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FILM SCORE

VOLUME 5, NUMBER 4



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CD Checklist

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U-571

Scoring a hit



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TORA! TORA! TORA!

COMPLETE ORIGINAL SCORE BY JERRY GOLDSMITH

A surprise CD attack!

Jerry Goldsmith composed music for both major theatres of World War II in 1970: He scored the European battles in *Patton* and Pacific action in *Tora! Tora! Tora!* A joint American/Japanese production, *Tora!* was a painstaking and spectacular re-creation of the notorious Japanese attack on Pearl Harbor that catapulted the United States into war.

Unlike the character-driven *Patton*, however, *Tora! Tora! Tora!* concentrates on larger themes of war, nationalism, and the failure to communicate. Composer Goldsmith had more than ample experience with both the musical language of Asia (evidenced in *The Spiral Road*, *Morituri*, *The Sand Pebbles* and *The Chairman*) and the war epic (demonstrated in *In Harm's Way*, *Von Ryan's Express* and *The Blue Max*), making him a perfect choice. He chose to score the implacable forces of war and fate and the ancient cultural underpinnings of the Japanese warriors so vividly depicted in the film.

The split production actually presents the Japanese more heroically than the bumbling Americans, and the score is written

accordingly. Goldsmith's rich title theme is decorated with menace, but at its core is a description of tragedy and tradition: Japanese martial honor unbowed by the exigencies of diplomacy.

Eschewing the idea of battle music, Goldsmith left the film's climactic attack unscored and saved his most violent orchestral passages for the diplomatic and tactical preludes to war. The score bristles with the unique instrumentation and overlapping rhythms so characteristic of Goldsmith's period at 20th Century-Fox in the '60s.

The result is a powerful work, full of majestic Asian writing and pulsating action cues that capture the unsettling sound of conflict. The CD includes every note written for the film, plus a suite of military band & dance source music and a pair of unused variations on the main theme, played on solo piano and as a pop-flavored arrangement—all in stereo. The 16-page booklet is in full color, with a wealth of behind-the-scenes pictures of the elaborate, effects-laden production.

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TORA! TOR! TOR!

1. Main Title	3:04	10. The 14th Part	2:38	17. Big Band Source	2:21
2. The Chancellery	1:02	11. Entr'acte	1:43	18. Hawaiian Radio	1:43
3. Little Hope	1:51	12. Pre-Flight Countdown	2:05	19. The Waiting Game	
4. Predictions	2:41	13. On the Way	1:38	(with overlay)	5:45
5. Disagreement	2:00	14. The Final Message	4:50	20. Tora Theme (piano)	1:17
6. Imperial Palace	2:26			21. Tora Theme (orchestra)	1:38
7. Mt. Niitaka	1:13			Total Time:	54:45
8. The Waiting Game	5:45				
9. Sunday Morning	2:53				
		BONUS MATERIAL			
		15. Japanese Military	4:36		
		16. American Military	1:36		

Album Produced by Lukas Kendall

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A Feast for the Ears

SOUNDTRACK ENTHUSIASTS HAVE NEVER HAD
IT SO GOOD—SO WHY SO MUCH WHINING?

This is a great time to be a soundtrack fan. So much terrific music is available, either as re-recordings or from original tracks (God bless cold storage). As a result, my CD collection is both deep and wide: There's a little bit of all kinds of movie music. Whether it's Raymond Scott (from *Looney Tunes*), or Gerard Schurmann (by way of *Horrors of the Black Museum*), or the Propellerheads (who seem to be everywhere),

they all get equal time with the piles of Horner and Williams on my headphones.

A few years ago—before cable, VCRs and isolated score tracks—relatively little film music was available. This was the era of “easy listening” film music re-recordings that rendered scores unrecognizable.

The few genuine

soundtracks that did appear were usually truncated to 20-30 minutes and often sported reduced orchestras to cut costs. As a movie-mad kid, who smuggled a tinny reel-to-reel recorder into theaters for a fleeting souvenir of favorite films, the situation was desperate. After a brief theatrical run, it was impossible to hear a favorite score for years—assuming you didn't miss the occasional TV showing. (Which makes it a special privilege, for example, to have contributed to this month's *FSM* CD...Jerry! Jerry! Jerry!)

Given this wealth of music, I'm dismayed to hear so much griping and complaining within the soundtrack community. I know that listening to film scores, like any other hobby, is done for deeply personal reasons. It's also a rather solitary pursuit, not given to group events. A lot of us who are really “into” this stuff were (and perhaps still are) loners. Accordingly, there's a high percentage of iconoclastic, opinionated and, shall we say, undersocialized folks in our circle. But it's a small sandbox, fellas. Don't pee in it.

Did you catch *High Fidelity*? While it's an enjoyable enough romantic comedy, the film (and especially Nick Hornby's novel) is highly

recommended to everyone reading this magazine. See it in a theater with a friend and a full house, and pay attention to what makes the audience laugh. I fear they're often laughing at our worst side.

We need to keep our hobby in balance with the rest of our existence. Just visit an internet newsgroup like music.rec.movies for a painful glimpse into the lives of tortured souls. No matter what album is released, somebody's gonna complain. It's not good enough. It's not complete enough. It doesn't have “the best track.” When Rhino put out that spectacular 2-CD set of *Ben Hur* a few years back, at least one fellow crossed his arms and said “There's 27 seconds missing. It is not definitive.” (I'm not making this up.)

I'd like to suggest that we be thankful for the rich banquet we have, rather than grouse about the crumbs that have slipped through our fingers. There's never been more albums of current or past scores available to the public, and there's plenty for everyone. Enjoy. Discover. Share.

And if all else fails, try decaf.

As someone who has been profoundly affected and consistently entertained by Bernard Herrmann's work, I'm thrilled to introduce this month's issue of *Film Score Monthly*. Our cover boy is both a film music icon and a hugely influential fan favorite. Whether you were introduced to Herrmann's sound through the films of Orson Welles, Alfred Hitchcock or Ray Harryhausen, on television or even on radio, chances are the experience was indelible. He's probably the most popular cross-over composer this side of John Williams, and certainly the most divisive. Folks tend to love his work or hate it; but if you don't know his music that well, please take this opportunity to get more acquainted. Benny's written a lot of noteworthy scores for a memorable assortment of films, and his place in the pantheon is assured.

But you know, he *never* tried decaf.




NEWS

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Arthur Morton 1908-2000



Composer and orchestrator Arthur Morton died Saturday, April 15, at his Santa Monica home at the age of 91. He had been in deteriorating health since suffering a stroke in 1997. Morton scored over 60 motion pictures and far more television episodes during his 60-year career, but he was best known as one of the consummate orchestrators of motion picture music, a service he performed for giants of the field like Jerry Goldsmith, John Williams, George Duning, David Raksin, Alfred Newman and Hugo Friedhofer.

Midwestern Beginnings

Morton was born in Duluth, Minnesota, in 1908 and studied music at the University of Minnesota. He worked his way through school by playing in a jazz band and writing arrangements. Morton moved to Hollywood in 1934 and his first feature film score was written in 1935 for Universal's *Night Life of the Gods*. Thereafter he worked at every major studio, spending much of the '40s and '50s at 20th Century-Fox and Columbia. For Fox he orchestrated films like

Laura and *The Lodger*, while at Columbia he orchestrated George Duning's score for *Picnic* (among numerous other Duning works) and the Orson Welles classic *Lady From Shanghai*. His credits as composer ranged from westerns like *The Nevadan* to Gene Autry films, the Blake Edwards comedy *He Laughed Last* and the WWII adventure *Battle Stations*. His last film composing credit was for the 1961 comedy *Swingin' Along*—by the '50s he had begun working in television and went on to write music for shows like *Black Saddle* (1959), hundreds of episodes of *Peyton Place* (1964), *Medical Center* (1969) and the *National Geographic* documentary specials. In 1963 he began a long association with composer Jerry Goldsmith by orchestrating Goldsmith's score to the comedy *Take Her, She's Mine*. Thereafter Morton orchestrated nearly all of Goldsmith's scores until 1996's *Star Trek: First Contact*, which he co-orchestrated with Alexander Courage. Morton also alternated with Goldsmith and Courage as a composer on the popular series *The Waltons* in the early '70s.

A Modest Collaborator

Morton always downplayed his importance in the working relationship with Goldsmith due to the completeness of Goldsmith's sketches—he often described what he did as “taking the music from the yellow paper and putting it on the white paper.” But if

nothing else he added a solidity to Goldsmith's sound that helped make Goldsmith's reputation for producing technically powerful film scores.

In addition to his scoring, orchestrating and song-writing work in motion pictures, Morton also wrote concert works in the

'30s and early '40s, including *Variations on a Theme of Vittoria*, *Tango* and a ballet, *The New Deal*.

He is survived by his four children, six grandchildren, one great-grandson and a brother.

FSM

If It's Good, Blame the Composer

A short anecdote on Arthur Morton

My personal contact with Arthur Morton was limited to one phone conversation and one face-to-face encounter, but my admiration for his artistry knew no bounds. Over the years, I kept noticing his name listed as the orchestrator on so many favorite scores, from George Antheil's *The Juggler* to Jerry Goldsmith's you-name-it. Morton's own original music for episodes of *The Waltons* was, I felt, worthy of Goldsmith himself in its pastoral, melodic tenderness.

Back in the '70s, at a time when Morton was so busy with both orchestration and composition, I telephoned to request an interview for an oral history I had begun on the making of Charles Laughton's 1955 film, *The Night of the Hunter*. A key ingredient in this off-beat masterpiece of terror was the musical score by the late Walter Schumann, ranging from a barbaric motif characterizing Robert Mitchum's "Preacher" to a children's chorus intoning a lullaby over the main title. Schumann was no longer around to speak for himself, but he had made sure that Morton received orchestration credit on the RCA soundtrack LP, so I naturally hoped that Mr. Morton would consent to an interview. But when I broached the subject to the jovially gruff Mr. Morton, it was nothing doing. "All I can tell you about that score," he told me, "is that when I first saw 'Preacher's Theme,' I told Walter, 'You're going to need four trombones.' Other than that, if the music was any good, blame it on the composer."

Some years later, I met Morton at a luncheon honoring Hans J. Salter, and I told him that I had once contacted him on the phone.

"I'll bet I was rude, wasn't I?" he replied. I laughed and recounted our previous conversation. I confess to harboring hopes that I might some day persuade Mr. Morton to let me interview him after

all. But in recent years, alas, the man's health had been failing, and I became too reticent to approach him again.

Just this past year, however, the Bear Family reissued the *The Night of the Hunter* soundtrack on CD, and the packaging included something the original LP had not: a complete list naming every musician in the orchestra. Upon discovering this hitherto hidden information, I immediately checked the brass section and, sure enough, there they were—the names of four trombonists.

—Preston Jones



ARTHUR, ARTHUR:
Two of the 60+ films
Morton orchestrated.



Record Label Round-Up

All the albums you'll be waiting for

Angel/EMI

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

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

Brigham Young University

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

Chapter III

Chapter III, in association with Turner Classic Movie Music/Rhino, will be reissuing 25 CDs containing soundtracks and scores from the MGM films in the Turner library, including many previously available only on vinyl. Forthcoming 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 July is the soundtrack to the German film *In July*, featuring The Cowboy Junkies & Brooklyn Funk Essentials. Due in August is an Ennio Morricone remix CD (various artists, including Rockers HiFi, Pizzicato Five and Nightmares On Wax). Forthcoming is the

Best of Edgar Wallace compilation disc, featuring Peter Thomas, Ennio Morricone and more.

Write Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany;



fax: +49-89-767-00-399, info@cinesoundz.de; www.cinesoundz.de

Citadel

Due this month is Ray Colcord's score to *The King's Guard*, starring Eric Roberts. Also available in the "Legendary Hollywood" series is *Golden Age Songs and Instrumentals*, featuring vocal and instrumental renditions of the works of Max Steiner and Erich Wolfgang Korngold.

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 mas-

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."

Hexacord Productions

Film Music Art Studio and Sermi-Film Edizioni Musicali have joined forces to form

FSM Classics: Sneak Attack

Surprised by this month's CD release? So were we, but not the way that you might think. Rumors persisted for years that the masters to Jerry Goldsmith's other great WWII score of 1970 had been been lost or were unreleasable. Well, surprise—we found 'em and they sound terrific!

FSM Silver Age Classics is proud to present *Tora! Tora! Tora!* for the first time anywhere, in all of its original glory. There's the complete score, as written, full of Asian splendor and naked, militaristic aggression. We've also included all of the stirring military band pieces and dance source cues as well as a special treat: two unused versions of the theme, played as piano solo and pop arrangement(!) Remember, you can't hear those anywhere but here.

Next month, another surprise. Isn't this fun? Send us your suggestions; contact info, pg. 2.

tered and released with better packaging; however, there is no information as to previously unreleased music.

Fifth Continent Music Classics

Due in June is a remixed, remastered CD edition of Hugo Friedhofer's Oscar-winning score to *The Best Years of Our Lives*. Due in July is Bernard Herrmann's *Battle of Neretva*. For ordering information, email hotrecords@bigpond.com.

GDI/Hammer

Forthcoming is the first-ever release of Gerard Schurmann's complete score to *The Lost Continent*.

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 collection, featuring episode scores "All Good Things..." (*TNG*,

Hexacord Productions; the label's forthcoming first release will be the score to the 1970 Italian thriller *Lo Strano Vizio Della Signora Ward* (Nora Orlandi).

www.hexacord.com

Hollywood

Due at the end of June are *The Patriot* (John Williams) and the *MTV Real World* soundtrack.

Intrada

The first release in the new Intrada Special Collection series is *Switchback* (Basil Poledouris), set for a July release. Due in June is Elia Cmiral's score to *The Last Express* computer game, and a promotional issue of Michael Small's score to *Jaws The Revenge* (calling Michael Caine completists!) Due this fall is a commercial release of *The Ballad of Lucy Whipple* (Bruce Broughton).

www.intrada.com

(continued next page.)

Need help locating that hard-to-find CD title?

Welcome to **Intrada**. We stock thousands of soundtrack CDs from around the world. Browse our online catalog for the newest releases, rare and hard-to-find imports, as well as promotional and out-of-print titles. We guarantee your satisfaction with 20 years of experience—serving collectors, fans, composers, film music professionals and newcomers!

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Volume 1

Switchback By Basil Poledouris



No stranger to composing music for expansive outdoor pictures, Poledouris' work for the *Conan* and *Robocop* series, *Red Dawn*, and *Under Siege 2* are forerunners to this large, exciting orchestral work recorded with the Seattle

Symphony. This release is another spectacular entry in Basil's oeuvre. **\$19.99**

Don't miss this Intrada bestseller:

Jason and the Argonauts



by **Bernard Herrmann**
Our widely-praised recording (by Bruce Broughton and the Sinfonia of London) was heralded by fans and critics alike.
"Should go down with Charles Gerhardt's *The Sea Hawk* as one of the

great film music re-recordings." (Jeff Bond, *FSM*);
"I think Benny would have been very pleased."
(Ray Harryhausen). **\$13.99**

FILM MUSIC CONCERTS

Soundtrack performances that you can attend—all around the globe



CHAPLIN LIVES!

To kick off L.A.'s Silent Film Gala, the Los Angeles Chamber Orchestra will perform the newly restored score to Charlie Chaplin's classic technology satire, *Modern Times*, Saturday, June 10 at 8:00 p.m. at UCLA's Royce Hall. The performance will be conducted by composer/conductor Timothy Brock, who spent a year overseeing the restoration of Chaplin's music.

Tickets for the Silent Film Gala are \$25 for general admission, \$60 for priority seating, and \$225 for the film and post-film dinner. For sponsorship and ticket information, contact the Los Angeles Chamber Orchestra at 213-622-7001, extension 275.

SEE GROUPÉ'S ORGAN PERFORM

That sounded dirty, but seriously the Spreckels Organ Society has commissioned Larry Groupé to compose an original work for Spreckels Organ. The Spreckels organ is one of the largest organs in the world. The premiere of his new work *Menagerie* will be performed June 19, 2000, by

organist Robert Plimpton at the Spreckels organ pavillion at San Diego's Balboa Park.

RON GOODWIN will conduct two shows of film music with the Royal Philharmonic Concert Orchestra—the first August 5, 7:30 p.m. at Audley End, a mile west of Saffron Walden in Essex. The program will include his music from Disney's *The Trap*, Hitchcock's *Frenzy*, various James Bond movies, and *Where Eagles Dare*, as well as "A Tribute to Ingrid Bergman," "Miss Marple's Theme," "Battle of Britain Suite" and more.

Ticket prices: Promenade £14.95 (Concessions £13.00). Further reductions are available for Family Bookings.

The second performance will be at Kenwood Lakeside on August 12 and will feature music from *Exodus*, *Force Ten From Navarone*, "A Tribute to Miklós Rózsa," *The Big Country*, *E.T. the Extra-Terrestrial*, "Songs of Sinatra," *Star Wars* and more.

Ticket prices are: Deckchairs: £18.95/£15.95; Concessions £16.50/£13.95; Promenade: £13.50; Concessions: £11.75.

Further reductions are available for Group Bookings. Book tickets on-line at: www.picnicconcerts.com Tickets also available from Ticketmaster Ticket Centres at selected HMV Stores and Tower Nationwide, and from Waitrose Stores at Bromley, Finchley, Harrow and Salisbury.

U.S. CONCERTS

California

June 23, Hollywood Bowl; Gala Concert Tribute to John Williams, Hollywood Bowl Hall of Fame Award; July 13 & 15, Roman Holiday; Italian Film Music September 22, Movie Night.

July 4, Stockton S.O.; California, *The Magnificent Seven* (Bernstein).

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

July 15, San Diego Chamber Orchestra; French Medley arr. John Addison; Aug. 19, San Diego Chamber Orchestra; *A Passage to India* (Jarre).

Colorado

July 8, Veil, Dallas S.O.; Richard Kaufman, cond., Monica Mancini, soloist. 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* (Newman), *Gone With the Wind* (Steiner), *Prisoner of Zenda* (Newman), *Inn of the Sixth Happiness* (Malcolm Arnold), *It's a Mad Mad Mad Mad World* (Gold), *The Caine Mutiny* (Steiner), *Romeo & Juliet* (Rota), *Giant* (Tiomkin), *Peyton Place* (Waxman), *Friendly Persuasion* (Tiomkin), *Star Trek:TMP* (Goldsmith) & *Star Trek* TV series theme (Courage), *The High and the Mighty* (Tiomkin).

June 30, Veil, Colorado S.O.; *The Magnificent Seven* (Bernstein), *Bonanza* (Livingston & Evans).

Connecticut

Waterford, Connecticut, Symphonic Night at the Movies—*Voyage to the Moon* (1902), *Things to Come*, 2001, *Star Trek: TMP* (all with film).

Delaware

July 3, July 8, Aug. 12, Delaware S.O.; Wilmington, *Conan the Barbarian* (Poledouris).

Indiana

July 1-6, Fort Wayne, *Gettysburg* (Edelman).

July 1-4, Indianapolis, *Gettysburg*.

July 1-2, South Bend S.O.; Indiana, *Gettysburg*, *Victor Young Medley*, *The Cider House Rules* (Portman).

July 3, South Bend S.O.; *Gettysburg*.

Aug. 19, South Bend S.O.; *The Cider House Rules*, *Victor Young Medley*.

Maine

June 29, 30, July 1-3, Portland S.O.; *Gettysburg*.

Maryland

July 8, Baltimore S.O.; Oregon Ridge, *The Last Starfighter* (Safan), *Star Trek* TV theme, *Star Trek: TMP*, *The Rocketeer* (Horner), "Moon River" from *Breakfast at Tiffany's* (Mancini).

Massachusetts

Tanglewood concerts: July 8, World premiere of John Williams' *Tree Song for Violin and Orchestra*, Prokofiev's *Violin Concerto No.2*, Tchaikovsky's *Francesco de Romini*.

Aug. 28, end of season concert.

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

Michigan

July 23, Detroit S.O.; Richard Kaufman, cond., Bobbi Page, vocalist; *Captain From Castille* (A. Newman), *The Quiet Man* (Young), *The Natural* (R. Newman), *Peyton Place* (Waxman), *Airplane!*

(continued from page 6)

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 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

The Usual Suspects

Look for some of the rare and obscure items mentioned in these pages from the soundtrack specialty dealers in an area code near you:

Footlight Records 212-533-1572

Intrada 510-336-1612

Screen Archives 540-635-2575

STAR 717-656-0121

Super Collector 714-636-8700

be filled out with various other newly recorded Barry rarities.

Sony Classical

Slated for a spring release are the *Perfect Storm* (James Horner) and *Love's Labours Lost* (Patrick Doyle).

www.sonyclassical.com/music/soundtracks_idx.html

Varèse Sarabande

Due end of May: *On the Beach* (Christopher Gordon). June 6: *Shanghai Noon* (Randy Edelman). June 23: *Peyton*

Place (Franz Waxman; Royal Scottish National Orchestra).

Virgin Records

Due July 18: *Wonderland* (Michael Nyman).

Please note: We here at FSM depend on the record labels for updated and/or amended release information. And though we'd obviously prefer to present these release announcements with 100 percent accuracy, dates slip, titles get pushed out months, sometimes canceled altogether. When that happens, it's beyond our control. Just so you know... **FSM**

(Bernstein), *E.T. the Extra-Terrestrial* (Williams), *The Untouchables* (Morricone), Mancini Tribute—*The Great Waldo Pepper*, *Hatari*, *White Dawn*, *Thorn Birds*, *Victor/Victoria*, *Songs for Audrey*.

July 27, 28, Grand Rapids S.O.; Suites from *The Godfather* (Rota), *Dr. Zhivago*, *Lawrence of Arabia* (Jarre).

Minnesota

July 23, 30, Aug. 6, 13, 20, Dakota Valley S.O.; Burnsville, *Bonanza* (Livingston & Evans).

Montana

Aug. 5, Montana Power Company concert & telecast, Butte; *How the West Was Won* (A. Newman), *Witness* (Jarre), *Wagon Train* (Moross).

New York

July 3, Buffalo, Buffalo Philharmonic; *The Natural* (R. Newman).

Pennsylvania

June 26, Robin Hood Dell, Philadelphia S.O.; Symphonic Night at the Movies: Hitchcock—*To Catch a Thief* (Lyn Murray), *I Confess*, *Strangers on a Train*, *Dial M for Murder* (Tiomkin), *North by Northwest* (Herrmann) (all with film).

Tennessee

June 25, Kingsport S.O.; *King's Row* (Korngold).

Texas

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

July 2 & 9, Dallas, Metropolitan Winds of Dallas; Bruce Broughton, guest conductor; *The Boy Who Could Fly*, *Moonwalker*, *Young Sherlock Holmes*, *Miracle on 34th Street* (Broughton), *Bride of Frankenstein* (Waxman), *Young Frankenstein*, *High Anxiety* (Morris).

Utah

July 5, Kaysville, Choral Arts Society of Utah; *Rawhide*.

INTERNATIONAL

France

June 28, Paris, Orchestre de Cologne; *Mission: Impossible* (Schiffrin), *Raiders of the Lost Ark* March (Williams), *Dances With Wolves*.

Germany

July 7, 8, Opera House Halle, Germany, *Once Upon a Time in the West*.

July 17, Stuttgart, Germany, Southwest German Radio Orchestra; *Lawrence of Arabia* (Jarre), *Battlestar Galactica* (Phillips).

July 1, Bayer Ischer Rundfunk S.O.; Lorin Mazel, cond., Julian Rachlin, soloist; *Carmen Fantasy* (Waxman), live Eurovision telecast.

Japan

Aug. 6, Osaka Japan, Kansai Philharmonic Pops concert, Peter Rubardt; *Mission: Impossible*, *Murder on the Orient Express* (Bennett), Victor Young Medley, *The Godfather*, *How the West Was Won*, *Breakfast at Tiffany's*, *Love Is a Many Splendored Thing* (Newman), *Gone With the Wind*, 007 Medley (Barry), *Superman* (Williams).

New Zealand

June 25, Christ's Church, New Zealand; June 29, Palmerston North; June 30, Auckland; July 7, Wellington, New Zealand S.O.; soloist Rachel Barton; *Carmen Fantasy* (Waxman).

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*. **FSM**

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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 *Venus and Mars* (Disney), *Hair Shirt* (Neve Campbell), *Hangman's Daughter*, *Red Dirt*.
Tyler Bates *Beyond City Limits*.
Christophe Beck *The Broken Hearts League*, *Cheer Fever*, *Coming Soon* (Mia Farrow).
Marco Beltrami *Squelch* (d. John Dahl), *The Crow 3: Salvation*, *Texas Rangers*.
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*.
Carter Burwell *Before Night Falls* (Johnny Depp).

—C—

Sam Cardon *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 Cmiral *The Wishing Tree* (Showtime), *Six Pack* (French).
Serge Colbert *Red Tide* (Casper Van Dien).
Michel Colombier *Dark Summer*, *Pros and Cons*, *Screwed*.
Eric Colvin *Model Behavior*.
Bill Conti *Inferno* (Jean-Claude Van Damme).
Stewart Copeland *Made Men* (independent), *Sunset Strip*.

—D—

Jeff Danna *O* (modern-day telling of *Othello*).
Carl Davis *The Great Gatsby* (A&E).
Don Davis *Gabriel's Run* (TV).
John Debnay Jordan *To the Max* (Michael

—G—

Craig Stuart *Garfinkle Gabriella*.
Richard Gibbs *Queen of the Damned*.
Jerry Goldsmith *The Hollow Man* (d. Paul Verhoeven), *Witchblade*, *Chameleon 3*.
Joel Goodman *Cherry* (romantic comedy, Shalom Harlow).
Adam Gorgoni *Roads and Bridges* (exec. prod. Robert Altman), *Candyman 3*:

—I—

David Hughes & John Murphy *Chain of Fools*, *Mary Jane's Last Dance*.

—J—

Maurice Jarre *Sunshine* (Ralph Fiennes).
Adrian Johnston *Old New Borrowed Blue*, *The House of Mirth* (Gillian Anderson).

THE HOT SHEET new assignments

Craig Armstrong *Moulin Rouge* (Ewan McGregor and Nicole Kidman).
Tyler Bates *Get Carter* (Sylvester Stallone).
Wendy Blackstone *Back Roads*.
T. Bone Burnett *O Brother Where Art Thou*.
Stewart Copeland *Boys and Girls* (Freddie Prinze, Jr.).
Mychael Danna *Bounce* (B. Affleck).
Randy Edelman *Shanghai Noon*.

Danny Elfman *Proof of Life*.
Joel Goldsmith *Witchblade*, *Chameleon 3*.
James Horner *The Perfect Storm*.
Nathan Larson *Tigerland* (d. Joel Schumacher).
Dan Licht *Hearts and Bones*.
David Mansfield *Ropewalk*.
David Newman *Bedazzled*, *The Affair of the Necklace*.
Michael Nyman *Wonderland*.

Van Dyke Parks *Harlan County, The Ponder Heart*.
Trevor Rabin *Coyote Ugly* (Jerry Bruckheimer production).
Graeme Revell *Dune* (Sci-Fi Channel miniseries).
Howard Shore *The Yards*.
Christopher Young *Bless the Child*, *The Glass House* (Diane Lane and Leelee Sobieski).
Hans Zimmer *Pearl Harbor* (dir. Michael

Jordan IMAX movie), *The Replacements* (Keanu Reeves, Gene Hackman), *Relative Values*.
Joe Delia *Tao of Steve*, *Time Served*, *Ricky 6*, *Fever*.
Patrick Doyle *Never Better*; *Love's Labours Lost* (Kenneth Branagh, musical comedy Shakespeare).
Anne Dudley *The Body*, *Monkeybone*, *The Bacchae*.

—E—

Randy Edelman *The Gelfin*, *Passion of Mind*.
Steve Edwards *Cowboys and Angels*, *Luck of the Draw* (Dennis Hopper).
Danny Elfman *The Gift*.
Evan Evans *Tripfall* (Eric Roberts, John Ritter); *Newsbreak* (Michael Rooker, Judge Reinhold).

—F—

Shayne Fair & Larry Herbstritt *Tequila Bodyshot*.
George Fenton *Numbers* (d. Nora Ephron, starring John Travolta).
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).
Claude Foisy *2001: A Space Travesty* (Leslie Nielsen).

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 Gredga *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—

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 *Atlantis* (Disney animated feature), *Treasure Planet* (Disney animated feature) *Unbreakable* (Bruce Willis, Julianne Moore), *The Vertical Limit* (Chris O'Donnell).
Steven Hufsteter *Mascara*.

—K—

Trevor Jones *Frederic Wilde*, *13 Days, From Hell*, *The Long Run*.
Benoit Jutras *Journey of Man* (IMAX).
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 Kofrinoff *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 Langsbard *First of May* (independent), *Frozen* (Trimark).
Daniel Lanois *All the Pretty Horses*.
Chris Lennertz *Lured Innocence* (Dennis Hopper, Talia Shire), *Absolute North* (animated musical).
Michael A. Levine *The End of the Road* (d. Keith Thomson), *The Lady With the Torch* (continued next page) (Glenn Close, d. David Heeley).
Christopher Libertino *Spin the Bottle* (d. Andrew Michael Pascal).

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*, *The Whole She-Bang*.

—M—

Mader Row *Your Boat*, *Claudine's Return*, *Morgan's Ferry* (Kelly McGillis), *Steal This Movie* (Abbie Hoffman biopic).
 Hummie Mann *Thomas and the Magic Railroad*, *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).
 Gary Marlowe *Framed*, *Mondschaten* (*Moonlight Shadow*, d. Robby Perschen).
 Jeff Marsh *Burning Down the House*, *Wind River* (Karen Allen).
 Phil Marshall *Rupert's Land*, *Gotta Dance*, *Kiss Toledo Goodbye*, *Temptation*.
 Brice Martin *Poor Mister Potter*, *Saving the Endangered Species*, *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*.
 Mark McKenzie *Dragonheart 2*.
 Gigi Meroni *The Good Life* (Stallone, Hopper), *The Others*, *The Last Big Attractions*.
 Cynthia Millar *Brown's Requiem*.
 Marcus Miller *The Ladies 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 *The Boys of Sunset*.

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



Can You Dig It?

Apparently, the world was not enough—David Arnold will score the new version of *Shaft*, starring Samuel L. Jackson in the title role and directed by John Singleton. Isaac Hayes will return to perform his Oscar-winning theme.

Ridge (indie feature), Simon Magus (Samuel Goldwyn), *The Thing About Vince*.
 Tom Morse *Michael Angel*.
 Mark Mothersbaugh *Camouflage*, *Sugar & Spice* (New Line), *Rugrats Paris: The Movie*, *Rocky & Bullwinkle* (Jason Alexander, Robert De Niro).
 Jennie Mussett *100 Girls*.

—N—

David Newman *Nutty Professor II: The Klumps*, *Duets* (Gwyneth Paltrow).
 Michael Nyman *Kingdom Come*.

—O—

John Ottman *Urban Legend: Final Cut*.

—P—

Van Dyke Parks *Trade Off*.
 Shawn Patterson *Herd*, *Tales From the Goose Lady*, *Magic Trixie*.
 Jean-Claude Petit *Messieurs les Enfants*, *Sarabo*, *Sucre Amer*.
 Basil & Zoe Poledouris *Cecil B. Demented* (John Waters).
 Nicholas Pike *Delivered*.
 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*.
 Kennard Ramsey *Trick Baby*.
 Alan Reeves *To Walk With Lions*, *Ocean Oasis*.
 Graeme Revell *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.).
 J. Peter Robinson *Waterproof*.
 Jeff Rona *The In Crowd*.
 Marius Ruhland *Anatomy*.
 David G. Russell *The Nest*, *Wicked Spring*, *White Bread* (Jenny McCarthy).
 Black Scorpion: *The Series* (exec. prod. Roger Corman).

—S—

Craig Safan *Delivering Milo*.
 Richard Savage *A Whole New Day*.
 Lalo Schifrin *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 *Disney's The Kid* (replacing Jerry Goldsmith; Bruce Willis, dir. John Turtletaub), *One Night at McCool's*, *Getting Over Allison*, *The Emperor's New Groove* (Disney animated), *Jackie's Back* (Lifetime Network).
 Theodore Shapiro *Girlfight* (Sundance Grand Jury Prize) *State and Main*.
 Mike Shapiro *All Over Again* (indie drama).
 Shark *The Spreading Ground* (Dennis Hopper), *Surf Shack*.
 James Shearman *The Misadventures of Margaret*.
 Edward Shearmur *Things You Can Tell Just by Looking at Her* (Cameron Diaz).
 Lawrence Shragge *Frontline* (Showtime).
 Alan Silvestri *What Lies Beneath* (Harrison Ford, Michelle Pfeiffer, d. Robert Zemeckis), *Cast Away* (Tom Hanks, Helen Hunt, d. Zemeckis).
 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—

Michael Tavera *One Special Delivery* (Penny Marshall).
 Stephen James Taylor *Blessed Art Thou*, *John Henry*.
 Joel Timothy *Waiting for the Giants*.
 Raymond Torres-Santos *Richport*, *Millennium*, *Menuo...My Loving Years*.
 Colin Towns *Vig*.
 Ernest Troost *Beat* (Courtney Love).
 Brian Tyler *Panic* (William Macy, Neve Campbell), *Shadow Hours*, *Terror Tract*, *A Night in Grover's Mill*.
 Bruce Turgon *Night Club*.
 Chris Tyng *Bumblebee Flies Away*, *7 Girlfriends*.

—V—

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

—W,Y—

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*.

FSM

MAIL BAG

READER
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Oscar Wrap-up, Semicolons and More

Most of the people who were angered that John Corigliano's score for *The Red Violin* won the Oscar believed that Thomas Newman should have taken it for *American Beauty*.

The Red Violin was Corigliano's third film score. His previous two were *Revolution* (Al Pacino, dir. Hugh Hudson) and *Altered States* (William Hurt, dir. Ken Russell). This doesn't mean that he is an inexperienced composer. On the contrary, he is a well-established contemporary concert composer. Naturally, some conclude that Corigliano is an inexperienced film composer, since he has scored only three—unlike Thomas Newman, who not only has many films with his credits, but is also a close relative of one of the greatest film composers, Alfred Newman.

I believe that the scores for *Altered States* and *The Red Violin* are two of the greatest scores that were composed in the last few decades. Thomas Newman has also written great scores, one of my favorites being *Mad City*. But Corigliano's *Red Violin* deserved the Oscar over Thomas Newman's *American Beauty*. Here's why:

Thomas Newman's score created a great atmosphere for the scenes and plot of *American Beauty*—almost to the point where when I think of dysfunctional families, I hear chromatic percussion and the tabla. I think this is a great achievement; like hearing the theme for *Jaws* when you think of anything dangerous approaching. John Corigliano was also able to capture the right atmosphere through his music. But, he achieved something that is difficult in the art of scoring for films; something that has to be approached carefully, without crossing the line: With his music

he created a character all on its own. This character wasn't an actor—it wasn't even human. It wasn't just the violin itself as an object either. It was the spirit that was present even before the violin was constructed; it was the life experience that the violin witnessed through centuries of history; it was the emotions that these experiences evoked within the violin.

The score for *The Red Violin*, with the solo violin parts hauntingly performed by Joshua Bell, created this character and made itself present to the audience throughout the film, from its precreation to the end of the film. It made us feel happy for it; it made us share its sorrow and its concerns. These achievements make the Best Original Score Oscar a well-deserved award for *The Red Violin*. I hope to see Corigliano's name in many future scoring projects; and to those of you who are unfamiliar with his score for *Altered States*, it's highly recommended.

Semih Tareen
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1980 Fielding Concert

Ireally enjoyed the article on Jerry Fielding (*FSM* Vol. 5, No. 2), which I found most informative and entertaining. I was fortunate to have attended a tribute concert for Mr. Fielding at the Dorothy Chandler Pavilion in Los Angeles in May 1980 (the New American Orchestra conducted by Jack Elliot). The special guest conductor for the second half of the concert was John Williams. I remember that the concert started with Mr. Elliot conducting an ear shattering piece called "Eye of the Pyramid" by Tom Pierson. After that disaster and the audience finished shaking their heads in bewilderment, the concert moved into the Fielding selections. However, I can only remember a

suite from *The Wild Bunch* and *The Outlaw Josey Wales*. Mr. Elliot concluded the first half of the evening with a suite from Jerry Goldsmith's *Masada*. It seems, in retrospect, that this concert was not actually intended as a tribute to Mr. Fielding—otherwise there would have been more of his music played. I think the tribute was decided on due to his then recent death.

Maestro Williams brought the evening to a close with a thrilling concert arrangement of selections from the just-released *Empire Strikes Back*. At that time, the soundtrack album had only been on the shelf for a week. For a final salute to Mr. Fielding, James Ingram came on stage and sang a song with the orchestra (I believe it was "You Are So Beautiful"). It was a memorable



evening, and sparked an interest in me to seek out more of Jerry Fielding's music.

Don Richard
DJRichard@btinternet.com

A Classic Explanation

Iwant to both thank and congratulate you on your many CD releases. I never thought I would ever hear, let alone possess, the tracks to *Prince of*

Foxes—and with such magnificent packaging. I have enjoyed many of your other releases, but that has been the standout so far.

As you may have inferred, I am more oriented toward the so-called "Classic" film composers. This brings me to my secondary reason for writing. I noticed recently in your Mail Bag column a discussion of the definition of what constitutes a "Classic" film music composer. Among the more pervasive characteristics of the Hollywood composers of the '30s, '40s and '50s was not only the fact that they (most of them) were classically trained by older concert masters, but that most of them tended to belittle their own film work. Miklós Rózsa rarely mentioned it without prodding, and even then his printed comments smart of embarrassment. Waxman, Tiomkin, Korngold, even irascible Bernard Herrmann all longed for the "respectability" of the concert hall. Alfred Newman was known to refer to himself as a "plumber."

It was only after the '50s that writing music for film became a career choice in itself. Two landmark events in film music helped open the gates to non-concert-hall-oriented composers: the success of "Do Not Forsake Me" by Tiomkin for 1952's *High Noon*, and Henry Mancini's "Moon River" for 1961's *Breakfast at Tiffany's*. Tiomkin's song sounded a virtual death knell for main title music, while Mancini's accomplishment was to usher in the pop score, edging out any remaining classically oriented composers. Of course, other factors at this time include the rise of rock music, which inundated popular taste to such a vast extent that now all previous musical forms of expression are subservient. The success of the all-song 2-LP soundtrack to *Saturday Night Fever* in 1977 still influences film scores today. There is also another factor present, and it may be the most pervasive. In a recent *New York Times* interview concerning his

support of the restoration and presentation of Kurt Weill's score for the 1937 theater pageant, "The Eternal Road," conductor John Mauceri said that such boldly stated melodic music went out of popularity after World War II and during the following Cold War period of the '50s, because these melodies inspired too many emotions. Emotions were not something people in general wished to be reminded of. Even now, I notice a pervasive, sometimes active attempt to suppress emotional expression.

Music, for me, has always been about expressing feelings not translatable into words. This may help to explain my hunger for it, starting in the mid-'50s. I began by collecting Disney scores, and gradually evolved into a knowledgeable soundtrack fanatic. I am one of those music buffs who still has reel-to-reel tapes of music taken from television broadcasts of such scores as *A Woman's Vengeance* and *Woman of the Town*, by Rózsa. I'm one of the few who not only saw *Kings of the Sun* in a theater (twice), but I still have my TV tape of the score. And none of these have been released to video.

Perhaps the main reason that I consider so many contemporary film composers spotty is that I have felt emotionally connected to a few of their works, but rarely to their *body of work*, unlike my attachment to most of what are now defined as "Classic" film composers. I love *Conan the Barbarian* and a few others, but am indifferent to most of Polédouris' other works. *Murder in the First* was a revelation to me about Christopher Young, since I was unconnected to anything of his I heard previously. I buy without question albums by Doyle, Portman, Sakamoto, Kilar and of course, John Williams. (But John Williams seems to have crossed all the categories. I love his score

for *Fitzwilly*, but who remembers *Penelope*?)

I have noticed that there exists among the *FSM* readership a definite distaste for the classic composers, with accompanying criticisms of "too loud, too florid, too defined," and especially "not subtle"—not allow-



ing the audience to feel for themselves. At the same time that I understand a certain validity in these comments, I also realize that time has passed me by, and that even film music now leaves me outdated. It may be that these criticisms originate in a fear of emotions. Much of what passes for contemporary film music sounds pretty generic to me. But then, I have reached a point in my life where I celebrate feelings, and I love melody.

I wouldn't be surprised should these comments raise some few hackles among your readership. But, I regard the classic film composers as creators who originated in a romantic tradition of expressing feelings through music, and applied that knowledge to their job at hand of scoring films. In any account I've read of them, they were far less haughty and egotistical than many of today's composers, and they even expressed a certain degree of humility in regard to their work.

Thank you for preserving their works and affording me the opportunity to hear them without sound effects and dialogue. (For the record, what about

Dragonwyck, *David and Bathsheba*, *Tarzan and the Mermaids*, or even a restored, complete *Cleopatra*?) Keep up the good work.

John B. Archibald
San Diego, California

Most of what you write makes sense, but I'm not sure that fans of contemporary film music have any problem with "feel-

distortion).

So little of Grainer's work exists on LP and CD—it would be delightful if this release would slowly stir up interest in the composer. Hearing the score in complete form revealed truly weird but perfect sound effects that Grainer adopted for key moments. I get the impression

"melody."

The Omega Missives

I'm sure I'm not the only one who's been waiting years to hear *The Omega Man* in crystal-clear stereo. I first saw the film on a Buffalo station, and in spite of constant transmitter problems, the movie and its catchy theme never left my mind. Years later the film popped up on Turner's first station—but the violence and harsh language was simply snipped out. The worse insult came when Warner began a strange logo revision program, something Disney had been doing for years: Rather than show the lovely, old W.B.-A Kinney Leisure Services logo, the title card was just hacked out, severely damaging the opening bars of Grainer's brilliant title music. That horrible print was in circulation for years, though by luck, the film could be had letterboxed in a PAL VHS & laserdisc release in England. Part of a "Directors Series," W.B.'s U.K. video arm released the film, and Boris Sagal's movie could finally appear unbutchered (except my PAL VHS copy had high-end

ings" or

that veteran technicians and union musicians must have watched with curiosity as the composer set up his strange, traveling bag of eclectic instruments. The real beauty of his experimentation is its timelessness—there's much to be learned from his organic approach to sounds, and his razor-sharp orchestrations. Such a shame most producers prefer the patented Media Ventures model of film scoring.

I'm sure you know Grainer wrote fine music for a number of short films in the late '50s and early '60s; most of them are hard to find, though the Brits have released a handful on PAL video.

If you ever see a listing for an obscure British Peter Sellers film called *Hoffman*, watch it. Stylistically it's similar to *Omega Man*, as Grainer uses another unusual group of percussion instruments. The CBC ran the film back in '87, when Thorn-EMI had a huge movie package. Aside from that appearance, I've never seen the film again!

Mark Hasan
markh29@interlog.com

I had to send this e-mail to the *Film Score Monthly* gang to let you know I much I appreciate the *Omega Man* CD. *Monte Walsh* was probably the most under-appreciated piece of music that I had ever heard, and upon receiving that score I couldn't have imagined another that I would value as much. Well—you guys have done it again, and I couldn't be happier. I have to know more about Ron Grainer. I gathered from the liner notes that (as he was chosen for "economic reasons") the film's producers were probably hoping for a slightly better than average score, but Mr. Grainer delivered a masterpiece for this 1971 film. This score alone should have put Ron Grainer into the upper echelon of composers of the time: Barry, Goldsmith, Williams, Schiffrin, Morricone, etc. The only thing that makes me sad about this CD is the realization of how woefully under-appreciated Grainer was. Again, any further info that you have on the man and his other works would be most appreciated.

Edward J. Holland III
landhoLN@aol.com

Wow! I never thought this score would ever see the light of day! What a wonderful surprise. Obviously, I am thrilled at its release. I remember seeing the film when I was a kid, and even at that time, I was impressed with its score. Everyone at *FSM* deserves a round of applause for releasing this superb soundtrack. The sound quality is impeccable! I can't express enough how enthused I am. Potential buyers: Get it now!

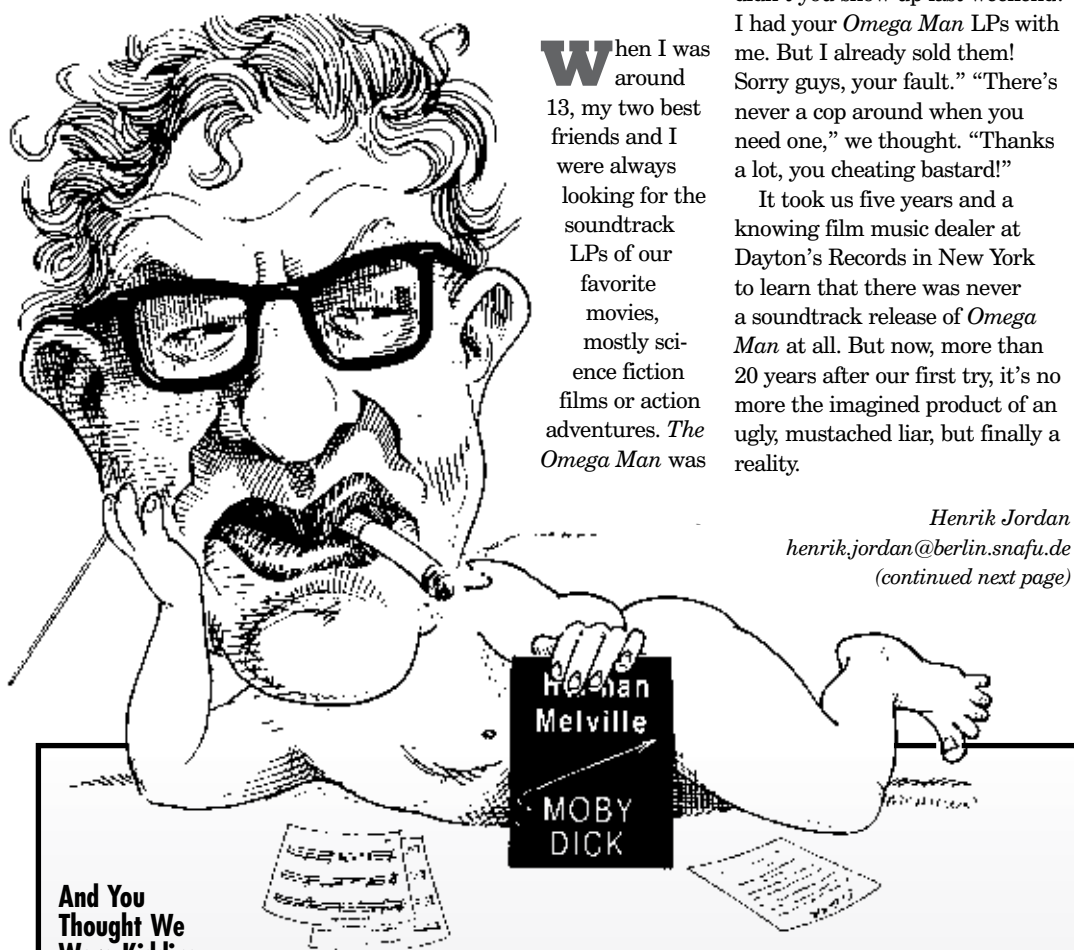
David Sorensen
dsscooter@webtv.net

Back in '71, I snuck a tape recorder into a theater and recorded the entire *Omega Man*, pulling out the tape and turning it over at 30 minutes, then plunking in a new one at the hour. I listened to those tapes over and over until they would no longer play. And it wasn't the dialogue or the story that held me captive—it was the music.

Several years ago, after getting *The Omega Man* on videotape, I dubbed the music onto another cassette tape and tried to edit between snatches of dialogue to come up with the purest music possible. I came up with about 40 minutes, intermixed with dialogue (kind of like *Apollo 13*), and it was okay, but not great. I've waited years for this soundtrack album. The moment I saw you had released it, I got my order in. It's exactly what I'd hoped for, and worth every penny. Thank you, thank you, thank you!

Glen Seeber
glencbr@texhoma.net

I have to admit that I wasn't crazy about



And You
Thought We
Were Kidding

As you can see above, this enthusiast wishes you wouldn't so cavalierly dispose with the centerfold concept mentioned in your editorial (*FSM* Vol. 5, No. 1).

Who better than Benny Herrmann to kick it off? He and Burt Reynolds do have a sort of "forced" (if I may) commonality—Reynolds' first star was rising rapidly at the same time as

The Omega Man CD at first listen. But, the second listen was a different experience. Somehow, I started to really remember the music, which I admired as a kid. I am now thrilled to have it. When I was 11 or 12 I taped the film off of NBC, like I did so many sci-fi and action movies of the time. I remembered digging the music, but I had forgotten it. I love '70s action music like *Enter the Dragon*, *Dirty Harry*, *Live and Let Die* and others, and *The Omega Man* has it in spades.

I loved the Jerry Fielding article in the latest *FSM* and I'm hoping to see a release of *The Enforcer*, *The Gauntlet* and *Escape From Alcatraz*.

Randall Derchan
DSPY007@aol.com

When I was around 13, my two best friends and I were always looking for the soundtrack LPs of our favorite movies, mostly science fiction films or action adventures. *The Omega Man* was

probably always the most wanted of them all. One day we encountered a mustached flea market dealer named Wolfgang. "Sure," he said. "I have the *Omega Man* LP. But not here. In my cellar. Where I have boxes and boxes of interesting stuff. I think I have three copies of that LP. I'll bring them to the flea market next time, one for each of you guys." The next week, we came back. The mustached dealer sputtered "Oh guys, I forgot your LPs. Just come back next week. Then I'll have them with me." Needless to say, that's what he started saying week after week. One time, we finally missed the flea market—and naturally, the week after that, we came back again. That Wolfgang character said: "Why didn't you show up last weekend? I had your *Omega Man* LPs with me. But I already sold them! Sorry guys, your fault." "There's never a cop around when you need one," we thought. "Thanks a lot, you cheating bastard!"

It took us five years and a knowing film music dealer at Dayton's Records in New York to learn that there was never a soundtrack release of *Omega Man* at all. But now, more than 20 years after our first try, it's no more the imagined product of an ugly, mustached liar, but finally a reality.

Henrik Jordan
henrik.jordan@berlin.snafu.de
(continued next page)

Herrmann's second? Get it? Ummm...

Anyway, I hope my doodling will give you and yours a fraction of the joy that *FSM* (aka "The Magazine Published Just for Me") has heaped on me over the years. It's a publication that fills rarified cravings with wit and intelligence.

Jeffrey McMunn

You rock! It's not yet 9 a.m. here in the desert—and I'm in heaven. What a splendid and blissful morning this has become. I am completely impressed (again) by the fine work done all around (you, Jeff Bond, Nick Redman). *The Omega Man* is definitely a keeper! The sound is so rich and clean. The production (the disc and package) is absolutely first rate. It is sad that Ron Grainer isn't around to glow in the dedication and appreciation of us fans—and sad that it took so long for this score to see production. However, it's here. You did it. My ears are sending the chilling sounds of the water chimes and organ into my brain as I type these words...Bravo, bravo, bravo!!! (And how the hell did these discs get here so fast?! I just ordered these barely a few days ago!)

OK—it's now 3:30 p.m. on Monday and I've listened to *The Omega Man* constantly since opening the package early this morning. This is better than drugs, man—better than (some) sex, too! Please allow me to blow some air your way. You deserve some kind of award in recognition of the insight and talent that went into this score presentation. The music that has been preserved on this recording is spectacular—it takes me right back to the theater I sat in in 1971. Oh—for so long I've hoped to hear the score (apart from watching the video). I've been such a longtime fan of Ron Grainer and his versatility. The liner notes and the concise track notes shine with affection and knowledge of the material.

The package for the CD is remarkable to me in that it presents an interesting symbol of where Mr. Heston is these days as head of the NRA. Was this witty irony intended? The poster reproduction; the artist name and photo in the spine fold; the still of Heston escaping the chopper crash; the groovy cover and quote on the back; the whole layout—it's totally brilliant.

Everything is here on this recording, well, except for the excerpt from Woodstock. And the music—it's a lucky thing that the masters were kept so clean for this long. The engineer-

ing on the original sessions is obviously some of the best to come out of Hollywood. If only every score was put under the keen handling of Kendall and Bond.

The music to this film was one of the early score impressions etched into my brain. It evokes all those giddy things in me that happen whenever two elements combine and result in wondrous things: Goldsmith and *Planet of the Apes*, Williams and *Jaws*, Goldsmith and *Alien*, Williams and *Raiders*, Elfman and *Beetlejuice*, and most recently, Morricone and *Mission to Mars*!

Maybe you could go over there and help (them?) figure out how to get *The Omega Man* on DVD in all its glory! What a great day this is. Ya just gotta know, Ron is somewhere, and this is flowing out into the great whatever and he's having a marvelous time of it. You're to be commended and, I hope, appropriately recognized for this effort.

The family lives!

Steve N. Bones
sjongeward@yahoo.com

Congratulations and a thousand thank yous for finally liberating one of the greatest scores of the '70s with your release of *The Omega Man*. This is one score I never thought I'd live to see issued legitimately. Keep up the outstanding work and please ignore the naysayers who cannot appreciate the effort and taste being applied to this label.

Martin McCabe
Downtownpictures@btinternet.com

Mutant Mind Control?

This is a note of thanks for the long awaited resurrection of the score for *The Omega Man*. I've listened to it about a hundred times now and it just keeps getting better—what an underrated talent Mr. Grainer was. Of course, even as a 10-year-old seeing the film as a second feature with *Dirty Harry* (another great soundtrack!) at the local drive-in, I knew the score was unique and never forgot certain passages.

Now, if you can just get your hands on

Leonard Rosenman's *Beneath the Planet of the Apes* score!

Dave Barbour
Sacramento, California

Whatever you say! Now get out of my head!

I Dream of Jerry

Why would anyone *not* want you to release Jerry Goldsmith titles?

Since I was 10 years old, I have been paying my dues, marching into theaters and becoming euphoric at Goldsmith's thrilling new sounds, which until then, I did not believe a musician or instrument was capable of producing. I literally jumped out of my seat upon hearing the throbbing tones of *Capricorn One*; I had nightmares when I listened to *The Omen* (I still do—I'm not yet able to play it during a thunderstorm); I am ecstatic that *Rio Conchos* is finally available in its original recording. I am waiting for the original scoring session releases from earlier Goldsmith works and present to you my choices:

In order of preference: *The Satan Bug*; *Damnation Alley* (virtually ignored and dismissed); *Seconds*; *Shock Treatment*; *The Detective*; *Logan's Run*; *The Illustrated Man*; *The Prize*; *Tora! Tora! Tora!*; *Freud*; *Shamus*; *The Last Run*; *Justine*; *Moriturus*; *Take Her*; *She's Mine*; *The List of Adrian Messenger*; *Fate Is the Hunter*; *Seven Days in May*; the complete *In Harm's Way*; *The Sand Pebbles*; *Our Man Flint* (this time with all the cues); ditto *Hour of the Gun* and *Papillon*—[this list continues with another 20+ titles].

And not to mention his television scores for: all of the first season cues for *The Man From Uncle*; *Archer*; *Babe*; *Winter Kill* (the Adams of Eagle Lake series); *A Tree Grows in Brooklyn*—[this list also continues with another 20+ titles.]

I believe that covers my requests for the next 100 years.

William J. Donahue
Kronospi@aol.com

We really want to put out *The Satan Bug* and *Damnation Alley*, but circumstances have made it impossible. And as for *Tora! Tora! Tora!*, check out the inside front cover.

More Abominations

Dear jerks at *FSM*: I am outrageously appalled at the audacity of your abominable magazine. How dare Jeff Bond infuse one of his reviews with his personal opinion. Everyone knows quite well that reviews are to be filled with nothing but technical specs of the recording, or CD length, or the occasional well-informed historical diatribe on the story of the film. To think that, after your publica-

(continued on page 23)

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RICHARD MARVIN U-571

COMPOSER RICHARD MARVIN'S WORKING RELATIONSHIP WITH DIRECTOR JONATHAN MOSTOW BEGAN, CONTRARY TO POPULAR

BELIEF, WITH MOSTOW'S FIRST FILM

Marvin's first score), the 1991 war film *Flight of the Black Angel*. The attention that Mostow garnered from that film led to a deal to co-write and direct the underrated 1997 thriller *Breakdown*. "I had been asked by Jonathan Mostow to do that score originally," the composer notes. "We had a relationship at that point, and it was always his intention that I would be brought onto the film. But," he laughs, "the lack of the right kind of credentials got me disapproved by a couple of the executives. So John hired Basil [Poledouris], and worked with Basil for a while, and in the end was looking for additional music."

Marvin rewrote 22 to 25 minutes of score for *Breakdown*, notably for the film's first chase sequence, the tense bank scene and the climactic showdown. And having earned those important credentials, Marvin found himself working with Mostow again, on the WWII thriller *U-571*.

"At that point," Marvin says, "I had a great response from those cues [for *Breakdown*], not only from Jonathan but from Paramount, and also from Dino DeLaurentis, who was somewhat reluctant to hire me. That was my proving ground...So when this one came along, Dino was again producer, so there was no problem." Marvin's relationship with Mostow was healthy enough that he even had a cameo in the film, as a bandleader in an early party sequence.

Marvin relates that the musical concept for *U-571* evolved considerably over the course of the film's post-production schedule. "We all knew it was a tense, thriller, action movie, but over the course of editing and temping the picture it became clear that we were making an old-fashioned war movie. And so there were about five or six cues in the picture that would give you that feeling. And consequently, we were looking for some real thematic stuff, strong melodies in the style of what was being written in 1942.

"It was certainly not my, or Jon's, original take on it," Marvin

Gordon wrote four primary themes for the end of the world: love, the "world at war," dying, and a family theme.

All's Fair in War and Love

INSIDE THE SCORING PROCESS FOR U-571 AND ON THE BEACH



Richard Marvin scores a direct hit with his music to U-571.

continues. "After temping it with several things, we thought it was really giving the picture an emotional quality, a heroic, patriotic feel that was working very well." Marvin also notes that the temp track was "all over the board. There was a lot of *Air Force One* in it, there was *Merlin*, *Last of the Mohicans*, *Abyss*, *Outbreak*. It was heavily, heavily temped. It was a huge process; we were in post-production for 40 weeks." Marvin ultimately contributed about 80 minutes of score, recorded with a huge (100+-piece) union orchestra over a three-month period.

Marvin notes that the temp track was indeed a major hurdle. "It wasn't really my take on the movie. It was director-driven, but in the end it was a great way to go, and I think it worked really well with the picture. The big melodic material is stuff I feel very comfortable with. The end of the movie in particular is where you really hear the melody. In a typical Jonathan Mostow movie, there's not much room for melody. So what Jon likes, that I do so well, is the suspense and tension music, and very early on we had temped it with my keyboard mockups. So they stuck in the first temp and it stayed in all the way to the end of the movie."

For that important, subtle suspense music, Mostow provides a picture for Marvin, who will "improvise to the picture on keyboard, and then we'll have a meeting to discuss the material. And it ends up being pretty close to what I came up with in the beginning." Marvin notes that Mostow is very Spartan in terms of what he wants from suspense cues: "He doesn't want to overdo it. He doesn't want to push emotion, to push suspense. He really likes a sparse, less-is-more approach, which is what I like, too.

"The way [the film] is cut, it's very quick," Marvin continues. "You don't stay on a scene for very long, it's always moving ahead. On most movies I've done I'll have eight bars to develop something. On this movie, eight bars was a luxury. I found it very challenging to keep something musical happening when there's so much of a desire to have the momentum keep going."-

—Jason Comerford

CHRISTOPHER GORDON On the Beach

What kind of music do you write for the end of the world? That was the challenge Christopher Gordon faced when writing the score for Russell Mulcahey's telemovie *On the Beach*, which premiered on Showtime at the end of May. *On the Beach* is a remake of the

1959 movie of the same name, which depicted the only survivors of World War III preparing for their inevitable end in Australia. "I purposely avoided watching the original because it is important that my response is a reaction to the film at hand," says Gordon. "I really enjoyed working with Russell. He was great at giving direction and gave me lots of scope to move. That sort of thing always brings out the best in a composer. And he's made a film that is very inspiring to write for."

The resulting orchestral score contains

four primary themes: a love theme, a "world at war" theme, a dying theme, and a family theme. There are also sections of what Gordon describes as "testosterone music"—fast-paced with lots of brass for the guys on the submarine. Then there are the aleatoric landscapes for San Francisco and Melbourne as the world falls apart.

The love theme is particularly interesting, as it is never played the same way twice. The rhythm and phrasing shift each time as though searching for a definitive form. After an initial burst of passion the theme keeps returning to a handful of notes and is never

able to break away. Gordon explains why: "It promises to go somewhere and doesn't, which is very representative of the love situation. They can't experience the full joy of love because in a couple of weeks they are going to die. It becomes a question of who you're going to die with rather than who you're going to live with."

The love theme only finds a kind of fulfillment at the end of the movie, and harks back to a method Gordon used in an earlier score. In *Moby Dick* (Vol. 3, No. 6) there was a two-note falling semitone played loudly on unison brass whenever the music acted like a narrator. *On the Beach* has a final cadence, a four-bar phrase that appears every now and then at moments when there is a desire for rest and that ends the movie as a closure to the love theme.

The "World at War" theme is first heard at the opening of the film during the montage of riots, news presentations and demonstrations. This dramatic, moody theme recurs throughout the film for the broader issues.

There is also a long theme most clearly heard when Bryan Brown's character drives his Ferrari through the dying streets of Melbourne one last time. This dying theme is a very long cello solo over a death knell. The cello is associated with weeping and the end of humanity. Even if the cello is playing another theme, the association is still there. Gordon gives an example: "Towers and Moira are on the jetty getting to know one another. The love theme is played by solo cello accompanied by three others. The notes are the love theme, but the sound is of the world dying." As an extension of this, a solo viola is used for individual moments of personal grief.

Finally there is a family theme, used for Peter and Mary's family in Australia and the happiness of their life. It is also used when Towers remembers his own family. "The family theme is virtually the only major-key theme in the film," says Gordon. "It's very light: solo piano and harp, sometimes accompanied by soft strings."

The last year has been very busy for Gordon. His score for Bruce Beresford's IMAX movie *Sydney: A Story of a City* (BMG 74321703702) uses a 100-piece orchestra. Quite a contrast to the harp, flute and viola trio used for the short film *Milk*. Sydney-siders were also treated to a musical celebration co-composed by Gordon at the Sydney Opera House and telecast live around the world as the clocks ticked over to 2000.

When I asked Gordon about his overall feeling writing for *On the Beach*, he smiled broadly and was quick to reply: "It was wonderful to be able to write what is essentially a romantic score. I've been looking forward to that opportunity for a long time."

Varèse Sarabande released Christopher Gordon's score for *On the Beach* May 23.

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me and say, 'I'd like you to do this film.' I'd say, 'Talk to my agent.' But I never got a job through an agent. My first agent I got around '36 or '37, but it didn't last very long because I really didn't need one. I didn't really give anybody their walking papers, but it would just sort of fall off. When you're not working your agent, [he] atrophies and falls off."

One of the long-lasting aspects of the studio system was that composers would work under contract the same as actors and writers, albeit often for far less money and with little or no recognition. "I was well-known but only in the profession," Raksin says. "You couldn't say I was a famous person because I was known only among my colleagues and among film people." Raksin managed to avoid signing a contract for his first dozen or so years in the business. "Eventually I broke down," the composer says. "I didn't want to have a contract with anybody, but I got to a point in 1949 where I was in pretty bad shape. I was thought of as being arrogant because I had the arrogance to say that I didn't want to do this or I did want to do that. So I got a call from Johnny Green who said he wanted me to come over to MGM. He didn't know I was very badly off and didn't have any money. I told him I could never work at MGM, but he convinced me to come over. I thought I'd never last a year and they'd throw me out. But I lasted three, and it was okay. He made sure that things were civilized, and MGM was the least civilized of all the studios at that time in my opinion. They had a kind of deference to people I thought were not competent. If a film star said jump they'd jump, and they could be very ruthless with film stars too. But in many cases they deferred to them and it was a big mistake."

A New Era

By the tail end of the '50s, the studio system was already beginning to unravel as independent producers, actors and directors developed more clout and demands for autonomy. By the early '60s, box-office disasters like *Cleopatra* nearly destroyed studios like Fox, and the end of the studio system was at hand. Although many composers still signed studio contracts (notably John Williams and Jerry Goldsmith, both under contract to Fox in the '60s and early '70s), others had no choice but to go it alone. "Those of us who went and worked as individuals still had a lot to say," Raksin says. "In other words, if they want you to do a job you're not going to do one that you don't want to do unless you really need the money. And that happened too, but not very often. It's true there were no longer any Al Newmans or Leo Forbsteins, but most of the other heads of departments were really powerless by that point. The day of Al Newman was over."

With the collapse of the studio system, agents suddenly began to take on a higher profile in composers' lives. The automatic shepherding of composers to assignments by the studio department heads was no longer a given, and agencies like MCA and the Goldstone Agency began to find themselves with a larger and larger stable of film music clients. Composer Elmer Bernstein entered the business in 1950, at the very beginning of the end of the studio system. Like Raksin, Bernstein avoided signing a contract with any of the major studios. "When I came in in 1950 I was offered a contract at Columbia—they were still doing the seven-year-contract thing," Bernstein says. "But I turned it down. It was a calculated risk and I decided I would take my chances freelancing." After making a successful start in 1952 with the Joan Crawford thriller *Sudden Fear*, Bernstein rode out a rough period during the worst days of the Hollywood

blacklist, during which his prodigious talents were put to work on bottom-of-the-barrel garbage like *Robot Monster* and *Cat Women of the Moon*, before he reasserted himself with hits like *The Man With the Golden Arm* and *The Ten Commandments*.

Bernstein was to impact the representation of film composers in a pivotal way. He began by bringing to Hollywood an old army buddy named Alvin Bart. "When I was brought to do my first film in 1951 I didn't have an agent," Bernstein recalls. "My producer, who was vice president of Columbia at the time, suggested an agent named George Wilner, who was with the Goldstone Agency, a very big agency. George Wilner ran afoul of the Hollywood blacklist and at that time I went over to MCA. My agent, and I guess the biggest music agent there ever was in this town, was Abe Meyer. I was with MCA with Abe until MCA began to go into production; they had to divest themselves of the agency because of a conflict of interest."

Bernstein sought out other agents, but the divestiture of MCA's representation department was a momentous development. MCA had metamorphosed from an agency to a film production studio. Had it maintained its client base it would have had agents in its employ marketing their clients to directors who were making movies for MCA—a situation other studios and agencies would hardly have stood for. Without really intending

How Modern Film Music Representation Sprang Into Being; And What Do Agents Do, Anyway? By Jeff Bond

to, Bernstein engineered a situation that would eventually lead film composer representation into its own specialized arena. "What happened was when I saw this thing coming, I said [to Al Bart], 'Why don't you come out here and be an agent?' He said, 'I don't know anything about agenting and I don't know anything about music.' I said, 'You don't have to know anything about anything—just tell good jokes!' Al came out and I got him a job for one year as my personal manager, representing only me. Then I got him a job working at Universal for Bobby Helfer, who had been my agent at MCA."

Bart himself had been uncertain about the idea of being an agent and had attempted to maintain his photography business after moving to California, but he soon found himself in the middle of a rapidly changing situation at MCA. "Elmer was represented by MCA, and they represented composers in a funny sort of way," Bart says. "People would come to him and he would negotiate their deals, but it was a very loose arrangement. I came out to California and we worked together for a

while, and Elmer said that maybe I should work at MCA because he was a client there. So he set up a meeting with Lew Wasserman, and it was a nice meeting, and Lew said, 'Great, you've got a good education and everything looks good—when you get some experience in the agency business come back.'

The Next Big Thing

Bernstein, who was working in television through MCA at the time, talked Bart into being his manager, which allowed Bart to make some important contacts at MCA. "The fellow representing composers at MCA was going to retire, and he asked me if I would like to join MCA and I did," Bart says. "One day I was walking down the hall and Lew Wasserman saw me and said, 'What are you doing here?' I said, 'I work for you,' and he said, 'Oh, that's good.' MCA was the zenith of agencies, and they wielded tremendous power because of the stars they had. If they had Clark Gable, and MGM wanted Clark Gable, then you had to hire their photographers, their choreographers, and their set decorators—it was a package deal. But they never really got into the music because they didn't understand it. Abe Meyer was a guy who understood music and the value of it to a certain extent, but he didn't really know how important it was to become."

According to Elmer Bernstein, agents

"...don't have to
know anything
about anything—just
tell good jokes!"

Bart had started his career as an agent, but it was at this point that MCA as he had known it dissolved. "At that point they were getting into film production and they had to make the choice of whether they were going to be an agency or a film production company, and they chose film production," Bart explains. "So all their composers, 30 or 40 of them, suddenly had no place to go—except with me."

Bart found himself with a big stable of clients but no home. "I worked for other agencies for a while but I always had a trick, which is I had it in my contract that if I left, the composers had the right to leave, which was unheard of at that time," Bart recalls. "Usually, if a guy comes in with clients and he leaves, it's tough luck, fella! The clients stay. It was so unique because these agencies had never represented film composers before, they didn't know what

the hell a film score was, and they didn't really care. So after working for two or three big outfits I decided to go into business with another agent, Mike Levy, who represented directors. We started an agency called Bart-Levy Associates. And that's how the whole thing started."

Although he was on the ground floor, Bart's agency was not the only game in town. Mark Newman was a major competitor who could leverage clients at 20th Century-Fox with the help of his brother Lionel Newman, one of the last, great music department heads until the early 1980s. Jeff Kaufman, who started with Bart in the mid-'80s before forming his own agency, notes that even during his tenure at MCA Bart was beginning to spin off film music agents. "Al Bart's old assistant was Peter Faith, [composer] Percy Faith's son," Kaufman explains. "As a favor to Percy, Al hired Peter, and the people at MCA told Al to get rid of Peter because they were going to tone down the department. So he not only got rid of Peter, but he gave Peter clients so he would have a shot at it. So he gave birth to the Faith Agency."

And there were other connections. "William Morris wanted to merge with us because there was quite a bit of money involved, and for a while we had an agreement," Bart says. "A lot of their clients thought they were composers so they called us and asked us to get them work. Then there were some spin-offs from people who worked for us. When [Michael] Gorfaine and [Sam] Schwartz left ASCAP, we were in negotiations and were going to hire them, but they wanted too much. They went on and are probably the biggest guys right now. Practically 90 percent of the people running agencies now started with us."

By the '80s Bart's agency was one of the biggest, with a group of clients that included Angelo Badalamenti, Richard Rodney Bennett, Elmer and Peter Bernstein, lyricist Don Black, Bill Conti, Carl Davis, John Debney, Cliff Eidelman, Lee Holdridge, Henry Mancini, Giorgio Moroder, Miklós Rózsa, Mark Snow, Morton Stevens, Shirley Walker and Hans Zimmer.

From Bart to Gorfaine/Schwartz & Kraft

Elmer Bernstein was also integral in bringing Richard Kraft, currently one of the industry's biggest players, into the business. "While I was still with the Bart Agency I worked on a film called *Bolero* with my son Peter," Bernstein explains. "At that point Richard Kraft was head of music for Cannon Films. I had never met Richard but I talked to him on the phone a lot, and he was the only person at that entire organization that made any sense. In the meantime I was still with the Bart Agency. When Richard got through with Cannon he called me one day and said he was looking for a job. I had lunch with him and I asked him if being an agent would interest him. He said yes and I called Al Bart and he went to work for Al."

Jeff Kaufman joined the firm in 1986 after running a fan mail business for Universal and Columbia and later managing a record store which Kraft frequented. Kaufman had an interest in soundtracks and Kraft was a genuine fan who would ask Kaufman to track down records for him. "In 1985 Richard invited me to a Georges Delerue scoring

session of a silent movie they were reissuing," Kaufman remembers, "and I saw Richard and met Georges Delerue, Charlie Ryan, Al Bart and Stan Milander. And a few months later Richard came in and said he'd been offered a gig at Varèse Sarabande as their vice president of soundtracks and wanted to know if I'd be interested in working at their agency as kind of a tape librarian/junior agent. He set up a meeting for me at Al Bart's home and I actually got there a few minutes early and was hired by the time my appointment time was. The agents at the time were Stan, Al and Charlie. I made the tapes and did the research and occasionally they'd have me make phone calls on behalf of clients if they couldn't get to it. When I joined Al Bart they had 85 or 90 clients."

In the early 1980s, just as Al Bart was eyeing retirement, ASCAP's Michael Gorfaine and Sam Schwartz started a new, aggressive agency, Gorfaine/Schwartz. "Mike and Sam brought film music representation into the modern age," explains rival Kraft. "I remember when I joined Bart-Milander begging them to sign the next generation of composers—people like Elfman, Isham, Horner, James Newton Howard and Kamen. I felt like I was preaching to deaf ears. So, I quit to run Varese-Sarabande Records and for a while, Gorfaine/Schwartz became the home of many of the new stars. They made strong deals for their clients and really fought hard for them. In a very short period of time they toppled Bart-Milander, and until I returned to agenting and started to offer some strong competition, it seemed like they might remain the only real game in town."

The profile of film composers had been raised in the mid-'70s by John Williams success with *Jaws* and *Star Wars*, but Williams seemed to be the exception that proved the rule: Movie composers were still underappreciated and underpaid. "Up until when Gorfaine-Schwartz and I became film music agents, it was a position that lacked much power," Kraft explains. "All composers made almost the same amount of money. The range in the '60s was within two or three thousand dollars' difference between the top composers and everyone else. In the '60s composers were making \$17,000 a picture, and so the creativity of the deal-making portion of agenting was extremely limited. The '70s and early-'80s were not much better with regard to composer deals. It was considered a miracle when the first few composers crossed the hundred thousand-dollar mark in 1985. In the 15 years since, top fees have gone north of a million dollars per picture, and that's because of aggressive agenting." **FSM**

NEXT TIME: More history and changes in the industry

MAILBAG

(continued from page 16)

tion has been in business for so long, your reviewers still insist on using their opinions of the music when writing reviews...Well, it makes my skin crawl. I trust that in the future, if your writers feel that they absolutely must utilize opinions in their reviews, the least they can do is use the opinions of Alex Zambra. Thank you.

Josh Burns, Master of Flanin
flanin@hotmail.com

No, thank you!

A Final Note—and Errata

I just received my copy of *Take a Hard Ride* by Jerry Goldsmith, and I must say that I am very pleased with the overall package. The sound is mint, the liner notes informative and the music...excellent. I noticed a similarity between track 5, "The Snake," and some of the music in *Rambo: First Blood Part 2*, particularly with the parallels in percussive movements and strings—great stuff. Vol. 5, No. 2 is a good issue, particularly the Score Internationale feature and the "Music by Jerry Fielding" article. How about releasing *Demon Seed* and *Straw Dogs* on CD?

In your response to Jared Rivet's letter, you mentioned Christopher Reeve as the director of *Superman IV: The Quest for Peace*, when in fact, it was Sidney J. Furie who helmed this heavily truncated film. And, in your "Upcoming Assignments" roster you tend to repeat many composers whose films have usually been released to video months ago, such as David Williams' *Wishmaster 2: Evil Never Dies* (which also has two sequels in production) and *Candyman 3: Day of the Dead*. I realize that you are at the mercy of the submitting composers, so I figured I should point some of these out.

Christopher Jenkins
Smithtown, New York

Thanks, Christopher. It's quite a task keeping up with the voluminous entries in our Upcoming Assignments list. The composers don't notify us when their projects go to video (and it's probably not something that they care to think about, anyway). **FSM**

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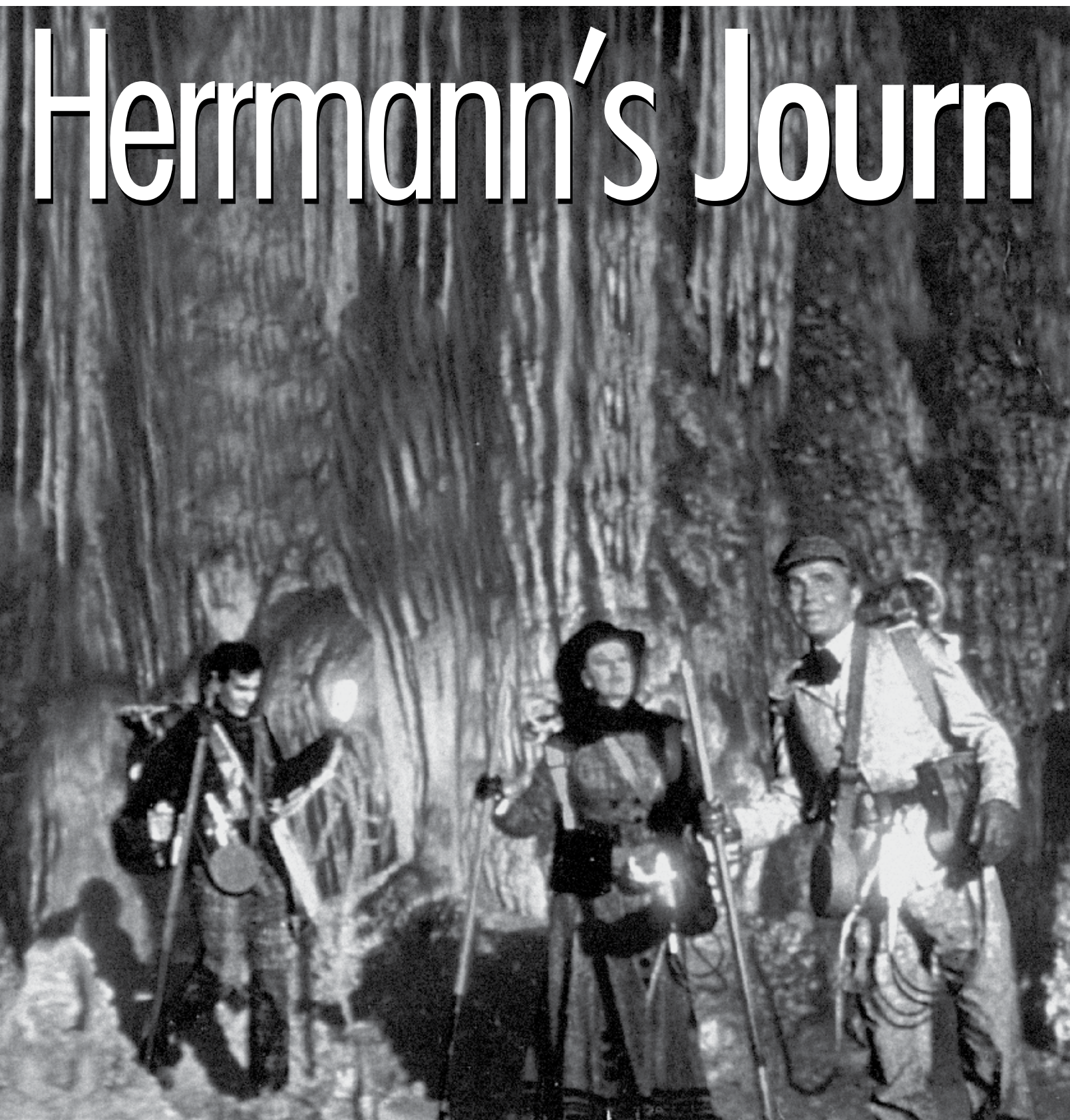
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Herrmann's Journ



Journey to the Center of the Earth

A Retrospective by Guy Mariner Tucker



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Few movies fascinated me as a child as much as the 1959 20th-Century Fox fantasy **Journey to the Center of the Earth**. I was thoroughly unaware of its pedigree; I had only a vague idea of who Jules Verne was (his novels sailed right over my head when I tried to read them), knew nothing of writers or directors, and as for the cast, the most identifiable

was a minor player, Alan Napier, whom I recognized as Alfred the butler on TV's *Batman*. Seeing *Rocky* later, I was startled to recognize that the ringside announcer was the same actor (Thayer David) who had essayed *Journey*'s villainous Count Sakneussem. And soon, of course, I saw enough other movies to learn to be a big fan of James Mason.

Though I didn't know it then, I was also becoming a huge fan of *Journey*'s composer Bernard Herrmann. I'm sure many more people recognize his music—even his style—than recognize his name. True, there are the most famous examples, such as *Psycho* (which I first remember hearing on an ancient SCTV sketch—Eugene Levy planning to push Andrea Martin over a cliff, I think). But few composers in the history of film have such an instantly identifiable style. Director Martin Scorsese, for one, was familiar with Herrmann's music well before he ever dreamed of seeking him out to score *Taxi Driver*; he noted that he would identify a score as Herrmann's long before he thought to look for the man's name in the credits. And Scorsese is hardly the only one.

Herrmann's indelible style, which came to be much imitated by successive generations of film composers, was utterly unique in its day, owing more to such modernists as Charles Ives and Bela Bartók than to the European Romantic style popularized by Max Steiner and his successors. It is debatable which did more to limit Herrmann's career, his unwavering approach or the legendary temper that often accompanied it.

Though, by 1959, Herrmann had achieved two collaborations of which he would always be proud—with Orson Welles and Alfred Hitchcock—he was rarely in demand. Other than Hitchcock, no director working was making the kinds of films that Herrmann's particular idiom appeared to suit.

Rather, much of his film work would be assigned by 20th Century-Fox's chief of music, Alfred Newman, himself a fine composer (and one of the few Herrmann respected personally). *Journey to the Center of the Earth* would be one of these assignments. Scheduled to be Fox's big holiday release for 1959, Herrmann worked on the film between September and November of that year. (According to Herrmann's biographer Steven C. Smith, Herrmann especially enjoyed working at Fox because he was typically allowed such luxurious schedules.)

Journey to the Center of the Earth was written during a singular period of Herrmann's career, right after *Vertigo* and *North by Northwest*, and right before *Psycho*. During the preparation of *Journey*, Herrmann also found time to score the pilot episode of *The Twilight Zone* (broadcast October 2, 1959).

It is a sign of Herrmann's very real versatility—within

his own peculiar orchestral approach—that *Journey* sounds much different from these. Also significantly, it sounds very different from other fantasy scores Herrmann had already done: *The Day the Earth Stood Still* (much eerier) and *The 7th Voyage of Sinbad* (more heroic, more romantic).

In *Journey* Herrmann decided “to evoke the mood and feeling of inner Earth by using only instruments played in low registers. Eliminating all strings, I utilized an orchestra of woodwinds and brass, with a large percussion section and many harps.” Bruce Broughton, in his liner notes to his own *Tombstone* CD, remembered hearing Herrmann instruct an orchestra to the effect that the highest note in the score they were about to play was middle C. Much of *Journey* perfectly fits that description.

Another aspect of Herrmann's approach, however, seemed almost purposely blind to the very real charms of the film. “There was no emotion in that film,” Herrmann declared, “only terror.” That Herrmann could reduce the film to so simple a description is strange, but consistent. Elmer Bernstein recalled Herrmann's outrage over Richard Rodney Bennett's waltz-like score to *Murder on the Orient Express* (a movie its own director, Sidney Lumet, considered a piffle). “That train,” Herrmann declaimed to Bernstein, “was a train of death.”

“That gives you a major clue to Benny's thinking,” Bernstein observed.

In fact, it might have been the very quality of the film-making behind *Journey to the Center of the Earth* that stirred Herrmann's imagination and reactions. By contrast, he appears to have found the low-budget horror of *It's Alive!* to be more comical than anything else. While *Journey*'s special effects mostly look antique today, and cannot even boast the artisanship of such contemporaries as Ray Harryhausen or Eiji Tsuburaya, they were state-of-the-art for 1959. The gorgeous, mammoth subterranean sets still look wonderful, handsomely abetted by the splendid CinemaScope photography of Leo Tover. (One certainly must see this letterboxed, although the pan-and-scan VHS copy is handled with some intelligence.)

Even more critical to the success of *Journey to the Center of the Earth* was the involvement of producer Charles Brackett, who also co-wrote the script with Walter Reisch. The writing partner of Billy Wilder for many of his triumphs of the 1940s, including *The Lost Weekend* and *Double Indemnity*, Brackett strikes me as being the one responsible for the vivid and frequently acerbic characterizations that are among *Journey*'s hallmarks. Director Henry Levin is competent, and gives his actors room to



breathe; Brackett and Reisch give the actors witty and interesting things to do and say. It takes some 50 minutes for the five main characters to be introduced, developed and sent on their way to the center of the Earth; but even as a kid, who would squirm at lesser movies wherein the only attraction would be a monster or two (where is it already??), I was never bored by these scenes.

The cast helps enormously. James Mason had reached a stage of his career where he was more of a second-tier star, varying between character roles in films like *North by Northwest* and starring roles, often brilliant ones, in off-beat independent pictures like *Bigger Than Life* and *Cry Terror*. Mason even produced a couple of these himself, at a time when it was extremely rare for an actor to aggressively develop his own material. In *Journey*, Mason is ideal as the frequently blustery, secretly good-hearted, thankfully not at all absent-minded Professor Oliver Lindenbrook.

Mason's established screen credentials serve to offset the relatively lightweight film credits amassed by singer-actor Pat Boone, who plays Lindenbrook's young assistant Alec McEwen. I've never seen Boone in another movie, but he's serviceable here.

Mason is given a more formidable presence to play against in Arlene Dahl, as the iron-willed Madame Göteborg, who, as Lindenbrook observes, more or less blackmails her way into the expedition. That she can pull her own weight never seems in question; unlike so many female characters in movies of this type, she's not mere baggage. Sure, she has the obligatory fall-down-and-scream moments, and she spends much of the movie encumbered in ankle-length dresses that would be quite a hindrance when visiting the subterranean world, but otherwise she's a strong, refreshingly mature presence.

Let us not forget the big Iclander, Hans, and his pet duck, Gertrude. Gertrude actually seems to have more lines than Hans, although they're virtually all along the lines of "quack-quack." (Gertrude's introduction scene is priceless; if you haven't seen it, I won't spoil it for you.)

Such characters are extremely well-drawn for a movie of this type and period—hell, they're better than most characters for movies of this type *today*. And while Herrmann couldn't have been blind to this, nonetheless he decided to approach the music as he often did for non-Hitchcock genre movies: purely in terms not of *character* but of *situ-*

ation. The result, as Steven Smith observed, is an epic of "pure, malevolent color," and Herrmann announces his terms in the score's very first notes.

A smashing gong is succeeded by a descending two-note semitone pipe organ device that will become the score's dominant motif; it is immediately followed and counterpointed by three ascending notes roaring on brass. Throughout the "Prelude," Herrmann repeats these devices with little variation, other than the continuing descent of the music to the lowest and most guttural snarls of the brass and pipe organ.

Professor Lindenbrook, recently knighted, is greeted by his students with a chorus of "Here's to the Prof of Geology," which serves to introduce the Alec McEwen character (singing slightly off-key on the last note). Presumably this is the work of the film's songwriters, James Van Heusen and Sammy Cahn, who wrote a couple of other songs for the picture that didn't make it into the final cut, but are on the Varèse Sarabande album that finally came out a couple of years ago. "Here's to the Prof," however, was left off.

The film's first statement of the charming love theme, "The Faithful Heart," is then heard for roughly a minute over Alec's first scene with his lady love, Lindenbrook's daughter Jenny. This is a characteristically wistful Herrmann arrangement, though the theme itself is Van Heusen's. After a bit of banter between the two characters, the same theme rises again as the dialogue shifts to reveal what we already guessed, that the two are in love.

The scene also sports the only one of Boone's songs that made the final cut, Van Heusen's melodic version of the Robert Burns poem "My Love Is Like a Red, Red Rose," whose words are reasonably appropriate to the story to come. The love theme resurfaces briefly a third time as Alec kisses Jenny's forehead.

"Explosions" occur in Lindenbrook's lab, to the sound of Herrmann's bassoon cluster growling a variation on the three-note brass motif from the "Prelude." The music halts for a bit until the scientist discovers "The Message" buried within the shattered hull of the volcanic rock. These are understated cues compared to the "Prelude" and what is yet to come.

The love theme reprises yet again as Alec and Jenny finally kiss, only to be interrupted by Lindenbrook, raging that he must race to Iceland at once in order to beat his rival Göteborg to the volcano. The love theme reprises *yet again* as Alec speaks up—to ask Lindenbrook for his daughter's hand in marriage, we think. Instead, though, Alec declares his intention to follow the Professor there. Shocked, Jenny slips and tumbles to the floor, to the accompaniment of a slightly too merry, vaguely Irish-sounding string flourish. (Perhaps it's meant to be Scottish—the setting at this point is Edinburgh, 1880.)

One of the score's best-remembered motives—not least because Herrmann re-recorded it himself as the opening of his 1973 album *The Fantasy Film World of Bernard Herrmann*—follows: "The Mountain," a two-note declamation, played high in the trumpets, since the characters are up high. The following cue, "The Crater," pitches lower as we first peer into the gateway to the maze of tunnels that lie just out of sight. (In between these cues, Boone sings a bit of "My Heart's in the Highlands." Following "The Crater," he'll reprise the song briefly on accordion.)

More or less the entire cue is then repeated as Lindenbrook scouts the area, and we witness his rival

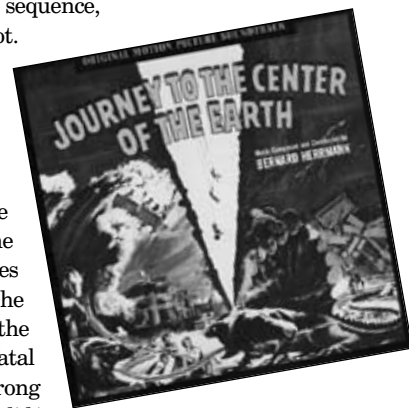


Göteborg scouting him. Shortly, Göteborg has arranged for Lindenbrook's "Abduction," a short jaunt in a carriage, thematically based on the "Mountain" theme, the music punctuated with whip-cracks a bit reminiscent of "Sleigh Ride" in *All That Money Can Buy*. The high notes of the "Mountain" theme give way to lower exclamations of brass as Lindenbrook is knocked out, dropping lower still as he is dumped down a chute into a room full of feathers. Even here, Herrmann is paying attention to the figurative ups-and-downs of the story: When Mason's body slides down, the music matches it in decrescendo.

Shortly thereafter, as Göteborg is discovered murdered by someone even more ruthless, that murderer is revealed in a short scene, "The Count and Groom," our first sight of the evil Count Sakneussem, backed by the first really scary piece in the score. Not quite 30 seconds long, it's a good example of how much mood can be set with just a few well-placed, aptly timed notes. The piece closes with the

sunrise-pointing-the-way sequence right before.) It sounds as if there might be music under the rolling rock sequence, but the CD doesn't preserve it, so maybe not. For certain, Herrmann inserts an exclamation when the rock finally falls and shatters, and the explorers discover their first "Sign": the three notches carved by the first man to travel this way, the Count's ancestor Arne Sakneussem.

The Count's motif returns as he watches the explorers "Sleep"; as they do, he takes the time to carve false notches and obscure the real ones (Herrmann's brass swells dangerously here). The music continues fretfully as the band follows the "False Arrows"; only after Alec takes a nearly fatal "Fall" do they realize they've been going the wrong way. (Hell, the duck figured it out before they did.) The music here is low and slow, comprising several minutes of screen time, with some question-and-answer



Herrmann decided to approach the music for **Journey** as he often did for non-Hitchcock genre movies: not in terms of character but of situation.

The result, as Steven Smith observed, is an epic of "pure, malevolent color," and Herrmann announces his terms in the score's very first notes.

score's first reprise of the "Prelude's" two-note semitone device, on winds this time, foreshadowing the Count's full intentions of following our heroes to the world below.

"Mountaintop and Sunrise" (the version Herrmann recorded on the aforementioned collection) begins with the ordinary "Mountain" motif; then as the sun rises, so does the music, starting with fluttering piano and harp, matched by growing excitement in the brass, finally joined by crashing cymbals and pipe organ as the sun points the way into the tunnels. (In tone and orchestration, this is like a much bigger version of the main title for *The Day the Earth Stood Still*.) As the camera pans down a bit to find the Count and his groom watching the same thing, Herrmann merely inserts a little snarl in the clarinets, suggesting the Count's motif (he doesn't really have time to quote it).

The music continues without a break into the "Rope" and "Torch" cues. Harps pirouette as our heroes descend into the crater, then strum away quizzically as they peer into the vastness below. The music goes out for a bit as they wonder what to do; Gertrude the miracle duck finds the entrance, and the Lindenbrook Expedition is formally on its way. The quartet (less the duck) strikes up a "March," Van Heusen's indelibly merry tune that is one of my favorite parts of the score. It's obvious from the CD version that it's not really the actors performing this—Alec on accordion, Madame's soprano, Hans whistling, Lindenbrook providing a sort of bass chorus—but it sets the mood wonderfully, and even a bit eerily, as we see that Count Sakneussem has infiltrated the caverns as well, and can hear their music. Herrmann inserts a couple of seconds of a low wind sound over the Count's reappearance, but the faraway sound of the march in this shot is far more foreboding.

After a stupid segue to Edinburgh, we return to the travelers in time to see them pursued down a tunnel by a large out-of-control rock. (This is the second scene that appears to have inspired *Raiders of the Lost Ark*; the first was the

among the woodwinds as the explorers first wonder if they're going the right way; the winds resolve themselves in several restatements of the two-note motif of the "Prelude." Wherever they go it's still going to be underground.

Finally, relief is in sight with the 40-second cue "Grotto," as the re-routed group discovers an underground oasis, to the accompaniment of the same triumphant glockenspiel and (slightly quieter) brass that heralded "Sunrise" earlier. These moments, few as they are, do tend to belie Herrmann's contention that the only emotion in the film is "terror," but also show that he knew better at the time he was writing the music.

This brief interlude in the grotto is spoiled when Lindenbrook accidentally precipitates a flood from which they barely escape. Alec appears not to have made it out, but in fact he wandered off right before the flood and became "Lost." This is low, prowling music, interspersed with reprises of the two-note motif on vibraphone, as Alec crosses a dangerous rock "Bridge," suffers his way through a "Gas Cave," and discovers a cavern full of mysterious "Vines." Somewhere in the middle of this lonely odyssey, presumably in order to cheer himself up, Alec was also supposed to deliver another song.

The invaluable Varèse CD of this score includes two songs performed by Boone, but not used in the final cut. With the film already 135 minutes long, the songs were undoubtedly cut for time. It's a bit surprising, considering that Boone and his oh-so-golden voice were supposed to be part of the movie's big draw. But it would have slowed things down terribly, and I'm glad somebody realized that and axed the songs rather than any of the spectacle.

The first of these songs was Van Heusen's and Cahn's "Twice as Tall." It opens with slightly nervous strings (the only ones heard on the album) as Alec, lost, plays around

with the echoes in the caverns, sings “I suddenly feel like singing songs that go like *so!*”, and then launches into a vocal rendition of Van Heusen’s charmingly jaunty little “March” theme from earlier. Overall, the song is too cutesy by half, especially for the context of the scene it was meant for, but it plays okay on the CD, as a novelty item.

One might point out that Boone does a lot of singing and whistling throughout the picture, often just absently to himself, as when he gets lost in the first place while looking for a fallen lamp. The whistle in those moments is

did not write the descent cue to be quite so literal, as he did in the “Prelude,” for example; if the music got lower and lower as the characters got deeper and deeper, it would be pretty oppressive, and well-nigh unlistenable.

At first, during the underworld expedition, the music is often tentative, questioning, as the characters are. The dangers they first encounter are slight compared to what is to come. A transition occurs with the flooding of the grotto and Alec’s long, lonely trek through the tunnels—scenes Herrmann could have scored in a melancholy

Herrmann makes good use of the serpent, an obscure reed instrument that he discovered as a child in Berlioz’s orchestration text. Though an apt, eponymous choice that represented the giant lizards in the film, the instrument was described by David Raksin as “sounding like a donkey with emotional problems.”

a fragment of the “March”/“Twice as Tall” theme as well. And when he gets around to performing the song in full, it’s probably as a means of keeping his spirits up while lost in the caverns. However, I’m not sure how well it would have worked on film.

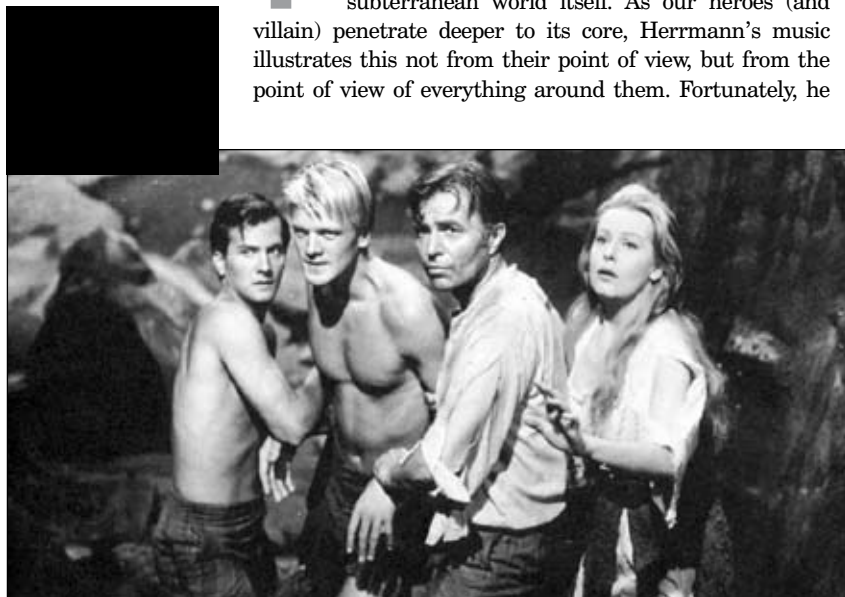
Alec plunges into the “Salt Slides,” while Herrmann’s music hollers alarmingly (and in a manner most attractive to many latter-day movie composers, including, most recently, John Ottman in *The Usual Suspects*). The music continues unimpeded through the short cue “Pool” (of salt), then explodes with three shocks of brass as Alec discovers the “Dead Groom.” The Count, now without his porter, declares Alec will replace him. Herrmann injects a fresh flurry of alarm in the brass as the Count declares, “You’re in my world now” and produces “The Gun.” Herrmann cuts the music out the moment the gun is fired.

Following the echoes, Alec’s friends track him down (he’s okay, just a flesh wound) and imprison the Count. (Called a murderer, the Count replies, rather mildly, “I resent that classification.”) Other than the Count’s marginal motif, Herrmann has resolutely refused to score any scenes of character. If a character is represented, it is the subterranean world itself. As our heroes (and villain) penetrate deeper to its core, Herrmann’s music illustrates this not from their point of view, but from the point of view of everything around them. Fortunately, he

fashion, underlining the worries of the split-up explorers. Instead, with the five minutes of music underscoring the salt slides and Alec’s run-in with the Count, Herrmann emphasizes the mounting dangers of the underground world—with which the characters are increasingly unable to cope, as each fresh disaster robs them of one or another piece of equipment or provisions (and, they think briefly, friends).

This becomes all the clearer as the film shifts into its final act with the explorers’ descent to “The Canyon.” The music begins immediately with a *Vertigo*-like ostinato for clarinet, delineating the repetitive and increasingly desperate nature of their quest. No longer is this just about an expedition; this is now purely about survival. There are moments of respite in the cues to follow, such as “Cave Glow”; but here, too, the music is dominated by ostinato. Prettified by harp, perhaps (the band’s lamps are running low, but discover that in this particular cave there is natural phosphorescence), but still an ostinato underlining desperation. The film, and thus Herrmann, must finally offer a reprieve with the marvelous discovery of the “Mushroom Forest.” This is followed by a brief reprise of Van Heusen’s “March” idea, as the good guys dance under the larger mushrooms. The camera pans up from this, however, and we see through a hole in the wall—the blinking eye inside of a vast and shifting head, attached to some kind of...serpent? Well, that’s the instrument Herrmann inserts here for the first time in the score (and just for a couple of seconds; this tiny bit isn’t on the album). Steven C. Smith describes the instrument as “an obscure baroque reed instrument Herrmann had discovered as a child in Berlioz’s orchestration text. Shaped like its namesake, the serpent was described by David Raksin as ‘sounding like a donkey with emotional problems.’” Herrmann had first used it in an earlier Fox score, *White Witch Doctor*; its bizarre, lowing sound proved ideal for *Journey*’s monster scenes as well. (Herrmann would shortly employ the serpent again for the climactic scenes of the *Twilight Zone* episode “Eye of the Beholder.”)

The Count puts Hans to work felling mushroom trees to build a raft. Ever busy himself (“I don’t sleep,” he explains; “I hate those little slices of death”), he has already discovered the “Underworld Ocean.” The moment he shows it to Lindenbrook, however, the enormous beasts that live outside the mushroom cavern choose this moment to show



themselves. As “The Dimetrodons Attack,” Herrmann alternates between fierce growling clusters of the lowest brass and serpent snarls, and short passages carried mostly by his fleet of organs. There are too many shots of dimetrodons toppling out of their caves and into camera view—at one point it seems there must be dozens of them—but finally all are distracted when the explorers wound one, prompting the blood-maddened monsters to cannibalize it. The sequence concludes with a spectacular long shot of the explorers pushing their raft out to sea (right half of the screen) while the beasts munch lazily on their former, now quite tasty friend.

That these “dinosaurs” are manifestly lizards in makeup does not, in my opinion, detract from the effect of the sequence. Really, now, is this any less “realistic” than anything Harryhausen was doing at the time? You’d never mistake his Rhedosaur for a real creature either. Realism isn’t the point. In fact, I’m getting so tired of computer graphics these days, the hand-made look of things like the monsters in the recent *Gamera* movies is a relief to me. Besides, *Journey’s* dimetrodons were at least played by living things; there’s a creepy elegance to their movements. (I’ve wondered if the recent disastrous iguana-like *Godzilla* design was not in part an attempt to do a CGI-realistic version of old-fashioned live-lizard dinosaurs like these and those in the 1960 version of *The Lost World*.)

organ and brass that heralded the “Prelude.” This short and ominous piece is followed by one of the most remarkable in the score, the three-minute “Atlantis.” The cue is carried entirely by Herrmann’s group of organs, and by vibraphone doubled by harp. The organs—four of them electronic, and one of them a cathedral organ—play a sort of dirge for the long-dead (and impossibly well-lit) city; the vibraphone and harp repeat, softly but obsessively, the two-note semitone motif first announced in the “Prelude.” There is a real sense of the explorers’ having come to the

LEAPIN’ LIZARDS: The adventurers face the horrors of the giant chameleon.



end of some kind of line in this scene—a sort of melancholy at the sight of this lost and empty civilization, and of the skeleton of the original Sakneussem, in whose quest only managed to get this far.

Alec steps on a floor that he doesn’t notice is moving. It is the back of the “Giant Chameleon,” which, once we’ve seen it, takes a surprisingly long time to let the others see it. They’re too busy trying to explode their way out of the volcanic vent that leads to the surface world. “Hours” pass in story time between the chameleon’s first appearance and “The Fight” with it. Here, Herrmann makes more use of the serpent and the oppressive organ. The explorers’ gunpowder blast starts an “Earthquake,” which of course leads to a volcanic eruption; the lava pushes them up “The Shaft.” Herrmann’s music is never more subterranean or rumblingly terrifying than it is in this latter cue; his bursts of timpani and his organs, previously playing long, sustained notes, suddenly go collectively nuts with ascending chords as the explorers, safe in their heat-proof altar stone, rush ever faster to the top. Even in this moment of relative triumph, Herrmann’s music insists on characterizing *threat*.

It is also the last piece of his music to be heard in the finished film. He did record a 30-second “Finale,” reprising the basic idea of the “Prelude” but with a super-tonic ending. I frankly prefer the way the movie ends now, with a larger choral reprise of “Here’s to the Prof of Geology”; it has a properly big feel, and is somewhat cheerier than Herrmann’s version.

(Another 30-second piece of music, apparently not Herrmann’s, comes after “The End”: matching a coda explaining the studio’s debt to Carlsbad Caverns, where some of the picture was shot.)

Journey to the Center of the Earth: a slightly cornball but utterly lovable movie, inestimably elevated by an irreplaceably perfect soundtrack—another of Bernard Herrmann’s uniquely uncompromising masterpieces of film scoring.

FSM

Virtually the entire dimetrodon sequence is backed with organ music, as has not been heard in the score since the “Prelude.” It adds an oppressive sort of majesty, and massiveness as well. As indicated earlier, the music is getting bigger and louder as the characters are getting deeper and deeper, both into the Earth and into trouble.

This progression is interrupted on CD (though axed from the film) with Alec’s last song, the vocal version of Van Heusen’s charming love theme “The Faithful Heart,” which was to be performed as the explorers are floating on their raft in the underworld sea. Organ and brass announce the coming of a “Magnetic Storm,” the herald of the true Center of the Earth. The storm sweeps them into a “Whirlpool,” as the organ, tempered by subtly mixed gong sounds, towers behind the threatening brass.

They awake swept up on “The Beach,” with quieter music as everybody tries to recoup. Resting on the beach, Lindenbrook and Madame Göteborg exchange a few lines that hint at their growing affection; Herrmann’s music is almost sentimental (by his standards) as it comes in under their dialogue. But perhaps this is just because of what’s about to happen in this cue: The Count catches sight of “The Duck,” and here Herrmann, a noted animal lover, allows his music to grow ever so plaintive, for the only time in the score, as the Count takes off after it and, well, you can guess what happens next. Hans goes looking for Gertrude, and finds only a patch of bloody feathers; Herrmann inserts a queasy gong sound here, and thus follows the increasingly threatening, descending notes leading to “The Count’s Death,” music matching Hans’ descent into rage, and descent onto the arrogant Sakneussem, who keeps backing away, until he slips, falls and is killed in a rockslide, all at the same time, to the tune of an exaggerated brass version of the Count’s motif.

Sakneussem’s accident opens the way through the rocks to “The Lost City,” announced by the same threatening

From Hitchcock to Harryhausen



Ten Essential Herrmann Scores

Selected by Roger Hall

It seems that 25 years after his death, Bernard Herrmann's film scores are more popular than ever. Most of his major scores are now available on CD. But which decade offers the most Herrmann for the buck? Steven C. Smith writes in his excellent Herrmann biography, **A Heart at Fire's Center**, that Herrmann was "most creatively productive and financially successful" in the decade between 1951 and 1961.

Herrmann not only produced some of his best work during the 1950s, but also worked with some of the most highly respected directors, beginning with Robert Wise and Nicholas Ray and moving on to his famous association with Alfred Hitchcock. Counting all the films, including *The Williamsburg Story* documentary, Herrmann composed 23 scores during the 1950s.

Unfortunately, we can't discuss them all here. Some of the scores are not on the list due to the small number of lesser-known scores currently available. If you want to get a single CD covering Herrmann's entire film music career, then look for the one that includes Arthur Benjamin's cantata, "The Storm Clouds," conducted by Herrmann in *The Man Who Knew Too Much*; the "Prelude" from *The Wrong Man*; the "Scene d'Amour" from *Vertigo*; and the "Prelude" from *North by Northwest*. All of these pieces are included on the very good compilation played by the Royal Philharmonic Orchestra and conducted by Herrmann's friend and fellow film composer, Elmer Bernstein (Milan 73138 35643-2, 1993). That CD also includes Herrmann talking about his film music. For the Hitchcock centennial last year, this CD was reissued as *A Bernard Herrmann Film Tribute* (Milan 73138 35884-2), but with much less music on it than the earlier CD.

Journey to the Center of the Earth (1959), which would otherwise be included, is not listed because it's discussed in a separate article in this issue. Then there are the memorable TV scores, especially for *The Twilight Zone* (available on a 4-CD Silva Screen set, and re-recordings conducted by Joel McNeely on a 2-CD Varèse Sarabande set). All of these are worth having if you're a diehard Herrmann fan, but they're not included in this list.

It wasn't easy, but I've managed to narrow the list down to 10 film scores. I selected those that best demonstrate Herrmann's great versatility in composing for any genre, whether sci-fi, comedy, drama or western. Also, some of his own comments are included, taken from Smith's authoritative Herrmann biography and from LP album notes.

Here then are 10 essential Herrmann film scores from the 1950s along with some recommended recordings currently available on CDs, including those conducted by the composer:

The Day the Earth Stood Still (1951)

Directed by Robert Wise, starring Michael Rennie, Patricia Neal and Hugh Marlowe. Along with Dimitri Tiomkin's *The Thing*, this is one of the pioneering sci-fi scores of the '50s. It's also one of the best. This was the first score I can remember being thrilled with as a young moviegoer. Herrmann wrote this description for the London Phase 4 LP: "I attempted to balance a conventional orchestra consisting of piano, harps, brass and a large timpani section with a sizeable electronic group including two theremins, electronic violin, electronic bass and guitar. There were no woodwinds...The result seems to have been successful and most certainly predicted the shape of things to come for electronic scoring." How right he was! Herrmann's first great 1950s score.

Recommended CDs:

SOUNDTRACK (36:02); conducted by Bernard Herrmann, Lionel Newman and Alfred Newman (20th Century-Fox Records 07822-11010-2, 1993).

SUITE (11:39); National Philharmonic Orchestra, conducted by Bernard Herrmann (London Phase 4 LP 443 899-2, recorded 1974/CD release 1996).

SUITE (5:40); The City of Prague Philharmonic Orchestra, conducted by Nic Raine, (Silva Screen SSD 1093, 1999).

On Dangerous Ground (1952)

Directed by Nicholas Ray, starring Ida Lupino and Robert Ryan. This is one of Herrmann's most underrated scores, full of his trademark strong motifs representing good and evil. Herrmann later said, "It's a very good film and I'm very partial to it." A decent sampling is heard on the excellent Silva Screen set *Citizen Kane—The Essential Bernard Herrmann Film Music Collection*. This is the best compilation of Herrmann scores now available.

SUITE (10:37); City of Prague Philharmonic Orchestra, conducted by Paul Bateman (Silva Screen America, 2 CDs SSD 1093, 1999).

The Snows of Kilimanjaro (1952)

Directed by Henry King, starring Ava Gardner, Susan Hayward and Gregory Peck. In his London LP album notes for this box-office hit, Herrmann wrote: "The sensitive, lyrical direction of Henry King gave me many opportunities to create music of a highly nostalgic nature, inasmuch as the film deals with the tale of a man who is dying on the African veldt and during the fever of his illness relives his emotional past." The score includes one of Herrmann's loveliest melancholy waltzes.

"Interlude" (6:36) and "The Memory Waltz" (4:14); London Philharmonic Orchestra, conducted by Bernard Herrmann (London CD 448 948-2, recorded 1970/CD release 1996).

"Memory Waltz" (4:23); City of Prague Philharmonic Orchestra (Silva Screen SSD 1093).

Beneath the 12-Mile Reef (1953)

Directed by Robert Webb, starring Terry Moore, Robert Wagner and Gilbert Roland. Not a particularly good underwater adventure, but it does feature one of

Herrmann's most unusual '50s scores. 20th Century-Fox studio boss, Darryl Zanuck, said he thought this was "one of the most original scores I have ever heard. The manner in which Bernard handled the underwater sequences was simply thrilling." A score that is long overdue for a complete soundtrack recording.

SUITE (10:46); National Philharmonic Orchestra, conducted by Charles Gerhardt (RCA/BMG 0727-2-RG, recorded 1974/CD release 1989).

Garden of Evil (1954)

Directed by Henry Hathaway, starring Gary Cooper, Susan Hayward and Richard Widmark. Herrmann's only western, set in 1850s Mexico, this film opens with a glorious, majestic "Prelude" and proceeds to charm the ears with its many rich delights. Outstanding full score restoration made by John W. Morgan.

SOUNDTRACK (52:08); Moscow Symphony Orchestra, conducted by William T. Stromberg (Marco Polo 8.223641, 1998). Also included is a suite (11:16) from *Prince of Players*, with its brilliant "Prelude."

The Egyptian (1954)

Directed by Michael Curtiz, starring Jean Simmons, Gene Tierney, Bella Darva and the statue-like Victor Mature and Edmund Purdom. A pretty bad film, but the score is magnificent. It was Herrmann's only collaboration with another major film composer. He wrote the score with his long-time champion at 20th Century-Fox, Alfred Newman. Herrmann wrote mostly for the first part of the film. Newman did the later part, the more ceremonial scenes. Speaking about the ancient Egyptian period, Herrmann said: "I feel that if they had music, ours would be something like it...I feel it emotionally and I feel it so strongly that I believe it must be so." If they did have music like Herrmann's and Newman's score, then it must have been a glorious age. Fortunately, now we can hear the full score in all its splendor. One of the best score restorations of recent years.

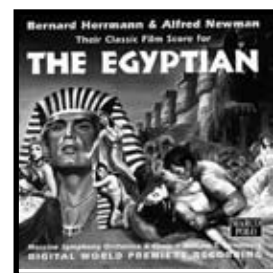
SOUNDTRACK (71:30); Moscow Symphony Orchestra, conducted by William T. Stromberg; score restoration and reconstruction by John Morgan (Marco Polo 8.225078, 1999).

The Trouble With Harry (1955)

Directed by Alfred Hitchcock, starring Mildred Natwick, John Forsythe, Edmund Gwenn and, in her screen debut, Shirley MacLaine. Herrmann's first work with Hitchcock, who made one of his most amusing black comedies. This is the film score from which Herrmann adapted a special concert "portrait" of his director boss. Herrmann's most delightfully witty score.

SOUNDTRACK (43:09); Royal Scottish National Orchestra, conducted by Joel McNeely (Varèse Sarabande VSD-5971, 1998).

A Portrait of Hitch (8:19); London Philharmonic Orchestra, conducted by Bernard Herrmann (London 443 895-2, 1969/1996; also on Hip-O CD HIPD-64661, 1999).





The 7th Voyage of Sinbad (1958)

Directed by Nathan Juran, starring Kerwin Matthews, Kathryn Grant, Richard Eyer and Torin Thatcher. The first and maybe the best of the fantasy/adventure films by special effects wizard, Ray Harryhausen. Herrmann explained that he used "a conventional-sized orchestra augmented by a large percussion section. The music I composed had to reflect a purity and simplicity that could be easily assimilated to the nature of the fantasy being viewed." This colorful exotic score has been a fan favorite ever since it was first released on a Colpix LP in 1959. The Varèse re-recording has better sound and more music.

SOUNDTRACK (58:46); *Royal Scottish National Orchestra, conducted by John Debney (Varèse Sarabande VSD-5961, 1998).*
SUITE (14:50); *National Philharmonic Orchestra, conducted by Bernard Herrmann (London 443 899-2).*



Vertigo (1958)

Directed by Alfred Hitchcock. To my mind this is Herrmann's crowning achievement for a Hitchcock film. Even though *Psycho* is more famous for its shower scene stabbing strings, this earlier Hitchcock masterpiece has more intensely felt music. It also has one of James

Stewart's best performances. The female leads are the stunning Kim Novak and the less glamorous but more talented Barbara Bel Geddes. Beginning with the opening swirling "Prelude" and rapid "Rooftop" chase, this score is Herrmann at his dynamic best. Many have asked which of the two soundtrack versions is the one to get. Since I'm a huge fan of the film, I prefer the original version conducted by Matheson, with added tracks and very good sound for its era. Herrmann reportedly didn't like the Matheson recording much. But that could be because of a musicians union strike that didn't allow Herrmann to conduct the orchestra. The McNeely re-recording is almost as good as Matheson, with other added tracks, and more prominent sound. So I'd recommend getting both soundtrack CDs as well as Herrmann's recording of his suite from the film. This superb score is well worth the investment!

RESTORED SOUNDTRACK (65:03); *orchestra conducted by Muir Matheson (Varèse Sarabande VSD-5759, 1996).*

RE-RECORDING (63:21); *Royal Scottish National Orchestra, conducted by Joel McNeely (Varèse Sarabande VSD-5600, 1996).*

SUITE (10:35); *London Philharmonic Orchestra, conducted by Herrmann (London 443 895-2 (1969/1996)).*

Hear Now, Benny!

A selected list of Bernard Herrmann film music on CD. Recordings of particular interest (for their career)

Film & TV Soundtracks

Battle of Neretva, The (1969)

□ 1987 Southern Cross SCCD 5005 OST

Cape Fear (1991)

□ 1991 MCA MCAD 10463 OST (arr. E. Bernstein)

Citizen Kane (1941)

□ 1991 Preamble PRCD 1788 RR

Day the Earth Stood Still, The (1951)

□ 1993 Fox Film Scores 11010-2 OST ★

Egyptian, The (1954, w/Alfred Newman)

□ 1990 Varèse Sarabande VSD-5258 OST

□ 1999 Marco Polo 8.225078 RR ★

Garden of Evil (1954)

□ 1998 Marco Polo 8.223641 RR ★

Also contains an 11-minute suite from *The Prince of Players*.

Ghost and Mrs. Muir, The (1947)

□ 1985 Varèse Sarabande VCD 47254 RR

□ 1997 Varèse Sarabande VSD-5850 OST ★

It's Alive! 2 (1975)

□ 1976 Silva Screen FILMCD 074 OST (arr. L. Johnson)

Jane Eyre (1943)

□ 1994 Marco Polo 8.223535 RR

□ 1995 Fox Film Scores 11006-2 OST (with Laura) ★

Jason and the Argonauts (1963)

□ 1999 Intrada MAF 7083 RR ★

Journey to the Center of the Earth (1959)

□ 1997 Varèse Sarabande VSD-5849 OST ★

Kentuckian, The (1954)

□ 1987 Preamble PRCD 1777 RR

Includes 3 minutes from *The Day the Earth Stood Still*.

Magnificent Ambersons, The (1942)

□ 1990 Preamble PRCD 1783 RR

Mysterious Island (1960)

□ 1993 Cloud Nine ACN 7017 OST ★

Night Digger, The (1971)

□ 1994 Label X LXCD 12 RR

North by Northwest (1959)

□ 1985 Varèse Sarabande VCD 47205 RR

□ 1995 Rhino R2 72101 OST ★

Obsession (1976)

□ 1989 Masters Film Music SRS 2004 OST

□ 1995 Unicorn [England] UKCD 2065 OST

Psycho (1960)

□ 1989 Unicorn Kanchana UKCD 2021 RR (cond. B. Herrmann)

□ 1997 Varèse Sarabande VSD-5765 RR

□ 1999 Virgin 47657 2 9 RR (arr. D. Elfman) ★

7th Voyage of Sinbad, The (1958)

□ 1986 Varèse Sarabande VCD 47256 OST

□ 1998 Varèse Sarabande VSD-5961 RR ★

Sisters (1973)

□ 1986 Southern Cross SCCD 903 OST

Taxi Driver (1976)

□ 1985 Arista 32RD 23 OST

□ 1990 Varèse Sarabande VSD-5279 OST

□ 1998 Arista 07822-19005-2 OST (expanded) ★

Three Worlds of Gulliver, The (1959)

□ 1993 Cloud Nine ACN 7018 OST ★

Torn Curtain (1966)

□ 1998 Varèse Sarabande VSD-5817 RR

Trouble With Harry, The (1955)

□ 1998 Varèse Sarabande VSD-5971 RR ★

Twilight Zone, The (1959-64)

□ 1999 Varèse Sarabande 302066087 2 RR ★

North by Northwest (1959)

Directed by Alfred Hitchcock, starring Cary Grant, Eva Marie Saint and James Mason. Another classic Hitchcock film and another great Herrmann score. In his notes for the original London Phase 4 LP, Herrmann wrote that this film "was a forerunner of all the James Bond films, and its overture is a rapid kaleidoscopic virtuoso orchestral fandango designed to kick off the exciting rout that follows." And that it surely is—a summation of all their previous techniques for both Hitchcock and Herrmann. Both director and composer shared a tremendous vitality in this film, which was also a big box-office success. Many of the scenes have become film legends, such as the crop dusting one without any music at all until the plane crashes into an oil truck. Smith's biography tells how Herrmann called this his "black sound," using it, like a painter might, for danger or death. To offset this dark sound, Herrmann also composed some lovely romantic music, especially the cue known as "Conversation Piece." Like the other scores listed above, Herrmann's conducting may not be the best, but he was the one who wrote the music and knows how he wanted it to sound.

RESTORED SOUNDTRACK (64:51); orchestra conducted by Bernard Herrmann (Rhino Movie Music/Turner Classic Movie Music, R2 72101, 1995).

"Overture" (3:06); London Philharmonic Orchestra, conducted by Herrmann (London 443 895-2).

"Overture" and "Conversation Piece" (8:01); City of Prague Philharmonic Orchestra, conducted by Paul Bateman (Silva Screen SSD 1093).

All these CDs point out the wealth of Herrmann's film music now available, not only his scores for Hitch, but more...much more. Like Hitchcock, Herrmann was a master of his domain, at least during the 1950s. Things would change dramatically in the next two decades. But that's another story.

FSM

Roger Hall is a film music historian who has studied Herrmann's musical career for many years. He has written an entry on Herrmann for the American National Biography reference series published by Oxford University Press. He is also the author of *A Guide to Film Music—Songs and Scores* (PineTree Press, 1997) and is the editor of *Film Music Review—The Web Magazine*. <http://hometown.aol.com/MusBuff/page2.htm>



significance and/or quality of performance) are indicated with a ★; Re-recordings are indicated by RR; Original soundtracks are indicated by OST.

<input type="checkbox"/> 1999	Silva Screen	ARCD 8179	OST ★
Vertigo (1958)			
<input type="checkbox"/> 1990	Mercury	422 106 2	OST (cond. M. Mathieson)
<input type="checkbox"/> 1996	Varèse Sarabande	VSD-5600	RR (cond. J. McNeely) ★
<input type="checkbox"/> 1996	Varèse Sarabande	VSD-5759	OST (expanded) ★

Compilations and Concert Works

Alfred Hitchcock 100 Years: A Bernard Herrmann Film Score Tribute

<input type="checkbox"/> 1999	Milan	35884	RR
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Compilation of tracks from other Milan releases.

Alfred Hitchcock Presents Signatures in Suspense

<input type="checkbox"/> (1999)	Hip-O Records	64661	OST & RR ★
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Themes from *The Wrong Man*, *Torn Curtain* and more.

Bernard Herrmann Film Scores

<input type="checkbox"/> 1993	Milan	35643-2	RR (cond. E. Bernstein) ★
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Includes *The Bride Wore Black*, *The Man Who Knew Too Much*, plus: Benny

speaks!

Bernard Herrmann: The Film Scores

<input type="checkbox"/> (1996)	Sony	62700	RR (cond. Salonen)
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Selections from *Psycho*, *Marnie*, *Vertigo*, *Taxi Driver* and more.

Bernard Herrmann at Fox Vol. 1

<input type="checkbox"/> 1999	Varèse Sarabande	302066052 2	OST
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Includes *The Man in the Gray Flannel Suit*, *A Hatful of Rain* and *Tender Is the Night*.

Bernard Herrmann at Fox Vol. 2

<input type="checkbox"/> 1999	Varèse Sarabande	302066053 2	OST
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Includes *Garden of Evil*, *King of the Khyber Rifles* and *Prince of Players*.

Bernard Herrmann at Fox Vol. 3

<input type="checkbox"/> 2000	Varèse Sarabande	302066091 2	OST
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Includes *Anna and the King of Siam*.

Citizen Kane

<input type="checkbox"/> 1991	RCA	0707-2-RG	RR (cond. C. Gerhardt) ★
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Includes *On Dangerous Ground*, *Beneath the 12-Mile Reef* and *White Witch*

Doctor.

Citizen Kane: The Essential Bernard Herrmann Film Music Collection

<input type="checkbox"/> 1991	Silva Screen	SSD 1093	RR (cond. N. Raine) ★
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Classic Fantasy Film Scores

<input type="checkbox"/> 1988	Cloud Nine	ACN 7014	OST
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Includes original tracks from *Mysterious Island*, *Three Worlds of Gulliver*, *Jason and the Argonauts* and *The 7th Voyage of Sinbad*.

Concert Suites

<input type="checkbox"/> 1989	Masters Film Music SRS 2005-8	RR (cond. B. Herrmann)
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★

4-CD set containing Herrmann's Decca recordings of the 1970s.

Conducts Great British Film Music

<input type="checkbox"/> 1996	London	448 954-2	RR (cond. B. Herrmann)
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Devil and Daniel Webster, The

<input type="checkbox"/> 1993	Koch	3-7224-2	RR (cond. J. Sedaris) ★
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Includes *Silent Noon* (1933), *For the Fallen* (1943) and *Currier and Ives Suite* (1935).

Fahrenheit 451

<input type="checkbox"/> 1995	Varèse Sarabande	VSD-5551	RR (cond. J. McNeely) ★
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Includes *The Man in the Gray Flannel Suit* and *Tender Is the Night*.

Great Film Music

<input type="checkbox"/> 1996	London	443 899-2	RR (cond. B. Herrmann)
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Inquirer, The

<input type="checkbox"/> 1992	Preamble	PRCD 1789	RR
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Includes *Williamsburg: The Story of a Patriot*.

Music from Great Film Classics

<input type="checkbox"/> 1996	London	448 948-2	RR (cond. B. Herrmann)
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Paradise Case, The

<input type="checkbox"/> 1995	Koch	3-7225-2 H1	RR
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Includes "Concerto Macabre for Piano and Orchestra" from *Hangover Square*.

Torn Curtain

<input type="checkbox"/> 1995	Silva America	SSD 1051	RR
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Includes *Cape Fear* and *On Dangerous Ground*.

Film music is often criticized for portraying foreign styles through inaccurate, Western eyes. However, there is a key difference between writing dramatic underscore and writing source music. When Jerry Goldsmith approaches a film like *Tora! Tora! Tora!*, he so skillfully brings together differing elements that his music as a whole transcends the question of the “authenticity” of one part or another. Goldsmith’s Asian-influenced scores

the film’s climactic raid by hundreds of prop-driven Japanese aircraft.

The body of the cue is built primarily on Goldsmith’s favorite formal technique: layering. (The repetitive and tension-building nature of this concept perfectly underlines the resolve of the stoic Japanese forces.) Light percussion accompanies the exposition of the main theme, as a koto performs the melody without harmonic support. This pentatonic melody (*figure A*) is built on a framework of mixed meter (repeating a pattern of 4/4 4/4 3/4 3/8) that lends an illusion of irregularity in phrasing (it’s actually the same each time).

brass take up the first full-blown rendition of the *Tora! Tora! Tora!* theme. A soloistic woodwind passage weaves around the marauding brass. While still Asian in character, this line starts filling in some of the notes left out by the pentatonic motives emphasized up to this point. A short ‘B’ section (more of an interlude) then interrupts the layering as the low brass take the trumpet counterline to the foreground. The main theme soon returns, sounding in the low brass. While the melody is already under the assault of full-blown layering, a chromatic, long-lined high string passage (a Goldsmith staple) joins the

THE “REJECTED” LINER NOTES FROM



have always been among his best. They offer unparalleled combinations of Eastern pentatonic writing and exotic orchestrations with a Western sense of progressive motion. But it is Goldsmith’s sense of drama and style that blends these schools so effectively. His characteristic motives, orchestrations and meter changes make his voice one of the most easily identifiable of all time—despite the enormity of his catalogue and the vast range of genres he has scored. The main titles of *Tora! Tora! Tora!* introduce all of the important thematic material. A closer look at this powerful, structured piece reveals a great deal about this score, how Goldsmith assimilates Asian ideas, and how much care he would lavish on his writing in general.

At the start of the main titles, a terrifying, electronic portamento slides downward, followed by savage col legno beating and percussion, a horn wail, trumpet stingers and a dissonant high string pedal. This introduction is as terrifying as anything out of *Alien* or *The Mephisto Waltz*—it immediately establishes a threatening, precipitous mood and sonically hints at

The meter changes create a level of urgency (the theme seems to climax early, imploding in on itself each time it drives to the next repetition) that can’t be achieved by any other means.

Building Tension

The layering continues as a serpent takes the next full statement of the melody, with the koto journeying off into a quasi-improvised passage. The bottom of the orchestra enters for the first time, as an intermittent low string pedal rakes morosely on the dominant instead of the tonic. This adds to the uneasiness and mirrors (on a larger scale) the melody itself.

With the following thematic entry, a militaristic snare drum is finally added to the sparse, exotic percussion. More important, Goldsmith introduces in the trumpets a rising countermotive (the second vital thematic element in the score) that is quickly answered by the flutes, an expressionistic fanfare shaped much like the main theme itself (*figure B*). This first section of layering reaches its apex when the low

mix for the first time and serves to further counter the pentatonic writing. This return of the layering section sounds a whole-step lower than its initial statement (likely patterned on the neighboring whole step in the countermotive).

The final, most dramatic version of the theme uses an accompaniment that is not simply filler. This pounding brass rhythmically traces and augments the countermotive (*figure C*). While some composers pull token accompaniments or arpeggiations out of thin air (as afterthoughts), Goldsmith insists on the most efficient use of material. This tight but emotionally wrought music has now become more a piece of tragic and foreboding drama than a skillful combination of Asian, Western and 20th-century styles. All of these elements remain intact, but Goldsmith brings them together to serve a higher purpose.

The majority of Goldsmith’s underscore is paced by the main theme and tempered by a fair dose of the countermotive and subsidiary rhythmic devices culled from the same material. The main theme is rhythmically simplified at times (tracks 4 and 5), but usually retains its skeletal structure and meter changes. It is stated almost as ferociously as in the main title in the cathartic track 12. In

AN
ANALYSIS
OF
GOLDSMITH’S
MUSICAL
STRATEGY
BY
JONATHAN
Z. KAPLAN

tracks 3 and 7, the countermotive is further exposed as a thematic force. The repeating-note idea introduced by low strings in track 6 (figure D) is another form of the countermotive and is developed as a tension motive throughout the score (also occurring in tracks 9 and 14). Stylistically, Goldsmith maintains the careful balance of his resources, with attention to drama always at the forefront. The pentatonic motives are re-interpreted rhythmically and orchestrationally, while subsidiary ideas offer more expanded harmonies. Goldsmith's orchestrations remain consistent for the duration. He never aban-

Figure A



dons the koto or serpent, while the electronic sliding idea is also developed (as in track 9). Prepared piano and exotic percussion pace many of the suspense tracks, and echoplex effects add to the disorienting, threatening quality of the music. Track 8 breaks off into more extended techniques, using pointillistic textures, accelerating and decelerating flute rhythms, unclear meters and chords with parallel fourths, fifths and sevenths.

Planetary Influences

Despite its Asian influences, much of *Tora! Tora! Tora!* is closer in style to *Planet of the Apes* than it is to other "Oriental"-styled Goldsmith scores like *The Chairman*, *Rambo: First Blood Part 2* or *The Challenge*. On the surface, the pentatonic writing and the orchestration make *Tora! Tora! Tora!* seem more akin to *The Challenge*, but cues like track 19 combine the echoing chords of *Coma* with the piano-driven suspense throws of *Capricorn One* and *Apes*. Most of Goldsmith's Asian-themed scores have a comic-book side to them—they boast gutsy, frenetic action cues or heroic themes that are notably absent from *Tora! Tora! Tora!* Of all his other Asian-influenced scores, *The Sand Pebbles* is probably closest in nature to *Tora! Tora! Tora!* because of its historical context and

Figure B

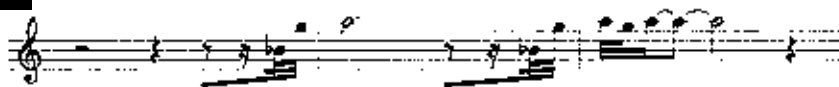
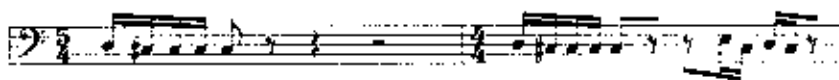


Figure C



Figure D



tragic underpinnings. Still, *The Sand Pebbles* has a lighter side (the nostalgic engine room music and the love theme) that never reveals itself in the oppressive *Tora! Tora! Tora!*

These issues can only be raised because of Goldsmith's spotting choice to score only the Japanese threat. Had he treated the American side of the story with anything more than source music, the score would have taken on a markedly different shape.

Much has been made of John Williams' musical commentary after the D-Day inva-

sion scene in *Saving Private Ryan*. It would seem an obvious choice to stay out of the battle as Steven Spielberg had filmed it, and instead play an anthem after the fact—simply for purposes of realism. On the other hand, Goldsmith's *Tora! Tora! Tora!* comments before the fact. This, too, is partly in response to the shape and nature of the film, but it's as effective as Williams' work and deserves no less credit. In fact, Goldsmith had more options, making it even more noteworthy that he chose the path he did.

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RATINGS

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

The Challenge ★★★★★

JERRY GOLDSMITH

Prometheus PCR 505

16 tracks - 60:25

The *Challenge* is both an oddity as a motion picture and an anomaly in the prodigious output of legendary film composer Jerry Goldsmith. The film was directed by John Frankenheimer and concerns an American expatriate played by Scott Glenn who gets in the middle of a feud between two Japanese brothers over ownership of an ancient samurai sword. One of the brothers is played by Toshiro Mifune, a Japanese actor so iconic that



he was once known as "The John Wayne of Japan." Mifune's character wants to preserve the sword for traditional reasons of Japanese honor, while his evil brother is the head of a huge, technological corporation and views the sword more as a commodity that he deserves.

Goldsmith had scored many movies set in the Far East (including *The Sand Pebbles*, *Tora! Tora! Tora!*, *The Chairman*, *MacArthur* and *Inchon*) as well as countless action movies including *First Blood*, which was released the same year as *The Challenge*. (It may be worth noting Goldsmith's output in 1982: *Inchon*, *Poltergeist*, *The Secret of NIMH*, *The Challenge* and *First Blood*.) By the early '80s Goldsmith had amassed such a reputation among movie music fans and burgeoning soundtrack-

specific record labels like Varese Sarabande that virtually every movie he scored (no matter how obscure or unsupported by the studio marketing department) received some kind of soundtrack release. However, *The Challenge* (and another early '80s thriller, *The Salamander*) fell through the cracks and became one of the only unavailable Goldsmith scores of this later period.

The Challenge has since become a Holy Grail for collectors of Goldsmith's music. Release of an album has been stymied for years and was not helped by the fact that the unsuccessful movie has since been sold on video under alternate titles like *Equals* and *Sword of the Ninja*. Prometheus Records has a good track record with albums of other previously unreleased Goldsmith scores like *Breakout*, *Caboblanco* and *High Velocity*. *The Challenge* is the most high-profile of the lot, and as a long-lost Goldsmith action score with an Asian-influenced sound, it's exactly the sort of thing collectors crave.

That said, fans expecting an epic sound or non-stop action may find this a frustrating listen. *The Challenge* is at times necessarily static in its tone due to the fact that the movie's main character exists in a kind of arrested state between two opposing forces. In short, he is not the prime mover of the action and is largely re-active, meaning Goldsmith must score his moral confusion and indecision as he learns to commit both to the cause and to himself. Goldsmith responds by providing *The Challenge* less with a well-developed theme than with a useful motif that's similar to the diabolical ostinato he employed in the "Nightmare at 20,000 Feet" segment of *Twilight Zone: The Movie*. Hearing the agitated tune put to use in a reflective, even lyrical setting here is disorienting (no pun intended). After an opening of solo shakuhachi

flute the main theme is presented in hushed tones for strings, koto and gongs, immediately establishing an ancient, ceremonial feeling that eventually opens up into lush string writing that evokes some of the eerie exoticism of Goldsmith's writing for V'ger in *Star Trek: The Motion Picture*.

On the heels of this contemplative introduction Goldsmith launches a series of percussive action cues ("The Wrong Sword," "Over the Top/Fish Market") as the film's opposing forces encounter one another for the first time, with the primary motif eventually emerging out of a riot of churning strings, brass and even a touch of the old mixing bowl percussion from *Planet of the Apes*. After almost 10 minutes of continuous action material the score settles into repose for much of its midsection, with moody renditions of the theme occasionally interrupted by ethnic percussion and some pleasing bursts of impressionism, particularly in "Lonely Road" and "Let's Talk," which introduce a gorgeous but restrained love theme in the vein of Goldsmith's *Poltergeist* and *Secret of NIMH* writing.

The pace picks up with the busy "Can't We Do It?" and "Double Cross," which ventures into pulsating *Rambo* territory during its opening before settling back into a more subdued atmosphere. "Stay With Me" is a wholly romantic treatment of the opening theme for strings and later for melancholy woodwinds. The score doesn't really uncork until the climactic "Surprise Visitor/Forced Entry" and "As You Wish," two show-stopping action sequences (one in which Glenn skirts samurai traditions a bit by employing various pieces of office furniture and equipment as weapons). This is classic stuff that demonstrates why Goldsmith is and always shall be the king of motion picture

action music. The music is often densely constructed yet always with definable rhythmic development that just can't help but get the heart racing. The barbaric percussion and action stings form the basis for action music Goldsmith later employed in *The Shadow*, but this is far more interesting, wildly quirky writing. Toward the end of "Forced Entry," Goldsmith introduces a Stravinsky-esque pulse that has been a favorite of his since 1964's *Rio Conchos* and even shows up in 1995's *First Knight*. He combines both approaches for "As You Wish," a delirious bacchanalia of violence in a league with Goldsmith's most intense action pieces, only stopping short of the intensity of a few pieces in *The Wind and the Lion* and *Planet of the Apes*.

Fans of Goldsmith's action writing will have to have *The Challenge* for these final cues alone, although they may find themselves a little frustrated with the low-key tone of much of the rest of the score. While I'm normally a proponent of cramming every note on the CD, *The Challenge* would probably have played spectacularly at a lean-and-mean 40 minutes rather than 60, but the subtlety and lyricism of the score's quieter moments (in which Goldsmith almost implies his melodies rather than presenting them) are rewards unto themselves.

—Jeff Bond

Gladiator ★★★★★

HANS ZIMMER & LISA GERRARD

Decca 289-467-094-2

17 tracks - 61:36

Hans Zimmer has been writing gladiator music for years—he just hasn't been aware of it. The composer behind such rousing screen music as the

(continued on page 42)

(continued from page 36)

Tora! Tora! Tora!

Premiere release of the complete, original score!

Jerry Goldsmith composed music for both major theatres of World War II in 1970: He scored the European battles in *Patton*, and the notorious Japanese attack on Pearl Harbor in *Tora! Tora! Tora!* Unlike the general's story, however, *Tora!* concentrates on larger themes of war, nationalism and human miscommunication. The result is a powerful work, full of majestic Asian writing and pulsating action cues that capture the unsettling sound of conflict. The score bristles with unique instrumentation and overlapping rhythms so characteristic of Goldsmith's period at Fox in the '60s. The CD includes every note written for the film, plus military band & dance source music and a pair of unused variations on the main theme, all in stereo. **\$19.95**



sci-fi cult classics

battles a tribe of vicious Luddite barbar-



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. It goes beyond *Fantastic Voyage* with layers of sound, clanging, metallic effects, bristling, ram-bunctious 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 its specially arranged music and dialogue—it's two albums in one. Go ape! **\$19.95**

check out these other Goldsmith gems



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



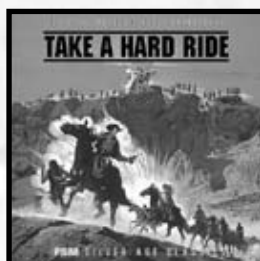
100 Rifles
Never before released OST!
100 Rifles (1969) is Jerry Goldsmith's most outrageous western score, featuring bellicose brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious,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

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**



Take a Hard Ride

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!
This new CD presents two complete Goldsmith outings in the gentle Americana vein that has always brought forth the com-

poser'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**

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Fantastic Voyage

The complete, unreleased '60s masterpiece by Rosenman!
Fantastic Voyage is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (*Lord of the Rings*, *East of Eden*, *Star Trek IV*) is one of his most famous and has never before been available. It is a powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo. **\$19.95**



The Omega Man

The long-awaited Ron Grainer fan favorite!
A sci-fi classic featuring Charlton Heston as Robert Neville "the last man on Earth," who

ians, 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**



The Return of Dracula

Gerald Fried 2CD set also including *I 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)



The Comancheros

The complete Elmer Bernstein western score for the Duke!

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**



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**



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**



Golden Age goodies

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**



Prince of Foxes

The “lost” 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**



Prince Valiant

Classic, influential 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**

Warner Home Video

has led the way 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 copies of the following CDs to sell via direct mail only to our readers.



The Wild Bunch

*Fully 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 Schiffrin '70s slugfest—
in an expanded edition!*

Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schiffrin 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

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features the complete score (57:14) in chronological order. **\$19.95**



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The seminal 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 Schiffrin recorded for the film—never before heard! (Regrettably, “Tubular Bells” & “Night of the Electric Insects” are omitted from the disc.) **\$19.95**

music from Retrograde!



The Taking of Pelham 1-2-3

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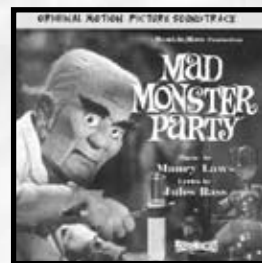
David Shire's classic '70s 12-tone jazz/ funk fandango for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself. New packaging; liner notes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



Deadfall

Catch John Barry '60s vibe!

First time on CD! 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 unreleased alternate versions of same (vocal by Malcolm Roberts and instrumental); and vintage, dramatic Barry underscore. **\$16.95**



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*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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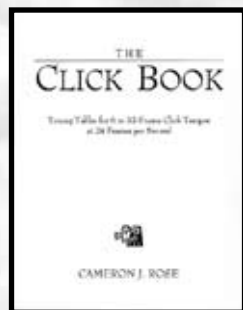
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books for composers



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**



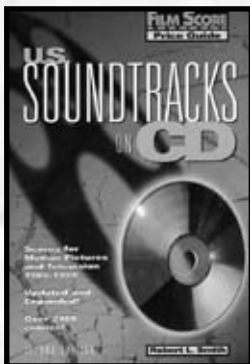
The Click Book
Comprehensive timing tables for synchronizing music to film
Created by USC student and composer Cameron Rose. Click-tempo tables for 6-0 through 32-0 frame click-tempos (6-0, 6-1, 6-2, etc.)...Each timing table covers beat 1 to beat 999 at the given click-tempo... Large, bold, easy-to-read 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 for 24 fps film speed...Tutorial in SMPTE-to-Absolute time conversion...Frames-to-Seconds conversion tables for U.S. and European film and video speeds. 430 pp. Price is the industry standard for click books; this one gives more value for the money! **\$149.95**



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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**

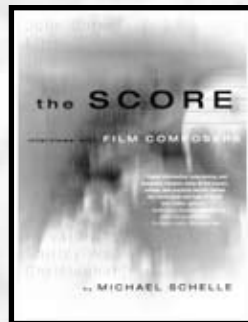


Music from the Movies: 2nd Edition
by Tony Thomas
This was the original film music book (from 1971), the "alpha" from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition came out in 1997, shortly before the author's death. 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

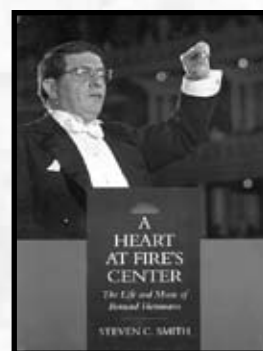
with Film Composers by Michael Schelle

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**



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,

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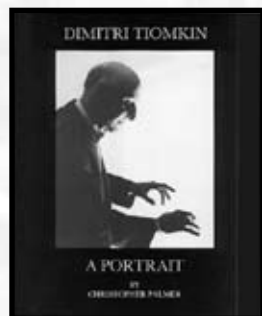
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with plenty of primary source material from Barry and his many collaborators.

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.

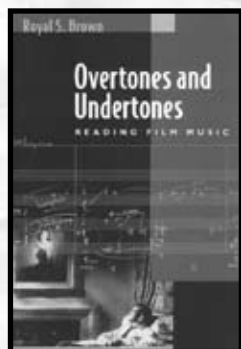
Published by Samsco & Co., U.K.
244 pp., hardcover, illustrated. **\$44.95**



Dimitri Tiomkin: A Portrait by Christopher Palmer

This 1984 book (*T.E. Books, out of print!*) by the late Christopher Palmer is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare!

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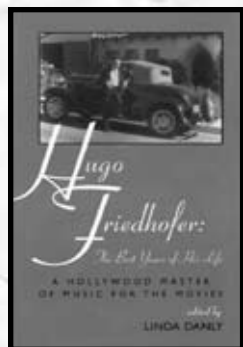


Overtones and Undertones: Reading Film Music by Royal S. Brown

Royal Brown is best-known as the long-time 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 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, Schifrin, 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



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

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 Sacckman, 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**



New Updated Edition!

Film Composers Guide Year 2000 fifth edition Compiled and edited by Vincent J. Francillon

This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail price \$55; FSM special offer: **\$39.95**

backissues of FSM

Volume One, 1993-96

Issues are 24 pp. unless noted.

Most 1993 editions are xeroxes only

* **#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 Schifrin 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.

* **#53/54, January/February '95** Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli 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*

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(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, Dovy 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 review.

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

* **#72, August '96** Ten Best Scores of '90s, T. Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

* **#73, September '96** Recordman on War

Film Soundtracks Pt. 1; Interview: David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2, Miles Goodman obituary.
#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: Re-recording Rózsa's film noir scores; reviews: *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 Art, Recordman.

*** 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.

Volume Three, 1998

Expanded format! Issues 48 pp.

Vol. 3, No. 1, January '98 Williams Buyer's Guide Pt. 1 (*Star Wars* to *Amistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic* music supervision, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

*** 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.

Vol. 3, No. 3, March/April '98 *Titanic*/Horner essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage photos, Elfman Oscar Nominations.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Making the New *Close Encounters* CD, Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, June '98 Mark Snow (*X-Files* feature), Classic *Godzilla* reviews/overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

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

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.

Vol. 3, No. 9, October/November '98 Erich Wolfgang Korngold: Biographer inter-



view and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell (interview), Simon Boswell, Citadel Records, Halloween laserphile.

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

Volume Four, 1999

Issues 48 pp.

Vol. 4, No. 1, January '99 Music for NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Danny Elfman Interview (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, book reviews, Indian funk soundtracks.

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; USC 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.

Vol. 4, No. 9, November '99 U.S. Postal Service Composer Stamps; *Papillon* 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 SuperRescue: 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.

Vol. 5, No. 3, March '00 *Phantom Menace* Mania: Build the ultimate *Star Wars* CD in the privacy of your own home; Sing High, Sing Low: Readers pick the best of 1999; When Worlds Collide: music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, magazine reader survey, and more.

Index

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through Vol. 4, No. 9, compiled by Dennis Schmidt. Cost: same as one back issue.

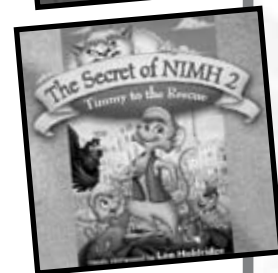
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Gone With the Wind is the legendary 1939 symphonic score by Max Steiner in the Stanyan stereo re-recording of the London Sinfonia conducted by Muir Matheson. Also included are bonus tracks conducted by Rod McKuen from *America*, *America* (Hadjidakis), *For Whom the Bell Tolls* (V. Young), *Spellbound* (Rózsa), *The Cardinal* (Moross) and *The Prime of Miss Jean Brodie* (McKuen). Total time: 65:15.

The Secret of NIMH 2: Timmy to the Rescue is the orchestral score by Lee Holdridge to MGM's animated 1998 sequel to the 1981 Don Bluth film about intelligent mice. Seven songs are also featured. Total time: 62:24.

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scores to *Crimson Tide*, *The Peacemaker* and *Black Rain* long ago reinvented one of the most time-honored film scoring tricks of the trade: the big, epic-sounding march that had always been familiar to moviegoers from John Williams' stupendously retro, operatic *Star Wars* score all the way back to Miklós Rózsa's *Ben-Hur*. Williams looked back to both Rózsa and journeymen like Waxman, Newman and Korngold with his wholly acoustic, full-blooded orchestral sound for *Star Wars*, *Superman* and other blockbusters of the '70s and '80s.



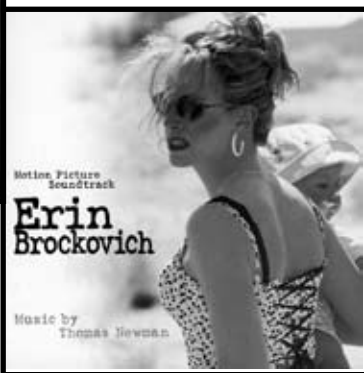
Zimmer, on the other hand, helped shape the film music sound of the late '80s and into the '90s by reinventing the movie score march as a sleek, pulsating machine of synthesizers and sampled acoustic performances, giving his music a supple, overpowering sound that was at once pleasingly melodic and hip.

Zimmer's successes made him as sought-after a film composer as the legendary Williams, and his touch was often pure gold, bringing in fans who might normally never give a film score a first listen, let alone put one into heavy rotation. But Zimmer's scores for Jerry Bruckheimer extravaganzas and overcooked, commercial '90s blockbusters have always smelled a bit of overkill, a symptom of the neon-drenched, beer-commercial aesthetic that presented the basest storylines and most unappealing characters as if they were tales from Olympus itself.

It's only with Ridley Scott's *Gladiator* that Zimmer finds an

epic canvas that can support his most grandiose music. Yet the composer has always attempted to subvert the expectations of his chosen field, and just as you expect *Gladiator* to open with a thundering march it instead introduces itself with an almost whispering, ghostly female vocal. That's an earmark of Zimmer's collaboration with musician Lisa Gerrard (*The Insider*). But the listener doesn't have long to wait for Zimmer himself to come crashing on the scene with a fantastic piece of music: a brutal and bellicose orchestral waltz that ignites just as the skies over ancient Germany are filled with arrows, crossbolts and catapult missiles in the film's stupendous opening battle scene.

Thereafter Zimmer's *Gladiator* score, like the film, wavers between stunning spectacle and



surprising intimacy. The latter is accomplished mostly with Lisa Gerrard's vocals, a distinctly Eastern sound palette lightly supported by ethnic stringed instruments, all speaking to hero Maximus' sensitive side as he deals with the slaughter of his family and his longing to return to a home that no longer exists. Zimmer himself provides a deft example of interior scoring when the arrival of the twisted Commodus into Rome (which surely would have been treated with the next best attempt at a new "Darth Vader's March" by any other composer) is scored by Zimmer as a moment of sweet, lyrical sentimentality as the deluded Emperor sees not a martial empire but a city full of people who love him.

Of course, Zimmer would have been crazy not to have

taken advantage of the Roman Coliseum sequences to supply one of his distinctively rousing uber-marches, and he does so here with a vengeance. But almost more interesting are his well-motivated borrowings from Wagner and Holst to describe the bloodlust of the Roman Empire as an obvious inspiration for the later brutalities of Nazi Germany. Holst's hammering war rhythms have been borrowed for everything from Williams' *Star Wars* to Kilar's *Bram Stoker's Dracula* to Silvestri's *The Quick and the Dead*, but Zimmer avoids that trap by adopting not the rhythms of "Mars, Bringer of War" from *The Planets*, but instead the eerily scaling, momentous textures that preceded them. It adds a blood-curdling sense of doom to the buildup to one of the climactic gladiatorial sequences.

Gladiator's lengthy album nicely balances the epic qualities of the story against its surprisingly humanistic side. It's a balls-to-the-wall, blow-out epic score without the guilt. —J.B.

Movie Memories: A Golden Age Revisited ★★★ 1/2

VARIOUS

Varèse Sarabande 302 066 124 2
15 tracks - 69:38

It's uncertain which "Golden Age" this album refers to, as the selections range from *Gone With the Wind* (1939) to *Out of Africa* (1985). This Varèse album is actually heavier on what's normally considered Silver Age film music—Goldsmith, Bernstein, Mancini, Morricone, Williams... you get the picture. Max Steiner and Victor Young are among the Golden Age composers represented, but they're the undercard on this album.

Movie Memories: A Golden Age Revisited follows along the lines of most compilation records, using large, concert-like main titles instead of music that sounds like underscore. In this way, Varèse's latest compilation (and most like it) does harken back to the Golden Age, when form and melody were far less subservient to the picture. The *Magnificent Seven* suite is about as close as this album gets to

underscore, and that's still immensely structured. So, while these selections may be safe and at times ordinary or expected, the disc benefits from good programming. The renowned *Gone With the Wind* opens things up, while *Poltergeist*, *Papillon* and *Spartacus* keep the momentum going. The mid-section of the disc is weaker only by comparison, and the CD closes with *Raiders of the Lost Ark* and *Once Upon a Time in the West*. There are few legitimately weak links on the album. But, while the performances (and even the recording) are good enough, there's no real standout track that will make you say "Bam! I've gotta have this disc." The *Spartacus* love theme is nice but it's no substitute for North's bombastic and difficult brass writing that always sounds terrible on re-recordings. The concert arrangement of Goldsmith's *Poltergeist* and *Papillon* is well played but old news. It also would have been nice to hear the percussive main title from *Charade* instead of the delicate piano rendition of the Willy Wonka-like theme (though the Mancini suite is excellent).

—Jesus Weinstein

Erin Brockovich ★★★

THOMAS NEWMAN
Sony Classical SK 89239
23 tracks - 35:08

Erin Brockovich marks another entry in Thomas Newman's catalog of edgy and experimental scores—it's likely that he was brought onto this project to supply exactly that. The brevity of the cues on this album gives an indication as to how tricky this film must have been to pin down musically (26 minutes of score are divided into 21 tracks). The titles themselves emphasize this further, as in "Xerox" and "Xerox Copy"—how many different ways can you score Julia Roberts making or carrying around photocopies? (Or collecting water samples, for that matter?) Newman responded to the challenge by taking a cue from David Holmes' *Out of Sight* (director Soderbergh's previous film), creating a score that is perhaps his most contemporary

to date, while still sounding like Thomas Newman.

The standout compositions here feature an ensemble of electric and acoustic pianos, percussion and bass, each playing its own riff in a layer-effect with the other instruments. It's a funky sound, combining a constant use of blues scales and crushed notes, with both live percussion and samples that have been processed in order to give a bogged-down, underwater effect. Less effective are the quieter, guitar-led cues ("Classified," "Xerox") that simply repeat short blues motifs with little variation—whereas other tracks suffer from ending within a minute, these are thankfully brief. In keeping with Newman's compositional style, few tracks are driven by melody. However, the more poignant scenes that portray Erin's general uphill struggle in life ("Miss Wichita") are accompanied by a delicate piano and string orchestra, which do establish a theme, or at least a musical texture, for her character. Newman reprises this material for the finale, as the

huge compensation award ("333 Million") is announced. It makes for a quietly emotional moment in that these multiple cancer victims still have little to celebrate. This kind of heartbreaking yet unsentimental approach is what Newman does best. The album is rounded out with two Sheryl Crow songs, "Redemption Day" and "Everyday Is a Winding Road."

—James Torniainen

Cinema Concerto ★★★ 1/2

ENNIO MORRICONE

Sony Classical SK 61672

17 tracks - 62:19

I have always admired Ennio Morricone's work from a distance. I don't run out and buy every one of his soundtracks—I would be a poor man if I did. But, I appreciate the works I do hear and I certainly respect his stature as one of the premiere film composers of our time. This *Cinema Concerto* was pieced together for a concert appearance with the Orchestra and Chorus of the Accademia Nazionale di Santa

Cecilia and was recorded for posterity. The album covers a wide range of Morricone styles, from his spaghetti westerns of the '60s to his more subtle scores of the '90s. Although he incorporates a large orchestra, several soloists and two choirs, Morricone's scores are seldom as big and as lush as those of John Williams or John Barry. In fact, except for a couple of moments of grandeur, the writing sometimes seems like a waste of talent. Yet each element is important at different times of the CD. Although some transitions are a little jarring, the album as a whole makes for a nice listen.

The first time I heard the CD, I tried not to read the titles, so I could be pleasantly surprised by each entrance of a score I knew—not to mention any score I was unfamiliar with. The concerto begins with the wildly nostalgic themes from *Cinema Paradiso*, which is a perfect choice, and ends with two cues from *The Mission*, the score that packs the most punch. The most rewarding excerpts were the unfamiliar

ones, especially the unusually peppy *H2S*. Also surprising were the middle cues (from the Sergio Leone section) that sound more like music from an Audrey Hepburn romance than a western. While the more recognizable title sequence of *The Good, the Bad and the Ugly* loses punch with a horn as a poor substitute for the whistler, "The Ecstasy of Gold" from the same movie is the most exciting cut on the album, drawing on all the forces of the orchestra and chorus. The cue from *Bugsy* is unfortunately faceless, but my favorite Morricone score, *Casualties of War* is well represented. Missing from the concerto are recent favorites like *The Legend of 1900* and the popular *The Untouchables*.

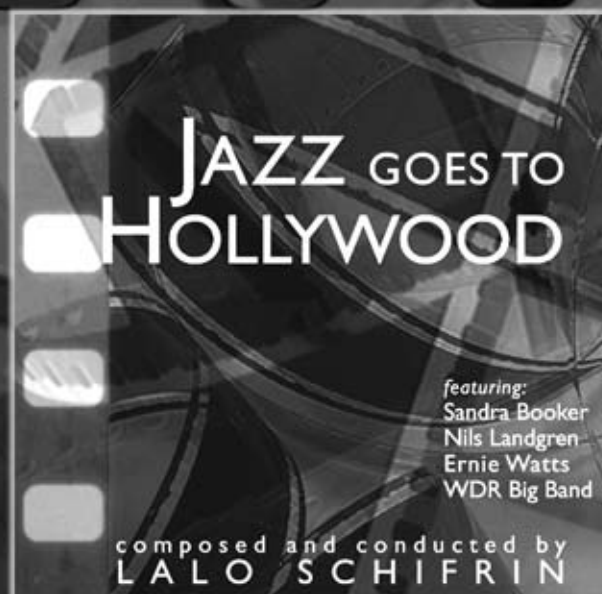
For pure listening pleasure, this is a satisfying experience with excellent sound quality. However, with all the Morricone collections out there, this one doesn't stand out as important or necessary in any collector's library.

—Cary Wong



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Cotton Mary ★★★

RICHARD ROBBINS and
DR. L. SUBRAMANIAM
Milan 73138-35895-2
18 tracks - 53:48

The term "Merchant/Ivory film" has become a byword for period movies of exquisite taste and intelligence (not to mention wit, a less often remarked-upon but equally important quality.) Like Woody Allen, the filmmaking duo of James Ivory and Ismail Merchant produces quality films with such clockwork regularity that they've almost faded into the background of the annual fall and winter prestige horse race. *Cotton Mary* was released in December in England but has yet to receive a major release in the States, and it's possible it may pass beneath the radar without the fanfare of more popular Merchant/Ivory epics like *Remains of the Day* and *A Room With a View*. The film follows a British family living in India in the '50s and how the aftermath of British colonial rule affects them and their Indian servants.

Like most Merchant/Ivory films, *Cotton Mary* features a tuneful and dignified score from composer Richard Robbins that aptly supports the proceedings. On its own the score forms a moody, gently progressing listen, balancing Robbins' appropriate, warm *Masterpiece Theatre* string sound with evocative riffs from South Indian violinist Dr. L. Subramaniam (particularly in a nine-minute cue, "Prayer," marked by a hypnotic, sinuous violin solo). There are a few period, culture-blending songs that play out like Indian polkas along with a couple of '50s pop standards ("Mr. Sandman" and "That's Amore"). Robbins' music maintains a consistently subdued tone despite some interesting stylistic digressions like the swooning, waltz-like "On the Ferry," the quirky march, "Arrival of the Ladies," and "My Country 'Tis of Thee" played by a church organ in "Mary Arrives at the House." His gor-

geous wrap-up recalls Georges Delerue despite being offset by a busy Subramaniam violin solo and additional pipe organ textures. *Cotton Mary* won't blow you out of your seat, but it's an example of the kind of film music that sells albums these days: a blending of regional exotica and melodic, low-key orchestral music. —J.B.

Jazz Goes to Hollywood

★★★★

LALO SCHIFRIN
Aleph 016

14 tracks - 66:26

Long before Aleph Records was formed, Nick Redman and I tossed around dream projects of film music concept albums we'd love to record. Number one on the list was getting Lalo Schifrin to record a brand new album revisiting his fantastic jazz-based, often "urban" scores of the 1960s and '70s. Although Schifrin has donned a variety of hats in his masterful career—from pianist to jazz arranger to conductor to film composer for a variety of genres—his jazz scores have always been the strongest at unifying every part of his musical personality. *Bullitt* in particular does everything that the great scores have always done: It fits the film, it breaks new ground—both in terms of cinema and music—and is memorable and enjoyable.

The album of *Bullitt* is a re-recording that reconfigures the music for "listening pleasure." *Jazz Goes to Hollywood*, then, a live recording by Lalo Schifrin with the WDR Big Band, features the closest presentation to date of the *Bullitt* main title as it appears in the film: slow and strange over the cool titles designed by Pablo Ferro. But *Bullitt* is merely one track out of 14; the album moves tastefully from vocal versions of themes from big movies (*Cool Hand Luke*, *The Cincinnati Kid*, *The Fox*, *The Competition*) to instrumental jazz selections from lesser-known titles (*Joy House*, *The Cat*, *Challenger's Gold*, *Once a Thief*, *Golden Needles*, *Rollercoaster*). Throw in the



classic *Mission: Impossible* and a pair of newer pieces (the easy-listening early '80s *Osterman Weekend* and a song from 1995's *Manhattan Merengue!*), and you have a sweet big band album enhanced by top-notch soloists: Ernie Watts on saxophone, Nils Landgren on trombone, Wolfgang Haffner on drums and Sandra Booker performing the vocals. Many of the performers were featured on the original soundtracks (Watts on *Osterman Weekend*, for example), lending a fine air of authenticity. One of the most astonishing things about the CD is that it was recorded live in concert in Germany, but you'd never know if not for the occasional applause—there are none of the clams or poor acoustics that normally plague such albums.

One odd thing about the CD is being hit with the lyrics to famous melodies. The albums to *The Cincinnati Kid* and *The Fox* had vocals of the main themes, but I had never heard the lyrics to *Cool Hand Luke* ("Down Here on the Ground"). It's a weird sensation to recall the words as well as the music from now on.

This is not necessarily a collection of Schifrin's pulsating music for '70s car chases—there's no *Dirty Harry*, no *Enter the Dragon*, and nothing especially "cuey." Many of the selections ("Blues for Basie" from *Rollercoaster*, for example) are not main themes or underscore but rather source cues—hence

their smooth translation to album presentation. In fact, there's nothing funk-oriented or anything requiring strings: This is a big band, so while it does not sound exactly like the film music, it does have great size and scope. *Jazz Goes to Hollywood* fulfills the requirements of a good film music concept album: It stays true to the spirit of the original material, blends it all together into an enjoyable presentation and has fantastic solos to boot.

—Lukas Kendall

Lonely Planet Vol. 1 & 2

★★★★

VARIOUS

Cinephile CIN CD 026 & 027

Volume one, disc one:

19 tracks - 57:47,

Volume one, disc two:

11 tracks - 67:41;

Volume two, disc one:

13 tracks - 55:01,

Volume two, disc two:

17 tracks - 49:25

The soundtrack to this world-spanning documentary series produced for Channel 4 Television in the U.K. (and later broadcast on the Discovery Channel) is a mind-expanding blend of ethnic source music and ambient sound textures assembled and adapted by a group of composers, including Michael Conn, Ian Ritchie, the West India Company, Neville Farmer, Ian Cross, Nainita Desai and Malcolm Laws, Nina Miles and Johnathon Miles, and Colin Winston-Fletcher. Compiled on two double-CD sets, the *Lonely Planet* soundtrack albums are hypnotic world music samplers and as such are slightly out of the purview of *FSM*. But as almost all soundtrack music references some kind of ethnic base, movie score aficionados should find something to like (or hate) about at least portions of all four of these discs. There are definitely lyrical orchestral cues like "My Eyes" (a beautiful romantic song written and performed in Bombay with the obvious influence of Western film music), and the glittering finger-cymbal sounds of some of

the cues will put some in mind of Richard Horowitz's score to the independent film *Three Seasons* (particularly "Saigon"). There are also plenty of pop-driven, club-mix-sounding cues, wailing, Vangelis-like vocals, dreamy electronic passages and, most of all, countless varieties of ethnic percussion and tribal chanting. There are also a lot of cues that are out-and-out songs, albeit sung in languages most of us won't be able to understand.

There's something indescribably compelling about track two of the first disc, "Mountain Girl," a delicate, chanted song from a young Vietnamese girl heard over an ambient rhythm track—it's something like what you encounter in some of Joe Hisaishi's scores for the Miyazaki anime films, particularly *Nausicaa* and its weird blend of infantilism and sophistication. Disc two of volume one consists of "Ambient Themes," which form a slightly more coherent and soothing listening experience—it's space music,

which means the kind they play late night on NPR, not the kind that accompanies space-ships in movie soundtracks. The rest of the collection comprises everything from jazz fusion to sounds I'm incapable of describing. Film score fans should be aware that this is probably not the sort of thing they are used to listening to, but fans of Vangelis' *Blade Runner* or of Tangerine Dream might be more open to it. There are lyrical treats and moments of incredible atmosphere here that should appeal to anyone—if they have the patience to sift through more than four hours of musical selections to find them. If nothing else this is a superb world music collection that should edify anyone who listens to it.

—J.B.

Rules of Engagement ★★★ 1/2

MARK ISHAM

Milan 73138 35906-2

14 tracks - 41:57

William Friedkin liked Mark Isham's "On the



Threshold of Liberty" composition so much that he hired him to adapt it as the score for *Rules of Engagement*. This piece is a repetitive, new-age Americana work along the lines of Isham's own superior "Country." "No Victories No Defeats" opens the *Rules of Engagement* album by re-introducing Isham's "On the Threshold of Liberty" theme before a surprise onslaught of militaristic percussion and rousing homophonic brass statement burst onto the scene. If Michael Nyman ever did action music it might sound something like "Gulf of Aden (USS Wake Island)" or "The Evac." Isham uses short scalar patterns (or

mere rocking between two notes) to create shimmering string pads over which he layers brass melodies. The simple pulses don't detract from the brass lines.

The middle of the album uses more ambient, sound design-like writing. There are occasional attacks of percussion or eerie orchestral sustains, but thematic stuff is mainly absent here. Tracks 4 through 10 are not rewarding and are unnecessary to the album. The trumpet solo of "Mrs. Mourain" finally returns the CD to its listenable roots. "Rules of Engagement (On the Threshold of Liberty)" is a long and effective set piece that makes the most out of Isham's "On the Threshold of Liberty." It's a slow build that climaxes with powerful brass chords under Isham's consistently effective trumpet playing. The album closes with the actual "On the Threshold of Liberty" from its original Windham Hill release.

—J.W.
FSM

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Mega Movies: Warning! Mega Sound Effects!

★★★ 1/2

JERRY GOLDSMITH,
JAMES HORNER,
VARIOUS
Telarc DSD CD-80535
22 tracks - 73:44

Erich Kunzel and the Cincinnati Pops Orchestra do a great job with some of the bigger box office successes from the past several years. There are six short tracks of sound effects which shouldn't disturb the listening experience all that much, though they are intended to be scary—and to a degree are. There are many substantially different concert arrangements (most by either Joe Price or Steven Reineke), ranging from banal to amusing to terrific. Goldsmith and Horner are heavily represented, and their tracks are pulled off well, while **The X-Files** is a welcome and exciting concert expansion on the best cut from the original soundtrack.

Even though there isn't a lot of great music on this disc, the performances are so precise and enthusiastic that they sell stuff that's otherwise unspectacular. Kunzel usually takes the right tempo (except in the notable case of "The Flag Parade" from **The Phantom Menace**), and the horns and percussion don't suffer as much as in usual concert recordings.



Condo Painting

★★★

PHILIP GLASS,
VARIOUS
Gallery Six RSR-0016
17 tracks - 59:26

Condo Painting has an eclectic mix of pop genres with a good balance of vocal and instrumental tracks. There are several underscore-like synth cuts from DJ Spooky, plus a plaintive work by Philip Glass. This naturally means that there isn't much coherence to the album—but it's a pleasantly wacky compilation. The album also features work by Kelly Joe Phelps, Morphine and Juliana Hatfield (singing "Harder and Deeper").

Five of the 17 tracks are "previously unreleased," including Glass' "Compassion in Exile." (Two other tracks are previously unreleased in the U.S.) Glass is up to his usual tricks (or trick), spinning four notes and two measures into a 1:41 piece. There is, however, a two-note trumpet line that adds a dimension of loneliness. It sounds like something that would have worked just fine in **The Truman Show**.



Return to Me

★★ 1/2

NICHOLAS PIKE,
VARIOUS
BMG RCA Victor 09026-63680-2
13 tracks - 37:41

David Duchovny and Minnie Driver discover they have a heart in common (from the deceased wife of Duchovny's character) in this Bonnie Hunt-directed love fest. The album has three tracks of Nicholas Pike (**Sleepwalkers**, **Captain Ron**), totaling 10:44. The rest of the CD is a "Bonnie Hunt Plays Her Favorites" collection, emphasizing Dean Martin, Jackie Gleason, big band and swing tracks.

The source music is sure to provide a nostalgic draw for more people than Hunt alone. Pike's original work is subdued and marginally sentimental. String pads carry through most of his music, with touches of piano and woodwind melodies sustaining interest. It was kind to put his three tracks in a row, but the album would have been better served by spacing them out.



Farewell My Concubine: Great Film Themes From Modern Chinese Cinema

★★★

VARIOUS
Silva America SSD 1107
14 tracks - 65:34

Most of the tracks are grand, thematic main titles. You probably haven't heard many of them so this could be an unexpectedly pleasant listen. If there's something beyond the traditional Asian elements (orchestration, loose pentatonic writing) that connects these tracks, it's the romantic, melodramatic overtones. Sometimes these tracks sound like they were written by lame Europeans working in their own idiom and throwing in Asian snippets—but they are all authentic. There are suspicious credits on this album: The original score credits Zhao Jiping with music for **Farewell My Concubine**, for instance, while Silva's album credits Lee Tzung Sheng. Hmmm.

Once Upon a Time in China fluctuates from sounding like decent Poledouris to awful Hans Zimmer. **A Moment of Romance** also has a raw Poledouris edge. Rainsticks, kotos and whatnot aside, this disc isn't as Chinese-sounding as one might think. Many tracks are closer to mellowed Japanese pop than to any kind of underscore. The Prague Philharmonic does a plausible job with the re-recording, but this disc (all kidding aside) has a strange, Chinese-food-like smell.



The People We Used to Be

★★★

MIKE REINERS
PROMO
5 tracks - 53:25
A student production that

competed at Sundance a few years ago, this sci-fi thriller follows a serial killer who murders across time by leaping back into past lives. Kenon Chen produced this CD and interspersed his own songs (inspired by the film) throughout Mike Reiners' predominantly orchestral underscore. Unfortunately, Chen has also combined 16 tracks into only five. Reiners' main theme is a bold and epic Goldsmith/Horner-like effort, while "Jessica's Theme" is a tender John Barry meets Alan Silvestri piano idea.

The recording is subpar—all the dramatic parts sound quiet and compressed. The brass of "Your Files Are My Files" sound like they're several miles underwater. There's diversity from track to track, and the music is fun and free-spirited. The bad production and questionable performances are unfortunate because this is the kind of audacious sci-fi stuff most film music fans clamor for. The CD is orderable through the composer at rein0135@tc.umn.edu.



Beautiful People

★★★

GARRY BELL,
GHOSTLAND,
VARIOUS
CHA 0128-2
14 tracks - 40:01

Writer/director Jasmin Dizdar wanted this score to "capture the energy and confusion of everyday London situations in which Bosnian refugees and Londoners encounter one another at random, [and to] portray a foreign mind in a state of chaos." Garry Bell and Ghostland make independent contributions, with several source tracks rounding out the album.

Most of Bell's music is in a fast and frenetic klezmer style using cymbalon, wild shouts, whistle and trumpet trills. The blatting trombone bass line is especially amusing. The style may be "inspired by...Balkan folk music," but it has plenty of West European elements as well. Ghostland provides some of the more serious underscore (like the string elegy of "Enemy Lullaby"), most of which is not vocal-driven.

While Bell and Ghostland emphasize different styles, they mix and match to the point where the album doesn't come off as divisive or segregated. Everything has a folksy hinge; even Bell's "Jag Jag, Sleepy Sleepy," with its combination of ambient sound, synth and acoustics.

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HERE'S A LABEL WITH A WIDE SAMPLING OF EUROPEAN FILM MUSIC, BOTH OLD AND NEW

by John Bender

CAM HAS RELEASED A BATCH OF INTERESTING MATERIAL OF LATE: TWO REISSUES OF WORKS BY TWO GIANTS OF THE ITALIAN SILVER AGE, AND FIVE DISCS OF FILM MUSIC BY VARIOUS

European composers. First up is *Un Amore* (CAM 496352-2, 20 tracks - 49:33) by Ezio Bosso, a young artist who has been exploring some atypical avenues of expression. Bosso makes effective use of his talent by composing for the theater all over Europe, touring with chamber orchestras, writing scores for silent cinema and teaching contrabass in Japan and Paris. His music for this 1999 Italian love story is up close and to the point, not surprising qualities considering Ezio's affiliation with chamber music. Formally, his style is traditional romanticism mixed with contemporanea à la Philip Glass. Most cues are simple but very emphatic, communicating a masculine perspective on emotional realities and conflict. There are a few powerful and somewhat eerie "chase" cues, such as "MM" (track 19). His skill as an instrumentalist (contrabass) is displayed on "Les Adieux" (track 14). This is an intelligent and finely crafted score.

Byscoring *La Nina de Tus Ojos* aka *The Girl of Your Dreams* (CAM 493304-2, 22 track - 55:58), French composer Antoine Duhamel faced a task not completely unlike what Edwin Astley contended with on the 1962 Hammer Studio's film *The Phantom of the Opera*. Both movies involve integrating a fictional work of musical theater into the fabric of a larger narrative structure. *The Girl of Your Dreams* is about a famous Spanish director (circa 1938) who is invited to Germany to film an Andalusian opera called *La Nina de Tus Ojos*. The director, along with his Spanish cast and crew, find themselves having to realize their task in the midst of the permeating hellishness of Nazi Germany (a few of the cue titles bear this out: "Kristallnacht" [track 8], "Goebbels Waltz" [track 13] and "Andalucia in Berlin" [track 6]). Some of the most striking pieces are the humble incidental cues, the score passages devoted to transitional situations—as opposed to individual characters or narrative highlights. Tracks 2, 3, 9, 15 and 17 are representative of an artist who has lived through two stylistically distinct epochs in the evolution of Western film music (Duhamel was born in 1925). Detectable in the cited tracks are qualities common to both pre-'60s film music (reliance on romantic classicism, leit-



motifs and an unwavering dramatic immediacy) and post-'60s scoring, which saw composers pulling their contributions out of the various artificial moments of the cinematic proscenium in order that they may impose into film the ever evolving "sounds of the real world." The musical numbers, co-written by R. Perello, J. Mostazo and H. Witt, are proud, bold orchestral statements; they are wonderfully evocative of the imposing cultural heritage of Spain. *The Girl of Your Dreams* is an impressive, complex score by a composer who has previously created soundtracks for such world-renowned directors as Jean-Luc Godard and Francois Truffaut.

Bonjour, Mr. Senia

Jean-Marie Senia is also a prestigiously educated musician, although 20 years younger than Duhamel. He has written extensively for theater, film and television (he has scored over 500 European television productions). *Les Moissons de l'Océan* (CAM 495374-2, 31 tracks - 48:40) is a 1998 French miniseries about two young fishermen living in the small village of Saint Jean-de-Lux during the '60s. The CD is laid out as 31 short tracks, the longest being 2:53. As is typical for a score made

up of numerous and abbreviated musical structures, *Les Moissons* provides an active, energetic soundscape. Senia's title track introduces a striking effect that recurs throughout the score—he augments his mystical poem of the sea with strange percussive effects. It sounds as if various random objects are rhythmically hit with drummer's implements. Senia covers a lot of ground. Track 5, "Tenore Baluche," is an original composition that effectively mimics late '50s American teenage bebop; track 8, "Beugiant Marin," is a delightful French celebratory descant for accordion; and track 10, "Le Fils Prefere," is a short but powerful burst of sexy '60s-style club jazz. Coincidentally, the two loveliest cues are at the end. Track 30, "Harpes de Classe," is a sun-sparkled vision of winged fairies perfectly designed for oboe, flute and harp. Track 31, "Dans le Style de," is a baroque minuet rendered by solo clavichord.

A simultaneous CAM release of another Senia score is *La Ville de Prodiges* (CAM 494911-2, 20 tracks - 55:08). The 1999 film is a Spanish production that tells a tale of political and personal intrigue at the close of

"I never tire of spaghetti western compositions—they make me feel like I am the one flying in the saddle."

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Terry Hartzell, Middletown, PA, ShootUriOut@aol.com, has the following CDs for sale: *Civil War Journal*, Stone, sealed, \$95 (FSM Price Guide value, \$125); *Red Heat*, Horner, notched but otherwise in excellent condition, \$25 (Guide value, \$35); *The Russia House*, Goldsmith, mint, \$12 (Guide value, \$20); *The Good Son*, Bernstein, notched, \$10 (Guide value, \$15); *The Pagemaster*, Horner, notched, \$10 (Guide value, \$15). Shipping at cost. Other titles. Email for list.

G. Roger Hammonds, PO Box 4126, Kingsport, TN 37665, (423) 245-2452, has the following for sale at \$30 each: *Willow*, *Who Framed Roger Rabbit*, *Batteries Not Included*, *Accidental Tourist*, *Moon Over Parador*. Many vinyl soundtracks for sale, write for list.

John Stroud, 4810 Commanche Trl., Tyler, TX 75707, (903) 509-3615, has the following CDs for sale: *The Adventures of Baron Munchausen*, Kamen—\$40; *The American Revolution*, Stone—\$100; *The Bear*, Sarde—\$60; *Ben Hur*, Rózsa (London 820 190-2)—\$40; *Coma*, Goldsmith—\$60; *Dragonslayer*, North (SCSE CD-1, gold CD)—\$40; *Dreamscape*, Jarre—\$60; *Eight Men Out*, Daring (Varèse VCD 70460)—\$60; *Moon Over Parador*, Jarre—\$50; *Mountains of the Moon*, Small—\$40; *Raintree County*, Green (2-CD set)—\$40; *The Seventh Voyage of Sinbad*, Herrmann (Varèse VCD 47256)—\$80; *Thief of Bagdad/Jungle Book*, Rózsa (Varèse/Colosseum VCD 47258)—\$100; *Who Framed Roger Rabbit*, Silvestri—\$60; Shipping: \$3 for 1st CD, \$1 each additional. Money orders only.

WANTED

Garrett Nakahodo, 45-736 Keneke St., Kaneohe, HI 96744 (e-mail: tv808@yahoo.com) wants original TV series soundtracks from the late '50s and '60s (i.e. *The Green Hornet*) and movie soundtracks: *In Like Flynt*, *Barbarella*, *Fantastic Plastic Machine* on factory pre-recorded reel to reel tapes; and CD: *H.R. Pufnstuf & Other Favorites* (ISR 1999).

J. Wilfred Johnson, 1515 SW 12th Ave., #419, Portland, Oregon, 97201/Tel.: 503-916-1905, wants *Mickey & Judy*, Rhino 4-CD set of Garland-Rooney MGM Musicals soundtracks.

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the 1800s in Barcelona. This is a much heavier effort from Senia, shifting from the full scale of the symphonic to the proximity of a concert hall recital. In fact, this score is serious classical music meticulously crafted and utilized in the service of a very fortunate film director's vision. Suffice to say that all 20 melodious cues unfold as a series of refined and gracious settings following one after the other. I only warn that, at almost an hour in length, the prevailing deep and sober personality of this soundtrack can be oppressive.

Il Dolce Rumore Della Vita (Bevano Est, CAM 496166-2, 12 tracks - 45:34) is the story of a woman, Sofia (Francesca Neri), who unfortunately needs 10 years of her life to learn that a lie can sometimes have tremendous consequences. The score is by a group of fine young musicians who go by the name of Bevano Est. Since 1990 the group has been working exclusively within the traditions of Italian folk music. Because of this the score for *Il Dolce Rumore Della Vita* is experienced as a "world music" recording. Except for track 7, "Mizce," every cue seems to be a flavorful refrain of the Old World. However, apart from the instrumentation, "Mizce" can easily be accepted as comparable to a gentle ballad of love from any of the past three decades of American popular music. Although I am not intimately acquainted with the group's particular stripe of folkloric euphony it is still obvious that Bevano Est is playing with skill and absolute authenticity.

Git Along, Little CDs

There is much excitement among the highly specialized collectors who give passionate attention to all digital re-releases of spaghetti western film music. CAM now is offering a triple soundtrack CD featuring two much-admired works by Gianni Ferrio: *Un Dollaro Bucato* (aka *Blood for a Silver Dollar* aka *One Silver Dollar*), and *Sentenza di Morte* (aka *Death Sentence*), and these are with a third score,

Vivio Preferibilmente Morti (CAM 494580-2, 35 TRACKS - 62:02). *Un Dollaro Bucato* is a sheer delight as it energetically approaches a listener from dual modes. Ferrio impressively substantiated this score with an instantly recognizable spaghetti western sound, but he also made use of Hollywood's grand signatures for the open spaces and lawless men. Rather than creating a jumble, Ferrio angles the two formats perfectly, the individual tracks blending together like water. The main theme, "A Man...A Story," is Italian western in the raw; beginning with a trio of tremulous guitars, it quickly settles into its heroic, but grim, melodic line. Of course, before the requisite trumpet solo, the composer has Alessandro Alessandroni carry the tune solo with his soulful whistling—a sound that signals "spaghetti" as much as a ricochet. The only downside as concerns this splendid theme is that CAM left off Fred Bongusto's great vocal version. Sitting dead opposite of "A Man...A Story" is the score's secondary theme, the American-flavored love ballad sung by Lydia McDonald, "Give Me Back," a piece that could easily grace any classic John Ford oater. "Pisteleros in Agguato," the high adventure track, is a western score standard for both Italian and American productions. I never tire of these compositions, especially in the hands of a composer of Ferrio's stature, they make me feel like I am the one flying in the saddle, the wind in my face and dust clouding my trail. Even Ferrio's saloon ditty (often throwaway cues for "spaghetti" composers) is enjoyable and thoroughly evocative of a smelly and ill-lit cattle town gathering place.

My initial reaction to Ferrio's title ballad for *Sentenza di Morte* was one of surprise and confusion. This amazing theme (sung by Nevil Cameron) sounds like a jazz-based piece from some late '60s off-Broadway work of experimental beatnik theater—but only on first listen! Very quickly the biting, sarcastic lyrics and the dynamic orchestration of the song's climax reinstate a western frame of reference. Ferrio wisely chose to weave this irresistible

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theme into the fabric of the score, and the various instrumental incarnations are every bit as intriguing as Cameron's vindictive rendering. The third score on this disc is *Vivi o Preferibilmente Morti* (aka *Alive or Preferably Dead*, aka *Dead or Alive*, aka *Sundance and the Kid*). With the exception of one track ("Monty and Ted: Who Knows if They're Good or Bad?") CAM previously released this score on CD in 1992. The question being raised by all the collectors I've spoken with is: Why truncate two splendid and previously unreleased scores for the sake of re-releasing one that has already had the complete digital treatment a scant seven years ago? This 1999 release has at least nine cues missing from *Un Dollaro Bucato* and 12 from *Sentenza Di Morte*. The reason why *Vivi o Preferibilmente Morti*, a fine score, is not as desirable as the other two soundtracks, especially to spaghetti western collectors, is because the film is a comedy. Ferrio gave it, quite appropriately, a big, rollicking score done in the style of a Hollywood musical; but believe me, lovers of the cruel and violent world of the typical Italian western have little use for musicals! Maybe CAM had a good reason for doing this, and if I hear anything I'll be sure to post notice here. In any case, this is still a great CD, fully because Gianni Ferrio is one of Italy's finest musicians.

Retro-Golden Age Glamour

Speaking of Italy's finest musicians, the last CAM CD of this current batch is a

long overdue Carlo Savina anthology, *Carlo Savina—Ritratto di un Autore* (CAM 495168-2, 20 tracks - 60:24). For American collectors who are content to stay well within the circle of influence defined by the likes of Alfred Newman, David Raksin, Jerry Goldsmith and Elmer Bernstein, this CD should, in all likelihood, provide much listening pleasure. Savina always displayed a particular affinity for the classic Hollywood sound of the '50s and '60s, and he has in the past collaborated with Bill Conti, Miklós Rózsa, Stanley Myers and Stephen Sondheim. This is an exceptionally fine gathering of themes. The album begins with one of my favorite Savina works, a suite of his main themes for the "nature-mondo" *Savage Man, Savage Beast*. The title track, "Questa Grande Terra," is a romantic, larger-than-life orchestral gestalt that personifies the type of untouchable and flawless glamour perfected by MGM's old star-system media machine. In fact, I find it impossible to experience "Questa

Grande Terra" and not imagine some big-budget early '60s documentary on the likes of Lana Turner or Carole Lombard. "Nostalgia," from the 1990 film *Don't Shoot the Deputy*, is a smoky, wistful piano solo (played by Savina himself) that matches up nicely with similar night-life numbers from numerous American film noirs—in the image of Raksin's *Laura*. Also among these fine cues are two examples, from two very different films, of the sublime artistry of Edda Dell'Orso. From *La Calie Notte di Don Giovanni* is "La Noche Buena," and from *Comin' at Ya* is "A Green Wound." Both are impassioned and expansively warmed by swelling strings; Edda's wordless siren songs are of yearning and heartache. *Comin' at Ya* is a curiosity. It is one of Savina's most elegant and beautiful works, totally in contrast to the promoted personality of the film—an explosive, slapstick western shot in 3-D (sadly, CAM has never released any other music from this winsome score).

Other highlights: "La Vocazione" from *Il Santo*, an orchestral essay on the soulful pangs of a human being hungering for God; "My Best Suite on the Sea" from *Friendly Monsters of the Deep* (the cue's title says it all); and "Una Storia d'Amore" from *The Killer Reserved Nine Seats*, a breezy, lightly swinging, instrumental cut from the same sophisticated cloth as is usually found dressing the cosmopolitan lifestyle of archetypal giallo characters—victims and murderers alike! This is a great CD. **FSM**

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Unlike the character-driven *Patton*, however, *Tora! Tora! Tora!* concentrates on larger themes of war, nationalism, and the failure to communicate. Composer Goldsmith had more than ample experience with both the musical language of Asia (evidenced in *The Spiral Road*, *Morituri*, *The Sand Pebbles* and *The Chairman*) and the war epic (demonstrated in *In Harm's Way*, *Von Ryan's Express* and *The Blue Max*), making him a perfect choice. He chose to score the implacable forces of war and fate and the ancient cultural underpinnings of the Japanese warriors so vividly depicted in the film.

The split production actually presents the Japanese more heroically than the bumbling Americans, and the score is written

accordingly. Goldsmith's rich title theme is decorated with menace, but at its core is a description of tragedy and tradition: Japanese martial honor unbowed by the exigencies of diplomacy.

Eschewing the idea of battle music, Goldsmith left the film's climactic attack unscored and saved his most violent orchestral passages for the diplomatic and tactical preludes to war. The score bristles with the unique instrumentation and overlapping rhythms so characteristic of Goldsmith's period at 20th Century-Fox in the '60s.

The result is a powerful work, full of majestic Asian writing and pulsating action cues that capture the unsettling sound of conflict. The CD includes every note written for the film, plus a suite of military band & dance source music and a pair of unused variations on the main theme, played on solo piano and as a pop-flavored arrangement—all in stereo. The 16-page booklet is in full color, with a wealth of behind-the-scenes pictures of the elaborate, effects-laden production.

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1. Main Title	3:04	10. The 14th Part	2:38	17. Big Band Source	2:21
2. The Chancellery	1:02	11. Entr'acte	1:43	18. Hawaiian Radio	1:43
3. Little Hope	1:51	12. Pre-Flight Countdown	2:05	19. The Waiting Game	
4. Predictions	2:41	13. On the Way	1:38	(with overlay)	5:45
5. Disagreement	2:00	14. The Final Message	4:50	20. Tora Theme (piano)	1:17
6. Imperial Palace	2:26			21. Tora Theme (orchestra)	1:38
7. Mt. Niitaka	1:13			Total Time:	54:45
8. The Waiting Game	5:45				
9. Sunday Morning	2:53				
		BONUS MATERIAL			
		15. Japanese Military	4:36		
		16. American Military	1:36		

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