

Original Music Soundtracks for Motion Pictures and TV

VOLUME 5, NUMBER 3

FILM SCORE

The Hottest Oscar
Fashions! [page 4](#)

PHANTOM MENACE MANIA

How to satisfy
your secret cravings

HANS ZIMMER

Entering the arena

READER PICKS

The music we love

REVIEWS

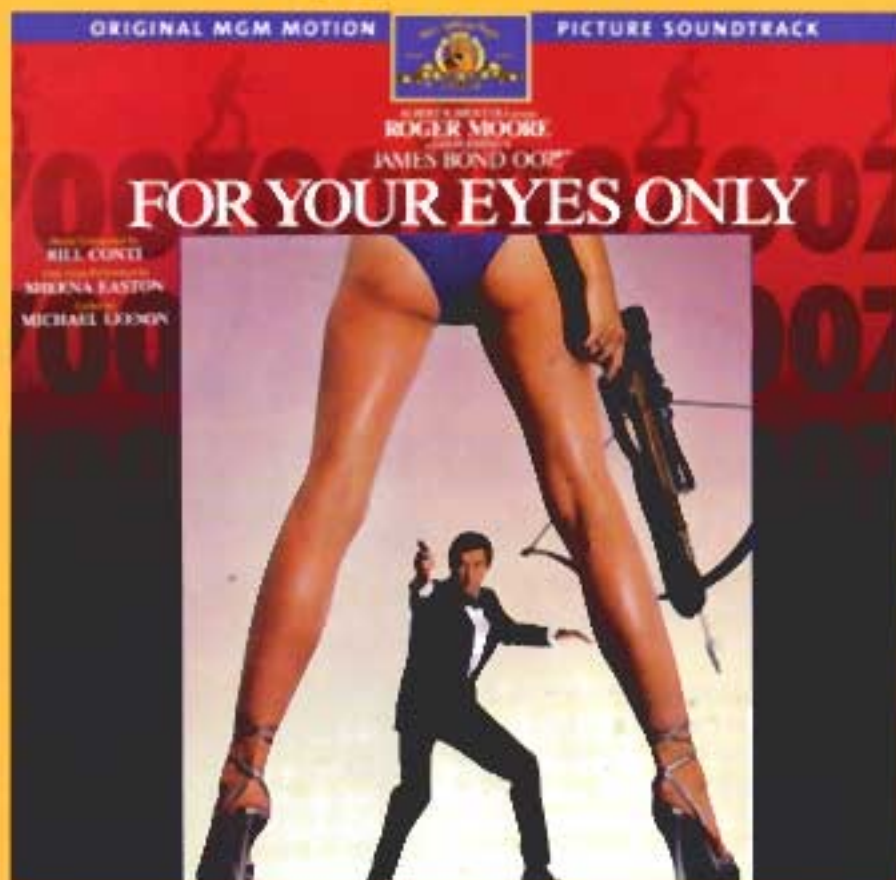
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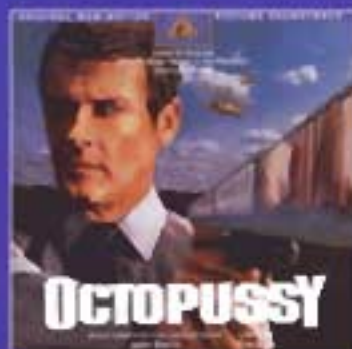
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For More Information, Contact:

John Troyan
New York Bureau
1515 Broadway
New York, NY 10036
Phone (212) 536-5059
Fax (212) 536-5345
jtroyan@hollywoodreporter.com

Judi Pulver
Corporate Headquarters
5055 Wilshire Blvd
Los Angeles, CA 90036
Phone (323) 525-2026
Fax (323) 525-2372
jpulver@hollywoodreporter.com

John Kania
European Bureau
51-50 Bedford Row
London, England WC1R 4LR
Phone (44 207) 822-8353
Fax (44 207) 242-9137
jkania@hollywoodreporter.com

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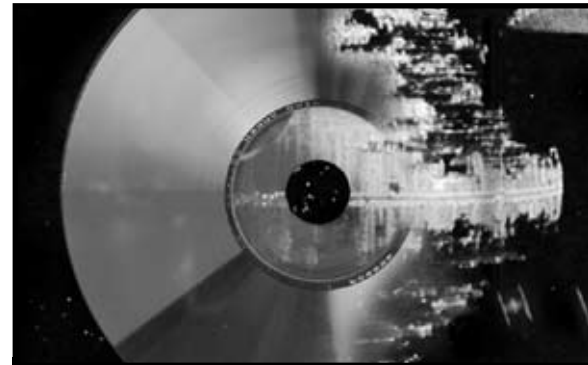
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ON THE COVER: IT'S TRUE THAT WE BLEW UP THE *STAR WARS* EPISODE 1 CD, BUT WE MEANT IT IN THE NICEST WAY POSSIBLE.

editorial staff

EDITOR & PUBLISHER

Lukas Kendall

SENIOR EDITOR

Jeff Bond

MANAGING EDITOR

Tim Curran

DEPARTMENTS EDITOR

Jonathan Z. Kaplan

DESIGN DIRECTOR

Joe Sikoryak

CONTRIBUTING WRITERS

Larry Deming

Doctor Digital

Andy Dursin

Jason Foster

Jim Gustafson

Brian Kellow

Jesus Weinstein

Cary Wong

COPYEDITOR

Steve Gilmartin

THANKS TO

B.A. Vimtrup

business staff

ASSOCIATE PUBLISHER

Chelo Avila

EDITORIAL & SUBSCRIPTIONS

8503 Washington Blvd

Culver City, CA 90232

PH. 310-253-9595

FAX 310-253-9588

E-MAIL fsm@filmscoremonthly.com

SALES & MARKETING MANAGER

Bob Hebert

ADVERTISING

8503 Washington Blvd

Culver City, CA 90232

PH. 213-382-8512

FAX 310-253-9588

SUPERVISING MAIL ORDER HANDLER

Mailman Jon

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This Month, It's All About You

Enough about us, it's time we learned a little something about you...what you do, what you read, what you listen to, what you had for dinner last night. So we've put together this Reader Survey and would love it if you filled it out and sent it back. We want to gather some information that will help us keep giving you the kind of magazine you want, and even make it better (and we promise, it's totally confidential!) As incentive, we're giving away a CD of the expanded *Tomorrow Never Dies* soundtrack, autographed by composer David Arnold, to 10 respondents picked at random. So clip or copy your answers to us right away (the drawing will be held June 30.) Thanks for your help, we appreciate your continuing support.

FSM READER SURVEY

ABOUT YOU

1. What is your age?

- ☐ under 25
- ☐ 26-35
- ☐ 36-45
- ☐ 46-55
- ☐ over 56

2. Are you primarily:

- ☐ a CD collector
- ☐ a film fan
- ☐ a composer
- ☐ a film/music professional
- ☐ a student or teacher

3. Have you ever attended a film music event?

- ☐ film music concert
- ☐ award ceremony
- ☐ industry convention
- ☐ music festival
- ☐ film festival
- ☐ seminar or workshop
- ☐ other
- ☐ no

4. Do you plan to attend a film music event in the future?

- ☐ film music concert
- ☐ award ceremony
- ☐ industry convention
- ☐ music festival
- ☐ film festival
- ☐ seminar or workshop
- ☐ other
- ☐ no

5. How important are reviews in making your CD purchases?

- ☐ very important
- ☐ somewhat important
- ☐ not important at all

6. What magazines do you read?

- ☐ Entertainment Weekly
- ☐ Film Music
- ☐ Hollywood Reporter
- ☐ Movieline
- ☐ Music for the Movies
- ☐ Premiere

- ☐ Soundtrack!
- ☐ none

ABOUT THE MAGAZINE

7. How long have you read *FSM*?

- ☐ less than a year
- ☐ 1-3 years
- ☐ 4 years or more

8. How did you discover *FSM*?

- ☐ newsstand
- ☐ website
- ☐ friend
- ☐ business associate
- ☐ found a copy in the john

9. What are your 3 favorite features in *FSM*?

- ☐ Editorial
- ☐ News
- ☐ Record Round-Up
- ☐ Composer assignments
- ☐ SCORE (CD reviews)
- ☐ Laserphile (DVD reviews)
- ☐ Composer Interviews
- ☐ Mail bag
- ☐ Retrospectives
- ☐ Current Films/ Composers

10. Do you share the magazine with others?

- ☐ 1
- ☐ 2 or more
- ☐ none

11. Do you visit the *FSM* website?

- ☐ 0-1 per week
- ☐ 2-3 per week
- ☐ every day
- ☐ never

12. How much time do you spend reading *FSM* magazine?

- ☐ less than an hour
- ☐ 1-2 hours
- ☐ only when I'm in the john

13. Are you more interested in a movie or its soundtrack?

- ☐ film first
- ☐ music first
- ☐ both equally

14. How many CDs do you own?

- ☐ less than 100
- ☐ 100-500
- ☐ 500-1,000
- ☐ more than 1,000

15. Do you have a favorite genre of film music?

- ☐ contemporary
- ☐ horror/sci fi/fantasy
- ☐ action/war
- ☐ classic/historical
- ☐ romance/comedy
- ☐ westerns/Americana
- ☐ I can't choose

16. Have you bought an *FSM* CD?

- ☐ yes
- ☐ no

17. Compared to other vendors, how does *FSM's* service rate?

- ☐ great
- ☐ good
- ☐ OK
- ☐ Rather not think about it

18. Which *FSM* CD releases interest you most?

- ☐ Silver Age
- ☐ Golden Age
- ☐ All of them

19. How many CDs do you buy per month?

- ☐ 0-1
- ☐ 2-5
- ☐ more than 5

20. Where do you buy your CDs?

- ☐ local store
- ☐ internet
- ☐ mail order catalogue
- ☐ anywhere and everywhere

21. What most determines a sale?

- ☐ Price
- ☐ Selection
- ☐ Service

22. How often do you go to the movies each month?

- ☐ 0-1
- ☐ 2-3
- ☐ at least once a week

23. How many videos do you rent each month?

- ☐ 0-1
- ☐ 2-5
- ☐ more than 5

24. Do you collect other movie memorabilia?

- ☐ posters
- ☐ movie stills
- ☐ celebrity stills
- ☐ toys
- ☐ models
- ☐ props
- ☐ films
- ☐ videos



to include your name and address if you want to be in the drawing for a free autographed copy of *Tomorrow Never Dies!* Surveys must be received by June 30, 2000 to qualify.

ABOUT YOUR HOBBY

What do you have in common with these people?

LUCY FISHER • GALE ANNE HURD • MERYL STREEP • GOLDIE HAWN
DIANE KEATON • BETTE MIDLER • ANGELA BASSETT • JODIE FOSTER
ANGELICA HUSTON • BUFFY SHUTT • KATHY JONES • KATHLEEN KENNEDY
BILLY CRYSTAL • MEG RYAN • SHARON STONE • ALFRE WOODARD
NORA EPHRON • POLLY PLATT • SUSAN SARANDON • KAY KOPLOVITZ
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A TOUCH OF CLASS: Marc Shaiman (center) figured that if he wasn't going to win for "Blame Canada," he'd damn well take home the "Pimp With the Hottest-Lookin' Bitches" Oscar. That's Trey Parker in Jennifer Lopez's gown (left), and Matt Stone in Gwyneth Paltrow's (right).

Corigliano Corrals the Oscar

In a race for the Oscar that was up for grabs, John Corigliano won the coveted statuette for his acclaimed score to *The Red Violin*. Primarily a concert composer, he pointed out the difference between the two mediums when he accepted his award: "When I write symphonies and concertos it's a very lonely profession. One of the things I've learned about film writing is how communal it is." Corigliano was nominated for an Academy Award once before, for 1980's *Altered States*.

There is an old saying in Hollywood: the best way to get nominated for an Academy Award is to already have won one.
—anonymous

Newman Wins BAFTA

Those who think Thomas Newman should have won the Oscar for his score to *American Beauty* may find some consolation in his winning the Anthony Asquith Award for Achievement in Film Music at the BAFTA Awards ceremony April 9 in Cardiff, Wales. The film's director Sam Mendes accepted on Newman's behalf.

SLEEPY HOLLOW Heads Saturn Nominations

Tim Burton's *Sleepy Hollow* led this year's Saturn Award hopefuls with 11 nominations, while *Star Wars Episode 1: The Phantom Menace* and *Galaxy Quest* tied for second with 10 apiece. The awards, presented by the Academy of Science Fiction, Fantasy & Horror Films to recognize excellence in genre films and television, will be presented in June in Los Angeles.

Best Music

Danny Elfman,
Sleepy Hollow
Jerry Goldsmith,
The Mummy
David Newman,
Galaxy Quest
Randy Newman,
Toy Story 2
Thomas Newman,
The Green Mile
Michael Nyman
& Damon Albarn,
Ravenous

CTS Wembley Studio Closes

CTS Studios will close the doors to its legendary Wembley studio on June of this year due to the construction at Wembley Stadium, which has made recording impossible. CTS' sister facility in Lansdowne will be available to clients who already have projects underway.

The CTS studios have been around for 44 years, and the Wembley facility has been the recording studio for dozens of high-profile film projects, including, recently, *The Cider House Rules*, *Shakespeare in Love*, *Four Weddings and a Funeral* and *The Full Monty*—not to mention many classic James Bond soundtracks.

So Good We Ran It Twice

You may have noticed that in last month's George Duning tribute/obituary we ran the first part of the article twice instead of running the full story once. Sorry. Here's what we meant to print:

George Duning: 1908-2000

George Duning, the man responsible for the sound of some of Columbia Pictures' top films of the 1950s, died Sunday, February 27, at Alvarado Hospital in San Diego. He was 92.

Duning's most celebrated score was for Joshua Logan's 1955 film, *Picnic*. The music he wrote captures perfectly the inner turmoil of the handsome drifter Hal Carter (William Holden) and the unsettling effect his arrival has on the women of a small Kansas town. *Picnic* is best remembered for its famous dance scene, in which Carter and Madge Owens (Kim Novak) first acknowledge their mutual attraction. Through stunning use of counterpoint, Duning blended the '30s tune "Moonglow" with his own *Picnic* love theme to create an indelibly romantic '50s screen moment. In a 1996 interview, Duning recalled that it took him "four or five days" to work out the sequence. "And after all these years," he added, "that number still turns up on my ASCAP statement." For *Picnic*, Duning received a *Down Beat* magazine award and the fourth of five Academy Award nominations. His other Oscar nominations were for *Jolson Sings Again* (1949), *No Sad Songs for Me* (1950), *From Here to Eternity* (1953) and *The Eddy Duchin Story* (1956).

Duning was born in Richmond, Indiana, on February 25, 1908. He studied theory at the Cincinnati Conservatory of Music and was a composition pupil of Mario Castelnuovo-Tedesco.

Early on, he worked as musical director for the radio show *Kay Kyser's Kollege of Musical Knowledge*. He served as musical arranger for several of Kyser's films, the last of which, *Carolina Blues*, was made at Columbia. The studio signed him as an arranger, but his time there was interrupted by naval service during World War II.

After the war, Duning returned to Columbia as an arranger. But he had not forgotten the impact that Max Steiner's score for *The Informer* had made on him years earlier, and he was eager to compose a score of his own. Columbia gave him his first chance with *Johnny O'Clock* (1947). He stayed on at the studio for 16 years, turning out more than 100 scores. Sometimes he worked on as many as nine or 10 films a year. Among Duning's other well-known scores are *Lorna Doone* (1951), *Salome* (1953), *Miss Sadie Thompson* (1953), *The Long Gray Line* (1955), *Queen Bee* (1955), *3:10 to Yuma* (1957), *Jeanne Eagles* (1957), *Bell, Book and Candle* (1958) and *The World of Suzie Wong* (1960).

Transition to Television

In the 1960s, Duning worked extensively in television, writing scores for numerous series, including several tremendously lyrical scores for "Star Trek," as well as "The Big Valley" (for which he composed a memorable western theme) and "Mannix." In later years, he composed occasional songs and a work for clarinet and chamber ensemble called *Clariflections*, which was performed at the Indiana Music Festival.

A modest man, Duning refrained from talking much about his own work, often pointing to Hugo Friedhofer's score for *The Best Years of Our Lives* as one of the finest pieces of film music he knew. But Duning will be remembered, not only for Holden and Novak's twilight dance, but for a wide range of scores that served their films nobly. —Brian Kellow

Record Label Round-Up

How will you spend your lunch money?

Aleph

Due in May is a new recording of *The Fox* (1968), which Schiffrin conducted in London. Forthcoming but without a date is *Bullitt*, featuring previously unreleased material, and *Voyage of the Damned* (Schiffrin).

www.alephrecords.com or www.schiffrin.com

Angel/EMI

Elmer Bernstein's guitar concerto is scheduled for release August 1; soloist is Christopher Parkening.

Arabesque

Due in May is *Reel Life: The Private Music of Film Composers, Volume 1*, a new recording of chamber music by film composers. Featured are Michael Kamen, Rachel Portman, Howard Shore, David Raksin, Bob James and Bruce Broughton; the CD is produced by composer Michael Whalen. (See sidebar, page 9.)

Artemis

The Film Themes of Ernest Gold, the first reissue on CD of the classic 1963 Decca recording with the London Symphony Orchestra conducted by the composer is now available.

Order direct from Artemis Records, (16 Manor Close, Baston Peterborough, PE6 9PH, UK; Tel/Fax +44 (0) 1778 560 511; E-mail: arts-associates@netlineuk.net) and through the usual outlets.

BBC Music

A third CD has been added to the forthcoming Doctor Who CD series. The series will now consist of: *Doctor Who at the BBC Radiophonic Workshop, Volume One: The Early Years*; *Volume Two: New Beginning*; and *Volume Three: The Leisure Hive*. http://ourworld.compuserve.com/homepages/Mark_Ayres/NewStuff.htm

BMG

Forthcoming is *Advise and Consent* (Jerry Fielding).

Brigham Young University

Forthcoming are *The Adventures of Don Juan* and *King Richard and the Crusaders*.

Chapter III

Chapter III is releasing the complete score to David Arnold's *Tomorrow Never Dies*. The label will also be reissuing on CD a number of MGM Records titles, including many previously avail-



FSM Classics

In case you didn't notice, this month's CD release is another oft-requested cultsci-fi classic of the '70s: *Beneath the Planet of the Apes* is Leonard Rosenman's first foray to the world where apes evolved from men—and what a wonderfully wild, mind-blowing experience it is.

This score was previously available as an odd concept LP: It featured about 26 minutes of rock-infused re-recordings by Rosenman and a lot of dialogue and sound effects. Our release debuts the original score tracks as heard in the film (in stereo!) plus electronic effects that Rosenman composed for the film, and the original LP tracks for good measure. Completists, rejoice!

Send us your suggestions for future releases; contact info, pg. 2. **FSM**

able only on vinyl. Due May 16 in this series are *The Dirty Dozen* (Frank De Vol), *The Last Run/Wild Rovers* (Jerry Goldsmith) and *Logan's Run/Coma* (Goldsmith).

www.chapteriii.com

Cinephile

Due in July is *Bloomfield* (Johnny Harris).

Cinesoundz

Due in June is an Ennio Morricone remix CD (various artists, including Rockers HiFi, Pizzicato Five and Nightmares On Wax). Due in July is the soundtrack to the German film *In July*, featuring The Cowboy Junkies & Brooklyn Funk Essentials.

Write Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany; fax: +49-89-767-00-399, info@cinesoundz.de; www.cinesoundz.de

Citadel

Forthcoming is *Judas Kiss* (Christopher Young).

CPO

Forthcoming is a new recording of Benjamin Frankel's score to *Battle of the Bulge*.

Decca

Forthcoming is *Jaws* (John Williams), see *FSM* Vol. 5, No. 1 for more details.

East Side Digital

Forthcoming but without a date is a CD of *Tron*. www.wendycarlos.com

EMI

Forthcoming are reissues of all the EMI-controlled James Bond soundtracks: *Dr. No*, *From Russia with Love*, *Goldfinger*, *Thunderball*, *You Only Live Twice*, *On Her Majesty's Secret Service*, *Diamonds Are Forever*, *Live and Let Die*, *The Man With the Golden Gun*, *The Spy Who Loved Me*, *Moonraker* and presumably *A View to a Kill*. The titles will be newly mastered and released with better packaging; however, there is no information as to previously unreleased music.

Fanderson

The official Gerry Anderson fan club has just issued a 2-CD set of Derek Wadsworth's music for the second season of the *Space 1999* TV series. This new release has been produced using the original multi-track stereo masters and has been approved by the composer. Note: You must first join the fan club in order to obtain this release, and members are limited to five copies.

www.hikgraphics.demon.co.uk/fanderson.html

GDI/Hammer

Forthcoming are the first-ever release of Gerard Schurmann's complete score to *The Lost Continent* as well as *Taste of the Blood of Dracula* and *The Devil Rides Out* (both by James Bernard).

GNP/Crescendo

Godzilla 2000: Millenium (Japanese production) is set for a spring/summer release. Forthcoming is a second *Best of Star Trek Volume II* TV collec-

tion, featuring episode scores "All Good Things..." (TNG, Dennis McCarthy), "Way of the Warrior" (DS9, McCarthy), "Bride of Chaotica" (Voyager, David Bell), and a Fred Steiner suite featuring music from classic episodes, "The Corbomite Maneuver," "Balance of Terror" and "What Are Little Girls Made Of."

Hollywood

May 9: *Mission Impossible 2* (Hans Zimmer). Forthcoming is *Keeping the Faith* (Elmer Bernstein).

Intrada

Due in June is Elia Cmiral's score to *The Last Express* computer game. Forthcoming is a commercial release of *The Ballad of Lucy Whipple* (Bruce Broughton) and a promotional release of *Jaws 4: The Revenge* (Michael Small).

www.intrada.com

Marco Polo

Due in June in John Morgan and William Stromberg's series

of new recordings are a Roy Webb CD featuring music for Val Lewton films (*The Cat People*, *I Walked With a Zombie*, *Bedlam*, *The Seventh Victim*, *The Body Snatcher*); and a more complete recording of *Ghost of Frankenstein* (Hans J. Salter), filled out with cues from *Man-Made Monster* and *Black Friday*, and all of the original music composed for *Sherlock Holmes and the Voice of Terror* (Frank Skinner).

Planned for later in 2000 are *The Treasure of Sierra Madre* (Max Steiner) and *Objective Burma* (Franz Waxman).

Morgan and Stromberg's next recordings will take place in April in Moscow: A Malcolm Arnold CD of *Roots of Heaven* and *David Copperfield* (*Roots of Heaven* will include a few cues by Alfred Newman based on Arnold's material); and a Max Steiner CD of *The Most Dangerous Game* and *Son of Kong*.

Forthcoming from Swiss producer/conductor Adriano: Georges Auric: *Suites From Lola Montez*, *Notre-Dame de*

Paris, *Farandole*; and *Suites Rififi*, *La Symphonie Pastorale*, *Le Salaire de la Peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), with suite *From The Memorable Year 1917*.

Milan

Coming May 16: *Passion of Mind* (Randy Edelman) and *Sunshine* (Maurice Jarre).

Monstrous Movie Music

This label—dedicated to re-recording classic genre film music—has three new albums forthcoming. The third remain a secret, but the first two will feature: *Mighty Joe Young* (1949, Roy Webb); *Creature From the Black Lagoon* (1954, containing all the previously unreleased cues by a variety of composers—Salter, Mancini, Stein, et al.—for a "kinder, gentler" *Creature* suite); *20 Million Miles to Earth* (1957, Columbia "library" score by Raksin, Steiner, Duning, others);

(continued on page 9)

NOW PLAYING Films and CDs in current release

<i>American Psycho</i>	John Cale	Koch
<i>Beyond the Mat</i>	Nathan Barr	
<i>Black and White</i>	Various	Loud Records*
<i>Buddy Boy</i>	Graeme Revell	
<i>East-West (Est-Ouest)</i>	Patrick Doyle	Sony Classical
<i>Ghost Dog</i>	Rza (Wu Tang Clan)	Sony/Epic**
<i>Gladiator</i>	Hans Zimmer, Lisa Gerrard	DreamWorks
<i>Here On Earth</i>	Andrea Morricone	Sony/Columbia*
<i>High Fidelity</i>	Howard Shore, various	Hollywood Records*
<i>Joe Gould's Secret</i>	Evan Lurie	RCA Victor
<i>Keeping the Faith</i>	Elmer Bernstein	Hollywood Records*
<i>Mission to Mars</i>	Ennio Morricone	Hollywood Records
<i>Pants on Fire</i>	Robert Miller	
<i>Price of Glory</i>	Various	New Line Records*
<i>Ready to Rumble</i>	George S. Clinton, various	Atlantic*
<i>Return to Me</i>	Nicholas Pike, various	RCA Victor**
<i>The Road to El Dorado</i>	Elton John, Tim Rice	DreamWorks**
<i>Romeo Must Die</i>	Stanley Clarke, Timbaland	Virgin*
<i>Rules of Engagement</i>	Mark Isham	Milan
<i>28 Days</i>	Richard Gibbs	Varèse Sarabande
<i>The Skulls</i>	Randy Edelman, various	Decca**
<i>U-571</i>	Richard Marvin	
<i>The Virgin Suicides</i>	Air, various	Astralwerks, Emperor Norton*
<i>Waking the Dead</i>	Tomandandy	
<i>Whatever it Takes</i>	Edward Shearmur, various	Hollywood Records*
<i>Where the Money Is</i>	Mark Isham	Hollywood Records

*song compilation (one track of underscore or less) **combination songs and score



Frustrated by indifferent record stores?

Need help locating a hard-to-find title?

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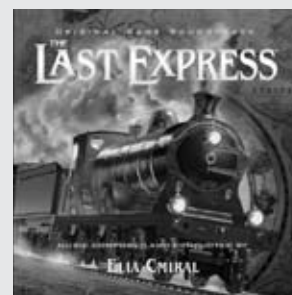
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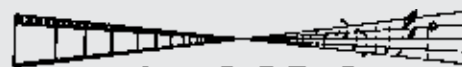
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BERNSTEIN IN WARSAW

Elmer Bernstein will conduct his music at the Viva Arts Festival in Warsaw on May 25th. Selections will include cues he wrote in the late '50s and early '60s for Ray and Charles Eames' short films entitled *Toccata for Toy Trains* and *House*.



GOLDSMITH RUSH

We've got more details on the upcoming Jerry Goldsmith/London Symphony Orchestra concerts on May 22 and 23 at London's Barbican Centre. The first concert will feature a mix of scores by Goldsmith (*Star Trek: First Contact*, Medley of Motion Picture Themes, *The Boys From Brazil*, *Rudy*, *The Generals* (Patton and Macarthur), *Under Fire*, *Islands in the Stream* and *Forever Young*) and other composers, (Franz Waxman's *The Spirit of St. Louis*, Alfred Newman's *All About Eve*, Miklos Rozsa's *Ben Hur* and Alex North's *Viva Zapata*).

The second show will focus just on Goldsmith's work for science fiction and fantasy—starting with music from his four *Star Trek* film scores, and his TV theme for *Star Trek: Voyager*, and continuing with

cues from *Capricorn One*, *Alien*, *Twilight Zone: The Movie*, *The Mummy*, *Total Recall* and *Powder*.
www.lso.co.uk.

CONCERTS BY REGION

Alabama

May 13, Huntsville S.O.; *Lonesome Dove* (Poledouris).

California

July 4, Santa Rosa S.O.; *Jefferson Tribute* (Lee Holdridge).

Hollywood Bowl Summer Concert Series

June 23, "Gala Concert Tribute to John Williams"—Williams to receive the Hollywood Bowl Hall of Fame Award.

July 8, John Mauceri's 200th concert with the Hollywood Bowl Orchestra.

July 13 & 15, "Roman Holiday: A Festival of Italian Film Music."

September 22, "Hollywood Bowl Movie Night."

May 5, Chico, Paradise, S.O.; *Magnificent Seven* (Bernstein).

Colorado

July 8, Veil, Dallas S.O.; Richard Kaufman, cond., "Tribute to Henry Mancini": *The Great Waldo Pepper*; *Too Little Time*, *Victor/Victoria*, *Sons of Italy*, *The Great Race*, *White Dawn*, *Songs for Audrey*, *The Molly Maguires*.
July 12, Veil, Dallas S.O.; Richard Kaufman, cond.; *Captain From Castille*, *The Prisoner of Zenda* (Alfred Newman), *Gone With the Wind*, *The Caine Mutiny* (Steiner), *Inn of the Sixth Happiness* (Malcolm Arnold), *It's A Mad Mad Mad Mad World* (Gold), *Romeo & Juliet* (Rota), *Giant*, *Friendly*

Persuasion, *The High and the Mighty*, (Tiomkin), *Peyton Place* (Waxman), *Star Trek TMP* (Goldsmith) & *Star Trek* TV theme (Courage).

Florida

May 24-26, Miami S.O.; "Symphonic Night at the Movies."

Massachusetts

June 2 & 3, Boston Pops S.O.; *Angela's Ashes* & other films—Williams conducting, with soloist Yo Yo Ma for PBS telecast taping, and author Frank McCord. Regular performance on June 5.

July 8, Tanglewood S.O.; World premiere of *Tree Song for Violin and Orchestra*, Williams' essay for strings.
Aug. 28, Tanglewood S.O.; End of season concert.

Aug. 5, "Film Night at Tanglewood"—program to include music by John Williams, Louis Milestone's *The Red Pony* by Copland, and a tribute to Stanley Donen.

Missouri

May 20, Springfield S.O.; *Psycho* (Herrmann), *Unchained Melody* (North).

Indiana

July 1-6, Fort Wayne S.O.; *Gettysburg* (Edelman).
July 1-4, Indianapolis S.O.; *Gettysburg* (Edelman).
July 1-3, South Bend S.O.; *Gettysburg* (Edelman).
Aug. 19, South Bend S.O.; *The Cider House Rules* (Portman), *Victor Young Medley*.

Michigan

July 23, Detroit S.O.; *Captain From Castille* (Newman), *The Quiet Man* (Young), *The Natural* (Randy Newman), *Peyton Place* (Waxman), *Airplane!* (Bernstein), *E.T. The Extra-Terrestrial* (Williams), *The Untouchables* (Morricone), *Henry Mancini Tribute - The Great Waldo Pepper*, *Hatari*, *White Dawn*, *The Thorn Birds*, *Victor/Victoria*, *Songs for Audrey*.

New York

May 25, Kingsborough Community College S.O.; "Nathaniel the Trumpeter" from *The Horn Blows at Midnight* (Waxman).

Texas

June 9, 10, Fort Worth S.O.; *Lawrence of Arabia* (Jarre), *Dances With Wolves* (Barry), *Shakespeare in Love* (Warbeck).
June 16-17, Fort Worth S.O.; *Star Trek TMP* (Goldsmith).

West Virginia

May 22, Wheeling S.O.; *Gettysburg* (Edelman).

Japan

August 6, Osaka S.O.; *Mission Impossible* (Schifrin), *Murder on the Orient Express* (Bennett), *Victor Young medley*, *The Godfather* (Rota), *How the West Was Won* (Newman), "Moon River" from *Breakfast at Tiffany's* (Mancini).

Poland

May 25, Warsaw S.O.; Elmer Bernstein conducts with guest soloist Chuck Mangione: *The Great Escape*, *Hawaii*, *The Sons of Katie Elder*, *To Kill A Mockingbird*, *Toccata for Toy Trains*, *The Ten Commandments*, *The Age of Innocence*, *Man With the Golden Arm*, *A Walk on the Wild Side*, *The Magnificent Seven*.

Wales

July 22, Cardiff S.O.; *The Magnificent Seven*, *The Ten Commandments* (Bernstein), *King Kong* (Steiner), *Rear Window* (Waxman), *Around the World in 80 Days* (Young).

CAVEAT EMPTOR:

Due to the lead time of this magazine, times and programs are subject to change. Check with your local orchestra before buying your tickets!

For a list of silent film music concerts, see www.cinemapweb.com/lcc

THE SECRET LIFE OF FILM COMPOSERS

What do film composers do in their spare time? If you've always been haunted by that question, you may find an upcoming CD from Arabesque of interest. No, it doesn't contain sound files of composers walking along the beach or playing squash—it's *Reel Life: The Private Music of Film Composers Volume 1*, and it's a collection of nearly 70 minutes of newly recorded chamber music performed by Music Amici, a freelance chamber ensemble made up of some of the best musicians in New York City.

The album features works

by Bob James, Howard Shore, Michael Kamen, Rachel Portman, Bruce Broughton and David Raksin. James contributes "Odyssey," a piece for flute and piano; Howard Shore is represented by "Piano Four" and "Hughie" (a moody, pulsating work for bass flute, English horn, bass clarinet, bass trombone, violin and piano); Michael Kamen provides "Cut Sleeves," a beautifully lyrical work for flute, oboe, cello and harp; Rachel Portman is represented by "Rhapsody" for violin, clarinet and piano and the piano solo "For Julian"; Bruce Broughton contributes the complex and lengthy, five-



Howard Shore, Michael Kamen and Rachel Portman are among the composers represented on Arabesque's *Reel Life* album.

part "A Primer for Malachi," written for flute, clarinet, cello and piano; and legendary composer David Raksin is featured with his "A Song After Sundown" for clarinet, violins, viola and cello, based on a melody Raksin wrote for the 1961 John Cassavetes feature *Too Late Blues*.

The music ranges from

material (like the Raksin piece) inspired by the composers' film work to pure concert pieces (Shore's "Hughie" was composed specifically for the album). *Reel Life* was executive produced by Michael Whalen and Marvin Reiss and will be released in May on the Arabesque label. **FSM**

Record Label Round-up

(continued from page 6)

Tarzan (1934-42, cues from MGM productions by Axt, Snell, Amfitheatrof, Stothart, Levy); **The Animal World** (1956, Paul Sawtell's music for the Ray Harryhausen dinosaur sequence); and **The Alligator People** (1959, Irving Gertz, featuring electric violin).

<http://www.mmmrecordings.com>

Pacific Time Entertainment

Sept. 12: **Ricky 6** (Joe Delia).

www.pacetimeco.com

Prometheus

Due early June is **Sally Hemings: An American Scandal** (Joel McNeely). Forthcoming is a limited edition CD from the **Police Story** pilot TV movie (Goldsmith).

Rykodisc

Due April 25 is **For Your Eyes Only** (Bill Conti, 1981), with previously unreleased music. Forthcoming but without dates are **Bring Me the Head of Alfredo Garcia/The Killer Elite** (Jerry Fielding, 1974/1975) and **The World of Henry Orient** (Elmer Bernstein, 1964), both in stereo.

Screen Archives Entertainment

SAE's forthcoming classic score restorations are **Pursued** (Max Steiner) and **The Court-Martial of Billy Mitchell** (Dimitri Tiomkin).

Contact Screen Archives

Entertainment at PO Box 500, Linden, VA 22642; ph: 540-635-2575; fax: 540-635-8554. www.screenarchives.com

Silva Screen

Due this summer is 2-CD **Space and Beyond, Vol. 3**, featuring the City of Prague Philharmonic Orchestra and the Crouch End Festival Chorus. This third edition will contain suites and themes from **The Matrix**, **Robocop**, **Judge Dredd**, **Strange Invaders**, **Solar Crisis**, **The Cape** and a complete recording of John Williams symphonic suite from **Star Wars Episode I: The Phantom Menace**.

Nic Raine will conduct the City of Prague Philharmonic and Crouch End Festival Chorus in a new recording of **Walkabout** (John Barry, 1971). As the complete score is only 25 minutes long, the album will be filled out with various other newly recorded Barry rarities.

Forthcoming is an expanded edition of **Escape From New York** (John Carpenter, original

soundtrack) as well as the label's fifth installment in its "Essential Film Music Collection" series, **The Essential Maurice Jarre Film Music Collection**. The 2-CD set will feature music from **The Fixer**, **Red Sun**, **Enemy Mine**, **The Night of the Generals** and **Topaz**.

Sony Classical

Slated for a spring release are **Love's Labours Lost** (Patrick Doyle) and **Journey of Man—Cirque du Soleil** (Benoit Jutras). Sony is working on a third edition of **Dances With Wolves** (John Barry, 1990), this time to feature previously unreleased music including the film version of "The Buffalo Hunt."

www.sonyclassical.com/music/soundtracks_idx.html

Super Collector

Forthcoming is **Flash Gordon** (Howard Blake)—it is undecided whether this will be a promotional or commercial release. Forthcoming from Super Tracks is a reissue of **High Road to China** (John Barry) featuring previously unreleased music; this was previously available only as a high-priced limited edition from SCSE.

www.supercollector.com

Telarc

Due May 30 is **Mega Movies**, from Erich Kunzel and the Cincinnati Pops Orchestra. It features music and sound effects from **The Mummy**, **The Mask of Zorro**, **The Rock**, **Air Force One**, **L.A. Confidential**, **The X-Files** and more. www.telarc.com

Varèse Sarabande

Due May 2: **Battlefield Earth** (Elia Cmiral), **I Dreamed of Africa** (Maurice Jarre) and **Up at the Villa** (Pino Donaggio). May 9: **Wonder Boys** (Christopher Young) and **Hamlet** (Carter Burwell). May 16: **28 Days** (various artists and score selects from Richard Gibbs) and **The Big Kahuna** (Young). May 23: **Xena: Warrior Princess—Lyre, Lyre, Hearts on Fire** (Joseph LoDuca) and **Running Free** (Nicola Piovani).

Walt Disney Records

Due May 2, is the score-only CD for **Dinosaur** (James Newton Howard).

Look for some of the rare and obscure items mentioned in these pages from the soundtrack specialty dealers: Screen Archives (540-635-2575), Intrada (510-336-1612), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-636-8700) in this country. **FSM**

Upcoming Assignments

Who's writing what for whom

—A—

Mark Adler *The Apartment Complex, Sterling Chase*.
Eric Allaman *Breakfast With Einstein, The Last Act, Is That All There Is? One Kill* (Anne Heche, Eric Stoltz).
John Altman *Beautiful Joe, Town and Country* (Warren Beatty), *Vendetta* (HBO, d. Nicholas Meyer).

—B—

BT *Under Suspicion*.
Angelo Badalamenti *Birthday Girl, A Story of a Bad Boy* (co-composed with Chris Hajian), *Forever Mine*.
Rick Baitz *Life Afterlife* (HBO feature documentary).
Lesley Barber *You Can Count on Me, History of Luminous Motion*.
Nathan Barr *Hair Shirt* (Neve Campbell), *Hangman's Daughter, Red Dirt*.
Tyler Bates *Beyond City Limits*.
Christophe Beck *Broken Hearts Club, Cheer Fever, Coming Soon* (Mia Farrow).
Marco Beltrami *Squelch* (d. John Dahl), *The Crow 3: Salvation, Texas Rangers*.
Peter Bernstein *Susan's Plan*.
Edward Bilous *Minor Details, Mixing Mia*.
Chris Boardman *Bruno* (d. Shirley MacLaine).
Simon Boswell *Alien Love Triangle, The Debtors* (Michael Caine, Randy Quaid).
Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.
Michael Brook *Getting to Know You, Crime & Punishment in Suburbia, Tart*.
Paul Buckmaster *Mean Street*.

—C—

Sam Cardin *Olympic Glory, Return to the Secret Garden*.
Wendy Carlos *Woundings*.
Gary Chang *Locked in Silence* (Showtime).
Stanley Clarke *Marciano*.
George S. Clinton *Sordid Lives*.
Elia Cniral *Battlefield Earth, The Wishing Tree* (Showtime), *Six Pack* (French).
Serge Colbert *Red Tide* (Casper Van Dien).
Michel Colombier *Dark Summer, Pros and Cons, Foolproof*.
Eric Colvin *Model Behavior*.
Bill Conti *Inferno* (Jean-Claude Van Damme).
Stewart Copeland *Made Men* (independent), *Sunset Strip*.

—D, E—

Jeff Danna *Boondock Saints, O* (modern-day telling of *Othello*).
Carl Davis *The Great Gatsby* (A&E).
Loran Alan Davis *The Last Prediction* (independent).

John Debney *Relative Values*.
Joe Delia *Tao of Steve, Time Served, Ricky 6, Fever*.
Pino Donaggio *Up in the Villa* (Kristin Scott-Thomas).
Patrick Doyle *Love's Labours Lost* (Kenneth Branagh, musical comedy).
Anne Dudley *Monkeybone, The Bacchae*.
Randy Edelman *The Gelfin, Passion of Mind*.
Evan Evans *Tripfall* (Eric Roberts, John Ritter); *Newsbreak* (Michael Rooker, Judge Reinhold).

—F—

Shayne Fair & Larry Herbstritt *Tequila Bodyshot*.
George Fenton *Center Stage, Numbers* (d. Nora Ephron, starring John Travolta); *Chicago: The Musical* (Charlize Theron, d. Nick Hytner).
Allyn Ferguson *Back to the Secret Garden* (German theatrical, Hallmark release).
David Findlay *Dead Silent* (Rob Lowe).
Frank Fitzpatrick *Lani Loa* (Zoetrope).
Nathan Fleet *First Time Caller* (d. Alessandro Zavaglia, romantic comedy).
Ruy Folguera *Picking Up the Pieces* (Woody Allen, Sharon Stone).
David Michael Frank *The Last Patrol*.
Rhys Fulver *Delivery*.

—G—

Craig Stuart Garfinkle *Gabriella*.
Richard Gibbs *Big Momma's House, w/ Jonathan Davis* (from the band Korn) *Queen of the Damned*.
Jerry Goldsmith *The Hollow Man* (d. Paul Verhoeven), *The Kid* (Bruce Willis, dir. John Turtletaub).
Joel Goodman *Cherry* (romantic comedy).

Shalom Harlow).
Adam Gorgoni *Candyman 3: Day of the Dead, Extreme Alaska*.
Mark Governor *Blindness* (d. Anna Chi).
Stephen Graziano *Herman, U.S.A.*.
Harry Gregson-Williams *Earl Watt* (Pate Bros.).
Ed Grenga *Catalina Trust* (d. Will Conroy).
Andrew Gross *Viva Las Nowhere* (James Caan); *Unglued* (Linda Hamilton).
Larry Groupé *Sleeping With the Lion, Four Second Delay, Peter York, The Contender* (Joan Allen, Gary Oldman), *Gentleman B*.
Jay Gruska *Belly Fruit*.

—H, I—

Richard Hartley *Peter's Meteor, Mad About Mambo, Victory*.
Chris Hajian *Naked States* (feature documentary), *Raw Nerve, Yonkers Joe*.
Todd Hayen *The Crown, The Last Flight*.
John Hills *Abilene*.
Peter Himmelman *A Slipping-Down Life* (Guy Pearce, Lili Taylor).
Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country, Africa*.
James Horner *The Grinch Who Stole Christmas* (Jim Carrey).
Richard Horowitz *Pavilion of Women*.
James Newton Howard *Dinosaurs* (Disney animated).
Steven Hufsteter *Mascara*.
David Hughes & John Murphy *Chain of Fools, Mary Jane's Last Dance*.
Frank Iffman *Intruder*.
Pat Irwin *But I'm a Cheerleader*.
Mark Isham *Where the Money Is, The Imposters* (Miramax, d. Gary Fleder), *Navy Divers* (Robert De Niro).

—J—

Maurice Jarre *Sunshine* (Ralph Fiennes), *I Dreamed of Africa*.
Adrian Johnston *Old New Borrowed Blue, The House of Mirth* (Gillian Anderson).
Trevor Jones *Frederic Wilde, 13 Days, From Hell, The Long Run*.

Benoit Jutras *Journey of Man* (IMAX).

—K—

Jan A.P. Kaczmarek *Lost Souls*.
Camara Kambon *2Gether, The White River Kid* (Antonio Banderas).
Michael Kamen *X-Men* (d. Bryan Singer).
Laura Karpman *Annihilation of Fish*.
Brian Keane *The Babe Ruth Story* (HBO).
Rolfe Kent *Don't Go Breaking My Heart* (Anthony Edwards).
Gary Kofinoff *Forgive Me Father*.

—L—

Kenneth Lampl *Fight the Good Fight* (Burt Young, d. Bret Carr), *Games Without Frontiers* (John Mulcahy, d. David Knappe), *The Tour* (d. Tim Joyce).
Russ Landau *One Hell of a Guy, Waylon & Buzz*.
Brian Langsford *First of May* (independent), *Frozen* (Trimark).
Daniel Lanois *All the Pretty Horses*.
Chris Lennertz *Lured Innocence* (Dennis Hopper, Talia Shire), *Pride of the Amazon* (animated musical).
Michael A. Levine *The End of the Road* (d. Keith Thomson), *The Lady With the Torch* (Glenn Close, d. David Heeley).
Christopher Libertino *Spin the Bottle* (d. Andrew Michael Pascal).
Daniel Licht *Muhammad Ali biopic* (HBO).
Hal Lindes *Lucky 13*.
Frank London *On the Run, Sancta Mortale, The First Seven Years*.
Martyn Love *The Venus Factory* (Australia).
John Lurie *The Crew, Animal Factory*.
Evan Lurie *Happy Accidents, Joe Gould's Secret, The Whole She-Bang*.

—M—

Mader *Row Your Boat, Claudine's Return, Morgan's Ferry* (Kelly McGillis), *Steal This Movie*.
Hummie Mann *Thomas the Tank Engine, Good Night Joseph Parker* (Paul Sorvino), *A Thing of Beauty, After the Rain*.
David Mansfield *Songcatcher, The Gospel of Wonders* (Mexico, d. Arturo Ripstein).
Lee Marchitelli *Iris Blonde* (Miramax).
Anthony Marinelli *Slow Burn* (Minnie Driver, James Spader), *Fifteen Minutes* (Robert De Niro, Ed Burns), *Time Code 2000* (co-composed with dir. Mike Figgis).
Gary Marlowe *Framed, Mondschaten* (Moonlight Shadow, d. Robby Porsche).
Jeff Marsh *Burning Down the House, Wind River* (Karen Allen).
Phil Marshall *Rupert's Land, Gotta Dance, Kiss Toledo Goodbye, Temptation*.
Brice Martin *Down But Not Out: Living in Chronic Pain, The Girls Room*.
Cliff Martinez *Wicked* (d. Michael Steinberg).
John Massari *1947, Breathing Hard*.
John McCarthy *Boy Meets Girl*.
Stuart McDonald *Diaries of Darkness*.

THE HOT SHEET new assignments

Nathan Barr *Venus and Mars* (Disney)
Carter Burwell *Before Night Falls* (Johnny Depp).
Don Davis *Gabriel's Run* (TV).
John Debney *Jordan: To the Max* (Michael Jordan IMAX movie), *The Replacements* (Keanu Reeves, Gene Hackman), *The Vertical Limit*.
Patrick Doyle *Never Better*.
Anne Dudley *The Body*.
Steve Edwards *Cowboys and Angels, Luck of the Draw* (Dennis Hopper).
Danny Elfman *The Gift*.
Claude Foisy *2000.1 A Space Travesty* (Leslie Nielsen).
James Newton Howard *Atlantis* (Disney animated feature), *Unbreakable* (Bruce Willis, Julianne Moore), *The Vertical Limit* (Chris O'Donnell).
Michael Kamen *Frequency*.
Deborah Mollison *The Boys of Sunset Ridge* (indie feature).
Basil & Zoe Poledouris *Cecil B. Demented* (John Waters).
Jeff Rona *In the Crowd*.
Marc Shaiman *One Night at McCool's, Getting Over Allison*.
Brian Tyler *Panic* (William Macy, Neve Campbell), *Shadow Hours, Terror Tract*.

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Mark McKenzie *Dragonheart 2*.
Gigi Meroni *The Good Life* (Stallone, Hopper), *The Others*, *The Last Big Attractions*.

Cynthia Millar *Brown's Requiem*.

Marcus Miller *Lady's Man*.

Randy Miller *Picture of Priority* (independent), *Family Tree* (Warner Bros.), *Pirates of the Plain* (Tim Curry).

Sheldon Mirowitz *Say You'll Be Mine* (Justine Bateman), *Autumn Heart* (Ally Sheedy), *Legacy*.

Fred Mollin *Pilgrim* (Tim Truman).

Deborah Mollison *East Is East* (British), *Simon Magus* (Samuel Goldwyn), *The Thing About Vince*.

Ennio Morricone *Resident Evil* (d. George Romero).

Tom Morse *Michael Angel*.

Mark Mothersbaugh *Camouflage*, *Sugar & Spice* (New Line), *Rugrats 2*, *Rocky & Bullwinkle* (Jason Alexander, Robert De Niro).

Jennie Musket *100 Girls*.

—N, O—

Ira Newborn *Pittsburgh* (Universal).

David Newman *Flintstones 2: Viva Rock Vegas*, *Nutty 2: The Klumps*, *Duets* (Gwyneth Paltrow).

Michael Nyman *Kingdom Come*.

John Ottman *Urban Legend: Final Cut*.

—P—

Van Dyke Parks *Trade Off*.

Shawn Patterson *Monkeybone* (d. Henry Selick, three-minute opening animated sequence only), *Herd*, *Tales From the Goose Lady*, *Magic Trixie*.

Jean-Claude Petit *Messieurs les Enfants*, *Sarabo*, *Sucre Amer*.

Nicholas Pike *Delivered*.

Nicola Piovani *Hoof Beats*.

Robbie Pittelman *A Killing*, *The Dry Season* (independent).

Michael Richard Plowman *The Hot Karl*.

John Powell *Fresh Horses* (DreamWorks), *Chicken Run*, *Outpost*, *Le Visitor*.

Jonathan Price *Rustin* (indie drama), *Dog Story* (action).

—R—

Trevor Rabin *Whispers* (Disney).

Robert O. Ragland *Lima: Breaking the Silence* (Menahem Golan).

Kennard Ramsey *Trick Baby*.

Alan Reeves *To Walk With Lions*, *Ocean Oasis*.

Graeme Revell *Gossip*, *Titan A.E.*, *Red Planet*.

David Reynolds *Warlock* (sequel), *George B*, *Love Happens*.

William Richter *Social Misfits*, *The Broken Machine*.

Stan Ridgway *Error in Judgment* (d. Scott Levy), *Spent* (d. Gil Cates Jr.).

Richard Robbins *Cotton Mary*.

J. Peter Robinson *Waterproof*.

Marius Ruhland *Anatomy*.

David G. Russell *The Phantom Eye* (prod. Roger Corman), *The Nest*, *Wicked Spring*.

—S—

Craig Safan *Delivering Milo*.

Richard Savage *A Whole New Day*.

Lalo Schiffrin *Jack of All Trades*.

Gaili Schoen *Déjà Vu* (independent).

David Schwartz *The Little Assassin*.

John Scott Shergar, *The Long Road Home*, *Married 2 Malcolm* (U.K. comedy).

Ilona Sekacz *Salomon and Gaenor*.

Patrick Seymour *Simian Line* (William Hurt).

Marc Shaiman *The Emperor's New Groove* (Disney animated), *Jackie's Back* (Lifetime Network).

Theodore Shapiro *Girlfight* (Sundance Grand Jury Prize) *State and Main*, *All Over Again* (indie drama).

Theodore Shapiro *Juvees*, *Girl Fight*, *The Prince of Central Park* (Kathleen Turner, Harvey Keitel).

Shark *The Spreading Ground*, *Me & Will*

(Patric Dempsey, Seymour Cassel), *The Spreading Ground* (d. James Burke, Dennis Hopper), *Surf Shack*.

James Shearman *The Misadventures of Margaret*.

Edward Shearmur *Things You Can Tell*

How to Get Listed

Due to the high volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: contact managing editor

Just by Looking at Her (Cameron Diaz).

Lawrence Shragge *Frontline* (Showtime).

Alan Silvestri *Lies Beneath* (Harrison Ford, Michelle Pfeiffer, d. Robert Zemeckis),

Cast Away (Tom Hanks, Helen Hunt,

d. Zemeckis), *Siegfried & Roy: The*

Magic Box (IMAX documentary), *The*

Replacements.

Marty Simon *Captured*.

Michael Skloff *Cherry Pink* (d. Jason Alexander).

Mike Slamer & Rich McHugh *Shark in a Bottle*.

Michael Small *Elements* (Rob Morrow).

BC Smith *Mercy* (Peta Wilson).

Neil Smolar *The Silent Cradle*, *Treasure Island*, *A Question of Privilege*, *Deadly Arrangement*.

Darren Solomon *Lesser Prophets* (John Turturro).

William Stromberg *Other Voices* (comedy).

Mark Suozzo *Sound and Fury*, *Well-Founded Fear*.

—T, V—

Michael Tavera *One Special Delivery* (Penny Marshall).

Stephen James Taylor *Blessed Art Thou*, *John Henry*.

Ken Thorne *Mary & Jesus*.

Joel Timothy *Waiting for the Giants*.

Raymond Torres-Santos *Richport*, *Millennium*, *Menudo...My Loving Years*.

Colin Towns *Vig*.

John Trivers, Elizabeth Myers *Norma Jean*, *Jack and Me*.

Ernest Troost *Beat* (Courtney Love).

Brian Tyler *A Night in Grover's Mill*, *The Forbidden City* (d. Lance Mungia), *The 4th Floor* (thriller, William Hurt, Juliette Lewis), *Four Dogs Playing Poker* (Tim Curry, Forest Whitaker).

Bruce Turgon *Night Club*.

Chris Tyng *Bumblebee Flies Away*, *7 Girlfriends*.

Joseph Vitarelli *Sports Pages* (d. Richard Benjamin).

—W, Y, Z—

Michael Wandmacher *Supercop 2* (Michelle Yeoh), *Farewell, My Love*, *Drunken Master 2* (Jackie Chan).

Steven Warbeck *Pavarotti in Dad's Room*, *Dance*, *Quills*.

Joey Waronker (drummer for Beck, REM) *Chuck & Buck*.

Don Was *American Road* (IMAX).

Mark Watters *Alvin and the Chipmunks Meet Frankenstein*, *Tom Sawyer*.

Wendy & Lisa *The Third Wheel* (Ben Affleck).

Michael Whalen *Slay the Dreamer*, *Vlad*, *Lost Liners* (PBS special).

Alan Williams *Angels in the Attic*, *Princess and the Pea* (animated feature, score and songs; lyrics by David Pomeranz), *Who Gets the House* (romantic comedy), *Santa and Pete* (Hume Cronin, James Earl Jones), *Going Home* (Jason Robards).

John Williams *The Patriot*.

Debbie Wiseman *Tom's Midnight Garden*, *The Lighthouse*, *The Guilty*.

Gabriel Yared *Lisa*.

Hans Zimmer *Mission: Impossible 2*

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READER
RANTS,
RAVES &
RESPONSE

Wrighting Gary's Wrongs

I have just finished reading Gary James Wright's scathing letter concerning the death of the "Art of Film Music" (Vol. 5, No. 1). I understand your position in printing what is essentially a worthless letter—you would have been criticized for not printing the negative stuff. But I do think that it was a sad waste of space.

Why do we as readers need to be bothered with someone's ego trip? Clearly, Mr. Wright doesn't believe that "real" film music has anything to do with film. If film composers were interested in writing for a concert hall, I think they would—and they certainly have. Wright's composer-bashing and insulting comments to the general public did not deserve an entire page out of only 47. With a cover price of \$4.95, that page cost about \$0.10, and it wasn't worth my money.

As for his ridiculous poll: What does audience composition say about the quality of the program? Do people who do not play musical instruments therefore have no taste? I happen to be a violinist and a musicologist, but I know engineers who understand just as much about appreciating art, the art of music and the art of film.

Mr. Wright, do you actually ever watch the films that this music is written for? If your main criteria for judging the quality of a film score is whether or not it can be listened to in complete ignorance of the film it is composed for, then you have a serious misunderstanding of the genre. So what if it can't be played in a concert hall; that's not what it's meant for. Face it, Mr. Wright—you're a snob. And if you want to prove that I'm part of the ignorant masses, you can have my music degrees and performance medals to contend with.

cisms of the art of film music, but unfortunately, Mr. Wright's unsupported, elitist attacks are about all we can come up with.

It's a specious idea that one has to be a musician in order to appreciate film music. Do you, Mr. Wright, block bookstores and poll how many people are authors? Do you haunt multiplexes and grill how many attending are filmmakers? Political correctness for film music fandom has arrived; one has to be a certain type to qualify as a fan. I'm a composer; I play keyboards; I wrote the liner notes for Varèse's *Red Pony* LP (scored by Aaron Copland—I guess he was slumming). I once listened to film music while drinking beer—but that lapse aside, I meet your criteria for being a proper film-music fan. So, hear me.

Horner? He does "pinch." But to note just one example, "The Heart Attack" music from

Brainstorm proves he can be impressive and original. As for Elmer Bernstein stealing from a composer whose name you can't cite? Nice. Where's your proof? Quote the phrases in notation—you can write music, can't you? If Herrmann writes "crashing, unmusical drivel," why is my musically trained ear so delighted? Korngold and Waxman never berated Herrmann's talents. Rózsa, in his book *Double Life*, said of Herrmann, "He was a splendid musician and a great musico-dramatist with an unmistakable musical personality, much imitated by lesser talents. I respected his talent and integrity, his refusal to compromise." Seems Rózsa liked drivel, too. As for Goldsmith? The melody from *The Sand Pebbles* is all the example I need. There are dozens more. Goldsmith's action music is Action music with a capital "A." It's supposed to

be! John Barry should be your cup of tea, often scoring action against type—but you don't like him either? Frankly, Barry can do more with three notes than many composers can do with entire scores. Have you listened to *The Lion in Winter*, almost any Bond score, *Body Heat* or the recent and delicious *Swept From the Sea*?

This is from a musician. I also asked my non-musician wife what she thought of your letter and your trashing of proven talents. She laughed.

Thomas Clement

thomasc@nowtranslations.com

Surely this is not the first time that Gary Wright has been laughed at by a woman.

Let's ask Gary these questions: If the past 30 or 40 years have truly been so awful,



why does he continue listening? He must like to punish himself. And why does a guy who dislikes current film music so much and thinks Goldsmith is a "pretender" attend a film music concert in London by that composer? Was he there to throw tomatoes? Was it worth the trip? And why does Gary read *FSM*, a magazine which, for the most part, deals

with current goings-on in film music? To keep track of how awful things are? Clearly there's more to the story here—and the bigger question is why is he so bitter?

Christopher Field

Chris.Field@allianceatlantis.com

I read the letter in your new issue (Vol. 5, No. 1) from that fellow who disparages Elmer Bernstein and cites his "plagiarism" of some unknown Latin American composer's music for the *Magnificent Seven* theme. If anyone can produce that original work and its composer, it would be interesting to make the comparison. However, if anyone had written a piece of music which ended up being recorded under another composer's name, and used not only on film soundtracks but numerous record albums (and, above all, in a fortune-generating series of TV commercials)—then surely the theme-appropriating composer would have long ago received a letter from the attorneys of that first composer (or his heirs). In any event, Mr. Bernstein's laurels rest on so much more than that one theme that it's specious to put so much argumentative weight on it. For my money, *Magnificent Seven* is a work of talent, but *To Kill a Mockingbird* is a work of genius.

Preston Neal Jones

pjones@fulpat.com

This Will Be My Last Letter to Your Magazine

This will be my last letter to your magazine. It is quite obvious that you not only enjoy thrashing perfectly good scores and composers on a regular basis but you must also stoop to printing spelling errors in order to respond to a reader's criticism of your work. There seems no purpose in further correspondence.

I live in the New York metropolitan area, an area with an enormous population and hence a larger variety of goods, services and publications for sale than many rural areas. I have yet to find *FSM* available in any of the retail outlets that I frequent (these include such giants as Barnes and Noble). This alone

Fay Yu

New York, NY

We would like to print more legitimate criti-

MAIL BAG

should be indicative of the influence, popularity and worth of *FSM* to most of the rest of the world.

Further, I deal with all of the mail-order dealers that you list and take great satisfaction in the fact that each and every one has had negative things to say about your reviews, your attitude and the "quality" of most of your articles. The fact that even those who advertise in your publication have little regard for your "fairness" (and, for the most part, agree with my opinion regarding the arrogance of your reviews) only strengthens my own feelings regarding *FSM*.

Unlike yourselves, I have, in the recent poll taken by *FSM*, given your CD output high marks—if for no other reason than the fact that no one else has put out the items you have (save for *Patton* and a few others). But this alone does nothing to balance my low opinion of your reviews and the arrogance with which they are written.

Lastly, I will say again that any record company or distributor that cannot sell 3,000 copies of an item in three or more years cannot have a good "plan," and must either be producing to get a tax write-off—or it's just poorly managed, or, more likely, it must be releasing items that almost no one wants.

You challenge me to cite scores which ought to see release but, given your response to my previous letters, I decline to do so. I will, however, be happy to cite music industry sources which

will agree wholeheartedly with my assessment of your half-assed business sense, poor release choices, even poorer distribution methods. Go on, challenge me to cite these, and publish them verbatim if I respond!

All in all, I find the magazine *Soundtrack* more to my liking. While it may not have as large a base or as efficient a distribution system as *FSM*, its reviews are always fair and never arrogant. Overall, *Soundtrack* respects both film composers and its readership, without which neither it nor *FSM* would exist.

You have been quick to publish and to be critical of my previous letters. Publish this one—and let your readers alone respond. I suspect more will find common ground with what I have said than will not.

C.H. Levenson
Lakewood, New Jersey

C.H. Levenson's letters are handwritten.

John and Jerry Get Stinky

John Williams' work has become a little routine in the 1990s. The scores to both *Jurassic Park* films, *Saving Private Ryan* and *Schindler's List*, though listenable, pale in comparison to the composer's earlier trumps such as the *Star Wars* trilogy, the Indiana Jones series, *Jaws*, *Superman*, *Close Encounters* and even the older writing for the television film *Jane Eyre* or the *Lost in Space* series. The last great Williams score was 1987's *The Witches of Eastwick*. Williams, like his contemporary Jerry Goldsmith,

is revered by most lovers of film music. But both perform the task for which they were hired with little relish for their craft or for those of us who appreciate their musicianship. I hope that their future musical endeavors will return to the stratosphere attained by the standard exemplified in the past. Both are at the height of their profession, but are resting on their laurels and doing mediocre work. Maybe they should take a look at the work of a past film scoring giant: Bernard Herrmann. He never composed a poor score, and all were greater than the films they accompanied.

Reginald D. Garrard
reginald_garrard@mitchell.k12.ga.us

While few will argue that the *Jurassic Park* entries hold up against *Star Wars*, many believe that *Schindler's List* is one of Williams' finest works. His '90s action scores have "suffered" mainly as a result and reflection of the quality of the films themselves. Did you like *Angela's Ashes*?

Hot for Buffy

Jesus Weinstein's review of Christophe Beck's *Guinevere* (Vol. 4, No. 8) "starts off suspiciously" by noting that he's been "underwhelmed by Beck's *Buffy* exploits." Was this meant as fair warning the material had been pre-judged? The least any score deserves is an unbiased and open-minded analysis. Weinstein goes on to note a method of theme structure similar to Elfman's and relates another section to "updated" (?) Horner. All composers reference other composers—Elfman quotes Korngold who quotes Wagner. Williams' "Duel of the

Fates" is by way of Barry's *Lion in Winter* and Orff's *Carmina Burana*. This is a given, and only relevant if entire musical phrases have been lifted (for which Mr. Horner requires no assistance).

Every score must rise and fall on its own merits. The relevant question is: Do the themes and instrumentation of *this* score delineate the characters and clarify the theme of *this* movie? Ms. Wells (*Guinevere*'s director) was lavish in her praise because she felt Beck's score succeeded in doing exactly that.

As for Beck's "*Buffy* exploits"—I find the majority of TV scores to be distressingly interchangeable. But, this is not the case with Beck's *Buffy* scores, which contain character-specific themes and, most shockingly, *actual melody*—beautiful, haunting, memorable lines in the unlikelyst of places, and often in the smallest of scenes. As Randy Newman notes, "The ability to write melody is such a rare commodity...I guarantee you there aren't 10 people doing pictures who can write a tune...it's awfully tough." Apparently Beck's peers (the toughest critics) agree. They awarded him the Emmy in 1998.

Debi Rajczyk
Schaumburg, Illinois

J.W. replies:

I, like George Carlin, do not understand the meaning of the word "pre-judged." However, when I write a review, one of my main goals is to help readers find out whether the score is something they'll want to hear. In mentioning that I didn't like *Buffy*, I wasn't saying that I was waiting for *Guinevere* to disappoint me. I was instead letting the reader know of my taste and apprehension as relevant to this particular review.

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I wanted *Buffy* fans (as *Buffy* was Beck's primary output) to know that they should take my comments with a grain of salt—or simply with a better frame of reference. When I read a Roger Ebert review that dumbfounds me, I take into account the fact that it was written by Roger Ebert and dismiss it accordingly.

This may sound strange, but I find that one of the best ways to describe a film score to film score fans is to relate it to other film scores. That's what readers are most familiar with—most aren't interested in my in-depth musical analyses in the context of such short reviews. When I want to announce a case of plagiarism, I use words like "plagiarized" or "stolen" as opposed to "sounds like" or "bears resemblance." I do not imply. Thank you, Debi, for taking my review seriously. Oh—I almost forgot. I rented *Guinevere* the other day and nearly killed myself in the process of watching it.

FSM's CD Reviews Do the Job!

I wanted to congratulate you on the past few issues of *FSM*. The most recent two have had a lot of great CD reviews, which help me a lot in making my purchases. I don't always agree with your opinions, but the information about contents, running time and actual score amounts are very helpful. I must, however, point out a major oversight on your part. Mychael Danna's *Ride With the Devil* is one of those rare works that can stand alone as a listening experience. I would have loved to have seen your opinions in a review.

Another matter altogether is why guys like Gary Wright or C.H. Levenson even read your magazine. These people are unable to understand the different purposes inherent in classical and film music. There's a classical review columnist in the local paper in St. Louis who bashes movie music at every opportunity. Her great love is Mahler—so you know where she's coming from. She says that movie music is repetitive and derivative; therefore it's not worth consideration as music. Film music is often both, but that is necessary by its nature and use in movies. In classical music, these same traits are considered creative style and individuality. How else would we tell composers apart?

Richard Miller
Florissant, Missouri

I like *FSM* for several reasons. I like the fact that there is a magazine about film scores. It took me a while to find *FSM* but I became a devoted fan once I did. I may not always agree with the reviews but that won't stop me from trying new music. For example, I bought *Poltergeist* on the strength of its review in a Goldsmith buyer's guide. I came away with an empty feeling. However, I also purchased *The Mummy* despite the less than glowing review and I loved it! Another reason I like *FSM* is the forum it provides for people to get their dander up when something they love is attacked. My all time favorite score is *Close Encounters*. I was six years old when it

came out and it made a lasting impression. There are probably a lot of people who don't feel that way. That is OK—I respect that. I feel the same way about a lot of the Golden Age music I have heard. Outside of maybe Alfred Newman, most of the composers from this era (Steiner, Herrmann, Korngold) all sound alike to me. I am still willing to try, though. That is what my introduction to *Close Encounters* has done for me. It has opened my ears to other kinds of orchestral music regardless of the forum it's performed in. *Close Encounters* stands by itself as a true masterpiece, much in the same way as anything from the concert "repertoire." Film music introduced me to a lot of classical music. Film music will probably be the general public's most accessible form of classical music, in many ways acting as the saving grace for the classical style. I look forward to each and every issue of *FSM* as it is a lot of fun to read!

Scott Manning
Cucamonga, California

Straightening Things Out

While I'd love to find some convoluted excuse for what Jeff Bond over- gleefully terms a "boner" (the expression is meaningless here in the U.K., but I've no doubt it is bad) in my liner notes to the *Contract on Cherry Street* CD, I've been caught dead to rights in an act of stupidity. It wasn't bad research as Bond implies, but bad luck that led to the error. Basically, what I sent Luc Van De Ven was (due to the deadline) an early draft of my notes in which I had made the unfortunate references without having yet corrected and expanded on the matter of the score's unusual brass arrangements. The mentions of the use of solo trumpets in other scores were supposed to be in reference to how Goldsmith often uses such a sound to express loneliness and not taken as a literal device used in *Cherry Street*. But unfortunately, as I was putting it all together in that particular version, that's the way I made it sound, so it's hands-up time—I screwed up. Admitting to a mistake you intended to correct but didn't correct is fairly pointless—it's like the U.S. suddenly declaring they intended to win in Vietnam but never quite got around to it. Still, my apologies to Luc Van De Ven and Prometheus if this error on my part has undermined their credibility in anyone's eyes.

If it will make him a better, more forgiving person, Jeff Bond is welcome to a personalized copy of the later revision which I will be glad to sign Gary A. Boner. As for the Covanis correction—that I will contradict, because that's how it sounded to me, and appeared on the IMDB and quite a few Sinatra websites. Maybe it is as Mr.



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Bond says in the book, which I haven't read. Oh, I've just realized what a boner is—maybe I should be gleefully pedantic and say that for absolute accuracy the name at the end of the review should have read "Jeff Erection."

aimed at the European audience as much as the American one. There is no evidence that Delerue ever tried to hide that he used a composition by Vivaldi. He showed many times before and after that he could write wonderful original music—he didn't need to

The only scandal concerning *A Little Romance* is that the uncultivated members of the Academy chose to grant it with an Oscar for Best Score. Delerue was a polite fellow who could hardly refuse the award—or say thanks in the name of Vivaldi. We have seen

numerous other cases where film music composers received an unmerited Oscar for an irrelevant contribution. An Oscar should be considered more as a recognition for an artist's career as a whole over a significant tribute for a specific achievement.

Clement Fontaine
webmaster@disqcine.qc.ca

should be considered. I, for one, found Goldsmith's new version of "The Enterprise" from his 1998 *Frontiers* album to be vastly superior to the original. I truly believe this score, in its entirety, will stand in 50 years as Goldsmith's finest and most complex work. Should a score this important be remembered only in the form of two incomplete and flawed albums?

Steven Kent
sjk384@sbra.com

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Gary A. Nus [Gary Kester]
gary_kester@nevsky.freemove.co.uk

Actually, the traditional definition of boner (as cited in Webster's New World Dictionary, 2nd Edition), while considered "vulgar," is simply "a stupid or silly blunder."

Gary, what are **you** thinking?

Someone Actually Thought This Was Important?

I was surprised to see in your latest (and consistently late) issue (Vol. 4, No. 10, page 13) a letter from a certain Mark Koehler complaining about the fact that most of *A Little Romance*'s music was composed by Antonio Vivaldi and not Georges Delerue. He starts by saying that many *FSM* letters and reviewers raved about that score, wrongly attributing all the merit to Delerue.

I don't remember having read any good comments from anybody in your publication about the insignificant *A Little Romance*. I thought it was obvious that the love theme was taken from a well-known Vivaldi concerto for lute, also played on guitar or mandolin. This work is a classic, at least in Europe, just like Beethoven's "Ode to Joy" or Mozart's *Requiem*. *A Little Romance* takes place in Italy and was

borrow or steal from anybody else, especially at that time of his career which was the most fruitful.

It's likely that the Largo of that Concerto in D Major was used as a temp track and the director decided to keep it. Since baroque music is in the public domain, the producers didn't have to credit Vivaldi. Delerue was not the producer of the soundtrack on LP, so it was probably not his decision to omit Vivaldi's name. Robert Townson, who released the soundtrack on CD for Varèse Sarabande in 1992, shortly after Delerue's death, was most probably aware of the Vivaldi paternity. He chose not to mention it, dedicating that dubious release (with a wrong track listing) to the memory of the composer. Perhaps you should ask him the reason. It's the same Robert Townson who produced a few years before, the three volumes of *The London Sessions*, which are undoubtedly the worst re-recorded compilations ever to come from the label. The only good soundtrack by Delerue that Varèse Sarabande ever released is *Crimes of the Heart*—now out of print of course. This said, Townson has proven to be an excellent producer for most other composers.

Star Blechh

As a big fan of Jerry Goldsmith, I had been craving an expanded *Star Trek: The Motion Picture* score for years. I am appreciative that it finally arrived but, after digesting it for a while, I am left wanting. The existing tracks never sounded better than in this remastered state, and I've been able to appreciate impressive but subtle movements in many pieces that I thought I had heard to death. Plus, the newly included material is, to an extent, fantastic. "Floating Office" and especially "The Force Field" make the price of the disc worthwhile. However, there are nagging deletions (that I understand were attributed to the condition of the masters) that are frustrating. One such example is the quick cutoff of "Inner Workings," which is missing its climax. Viewing the film again reminds me that there was quite a bit more relevant music left off of the album. If the masters are so badly damaged that a complete and thorough *Superman*-style reissue is impossible, then maybe a re-recording (like the 1998 *Superman* reissue)

Keep Your Suspenders On

The boxed column of page 5 (Vol. 5, No. 1) states that a "slew of long-desired, rare scores by composers rarely represented on CD" will be making their way toward the *FSM* marketplace. The one name that really excites me is Ron Grainer's. I've been hoping beyond all hope to someday acquire the score to *The Omega Man*. If there ever was a groovy '70s score, this is it, man! Grainer composed fantastically funky themes and great action pieces for this film. Hell, there's even a fabulous love theme; very jazzy and snazzy, as I recall. It's always baffled me why there's never been an album. This is a composer known for the perfect theme from "Doctor Who," and there must be a hungry audience for a CD of one of the most perfect Science Fiction/Horror classics ever made.

Steven Jongeward
Tularosa, New Mexico

We are sorry but we will never release *The Omega Man*...again. Bwaa ha haa haaa. Bwaaaaaa haa ha haaaaaa!

We can't get this kind of high-quality abuse at home—maybe because we're all lonely, bitter shut-ins. Please keep your cards and letters coming. It's great to know that you care!

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The Sword & Sandal Sound

HANS ZIMMER SCORES RIDLEY SCOTT'S ROMAN OPUS



RATHER FIGHT THAN SWITCH: Russell Crowe quits tobacco-exposé flicks to butt heads in *Gladiator*.

JOEY, DO YOU LIKE MOVIES ABOUT GLADIATORS? THEN YOU SHOULD BE FIRST IN LINE FOR RIDLEY SCOTT'S NEXT MOVIE—THE FIRST FULL-SCALE ROMAN GLADIATOR EPIC IN 35 YEARS. *GLADIATOR* FOLLOWS ROMAN GENERAL MAXIMUS (RUSSELL CROWE) FROM HIS COMMAND OF MILITARY FORCES TO HIS BETRAYAL AND ENSLAVERY TO HIS ULTIMATE RISE FROM THE ARENA OF GLADIATORIAL COMBAT TO THREATEN THE EMPEROR OF ROME HIMSELF.

Gender-Bending Expectations

Following in the footsteps of Alfred Newman, Alex North, Franz Waxman and Dimitri Tiomkin, composer Hans Zimmer (in collaboration with vocalist Lisa Gerrard) wrote the epic film's music, which moves between spectacular battle sequences and spiritual introspection. "I was trying to write relatively emotionally and leave the action to everything else," Zimmer notes of his work on the film, explaining that he was not intimidated by the scope. "A film like *As Good as It Gets*, that's really hard—comedy. The first time I went to the [*Gladiator*] set, Ridley was shooting the infamous opening battle scene in England. It was snowing and it was cold and really muddy and I was standing there in a different century surrounded by only big men and enormous armor, and I suddenly said to Ridley, 'Look, I have one idea. If we're making an action picture—and I don't quite think that's what we're making—the problem is that women will bolt out of the cinema after the first action scene because they're going to be bored.' So what I wanted to do was set my ambition that no woman walks out, and I wanted to do that by legitimizing and contextualizing the action and saying this is all part of a greater emotional journey. At the same time, I wanted to get the action guys to listen to the dialogue and pay attention to that, and I wanted to get the music to in a way subvert and pervert what music does in an action movie. I worked on it for six months and it's a great way of working because you can fail many times, and not be worried about it. You have to have the luxury of failure in order to pull it off."

Adding a Women's Voice

Zimmer shares his music credit with Gerrard, who provides haunting, Easternized vocals for the movie. "That was really Rid's idea," Zimmer says of director Ridley Scott. "He started playing me these tracks by Lisa Gerrard just because we liked them, and he asked what would happen if we did something like this. So I phoned her in Australia, and she had just done *The Insider* and was going to just come over for a week and do a little singing. But she's such a formidable creature, she's such an artist that I sort of instantly fell in love with her, and the week became four or five months. It really became a collaboration, not so much about what notes she or I would write, but the great pleasure on this movie was that really everybody was working together. We were like surgeons and the movie was the patient, and we were sometimes trying to revitalize it and sometimes fix a few things, see how strong it is. We were honest with each other and tried to really get the best out of it. Usually, somebody writes a little music and they get the credit 'additional music by' at the end, and I felt Lisa was such an integral part

of this that we should share credit. People should share credit far more often than they do because it's a collaboration."

Zimmer points out that there was no organized division of labor between the two composers. "I think it's pretty obvious what I wrote and what Lisa wrote because I'm the guy who makes the big noise with the orchestra and she's the frame, the beautiful frame around these things," the composer says. "I thought that rather than writing notes for her I should just let her do the thing that she does and not limit her. The opening scene, for instance, with the wheat field—we had done something and Rid came in and thought it was

okay, and he smokes cigars, and singers just hate it when anybody smokes around them and have a total freak-out because you can damage their vocal chords. I don't know what he said but it wasn't entirely what we wanted to hear, and he asked her if she was going to sing any more today and she said 'Nope!' He then lit his cigar and started blowing smoke in her face and we were discussing where the movie should go—not music, but the movie. You never really talk about music. And about two o'clock at night she said, 'Okay,

Hans makes the big noise with the orchestra, while Lisa provides the lovely frame.

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DOWNBEAT

Rid—here we go,' and she did one take of the scene in which Russell [Crowe] finds his dead wife, and it's just one take of pure emotion. Then she turned around and said 'How's this?' and we knew we were right because Ridley was just a puddle of emotion."

Despite not having written a typical action score, Zimmer does provide several massive and exciting action cues for the picture, in particular a brutal, rhythmic cue for the opening battle that recurs in later gladiatorial sequences. "The action cues are the most perverse thing I've ever written," Zimmer says, noting that he based his opening action cue on a waltz. "Nobody writes action music as waltzes. We all looked at Rome and you see the formality of the architecture and those amazing shapes, and I was thinking 'What music has that quality?' Something very formal and very elegant. And waltzes are. In the *O* there is this glossiness and happiness, and Rome for us is this beautiful place that's built on blood and savagery. So I thought, 'What if I take the form of a waltz and turn it on its head and make it savage and brutal and bloody, but at the same time not get caught in it.' That was a great intellectual conceit that then turned into months and months of trying to pull it off. I wrote all that stuff before they finished shooting, so all the action scenes are cut to the music."

Zimmer also brought a highly unusual approach to the prelude to one of the film's most spectacular arena scenes, prefacing the battle with the soaring almost ethereal textures of Holst's "Mars, Bringer of War"—an obvious choice, but one usually raided for its hammering battle rhythms rather than for the chilling intervening material Zimmer employs. "That was totally intentional, and the Wagner references are totally intentional too, just like Ridley made obvious Leni Riefenstahl-references," Zimmer says. "[For] the scene where Commodus comes into Rome, which comes off the Moroccan filthy, dirty, disgusting pit that Maximus was fighting in, I wanted to go from this

very ethnic to this very civilized sound. At first I was going to play Rome as this very dark, Leni Riefenstahl-type place. And then I thought, 'Hold on, this is Commodus coming in to this place, and he's thinking, 'Hey, I'm Emperor—how great!'" He's not hearing people shouting 'Down with the Emperor!' or whatever or guys rebelling—I just wanted to make it one of those gratuitously vain triumphs for this megalomaniac who has no idea that everybody hates him. It's more like, 'Oh, isn't this wonderful—my town!' So we thought Wagner would be perfect, and the scary thing is it was so easy for me to slip into that Germanic thing—I whipped that thing out in about an hour, so I think I need to see a psychiatrist about that!"

The film's score wound up being far more integral to the viewing experience than it is on most pictures. "The music is everything you can't say in words," Zimmer explains. "Ridley and I watched the film with music from top to tail without any sound or dialogue to see if it still works, and it did, and Ridley said 'Great—we made an opera!' Because it does hold together and you don't need a single word of dialogue to get every nuance in it. For me music is a very clear language—speaking English or German is difficult, but speaking music I'm on very solid ground."

On Cruise Control

Next up for Zimmer is John Woo's *Mission Impossible 2*, and it sounds like Zimmer is preparing to subvert expectations on that film as well. "I've basically surrounded myself with a bunch of my favorite musicians and we're just rocking out right now," he says. "I wouldn't know what you're going to describe it as. The only reason you want to do something is you want to break the form and reinvent yourself. Everybody was saying, 'Why do you want to do a movie with a "2" in the title?' And the thing is I loved Lalo Schiffrin's tune and I wanted to see what I could do with it. Little did I know that it's really hard to do something new with that piece because it's sort of perfect the way it is."

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Results of the 1999 FSM readers' poll

Laboriously compiled by Jeff Bond

Welcome to our much-belated annual round-up of your opinions, from the best to the worst that film music and FSM have to offer. This year we decided to join the 20th century and open up the poll to the FSM website readers, effectively doubling our sampling and consequently making your opinions that much more unassailable. So let's get right to it.



Best New Score

If you want to generalize about film score fans and what they like, you can safely say this: We like our scores big, we like 'em broad and we like 'em loud. If they can be connected to a science fiction film or a period epic, so much the better—and if you can combine a period epic with sci-fi or fantasy elements, you're talking a home run. John Williams' *Star Wars Episode One* score revived fan interest in the gigantic orchestral movie soundtrack in 1977, and fans have been waiting since 1983 for another dose of his stupendous

Star Wars sound. So it's no surprise that *The Phantom Menace* ran away with the reader's choice for Best New Score this year (although I wonder how it would have done had it been written, say, 20 years ago). Maybe a little more surprising was the solid second and third place showing (both scores receiving almost exactly the same number of votes) of Jerry Goldsmith's scores to *The Mummy* and *The Thirteenth Warrior*. Closely following these efforts were Danny Elfman's *Sleepy Hollow* and Don Davis' *The Matrix*, making every one of the top five vote-getters genre efforts. Just outside the top five were John Corigliano's *The Red Violin*, Thomas Newman's *American Beauty* and *The Green Mile*, Williams' *Angela's Ashes*, and James Newton Howard's *The Sixth Sense*. About 30 other scores got at least a couple of votes—at the top of the heap were Michael Kamen's *The Iron Giant*, David Arnold's *The World Is Not Enough*, and Elliot Goldenthal's *Titus*.

1. *Phantom Menace* (John Williams)
2. *The Mummy* (Jerry Goldsmith)
3. *Thirteenth Warrior* (Jerry Goldsmith)
4. *Sleepy Hollow* (Danny Elfman)

5. *The Matrix* (Don Davis) **Oscar Guess**

When we first posed this question in the mag-



American beauties

azine the Oscar nominations hadn't been announced; later we opened up the question on the *FSM* website and got a more informed response. Thomas Newman's *American Beauty* was way ahead of the pack for readers who assumed that the buzz surrounding the movie would carry Newman's excellent score into the winner's circle. Getting about half the votes of *American Beauty* for a second place finish was John Corigliano's *The Red Violin* (said one reader: "Academy voters in general are idiots and the word 'violin' will tip-off the ignorant on what to vote for."). Finishing a distant third was Rachel Portman's *The Cider House Rules*, and also garnering a few votes was John Williams' lovely score to *Angela's Ashes*. Asked to guess this year's winner, one reader had this prediction: "Something artsy-fartsy by some no-name that has almost no music in it and that none of us collectors cares about." Hello, *Cider House Rules*! Actually, the winner was something that was both artsy-fartsy and something collectors could care about: John Corigliano's expressive score to *The Red Violin*. Now collectors are arguing over whether Corigliano's acceptance speech was a put down of the film scoring world.

1. *American Beauty* (Thomas Newman)
2. *The Red Violin* (John Corigliano)
3. *The Cider House Rules* (Rachel Portman)
4. *Angela's Ashes* (John Williams)
5. *Toy Story 2* (Randy Newman) (tie)
The Green Mile (Thomas Newman) (tie)

Best Composer

I can't count the number of readers who placed John Williams, Jerry Goldsmith and Thomas Newman on their best composers list (with the occasional substitution of Danny Elfman for Thomas Newman). Williams and Goldsmith were neck and neck for first place with Williams edging out Jerry by just three votes. Williams earned the gratitude of fans

for returning to the *Star Wars* universe that got many readers interested in movie music in the first place, while Goldsmith had a banner year by returning to the one thing he indisputably does best—crap! Seriously, *The Mummy*, *The Thirteenth Warrior* and *The Haunting* were pretty lousy movies, but while *The Haunting* was too terrible to get much benefit from Goldsmith's low-key score, both *The Mummy* and *The Thirteenth Warrior* at the very least produced stupendous, epic-length, great-sounding albums that found themselves into many listeners' regular rotation. Danny Elfman impressed many with his portentous score to Tim Burton's *Sleepy Hollow*, while James Newton Howard (identified by at least one reader as "David Newton Howard") had a busy year with *Runaway Bride*, *The Sixth Sense*, *Stir of Echoes*, *Mumford* and *Snow Falling on Cedars*. Other composers who rated: Carter Burwell, Mychael Danna, Basil Poledouris, Don Davis and John Corigliano.

1. John Williams
2. Jerry Goldsmith
3. Thomas Newman
4. Danny Elfman
5. James Newton Howard

Best Unreleased Score

Most people skipped this category because,



The Spy who scored

as one reader pointed out, "Are there any?" The top vote-getter was George S. Clinton's second *Austin Powers* score (and people are still waiting for the first), but both *Galaxy Quest* and *Magnolia* have since been released as promos or legitimate albums. Several people also pointed out a potential volume two of *The Phantom Menace* as their album of choice—maybe that one would have the action music in it.

1. *Austin Powers: The Spy Who Shagged Me* (George S. Clinton)
2. *Galaxy Quest* (David Newman) (tie)
Magnolia (John Brion) (tie)
3. *The Phantom Menace* (Volume 2)

(John Williams)

4. *Summer of Sam* (Terence Blanchard)

5. *Three Kings* (Carter Burwell)

Best Record Label

We're proud to announce that Varèse Sarabande beat us by exactly one point on this one. Varèse won points with readers for releasing some gems that might never have gotten a score album (like Don Davis' *The Matrix* and Basil Poledouris' *For Love of the Game*), as well as for their lengthy score album release for the epic Goldsmith work *The Thirteenth Warrior*. Even C.H. Levenson gave us a vote (splitting it with one for Prometheus), and while one reader opined that we might be releasing too many west-erns, others asked for "...more unsung gems like *Flight of the Phoenix*." Sony Classical placed third, in large part for releasing *The Phantom Menace*, although several readers took them to task for adding dialogue to *Angela's Ashes*. Also garnering a few votes were Cinephile (for their Roy Budd reissues), Rhino (for some great Golden Age collections), Marco Polo (for their continuing series of excellent film score re-recordings) and Prometheus (for getting out some primo Silver Age scores like Goldsmith's *Contract on Cherry Street*).

1. Varèse Sarabande
2. *FSM*
3. Sony Classical
4. Cinephile
5. Rhino

Best New Album of Older Score

Let's face it, we are a bunch of spoiled brats. Last year gave us a ton of previously unreleased music, both in original and newly recorded form. Sony's long-delayed, expanded *Star Trek: The Motion Picture* album tied for first place with Intrada's and Bruce Broughton's stupendous new recording of Bernard Herrmann's *Jason and the Argonauts* score. Following closely were Silva



Bennie and the Argonauts

Screen's re-recording of John Barry's *Raise the Titanic*, FSM's release of *Patton* and *Flight of the Phoenix*, and Koch's Stromberg/Morgan restoration of Herrmann and Alfred Newman's *The Egyptian*. Also earning votes were FSM's release of Franz Waxman's *Prince Valiant* and Goldsmith's *100 Rifles*, Varèse Sarabande's new recording of music from *Amazing Stories*, FSM's *Prince of Foxes* and *Rio Conchos* releases, Varèse's re-recording of Herrmann's *Citizen Kane*, and the '70s Jerry Goldsmith telefilm score *Contract on Cherry Street* released by Prometheus.

1. *Jason and the Argonauts* (Intrada) (tie)
Star Trek: The Motion Picture (Sony) (tie)
2. *Raise the Titanic* (Silva Screen)
3. *Patton/Flight of the Phoenix* (FSM)
4. *The Egyptian* (Koch)

Best New Re-Recording



A Towering favorite

Lots of people put these albums in the compilation or new album categories, but the top vote-getters for re-recordings were all Varèse titles: *Citizen Kane*, *Amazing Stories* and their *Towering Inferno* disaster movie suites album.

1. *Citizen Kane* (Varèse Sarabande)
2. *Amazing Stories* (Varèse Sarabande)
3. *The Towering Inferno: Disaster Movie Suites* (Varèse Sarabande)

Best New Compilation

Rhino was the big winner here with their two MGM boxed sets, *Miklós Rózsa at MGM* and *MGM: The Lion's Roar*. Varèse's *The Phantom Menace and Other Hits* tied with Chandos' *The Film Music of Georges Auric* for third place, and Silva's *Close Encounters—The Essential John Williams* and volumes 1 and 2 of *The Hammer Film Music Collection* rounded out the top five. Also getting a number of votes were three 2000 releases: the Varèse Bernard Herrmann *Twilight Zone* scores re-recording, and Silva Screen's *Twilight Zone 40th Anniversary* set and *Bond Back in Action*. Sorry, people, you'll have to remember



these next year.

1. *Miklós Rózsa at MGM* (Rhino)
2. *MGM: The Lion's Roar* (Rhino)
3. *Phantom Menace and Other Hits* (Varèse) (tie)
Film Music of Georges Auric (Chandos) (tie)
4. *Close Encounters—The Essential John Williams* (Silva)
5. *Hammer Film Music Collection: Volume 2* (GDI Hammer)

Worst New Score

Most readers elected to wuss out on this category and failed to name a score that they thought stank. But Elmer Bernstein's *Wild Wild West* and David Arnold's *The World Is Not Enough* placed highest among those who

The World Is Not Enough (tie)

2. *Bicentennial Man*
3. *Deep Blue Sea*
4. *The Phantom Menace*
5. *The Matrix*

Worst Composer

James Horner won the most votes here, with several pointing out the composer's disappointing output. When you sell as many records as Horner did with *Titanic*, the need to earn a living definitely takes a back seat among your motivations to take the next project. In 1999 Horner only scored a documentary and the disastrous *Bicentennial Man*, which proved that not every movie benefits from a Horner/Celine Dion single. Trevor Rabin placed second here for his score to *Deep Blue Sea*, while Elmer Bernstein tied for third place with Eric Serra, whose *The Messenger* score must have annoyed someone besides me. Fourth place was taken by Jocelyn Pook for *Eyes Wide Shut* and Randy Edelman for not scoring any movies like *Gettysburg* last year (although he did do the TNT Civil War movie *The Hunley*). Other nominations? "Zimmer & co." (I think the same reader chimes in with this every year), Gabriel Yared ("If I could vote for Yared a million times, I would," said one reader), Trevor Jones ("If I hear the theme from *Last of the Mohicans* one more time...") and Jerry Goldsmith ("I think Jerry needs a vacation").

1. **James Horner**

I can't count the number of readers who placed John Williams, Jerry Goldsmith and Thomas Newman on their best composers list (occasionally alternating Danny Elfman).

voted—although several readers pointed out that *Wild Wild West* was more disappointing than bad. James Horner's *Bicentennial Man* and Trevor Rabin's *Deep Blue Sea* also displeased readers, and the handful of final votes proved the adage that one man's meat is another's poison: *The Phantom Menace* and *The Matrix* both received a few votes as worst score of the year. Williams' *Angela's Ashes* was also singled out by at least one person...maybe for not having enough action sequences. Also rating votes were *Stigmata*, *The Talented Mr. Ripley*, *Universal Soldier 2*, *The Haunting* and *Tarzan*. One reader with a long memory also singled out *Shakespeare in Love*...a 1998 score that must have left one long-lasting bad taste in his mouth.

1. *Wild Wild West* (tie)

2. **Trevor Rabin**
3. **Elmer Bernstein** (tie)
Eric Serra (tie)
4. **Jocelyn Pook**

Worst Record Label

Those that live by John Williams die by John Williams, and Sony Classical, which got plenty of votes for best record label, won the worst label competition by garnering votes from fans who were disappointed with the incomplete treatment of *The Phantom Menace* score and Sony's decision to fill out *Angela's Ashes* with a lot of dialogue from the movie. Maybe they should have checked with Rykodisc first. Varèse Sarabande also got a few votes, with some readers pointing out their dissatisfaction with the label's *Back to*

"The naïve writings relating to the 'art/classical' music...make me wince... sometimes love for something is not always enough in a critical review or essay."

the *Future Trilogy* album. Pendulum also got votes—not for being a bad label, but for being a good one that closed down before it could fulfill its promise. Also rating mention were Silva Screen (for those who don't like the company's re-recordings and compilations), Sonic Images (for those sick of indistinguishable *Babylon 5* albums) and Dreamworks (for delaying the release of Thomas Newman's score album to *American Beauty*). At least one reader pointed out that we should drop this category now that we are a label ourselves—good point! On the other hand, we could add a "Worst Film Music Magazine" category...

1. Sony Classical
2. Varèse Sarabande
3. Pendulum
4. Atlantic Records
5. Silva Screen



Our Man Goldsmith

Best FSM Article

Buyer's Guides went over big with the *FSM* readership, with most people citing the ongoing Jerry Goldsmith Guide as their favorite article...although several wished it would end already (hey, I'm working on it). Doug Adams' analyses of the *Star Wars* and *Phantom Menace* scores ("Sounds of the Empire") came in a close second, followed by his examination of the classic Franz Waxman *Prince Valiant* score. Guy Tucker's retrospective on *Papillon* ranked fourth, closely followed by "Tiny Tune Titans," the Warner Bros. Animation article. Next came "CD reviews" ("The best consumer report of its kind!" trumpeted one reader). Also mentioned were the Korngold bio piece,

our look at the Golden Age Film Composers postage stamps, our NFL Films music piece "Blood, Sweat and Tunes" (also rating as one of the most reviled *FSM* articles—see below), the article on William Friedkin and the music from *The Exorcist*, and our Best of 1998 piece from last year. *FSM* contributor C.H. Levenson had this to say: "It's nice to read about how the creative process works, why certain choices are made, how music and film come together... Also, these articles usually do not contain opinionated drivel from *FSM*'s staff about how, allegedly, the composer failed, or about how (seemingly) the *FSM* writer could allegedly do better (or at least this is the impression created)...What's that old adage? Those who can, do...those who can't, teach...those who can do neither apparently write reviews for *FSM*...." Man, that's cold.

1. "Goldsmith Buyer's Guide" (Jeff Bond, Douglass Fake w/ help from Jon Burlingame)
2. "Sounds of the Empire" (Doug Adams)
3. "Prince Valiant" (Doug Adams)
4. "Papillon" (Guy Tucker)
5. "Tiny Tune Titans" (Jeff Bond)

Worst FSM Article

John Bender, I've got great news—we finally came up with something people hate even more than *Score Internationale*. It's "Blood, Sweat and Tunes," our look back at the great music Sam Spence and others wrote for the NFL Films documentaries. "Is this stuff worth covering?" one reader demanded, while another suggested that "everything about sports" should be banned from *FSM*. Hey, I've got nothing against staying inside and watching TV—in fact, that's what got me where I am today. But this abhorrence of the world of sports strikes me as a little unhealthy. My advice is to put *The Power and the Glory* in your walkman and run a few laps—it's good for you. *Score Internationale* still managed to tie with "Blood, Sweat and Tunes" for first place, but our guess is there's a silent majority out there who still dig Bender's hallucinatory prose. I wonder if Bender watches *Futurama*? And readers had plenty of other things to gripe about; some called us on our *Austin Powers 2* piece, "Shagging a Sequel" ("I'm really sick of Austin Powers hype," one reader said). Others

blasted us for reprinting the *Boston Globe* article on *The Phantom Menace*, some didn't like Andy Dursin's Laserphile ("Less DVD/LD reviews unless it pertains to an isolated score"), some didn't like the *Papillon* piece (although one reader said he might have liked it had he actually ever seen the movie); and some hated our all-reviews issue ("Too many simply bog down the magazine. 'Scores of Scores' was perhaps the worst *FSM* magazine I've ever purchased").

Here are some more choice comments about what readers would like to see less of:

"My interest is waning. I really think that publishing photos of ASCAP award dinners and the like is really boring."

"Less about video games and Japanese animation"

"Could be less acerbic about some of the reviews"

"Most reviews... that are written by frustrated geeks."

"The poorly written discussions relating to technical aspects of music. While I liked the *Phantom Menace* examples, there were times when I wished someone with some musical analysis background edited and helped the writer look less like a fish out of water. The ability to break down the different motifs was well done, the discussion was barely college

And finally, a word from C.H. Levenson:

[On *FSM* Reviews] "These are rarely devoid of bias, always give the impression of know-it-all arrogance, never, ever contribute anything more than opinion, and overall do nothing positive for the film score fans other than to perhaps alert them to an otherwise unfamiliar item. Worst of all, *FSM* writers apparently cherish this role, have little use for anyone who suggest (*sic*) moderation or fairness, and apparently enjoy trashing the efforts of other, more talented people than themselves. Write a film score yourself, Lukas! See if you can do any better than those whom you and your band of cretins regularly dump on! If so then proceed as you have been doing, but only then! I'd bet the farm on your inability to write a fair piece of film music, much less a great score!"

In Lukas' defense, I don't think he's written a negative review of anything in the past year or so—he can really only get up enough enthusiasm to write when he really likes something. However, the rest of us cretins have no such excuses.

level (sorry). This shows most in the naïve writings relating to the ‘art/classical’ music composers who did film music. These always make me wince and indirectly call into question other analysis and discussion by some writers. I know you are all not musicologists or even historians, but sometimes love for something is not always enough in a critical review or essay.”

1. **Score Internationale** (tie) (John Bender)
“Blood, Sweat and Tunes”
(tie) (Jeff Bond)
2. “Shagging a Sequel” (Jeff Bond)
3. “Papillon” (Guy Tucker)
4. “Scores of Scores”
all-review issue (various)
5. Reprint of the *Phantom Menace* article

from *The Boston Globe*

Best Writer

Wow, I won this for a second year in a row—proof positive that if I just write at least half of every issue, the readers will love me. I was going to include a few nice things that people said about my writing here but as I was typing this Jon Kaplan looked over my shoulder and said “You bastard!” so I decided to tone it down a little. However, I will be bringing this up at my next salary review. Doug Adams placed second with most readers pointing out his “fantastic musical analysis” (except for that guy in the Worst *FSM* Article section above), while Lukas placed a solid third despite the fact that he never writes anything. If he wrote an article every issue he’d crush me like an ant. Trapped in a three-way cage match for fourth place were Guy Tucker, Jon Kaplan and John Bender, followed by Andy Dursin, Mike Mattesino, and Dan Goldwasser. Also in the running was one dark horse candidate suggested by a reader: “Walt Whitman.” We’ve got to start giving that guy more work.

1. **Jeff Bond**
2. **Doug Adams**
3. **Lukas Kendall**
4. **Guy Tucker** (tie)
Jonathan Z. Kaplan (tie)
John Bender (tie)
5. **Andy Dursin**

Best Cover

Our “Tiny Tunes Titans” cover (Vol. 4 No.7) tied with our tribute to Erich Wolfgang Korngold (Vol. 3 No.9) for first place with readers, followed closely by our “Williams *Phantom Menace*” cover (Vol. 4 No.5), our composer stamps piece (Vol. 4 No.9), our tribute to the late, great Stanley Kubrick (Vol. 4 No.8) and our “Jerry Goldsmith Birthday” issue (Vol. 4 No.2). Also rating mention were our “Franz



Waxman Prince
Valiant” cover (Vol. 4 No.4), and even our

“*Magnolia* gets *The Mission* Memorial Award for the score that is so wonderful it makes the mediocre movie it is attached to seem better than it really is.”

“Scores of Scores” all-review issue (Vol. 4, No.10). Placing a distant 10th was one reader’s suggestion: “*Playboy* August ’98.” Can’t argue with that one.

1. “Tiny Tune Titans,” Vol. 4 No.7 (tie)
“Golden Age Greats—Korngold,”
Vol. 3 No.9 (tie)
2. “Williams’ *Phantom Menace*,” Vol. 4 No.5
3. “Composer Stamps,” Vol. 4 No.9
4. “Stanley Kubrick Tribute,” Vol. 4 No.8
5. “Jerry Goldsmith Birthday,” Vol. 4 No.2

Creative Essay

Finally, here’s our readers’ chance to blow off some steam and tell us what they really think.

“Can someone PLEASE give Michael Convertino a film to score (and then release it on CD).”

“Most overrated score of the year: *The Mummy*. Actually glad to see that *FSM* was almost the only magazine that had the balls to say that this wasn’t really a great score (I don’t think people were saying back in 1985 that *King Solomon’s Mines* was a “masterpiece”). Elfman’s over-bombastic *Sleepy Hollow* is probably a little overrated too.”

On Lukas’ absence: “I don’t expect a publisher to be present within every issue, but one big article should be possible every year. An essay about a composer or something like that.”

“Why don’t I buy soundtracks like I used to?”

There was a time when I would buy just about ANY score released. These days I rarely buy a CD a month. The only CD I ran out to buy was *Star Wars*. I am much more careful about where my money is being spent. Ten years ago, I would have bought every *FSM* CD that was released. As it stands, I haven’t bought any. Unlike the Varèse Club releases way back when, these scores just don’t seem “special”—the *FSM* library doesn’t hold any ‘gotta-have-it’ appeal.”

“More DVD info. It is such an interesting new medium, and sometimes a DVD is the

closest you can get to a yet-unreleased or incomplete score.”

“*Magnolia* gets *The Mission* Memorial Award for the score that is so wonderful it makes the mediocre movie it is attached to seem better than it really is.”

“I have nothing but the highest admiration for *FSM* Golden Age and Silver Age Classics, but the reason I didn’t buy *Patton*, *Rio Conchos* and *The Comancheros* is because I already own excellent rerecordings of these scores that I’m perfectly happy with, and I’m not obsessive (or wealthy) enough to buy multiple releases of every score.”

“I think there ought to be established The Guy McKone Award, given for the member of the message board who readers feel best contributes to the discussion at the forum. The first recipient certainly deserves to be its namesake. It’s hard not to miss Guy.”

“Dumbest idea since colorization: putting new scores on old talkies, specifically the defacing of *Dracula* with that sawing, droning sound-loop Philip Glass has been recycling for years.”

“*FSM* feature guaranteed to generate an audible chuckle: whenever and wherever James Horner is referred to as ‘Horner.’”

“When will *FSM* give a bad review to a Golden Age classic release?”

Perhaps when someone writes one? **FSM**

BUILD THE ULTIMATE STAR WARS CD
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PHANTOM MENACE MANIA



BY DOCTOR

With the April video release of *Star Wars Episode 1: The Phantom Menace*, and since the Sony Classical soundtrack didn't exactly do justice to the score, we figured it was time we put everything right with the *Phantom Menace* music. Presenting Doctor Digital's Complete *Phantom Menace* Cue Sheet and CD Builder Kit—an exhaustive, anal-retentive list of all the *Phantom Menace* music (available and unreleased), where to find it and how to create your own complete soundtrack CD. It's everything you need to become an official *Phantom Menace* Maniac!

STAR WARS: EPISODE 1: THE PHANTOM MENACE Cue Sheet Annotations (**)

Note: Cue titles are unofficial. All cue information in this list is arranged to reflect current availability in different media. Therefore, some things are listed as, say, three cues on this list because they are available in three different locations. However, these same three cues may very well have been recorded as one big one in the original score.

PART 1: Reels 1AB, 2AB, 3AB

00:00-00:20 Fox Fanfare

I have no idea which version was used in the film, but for my purposes I have selected the version from the *Return of the Jedi Special Edition* soundtrack on RCA/Victor.

00:26-02:10

Main Title/Arrival at Naboo

This cue matches the Sony album from 0:00-1:48, containing the "Star Wars Main Title" and the opening moments of the "Arrival at Naboo." However, at 1:51 the album segues into music written for the "Arrival at Coruscant," which finishes out track 1 of that CD.

02:10-03:30

Aboard the Federation Battleship

Instead of crossfading into the

Coruscant material, the track "sqtense2.imc" on the *TPM* CD-ROM continues into true "Arrival at Naboo" music, providing over two minutes of score, accompanying (a) the scenes with TC-14; (b) the two Jedi as they discuss negotiations and look out the window, as well as the first two sections of the next cue; (c) the introduction of the Nemoidians; and (d) TC-14 bringing the Jedi some drinks.

03:30-04:52 Nemoidians/ The Jedi Wait/Darth Sidious

The first two parts of this cue are the end of the above, while the Darth Sidious material can be heard in the *TPM* CD-ROM as "sqeerie.imc." A note about the whispering choir motif used throughout the film, and first heard here: I believe it was recorded as a separate element from the actual cues, and dropped in at the discretion of George Lucas and/or Ken Wannberg during the final mixing process.

04:52-05:05 Destroying the Republic Ship/The Gas

Heard, with minimal sound effects, on *TPM* CD-ROM as the closing moments of "sqfedshipintros.imc," this short bit of music accompanies the shots of the Nemoidians blowing up the Republic Cruiser that brought the Jedi to Naboo, and the first moments of the fol-

lowing scene as TC-14 drops the tray and the Jedi spring to action, lightsabers drawn.

05:05-05:33 "Dioxisin!"

Unreleased

The first cue in this list to still be unavailable in any form, this is a short burst of suspenseful music, including some forceful chords in low strings and brass. It functions primarily as a setup to the next cue.

05:33-07:09 Jedi Fight

This cue can be found as "sqdroidfightloop.imc" on the *TPM* CD-ROM. It is a deftly written piece of action music that accompanies the two Jedi as they fight Battledroids with their lightsabers and attempt to reach the bridge of the Federation Battleship. Especially exciting is the powerful rendition of the Force theme as Qui-Gon Jinn cuts through the blast doors with his lightsaber. About 14 seconds of this cue are omitted from the "sqdroidfightloop.imc" file and remain unreleased. This unreleased music is low and somber and accompanies the scene on the bridge where Rune Haako tells Nute Gunray, "We will not survive this...." We then resume with music available in the game. The ending of the cue is found in "sqdroidfightend.imc."

Note: A small six-second segment of this cue is tracked in to a later scene, "This is too close..."

07:09-08:39

Amidala Confronts the Nemoidians

At this point, we segue back to music found on the Sony CD, specifically track 13 at 2:52-4:23. It accompanies the scene where Queen Amidala contacts Nute Gunray and tells him the Federation has gone too far. After an orchestral swell and melodic statement by ethnic flute, the score segues to the next cue.

08:39-09:30 Message From Palpatine

(part 1)

Edited out of the Sony album, this passage features solo bassoon in some great melodic turns, and can be found in the *TPM* CD-ROM as "sqtheed.imc." After about a minute, it segues back into the Sony album.

Message From Palpatine *(part 2)*

The Sony CD picks up again with track 13 from 4:23-4:51, the end of the track. On the album, this music tails out, but in the film it directly segues in an exciting fashion with the next cue.

Note: This cue is reprised in the film to accompany the moments where the Gungans fire up their shield generator.

09:30-10:18 The Invasion Begins

This cue, which first presents the militaristic theme for the Trade Federation and the Battledroids, can be heard on the Sony CD as part of track 14, running from 1:05-1:44. There is an "alternate" version found on the *TPM* CD-ROM, which is this same performance with the addition of a timpani/snare roll intro. This "alternate" also has a looped fade out that was made by the makers of the video game and is not how Williams wrote the cue. In the film, this cue sneaks out with an edit to a brassy chord, which can be heard on *TPM* CD-ROM as file "sqdanger1.imc," although this file also has extra introductory percussion that was edited out of the film. This cue effectively brings to an end 10 minutes of uninterrupted music in the film.

(11:27-12:36) Jar Jar Binks

The first cue in this list to be written for the film but ultimately unused, this music serves as an introduction to Jar Jar Binks and is titled as such on the CD, where it is featured as track 4, 0:00-1:08. In the film, this music would start just after Qui-Gon explains to Obi-Wan that Jar Jar is "a local." We then cut to the Jedi running through the forest, Jar Jar running behind them, shouting "Ex-squeeze me!" This is where this cue would begin. The flourish approximately one minute in matches the moment where Jar Jar spins around and almost hits Obi-Wan with his ears. In the film, the cue fades in during the musical flourish at 1:08 as Jar Jar makes his funny scream and jumps in the water.

12:36-13:31 Otoh Gunga

This cue is on the CD as track 4, from 1:08 to 2:05. The repeating flute figure at 2:05 can be found without the Sony overlap as the

end of "sqgungaintro.imc" on the *TPM* CD-ROM.

13:31-17:55

Boss Nass/The Bongo *(part 1)*

One of the few accurate presentations of a cue on the Sony album, this music appears as track 10, starting at 0:00 and running until 4:39, the end of the track. It begins with the Jedi and Jar Jar entering Otoh Gunga through the waterproof membrane, and continues through the meeting with Boss Nass and the first segment of the Bongo trip, finishing as our heroes narrowly avoid being devoured by a sea creature.

17:58-18:57

Darth Sidious II/The Bongo *(part 2)*

The Nemoidians once again speak with Darth Sidious and the music that accompanies this sequence can be found on the Sony CD, track 14, starting at 3:45. We then return to the Jedi and Jar Jar in the Bongo, where they run out of power. The music for this segment follows the Sidious material on track 14 of the CD, running until 4:57, although it is shortened quite a bit in the movie. On CD, the closing chord, which accentuates the Bongo's loss of power, crossfades into the string ostinato motif from "Duel of the Fates," which does not occur in the film. A version with a clean ending can be found in the *TPM* CD-ROM, in file "sqsidiousmood.imc."

19:08-19:47 The Bongo *(part 3)*

After restoring power to the Bongo, our heroes again encounter threatening sea creatures. In the film, the cue starts with the music at 2:08, which occurs immediately after they restore power and Jar Jar screams at the monster outside the window. The music continues without interruption into the next cue. (Note: I believe the sequence was a bit longer when Williams scored it, for there is about half a minute or so of music that doesn't fit in the scene as it finally appears. The *TPM* CD-ROM has the longest version of the first section of this music, "sqfight5.imc," and the rest can be heard on the Sony CD, track 14, from 2:08-2:47. I have seen some websites that indicate this music may have been written for the scene where Qui-Gon collides

with Jar Jar as he flees the giant troop transports, but I have seen no definitive evidence to support my conclusion, or any other.)

19:47-20:23 "Ah, victory..."

A second presentation of the military music for the Federation Droid Army, this track is available on the Sony CD, number 14, from 2:47 to 3:20. The end of this cue on the CD segues into some unused synth music that obliquely resembles whale calls, but a clean ending can be heard in the *TPM* CD-ROM, "sqfedannounce.imc."

20:23-20:41

"Dis'n lovelly..." *Unreleased*

Here we find only the third instance in the first 20 minutes or so of score that is currently unavailable in any form (except the movie itself, of course). This short piece connects the end of the previous cue with the beginning of the next, and is distinguished by some lovely pastoral reed phrases that musically mirror the sentiments of Jar Jar regarding the city of Theed.

20:41-21:45 Captured Queen

The Nemoidians have captured the Queen and her handmaidens and lead them down the stairs of the palace. This is available on the *TPM* CD-ROM as file "sqtheedstalk.imc." It segues directly into the next cue.

21:45-22:28 Bombad Jedi

Jar Jar and the Jedi spring into action and rescue the Queen and her entourage from the Battledroids in this exciting cue. This cue, found as file "sqtheedattack.imc" on the *TPM* CD-ROM, continues through the brief conversation in the courtyard and ends when our heroes reach the door to the hangar.

22:28-23:37

"They will kill you if you stay..."

Unreleased

This cue is currently unreleased and is an energetic piece of music that underscores the conversation outside the hangar door as the Queen decides to go to Coruscant with the Jedi. It continues with some nice "rallying" string writing as Qui-Gon confronts the Battledroid and Obi-Wan walks to

the captured pilots.

23:37-24:05 Freeing the Pilots

Now everyone springs into action in a nice action set piece, scored with brass as the group makes its escape from Naboo. This first segment is heard on the Sony CD, track 12, 2:40-3:23. The timpani figures at the end directly overlap the opening note of the next cue.

24:05-24:44 Escape From Naboo

Found as file "sqfight1.imc" on the *TPM* CD-ROM, this cue presents the action motif used for the escape from Naboo, which will be continued into the next cue. In addition, this cue and most of the next one are tracked into the Podrace as Anakin refires his malfunctioning pod and defeats Sebulba.

24:44-25:56 The Heroics of R2D2

It is during this cue that we are introduced to the resourceful little droid, R2D2. A nice musical touch by John Williams is the exotic phrase in the bassoon at the end of the cue, accompanied by finger cymbals, that conveys the desert feel of Tatooine and the Hutts. This cue can be heard from 0:13-1:29, track 15, Sony CD.

25:56-26:51

To Tatooine/Darth Sidious and Maul

Unreleased

Beginning over the end of the previous scene, we then return to the Federation ship, where the Nemoidians must explain their failure to capture the Queen to Darth Sidious. Dissatisfied with their incompetence, Sidious reveals his apprentice, Darth Maul, and sets him the task of capturing the Queen. This unreleased cue consists primarily of Sidious' theme, with the whispered choral motif appearing as Maul is revealed. After Sidious ends the transmission, the Nemoidians nervously discuss their situation, and a sinister theme is heard in the low wind section. This cue is about 55 seconds long.

26:51-27:04 The Queen's Ship

Actually the end of the previous cue, this short segment is the portion currently available, on the *TPM* CD-ROM, "sqscary1.imc." It tails out as Panaka introduces the Queen to R2D2.

27:45-28:40

Padme and Jar Jar/Tatooine

In the final film, this is the first presentation of Jar Jar's theme, since the earlier scoring was discarded during mixing. After his theme, the score swells into some wonderful chords that accompany the arrival of the group at Tatooine, the nexus of events in the *Star Wars* saga. A powerful French horn figure scores the ship's landing. This cue is on the Sony CD, track 7, 0:00-0:53.

28:40-28:56 Mos Espa (part 1)

Omitted from the final film, this portion of the Sony CD track 7, running from 0:53-1:06, probably underscored Qui-Gon and Obi-Wan as they discussed plans and disturbances in the Force.

28:56-29:02 Mos Espa (part 2)

Here the music returns in the film, matching the Sony CD track 7, 1:06-1:14 a brief appearance before a segue into the next bit.

29:02-29:33 Mos Espa (part 3)

Edited out of the Sony album, but available, albeit with ambient Mos Espa sound effects on the *TPM* CD-ROM as file "sqespa1.imc," this music underscores the conversation between Qui-Gon and Panaka as they argue about bringing Padme to Mos Espa. A timpani roll functions as a segue back into the remaining section of this cue.

29:33-29:55 Mos Espa (part 4)

The Sony CD resumes here, on track 7, from 1:14 to 1:52, as our heroes journey into Mos Espa.

29:55-30:30

Mos Espa Source Music *Unreleased*

Exotic percussion is about all that can be heard of this cue in the finished film. The *TPM* CD-ROM does contain some tracks of music and sound effects that sound like they could be some Espa source music, "espa04bar.imc" and "espa07bathhouse.imc," though they bear little resemblance to the source music heard in the film.

31:07-32:15 "Are you an angel?"

Unreleased

Anakin Skywalker is introduced, and his theme makes its first appearance in this unreleased cue. After presenting this theme, the

cue then segues into Jar Jar material, accentuating his comic antics with the pit droid.

32:15-32:17 "Hit the nose!"

One of a few cues available in the *Episode 1 Insider's Guide* software CD-ROM, this music is the comic punchline to the above cue, and it's even shorter in the film than it is on the CD-ROM.

32:17-33:51 Mos Espa Source Music

Unreleased

34:28-35:41 Jar Jar and Sebulba

Heard in the Sony CD as part of track 4, this cue runs on disc from 3:50-5:07, the end of the track, and underscores the scene where Jar Jar gets in trouble with Sebulba and is bailed out by Anakin.

35:41-35:58 Obi-Wan and Panaka

Unreleased

This cue comprises some unison low string writing and some sustained high string chords and links the surrounding cues.

35:58-36:09 The Sandstorm

(part 1)

This cue is featured in the Sony CD, track 4, running from 2:05-2:19, where an edit takes place.

36:09-36:19 The Sandstorm

(part 2) *Unreleased*

These 10 seconds were trimmed out of the Sony CD. There is nothing particularly notable in this brief passage.

36:19-37:07 The Sandstorm (part 3)

37:07-37:56 Meet C-3PO

The Sony CD picks back up here, and the rest of these two cues are presented, from 2:19-3:50.

37:56-38:08 "Naked?!" *Unreleased*

This cue remains unreleased, and consists of some sustained brass chords and a timpani roll into a shot of a stormy Tatooine village.

38:08-38:24 Sio Bibble's Plea

38:24-38:44 Coruscant *Unreleased*

38:44-39:12

"At last we shall have revenge..."

The bulk of these three cues, really one continuous cue in the film, can be heard in the *TPM* CD-ROM as file "sqairshafts.imc." The middle 20 seconds are trimmed from this file, however, and remain unre-

leased. These unreleased moments consist of a brassy fanfare that introduces us to the city-planet of Coruscant, heart of the Galactic Republic.

40:00-42:50 The Dinner Scene/Watto's Shop

Unreleased

A significant amount of unreleased music comes from scenes on Tatooine, focusing on family-type material, and this cue is one such example. There is warm string writing to underscore the kindness of young Anakin, and gentle woodwinds as well. As the boy convinces everyone he can win the race and help them, a lovely "homestead" theme is heard, before an uplifting statement of Anakin's theme appears. Finally, some string writing lends a bounce to Qui-Gon's step as he marches to Watto's the next day. When Padme questions Qui-Gon's plan, the music slows back down and tails out.

43:41-44:08 Dealing With Watto

Unreleased

The first 20 seconds or so of this cue can be heard, under dialogue and other music, in the "One Will—Queen Amidala" tone poem. The remaining seven seconds have yet to be released and consist of a magical gliss up a bell tree before segueing into the next cue.

44:08-44:22 A Ship in a Desert

This cue is found on the Sony CD, track 11, from 1:37 to 1:52. It is also tracked into the end of the Gungan battle, as all the droids are shut off from the explosion of the control ship. In that appearance, the glockenspiel has been mixed out.

44:22-44:39

"...stuck here a long time..."

Unreleased

Another small snip of unreleased music, this consists mainly of sustained string notes with woodwind phrases played over them, all of a mysterious nature. We then segue back into the CD recording.

44:39-47:35

Qui-Gon and Shmi/Kids at Play

Found on the Sony CD on track 11, from 1:52-4:57, the end of the track.

47:35-47:57 "It's working!"

A second cue found on the *Episode 1 Insider's Guide* CD-ROM, this cue is a moving little piece that underscores the firing up of the pod engines. It has been referred to on the Internet as "Celtic sounding," and can also be heard in the Qui-Gon Jinn tone poem.

47:57-48:58 Night Time

Unreleased

Lasting just over a minute, this cue is actually a continuation of the previous. It features a pseudo-Arabian melody in the oboe before moving into some gentle music and a flute rendition of Anakin's theme. As Qui-Gon has Anakin's blood analyzed, the music becomes darker and more mysterious, leading nicely into the next cue.

48:58-49:54

Darth Maul Arrives on Tatooine

Whispered choral motifs, heard only in the film version, alert the audience that Darth Maul is nearby, and this music underscores his arrival to Tatooine. Heard in severely edited form as the opening of track 5 on the Sony CD, the full-length version, minus the choral whispers, can be heard in the *TPM* CD-ROM as "sq tense1.imc."

49:54-50:53 Mos Espa Source Music

Unreleased

About a minute of source music as Qui-Gon talks to Watto in the podrace hanger. It fades out as the next cue begins. Again, this cue seems to be mainly percussive.

50:53-51:59 Watto's Deal

(part 1) 0:00-1:12

51:59-52:22 Watto's Deal

(part 2) *Unreleased*

52:22-52:33 Watto's Deal

(part 3) 1:12-1:23

This cue appears on the Sony CD, track 11, virtually complete, but there are about 23 seconds, which appear in the film, that are edited out of the soundtrack album.

52:33-52:46 The Probe Droid

ALT: Orig version

There are two versions of this cue. The Sony CD contains the original version, which can be heard on track 11, 1:23-1:38. But in the film, the music written for Darth Maul's arrival at Tatooine, "sq tense1.imc" on *TPM* CD-ROM,

is used instead.

52:46-53:57 The Flag Parade

One of the highlights of the score (track 7 on the Sony CD, 1:52-4:04 [end of the track]) and included in expanded form in John Williams' symphonic suite drawn from the score, this cue is actually shorter in the film, having been edited during the final mix.

53:57-55:09 Before the Podrace

Another wonderful cue, with a clever interpolation of Jabba the Hutt's theme in the low brass, this cue is also shortened in the film. Track 9 on the Sony CD, 0:00-1:12 is heard in the film. However, when the contestants fire up their podracer engines, the music ducks out. On CD, it continues until 1:35, the result being a little more than 20 seconds of music left out of the film.

PART 2:

Reels 4AB, 5AB, 6AB, 7AB

4:16-4:26 Anakin Versus Sebulba

Starting at 1:35 of track 9 on the Sony CD, suspenseful orchestra hits coincide with Anakin's pod malfunctions. This continues until 1:54.

4:26-5:52 TRACK: Escape From Naboo

At this point, the film switches gears and uses tracked music from the "Escape From Naboo" and "The Heroics of R2D2," while the version on the CD appears to be music originally intended for this tracked scene. However, the music on the CD is much shorter than the sequence in the film. The omitted music can be heard on the CD from 1:54 to 2:27.

5:52-6:20 Anakin Defeats Sebulba

Unreleased

This music is currently unreleased, and it is more suspenseful action music in characteristic John Williams style to accompany the final tense moments of the podrace. I suspect it was originally recorded with the previous cue, heard on the Sony CD track 9, 1:54-2:27, as one long cue.

6:34-6:41 Victory

(part 1)

6:41-7:07 Victory

(part 2) *Unreleased*

7:07-7:12 Victory

(part 3)

Anakin wins the podrace, and Williams provides celebratory music, the bulk of which is unreleased, although a few moments can be heard on the *TPM* CD-ROM as the files "sqay1.imc" and "sqay2.imc." Neither file presents the entire cue, even when edited. Believe it or not, for two cues that are so short, they were edited quite a bit by the makers of the CD-ROM. (Note: If you win the entire game, you are treated to a computer-graphic cut-scene of the victory parade on Naboo, much like the closing parade in the film. Interestingly enough, the makers of the video game scored the scene with the full version of this cue, rather than the music used in the film, "Augie's Municipal Band." However, the music is obscured by a lot of sound effects and cheering.)

7:12-7:35 "We owe you everything..."

Unreleased

A variation on Anakin's theme, presented in typical fashion in the woodwinds, closing with a lovely harp arpeggio.

7:35-8:20 Mos Espa Source

Unreleased

More of the percussive source music, which plays as Qui-Gon and Watto talk in Watto's stadium box-seat.

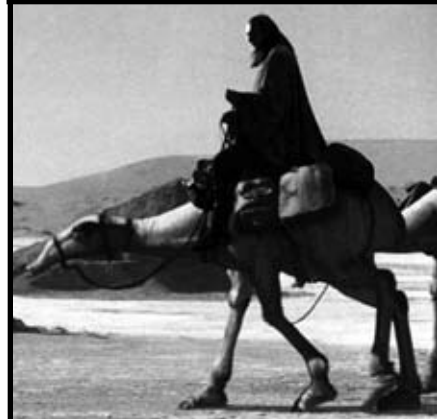
8:20-9:32 Back to Mos Espa

Unreleased

The theme for Qui-Gon Jinn makes its first appearance here, presented in pseudo-classical style in the low strings with woodwind accents. The theme continues until Qui-Gon and Anakin enter the hovel and show Shmi all the money they got for selling the pod. At this point, we are presented with music much like the dinner scene, with a horn motif that is subtly recalled a few cues later.

9:32-10:03 "It's a hard life..."

This cue can be heard in the *Episode 1 Insider's Guide*. It is a gentle rendering of the Force theme and a variation of the "B" theme of the main title. It closes



with some sprightly “kiddie” music, featuring John Williams’ characteristic use of a celeste-like synth.

10:03-10:20 Anakin and Shmi

(part 1) *Unreleased*

The music turns sad and somber as Anakin realizes that following his dream means he must leave his mother.

10:20-10:35 Anakin and Shmi

(part 2) *Unreleased*

Heard under narration in the “One Love—Shmi Skywalker” tone poem, this cue features the horn motif introduced in “Back to Mos

Espa,” as well as a pretty melody played on an ethnic wooden flute.

10:35-12:30 Anakin and Shmi

(part 3) *Unreleased*

The lovely flute melody continues as Shmi tells Anakin that she loves him. As Qui-Gon assures Shmi he will look after Anakin, the music warms up, and continues as Anakin bids farewell to C-3PO, ending with a stirring musical gesture over 3PO’s distress at the possibility of being sold. As Anakin leaves home, he runs back to Shmi, and the music centers on the woodwinds, bittersweet and moving.

12:30-12:52 “I will come back...”

The *TPM* CD-ROM file “sqmaulintrocs.imc” contains music heard here, under minimal ambient sound effects. The cue begins with the horn motif heard in “Back to Mos Espa” and “Anakin and Shmi (part 2),” before English horn plays a sad melody.

12:52-13:11 “Don’t look back...”

Unreleased

Perhaps the most moving presentation of the Force theme in “The Phantom Menace,” this cue can be heard under narration in the last

portion of the “One Love—Shmi Skywalker” tone poem.

13:11-13:23 Darth Maul’s Speeder

Unreleased

Choral whispers return, as well as the snareless drum roll and high strings/woodwind clusters that characterize Darth Maul.

13:23-14:25 Duel in the Desert

TPM CD-ROM file “sqfightmaul1.imc” contains this cue, which begins with low-brass clusters before a grand orchestral drum cranks the music up a notch as Qui-Gon and Anakin run through the desert.

CONDENSED VERSION OF CUE SHEETS FOR QUICK REFERENCE

Star Wars: Episode 1: The Phantom Menace Cue Sheet

PART 1: Reels 1AB, 2AB, 3AB

00:00-00:20 Fox Fanfare

CD (ROTJ:SE Track 1)

00:26-02:10 Main Title/Arrival at Naboo:

CD, track 1 0:00-1:48

02:10-03:30

Aboard the Federation Battleship:

GAME, sqtense2.imc

03:30-04:52 Nemoidians/

The Jedi Wait/Darth Sidious:

GAME, sqeerie.imc

04:52-05:05

Destroying the Republic Ship/The Gas:

GAME, sqfedshipintroc.imc

05:05-05:33 “Dioxisin!”:

Unreleased, 0:28

05:33-05:45 Jedi Fight (part 1):

GAME, sqdroidfightloop.imc

05:45-05:59 Jedi Fight (part 2):

Unreleased, 0:14

05:59-07:09 Jedi Fight (part 3):

*GAME, sqdroidfightloop.imc
sqdroidfightend.imc*

07:09-08:39

Amidala Confronts the Nemoidians:

CD, track 13 2:52-4:23

08:39-09:30

Message From Palpatine (part 1):

GAME, sqtheed.imc

Message From Palpatine (part 2):

CD, track 13 4:23-4:51 (end)

09:30-10:18 The Invasion Begins:

CD, track 14 1:05-1:44

(last chord: *GAME, sqdanger1.imc*)

(11:27-12:36) Jar Jar Binks:

OMIT, track 4 0:00-1:08

12:36-13:31 Otoh Gunga:

CD, track 4 1:08-2:05

13:31-17:55 Boss Nass/The Bongo (part 1):

CD, track 10 0:00-4:39 (end)

17:58-18:57

Darth Sidious II/The Bongo (part 2):

*CD (shortened in film),
track 14 3:45-4:57*

19:08-19:47 The Bongo (part 3):

CD, track 14 2:08-2:47

19:47-20:23 “Ah, victory...”:

CD, track 14 2:47-3:20

20:23-20:41 “Dis’n lovely...”:

Unreleased, 0:18

20:41-21:45 Captured Queen:

GAME, sqtheedstalk.imc

21:45-22:28 Bombad Jedi:

GAME, sqtheedattack.imc

22:28-23:37

“They will kill you if you stay...”:

Unreleased, 1:09

23:37-24:05 Freeing the Pilots:

CD, track 12 2:40-3:23

24:05-24:44 Escape From Naboo:

GAME, sqfight1.imc

24:44-25:56 The Heroics of R2D2:

CD, track 15 0:13-1:29

25:56-26:51

To Tatooine/Darth Sidious and Maul:

Unreleased, 0:55

26:51-27:04 The Queen’s Ship:

GAME, sqscary1.imc

27:45-28:40 Padme and Jar Jar/Tatooine:

CD, track 7 0:00-0:53

28:40-28:56 Mos Espa (part 1):

OMIT, track 7 0:53-1:06

28:56-29:02 Mos Espa (part 2):

CD, track 7 1:06-1:14

29:02-29:33 Mos Espa (part 3):

*GAME, sqespa1.imc *track has sfx*

29:33-29:55 Mos Espa (part 4):

CD, track 7 1:14-1:52

29:55-30:30 Mos Espa Source Music:

Unreleased, 0:35

31:07-32:15 “Are you an angel?”:

Unreleased, 1:08

32:15-32:17 “Hit the nose!”:

Ep. 1 Insider’s Guide

32:17-33:51 Mos Espa Source Music:

Unreleased, 1:34

34:28-35:41 Jar Jar and Sebulba:

CD, track 4 3:50-5:07 (end)

35:41-35:58 Obi-Wan and Panaka:

Unreleased, 0:17

35:58-36:09 The Sandstorm (part 1):

CD, track 4 2:05-2:19

36:09-36:19 The Sandstorm (part 2):

Unreleased, 0:10

36:19-37:07 The Sandstorm (part 3):

CD, track 4 2:19-3:01

37:07-37:56 Meet C-3PO:

CD, track 4 3:01-3:50

37:56-38:08 “Naked?!“:

Unreleased, 0:12

38:08-38:24 Sio Bibble’s Plea:

GAME, sqairshafts.imc

38:24-38:44 Coruscant:

Unreleased, 0:20

38:44-39:12

“At last we shall have revenge...”:

GAME, sqairshafts.imc

40:00-42:50 The Dinner Scene/Watto’s Shop:

Unreleased, 2:50

43:41-44:08 Dealing With Watto:

Unreleased, “One Will” TV AD 0:27

44:08-44:22 A Ship in a Desert:

CD, track 11 1:37-1:52

44:22-44:39 “...stuck here a long time...”:

Unreleased, 0:17

44:39-47:35 Qui-Gon and Shmi/Kids at Play:

CD, track 11 1:52-4:57 (end)

47:35-47:57 “It’s working!”:

Ep1 Insider’s Guide

47:57-48:58 Night Time:

Unreleased, 1:01

48:58-49:54 Darth Maul Arrives on Tatooine:

GAME, sqtense1.imc

49:54-50:53 Mos Espa Source Music:

Unreleased, 0:59

50:53-51:59 Watto’s Deal (part 1):

CD, track 11 0:00-1:12

51:59-52:22 Watto’s Deal (part 2):

Unreleased, 0:23

52:22-52:33 Watto’s Deal (part 3):

CD, track 11 1:12-1:23

52:33-52:46 The Probe Droid:

GAME, sqtense1.imc

ALT: Orig version:

CD, track 11 1:23-1:38

52:46-53:57 The Flag Parade:

CD, (shortened in film)

track 7 1:52-4:04 (end)

53:57-55:09 Before the Podrace:

CD, track 9 0:00-1:12

(omitted music)

(track 9) (1:12-1:35)

PART 2: Reels 4AB, 5AB, 6AB, 7AB

4:16-4:26 Anakin Versus Sebulba:

CD, track 9 1:35-1:54

4:26-5:52 TRACK: Escape From Naboo:

GAME/CD,

(omitted music) (track 9) (1:54-2:27)

5:52-6:20 Anakin Defeats Sebulba:

Unreleased, 0:28

6:34-6:41 Victory (part 1):

GAME, sqyay1.imc

6:41-7:07 Victory (part 2):

Unreleased, 0:26

7:07-7:12 Victory (part 3):

GAME, sqyay2.imc

7:12-7:35 “We owe you everything...”:

Unreleased, 0:26

7:35-8:20 Mos Espa Source:

Maul arrives, swordplay ensues, and Qui-Gon's theme is given a classy presentation complete with glockenspiel. The main *Star Wars* theme even makes an appearance as the Queen's ship lifts off. The music changes color as Qui-Gon leaps to safety and Darth Maul watches our heroes escape from the desert world of Tatooine.

14:25-14:49 Anakin Meets Obi-Wan

(part 1) *Unreleased*

These 24 seconds are edited out of the track as it appears on the *TPM* CD-ROM, and consists of a clarinet somberly presenting Qui-

Gon's theme before the woodwind section plays with the Force theme as Anakin meets Obi-Wan.

14:49-14:53 Anakin Meets Obi-Wan

(part 2)

The brassy flourish that closes this cue can be heard in the *TPM* CD-ROM as the end of "sqfightmaul1.imc."

14:53-15:24

Sio Bibble and Nute Gunray

15:24-16:00

Padme Views the Transmission

These two cues are presented on track 13 of the Sony CD, from

0:00-1:07.

16:00-16:20 Padme and Anakin

(part 1) *Unreleased*

This 20-second cue was edited out of the Sony CD. Woodwind gestures dance around Anakin's theme as Padme tells of the Queen's troubles.

16:20-17:08 Padme and Anakin

(part 2)

17:08-18:04 Arrival at Coruscant

(part 1)

The Sony CD resumes here with Anakin's theme through his conversation with Padme, then the

brass fanfare and colorful string writing that signifies the arrival at Coruscant. All can be heard on track 13 from 1:07-2:52.

18:04-18:48 Arrival at Coruscant

(part 2)

The *TPM* CD-ROM file "sqbig-city.imc" contains music heard after the low string figure that closes Sony CD track 1, and is heard again at 2:52 on track 13. It continues through the meeting on the landing platform and into Palpatine's quarters, ending as the Senator tells Amidala of the desperate situation in the Republic.

Unreleased, 0:45
8:20-9:32 Back to Mos Espa:
Unreleased, 1:12
9:32-10:03 "It's a hard life...":
Ep. 1 Insider's Guide
10:03-10:20 Anakin and Shmi (part 1):
Unreleased, 0:17
10:20-10:35 Anakin and Shmi (part 2):
Unreleased, "One Love" spot 0:15
10:35-12:30 Anakin and Shmi (part 3):
Unreleased, 1:55
12:30-12:52 "I will come back...":
GAME, sqmaulintrocs.imc
**track has sfx*
12:52-13:11 "Don't look back...":
Unreleased, "One Love" spot 0:19
13:11-13:23 Darth Maul's Speeder:
Unreleased, 0:12
13:23-14:25 Duel in the Desert:
GAME, sqfightmaul1.imc
14:25-14:49 Anakin Meets Obi-Wan (part 1):
Unreleased, 0:24
14:49-14:53 Anakin Meets Obi-Wan (part 2):
GAME, sqfightmaul1.imc
14:53-15:24 Sio Bibble and Nute Gunray:
CD, track 13 0:00-0:33
15:24-16:00 Padme Views the Transmission:
CD, track 13 0:33-1:07
16:00-16:20 Padme and Anakin (part 1):
Unreleased, 0:20
16:20-17:08 Padme and Anakin (part 2):
CD, track 13 1:07-1:55
17:08-18:04 Arrival at Coruscant (part 1):
CD, track 13 1:55-2:52
18:04-18:48 Arrival at Coruscant (part 2):
GAME, sqbigcity.imc
19:40-20:14
"That is something I cannot do...":
GAME, sqpalpatine.imc
**track has sfx*
20:14-21:52 The Jedi Council:
Unreleased, 1:38
21:52-22:40 Anakin and the Queen:

Unreleased, 0:48
23:55-25:32 The Senate/Jedi Balcony:
Unreleased, 1:37
25:32-28:37
Anakin Is Tested/The Queen's Decision:
Unreleased, 3:05
28:37-32:13 The Chosen One/Midichlorians:
CD, track 8 0:00-3:53
32:13-32:39
Darth Sidious Sends Maul to Naboo:
Unreleased, 0:26
32:39-34:43 Back to Naboo (part 1):
CD, track 6 0:00-2:06
34:43-35:00 Back to Naboo (part 2):
Unreleased, 0:17
35:00-35:33
Audience With Boss Nass (part 1):
CD, track 6 2:06-2:38
35:33-35:56
Audience With Boss Nass (part 2):
*GAME, sqgarden.imc *track has sfx*
35:56-37:18
Audience With Boss Nass (part 3):
CD, track 6 2:38-4:07
37:18-37:38 "An unexpected move...":
Unreleased, 0:20
37:38-38:12 Battle Plans (part 1):
Ep.1 Insider's Guide
38:12-39:39 Battle Plans (part 2):
Unreleased, 1:27
39:39-40:05 "Wipe them out...":
Unreleased, 0:26
40:05-40:36 The Gungan March:
CD, track 14 0:00-0:31
40:36-40:51 TRACK: Message From Palpatine:
CD, track 13 4:08-4:23
41:16-41:35 Naboo Courtyard:
Unreleased, 0:19
41:36-41:55 The Fighting Begins:
Unreleased, (flourish) 0:19
41:55-42:01 "This is too close...":
TRACK:Jedi Fight

sqdroidfightloop.imc
42:01-42:17
Entering the Hangar—Anakin Hides:
CD, track 12 0:36-0:54
42:17-42:52 The Ships Lift Off:
CD, track 12 0:00-0:36
42:52-43:00 Back in the Hangar:
Unreleased, unknown 0:08
43:00-43:04
Engaging the Federation Battleship (part 1):
CD, track 5 0:21-0:25
43:04-43:08
Engaging the Federation Battleship (part 2):
CD, track 5 2:16-2:20
43:08-43:16
Engaging the Federation Battleship (part 3):
CD, track 5 2:22-2:30
44:04-44:47 Activating the Battle Droids:
CD, track 14 0:31-1:05
44:47-45:13 "Stay in that cockpit...":
CD, track 12 1:10-1:43
45:13-45:25 Darth Maul:
CD, track 15 0:00-0:13
45:25-45:59 Drawing Swords (part 1):
CD, track 2 0:39-0:43
45:29-45:38 Drawing Swords (part 2):
CD, track 2 2:17-2:25
45:38-45:49 Drawing Swords (part 3):
Unreleased -matches track 2 w/o choir 2:55-3:07
45:49-45:59 Drawing Swords (part 4):
CD, track 2 3:07-3:22
45:59-46:46 Anakin Takes Off:
CD, track 12 1:57-2:40
46:46-47:16 The Jedi Versus Sith (part 1):
CD, track 2 2:37-3:07
47:16-47:26 The Jedi Versus Sith (part 2):
CD, track 2 (edited) 3:07-3:22
47:26-47:31 Gunfight in the Hallway (part 1):
CD, track 2 2:17-2:19 (loop)
47:31-47:44 Gunfight in the Hallway (part 2):
CD, track 2 2:19-2:37 (edit)
47:44-49:40 The Battles Continue:
CD, track 5 0:26-2:31
49:40-49:48 Ascension Guns (part 1):

CD, track 2 0:58-1:02 (2x)
49:48-49:54 Ascension Guns (part 2):
CD, track 2 1:15-1:21
49:54-50:00 Ascension Guns (part 3):
CD, track 2 1:58-2:04
50:00-50:27 Dueling on the Catwalks (part 1):
CD, track 2 3:07-3:35
50:27-50:51 Dueling on the Catwalks (part 2):
CD, track 2 3:43-4:09
51:05-51:18 The Energy Shields:
Unreleased, 0:13
51:18-52:50 The Gungans Retreat:
CD, track 9 2:27-4:13
52:50-53:31
Anakin Crashes on the Federation Ship:
GAME, sqgripping1.imc
53:31-55:46 Qui-Gon's Noble End:
CD, track 15 1:29-3:47
(54:01-54:18)
Manic Flutes and Piccolo Overdub:
GAME, sqgripping1.imc (top)
56:27-57:54
Anakin Destroys the Federation Ship:
GAME, sqreactor.imc
57:54-58:10 TRACK:
A Ship in the Desert (remixed):
CD, track 11 1:37-1:52
58:14-58:29 Obi-Wan Comes of Age:
Unreleased, 15 sec Amidala Ad 0:15
58:29-59:36 The Death of Darth Maul:
GAME, sqmauldeathloop.imc
The Death of Qui-Gon Jinn:
GAME, sqquigondeath.imc
59:36-1:02:31
Palpatine Arrives on Naboo/
Yoda and Obi-Wan Kenobi/
Funeral for Qui-Gon Jinn:
CD track 16 0:00-3:08
1:02:31-1:03:51 Naboo Parade:
CD, track 17 0:00-1:24
1:03:51-end End Credits:
CD, track 17 1:24-9:38

19:40-20:14

"That is something I cannot do..."

This cue, found as file "sqpalpatine.imc" with ambient sound effects on the *TPM* CD-ROM, is heard as the Queen tells Palpatine she will not let the corruption of the Senate compromise the well being of her people. (Note: The track on the game has looped the opening phrase so that it features a repeat not heard in the film.)

20:14-21:52 The Jedi Council

Unreleased

This is some cool, dark synth music that accompanies Qui-Gon's description of the Sith warrior he fought on the desert world, and continuing as he tells of the "vergence in the Force." The music lightens considerably at one point, and we are presented with Anakin's theme, as usual voiced primarily by woodwinds. The cue concludes with a variation of the horn motif heard during the scenes where Anakin says goodbye to his mother.

21:52-22:40 Anakin and the Queen

Unreleased

This unreleased cue is suspenseful and pensive, somewhat dark, though softening a bit as the Queen reassures Anakin, then darkening up and swelling in orchestration as we travel to the Senate Chamber.

23:55-25:32 The Senate/Jedi Balcony

Unreleased

Dark music is introduced as the Queen runs into a bureaucratic roadblock in the Senate. This dark music continues as Valorum is ousted from office. In the next scene, Qui-Gon and Obi-Wan talk on the balcony at sunset, and the score is somewhat active for a scene with two people talking. No significant themes, but rather, appropriate textural writing. (From a compositional point of view, I have been intrigued by this cue since I first saw a clip on TV, weeks before the film opened. The score carries the drama of the Senate into Qui-Gon and Obi-Wan's conversation quite a bit, creating about a five-second overlap. Interesting spotting there...)

25:32-28:37 Anakin Is Tested/The Queen's Decision

Unreleased

Continuing arguably the longest

chunk of unreleased music in the film, we now watch (and listen) as Anakin is tested before the Jedi council. Mysterious and varied orchestrations of Anakin's theme are heard, underscoring Anakin's fear and longing for his mother. The Force theme pops up when Yoda talks about fear and hate and suffering, then strings take over, brightening at first, then darkening considerably as Jar Jar and the Queen discuss the somber future of the residents of Naboo. The tone lifts again as Palpatine enters, happy with his nomination as Supreme Chancellor. Then it's dark once more when Amidala voices her plan to return to Naboo. The energy picks up as everyone marches out of the room.

28:37-32:13

The Chosen One/Midichlorians

This cue appears on the Sony CD in its entirety, without edits, on track 8.

32:13-32:39 Darth Sidious Sends

Maul to Naboo *Unreleased*

More of the Sidious theme. I wouldn't be surprised if this was a tracking of the cue "Darth Sidious" from the opening of the film, the orchestration is that similar. It is 26 seconds long.

32:39-34:43 Back to Naboo (part 1)

The heroes return to Naboo, and this cue underscores their journey. Strong writing in the strings and brass accentuates the military underpinnings of the Queen and her entourage. A strong brass fanfare signifies the landing on Naboo, and characteristic John Williams orchestrations and harmonies support Qui-Gon and Obi-Wan as they discuss the future and make amends for the past. Finally, comical music appears as Jar Jar returns from his inspection of Otoh Gunga. Sony CD track 6, 0:00-2:06.

34:43-35:00 Back to Naboo

(part 2) *Unreleased*

Approximately 17 seconds of textural music were edited out of the CD track at this point. In the film, the music underscores Jar Jar and Panaka as they discuss what has happened to all the Gungans who deserted the underwater city.

35:00-35:33

Audience With Boss Nass (part 1)

35:33-35:56

Audience With Boss Nass (part 2)

35:56-37:18

Audience With Boss Nass (part 3)

This cue appears virtually "as is" on the Sony CD, track 6, with the exception of the 23 seconds of music (which can be heard in the *TPM* CD-ROM in file "sqgarden.imc," with ambient sound effects) that were edited out of the CD at 2:38. At this point, the Sony CD continues to the end of the track, 4:07.

37:18-37:38

"An unexpected move..." *Unreleased*

Another 20 seconds of unreleased music. Nothing too melodically distinctive, but rather, dark and textural.

37:38-38:12 Battle Plans (part 1)

Serving as the score for one of the "Behind the Scenes" movies in the *Episode 1 Insider's Guide*, this cue appears in the film as the Gungans announce Panaka's return from Theed and Anakin runs to tell the Queen. Meanwhile, Boss Nass promotes Jar Jar to the rank of Bombad General. This cue reminds me of "For He's a Jolly Good Fellow."

38:12-39:39 Battle Plans

(part 2) *Unreleased*

This cue covers the dialogue-driven scene as Amidala outlines her plan for the retaking of Theed. Once again, John Williams uses orchestral texture, rather than melody, to underscore the scene. Effective writing, if perhaps unremarkable. The cue ends with a clarinet phrase reminiscent of *Return of the Jedi*.

39:39-40:05

"Wipe them out..." *Unreleased*

Twenty-six seconds of dark brass texture before a small flourish segues directly into the next cue.

40:05-40:36 The Gungan March

This cue is found on the Sony CD, track 14, 0:00-0:31.

40:36-40:51 Message From Palpatine

As the Gungans power up their shield generator, the score reverts to an earlier cue, which can be heard on the Sony CD, track 13,

from 4:08-4:23. I presume this is not how John Williams intended to score this scene.

41:16-41:35 Naboo Courtyard

Unreleased

About 20 seconds of "sneaking-around" music.

41:36-41:55 The Fighting Begins

Unreleased

The "Duel of the Fates" motif makes its first appearance in the score in this cue, a short burst of energy as the first moments of battle take place. The opening flourish sounds like the same one heard at the very beginning of "The Bongo (part 3)" ("sqfight5.imc"—an omitted cue).

From this point on, until the cue "The Energy Shields," the score becomes heavily edited and fragmented. It is my opinion that virtually all of the music in these scenes is cut into the film differently than John Williams originally conceived it. I attribute this to heavy re-editing of the picture late in the post-production process, after the music had already been recorded. Ken Wannberg alludes to this in an interview, as does John Williams in *MIX* magazine.

41:55-42:01 "This is too close..."

This short segment is six seconds long and is tracked in from the cue "Jedi Fight," found on the *TPM* CD-ROM as "sqdroidfight-loop.imc."

42:01-42:17

Entering the Hangar—Anakin Hides

42:17-42:52 The Ships Lift Off

These two cues are pulled from Sony CD track 12, in opposite order than they appear in the film. The first runs from 0:36-0:54, the second from 0:00-0:36.

42:52-43:00 Back in the Hangar

Unreleased

Eight seconds of action music, punctuated by xylophone.

43:00-43:04

Engaging the Federation Battleship

(part 1)

43:04-43:08

Engaging the Federation Battleship

(part 2)

43:08-43:16

Engaging the Federation Battleship

(part 3)

These three cues are really one, edited version of track 5 from the Sony CD, using 0:21-0:25, 2:16-2:20, and 2:22-2:30.

44:04-44:47

Activating the Battle Droids

From the Sony CD, track 14, 0:31-1:05.

44:47-45:13 "Stay in that cockpit..."

From the Sony CD, track 12, 1:10-1:43.

45:13-45:25 Darth Maul

From the Sony CD, track 15, 0:00-0:13.

45:25-45:59 Drawing Swords (part 1)

45:29-45:38 Drawing Swords (part 2)

Edits of material from the Sony CD, track 2, 0:39-0:43 and 2:17-2:25. (Note: This recording of "Duel of the Fates" was originally intended to be used solely in the end credits and as a concert arrangement, but according to a recent interview with Ken Wannberg, George Lucas liked it so much he began tracking it in all the sword fighting scenes.)

45:38-45:49 Drawing Swords

(part 3) Unreleased

This cue is unreleased, but it matches track 2 from 2:55 to 3:07. It is essentially the same music, simply instrumental, without the choir.

45:49-45:59 Drawing Swords (part 4)

More material from Sony CD track 2, 3:07-3:22.

45:59-46:46 Anakin Takes Off

From Sony CD, track 12, 1:57-2:40.

46:46-47:16 The Jedi Versus Sith

(part 1)

47:16-47:26 The Jedi Versus Sith

(part 2)

47:26-47:31 Gunfight in the Hallway

(part 1)

47:31-47:44 Gunfight in the Hallway

(part 2)

Material pulled from Sony CD track 2. First is 2:37-3:07, which underscores the Jedi duel. Next is 3:07-3:22, which continues this

(continued on page 48)

MAKING THE PENULTIMATE PHANTOM MENACE CD

Until Sony or Lucas decides to release a definitive presentation of John Williams' score to *The Phantom Menace*, we are left to our own devices to enjoy the score as we see fit. Fortunately, home computers provide the necessary tools to do just that.

You will need:

- Windows computer (recommend at least 1GB available hard drive space; I'm sure you can also do this with a Mac, I just haven't tried it).
- CD recorder
- Editing Software: (I used Cool Edit, available for download from www.syntrillium.com)
- SCUMM Revisited: (available for download from www.mixnmojo.com/scumm/scummrev/).
- Audio ripper software
- CD recording software

STEP 1

The program SCUMM Revisited allows you to convert the *.imc files on the *TPM* CD-ROM into *.wav files, at 16-bit, 22khz. Once they are in *.wav format, they will need to be "bumped up" to 44.1khz to be edited in with the material from the Sony CD. So, I suggest first converting and "bumping up" the needed files from *TPM* CD-ROM.

After downloading and installing the SCUMM, select "browse" and choose the file you wish to open from your hard drive. The *Phantom Menace* files should be in "Program Files/LucasArts/The Phantom Menace/ Music." When you select the file, there will be a warning that SCUMM does not recognize the file. Ignore this warning and press okay, then click on "iMUS" in the SCUMM window. This opens up the "play/decompress to .WAV" buttons. If you do not see these buttons, click/drag on a corner of the SCUMM window to reveal the "play/decompress" buttons. Click on "play" to hear the file, or "decompress" to create the *.wav file.

STEP 1b

I could not find a program to convert the audio from the *Episode 1 Insider's Guide*, so I plugged a DAT player into my sound card and recorded the audio I needed to a DAT, then in a separate operation, recorded the sound from the DAT back into my PC. Not quite as elegant as the *TPM* CD-ROM files.

STEP 2

Audio "rippers" are programs that enable you to copy a track from an audio CD to your computer's hard drive as a *.wav file, an *.mp3 file or in any variety of formats. My CD-recording software (Adaptec EZ-CD Creator v3.5) comes with a "ripping" utility built in. Now you must transfer all the CD files you need to hard drive. If you are dealing with limited hard drive

space, you might want to do one track at a time.

STEP 3

Download and install Cool Edit. You can also use Cakewalk Pro Audio or Sound Forge, or of course, Pro Tools. I recommend Cool Edit only because it is affordable shareware, and you don't have to be a sound engineer to get around in it.

STEP 4

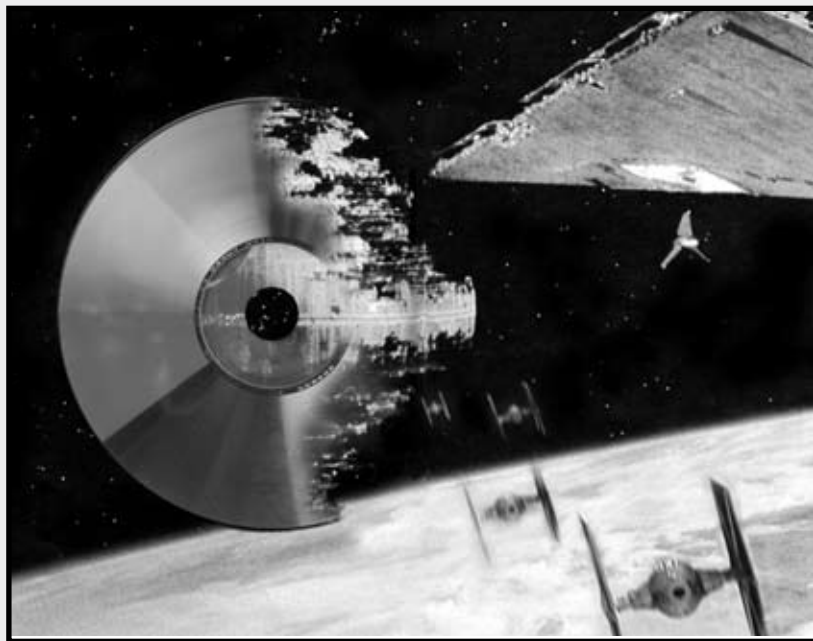
Time to "bump up" the files from *TPM* CD-ROM. Open the file in Cool Edit, then select "EDIT/convert sample type," change the file to be 16-bit/44.1khz and set the quality as high you can.

STEP 5

Here's the fun part, or the hard part, depending on your inclination. Begin editing the tracks, using fade-ins and fade-outs; configure the mix paste function, the most helpful tool in Cool Edit, for "overlap." For my CD, I preferred to use the Sony tracks as much as possible, since they do sound better than the *TPM* CD-ROM tracks. Experiment with different methods; I think you'll find that you can cut together files pretty nicely. It can be tricky segueing from one file to another, but you'll get the hang of it.

STEP 6

Once you've edited together the different files to create your own



"compiled" files, it's time to burn them to CD. Now you've got your own "Special Edition" *Phantom Menace* CD.

Hopefully, this will not dissuade Sony or Lucas from releasing more music from *The Phantom Menace* on CD. Rather, we hope to demonstrate the passion for this music among fans of John Williams and Star Wars.

The sound quality of the game files is not as good as those of the Sony CD, so a second volume of music would not be redundant. And don't go making and selling "bootlegs" either, or we'll never get a good release.

Acknowledgments

Without the resources of the Internet, this article would not be possible. Of considerable help was the John Williams website, run by Richard L. Befan. Find "*Star Wars: Episode 1—The Music*" at: <http://johnwilliams.qjb.net>

Violist Larry Deming and violinist Jim Gustafson sat down with conductor Mark Russell Smith before their "March Movie Madness" concert, which included selections from *Ben-Hur*, *Gone With the Wind*, *Dances With Wolves*, *Psycho*, *The Sea Hawk*, *The Sons of Katie Elder*, *The Cowboys*, *Breakfast at Tiffany's*, *Star Wars* and more. Here's a little of what he had to say:

JG: *In which movies do you think the score actually makes the movie?*

MRS: Well, look, Steven Spielberg is a genius, so you wouldn't say that the films would fail without the music but certainly the John Williams/Steven Spielberg combination is unique and they just play off of each other. I was just reading about *Psycho*, about Bernard Herrmann—in the shower scene originally Hitchcock didn't want music in it. But Bernard Herrmann was so sure that his music was absolutely perfect for that, that he dubbed it in on the run-through and it convinced Hitchcock. Somehow he snuck it in there—so there's a perfect example. *Psycho* is a much stronger film because of the music in creating the drama.

JG: *How do you compare the work of some of these film score composers to the mainstream classical composers?*

MRS: Well, you look at a Korngold and you look at a Bernard Herrmann and they're just products of their time in a lot of ways. Korngold wrote concertos and symphonies and all that, and had he not had to come over here and make a living, he may not have been a film composer. The fact that he used his incredible talents for movie music certainly enhances those films a great deal. There's no difference in quality with people like that. And then there are guys who write really bad film scores, or who are not as good musicians who certainly couldn't write classically for orchestra. I haven't heard a lot of serious or non-movie pieces of John Williams. Like I said in the rehearsal, this sounds great. He can put it together, it sounds great, it fits perfectly, he's a brilliant orchestrator. If he put his mind to it he probably could have been a great symphonist. But again, he's a product of his time, too. He

WHEN WORLDS COLLIDE

**Springfield Symphony Orchestra
Music Director
Mark Russell Smith
shares his thoughts on the
unholy convergence of
classical and film music.**



**Interview by
LARRY DEMING
and
JIM GUSTAFSON**

just has a natural gift for orchestration and drama. He's such an incredible success with these film scores.

JG: *Do you feel some of the scores stand on their own as concert pieces without necessarily being referenced to the film?*

MRS: I would say the ones that are specifically written as overtures. You know, I think actually John Williams adapted *The Cowboys Overture* and made it a concert piece using themes from the film—I don't think it's written in the film exactly like that, because it has a structure to it, so that certainly stands alone. *The Sea Hawk Overture* certainly does. There are pieces that are less successful standing alone. *Dances With Wolves* was a very good score. It fit when you have these wide open spaces on the screen in front of you, but there's not much to it harmonically or orchestratorially. Standing alone as a concert piece doesn't work so much. The "Parade of the Charioteers" from *Ben-Hur*—that works great. It's really great sounding. There's another example: Rózsa, who wrote a lot of concert pieces too, but that *Ben-Hur* sounds so great.

JG: *Sometimes I think that some of the greater talents this century are attracted to film just because you get your music out in the public and you get income from it. Wouldn't Beethoven have written for films if they'd had films?*

MRS: Who knows? Mahler certainly might have. Maybe Beethoven would've too.

JG: *Well, he wrote for that nickelodeon machine.*

MRS: Right. Well, and Mozart—he was writing singspiels and he was writing party music and all that. You bet, he would be writing film music and probably pretty well. Yeah it's true. This is a genre that just didn't exist for the classical and romantic composers. I would say some of the most talented composers are writing for film. Guys like Corigliano have written, didn't he...what did he write?

LD: *Altered States and The Red Violin.*

MRS: Right, *The Red Violin*. That's a perfect example. So some big name composers do that too. Copland did. Copland wrote *The Red Pony*, and there's a piece called *Music for Film*. Who else—Bernstein—well, they made *West Side Story* into a film.

LD: *On the Waterfront.*

(continued on page 44)

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

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

Jesus: The Epic Miniseries

★★★ 1/2

PATRICK WILLIAMS

Angel 7243 5 56984 2 1

18 tracks - 50:15

Patrick Williams wanted his *Jesus: The Epic Miniseries* thematic material to be "very straightforward (and) very transparent." He succeeds at writing a simple and memorable main Jesus theme, but the score as a whole is perhaps *too* straightforward. The Jesus theme is biblical enough (short, unornamented, homophonic and chordal) and is well developed. At times, Jesus sounds like he may be from outer space (and how far off is that?) or a little too American (the unfair but noted stereotype of the noble, solo trumpet). But it's undoubtedly difficult to score a vast figure like Jesus without stepping on someone's turf. As the score progresses, the main theme takes on a slight Jerry Goldsmith character (orchestratorially as well)—it's like *The Edge*, but even simpler. The theme can also be likened to an orchestral version of Mark Knopfler's mythic and courageous theme for Mandy Patinkin in *The Princess Bride*.

While the main theme is a staple, Williams' subsidiary ideas get their fair share of play time. "Walking and Water" uses contrapuntal, arpeggiating string lines (at varying speeds) that contrast the rhythmically benign Jesus theme. This material sounds more like Barry or Horner than Goldsmith or Patrick Williams, but it's appropriately mythic and repeated effectively throughout the score. The powerful two-voice brass passage of "Gethsemane" is also a welcome contrast to the Jesus theme. If only there were more ideas like it, the album would not seem as heavily weighted. In fact, the main problem with Williams' score is the heavy-handed nature of some of the writing. Most of this is due to the recording and

the orchestration, as the rhythms and harmonies are essentially simple and uncluttered. "The Crucifixion" opens with orchestral swooning bordering on melodrama, but without its thick orchestration it would sound controlled and pristine.

Patrick Williams' *Jesus: The Epic Miniseries* is a solid effort, but the composer is likely still damning the day that he chose a trumpet to be the primary voice of the Jesus theme. They should have sent their loser trumpet player packing (even at great cost) as he/she is a terrible stain on an otherwise acceptably performed album. Almost every entrance is sloppy, even though the range is perfectly reasonable—they should have found someone who knows how to stay warm. If you're questioning this criticism, check out the entrance at 4:21 of track 11, or 2:33 of "Crucifixion," where it sounds like they had to splice two cues together because of the trumpet's ineptitude. Maybe they should have done this more often. The number of flubs is astounding—as long as the player doesn't breathe after his initial entrance, it's fine. Andrew Lloyd Webber's "Pie Jesu" is included on the album.

Note: Do not confuse this attractive blue album with the red Jesus song compilation album you're more likely to find in stores.

—Jesus Weinstein

The Adventures of Superman

★★★ 1/2

VARIOUS

Varèse Sarabande 302 066 093 2

35 tracks - 72:14

The *Adventures of Superman* hails from the early days of broadcast TV, even before budding composers like Williams and Goldsmith started earning their chops doing series work. Back in the '50s, few TV shows could afford to have music specially written and recorded for them, and *The Adventures of Superman*

was no exception. Music for the show was compiled from a number of recording houses that specialized in culling music cues (mostly from obscure motion pictures), and re-recording and re-arranging them for availability to numerous television shows and low-budget movies. The music was tracked over and over again from different sources and in different guises, taking on an eerie familiarity to viewers.

An *Adventures of Superman* soundtrack album has long been a fan's dream, but the difficulty of tracking down the original library cues used in the series always stymied the project. Producer and Superman expert Paul Mandell spent years of research locating the original tracks from the Mutel library used in the series' original black-and-white seasons, and the result (compiled with veteran soundtrack producer Bruce Kimmel) is an album packed with more than 70 minutes of bristling, suspenseful orchestral cues from the series. The black-and-white episodes were rough-and-tumble affairs mostly dealing with organized crime, and the music cues (originally written by composer Herschel Gordon Gilbert and others for movies like *Open Secret*, a gangland drama, and other potboilers) had a dank, brutal quality that made the series' tone surprisingly adult. This was in direct contrast to the bright, stirring "Superman" fanfare and title theme (whose original source is now shrouded in mystery) that opened and closed the show.

With cue titles like "Creeping Mysterioso," "Mounting Drama" and "Cue for String Orchestra," it's clear that this music is generic. But like most pre-'70s TV music, it's amazingly dynamic and exciting compared to the droning crap that accompanies most shows today. "The Skeleton," "Creeping

Mysterioso," "Murder Will Out" and "A Nightmare" offer shrill, often unbearably foreboding suspense music climaxing in "Beating Heart," a throbbing piece for low strings and brass. "Brawl" features an exciting brass figure that will be instantly familiar to anyone who watched more than a few episodes of this show or any other TV adventure series from the '50s. According to Mandell, the "Superman" theme (which shows up in "Just in Time," "Shadows on the Wall" and "The Battle") may have been a variation of a cavalry charge motif written for a movie dealing with American Indians;



several cues (notably "Mounting Drama") feature music that could easily accompany footage of Native American tribes. There are oddball touches in other tracks, including one that opens with a quote from Brahms' *First Symphony* and another ("Hit and Run!") that ends with an orchestral rendition of a child's "nah nah na naaah nah" taunt. The action cues like "Brawl," "The Battle" and "Revenge" are worth the price of admission, but there are also lovely cues like "Smallville Pastoral" to vary the material. If there's a complaint, it's that the sound on the opening and closing title music (the most recognizable music from the show, after all) is terrible, and it was apparently

impossible to find the title music without the accompanying narration and sound effects. It's a shame because the sound on the remaining bulk of library cues is amazingly good. Die-hard fans of this show will have to own this CD, and they'll be hoping against hope that Varèse continues the series with music from the show's later seasons.

—Jeff Bond

Hanging Up ★★★

DAVID HIRSCHFELDER

Varèse Sarabande 302 066 120 2

18 tracks - 44:44

David Hirschfelder has been associated with acclaimed projects over the past several years, ranging from *Shine* (1996) to *Sliding Doors* and *Elizabeth* (both 1998). Unfortunately, his résumé now bears the stain of *Hanging Up*, the new Diane Keaton/Nora Ephron bomb. Hirschfelder's score is serviceable, but isn't likely to win him recognition.

The main (and only?) *Hanging Up* theme is clean and instantly identifiable. It has a manic David Newman vibe and is based on an alternating 7/8 and 4/4 meter. Despite the mixed meter, Hirschfelder's use of pedals and the consistent pounding of every conceivable eighth-note keeps the idea simple. These tricks disguise the changing meter to the point where Diane Keaton and Nora Ephron would not need to find something strange or wrong with it. The theme vaguely resembles New Age Japanese music, but otherwise seems at home supporting the subject matter of this film.

Hirschfelder doesn't do much else with the score. There's plenty of Alan Silvestri nostalgia in tracks like "Flashback—Eve Crashes" and "Eve and Ogmed," and "Drive to Hospital" sounds suspiciously like "Thomas and David Newman Drive to Hospital." "Memory Lane" offers a nice combination of harp, piano and percussion, but there's something inherently dull about all this underscore, whereby nothing noticeable ever happens despite the lively orchestrations. The theme is used profusely (effective-

ly mixing baroque and classical elements in "Conference Call") but isn't spectacular enough on its own to make an entertaining album. Several score tracks are labeled "different version than appears in film," so some care did go into preparing the material for album release. The horrifically bland choices of hackneyed classic songs for Ephron movies continue with *Hanging Up*. Four songs encompass over 14 minutes on this album.

—J.W.

The Hurricane ★★★ 1/2

CHRISTOPHER YOUNG

MCA 088 112 235-2

15 tracks - 51:47

Christopher Young rarely gets the opportunity to score a high-profile film, but when he does, he makes the most of it. The haunting and memorable *Jennifer 8* and the noble *Murder in the First* are two of his biggest and best scores. But as anticipated as these movies were, they failed to register with the movie-going public. Young's latest shot at film score stardom comes packaged with *The Hurricane*, which, like *Murder in the First*, is a prison drama. This time around, the hero is real-life boxer Reuben Hurricane Carter. Although Denzel Washington acts brilliantly, the movie ultimately turns out to be a standard, one-sided courtroom drama with cardboard villains and saintly heroes.

There is nothing ordinary, however, about Young's score, which is more three-dimensional than most of the film's characters. The music shows a remarkable maturity in its combined uses of the human voice, jazz and careful color shadings. Young takes a lot of risk in subduing his music, opting for mood over melodrama. Although the majority of the score is orchestral, there are jazzy cues reminiscent of Dave Grusin's best work. Young's most daring touch is that of a female and a male voice used like musical instruments—their screams add raw power to Carter's frustration over his wrongful incarceration. The best cue of the score album is "Racial Motivation," an under-

stated piece that still manages to build up a forceful mix of voice, strings and horns. The touching "Lazarus and the Hurricane" also starts out slow and builds to a warm string crescendo.

Don't confuse this score album with the song CD that includes a mix of old and new R&B songs (as well as Bob Dylan's 8-minute ode, "The Hurricane," played ad nauseam in the film). The song CD does have a suitable Young suite (essentially comprised of "The Hurricane" and "Hate Put Me in Prison, Love's Gonna Bust Me Out" from the score CD), but the composer's contribution is done justice only in the score CD.

—Cary Wong

The Cider House Rules

★★★★

RACHEL PORTMAN

Sony Classical SK 89019

18 tracks - 40:43

The *Cider House Rules* has a nostalgic charm and Dickensian storytelling that makes it one of the best movies of the year, and one of its biggest assets is Rachel Portman's score. The Academy Award-winning composer of *Emma* uses the same successful formula for *Cider House*, keeping her music simple and lyrical.

Based on the John Irving novel about a young orphan (Homer) who explores the world with innocent (but not ignorant) eyes, the movie simplifies some controversial themes. This film adaptation has a more direct narrative, concentrating on Homer's loss of innocence. To back this decision, Portman creates a theme of incredible beauty and grace. It is usually played by a piano with an orchestral accompaniment so nostalgic that it's the musical equivalent of an old, yellowing photograph. This doesn't mean that Portman's music isn't playful at times—this is a story about orphans. However, the dignity of the main theme is so impressive that its repetition can be forgiven as we watch Homer learn and break the rules. From the heartbreaking "Homer Leaves the Orphanage" to the bittersweet "Homer Returns to the Orphanage," the main theme

grows into maturity without losing its heart. (Warning: Don't read the track titles on the CD—spoilerys galore!)

While *The Cider House Rules* isn't as much of a stretch for Portman as her last major film, the underrated *Beloved*, this latest effort confirms that she is indeed one of Hollywood's most talented composers.

—C.W.

Mission to Mars ★★★ 1/2

ENNIO MORRICONE

Hollywood HR-62257-2

11 tracks - 62:18

The Ninth Gate ★★★★★

WOJCIECH KILAR

Silva Screen SSD 1103

16 tracks - 54:05

One of the cruel duties facing composers is the oft-requested task of rescuing a movie that somehow or another has gone off the track. Asked by a producer to undertake this dirty job, the legendary, irascible Bernard Herrmann once said, "I can dress up the corpse, but I can't bring it back to life." Whether a film was flawed from its conception or has simply gone askew during the final stages of editing, it's the composer who inherits the mess. And he can lose his job if he fails to miraculously make a bad movie seem like a good one.

The simultaneous release of *Mission to Mars* and *The Ninth Gate* offers educational examples of how two experienced composers with strong personal styles meet (or fail to meet) this challenge. Ennio Morricone's quirky style and European-bred mode of working (often composing a number of individual, self-contained pieces of music for placement in the finished film wherever the director wants them) has largely kept him out of the mainstream. An exception to this rule was his collaboration with Brian DePalma on *The Untouchables*, a period gangster epic that fit in perfectly with Morricone's often operatic music. Given the composer's offbeat sensibilities and unpredictable approaches to sound and performance, pairing him with DePalma on a far-reaching space epic might seem

a terrific idea. Unfortunately, *Mission to Mars*, while pictorially spectacular, is hobbled by a trite story and an aggravating absence of human interaction and character. Working in a vacuum, Morricone's approach seems based on the need to fill the emotional void at the center of the movie—and the results (as heard in the context of the film) are often disastrous. The film consists almost entirely of special effects footage of space walks, spacecraft, space stations and vivid photography of the surface of Mars, but Morricone's score speaks to intimate, interior emotions that are nowhere in evidence in either the script or the performances of a group of well-known but clearly frustrated actors. It's a daring approach that could have been sheer genius for a movie of artistic vision like Stanley Kubrick's *2001*, but here it deviates so far from audience expectations that the result at the screening I attended was often unintended amusement and/or annoyance with the music.

While meeting the expectations of the audience should not be a prerequisite for a film score, it is possible to undermine the viewing experience with material that distracts the viewer. Morricone treats most of the film's epic visuals with somber, moody music that hints at the courage and isolation of the film's astronauts, painting them as fragile, noble explorers—but when an actor spouts dialogue like “Let’s light this candle!”, the contrast between the music and such conventional posturing is galling.

Mission to Mars has one outstanding sequence involving a space walk, and it's here that the music and the film finally get in sync. Morricone creates a throbbing and suspenseful accompaniment for percussion, stabbing low string accents and the ingenious touch of a church organ, a technique that harkens back to some of the sci-fi and fantasy scores of Bernard Herrmann. Alas, Morricone's unique approach still had the effect of distancing some audience members from the action,



with several commenting that it was more like antique horror music than underscore for a space emergency.

The biggest problem with Morricone's score presents itself at the film's climax, where he supplies a rapturously emotional finale for orchestra and choir that only serves to accentuate how unsatisfying and derivative the movie's final 15 minutes are. It's notable how well this score plays on its own as an album; it's beautiful, eerie and poetic in a way the movie never even attempts to be. You can't blame Morricone for trying to ennoble the movie, but the clash between the composer's ambitions and the film is jarring.

Roman Polanski's *The Ninth Gate* manages to stave off the realization that we're watching a bad movie nearly until its final scene. A peculiar, Faustian mystery about the examination of several copies of a book purported to be co-authored by Satan himself, Polanski's film is more a great-looking, offbeat romp than a true exercise in dread like *Rosemary's Baby*. Thanks to composer Wojciech Kilar, *The*

Ninth Gate moves smartly along and gives the impression of an inexorably assembling puzzle instead of a shaggy dog story. Kilar made a spectacular debut with American audiences with his eerie score to Francis Ford Coppola's *Dracula*, so there was little doubt he could evoke an atmosphere of evil for *The Ninth Gate*. Interestingly, Kilar's work sometimes tips its hat to the dream-like vocal effects of Morricone, and the opening track of *The Ninth Gate* (“Vocalize,” actually the end title of the film) is a lengthy Morricone-like liberation from soprano Sumi Jo, with accompaniment from piano, strings and harpsichord. The main title music (set to a visually compelling descent through the nine gates of hell) is a languorous and seductive musical illustration of the compelling tug of evil. Opening with a slowly swaying rhythm from groaning double basses, a marvelously decadent melody unfolds from mid-range strings in a manner reminiscent of John Williams' portentous opening to DePalma's '70s telekinetic epic, *The Fury*. But Kilar's next cue (“Corso”) alerts the listener that they shouldn't be taking all this gloom and doom too seriously. Using an offbeat dance rhythm from harpsichord and plucked strings (later taken up by hilariously diabolical, grunting low woodwinds) and a blithely ironic tune for trumpet, Kilar ingeniously plays against Johnny Depp's amusingly impenetrable, amoral book dealer and primes the audience for a colossal, cosmic joke on the protagonist. It recalls Elmer Bernstein's jovial writing for *Ghostbusters* and *Heavy Metal*, but with a heavier, more obsessive feel.

Kilar uses slyly overblown dance rhythms throughout (“Plane to Spain” plays Corso's trumpet theme over an elegant bolero) to give the film the quality of a caper, while supplying enough haunted house spookiness—the mysterious, crystalline progressions for Lena Olin's decadent “Liana”; the discordant piano key alarm of “The Motorbike”; the positively Hammeresque horror music of “Stalking Corso” and the score's

climactic cues—to keep the promise of a climactic photo-op with Satan hanging over the film. Kilar's contribution is particularly important during the sequences in which Corso examines copies of the fabled *Ninth Gate* book, contrasting the priceless copy owned by his employer (a great turn by Frank Langella) with two other versions with satanic engravings that exhibit subtle differences in detail. Kilar's hesitant, almost soothing application of Corso's jaunty rhythm to these scenes shows the book dealer's cool mind at work and gives the viewer the impression of a mystery that's being successfully solved—even though by the movie's conclusion none of the plot's arcane clues add up to anything at all.

Like Morricone's *Mission to Mars* score, Kilar's music plays well on CD even at a lengthy 54 minutes, and its focus on an eternal evil makes it a great companion piece for his *Dracula* album (“Balkan's Death” is reminiscent of the chanting, operatic *Dracula* music). But while Kilar's score for *The Ninth Gate* is a textbook example of how music can help a flawed film, Morricone's *Mission to Mars* is a demonstration of the inverse effect an independent-minded composer can have on a problematic movie. *Mission's* score is in a world of its own and should be enjoyed as far away from the abysmal movie as possible. *The Ninth Gate* makes a great album, and makes a muddled film far more palatable than it might have been. —J.B.

The Closer You Get ★★★ 1/2

RACHEL PORTMAN

RCA Victor 09026-63601-2

14 tracks - 34:43

One of the more tiresome new genres in film relies on the premise of a small band of men in a small town (usually in the U.K.), who come up with an impossibly cute idea that remarkably works out in their favor. The first of these was likely the overrated (yet not unfunny) *The Full Monty*, with its male factory worker-turned-stripper theme. Then came *Waking Ned Devine*, where an entire town pretends

that a dead man is alive in order to collect and share his lotto winnings. *The Closer You Get* is possibly the worst offender of the lot. It hinges on the unbelievable notion that grown men, tired of their local provincial women, think that placing a small advertisement in a Miami newspaper will attract beautiful, sophisticated American women to their small remote town in Ireland. Please put this genre out of its misery!

That said, it's hard to believe that Rachel Portman has graced this film with one of the most playful and energetic scores of her

On the whole, though, this CD is a lot of fun—so skip the movie and enjoy Portman's silk purse from this sow's ear. —C.W.

Angela's Ashes ★★★★★

JOHN WILLIAMS

Decca 466 761-2

18 tracks 57:30

John Williams has never abandoned the classic romanticism of *Jane Eyre*, developing the style in films as recent as *Schindler's List* and *Seven Years in Tibet*. However, *Angela's Ashes* marks a definitive return to Williams' most exquisite writing and features some of his strongest thematic material in over a decade. After all these years, John

Williams still sounds like John Williams—and he's not the least bit boring (unless he starts to talk). The *Angela's Ashes* album

flows as a grand elegy (except for the callous interruptions by source music). The wide melodic leaps and range of the main theme effectively contrast with the predominantly stepwise and closely spaced subsidiary themes and accompaniments. The score emphasizes piano, harp and strings (plus wind solos and touches of horn accompaniments), but the limited colors never become boring because John Williams knows how to orchestrate.

The "Theme From Angela's Ashes" track is anything but mono-thematic, introducing all the important elements in the score. The actual main *Angela's Ashes* theme is a cross between *Jane Eyre* (idiom, compound meter and melodic shape) and "The Imperial March" (hinging on the same minor chords a major third apart—who but Williams could turn the "Imperial March" into something like this?). The lilting accompaniment pattern for this theme becomes an entity unto itself in the score. It sounds

European (even specifically Irish in shape and rhythm) without using pan flutes on sappy folk tunes, or fiddles on jigs. (The characters of *Angela's Ashes* may be Irish, but the film isn't directly about the fact that they are Irish—nor about their love of Irish folk music.) Complementing the main theme is a tragic, repeating four-note lament. The meter structure (5/4, 5/4, 6/4, 3/4) lends a sighing, dramatic weight, as does the increased rhythmic activity of the second half of the phrase as it drives to a cadence (the second half of the theme—the 6/4, 3/4—is sometimes 5/4, 3/4, or even 4/4, 4/4, but that just depends on where Williams is going). The beginning of this theme stays basically (even oppressively) untouched for much of the score—until reaching its cathartic goal (in a full-blown 4/4 statement) only in the closing moments of the final underscore track with "Back to America" (parts of which were used for the previews). At this point in the score, the repeating four-note first section is transformed into a stoic brass cadence. Another flowing, compound-meter idea rounds out the thematic material of *Angela's Ashes*. Entering at 3:17 of the first track, this stepwise, out-reaching theme begins in harp (with oboe solo) before growing into full, swelling strings (more English than Irish, and especially *Jane Eyre*, in character).

As extensive and fulfilling as the "Theme From Angela's Ashes" can be, it is no substitute for the score as a whole. Recent Williams (like the lush "Qui Gon, Anakin and Anakin's Mother" string writing) makes appearances here, as in "Angela's Prayer," while "Back to America" develops a passage from *Saving Private Ryan*. "My Dad's Stories" is a stunning, Tchaikovsky/ *Temple of Doom*-like pizzicato-driven track over which Williams floats the four-note theme (and for the first time, the melody reaches its all-important fifth note, as in the "Back to America" climax). "Delivering Telegrams" reiterates the pizzicato passage in arco strings (plus direct repetitions

of the "My Dad's Stories" material). "Plenty of Fish and Chips in Heaven" is a sterling example of a track that blows away and embarrasses the notion that there's an inherent limit on how many notes a composer should use. In fact, this busier writing makes for better contrast with the delicate and rhythmically simple thematic writing.

I have not mentioned the dialogue included on the album because this is a review of the Decca, music-only European release (available though Screen Archives, Intrada and other outlets). If this were a review of the Sony Classical release it would receive zero stars, as that version not only defeats the aesthetic purpose of a soundtrack album (which is not to sell records, but to separate the music from the dialogue and sound so that the film can be experienced in a different way) but also demeans a fine score.

—Mailman Jon

My Dog Skip ★★★

WILLIAM ROSS

Varèse Sarabande 302 066 106 2

14 tracks - 37:27

Most film music fans know William Ross as the guy who orchestrates for Alan Silvestri. In recent years, Ross has branched out, composing scores for the likes of *Tin Cup*, *My Fellow Americans* and *My Dog Skip*. Comparisons with Silvestri are inevitable here, not only in terms of orchestration but also in harmonic and thematic materials. The opening cut introduces a lyrical, lullaby-like theme that's uncomfortably close to Silvestri's main theme from *Fools Rush In*. That's okay, but there are so many Silvestri nuances aped in this score that it becomes difficult to critique the music except in terms of what else it "sounds like." "Driving With Skip" begins with the orchestral wackiness that was "Snooping Around" in *Father of the Bride*. Numerous tracks evoke the tender, Jenny-related moments from *Forrest Gump*. ("Greenwood Cemetery" abandons Silvestri, oddly enough,

(continued on page 42)



career. Listening to Portman's music on the album might delude you into thinking the film is funnier than it actually is. Reminiscent of Mark Knopfler's early Irish scores, Portman's work here is using more of a pop sensibility than traditional dramatic underscore technique. It's amazing that the wonderfully raucous "Why Wouldn't They?" was penned by the woman who composed *Emma*. Balance this kind of cue with the wistful touch of "There's a Suit," and you'll find *The Closer You Get* to be a well-rounded romantic comedy score.

Portman's touch is also found in two traditional songs, which she arranged: the beautiful "Black Is the Colour," sung by Mae McKenna, and the high-spirited "At the Dance," which adeptly blends Spanish and Celtic melodies. Peppered throughout the CD are pop songs, many of which are becoming movie soundtrack favorites (including the overused Louis Armstrong's "A Kiss to Build a Dream On").

music exclusive to FSM!



The Omega Man The Complete, Unreleased Ron Grainer Sci-Fi Score!

A sci-fi classic featuring Charlton Heston as Robert Neville "the last man on Earth," who battles a tribe of vicious Luddite barbarians, the "Family." This action-adventure is made memorable by Ron Grainer's beautiful pop-flavored score, which mixes baroque, jazz, avant garde and dramatic orchestral styles into a seamless whole. With a gorgeously elegiac main theme, and distinctive melodies for Neville and the Family, *The Omega Man* earns its reputation as one of the most unforgettable genre scores of the '70s. The disc features stunning stereo sound, unused score cues, specially arranged source music and an alternate end title. **\$19.95**



Take a Hard Ride The Complete Score for the First Time!

A spaghetti western, buddy movie, blaxploitation epic and kung fu thriller—*Take a Hard Ride* has it all, including one of Goldsmith's most enjoyable western scores. While emphasizing action, *Hard Ride* benefits from a rousing, full-blooded adventure theme, and consciously references Morricone-isms that recall *The Good, the Bad and the Ugly*. This is the uncut, fully-restored version of Goldsmith's penultimate western, presented as he wrote it—in stereo. **\$19.95**

The Flim-Flam Man/ A Girl Named Sooner Two Complete Goldsmith Scores!



Beneath the Planet of the Apes Leonard Rosenman's Mind-Blowing Sci-Fi Score!

Composer Rosenman retained the neoprimitive musical tone of the *Apes* series while creating a score very much in his own, inimitable style. The result bridges his alien soundscape for *Fantastic Voyage* with layers of sound, clanging, metallic effects, bristling, rambunctious chase music and a perverse, chaotic march for the ape army. Add some striking electronic effects, a bizarre choral mass and you have one of the most original sci-fi scores ever written. The disc features every note of the OST in stunning stereo sound, plus sound FX cues, and as a bonus, the complete original LP with it's specially arranged music and dialogue—it's two albums in one. Go ape! **\$19.95**



This new CD presents two complete Goldsmith outings in the gentle Americana vein that has always brought forth the composer's most tender and heartfelt writing. *The Flim-Flam Man* tells the story of a veteran Southern con man and his escapades. The score was previously available only in excerpts on a limited tribute CD, but this release is complete, in stereo, with all of the instrumentation and "sweeteners" intact. *A Girl Named Sooner* is cut from a similar cloth (presented in clean mono) making a breezy, heartwarming duo. **\$19.95**



Rio Conchos Complete Original Score!

Jerry Goldsmith came into his own as a creator of thrilling western scores with 1964's *Rio Conchos*, a tuneful work that is at times spare and folksy, at others savage and explosive. It is a prototype for the aggressive action music for which the composer has become famous, but it also probes the psychology of the story with constant melody. This is the first release of the original film recording of *Rio Conchos*, complete in mono (54:58) with bonus tracks of a vocal version of the theme (2:36) plus six tracks repeated in newly mixed stereo (19:43). **\$19.95**



All About Eve/ Leave Her to Heaven Two Alfred Newman Classics!

FSM dives into the voluminous legacy of Alfred Newman with this doubleheader restoration of *All About Eve* (1950) and *Leave Her to Heaven* (1945). *All About Eve* is Newman's tribute to the theater world and

sympathetic underscoring of the Academy Award-winning film's sharp-tongued women; *Leave Her to Heaven* is his brief but potent score to the Gene Tierney-starring noir tale of love and murderous obsession. It's terrific! **\$19.95**



The Comancheros The Complete Elmer Bernstein Western Score!

This 1961 film marked Bernstein's first of many famous western scores for John Wayne: a rousing, melodic Hollywood western with a dynamite main theme—sort of "The Magnificent Eight"—plus classic moments of quiet reflection and cascading Indian attacks. Remixed in its entirety in stereophonic sound from the 20th Century-Fox archives. **\$19.95**



Prince of Foxes The Unreleased Alfred Newman Adventure Score!

This 1949 Tyrone Power/Orson Welles costume epic boasts what is arguably Newman's greatest achievement at 20th Century-Fox: a colorful, rollicking score capturing the spiritual renewal of the Renaissance, yet conjuring up the evil inherent in all tyrants. It's adventurous, spirited and darkly atmospheric, with a vintage Newman love theme. The CD features the score remixed to stereo, with several unused cues. **\$19.95**

Monte Walsh John Barry's First Western Score!

Two decades before *Dances with Wolves*, Barry scored this 1970 character study of aging cowboys (Lee Marvin and Jack



Palance) with his impeccable melodic touch. The score (never before released) features a title song performed by Mama Cass, beautiful lyrical moments, a thunderous mustang-herding cue, and a dash of 007. Also included are outtakes, source music, and the 45-rpm single recording of "The Good Times Are Coming." **\$19.95**



Prince Valiant Classic Adventure Score by Franz Waxman!

Prince Valiant (1954) is a stirring knights-and-adventure work in the classic tradition of *The Adventures of Robin Hood* and *Star Wars*. It features a dynamic set of themes and variations for the hero, princess, villain, mentor (sound familiar?) in a stirring symphonic setting. The CD includes the complete score as it survives today, newly remixed from the 20th Century-Fox archives in good stereophonic sound with bonus tracks. It's our first Golden Age Classic! **\$19.95**

Patton/ The Flight of the Phoenix Classic Goldsmith tracks plus rare Frank DeVol adventure score together on one CD!

Jerry Goldsmith's *Patton* (1970) is a brilliant definition of General Patton, from the jaunty Patton march to the echoplexed trumpet triplets that conjure up the ghosts of an ancient, martial past. Previous albums have been re-recordings; this is the original film soundtrack. *The Flight of the Phoenix* (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. Frank DeVol's rousing, kinetic score

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melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert. **\$19.95**



before been available. It is a powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo. **\$19.95**



100 Rifles
Never before released OST!
100 Rifles (1969) is Jerry Goldsmith's most outrageous western score, featuring bellicose brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. You're gonna love it! **\$19.95**



The Poseidon Adventure/The Paper Chase
Original unreleased soundtracks by John Williams!
The Poseidon Adventure is the classic 1972 Irwin Allen disaster movie, with a stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes Americana 6-min. main title to *Conrack* (1974). **\$19.95**



The Return of Dracula
Gerald Fried 2CD set also including 1 Bury the Living, The Cabinet of Caligari and Mark of the Vampire.
From the composer of *Star Trek's* "Amok Time" and "Catspaw" comes this historic 2CD set of four of his early horror scores: *The Return of Dracula* (1958) is based on the *Dies Irae*, *I Bury the Living* (1958) features creepy harpsichord, *The Cabinet of Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957) recalls Fried's score for Stanley Kubrick's *The Killing*. 24 pg. booklet. **\$29.95**
(Shipping charges are same as for a single CD)



Stagecoach/The Loner
Original Goldsmith scores!
Stagecoach is the 1966 remake of the John Ford western. The Mainstream CD is a re-recording; this CD is the first release of the original soundtrack, as conducted by the composer. *The Loner* is Goldsmith's complete contribution to the 1965 western TV series by Rod Serling (sounds like *Rio Conchos*): main and end titles and two episode scores. **\$19.95**

Warner Home Video has led the way in recent years for video restoration with elaborate laserdisc, DVD and videocassette box sets of the studio's most famous films. The company has also produced soundtrack CDs available to the public only within the larger video packages—until now. FSM has acquired copies of the following CDs to sell via direct mail only to our readers.



The Wild Bunch
Restored edition. Limited availability courtesy Warner Home Video!
The classic Jerry Fielding score, in brilliant stereo, to the 1969 Sam Peckinpah western. The 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion only with the 1997 laserdisc of the film; FSM has obtained a limited number of discs to be sold exclusively through the magazine. **\$19.95**



Enter the Dragon
Lalo Schifrin '70s Slugfest—Expanded Edition!
Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schifrin scored this 1973 adventure with his greatest fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order. **\$19.95**



The Exorcist
The Classic Horror Soundtrack!
William Friedkin's 1973 thriller of demonic possession is arguably the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD also includes all of the rejected music (14:14) which Lalo Schifrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.) **\$19.95**

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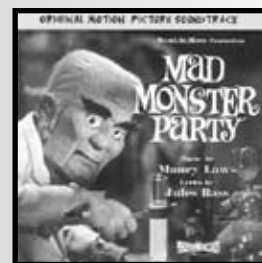


David Shire's classic '70s 12-tone jazz/funk for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself. New packaging; liner notes by Doug Adams. **\$16.95**



Deadfall
Catch John Barry '60s Vibe!

First time on CD! John Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. It features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two never-before-heard alternate versions of same (vocal by Malcolm Roberts and instrumental); and vintage, dramatic Barry underscore. Liner notes by Jon Burlingame. **\$16.95**



Mad Monster Party
30th Anniversary Collector's Edition!

From Rankin/Bass, the creators of TV's *Rudolph the Red-Nosed Reindeer*, comes the original soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller, Ethel Ennis and Gale Garnett. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by Mad Magazine alumnus Jack Davis and Don Duga. A wacky and fun blast from the past! **\$16.95**

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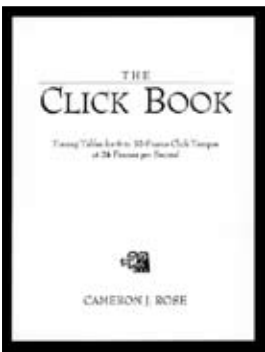
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Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring

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



The Click Book
Comprehensive Timing Tables for Synchronizing Music to Film
Created by USC student and composer Cameron Rose. Click-tempo tables for 6-0 through 32-0 frame click-tempos (6-0, 6-1, 6-2, etc.)...Each timing table covers beat 1 to beat 999 at the given click-tempo... Large, bold, easy-to-read click-tempo values and equivalent metronomic values at the top of each page...Timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters... Listing and tutorial of standard timing-conversion formulas

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books for music lovers



U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999 Price Guide

by Robert L. Smith
FSM's market-standard price guide is back with a new-look second edition, featuring over 2,400 listings of album titles with composers, label numbers, special collectible information and—most of all—estimated values. The listings are annotated to help collectors differentiate between originals and reissues, commercial albums and rare

promos. Find out what's out there, what your prized rarities are worth, and how much you should expect to spend to fill out your collection. Author Robert L. Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs. Published by Vineyard Haven LLC, 154 pp., softcover. **\$17.95**



MusicHound Soundtracks: The Essential Album Guide to Film, Television and Stage Music

Edited by Didier C. Deutsch, Forewords by Lukas Kendall and Julia Michels
If you liked VideoHound's Soundtracks, you'll love this expanded second edition, featuring over 3,000 capsule reviews of soundtrack CDs—including compilations, shows and song collections. Many of the reviews are by FSM's regular contributors: Jeff Bond, Lukas Kendall, Andy Dursin, Daniel Schweiger, Paul MacLean. There are also helpful cross-indexes, lists of soundtrack-related websites, stores, record labels and publications, and composer interview snippets culled from FSM. It's the ultimate guide to every soundtrack under the sun. Published by Visible Ink Press, 872 pp., softcover. **\$24.95**



Music from the Movies: 2nd Edition

by Tony Thomas
This was the original film music book (from 1971), the "alpha" from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition came out in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Dunning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris. Published by Silman-James Press, 330 pp., softcover. **\$19.95**



The Score: Interviews with Film Composers

by Michael Schelle
Some of FSM's best-ever features have been the interviews with film composers—the question-and-answer format gives the reader a sense of the personality involved. The Score (1999) is in that conversational tradition, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the conversations, while not wholly technical, pry deeply and precisely into the



composers' ideas. Published by Silman-James Press, 432 pp., softcover. **\$19.95**

The Album Cover Art of Soundtracks

by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass
This 1997 coffee table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. The book is sized like an LP jacket (12" by 12"), allowing many of the best covers to be reproduced full-scale. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers. Published by Edition Olms AG Zürich, 128 pp., full color, softcover. **\$24.95**

Overtones and Undertones: Reading Film Music

by Royal S. Brown
Royal Brown is best-known as the longtime film music columnist for *Fanfare* magazine, whose illuminating reviews have placed film music in a serious academic context as well as entertained with their sharp observations. *Overtones and Undertones* is his 1994 book, the first-ever serious theoretical study of music in film. It explores the

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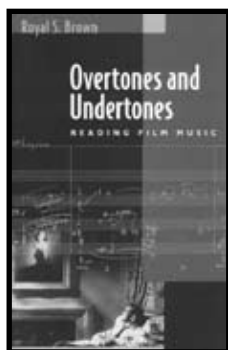
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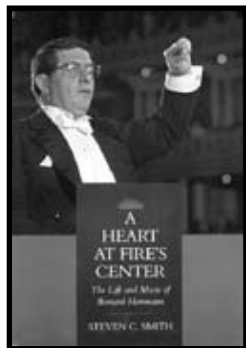
Basil Poledouris: His Life and Music

An intimate visit with the composer of *Conan the Barbarian*, *Big Wednesday*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle—in his own words—from his methods of composing to his love of sailing and the sea. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and special appearances by wife Bobbie Poledouris and daughter Zoë. Discover the man behind the music, in a close-up way you'll never see on commercial TV, or experience in print.

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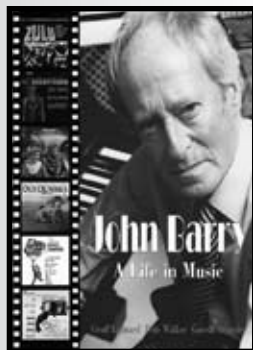
relationships between film, music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed are *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. If you are a film student, or interested in writing about film music, you have to read this book. *Published by University of California Press. 396 pp.,*



softcover. **\$24.95**

A Heart at Fire's Center: The Life and Music of Bernard Herrmann by Steven C. Smith

Bernard Herrmann (1911-1975) stands as a towering figure in film music: not only was he the most influential film composer of all time, who scored such classic films as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, but he was an irascible, passionate personality famous for his temper and outbursts. This 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life: from his beginnings in New York City through his three marriages and many professional associations. This book is actually still in print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written. *Published by University of California Press. 416 pp., hardcover. \$39.95*



U.S. Exclusive—Only from FSM

John Barry: A Life in Music by Geoff Leonard, Pete Walker and Gareth Bramley

This 8.5" by 10.75" tome is a definitive history of John Barry's music and career, from his earliest days as a British rock and roller to his most recent films and London concert. It is not a personal biography but rather a comprehensive chronicle of every single thing John Barry has ever done: from records to films to television to concerts, with plenty of primary source material from Barry and his many collaborators.

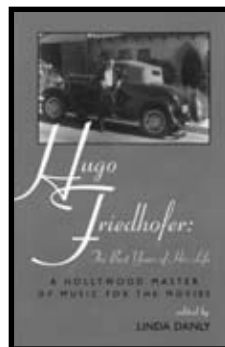
James Bond fans will be thrilled by the many behind-the-scenes photographs (from scoring sessions for *You Only Live Twice*, *Diamonds Are Forever* and *The Living Daylights*) and information relating to 007. In fact, Barryphiles overall will be astounded at what is probably the biggest collection of Barry photographs in the world, from all stages of his career—at work, at home, and at events. Also included is a complete film/discography and album and film artwork, some in full color.



Published by Samsom & Co., U.K. 244 pp., hardcover, illustrated. \$44.95
**The Music of Star Trek:
Profiles in Style
by Jeff Bond**

The first-ever history of *Star Trek* soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by *Star Trek* director Nicholas Meyer. Featuring interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Ron Jones, Leonard Rosenman, Dennis McCarthy, Cliff Eidelman, Jay Chattaway, David Bell, Paul Baillargeon, producer Robert Justman, and music editor Gerry Sackman, the book also contains an up-to-date, complete list of every score

written for all four TV series; a guide to understanding how certain shows were tracked and credited; Classic *Trek* manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Duning (in their own hand); and complete cue sheets from selected episodes and films.



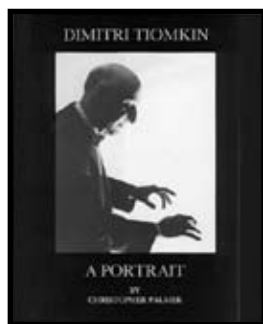
Published by Lone Eagle Publishing. 224 pages, softcover, illustrated. \$17.95

Hugo Friedhofer:

The Best Years of His Life

Edited by Linda Danly
Introduction by Tony Thomas

Hugo Friedhofer (1901-1981) was a gifted musician whose Hollywood classics included *The Best Years of Our Lives*, *An Affair to Remember*, *The Young Lions* and *One-Eyed Jacks*. His Golden Age contemporaries (Newman, Raksin, Waxman and others) often considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which is reproduced as the main part of this new book. Also included is a short biography by Danly; an epilogue by Gene Lees; the eulogy from Friedhofer's memorial service by David Raksin; Friedhofer's correspondence with the late Page Cook; a complete filmography; photographs; and even reproductions of Friedhofer's cartoons.



Published by The Scarecrow Press, 212 pp., hardcover. \$39.95

Dimitri Tiomkin: A Portrait by Christopher Palmer

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Volume One, 1993-96

Issues are 24 pp. unless noted.

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* **#30/31, February/March '93** 64 pp.

Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.

* **#32, April '93** 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

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

* **#34, June '93** 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.

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

* **#36/37, August/November '93** 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

* **#38, October '93** 16 pp. John Debney (*seaQuest DSV*), Kraft & Redman Pt. 2.

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

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

* **#41/42/43, January/Feb./March '94** 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star*

Wars trivia/cue sheets; sexy album covers; music for westerns; '93 in review.

* **#44, April '94** Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.

* **#45, May '94** Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews.

* **#46/47, June/July '94** Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.

* **#48, August '94** Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.

* **#49, September '94** Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

* **#50, October '94** Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

* **#51, November '94** Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of *Heimat*, *Star Trek*; promos.

* **#52, December '94** Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovich Anonymous.

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#53/54, January/February '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovatioli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

#55/56, March/April '95 Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

#57, May '95 Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

#58, June '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

***#59/60, July/Aug. '95** 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.



#61, September '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

#62, October '95 Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary reviewed.

*** #63, November '95** James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

*** #64, December '95** Danny Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

*** #65/66/67 January/February/March '96**, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

#68, April '96 David Shire's *The Taking of Pelham One Two Three*, Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/ bootleg tips.

#69, May '96 Music in *Plan 9 from Outer Space*, John Walsh's funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

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

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#71, July '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

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

*** #75, November '96** Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.

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

Volume Two, 1997

First color covers! Issues 32-48 pp.

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

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

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

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

Vol. 2, No. 5, July '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash*, *Lost World*.

Vol. 2, No. 6, August '97 Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas; Summer movies, TV sweeps.

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

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

Vol. 2, No. 9, November/ December '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn* & *The Mephisto Waltz* (long reviews), *Razor* & *Tie* CDs; begins current format.

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*** Vol. 3, No. 2, February '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), David Amram (*Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.

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

*** Vol. 3, No. 8, September '98** Lalo Schiffrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Interview: Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

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Vol. 3, No. 10, December '98 *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz), Emil Cmral (*Ronin*); Holiday Review Round-up: 50+ new CDs; Downbeat: Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.

Volume Four, 1999

Issues 48 pp.

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Vol. 4, No. 2, February '99 Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schiffrin score), David Shire (*Rear Window* remake), Philip Glass (*Koyaanisqatsi*), TVT sci-fi CDs, promo CDs.

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

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

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



Roy Budd, Morricone, TV, *A Simple Plan*.

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

Vol. 4, No. 7, August '99 Warner Animation Scoring (Shirley Walker on *Batman/Superman*, Bruce Broughton on *Tiny Toons*, more); *Phantom Menace* music analyzed; Michael Kamen on *The Iron Giant*; Stu Phillips on *Battlestar Galactica*; percussionist Emil Richards; ASCAP awards.

Vol. 4, No. 8, September/October '99 Tribute to Stanley Kubrick: interview (Jocelyn Pook) and analysis of *Eyes Wide Shut*, plus Kubrick compilation review; Poledouris on *For Love of the Game*; Goldsmith Buyer's Guide: Late '60s; Jeff Bond's review/advice on Goldsmith concerts.

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FSM marketplace

film and score retrospective; interview with king of German schwing, Peter Thomas; Downbeat covers *Inspector Gadget*, *The Thomas Crown Affair*, and more; BMI awards night.

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

Vol. 5, No. 1, January '00 Super Rescue: Inside Rhino's reissue of John Williams' *Superman* score; the film and cue sheet analysis; '50s *Superman* TV score; Howard Shore on *Dogma*; Downbeat: Goldenthal, Barber, Tyler, Debney and Robbins; pocket reviews debut, Laserphile and more.

Vol. 5, No. 2, February '00 20th Anniversary Tribute to Jerry Fielding, including a conversation with Camille Fielding; The Good, the Bad and the Oscars—top picks for 1999; Inside Oliver Stone's score-o-matic approach to *Any Given Sunday*; George Duning obit; Score Internationale and the 1999 release statistics. .

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How much stuff have we printed in FSM? We're not even sure anymore. Here's a handy index of all reviews and articles through Vol. 4, No. 9, compiled by Dennis

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(continued from page 36)

in favor of brass writing direct from *Empire Strikes Back*'s "This Is No Cave.")

My Dog Skip is not without merit. It's as technically smooth as a typical light Silvestri score, and "Sad Homecoming" features some welcome bitonality, fleet-ing as it may be. This score is derivative, but Ross remains an indelible craftsman and this effort is leagues away from the sort of dire plagiarism people like Joel McNeely get away with. Still—if I were Alan Silvestri, I wouldn't want my head orchestrator going off and cloning my scores...for all that implies. —A.K. Benjamin

Scream 3 ★★★

MARCO BELTRAMI

Varèse Sarabande 302 066 116 2

20 tracks - 32:43

"Here We Go Again" is a superlative opening-track name for Marco Beltrami's *Scream 3* score album—it should have been attached to the title of the film itself. And to paraphrase the "That's Armageddon" trailer from *The Kentucky Fried Movie*, *Scream 3*'s slogan could have been "You will be scared witless." Beltrami does the best he can with the less than intriguing offerings of *Scream 3*'s plot.

Two thematic passages drive the score, the first of which is the main *Scream* theme, basically a slow, descending chromatic line. "Here We Go Again" introduces the idea in brass, backed by industrial percussion. It sounds like it's actually trying to be a melodramatic version of horror music like that found in the *Alien* films. "On the Set" transforms the theme for lilting piano, but the most entertaining and orchestratorially inventive rendition occurs in "Dewey Mobile." Sid's theme (for Neve Campbell) is exploited to its fullest in "Home Sweet Home." This track offers a stunning likeness (on many

levels) to Danny Elfman's *Dolores Claiborne*. It's nice writing but it worked better in the real movie than *Claiborne* was.

The action tracks use plenty of thematic snippets, but they are generally busy, noisy and unmemorable pieces of music. Beltrami's good with orchestral slashing effects, but once you see how to write them they're not that hard to do over and over, and he enters overkill territory. "DoppleGailer" and other powerhouse action tracks shift from high-energy musical assaults to quiet lulls (calms before each storm). There's little in the way of pacing (the scenes don't offer much help in this regard) and there's even less to hang your ear on. At the least, it's better to hear Beltrami using Corigliano-like orchestral effects than Hans Zimmer action riffs. This favoring is especially welcome in the film, where Beltrami is excellent with spotting (yes, some of the stingers are dumb, but there isn't always a way around that).

The album has many fiendishly

amusing track titles (with double meanings), like "Cotton Gets Picked," "Sid Wears a Dress," "Stone Cold" (hopefully not referencing Steve Austin) and "Gail Force" (even more hopefully not

referencing the porn actress). Wes Craven's liner notes explain how important it is to keep the behind-the-scenes people together when producing a trilogy—and how delighted he is with Beltrami's contribution, which "defined the very heart and soul of the story." Stunningly, Craven also mentions how Beltrami captures "the off-beat charm of Dewey Riley," when Dewey's theme for *Scream 2* was simply a tracked-in Hans Zimmer theme: the incredibly annoying *Broken Arrow* John Travolta motif. However, in *Scream 3*, Beltrami's "Sid Wears a Dress" is Zimmer-school in every way, even hinting at this despicable *Broken Arrow* theme. Perhaps Beltrami was

making amends—or maybe he was simply throwing in the towel and admitting he should have ripped off the Zimmer temped into *Scream 2* in the first place and saved himself a lot of heartache. —J.W.

Christopher Franke:

New Music for Films Vol. 2 ★★★

CHRISTOPHER FRANKE

Sonic Images SID-4906

16 tracks - 47:38

Christopher Franke's new demo/compilation album excerpts works from five of his films: *Tarzan and the Lost City*, *The Inheritance*, *Pacific Blue*, *Terror in the Mall* and *Solo*. Interestingly, the score suites are broken up and scattered across the disc for pacing purposes. Much of the music could be from the same film, as Franke gets a consistent sound with his ultra-reverbed, massive, synth-driven "Berlin Symphonic Film Orchestra." Franke also bridges certain tracks (mainly via synth pads), despite their being from different films.

Tarzan and the Lost City opens the album with the epic side of Franke's writing. It starts with textural patterns and sampled vocals, but soon takes off in a more traditional, thematic vein. Unfortunately, the synth sweetening takes over where it doesn't have to (unlike with much of Hans Zimmer's work), making for some wet and heavy music. The inclusion of real instruments does make this much more listenable than something like *Babylon 5*. Plus, of all the scores represented here, *Tarzan* has the most interesting samples. The music itself is incredibly basic on every level. This leads to some pure and majestic themes, but also to inane, clichéd action passages. *Terror in the Mall* and *Solo* suffer from inadequate action writing. *Terror in the Mall* is the weaker of the two, as the action of *Solo* is above average for Franke: "Deadly Fight" uses "orchestral hit" patches like those used in Brad Fiedel's *The Terminator*. Further, the "Finale" theme from *Solo* is more intimate in scale, using an ethnic flute over piano, harp and light percussion.

The Inheritance would represent the "lighter side" of the album if not for the fact that the synth orchestrations are so heavy. In fact, "The Race" is the track that would benefit most from dismissal of the synths in favor of acoustics. The tracks from the fifth film, *Pacific Blue*, stand out on this CD. Urban percussion contrasts with soothing aural landscapes as Franke uses extreme-register vocals on his melodic ideas. He's less reliant on structured harmonic progressions with *Pacific Blue*, instead using more of a layering of threads. *Blue* isn't epic or overpowering music, and it works well interspersed amid the *Tarzan* and *Terror in the Mall* tracks. On this album, it adds a dimension to those scores (as they coalesce into one whole). Franke's new compilation flows well and covers a good deal of ground. The suspect decision to break up the score suites turns out to be an excellent choice—this album should serve its demo purposes well. —J.W.

Passport to the Universe ★★★

1/2

STEPHEN ENDELMAN

1m1 68501 80027-2

10 tracks - 39:55

Stephen Endelman wrote this music (some of which is reworked for CD) for the first Space Show to play at the new Rose Center for Earth and Space (aka the Hayden Planetarium) at New York's Museum of Natural History. His liner notes are both accurate and helpful, explaining how he chose to "fuse both acoustic instrumentation and ambient soundscapes using organic elements such as animal calls, winds and water movements." The show itself chronicles a journey from Earth through the solar system and back—with the score supposedly making excellent use of the advanced, polyphonic speaker setup in the planetarium.

Endelman's music is extremely simple—the main motives are an ascending scale, a major chord and a distant drone that randomly and rapidly bounces about a minor third. None of the



Who did it?

What is it?

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Freedom Song

★★★

SWEET HONEY IN
THE ROCK
& JAMES HORNER
Sony Classical SK 89147
18 tracks - 56:18

Sweet Honey in the Rock teams up with James Horner to score this TNT movie about the struggle of blacks during the Civil Rights Movement, starring Danny Glover and Vicellous Reon Shannon. There's a boatload of gospel music and spirituals, a cappella, clapping and foot-stamping, with little in the way of accompaniment (even in rhythm section). The CD is also littered with small doses of dialogue, but not as many as in *Angela's Ashes* (another of Sony Classical's latest achievements).

"Jonah's Last Day" has uncharacteristic vocal writing imitating instrumentals. There's a lot of nice music, but don't expect the usual Horner score here—because you won't find it. If not for the credits, you'd never know he had anything to do with the project. This is more of a Sweet Honey in the Rock album.



The Skulls

★ 1/2

RANDY EDELMAN
Decca 289-466 989-2
22 tracks - 51:04

Joshua Jackson is afraid of the diabolical Skulls in Rob Cohen's latest stunner. Randy Edelman's score is remarkably awful. The main theme would be a perfect match for an after-school TV movie about peer pressure—so in actuality, Edelman hasn't missed the mark by that much. When an arpeggiation of the tonic chord is the standout feature of the theme, you know you're in for some trouble.

This is a surprisingly dull synth-and-industrial percussion effort from Edelman. Every theme is simple, square and so utterly generic that they almost cease to become generic—that would be too routine a classification. The last four tracks on the album are songs, leaving the first 36:25 for underscore.



The Whole Nine Yards

★★★ 1/2

RANDY EDELMAN
Varèse Sarabande 302
066 114 2
28 tracks - 56:46

Bruce Willis and Matthew Perry are funny. Randy Edelman's use of real instruments makes this score tower over some of his other recent work. While it's not big orchestral stuff, it's much easier to take than his "larger-sounding" synth tidal waves. His music is broken up by source for the first part of the album, but it really gets going with a dead run from track 11 through 27.

quasi-lounge, cartoon-villain underscore. The best stuff is the ominous low string writing, funny only in context. The melodic ideas aren't terrific, so you're more likely to remember the comic/horror string stabs—not a good thing.



Agnes Browne

★★★

PADDY MOLONEY,
VARIOUS
Decca 289 466 939-2
15 tracks - 38:29

Rhythm section and controlled string writing dominate the quasi-big band, It's 1967 in Dublin and Anjelica Huston has to take care of her seven children after her husband dies. The soundtrack is a mix of orchestral, small chamber and pop music. Paddy Moloney's orchestral writing is in the traditional Irish mold, with simple, repetitive harmonies, flowing lines and ethnic instruments. It's more about color and melody than anything else. Fans of *Titanic* and *Braveheart* may be at home with Moloney's material. Moloney also arranges traditional folk tunes for The Chieftains. Accordion, banjo, percussion and ethnic flute run rampant in the Irish dance tracks.

The album is well-paced, and while it's mostly Irish, there's a great diversity of material. Moloney's arrangements are all pleasant, his original material often sounds like more arrangements (but is equally pleasant) and the Tom Jones songs are welcome intrusions.



The Next Best Thing

★★★

GABRIEL YARED,
VARIOUS
Maverick 9 47595-2
12 tracks - 49:29

Madonna and gay buddy Rupert Everett conceive a child and deal with the results. Gabriel Yared's contribution (a six-minute score cue entitled "Forever and Always") will likely make him a buck or two. Interestingly, the opening descending motive in Yared's track is right out of Goldsmith's *Forever Young*. More interestingly, Yared's music suggests an image of two perilously old people preparing for a timeless, romantic embrace. There's solo writing for harmonica, guitar and saxophone, but the thematic material won't grab you like *The Talented Mr. Ripley* or Yared's better works.

Madonna's lifeless, electronica "American Pie" reworks the pop standard into a companion piece for "Time Stood Still." While "Time..." at least represents the movie (noting, "Maybe you're the next best thing to happen"), it's dreary and forgettable. The album also features Christina Aguilera, Moby and others; it can't be recommended for the Yared alone.



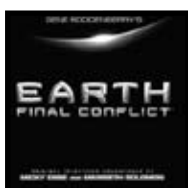
Santitos

★ 1/2

CARLO NICOLAU &
ROSINO SERRANO
Milan 73138 35904-2
33 tracks - 48:52

Santitos (or *Esperanza's Box of Saints*) is a charming saga about a woman who has a vision and journeys to find her daughter (supposedly dead) in Los Angeles. The music is orchestral but emphasizes piano and solo instruments, with oppressively loud chamber pieces. Director Alejandro Springall seems to have chose composers Nicolau and Serrano to bring a more European, specifically Italian, approach (to folkloric Mexican writing). The resulting score is a bit of a hodgepodge of European dance forms—a bit of tango here and habanera there, mixed with cheesy soap-opera themes.

This score is short on subtlety, but Springall hired people for their talents to add specific dimensions to his film (including Liliani Felipe for some turn-of-the-century Mexican source). Orchestration and style were more important than a truly cohesive dramatic underscore. While this approach may suit the film, it doesn't make for much of a soundtrack album.



Gene Roddenberry's Earth: Final Conflict

★★★

MICKY ERBE &
MARIBETH SOLOMON
Sonic Images 828-278-920-2
25 tracks - 58:00

Earth has been visited by the Taelons, because TV was in dire need of a retelling of the age-old classic series *Alien Nation*. This album contains the main theme and a load of episodic suites picked out from all three seasons. The main theme is an Enya-meets-John Debney foray into the world of folk sci-fi. It's definitely an above-average main title. The formula for most of the episodic work is to add live solo instruments over synth beds. The acoustics make all the difference, allowing Erbe and Solomon to emphasize melody over mere ambient noise or pads.

Melody-driven cues like "Atavus" and "Crossfire" stand out for their use of solo instruments, and almost cease to sound like television music. There's nothing musically outstanding here, but the soundscapes are intoxicating, the orchestrations keep the music alive and the main theme is worth hearing (especially if you haven't tired of the show).

writing is completely minimalist, but there is a ton of repetition of small ideas. The scalar patterns (as in "Virgo Super Cluster") that move in different rates and directions are more like Arvo Part or Gorecki. (In film music terms, some of it can be likened to Elliot Goldenthal.) *Passport to the Universe* is ever-present and forceful—but there's little in the way of long-lined melody or progressions that would set up expected resolutions. Endelman is careful not to take us out of the journey. There are grand moments ("Orion Nebula" or "Black Hole Plunge") along with the hypnotic vocals, percussion and ambient noise of "The Zeiss Sky," but they seldom approach melodramatic proportions.

Even if this album can't force a second listening, it should at least make you curious about the show. The music makes for a cohesive score, and if it were written for a sci-fi or genre film then film music fans would probably have a lot to say about it. In fact, "Walk In," "Nebula" or practically any track on this disc could easily be grafted into many recent moodier sci-fi films along the lines of *Pitch Black*—instantly and vastly improving the film. Maybe Endelman can



parlay this into a sci-fi film assignment...if he would find that in any way rewarding.

—J.W.

Miss Julie ★

MIKE FIGGIS

Milan 73138 35903-2
27 tracks - 37:36

Anyone who thinks that *Magnolia*'s P.T. Anderson is a megalomaniacal control freak would do well to pay attention to writer/director/genius Mike Figgis. At least Anderson has the humility to hire a composer to score his movies. Figgis has taken the evolutionary next step, managing to provide the music to his own films (I'm not certain why Figgis doesn't also play all the parts and do the hairstyling in his movies as well—I guess there are limits even to his unearthly powers). There's precedent for this, of course: John Carpenter also writes the music for most of his

movies. But Carpenter's a self-confessed genre journeyman who never asks his work to be taken too seriously, while Figgis' last two films (notably *One Night Stand* and *The Loss Of Sexual Innocence*) have pushed the pretension-meter right off the scale. Figgis is a little like Abel Ferrara: a highly polarizing filmmaker who's some people's idea of the next Orson Welles, but whose movies are undone by the sense of self-importance that leaps off the screen wherever they play. For Figgis at his least pretentious and most entertaining, check out the cop drama *Internal Affairs* with Andy Garcia.

Miss Julie is adapted from a play by August Strindberg, so at least Figgis didn't have to write this one—which you'd think would have given him that much more time to develop a musical approach to the movie. Instead, the result is like what a Mychael Nyman score might be like if the part of the brain that Nyman uses to write melodies was surgically removed. Figgis has his score performed by two string quartets (the National and the Medici), but they frequently have nothing to play but unbearably long sustains and occasional downward slurs (helpfully entitled "Descent

No.1," "Descent No.2," etc.) the musical equivalent of fingernails on a chalkboard. There are also plenty of repeating, baroque-style figures that are played with all the ferocity and passion that these musicians probably apply to any piece by Chopin, but the extra effort still can't lift this boring music off the page. Figgis even tries his hand at writing energetic, *Titanic*-style folk dances, some of which might prove useful in South American interrogation procedures were that sort of thing not prohibited under the Geneva Convention.

I guess this falls under the heading of an overly "caustic" *FSM* review, but when I have to be put through the torture of this kind of listening experience I feel the need to lash out. Mike Figgis can take solace in the fact that there are people out there who consider him to be both a musical and filmmaking genius. But Milan has got to be pretty hard up for material when 37 minutes of this are deemed worthy of worldwide album release. This is music that is as off-putting as Nyman's *Ravenous*, but that pushed the boundaries so far it turned into a kind of twisted genius that became listenable in spite of itself. *Miss Julie* is just torturous.

—J.B.

FSM

WHEN WORLDS COLLIDE

(continued from page 32)

MRS: Right. So you hate to put up those artificial borders, that's the thing; good music is good music.

LD: What do you say to critics of John Williams who say he borrows too much from other composers—Mahler, Wagner, whoever?

JG: Prokofiev, Shostakovich, Holst.

MRS: Well, Holst! *Star Wars*—there's a pretty clear example. I say that I don't care, because it works—the music does exactly what it should, and frankly for a guy who's out there conducting and studying other people's scores it's really hard not to borrow. Maybe his voice is more in the way he makes an orchestra sound, an orchestrational style more than an individual voice as far as melodic invention or harmonic or anything like that. You can say he borrows some, but it doesn't bother me at all; composers do that

all the time. He's successful and making a lot of money at it so they're jealous. That doesn't bother me because his music serves the film in an absolutely appropriate way.

JG: I think it opens people's ears to sounds they don't normally hear; and if they do hear *The Planets* or *Shostakovich* they're going to be more open to that music.

MRS: Right. It's great to have *Gone With the Wind* with a full orchestra singing away. When you have the full orchestra wailing away on *Star Wars*, people know that and they identify that orchestral sound. It's something they're really familiar with.

JG: Sometimes when I see a thriller and the composer has scored the film in atonal '70s style, I've realized that he's making the public enjoy sounds that a few years ago you couldn't pay concertgoers to sit through!

MRS: Right, and orchestral sound—there's nothing like it. The westerns like *The Sons of Katie Elder*—boom, there it is, the horns

wailing away and then the strings on top—it sounds like *The Magnificent Seven*, and people identify. We were playing in Cheyenne—"Frontier Days," which is the biggest rodeo in the country so there were real cowboys out there. There was a crowd of 8,000. It was the Cheyenne Symphony with Trisha Yearwood and we did the first half, about 45 minutes of *The Cowboys Overture* (and) *The Sons of Katie Elder*. And these guys, they may have never heard an orchestra before, but they went crazy! And the thing they went most crazy for was the William Tell Overture—"The Lone Ranger"—and they went ape for Rossini! Yelling, whooping, standing ovation—I could have like dove out into the mosh pit! It was an amazing reception because here they are hearing that music that they've come to associate with westerns—this big, open, huge orchestral sound—here it is right in front of them, live. It was exciting because they've had that exposure to full orchestra and if they hadn't had that common thread, forget it, it wouldn't have worked.

FSM

Hail, Hail, The Score's All Here

AMIDST LASER'S LAST GASP, THERE ARE PLENTY OF NEW DVDS WITH ISOLATED SOUNDTRACKS—AND MORE

ONCE THE WINTER FADES AWAY, SPRING COMES IN FULL BLOOM AND WITH IT, THE PROMISE OF A HANDFUL OF VIDEO RELEASES THAT WILL ALMOST

CERTAINLY TUG ON THE FINANCIAL STRINGS

OF LASERPHILES EVERYWHERE. WHO DECIDED

to schedule the video calendar in such a way that most of us will go weeks without purchasing a title through the first few months of the new year, then all of a sudden, helplessly succumb to a barrage of new releases every week for a period of several months?

This year has not been an exception to the norm, since right as we go to press, plenty of exciting new titles are looming on the horizon. Not to be lost in the shuffle, however, are some of the more interesting releases of the first quarter of the new year—including one prominent laserdisc title and several DVDs with isolated score tracks.

Star Wars Episode I: The Phantom Menace

(Fox Japanese import laserdisc, THX, Dolby Digital, approx. \$110 U.S.)

Steven Spielberg and George Lucas have been slow to warm to the advantages of DVD, with Spielberg only within the last year having given the green light for new digital releases for his productions. (While we have still yet to see titles like *E.T. the Extra-Terrestrial* or *Jurassic Park* make it to DVD, *Jaws* is apparently on the horizon from Universal and *Close Encounters* on the docket from Columbia—so it finally looks as if the old “Amblin ban” has been lifted for good).

But Lucas continues to hold out, perhaps waiting for the “time” he claims he needs to focus on the preparation involved with DVD, or—more likely given the way this industry works—waiting for both a bigger slice of the market and sales of previous versions to level off. How else to explain why *The Phantom Menace*, last year’s \$430 million-grossing blockbuster, has been given only a pair of VHS releases in the United States? True to his word, Lucas decided that there wouldn’t be any DVD for *Episode I* or any of the original *Star Wars* Trilogy until he was able to devote his energy to overseeing transfers and supplemental materials worthy of the new format. In doing so, the folks at Lucasfilm hinted that the time frame for the eventual DVD release for all *Star Wars* films would be sometime in 2006, when *Episode III* would be hitting video. So much for watching the series in the best possible looking digital transfers and sound!

That has left home theater aficionados scrambling for alternatives, particularly since



RUN DON'T WALK: The Jumanji Collector's Edition features James Horner's rambunctious score.

the resolution and sound of VHS obviously can't match DVD or laserdisc. Lucasfilm announced that, along with no DVD release, there wouldn't be any laserdisc release in the U.S., either. However, with the U.S. laserdisc market all but replaced by its smaller and more compact successor, that development didn't come as much of a surprise.

More interesting was the rumor in late January that there *would* be a limited Japanese laserdisc pressing, even more curious since the days of LD have come and gone overseas, too. The price, \$110 in domestic dollars, was steep for most consumers, but for *Star Wars* addicts, the news meant that the only way to experience *Episode I* in Dolby Digital sound, a clear THX transfer, and the highest resolution this side of DVD, was to find a source and splurge for the import.

Arriving the same week as the U.S. video cassette release through import specialists, the Japanese LD is a knockout in many ways. Like a perfect “going away” party for a format that's well past its glory days, the *Phantom Menace* has at least given laser aficionados something to brag about for now. The THX mastering is superb and boasts a razor-sharp 2.35:1 transfer that features Japanese subtitles running under the picture in the black borders (if you have a “LDG” compatible player these subtitles can be toggled off).

While the few sequences in Tatooine that use subtitles aren't accessible in English here, it's not much of a problem since the intent of the dialogue of characters like Watto is fairly evident from the action on-screen.

The best news is that John Williams' marvelous score and the movie's outstanding Dolby Digital soundtrack are perfectly rendered in what may be one of the finest home-theater audio presentations you'll ever hear. The AC-3 track (compatible with future Dolby Digital EX systems) is jammed with surround details, various sonic textures, and innumerable, effective uses of the discreet channels. Williams' music, one of the film's brightest spots, comes across in its full-blooded glory. The gatefold packaging is splendid, slightly offsetting the fact that there are no extras to be found, not even a theatrical trailer. But for the legions of devotees out there, and for anyone who still has a LD player up and running, the *Episode I* import is reason enough to celebrate the benefits of laserdisc one more time.

Stuart Little (\$27.98), **Random Hearts** (\$24.98), and **Jumanji: Collector's Edition** (\$27.98, all on DVD from Columbia TriStar)

The Limey (Artisan DVD, \$24.98)

One of the happier developments in the success of DVD is that it has enabled studios the freedom to include isolated music

score tracks with the added features that the format can afford. A good case in point are these releases, each featuring a clear Dolby Digital presentation of their respective film scores, revealing an intriguing look at each respective soundtrack in the process.

The Limey, director Steven Soderbergh's intriguing but rather slight crime thriller with Terence Stamp flying to L.A. to avenge his daughter's death, features a typically offbeat, moody score by frequent collaborator Cliff Martinez. The movie runs 88 minutes and features a great commentary track with screenwriter Lem Dobbs frequently coming to blows with Soderbergh over how much character development was cut out of the final print. Martinez's music punctuates this tale of vengeance and retribution with more orchestra than usually found in the composer's work, making for an interesting listen away from the often mangled narrative of the picture.

Sydney Pollak's gargantuan box-office flop, *Random Hearts*, stars Harrison Ford as a D.C. cop who finds out his wife was having a fling with a prominent senator after the philandering couple die in a plane crash. Ford sets out to uncover the truth and falls improbably in love with the senator's equally unknowing wife (Kristin Scott Thomas) while they try to find out—well, after watching the movie, I'm still not sure what the point is, but at least the movie looks good and Pollak's direction is assured as usual.

Dave Grusin's "smooth jazz" score is undoubtedly one of the film's highlights, restrained and relaxing with Terence Blanchard and the late Chet Baker turning in excellent work among the ensemble performers involved in its performance. Surprisingly, the music rarely exhibits a sense of urgency, and you might find yourself scrambling to switch the audio channel to avoid some of the protracted dialogue present in Kurt Luedtke's script and simply savor the mellow tone of Grusin's music.

One of the first titles to appear on DVD, *Jumanji* has since been re-issued by Columbia in a deluxe new Collector's Edition package, featuring a handful of supplements primarily focusing on the excellent special effects work in Joe Johnston's engaging 1995 fantasy. James Horner's entire score has also been incorporated as one of the disc's numerous alternate audio tracks; and despite some ram-bunctious passages, it's a pleasing concoction of past Horner works with a fantasy flair, with the ever-present recurring motifs found in most every work by the composer interspersed for good measure. The score sounds crisp and detailed in the 5.1 Dolby Digital presentation, and makes for an interesting companion piece with the soundtrack album, which features some Danny Elfman-like, *Honey, I Shrunk the*

Kids-styled passages that were wisely cut out of the movie.

Finally, Alan Silvestri fans will be happy that an isolated score track has been included on Columbia's jam-packed special edition of *Stuart Little*, last December's hugely successful adaptation of the E.B. White story about a mouse adopted by a human family. The movie offers good fun for kids along with plenty of great special effects, and the DVD gives format aficionados a full-range of supplements, including audio commentary, deleted scenes, documentary material, trailers, pre-production concept artwork and more. The pleasant score was limited to 10 minutes on the soundtrack album, so listeners should savor an abundance of unreleased material through the isolated score track.

Of all the major studios out there, Columbia has easily been the biggest recent proponent of isolated music tracks on DVD. Other new releases have included tracks on *Girl, Interrupted*, *The End of the Affair*, and *The Messenger*—and there are more to come.

The Abyss Special Edition

(Fox DVD, \$34.98)

For fans of supplemental packages, only recently has DVD begun to rival some of the more elaborate editions produced for the laserdisc format. Things started changing for the better last year when Disney proved supplemental can be competently done on DVD with *A Bug's Life*, and now Fox has taken the next big step by throwing every scrap of material from one of laser's greatest achievements—Fox/Image's 1993 box-set of *The Abyss: Special Edition*—on a DVD presentation that surpasses even its predecessor.

The over-budget 1989 fantasy was only a modest theatrical hit, but it has gained a sizable since its initial release. After writer-director James Cameron's stock rose after *Terminator 2*, Fox decided to revisit the film, have ILM finish work on a deleted special effects sequence from the end that would better explain and flesh out the film's heavily criticized conclusion, and briefly re-issue the film to a handful of theaters before releasing the picture on video.

The longer cut of *The Abyss* finally surfaced four years later on laserdisc, and for a number of reasons, it remains one of the most important releases in the history of the LD format. The disc was not only one of the first examples of a major studio getting involved in a release packed with extras, but was also a significant event because it exclusively included the "Special Edition" cut.

Now, even though the LD contained the new ending and additional scenes with elaborated character development, the "Special Edition" cut—and that laserdisc boxed set—

always felt like a mixed bag for me, mainly because the disc *only* included the "new" version of the movie, which had problems of its own. Despite the explanation of the extra-terrestrials' appearance and the new special effects, what was implied in the original cut became literalized in the Special Edition, with some heavy-handed preaching about nuclear warfare being added and some of the movie's claustrophobic tension disrupted by an Irwin Allen-like finale. For some, the intimacy and simplicity of the film's abbreviated finale may work just as well.

That's where this DVD comes in and presents the best possible release of *The Abyss* imaginable: Because of a relatively new "seamless branching" feature, the DVD enables you to choose either the original 145-minute theatrical cut, or the 171-minute Special Edition release, without noticing any layer-switches or other pauses. (Incidentally, in addition to a handful of new scenes, the Special Edition cut includes different musical cues than Alan Silvestri's original soundtrack, culled both from temp-tracked material from Jack Nitzsche's *The Seventh Sign* and new music penned by the temp-composer).

Either way you go, the visuals the DVD has to offer are immense: the 2.35:1 THX transfer, while not 16:9 enhanced, presents the best-ever presentation of the movie's Super 35 cinematography on video, while the Dolby Digital track is potent and layered with effects. Even more satisfying are the supplements, which contain the full text and goodies found in the old laserdisc set, here revised for DVD. You'll find that more images, storyboards, pre-production concept art, special effects documentation, and publicity materials are here than in any other DVD release. However, the most interesting facet to the extras always was and still is, the 60-minute documentary, *Under Pressure: The Making of The Abyss*, which was produced in 1993 exclusively for the laserdisc release.

Featuring then-new interviews with the principal cast, Cameron, producer Gail Anne Hurd, and drawing upon a wealth of behind-the-scenes footage, the documentary recounts the film's turbulent production, one that almost cost co-star Mary Elizabeth Mastrantonio her life. (She refused to appear in the documentary and, to the best of my knowledge, still refrains from talking about the film.) It's revealing and insightful, getting into details that some of the cast still feels uncomfortable discussing; in other words, it's not your typical PR machine featurette.

The bulk of the supplements are contained on the second disc in this 2-DVD set, which Fox includes for the very reasonable \$34.95 retail price. If you're a fan of the movie and never owned the laserdisc, do yourself a favor and pick up this package. If you already

owned that edition, the DVD is still worth it thanks to the conclusion of both cuts of the movie, and in a better-looking presentation that takes full advantage of the benefits DVD has to offer. Great stuff!

NEWS & NOTES

Buena Vista's DVD of *The Sixth Sense* (\$29.98) has been a huge seller, and *FSM* readers should be especially pleased by one of the supplemental featurettes that details James Newton Howard's score and the film's sound design. Newton Howard appears with director M. Night Shyamalan in detailing the restrained use of music and subtle sound effects work, two technical elements that made the movie much more than your usual ghost story. By the way, after having watched the film a second time, it's more evident to me than ever that Newton Howard's music is one of last year's finest works, alternately eerie and poignant, but scored with a delicate touch absent from so many of today's heavy-handed, melodramatic scores...

Image has an intriguing slate of new releases planned, including remastered letterboxed versions of *The Slipper and the Rose* (\$24.98) and *Dreamscape* (\$24.98), both with remixed Dolby Digital 5.1 soundtracks and additional supplements. *Slipper* is a beautifully filmed, enjoyable (if overlong) retelling of the Cinderella fairy tale, with Richard Chamberlain and Gemma Craven starring, a plethora of engaging Sherman Brothers songs, and beautiful Austrian and English locales. *Dreamscape* was one of the many fantasy films released during the summer of '84, with Dennis Quaid and Kate Capshaw venturing into the subconscious, with the all-synth Maurice Jarre score following them on the ride. Both releases should be well worth checking out, particularly for genre fans... Anchor Bay's slate of wide-ranging, eclectic entertainment heads into Hammer territory once again with a slate of releases planned for June and October...

Meanwhile, the DVD that surely everyone is pinning for—that limited-edition, 2-DVD restoration of *Supergirl*—has been officially scheduled for July 25th. The 50,000-copy pressing will include Jeannot Szwarc commentary, an introduction from the Maiden of Steel herself (Helen Slater), the ABC "Making-Of" documentary, and both the 124-minute European release version and a never-before-screened 140-minute print. The retail price has dropped to \$39.98, but there will be a movie-only DVD available for \$24.98 (of the European version) as well. On July 25th, Anchor Bay will also release a 40,000-copy pressing of the *Army of Darkness: Director's Cut*. The 2-DVD limited edition set from last year (which was limited to 30,000 pieces and contained both versions of the movie

and extensive extras) will not be repressed, however, so collectors take note! Other summer discs worth cooling off to include debut letterboxed editions of Alexander Salkind productions *The Prince and the Pauper* (aka *Crossed Swords*) and *Santa Claus: The Movie* (THX!), plus the Zucker-Abrahams/John Landis classic *Kentucky Fried Movie* (with commentary) and Special Editions of cult favorites *Repo Man* and *Evil Dead 2*. Next year, the company plans DVDs for titles as diverse as *Space Camp*, *The Sword and the Sorcerer* (Matt Houston fans take note, Lee Horsley lives again!), and even the hysterically bad Elisabeth Shue 1986 ape-

thriller *Link* (with a daffy Jerry Goldsmith score), which director Richard Franklin claimed was ruined in the editing room by the Cannon Group. Perhaps with a little help from Anchor Bay, Franklin's original cut will be unearthed (hey, if it can happen for *Supergirl* and *The Watcher in the Woods*, why not?)... **FSM**

Don't forget that you can find extensive DVD reviews in my "Aisle Seat" column at www.filmscoremonthly.com/aisleseat, archived for your convenience, and direct all emails to me at dursina@att.net. See you next time!



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PHANTOM MENACE MANIA

(continued from page 31)

scene. Then we move to the gunfight in the hallway, and 2:17-2:19, which is looped to last five or so seconds. Finally, we hear 2:19-2:37, edited from roughly 18 seconds to roughly 13.

47:44-49:40 The Battles Continue

A fairly straight, uncut presentation of Sony CD track 5, 0:26-2:31.

49:40-49:48 Ascension Guns (part 1)

49:48-49:54 Ascension Guns (part 2)

49:54-50:00 Ascension Guns (part 3)

50:00-50:27

Dueling on the Catwalks (part 1)

50:27-50:51

Dueling on the Catwalks (part 2)

More material from Sony CD, track 2. First is 0:58-1:02, which is looped to play twice. Next is 1:15-1:21, then 1:58-2:04, which underscores the actions of the Queen as she tries to retake the palace. Following that is 3:07-3:35, as we return to the lightsaber duel, and finally, 3:43-4:09, the end of the cue, which perfectly punctuates the imposed interlude in the sword fight.

51:05-51:18 The Energy Shields

Unreleased

As soon as the energy shields activate, the pulsing rhythms of "Duel of the Fates" reach their cadence and the score changes gears. We are now presented with 13 seconds of high strings with flourishes in the piano and flute. Suitably unsettling.

51:18-52:50 The Gungans Retreat

Big brass chords and more classic John Williams action "ballet" as he underscores the retreat of the Gungans after their shield is destroyed. This cue is found on the Sony CD on track 9, from 2:27-4:13, the end of the track.

52:50-53:31 Anakin Crashes on the Federation Ship

This cue can be found on the *TPM* CD-ROM as file "sqgripping1.imc." Its finale resembles a section of the concert arrangement of "Duel of the Fates," and it ends with an homage to serials of old, with tremolo strings heightening

the tension.

53:31-55:46 Qui-Gon's Noble End

At last a segment of this cue that actually jibes with the title it was given on the Sony CD (pity that it was such a spoiler). Track 15, from 1:29-3:47 (the end of the track) is heard in the film as Maul paces, waiting for the energy shields to deactivate, before dueling with Qui-Gon. After Jinn is defeated, we see the Gungan army being subjugated by the Battledroids. The cue ends as Queen Amidala is captured by the Nemoidians, then fights to regain her freedom. We return to the reactor room as Obi-Wan prepares to face Darth Maul, a scene left virtually music-free.

(54:01-54:18)

Manic Flutes and Piccolo Overdub

This cue appears on the *TPM* CD-ROM as the opening moments of "sqgripping1.imc," but is heard in the film superimposed over the previous cue as Darth Maul duels with Qui-Gon Jinn moments before striking him with his lightsaber. It is very simply some frenetic piccolo and flute jabs played in a manic style. I believe it was intended to go here, but was tacked onto the beginning of "sqgripping1.imc" by the game makers at LucasArts, superimposed over the percussive intro for use in the CD-ROM.

56:27-57:54

Anakin Destroys the Federation Ship

A nice piece of action music that starts in 7/4 time, this cue underscores Anakin as he blows up the reactor and destroys the droid control ship. It can be heard in the *TPM* CD-ROM as file "sqreactor.imc." It features a presentation of the "Duel of the Fates" theme and the Force theme.

57:54-58:10

A Ship in the Desert (remixed)

After Anakin destroys the Federation Droid control ship, the score is tracked with a cue from Tatooine earlier in the film, "A Ship in the Desert," which is remixed to eliminate the glockenspiel and more brightly colored musical elements.

58:14-58:29 Obi-Wan Comes of Age

Unreleased

This cue can be heard under nar-

ration in the 15-second "Amidala" TV commercial, and is another orchestration of the Force theme as Obi-Wan ceases his apprenticeship to Qui-Gon Jinn and masters the Force to defeat Darth Maul.

58:29-59:36

The Death of Darth Maul

The Death of Qui-Gon Jinn

These two cues, most likely recorded as one long cue beginning with "Obi-Wan Comes of Age" and ending with the final notes of this cue, are found as the files "sqmauldeathloop.imc" and "sqquigondeath.imc" on the *TPM* CD-ROM. The former cue has some low-end rumbling sound effects on it.

59:36-1:02:31

Palpatine Arrives on Naboo/

Yoda and Obi-Wan Kenobi/

Funeral for Qui-Gon Jinn

This cue appears without edits on the Sony CD as track 16.

1:02:31-1:03:51 Naboo Parade

1:03:51-end End Credits

This cue is presented on the Sony CD as track 17. The parade portion of the cue differs from the film version, I suspect, because it was mixed once by Shawn Murphy in a separate session for the CD, and then again by the re-recording mixers in the dubbing session for the film (much like the "Ewok Celebration" and "Lapti Nek" from the original release of *Return of the Jedi*). The end credits appear "as is" in the film, although the closing moments of "Anakin's Theme" feature the sound of Darth Vader's mechanical breathing for added foreboding. With track 16 and the majority of track 17, *The Phantom Menace* ends fairly darkly for what is mostly a bright kid's film. It is certainly a departure from the brassy fanfares that conclude episodes 4, 5 and 6. Bodes well for parts 2 and 3, supposedly the darkest of the six films.

Omitted Cues

After all this, we are left with a few cues that are not included in the film, some of which have been mentioned earlier in this list. For the sake of completion, a full list is included here:

From the Sony CD:

Track 4 0:00-1:08

(Jar Jar music)

Track 11 1:23-1:38

(Probe Droid alt.)

Track 14 3:20-3:45

(Spooky synth music)

From the Obi-Wan Kenobi

15 TV Spot:

Unused, trumpet-driven music from *TPM*.

From the Phantom Menace video game CD-ROM:

Sqassaultintro.imc:

Some action music using the ostinato motif from "Duel of the Fates."

Sqfederation.imc:

This version of "Activating the Battledroids" contains extra music not in the movie, including some alternate percussion (heard briefly in the film) and some synth-sounding trombone music.

Sqfight5.imc:

Unused music for the last segment of the Bongo trip (some websites cite this as omitted music for when Qui-Gon rescues Jar Jar).

Sqfightmaul2.imc:

An alternate, film version of a portion of "Duel of the Fates."

Sqfightmaul2end.imc: An unused cadence.

Sqgripping2.imc:

Additional music for marching Battledroids.

Sqmaulduelstart.imc:

An unused recording of the choir in "Duel of the Fates."

Sqplayerdeath.imc:

An unused cadence.

Sqscary2.imc:

A low string swell (possibly a remix of "Darth Maul Arrives on Tatooine").

From the Racer video game CD-ROM:

There is a piece of music in the game *Episode 1: Racer* called "racerloop," which consists of an instrumental mix of a minute or so of "Duel of the Fates."

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BENEATH ↓ THE PLANET OF THE APES



COMPLETE ORIGINAL SCORE BY LEONARD ROSENMAN

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FSM Silver Age Classics presents another long lost science fiction score: Leonard Rosenman's stunning *Beneath the Planet of the Apes*. The 1970 sequel to producer Arthur P. Jacobs' groundbreaking sci-fi allegory picks up where the first film ends, with astronaut George Taylor (Charlton Heston) exploring the lifeless Forbidden Zone of a planet where apes evolved from men. But Taylor soon disappears in a terrifying illusion, leaving Nova (Linda Harrison) and newly landed astronaut Brent (James Franciscus) to dodge gorilla patrols in Ape City and eventually stumble on a twisted civilization of underground mutants.

Taking over for Jerry Goldsmith, composer Leonard Rosenman retained the neoprimitive musical underpinnings of the ape world while creating a score very much in his own, inimitable style. The result bridges his alien soundscape created for *Fantastic Voyage* with the percussive barbarism associated with the upside down civilization of the apes. Rosenman's *Beneath the Planet of the Apes* is as inventive and otherworldly as the original *Apes* score, yet Rosenman's approach is diametrically opposed to Goldsmith's—with vertically-stacked layers of sound, clanging, metallic effects, bristling, rambunctious chase music and a perverse, chaotic march for the ape army. Add some striking electronic effects and a bizarre choral mass written for the atomic

bomb-worshipping mutants, and you have the recipe for one of the most original sci-fi scores ever written.

For years, *Beneath the Planet of the Apes* has been available only as a strange concept LP from the time of the film's release. Rosenman was asked to rearrange his score for a smaller orchestra and contemporary elements including electric guitar and rock percussion. Leavening these stylistic departures were several dialogue sequences from the film, another common practice from the old days of soundtrack albums that persists today. Our release debuts the original score as heard in the film—in dynamic stereo sound, including every note Rosenman recorded for the movie, electronic music and sound effects (including the mind-control FX of the film's mutants) and the score's hair-raising Mass for the Bomb.

As a bonus we've included the complete original LP arrangements and dialogue snippets, which provide a striking contrast between the score Rosenman originally wrote and its adaptation as a popular soundtrack album. It's the second musical piece in the *Planet of the Apes* puzzle, and a fascinating companion to both the original *Apes* score and Leonard Rosenman's science fiction and fantasy work.

Go ape!



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BENEATH THE PLANET OF THE APES

1. Main Title 3:37
2. The Grave 2:17
3. Retrospect 0:25
4. Nova and Taylor 2:46
5. Exploring 1:16
6. Narrow Escape 1:10
7. No Place to Turn 0:28
8. Captured 2:06
9. Target Practice 1:32
10. Second Escape 3:07
11. Underground City 3:45

15. Ape Soldiers Advancing 3:45

16. Ape Soldiers Continue 0:49
17. Hail the Bomb 3:34
18. A Mutant Dies 0:58
19. The Ugly Bomb 2:08

BONUS TRACKS

20. Mind-Control SFX 4:09
21. Nova Dies (damaged) 0:55

LP PROGRAM

22. Opening Statement: Cornelius * 0:29
23. Main Title 2:04
24. Ursus' Address * 0:35

25. Ape Fury / Students:

- Peace & Freedom ** / Underground City 4:16
26. Turkish Bath (Ursus & Zaius) * 1:15
27. March of the Apes 2:59
28. The Chase 3:31
29. Brent's Interrogation * 1:38
30. Captured 2:31
31. Mass of the Holy Bomb **5:40
32. Doomsday * 1:05

* Dialogue
** Dialogue and Music

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