodes worth of music at a time, with small ensembles of six to 10 players. But his choice of players! Anyone with the chutzpah to write a gutsy theme like the one for *Jonny Quest* with eight (count 'em—eight) trombones was a force to be reckoned with.

His approach to the music in *Fantastic Four*, was similar to his other superhero scores. A rock

combo (bass, organ and drum kit) was augmented with oboe, bassoon and horns. The effect was a fusion of '50s monster music and the '60s spy sound. First was the main title: heroic, to be sure, with a driving ostinato and a rising four-note theme (of course!) played on brass, each bar reaching further into the unknown. But interestingly, the theme broke in the middle for a jazzy sax improv to introduce Mr. Fantastic, the Invisible Girl, the Human Torch and



the Thing. John Bender (in *FSM* Vol. 2, No. 7) called this intense main theme "high art." It swings but has a supernatural gravitas.

The most unusual music was reserved for the scenes of threat, jeopardy and action. Unearthly villains such as Galactus ("Devourer of Worlds") or Blastaar ("The Living Bomb Burst") would arrive with a threatening inverse of the four-note *FF* theme, with low brass playing ominously in counterpoint to the tentative, halting rhythm section. As our heroes entered the fray, the action was scored with bleating, barking notes on bassoon, screeching brass clusters and the occasional timpani or cymbal crash. Dissonant thrusts and parries of the musicians mingled with the crunching, thudding and pulsating sound effects to create a heady sonic brew. (The *FF* scores were augmented by some dissonant and aggressive cues tracked from *Jonny Quest*—but there wasn't much room for that series' warmly comic or familial themes.) As lame as the superheroics may seem today, the soundtracks of these cartoons were rather outré—like Rosenman or Corigliano lite.

Virtually every episode wrapped with a triumphant fanfare. Featuring patriotic salutes from the horns, the rock combo would resume in jaunty, lounge-core style. These end marches, while the most conventional, served to ground the viewer after the supernatural action that filled the preceding half hour. But to an impressionable 10-year-old who listened to what he watched, the original *Fantastic Four* was a launching pad for new sounds and more challenging music. Like the mutating cosmic rays of the comics, Hoyt Curtin's inventive music changed the DNA of a few soundtrack fans forever. If only the new film could be as inspiring.

—Jovial Joe Sikoryak



## Vic Mackey, Superhero

Fans of the comic book characters have been eyeing the *Fantastic Four* production carefully as it's moved through the hands of several potential directors (including Chris Columbus and Peyton Reed) to land in the lap of Tim Story, who's best known for directing the hit comedy *Barbershop* and the not-hit comedy *Taxi*. While *The X-Men* and Sam Raimi's *Spider-Man* became blockbusters by treating their source with respect, Ang Lee's *Hulk* to some tilted the approach too far in the arty direction. By all accounts *Fantastic Four* shouldn't have that problem; word is Story was brought onboard because of his skills at comedy, and the four heroes—stretching superscientist Reed Richards (Ioan Gruffud), rocky-skinned "Thing" Ben Grimm (Michael Chiklis), hot-headed Human Torch Johnny Storm (Chris Evans) and nurturing "Invisible Girl" Sue Storm (Jessica Alba)—are being treated like a dysfunctional, comic family. The shot at a broader appeal will also include ample pop source music, and Ottman is still waiting to hear if some sequences will receive traditional scoring or songs. But he says Story's hands-off approach to the score itself is a welcome facet of the production. "I like directors who are easygoing like Tim because I feel more freedom to do things; it's more fun for me."

Ottman says the film's comic approach will be an aspect of the underscoring but won't dominate it. "It's a very traditional use of a huge orchestra; it's a superhero score that's just a little lighter. The theme of course is a serious superhero theme, but the score definitely has lighter moments, but done in a traditional way. It's very Williams-esque in its sort of wink of the eye and so forth. We record in three or four weeks but currently they're planning on a big main title sequence where I can really show off the theme. That was the one thing that was frustrating about *X2*—we had 40 seconds to establish a theme that's a short theme anyway, and you barely get a chance to hear it. On this one the theme is much more developed, and it'd be awesome to have a couple minutes to establish it."

The musical approach to the characters will be more unified to reflect the fact that they're a team, although Ottman says he will be taking individual approaches to the heroes' special abilities. "Like *X-Men* they all have little small motifs that relate to their powers, but also like *X-Men* the main theme really reflects all of them because they've all become who they are because of this incident in space." That includes the film's villain, metal-faced Victor Von Doom (*Nip/Tuck*'s Julian McMahon)—the mysterious emperor of Latveria in the comic but a rival scientist of Reed Richards in the movie, who falls prey to the same cosmic accident that creates the *Fantastic Four*. "Doctor Doom's theme is a minor version of the theme itself, and there's a love theme for Invisible Girl and Mr. Fantastic. The one



thing I'm really excited about is that Ben has his own theme. He has the most attention focused on him in the movie and his plight really exemplifies everyone else's. He has a lot of remorse because he can't change like they can back to his normal state, so I have this kind of down-home theme for him when he has remorse about who he used to be. It's Copland-esque, a sensitive theme, but I use solo trumpet for it—it's Americana."

Ottman plans to push some of his score to reflect some of the contemporary rock music that will be featured as source music in the film, but for a very specific dramatic purpose. "The Fantastic Four become these celebrities of course, because they've just saved the day on this bridge and then after that they become sort of rock stars in the public's eye, so I use the opportunity to use the theme almost verbatim. But it takes on this intentionally cheesy quality when they arrive at the Baxter Building and flashbulbs are going off, and Johnny gets out of his car and he's got his sunglasses on. It's really the theme playing there."

With Johnny Storm being the most "rock star"-like member of the team, Ottman knows that rock music will be applied to his character in at least two key sequences. "There's a scene where he's skiing and a scene later on a motorcycle and it's all source music. There's a fanfare that's sort of the cornerstone of the main theme, and I think it's going to work really well when he finally flies off in a ball of fire and does his thing. I'm trying to drive home this particular fanfare in the theme so it becomes kind of the icon of the movie." Ottman admits he turned to the obvious when approaching the stretching abilities of Reed Richards, with string glissandos accompanying many of those particular shots. But he says he's keeping the overall orchestral palette traditional and accessible. "There are hardly any electronics in this thing, which is a blessing when I'm writing so fast, because electronics are so time-consuming for me. You have to perform them all perfectly and you have to pray to Jesus they all stay in synch with the orchestra when you get there. It's just a relief to write something that people are going to all play onstage at the same time and you know they're going to play in synch. The only electronics so far in the score are some metallic kind of clanking sounds I have for Doctor Doom when he's changing."

The film's early sequences in Earth's orbit gave Ottman the chance to tackle something he'd wanted to do for a long time: space music. "I loved being in outer space," he says. "I wish we spent more time there. I've always talked to Bryan Singer about wanting to do a space movie, and as soon as I read the *Fantastic Four* script and they show the ship going to the space station I thought, 'Cool!' Outer space isn't that much different from Earth in a way—you're not going to start using



**EVERY HERO NEEDS A THEME SONG:** Ottman hopes to graduate from scoring the *Fantastic* (above) to the *Super* (below) with time to spare for project *X* (3, that is).



a theremin because you're in outer space. There's one part that kind of reminded me of Jerry, sort of arpeggios going with tremolo cello lines as this ship is docking—it's not big and brassy but you could say it has some *Star Trek: The Motion Picture*-esque ideas behind the music. I've gotten to a point where I can just sit and write without having to reference anything intentionally so after it's done I can think 'Oh, maybe that's where that came from.'" Ottman also cops to a *Star Trek* influence for the pivotal accident scene itself. "It's just hell-breaking loose, storm-coming music, like V'ger on steroids."

## Ott-Man Returns

With Ottman already slated to edit and score Bryan Singer's remake of *Logan's Run* following *Superman Returns*, the composer looks to be residing in big-budget sci fi/fantasy for some time to come—and he couldn't be happier. "This genre just seems to come naturally to me," he says. "I never had the opportunity to do these kinds of movies before, which was frustrating because I always had to hide behind this dark sinister world and underscore here and there, and it's so fun to be able to let your hair down and just do it. I don't do a lot of thinking, I just sit and write and it just comes to me."

Ottman has vowed to adapt some of John Williams' 1978 *Superman* music to herald the Man of Steel's return to the big screen, but other than that he's not talking. "*Superman* has the identical release date as [*Fantastic Four*], exactly one year from now. I don't know a thing about the project and I haven't read the script or seen one visual—I really don't want to think about it yet. I have to stop myself because I'm such a glass is half-empty kind of person, but when I think about it it's pretty cool. *Logan's Run* is even more interesting because the score is not as well known so I don't have to make reference to that. It's a whole different world, and I can create a whole new thing. I know already I'm going to do a great job on that score because it's all pent up and I've wanted to do a movie like that for such a long time." And while Bryan Singer threw over *X-Men 3* to do *Superman Returns*, don't necessarily count Ottman out of the third *X-Men* film. "I was looking forward to *X-Men 3* because I had laid out all these themes that really didn't have their day yet; I'd intentionally established them so I could build upon them later and I had all these ideas about where they're going, and it kills me," he says of the fact that his partner Singer's non-involvement, and that *X-Men 3* is set to premiere directly opposite *Superman Returns*, makes his chances of scoring the *X-Men* film slender indeed. "It doesn't mean I can't do it, but I just hope they keep delaying it so I can have a chance to do it."

**FSM**



Have you ever heard an art critic talking about a work being from a painter's "Blue period"? Yes, it can sound silly and can be grist for comedy. If *Seinfeld* took a cheap shot at the self-important intellectual world of art critics, you might see Kramer and Jerry in a gallery staring at something completely abstract. Kramer would say, "Ah, Blue period" and Jerry would look at him bemused. Cue canned laughter. Still, looking at the work of artists by delineating periods in their work is not only legitimate, it's one of the best ways to understand and discuss a person's work. (Of course, there are many ways to dissect a career. A critic's view is a personal thing, not an academically proven truth. As I'm fond of saying, being a critic doesn't make me right; it just makes me a critic.)

John Barry is the sort of artist whose career is well-suited to



# Psych

# Out

**Analysis By  
Stephen Woolston**

vibrant of course, as *Petulia*, *Deadfall* and *OHMSS* demonstrate. The period's *Midnight Cowboy* and *Walkabout*

the division into separate periods—his work is rich, varied and long-lived. At the highest level, I'd delineate Barry's periods like this:

## ***The '60s Brassy period: 1960 - 1965***

These were the years in which Barry's music was predominantly percussive and brassy with an emphasis on jazz and popular main themes. That's not to suggest it was a crude or noisy period—it was a polished and musical one. You only have to be reminded of *Goldfinger* to realize that. Barry's themes seemed the product of a perfectionist determined to change the voice of film music—to stir it up. Well, he did.

## ***The Melancholy Poet period: 1966 - 1974***

I don't know whether something happened to Barry in 1966 or 1967, but that's the time when he shifted from hard brassy scores to poetic melodies—sad music; more personal and introspective than his earlier work. This is the period dominated by themes like *Midnight Cowboy* and *The Appointment*, both vortices of loneliness; and "We Have All the Time in the World," that ballad of love used also as a theme of loss in *On Her Majesty's Secret Service*. It was a wonderful period, arguably Barry's best. His themes were incisive without resorting to that bad old Hollywood thing—the "thousand violins syndrome." Barry's music was still

***John Barry's  
scores from  
the Hollywood  
years,  
1974 - 1980***

are John Barry's greatest scores against film, while *Lolita* and "The Me I Never Knew" from *Alice's Adventures in Wonderland* are his ultimate melodies.

Periods are about generalizations. The transitions are gradual and some scores don't fit the pattern. Was *Born Free* '60s Brass or Melancholy Poet? Well, both. It was part of the crossover. *You Only Live Twice* and *On Her Majesty's Secret Service* are at least partial hangovers from the '60s Brass period. However, when you look closely at the exciting main theme from *OHMSS* (as David Arnold says,

"a killer tune"), even that is written with the hallmark of the Melancholy Poet period—the descending countermelody. *The Lion in Winter* is more of a classical piece, an obvious exception. *The Last Valley* fits the mold just fine though, at least in part—"The Valley Theme" is classic Melancholy Poet.

## ***The First Hollywood period: 1974 - 1980***

More on this later.

## ***The New Old-Fashioned period: 1980 - 1987***

After the death of his parents (surely, an unpleasant experience for

anyone), John Barry re-invented himself with *Somewhere in Time* in 1980. His career turn here was to embrace America's love for re-inventing old-fashioned movies. *Somewhere in Time* and *Out of Africa* revived the old-fashioned romantic melodrama (think Bette Davis and *Now Voyager*). Film noir was revived in *Body Heat*, *Frances*, *The Cotton Club*, *Hammett*, *Mike's Murder* and *Masquerade*. There was even a bit of a *Thing From Another World* echo going on in *My Sister's Keeper*, though that connection is admittedly loose. Barry's music was generally more symphonic

theme was written as if it could end up as a front-line Broadway show tune. And here's the most amazing thing—Barry did this without losing any cinematic integrity. Indeed, his scores from this period were first-class in dramatic effectiveness.

The other generalization you could make about Barry's career is that his music fixates on the inner person, normally on the emotional inner person. In the 1974-1980 period, and only in that period, he



but with his characteristic deep voice, masterful countermelodies and an impeccable use of seedy jazz.

### ***The Lush Continuation period: 1990 - present***

We all know the next bit—ruptured esophagus, near-death experience, etc. Suffice it to say that a three-year absence preceded a glorious, Academy-Award-winning comeback with *Dances With Wolves*. This is the period where some fans' interest diminishes. Not because of *Dances With Wolves* itself. That's Barry's epic, and it is masterful. What puts fans off is the period after *Dances*, marked by scores that were polished but in an increasingly familiar, languid style. Many like them. Others love them. Some even love Barry for these scores alone. The rest of his fans, however, lament the greater thrift, dare, variety and invention of earlier periods. No one derided the beauty, power and mastery of Barry's perfectly crafted post-*Dances* work. It just felt as though you'd waited in hungry anticipation for a late dinner only to find a meal with the same broad flavor as last night's and the night's before that. There is, at least, unanimity over certain special scores in the period. All of Barry's fans adore the sweet *Across the Sea of Time* and the pointed, emotive jazz of *Playing by Heart*.

### ***Psychologically Speaking***

The period I want to focus on is what I called the First Hollywood period. You can see why this era is interesting just with a casual scan: John Barry is nothing if not a musical composer. Themes are his forté. Before 1974, he was musical any way: musical *action*; musical *drama*; musical *comedy*; musical *sadness*. Every major



went in a bit of a different direction. Oh yes, there are themes—very strong themes. He continued to fixate on the inner person. However, in this period Barry was just a bit *less* musical; he was motivated less by the emotional inner person and more by the psychological. His music got darker; he developed and used a particular stylistic technique in this period and this period alone.

This period is also flawed. Ever heard the Simple Minds lyric, "You're beautiful but oh, so boring"? Yes, pure beauty can, indeed, be boring. Some imperfection can make things all the more interesting. It's legendary that the best composers of our time have a fair share of movie turkeys on their resumé's. Some of these had fabulous music, at least on album. The years 1974-1980 host the worst of Barry's movies and some of his less-remembered scores. Take *Game of Death*. The film is indefensible. It's awful. It's

10 minutes of unused, archive Bruce Lee footage supplemented by a stand-in that looks nothing like him. The script is a cheap crime thriller that has nothing to do with the *Game of Death* script Lee had been developing in 1973. And it's dubbed with the most god-awful imitation of Lee's famous cat cries. Other bad Barry movies from the period include Roger Vadim's *Night Games*—a cheap, poorly written, poorly acted sex fantasy that presumably aimed to cash in on the success of *Emmanuelle*. Yet another is Luigi Cozzi's Caroline Munro vehicle *Star Crash*. Then there's *The Betsy*, which could be tagged *Bad Daytime*

tormentor. Barry was equally demonic in his mechanical robot march from 1979's *The Black Hole*, a theme not included on that score's original album.

*Day of the Locust* came just before Barry's career became firmly U.S.-based. When he began his U.S. career proper, it was to compose his much-missed, much-lamented jazz concept album *Americans*; and score *Eleanor and Franklin* and *King Kong*. Were these psychological works? Not overall, but there are definite shades of *Locust*-style psyche in *Americans*' "Yesternight Suite" and "Speaking Mirrors." As for *Kong*, is "Incomprehensible

*Barry's scores of the mid-'70s are darker, deeper, with less emphasis on melody and more on abstract sounds. There's no room for his smooth Out of Africa-style lushness.*

Barry gets "konked" in the late 1970s.



*Soap Opera—The Movie*. Katharine Hepburn once commented that Barry had an instinct for picking a good movie. He sure did, but it seems to have abandoned him here.

Despite the failings of these films, each had an interesting score—and we're strangely attracted to interesting scores in bad films. None is among the best Barry has written, but each has its saving grace. *Game of Death* has two very strong themes. "Will This Be the Song I'll Be Singing Tomorrow?" is, melodically, only a slightly poorer cousin of "We Have All the Time in the World," and "The Bruce Lee Theme" has the kind of euphoria that propelled Bill Conti's fabulous *Rocky*. Nonetheless, fan canon has labeled it a cheesy score for a cheesy movie. *Star Crash* is another poorly remembered score, but even it has some redeeming features. At times, it could be *Moonraker*'s younger sibling.

The beginning of the First Hollywood period can be marked by key biographical events. It is relatively well-documented that Barry was building a private mansion in Spain. According to both Don Black and Alan Jay Lerner, he had already taken to composing in Spain, flying to London and the States as needs demanded. However, he soon found himself almost permanently encamped in the U.S., scoring movies like *King Kong* ("I spent six months living in the Beverly Hills Hotel," Barry told BBC Radio 2's "Music By" show in 1991).

### Period Proper

The First Hollywood period really starts with *Day of the Locust*, Barry's second film for *Midnight Cowboy* director John Schlesinger. It's a crossover score in many respects. Its main theme, *The Storyteller* (vocalized on a 45-RPM single as "Miss Lonely Hearts" by Paul Williams, released on the John Barry edition of Polydor's *Lounge Legends* CD series), is a continuation of the Melancholy Poet period. However, the film closes with an apocalyptic vision of the burning of Hollywood. The scene is scored with one of the longest unbroken cues in Barry's career—and it's abstract. Quite unlike the normal Barry, it has no melodies and it isn't fixed on emotion. It's fixed on pure, twisting psychological pain. These characters are going to Hell, literally and figuratively—and Barry's music is like the eternal

Captivity" an emotional cue or a psychological one? One could argue the latter. That score's "Maybe My Luck Has Changed" is good old-fashioned, romantic, musical Barry, but some of his *Kong* motifs definitely join the Dark Side club. There are even shades of the new sound in the "Fun House" cues of Barry's otherwise totally musical *The Man With the Golden Gun*.

So which two changes did Barry bring into his style for this period? Well, first, simply the shift to a deeper, lower, thicker voice. Like his own speaking voice, Barry's music became much more baritone. It seemed to be increasingly scored for the low instruments of the orchestra. This register change gave his scores greater presence. It made them darker. More of his melodies seemed to be carried or at least more heavily countered by the horns, as if they'd been promoted from very important to primarily important. To hear the difference compare *You Only Live Twice*, *Midnight Cowboy*, *Walkabout* and *Alice's Adventures In Wonderland* to *King Kong*, *The Betsy*, *Night Games* and *Raise The Titanic*.

The second was the specific stylistic technique (his "dagger of the mind" technique, if you like) that Barry developed for *Day of the Locust*. It's basically a combination of dense low notes against equally abstract high-pitched shrieks in the strings and flutes, along with a synthetic wail in many cases. No room for smooth *Out of Africa*-style lushness here.

The contrast of high and low tones is in itself not unusual in Barry's style. George Martin, in commenting how John Barry "showed" him how to score a Bond movie (he was probably being figurative), noted Barry's tendency to use the extremes of the stave—the low notes get pushed low; the high notes get pushed really high. The subtlety of the middle ground is all but abandoned when big, dramatic hits are needed. However, Barry never really practiced this high-contrast style in such a disturbing way as he did in this period. There is an absence of sustained melodies and reassuring harmonies. There's nothing you could put a lyric to. It's not wholly without melodic parts—there are pieces of melody, fragments. Most have that distinctive Barry hook, too. He's a master of putting a hook in even the smallest of phrases. Maybe that's a knack he learned from scoring toilet roll and hairspray advertisements in the '60s. If he didn't use those hooks, his psychological music wouldn't be nearly as interesting.

The *Locust* technique became part of Barry's stylistic lexicon in the Hollywood years. Barry used it liberally in *The Deep*. He



Charles Bronson as Wild Bill Hickock in *White Buffalo*.

uses it for Doctor Land's apparent suicide in *Game of Death*. Even the opening scenes of *Robin and Marian*, as well as the scene of Robin's fatal wound, are scored using a variation of this technique. Of course, none of these scores is wholly abstract. *Robin and Marian* is a thematic, romantic score overall. Indeed there's a little bubble in the period where Barry wrote "nice" themes like in *Willa*. His recurring use of strained, abstract psychological music is nonetheless a period signature.

The pinnacles of Barry's "dark psyche" scores from the 1974-1980 period simply have to be *The White Buffalo* and *Night Games*. Both films deal with characters who carry psychological injuries. In *The White Buffalo*, it's Wild Bill Hickock's destructive obsession with the mythical buffalo. In *Night Games* it's a housewife's sexual repression. *The White Buffalo* makes heavy use of the stylistic techniques developed in *Day of the Locust*. *Night Games* doesn't. It is more musical (with waltzes and tangos, no less); Barry simply uses the broader darkening of the orchestra for psychological effect.

Let's look at *The White Buffalo*'s main title. It's abstract. It broods. It groans. It grates, even. It's not designed to be a popular or easy-listening music experience. Maybe that's partly why there was no album, originally. What's great about it, however, is the way Barry builds up the psychological suspense in layers, carefully arranging the entrance and exit of each layer. Different timbres create contrasts, and each contrast turns the psychological wheel a bit more. At first the music grumbles low. There's one of those trademark hooking melody fragments and the atmosphere thickens. It rises and falls on a journey to discordant synthesizers and harps before an outburst of abstract drumming leading to a wailing crescendo. It may not be fun music, but it's deeply affecting when paired with the picture.

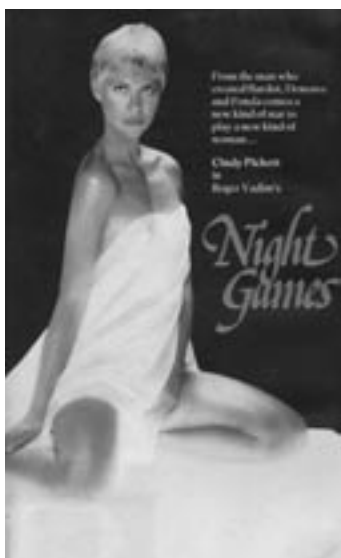
What sets *The White Buffalo* apart from *Day of the Locust*, *The Deep* and *King Kong* is that it reaches far more into the realm of psychological music. The score is almost all dark psyche, from start to finish. It's also clear that we're getting into Wild Bill Hickock's head. The opening title music, which scores an otherworldly dream, comes back every time

Hickock is tormented by his inner obsession. In *The Deep*, it's not so clear who the subject is. The music might not even be aimed at anyone in particular. The underwater sequences seem to be scored in the same mindset as *Thunderball*'s—a depersonalized atmosphere.

The far reach of *The White Buffalo* comes from the fact that the opening music introduces only one of several abstract motifs. In the Prometheus records' CD track entitled "Mourning Worm/Buffalo

Bones," you'll hear an abstract mix of percussion, chimes and synthesizers. Droning strings are added in "Dead Miners/Fetterman." Only Barry's wonderful theme for Hickock offers respite. It is noble, yet delicate and lonely. In its sweet flute rendition ("Eatin' Crow/Snow Walk" on the Prometheus CD), it slips back to the Melancholy Poet era. For its orchestral rendition over the closing credits ("Onihyan/End Credits" on the CD) it has that First Hollywood period

depth of voice.



## The Final Analysis

So, why does Barry's psychological music work so well? Because even though it's abstract, it's carefully calculated. Barry has the knack of escalating tension over a three- to four-minute cue. Royal S. Brown pointed out how Barry does it in the laser beam sequence of *Goldfinger*. The same applies to the "Gumbold's Safe" sequence of *On Her Majesty's Secret Service*; and the defection sequences of *The Tamarind Seed*. It's simply the way Barry applies the layers. The only difference between these moments and those in *The White Buffalo* is that they were more musical and scored a more third-person dramatic tension. It's as if to say, "Gumbold's coming back, get outta there!" The relative slowness is a tease. By contrast, the sequences in *Day of the Locust* and *The White Buffalo* are about pain, torment. They are more grating, more abstract, yet still have structure and musical hooks. That is the film-scoring craft.

No techniques ever go away completely. You only have to hear the opening music of *Dances With Wolves* to know that Barry still puts a dagger in the mind; though as a whole, that score isn't remembered for that. There aren't many examples of psychologically dark scores in Barry's career: only a few before the 1974-1980 era—*Dutchman*, *Boom* and *Murphy's War*—and three after—*Jagged*

*Edge*, *My Sister's Keeper* and *Bells*. And sadly, not many of Barry's 1974-1980 scores are on CD. Very few had original soundtrack albums at the time of their films' releases. Of those that did, at least two (*Day of the Locust* and *The Deep*) have never been reissued officially on CD. Prometheus released *The White Buffalo* (flawed by poor source materials) and Silva Screen released a truncated *Night Games* with *Game of Death*. FSM has just released *King Kong*, too. Still, the 1974-1980 period is poorly represented. Here's to better times. **FSM**

Stephen Woolston contributed liner notes to FSM's release of *King Kong* (1976).



# S O U N D S

In a letter to W. Somerset Maugham, author Raymond Chandler wrote, “I have never liked anyone who didn’t like cats, because I always found an element of selfishness in their dispositions. Admittedly, a cat doesn’t give you the kind of affection a dog gives you. A cat never behaves as though you were the only bright spot in an otherwise clouded existence. But this is only another way of saying that a cat is not a sentimentalist, which does not mean that it has no affection.”

Mark Twain, on the other hand, observed, “If you pick up a starving dog and make him prosperous, he will not bite you. That is the principal difference between a dog and a man.” And “Heaven goes by favor. If it went by merit, you would stay out and your dog would go in.”

Perhaps the truth can be found in this anonymous but perceptive observation: “Dogs believe they are human; cats believe they are God.” Coming from a family of cat-lovers and thrice cat-sitting for my college roommate, in addition to having close friends who are passionate dog fanciers, I can well understand the great affection that humans have for their cats and dogs. But in terms of movies and movie music, dogs are better actors, richer story subjects and deeper inspiration for composers. In fact, dogs are frequently leading or secondary characters, able to perform feats of physical prowess and to understand human needs and the substance of our physical problems. Cats, on the other hand, are frequently aloof or

incidental to the story, or instigators of mystery, mayhem, horror and death.

Consider the four major canine stars in Hollywood history: Rin Tin Tin, Lassie, Asta and Toto. Although we know that silent movies were anything but, there is very little beside some sheet music to provide an idea about what music Rin Tin Tin’s audiences experienced. Whatever it was, these moviegoers made Rin Tin Tin one of the top stars of old Hollywood. The famous dog appeared in 26 movies between 1922 and 1932, and according to legend, he not only saved Warner Bros. from bankruptcy, but also received 10,000 fan letters weekly. Rin Tin Tin remained popular as the star of a 1950s television series.

Lassie made her first appearance in sound films (1943), and although she starred in only a dozen or so features, she enjoyed a lengthy television career, and inspired the creative efforts of such composers as Daniele Amfitheatrof, Bronislau Kaper, Herbert Stothart, Andre Previn, and more

recently, Basil Poledouris.

Asta matched both wits and acting chops with Myrna Loy and William Powell in the six *Thin Man* movies, and it’s noteworthy that a dog held his own against major Hollywood stars from 1934 to 1947. Perhaps unfortunately, William Axt, Herbert Stothart, Edward Ward and David Snell, who composed the scores for these six films, are largely forgotten today. Asta also played Mr. Smith in *The Awful Truth* (1937), George in *Bringing Up Baby* (1938), and Mr. Atlas in *Topper Takes a Trip* (1939).

As for Toto, is there anyone who doesn’t know and love the feisty little terrier who inspired the wrath of Margaret Hamilton and the love of Judy Garland in *The Wizard of Oz*?

Cats have not been nearly as fortunate. No single feline rivals the fame of the aforementioned canines, even if we expand the category to include Elsa in *Born Free* (1966; John Barry), *Clarence, The Cross-Eyed Lion* (1965; Al Mack), and Harry the

**A serious study of cats and dogs and the music that made them famous.**

**BY KYLE RENICK**

tiger in *The World's Greatest Athlete* (1973; Marvin Hamlisch). There's also *Cat People* (1942 and 1982; Roy Webb and Giorgio Moroder, respectively), and let's not forget Ernst Stavro Blofeld's cats—whether white Persian or Chinchilla—in *From Russia With Love* (1963), *Thunderball* (1965), *You Only Live Twice* (1967), *On Her Majesty's Secret Service* (1969), *Diamonds Are Forever* (1971)—all with music by John Barry—along with *For Your Eyes Only* (1981; Bill Conti), and *Never Say Never Again* (1983; Michel Legrand, the worst music for a James Bond movie until Eric Serra demonstrated how low it could go).

Both brevity and sanity dictate the need to eliminate discussion of animated cats and dogs as well as musicals and song scores. Unfortunately, as a result two noteworthy felines disappear from this discussion: the Saul Bass black cat that slinks through the alleys of the credit sequence of *Walk on the Wild Side* (1962), accompanied by the low-down jazz riffs of Elmer Bernstein, and the David DePatie/Friz Freleng cartoon for the credit sequence of *The Pink Panther* (1964), with the most famous saxophone solo in all of film music, penned by Henry Mancini.

## THE “BARKIES”

The first famous movie-music canine cue is “Walking the Dog” in *Shall We Dance* (1937) by George Gershwin. During a trans-Atlantic crossing, the wealthy ship passengers walk their dogs on the Promenade Deck. Fred Astaire attempts to ingratiate himself with a totally unwilling Ginger Rogers while they both pretend to pay attention to their dogs. The jaunty little jazz piece in this scene was scored by Gershwin for two pianos and a small chamber orchestra. Gershwin's original arrangement was, fortunately, discovered in an RKO warehouse in 1978 and can be heard on various compact discs and in occasional concert programs.

The classic 1938 “screwball comedy” *Bringing Up Baby*, with Katharine Hepburn and Cary Grant, was scored by the uncredited Roy Webb; but the memorable piece of music associated with the film is Jimmy McHugh's song “I Can't Give You Anything But Love, Baby.” Baby is the pet leopard who loves the song, and George is the wire-haired terrier who steals and hides the priceless intercostal clavicle bone that Grant needs to complete his brontosaurus skeleton. Asta's performance as George is so vivid that Aunt Elizabeth (aunt of the character played by Hepburn) refers to him as “a perfect little fiend.”

In *Of Mice and Men* (1939), the story of two California drifters—played by Burgess Meredith and Lon Chaney, Jr.—a considerable amount of screen time is given over to dogs and discussion of dogs. Two of the themes from the masterful



**CANINE CANTEN:**  
(clockwise from top)  
Rin Tin Tin, Asta (with  
William Powell), Lassie  
and Toto, too (with Judy  
Garland).



**THE GOOD, THE SAD,  
AND THE UGLY:**  
*The Awful Truth*  
(1937); *Old Yeller*  
(1957);  
*Cujo* (1983).

music by Aaron Copland can be heard in a 1943 suite entitled *Music for Movies*: the bucolic “Barley Wagons” and the energizing “Threshing Machines.” The former accompanies the men on the way to the bunkhouse, where Roman Bohnen’s smelly old sheepdog waits for his master’s return; the latter includes the first sight of temptress Betty Field holding a new puppy, inspiring Chaney to ask for a puppy for himself. His joy over the puppy is scored with the “Barley Wagons” theme, subtly shifted chromatically at the sight of the old sheepdog. A heartbreaking scene of Bohnen being persuaded to have the old dog shot is silent until he consents, when the orchestra enters with a mournful lament. The temporary happiness of the adorable puppies playing and feeding gives way to later tragedy. Copland’s score is one of the first great example of movie-music Americana, a wonderful piece of work and an important influence on future film scores.

*Lassie Come Home* (1943) is a true classic, from the wonderful performances of Lassie, Roddy McDowall and Elizabeth Taylor, to the dazzling

Technicolor cinematography of Leonard Smith and the excellent music by Daniele Amfitheatrof. Almost every moment has a musical counterpoint, as if to suggest that we will not understand the character of Lassie or the human relationships without the score. Nonetheless, the sound of the rich full M-G-M Orchestra is a pleasure. During early moments, Lassie is accompanied by a harp as she walks the Yorkshire countryside; woodwinds are alternately bumptious and lyrical to reflect quick mood shifts. The first crisis—the sale of Lassie to raise money for groceries and rent—leads to a full symphonic exultation of joy,

as Lassie escapes. The second escape is even more ecstatic, with even greater orchestral forces. From the cascading strings that accompany Lassie’s running away from the nasty caretaker, to the weeping cellos in half-steps for her wounded paws, to the muted brass for Lassie being shot at and attacked by Satan the black dog, Amfitheatrof keeps the orchestra busy. If you can resist the moment when Lassie realizes it is time to go meet McDowall at school, or the look on his face as he recognizes his beloved collie, then it’s time for a visit to the Wizard of Oz for a soul.

Despite music by the brilliant Basil Poledouris, *Lassie* (1994) is a piece of unadulterated...well, you need a pooper scooper. A promising main title, with pulsing strings under flute and oboe as a helicopter sweeps over glorious countryside, joined by Lassie’s barking and full orchestra, falls victim almost instantly to lousy story-telling, direction and acting. In this trash, the kids are even stupider and shallower than Mom and Dad. The moviemaking

hacks’ efforts to appear hip and modern resulted in the story being tossed out the window. Lassie is more a prop than a character. We are not even spared the asinine scene of the talentless child actor being threatened by a wolf but saved by the collie. Terrible movies like this do as much damage to the reputation of wolves as they do to that of so-called “family films.” Under the circumstances Poledouris’ orchestral best is for naught, even with a few choice phrases of rural Americana. The only reason to sit through this *Lassie* is Richard Farnsworth’s performance; otherwise, this is the film to show your kids if you hate them.

The year 1958 was a good one for cats and dogs, as well as their soundtracks, two of the best being *Bell Book and Candle*, with music by George Duning, and *The Proud Rebel*, with music by Jerome Moross. *Bell Book and Candle* is an entertaining witchcraft spoof, opening with witchy Kim Novak conversing with her Siamese cat Pyewacket, her “familiar” in witchcraftese. But it is George Duning’s witty theme music that sets the tone for the film, a memorable progression of intervals skirting a tritone, a form that composition students are taught to avoid, perhaps so that masters like Duning can educate us. Novak’s brother in the movie, Jack Lemmon, plays the bongos at the Zodiac Club, where witches and warlocks hang out, so we are treated to some vintage 1950s jazz. Duning’s score, simultaneously evoking Gershwin and pointing the way for later Mancini, is one of the major characters in the film. So is Pyewacket, who occupies the final shot of the movie, on top of a street lamp.

*The Proud Rebel* has been eclipsed by the fame of *The Big Country*, one of the great classics of western Americana, but Jerome Moross’ music is equally great in both. A harsh and ghostly march plays during the credits as the names of stars Alan Ladd and Olivia de Havilland are seen. But it is the echoes of Aaron Copland’s West that introduce us to the other main characters. Ladd’s son (played by Ladd’s real son David), who has been rendered mute by witnessing the burning of his home and the death of his mother at the hands of Union soldiers, and his sheepdog Lance. A wonderful moment illustrative of the power of music occurs when David and Lance are playing and drinking water together, as Moross’ divisi flutes and pizzicato strings play along with them. When the bad guys burn down de Havilland’s barn and almost kill Alan Ladd, David collapses onto his dog in grief at the thought of losing his father, while we hear echoes of the music that reminds us of the death of his mother. David’s return from an unsuccessful throat operation to search for his beloved dog, which has been sold to finance the operation, is cued by anguished stabbing string intervals, followed by Alan Ladd’s heart-rending promise to get the dog back for his son. Moross expresses musically all the pain the boy feels but cannot speak. In a moment that is a virtual bookend for the recognition scene in *The Miracle Worker* (1962), David recovers the power of speech in time to save both his father and his beloved sheepdog.

## RABID DOG AND OTHER DISNEY FEEL-GOODS

Most composers encountered during the 50 movies I watched while doing research for this article were at least familiar names, some beloved, some less so. One name completely new to me belongs to one of the major composers in the history of film: British composer Oliver Wallace. Perhaps he is so little known because he worked for Walt Disney, whose name is almost never

associated with memorable movie music. Although I had never heard of him, I thoroughly enjoyed his magnificent work on *Old Yeller* (1957) and *The Incredible Journey* (1963). He also scored *Lady and the Tramp* (1955), *Nikki, Wild Dog of the North* (1961), *Big Red* and *The Legend of Lobo* (1962), *Savage Sam* (1963) and countless Disney cartoons.

I had not seen *Old Yeller* since I was a kid, but I was struck by the charismatic performance of Tommy Kirk as the son of Fess Parker and Dorothy McGuire. Kirk's character first detests the interloping mangy yellow cur and then grows to love and protect him. Our first sight of the title character is a rabbit chase accompanied by a scrappy string rendition of the title song, which is similar to "The Ballad of Davy Crockett" by George Bruns. The initial enmity between Tommy Kirk and Old Yeller gives way to bonding over a cello and bass ostinato. Later pizzicatos signal raccoons attacking the corn crop that Old Yeller must save, and Old Yeller has a bassoon stand-off with a cow, which has just given birth. Old Yeller saves Tommy Kirk from a wild boar attack and is almost killed as strings mourn wistfully. But the saddest moment of all is Kirk's realization, after a fight with a wolf, that Old Yeller has hydrophobia, accompanied by a series of downward moving half-step phrases expressing what words cannot. The inevitable shooting of Old Yeller is accompanied by a single muted brass tocsin and tremolo strings, and Kirk stalks off into an incredibly abrupt transition to cheerful Wallace Americana as Fess Parker returns home. We are then subjected to a dose of trademark Disney racism as the incredibly annoying child actor Kevin Corcoran is given a Native American headdress and runs off whooping.

*The Incredible Journey* (1963) is my choice for the best Walt Disney movie about cats and dogs, and contains the best performance ever by a cat, in this case a Siamese named Tao. The other two stars are Bodger, a bull terrier, and Luath, a Labrador retriever. One reason this film is so good is that the animals behave like animals, not people. Rex Allen provides a comforting avuncular narration, which gives us useful information instead of condescending commentary. Oliver Wallace supplies an old-fashioned sweeping orchestral accompaniment, with virtually every moment scored. There are themes for the animals romping outdoors as well as for their seeking the comforts of indoors. Honking Canada geese inspire a homing instinct in the Lab and the others follow him on their journey. As the aging terrier slows down, so does the oboe, until the entire orchestra slows to a stop. Tao nestles against the terrier waiting for renewed energy, but does not hesitate to attack a ferocious mother bear threatening Bodger. Tao also procures food for her friend, who revives along with the accompanying oboe. When the terrier is shot at for garbage poaching, the accusing looks of his friends make him feel foolish, as expressed in a French horn solo. A scary orchestral cue for the cat swept away in rapids is juxtaposed with a warm family scene of caring for the exhausted animal. Further adventures and human encounters lead to the triumphant emotional return of all three animals, hailed by a jubilant full orchestra.

## BAD DOG

There are some truly terrible Walt Disney animal movies out there, such as *The Ugly Dachshund* (1966), with a score by the hapless George Bruns that sounds like a mixture of Muzak and

sub-par Leroy Anderson, complete with pizzicato idiocy. This totally unfunny tale of a Great Dane puppy being raised in a litter of dachshunds professionally embarrasses Dean Jones and Suzanne Pleshette, as well as embarrassing the audience with a racist scene of Japanese party-planners, which makes totally mortifying use of the youthful (now legendary) Japanese actor Mako. Even worse is *The Cat From Outer Space* (1978), with music by Lalo Schiffrin. A U.F.O. piloted by a cat with a diamond collar is presumed to be Soviet; stupidity ensues. Schiffrin has virtually nothing to occupy him, except for a couple of flying sequences. Jake the Cat demonstrates his telekinetic powers in one sequence by causing a cello to play without fingering of strings, and a flute to join in without fingering of keys. Both of these were directed by Norman Tokar, a name to write on a piece of paper and place in a drawer.

Walt Disney certainly has no monopoly on bad movies about cats and dogs. Here are a few titles to avoid like cat-scratch fever:

*Stephen King's Cat's Eye* (1985) has uninteresting electronic music by Alan Silvestri. In the third segment, a tiny but hideous incubus out to get Drew Barrymore proves less scary than the actress playing her mother, the genuinely terrifying Candy Clark.

*Turner & Hooch* (1989), for which Charles Gross can do little more than provide a jazzy piano ensemble for the credits, makes us shrink from the prospect of Tom Hanks co-starring with a Dogue de Bordeaux, whose drool alternately reminded me of *Alien* (1979) and *Homeward Bound: The Incredible Journey* (1993). (Sassy's mantra in this one is "Cats Rule and Dogs Drool!"—more on this later.)

*Beethoven* (1992) has a genuinely witty score by Randy Edelman, who to my ears seems to be evoking Georges Delerue in the main title and not Ludwig van Beethoven (despite a few later references to the *Fifth Symphony*) or Franz Joseph Haydn. It features a cute St. Bernard puppy who grows into a devoted family member, but is cursed with a leaden Charles Grodin performance (is that redundant?) and an idiotic "mad scientist" subplot.

*Top Dog* (1995) is a hopeless story of Chuck Norris and a police dog out to stop some particularly vicious white supremacists, with a utilitarian jazz/rock/electronic score by George S. Clinton, a country western drug collar, and closing credits sounding like a local favorite bar band whose CD would be great to own.

*Shiloh* (1996) offers music by Joel Goldsmith, vainly deploying flute, harp, strings, guitar and harmonica in the service of a beagle-in-peril story, the sole point of interest being that father Michael Moriarty is less convincing than villain Scott Glenn, who actually kicks dogs, prior to a totally fake happy ending.



**TURKEY DOGS:**  
*As Good as It Gets*  
(1997); *Turner and*  
*Hooch* (1989).



*Zeus and Roxanne* (1997), music by Bruce Rowland, tells the unlikely tale of friendship between a mangy mutt and a dolphin bringing together single parents Steve Guttenberg and Kathleen Quinlan.

*More Dogs Than Bones* (2000), has Stewart Copeland playing keyboards, drums and bass, and a bunch of otherwise talented actors appearing to be appalled, especially a miscast Mercedes Ruehl as the chief baddie—but not Socrates the dog, who drives this turkey by hiding a bag of money without shame.



Figurative dog excrement can even be found in award-winning movies such as *As Good as It Gets* (1997), with Hans Zimmer filling space and writing musical wallpaper, while we endure some of the most dishonest acting in Hollywood history. The only genuine emotion is supplied by the Brussels Griffon named Verdell: On the DVD this occurs between 38:00 and 38:30. Virtually every other moment of this already hopelessly dated stinker is a lie.

## FILM MEWSIC

Audrey Hepburn and George Peppard are the stars of *Breakfast*

at *Tiffany's* (1961), with a classic score and theme song by Henry Mancini, but Hepburn's pet, called only Cat in the film, has an important secondary role, from jumping onto the bed because Peppard is ringing her buzzer, to fleeing Hepburn's hysterical outburst at the news of her brother's death. The film's climax is Hepburn's speech to Peppard, in which she is simultaneously breaking up with him and dumping Cat out of the taxi: "I don't know who I am. I'm like Cat here. We're a couple of no-name slob; we belong to nobody, and nobody belongs to us. We don't even belong to each other." Of course she changes her mind, chasing after Peppard in the pouring rain, retrieving the missing Cat, and passionately embracing Peppard with Cat between them while the main theme transitions gloriously into the song "Moon River" for the emotional conclusion. On the famous soundtrack re-recording, Mancini calls the second cut "Something for Cat," which would make any pussy proud.

Living life to the fullest without regard to one's age is the theme of *Harry and Tonto* (1974), with a restrained but quirky score by Bill Conti. Harry is Art Carney, and Tonto is his cat and best friend. The elderly Carney is forced to vacate his New York apartment in a condemned building, which is being replaced with a parking lot. He moves in with his son for a while before embarking with Tonto on a cross-country odyssey to California. The main title is a mournful piano theme, as we see Carney walking Tonto on a leash. A piano also shares a scene between Carney and cat in the doomed apartment, joined by soft strings

as Carney drifts off to sleep. Conti inserts a kazoo rendition of a few bars of "Give My Regards to Broadway" as Carney and cat leave the city. Carney refuses to get on a plane without his cat, so he buys a bus ticket. When the cat refuses to pee on the bus, he buys a car and continues the drive, accompanied by a lyrical piano solo with strings. The intriguing combination of recorder and guitar with muted violins underscores Carney's search for old girlfriend Geraldine Fitzgerald. A kazoo riff on "Chicago" signals the arrival to visit unhappy daughter Ellen Burstyn. Electronics and harmonica join Conti's sonic family as the trip continues to Arizona, Las Vegas and Hollywood, with the introduction of numerous colorful characters. A plaintive oboe with piano and strings underscores the cat's death and Carney's farewell, but he gains strength from meeting an older woman with a bunch of cats and encountering a child and cat on the beach building a sandcastle. Conti closes with the piano but introduces a complete surprise for the closing credits, a Baroque fugue.

*Stephen King's Sleepwalkers* (1992), with a basically electronic score by Nicholas Pike and a morbidly memorable song by New Age diva Enya, features a policeman's cat named Clovis as the hero. In addition, an army of cats rallies together to destroy the shape-shifting mother-and-son team of monsters played by Alice Krige and Brian Krause. It appears that incest is permissible, even pleasurable, among shape-shifters, and Krige and Krause's first scene concludes with him scooping her into his arms and carrying her upstairs to the bedroom. But mother must feed on a virgin supplied by the son, so Krause amorously pursues Mdchen Amick, with disastrous results. Chilly electronic chords emphasize the alien environment until the entire population of neighborhood cats bands together and descends on the monsters with jazzy percussive riffs and pizzicatos combining with electronics. The final shape-shifter apocalypse at the claws of dozens of cats comes with a brass choir, as Krige goes up in flames, Amick and Clovis embrace, and the army of cats disperses. The haunting closing credits are scored with Enya's "Boadicea." Fans of trivia and cameos will note an unbilled Mark Hamill as a policeman in the first scene, Stephen King as a graveyard caretaker, and Hollywood directors John Landis, Joe Dante, Clive Barker and Tobe Hooper in tiny roles.

## HERE, SATAN. GOOD BOY.

Dogs may indeed be our best friends, but sometimes they manipulate us, as in *A Boy and His Dog* (1975; Tim McIntire); sometimes they initiate major disasters, as in *Rear Window* (1954; Franz Waxman), when the terrier tries to dig up Raymond Burr's wife's head in the garden; sometimes they turn on us, as in *Cujo* (1983; Charles Bernstein), or *The Thing* (1982; Ennio Morricone, although it sounds more like John Carpenter); and occasionally they are even the minions of Satan. In my opinion one of the two scariest movies ever made—*The Exorcist* (1973) being the other—is *The Omen* (1976), principally due to the music of Jerry Goldsmith. The casting of Gregory Peck, Lee Remick, David Warner and Billie Whitelaw is impeccable, as are the writing and direction, but the main character of the movie is Goldsmith's score.

Having seen the film many times, I decided to watch the laserdisc with the isolated music tracks and no dialogue. Since the power of music exists in its relationship to silence, this experience in many ways proved more terrifying than watching the film

**NOT A DOG:**  
*Breakfast at Tiffany's*  
(1961); *Harry and Tonto*  
(1972); *The Pink*  
*Panther* (1964).





normally. It also highlighted little details, such as Lee Remick's dread of the birthday party. The church visit gone awry is accompanied by percussion, chimes, low bass, distressed strings playing ponticello and pizzicato, and the choir singing the famous *Black Mass*, while at home we hear Boccherini on the record player. An understandably worried Gregory Peck tries to maintain order while a transition occurs from Boccherini to Billie Whitelaw and the devil dog or hellhound. Unfortunately for lovers of the breed, it's a Rottweiler; and the most terrifying sequence in the movie is Peck and Warner's visit to an ancient Etruscan cemetery north of Rome. As they search for the grave of the birth child, "Ave Satani" sneaks in, and we are aware that the two are being watched from a distance. When they find the graves revealing that the mother was a dog and the child was murdered, a horrific chase scene takes place as Rottweilers attack them, with all hell breaking loose in Goldsmith's music. In a final Rottweiler scene, Peck traps the howling, clawing beast in the basement as Whitelaw attempts to kill him.

## TOP DOGS

The strangest movie I saw during the research for this article is unquestionably *White Dog* (1982), scored by the versatile Ennio Morricone and directed by hard-boiled maverick Samuel Fuller: certainly one of the odder composer/director relationships in movie history. An anguished oboe solo with a piano ostinato sets the tone as Kristy McNichol accidentally hits a white German shepherd with her car. She adopts him while nursing him back to health and subsequently learns that her shepherd is a vicious and aggressive dog trained by racists to attack and kill African-Americans. She first consults Hollywood animal expert Burl Ives, who urges her to have the shepherd put down, and then goes to Paul Winfield, an anthropologist who believes it is possible to de-program the white dog, saying that "He was made into a monster by a two-legged racist." In a terrifying slow-motion sequence, Winfield in protective body wear arranges an attack. The dog's fangs gape as McNichol looks on in disbelief, all of which is mirrored in Morricone's high slashing strings and repeated piano ostinato with woodwind variations. The dog escapes and attacks an African-American seeking refuge in a church, killing him between pews, as forlorn winds over block string chords provide the counterpoint to Winfield's search for the victim. Morricone fans will recognize the musical force of a stand-off between the white dog and Winfield over a hamburger as similar to moments between Charles Bronson and Henry Fonda in *Once Upon a Time in the West* (1968) and between Kevin Costner and Robert de Niro in *The Untouchables* (1987). Winfield refuses to give up, however, and Morricone's soaring strings



**OKAY, SO WE HAVE FIRMLY ESTABLISHED** that even though dogs drool, they still rule, which leaves us with the task of finding additional moments when cats at least get our attention. Here are a dozen titles where they do that, and sometimes much more.

*The Wrong Box* (1966; John Barry, possibly the rarest of all Barry soundtracks, on Mainstream Records); Peter Sellers in a memorable two-scene cameo as British quack abortionist Dr. Pratt, surrounded in squalor by dozens of cats, one of whose tails he uses as a blotter on a fake death certificate.

*The Long Goodbye* (1973; John Williams); A cocktail bar piano jazz theme plays in the background as Elliott Gould's cat demands a particular brand of cat food in the middle of the night, which he is unable to find or even spell, pursuant to which he tries to foist off a bogus brand on his cat, which is spitefully rejected with clawing and running away. A Robert Altman masterpiece.



*Logan's Run* (1976; Jerry Goldsmith); Michael York and Jenny Agutter, fleeing a vengeful Richard Jordan and mandatory death at age 30, encounter an elderly Peter Ustinov living in the long-deserted Senate Chamber, cracking nuts and reciting T.S. Eliot to the company of dozens of cats.

*Alien* (1979; Jerry Goldsmith); Jones the cat is the only surviving "Nostromo" passenger to actually witness the death of a crew member at the, uh, hands of the title character, outside of John Hurt's digestive trouble.

*Re-Animator* (1985; Richard Band borrowing from Bernard Herrmann); This scene proves the wisdom of going back to sleep

in the wee hours if you hear sounds from the basement that a living cat should not be making.

*The Witches* (1990; Stanley Myers) Jasen Fisher is turned into a mouse, and with the help of grandmother Mai Zetterling, must outwit both Anjelica Huston, as the Grand High Witch, and her nasty black cat Liebchen.

*Star Trek: Generations* (1994; Dennis McCarthy); Data learns humor and emotion (as well as bad acting); as his emotion chip overloads the positronic relay, and the audience is subjected to this line of dialogue: "I am happy to see Spot, and I am crying. Perhaps the chip is not functioning." Spot is a cat.

*The Fifth Element* (1997; Eric Serra); Bruce Willis' white cat Sweetie is as startled by Ruby Rhod's "Fhloston Paradise" commercial as we are.

*Men in Black* (1997; Danny Elfman); The Galaxy on Orion's Belt, upon which the destiny of the planet Earth rests, refers not to astronomy but to the collar of the assassinated Arquillian King's cat.

*Harry Potter and the Sorcerer's Stone* (2001; John Williams); During the first scene of the cat sitting on the porch morphs in shadow into Professor Minerva McGonagall.

*Willard* (2003; Shirley Walker); The memorable segment is a cat massacre by swarms of rats to the perverse accompaniment of Michael Jackson's 1972 song "Ben," accidentally and fatally cued by remote control.

*The Matrix Revolutions* (2003; Don Davis); A black cat sheds the matrix at the end before Sati and The Oracle proclaim the dawn of a new age.

proclaim the possible retraining of the white dog as Winfield exposes his chest to the animal. An iconic Samuel Fuller moment occurs when Winfield aims his gun at the white dog pacing back and forth in his cage, and the confusion of that moment is as much the audience's as it is the dog's. *White Dog* is a bizarre and haunting movie, made even more so by the talents of Ennio Morricone.

*The Incredible Journey* was remade in 1993 as *Homeward Bound: The Incredible Journey*, with a wonderful score by Bruce Broughton, who composed the classics *Silverado* and *Young Sherlock Holmes* (1985) but remains strangely underemployed in Hollywood. Unfortunately, the film makes it difficult to enjoy Broughton's music, since the score is mostly drowned out by insipid talking animal nonsense, on the inspired level of "I'm too pooped to poop!" or "I just had this coat cleaned!" or "I'm so sick of nature I could puke!" The one good line is the Himalayan cat Sassy's mantra "Cats Rule and Dogs Drool!" Each of the three animals has its own theme: a guitar motif for Chance the narrator dog, voiced by Michael J. Fox, a violin meow for Sassy the cat, voiced by Sally Field, and an orchestral theme for both the journey and Shadow the older dog, voiced by Don Ameche. There is also a human family theme expressed by strings. Broughton's score justifies sitting through the movie, and the closing credit sequence is not only one of his best, but also a reminder of why we all love movie music. Purchase the Intrada soundtrack and forget the film. I presume enough children talked their parents into seeing the movie or renting the video, because a moronic sequel was unleashed in 1996 called *Homeward Bound II: Lost in San Francisco*. Broughton's score is the only reason to endure this trash, which consists mostly of scenes of dogs wandering around San Francisco. The nadir is Chance giving a final wistful glance at the city and croaking out a line of "I Left My Heart in San Francisco," following which he is almost killed by a truck. Ralph Waite replaces Don Ameche as the voice of Shadow.

*Far From Home: The Adventures of Yellow Dog* (1995), with a wondrous score by the great John Scott, is one of the very best movies about young people suddenly having to survive in the wild against impossible odds. The main title suggests both a synthesized sea shanty and a high-pitched whistle, followed instantly by a frenzied orchestral brass and strings pursuit of a hare by Jesse Bradford brandishing a slingshot, which he is unable to use to kill. Shimmering strings and muted brass accompany the first meeting of Bradford and Yellow Dog, and the developing friendship between these two is particularly vivid. During a terrifying storm, Bradford and Yellow are washed ashore in the dinghy Bradford built, followed by a montage of the two foraging for food and playing together on a desolate beach, all considerably energized by delightful trademark John Scott trumpets and violins. Lonely days follow as Bradford puts into practice survival skills taught to him by his father,



with the assistance of Yellow and the support of Scott's music, which provides dimension, texture and commentary, alternately mirroring the boy's fears and contrasting the emotions of boy and dog. During a wolf attack, I thought I detected a reference to Prokofiev's *Peter and the Wolf* (1936), and there is a quotation from the 13th century *Dies Irae* on muted brass as a crow lands next to the exhausted Bradford, and Yellow vainly attempts to catch it—a clear reference to their life-threatening condition. At the moment of Bradford's greatest need, Yellow catches a rabbit for their dinner. After establishing in great detail how difficult it is to find someone in the wilderness of British Columbia, including intimidating layered brass worthy of Richard Wagner, we see an unconvincing rescue of the boy over a chasm with swirling strings and more brass, before Yellow falls hundreds of feet to his presumed death. The joy of family reunion is tempered by the knowledge of Yellow's fate, carefully reflected in Scott's orchestral support, but Bradford persists with hope and his dog whistle. To the sort of exultation only possible in music, Yellow is seen dragging himself home from off in the distance, boy and dog are reunited, and the orchestra swells in jubilation, returning to the main theme. Not only does Yellow Dog receive billing as Dakotah, but four canine stunt doubles also receive billing. This excellent soundtrack is available on JOS Records.

In conclusion, I would like to acknowledge the brilliance and dedication of the hundreds of professional people who train and care for the many cats and dogs whose performances we often take for granted. A friend insists that the imbalance between memorable dog and cat performances has much more to do with the time and money essential for training, and the impatience and misinformation among film directors, and I acknowledge the importance of such factors. Nonetheless I must still say to Sassy, the Himalayan cat in *Homeward Bound*, that dogs not only drool, they also rule, at least in movies and the music that supports them. **FSM**

## NOTES

1. Chandler's letter is quoted in Tom Hiney, *Raymond Chandler: A Biography* (New York: The Atlantic Monthly Press, 1997), 175.
2. Mark Twain quotes from [www.twainquotes.com/Dogs.html](http://www.twainquotes.com/Dogs.html).
3. Much Rin Tin Tin information is from Miss Daphne Hereford, "The Story of Rin Tin Tin," [www.RinTinTin.com](http://www.RinTinTin.com).
4. Background information is from Howard Pollack, *Aaron Copland: The Life and Work of an Uncommon Man* (New York: Henry Holt and Company, 1999), 347.
5. "Running Into Yourself" is on the *Breakfast at Tiffany's* laserdisc, directed by Blake Edwards (1961; Paramount Pictures; Pioneer LDCA, Inc., 1994).
6. The *Dies Irae*, usually attributed to the 13th-century monk Tomaso de Celano, who was also a follower of St. Francis of Assisi, is not only beloved of Russian composers such as Sergei Rachmaninoff and Dmitri Shostakovich, but is frequently quoted in movie soundtracks, such as *The Shining*, *Gremlins 2: The New Batch*, *The Witches*, *Far From Home: The Adventures of Yellow Dog* and *The Matrix Revolutions*.
7. Special thanks to Francoise (Sassie) Joiris and Elizabeth P. Gordon for their invaluable assistance in identifying breeds of dogs and cats.



# The Circle Is Complete

**FSM Pick  
of the  
Months:  
Special  
Edition**

*Star Wars Episode III: The Revenge of the Sith* was supposed to be the first FSM Pick of the Months to receive our brand new “Special Multiple Review Treatment.” For this new column, we had planned to have several writers review the same album, limiting each review to around 400 words in order to avoid repetition. Well, once Doug Adams’ piece clocked in at well over five times that, we didn’t bother to edit the other submissions.

While this isn’t exactly the inaugural column we intended, this is the final *Star Wars* score we’re talking about here, and we’re willing to make an exception. So instead of the standard “Special Multiple Review Treatment,” please enjoy our enormous “Musings on the Final Star Wars Album.”

## Sithburger?

**D**arker, less forgiving individuals might consider the *Star Wars* prequel scores a wasteland of missed opportunity. And for all the merits of John Williams’ *Episodes I-III*, there are legitimate questions. The greatest failure of these scores is rooted in the failure of the prequel films themselves: the haphazard handling of Anakin Skywalker’s fall to the dark side. After brilliantly weaving Vader’s Theme into the tail end of Anakin’s in *The Phantom Menace*, Williams abandoned this thematic development in favor of a barrage of foreboding minor-mode arpeggiations in *Attack of the Clones*. Anakin’s Theme falls by the wayside (not counting a cue tracked from *TPM* and the end credits), never fulfilling its promise of developing into The Imperial March. The theme is entirely absent from the *Sith* album, so it remains to be seen whether or not we’ll get the tortured fusion of the two themes we’ve been waiting to hear since *Episode I*.



**Star Wars Episode III:  
The Revenge of the Sith**  
★★★★

**JOHN WILLIAMS**  
Sony Classical SK 94220  
15 tracks - 70:51





Another problem with the prequels is that we never get a sense of what's at stake. Who are the Jedi fighting to protect? The big blue room with all the alien ambassadors? There isn't even a theme for the Old Republic. Despite George Lucas' cloudy, political mess of a backdrop, why not use the Throne Room Processional (the B theme) from the end of *A New Hope*? Everyone knows and loves that theme, and it would have instantly created an illusion of something we care about at the core of the prequels. Instead, the theme is reserved for the end credits of *Revenge of the Sith*, where it's used to say "Next time on *Star Wars*..." It's exciting in that context, but it could have been used for so much more. Then again, maybe it'll be all over the place in the film. Rumor has it that the Rebel Fanfare makes at least one cameo, and it sure as hell isn't on this album.

Forgetting the music's place in the film, where it will lose yet another valiant battle against Ben Burtt, *Revenge of the Sith* plays as a tremendous CD. It is easily the best of the prequel albums, loaded with tracks that have strong finishes and minimal noodling. Anakin's Theme may be abandoned, but Across the Stars remains intact, and undergoes a kind of strictly melodic variation rarely found in Williams' writing. On the other hand, if the electric guitar licks seemed jarring in *Attack of the Clones*, watch out for several other staples from the modern film scoring scene that are now part of *Star Wars* lore: A moaning female vocal straight out of the "terrorist" music from *Team America* kicks off "Padmé's Ruminations"; the Seduction of the Ring Theme from *LOTR* introduces "Anakin's Dark Deeds"; even *Aliens* subtly creeps its way onto the

scene in "Grievous and the Droids."

Considering the ground it had to make up virtually on its own, *Revenge of the Sith* does function as an adequate bridge between the *Star Wars* trilogies. This is partially due to the numerous quotations of passages from both the prequel and original scores (ranging from Qui Gon's funeral to Bespin action), but that's just scratching the surface. Williams writes countless measures of connective tissue between the old and new, literally forcing him to work in both worlds. The bitonality and longer horizontal ideas of the original trilogy become more of a factor in *Sith*'s action music, while the jagged, monophonic brass gestures of the prequel scores remain in play. Ostinati from *The Phantom Menace* are reinvented to collide with themes and gestures from the original trilogy. The prequel scores are stamped by their choral writing, an element that surfaced almost exclusively for The Emperor (and Cloud City) in the original trilogy. This makes sense since *Episodes I-III* mark the rise of the Emperor and the Dark Side. Bringing back the large scale *Duel of the Fates*-style writing for Anakin vs. Obi-Wan is also a clever way of connecting Anakin's plight to that of Darth Maul's, and bringing the sound of the prequel scores full circle. But in the end, Williams can write the greatest *Star Wars* score in the world and it's still going to be dampened if it's attached to a bad movie. It'd be nice if at least one of these prequel scores succeeded without you having to close your eyes and forget about the film it's working overtime to save. We'll see.

—Jon & Al Kaplan



## A Score for All Fans

There are two kinds of film score enthusiasts in my book: fans who require scores to transcend the movies for which they were written and become, essentially, self-contained pop or concert works; and fans who enjoy the time-honored conventions of traditional underscoring. John Williams' most successful *Star Wars* scores have satisfied both camps: 1977's original *Star Wars* revived the art of classical Hollywood film scoring in ways that are still being felt today. But at the same time it and *The Empire Strikes Back* created pop artifacts (Luke's and Obi-Wan's [or The Force's] themes, the Imperial March) that had a life of their own. Arguably, that achievement is unique to *Episodes IV* and *V*. While fans know them, you don't see the public at large humming (or other movies and TV shows quoting) the Ewok theme, Luke and Leia, *Duel of the Fates* or *Across the Stars*, however well-composed those tunes might be.

Fans of great underscoring will love Williams' *Revenge of the Sith* score, a work of many magnificent moments but, it must be said, no standout melodies anyone but us soundtrack nerds will be whistling 20 years hence. That's understandable given the film's story. This is, after all, the first PG-13-rated *Star Wars* film, and its storyline, about the ultimate moral downfall of Anakin Skywalker and the fall of the Republic, is a downer. The score is loaded with action and epic flourishes, but unlike all its predecessors there are no self-contained "fun" set pieces—no TIE Fighter Attacks, no Asteroid Fields, no Gungun escapades or hotrod chases through Coruscant—only tragedy and sorrow. The score's centerpiece is "Battle of the Heroes," a hair-raising and superior flip-side to the showy but ultimately meaningless "Duel of the Fates." "Battle of the Heroes" (reprised and further developed in "Anakin vs. Obi-Wan"—raising the question of whether the first is a concert arrangement or part one of a cue continued in "A. vs. O.") is deceptively simple but also gorgeously tragic—perfect music to underscore the saga's two most pivotal characters engaging in the fight that will essentially destroy both



## Revenge of the Sixth

Like many, my anticipation for *Phantom Menace* reached a fever pitch just before its release in 1999. I was nowhere near as revved for *Attack of the Clones*, and I've barely followed any of the prerelease folderol for *Revenge of the Sith*. I never explicitly disliked the prequels, I simply felt, over the course of time, that they were meant for a different generation. John Williams' new scores had moments of undiluted brilliance, but like the films they were often mired in chin-stroking passages and, even more damning, the muted enthusiasm generated by the perception that this music was written for *Star Wars* films, but didn't always sound quite like *Star Wars* music. More than anything, it was this discrepancy in sound that stumped me. Wasn't this supposed to be a unified six-story saga? I could live with the unavoidable narrative ticks in the scores, but I had a hard time swallowing an upending of the musical approach. Allowing the prequels to institute a wholesale revision of the *Star Wars* sound seemed a recipe for two three-film stories, not one six-film story.

Like the first two prequel scores, *Revenge of the Sith* may never replicate that *Star Wars* sound that imprinted itself on so many musical consciousnesses so long ago, but it's not supposed to. What it does do, however, is create a bridge between the two trilogies without apologizing for the techniques utilized in either. And now for the first time, we're treated to a clearer picture of Williams' approach to *Star Wars* as a whole. The prequel scores will always play by their

own rules, as will the originals, but finally Williams has drawn the two closer together and created a logical progression within this musical universe.

### Harmonies

The *Star Wars* scores have always dwelled in two basic harmonic worlds: the world of simple tonal harmony and the world of complex tonal harmony.<sup>1</sup> In the original trilogy, these two harmonic worlds had a lot of territory in common. The simple melodic lines dipped in and out of stable harmonies, passing amongst quick and intricate harmonic rhythms (e.g., the opening flute solo from Princess Leia's theme) and the complex music was derived largely from overlapping triadic constructions that, at key dramatic moments, could be stripped down into stunning flares of pure major harmony (e.g., any of the Hoth or Endor battle music). The same two harmonic worlds existed in the prequels, but until *Sith*, Williams largely kept the two divided.<sup>2</sup> The tense harmonies of *Phantom* and *Clones* wound back and forth chromatically with little in the way of Williams' trademark swells of resounding consonance (take "Zam the Assassin" from *Clones*). The writing was contrapuntal, busy and ultimately fleeting. And in the calmer moments, the composer's palette became unusually restricted, like in the stolid, linear writing for Anakin's mother throughout *Phantom*. In retrospect, this connected/divided two-world approach made sense, dramatically. War and peace were closer relatives in the original films—both elements of everyday life in a tumultuous galaxy. In the



their lives and an entire civilization.

Without the showpieces of some of the other scores, *Sith* is best experienced as one long listen, but every cue has something to offer—the kinetic, William Walton-like post-anthem battle music, the fateful sweep of "Anakin's Betrayal," "Anakin's Dark Deeds" and "Enter Lord Vader," the deeply mournful "Immolation Scene" and "Padme's Destiny," even the static, textural "Palpatine's Teachings" that musically suggests the moral void at the heart of the Dark Side of the Force. Probably the closest the score comes to a standalone action cue is "General Grievous," an impressively sustained attack of odd-metered, overlapping brass lines. Like much of the more kinetic action material in the score, it shows Williams making a game attempt to keep up with visual effects that have long since become too dense and rapidly-edited for any traditional composer to make sense of—a dilemma Williams faced early on in the spaceship-loaded *Return of the Jedi*. *Sith* is probably closest in spirit to *Jedi* (*Jedi* introduced choral music to the trilogy,

and *Sith* is the most choir-heavy score of the six), but happily without that score's Ewok shenanigans.

Listening to *The Phantom Menace*, it felt like there wasn't a lot for Williams to sink his teeth into; with *Attack of the Clones* he seemed to make the conscious decision to write music that would drive the film forward whether it personally engaged him or not. With *Revenge of the Sith*, you get the sense that Williams actually felt something and responded emotionally to the movie, not with the preplanned packaging of *Phantom Menace* and *Clones*. If there's a downside to the album it's in the 12-minute end title sequence that's composed almost entirely of leftovers from Williams' 1977 *Star Wars* concert arrangements. This is something that sounds like one of Jerry Goldsmith's *Star Trek* movie end title patchworks, an incongruously buoyant pomp-and-circumstance afterthought—or perhaps Williams having his own personal celebration that his quarter-century assignment is finally over.

—Jeff Bond





prequels, daily life had little to do with a distantly mounting conflict, so the solid tonal figures and chattery dissonance rarely needed to commingle. The salient drama of this approach, however, often resulted in unevenly paced albums with a difficult flow.

In *Sith*, we again find Williams relating the harmonic worlds of *Star Wars*, and, in the process, relating this final score to both trilogies. As in the originals Williams allows his basic melodic lines to pick up harmonic tension, but here it's a complexity more in keeping with the prequels. Williams still avoids rapid harmonic shifts, but instead exploits instabilities by concentrating on close-spaced harmonies and suspensions within stable harmonic regions.<sup>3</sup> Of course, he still depends on his trademarked quick-change harmonic relations, but does so sparingly, pivoting the entire ensemble at key dramatic points.

On the other end, the composer's approach to complex harmonies in the originals was marked by his tendency to embrace these sounds in extended passages. Williams would drum through these tones with an obsessive, percussive insistence...and then resolve them, contextualizing the complexity as a passing aberration in a tonal world. Take D, A, Bb, C#—a nasty collection heard in the Battle of Hoth. Williams used it as a biting bit of tension, fluctuating between C# and C-natural in the upper voice, and drilling it through the orchestra for 10 measures at a time. And yet only a few bars later, as a walker falls, Williams resolves this tension in a coarse but stable C#-minor melody in the low brass. The recurring C, Eb, Ab, B chords from near the end of *Jedi*'s Forest Battle create stabbing, dissonant jolts spread over several bars, yet precipitate a harmonic resolution on a unison C.

In its outbursts of the Battle of the Heroes theme, *Revenge of the Sith* returns Williams' propensity for rich tonal inserts in the midst of the chromatic chaos—though this technique is more a carry-over from the Duel of the Fates quotes in *Phantom's* finale. More important, Williams now takes his dissonant figures and begins to build them into repeating ostinati. In *Empire* and *Jedi*, Williams' action ostinati are, despite their linear simplicity, the *de facto* melodies in their shining moments. *Sith* places these ostinati more toward the back of the ensemble, creating churning accompaniment figures. Though they retain the chromatic fluidity of the prequels, this cyclical repetition creates a stable groundwork above which Williams layers his more prominent figures—a technique not unlike the use of pedal-tone writing that abounds in *A New Hope*.<sup>4</sup> (Think of the conflict immediately following the opening text crawl.) The *Sith* album announces this style of writing right out of the main title, then treats the listener to five straight minutes thereof. This steadier writing appears all over the disc, in fact, retaining the complexity of the prequel sound, but emulating the straightforwardness of the originals.

## Episodic Action

Williams treated the action in the original films almost like songs in a Broadway musical, with less thought toward a score-length arc of material than toward a series of self-contained vignettes that created a unified whole. The TIE fighters chasing the Millennium Falcon away from the Death Star, the walker attack on Hoth, the Forest Battle on Endor—each was assigned a memorable and fully realized standalone melody. Now hum the tunes heard when the Queen escapes Naboo in *Phantom Menace* or when Boba Fett's dad tries to beat the tar out of Obi-Wan in *Clones'* landing pad scene. These aren't bad cues (some would rank them among the best-structured in the prequels), but they obviously depart from the melodic approach established in the originals. They're built on shorter, chunkier motives seldom longer than a measure or two, and often

more rhythmic than melodic. Williams flips these terse motives around the orchestra, dropping listeners directly into the fracas. The originals keep an elegant distance, concentrating less on the gestures of conflict and more on the thrill of speed and the beauty of precision.

In *Sith*, Williams doesn't revert to assigning action sequences long-form tunes, but the concise motives are much more likely to stretch out for more than a measure or two before bounding around the orchestra. The General Grievous material, for example, still includes a couple of blocky, prequel-esque motives, but here they recur in several developmental guises. The material itself may never qualify as much of a tune, per se, but in conjunction with a very distinct metric sense (multiple bars in seven) and a specific color of percussion orchestration (hand drumming), these cues take on a bit of the original trilogy's flavor.

## However Could We Forget the DVD?

### THE REVENGE OF THE SITH ALBUM COMES

with a classy bonus DVD that chronicles Williams' scores for all six *Star Wars* films (in a loose order from I through VI). The "music videos" feature dialogue, but little in the way of sound effects. Overall, the disc covers all the important themes except for "Han Solo and the Princess," but is crippled by a necessary lack of footage from *Episode III*. Fortunately, each segment is introduced by the Emperor, who sounds a little like he's channeling Henry Gibson from the "United Appeal for the Dead" segment in *The Kentucky Fried Movie*. —FSM

## Orchestrations

Williams' orchestration in the originals was like *A Young Person's Guide to Film Scoring*, where instrumental soloists stepped into the spotlight: Here's a trumpet (Luke discovers the slaughtered Jawas), the piano (walkers advance on Hoth), a male chorus (the Emperor slinks aboard the new Death Star), the French Horn (Han Solo and the Princess). In the first prequels, however, Williams concentrated more on doubled lines and denser orchestrations. And in keeping the more fractured writing style, ideas generally passed among instruments in each single statement. Had *Phantom's* dinner conversation in Anakin's hovel occurred in *A New Hope*, it's likely that the figure floating between French Horn, flute and oboe would have stayed with one instrument for the duration. *Sith* retains the thicker doubled voices but, especially in the leitmotif quotes, allows the material to play out to its conclusion in the same orchestral dressing. Perhaps it can be argued that the first two prequels actually employed a more elegant and mature orchestrational approach—let the material carry the line, not the orchestrations—but in terms of these incidental *Star Wars* melodies, the *Sith* consistency seems a tidier way of presenting nonrecurring material.

Either way, the steadier sense of orchestration clears Williams to flirt with



one of the original trilogy's musical calling cards, heretofore missing from the prequels. Much of the menace summoned in the original films was subjected to a grotesque form of sleaziness. The first trip into Tatooine's hive and scum and villainy was less omnipresent dread and more a skin crawl of tuned percussion and harmonized eruptions of lumpy diminished scales in the horns. Hoth never rumbled with portent, it laid out cool and callous woodwind ornamentations and clustered strings. Only *Jedi*'s last act Emperor music landed in Grand Guignol territory, but it's that sound that coats the first two prequels: brooding low strings, thick low brass chords, male voices, etc. Save for a porcine blast of Jabba's theme (along with signature tuba) preceding the pod race fanfares in *Phantom Menace*, this grotesquery is nowhere to be found in episodes I or II.<sup>5</sup> Though *Sith* never returns to the abstract impressionism of Jabba's palace in *Jedi*, several cues feature passages of seedy back-and-forth dialogues reminiscent of passages in *A New Hope* where the Obi-Won sneaks around the Death Star. It's not quite enough to conjure the playful vulgarity heard at the edges of the originals, but the gesture makes at least a bit of an impact.

## Themes

Like the other prequels, *Sith* is primarily a meta score—one concerned with the larger ideas of the story. In *A New Hope*, the Force theme is very much tied to the character of Ben Kenobi and the discussion of the Force. It's a very literal, direct connection. In the first two prequels, this theme is connected to events that are important at a distance—but since there's little linear connection to anything plot-wise, there's a bit of unintended disconnect. Watching the *Star Wars* films in sequence, the Force theme debuts, logically, with the very first display of Jedi power...which, unfortunately, is Qui-Gon melting a hole in a door. Therein lies much of the difficulty fans have had with the leitmotifs in the prequels. They're actually applied in a much more complex, less direct manner, but are continually waylaid by the quirks of the *en media res* storytelling. When the story pulled away from plot and sat for a reflective moment, the melodies formed, but there was always the sense that they stood outside of the story poised to act. Conceptually, there's a proper dramatic power in debuting the Force theme with the Jedi's first on-screen skirmish. But watching a robed man cram a lightsaber in a door is perhaps not a fantastic summation of what the Jedi represent. The idea works...but the application?

In *Sith*, the leitmotifs are much more present, both in the pullout moments and threaded into the underscoring in clever, facile arrangements. The tunes are not extrapolated reflections of what's recently occurred, they're the underlying motives for what's happening right now. This pulls *Sith*—and hence the first two prequels—closer to the originals, suggesting that four hours worth of premonitions and prophecies are finally getting the ball rolling. It also makes for a significantly more interesting listening experience. Williams' thematic writing in the original *Star Wars* scores is often such a kick in the ears because it feels like the composer is meeting a challenge. "You have four seconds to quote the Droid Motive and Cloud City. This cue has to be sad, and should also catch about five specific on-screen actions. Go!" Williams danced around this, not only meeting the requests, but elevating them to gracefully effortless art. *Phantom* and *Clones* used their themes in such heavy, portentous blocks that the music was locked into orchestral tuttis. They were beautiful moments, but

were corralled in such a non-narrative near-montage style that we were denied Williams' innate elegance.

And therein lies the success of the *Revenge of the Sith* album. This album returns a sense of invention the writing. Williams' bridge building is incredibly satisfying, but more importantly it fulfills the need for an explanatory guide to the prequel music with class, style and, yes, fun. No one ever questioned whether or not Williams would be able to create a big orchestral noise for the long-promised clashes in the film, but who knew it would involve ample quotes from the end of *Empire*'s climactic lightsaber duel? We knew we'd hear more Across the Stars, Williams' cross-threading of Luke and Leia's original themes,<sup>6</sup> but did we know that we'd hear it presented so maturely, adorned in solo strings and evocative counterlines, or that it would eventually reveal its origins by separating back into Luke and Leia's motifs? And who knew that Williams would, in his own subtle way, nod to every previous *Star Wars* score with *Sith*? Unreasonable expectations may keep us from ever dubbing anything the "perfect prequel score," and *Revenge of the Sith* isn't without shortcomings—the album climaxes far too early, and suffers, once again, from audibly severe editing. But for the first time in 20 years, Williams seems genuinely engaged by his *Star Wars* material—so much so that this vastly improves the flow of the series. —Doug Adams

## Footnotes

1. Despite a few challenging gestures, nothing in these works ever becomes purely atonal.
2. In both cases the harmonies became clearer. Williams of the 1970s and '80s used to harmonize almost everything in the orchestra—even accompaniment figures played out in triadic stacks—creating an incredibly rich, layered effect. The John Williams of the 21st century uses a much cleaner style, though since this is true of all his work, it's difficult to list this among the progression/regression of his *Star Wars* sound. There's slightly more layering in *Sith*, but by and large this should be listed as one of those narrative ticks inherent to a project that was completed over more than a quarter of a century.
3. If one were to begin a major scale by playing the first two notes simultaneously, one would create a dissonant harmony within a simple collection of pitches. The new Battle of the Heroes takes advantage of this technique in the brass and choral writing.
4. *Sith*'s use of this technique also clarifies the use of this mobile-pedal ostinato writing in the first two prequels. *Phantom* and *Clones* each employed similar techniques in their climactic battle sequences. Again this creates nice consistency within the prequels, as well as a clear line of development moving toward the original trilogy. Unfortunately, *Clones*' rampant tracking effectively upsets this progression.
5. In retrospect, the pod race sequence may contain the most original trilogy-like scoring approach in the prequels.
6. Luke's theme begins with an open fifth, Leia's a major sixth, Across the Stars starts on a minor sixth, the interval directly between the fifth and sixth.
7. The fanfare that launches the good guys from Coruscant back to Naboo in *Phantom Menace* returns in "Palpatine's Teachings" as do a few oblique quotes from *Clones*' "Zam the Assassin" in "Grievous and the Droids." The Throne Room Theme essentially exclusive to *A New Hope* returns *Sith*'s end credits, the aforementioned *Empire* duel quotes lend some heart-pumping drama. *Return of the Jedi* is perhaps given short shrift, though technically the Emperor's Theme originated in that chapter.

**FSM**

# “You Have Cheated Me”

Aaron Copland arrived in Hollywood in 1938, and in little more than a decade he'd had enough. With his scores to *Of Mice and Men* (1939) and *Our Town* (1940), he created a new musical language in film. But when his score to *The Heiress* (1949) was chopped to bits, poorly dubbed, and rescored without his approval, Copland left for good, with his pride, popularity and reputation intact.

During the late '30s and early '40s, Copland traded in the harsh dissonances and jagged rhythms of his earlier works and hit upon a uniquely “American” musical voice, one that conjures the open plains and pioneer spirit. Incorporating folk songs and what are now considered distinctly American harmonies, Copland's music became more accessible to the general public than ever before. The decade also produced some of his most popular works, earning him the title, “Dean of American Music.”

His trio of ballets, beginning with *Billy the Kid* (1938) and *Rodeo* (1942), culminated in 1944 with the Pulitzer Prize-winning *Appalachian Spring*. The orchestral suites are now performed more than the ballets themselves, a sign of the music's staying power. The decade also brought forth standards in the concert repertoire such as *Lincoln Portrait* and *Fanfare for the Common Man* (both 1942), and the monumental *Third Symphony* (1947).

Because concert work was not a particularly high-paying gig, Copland turned to film music to supplement his income. Though his film-score output is relatively small compared to most film composers, each score is a gem; and together they constitute a singular musical voice and a unique, spare style of film scoring that bucks the 1940s' trends of full orchestra and wall-to-wall music. He received two Oscar nominations each for *Of Mice and Men* and *Our Town*, and another nomination for 1943's controversial *The North Star*. However, it is Copland's score for *The Heiress* that is the jewel in his crown.

**“An entirely mediocre and defenseless creature with not a shred of poise...”**

The story of a painfully shy, rich spinster who falls in love with a fortune hunter much to the horror and dismay of her unloving father began life as an 1881 novella, *Washington Square*, by Henry James. It was later adapted for the stage as *The Heiress* in 1947 by Ruth and Augustus Goetz.

The original Broadway production starred Wendy Hiller in the title role and Basil Rathbone as her father, Dr. Sloper. A mid-'70s revival starred Jane Alexander and Richard Kiley, and a celebrated, Tony Award-winning revival in 1995 starred Cherry Jones, Philip Bosco and Frances Sternhagen as Aunt

Penniman. A 1996 film version, *Washington Square*, directed by Agnieszka Holland, starred Jennifer Jason Leigh, Albert Finney, Maggie Smith and Ben Chaplin, and sticks closer to the plot of James' book. But it is the 1949 film (adapted by the Goetz's from their stage version and “suggested by” James' book) that is the yardstick by which all future film and stage productions have been judged.

*The Heiress* was the first picture by director William Wyler following his multiple Oscar-winning *The Best Years of Our Lives* in 1946. Wyler's sensitive direction, a meticulous production (including Oscar-winning sets and costumes), and the pitch-perfect casting of Olivia de Havilland as Catherine, Ralph Richardson, Montgomery Clift and Miriam Hopkins, all but guaranteed success. The film was nominated for eight Academy Awards, including Best Picture, Director, Supporting Actor (Richardson), and Black-and-White Cinematography, winning four, including Best Actress (de Havilland) and Copland's celebrated score.



**BURNING THE MIDNIGHT OIL: Composer Aaron Copland.**

**“He enlarged his capacities.”**

*The Heiress* was not the first time that Wyler had approached Copland to score a picture of his. Though he had turned down the director's request to compose the music for *The Best Years of Our Lives* (for which Hugo Friedhofer won a well-deserved Oscar), Wyler insisted on offering the *Heiress* job to Copland over the objections of Paramount production chief Y. Frank Freeman, who was concerned about the composer's earlier involvement with the pro-Soviet *The North Star*, which had recently become the target of congressional investigations. Because of his

burgeoning concert success in the '40s, Copland could now command—and was paid—an impressive \$15,000 for the score.

But Copland faced new challenges with the film. The story is a psychological drawing-room drama with little outside action that usually allows a composer free reign. Also, Wyler relied on intense close-ups of his actors making the drama even more intimate. As Copland stated in his autobiography, “Wyler had relied on the camera and the music to take over in several segments where dialogue was abandoned altogether. During those silent close-ups, I found that the use of a ground or passacaglia bass could generate a feeling of continuity and inevitability, as well as provide the necessary dissonance when combined with other music.”

Another challenge came from the setting of mid-19th-century Washington Square itself. This was not the small towns and open fields and plains of Copland's earlier films. Copland took his cue from the “special atmosphere inherent in the James original,” one that “would produce a music of a certain discretion and refinement in the expression of sentiments.” To achieve this Copland employed a smaller-than-average orchestra and emphasized the violins, flutes, clarinets and harp. In one scene, Copland even orchestrates

# Aaron Copland's Compromised Score to *The Heiress*

Analysis by James Lochner • Musical Examples by Brian Satterwhite

for an unusual combination of three bass clarinets to illuminate Dr. Sloper's (Richardson) illness, as he had done for sickness in *The Red Pony* earlier that year.

Techniques new to Copland on the picture were his first-time use of the click track, a common practice in film scoring for over a decade, which was used mainly for the dances at the garden party. He also experimented with a technique known as "sweetening," in which a smooth "sheen" can be obtained by dubbing a string orchestra over a full orchestra. This can be heard at the very end of the garden party, where Copland pits an ominous "sweetener," depicting Morris' (Clift) less-than-honorable intentions, against the concluding measures of a waltz. This was also used for the end of the film when the dramatic situation called for an intense sound.

For the first time in his film work, Copland used the Wagnerian leitmotif style to represent the primary characters and situations. However, Copland's leitmotifs do not always appear as aural signposts in the typical Hollywood tradition (à la Max Steiner) but occur more as themes might in a Copland symphonic work.

The score's main themes are separate and recognizable, yet often interrelated. The love theme for Catherine and Morris (Fig. 1) is a beautiful, yearning melody, yet without sentimentality, betraying Morris' lack of love. The music associated with the Sloper residence (Fig. 2) is a charming sequence of chromatic triads in three-quarter time heard as we get our first glimpse of Washington Square. Irwin A. Bazelon states that this music features "Copland at his very best. The music is quiet, tranquil, and extremely pastoral in nature. It is a musical mood in which the composer is completely at ease." Dr. Sloper's theme (Fig. 3) is dark and stately, usually heard in the low strings or muted brass moving in intervals of fourths.

Catherine's theme (Fig. 4) is a simple



HEIRLOOM PERFORMANCES: Olivia de Havilland and Montgomery Clift.



four-note figure that rises through the triad and drops the interval of a seventh. The motif is so short that we are almost unaware of how seamlessly Copland integrates it into the score. It is as if each note in the triad is a vote of confidence followed by the seventh that often shatters that confidence. A memorable instance of this occurs at the beginning of the film as Catherine shows off her "cherry red" party dress to her father. The color was chosen because her mother, whom her father idealizes "beyond all human recognition," used to wear it in her hair ribbons. As Dr. Sloper replies, "But, Catherine, your mother was fair...she *dominated* the color," Copland uses the bottom seventh as a stinger chord. (Copland's judicious use of stinger chords is particularly effective in the film.)

A descending two-note stepwise figure (Fig. 5a and 5b) is prominent throughout the score and is used as a sign of trouble, transferring from the doctor to Catherine as she finally stands up to him ("So you've finally found your tongue"). The figure is always descending until the final note of the score when the second note rises instead of falls, as Catherine ascends the stairs in triumph.

In addition to his original music, Copland researched pieces that were current in New York in 1850 for the dances at the garden party. These included Gossec's *Gavotte*, Ketterer's *Queen of the Flowers*, and several dances of unknown authorship, most of which were arranged by Paramount staff composer, Nathan Van Cleave. To this Copland added an original mazurka and waltz in period style. Most of the dances skip lightly except for the stately *Gavotte* (arranged by Copland), accompanying Catherine's first tentative steps on the dance floor with Morris. The square rhythms of the dance match Catherine's self-conscious diction as she engages in

FIGURE 1: Love Theme



FIGURE 2: Sloper Residence

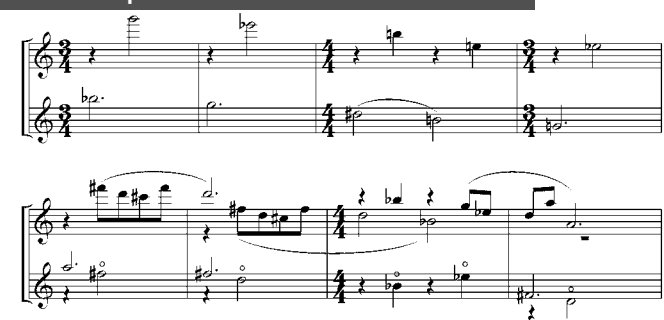


FIGURE 3: Sloper's Theme

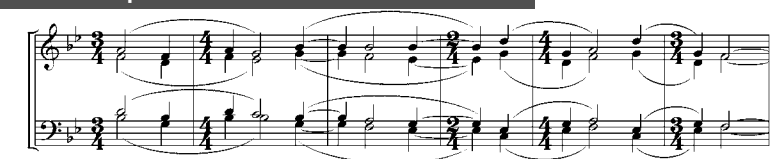


FIGURE 4: Catherine's Theme



FIGURE 5a: Trouble Motif

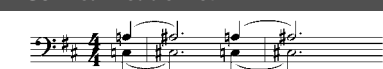
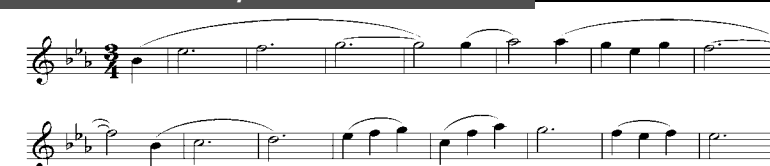


FIGURE 5b: Trouble Motif



FIGURE 6: "Plaisir" Melody



small talk. The smoothness of Copland's mazurka that follows subtly tells the audience that in one dance Catherine is already beginning to fall in love.

Wyer insisted that Copland incorporate the melody from "Plaisir d'Amour," a mid-18th-century French ballade with music by Giovanni Martini and lyrics by Jean-Pierre Claris de Florian. In later years, the melody was adapted by George David Weiss, Hugo Peretti and Luigi Creatore for the Elvis Presley hit, "Can't Help Falling in Love With You," and a reggae remake of the Presley song by the British pop band UB40 went to number one on the charts for seven weeks in 1993.

Copland placed the "Plaisir" (Fig. 6) melody in only three cues in the score: immediately after Morris plays the song on the piano; after he proposes to Catherine and takes his leave; and as Morris sees Catherine off on her trip to Europe. Each cue grows in intensity. The first statement of the melody is very slow and tentative in the low violins, violas and cello; the second in the high strings as if in a dream; and the third is full of confidence, employing the full orchestra, as if nothing could stop Catherine and Morris' love. Without Copland's knowledge, "Plaisir" was inserted in the main titles at the studio's instigation. (More on that later.) The studio also decided to replace Copland's love music with another statement of "Plaisir" for the scene in which Morris and Catherine are reunited. It is unlikely that Copland sanctioned this change either.

One change that Copland did make was the devastating scene following Morris' desertion. As Catherine sits there in silence growing more and more frantic, preview audiences laughed and Wyler begged Copland to replace his "very romantic kind of music." Copland dug in his "trunk" and found an unused variation originally composed for the *Piano Variations* (1929) to employ in the scene. The cue features slow-paced, sustained string tones with an arching melody line, accompanied by dark chords as the harp plucks the minutes ticking by. The music intensifies to a fever pitch as Catherine, realizing she has been deserted, cries out in animal pain, "Morris, Morris, Morris!" As Copland said, "Clearly nothing could be considered funny with that dissonant, rather unpleasant-sounding music going on!"

*"You have cheated me."*

With such a detailed production, it's a shame that the one aspect that suffered on the film was Copland's music. Following the final recording session, Wyler decided to replace Copland's love music in the main titles with a statement of "Plaisir" in the fourth bar (in what Fred Karlin calls a "pedestrian" arrangement by Van Cleave) and then returns to Copland's original music as his name appears on the title card, a full minute later. Copland had not authorized the change and was incensed. "All I could do was to issue a statement to the press disclaiming responsibility for that part of the score. It was a disagreeable incident that marred an otherwise satisfying collaboration." Because the film was already being shown in theaters, Copland's name could not be removed.

Reaction to the replacement was not positive. Hugo Friedhofer was present on the sound stage as the main title was being rerecorded. Wyler asked, "What do you think of the main title, this substitution?" Friedhofer replied, "Well, Willy, it's none of my business, but I think that Aaron's main title was probably more apt and more fitting, and I'm sorry you did it, but that's your business." Lawrence Morton stated that "I have heard privately a recording



of the title music that Copland composed... It is not pretty, perhaps, as its substitute, but it is certainly much more relevant to the film that Wyler produced." Composer Ingolf Dahl stated after having seen the film, "The main title, of which I was forewarned, was a scandal." André Previn likened the return of the Copland music on the heels of "Plaisir" to "suddenly finding a diamond in a can of Heinz beans." Whatever one thinks of the "Plaisir" melody (and it is pretty), the effect is jarring to say the least.

To add insult to injury, Wyler also replaced Copland's music with another Van Cleave arrangement of "Plaisir" during Catherine and Morris' climactic reunion in the rain. Once again, the change is noticeable and the syrupy arrangement is completely at odds with the rest of the score, jolting the listener out of Copland's precisely structured harmonies.

Still, the score met with positive reviews and is considered a high water mark in the scores of that period. According to *Films In Review*, Copland provided a "literate" score and "the music...is conceived with taste and executed with style." Dahl expressed "how deeply impressed" he was with *The Heiress* music. Howard Pollack states that "the score turned out to be, if one of his shorter Hollywood scores, his most complex and subtle one, the one that most resembled his serious concert work." A copy of the original tracks resides in the Fine Arts Library at the University of Texas.

At Oscar time, only three nominees, instead of the usual five, were deemed worthy for Best Score of a Dramatic or Comedy Picture—Copland, Max Steiner (*Beyond the Forest*), and Dimitri Tiomkin (*Champion*). Steiner showed his usual flair for the Bette Davis hack melodrama (in which she utters the immortal line, "What a dump!"), but Tiomkin's nomination is undeserving, the popularity of the opening march notwithstanding. Copland's score for *The Red Pony* should have been nominated, but it was probably felt that the composer's two scores would cancel each other out.

Copland stated, "When I won, I was told that it was the only instance of a score winning an Oscar after having been shorn of its overture, the part of a score that usually makes the strongest impact." Dahl gushed, "At last Oscar has found a worthy home—congratulations! We are terribly happy about the fact that sometimes (all too rarely) Hollywood shows good sense. [His wife] Etta and I were fully determined to walk down Hollywood

Boulevard with picket signs in case Tiomkin had received the award!" Even with this vote of confidence from the film community, Copland never bothered to collect his award.

**"I will never be in this house again."**

*The Heiress* was to be Copland's final Hollywood film and one cannot help but blame the butchering of his score as the main motive. However, producers may have been reluctant to hire him because of his outspoken criticism of studio policies, or because of his problems with McCarthy, or because of his now even higher fee of \$25,000 per film. Whatever the reason(s), Copland could now be choosier since he no longer had to score films for financial reasons.

Wyler's blasphemy did not stop him from offering *Carrie* (1952), *Friendly Persuasion* (1956) and *The Big Country* (1958) to Copland. The only project in the '50s that intrigued the composer was Fred Zinnemann's film of Hemingway's *The Old Man and the Sea* (1958). "The story lends itself so wonderfully to musical treatment," he wrote Zinnemann, "or so it seems to me, that I can't

resist the temptation of telling you how much I would enjoy working on such a film, especially with you at the directorial helm." For whatever reason, Zinnemann offered the job to Dimitri Tiomkin who went on to win his fourth Oscar. Copland only scored one more film: the low-budget indie *Something Wild* in 1961.

Copland declined to arrange the music to *The Heiress* into a suite, as he had with *Of Mice and Men*, *Our Town* and *The Red Pony*, feeling that the music was so wedded to the images onscreen that it could not stand alone as a concert work. In 1990, Arnold Freed arranged seven sections of the score into a single, continuous, eight-minute piece, recorded by Leonard Slatkin and the St. Louis Symphony. It is a welcome introduction to the music for those who are unfamiliar with the score, however the work does not quite do justice to Copland. This could be a result of Freed's unimaginative placement of the cues or the orchestra's lackluster performance (so far the only recording of the suite). What Freed's arrangement *does* do is restore Copland's original main title music at the beginning, thereby giving listeners a chance to hear what might have—and *should have*—been.

Unlike Catherine, no one could ever accuse Copland of not having "a very true ear." *The Heiress* stands as a supreme accomplishment in Copland's *oeuvre* and in the world of film music.

**FSM**



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# FSM's Soundtrack Nerd Test #1

By Jon and Al Kaplan Additional questions by Joe Sikoryak and Scott Bettencourt

Have you ever flipped through one of those pop-culture quizzes in *Entertainment Weekly*, idly hoping to find a single question pertaining to film music? Well today is your lucky day.

There are several different kinds of soundtrack fans, ranging from the casual to the devoted to the rabid. Naturally, many of the people who subscribe to *FSM* fall in one of the latter two categories. But have you, the committed score aficionado, ever wondered how much soundtrack-related information you've actually absorbed? Since you rarely get to apply this knowledge in regular day-to-day activities, you don't really know, do you? So why not take this test and find out? Are you really crazy, or are you as good as you think you are?

While we're not usually fans of categorization, in

the case of this nerd test it is absolutely necessary:

## 0-14 correct answers: "Soundtrack Neophyte"

*You are a casual fan who cares little for the intricacies and behind-the-scenes details in the soundtrack world. That doesn't, however, mean you don't like film music, and you are perfectly capable of writing music for Media Ventures.*

You are...**Hans Zimmer's Chauffeur**

## 15-24 correct: "Reasonably Educated"

*You have paid attention to many of the soundtrack tidbits you've heard over the years, but you've chosen to forget some of the less important ones. There is room in your brain for a good deal of non-soundtrack-related information.*

You are...**Jon Brion**

## 25-33 correct: "Well-Versed Fan"

*You are a competent fan, bordering on soundtrack*

*nerd status. You know just enough. Not too little, not too much. Be content.*

You are...**Leonard Maltin**

## 34-43 correct: "Official FSM Soundtrack Nerd"

*You have paid close attention to the soundtrack world for a long time. Either that, or you've crammed to make up for past deficiencies. You are one of the few and the proud, an official *FSM* soundtrack nerd. No one can ever take this away from you.*

You are...**John Williams**

## 44-50 correct: "Monster"

*Please send us your name for possible publication. If you've lied about your exemplary results, you're only hurting yourself and Max Steiner, who will be spitting cigar ends at you from heaven.*

You are...**Jeff Bond**



## Now Begins The Test...

1. Who almost scored *Home Alone* but had to back out due to a scheduling conflict?

2. Thomas Newman received a double Oscar nomination in 1994 for *Little Women* and what other score?

3. Which of the following excuses/rationales has James Horner used to explain the similarities between his film scores to works by other composers?

- a) He never really listened to other film composers.
- b) He's a musicologist, so it's okay.
- c) The world is running out of original melodies.
- d) All of the above.

4. Which composer often collaborated with Alan J. Pakula and is known for helping define the '70s paranoia sound?

5. Which composer scored back-to-back films that were each nominated for 11 Academy Awards (winning 16 total)?

6. What was John Barry's last Bond score?

7. Who scored all of Peter Jackson's films until *The Frighteners*?



8. Who of the following composers has written the most rejected scores?

- a) John Barry
- b) Jerry Goldsmith
- c) Elmer Bernstein
- d) James Horner

9. Who played piano on the original recording of *Peter Gunn*?

10. In the early 1990s, Varèse Sarabande released a series of albums called "The London Sessions," highlighting the work of this composer.

14. Which Newman scored *The Paper*?

- a) Thomas Newman
- b) Randy Newman
- c) David Newman
- d) Joey Newman
- e) Alfred Newman

15. Name at least three Alan Silvestri scores for movies that star Bob Hoskins.

19. Name at least three James Horner scores that feature his Russian four-note danger anthem.

20. Which composer has never been nominated for an Oscar?

- a) Mark Isham
- b) Carter Burwell
- c) George Fenton
- d) Ennio Morricone



11. Which composer won an Emmy for his *Scarecrow and Mrs. King* theme, and often worked with director John Badham?

12. Who orchestrated *The Dark Crystal* and *Quest for Fire* to the point where the two scores sound like they were written by the same composer?

13. Name the two highest-profile composers who've never had a score rejected.

16. What composer once inspired Sean Connery's haircut for a film role?

17. What was the first major motion picture score to be performed entirely with electronic instruments?

- a) *The Andromeda Strain*
- b) *A Clockwork Orange*
- c) *Marooned*
- d) *Forbidden Planet*

18. Which two *Star Trek* feature scores were nominated for Oscars?

21. Hum (or notate) the main theme from Craig Safan's *The Last Starfighter*.

22. Which composer flies a plane and makes wine?

23. Which composer claims to have invented the tone pyramid and also to write "better tunes than John Williams"?

(continued on next page)



24. Who was originally going to score *Ed Wood* (not counting Danny Elfman)?

---

25. Who plays the accordion and also scored *Fear, It Could Happen to You* and *Conspiracy Theory*?

---

26. Name four composers who've worked on projects directed by Steven Spielberg.

---



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27. What score was used as trailer music for such films as *Saving Private Ryan* and *Jack Frost*?

---

28. Which of these Jerry Goldsmith scores was his last to be recorded entirely without the benefit of electronic instruments for a decade?

- a) *The Secret of NIMH*
- b) *King Solomon's Mines*
- c) *Angie*
- d) *The River Wild*

29. Who composed the synthesizer underscore for both *Rocky IV* and *Transformers: The Movie*?

---

30. Name the orchestra contractor who usually works for Alan Silvestri, James Newton Howard and John Williams.

---

31. What other Bernard Herrmann score was adapted for the 1991 remake of *Cape Fear*, (besides the original *Cape Fear* itself)?

---

32. Name three Christopher Young sequel scores.

---



---

33. Name at least five current Media Ventures composers.

---



---

34. Who scored the Charles Bronson vehicles *The Mechanic* and *Chato's Land*?

---

35. Who wrote the theme from *Deep Blue Sea* that has since been used in many film trailers and actual films (*Shrek*, for example)?

---

36. Which composer is rumored to have had intimate relationships with both Roseanna Arquette and Barbra Streisand?

---

37. Match the composer with his cameo appearance in a film or television show:

Philip Glass	<i>How to Lose a Guy in 10 Days</i>
Bernard Herrmann	<i>The Simpsons</i>
John Barry	<i>Austin Powers</i>
Marvin Hamlisch	<i>Deadfall</i>
Burt Bacharach	<i>Dr. Quinn, Medicine Woman</i>
George S. Clinton	<i>The Man Who Knew Too Much</i>

38. What was Miklós Rózsa's last score? Alex North's? Georges Delerue's?

---



---

39. John Debney won an Emmy for his marvelous *Sea Quest DSV* theme. What other composer won an Emmy for his work on the show?

---

40. Carl Stalling composed cartoon music at all but which of the following cartoon studios?

- a) Warner Brothers
- b) Columbia
- c) Ub Iwerks
- d) Walt Disney

41. Which orchestrator has worked with Danny Elfman, Hans Zimmer and Brad Fiedel?

---

42. Who wrote the second-season theme for *Lost in Space*?

43. On how many feature films did Alfred Hitchcock and Bernard Herrmann collaborate?

- a) 2-4
- b) 5-7
- c) 8-10
- d) 11-12

44. What was Elmer Bernstein's first western feature score?

45. Charles Gerhardt's series of classic film score re-recordings on the RCA label originally began as a series commissioned by what national magazine?

- a) *Time Magazine*
- b) *Stereo Review*
- c) *Sight and Sound*
- d) *Reader's Digest*

46. Who has scored the most number of Paul Verhoeven's American features (including *Flesh + Blood*)?

47. Which current A-list composer played keyboards on Jerry Goldsmith's *Twilight Zone: The Movie*?

48. Which Brian De Palma film enraged Bernard Herrmann by having been temped with his score to *Psycho*?

- a) *Dressed to Kill*
- b) *Obsession*
- c) *Sisters*
- d) *Phantom of the Paradise*

49. Name two of the three James Bond songs that received Oscar nominations.

50. Who wrote the Castle Rock logo music?



GOLDEN AGE CLASSICS • FSMCD VOL. 8, NO. 7  
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## Composed and Conducted by Bronislau Kaper

*Quentin Durward* (1955) was the last in an unofficial trilogy of historical adventures produced by M-G-M's Pandro S. Berman, directed by Richard Thorpe, and starring Robert Taylor. *Ivanhoe* (1952) and *Knights of the Round Table* (1953, FSMCD Vol. 6, No. 7) had been scored by Miklós Rózsa, but during the middle of 1955 Rózsa was occupied with the studio's *Diane* (FSMCD Vol. 7, No. 3), so the new picture was taken on by Bronislau Kaper.



Like *Ivanhoe*, *Quentin Durward* was based on an historical novel by Sir Walter Scott, but took on a comic dimension as it depicted a 15th century "when knighthood was a drooping blossom." Taylor starred as the title character, an honorable but penniless Scottish knight sent to France on a minor mission that grows into a battle for the country's future. The film featured lovely European photography, a mostly English supporting cast, and a charming turn by Taylor as the chivalrous but somewhat hapless knight.

Bronislau Kaper's score for *Quentin Durward* is a delightful swashbuckling effort in the best tradition of Erich Wolfgang Korngold's '30s and '40s efforts and the CinemaScope-era scores by Waxman, Rózsa and Steiner. The themes range from a lighthearted Scottish jig to a yearning love theme, and melancholy strains of unrequited affection—with solidly symphonic action music for the derring-do. The score has long been desired by fans of the genre.

Kaper's complete score to *Quentin Durward* premieres here in stereo sound, with liner notes by Lukas Kendall.

\$19.95 plus shipping

1. Main Title/Lord Crawford	3:25
2. My Uncle/Your Grace/ Poor Nation/Waiters	2:01
3. Vanished/Honorable House/ Fight at Bridge	5:45
4. Quentin Arrives at Castle/ Quentin Cases Castle	2:56
5. Begone or Hang/Palm of Your Hand/Lady Hameline/ Quentin Exits	2:09
6. Message/Quentin Closes Shutters	2:11
7. De Creville/He Is a Paragon/What Are You?	3:24
8. France/Plot/Departure/ Away/More Wine	8:34
9. Stop/It's Useless/ Take the Gypsy	4:24
10. I Feel Better/Do Something/ Whip/Jewel Box/ Gypsy Dance	6:19
11. Crossroads/Liege/ Distant Fanfare/ Royal Fanfare	4:05
12. Louis's Gold/Am I Absurd?/ King's Visit	3:30
13. I Must Go/Get Him	3:34
14. Goodbye Gypsy/ Another Priest	1:14
15. It's the Room	2:30
16. Arrest/End and Cast	2:25
Total Time:	59:01

Produced by Lukas Kendall



# score

## REVIEWS OF CDS

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

Reviews rate the listening experience provided by a soundtrack on CD and do not necessarily indicate the music's effectiveness in the film.

**The Ring/The Ring Two** ★★ ½  
**HANS ZIMMER, HENNING LOHNER, MARTIN TILLMAN, ETC**  
 Decca B0004405-02  
 12 tracks - 63:11

Horror movie audiences confound me. They want new thrills and chills, but also seem content to watch the same old ones wrapped up in new packaging. The same goes for horror movie soundtracks.

Hans Zimmer and Company have released a compilation album that covers both *The Ring* and its sequel, *The Ring Two*. More than a dozen different people contributed to the music production for this album, from "Ambient Music Design" credits to the many members of the "Score Re-Mix Team." Unfortunately, it's unclear who did what, or even what tracks came from which movie. Despite the vague nature of the credits, it's obvious that a lot of work went into the making of this album. Each track has been edited and mixed into a mini-suite, each incorporating many of the basic elements of the film score.

"The Well" starts out the album with an 11-1/2-minute introduction to all the major themes. Solo piano (drenched in reverb, of course) plays the main theme and is soon joined by strings. Harp and celesta take over and add their voices, but it all seems so familiar. An aggressive solo cello begins its series of short arpeggios introducing the next theme and is soon accompanied again by the strings. Once again the celesta returns and adds a *Tubular Bells*-style motif to the brew.

"You See the Ring" is one of the shorter tracks on the CD and begins with another furious cello solo that abruptly drops out. Fierce strings then pound out a relentless rhythm

while percussion adds a ticking clock effect. They continue to build until the score is swamped out with what sounds like processed traffic noise and it's all instantly cut off. It's an unexpected end to a rousing cut.

The final four tracks seem to be the work of the aforementioned "Re-Mix Team." They range from slow tempo electro-grind to the incredibly cheesy "Seven Days" (a how-to guide for those interested in remix clichés), which eventually ends with the bass, strings and synths all playing the exact same line—just the kind of writing that used to get you kicked out of music school!

However, the winner of this last bunch has to be the hysterical "Television," with its heavy metal take on the themes. Lots of distorted guitars, banging bass and horribly programmed drums are sure to bring a smile to your face—if you aren't wildly swinging your long hair in circles.

A few good tracks, a few weak ones. Overall, it's much like the horror movies of today—the same creature dressed in a different outfit.

—Ian D. Thomas

**Robots** ★★ ½

**JOHN POWELL**

Varèse Sarabande 302 066 640 2  
 19 tracks - 43:41

Bouncy and energetic, *Robots* nevertheless wears thin faster than John Powell's previous efforts in this genre. After 15 solid minutes of fun, fast-paced action, the album starts to feel like it's being forced down your throat. I'm not sure whether this is the fault of the film or simply because Powell went the *Van Helsing* route and loaded the CD with action cues only.

The main problem with this album makes me hark back to the

eternal "Golden Section" principle Doug Adams expounded on many years ago in a fantastic, all-encompassing action film music article (*FSM* #74). Each moment in *Robots* sounds just as important as the next. As a result, the music is neutered and wholly interchangeable. This condition has plagued much of Powell's work so far, so the fun of listening to his material comes from elsewhere—usually from how he weaves his themes throughout a multiplicity of strange orchestrations. *Robots* is no exception in this department. There are xylophones,

steel drums and all manner of strange percussion, rocking guitars, a percussion organ, fluttering flutes, accordions, a chorus and full marching band treatments of the main theme. The main theme itself doesn't stick quite as well as some of his others, but he still treats it with his usual elasticity and zaniness ("Wonderbot Wash"). Then he turns full circle and plays the utterly serious ("Train Station") before, seconds later, jumping right back into Carl Stalling territory.

Overall, there's an interesting *Rhapsody in Blue* feel to the writing, a decision likely motivated by the film's metropolis setting. The big band approach does work well as an allegory for a robotic New York. Powell also integrates his usual techno elements into the score, but they are generally subdued, more akin to *Evolution* and *Rat Race* than *Paycheck*.

—Luke Goljan

**Flight of the Phoenix** ★★ ½

**MARCO BELTRAMI**

Varèse Sarabande 302 066 628 2  
 19 tracks - 39:56

There's nothing remarkable about Marco Beltrami's latest effort. Clever percussion, slicing strings, staccato trumpet bursts, panicked woodwinds, wailing ethnic vocal. For the most part, if you've heard anything else Beltrami has written, you already know how *Flight of the Phoenix* sounds.

That's not to say the movie didn't deserve exactly this type of score, and it definitely doesn't mean it's "bad." The album's opening is actually terrific; it's basically the musical equivalent of shifting from first to fifth gear. After that, things settle into more boring territory. "Frank's Plea" plays out exactly the same as the love theme to *Hellboy* and a zillion others



Beltrami has written. But at least the wailing ethnic female vocal makes sense in the context of this score.

"Wing Crash" and "Nomad Surprise" give the action motifs a solid workout and help fire up the adrenaline one last time before the heroic reprise of the final track. The album is a rarity in that there is actual a sense of progression throughout the music, and when it comes to a close there is a certain satisfaction in having heard all the material thoroughly explored. If Beltrami hadn't just turned in topnotch scores for *Hellboy* and *I, Robot*, it would be a little easier to praise this lesser score. —L.G.

### The Chorus (Les Choristes)

★★★

BRUNO COULAIS

Nonesuch 61741-2

21 tracks - 38:40

First time writer and director Christophe Barratier based *Les Choristes* on his own childhood experiences. Set in 1940s France, an unemployed music teacher (Clement Matthieu) introduces a group of boarding-school boys to music. *Les Choristes* blends the rebelliousness of Jean Vigo's *Zéro de Conduite* and the inspiration of *Mr. Holland's Opus* into a funny yet compelling film. These boys aren't just kids who get bad grades in school—they're thieves and liars. Trying to turn this group on to music, especially choral music with themes of "God, mercy, passion and goodness," isn't going to be easy.

Obviously, all the choral pieces are performed in French. Much of it undoubtedly sounds soothing and beautiful to foreign ears, but if you read along with the translation you'll find a good deal of sorrow and comedy in the lyrics. For example, "Lueur d'été" has passages like "Childhood terrors...the sad murmurs..." but "Compère Guilleri" tells of an old man who goes hunting with his dogs. All the original choral music was performed by the Lyons Chanteurs. The film introduces 13-year old actor/soloist Jean-Baptiste Maunier, who can really sing!

Composer Bruno Coulais is no stranger to dramatic film scores. His previous work for the acclaimed documentaries *Microcosmos* and *Winged Migration* have already put him on the European map. Although he didn't win the Best Original Song Oscar, his writing should still strike a chord with American audiences. The music is uplifting and more elegant than just about anything in recent American cinema.

—Jason Verhagen

### Fable ★★★ ½

RUSSELL SHAW, DANNY ELFMAN

Sumthing Else SE-2014-2

13 tracks - 49:43

The reason anyone other than hardcore *Fable* fans will purchase this CD is for the Danny Elfman title piece, but they might be surprised once they get to the second track. Russell Shaw's underscore for the X-box game echoes Elfman's opening, taking the theme and running with it. Videogame music has come a long way and, even discounting Elfman's track, this fully orchestral score (except for one cut) could easily play beneath a film.

That is to say, it could play beneath a film in which next to nothing happened. The only downfall of the music is the unavoidable fact that it isn't intended to imply any particular dramatic narrative, but rather create a soundscape for the player to absorb while traversing the land and exploring realms. It blends into the background most of the time, while moments of particularly interesting orchestration draw it to the fore now and again. Indeed, the keyboard-driven "Temple of Light" offers a welcome respite from all the quasi-Elfman, even sounding a bit like the haunting material by Norwegian trip-hop band Ulver.

Anyway, let's get back to why many of you are here in the first place: Elfman's main theme is enjoyable enough. The melodic line is reminiscent of Alan Silvestri's theme for Herod from *The Quick and the Dead* (or the Scorpion King in *The Mummy Returns*). Elfman builds



Don't just wait for *Darkened Theater Volume 3*—this CD is a worthwhile buy on its own. —L.G.

### Falling Off a Clef ★★★ ½

VINCE DiCOLA

TDRS Music

26 tracks - 59:41

When film score fans hear the name Vince DiCola, most probably think back to 1984's *Rocky IV*. DiCola's "Training Montage" and "War" have become classics, and were both featured on the highly successful *Rocky Story* compilation CD from the early '90s. This is especially noteworthy considering that only one Bill Conti underscore track made it to that song-based album. In 1986 DiCola scored *Transformers: The Movie* in a continuation of his *Rocky* style, and then all but disappeared from the film scoring scene. *Rocky IV* and *Transformers* didn't give him the breakthrough he hoped for, so he instead concentrated on songwriting in rock bands like Thread and Storming Heaven.

In the new millennium things started to change. DiCola decided to return to instrumental writing, and promotional/concept albums like *In-VINCE-ible!* and *Piano Solos* saw the light of day. In late 2003, he got a chance to score the Bill Gottlieb-produced movie *Sci-Fighter* with friend and colleague Kenny Meriedeth. This CD, *Falling Off a Clef*, features around 35 minutes of music from *Sci-Fighter*, along with other instrumental work by DiCola.

*Sci-Fighter* is professionally done, although not extremely original. Comparisons with Trevor Rabin and various Media Ventures-scores are inevitable on several of the tracks in the rock-based/energetic/up tempo mode. DiCola and Meriedeth are at their best in the softer moments, like in the brief "We Need to Talk" with a glorious, sad piano theme, and in the epilogue "The Master Returns." "Dance of the Scorpion Queen" features a tasteful Spanish-flavored acoustic guitar, while "Daddy's Home" showcases clever rhythm programming. "Sci-Fighter Suite,"

the opening theme on woodwinds over chanting chorus and percussion, introducing brass and swirling strings to dramatic effect. Treating the theme as any main title sequence in a film, the music becomes subdued for a moment before launching into *Spider-Man* percussion and kicking back into gear. Apart from some less-than-stellar brass playing three minutes in, the performance is solid.

Hopefully, the rest of this album will secure more work for Shaw, as he manages to tread the line between overtly ripping off Elfman's other scores and creating music that can live in the same universe. "Oakvale" and "Darkwood" dance about in *Edward Scissorhands* territory, but Shaw shows enough respect not to completely copy the earlier score. Shaw also focuses less on the craziness of Elfman's work than other composers who emulate him, and the end result is a surprisingly mature score with plenty of merit.

running 9:44, is the longest score-track on the CD.

*Falling Off a Clef* features six other tracks, the best being the 11-minute “Castle of the Gods Suite/Five Movements.” It’s an exciting, filmic, classic DiCola track that showcases DiCola’s prog-rock roots to full extent. “A.P.B.” is DiCola’s personal tribute to Keith Emerson, and it sounds just like...Keith Emerson! Vince plays live drums on this track, and the tune is noisy but vibrant.

This CD shows that Vince DiCola is back on the film music scene...hopefully with a vengeance.

—Jon Aanensen

You can find the album at  
www.tdrsmusic.com

### Extreme Prejudice (1987)

★★★★½

JERRY GOLDSMITH

La La Land LLLCD 1028

20 tracks - 64:50

La La Land continues its successful run of resurrecting lost gems of the past with Goldsmith’s ’80s action score to this Walter Hill film. *Extreme Prejudice* has stylistic traits found in two other seminal Goldsmith works: *Hoosiers* and *Total Recall*. The main theme contains the same three-note rising motif under a minor seventh chord that was featured as the Quaid theme in *Total Recall*, his self-avowed last traditional large orchestral score. The other point is the inclusion of completely dated drum machines. With *Hoosiers*, it’s less obvious because the composer chose a long thematic approach wherein the electronic percussion supported the themes. But *Extreme Prejudice* is a more motivic score with an emphasis on rhythmic complexities as opposed to fluid lines.

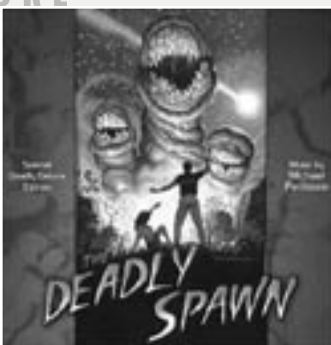
Aside from the aforementioned observations, this is vintage ’80s Goldsmith. The opening track features unused trailer music and showcases the composer’s ability to balance electronics with the orchestra. Goldsmith was a pioneer in that regard, especially in the way he chose to integrate the two, by having the synths played through amps on stage with the orchestra. Perhaps that’s



why tracks such as “Cash,” with its plaintive oboe melody contrasted with evolving electronic pads, has an expansive sound.

It is the reflective moments on the soundtrack that make for protracted listenings. However, much of the score is comprised of electronic ostinatos and repeating sequences that don’t hold any intrinsic appeal when separated from the film source. Goldsmith was a master at textural scoring and it’s understandable that he’d approach *Extreme Prejudice* in this manner. However, the problem when applying this ideology toward synthesizers from the ’80s is that they didn’t possess a great timbral variety, so much of this CD has a homogenous sound. And because of the proliferation of FM synthesis patches, the sonorities are harsh and overtly digital. An hour of listening to these sharp, grating sounds is trying on the ears. The orchestra is relegated to two- or three-note utterances that mostly contrast with the largely electronic timbres. Meanwhile the drum machine sound and rhythms are so mechanical that whatever interesting musical passages occur in the acoustic instruments are obscured and trivialized.

La La Land is to be commended for the sound and overall quality of this disc, including its generous running time along with the inclusion of several additional cues such as the nine-minute “The Plan—Original Version,” absent from the original soundtrack release. The addition of the Carolco Logo is a nice treat, too. But *Extreme Prejudice* appeals mainly to two limited groups of film score collectors: rabid Goldsmith completists and ’80s synth score fans. For those weaned on ’70s orchestral Goldsmith, discretion is



advised.

—David Coscina

### The Deadly Spawn (1983) ★★★

MICHAEL PERILSTEIN

Perseverance PRD 005

12 tracks - 44:43

Should you buy this CD? Are you a fan of this cult movie? The answers to both questions are probably the same. Should I give this CD a serious review? I think that given the winking nature of this film and its score Michael Perilstein would be offended if I reviewed this CD in the same manner I would a John Williams or Bernard Herrmann disc.

The music simultaneously uses both acoustic instruments and electronic textures—almost as sound effects—and works both as score and sound design within the actual movie. Much of the score sounds like typical ’80s electronic horror music, and as such may not represent the pinnacle of film scoring, but is listenable in a fun and schlocky manner.

There is a surprising sophistication to the melodic lines in tracks like “Afternoon of a Spawn” and “Let’s Spawn,” reminiscent of John Barry’s *Body Heat* in a twisted sort of way, or even something Alex North could have written. That is if you can imagine some smooth jazz lines over cheesy drum machines, wailing guitars, electronic wind effects and high-pitched synths. “Here Today, Spawn Tomorrow” has a jazzy Angelo Badalamenti feel to it, while not departing from the soundscape of the CD as a whole. A 12-minute bonus track ends the CD in a newly recorded suite of the material updated to sound “had it been scored for the first time today.” Here this

means with a hip-hop/R&B feel to it instead of the ’80s horror/jazz sound.

Clever track titles abound, and the CD packaging contains a welcome amount of strange and surreal humor in the writing of the notes (including a paragraph about “lines” that needs to be read to be believed). Do I recommend this CD? Well, I dare you to buy it! —Darren MacDonald

### Sheena (1984) ★★★½

RICHARD HARTLEY

Varèse Sarabande VCL 1104 1034

12 tracks - 34:19

To say that *Sheena* is a farfetched film is to “misunderestimate” it, as one of its loopy characters might have said. It transcends most of the norms of good sense, even for a comic book adaptation, and stands proudly in a class of its own, fully and gloriously preposterous. This is a story in which African princes play American football, people ride zebras, and pink flamingos bring down helicopters by flying into them—and I mean that literally, as in flying into the cockpit and nagging the pilot into killing himself. Released in 1984, the movie was only one of a long line of appearances for Sheena, Queen of the Jungle. As a blonde child raised in Africa, she was the first female comic-book character to have her own franchise (in 1942) and she appeared on TV in 1955, and again in 2000.

The soundtrack, written by Richard Hartley (*Princess Cariboo*), is relatively brief, but, as befits a melodrama, covers a lot of sonic and emotional territory. It is also unmistakably dated, appearing in 1984 just as synthesizers were attracting musicians as diverse as Eddie Van Halen and Afrika Bambaataa. Its signature piece, “Sheena’s Theme,” is strongly reminiscent of Vangelis’ theme from *Chariots of Fire* and produces some real aural confusion—just when we should be picturing Sheena, played by Tanya Roberts, we are almost obliged to imagine two male runners. The only way I’ve managed to overcome this dissonance is to re-imagine this track as a campy effort



from German electronic mavens Kraftwerk, complete with layers of synthesizers and plenty of whooshing effects. This manages to transform it just enough to make it playable.

There are some more innovative pieces on the album. "African Ballet" was composed by both Richard Hartley and the Ballet Africaines du Guinea, and offers a drumming extravaganza that is effectively complemented by the orchestral overtones. Today this seems commonplace, but 20 years ago this kind of hybrid was relatively unusual. It's hardly Hartley's fault that he used West African drummers for an East African tableau—as there isn't even any jungle in Kenya, where the movie was filmed, he was much closer to reality than the producers. Another effective cut is "Marika and the Water Deer," which integrates a descending scale, timpani and synthesized trumpets. It reminds me in tone and effect of Phillip Glass' setting of David Bowie and Eno's "Sense of Doubt," from *Heroes*, but again has priority, predating the latter by more than a decade.

A glance on the internet indicates that this soundtrack has its passionate devotees, mostly because of the haunting piece "The Circle." That's not enough to justify downloading the whole album, probably the only avenue open to anyone wanting to get their hands on this, as this re-issue is already sold out. Can the movie's sequel—*Sheena in New York*—be far behind?

—Andrew Kirby

**Cherry 2000/ No Man's Land**  
(1988/1987) ★★½

**BASIL POLEDOURIS**  
Prometheus PCD 155  
41 tracks - 77:21

This Prometheus CD rescues from obscurity two Basil Poledouris scores from the 1980s. *Cherry 2000* was a *Road Warrior*-lite involving the quest for a replacement android lover in the post-apocalyptic wasteland, with Melanie Griffith as a mercenary sidekick. Not as bad as it sounds, the film today is odd to watch for the complete absence of computer effects—when you see an

airplane, it's actually an airplane. Ah, the old days.

Basil Poledouris' score to *Cherry 2000* is terrific, with a romantic zeal recalling those great symphonic scores of the immediate post-*Star Wars* era. (Listen for the main theme to seem to say "Cherry Two-Thousand"—not an accident.) The electronics are well-integrated with The Hungarian State Opera Orchestra, and a highlight is the gorgeous theme for "Cherry" herself, and the romantic bliss she promises. Long impossible to get on a limited edition Varèse Sarabande CD Club release, Prometheus' reissue fixes the sequence and adds previously unreleased cues. The score is one of Poledouris' best; as with *Big Wednesday*, *Conan the Barbarian* and *Lonesome Dove*, it seems to channel melody from a different generation into a contemporary symphonic framework.

*No Man's Land*, in contrast, is vintage '80s electronics and percussion (the film is a contemporary undercover cop thriller), effective during the period but grating today. One cue, "Payoff," was later tracked into *The Hunt for Red October*. By no means bad, but following *Cherry 2000*—the kind of score with a timeless appeal—*No Man's Land* is a reminder of the kind of score we used to complain about. Unless you're an '80s junkie, in which case, pig out. This score was otherwise available on a Varèse Sarabande CD.

—Lukas Kendall

**Camille Claudel: Film Music**  
**Volume 2 (1987) ★★★★★**

**GABRIEL YARED**  
Sinfonia CFY-002  
14 tracks - 49:42

Film scores have always been regarded by the classical music establishment as the lesser offspring of orchestral concert music. This viewpoint has even been perpetuated through the annals of academia. Their main charge is that the music cannot stand on its own two feet away from its source. More than any other current composer writing for mainstream film, Gabriel



Yared signifies a force in complete opposition to the above sentiments. Working fluently in pure music language and employing a myriad of traditional music techniques, Yared's many scores encompass an interesting dichotomy of form and function. While his film music perfectly underscores its dramatic counterpart, it has a structure that works equally well away from the narrative, its musical construction so deft that it operates like absolute music.

Yared's score to the 1987 film *Camille Claudel*, recently released as part of an ongoing series of works from the composer's canon on the Sinfonia label, exemplifies this fusion of complex, cogent orchestral writing with an overwhelming sense of emotion and drama. As the composer recounts in the detailed and informative liner notes, he created two principal themes for the score. At the time, he had been studying the first movement

of Mahler's *10th Symphony*, Schoenberg's *Transfigured Night* and Richard Strauss' *Metamorphoses* and as such employed the rich late-19th-century/early-20th-century harmonic dictums in this score.

Writing for large string orchestra, string sextet and quartet, harp and percussion, Yared further explains that he chose to eliminate brass and winds from his tonal palette as the sonorities he was looking for could only be articulated by strings. The result is a haunting and challenging score.

The introductory theme presented in *Camille* is an ascending melody that serves as the foundation on which counterlines are built. Interestingly, the way Yared constructed this theme results in a fascinating emotional duality. Its harmonic tapestry allows the theme to be perceived as elation and devastation with its blurring of major and minor keys, a staple of Mahler's compositional tendencies. The composer further extends this ideology by contrasting expansive string passages with smaller string sections. There is at once a sense of overwhelming passion and quiet desperation. And because Yared limited himself to string sonorities, much of the variety in the music is achieved through melodic and harmonic devices. There are also clever rhythmic changes infused into the music, as reflected in the opening track, wherein the music develops into a scherzo with the flowing theme played by the violins contrasted with the short cello passages.

"Rodin," the following track, presents a more ominous theme. An alternating chromatic figure in the double basses creates an uneasy passacaglia that supports violin lines that enter in canonic manner, all playing around the tonal center much like Bartók's fugal section in his *Music for String Percussion and Celesta*. The visceral effect of this music creates one of dread and tragedy. But there is still a strangely dark romanticism about this music.

Yared uses a multiplicity of techniques in the strings that result

in a broad range of emotional responses. Menacing bass pizzicatos, coloristic tremolos, emotive legatos, percussive col legnos, kinetic arcoss, and violent slicing portamentos abound throughout this soundtrack. And the emphasis on harmonic extensions and chromatic inner lines aids in the creation of this effusive work.

It's not really possible to point out specific noteworthy tracks on *Camille Claudel*. Even after repeated listens, the score continues to function as a singular work. The breaks between tracks operate like breaks between movements of a symphony. The duality mentioned earlier pervades the work. In one passage, there is complete tonal lyricism, while in others, harmonic ambiguity. There are elated highs and sullen lows, sometimes separated by a mere few measures. Yared reconciles these two opposing forces masterfully.

As classical aficionados would claim, Hollywood churns out a lot of fast-food scores. They taste good but contain only empty calories. If this metaphor is true than Yared's *Camille Claudel* is a sumptuous banquet of the finest foods and ingredients one could savor indefinitely. It is a feast for the ears and for soul.

—David Coscina

### The Frogs ★★★

STEPHEN SONDHEIM

PS Classics PS 525

19 tracks - 56:07

Stephen Sondheim turned 75 this year, and while new projects are few and far between, there's never a shortage of his old material to either revive or make into new shows. Just look at the upcoming revival of *Sweeney Todd* (with talk of a movie version) or the recent Carnegie Hall revue called *Opening Doors*. While we wait for someone to bring Sondheim's latest, troubled musical *Bounce* to Broadway, the closest thing we've had this season was a revised, rethought and rewritten version of Sondheim's 1974 show, *The Frogs*. Based on the Greek play by Aristophanes, the original show was an hour-long exercise at Yale

University, which took place in a huge pool. There were few real songs from the original show, more like meditative chorus numbers with only the hysterical "Invocation and Instructions to the Audience" and the lovely "Fear No More," a piece from Shakespeare's *Cymbeline* that Sondheim set to music having any life outside the show.

This new version was initiated by actor Nathan Lane, who was part of a recording of the Yale version on Nonesuch Records a few years back. Inspired that a more substantial piece could be made of the show, Lane took the task of rejiggering and expanding Burt Shevelove's original book and tailored the lead character of the Greek God Dionysos for his comic talents. With director Susan Stroman (who did *The Producers* with Lane) in tow, *The Frogs* opened this season at Lincoln Center in an impressive production that only emphasized the fact that the concept of the show was too slight to satisfy as a Broadway musical.

The cast CD of this production is now available on PS Classics, and while the show still seems padded, the Sondheim songs are delightful. The show still follows Dionysos and his slave's attempts to go to Hades (battling the titular frogs to get there) to bring the dead playwright George Bernard Shaw back to earth, in order to inspire humans at a time of war and strife. Sondheim's prologue number, "Instructions to the Audience," has been updated to refer to cell phones, as well as the old gripe of cellophane-wrapped candies and geriatric audience members shouting "What?" to every line they think they haven't got. Great stuff. The new material begins with the jaunty "I Like to Travel" as well as the machismo "Dress Big" for Hercules. Another highlight is the wonderful production number for the eternally happy Pluto, who expounds on the pluses of "Hades." However, the breakout song will have to be "Ariadne," Dionysos' love song to his dead wife. Beautiful and complex, this is a throwback to the Sondheim of "A Little Night Music."

Unfortunately, the rest of show



drags on CD as it did on stage. The bouncy title number (a holdover from the original) sounds like a reject from a children's musical, and the contest between Shaw and Shakespeare for the honor of coming back to earth lies inert. But mostly, you'll be grateful that there are new Sondheim songs to add to his ever-growing canon. There are a handful of greats here, so thank your gods.

—C.W

### 2046 ★★★★★

SHIGERU UMEBAYASHI

Virgin Music CDVIRX215

20 tracks - 60:46

*2046* is director Wong Kar-Wei's controversial follow-up/sequel to the well-received *In the Mood for Love*. The movie's title has many meanings: First off, it is the year that Hong Kong's 50-year self-regulatory independence from China expires. But for the character of Mr. Chow (Tony Leung), it was the room

number where he and Mrs. Chan (Maggie Chung) had their affair in the earlier movie, and is now the room number of a different hotel where many of his dalliances now occur. It is also the name of a story that Chow is writing about a futuristic place called 2046 where people go to seek some kind of transcendence, but from where no one has ever returned. Whew. All these implications serve to confuse the viewer and muddle the narrative. What *does* work is Chow's actual life in 1960's Singapore, and how he deals with the loss of the love of his life.

Where *In the Mood for Love* was about love and its intoxicating spell, *2046* concerns the reality that emerges after the love cloud dissipates. Chow meets four women through the course of the movie, a tragic girl running from the memory of a love affair, a lusty prostitute (Ziyi Zhang) who may be having real feelings for the first time with Chow, an icy gambler (Gong Li) with unrequited feelings for Chow, and the daughter (Faye Wong) of the hotel owner, who's having a forbidden love affair with a Japanese businessman. The Faye Wong character is the inspiration for Chow's futuristic story.

Music is very important in Wong Kar-Wei's movies, since the songs are repeated many times throughout. Wong's song choices are like those in a David Lynch film: haunting, slightly out of place and evocative. This Lynchian ambiance is particularly evident here. The choice of Latin-flavored '60s music may be historically correct, but its abundance in the film creates a hypnotic version of '60s nostalgia. The most frequently used song is "Siboney," both in Connie Francis' vocal version and Xavier Cugat's instrumental version." Francis' rendition starts with an evocative conga drum intro before Francis' voice floats into the song. Cugat's take is more dance oriented. Wong also uses Cugat's "Perfidia," a languid love melody with a strange whipping sound as percussion. Also playing an important role in the movie is "Casta Diva," the aria from Bellini's opera *Norma*, as well as the Nat King Cole



Trio's "The Christmas Song."

Composer Shigeru Umebayashi follows his full-scale dramatic work on *House of Flying Daggers* with a much more intimate score. The one exception is the grand, over-the-top main theme, which portends a plot twist later in the movie (similar in effect to Alberto Iglesias' title music in *Bad Education*). Unfortunately, nothing in the final version of the movie really necessitates such grandeur. Three versions of this theme are used in the film, including a more fun rumba.

The CD is a hodgepodge of everything, but works as a whole. Snippets of music by German composer Peer Raben, as well as veteran composers Georges Delerue and Zbigniew Preisner's older work also appear in the movie, and fit comfortably in the mix.

There are many available versions of this soundtrack, many of them from Asia, but the one most readily available is the British version from Virgin. I'm sure there will be an American release when the movie finally arrives stateside.

*2046* is infamous because its premiere at the Cannes Film Festival was held up while Wong was tinkering with it up until the last minute. Supposedly that version of the movie was a mess. The movie is still messy, but interestingly so, from a visual director who may have more tricks up his sleeve. —Cary Wong

### Mango Kiss ★★★ MATTHEW FERRARO

Matt Ferraro Music  
14 tracks - 31:18

You may wonder at first if *Mango Kiss* is an upcoming release you have yet to catch at your local cineplex, or some imported art film. It is in fact a darling of the gay and lesbian film festivals, where it has been featured prominently throughout the world, playing under the title *Mango Me*. The plot sounds like that of last year's *Connie and Carla*. That film dealt with cross-dressing, while *Mango* deals with lesbians. The soundtrack is being made available now that the film has

received its DVD release.

Matthew Ferraro is relatively new to scoring films, but received the Director's Choice Gold Medal for Excellence at the Park City Film Music Festival this year for his work on the film. You will also find

him listed as co-orchestrator for last year's superb Giacchino score, *The Incredibles*. Some of the other personnel here may have also been involved in *The Incredibles* score in one way or another. Ferraro has also cut his teeth providing music for

several video games.

The opening theme in *Mango Kiss* (12 score tracks - 25:53) is an updated kind of film-noir sound that turns into a Latin number. The ensemble is your standard jazz band with added vibraphone.

## Double Take

**Cinema: A Windham Hill Collection ★★★ ½**

**VARIOUS**

Windham Hill 82876-67068-2 • 12 tracks - 52:01

### NEW AGE IS TO FILM MUSIC WHAT FILM MUSIC IS TO CLASSICAL.

Many film scores opt for a new-age feel out of budget necessity, but I find the genre, while mostly generic, likable in a non-threatening way. Respected composer Mark Isham came from this world and there have been many fine new-age scores (Charles Gross' *Country* and W.G. Snuffy Walden's *The Stand* being two of my favorites). This is latest collection from the Windham Hill label (the Varèse Sarabande of new-age music) that features their artists selecting their favorite film music and transforming it into new age. The disappointment here is that many of the artists do not pick actual film music, instead opting for songs, or music already adapted from traditional sources.

The best the CD has to offer is undoubtedly guitarist Alex De Grassi's acoustic take on Mark Knopfler's magical *The Princess Bride*, followed closely by Liz Story's gentle piano interpretation of Yann Tiersen's *Amélie*. The overdone *Cinema Paradiso* gets an added insult in the liner notes where they identify Andrea Morricone as Ennio's wife (he's his son), but guitarist Steve Erquiaga does a good job with the piece. Philippe Saisse also stands out with, surprisingly, the most upbeat track of the CD, the usually somber "Summer of '42." Although I'm not a fan of violinist Tracy Silverman's arty violin interpretation of John Williams' "Hedwig's Theme" from *Harry Potter*, it's at least a heartfelt adaptation.

Jazz violinist Stephane Grappelli's bouncy version of "As Time Goes By" was previously released, as was George Winston's version of Carmine Coppola's *The Black Stallion*. Winston does contribute one new track with Wei-Shan Liu on an adaptation of a traditional Chinese piece heard in the indie film *A Thousand Pieces of Gold*. Of the other traditional pieces, Philip Aaberg's adaptation of the Saint-Saëns tune which was the basis of the score to *Babe* is the most infectious.

Still, depending on your tolerance for this style of music, it may be a fait accompli whether you will get this CD or not. It may provide a nice backdrop to a Sunday brunch, where you can play film themes without actually playing film soundtracks. There you go, my one line review: "Goes well with a mimosa and a western omelet." —C.W.

**Cinema: A Windham Hill Collection ★★★ ½**

### CINEMA PARADISO IS SUBLIMELY PERFORMED BY STEVE ERQUIAGA ON NYLON-STRING GUITAR.

Philip Aaberg's Celtic-flavored performance of "The Farmer's Dance" from *Babe* livens things up a bit. Bob Telson's "Calling You" from *Baghdad Café* receives a lovely performance by cellist Joan Jeanrenaud, accompanied by Paul McCandless' gorgeous oboe. Tracy Silverman's reduction of "Hedwig's Theme" from *Harry Potter and the Sorcerer's Stone* is an interesting experiment but ends up being the most annoying track. You cannot fault the attempt (the arrangement reduces the forces down to violin, six-string viola, electric violin and keyboard), but the result comes across like a bad Irish nightmare. Alex De Grassi's performance of the theme from *The Princess Bride* is marred by the use of a "sympitar," which changes the character of the piece and distracts from his solo guitar improvisations. Liz Story's performance of "Valse D'Amélie" from *Amélie* reminds us just how good Yann Thiersen's score actually was.

Only three of the 12 tracks appear on previous Windham Hill releases. Fans of any of the artists represented here will not be disappointed with this generally laidback walk through a diverse group of familiar film music themes. The only other carp is the disc's playing time, which, at less than an hour, could easily have been supplemented with more from Windham Hill's vaults.

—Steven A. Kennedy



The arrangement of Cole Porter's "My Heart Belongs to Daddy" is a delightful mix of big band jazz and big band Latin. The other song included here is by Consuelo Emerson, "Lay Me Down"—a contemporary rock ballad. Ferraro's music is melodic and moves through a variety of genres. At times the album plays like a classic big band era recording. Elsewhere, more traditional-sounding underscore owes a lot to Thomas Newman, especially in "Fantasy Theme." When the album moves into more experimental territory, the band pulls back and we are subjected to strange jazz beats with voices talking over top of the music in what sounds like soft-core porn. If the disc featured more of the live band sound that it opens with, it would be far easier to recommend.

If you are interested in seeking out this brief but mostly satisfying release, you will need to go to [www.spun.com](http://www.spun.com), the sole carrier of the album. —**Steven A. Kennedy**

### Farscape: The Peacekeeper Wars ★★

**GUY GROSS**

La-La Land LLLCD 1026  
20 tracks - 69:00

Whatever the reason behind abandoning the incredibly memorable *Farscape* main theme in favor of (surprise!) a heroic trumpet fanfare, it was easily one of the worst decisions in the history of the show. With the show finally leaping to large-scale miniseries format and ditching its electronic underscore for lush orchestral arrangements, Guy Gross was offered a huge amount of potential in the scoring, and it would have been nice had he been able to play around with the initial theme, one of the most original in the genre. But instead of sticking with the wailing ethnic weirdness of the Elfmanian theme, the producers chose to once again celebrate the triumph of conquering of the space frontier. Gross' new theme instantly strips away a sizable portion of the mood, pushing the show firmly into territory explored by every other



film or show that focused on warring alien races.

I've already forgotten the new theme, and considering how often it's played, that's saying a lot. Besides its unmemorable main theme, the score suffers from a lack of arc; it maintains a similar intensity throughout, never building to any satisfying finale. Every moment is treated exactly the same, no matter how important. Nothing about the miniseries seems to have inspired Gross to the point of developing his own musical identity here.

The album quickly wears out its welcome. There's only so much of this sort of stuff one can take in one sitting. If you're a fan of *Farscape*, you're going to buy this CD despite this review. You're the new Trekkies, only slightly cooler than fans of *Babylon 5*, and your music of choice now sounds like everyone else's. Flat-out average, but it could be a lot worse. —**L.G.**

*Editor's Note: The above review represents the unveiling of a new FSM-exclusive film music term: Elfmanian. No more "Elfman-esque," no more "Elfman-like." It's Elfmanian.*

### Disney Channel Hits—Take 1 ★★

**VARIOUS**

Walt Disney 61230-7  
15 tracks - 33:50

For the younger market comes this collection of theme songs from a variety of Disney Channel programs. Included are multiple songs from *The Lizzie McGuire Show*, *That's So Raven*, *Kim Possible*, *The Proud Family*, and the theme songs from *Even Stevens*, *Lilo and Stitch: The Series*, *Phil of the Future*



and *Dave the Barbarian*. Performers include Hilary Duff, Lizzie McGuire, Raven, Christy Carlson Romano and Destiny's Child, to name the most familiar contributors. The curious thing about this collection is that it's hard to imagine exactly who would listen to this disc. Perhaps the music is a gateway for children heading into the upper elementary grades. The style of the music leans toward urban hip hop and pop rock.

There are a few things in here that will make even the most jaded adult smile. Among them are "The Naked Mole Rap" and "Dave the Barbarian." The "Even Stevens Theme Song" seems out of place, with its big band sound and jazzy rhythms. Still, with little more than half an hour of music, this is a disc that will make most *FSM* readers gag.

But wait, there's more! Disney has also included CD-ROM features (which pull you into the Disney website) and an extra DVD featuring five music videos, the kind of things the Disney channel uses to fill space between programming.

—**Steven A. Kennedy**

### Great Disney TV and Film Hits—Christy Carlson Romano ★★

**VARIOUS**

Walt Disney 61229-7  
8 tracks - 25:35

If you're a Disney-channel fan, you will recognize the name Christy Carlson Romano as the voice of Kim Possible. She also performed a song for the soundtrack of *The Princess Diaries 2*. That number is included in this meager collection of songs taken from other Disney soundtracks and/or from their various TV series. So, as a collection of songs, the disc will appeal primarily to fans of those

programs.

Romano's sound is not far from most contemporary popular music (think Hilary Duff), and her band has the standard pop rock sound down. This album appears to be geared towards the teen girl market or younger. At least it has some positive girl power music for that audience—except for the creepy "Teacher's Pet."

Ms. Romano received great reviews for her stage performances of Belle in *Beauty and the Beast*—she's the youngest person to play the role. The opening songs of this album do not showcase her abilities very well. But, when we get to the Menken and Schwartz *Pocahontas* song, "Colors of the Wind," it's obvious that Romano has talent. Her performance here is even more personalized than the other polished studio recordings on the disc. (It helps that there is a bare-bones accompaniment to her vocal). This song is the highlight of the disc; it would have been great had she been given a chance to cover other Disney film songs.

The disc is padded with music videos of "Say the Word" from *Kim Possible*, and "Teacher's Pet," viewable only via a CD-ROM drive. —**S.A.K.**

### Mulan 2 ★★

**JOEL MCNEELY, VARIOUS**

Walt Disney 61257-7  
11 tracks - 31:46

I'm fond of the original *Mulan*, both film and film score. When I originally learned that Disney had yet again sought to capitalize on its feature film's success by churning out a direct-to-video sequel, I was repulsed by the obvious financial whore that the studio has become. However, in a moment of sentimental weakness, I rented the DVD and hoped for the best. Sadly, the film is as inane as I had feared. Watered-down characters, simpler yet more abundant songs and worse, a re-hash of "A Girl Worth Fighting For" with modified lyrics, capped off by a silly plot line that conveniently eschews logic as well as continuity in its final act.

However, the one consistent

element from the original is the quality of underscore. McNeely took over the reins for the sequel and has done an admirable job, employing instruments such as the erhu and bawo to effectively convey the landscape of early China. And like his predecessor, Jerry Goldsmith, he finds a balance between Western harmonies and Eastern melodies, creating a palpable score that's much more engaging away from its source. Unfortunately, like Goldsmith, McNeely finds his original underscore under-represented on the CD. And worse, the underscore is mixed in and around the incredibly atrocious songs, making reprogramming a necessity.

McNeely's score itself, as mentioned, employs some intervallic motifs similar to Goldsmith's, in particular the Imperial Chinese motif as heard on "The Journey Begins" before it gives way to a beautiful rendition of a new Main Theme. One of the differences in McNeely's sequel music is that it is far more reflective of some of the physical action in the film. Obviously this has been the staple of animated scoring for the past 50 years, but it's a little uncharacteristic of Goldsmith's original. And McNeely's choice of piano is an odd one. The instrument is so identified with domestic Westernism that it sounds out of place here. Luckily, its fleeting appearance on "In Love and In Trouble" is followed by a clever if not slightly obvious *Rambo* motif, no doubt another nod to Goldsmith. And one doesn't have to strain to hear it. I caught the quote in the film, not on the soundtrack.

Aside from the less-than-attractive sequencing on the CD, my only complaint is that McNeely, like John Debney, made his career on sounding like other composers. Yes, he's got compositional chops to spare. But because many of his formative scoring years were spent writing these scores, it's hard to get an idea of his own stylistic voice. It seems as though his reputation preceded him on this project, as it's obvious that the producers wanted a Goldsmith-styled score. To his credit, McNeely has produced a rousing, exciting and



overtly melodic work.

—D.C.

### Marlene Dietrich: Love Songs

(2004) ★★½

VARIOUS

Columbia/Legacy • 14 tracks - 44:24

### Lena Horne: Love Songs (2004)

★★★

VARIOUS

RCA/Legacy • 14 tracks - 43:16

Marlene and Lena: Two of the most legendary, glamorous and exotic stars of Hollywood's Golden Age are being celebrated with the release of compilations from Sony/Legacy's *Love Songs* series. While it's true that this pair of headliners were equals in terms of cosmetic perfection, Fraulein Dietrich and Miss Horne couldn't have been more dissimilar in terms of their distinctive vocal stylings.

Technically speaking, Dietrich wasn't a legitimate singer but like her contemporary Mae West, more of an ingeniously self-styled icon who knew how to put a song over in her own inimitable fashion. Despite the fact that Marlene was not a musical-comedy star, most of our memories of her are associated with unforgettable movie tunes: "Falling in Love Again" from *The Blue Angel* (1930), "The Boys in the Back Room" from *Destry Rides Again*

(1939) and "The Laziest Gal in Town" from Hitchcock's *Stage Fright* (1950). Who can forget Dietrich perched on her barrel, strutting across the bar in spangled western wear or languorously draped across an ivory chaise? It wasn't vocal power that made Marlene great but rather her own brand of indelible special delivery.

As the title of this digitally mastered collection suggests, the emphasis is on *amour*, something the voracious Marlene apparently knew a thing or two about (with Gary Cooper, Josef Von Sternberg, Erich Maria Remarque and Douglas Fairbanks, Jr. among her reputed conquests). Appropriately enough, one of the superior selections here is "Love Me," a romantic ditty transformed into blue-ribbon kitsch courtesy of Dietrich's endearing Elmer-Fudd-flavored elocution.

Equally exceptional is "Lili Marlene," a genuinely moving dirge that Dietrich sang for the troops during World War II and later recited in Stanley Kramer's masterful *Judgment at Nuremberg* (1961). The best of the lot is another unlikely standout: "One for My Baby," a Harold Arlen/Johnny Mercer standard that was one of Frank Sinatra's signature tunes. Similar in feeling to Peggy Lee's

haunting "Is That All There Is?," this rendition of the quintessential "quarter to three" number is a perfect fit with Marlene's drowsy delivery.

In sharp contrast, Lena Horne sizzled, growled and scintillated through her too-few film performances, from *Panama Hattie* (1942) to *The Wiz* (1978). With an electrifying personality and a luminous presence, Horne should have had more impact on Hollywood but, due to the prevailing prejudice of the times, her appearances in M-G-M musicals were mostly limited to superbly turned but fleeting cameos in all-star showcases like *Ziegfeld Follies*. Thankfully, galvanic nightclub engagements and stellar recordings provided an outlet for Lena's high-voltage magnetism and commanding pipes.

The lady and her music are both well-served on *Lena Horne: Love Songs*, 14 variations on the mush-pie theme. One highlight is Horne's poignant and finely nuanced live performance of the Gershwin's "The Man I Love" (from 1961's *Lena at The Sands*). While forever identified with Billie Holiday, the ballad offers Horne an opportunity to display her fabled versatility within the confines of a single song. If Lady Day's pining for "The Man I Love" was a doomed daydream, Lena's lament is a master class in overcoming life's grand illusions. In a complete change of pace, Horne's sprightly approach to "People Will Say We're in Love" exhibits the siren's knack for turning even the most familiar old reliable into a freshly minted outing.

Inexplicably, neither collection contains the type of annotative liner notes you might expect from albums honoring such immortal icons. The Dietrich package includes a bizarre and heavy-handed mini-essay: "From her throat, songs of love became terrifying ballads piped from the gates of hell." Come again? What's more, both releases are adorned with Georgia O'Keefe-style floral trimmings that are attractive but do little to evoke the kind of art deco ambiance that these matchless movie goddesses deserve. —Mark Griffin



## What is It?

## Why to Buy



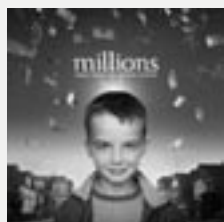
### Dawn of the Dead (1976) ★★½

VARIOUS • Trunk JBH 0011CD • 14 tracks - 38:48

#### NOT TO BE CONFUSED WITH THE GOBLIN SCORE TO

George Romero's zombie classic *Dawn of the Dead*, this might actually be better—it's the library music Romero used to supplement Goblin's work, drawn from the holdings of the English Music de Wolfe company. The highlight is "The Gonk" by Herbert Chappell—the insanely insipid *oompa-oompa* band music heard as the zombies decimate the shopping mall, and a favorite of anyone who has ever been even slightly irritated by consumer culture.

The rest of the selections pale in comparison to "The Gonk," mostly reeking of old-fashioned British thriller music, sometimes with a sci-fi spaciness; composers include Pierre Arvay, Simon Park, and gentlemen (presumably gentlemen) listed as "P. Lemel," "E. Towren," "P. Reno," and "J. Trombey." An exception is "'Cause I'm a Man," an enjoyable piece of American rockabilly betrayed by the British accent of the singer. (It's library music, whaddaya want?) Fans of the film will revel in having these long-lost selections compiled all in one place and in typically good sound quality. —L.K.



### Millions ★★½

JOHN MURPHY • Milan M2-36116 • 14 tracks - 52:11

#### YOU MIGHT NOT HAVE EXPECTED A HEARTWARMING

children's movie (albeit with more terror than your usual happy PG family flick) from the director of *28 Days Later* and *Trainspotting*. But here is Danny Boyle's *Millions*, a wonderful story about two recently motherless boys in England who find a bag filled with thousands of British pounds, right before the change-over to the Euro. Popular British composer John Murphy, best known for *City by the Sea*, has created a lovely, evocative score that energizes the film's sense of wonder.

Of course, I liked this music when I heard it in *Edward Scissorhands*, too. The homage to Danny Elfman's groundbreaking score is distracting enough to almost overpower the rest of the score. However, a more original and modern thematic thread is set up in the inventive "Moving In/Lost Boy 1," showing off Murphy's experimental side displayed so well in *28 Days Later*. And try not to get emotional when listening to the wonderful "Mum/Parachutes to Africa." If you want to hear a temp score overpower a composer's work, *Millions* is a textbook example. —C.W.



### Les Enfants Terribles (1997/2005) ★★★½

PHILIP GLASS

Orange Mountain ommm 0019 • 21 tracks - 90:59

#### IN THE MID-'90S, PHILIP GLASS COLLABORATED WITH

choreographer Susan Marshall to create *Les Enfants Terribles*, a dance-opera based upon Jean Cocteau's novel and film of the same name. Recorded shortly before the show toured the United States and Europe, Glass' opus is a seamless, often gorgeous fusion of operatic voices, shimmering piano figures and spoken verse.

Occasionally, the music displays the composer's signature minimalism, the use of pared-down melodies that rise and fall, over and over and over. But generally, the material tends toward tonality and lyricism. And while this approach denies us much of the droning loveliness that so often characterizes his film music, it is still interesting. "Scene 17," for example, juxtaposes soaring vocals and delicate pianos to generate a sound that is at once graceful and violent.

—Stephen B. Armstrong



### Bounce ★★★½

STEPHEN SONDHEIM

Nonesuch 79830-2 • 22 tracks - 73:30

#### STEPHEN SONDHEIM'S *BOUNCE*, BASED ON THE TRUE

story of the Mizner brothers and their turn-of-the-century adventures from the Yukon Gold Rush to the Florida land boom, had a troubled birth. From a failed off-Broadway workshop directed by Sam Mendes to a failed pre-Broadway tour in Chicago and Washington, D.C., the show has had three titles, two casts and one lawsuit. *Bounce* never made it to New York, but the D.C. cast did make it into a recording studio to provide fans a listen to a show which may be Sondheim's last full original score.

The show most resembles Sondheim's early '80s flop, *Merrily We Roll Along*, as both follow optimistic young adults and their road to becoming embittered adults looking back on their failed potential. Sondheim is known for his great first acts, but this time around, *Bounce's* opening (at least on CD) is a letdown, mostly because it tries to cover so much so quickly. The second act, which focuses mostly on the Florida land boom, is more successful. The songs are more conventional Broadway than most late-Sondheim scores, and include bouncy melodies with his signature playful and biting lyrics. Hopefully, one day, this show will bounce higher than it has thus far. —C.W.

**Les Félics (Joy House, 1964) ★★★ 1/2****LALO SCHIFRIN**

Aleph 031 • 10 tracks - 34:48

Universal (France) 982 458 8 • 13 tracks - 45:26

**LALO SCHIFRIN'S FIRST FILM SCORE GETS DUAL**

premiere releases: from Aleph Records (Lalo and Donna Schifrin's label) in the U.S., and from Universal in France (produced by Stéphane Lerouge) in their fine series of archival recordings. The albums feature the same 34:48 from *Les Félics* in good monaural sound, but the Universal release has three bonus tracks in stereo of cover versions of the film's themes, as well as an added French translation of Schifrin's interview recollections about the project (featured in English in both).

Sometimes composers' premiere scores are all but unrecognizable—John Barry's pop-based *Beat Girl* has nothing to do with *Out of Africa*—although most contain a germ of the composer's core style. Schifrin was already an accomplished jazz artist by the time he took on *Les Félics* and the score is a rollicking first look at his greatest hits of the 1960s: from jazz scores like *Bullitt* and *Mission: Impossible*, to the beautiful, harp-flavored lyricism of *The Fox*. The film noir was directed by René Clément and stars Jane Fonda and Alain Délon; Schifrin's talent virtually explodes all over it, but with a focus and discipline that belies its status as a first score. It's jazzy, cool and offbeat, with the sensuous sense of danger that made Schifrin such a dynamic force in the '60s.

—L.K.

**Bambi ★★★ 1/2****FRANK CHURCHILL & ED PLUMB**

Walt Disney 60701 7 • 19 tracks - 66:41

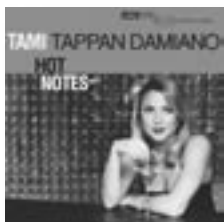
**WALT DISNEY RE-ISSUED THE SOUNDTRACK TO BAMBI TO**

coincide with the digitally restored DVD release. This version features additional interviews (three tracks: 13:31) conducted by Richard Kiley with Walt Disney, Ollie Johnston and Frank Thomas, and Henry Mancini. Overall, the album is similar to the 1996 reissue in a practically every other way, from the booklet cover to the jewel case design. A few of the track titles are omitted, but the timing and music is still the same.

Sadly, the tracks still aren't sequenced in film order, which damages the symphonic dimension of what is essentially an hour-long musical tone poem. Correcting this would have made this latest reissue a lot more attractive.

*Bambi's* score was nominated for an Oscar, losing out to Steiner's *Now Voyager* (two of the 18 scores nominated that year!). Lyricist Larry Morley and Churchill also received a nomination for "Love Is a Song" (which lost to Berlin's "White Christmas"). The best way to experience this score really ends up being in the film itself. Either way, Churchill was one of the great animation composers of the 20th century, and this is one of his finest scores.

—S.A.K.

**Tami Tappan Damiano—Hot Notes ★★★ 1/2****VARIOUS** • LML Music 177 • 13 tracks - 49:50**BROADWAY FANS WILL WANT TO SNATCH UP THIS DEBUT**

album by Tami Tappan Damiano. She created the role of Ellen in the popular *Miss Saigon*. Her debut album features a standard jazz club numbers like Carmichael's "Skylark," an original song by producer Ron Abel, and a few movie songs like "Alfie" and "When She Loved Me" from *Toy Story 2*. In the jazzier numbers, Damiano reminded me most of Annie Ross, who also covered "A Lot of Livin' to Do" with John Barry's band back in the '60s.

Damiano's Broadway singing style comes to the forefront of her performances, which are declarative and properly enunciated. While her purity of sound is beyond admirable, I would have liked to hear a little more personalized approach to some of these songs. The ballads are all accomplished, but the more upbeat numbers leave something to be desired. For her next album (because as good as this one is there should be another), I hope they can get a full jazz band to accompany her. The performers here are fine, but Damiano's powerful singing needs a larger ensemble, even for the ballads.

—S.A.K.

**Bride and Prejudice ★★★****CRAIG PRUESS & ANU MAUK**

Casablanca B0003524-02 • 11 tracks - 47:48

**GURINDER CHADHA SCORED A BIG HIT WITH THE LIGHT**

but likable *Bend It Like Beckham*. Her latest project is more ambitious: A Western movie in the Bollywood tradition, with musical numbers that appear out of nowhere. This adaptation of Jane Austen's *Pride and Prejudice* set in India tries hard to make us like the movie and the hard-working cast, but everything feels cartoonish, and the love story is no deeper than a Calvin Klein ad (starring top Indian model and rising star Aishwarya Rai). Songwriter Anu Mauk is a respected Bollywood vet, and two numbers are sung by R&B/pop star Ashanti (who has a cameo).

On screen, the songs and extravagant production numbers wear out their welcome after a while. On CD, however, they are much more charming and fun. It's not known if the actors actually sang their songs, but if it's in keeping with Bollywood tradition, the answer would be no. The best numbers are those sung in Hindi, like the "Punjabi Wedding Song" and "Dola Dola." In English, Mauk's infectious music is undercut by lyrics like "Arrogance, pride and vanity, roll them up, you'd get Darcy." The upbeat "No Life Without Wife," sounds like a Debbie Gibson rip-off. Ironically, the sappiest song, "Take Me to Love," does work in the context of the movie. Pruess is only represented by one six-minute cue, but it has a nice mixture of moods.

—C.W.



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# FSM marketplace



□ Vol. 8 No. 8  
**King Kong**  
JOHN BARRY  
Film released: 1976  
Studio: Paramount • Genre: Fantasy  
Silver Age Classics • CD released: June 2005  
Stereo • 46:36  
The first legitimate release of Barry's signature take on "Beauty and the Beast" is a reissue of the original LP tracks—but has been mastered from the original 1/4" tapes for the best-possible sound quality. **Special Price: \$16.95**



□ Vol. 8, No.7  
**Quentin Durward**  
BRONISLAU KAPER  
Conducted by  
Films released: 1955  
Studio: M-G-M • Genre: Adventure • Golden Age Classics  
CD released: April 2005 • Stereo • 79:36  
From the producer of *Ivanhoe* and *Knights of the Roundtable* comes a light-hearted yet full-bodied swashbuckler full of the derring-do that fans enjoy the most. **\$19.95**

□ Vol. 8 No.6  
**Jericho/The Ghostbreaker**  
JERRY GOLDSMITH, ET AL./JOHNNY WILLIAMS  
Episodes premiered: 1966/1965

Studio: M-G-M • Genre: WWII Action/Supernatural  
Silver Age Classics • CD released: May 2005 • Mono • 79:55  
The titles may be obscure, but the composers speak for themselves! *Jericho* contains suites from all 10 original episode scores (52:56), composed by a quintet of *Man From U.N.C.L.E.* alumni. *The Ghostbreaker* is a complete score (26:50) of vintage Williams TV music with a coulda-been hit main theme. **\$19.95**



□ Vol. 8, No.5  
**Two Weeks in Another Town**  
DAVID RAKSIN

Song: "Don't Blame Me" Music by Jimmy McHugh,  
Lyrics by Dorothy Fields, et al.  
Film released: 1962 • Studio: M-G-M • Genre: Drama  
Golden Age Classics • CD released: May 2005 • Stereo • 55:17  
An unofficial companion to *The Bad and the Beautiful*, this score boasts gorgeous, romantic new themes along with a reprise or two. The score is complete, remixed and remastered from the 35mm three-track recordings. **\$19.95**



□ Vol. 8 No.4  
**633 Squadron/Submarine X-1**  
RON GOODWIN

Films released: 1964/1969  
Studio: United Artists • Genre: WWII Action  
Silver Age Classics  
CD released: April 2005  
Stereo/Mono • Disc One: 46:36  
Disc Two: 51:05  
Disc one presents the quintessential WWII aviation score, from the original album masters—with a bonus suite (8:24). Disc two premieres Goodwin's suspenseful, potent music from *Submarine X-1*. **\$24.95**



□ Vol. 8, No.3  
**Green Mansions**  
BRONISLAU KAPER  
Conducted by Charles Wocott;  
Special music by Heitor Villa-Lobos  
Films released: 1959  
Studio: M-G-M  
Genre: Adventure/Fantasy  
Golden Age Classics  
CD released: April 2005  
Stereo • 79:36  
An unusual—but fruitful—collaboration that resulted in a fascinating Hollywood score. This dramatic soundtrack includes selected source music and unused cues. **\$19.95**



□ Vol. 8 No.2  
**Atlantis: The Lost Continent/The Power**  
RUSSELL GARCIA/  
MIKLÓS RÓZSA  
Films released: 1961/1968  
Studio: M-G-M  
Genre: Sci-Fi/Fantasy  
Silver Age Classics  
CD released: March 2005  
Stereo • 76:04  
*Atlantis* (46:19) is a full-blooded action-adventure score in the mode of *The Time Machine*. *The Power* (29:39) is an offbeat blend of noir, fantasy and suspense and is the definitive presentation of the surviving score. **\$19.95**



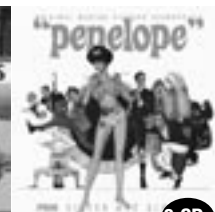
□ Vol. 8, No.1  
**The Thing From Another World/Take the High Ground!**  
DIMITRI TIOMKIN  
Films released: 1951/1953  
Studio: RKO/M-G-M  
Genre: Science Fiction/Drama  
Golden Age Classics  
CD released: March 2005  
Mono/Stereo • 78:42  
Tiomkin's roaring, bellicose *Thing* (26:50) is as terrifying as ever. The mono sound is good and includes some primitive stereo cues. It is paired with *Take the High Ground!* (51:47) a lively military-drama. **\$19.95**



□ Vol. 7, No. 20  
**Kelly's Heroes**  
LALO SCHIFRIN  
Films released: 1970  
Studio: M-G-M  
Genre: War/Comedy  
Silver Age Classics  
CD released: January 2005  
Stereo • 79:02  
One of Clint Eastwood's most popular films—finally gets the full soundtrack it deserves. FSM's CD includes Schifrin's expansive underscore (54:08, mostly unavailable and partly unheard!), plus three songs and the original LP album tracks (24:48). **\$19.95**



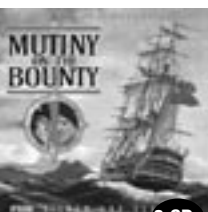
□ Vol. 7, No.19  
**The Subterraneans**  
ANDRÉ PREVIN  
Films released: 1960  
Studio: M-G-M  
Genre: Drama  
Golden Age Classics  
CD released: January 2005  
Stereo • 79:36  
One of the best jazz soundtracks gets an expanded CD. Previn enlisted Carmen McRae, Shelly Manne and others to augment his own film scoring skills, and all of the LP tracks are here, plus the entire remaining underscore, remixed from 35mm masters, plus source cues. **\$19.95**



□ Vol. 7, No. 18  
**Penelope/Bachelor In Paradise**  
JOHNNY WILLIAMS/  
HENRY MANCINI  
Films released: 1966/1961  
Studio: M-G-M • Genre: Comedy  
Silver Age Classics • CD released: December 2004  
Stereo • Disc One: 79:54 • Disc Two: 69:15  
Two complete swinging stereo scores! *Penelope* includes the complete underscore, bonus tracks and the original LP re-recording. *Bachelor in Paradise*, is a jazzy outing by Mancini with bonus tracks. **\$24.95**



□ Vol. 7, No.17  
**Valley of the Kings/Men of the Fighting Lady**  
MIKLÓS RÓZSA  
Films released: 1954  
Studio: M-G-M  
Genre: Adventure/War Drama  
Golden Age Classics  
CD released: Dec. 2004  
Stereo • 67:39  
Includes *Men* (22:52), & trailer from *King Solomon's Mines*. **\$19.95**



□ Vol. 7, No. 16  
**Mutiny on the Bounty**  
BRONISLAU KAPER  
Film released: 1962  
Studio: M-G-M • Genre: Historical Epic  
Silver Age Classics • CD released: November 2004  
Stereo • Disc One: 79:15 • Disc Two: 79:01 • Disc Three: 79:53  
FSM's 100th ClassicRelease—nearly 4 hours in all! **\$34.95**



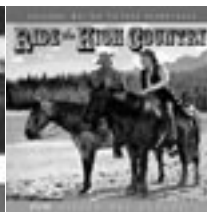
□ Vol. 7, No.15  
**Saddle the Wind**  
ELMER BERNSTEIN/  
JEFF ALEXANDER  
Film released: 1958  
Studio: M-G-M  
Genre: Western • Golden Age Classics  
CD released: November 2004  
Mono • 75:53  
This tale was scored twice—get both on one CD! **\$19.95**



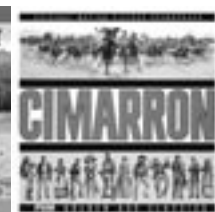
□ Vol. 7, No. 14  
**The Man From U.N.C.L.E. Vol. 3**  
JERRY GOLDSMITH, ET AL.  
Series Broadcast: 1964-68  
Studio: M-G-M  
Genre: Secret Agent  
Silver Age Classics  
CD released: September 2004  
Mono • Disc One: 77:21  
Mono/Stereo Disc Two: 77:03  
Includes *The Girl From U.N.C.L.E.* **\$24.95**



□ Vol. 7, No.13  
**I'll Cry Tomorrow**  
ALEX NORTH  
Film released: 1955  
Studio: M-G-M  
Genre: Biography  
Golden Age Classics  
CD released: October 2004  
Stereo • 75:53  
A jazz-infused score with a great main theme, all source cues and three vocals. **\$19.95**



□ Vol. 7, No. 12  
**Ride the High Country/Mail Order Bride**  
GEORGE BASSMAN  
Films released: 1962/1964  
Studio: M-G-M  
Genre: Western  
Silver Age Classics  
CD released: August 2004  
Stereo • 76:54  
Two premieres: *Ride* (32:35) and *Mail Order Bride* (44:28). **\$19.95**



□ Vol. 7, No.11  
**Cimarron**  
FRANZ WAXMAN  
Film released: 1960  
Studio: M-G-M  
Genre: Western Epic  
Golden Age Classics • CD released: August 2004  
Stereo • 79:37  
The sumptuous score includes the stirring title song, European folk song and more! **\$19.95**



□ Vol. 7, No. 10

**Born Free**

JOHN BARRY

Film released: 1966

Studio: Columbia

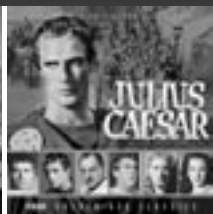
Genre: Wildlife Adventure

Silver Age Classics

CD released: July 2004

Stereo • 39:55

The original pop sensation has been remastered and released on CD for the first time! **\$16.95**



□ Vol. 7, No. 9

**Julius Caesar**

MIKLÓS RÓZSA

Film released: 1953

Studio: M-G-M

Genre: Shakespeare/Epic

Golden Age Classics CD

released: July 2004

Mono • Stereo • 68:05

This premiere CD features the complete powerful score, with a wealth of extras. **\$19.95**



□ Vol. 7, No. 8

**Big Wednesday**

BASIL POLEDOURIS

Film released: 1978

Studio: Warners

Genre: Surf Epic

Silver Age Classics

CD released: June 2004 •

Stereo • 78:29

One of the great orchestral scores of the 1970s, available for the first time anywhere. **\$19.95**



□ Vol. 7, No. 7

**The Fastest Gun Alive/**

**House of Numbers**

ANDRÉ PREVIN

Film released: 1956

Studio: M-G-M

Genre: Romantic Drama

Golden Age Classics • CD

released: June 2004

Mono • 76:10

Two potent scores penned for director Russel Rouse. **\$19.95**



□ Vol. 7, No. 6

**The Shoes of the**

**Fisherman**

ALEX NORTH

Film released: 1968

Studio: M-G-M

Genre: Political Thriller

Silver Age Classics

CD released: April 2004

Stereo • Disc One: 77:09

Disc Two: 74:50

Complete score and more. **\$24.95**



2-CDs

□ Vol. 7, No. 5

**The Swan**

BRONISLAU KAPER

Film released: 1956

Studio: M-G-M

Genre: Romantic Drama

Golden Age Classics • CD

released: April 2004

Stereo • 49:54

The complete, original soundtrack remixed from three-track masters plus LP cues. **\$19.95**



□ Vol. 7, No. 4

**Logan's Run (TV Series)**

LAURENCE ROSENTHAL, et al.

Telecast: 1977 • Studio: M-G-M

Genre: Science Fiction

Silver Age Classics

CD released: March 2004

Stereo • 79:55

Suites from all scored episodes by Rosenthal, Bruce Broughton, Jerrold Immel (Dallas) and Jeff Alexander. **\$19.95**



□ Vol. 7, No. 3

**Diane**

MIKLÓS RÓZSA

Film released: 1956

Studio: M-G-M

Genre: Historical Drama

Golden Age Classics • CD

released: March 2004

Stereo Disc One: 71:36

Stereo & Mono Disc Two: 77:43

Plus cues from Plymouth Adventure (7:48) & Moonfleet (12:10). **\$24.95**



□ Vol. 7, No. 2

**Khartoum/**

**Mosquito Squadron**

FRANK CORDELL

Films released: 1965/1969

Studio: United Artists

Genre: Epic/WWII Espionage

Silver Age Classics

CD released: February 2004

Disc One: 78:55

Two military-themed scores from stereo LP masters. **\$19.95**



□ Vol. 7, No. 1

**The Prisoner of Zenda**

ALFRED NEWMAN

Film released: 1952

Studio: M-G-M

Genre: Swashbuckler

Golden Age Classics

CD released: February 2004

Mono • 58:21

A robust adaptation of Newman's original score (by Conrad Salinger). **\$19.95**



□ Vol. 6, No. 21

**Where Eagles Dare/**

**Operation Crossbow**

RON GOODWIN

Films 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

Two entire film underscores. **\$24.95**



2-CDs

□ Vol. 6, No. 20

**Moonfleet**

MIKLÓS RÓZSA

Film released: 1955

Studio: M-G-M

Genre: Swashbuckler

Golden Age Classics

CD released: January 2004

Stereo • 77:11

A moody tale with a richly melodic score and a lovely main theme—plus alternates. **\$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

Combines a traditional symphony with '70s funk for a unique, swaggering sound. **\$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 chases to heartfelt warmth. Produced from acetate recordings. **\$19.95**



2-CDs

□ Vol. 6, No. 17

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

JERRY GOLDSMITH, et al.

Series Broadcast: 1964-68

Studio: M-G-M • Genre: Spies

Golden Age Classics

CD released: Oct. 2003

Mono • Disc One: 77:54

Mono/Stereo Disc Two: 76:29

With music by Fried, Shores, Riddle and more. **\$24.95**



□ Vol. 6, No. 16

**The Brothers Karamazov**

BRONISLAU KAPER

Film released: 1957

Studio: M-G-M

Genre: Literary Adaptation

Golden Age Classics

CD released: Oct. 2003

Mono • 79:10

A rich and varied score for one of the greatest works in literature. **\$19.95**



□ Vol. 6, No. 15

**Wild Rovers**

JERRY GOLDSMITH

Film released: 1971

Studio: M-G-M

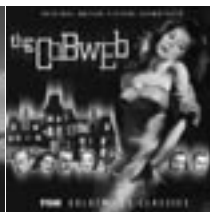
Genre: Western

Golden Age Classics

CD released: Sept. 2003

Stereo • 79:14

A favorite score gets the definitive treatment including film tracks & LP recording. **\$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

Two early scores by one of cinema's most distinctive voices, from film and LP. **\$19.95**



□ Vol. 6, No. 13

**Hawkins on Murder/**

**Winter Kill/Babe**

JERRY GOLDSMITH

Films broadcast: 1973, '74, '75

Studio: M-G-M

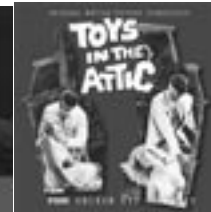
Genre: Crime, Biography

Silver Age Classics

CD released: July 2003

Stereo • 77:24

Three complete TV movie scores plus bonus tracks. **\$19.95**



□ Vol. 6, No. 12

**Toys in the Attic**

GEORGE DUNING

Film released: 1962

Studio: United Artists

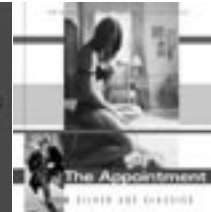
Genre: Southern Family Drama

Golden Age Classics

CD released: July 2003

Stereo • 70: 27

One of Duning's greatest scores is sensitive, rich and melancholy. **\$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

Three scores on one CD. **\$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

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 & Mono • 59:58

A giant of Americana writes a bouncy, rich score. **\$19.95**



□ Vol. 6, No. 8

**Soylent Green/**

**Demon Seed**

FRED MYROW/

JERRY FIELDING

Film released



□ Vol. 6, No. 3  
**Home From the Hill**  
BRONISLAU KAPER

Film released: 1960  
Studio: M-G-M  
Genre: Drama  
Golden Age Classics  
CD released: Mar. 2003  
Stereo/Mono • 79:26  
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  
Offbeat, epic scoring for orchestra, 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  
Rózsa's magnificent historical music for the voyage of the Mayflower. **\$19.95**



□ VOLUME 5, NO. 20  
**Never So Few/7 Women**  
HUGO FRIEDHOFFER/  
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 on one disc. **\$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 brooding melancholy. **\$19.95**



□ Vol. 5, No. 18  
**The Man From U.N.C.L.E.**  
Vol. 1

JERRY GOLDSMITH, et al  
Series Broadcast: 1964-68  
Studio: M-G-M  
Genre: Secret Agent  
Silver Age Classics  
CD released: Dec. 2002  
Mono • Disc One: 77:05  
Mono/Stereo Disc Two: 76:08  
Seven composers! **\$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* combines film noir, exotic and epic film scoring. **\$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  
An early Jerry Goldsmith action-suspense gem for a Hitchcock-styled thriller. **\$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 set in post-apocalyptic NYC. **\$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  
A stirring symphonic score, (plus "The Ballad of the Green Berets"). **\$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 with alternate, 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  
A sweeping Americana score plus nightclub and marching band source cues. **\$19.95**



□ Vol. 5, No. 11  
**Above and Beyond**  
HUGO FRIEDHOFFER

Film released: 1952  
Studio: M-G-M  
Genre: WWII  
Golden Age Classics  
CD released: Aug. 2002  
Mono • 55:44  
This stirring, progressive score, includes one of Friedhofer's greatest main titles. **\$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—all OST, not LP recordings. **\$19.95**



□ Vol. 5, No. 9  
**The Prodigal**  
BRONISLAU KAPER

Film released: 1955  
Studio: M-G-M  
Genre: Biblical Epic  
Golden Age Classics  
CD released: July 2002  
Stereo • 75:11  
Epic features choruses, solos, source cues and thundering symphonic glory. **\$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 tough films based on D.E. Westlake's crime novels. **\$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 LP scores reissued on one CD, 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  
This score touches all the bases, from bluegrass to avant-garde to full-scale action. **\$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—and double the length of the LP. **\$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 rare two for one! **\$19.95**



□ Vol. 5, No. 3  
**Joy in the Morning**  
BERNARD HERRMANN

Film released: 1965  
Studio: M-G-M /  
Genre: Romance  
Golden Age Classics  
CD released: Mar. 2002  
Stereo • 46:33  
The complete score: romantic, surging with passion and haunting in its use of melody. **\$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 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  
A favorite score of the composer, remixed, with bonus alternate cues and more. **\$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  
Jazzy Noir & rhythmic thrills. **\$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 Biblical epic. **\$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 goes 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  
Wacky Arab go-go music! **\$19.95**



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

Piano Concerto by K. 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, sounds great! **\$19.95**



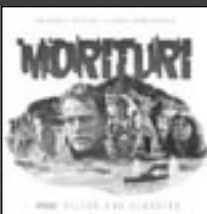
□ Vol. 4, No. 15  
**The View from Pompey's Head/Blue Denim**  
 ELMER BERNSTEIN/  
 BERNARD HERRMANN  
*Films released: 1955/1959*  
*Studio: 20th Century Fox*  
*Genre: Drama*  
*Golden Age*  
*CD released: Nov. 2001*  
*Stereo • 75:15*  
 Two films by Philip Dunne. **\$19.95**



□ 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*  
 One of Jerry Goldsmith's most haunting sci-fi creations. **\$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 (w/ some mono) • 69:34*  
 Two scoring legends collaborate for a rich western score. **\$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*  
 Suspense! Action! Exotica! **\$19.95**



□ Vol. 4, No. 11  
**The Best of Everything**  
 ALFRED NEWMAN  
 Song by Newman &  
 Sammy Cahn.  
*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. **\$19.95**



□ Vol. 4, No. 10  
**Voyage to the Bottom of the Sea**  
 PAUL SAWTELL  
 & BERT SHEFTER  
 Song by Russell Faith,  
*Film released: 1961*  
*Studio: 20th Century Fox*  
*Genre: Sci-fi/Irwin Allen*  
*Silver Age Classics*  
*CD released: July 2001*  
*Stereo • 55:55*  
**\$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 moody war thriller, and 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/Americana*  
*Silver Age Classics*  
*CD released: June 2001*  
*Mono (Room 222)/Stereo & Mono (Ace Eli) • 71:37*  
 Two light and lyrical scores. **\$19.95**



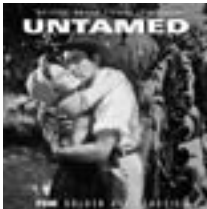
□ Vol. 4, No. 7  
**A Man Called Peter**  
 ALFRED NEWMAN  
*Film released: 1955*  
*Studio: 20th Century Fox*  
*Genre: Religious/ Biography*  
*Golden Age Classics*  
*CD released: June 2001*  
*Stereo • 58:14*  
 Biopic receives rich, reverent, melodic score; complete, including source music. **\$19.95**



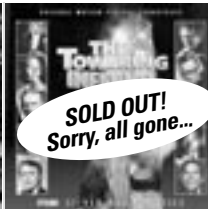
□ Vol. 4, No. 6  
**The French Connection/Connection II**  
 DON ELLIS  
*Films released: 1971/75*  
*Studio: 20th Century Fox*  
*Genre: Police Thriller*  
*Silver Age Classics*  
*CD released: May 2001*  
*Stereo & Mono (I)/*  
*Stereo (II) • 75:01*  
 Two classic cop thrillers. **\$19.95**



□ 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*  
 The original stereo tracks resurrected! **\$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*  
 A thrilling adventure score in first-rate sound. **\$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*  
 Premiere CD release, doubled in length from the LP. **\$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*  
 Period songs adapted as instrumental underscore. **\$19.95**



□ Vol. 4, No. 1  
**Conquest of.../Battle for the Planet of the Apes**  
 TOM SCOTT/LEONARD ROSENMAN/LALO SCHIFRIN  
*Film released: 1972/73*  
*Studio: 20th Century Fox*  
*Genre: Sci-fi/Fantasy*  
*Silver Age Classics*  
*CD released: Feb. 2001*  
*Stereo & Mono (Conquest)/*  
*Stereo (Battle) • 74:44*  
**\$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*  
 Premiere release of original stereo tracks, albeit with minor deterioration. **\$19.95**



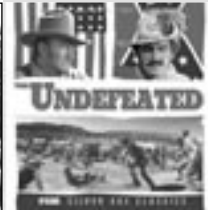
□ Vol. 3, No. 9  
**The Stripper/Nick Quarry**  
 JERRY GOLDSMITH  
*Film released: 1963/68*  
*Studio: 20th Century Fox*  
*Genre: Drama/Action, TV*  
*Silver Age Classics*  
*CD released: Jan. 2001*  
*Stereo (Stripper)/*  
*Mono (Quarry) 73:35*  
 Early Goldsmith feature w/bonus tracks—plus a TV rarity. **\$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*  
 Soaper features tuneful, romantic score; Rich Americana, sensitive romantic themes. **\$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 expands TV themes. **\$19.95**



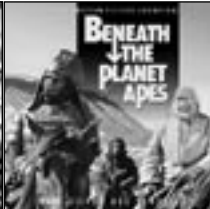
□ Vol. 3, No. 6  
**The Undefeated/Hombre**  
 HUGO MONTENEGRO/  
 DAVID ROSE  
*Films released: 1969/67*  
*Studio: 20th Century Fox*  
*Genre: Western*  
*Silver Age Classics*  
*CD released: Sept. 2000*  
*Stereo • 72:33*  
 A Western two-fer: one brash, one quiet—both gems. **\$19.95**



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**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*  
 "Johnny"'s best comedy! **\$19.95**



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**Tora! Tora! Tora!**  
 JERRY GOLDSMITH  
*Film released: 1970*  
*Studio: 20th Century Fox*  
*Genre: WWII*  
*Silver Age Classics*  
*CD released: May 2000*  
*Stereo • 54:45*  
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□ 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*  
 Complete film score plus LP re-recording and FX tracks. **\$19.95**



□ Vol. 3, No. 2  
**The Omega Man**  
 RON GRAINER  
*Film released: 1971*  
*Studio: Warner Bros.*  
*Genre: Sci-fi/Fantasy*  
*Silver Age Classics*  
*CD released: Mar. 2000*  
*Stereo • 65:39*  
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**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," western gets wonderful symphonic score, great main theme. **\$19.95**



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**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*  
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**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*  
 Presented complete (55:43) in mono, with some cues repeated in stereo. **\$19.95**



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**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*  
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**The Comancheros**  
 ELMER BERNSTEIN  
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*Studio: 20th Century Fox*  
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**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*  
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□ 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*  
 Colorful 1954 adaptation of the epic comic strip features stirring score à la *Star Wars*. **\$19.95**



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**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*  
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**100 Rifles**  
 JERRY GOLDSMITH  
*Film released: 1969*  
*Studio: 20th Century Fox*  
*Genre: Western*  
*Silver Age Classics*  
*CD released: Mar. 1999*  
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**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*  
*CD released: Jan. 1999 • Mono*  
*Disc One: 61:06 Disc Two: 73:20*  
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**Fantastic Voyage**  
 LEONARD ROSEMAN  
*Film released: 1966*  
*Studio: 20th Century Fox*  
*Genre: Sci-fi*  
*Silver Age Classics*  
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*Stereo • 47:28*  
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**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*  
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*Film released: 1966/1965*  
*Studio: 20th Century Fox*  
*Genre: Western (film/TV)*  
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*CD released: May 1998*  
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*Mono (Loner) • 45:25*  
 Film score plus TV theme and two episode scores. **\$19.95**



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*Genre: Animagic*  
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□ FSM-80124-2  
**Deadfall**  
 JOHN BARRY  
*Film released: 1968*  
*Studio: 20th Century-Fox*  
*Genre: Heist caper*  
*Retrograde Records*  
*CD released: 1997*  
*Stereo 40:23*  
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□ 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*  
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# Tune in Yesterday, Today

The latest wave of TV on DVD, *Criteria*s, and more • By Andy Dursin

One of the more exciting recent developments on DVD has been the increase of television series hitting the medium. Whether it's a show as popular as *Cheers* or a cult favorite like *Sledge Hammer!*, studios have found that this trend has become hugely popular with all sorts of consumers—faithful viewers and newcomers to a particular series alike.

Recent releases run the gamut from cult to classics, with many offering fresh retrospectives and interviews with series regulars and creators. Here's a recent sampling of the best offerings.

## The Bob Newhart Show:

**The Complete First Season** (Fox, \$29)

## The Jeffersons:

**The Complete Third Season** (Sony, \$29)

**Cheers: The Complete Fifth Season**

(Paramount, \$38)

Before he ran Vermont's Stratford Inn, Bob Newhart starred as Chicago shrink Dr. Bob Hartley in CBS' long-running series, which—due to perpetual reruns—has virtually never left the broadcast spectrum. Season one of *The Bob Newhart Show* kicked off on a Saturday night in September, 1972, a time slot it would occupy for most of the next six years. Interestingly, the late comedian Lorenzo Music not only co-created the series, but co-penned the series' memorable instrumental theme song with his wife Henrietta.

Just a short time after Newhart's show became a major hit, CBS launched another show that had an even longer tenure on the air: *The Jeffersons*, with Sherman Hemsley and Isabel Sanford as the upwardly-mobile African-American couple who struck it rich and moved to the East Side of Manhattan. Unlike many of Norman Lear's sitcoms



NO CLOWNING AROUND: Bob Newhart learns to listen on his original sitcom.

of the era, *The Jeffersons* boasted fewer episodes dominated by social issues, concentrating instead on making its audience laugh. Based on that focus, *The Jeffersons* was able to transcend its roots as a spin-off of *All in the Family* and become one of TV's all-time classic sitcoms, running for over a decade in prime time. Even now, the show remains hysterically funny, with potent one-liners and the occasional foray into topical humor perfectly balanced by a great cast.

Following a gap between the first and second season sets, Sony has issued the complete third season box set of *The Jeffersons* sporting all 24 episodes, good-looking full-screen transfers and brief episode synopses. Even better, as with all the TV box sets reviewed in this column, the episodes are full-length, uncut broadcast versions, and not the truncated edits sent out in syndicated re-runs.

Paramount has followed suit with another sterling DVD presentation of the all-time sitcom classic *Cheers*. The four-disc box-set of the show's Fifth Season is noteworthy since it was the final year for Shelley Long's Diane Chambers, though the show only improved (in the eyes of this fan at least) after she departed. The transfers look great and the episodes are, again, thankfully uncut.

**The Greatest American Hero: Season 1 and 2**  
(Anchor Bay; Season 1: \$29, Season 2: \$44)

For those of us who grew up in the '80s, few TV shows—and specifically theme songs—

represent the era as well as Stephen J. Cannell's *Greatest American Hero*.

While traveling down a deserted highway, high school teacher William Katt becomes the recipient of special powers granted by well-intentioned extraterrestrials seeking to help humanity. Robert Culp plays the hardened FBI agent who helps Katt out, while Connie Selleca is Katt's attorney girlfriend and Michael Pare and Faye Grant are a pair of his students, who many times get wrapped up in the action.

Newly released in separate Season 1 and Season 2 DVD box sets by Anchor Bay, Cannell's series is great fun, made all the more appealing by the performances of its cast. Katt and Culp have terrific chemistry, and their characters' varying attitudes (Katt's semi-hippie liberal and Culp's conservative establishment man) made their odd-couple pairing appealing to a wide spectrum of both young and older viewers. Katt's "day job" also humanized his superheroics in a way that most comic-book TV shows or movies fail to do, with the students even getting in on some of his weekly adventures.

Anchor Bay's Season 1 set contains the initial eight episodes of the series (*GAH* debuted as a mid-season replacement in 1981). The two-hour pilot is obviously tops among the shows, though Anchor Bay has also included an all-time rarity: the never-broadcast (and deservedly so) 1986 spin-off, *The Greatest American Heroine*, with Culp providing assistance to a female foster mom who picks up

Ralph's suit.

DVD transfers are immaculate, though the sets have come under fire from fans because numerous songs were replaced, including many cover versions of popular tunes by theme-song crooner Joey Scarbury. The replacements are noticeable (they're the only stereo tracks in the show) but not deal-breaking unless you're a die-hard fan. Still, why Anchor Bay didn't at least include a disclaimer about the replaced tunes on the back of the DVD jacket is a question worth asking.

Anchor Bay has included a handful of newly conducted interviews with Katt, Selleca, Culp, Pare, and Cannell himself in the Season 1 set. Season 2 offers 22 episodes plus a superb interview with composer Mike Post, focusing on his entire body of work. Post discusses how he broke into the business, his collaboration with Pete Carpenter, and his long-time association with Cannell (who also appears in a 20-minute interview alongside Post, plus another near-hour interview on his own).

All fondly recall how much fun the series was to work on—nearly as much fun, I would assume, as enjoying the show again on DVD is now.

Anchor Bay has also just released first and second season sets of Cannell's *21 Jump Street* (\$44 each), starring Johnny Depp (though also minus some of its incidental songs on the soundtrack); the complete fourth season of *Three's Company* (\$39) on four discs; and the David E. Kelley-Stephen Bochco created *Doogie Howser, M.D.* (\$29), boasting 26 episodes from the acclaimed drama-comedy's first season and interviews with the producers and star Neil Patrick Harris.

Best of all, though, is the complete second season of Alan Spencer's hilarious spoof *Sledge Hammer!* (\$39), featuring the final 19 episodes of the cult favorite ABC series. As with Anchor Bay's first season DVD set, the episodes have been stripped of their insipid laugh tracks (added by the network) and contain a wide range of ribald, if not scattershot gags. Extras include commentaries and featurettes, including a nice tribute to the late Bill Bixby, who helmed many second season episodes.

### **Twilight Zone:**

#### **The Definitive Second Season** (Image, \$100)

Following up on their outstanding "Definitive First Season" of Rod Serling's classic anthology series, Image has packaged another essential release for the second season of *The Twilight Zone*.

Episodes from Serling's sophomore season include a handful of fan favorites and under-rated gems, including: "King Nine Will Not Return"; "The Man in the Bottle"; "Nervous Man in a Four-Dollar Room"; "A Thing About Machines"; "The Howling Man"; "Eye of the Beholder" (one



**SPREAD YOUR WINGS: Lynda Carter as WW.**

of the series' most remembered stories); "Nick of Time" (William Shatner's first foray into the Zone); "The Lateness of the Hour"; "The Trouble with Templeton"; "A Most Unusual Camera"; "The Night of the Meek" (one of several shows videotaped due to budgetary limitations during the second season); "Dust"; "Back There"; "The Whole Truth"; "The Invaders"; "A Penny for Your Thoughts"; "Twenty-Two"; "The Odyssey of Flight 33"; "Mr. Dingle, the Strong"; "Static"; "The Prime Mover"; "Long Distance Call"; "A Hundred Yards Over the Rim"; "The Rip Van Winkle Cap"; "The Silence"; "Shadow Play"; "The Mind and the Matter"; "Will the Real Martian Please Stand Up?"; and "The Obsolete Man."

Just as it did with this set's predecessor, Image has packed all kinds of bonus materials onto the box set, including several commentary tracks (from Bill Mumy and Cliff Robertson among others), TZ expert Marc Scott Zicree's lengthy audio interviews with series directors like Buzz Kulik and Douglas Heyes, six full radio-drama adaptations, vintage Serling appearances on *The Jack Benny Show*, a 1959 Mike Wallace interview and, best of all, isolated scores for 22 of the show's 29 episodes! Though the quality of the episodes is more varied than the first season, the scores are just as outstanding, from Jerry Goldsmith's "The Invaders" to Bernard Herrmann's "Eye of the Beholder." Showcasing the work of many great Golden Age composers (other isolated tracks of note include Fred Steiner's "King Nine Will Not Return," Jeff Alexander's "The Trouble With Templeton," and Goldsmith's "Nervous Man in a Four Dollar Room" and "Dust"), the scores are another outstanding element in a release that's a must-have for any *Twilight Zone* fan.

### **The Hardy Boys/Nancy Drew Mysteries:**

#### **Season One** (Universal, \$39)

#### **Murder, She Wrote: Season One** (Universal, \$49)

Shaun Cassidy rose to teen heartthrob status after performing his #1 charting hit "Da Doo Ron Ron" (remember that bouncy '70s cover?) in an episode of the Sunday night ABC series *The Hardy Boys Mysteries*, which Universal has dusted off in a nostalgic DVD box-set compiling 14 episodes of both the *Hardy Boys* and *Nancy Drew Mysteries*.

The programs actually debuted as two completely separate series that alternated weeks. While that plan was ultimately scrapped and the shows combined (and the Hardy Boys later ended up with a series of their own), the initial 1977 season showcases the talents of Cassidy and Parker Stevenson as Tom and Frank Hardy, plus Pamela Sue Martin, who essayed Carolyn Keene's savvy teen sleuth. Guest stars include Jamie Lee Curtis, Mark Harmon, Ricky Nelson, Bob Crane and Robert Englund. The episodes remain great fun with only one major flaw: the languid series theme by the generally reliable duo of creator Glen A. Larson and creator Stu Phillips (even "Da Doo Ron Ron" would have been more appropriate!).

Music was hardly an issue for *Murder, She Wrote*, one of the most enduring series of the last few decades. Angela Lansbury's mystery novelist/sleuth Jessica Fletcher was perfectly embodied by John Addison's memorable, jaunty title tune, which—after watching a few episodes in Universal's first season DVD set—can get into your head and stay there for days on end!

Universal's three-disc box set includes all 21 first-season episodes of the long-running (1984-96) Sunday night CBS series, plus the two-hour pilot, "The Death of Sherlock Holmes." All of the shows boast engaging "guess the killer" plots, comforting performances by Lansbury at the top of her game, and a wide range of guest stars including Jerry Orbach as Boston P.I. Harry McGraw (who later starred in his own short-lived series), Andy Garcia, Martin Landau, and a young Joaquin Phoenix, back when he was billed as "Leaf."

### **Star Trek Enterprise:**

#### **The Complete First Season**

(Paramount, aprx. \$90)

The final frontier for modern day Star Trek came to an end with the last episode of Trek's fifth (sixth if you count the animated series) small-screen incarnation broadcast in mid-May. Truth be told, *Enterprise* didn't die because it was substandard so much as because the well had simply been tapped too often. Despite an intriguing premise (set prior to all previous Treks) and a solid ensemble cast—led

by Captain Scott Bakula and Jolene Blalock as a sexy Vulcan—*Enterprise* fizzled out after a fast start, primarily due to recycled scripts.

Still, die-hard fans will want to give Paramount's seven-disc DVD set a look. The box includes all 25 first season episodes plus numerous extra features, including a commentary on the premiere episode, text commentaries, deleted scenes, bloopers, and behind-the-scenes featurettes. The widescreen transfers and 5.1 soundtracks take advantage of the home theater medium in a way that no previous small-screen *Trek* has before, which should also make it a favorite among laserphiles everywhere.

### Wonder Woman: The Complete Second Season (Warner, \$39)

Lynda Carter's athleticism and all-around good looks helped sell a three-season run for the DC Comics heroine on the ABC airwaves. However, Wonder Woman's small-screen adventures weren't without their problems: after ditching Cathy Lee Crosby for Carter in an early pair of pilot movies, producer Douglas S. Cramer opted to change the first season's time frame from WWII period action to the modern day, disco-laden '70s for the second season. The changes made *Wonder Woman* more contemporary but also reminiscent of similar '70s fare like *Charlie's Angels*, though there's still plenty of eye candy, silly plots and exciting adventure to be found for comic fans throughout all 21 second-season episodes.

Warner's DVD four-disc box set looks great and includes a new, 20-minute documentary "Revolutionizing a Classic: From Comic Book To Television," sporting comments from Carter, Cramer and a myriad of comic book scribes who praise the series' faithfulness to its origins.

## Criterion Corner

Recent releases from Criterion include a variety of outstanding foreign films debuting on DVD for the first time.

From Japan come a pair of strong and important works, beginning with Akira Kurosawa's 1980 effort **Kagemusha** (\$40), a slow-paced but rewarding film partially backed by George Lucas and Francis Ford Coppola. Both American filmmakers are on hand to discuss their involvement, while commentary from Kurosawa expert Stephen Prince, a 40-minute "Making Of" documentary, and a gorgeous booklet round out a marvelous release.

Also worth a view is Kihachi Okamoto's brutal 1966 **Sword of Doom** (\$29), a tale of a renegade samurai who neglects the code of honor, offering a small role for the great Toshiro Mifune (who

starred in Okamoto's *Shogun Assassin* the preceding year). A new essay by critic Geoffrey O'Brien accompanies a newly subtitled edition of the picture.

New from the Merchant Ivory Collection are the duo's little-seen 1993 Indian comedy **In Custody** (\$19), along with the combo pack of the 1983 docu-drama **The Courtesans of Bombay** with composer Richard Robbins' look at the *Street Musicians of Bombay* (\$19). The latter is an intriguing 1994 examination of Bombay's musical culture, while the former provides an honest look at India's Pavan Pool. New digital transfers accompany both films; *In Custody* also offers new interviews with Merchant and stars Shashi Kapoor, Shabana Azmi and Om Puri.

From Poland comes **Andrzej Wajda: Three War Films** (\$79), the Polish filmmaker's award-winning, groundbreaking "trilogy" about the struggle for freedom in his homeland. **A Generation** (1955), **Kanal** (1957) and **Ashes and Diamonds** (1958) tell of the final days of WWII in Poland, the Warsaw uprising against the Nazis and the country's attempt to rebuild. New digital transfers compliment an insightful commentary by scholar Annette Insdorf on *Ashes*, over 90 minutes of interviews with Wajda, stills, drawings, posters and extensive essays from critic John Simon among others.

The 1968 German film **Young Torless** (\$29) is a disturbing account of a teenager at a wealthy pre-WWI boarding school in Austria, the crimes he witnesses imposed on a fellow student, and his inability to take action. This intriguing adaptation of Robert Musil's novel by director Volker Schlöndorff is heavy on atmosphere, and benefits from Criterion's strong DVD transfer. Extras include a video interview with the director and even an isolated score track showcasing Hans Werner Henze's soundtrack.

Finally, there's more lighthearted fare on-hand in Criterion's new two-disc editions of Pietro Germi's 1962 Marcello Mastroianni comedy **Divorce Italian Style** (\$39), sporting a documentary on Germi, interviews and a 28-page booklet, and Orson Welles' engaging 1972 lark **F For Fake** (\$39). The latter, a pseudo-documentary on the nature of forgery and the "truth" of the filmmaking process, includes a bevy of supplements, including commentary from star Oja Kodar and cinematographer Gary



Graver; an introduction by filmmaker Peter Bogdanovich; a 1995 documentary "Orson Welles: One-Man Band," focusing on the auteur's abandoned projects; an extended trailer and more. A unique production worthy of your time.

## TV & Cinema Round-Up

**Pocahontas: 10th Anniversary Edition** (Disney, \$20): One of Alan Menken's loveliest ballads, "If I Never Knew You," was inexplicably cut from the theatrical release of *Pocahontas*. Without it, the uneven 1995 Disney feature had a particularly jagged conclusion—that has finally been rectified with the full restoration of the song in this spectacular new two-disc Special Edition DVD, which also boasts a production commentary, documentaries, abandoned artwork and more. Another essential Disney purchase!

**The Lone Gunmen: The Complete Series** (Fox, \$39): Chris Carter's *X-Files* comic relief didn't quite get what they deserved in this short-lived spin-off series. Offering mostly lightweight tales or plots that seemed to be cast-offs from *The X-Files* itself, *The Lone Gunmen* is a curiosity item more than a satisfying stand-alone series, despite the quirky mannerisms and engaging work from its core cast. Fox's DVD includes all 13 episodes from the show, commentaries, a Making Of featurette and TV spots.

**Astro Boy: The Complete Series** (Sony, \$39): Osamu Tezuka's benchmark anime character returned to the airwaves in a 2003 series that only aired partially on American TV. Sony's five-disc DVD box set contains a whopping 50 episodes from Astro Boy's recent incarnation, which may not be as satisfying to fans as his fondly-remembered '60s show, but still spotlight colorful futuristic action in Tezuka's trademark style. Extras are sparse but for the money and hours of content, this is a recommended view for anime aficionados.

**Laura** (Fox, \$15): Composer David Raksin provides commentary with Wesleyan University professor Jeanine Basinger in this superb Special Edition from Fox. Otto Preminger's 1946 romantic mystery is an all-time classic in need of little introduction; the big surprise is how well it's been treated by its studio on DVD. Along with a cleaned-up transfer equally satisfying stereo/mono tracks, a full slate of bonus features have been included, from the beforementioned composer commentary to an additional talk with historian Rudy Behlmer, two

A&E *Biography* documentaries, a deleted scene, the trailer, and the film's alternate opening.

## Amityville Horrors

To mark the release of the recent *Amityville Horror* remake, MGM has released a four-disc box set of the original films, complete with new supplements, entitled, unsurprisingly **The Amityville Horror Collection.**

Never regarded as a classic, even of the cult variety, the original 1979 *Amityville Horror* nevertheless became one of the biggest independent hits of all time. Produced by Samuel Z. Arkoff's American International Pictures, the pulpy adaptation of Jay Anson's supposedly-"true story" of the infamous haunted house provides plenty of cheap thrills and a few unintentional yucks to go along with it.

Directed by Stuart Rosenberg, *The Amityville Horror* is standard but competent late '70s horror. The performances are solid but the movie has that "plastic" kind of look so many films of its era do. It's like watching an *Eight Is Enough* episode crossed with *The Exorcist*. More effective is Lalo Schiffrin's score, which unfortunately has been copied in so many other genre films (and used in even more trailers) that its then-unique mix of child chorus and creepy orchestral arrangements also seems well-worn.

The new DVD Special Edition debuts in the box set, and offers an improved widescreen transfer and remixed 5.1 Dolby Digital soundtrack, both enhanced from the previous MGM release. New supplements bow here as well: "For God's Sake, Get Out!" is a superb new look back on the success of the film, sporting interviews with James Brolin and Margot Kidder, who isn't ashamed to admit the movie was her "payday" following *Superman*. Radio spots and the original trailer are also on hand, though the most entertaining new extra is a full-length commentary from parapsychologist Dr. Hans Holzer (who investigated the home for Leonard Nimoy's *In Search Of...* and wrote several books

on the topic).

MGM's box set also houses the two sequels—the tasteless *Amityville II: The Possession* and the surprisingly watchable *Amityville 3-D*—plus a bonus DVD, sporting two excellent History

Channel documentaries.

**FSM**

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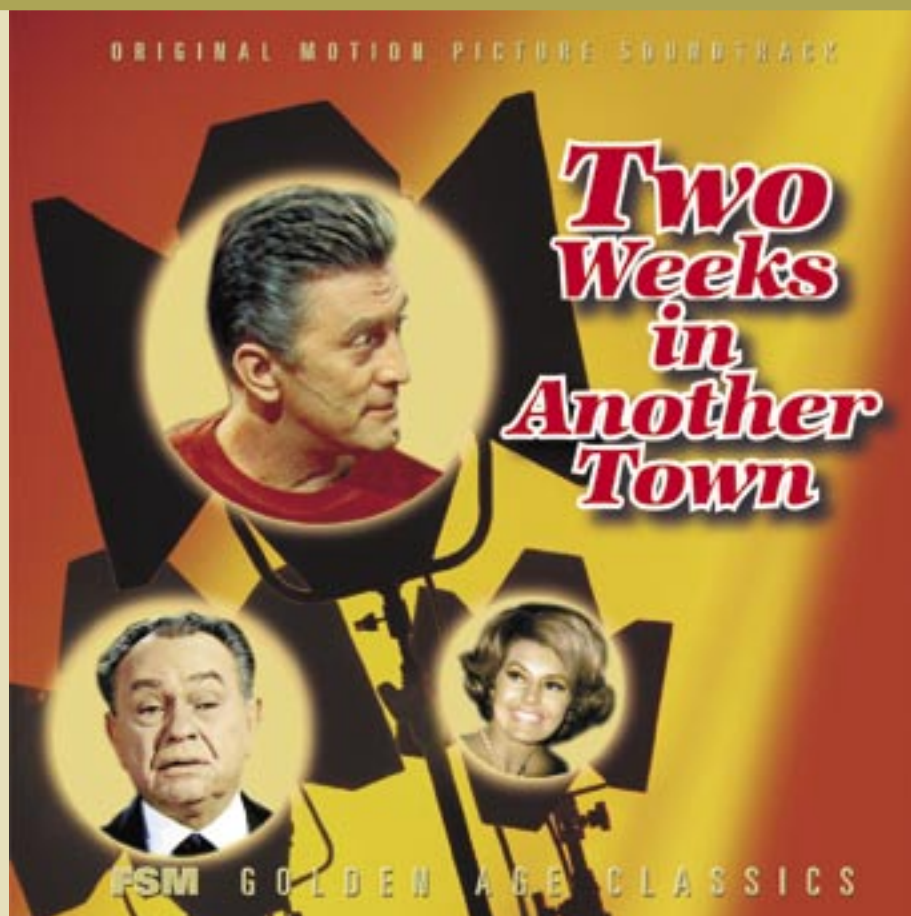
## Answers to *FSM's* Soundtrack Nerd Test #1

1. Bruce Broughton
2. *The Shawshank Redemption*
3. d) All of the above
4. Michael Small
5. Howard Shore, *LOTR: Return of the King*, *The Aviator*
6. *The Living Daylights*
7. Peter Dasset
8. c) Elmer Bernstein  
Horner has only been rejected twice: *Streets of Fire* and *Young Guns*.  
Goldsmith six times: *Legend*; *Alien Nation*; *Public Eye*; *Gladiator*; *2 Days in the Valley*; *Timeline*  
Barry six times: *The Appointment*; *The Golden Child*; *The Bodyguard*; *Year of the Comet*; *Good-bye Lover*; *The Horse Whisperer*. We won't count *Prince of Tides*, because as far as we know he only wrote the one theme, and *The Appointment* is a strange case where you could consider it rejected. We believe he also had a score rejected from *Sinful Davey*, which would make the total eight (if you count *The Appointment*), but it's still fewer than Elmer's nine.  
Bernstein nine times: *The Journey of Natty Gann*; *Stars and Bars*; *A Night in the Life of Jimmy Reardon*; *Murder in Mississippi* (TV); *I Love Trouble*; *The Scarlet Letter*; *Last Man Standing*; *Rat Race*; *Gangs of New York*.
9. John Williams
10. Georges Delerue
11. Arthur B. Rubinstein
12. Peter Knight
13. John Williams, Danny Elfman, Vince DiCola, Brad Fiedel, a few more
14. b) Randy Newman
15. *Who Framed Roger Rabbit?*, *Shattered*, *Super Mario Bros.*, *Maid in Manhattan*
16. Jerry Goldsmith, *Medicine Man*
17. a) *The Andromeda Strain*, because *Forbidden Planet's* score was created with constructed circuits and not "performed" to picture.
18. *Star Trek: The Motion Picture* and *Star Trek IV: The Voyage Home*
19. *Wolfen*, *Willow*, *Enemy at the Gates*, *Troy*, *Star Trek II: The Wrath of Khan*, etc.
20. b) Carter Burwell
21. Listen to Track 1 from Intrada's *The Last Starfighter* album (1995) or listen online at [cdnow.com](http://cdnow.com).
22. Alan Silvestri
23. Leonard Rosenman
24. Henry Mancini
25. Carter Burwell
26. John Williams, Jerry Goldsmith (*Twilight Zone: The Movie*), Quincy Jones, Billy Goldenberg
27. *The American President*
28. a) *King Solomon's Mines*
29. Vince DiCola
30. Sandy De Crescent
31. *Torn Curtain*
32. *A Nightmare on Elm Street 2*, *The Fly II*, *Hellbound: Hellraiser II*, *Barbarian Queen II*, *Spider-Man 2* (additional music)
33. Hans Zimmer, Jim Dooley, John Powell, Harry Gregson-Williams, Klaus Badelt, Steve "Heywood" Jablonsky, Martin Tilman, Henning Lohner, etc.
34. Jerry Fielding
35. Trevor Rabin
36. James Newton Howard
37. Philip Glass, *The Simpsons*; Bernard Herrmann, *The Man Who Knew Too Much*; John Barry, *Deadfall*; Marvin Hamlisch, *How to Lose a Guy in 10 Days*; Burt Bacharach, *Austin Powers*; George S. Clinton, *Dr. Quinn, Medicine Woman*
38. Rózsa: *Dead Men Don't Wear Plaid* (1982, not counting the German documentary he scored in '89)  
North: *The Last Butterfly*  
Delerue: *Rich in Love*
39. Don Davis, for the episode entitled "Daggers."
40. b) Columbia; Stalling left Disney to work with Walt's former top animator Ub Iwerks before moving to Warner Bros.
41. Shirley Walker
42. Johnny Williams
43. b) Seven films
44. *Drango* (1957)
45. d) *Reader's Digest*; Max Steiner referred to this in passing in last month's archival *FSM* interview.
46. Jerry Goldsmith and Basil Poledouris (three each, and yes, you have to get both right)
47. James Newton Howard
48. c) *Sisters*; As related by director DePalma in an article written in the '70s
49. *Live and Let Die*, *Nobody Does It Better* (from *The Spy Who Loved Me*), *For Your Eyes Only*
50. Marc Shaiman **FSM**





# Music Composed and Conducted by **David Raksin**



IN 1952 M-G-M RELEASED *THE BAD AND THE BEAUTIFUL*, and the film became an instant classic about the movie business. Ten years later, star Kirk Douglas, director Vincente Minnelli, producer John Houseman, writer Charles Schnee, and composer David Raksin reunited for a film that became a sort of unofficial companion to the earlier masterpiece, *Two Weeks in Another Town* (1962).

*THE BAD AND THE BEAUTIFUL* HAD BEEN SET IN Hollywood, but *Two Weeks in Another Town* moved the location to Rome, where washed-up actor Jack Andrus (Douglas) is summoned by his former director (Edward G. Robinson) to assist him on a cheapie for a foreign producer. From there Jack's "two weeks in another town" find him coming to terms with his past through a new web of personal relationships.

ALTHOUGH NOT A SEQUEL TO *THE BAD AND THE BEAUTIFUL*, composer David Raksin treated *Two Weeks in Another Town* as a virtual "part two," reusing several of his themes from the earlier picture, including, briefly, the main theme itself—for a screening of *The Bad and the Beautiful* as one of the "former productions" by the new film's characters.

HOWEVER, *TWO WEEKS* IS NOT A MERE REHASH, but an original creation including a whole new set of gorgeous character themes, crafted with the care, sensitivity and intricacy that made Raksin a beloved figure. Like his earlier masterwork, *Two Weeks* is a deeply melodic, romantic and sophisticated score, with size enough to glamorize the movie business, but an intimate focus on the moods and desires of human beings. Raksin's detailed orchestrations graft themselves to Minnelli's expressionist style with unparalleled grace.

FSM'S PREMIERE CD OF *TWO WEEKS IN ANOTHER Town* score features the complete score in stereo, remixed and remastered from the 35mm three-track recordings, including cues never before heard, as they accompanied deleted scenes.

\$19.95 plus shipping

- |  |  |
|--|--|
| 1. Leo B. Meilleur/Generique/<br>The Celled Pad 3:49                               | 12. Anniversary Party/<br>What Are You Thinking 4:48                   |
| 2. Cinecittà/<br>You Just Said That 1:51   | 13. I Tried to Tell You/Fountain 2:36                                  |
| 3. "I" of the Camera 1:53  | 14. Starch Naked/Eager Ravinsky 1:10                                   |
| 4. All That's Left/Never Mind/<br>Via Venuto 2:22                                  | 15. Never Let a Dago Buy/<br>Wear View Bin/<br>Reach for the Ring 2:39 |
| 5. The Bad and the Beautiful 2:22  | 16. Shiva Me Timbers 1:59  |
| 6. Who's Carlotta? 4:23  | 17. Whorse and Buggy/<br>Never Let a Bagel Die 1:38                    |
| 7. No, Carlotta 1:47   | 18. Don't Blame Me 3:30  |
| 8. You Get Nothing/<br>This Is Nothing 1:50  | 19. Don't Scarf 1:54   |
| 9. Have a Ball/Levar Del Sole/<br>When You Were a Star/<br>Who You Really Are 5:18 | 20. Now We Know 2:48   |
| 10. The Trait's on Me 1:31   | 21. Don't Blame Me (alternate) 2:51                                    |
| 11. Congas Tanz/<br>Ants in His Dance 1:36   | Total Time: 55:17  |

Album produced by Lukas Kendall





# Music by **Jerry Goldsmith,** **Johnny Williams—and more!**

INTERESTED IN JERRY GOLDSMITH, LALO SCHIFRIN AND John Williams television music that is not only obscure, but borders on being unheard?

FROM THE WARNER BROS. ARCHIVES OF VINTAGE M-G-M television material and Norman Felton's Arena Productions comes this doubleheader of rare projects: *Jericho* (1966), a short-lived CBS action-adventure series scored by much of the staff from *The Man From U.N.C.L.E.* (also an M-G-M/Arena show); and *The Ghostbreaker* (1965), a busted pilot that aired once on NBC and disappeared into the studio vaults.

*JERICO* WAS A WWII ADVENTURE SERIES FOLLOWING three Allied specialists on secret missions throughout Europe. The theme and second episode were scored by Jerry Goldsmith in his military-suspense mode, replacing a theme by Lalo Schifrin who had scored the pilot. Goldsmith's theme and complete episode score are included on this CD, as are Schifrin's unused theme and a suite from his pilot score, significantly foreshadowing his music to *Mission: Impossible*.

THE REMAINDER OF *JERICO* WAS SCORED BY MORTON Stevens, Gerald Fried and Richard Shores, and suites from all of their episodes are included. The music recalls the style of *The Man From U.N.C.L.E.* but perhaps more grim.

THE *GHOSTBREAKER* WAS A ONE-hour pilot starring Kerwin Mathews as a parapsychologist investigator; although foreshadowing such television series as *Kolchak: The Night Stalker* and *The X-Files*, it did not proceed to a series.

THE THEME AND PILOT SCORE TO *The Ghostbreaker* were by none other than John (then "Johnny") Williams, who wrote a dynamite theme that compares favorably to his TV work for Irwin Allen, and a creepy score including harpsichord and solo soprano. The totality of Williams' score is included here—a forgotten jewel by one of the world's most famous composers.

THE ENTIRE CD HAS BEEN MASTERED FROM THE ORIGINAL 1/4" monaural tapes. Liner notes are by television authority Jon Burlingame and Williams expert Jeff Eldridge. \$19.95 plus shipping



## **Jericho**

Theme Composed by **Jerry Goldsmith**

- |   |       |
|---|-------|
| 1. Main Title   | 1:04  |
| 2. A Jug of Wine, a Loaf of Bread, and Pow! (Goldsmith) | 10:52 |
| 3. Upbeat and Underground (Lalo Schifrin)               | 8:47  |
| 4. Dutch and Go (Morton Stevens)                        | 4:38  |
| 5. Have Traitor, Will Travel (Stevens)                  | 2:28  |
| 6. The Big Brass Contraband (Richard Shores)            | 3:40  |
| 7. Wall to Wall Kaput (Shores)                          | 2:07  |
| 8. Eric the Redhead (Gerald Fried)                      | 5:33  |
| 9. One for the Mountain (Shores)                        | 3:16  |
| 10. Two for the Road (Shores)                           | 4:49  |
| 11. Four O'Clock Bomb to London (Shores)                | 4:29  |
| 12. Alternate Main Title (Schifrin)                     | 0:45  |

Total Time: 52:56

## **The Ghostbreaker**

Music Composed and Conducted by **Johnny Williams**

- |   |      |
|---|------|
| 13. Main Title                                  | 1:00 |
| 14. Teaser                                      | 3:39 |
| 15. Act I: The Spooked Skyscraper Strikes Again | 2:08 |
| 16. Men of Unitran                              | 1:44 |
| 17. Act II: Accent the Supernatural             | 3:01 |
| 18. Greensleeves                                | 1:23 |
| 19. Act III: Don't Trip Over Diablo             | 3:57 |
| 20. Organ Piece                                 | 2:31 |
| 21. Act IV: To Outspook a Spook                 | 6:25 |
| 22. End Credits                                 | 0:49 |

Total Time: 26:50  
Total Disc Time: 79:55

Album produced by **Lukas Kendall**

**Film Score Monthly—dedicated to bringing you new releases of classic film scores, monthly!**