

# FILM SCORE

VOLUME 3, NUMBER 2



**MUST-CD TV!**

pg 40

## PHILIP GLASS

An exclusive interview  
between *Truman* and Tibet

## JOHN WILLIAMS

Part 2 of our Buyers Guide:  
Swinging '70s Symphonics

## MEET DAVID AMRAM

*The Manchurian Composer*

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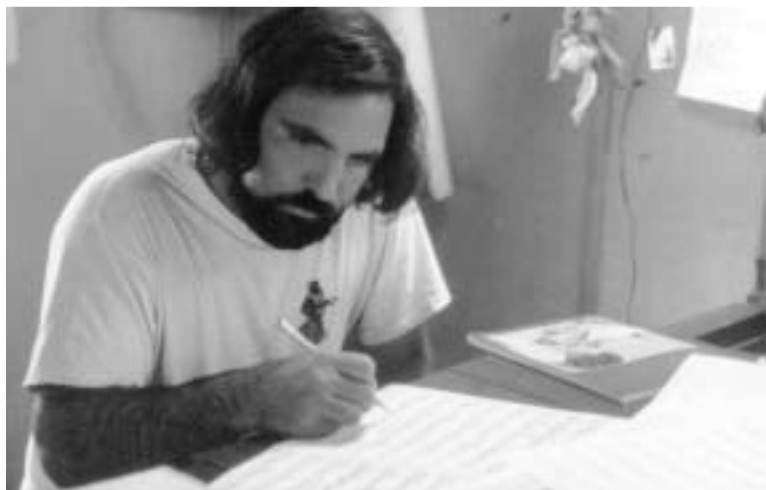


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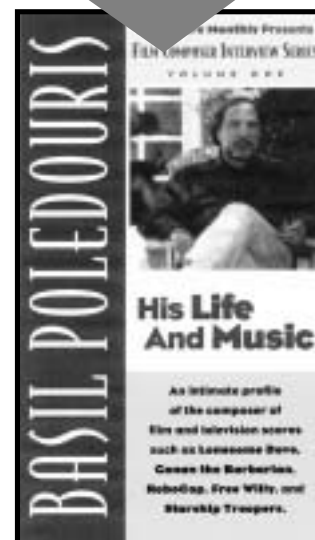
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# Composing With Style

THIS MONTH OUR COVER-STORY COMPOSER IS  
PHILIP GLASS. 20TH CENTURY MUSICAL GENIUS  
OR LEGENDARY CROCK? YOU BE THE JUDGE!

We live in a postmodern world where much of what is there to be done, has been done. Innovation comes from putting together old things in new ways—like that cool new tire/basketball pump that's a little squeezezy thing.

Most 20th century music innovations (outside of pop) produce results naturally unappealing to the human ear. (It's interesting that the only place most atonal music has found a sympathetic audience is in sci-fi and horror movies.) In contrast, Philip Glass is one of the few contemporary composers whose innovations are naturally appealing (i.e. tonal) as well as theoretically groundbreaking, although at the expense of seeming silly when they start. (Glass's synthesized arpeggios were most recently the butt of a joke on TV's *South Park*, where his animated likeness scored a non-denominational Christmas play.)

Of course, as with many things, what sounds simple is hardly that—and one of the interesting aspects of minimalist composition is that some of the "easiest" pieces to write are the hardest to perform. (See Doug Adams's sidebar on pg. 29 for minimalism primer—it is *not*, as some may think, a "minimal" amount of music, or music with little motion or affect.)

Although Martin Scorsese's *Kundun* is like watching a rain delay, the score is one of Glass's best. In an age of imitations, to have the Real Thing provide a new work of anything—in any genre—is cause for celebration. It's especially relevant in film music because the art form is so new, and most of the "great modernists" are still with us. Although there are many original voices in film scoring, there are a handful of composers who have created not just their own style, but a whole new interface between music and image. Their innovations are so profound that they can be boiled down to a single phrase. Check this out:

For Bernard Herrmann, the first and greatest of all the artists who pushed film music beyond adapted concert styles, it's

simple repetition—why Herrmann is often credited as "the first minimalist." John Barry: slow repetition; i.e. music infusing a pace from outside the cinematic tempo. Jerry Goldsmith: odd meters. (Yes, Goldsmith's contributions rack in the double-digits, but at the heart of them all are the tumbling drive of his rhythms. Only Alex North predated him here.) Ennio Morricone: through composing—in other words, music not catching action at all, but playing unsynched.

Incidentally, Herrmann, Barry, Goldsmith and Morricone are my four favorite film composers—with the fifth being John Williams, whose "interface," or *modus operandi*, has not been a new "act," but rather the near-perfect and creative applications of existing ones. I also love Elmer Bernstein and Maurice Jarre for their uniquely personal stamps on existing forms. If you must know, rounding out my "top nine" are two gentlemen who did bring concepts easily summarized: Lalo Schiffrin (in his pop-oriented scores), blues; and Jerry Fielding, musical modernism with a jazz bent.

By the way, the three most influential composers of the past 15 years are James Horner, for his relentless creation of pastiche *without* form; Danny Elfman, for his reinvention of past film music eccentricities within his own formalized style; and Hans Zimmer, for integrating popular music—both rhythms and instruments—into traditional structures.

And then there's Philip Glass. For all the talk of how certain film composers have dipped into that "Philip Glass" style, it's special to have the real Philip Glass do it. You know how in film slow-motion seems perfectly natural, but sped-up footage does not (sorry, Peter Hunt)? Glass applies "speed" to sound in film and through repetition breaks the barrier of it being acceptable. That's innovation, that special thing that gives us art, intermittent windshield wipers, e-mail, and squeezezy ball pumps. God bless it.




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my favorite  
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# NEWS

EVENTS • CONCERTS  
RECORD LABEL ROUND-UP  
UPCOMING ASSIGNMENTS  
THE LATEST FILMS

## *A Good Omen for the Academy?*

### Jerry Gives Oscar a Tune

**J**erry Goldsmith has written an official theme for the Academy Awards—the first such theme in Oscar's 70-year history—to premier at this year's ceremony. "Fanfare for Oscar" is 45 seconds long and was recorded at Todd-AO studio.

Bill Conti will conduct the pit orchestra for the 13th time for the actual event; Goldsmith was offered the job but declined when he realized he didn't want to conduct *Titanic* while James Horner collected an award.

### Titanic Fever

**S**ony Classical's *Titanic* soundtrack (James Horner) shot to #1 on The Billboard 200 the week of January 14 with 243,000 sales; it sold 419,000 the next week, and then over 600,000 to remain at #1 the week after that. Sony Classical is releasing the instrumental track "Southampton"

as a single, and is going ahead with a *Volume 2* CD to coincide with the movie's video. The second CD will feature source music from the movie—Gaelic Storm's Irish songs as well as I Salonisti's quar-

tet music—and a special suite by Horner which will either be remixed or re-recorded.

Horner's *Titanic* music swept this year's Golden Globes, winning for Best Score and Best Song ("My Heart Will Go On" with lyricist Will Jennings).

The *Titanic* CD marks the first time an instrumental soundtrack has reached #1 since *Chariots of Fire* (Vangelis) in 1982; before that was *Doctor Zhivago* (Maurice Jarre) in 1966. It is also the first instrumental album to top the chart in the 1990s other than Kenny G's *Miracles: The Holiday Album*.



### Music in the Media

**T**he January 20 edition of CNN's Showbiz Today aired a segment on film composers, interviewing Elliot Goldenthal (on the scoring stage of *Sphere*), Elmer Bernstein, Michael Kamen and Stephen Endelman.

Elmer Bernstein, busy recording *Twilight*, was the subject of a lengthy article in the *New York Times* on January 21.

The new issue of *Oop* magazine (#7) features interviews with Fred Steiner and Frank Comstock about their music for Jay Ward productions (*Rocky and Bullwinkle*). Order from *Oop* for \$2, postpaid (Canada \$2.50, anywhere else \$3.00); checks payable to Joey Harrison, 114 Linden St, East Lansing MI 48823.

The next edition of Gramophone's *Film Music Good CD Guide*, edited by Mark Walker, will be out in March or April.

A recent article in the *Toronto Star* covered a live performance of Howard Shore's score to *Crash* at the National Arts Centre, Ottawa, with David Cronenberg and Shore in attendance. The concert was also broadcast on national CBC radio.

### Events of Note

**C**inemusic 1998 will take place in Gstaad, Switzerland from March 7 to 14. Guests this year will include Blake Edwards, Roman Polanski, Michel Legrand (1998 Gala Award winner), Vangelis and Zucchero. Events include film screenings, concerts and round-table discussions. See <http://www.cinemusic.ch/map/..html/upto-date.html>.

This year's SCL (Society for Composers and Lyricists) conference will take place on March 28 in Los Angeles.

There will be a conference this year by the Film Music Society, formerly the

Society for the Preservation of Film Music, in Culver City (L.A.) from May 7 through 10. Events will include panels on film music documentaries and screenings of the late Tony Thomas's work; a Friday night concert with scores to short films by Elmer Bernstein ("Toy Train") and David Raksin ("Fancy Free"); a luncheon honoring Herschel Gilbert, Jo Ann Kane and Marilee Bradford for their work in preservation; and presentations on scoring for animation and childrens film and TV. There will not be a career achievement award dinner. Call 818-249-5775, see <http://www.oldkingcole.com/fms>, or write PO Box 93536, Los Angeles CA 90093-0536.

### Discs to Delve Deeper

**W**arner Home Video is shuffling their schedule for upcoming DVDs, but there are several discs coming up with isolated music, such as *L.A. Confidential*, which will also have commentary by Jerry Goldsmith.

The upcoming laserdisc and video releases of *Enter the Dragon* (1973) will include a new CD of Lalo Schiffrin's thrilling score—remixed and expanded to approx. 50 min.—as produced by Nick Redman. This will not be available in record stores.

### Imported Treats

**N**ew releases from Italian labels reaching the U.S. through specialty shops include: *Salomone* (Patrick Williams/Ennio Morricone) on CGD; *Prova d'Orchestra* (Nino Rota, with 10 min. previously unreleased) on CAM; *La Vita e' Bella* (Nicola Piovani) on Virgin; *Il Ciclone* (Claudio Guidetti) on Columbia; and *Fuochi d'Artificio* (Guidetti) on Mercury.

A new release from Lionel Woodman's Soundtrack Deletions in the U.K., co-produced by Roberto Zamori, is *Tre Colpi di Winchester per Ringo* (Armando Sciascia), one of the first Italian westerns (early '60s) recorded in stereo.

In addition to *Intrada* and *Screen Archives* (see below), try *Footlight Records* (212-533-1572) and *STAR* (717-656-0121) for these discs. FSM



## Record Label Round-Up

**Arista** Some dates on Arista's eagerly awaited restorations:

April 28: *Close Encounters of the Third Kind* (1977), the complete remixed John Williams score.

May 19: *Taxi Driver* (1976), the complete Bernard Herrmann score in stereo; and *Funny Lady* (1975, Barbra Streisand soundtrack), both produced by Didier Deutsch.

### Brigham Young University

BYU in Utah is home of the Max Steiner Archives, and the library will issue in April or May a CD of *The Flame and the Arrow* (1950) from the materials located there. This will be available from soundtrack specialty outlets and the library only—ordering information TBA. BYU previously issued *The Searchers* (1956).

**Castle Communications** Due in April from this English label is *Get Carter* (1971 Michael Caine gangster film), the first CD release of this acclaimed Roy Budd score. More Budd reissues (*Fear Is the Key*, *Soldier Blue*) will be out over the rest of the year.

**Cinevox/DRG** A treasure trove of Goblin music is coming out through the alliance of these two companies, Cinevox in Italy and DRG in the U.S.

Cinevox's next complete-score Goblin restoration is *Roller*; this will be available as an import form from Shocking Images, PO Box 601972, Sacramento CA 95860, ph/fax: 916-974-0175; <http://www.apex-online.com/si>.

Released by DRG in stores everywhere stateside are two compilations, one CD apiece, in March and April, respectively: *The Best of Goblin, Volume 2* (1975-1980 anthology: *Profondo Rosso*, *Suspiria*, *Contamination* and more), and *Volume 3* (1980-1985 anthology, with *Buio Omega*, *Tenebre* and more).

**Citadel** Due over the course of 1998 are four volumes of Shostakovich film scores newly recorded in Moscow.

**Fifth Continent** Rescheduled for 1998 are the DTS CDs of *The Night Digger* (Bernard Herrmann), *The Best Years of Our Lives* (Hugo Friedhofer, expanded), and *King Kong* (Max Steiner, 1976 recording cond. Fred Steiner, no relation) remastered in DTS 5.1 Digital Surround. They will not play on regular CD players without the expensive DTS decoder.

**GNP/Crescendo** Crescendo's *Godzilla* CDs (original soundtracks), the first U.S. release of most of this music, will be out imminently (*Volume 1*, films from 1954-1975), and in March (*Volume 2*, films from 1984-1995).

The next *Star Trek* album is now in production, to feature Jay Chattaway's music from *The Next Generation* ("Tin Man," "The Inner Light," the score for the ride at Las Vegas' "Star Trek: The Experience" and more).

*Greatest Sci-Fi Hits Volume 4* (Neil Norman and His Cosmic Orchestra) is optimistically planned for April.

Crescendo's big coup this month is that they will be releasing the first official CD of *Predator* (Alan Silvestri, 1987), for release in late summer or early fall.

**Hollywood** Due April 21 is *Les Misérables* (Basil Poledouris). May 5: *The Horse Whisperer* (Thomas Newman).

**Intrada** Coming up for March is Douglass Fake's own score for *Holly vs. Hollywood* (new independent film). Fake is the proprietor of Intrada as well as a composer.

Write for a free catalog of soundtrack CDs from Intrada, 1488 Vallejo St, San Francisco CA 94109; ph:415-776-1333.

**JOS** Being re-released in June on John Scott's label is his score to *Antony and Cleopatra* (1972), with new packaging and one new track, making it the complete score.

**Koch** Due in April is a new Miklós Rózsa concert album (cello concerto and piano concerto); due May is a new recording of Franz Waxman chamber music (St. Clair Trio), including many film pieces. Expected later in the year is a new Erich Wolfgang Korngold film music album (*Juarez, The Sea Wolf, The Sea Hawk, Elizabeth and Essex*), recorded in New Zealand.

On the slate to be recorded are albums of Rózsa: chamber music for piano and Korngold: complete music for piano, respectively.

**Label X Germany** Forthcoming is *Dance of the Vampires* (1967), aka *The Fearless Vampire Killers*, Krzysztof Komeda's music to Roman Polanski's horror-comedy.

**Marco Polo** Bill Stromberg and John Morgan are recording more, more, more classic film scores in Moscow!

Due in February is Alfred Newman: *Hunchback of Notre Dame* (approx. 50 minutes), *Beau Geste* (20 minutes), *All About Eve* (3-4 minutes).

*Garden of Evil* (Bernard Herrmann, plus 13-minute suite from *Prince of Players*) is now set for April.

Out over the rest of 1998 are: Philip Sainton's *Moby Dick* score (1956), including cues not used in the film; Victor Young: *The Uninvited*, *Gulliver's Travels* (1939), *Bright Leaf*, main title march from *The Greatest Show on Earth*; *Devotion* (Erich Wolfgang Korngold); and *Mr. Skeffington* (Franz Waxman).

Morgan and Stromberg will go to Moscow in April to record two long-awaited discs: *They Died with Their Boots On* (Max Steiner) and *The Egyptian* (Bernard Herrmann and Alfred Newman). *The Egyptian* will be approx. 60-70

minutes, with choir, and with more Herrmann cues than on the existing album (a re-recording done at the time of the film). It will also, thoughtfully, identify the composer of each cue.

**Milan** Due March 10: *Man in the Iron Mask* (Nick Glennie-Smith, new swashbuckler film with Leonardo DiCaprio). April 7: *Gettysburg* (fifth anniversary deluxe 2CD Digipak reissue). July: *Polish Wedding* (Luis Bacalov).

**Motor** Coming up in April from this German label is *Latin Lounge*, a compilation of tracks by jazz vibesman Gary McFarland, including his themes from the films *13* (aka *Eye of the Devil*) and *Once We Loved*. Both are from McFarland's Verve LP *Soft Samba Strings* and have never been released on CD.

**Pendulum** Imminent are two more reissues from the Columbia Records catalog: *Sophia Loren in Rome* (John Barry, 1964 television special) and *Watership Down* (Angela Morley, 1978).

**Play It Again** Now set for February is a 2CD set of rare John Barry arrangements from 1959-64, *The Hits and the Misses*. A fourth volume of *The A to Z of British TV Themes* will be out in March.

Geoff Leonard and Pete Walker's book, *Bond and Beyond: The Music of John Barry*, will be published in June by Sansom & Company of Bristol (a subsidiary of Redcliffe Press). It will be hard-backed, slightly bigger than A4 size, and approx. 250 pp. with copious black and white photos and 32 pages of color photos, posters, album covers, etc. Tentative retail price is £24.95. Author Leonard notes that the book is "a chronological account of Barry's music career with some detail about his early pre-music life," so readers should not expect a conventional biography. See [www.auracle.com/pia](http://www.auracle.com/pia).

**PolyGram** Michael Kamen's new compilation on Decca, *Michael Kamen's Opus*, will be out March 17. This includes newly recorded music from *Highlander*, *Die Hard*, *Robinson Crusoe* (premiere), *Mr. Holland's Opus*, *Don Juan de Marco*, *Winter Guest* (new Alan Rickman film), *Circle of Friends*, and *Brazil*. Kamen has signed a new recording contract with Decca and will also record his Concerto for Electric Guitar and Orchestra (initially written for Eric Clapton, to be recorded for the album by rock guitarist Hotei Tomoyasu), and The

Millennium Symphony (another non-soundtrack work).

John Barry's new non-soundtrack work, *The Beyondness of Things*, will be out in April.

**Prometheus** Due next from this Belgian label is a score album to *Wild America* (Joel McNeely, 1997 children/adventure film).

**Razor & Tie** Due June 2 are *What's Up Tiger Lily?* and *You're a Big Boy Now* (two soundtracks by The Loving Spoonful, on one CD) and a reissue of *A Fistful of Dollars* (Ennio Morricone).

**Restless** Coming this spring is a new expanded/restored edition of Ennio Morricone's masterpiece *Once Upon a Time in America* (1984), produced by Nick Redman, with newly discovered alternates and outtakes.

**Rhino** Due March 17: *Mario Lanza at M-G-M*. Forthcoming are *Fred Astaire and Ginger Rogers at RKO* (2CD set) and a 4CD compilation celebrating Warner Bros.' 75th anniversary, with tracks culled from the Warner Bros. Records catalog. This will feature many songs, but also score tracks from long out-of-print LPs.

*Escape* (Elmer Bernstein, 1963), *Return of the Magnificent Seven* (1966 album recording of *The Magnificent Seven* done at time of *Return of the Seven* sequel, Elmer Bernstein), *In the Heat of the Night/They Call Me Mr. Tibbs* (Quincy Jones, 1967/1970), *Paris Blues* (Duke Ellington, 1961), *Some Like It Hot* (Adolph Deutsch, various, 1959).

April 7: *After the Fox* (Burt Bacharach, 1966), *The Knack... And How to Get It* (John Barry, 1965), *The Whisperers* (John Barry, 1967), *Thomas Crown Affair* (Michel Legrand, 1968), *Here We Go Round the Mulberry Bush* (various rock, 1968).

May 19: A westerns compilation as yet untitled, with selections from *The Big Country*, *Return of the Seven*, *Return of a Man Called Horse*, *Wonderful Country* and more.

June 9: *Never on Sunday* (Manos Hadjidakis, 1960), *Judgment at Nuremberg* (Ernest Gold, 1961), *Last Tango in Paris* (Gato Barbieri, 1972), *The Living Daylights* (John Barry, 1987). (Two Fellini titles have been postponed.)

July 14: *Equus* (Richard Rodney Bennett, 1977), *A Funny Thing Happened on the Way to the Forum* (Stephen Sondheim, 1966), *How to Succeed in Business Without Really Trying* (Frank Loesser, 1967), *Irma la Douce* (Andre Previn, 1963), *Man of La Mancha* (Mitch Leigh, Joe Darion, 1972).

None of the albums will be expanded from their original LPs, but they will have dialogue excerpts included discreetly on separate tracks, as well as CD-ROM extras and fold-out poster booklets. This series is drawn from the United Artists film and record catalogs and post-1987 MGM films; MGM films prior to 1987 are the domain of Rhino Records through a deal with Turner. Of this writing, there

## NOW PLAYING

New films and their CDs currently in release

FILM TITLE	COMPOSER	LABEL
<i>Afterglow</i>	Mark Isham	Columbia**
<i>Amistad</i>	John Williams	Dreamworks
<i>The Apostle</i>	David Mansfield	Rising Tide/October
<i>As Good as It Gets</i>	Hans Zimmer	Columbia
<i>Blues Brothers 2000</i>	Paul Shaffer	Universal*
<i>Boogie Nights</i>	Michael Penn	Capitol*
<i>The Boxer</i>	Gavin Friday, Maurice Seezer	MCA
<i>Deceiver</i>	Harry Gregson-Williams	
<i>Deep Rising</i>	Jerry Goldsmith	Hollywood
<i>Desperate Measures</i>	Trevor Jones	Velvet/Reel Sounds
<i>Fallen</i>	Tan Dun	
<i>Four Days in September</i>	Stewart Copeland	Milan
<i>The Full Monty</i>	Anne Dudley	RCA Victor**
<i>The Gingerbread Man</i>	Mark Isham	
<i>Good Will Hunting</i>	Danny Elfman	Capitol**
<i>Great Expectations</i>	Patrick Doyle	Atlantic (2 albums)
<i>Half Baked</i>	Alf Clausen	MCA*
<i>Hard Rain</i>	Christopher Young	Milan
<i>The Ice Storm</i>	Mychael Danna	Velvet/Reel Sounds**
<i>Illtown</i>	Brian Keane	
<i>Jackie Brown</i>	n/a	A Band Apart*
<i>Kundun</i>	Philip Glass	Nonesuch
<i>L.A. Confidential</i>	Jerry Goldsmith	Restless**, Varèse
<i>MouseHunt</i>	Alan Silvestri	Varèse Sarabande
<i>Oscar and Lucinda</i>	Thomas Newman	Sony Classical
<i>Phantoms</i>	David Williams	
<i>Scream 2</i>	Marco Beltrami	Capitol*
<i>Slappy and the Stinkers</i>	Craig Safan	
<i>Spice World</i>	Paul Hardcastle	Virgin*
<i>Star Kid</i>	Nicholas Pike	Sonic Images
<i>The Sweet Hereafter</i>	Mychael Danna	Virgin
<i>Swept from the Sea</i>	John Barry	London
<i>Titanic</i>	James Horner	Sony Classical
<i>Tomorrow Never Dies</i>	David Arnold	A&M Records **
<i>Wag the Dog</i>	Mark Knopfler	Mercury**
<i>The Wings of the Dove</i>	Edward Shearmur	Milan
<i>The Winter Guest</i>	Michael Kamen	Varèse Sarabande
<i>Zero Effect</i>	The Greyboy Allstars	Work

\*song compilation \*\*combination songs and score



Volume 2 of *The Simpsons: Songs in the Key of Springfield* (Alf Clausen) will be out in May or June. See [www.rhino.com](http://www.rhino.com).

**Rykodisc** Upcoming in The Deluxe MGM Soundtrack Series:

February 24: *The Great*



are no further plans to reissue any of the James Bond soundtracks up to and including *Moonraker*, as those are tied up in an arbitration hearing with EMI.

**Scannan Film Classics** Newly recorded by this Irish label (City of Prague Philharmonic Orchestra, cond. Kenneth Alwyn) for release in early 1998 is *Max Steiner: Great Warner Bros. Film Music*, with selections from *Spencer's Mountain*, *The Flame and the Arrow*, *Dark at the Top of the Stairs*, *Mildred Pierce*, *Ice Palace*, *Now Voyager*, *The FBI Story*, *Life with Father*, *Sergeant York*, *The Hanging Tree*, *Parrish* and *Johnny Belinda*.

**Screen Archives Entertainment** SAE will reissue its CD of *The Proud Rebel* (Jerome Moross) in February or March, with the original poster art. This will be available from mail order only; write PO Box 5636, Washington DC 20016-1236 or e-mail [Nippersae@aol.com](mailto:Nippersae@aol.com) for a free catalog.

**Silva Screen** Upcoming U.S. releases include more newly recorded compilations: February: *Alien Invasion* (follow up to *Space and Beyond*), U.S. edition of *Nosferatu* (new score by James Bernard for silent German film). March: *Cinema Classic Romances*. April/May: *Cinema Choral Classics 2*, and compilations based on the films of Mel Gibson, Sean Connery and Kevin Costner, respectively. May/June: *Superheroes* and *Godzilla Screen Monsters*.

**Sonic Images** Forthcoming from Christopher Franke's label: February 24: *The Sentinel* (Steve Porcaro). March 10: *The Lost World: Jurassic Park* (Michael G. Giacchino, interactive Dreamworks game), *Conan the Adventurer* (Charles Fox, new TV show), *Dr. Quinn, Medicine Woman* (William Olvis). April 7: *The Blood Oranges* (Angelo Badalamenti), *Scene of the Crime* (Jeff Rona, music from *Homocide* and *High Incident*).

**Sony Titanic, Vol. 2** will be out at the time of the movie's release on video; see news, pg. 4. *The Red Violin* (John Corigliano; Joshua Bell, violin) will be out at the end of 1998.

Still forthcoming is Sony Legacy's expanded 65-minute issue of *Star Trek: The Motion Picture* (Jerry Goldsmith), a 2CD set with an expanded edition of *Inside Star Trek* (Gene Roddenberry-narrated '70s documentary) on disc two. The earliest this will be out is early summer.

**SouthEast** Imminent from this Dutch label is *Within the Rock* (Rod Gammons and Tony Fennell, enhanced CD), followed by *Fear No Evil* (Frank Laloggia, David Spear, enhanced CD).

**Super Tracks** Due in March or April is a 2CD limited edition of the complete score to *Krull* (James Horner, 1983), including all the music on the hard-to-find expanded 79 min. SCSE edition and 10-15 minutes unreleased music on top of that.

**TVT** Due in February is *Dark City* (Trevor Jones with three pop tracks). In the planning stages is *La Femme Nikita* (various artists).

**Varèse Sarabande** Due February 24: *Sphere* (Elliot Goldenthal). March 10: *U.S. Marshals* (Jerry Goldsmith), *The Replacement Killers* (Harry Gregson-Williams). March 24: *Viva Zapata!* (Alex North, Jerry Goldsmith cond. Royal Scottish National Orchestra), *Xena Volume 3* (Joseph LoDuca, music from one episode which is a musical: "The Bitter Suite").

Coming up in the Fox Classics series are *Forever Amber* (David Raksin, 1947) and *There's No Business Like Show Business* (1954 musical) in late February; and *Prince Valiant* (Franz Waxman, 1954) and another title in April.

Forthcoming in the Film Classics series (Royal Scottish National Orchestra, conducted by the composer unless noted) are *Torn Curtain* (Bernard Herrmann, cond. Joel McNeely), *The Magnificent*

## DISCOPHILIA AUCTION

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\* Denotes a factory sealed item

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<i>Dinah Shore Show</i> , The-S&H1 Oct. 14 '62 (Fair Cond)	\$49.00
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<i>45-Vieux Fusil</i> , Le-F. DeRoubaix-(Fair cond.) DPX699	\$40.00
<i>45-Vita, L'Amore, La Morte</i> , La-F. Lai-UA 3164	\$35.00

**ATTENTION MOVIE BUFFS!** We have a number of film screening programs which are given to attendees of private film screenings. Some are a single page, some as many as four pages. Some have scenes from the film, some have poster art. They may be used as reference material or to enhance LP collections by filing them inside the LP album jacket or plastic sleeve. (PRICE FOR THESE ITEMS ONLY INCLUDES postage and/or CA sales tax.) When you write to order please include IRCs or SASE for confirmation of order.

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<i>On Golden Pond</i> -D. Grusin 2p
<i>Voyage of the Damned</i> -L. Schifrin 2p
<i>Julia</i> -G. Delerue 2p
<i>Islands in the Stream</i> -J. Goldsmith 1p

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<i>Boys from Brazil</i> -J. Goldsmith 2p
<i>Butch and Sundance</i> -P. Williams 2p
<i>The Deep</i> -J. Barry 2p
<i>Dragonslayer</i> -A. North 2p
<i>Dressed to Kill</i> -P. Donaggio 2p
<i>Taps</i> -M. Jarre 2p

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*Seven* (Elmer Bernstein), *The Great Escape* (Bernstein), *Citizen Kane* (Herrmann, cond. McNeely) and *The Agony and the Ecstasy* (Alex North, cond. Jerry Goldsmith).

Bruce Kimmel's newly recorded collection, *The Musical Adventures of Cinderella* (various productions, including the Disney material), will be out the first week of March.

**Virgin** Upcoming are two soundtracks to popular computer games, music by Robyn Miller: *Riven* (February 24) and *Myst* (March 24).

Imminent is the first official CD of *The Keep* (Michael Mann

film), specially prepared by Tangerine Dream. See the TD web site at <http://www.net-store.de/tadream/news.html> for information on some of the band's upcoming re-releases and special editions.

## Film Music Live Around the World

### California

**February 26 Walnut High School, cond. Elmer Bernstein;** *The Great Escape, The Sons of Katie Elder, To Kill a Mockingbird* (all Bernstein).

**March 8 California Lutheran Univ., Thousand Oaks;** *Sunset Boulevard* (Waxman), *Kings Row* (Korngold), *Best Years of Our Lives* (Friedhofer), *Gettysburg* (Edelman).

### Indiana

**March 18 NW Indiana s.o., Munster;** *Psycho* (Herrmann), *Gone with the Wind Dances* (Steiner), *Titanic* (Horner).

**March 20 Marion s.o.;** *Marnie, Psycho* (Herrmann).

### Massachusetts

**March 7 Springfield Sym.;** *Bonanza* (Livingston and Evans). (This concert is comprised exclusively of audience favorites from a nationwide poll. The only film or TV music selected was *Bonanza*.)

### Pennsylvania

**April 17, 18, 19 NE Penn. s.o., Avoca;** *Souvenir* to Perry Waltzes (Waxman), *French Medley* (arr. Addison).

### South Carolina

**February 19 Furman Univ., Taylor;** *Dances with Wolves* (Barry), *High Noon* (Tiomkin), *Murder on the Orient Express* (Bennett), *The Generals* (Patton/MacArthur, Goldsmith), *Lonesome Dove* (Poledouris), *The Raiders March* (Williams), *The Quiet Man* (Young), *Star Trek V* (Goldsmith).

### Texas

**March 6, 7, 9 Dallas Sym.,**

**cond. Richard Kaufman;** *Meet Me in St. Louis* ("The Trolley Song"), *The Adventures of Mark Twain* (Steiner).

**March 27, 28 Garland s.o.;** *To Kill a Mockingbird* (Bernstein).

**April 9 Dallas Sym., Greenville, cond. Richard Kaufman;** *Goodbye Mr. Chips* (Addinsell), *Airplane!* (Bernstein), *Man in the Moon* (Howard), *Gigi* (Previn), *Gone with the Wind Dances* (Steiner), *Songs for Audrey* (Mancini), *The Robe* (Newman), *The Raiders March* (Williams), *Theme from Dallas* (Immel).

**April 12 Dallas Sym., Lee Park, cond. Richard Kaufman;** *Out of Africa* (Barry), similar program as above.

### Virginia

**March 28 Washington and Lee Univ., Lexington;** *Juarez* (Korngold).

### Australia

**February 28 Adelaide s.o., Perth;** "Gabriel's Oboe" from *The Mission* (Morricone).

### Canada

**February 19 Calgary s.o.;** *Jonathan Livingston Seagull* (Holdridge).

**March 9, 11, 12 Vancouver s.o., British Columbia;** *Mission: Impossible* (Schiffrin).

### Germany

**February 23 Berlin s.o., cond. John Mauceri;** *Lawrence of Arabia* (Jarre), *Around the World in 80 Days* (Young), *Taras Bulba* (Waxman).

**February 28 Freiburger s.o.;** *The Raiders March* (Williams).  
**February 20 Osaka Phil.;**

*Carmen Fantasy* (Waxman).

### A Whole Lalo Schiffrin

The Lalo Schiffrin-conducted concert previously scheduled for March in New York (American Composers Orchestra) has been moved up to February 13, probably after this magazine reaches readers. Keep track of the composer's appearances at [www.schiffrin.com](http://www.schiffrin.com).

### Titanic Premiere

A new symphonic suite of *Titanic* (James Horner) was premiered by Richard Kaufman and the Dallas Symphony on February 12 and 15. Additional performances are scheduled for: Toledo s.o., Ohio (March 1); Delaware s.o., Wilmington (March 13, 14, 15); the Northwest Indiana s.o., Munster (March 18); and the Pacific Symphony, Santa Ana, CA (April 17, 18).

### Doyle at Carnegie Hall

A new concert work by Patrick Doyle, "The Face in the Lake," will have its world premiere at Carnegie Hall on February 21, 1998. It was commissioned by Sony Classical for a recording involving a number of composers writing new pieces around folk tales from various countries.

### A New Take on Taking

The band U.F.D. has done a cover version of David Shire's theme from *The Taking of Pelham One Two Three*. They will premiere it at the Viper Room in West Hollywood on February 27.

### Cutting Edge Sounds

Michael A. Levine (*Universal Story, Sex and Other Matters of Life and Death*) has composed a concerto for musical saw and orchestra. The piece will be premiered in New York's Merkin Hall on March 4 by the New York Virtuosi, with saw soloist Dale Stuckenbruck (heard on scores to *Flirting with Disaster* and *Joe's Apartment*).

### Isham with the Hoosiers

Mark Isham will perform trumpet in a concert of his film work on March 18 with the Northwest Indiana Symphony, Munster (Tsung Yeh conducting 80 pieces). Included will be Isham's scores for *Quiz Show*, *A River Runs Through It*, *The Moderns* (first-ever symphonic performance), and movements from his orchestral commission, "Five Short Stories for Trumpet and Orchestra."

### Kamen at Carnegie Hall

Michael Kamen will conduct a concert of his film work at Carnegie Hall on March 24, featuring an orchestra from the Juilliard School of Music and special guest performers. The performance will benefit Mr. Holland's Opus Foundation, Kamen's non-profit organization dedicated to providing and maintaining musical instruments for students.

### Goldsmith's "Art" Music

A 1970 concert work by Jerry Goldsmith, "Music for Orchestra," will receive its first public performance in years by the Los Angeles Philharmonic (cond. Esa-Pekka Salonen) on March 26 and 27. "Music for Orchestra" is a modern work

Walt Disney *Pinocchio* and *Fantasia* will be out in repackaged editions next July or August, as well as the first release of the soundtrack to the 1973 animated *Robin Hood*. FSM

(approx. eight minutes) placing some of Goldsmith's aggressive *Planet of the Apes* and *Mephisto Waltz* writing in a concert setting. Call 213-850-2000.

**Barry Back in Action**  
John Barry will make his first concert appearance in years at The Albert Hall with the English Chamber Orchestra (87 pieces) on April 18, performing James Bond music as well as the premiere of his new tone poem, *The Beyondness of Things* (to be released the week before on Decca).

**McNeely in Scotland**  
Joel McNeely will conduct the Royal Scottish National Philharmonic, Royal Concert Hall, Glasgow in a film music concert on May 8, 1998.

**Williams/LSO Reunion**  
John Williams will conduct the London Symphony Orchestra at the Barbican Centre, London, July 1-4, 1998; programming to be announced.

Due to FSM's lead time, it is possible some of this information is too late to do any good.

This is a list of concerts with film music pieces. Contact the orchestra's box office for more information. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras.

For a list of silent film music concerts, see Tom Murray's web site: <http://www.cinemaweb.com/lcc>.

## Who's Writing What for Whom Department

### UPCOMING FILM ASSIGNMENTS

#### Musical Chairs

In a hasty bit of reassigning that would make Irwin Allen proud, **Bruce Broughton** has landed the scoring duties for *Lost in Space* (d. Stephen Hopkins). Initial composer **Jerry Goldsmith** had to bow out due to a scheduling conflict; **Mark Isham** was then strongly considered and wrote a demo for the project. Ultimately, Broughton was signed and this represents his biggest studio picture since *Tombstone* (1993).

**Mark Mancina**, fresh off of the success of *The Lion King on Broadway*, is scoring Disney's animated *Tarzan* (replacing **Alan Silvestri**). He'll be working closely with **Phil Collins** on the songs.

The TV-movie remake of *The Taking of Pelham One Two Three* (ABC) has been scored by **Stewart Copeland**; **David Shire** scored the 1974 theatrical original.

Please note that due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 213-937-9890, or e-mail [Lukas@filmscoremonthly.com](mailto:Lukas@filmscoremonthly.com)

**Mark Adler** *Ernest Joins the Army*, *Stanley and Livingston* (Hallmark), *The Rat Pack* (HBO).

**David Arnold** *Godzilla* (Emmerich/Devlin). **Luis Bacalov** *Polish Wedding*, *B. Monkey*. **Angelo Badalamenti** *The Blood Oranges* (October Films, d. Philip Hass).

**Lesley Barber** *A Price Above Rubies*.

**Danny Barnes** *The Newton Boys* (d. Linklater, with music by Barnes's band, The Bad Livers).

**John Barry** *Mercury Rising* (Bruce Willis, Alec Baldwin, mystery/suspense).

**Steve Bartek** *Meet the Deedles* (Disney).

**Tyler Bates** *Denial*.

**Roger Bellon** *The Last Don 2* (CBS miniseries).

**Richard Rodney Bennett** *The Tale of Sweeney Todd* (d. John Schlesinger).

**Elmer Bernstein** *Deep End of the Ocean* (Michelle Pfeiffer), *Twilight* (formerly *Magic Hour*, Paul Newman, Gene Hackman).

**Chris Boardman** *Payback* (Mel Gibson, d. Brian Helgeland, remake *Point Blank*).

**Simon Boswell** *Photographing Fairies*, *American Perfekt*, *Dad Savage*, *Perdita Durango*.

**Bruce Broughton** *Krippendorf's Tribe* (Disney), *Lost in Space*, *It's Tough to Be a*

*Bug* (Pixar), *One Tough Cop* (d. Bruno Barretto), *Fantasia Continues* (transitions).

**Paul Buckmaster** *The Maker* (Matthew Modine, d. Tim Hunter).

**Carter Burwell** *Big Lebowski* (Coen Bros.), *Gods and Monsters*.

**Teddy Castelluci** *The Wedding Singer* (Adam Sandler).

**Edmund Choi** *Wide Awake* (Miramax, youth comedy).

**Ray Colcord** *Heartwood* (Jason Robards).

**Michel Colombier** *Woo* (romantic comedy).

**Eric Colvin** *Setting Son* (d. Lisa Satriano), *Flight from Dhaharan* (Showtime).

**Bill Conti** *The Real Macaw*, *Wrongfully Accused*.

**Michael Convertino** *Shut Up and Dance*.

**Stewart Copeland** *Little Boy Blue*.

**John Corigliano** *The Red Violin* (Samuel L. Jackson).

**Mychael Danna** *8 Millimeter* (d. Joel Schumacher), *Regeneration*.

**Chuck D** (from Public Enemy) *An Allan Smithee Film*.

**Alexandre Desplat** *The Revengers* (U.K.).

**Gary DeMichele** *Ship of Fools* (d. Stanley Tucci, Campbell Scott).

**Patrick Doyle** *Quest for Camelot* (Warner Bros. animated), *Stepmom* (Julia Roberts).

**Anne Dudley** *American History X* (New Line).

**The Dust Bros.** *Orgazmo*.

**John Du Prez** *Labor Pains*.

**Randy Edelman** *6 Days/7 Nights* (d. Ivan Reitman, Harrison Ford/Anne Heche).

**Cliff Eidelman** *Montana*.

**Danny Elfman** *Superman* (d. Tim Burton), *American Psycho* (film of Bret Easton Ellis novel), *Instinct* (Anthony Hopkins).

**Stephen Endelman** *Shakespeare's Sister*, *Tempting Fate*.

**George Fenton** *Dangerous Beauty*, *Object of My Affections* (Jennifer Aniston).

**Frank Fitzpatrick** *Players Club* (Ice Cube).

**Mick Fleetwood** *14 Palms*.

**Robert Folk** *Major League 3*, *Jungle Book 2* (Disney).

**David Michael Frank**

*A Kid in Aladdin's Court*, *The Prince*, *Perfect Target*, *The Family Bloom* (Penelope Ann Miller), *The Staircase*.

**John Frizzell** *Jane Austen's Mafia* (Jim Abrahams).

**Richard Gibbs** *Music from Another Room*, *Doctor*

*Dolittle* (Eddie Murphy, Fox), *Dirty Work*. **Philip Glass** *The Truman Show* (Jim Carrey).

**Nick Glennie-Smith** *Man in the Iron Mask* (musketeer movie, MGM).

**Elliot Goldenthal**

*Sphere* (d. Barry Levinson, sci-fi, Dustin Hoffman), *The Butcher Boy* (d. Neil Jordan, '60s Irish setting), *Blue Vision* (Dreamworks, horror, also d. Neil Jordan).

**Jerry Goldsmith** *Legend of Mulan* (Disney animated; songs by Matthew Wilder, music, and David Zippel, lyrics), *U.S. Marshals* (*The Fugitive 2*), *Small Soldier* (d. Joe Dante), *A Small Miracle* (aka *Owen Meaney*, Disney).

**Joel Goldsmith** *Reasonable Doubt* (d. Randall Kleiser, Melanie Griffith).

**Harry Gregson-Williams** *The Borrowers*, *The Replacement Killers* (Mira Sorvino, Chow Yun-Fat).

**Guy Gross** *Welcome to Woop Woop*.

**Larry Groupé** *Storm of the Heart*, *Sinners* (w/ Kenneth Branagh), *Sleeping with the Lion*, *Making Contact*, *Raven's Blood* (d. Molly Smith), *Defiance* (Showtime).

**Dave Grusin** *Hope Floats* (Sandra Bullock).

**Chris Hajian** *Chairman of the Board* (Carrot Top).

**Richard Hartley** *Victory*, *Curtain Call* (U.K.), *All the Little Creatures* (U.K. independent).

**Richard Harvey** *Captain Jack* (Bob Hoskins), *The Last Governor*.

**Todd Hayen** *Waking Up Horton*.

**Lee Holdridge** *Family Plan* (Leslie Nielsen), *The Secret of NIMH 2* (animated, MGM), *No Other Country*.

**James Newton Howard** *A Perfect Murder* (Michael Douglas, Gwyneth Paltrow, remake *Dial M for Murder*, d. Andrew Davis), *Snow Falling on Cedars* (d. Scott Hicks).

**James Horner** *The Mask of Zorro* (d. Martin Campbell), *Mighty Joe Young*, *Deep Impact*.

**Søren Hyldgaard** *Island of Darkness* (horror/thriller, Denmark-Norway), *Skyggen* (*The Shadow*, futuristic action thriller, Denmark), *The Other Side* (formerly

*Hydrophobia*, action-adventure, d. Peter Flinth), *The Boy and the Lynx* (Finland/U.S.), *Help I'm a Fish* (with songs).

**Mark Isham** *Blade* (New Line).

**Adrian Johnston** *I Want You*, *Divorcing Jack*.

**Trevor Jones** *Dark City*





# READER ADS

## WANTED

**Wilfred Johnson** (1515 SW12th Ave #419, Portland OR 97201; ph: 503-916-1905) wants MGM musicals soundtracks on CD, and Reprise Sinatras on CD.

**Nick Lammertink** (Vredenseweg 31, 7101 LK Winterswijk, The Netherlands) wants these five LPs: *She's Out of Control* (various), *Beetlejuice* (Elfman), *Superman* (Williams), *So Lo* (Elfman), *Black Cauldron* (Bernstein).

## FOR SALE/TRADE

**Wayne Forbes** (18 Park Rd, Corrimall NSW 2518, Australia) has Australian, overseas and Varese Sarabande LPs for sale, plus the following: 1. *Cleopatra* (Oz), \$20. 2. *The Monster Hit Parade* (Oz, mono), \$30. 3. *Final Countdown* (J) \$15. 4. *Krull* (J) \$15. 5. *Sahara* (J) \$15.

**Richard Miller** (10478 Stark Rd, Livonia MI 48150; ph: 313-522-3631) has for sale the following soundtracks, all factory sealed (never been played): *M Butterfly* (Shore, \$9), *Malice* (Goldsmith, \$10), *Man in the Moon* (Howard, \$10), *Rocky V* (\$5), *Parenthood* (R. Newman, \$7), *Rampage* (Morricone, \$7), *Cyrano de Bergerac* (Petit, \$7), *Long Walk Home* (Fenton, \$8), *Fortunate Pilgrim* (Diller, \$8), *Final Analysis* (Fenton, \$9), *Gremlins 2: The New Batch* (Goldsmith, \$10), *Guns of Navarone* (Tiomkin, \$10), *Hook* (Williams, \$8), *In the Mouth of Madness* (Carpenter, \$8), *The Fugitive* (Howard, \$7), *Jennifer 8* (Young, \$7), *Johnny Guitar* (V. Young, \$7), *Josh and SAM* (T. Newman, \$9), *The Linguini Incident* (T. Newman, \$7), *Leprechaun 2* (Elias, \$7).

**Michael Rhonemus** (646 South Main St, Bluffton OH 45817; rhonstar@juno.com) has for sale: *Witches of Eastwick* (\$225 or best offer), *The Four Musketeers/The Eagle Has Landed/Voyage of the Damned* (\$30), *Midnight Run* (\$25), *The Molly Maguires* (\$25), *The Collector* (\$25). Postage is included.

**James Vail** (15 Walnut St #3, Framingham MA 01702; ph: 508-620-9577; sptacus@ix.netcom.com) has CDs for \$5 each (plus postage): *Paperhouse* (Zimmer, sealed c/o), *Jennifer 8* (C. Young, sealed c/o), *Curly Sue* (Delerue, c/o) and tons more from \$5 and up (some rare titles including Horner, Waxman and more). Send for complete CD/LP list.

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# UPCOMING FILM ASSIGNMENTS

(Alex Proyas), *The Mighty* (d. Peter Chelsom, Miramax, collaborating with Peter Gabriel), *Talk of Angels* (Miramax), *Frederic Wilde* (Fox, d. Richard Loncraine), *Plunkett & MacLaine* (PolyGram, d. Jake Scott—Ridley's son), *Titanic Town* (d. Roger Michel), *Merlin* (Isabella Rossellini).

**Jan A.P. Kaczmarek** *Aimee and the Jaguar* (Germany, d. Max Faerberboeck).

**Michael Kamen** *The Avengers* (Uma Thurman), *Lethal Weapon 4*.

**Brian Keane** *Stephen King's Night Flier* (d. Mark Pavia, New Line).

**Rolfe Kent** *Us Begins with You* (Anthony Edwards).

**William Kidd** *The King and I* (Morgan Creek, animated).

**Philipp Fabian Kölmel** *Cascadeur The Amber Chamber* (Germany, action-adventure).

**Russ Landau** *One Hell of a Guy, Telling You*.

**Brian Langsbard** *Johnny Skidmarks*.

**Simon LeBon/Nick Wood** *Love Kills* (d. Mario Van Peebles).

**Chris Lennertz** *The Art House* (parody on independent films; also music supervisor), *Lured Innocence* (Dennis Hopper, Talia Shire).

**John Lurie** *Clay Pigeons* (prod. Ridley Scott).

**Mader** *Little City* (Miramax), *The Wonderful Ice Cream Suit* (Disney), *Too Tired to Die*.

**Mark Mancina** *Tarzan: The Animated Movie* (Disney, songs by Phil Collins).

**Hummie Mann** *The Rescuers Part II* (Paramount), *The Unknown Cyclist* (Lea Thompson), *Broke Down Place* (d. Jonathan Kaplan), *Black Cat Run* (HBO).

**David Mansfield** *The Gospel of Wonders* (Mexico, d. Arturo Ripstein).

**Anthony Marinelli** *God Said Ha!* (Julia Sweeney), *Hacks*.

**Jeff Marsh** *Burning Down the House*, *Wind River* (Karen Allen).

**Phil Marshall** *Do You Want to Dance?*

**Brice Martin** *Depths of Grace*, *Eating L.A.*

**David May** *Shaking All Over* (d. Dominique Forma).

**Dennis McCarthy** *Letters from a Killer* (d. David Carson).

**Joel McNeely** *Virus*, *Zack and Reba* (independent).

**Gigi Meroni** *The Good Life* (Stallone, Hopper), *Sinbad* (Richard Geico).

**Cynthia Millar** *Digging to China* (d. Timothy Hutton, cond. Elmer Bernstein).

**Mike Mills** *A Cool Dry Place* (Vince Vaughn, Joey Lauren Adams, with new song from

Mills's band, R.E.M.).

**Paul Mills** *Still Breathing* (d. Jim Robinson, Brendan Fraser).

**Sheldon Mirowitz** *Say You'll Be Mine* (Justine Bateman).

**Fred Molin** *The Fall*.

**Ennio Morricone** *The Legend of the Pianist on the Ocean* (Giuseppe Tornatore), *Bulworth* (Warren Beatty).

**Mark Mothersbaugh** *Best Men*, *Breaking Up*, *Rugrats: The Movie*, *Dead Man on Campus* (Paramount, prod. Gale Ann Hurd).

**Roger Neill** *Welcome to Kern Country* (w/ Dust Brothers), *White Flight*.

**Randy Newman** *Pleasantville*.

**Thomas Newman** *The Horse Whisperer*.

**John Ottman** *Incognito* (d. John Badham), *The Apt Pupil* (d. Bryan Singer, Ottman also editor), *Goodbye Lover* (replacing John Barry).

**Van Dyke Parks** *Oliver Twist* (Disney, Richard Dreyfuss, Elijah Wood), *Barney: The Movie*, *Shadrach* (d. Susanna Styron, October Films).

**Jean-Claude Petit** *Messieurs les enfants*, *Le Complot d'Aristotle*, *Sarabo*, *Desire*, *Sucre Amer*.

**Michael Richard Plowman** *Laser Hawk* (Mark Hamill, Canada).

**Basil Poledouris** *Les Miserables*.

**Rachel Portman** *Home Fries*, *Beloved* (Jonathan Demme).

**John Powell** *Endurance* (U.K. documentary).

**Zbigniew Preisner** *Dancing at Lughnasa* (Meryl Streep), *Dreaming of Joseph Leeds* (d. Eric Styles).

**Trevor Rabin** *Home Grown* (Billy Bob Thornton), *Armageddon* (d. Michael Bay).

## Graeme Revell



*The Negotiator* (Kevin Spacey), *Eaters of the Dead* (d. John McTiernan), *Hairy Bird*, *Lulu on the Bridge*, *Dennis the Menace 2*.

**Jonathan Richman** *There's Something About Mary* (Farrelly Bros., also

singing on-screen).

**J. Peter Robinson** *Jackie Chan's No More Mr. Nice Guy* (New Line Cinema).

**Peter Rodgers Melnick** *The Only Thrill* (Sam Shepherd, Diane Keaton).

**Craig Safan** *Splitsville* (comedy).

**Ryuichi Sakamoto** *Snake Eyes* (Nicolas Cage, d. Brian De Palma).

**Lalo Schiffrin** *Something to Believe In* (love story), *Tango*.

**Gaili Schoen** *Dejà Vu* (independent).

**John Scott** *Swiss Family Robinson*.

**Marc Shaiman** *My Giant* (Billy Crystal).

**Edward Shearmur** *The Governess*.

**Howard Shore** *XistenZe* (d. David Cronenberg), *Chinese Coffee* (d. Al Pacino).

**Lawrence Shragge** *Valentine's Day* (HBO), *The Sweetest Gift* (Showtime), *Running Wild* (Showtime).

**Rick Silanskas** *Hoover* (d. Rick Pamplan, Ernest Borgnine, about J. Edgar Hoover).

**Alan Silvestri** *Holy Man* (comedy), *The Odd Couple 2*.

## Carly Simon



*Primary Colors* (John Travolta, d. Mike Nichols).

## Marty Simon

*Tales from a Parallel Universe*, *Captured*.

## Michael Small

*Elements* (Rob Morrow), *Poodle Springs* (d. Bob

Rafaelson).

**Neil Smolar** *The Silent Cradle*, *Harper's Ferry*, *Treasure Island*, *Valentine's Day*, *A Question of Privilege*, *Tour the Promised Land*.

**Mark Snow** *The X-Files: Fight the Future*.

**Mark Suozzo** *The Last Days of Disco* (d. Whit Stillman).

**Tim Truman** *Boogie Boy*.

**Jonathan Tunick** *The Fantastics* (based on Broadway show, d. Michael Ritchie).

**Christopher Tyng** *Bring Me the Head of Mavis Davis* (U.K. black comedy).

**Nerida Tyson-Chew** *Fern Gully 2*.

**C.J. Vanston** *Edwards and Hunt*.

**Mervyn Warren** *The Kiss* (Jersey Films, Danny Devito/Queen Latifah)

**Alan Williams** *Amazon* (IMAX movie), *Princess and the Pea* (animated, lyrics by David Pomeranz), *Angels in the Attic*.

**David Williams** *The Prophecy II* (horror, Christopher Walken).

**John Williams** *Saving Private Ryan* (Spielberg).

**Patrick Williams** *Julian Po* (Christian Slater, Fine Line), *Solomon* (four-hour miniseries).

**Debbie Wiseman** *Tom's Midnight Garden*.

**Peter Wolf** *Widows* (German, animated).

**Christopher Young** *Hush* (formerly *Kilronin*, Gyneth Paltrow).

**Hans Zimmer** *Prince of Egypt* (DreamWorks, animated musical), *The Thin Red Line* (d. Terrence Malick).

FSM

# MUST-HAVE MUSIC



## John Barry's *Deadfall*

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



## *The Taking of Pelham 1-2-3*

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## Has Williams Peaked?

I would like to respond to Jonathan Hinkle (Vol. 2, No. 6) and Tom Vogt (Vol. 2, No. 8). I think that the 1990s represent one of John Williams's best creative periods, especially 1993, the year of *Jurassic Park* and *Schindler's List*. Today, Williams chooses diverse projects to work on, demonstrating that he can compose on a wider palette, not only on the epic/symphonic side ("with a big brush" as he said once). His last, big old-style work was *The Last Crusade*, which also closed out the '80s.

John Williams has changed, but is always himself. Now he has a more thoughtful, wistful sound, he's more intimate, more considerate of textures instead of composing four or five "big" themes. *Jurassic Park* and *The Lost World* showed this: there were Stravinsky-type rhythms and harmonies, but also old-style themes. Williams has a "balletic" flavor in his approach to film scoring; he said in *Total Film* (Issue 8, September 1997) that in the *Jurassic Park* movies, "I have to match the rhythmic gyrations of the dinosaurs and create these kind of funny ballets." He said the scores are "a rugged, noisy effort, a massive job of symphonic cartooning." He's a great craftsman.

*Seven Years in Tibet* is another example of his concert-like approach: this score is like a concert for cello and orchestra; the sweeping main theme, on the album, is like an overture of an opera.

We have to accept that Williams isn't only the "Star Wars man." He is also a mod-

ern composer, mature and conscious, who wants to express himself in various ways.

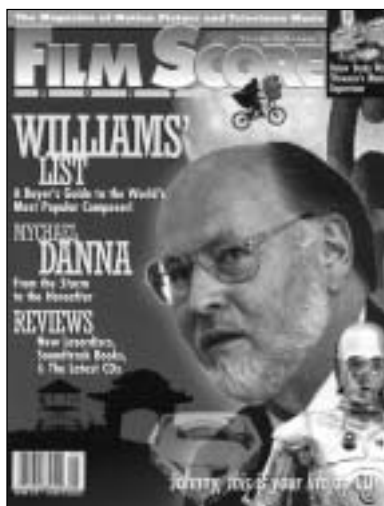
Williams has elevated the craft of film scoring to higher levels.

Maurizio Caschetto  
Via Saponaro 26  
20142 Milano, Italy

One of the things we discovered in preparing our Williams buyers guide was how accomplished he is in other genres: musical adaptations, pop arrangements, bluegrass, big bands, and much more.

## Hefti Reading

Interesting interview with Neal Hefti in the December '97 issue (Vol. 2, No. 9). Hefti was one of the people who made soundtrack collecting fun. His scores added to the enjoyment of his films, and in the more serious titles, added the proper atmosphere. In the



so-called "bachelor pad" sounds, he's no slouch, either! May I direct your attention to a swell album he cooked up for 20th Century-Fox in 1962, *L'il Darlin'*, reissued as *Leisurely Loveliness* on Movietone Records in 1965?

Had Quentin Tarantino explored Mr. Hefti's 1966 "black 'n' white surfin' rock 'n' roll" sounds of *Lord Love a Duck* (United Artists UAS-5137) before he shot *Pulp*

*Fiction*—well, there would've been a Hefti renaissance!

The amount of Heftiness available currently is regrettably small, and all on LP. Some examples of his best:

*Sex and the Single Girl* (1964, Warner Bros. WS-1572): "City Style" was the prototype for Hefti's *Odd Couple* theme; "I Must Know," a delightful samba with the cool flute of Buddy Collette. A wild chase sequence (10 minutes) is absent from the album.

*How to Murder Your Wife* (1965, U.A. UAS-5119): Gotta be a first: a jazz overture, or "Prologue," running 5:30, contains all the major themes, set to a shuffle beat that's oh-so-neat. In the film it's heard under the witticisms of Terry-Thomas. "Bash Brannigan" bounces big time. The calliope gets a workout here. "Virna" lilts along in a Johnny Keating mode. It's his best comedy score.

*Duel at Diablo* (1966, U.A. UAS-5139): Hefti's only western. A main theme digs into the subconscious a la Goldsmith's *Hour of the Gun*. A beguiling mood-track results with "Ellen's Theme"—low strings, accordion and honky-tonk piano. A classic.

*Harlow* (1965, Columbia OS-2790): Unfortunately a re-recording; the music as heard in the film has more punch. The score is strictly '65 despite the fact that our story takes place from 1928 to 1937. Highlights: The main title ("Lonely Girl"); "The Right One"—on the album it's done in a Kaempferesque style; in the film it's a marvelous bossa nova. "Girl Talk"—the classic Hefti creation. This one tingles; Billy May did a note-for-note cover version (Holy Francis Valentine!) for Capitol at the time, available on the Ultra Lounge series CD, *Mondo Hollywood*. If we could

get a Nick Redman to tap Paramount's vaults, this title would be a prime candidate.

*Barefoot in the Park* (1967, Dot DLP-25803): The "Main Title" evokes autumn in New York; I can almost feel the drizzle. There's a too-brief bossa nova version of the main theme. Hefti also did an album on Dot of *The Odd Couple*; the title tune had pointless lyrics added by the usually reliable Sammy Cahn, and some dialogue (with canned laughter).

An overview of Hefti's UA output can be found on United Artists UAS-6573, *Definitely Hefti!*, containing cuts from *How to Murder Your Wife*, *Lord Love a Duck*, and *Duel at Diablo*.

Let's hope that Hefti creates some more magic—after all, if Pete Rugolo can, so can Neal Hefti. This music is why I buy records; it was a clean sound that was also championed by Henry Mancini, Johnny Mandel, Dave Grusin, Johnny Williams, and Pat Williams—and it's a style that's sorely missed today. One would leave the cinema in an upbeat mood, but now, unfortunately, it's the bombast that audiences want—and is what's selling.

Guy McKone  
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Canada

## Dollars To Spare?

I have a complaint against Fifth Continent in reference to their pending release of *The Best Years of Our Lives* in DTS (Digital Theater Sound). DTS decoders are hard to find and are priced at \$2,000 or more.

I am upset that Fifth Continent teases us for almost two years about the pending release, then announces they will be in a mode no one can play on a regular CD player. I think that was a stupid decision.

I have been collecting movie scores since the first CDs in the early '80s. I have 350 CDs and 250 records. It is not worth it to me to buy a \$2,000



decoder to play one CD. I have already invested a lot of money in surround systems. I have purchased CDs recently that were recorded in the DTS mode, but can be played on current CD players. Can Fifth Continent re-think this decision so more than just a few collectors can enjoy their releases?

Chuck Wieger  
4125 Van Buren  
Amarillo TX 79110-1638

### Just the Credit, Ma'am

After reading Michael Beacom's piece on the Bernard Herrmann and Miklós Rózsa radio tributes a while ago (FSM #69, May 1996), I had to write and express my feelings. The article gave a detailed account of how producers Bruce Crawford and Bob Coates of KIOS FM, Omaha, Nebraska developed the projects for national broadcast.

The research, the interviews, the musical selections, and the locating of sponsors must have been a monumental job. Having listened to both programs, I want to thank the producers for bringing the composers' life and music to the attention of a wide audience. I found the Bernard Herrmann program more illuminating than the recent documentary or the biography of a few years back.

On a different note, two recent CDs feature the *Dragnet* theme. A 1993 Laserlight release, *TV Cop Show Theme Songs*, credits both Miklós Rózsa and Walter Schumann as the composers. In the 1996 Capitol CD *The Crime Scene*, track one begins with Ray Anthony's 1953 hit recording of *Dragnet*, and this CD credits only Walter Schumann. Shouldn't Rózsa have received credit, too? As most devotees know, Rózsa wrote the four famous opening notes of the *Dragnet* motif as menace music for the 1946 film noir *The Killers*. Because of a legal dispute between the composers, it was decided in an out-of-court settlement that all royalties and credit would be split evenly

on future releases.

Do any of your readers know why Rózsa is not given proper credit on the *Crime Scene* CD? Understandably, the 1953 Anthony recording lists Walter Schumann only, but shouldn't the recent Capitol release show both Rózsa and Schumann?

Jim Perikli  
8 Aberdeen Road  
Somerville MA 02144

Perhaps they simply copied the credits from the original album, which was made before the split-credit agreement.

### In Praise of *Poltergeist*

It has been enlightening to have these old Goldsmith scores released on CD. I got them all (*Patton*, *Planet of the Apes*, *Sand Pebbles*, *Patch of Blue*, *Mephisto Waltz*), almost completed my collection of this composer, and came to two conclusions:

The first: Goldsmith *is* a master of this craft and the consequences of his work are only beginning to impact the industry and our cinema culture. Second, the composer probably reached the pinnacle of his mastery with *Poltergeist*. The simple reason is that a film score's only purpose is to serve the drama, with no unnecessary big themes or tunes, and in *Poltergeist* this mission was accomplished to the point of turning a mass-consumption spook show into a splendid horror musical.

Other masterworks like *Planet of the Apes*, which to me had a lot to do with pop music movements from the late '60s, or *Star Trek*, brilliantly symphonic but disperse (same with *Alien*), or *Chinatown*, where music was never supposed to be essential—all these are unforgettable. None, however, contain the sharp focus of *Poltergeist*. (*The Omen* runs a not-too-distant second.)

I was never so disappointed on Oscar night as I was in 1983 when *Poltergeist* lost to *E.T.*—and this coming from a hardcore Williams fan. What people overlook is that Spielberg,

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already then the most successful director/producer in the industry, engaged Goldsmith for a score for the first time, after years of exclusively using Williams. In other words, I have a feeling even someone like Goldsmith wanted to make the best impression (not that he needed to struggle). Add that to the fact that *Poltergeist* is the quintessential must-be-scored-by-Goldsmith project, and the result is an historical masterpiece filled with intense lyricism and innovative orchestration. Goldsmith took his best ideas, melodic lines and motifs from *The Omen*, *The Swarm*, *Star Trek* and *The Mephisto Waltz* and perfected them to the point of creating his definitive *tour de force*. It's the kind of creation up there with the best works not only of Herrmann and Williams, but any 20th century classical composer—

Stravinsky comes to mind.

And to think some of the best cues were left out of the 1982 record album: "The Clown" and "They're Here," for their classical beauty and threatening harm, could not have been scored any better. The highest point is "It Knows What Scares You/Rebirth," when Tangina Barrons comforts the suffering mother and tries to describe the Beast holding her daughter. Never did something so horrific become even larger due to the music—even though you don't see it. That's when you realize that no matter how enjoyable it is to listen to this beautiful music on your stereo, the full power of *Poltergeist* is only experienced in a theater, and preferably with a considerable crowd.

After *Poltergeist*, Jerry Goldsmith never delivered anything close to it. Not that he has to. Maybe it was that year's Academy Award, or just that people reach their peaks

and it is only natural to fall. But for me, he's always going to be at the top, and keep those releases coming!

Ricardo C. Linguette  
1091 Boston Post Rd  
Rye NY 10580

### Shameless Plug #1

As a longtime John Barry fan, I found myself curious about the score to *Deadfall*. I had never heard of the film; therefore purchasing the CD was a roll of the dice. I am pleased to say that I found the soundtrack most satisfying, particularly as a fan of Barry's late '60s period. The "Romance for Guitar and Orchestra" is a real treat. The use of a guitar with its haunting Spanish motif integrated so perfectly to the lush sounds of strings and brass was quite ambitious and pleasing. I found it curious in the liner notes that Barry has conducted this amazing piece live only once, in 1972.

The album notes also men-

tion that in addition to the original source cue, "Statue Dance," cues were lifted from 1959's *Beat Girl*. Interestingly, Barry must have used "Statue Dance" for "Border Gate at Tijuana" from *Petulia*, another 1968 film. Also, the *Deadfall* main title song (great lungs on Shirley Bassey) is also reminiscent to the love theme from *Petulia*. The question is, which came first, *Deadfall* or *Petulia*?

Mike Pezzuto  
174 Bolton St #3  
Boston MA 02127

Barry expert Geoff Leonard suspects that *Deadfall* was first, since it was recorded during the winter of 1967/68, but disputes the notion that there is any literal overlap between these scores, as do I.

### Don't Worry, We'll Make More!

I just finished watching the Basil Poledouris video, and I thought it was good. It was a snap-shot of who the "real" Basil Poledouris is and his thoughts on his music that we

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enjoy. I went to his signing at Creature Features [see photos, pg. 46] and found that he is a genuinely nice guy, which came out in the video. The acoustic piano music of his movie themes was cool (I loved hearing *Starship Troopers* acoustically). I hope that this first video is financially successful enough that you'll be making more of this series.

Josh Ehring  
gryphon99@earthlink.net

Thanks for your support. The *Basil Poledouris: His Life and Music* documentary is available directly from FSM (see pg. 7) or from your friendly neighborhood soundtrack specialty dealer.

### Marco Polo vs. Frankenstein

Thanks to J.D. Smith for his nice words (Vol. 2, No. 7) concerning the work Bill Stromberg and I have done for Marco Polo. Both Bill and I are disappointed that our two BMG albums (*Film Noir* and *Mark Twain*) have never been released in the United States. Perhaps BMG is unaware that Mark Twain was an American author and *Film Noir* features American-made films! As Mr. Smith states, there are many more excellent unrecorded scores for Cagney films. I am sure we will get to some in the future.

As far as the Salter music is concerned, I share with Mr. Smith the frustration with the Andrew Penny recording of *Ghost of Frankenstein*. That was my first reconstruction job and I was a babe in arms. I was not present at the Ireland sessions, and evidently Mr. Penny must have had a bout of gout in his arms. Since that recording, I have insisted on being at the sessions with my bullwhip and big mouth. I guess as revenge, Marco Polo now has us record in Russia, but despite the lousy food and freezing temperatures, I prefer the Moscow Symphony.

Of course having Bill Stromberg conduct makes these recordings really enjoyable to do. He knows the music, the films, the style, and can orchestrate as well as any-



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one—as evidenced by his reconstructions of *Gunga Din*, *Scaramouche*, *Adventures of Marco Polo* and the upcoming *Beau Geste*.

Finally, the means Mr. Smith employed in upping the tempo has been employed by a friend of mine who has been nagging at me for a recording of *Frankenstein Meets the Wolf Man*. He took portions of our *Ghost*, *House of Frankenstein* and *The Wolf Man* recordings and cobbled a 23-minute suite together—with the correct tempos! Nevertheless, I would still like to have Bill redo *Ghost* so we can correct copyist mistakes, and make that first recording obsolete!

John Morgan  
Tarzana, California  
JMorgan643@aol.com

### Re-recording Reconsidered

I read Tom Hanson's letter (Vol. 2, No. 8) with interest. If I get him right, he believes that there is no way a re-recording can be as "valid" as the original soundtrack.

As someone who appreciates good music, good interpretations and performances as well as good sound quality, I think the last half of 1997 has been terrific, mostly thanks to Varèse's re-recordings of some of the best scores of Goldsmith, Bernstein and North. Like Hanson and many others, I am not completely satisfied with the sound on the new *Patton* recording; however, this CD is an exception,

and I still enjoy it very much.

To use *The Sand Pebbles* as an example: I always knew this was a good score, but my reaction when listening to the new Varèse CD was, "The *Sand Pebbles* was this good?" This wouldn't have happened had I put on the old LP instead; now, with a new, crystal clear, full-range recording I can hear every orchestral detail, as opposed to the dry-sounding 1966 original. And, due to the advances made in recording technology, isn't this new version much closer to what the music actually sounded like in the studio 31 years ago?

Given that the orchestras, conductors and technicians used on the re-recordings by Varèse and Marco Polo (and most of the other labels) are first class, I see no reason why we shouldn't get as much enjoyment from these CDs as from reissues of the originals. I don't see why the recording that was used in the movie is implicitly superior to any other interpretation. (Don't get me wrong: I'm drooling when I get new, digitally remixed reissues of *Planet of the Apes*, *Star Wars* or *Ben-Hur*.)

There are a few cases where I'm suspicious of new recordings, but that's with some Williams and Goldsmith scores that I've listened to a hundred times and know every bar. But that has to do with what I'm used to hearing, not with the merits of any new interpretation. I try to listen with an open mind to everything new, and I hope Varèse and the others keep doing both new recordings and reissues for many years to come.

Nils J. Holt Hanssen  
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Norway

At the risk of being Joe Obvious, there are many reasons why fans are skeptical of new recordings. For one thing, a film score is not just the written music but the total recording—peculiarities and all—as married with the film. Despite the advancements in technology, some recordings from decades ago are amazing—especially those from 20th Century Fox under the Newmans—

and may have used techniques now abandoned, like the beloved echoplex in *Patton*.

Also, it's a rare re-recording that is done with the same budget and intensity as the original. You can't just go and record a film score on a shoestring in a foreign country and expect to capture the same Zeitgeist of a major studio and composer in the heat of production (although some of these new albums are indeed quite good). There are cases where the original was recorded poorly or too quickly, but having an aging composer/conductor try to remember what he was thinking 30 years ago can be equally problematic.

I do support the artistic validity of re-recordings, but do not classify every barely pulled-off effort as an "interpretation." Just as many albums of original recordings are harmed by degradation of elements, so are many new recordings by lack of money and thought.

### Whatever Happened to Baby LP?

You advised us to write if we still collect LP soundtracks. Although I'm not a golden-eared vinyl lover, I keep LPs for a number of reasons, not the least of which is that even when a soundtrack is released on CD, it may be released in mono even when a stereo LP had been available; for example, *The Egyptian*. Also, a good vinyl copy of *The Good, the Bad, and the Ugly* is likely to have less noticeable tape hiss than the CD release.

In the February 1996 issue (Vol. 2, Issue 1) of Phil Nohl's *The Soundtrack Collector*, pg. 11, lower right, is a photograph of a record called *What Ever Happened to Baby Jane?* with vocals by Bette Davis and Debbie Burton.

It's hard to tell if this was a 45 rpm record released at the time of the movie or Frank DeVol's soundtrack music on LP. Was there ever a soundtrack available for *Baby Jane*? And if so, why no mention in the various soundtrack guides?

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Got an opinion? Send yours to:  
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5455 Wilshire Blvd Suite 1500  
Los Angeles CA 90036,  
or to mailbag@  
filmscoremonthly.com



# DISASTERS, DOWNBEATS, and lil' DOGIES

## *John Williams in the Pre-Star Wars Years*

**P**ersistent Hollywood rumors have suggested that composer John Williams actually wrote a number of film and television scores *before Star Wars*. Spellbound by this mystery, we at FSM endeavored to discover the facts, and the result is this next chapter in the trilogy of our John Williams Buying Guide. The first installment backtracked from *Amistad* through *Star Wars*, 20 years of Williams's mostly traditional and "big" symphonic scores. Part two goes in reverse order from *Black Sunday*—his last score before *Star Wars*—to *The Reivers*, his first outing noticeable for the "Williams touch" as understood by contemporary listeners.

There's no sci-fi here, but rather a variety of bluesy Americana (*The Reivers*, *The Cowboys*, *The Sugarland Express*, *Conrack*, *The Missouri Breaks*), taut disaster efforts (the Irwin Allen films, the famous *Jaws*), and excellent "small" scores showcasing Williams's skillful hand in an era of naturalistic filmmaking—although many have pop elements dated by today's standards. There are also a handful of musical adaptations—Williams was trained as a pianist, bandleader and arranger as well as a composer, and before he adapted the conventions of 19th century romantic literature and Golden Age Hollywood scoring for *Star Wars* and Indiana Jones, he literally adapted songs for big-screen musicals.

Some scores are available on CD, others on LP, and some have never been released. Once again, our 1-4 ratings system—applied to recordings, but sometimes to unreleased scores you should rent the films to hear—evaluates the efforts in relation to each other:

●●●● **A must-have.** One of Williams's finest works that belongs in every sound-

track listener's collection.

- **Highly recommended.** A strong, solid score with noteworthy moments, and an album out of which you'll get a great deal of replay mileage.
- **Recommended with some reservations.** This is a work that belongs in every Williams collector's library, and has some moments that will be of interest to the average soundtrack collector if, for example, he or she has some extra cash at hand.
- **For Williams collectors only.** Not a significant work musically; only Williams "completists" will find it to be of much value.

The unrated items are not "zero," but simply those scores we couldn't hear, or which fall outside the field of Williams compositions (i.e. his musical adaptations). While the reviews are written by individuals, the final rating represents an average of the grades of all the contributors. The surface of the planet will provide each of you with materials to create weapons powerful enough to destroy the other. The contest will be one of brute strength against brute strength. The results will be final. You may begin:

### ***Black Sunday* (1977) ●●**

This is the last spare, lean action score Williams produced before he segued into the supercharged, lush *Star Wars* sound, and thus was really the last time you could say he was writing as "Johnny" Williams, a well-known and relatively adept film composer, as opposed to "John Williams," the World's Most Famous Composer. Although there is at least one classical fugue for the FBI's security preparations for the Super Bowl, most of the score is based around a simple, foreboding brass theme and some jazz-like textures. While there has never been a release of the *Black Sunday* score,

*The Composer*

By **Jeff Bond,**  
**Andy Dursin,**  
**Jeff Eldridge**  
**& R. Mike Murray**  
with assistance  
beyond the call  
of duty from  
**Jon Burlingame,**  
**Paul Andrew MacLean**  
and **Doug Adams**

there is a re-recorded 14-minute suite on a Silva Screen compilation CD *Jurassic Park: The Classic John Williams* (FILMCD 147).

—Jeff Bond

## Midway (1976) ●●

Technically Williams's last "disaster" film (since it was produced in Sensurround), this WWII recreation barely gets a passing grade; the all-star cast and Williams's not-classic but still exciting music offset Universal's shoddy recycled war footage and nickel-and-dime production values. Williams's bold action score has an obvious military underlining, containing two significant themes: the "Midway March," with its buoyant Irish flute punctuating an energetic march (a precursor to *1941*), and the superior "Men of the Yorktown March," which, due to its pomp-and-circumstance ceremonial tone, sounds like an early version of "The Throne Room" from *Star Wars*. These two cues comprised a 45rpm single back in '76, and turned up on the *John Williams Film Works* compilation CD (MVCN-419) which MCA released only in Japan and the U.K.

—Andy Dursin

## The Missouri Breaks

(1976) ●●●

United Artists UALA623-G • 13 tracks - 35:10 (LP only)

Marlon Brando and Jack Nicholson team up in a cattle rustler/hired gun western granted "bomb" status by Leonard Maltin and many others when it was released. As a western score it is more a sparse Morricone than a rousing Bernstein, with plaintive guitar and banjos. In all, it is a very low-keyed, understated outing except for "The Train Robbery," somewhat *Reivers*-influenced with fiddles, an up-tempo "Crossing the Missouri," and "The Chase." The big plus for this album, a re-recording that expands on some of the movie material, is its "Love Theme," a beautiful, haunting melody. The LP is hard to locate (read fairly expensive) and has achieved an "audiophile" reputation. There was an LP reissue on MCA in 1986; the first CD release is anticipated from Rykodisc this year or next in their MGM reissue series.

—R. Mike Murray

## Family Plot (1976) ●●●

Music from Alfred Hitchcock Films

Varèse Sarabande VCD 47225 • 4 tracks - 37:46

This re-recorded compilation (Utah Symphony, cond. Charles Ketcham) contains what seems to be a slightly expanded version of the end titles (3:54) from Williams's interesting score to Hitchcock's



The Towering Inferno



Family Plot



Black Sunday



ummm...Orca?



The Man Who Loved Cat Dancing



The Missouri Breaks



Conrack



The Sugarland Express



The Paper Chase



The Paper Chase



Conrack



last film, a lightweight caper movie with showcase roles for Karen Black and Barbara Harris. Williams's score is typically strong on thematic material, from a tongue-in-cheek, spooky dirge for the film's villainous blackmailers to a bright harpsichord melody for Harris and a gorgeous spectral motif for her fake psychic powers. Strongly deserves an album of its own. —J.B.

### **Jaws** (1975) ●●●●●

MCA MCAD-1660. 12 tracks - 34:49

While Williams was associated with several successful disaster films prior to 1975, it was Steven Spielberg's *Jaws* that catapulted him into blockbuster territory, winning him an Oscar and establishing him as the most sought-after composer in Hollywood. *Jaws* still has the earmarks of Williams's early '70s scores: strong quasi-classical melodies, dark atonal passages dominated by strings and brushed piano strings, and an astutely used mid-size orchestra. The album is a re-recording with several cues expanded upon to create lengthy, classically developed pieces (notably "Building the Cage," expanded even further on the Sony *Spielberg/Williams Collaboration* album). —J.B.

### **The Eiger Sanction** (1975) ●●●●

Varèse Sarabande VSD-5277. 13 tracks - 35:40

In his first and only collaboration with Clint Eastwood, Williams indulged the actor/director's love of jazz, opening with a beautifully ambivalent classical piano solo that segues into a cool jazz riff for strings and brass. Williams was still on the outskirts of his *Star Wars* orchestral style here, and his beautiful mountain-climbing cues often seem too ambitious for the modest orchestrations, even though the music has been re-recorded for album presentation. More effective are dark, atonal suspense passages reminiscent of later effects in *Jaws* and *Black Sunday*. —J.B.

### **Thomas and the King** (1975) ●●●●

That's Entertainment Records TERS-1009

18 tracks - approx. 50 min. (LP only, original London cast)  
This is a cheat for FSM purposes, as it is an original 1975 London cast musical, as recorded by the reassembled cast in 1981 for a limited pressing of 2500 copies. It's a retelling of the relationship between King Henry II and Thomas Becket, Archbishop of Canterbury, murdered on the King's behalf once Becket placed his allegiance to the Church above that to his King. The cast includes Lewis Flander, James Smilie, Dilys Hamlett and Caroline Villiers. The show was elaborately staged at the time; for Williams buffs, notwithstanding excellent music from the composer at his regal-sounding best, the score (as appropriate in musicals) is overpowered by the vocals, soliloquy and song, which tell of the intrigue and the treacherous story. *Camelot* it's not! It is, however, worth hearing for exposure to Williams's music in a different medium. —R.M.M.

### **The Towering Inferno** (1974) ●●●●

Warner Bros. BS-2840. 9 tracks - 36:00 (LP only)

Williams's Oscar-nominated, signature disaster pic score opens with a title theme so thrilling and energetic it almost convinces you you're about to watch a great movie instead of this overblown Irwin Allen roast turkey. While much of the score is just laid-back, easy-listening bathos for characters like the inexplicably Oscar-nominated Fred Astaire, two cues ("The Helicopter Explosion" and the ten-minute "Planting the Charges and Finale") whip up quite a bit of excitement. —J.B.

### **The Cowboys** (1974)

Theme reused for television series.

Williams's 1972 movie theme was adapted by Harry Sukman for this short-lived TV series; Williams had nothing else to do with it. The pilot episode did give DeForest Kelley one of the last regular, non-*Trek* acting jobs he ever had.

### **Earthquake** (1974) ●

Varèse Sarabande VSD-5262. 13 tracks - 34:04

This is a thoroughly dated affair filled with the annoying pre-disco sound of '70s instrumental pop. With the exception of the film's somber, reflective end credits music, *Earthquake* features such trivial musical tidbits as Sensurround sound effects (watch your speakers!) and a couple of cues that are the closest Williams ever came to imitating Isaac Hayes's music from *Shaft*. This is the least significant of Williams's disaster movie scores, and one of his most unsatisfying soundtrack albums as well. —A.D.

### **The Sugarland Express** (1974) ●●●●

In the same style of Williams's other collaborations with harmonica soloist Jean "Toots" Thielemans (*Cinderella Liberty*, *The Missouri Breaks*), though more delicate, *The Sugarland Express* is the first and only Williams score for a Steven Spielberg film never to receive an album release. Most of it is massively subdued by Spielbergian standards, though its bluesy, haunting main theme lingers long in the memory; its use over the end credits, in an orchestral treatment, is pure melancholy. The theme has since been included on a number of compilations, the definitive performance coming on Sony's *The Spielberg/Williams Collaboration* with the Boston Pops, featuring Thielemans recreating his original performance. As with a lot of '70s films, there isn't a whole lot of score, but what there is effectively conveys Spielberg's themes as well as any from their lengthy relationship. —A.D.

### **Conrack** (1974) ●●●●

Based on a true story (of novelist Pat Conroy), *Conrack* tells the story of a young teacher (Jon Voight) who travels to an island off the coast of South Carolina to teach young African-American children, running into resistance from both students and adults before the milk of human kindness drowns all resistance. It's a low-key, well-made film from Martin Ritt that sank into obscurity after a chilly box-office reception; Williams's 15-minute score is tuneful, low-key Americana, one of his better efforts from this pre-*Jaws* period. —J.B.



## **Cinderella Liberty** (1973) ●●●

20th Century Fox ST-100. 12 tracks - 33:39 (LP only)

James Caan is an overly sensitive sailor on shore leave who falls in love with the hooker with a heart of gold (Marsha Mason) and her child. The film is well done with Caan in one of his better roles amidst the grittiness of big city lowlifes and their haunts. Williams received an Academy Award nomination for the score, as well as a joint nomination with Paul Williams for the song, "You're So Nice to Be Around." The outstanding blues harmonica of "Toots" Thielemans permeates the score, especially the many variations of the lovely "Nice to Be Around." "New Shooter," a great up-tempo Williams rocker, sounds like "Lalo Schiffrin Meets Shaft," and "Neptune's Bar" plays in the jazz-fusion mode popular at the time. Thielemans again provides a gorgeous background to the lovely "Maggie and Baggs." Of all the vinyl-only Williams albums of the light jazz variety, this is the best of the bunch.

—R.M.M.

## **Tom Sawyer** (1973)

United Artists UA-LA-057-F

13 tracks - 31:27 (LP only; adaptation)

Williams adapted a song score written by the Sherman brothers for this ill-fated musical of the Mark Twain tale featuring ex-Family Affair tyke (and future Sid and Marty Krofft victim) Johnnie Whitaker. At the end of the laserdisc of the film, there is some production footage showing Williams at the piano working with the Shermans. Williams's *Reivers*-style touch can be detected in much of the underscore.

—Jeff Eldridge

## **The Long Goodbye** (1973) ●●

Robert Altman's in-your-face response to Hollywood's film noir thrillers of the Golden Age, this ironic and obnoxious piece of would-be Chandler-esque suspense featured a stilted Elliott Gould performance and an interesting, though limited, jazz-flavored score by Williams. Never released, the score's most substantial contribution is its title song, with music by Williams and lyrics by Johnny Mercer. Perhaps the only clever element in Altman's picture is how the song is utilized in the opening montage—it can be heard, in varying contexts, on a car radio, in a supermarket (in a Muzak variation, no less!), over a loudspeaker, etc., and each time, in an arrangement that suits its setting. In fact, the score only appears as source music and only features the song tune—a bit of motion picture history that hasn't been attempted since. The theme was released in an instrumental version on 45 (Blue note 024) and LP (Blue note 189); it was re-recorded for the jazz compilation CD *Sax & Violence* (Varèse Sarabande VSD-5562).

—A.D.

## **The Paper Chase** (1973) ●●●

This was an early 'A' picture for Williams, a quirky and enjoyable tale about Harvard law students under the heel of a tyrannical professor played by the late John Houseman (later the "We make money the old-fashioned way; we earn it" pitchman). Williams arranged several adept and charming versions of baroque pieces by Bach, Telemann and others to illustrate the mentally stimulating atmosphere of the law school, but he also

wrote a touching love theme for piano and some wonderfully haunting passages for strings, harp and brass that underscored scenes of the students infiltrating the hidden archives of the school's law library. The love theme was given lyrics by Larry Weiss and recorded by John Davidson (yeah, baby!) on a 45 (20th Century Fox 2063); a schlocky instrumental arrangement was recorded by Ferrante & Teicher (United Artists UA-LA195-G). With the classical adaptations this would make a great album.

—J.B.

## **The Man Who Loved Cat Dancing** (1973) ●●

This was kind of the hyper-violent *Bridges of Madison County* of its day, based on a romantic novel treasured by housewives and featuring a typically abused heroine played by Sara Miles who falls in love with misunderstood outlaw Burt Reynolds, who's fleeing from having murdered a fellow who raped and killed his wife. For good or ill, this launched Reynolds's career as the hairy he-man of the '70s. Williams penned a lovely song, "Dream Away," with lyricist Paul Williams (no relation). While the vocal is not heard in the film, instrumental versions are used for the main and end titles, and as a love theme. Williams's score (reportedly replacing one by Michel Legrand) blends some of the expected western scoring conventions (cf. *The Cowboys*) with more pop-oriented writing (cf. *The Missouri Breaks*), echoing the contemporary sensibilities of the film. There is a subsidiary theme for the Reynolds character, ominous music for the various bad guys, and some Native American influences toward the end. A lively train-robbery cue at the beginning of the film recalls *The Reivers*. None of the score has been commercially released, but Paul Williams did record "Dream Away" on his album *Here Comes Inspiration* (LP: A&M 3606); Frank Sinatra recorded a less memorable arrangement on *Ol' Blue Eyes is Back* (CD: Reprise 2155-2).

—J.B./J.E.

## **Images** (1972) ●●●●

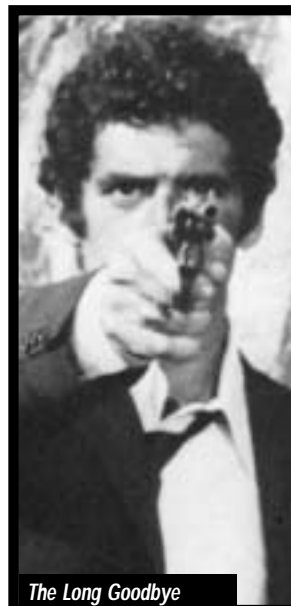
Promotional LP 11 tracks - 35:01

Susannah York descends into madness and hallucinations in this disturbing film from Robert Altman. This is the score to throw in the faces of people who believe Williams is only capable of writing marches, epic fanfares and Hollywood love themes. It's an amazingly dark and disturbing work that uses recording effects and human vocals somewhat in the manner of Goldsmith's *The Mephisto Waltz* and Jerry Fielding's *Johnny Got His Gun*, without sounding anything like those works. The contrast of atonality with a quintessentially Williamsesque, classically melodic piano line makes for a work that is haunting, disturbing, yet somehow compelling and rewarding. Originally put on a promo LP for Academy Award consideration, the score has never received a commercial release.

—J.B.

## **Pete 'n' Tillie** (1972) ●●

Carol Burnett in a rare theatrical film role plays a spin-



*The Long Goodbye*



*The Man Who Loved Cat Dancing*





Pete 'n' Tilly



ster who gets involved with Walter Matthau and has a child who later dies of leukemia, causing an irreparable rift in their union. This is an earnest, Oscar-nominated blend of comedy, romance and drama that was completely ignored by the public on its release. Williams composed a tender theme for piano and strings; there is very little underscore in the film (just over eight minutes) and each of the nine cues is simply a variation of the main theme. Williams also provided some

source cues characteristic of the period. The theme was given lyrics by Alan & Marilyn Bergman and recorded by three different artists: Suzanne Stevens on LP (Capitol 11511), and on 45 by both Carol Burnett (Columbia 4-45765) and Walter Matthau (!) (Decca 33050). The flip side of the Matthau 45—an especially hilarious rendition—contains an instrumental arrangement of the theme by Al Capps.

—J.E.

### ***The Poseidon Adventure* (1972) ●●**

Another of Williams's scores for Irwin Allen, this effort falls somewhere between the dated pop sound of *Earthquake* and the compelling orchestral heroics of *The Towering Inferno*. Though best known for its Oscar-winning song "The Morning After" (written by Al Kasha and Joel Hirschhorn), Williams's score features a thrilling main and end title theme that captures all of the melodrama of the story with a kind of miraculous, hummable dignity. The rest of the score is a plodding, interior affair underscoring the dramatic (and claustrophobic) situations, but the title

music has been the object of much collector desire over the years.

—A.D.

### ***The Screaming Woman* (1972)**

TV movie; end titles list "Theme by John Williams."

This was produced during a composer strike and may have been recorded overseas; it's been described by Williams as his "only atonal score." The music credit is weird, but evidence suggests that Williams did write the entire score. Most of it is atmospheric suspense music, but the end title features a minor-key melody. Not nearly as impressive as *Heidi* or *Jane Eyre*.

—J.E.

### ***The Cowboys* (1972) ●●●**

Varèse Sarabande VSD-5540. 17 tracks - 30:26

An Americana-flavored, robust orchestral score for Mark Rydell's solid latter-day John Wayne western, *The Cowboys* is one of Williams's most beloved concert-hall works. While many listeners are familiar with the suite arrangement for the Boston Pops, the original soundtrack is a more ragged, rambunctious affair, utilizing guitar and harmonica to emphasize setting and the grittier elements of the story—dissonant, downbeat material that sounds more like *The Missouri Breaks* than the lyrical, triumphant *Cowboys* theme. The score was never commercially available until Varèse released a disappointingly abbreviated CD in 1995, lacking the complete Overture, Intermission, and Exit Music that can be found on Warner's 1994 letterboxed laserdisc. The soundtrack CD is recommended especially for Williams fans; others may opt to pick up *By Request* (Philips 420 178-2), a Williams/Pops compilation that includes the complete 9-minute orchestral suite (with

## ***Star Wars:* Other Albums, Other Worlds**

by Jeff Eldridge  
and Lukas Kendall

**T**oday virtually every last note of John Williams's *Star Wars Trilogy* scores is available on the respective 2CD set RCA Victor Special Edition releases (see last issue). Before that, the combined *Trilogy* 1993 4CD box set on Arista (11012-2) was a good source for more of the recordings than had ever been available.

However, back in the dark ages (1992), the soundtracks were available only in partial form, and only the most patient of Jedi, with the Force as his ally, could compile a comprehensive library of bits and passages available on different discs. Although you no longer need to

have all of these albums to get the complete scores, some of them remain noteworthy for those who grew accustomed to John Williams's original edits, and/or the nuances of other conductors' interpretations.

Heroes, Scum and Villainy  
The original 2LP set to *Star Wars* was released on a 2CD set from Polydor in 1986 (800 096-2)—this is a source for the exact program and John Neal-remixed sound quality of the best-selling 1977 album. Also for the first film, there were two recordings of the symphonic suite Williams assembled for concert performance: one by Charles Gerhardt (coupled with a suite from *Close Encounters*) on RCA Victor 2698-2-RG, and a slightly less successful one by Zubin Mehta conducting the Los Angeles Philharmonic, on London ZM1001.

*The Empire Strikes Back* was a

botch-job regarding its original soundtrack: the 2LP set released by RSO in 1980 was later condensed onto one vinyl disc—dropping half the tracks—and only the abridged configuration was released on CD (825 298-2). The main title segues to "This Is Not a Cave"—yippee. However, Charles Gerhardt conducted a fine 45-minute album of selections from the score on Chalfont, available on CD from Varèse Sarabande (VCD 47204, reissued as VSD-5353). Although some of the playing is shaky, the Gerhardt album remains a dynamic program, a kind of special meal flavored with Williams's concert alterations. For completists, it is still the best source for Williams's concert version of "Han Solo and the Princess."

*Return of the Jedi* was originally released as a single-disc both on vinyl and CD (811 767-2), an album so incomplete as

to be useless. Again, Gerhardt conducted a separate album on RCA Victor (60767-2) which has been reissued with a couple of different covers; this is still the only source for a competent orchestral version of the since-dropped-from-the-movie "Ewok Celebration."

There are two *Star Wars Trilogy* compilation albums, with selections from all three scores on one CD. The first was done in 1983 with Varujan Kojian conducting the Utah Symphony Orchestra for Varèse Sarabande (VCD 47201); for years this was the only place to find the *Jedi* cues "Fight with TIE Fighters" and "Darth Vader's Death." The second featured Williams himself in 1990 ("Williams Conducts Williams") with a slightly different program for Sony Classical (SK 45947); although the tempos are curiously slow, it's notable as an inaugural recording of George

the most significant material from the score). —A.D.

### **Fiddler on the Roof** (1971)

EMI CDP 7 46091 2 • 14 tracks - 60:24 (adaptation)

Williams adapted the Broadway song score for this musical about Russian Jews during the Czarist pogroms, winning an Oscar (his first) for adaptation. When it was originally released, the cassette version contained an extra Williams cue. —J.B.

### **Jane Eyre** (1970) ●●●●●

Silva Screen FILMCD-031 • 11 tracks - 34:14 (TV movie)

An early masterpiece by Williams, this, more than any other period film, allowed the composer to explore the full-bore classical style he often employed throughout the '70s. The opening contains one of the most touching and fully developed melodies in the Williams canon, in a rich setting of harpsichord and churning, elegant low strings that sets the scene of the 17th century countryside. Much of the creepy, bubbling suspense music for the insane Grace Poole is an offshoot of Williams's classical pastiche writing for the character of Dr. Smith in his early *Lost in Space* scores. Williams drew a three-movement orchestral suite from this score (the actual parts and score were lost, so he had to sit down and write it out from the LP!) which he recorded on the album *Pops Britannia* (CD: Philips 420 946-2, now out-of-print)—J.B.

### **Story of a Woman** (1970)

An Italian-produced (but with mostly American lead actors) soap opera about a female pianist and the two men in her life; a really awful film. Reportedly the score is lovely and melodic, a la *Jane Eyre*. Williams wrote a

song for the film, "Uno di Qua, L'Altra di La," with lyrics by A. Amurri and sung by Ornella Vanoni. The theme, or possibly the song, was reportedly released on a Japanese 45 (Seven Seas HIT-1957). —J.E.

### **The Reivers** (1969) ●●●●●

Legacy CK-66130. 12 tracks - 32:50

Considered to be Williams's first feature score written in his lyrical thematic voice, *The Reivers* remains a fresh and invigorating work. Marked by a soaring orchestral theme, deftly interwoven with harmonica and banjo to convey turn-of-century Mississippi, this is one of Williams's most playful and entertaining efforts, though no soundtrack album has done full justice to the score as heard in the film. Legacy's 1995 CD reissue contains one brief additional cue, but also a heavy amount of noise reduction that diminishes the stereophonic impact of the original Columbia album (which can be found, with hiss, on the out-of-print 1990 Masters Film Music release, SRS 2009). *The Reivers* is arguably the first Williams "classic," and a must-have for any soundtrack aficionado. There is a suite, with unreleased material as well as narration by Burgess Meredith, included on Williams's compilation CD *Stage and Screen* (Sony Classical 64147). —A.D.

### **Next Time: The Saga Concludes!**

Williams's early film and TV scores from the 1950s through 1969, plus checklists for his concert works and compilation albums.



*The Poseidon Adventure*



Lucas's Skywalker Sound recording stage.

#### The Disco Years

Since *Star Wars* was the best-selling orchestral soundtrack album of all time—pending final results on *Titanic*—it is not surprising that a great number of people saw fit to cash in with their own renditions. Orchestrally, besides the fine Gerhardt and Mehta albums—and numerous compilations where Williams has conducted a selection or two—Colin Fretcher conducted a laughable reading of a *Star Wars* suite with the London Philharmonic (SGA 1000).

Most famous of the pop renderings of Williams's classic score is *Star Wars and Other Galactic Funk* (Millennium 8001) by Meco, last name Monardo, in which the various themes are woven into a disco medley. (The album is probably what would have resulted had

George Lucas instructed Williams to score the film in the manner of a *CHiPs* episode.) Meco was not alone. Patrick Gleeson's *Star Wars* (Mercury SRM-1-1178) featured Mr. Gleeson's "stunning and surreal interpretation of the music from the film" performed on the world's most advanced synthesizer. Don Ellis and Survival got into the act with *Music from Other Galaxies and Planets* (Atlantic SD 18227), which featured a couple cuts from *Star Wars*. The Now Sound Orchestra (Peter Pan 8205) recorded several selections along with music from *Close Encounters*.

Perhaps trying to get his own piece of the action, Williams himself produced a disco version of the *Close Encounters* theme which was issued on 45 (and included with the original LP; it can be heard on the Varèse CD of the soundtrack). This didn't stop Meco *Encounters of*

*Every Kind* (Millennium 8004), which was mostly original disco tunes packaged together with Meco's rendition of the *CE3K* theme. Montana (aka Vincent Montana Jr.) produced *A Dance Fantasy Inspired by Close Encounters of the Third Kind* (Atlantic 4603). Meco returned yet again with an album devoted to disco renditions of another Williams score with *Superman and Other Galactic Heroes* (Casablanca 7136). The craze hadn't died down entirely by 1980, when Boris Midney produced a synthesizer album devoted to music from *The Empire Strikes Back* (RSO 3079) and the Now Sound Orchestra recorded a couple *Empire* selections to add to a reissue of their previous *Star Wars* album (Peter Pan 1116).

Jazz bassist Ron Carter used the themes from the second film in the trilogy as the basis for his LP, *Empire Jazz* (RSO 3085),

which is actually quite listenable. In the same vein is *Sketches on Star Wars*, a new 1997 CD by the Terry Trotter Trio (Varèse Sarabande VSD-5794) best described as what the result would be if Vince Guaraldi scored a Charlie Brown animated special with the tunes from the *Star Wars* *Trilogy*. (Part of its fun is just sitting back and trying to guess which famous Lucasfilm melody is being played by Trotter's wily, laid back piano and Lanny Morgan's cool sax.)

All of the above pop-album catalog numbers, except for the Trotter disc, refer to LPs. There has been a CD reissue of various Meco tracks, *The Best of Meco*, on Mercury 553255. Perhaps one day disco may experience a resurgence akin to that which lounge music has enjoyed recently and these albums will become valuable. Let us hope not. FSM



**D**avid Amram is one of the most respected composers around, having written over 100 orchestral and chamber works, two operas, and numerous works of jazz. He was listed by BMI as one of the Twenty Most Performed Composers of Concert Music in the United States since 1974. Yet with all his varied activities, there's one work that keeps turning up to haunt him like a Queen of Hearts in a game of solitaire: his elegant and disturbing music to John Frankenheimer's masterpiece of brainwashing and political satire, *The Manchurian Candidate*.

Filmed and released just prior to the Kennedy assassination, the film featured Laurence Harvey as a soldier in the Korean War whose platoon is captured by the Red Chinese in Manchuria, where he is brainwashed to function as a killing machine. Harvey returns to the States with a medal of honor for saving his platoon from an enemy attack, even though he had personally killed two of his men during a nightmarish demonstration of the mind-control held over him by his captors.

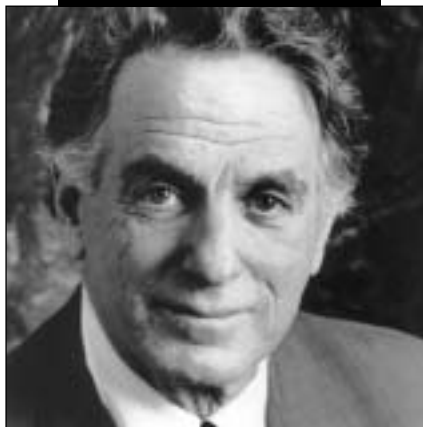
Programmed to blindly follow any instructions he receives whenever he plays the Queen of Hearts in a game of solitaire, Harvey becomes the pawn in a political power play that viciously satirizes both political campaigns and McCarthyism.

Frank Sinatra co-stars as an officer in Harvey's platoon, haunted by nightmares about a bizarre women's tea party in which Harvey robotically slays two members of the group. And despite the fact that Harvey's character is essentially unlikable, Sinatra (and the rest of the survivors of the platoon) always responds to questions about the man in the same way: declaring that Harvey "...is the kindest, warmest, bravest, most wonderful human being I've ever known."

#### The Stage Was Set

David Amram's score, a blend of gritty, involving jazz, wild satire and stark, disturbing psychological writing, is often cited as one of the best ever written, and its release on CD (Premier PRCD1059, 13 tracks, 65:59) is a milestone. Amram had begun working for director John Frankenheimer in the late '50s after Frankenheimer's wife had seen some of Joseph Papp's Shakespeare in the Park productions with Amram's music and had recommended him to the director, leading to scoring work on a television production of *Turn of the*

## The composer of The Manchurian Candidate discusses his score and why he left film music



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by Jeff Bond

*Screw* and Frankenheimer's feature about street gangs in New York City, *The Young Savages*. Frank Sinatra, the film's star and producer, was also familiar with Amram's work as a jazz musician, and he, Frankenheimer and co-producer Howard Koch felt that the unusual nature of *The Manchurian Candidate* required a non-Hollywood composer.

Apart from several striking pieces of jazz music (including "Slightly Manchurian Blues," which ingeniously combines Asian musical idioms with jazz), a hallmark of the score was Amram's melancholy, probing title theme, which contrasted against some of the most incisive and stylized psychological scoring ever written for a film.

"I tried to have the main theme be a human theme," Amram recalls. "A statement about the innate nobility of the victim of these experiments, Laurence Harvey, who was a hero who is forced to undertake some horrible acts. And I thought by making something that was noble and sympathetic it would show the human side of him and the human side of the film. Playing against him was all the dissonant music with the harpsichord, the three piccolos and the hecklephone, and all the contrabass clarinets, and the concept would be almost the irrational forces that couldn't be controlled that took him over."

#### The Sound of Mania

The centerpiece of the film is the conditioning demonstration undertaken by a Red Chinese scientist, which is remembered by the survivors of Harvey's platoon as a strange tea party put on by a club of middle-aged women. But in a remarkable, lengthy pan, John Frankenheimer reveals that the doddering, pleasant old women are really Red Chinese and Soviet military men observing as the platoon members are brainwashed. Amram's scoring of the scene featured prominent, dissonant playing from harpsichord, an instrument that was to figure prominently in later pop music and spy and espionage films of the '60s. "To my knowledge, the harpsichord hadn't been used that much," Amram remembers. "I thought it would be terrific to have the harpsichord as a kind of reinforcement of the craziness of seeing all these women who were actually soldiers, but in the minds of the people who'd been brainwashed seemed like kind of a women's club at a tea party. Because it was so confusing for me seeing that, one of the most famous pans in cinematic history, I thought the harpsichord would help pull that together."

Another feature of the score was some psychotically upbeat, energetic campaign music to

underscore the film's biting sequences of political rabble-rousing. "I know Joe Zallinau, who was in Miles Davis's band, when he first heard that score, he came up to me and said he loved the main theme and the jazz and everything else, but he said that campaign march really tickled him. He said he started laughing at the theater and someone had to tell him to be quiet. What I was trying to do was show what the music was like when they have those pick-up bands at campaigns that have to play for five or six hours, and I thought it would be a wonderful, manic exaggeration of what some of that music would be like."

### Less Is More

Like many films of its period, *The Manchurian Candidate* is judiciously spotted, with even a brutal hand-to-hand fight between Sinatra and veteran film heavy Henry Silva played without underscore. "I tried to look at it as if the film were a ballet or an opera, where you would want everything to fit with everything else, rather than having music grinding away for two hours. Because it not only diminishes the value of the music, it can sometimes take away from the power of the film. You learn that in playing jazz: the use of silence, and being able to breathe and give variety and contrast, just as in orchestration you don't have the entire orchestra playing the entire time." Amram asked that some of the music he wrote for the romantic scenes between Sinatra and Janet Leigh be taken out of the film: "Without the music you could feel more of the pain that Sinatra was going through and the loneliness of Janet Leigh, and with the music it made it seem that they were much happier; it made it more enjoyable and took away from the tension of their situation."

*The Manchurian Candidate* was a rare American film that was actually removed from distribution for reasons of sensitivity: when the Kennedy assassination formed a horrifying real-life echo of the film's plotline, Frank Sinatra elected to withdraw the movie from the public. "When Kennedy was assassinated the film took on a horrible new meaning, showing that this situation could be created where someone could do something unthinkable almost anywhere. And the film was so disturbing and the company was in such a terrible state of shock that they withdrew the film, and I think for 25 years or so it was unavailable."

Nevertheless, the reputation of the film, and of David Amram's score, was something that could not be extinguished. "There were always underground copies of the film, and over the years people would have bootleg copies of the score, and I was constantly asked, when is the film going to come out, when is the score going to come out?"



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Despite the reputation derived from Amram's scores for *The Young Lions*, *Splendor in the Grass* and *The Manchurian Candidate*, the composer, now 65, largely got out of film work following the release of *The Manchurian Candidate*. "The year *The Manchurian Candidate* was released I was offered nine films. I said I can't possibly write that much music. And the response was, you don't have to: you can use an orchestrator, you can use a ghostwriter. And I said, with all due respect, I really would not be comfortable doing that. I could only write music for films and put my name on it if I had the time to write every note myself, orchestrate every note, and have it really be the very best I could do."

Amram objected to the fact that he would not be able to turn down composing assignments for films he didn't relate to artistically, and disliked the film composer's position at that time of being essentially a foreman. "I tried to do for the film what I did in my concert work," he explains. "To have thematic development and try to have the music, in addition to being able to stand on its own, accompany and enhance the film. Many of the people in Hollywood at that time simply wanted a hit song that could be played as many times in the movie as possible, and for everything to sound like Rachmaninov's 'Isle of the Dead.' Which is a wonderful piece, but I felt I could do better than that."

### The Human Factor

Despite getting out of the film-scoring business, Amram has kept his eye on the field over the years. "I've always enjoyed the work Jerry Goldsmith has done, Lalo Schiffrin, of course John Williams, and Alex North's music was really wonderful. I think a lot of the younger composers working in film have exciting voices and are really bringing something to the medium. But it disappoints me to hear a lot of electronic and synthesizer music being used in movies instead of human players. Electronics are capable of some wonderful effects and sounds, but to me, live players and the talents of those people are what give music its human voice, and that's really what music is all about."

The release of the *Manchurian Candidate* score after 35 years is a source of enormous gratification to Amram, who feels fortunate to have worked on such an enduring classic. "My hope is that it will encourage young composers and actors and musicians who dare to dream, to realize that if something doesn't happen overnight it doesn't mean that you've wasted your time—and if it's good, it stays good, and that's all that matters."

FSM



TOP Amram conducts  
for a publicity shot  
BOTTOM  
Anthony Harvey and  
Leslie Parrish  
play parlor games  
("Anyone for *Spin  
the Assassin?*")

# ZEN AND THE ART OF MOTION PICTURE SCORING

Finding a way to introduce Philip Glass seems a particularly Zen proposition—like figuring the sound of one hand clapping, or a tree falling in the woods with no one to hear. It's a mindbender on the same level, because how on Earth do you sum up this man's contribution to the landscape of 20th century creativity? Pick up almost any music history text written since 1970, he's in there. Bring up minimalist music, he helped invent it. Mark the

progress of 20th century opera, he's already contributed about three standard repertoire works. Watch pop culture icons like David Bowie or *The Simpsons*, they've worked with him and worked him into jokes, respectively.

But we know all that, or at least we ought to. Part populist, part schismatic, Glass has become both a primary icon and iconoclast of the arts by reinventing more genres than those to which most composers ever contribute. He's written



non-linear operas on (and starring) Albert Einstein. He's scored horror films. He composed works in which pairs of violins play nothing but steady streams of repeating notes for minutes on end. He's incorporated classic French films into live musical performances. 1997 was a perfect example of Glass's ability to evade those who would seek to pinpoint his creative focus: he wrote an opera based on the writings of Jean Cocteau, scored a Martin Scorsese epic, and began work on Jim Carrey's first foray into semi-dramatic acting. Which side of the temperamental "high art/low art" scale does that tip his year towards? Who knows? Who cares? The fact is, Glass speaks his musical mind and audiences flock.

As I spoke to Glass in late 1997, the buzz machine was just beginning to hum about his work on Scorsese's *Kundun*, the life story of the Dalai Lama set against the backdrop of Tibet's eroding refuge. Just a week later, Glass would nab the Los Angeles Critics Award for best score. The music itself is a blend of minimalistic and Neo-Romantic styles, and Western and Tibetan instruments. It's an integral part of Scorsese's film, providing at times both the heart and form of the film. Glass, who really has been there and done that, speaks of the film in a kind of highly caffeinated hyperbole proving that—although it's hardly any sort of Zen truism—there is no substitute for genuine talent and enthusiasm.

Doug Adams: *Can you tell us how you were originally approached for Kundun?*

Philip Glass: God, I don't remember! We began a year and a half ago. I began talking with Marty [Scorsese] in May of 1996. We had met a number of times before—there was a Michael Pal project some years before that we were going to work on together. And then Michael died, so that never happened. We had known each other in that way, and then, of course, he knew my work through Paul Schraeder: *Mishima*—and, you know, he's a movie buff. He's seen everything, the guy's seen everything. And, of course, I had seen his work, so that was the basis of how we knew each other.

I forget how it happened, but we had a meeting in May and we spoke about the film. I had had a strong



connection with the Tibetan community for years through my visits to India and working with some of the refugee community here in the States. So, I was very familiar with the story, so to speak. I had met the Dalai Lama a number of times beginning in 1973, so I very much knew what it was about. We [Glass and Scorsese] began in May talking about it, and I told him my ideas were to combine Tibetan instruments and Western instruments into a score that would create a very strong sense of place for the

film. I wrote the first 20 minutes of music from the script. I had Melissa [Mathison's] script. I think I had, not the very last one, but close to the final script. And when they went to Morocco I began sending them music while they were shooting.

Scorsese came back to the States, in December, and began editing. In January or February, we began working with music and image. I don't know if you've spoken to anyone about it, but my memory is that Thelma [Schoonmaker] and Marty were editing for nine months. We began looking at picture and music together in the second month. And he had had the music from the beginning so that we were able to work with the music in a very organic way with the film. There were numerous rewrites of the music and there were numerous re-cuts of the picture. It went on and on. I think the result is quite splendid. It's an optimum way for me to work with a filmmaker, where you actually have access to their work-process and to the picture very early on. In fact, it was the way I worked with Paul Schraeder on *Mishima* and on *Koyaanisqatsi*. It's really the best way to work.

DA: *How much of the music did you end up writing before editing?*

PG: Well, you have to remember that there's almost 90 to 100 minutes of music in the film. (I don't know if we actually counted it yet.) I would say a third of that music was written to the script. By the time that was done, many of the important, principal themes had already been stated. Then, from that point on, I was actually writing to image and script. Then we were really able to work together. Very often, even later on, I was working with un-cut images. I mean, there was the

## PHILIP GLASS INTERVIEWED BY DOUG ADAMS

whole last scene that was just assemblages of these images—the whole last scene, the escape. Did you see it, Doug?

DA: *I've heard the score, but I haven't seen the film. [This was in early December 1997, before the film was released.]*

PG: Oh, I wish you could have. It's a beautiful film. But the whole last 20 minutes was a piece, called "Escape to India." I saw that [scene] in an unedited

es they made of that kind that were very brilliant, actually, which I wouldn't have thought of. They became very familiar with the score, and then they began finding places for the music to fit. By the end, it became very integrated. I think you can even hear it on the CD—it's a very coherent piece of music.

DA: *Absolutely. It feels like a concert work at times. Did your own spiritual beliefs have any impact on how you approached this score? [Glass is a Buddhist.]*

PG: Oh, I don't know if that did. However, I knew a number of people in the movie, personally, who were acting for the first time. [Scorsese cast the film largely with non-actor Tibetans.] I had met the [real] Dalai Lama numerous times. I was invited to play when he was speaking, and I would do kind of an introductory piece—like a prologue while people were getting settled. I did that a number of times and talked with him. And then as I said, I've worked helping with re-settlement programs and teaching programs in the States,

## PHILIP GLASS FILMOGRAPHY

- 1998 *The Truman Show*
- 1997 *Kundun*  
*Bent*
- 1996 *The Secret Agent*  
*Absence Stronger Than Presence*
- 1995 *Candyman: Farewell to the Flesh*  
*Jenipapo*
- 1994 *Niki de Saint Phalle: Wer ist das Monster—do oder ich?*
- 1992 *A Brief History of Time*  
*Candyman*
- 1991 *Anima Mundi (aka Soul of the World)*
- 1990 *Mindwalk*
- 1988 *La Chiesa (aka Cathedral of Demons, The Church, Demon Cathedral, Demons 2, In the Land of the Demons)*  
*Powaqqatsi*  
*The Thin Blue Line*
- 1987 *Hamburger Hill*
- 1986 *Dead End Kids*
- 1985 *Mishima: A Life in Four Chapters*
- 1983 *Koyaanisqatsi*  
*Four American Composers*
- 1977 *Mark Di Suvero, Sculptor*  
Glass also worked on the film *Closet Land* (1991) as Music Supervisor.

### What's Available

CDs to most of Glass's scores are available on Nonesuch Records (<http://www.warner-classics.com/nonesuch>). Nonesuch will release a Glass 10-CD box set which will feature newly recorded works including an almost complete soundtrack re-recording (86 minutes) of *Koyaanisqatsi* and music from the *Candyman* films.

A related work of interest to film music fans is *La Belle et la Bête*, Glass's rescored version of the classic 1946 Cocteau film as a live performance piece, played and sung to film.

### Upcoming/In Progress Works

*Noyaqatsi* is the third film of the *-qatsi* trilogy (*Koyaanisqatsi*, *Powaqqatsi*). Glass has scored most of the film but completion of the project is awaiting additional funding.

*Genere* is an Italian silent film from 1916 which Glass accompanied with an especially written score, performed live by Glass and saxophonist Jon Gibson in December at the Messina Film Festival in Italy.

*Seeds of Tibet: Voices of Children in Exile* is a 26-minute video documentary with music by Glass and an interview with the Dalai Lama; it should be an interesting companion piece to *Kundun*.

*Evidence* is a short 35mm film by Godfrey Reggio (*Koyaanisqatsi*) about the behavior of children watching television.

form, then I wrote the music, and then Marty edited to the music. That was kind of what we did. It's a long process to do it this way. It takes a very patient editor, [laughs] and composer! We had very excellent music editors, and we needed everybody. You need a lot of talented people when you work this way.

### MAKING A SPIRITUAL CONNECTION

DA: *You mentioned that you brought the idea of combining the different cultures; what kinds of ideas was Scorsese looking for the music to bring?*

PG: I've only worked with him this one time, so I don't know how he works with other people, but he is a great collaborator because—I do the same thing when I collaborate. When I work with someone and I bring them into a project, in order to get their best work I just trust them and wait and see what they do. And that's what Marty did with me. Before I started writing the music, he didn't say anything. He just waited to hear it. As Thelma was editing, we had to make changes in the music to work out certain synchronizations with the picture, or, on a few occasions, they took pieces from one part of the score and put them in other parts—which I hadn't expected. There were two or three choic-

es and also in Europe. So, it's a community that I've been very much in touch with.

We talk about the social dimension to the tragedy of Tibet, which is easy to talk about, because that's something that we can all relate to. Here's a society that has basically been invaded and annexed, and a culture of 1000 years, based on a previous culture of 1500 years before that, virtually decimated. We don't need to be Buddhists, or we don't need to be Christians, or we don't need to be anything. The impact is a kind of ecological disaster in the sphere of culture and society. The movie, in fact, addresses that. It becomes very gripping when you see what it's about. So, as to my own beliefs, they hardly, I would say, define my role any more than my reaction as a person who values culture and diversity and history in our own lifetime. We're not talking about the Holocaust of the 1930s which, already, is 60 years old—not that that diminishes it, but you know what I'm saying. Or, we're not talking about the destruction of the Armenian culture in the early part of the century. Or, the American Indians. This is happening now! This isn't history, this is current.

DA: *Does that make a difference when you work on it?*

PG: Well, of course it does, because this is a story



which has impacted a lot on me—which I, personally, am invested in. Partly because of my own work with this community and, in a direct way because of my simple beliefs about society, and culture. There's a strong connection for me and, of course, it makes a difference.

We use this word, "inspired." When we're inspired by things through our work, the work becomes inspired—it infuses the work with, to me, a special urgency and quality. Even just this record by itself, I hear the music and I see the pictures. I did it so much in the last two years that I can hardly not do it. It doesn't work for you, at this point [for those who haven't seen the film]. But, for me, the music itself has that effect.

DA: You talked about how you wanted to create an environment through the music. What other kinds of things were you trying to say?

PG: Well, the sense of place is one thing. There were problems with the making of this film. The Chinese are not happy about the movie, and it was not possible to film in either India or Lanzhou where you might have something closer to the real environment. In fact, what they've done is marvelous. The high desert of Morocco, when matted in the Himalayas, looks perfect! It looks fine—I mean, people who see it will not know. If you compare it to photographs, it looks very good. But still, I felt that that was maybe the single—not that the music had to have a single function, but that that was the function that interested me most.

The other thing I wanted the music to be was a doorway to a Westernized audience—for the Western audience to enter a world which must seem very exotic. The life that is portrayed in this film literally does not exist anymore. Look at the costumes, the clothes that they're wearing, the social manners, the whole social context, visually, in every way it doesn't exist anymore. It must appear to us as a very exotic, foreign place. I wanted the music to be a doorway that you could enter into that world. The combination of the Western instruments and the Tibetan instruments is done as a way of ushering you into the setting in a way that would not be off-putting. Sometimes, we look at things that are exotic and we just don't get it. We don't see what it is. And this is a film that compromises nothing. There are no Westerners in the film whatsoever; there are no Westerners made-up to look like they're Tibetans.

## THE SECOND GREATEST STORY EVER TOLD

Kundun ★★★★★

PHILIP GLASS

Nonesuch 79460-2 • 16 tracks - 60:22

Martin Scorsese's *Kundun* is like one of those ultra-reverent Hollywood biblical epics of the '50s and '60s, a film whose perfectly acceptable two-hour running time seems to stretch out in the mind of the beleaguered viewer to three or four. Whereas Scorsese was hung out to dry for attempting to



humanize Jesus in *The Last Temptation of Christ*, *Kundun* isn't going to ruffle the feathers of Buddhists: if the Dalai Lama has any human frailties, they're not on display here.

The film starts off with some promise as a young Tibetan boy's uncanny abilities and sense of self lead traveling Buddhist monks to believe that he is the next Dalai Lama. There's an impressively subdued sense of the supernatural and how it applies to ordinary lives in this section of the film, and Scorsese's Tibet seems a truly alien land where our Western cultural concepts have little application.

As the child Kundun matures into boyhood, adolescence and manhood, however, so little of any human character is revealed that the film quickly fouls itself in its own didactic nets, finally having to resort to the callow villainy of a popinjay Chairman Mao to provide melodramatic conflict. Even with China's brutal occupation of Tibet as its dramatic linchpin, the film settles into an unnervingly static final third (there's something wrong when you're actually looking forward to the Chinese bombing of the monks) before reaching an abrupt conclusion that leaves the viewer both relieved and unsatisfied.

Philip Glass's score has been widely

praised and is a front-runner for Oscar consideration, and it may be the only element of the film that really works. During the movie's first half as we follow the child Kundun's ascension to Dalai Lama, Glass's trademark minimalistic style is a real asset. The constant recapitulation provides both an unearthly calm that illustrates the serenity of Buddhism, and a sense of pacing and movement that's often lacking in the film. As Scorsese's camera sweeps over the Tibetan landscapes or glides a centimeter or so over a dyed-sand floor painting, Glass's score almost takes on the quality of his early '80s masterpiece *Koyaanisqatsi*—an almost completely abstract, non-linear fusion of music and imagery. *Kundun* sports a rich Eastern texture thanks to Glass's use of Tibetan horns and cymbals and the voices of monks, while the composer's familiar orchestrations of clarinet, synthesizer, flute and piccolo lay down a kind of electronic grid that adds an uncanny sense of fate, religion and the supernatural.

The problem is that Scorsese wants to both explain Buddhism to western audiences and make a film that embraces the inner calm of the Buddhist mind. By the second half of the film, Glass's use of repetition starts to reinforce in the viewer the realization that nothing is happening onscreen. His scoring of the Chinese occupation of Tibet (in "Chinese Invade" and "Distracted") features some beautiful melodies for low strings and French horn, but in a way Glass's non-traditional approach leaves the viewer hanging by his thumbs at the film's conclusion: the music, like the film, simply comes to an abrupt halt. That's intentional in a way, because the film ends with the Dalai Lama's exile to India and the promise that he will one day return—the story truly is unfinished, and the interrupted phrase of Glass's music promises a continuation that must take place in the mind of the viewer. But since it's almost impossible to get emotionally involved with the filmic character of Kundun, most viewers won't leave the film with a need to fulfill its unfinished vision; they'll just be glad it's over. *Kundun* works far better as an album, where Glass's linear/nonlinear approach is an end unto itself.

-Jeff Bond

There are only Tibetans in the film. They're riding horses, and wearing the clothing, and drinking tea, and talking to each other in the way that they interact—in a way that, to someone who's never seen that, will look



very foreign.

DA: *Right, there's no Brad Pitt this time.*

PG: No Brad Pitt! [Laughs] The other thing that I should mention is I first heard these instruments 30 years ago in Northern India, on the border of Tibet. The long horns, and the singing, and the drum playing, and the cymbals. It never occurred to me in the last 30 years to use that in my music. I appreciated it for what it was, but I didn't try to integrate it in anything I had done. As soon as this project was presented to me, I saw immediately what had to happen. I described to Marty what I wanted to do. The reason I sent the music to him while he was filming is because I wanted him to get an

SCORSESE IS A GREAT COLLABORATOR.  
BEFORE I STARTED WRITING THE MUSIC, HE DIDN'T  
SAY ANYTHING. HE JUST WAITED TO HEAR IT.



idea from very early on of the way I was thinking.

The horn player is a guy I know from New York. He's a guy from Tibet who studied music when he was young, and lives here now. I'd known him for years and I never knew he was such an expert horn player. But, when we were looking for horn players he turned up with his instruments, and he was marvelous.

### SIMPLE BUT NOT SIMPLISTIC

DA: *One of the things that struck me about the score, musically, is that it's often very diatonically based, but there's an emotional maturity to it. It's never "now it's happy music," "now it's sad music," or anything simplistic like that.*

PG: Well, that's a nice comment! That sounds more like a compliment than a question.

DA: *Well, I think it probably is.*

PG: You know it's interesting, here's how I look at the score—and it's not so different from what you're saying. It's a very simple score, it's a very clear score, without being simplistic or condescending. The material is laid out in very bold melodic fragments with rhythmic structures that are very emphatic and very dramatic. I think that's what I wanted to do. Listening to it now, it looks to me—I don't mean simplistic, at all, but there's a clarity to it and a directness which is not at all like the last piece, for example. The piece I just did before that was an opera based on a libretto of Cocteau. This is not at all like that. The piece I'm going to do next doesn't sound like that. So, now that I'm distanced from it, when I hear it, I'm thinking this kind of directness and this kind of reductiveness. Almost reductive in the way my very early music was reductive in the '60s and the early '70s when things were so cut down. In a

way, this music is cut down like that. There was a very strong emotional center to it.

DA: *Yeah, that's what I thought. It feels very centered.*

PG: I am impressed with that too. I think it comes from the subject. I was very involved with the subject. I've known about it for a long time. I've met the Dalai Lama a number of times, I knew the story, I'd been on the border many times. It's not my story: I'm an American guy, Jewish parents, born in Baltimore. It's not my story, it's exotic for me as well, but being a

friendly participant and observer of the events, I became very sensitized to the subject. And I think that's why I was able to do it that way.

DA: *How did you put this directness into musical terms? There seems to be a lot dealing with the tempo and a lot of pedal point-type of things.*

PG: There's that. And also, I'm looking for places where I can reference the Tibetan music. That means almost the whole piece is written in bass and double bass clef. Everything's so low. There are some flute passages and some high things, but a lot of it's written below middle C, so it gives it that very earthy sound. Title descriptions like "Caravan Moves Out," or "Northern Tibet"—just looking at the titles, you can see what it is, you can see how the music works. And the music is meant to relate to that. I think the emphasis on the singing of the monks and the emphasis on the

drums and the cymbals tends to continually ground it in a very earth-like sound.

DA: Well, let's talk a little bit about some of the Tibetan instruments that you used. How did you pick the ones that you thought would be appropriate?

PG: Well, there aren't that many! [Laughs]

DA: Right, I guess that helps!

PG: Right! So, that was easy. The long horns look like the ones that you hear from Switzerland. And the short ones you see in Central Asia a lot. It's a double reed instrument that looks a bit like an oboe with a bigger bell at the end. Those are the two main wind instruments, and they're very common in the

monasteries. And in the ritual dances you see that a lot. The cymbals are also a specialty of the monasteries, and [for] the drums I actually used Western drums. I imitated the playing that you hear in the monastic tradition. There is some neumatic singing if you listen carefully—[though], it's not on the record. There is some neumatic singing which was source music in the movie, and I tried to put it on the CD and it didn't fit, so I had to take it out. It was very forced. It seemed more like a gesture than a musical decision, so we removed it. There are quite a few good players in the States, and the monks have been around quite a lot. Those monks

## EXPANDING ON MINIMALISM

Art in the 1990s is not without its buzzwords: "postmodern," "Neo-anything," and, of course, the indelible "minimalism." In music today, "minimalism" is incorrectly used to refer to everything from introspective moody works to those with a dearth of notes. In truth, minimalism is a very specific form of composition, with roots in the experimental music of the 1950s. Impressed with the constructional repetition in serial music (where a tone row is often repeated several times throughout a piece), American composer La Monte Young began composing pieces like his "String Trio" where only three different pitches sound for the first five minutes. Young's fellow University of California in Berkeley classmate, Terry Riley, expanded on these ideas of repetitive patterns by drawing on his jazz roots. In works like "In C" and "A Rainbow in Curved Air," Riley took simple, melodic fragments, and looped and layered them so that the effect was more a swirl of tonalities than a single-lined song. During the mid-1960s, two more composers threw their hats into the minimalist ring; Steve Reich and Philip Glass were just developing their respective musical interests when they performed in the first performance and recording of Riley's "In C." They soon formed their own ensembles (each man played in the other's), and began composing their versions of this minimalist music. Largely due to the output of Reich and Glass, minimalism today is regarded as a uniquely American compositional form, and as one of the true musical innovations of the 20th century.

In its most elemental form, minimalism is music in which a composer explores the extremes of flexibility for relatively few musical ideas at a time. Non-minimalistic music—or what we think of as normal linear or melodic music—is a series of differing musical ideas which evolve into one another. The changes in a piece can be radical and sudden because the ideas continually travel along a horizontal plane of development. In minimalism, the composer takes one or more short ideas, then repeats them over and over, changing only one aspect of each idea at a time. So while

the musical building blocks themselves change very slightly and very slowly, the piece can be radically re-shaped by the time it's done—hence the name "minimalism." Think of it as a musical equivalent of those time-lapse photography films showing the effects of water running down a mountainside for a year. On a day-to-day basis, the change is miniscule, but over the course of 365 days, things have been thoroughly altered.

What, then, does all of this mean in musical terms? How can composers write this kind of music without mirroring themselves in unapproachable, avant garde obscurity? For one thing, most minimalists tend to deal in very simple tonal schemes. The fragments to be developed often stay within a single key area, or are arpeggiolike in construction. Composers have also become very adept at finding ways to inject new material as a piece progresses. In his "Piano Phase," Reich developed a technique now known as "phase shifting." In this practice, two or more instruments will play a unison line, or two lines that are at least rhythmically homophonic. One of these lines will then begin to slow down or speed up until it aligns with the original line in a new way. So, without altering his original material, Reich creates entirely new vertical harmonies. This idea is also used in "Music for 18 Musicians" where players phase new lines in and out by playing or singing them as long as they can without breathing. The only structure imposed on the occurrences is a constant rhythmic pulse and a time frame during which certain events must occur, so the piece is in constant flux as elements appear and exit at random intervals.

Philip Glass's developmental ideas were influenced by his studies in Indian music. Using what's known as the "additive rhythmic process," Glass would take a short, repeating phrase and attach a new note every time it repeats. For instance, in his "Music in Fifths," certain segments are written for the pitches to go up and down C minor scales. However, each time the scale repeats, Glass will allow the line to trav-

el one note farther up the scale before heading back down. As his output progressed, Glass began to layer ideas like this against slightly different ideas in other instruments. So by the time he wrote "Music in Twelve Parts" he was able to create an involved tapestry of independently related musical ideas.

Unlike linear music, the idea behind minimalism is not for the listener to hear each individual change in musical structure, but the aggregate. However, the effect is not meant to be entirely in retrospect. Part of the joy of minimalist music is in the complexity that can be formed out of such simple elements. Minimalistic composers often use these thick textures to create a kind of hypnotic swarm of musical particles, thus drawing the listener inside in an effort to mentally realign the familiar ingredients. In fact, Steve Reich in particular has done several works in which the minimalist process is applied only to a recorded speaking human voice. And Philip Glass used voices in his opera "Einstein on the Beach," speaking seemingly nonsense phrases about swimming suits and supermarkets and the likes.

In film music, minimalism's inward pull has been used to represent all sorts of interesting dramatic and visual symmetries and undercurrents of continual flow. Bernard Herrmann is often referred to as the first true minimalist (and in fact, many of his pattern-based, textural scores pre-date La Monte Young). Ennio Morricone used a very pure form of minimalism in his score to *L'Umanoide*, and even more recently Elliot Goldenthal used it in certain passages from *Alien<sup>3</sup>*, *Demolition Man*, and *Batman Forever*. Michael Nyman, though against allowing himself to be classified, has done quite a bit of work in a minimalist vein, especially in his saxophone writing. And Philip Glass himself has turned in some of the most notable minimalist film scores, such as *Koyaanisqatsi* and *Powaqqatsi*.

—Doug Adams

were recently recorded by Mickey Hart, originally, out on the West coast. Then we got access to the tapes and we were able to work with that. So, it's common enough stuff, apart from the fact that, to most Westerners, it will seem very odd and a little bit bizarre. But, without its own culture, these are the instruments you will find.

DA: Now, when you're combining that with some of the Western instruments, I thought it was really interesting the way some of the sounds reflected each other: Like the long horns and the bass trombone.

PG: Yes, they do. And I wanted it that way, too. For example, one of the chief melodic instruments is a bass trombone. Generally speaking, a bass trombone is, in most orchestral music of the West, kind of like a tuba. It doesn't do much. It hits the low notes, but you don't often hear the melody in the bass trombone. The actual low Tibetan horns are not that melodic, so I kind of

the dramatic needs of the picture, and knowing the needs in terms of atmosphere, and ambiance—those kinds of things which are important to a film score.

## ABOUT THAT CARREY THING....

DA: I also promised that I would ask you a bit about the upcoming Truman Show.

PG: Well, that will be coming up in June, I think. It's quite different. It's brilliant, of course. I mean, you can imagine Peter Weir is a brilliant filmmaker, and so it's a brilliant piece. He works in a different way. He has his own way of working, and I was able to make some contribution to the score. He likes to work with temp tracks; he likes to work with other sorts of music. He puts together music in a different way. The pieces that I did for him that are in the film came out very well for what he wanted, but I wasn't working side-by-side with

him in that way [like with Scorsese]. I think he actually doesn't work that way. But, he has own sense of what his musical needs were, and I basically went with that. That's how we did it.

DA: Did you do any of that before the picture on this one?

PG: No, I was not involved with it very early. And I think that's partly why I made a contribution to it. I'm happy with what I did, but it's not a wrap-around music score the way I did for Marty. In fact, I think I'm in the picture [*The Truman Show*], unless he cut me out.

DA: Is that right?

PG: Yeah. I play one of the composers who's writing the music for the show. So, I'm there playing the piece of music! I hope it stays in. I think it's kind of nice for my family to see me in

the movies! So, I'm there and the music is there, but it's a different way of working. I think he's a brilliant filmmaker, and I think this is a brilliant film.

DA: Is there anything else specifically you think we should know about Kundun?

PG: No, actually, I have to say, this is my first interview on *Kundun*. I had no idea if I had anything to say. I'm actually very pleased. I was just talking to you and realized, yeah, I had some ideas about this picture. I'm going to have to do interviews for the next couple of weeks, so this is a good start for me!

DA: Well, it certainly seems to be a very popular score. Everyone that I know that has heard it so far seems very fond of it.

PG: But, are they going out and buying it, Doug?

DA: Well, I did!

PG: Ah!

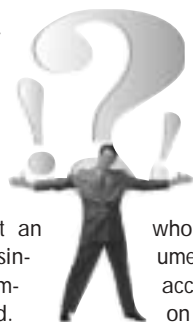
Thanks to Philip Glass and to Mike Steinberg,  
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## DON'T MISS THE TRUMAN SHOW

**T**he Truman Show, due early this summer, is a wonderful film that may be doomed by its almost impossible to describe premise: Jim Carrey plays a man, Truman Burbank, who has spent his entire life on camera for a famous 24-hour TV show. He lives in a type of domed, controlled city—not a set, but an entire fake coastal town—where every single person is an actor, except Truman himself, who is unaware he is being watched. And watched he is: his birth, childhood, schooling, graduation, first love—everything he has done has been engineered by the show's producer, Krystof (Ed Harris), for the benefit of the viewing public.

For Carrey, the role is a perfect blend of silliness and exaggeration and serious, if unusual, drama. Slowly and inevitably Truman becomes aware of



his situation and his desperate attempts to understand and outwit his "world" lead to deep audience sympathy. The brilliant stroke on the part of director Peter Weir is the way in which we, the audience of the movie, are subtly equated with the audience within the movie, who watch Truman just for amusement. Part documentary and part narrative, it's an amazing accomplishment: both a theoretical statement on viewing, and a rich, emotional journey.

Early test screenings of the film were temp-tracked with some of Philip Glass's previous film scores, various classical works, and *Shine* by David Hirschfelder. The movie's notions of artificiality vs. reality, repetition vs. change play right into Glass's hands as a 20th century artist, and we're sure to be in for a score that fits this unusual hand like a glove.

—Lukas Kendall

transferred the idea to this Western instrument.

The thing that struck me was, in spite of the fact that a string orchestra is not something that you would associate with Tibet, it actually fits in very well. I think it creates a kind of a sonic atmosphere for the other instruments to perform in. And I wanted to do that. I thought it added warmth to the music. And, as I say, it perhaps gave it some feeling of familiarity to it that might not have been there otherwise.

DA: How do you walk that line between doing purely musical types of gestures and more dramatic types of gestures?

PG: Well, I didn't, really. I basically gave in to the film in every way—except for my point of view. I didn't try to do a music score that existed by itself. I was really serving the needs of the story and the picture. That it can be listened to is partly because, I guess after years of writing music I've gotten some grip on some basic things like melody and harmony. [Laughs] I'm not without some practice in that. But, the score was not meant to exhibit those talents at all. I was really thinking of



ALTHOUGH HE MIGHT BE TEMPTED TO DENY IT, JERRY GOLDSMITH HAS TO BE THE UNDISPUTED KING OF GREAT SCIENCE FICTION MUSIC. JOHN WILLIAMS MAY LAY CLAIM TO HAVING SCI-FI'S GREATEST HITS WITH *STAR WARS*, *CLOSE ENCOUNTERS* AND *SUPERMAN*, BUT NO ONE HAS APPLIED MORE INTELLIGENCE, IMAGINATION AND SHEER NOTES TO THE GENRE THAN GOLDSMITH. RARELY HAVE THE RESOURCES OF THE ROYAL SCOTTISH NATIONAL ORCHESTRA BEEN SO WELL-USED AS THEY ARE

in the collection entitled *Frontiers*, which balances some of Goldsmith's most memorable title themes with a few outstanding examples of his underscoring. The *Star Trek: The Motion Picture* theme is well represented, leading off the album in conjunction with his beautiful new "contact" melody from *Star Trek: First Contact*. The languid "contact" theme for horns and strings is still an uncomfortable match with Goldsmith's hurtling, vibrant *ST:TMP* march, but this is an excellent reading of both themes. For *Twilight Zone: The Movie* (where, oh where is the CD release for this baby?) Goldsmith produces an energetic take on the film's end titles, a great compilation of music from three of that ill-fated movie's episodes: "Kick the Can" is one of Goldsmith's most gorgeous melodies (when that French horn kicks in I'm reaching for the Kleenex every time), while "It's a Good Life" is appropriately ambivalent with its dreamy textures. Goldsmith pulls a switcheroo with the "Nightmare at 20,000 Feet" music, replacing the original, broader march from this section of the film with the scratchy violin buildup to John Lithgow's window confrontation with the gremlin. *Capricorn One*, Goldsmith's terrific, pounding title music (actually a combination of the main

## Goldsmith Returns To Distant Shores



Aside from a few bugs (appropos *Damnation Alley*) sci-fi fans get their full-blooded due in *Frontiers*

and end titles assembled for the original Warner Bros. album) gets a great, full-blooded reading, and a highlight of the album is over ten minutes of music from the wonderful score to *Logan's Run*, including "The Monument" with its richly evocative, Stravinsky-like opening, bucolic outdoor music, and characteristic, howling trombone slides; and "End of the City," with a moving take on the score's beautiful love theme.

### Alas, Bradbury

Title music from Ray Bradbury's *The Illustrated Man* is next. This is one of the most haunting, melancholy pieces Goldsmith ever wrote, and while this take is fine I miss the simple, plainsong approach the original soprano took. (Claire Rutter, the vocalist here, vamps it up with a little too much vibrato, while the only other available

take on the theme, available on an Edel *Sci-Fi* collection of a few years ago, sounds more like an Ennio Morricone vocal.)

Another great accomplishment of Goldsmith's is his six-minute cue "The Enterprise" from *Star Trek: The Motion Picture* (which lost out on an Oscar to *A Little Romance*, a Georges Delerue score for a now completely forgotten film whose music consisted mostly of Vivaldi adaptations): like "The Monument," this alone is worth the price of the album. It's a rich, massive-sounding performance sure to wet anticipation for the upcoming TMP expanded reissue. I just wish Goldsmith had recorded his original take on the cue—featuring a slightly different theme, never before heard—as a bonus.

### What, No Synths?

Goldsmith's concert arrangement of *Total Recall* is the only piece to suffer from the lack of electronics, opening with an unimpressive-sounding woodwind line and ending with an extra bit of concert flourish. Much more impressive is the newly-recorded main and end



**Frontiers ★★★★★**

JERRY GOLDSMITH  
conducting the Royal Scottish  
National Orchestra  
Varèse Sarabande VSD-5871  
12 tracks - 47:38

titles from *Damnation Alley*, a great, militaristic score that's closely related to Goldsmith's *Twilight's Last Gleaming*. According to at least one source there are some wrong notes in the main title—there definitely are for a lick in *The Illustrated Man*—but I love the way this piece builds, and the brass performances are spectacular. The triumphant but relaxed end titles have that great Americana quality similar to *Logan's Run*.

### Ready for a Sequel

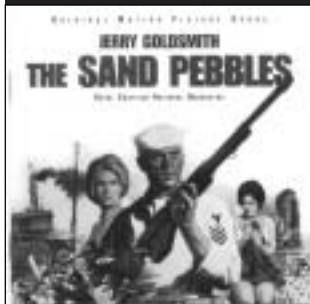
Rounding out the album is *Star Trek Voyager's* majestic French horn theme, playing out over a lengthy two minutes, and Goldsmith's original end titles to *Alien*. This last cue has appeared on countless sci-fi compilations, but since Lionel Newman conducted the original *Alien* score this is the first time Goldsmith has recorded the piece. It's a perfect ending for this CD, and at this point the only question is, where's Volume 2? There's still plenty of great science fiction and fantasy music left in Goldsmith's quiver: *Planet of the Apes*, *Seconds*, *Legend*, *Poltergeist*... how about new recordings of *The Mephisto Waltz* or *The Other*? Hell, there's even *Leviathan*, *Warlock* and *The Shadow*. Varèse producer Robert Townson is to be commended for getting Goldsmith to take a good look at some of his classic older works and preserving them. Since the composer seems to be hitting his stride again with recent scores like *The Edge* and *L.A. Confidential*, having him do these retrospective recordings while still producing exciting new works is truly the best of both worlds.

### Goldsmith's Road to China

*The Sand Pebbles* is one of my favorite Jerry Goldsmith scores, composed during one of the early heights of his career in the late '60s. Along with 1966's *The Blue Max*, *The Sand Pebbles* showcased a modernistic, epic style that was unmatched by any other composer with the exception of Goldsmith's friend Alex North. It was also an early venture into Goldsmith's evocative treatment of oriental effects that he would employ in later scores like *The Chairman*, *Tora! Tora! Tora!*, *The Challenge*, *Rambo: First Blood Part 2*,

### The Sand Pebbles ★★

JERRY GOLDSMITH  
conducting the Royal Scottish  
National Orchestra  
Varèse Sarabande  
VSD-5795  
13 tracks - 42:36



and others. 20th Century Fox Records released an LP in conjunction with the original film release that has long been one of the most sought-after and enjoyable Goldsmith albums, featuring a memorably potent opening overture, a title theme that moves from a kind of quiet, wounded repose to pure anguish, and a great mix of lyricism, violence and heartbreak.

The score has been unavailable on CD, and when Varèse announced it as part of their re-recording series with the Scottish National Orchestra my excitement was absolutely uncontainable. Unfortunately, while I have nothing but admiration for the Varèse re-recording series, I have to admit that the new *Sand Pebbles* recording disappointed me for several reasons.

### Too Much Love?

Things got off to a bad start when the

in his concerts, although to be fair it takes a more dignified approach to the material and ends impressively.

The assertion of Goldsmith's love theme over other material is predictive of what will occur later on the CD. The new album includes three pieces identified as "previously unavailable" (there are actually four, but I'll get to that later): "Jake and Shirley," "The Wedding," and "Frenchie's Death." All three are reflective moments that play out additional renditions of the love theme for McQueen and Bergen's characters, or the theme for Frenchie's (Attenborough) relationship with his Chinese bride.

So here's the part where I'm forced to sound like one of those annoying people who whines about why my favorite cue wasn't included. Because I really believe a huge opportunity was missed by including these three particular cues. Goldsmith's love theme to the movie is justifiably popular and beloved; it's a beautiful and subtle composition. But with the changed overture and the lengthy "Getting Acquainted" cue, it's already quite well represented on the album. Ditto the theme for Frenchie, which receives an extended treatment in the latter half of "My



The epic nature of *The Sand Pebbles* is reduced in favor of its more lyrical passages on the new Varèse release.

opening of Goldsmith's thrilling overture suddenly descended into a reading of the movie's love theme for Steve McQueen's character and Candice Bergen. The overture on the original album adapts an alternate love theme employed for Richard Attenborough's relationship with a Chinese woman named Maili, and its more oriental character makes a much better mix with the striking, epic/exotic sound of the opening. The new overture (apparently included on the recent laserdisc remastering of the movie) is more akin to the one Goldsmith performs

Secret." Perhaps Goldsmith felt the quieter cues were necessary to break up the strident, assaultive sounds that open cues like "My Secret" and "Maily's Abduction."

The problem is, there is a wealth of material left off the new album that is some of the most beautiful and effective writing Goldsmith has ever done, and it could have been included while still effectively showing off the score's romantic moments. Goldsmith's love theme was applied to a standard Hollywood romance

that has almost nothing to do with the film's story: McQueen's character meets the daughter of an American missionary in China and they share a few dull and talky scenes together that slow down the film. The relationship never amounts to anything and in fact is nothing more than a *deux ex machina* to force McQueen to his inevitable doom at the end of the picture. Goldsmith's love theme is lovely but somewhat emotionally distant, reflecting the unconsummated nature of the romance. In contrast, the thematic material for Frenchie and his wife is far more compelling.

McQueen is the central character; but the film (and score) is at its most powerful dealing with his character's relationships with two things he feels genuine emotion and attachment for: the U.S. warship *San Pablo* itself, and a Chinese coolie played by Mako, whom McQueen takes under his wing and trains to be an engineer on the ship.

### Beauty and the Boat

The liner notes to the new recording identify a theme played at the end of the picture

build-up to the blockade battle; the end of the cue segued into a brilliant, glittering brass statement of the theme as the warship raised the American flag and the ship's sailors, keenly aware they might now die in this foreign land, gaze in pain at the symbol of their country. On the origi-

original LP, this cue was replaced by a much broader, more epic-sounding version of the theme (the last track on side one) that simply built to a crescendo. For some reason Goldsmith went back to the original score for the re-recording, and for that I'm grateful.



Steve McQueen can't make time with Candace Bergen, but Sir Richard Attenborough enjoys a compelling love interest—talk about science fiction!

nal LP, "Final Mission" was answered by "Almost Home," which opened with a wrenching recapitulation of the "Death of One Thousand Cuts" music; here that's been eliminated, so the lone payout of the *San Pablo* theme

In terms of pure performance, the new recording sometimes misses the zing of the original. While the shockingly violent openings to "My Secret" and "Maili's Abduction" retain their power, "Repel Boarders," a hallmark

Since the composer seems to be **hitting his stride again** with recent scores like *The Edge* and *L.A. Confidential*, having him do these retrospective recordings while still producing exciting new works is **truly the best of both worlds**.

as a variation on the love theme. In fact, the first four notes of the love theme are the theme for the *San Pablo*, and this motif is played out in a hushed, warm setting in the film as McQueen walks down a dock to board the vessel for the first time. What follows is a sublime moment of film scoring as McQueen tours his new engine room alone, silently testing the equipment: Goldsmith's score features some of the most gentle and moving writing the composer has ever done, and to me this brief, unreleased cue has more emotion and beauty than all three of the overtly romantic cues on the album combined. Equally lovely is a short sequence of McQueen training Mako in the engine room, with a gorgeous oriental-styled flute fugue underscoring the scene.

The theme for the *San Pablo* receives its most important reading near the climax of the film as the ship faces a blockade of Chinese sanpans on the Yangtze River. The cue "Final Mission" was one of the highlights of the original album, but it was only the first half of a tremendously exciting

seems anticlimactic and abrupt at 30 seconds in length.

Goldsmith's original score was over an hour long, and the Varèse recordings are still limited for financial reasons to around 40-45 minutes in length. But by concentrating on the film's two love themes, this version of the score misrepresents what the movie is about and winds up sounding a little redundant, particularly since the McQueen/Bergen love theme features such a long melodic line. The one piece that shows what this album might have been is "Changsha Docks," a gleaming traveling cue that follows the *San Pablo* down the river to a meeting with Bergen's father and an eventual sortie on shore to search for him. It opens with an exciting variation of the *San Pablo* theme and keeps moving through various oriental textures and percussion effects, brimming with energy and atmosphere and perfectly establishing the colonial power of the American warship and the sunlit, exotic atmosphere of the river. On the

of Goldsmith's complex action style, seems sluggish, lacking the vibrancy of the original version.

### A Qualified Recommendation

So, gripe gripe gripe. Perhaps it's disingenuous of me to complain about this important album: we finally have a *Sand Pebbles* CD and the sound itself is pretty great. (The rights to the existing Fox LP are now owned by PolyGram, who have shown little interest in re-releasing such things.) Although the tempos on a couple of cues are problematic, most of the performances are good and the whole thing has a big, epic sound. I just don't want people to forget about some of the great *Sand Pebbles* music that didn't find its way onto this album. My frustration is that, with a limited format with which to work, it would have been possible for the best moments of the score to be heard while still giving time to all the score's important thematic material, and now that may never happen.

FSM



# Raiders of the Lost Soundtracks

SCOUNDRELS BEWARE—YESTERDAY'S RARITY MAY BECOME TOMORROW'S RELEASE, THANKS TO THE GOOD FOLKS AT PENDULUM

Pendulum Entertainment Group has been in business for about two years, so you would think there would be lots of ripe, juicy stories about the danger and intrigue involved in getting rare soundtracks to market. Talk about scarce treasures: so far, they've released *Cocoon*, *Lilies of the Field*, *Big Top Pee-Wee*, *Dune* and several others. Denizens of the World Wide Web auctions will know how ridiculous the prices on some of these items had become. Here was Pendulum saving the day.

The two owners of Pendulum are George Grant and Mark Malmut. "We both really love music and we saw a market for a lot of different types of music," says George. "There are a lot of different artists and music that just need to be out there. We both have the skills and we wanted to work together to get the music out there.

"We just saw a market. We saw *Dune* was unavailable and we decided to see what the response was to releasing it, and it has been really overwhelming. So we decided to try some other things. We realized we had to cut a balance between stuff we liked and stuff that was in demand and we worked out a little system. So far, it seems everyone has been happy with the stuff we released. We like it all and it's also doing real well."

## Can't Stop the Muzak

It is interesting to note the change in motivation for George. His original musical desires were shaped by rock and roll, specifically KISS. Consequently, he was mostly interested in soundtracks by rockers, like *Dune* (Toto) and *Big Top Pee-Wee* (Danny Elfman, of Oingo Boingo—although as fans know, his film music bears little resemblance to his rock work).

But they also needed some early winners to keep the doors open. As he and Mark were casting around for things they could release, they found that *Cocoon* was selling as high as \$200 a copy. They knew the film well, and felt that it might have an extra push owing to the renowned fanaticism of sci-fi fans. *Cocoon's* performance on the collector's market made it a natural.

While his knowledge of rock and science fiction directed his original releases, George also realized the importance of finding out what the public wanted. "It's a combination of all types of research. Titles that have been chosen are a combination of Internet research, checking the collector's guides for what is selling high, and word of mouth. There are lots of people who are way more knowledgeable than myself about soundtracks and I ask them a lot of questions. Once I've done all of that, a winner usually sticks out." Both Mark and George have years of experience in the record business, Mark as an importer and George with Relativity Records. They know how to jump through the hoops. Or

over the chasms.

In addition to licensing product, finding capital is a major hurdle for any record label. "So far, we've financed the company out of our own pocket," says George. "We'd love to get another investor because we just can't afford to do everything we wanted to do. We have to be really specific about what we do. Especially with how weird the record business is right now. I mean it's really in a downswing. We're seeing the financial danger, but hopefully we'll see the reward too."

Pendulum's recent releases, such as *Cocoon*, the extended version of *Dune*, *Big Top Pee-Wee* and *Clash of the Titans* have hit a handful of previously fortunate collectors right in the wallet.

Immediately prior to release, did you notice all the copies coming on the market through auctions or other outrageous sales? People wanted to dump their expensive copies before they lost a lot of money. George has some sympathy for the collectors—he collects resin figurines from Japan and all things *Godzilla*. But his feeling is that the music deserves an audience with the people, not just the wealthy. "I think the needs of the many outweigh the needs of the few. People want to hear the music and, after all is said and done, the music should be available."

So far, PEG has 21 releases; of those, eight are soundtracks. Besides what has already been mentioned, they have Michel Legrand's *Ice Station Zebra*, Rosenthal's *Clash of the Titans*, Taj Mahal's *Souder*, and the song soundtrack to *Waiting for Mr. Goodbar*. Other releases include the Joan Jett/Cherrie Currie band The Runaways and Connie Francis. Connie Francis? "[Laughs] We are going to be releasing all 52 of

Connie Francis's records, with original artwork and from the original masters. A lot of people made requests for her *Italian Favorites* record and *Christmas in My Heart*. People don't realize it, but she was humongous. She was like the 98th top grossing sales artist of all time by *Billboard*. It's good stuff. It's fluff pop and I love that stuff." George adds that he listens to a wide variety of music: Chemical Brothers, Dead Can Dance. He loves Sinatra.



Pendulum co-founder Mark Malmut expanded his musical tastes from rock with an attitude to popular (but unavailable) film scores; *Dune* was the label's first release.

# PENDULUM SWINGS BACK

Reviews by Jeff Bond

That sound you heard was the price of the old Polydor CD of *Cocoon* collapsing. In a little over a year, Pendulum Entertainment Group has released a handful of collector-friendly titles by composers like Horner, Elfman, Goldsmith and Rosenthal. In addition to the below, they also released *Lilies of the Field* (Goldsmith, 1963, PEG 009, reviewed in FSM Vol. 2, No. 5) and two editions of *Dune* (Toto, 1984): the original Polydor album (PEG 001) and a new CD presenting the complete score (PEG 016) as the band intended for the film, (to be reviewed next time.) Packaging has by and large reproduced the original LP artwork (often a contractual stipulation), with the covers appearing darker from the photographic process.

## Clash of the Titans ★★

LAURENCE ROSENTHAL

(1981) PEG 014. 17 tracks - 37:51

1981's *Clash of the Titans* was the swan song of stop-motion special-effects master Ray Harryhausen, an unassuming and largely unheralded genius who probably inspired more people to get into the special effects field than anyone else on earth. By the early '80s the technological advances of movies like *Star Wars* paid loving homage to Harryhausen's work while, ironically, making his techniques obsolete. With a budget many times that of any of his previous productions, *Clash of the Titans* attempted to compete with the newer generation of special effects epics, many of which had been scored by John Williams. One of the things I remember about the original LP of this score was that orchestrator Herbert W.

Spencer, who had worked with Williams on most of his Lucas and Spielberg epic scores, was credited prominently on the front of the album cover, apparently to clue the cognoscenti in that this would be a Williams-caliber score. Pendulum's packaging excludes this unique instance.

Rosenthal's work is a bright, shiny effort, with an ebullient romantic overture that comes into play later in the film as the hero, Perseus (a pre-*L.A. Law* Harry Hamlin) ropes and tames the winged horse, Pegasus, in one of Harryhausen's most consciously lyrical set pieces. For my taste, Rosenthal's work doesn't quite measure up to the high standards set by some of the greatest composers in the medium (Herrmann, Rózsa, and Jerome Moross) on earlier Harryhausen epics like *Jason and the Argonauts*, *The Golden Voyage of Sinbad* and *The Valley of Gwangi*. Rosenthal's score seems much more overtly aimed at children than any of the previous Harryhausen film scores (or maybe it's that Herrmann, Rózsa and Moross had such powerful personal styles that even their genre scores couldn't escape sounding like their work on more "sophisticated" fare), particularly in the "heroic" parts. Rosenthal's evocations of ancient Greece ("Jappa") and some of the film's mythological monsters (particularly the creepy "Medusa" with its coiling strings and slithering electric organ, and the imposing "The Kraken") do bear favorable comparison to his predecessors, although the presence of wacky music for a mechanical owl doesn't help the juvenility factor. The score's strongest feature is a beautiful, silky love theme for Perseus and Andromeda which brings the

score to a rapturous conclusion. Incidentally, since the Kraken is supposed to be the last remaining Titan, how can there be a "clash of the titans" in this movie? Harry Hamlin seems a few cubits short of titanic.

The observant among you may notice that this CD lists 17 tracks, but that in fact there are only 14 (there is no track 3, 7 or 14). That's because Pendulum intended to add three previously unre-

leased tracks but were unable to because the tracks that were not on the original album were owned by a different company. This plays hell with trying to identify what you're listening to; why it was possible to remove the track titles but not renumber them is a mystery only answerable by professional typesetters.



## Big Top Pee-Wee ★★

DANNY ELFMAN (1988)

PEG 016. 31 tracks - 48:22

After the success of Tim Burton's *Pee-Wee's Big Adventure*, Paul Reubens attempted to recapture the magic with *Big Top Pee-Wee*, placing his peripatetic proto-juvenile persona against the freaked out milieu of a traveling circus. Unfortunately, Reubens elected to team up with director Randall Kleiser instead of Tim Burton, and the results, while probably just as strange as the original movie, often fell short of being funny, a fact to which this album's numerous dialogue excerpts will attest.

By this point Danny Elfman

had made his name with his offbeat approach to comedy, and things don't get more offbeat than Elfman's score to *Big Top Pee-Wee*. The difference between *Big Adventure* and *Big Top*, both film and score, is the complete absence of an obsessive goal in the latter effort. *Pee-Wee's Big Adventure* had the great MacGuffin of Pee-Wee's bike, with Pee-Wee's utterly selfish pursuit turning him into a hysterically self-obsessed character—and Elfman's score is fantastic, over-the-top psychological scoring in the manner of Herrmann and Rota. *Big Top* is breezy and episodic, and about two-thirds of the way through we make the chilling discovery that Reubens wants us to take both his romance with the film's two female leads and the glories of the circus seriously. The film descends into complete, kill-joy bathos at this point, and Elfman has nothing to do throughout but write annoying (but catchy!) circus tunes, exaggerated folksy music for Pee-Wee's farm animal friends and lush Hollywood love themes. There are occasional moments that briefly recapture the old *Big Adventure* magic (and the bizarre "Elephant Ride" makes the album), but they're few and far between—and since virtually every track of this CD includes a lame dialogue excerpt, sifting through the detritus is far more effort than it's worth. The final "Big Top Finale" song number is performed with a dumbfounding lack of irony.

Doing any catalog title involves a considerable amount of legal wrangling, which fans tend not to realize. "You have to consider a legal department at a major label

that's putting out tons and tons of releases every single year," George notes. "They have a lot of work to do. So some times you can wait a very long time to get the okay to go ahead.

You can also wait a very long time to find out you can't release something. To do the *Cocoon* project took us nine months. To put the *Clash of the Titans* project together took us two months. There are a lot of variable factors and they all boil down to per-



**Cocoon ★★★ 1/2**

JAMES HORNER (1985)  
PEG 013. 12 tracks - 44:28

Another rare CD bites the dust as James Horner's seminal feel-good score from the Ron Howard "Old Codgers Get Down and Boogie" space aliens flick is reissued at last. *Cocoon* was produced in the wake of Spielberg's *Close Encounters of the Third Kind* and *E.T.*, during a period when we got such classics as *Mac and Me*, and every movie about aliens depicted them as angelic doughboys descending from chandelier-like motherships. Horner's music couldn't fit the syrupy tone of the movie any better with its glittering sense-of-wonder textures, rich, traditional-sounding cello melodies and cymbal-crashing finale. Everything has a weightless, Disney-like quality but it's grounded by some very strong lyricism (contrast this with the gratuitous *Cocoon 2: The Return*, which Horner treated with only the treacley tinker-bell-type effects from his original score). Horner's gorgeous finale ("Theme from Cocoon") is one of his great accomplishments, a timeless and beautiful elegiac melody that still sounds a lot like the song "Have You Seen My Old Friend John?" And for Horner-bashers there's always the ammo of his infamous *Wrath of Khan* rehash in track 3 ("The Chase"). As an example of how pop music dates at a rate around one

thousand times that of orchestral music, check out the already prehistoric-sounding '80s workout mix "Gravity" by Michael Sembello.

**Ice Station Zebra ★★★★★**

MICHEL LEGRAND (1968)  
PEG 007. 10 tracks - 30:14

Ice Station Zebra... the words conjure up images of shadowy intrigue, snow-driven Arctic tableaux, cold-war tensions, Ernie Borgnine, and Howard Hughes obsessively viewing it over and over. And while Michel Legrand stumbled badly when he tried to apply his style to James Bond in *Never Say Never Again*, his *Ice Station Zebra* score is a wonderful entry in the '60s espionage genre. By turns majestic (with a great four-note horn theme for the nuclear submarine *Tigerfish*), driving (during a brief section of "The Satellite Falls" and throughout the terrific, pulsating "The Crevasse"), eerily nervous and oddly soothing, Legrand's score somehow makes real director John Sturges's pageant of paper-maché, snow-covered sets, phony airplane process shots and stern-jawed, manly character actors (with perennial secret agent Patrick McGeehan stealing the show with his indomitable forehead as usual). The old MGM LP was no great shakes in the sound department, and Pendulum's CD doesn't offer up any new sonic pleasures (this is another '60s

score ripe for a new recording), but it's a real treat to have this available to the public again.

**Sounder ★★★**

TAJ MAHAL (1972)

PEG 010 A28550. 20 tracks -34:58

As soundtrack collectors, most of us are about as equipped to appreciate this album of unornamented blues by jazz artist Taj Mahal as the average non-Frenchman is to recognize the comic genius of Jerry Lewis. Banjo, guitar and some vocals sketch out the musical landscape of the Deep South in the '30s, in which sharecropper Paul Winfield, his family and their dog Sounder attempt to eke out a living. The album features songs performed by Sam "Lightning" Hopkins and instrumentals by Taj Mahal, otherwise known as Sweetpapa Tee (he also appeared in the film performing his music). The banjo and guitar playing is deft, and Taj Mahal brings a striking and adept syncopation that gives what might sound like a random collection of tunes its own peculiar, vaguely alien character. However, it will help if you are very familiar with the artist, the film, or the blues in order to fully appreciate this album.

**Looking for Mr. Goodbar**

★★★

VARIOUS (1976)

PEG 008. 12 tracks - 41:37

It's a sad day indeed when a soundtrack album can't even get the name of the composer correct on the packaging. Typos are one thing, but we're not talking about a case of misspelling here: veteran composer Artie Kane scored Richard

Brooks's gritty film about the '70s single scene (which gets unceremoniously interrupted by the notorious Goodbar Killer), but Pendulum's CD tray card lists someone named Katie Fields as the movie's composer. This aroused my suspicion for two reasons: first of all, no self-respecting male filmmaker working in the '70s would have allowed a woman to score his movie. And secondly, the multi-talented Ms. Fields is also listed as the producer of the film's title photographs.

At any rate, Artie Kane is only responsible for a minute and a half of this album, which mostly consists of some great, great old '70s dance hits by the likes of Boz Scaggs ("Lowdown"), the Commodores ("Machine Gun"), Diana Ross (the rapturous "Love Hangover"), Donna Summer (with her infamous disco orgasm, "Could It Be Magic"—as far from Barry Manilow as you're ever gonna get, baby!) and the O'Jays (with the great "Backstabbers"). This takes me back to the days when I used to sit around in high school, utterly dateless, and make fun of disco music while all the cool high school kids were strapping on their platform shoes and polyester suits and getting down. Sure, they looked ridiculous, but they were probably all having sex. God, was I an idiot...

Kane's tracks capture the glossy veneer of the period while suggesting a strong dramatic undercurrent running beneath the surface; it actually sounds like a pretty good score that deserves a better album treatment than this. But the songs in this case are a wel-



sonal relationships. I mean, the legal departments are the hardest thing to deal with. We haven't had any horror stories, it's just so time-consuming. You're anxious to get a release out and you feel strongly about it, but it all just moves so slow.

"For instance, we were going to do the *Goonies* soundtrack which features Cindy Lauper because there was a New Wave resurgence at that time and we thought we might be able to hit that niche at the right moment. It took so long for her to okay and sign off on it that in the end we decided not to do it because that moment of opportunity had passed."

### Whose Label is it, Anyway?

Contrary to what fans might think, usually the composers and performers don't have input in the reissues. For instance, on *Cocoon*, Horner had no say either way. In the case of *Clash of the Titans*, Laurence Rosenthal actually helped them. "A lot of times I would like to go back to the composer. Like on *Clash of the Titans*, I got in touch with Larry Rosenthal thanks to Douglass Fake. Larry wrote a new set of notes on the score which I'm really excited about. We originally tried to get three bonus tracks but we couldn't due to legal constraints. It was a real weird twist. The contract stated the master as the master, but didn't list the tracks that were recorded in the session. So adding tracks would have opened up a big can of worms. It wasn't worth it to have the legal department at Columbia spend nine months to sort it out. But the score is great in its original form. We just wanted to give a little bonus to the buyers."

In the case of *Dune*, the artists were invaluable in assisting with a reconfigured release. "A friend in the record business who knows David Paich (of Toto) brought up the idea of doing an expanded version of *Dune*. He got hold of David for me and David was totally in agreement. Well, to do the expanded version, we really wanted David involved. But to get him involved, he wanted to have approval over the final master. That's fine by me because it's his music. He had an idea and a concept in mind when he wrote the music for the score. It didn't actually end up that way, but now we get to see his vision as an artist. In that case, it's an expanded version, so he had to sign off on

it. Otherwise, it's usually just the label who has to sign off on it. They have to clear it and make sure they legally have the right to license it. Once that was done, we were golden."

Since they are scouring the used market for what is hot, you might think they would be interested in compilation albums which have been the bane of collectors' existence. But they are really uninterested in song-based soundtracks. In the case of compilations, they believe that an ardent fan base will pick up some, but not enough to make it worth having a large run. Plus, he believes the shelf life for them is short. While the song-based soundtracks may sell lots when first released, as tastes change they don't do as well in the re-release market, unless of course they are albums that could otherwise be called "Motown's Greatest Hits" (*The Big Chill*) or "The Best of Disco" (*Looking for Mr. Goodbar*).

George and Mark have also found other soundtrack labels refreshingly cooperative. "What I've realized about the soundtrack industry, especially since I've made some friends in it, is it's not very competitive," says George. "Douglass Fake at Intrada and Lukas Kendall have been incredibly supportive. I think the people who are out actually doing the work are real supportive of the music. These guys have been really, really good. They have passion about the music and they've done nothing but help me. It's a lot different with film scores than with other types of music. As a matter of fact, I wouldn't do anything else. It's very rare that someone finds a job that they can make a living at and also love."

Pendulum's next few releases will hopefully include more titles from the Columbia Records catalog, such as *Watership Down*, Rosenman's *A Man Called Horse*, and an early John Barry piece called *Sophia Loren in Rome*. "We're really going to have to concentrate on what is in demand. I really have to separate myself from stuff I like and what's in demand. So far, we've only released stuff we really like, but you really have to find what people are looking for. That's how you keep customers happy. It's really about the people in the long run. It's not about how I feel, or the ego of the label. It's about the customers who are supporting the label."

All the new releases will include the

original artwork and liner notes if possible (unfortunately, some contracts have prevented the addition of any stills or notes, hence the blank white inner pages of *Cocoon*). On *Dune*, the first 5000 will have an 8 page booklet and full-color CD label. After that, the booklet goes to 4 pages and they put on a different graphic. George wants the first buyers to always get something for their early adoption. In the future, they will decide project-by-project whether to add other things. In general, they want to give the buyer as close to the original experience as possible.

George is optimistic as to what the future holds. "Expand, engulf and devour [laughs]. We've just got to keep finding great stuff for the catalog. We're really interested in building it. There's been several soundtracks we had the opportunity to do but we passed on it because we didn't think it was good for our catalog. Like *Ruthless People*, which has a couple of Rolling Stones songs on it which would make it financially viable. But in the long run, we didn't see it as indicative of where we wanted to go. Same with *The Goonies*. It was timely, but it didn't fit our perception of the label."

### Keep Those Cards and Letters Coming In

So, they have a vision. They have a mission. They do their research. They like their customers. And yes, they welcome your feedback. When asked if he would like recommendations from FSM readers, George replies, "Yeah, I would love to know that kind of information. Totally. We want to meet a demand for music that wants to be out there that no major labels are willing to deal with. If people want something, we want to know."

"Mark and I want to be known as good guys releasing good music for good people. We want people to say, 'If it's a Pendulum release, I've got to have it, because I know it will be good.' Eventually, I would like Pendulum to be known as the Geffen of film scores. Because they were very successful, the artists loved them, and their choice of artists was great. The way they approached their artists and marketing and promotion was artist-oriented and it worked. Geffen went out of their way to break a lot of bands. They had a great vision. Mark and I like to think we have a good vision."

FSM

Pendulum's George Grant and Mark Malmut can be reached at 244 Fifth Avenue, Suite 2168, New York NY 10001; fax: 212-633-8038.

Pendulum  
would like to  
be known as  
the Geffen of  
film scores—  
with  
marketing  
and promotion  
that is artist-  
oriented

# SCORE

REVIEWS  
OF CURRENT  
RELEASES  
ON CD

RATINGS

Best	★★★★★
Really Good	★★★★
Average	★★★
Weak	★★
Worst	★

## Oscar and Lucinda ★★★★★1/2

THOMAS NEWMAN

Sony Classical SK60088

29 tracks - 55:43

It is with great maturity and a relentless capacity for versatility that Thomas Newman has created this magical set of compositions for Gillian Armstrong's *Oscar and Lucinda*. Alternating between majestic orchestral flourishes and unsettling low-key atmospheres, the score offers a bounty of melodic and textural material, and will easily thrill fans of *The Shawshank Redemption* and *Little Women*.

The score opens with an expansive Main Title, "Prince Rupert's Drop," in which a minimal thematic fragment for piano, bells and pizzicato strings initially sets a surprisingly light-hearted tone that will define much of the material to follow. A wordless voice introduced into this texture then gives way to full chorus and orchestra, with a complement of bells and chimes, in one of the composer's most richly orchestrated themes to date. This principal material makes a welcome return in variations at later key moments ("The Church of Glass"), in contrast with the shorter cues developed in-between. Here, Newman has fun with several highly energetic scherzi ("Floorwashing," "Leviathan")—these pieces are scored mainly for string orchestra, but a tasteful palette of shimmering bells and the use of numerous flutes, whistles and recorders create an ethereal, almost bucolic atmosphere which benefits the score's quieter passages.

Of these, the highlights are too numerous: "The High Downs and the Sea" is entirely evocative of a cold, bleak land-

scape; "Never Never" blends a ghostly female voice with orchestral colors that are eerily affecting; and the so-simple pairing of piano and strings in "Two Gamblers" leaves such a heartbreaking feeling of nostalgia for these two characters, one hardly even needs the images themselves. "Six Rivers to Cross" achieves a brilliance of sound out of Newman's trademark textures—crystalline orchestrations built on deceptively simple, repeating progressions—bearing favorably comparison to the sheer buoyancy John Williams regularly achieves from his strings and brass.



This is beautiful, wonderful music—Thomas Newman at the top of his craft.

—James Tornaiainen

## Red Corner ★★★★★1/2

THOMAS NEWMAN

Edel America 0037602EDL

26 tracks - 59:28

There is a long tradition in Western film music of "the Orientalist mode." By this I mean music that incorporates certain Asian instruments or styles to reinforce the conventional image of Asia as exotic, mysterious and different. But these scores always

strive, in fact, to contain, domesticate and make palatable for consumption the erstwhile strangeness of the continent. When this music goes beyond exoticism and spelling out the (Oriental) background, the result can be alienating for an American audience; for example, some of Toru Takemitsu's scores.

This tradition has been going on for so long that we have accumulated a mental database of Oriental clichés; gongs, wailing shakuhachis, and so on. However, in recent years it has become increasingly difficult for the public to accept an unreflective, unironic

presentation of an Orientalist score. For example, *Enter the Dragon* today is appreciated as the action extravaganza it is, but if someone tries to make a serious marshal arts movie today, it wouldn't have a score like *Enter the Dragon*. That would be received as out of place, more appropriate for "A Fistful of Yen II."

So today, many filmmakers, in order to take an easy way out, or, conversely, out of respect for the native Asian cultures, have their movies scored with straightforward Western music, leaving Asian components for source music. But for talented and open-minded composers, this situation means a new artistic challenge. How to come up with a score that effectively conveys Asianness without relying on the obviously ethnic approach or eliminating Oriental-sounding music altogether? In the last year, this challenge has been met by John Williams

(*Seven Years in Tibet*) and Philip Glass (*Kundun*), each taking a very different track.

Thomas Newman also does something interesting in *Red Corner*, but alas, he seems constrained from departing into truly radical terrain. Since Newman is the kind of composer who remains loyal to the proceedings on the screen rather than imposing on them an ideological design of his own, the CD comes with a good deal of conventionally defined suspense music. This, however, is done in the style of '70s Goldsmith/Jerry Fielding thriller scores, with a contemporary twist, such as samples of Beijing street noises. The "Main Title" and some cues such as "Shen Yuelin" contain lovely melodies that adapt textures of Chinese string instruments, leaning in the direction of Williams's collaboration with Yo-Yo Ma in *Seven Years in Tibet*.

The most interesting cue is "Black," serving as the end title; it's a techno-pop, industrial rock, electric guitar-and-scratching-sound melange with an eerie female vocal that sounds awful in description, but is actually quite intriguing. It has just the whiff of Asianness, without any element obviously identifiable as Asian in origin; a darker Ryuichi Sakamoto, perhaps.

—Kyu Hyun Kim

## MouseHunt ★★★★★

ALAN SILVESTRI

Varèse Sarabande VSD-5892

17 tracks - 30:53

*MouseHunt*, the new Dreamworks motion picture starring Nathan Lane and Christopher Walken, is a lengthy live-action cartoon unlikely to hold the attention of a dead body. Fortunately,

soundtrack fans can take something away from this disturbing film. Not since his fine score for *Who Framed Roger Rabbit?* has Alan Silvestri tapped into his well of cartoon scoring talent. While many contemporary composers sacrifice their voices when they attempt this type of material, Silvestri is simply at home. He is adept at controlling his mickey-mousing and at minimizing the random key changes and motivic shifts that plague most Carl Stalling knock-offs.

*MouseHunt* focuses on several musical ideas. The main theme is texturally similar to Tchaikovsky's *Nutcracker Suite*, still a lingering stench in Christmas movies. The melody itself is simple, playful and well-structured. Silvestri uses techniques ranging from augmentation to fragmentation in varying the melody. This theme is also developed in several guises, including Silvestri's traditional melodic technique of creating portention: a leap up followed by a minor second in the same direction (as in *Predator*). However, it is in the lighter sections that this main theme really shines. The choice of a bassoon to represent the mouse is commendable and adds tremendously to several scenes where the rodent performs his dirty work. A bassoon, despite its reputation as a "clown," is decidedly too "heavy" in tone color to represent a mouse. Silvestri is surely aware of the added humor he creates in the film by making this unlikely orchestral decision.

While the main theme is milked for all it's worth in the film, there are a few other passages that call for mention. A saxophone theme for Nathan Lane and his brother is based on a major-seventh chord and probably owes its existence to a similar piece in Danny Elfman's *Pee-wee's Big Adventure*. Silvestri also uses one of his standard "touching

themes" to underscore the more heartfelt moments; this melody can best be described as a de-Hispanicized *Fools Rush In* crossed with "Winter Wonderland."

Varèse's 30-minute album contains most of Silvestri's score and, unlike the film, comes to an end before the material outlives its usefulness. The sequencing is concise and cohesive, with the jazz tracks integrated into the score via motivic connection. The packaging is a bit weak, however; not only is William Ross's name misspelled "Willaim," but inexplicably, there is no picture of Christopher Walken in the booklet. —Jon & Al Kaplan

**Hard Rain ★★ ★ 1/2**  
CHRISTOPHER YOUNG  
Milan 73138 35835-2  
20 tracks - 51:44

Action movies continue to be the most frustrating opportunities for composers in film today. On the one hand, the epic canvas and super-charged choreography of these films provides all kinds of leeway for rhythmic and orchestration experimentation. On the other hand, the pressure to recoup their huge budgets results in such a take-no-chances atmosphere, dominated by endless audience testing and slavish adherence to temp tracks compiled from previously successful action pics, that it sometimes seems impossible to produce anything original.

Give composer Chris Young credit: at least he tries. While *Hard Rain*'s parade of non-stop action cues wears out its welcome through sheer effort, it's full of involving, well-orchestrated rhythmic approaches (check out the thrusting opening to "The Jail Cell" which perfectly recreates the effort of slogging through waist-deep water). You also have to admire the candor of Young in the album's liner notes, where he's quoted as saying that "not much of the



character's internal lives" is fleshed out by his music.

Young makes good use of Toots Thielemann's harmonica to give a down-and-dirty mid-western feel to the film's villains, and the few suspense moments feature the composer's hand at creating rich, striking dissonances. However, the bulk of the score simply consists of Young laying down tons of heavy brass and string ostinatos to keep the tension rolling along. Unfortunately, even Young can't quite escape the generic feeling engendered by the inevitable adherence to the temp track. While he notes that none of his own music was used in the temp, there are plenty of *Die Hard* and *Aliens* licks in here (check out "The Jet Ski Chase Part 1" about 2:30 in, and "The Jail Cell" at around 3:00) to give listeners action-movie déjà vu. This is the soundtrack equivalent of deep in-breeding; it can only result in genetic disaster.

—Jeff Bond

**The Postman ★★ ★ 1/2**  
JAMES NEWTON HOWARD  
Warner Bros. 9 46842-2  
15 tracks - 73:41

For all its silliness, Kevin Costner's *The Postman*—the single most reviled and yet unwatched movie of the winter—is actually a piece of cinema, not overblown TV. Long, folksy and languid, with the pacing and stunning photography of *Dances with Wolves*, it tells of a post-apocalyptic drifter (there's a new concept) who takes the identity of a dead postal carrier and unintentionally inspires a resistance and ultimately revolt against the region's self-

appointed dictator (Will Patton). Had it come out in Reagan's first term, it would have been a smash—it's that kind of '80s movie, with apple-pie American values and an "acoustic" feel to its horses, guns, raggedly clothed extras and landscapes.

James Newton Howard's wide-as-the-land score opens with a dirt-bound take on the *Waterworld* credits, with a theme and ethnic instrumentation unrelated to the rest of the score. (The film's poster uses an image of Costner with his mule from this opening—a mistake since the film is about civilization, not the lack of it, and the Postman character only appears in this guise for the first 15 minutes.) The rest of the score is squared-jawed Americana, but Americana-under-strife, and it was no doubt this approach of



Kevin Costner meditates without irony on a bleak future (of his directorial career?) The verdict on the soundtrack to *The Postman* is far less ambiguous.

destroying modern-day democracy in order to rebuild it (with Kevin Costner as George Washington) that so disinterested the world.

Howard's score will appeal to fans of *Wyatt Earp* and *Waterworld*—a "heroic postman" theme explodes at several points in the manner of the swashbuckling *Waterworld* action tune—as well as of the good ol' patriotism of *Apollo 13*. It even recalls the simplici-



ty of John Barry's *Dances with Wolves* in the way it maps out a three-hour movie without going in 20 different directions (a flaw of *Waterworld*), although it is militaristic and strident in a very un-Barry-like way. The score is overtly emotional for a contemporary epic, but it completely avoids the artifice of, for example, a Max Steiner, or even John Williams or Elmer Bernstein score. It's almost like what the characters inside the

movie (which takes place in 2013) would have remembered from the movies of their youth (i.e. today)—not the techniques and sophistication of traditional symphonic literature, but the overriding sound and scope. A piccolo makes a frequent appearance, recollecting the great American minuteman/service-man tradition; on the unrelated side, Howard sparsely applies his idea of Ravel-like male voices from *Devil's Advocate* to good effect.

Half of the album's tracks

are country source tunes, including one hilarious rendition of "You Didn't Have to Be So Nice" co-performed by Costner, who rivals Mel Gibson (*Braveheart*) in sheer vanity with this baby. ("You crucified yourself? My movie ends with a statue of me!") However, Howard's tracks total 50 minutes, and that's more than enough. Furthermore, I'll bet that this CD is deleted almost instantly (as per Warner Bros.' m.o.) and becomes a collector's item.

—Lukas Kendall

## Deep Rising ★★

JERRY GOLDSMITH  
Hollywood HR 62120-2  
10 tracks - 32:21

**Y**ou know what they say: sometimes you catch the mutated octopus, sometimes the mutated octopus catches you. In the case of Jerry Goldsmith, the mutated octopus has come out on top twice.

While 1997 was one of the best years Goldsmith has had during this decade, 1998 starts off pretty inauspiciously with this limp adventure retread.

## MUST-CD TV

### Some Surprisingly Big Sounds for the Small Screen

Reviews by Jeff Bond



#### Xena: Warrior Princess, Volume 2 ★★

JOSEPH LoDUCA

Varèse Sarabande VSD-5883

30 tracks - 67:03

**T**hanks to the miracle of non-union recording ("L.A. East Studio" being located in Utah), Varèse can release tons of *Xena* and *Hercules* music and pass the savings on to you. You've gotta love that Xena: her sexuality is totally ambiguous, she can kick anyone's ass, she enjoys her work... and how many other television characters get to kiss a transvestite beauty contest winner and get crucified in the same season (not counting Jerry Springer)?

*Xena, Volume 2* has the same strengths as its predecessor: LoDuca feeds off the brazen energy of the Xena character (personified by Lucy Lawless's fiery-eyed and often hilarious performance) and gives these scores a drive and

energy his *Hercules* scores never quite muster. All in all I'd put this a half a notch below *Volume 1*, as LoDuca falls prey a bit more often to temp-track fever. "Homeland" is another traditional melody with that great yowling Celtic chant sound, but "You Really Believe That?" has some of the echoing fanfares of *Patton*, and "Xena Kicks Bacchae Butt" sounds an awful lot like Goldsmith's "Arthur's Farewell" from *First Knight*. "The Ballad of Joxer the Mighty" is a manly ode to the character played by Sam Raimi's brother on the show, and it owes a little something to Goldsmith's ode to "Tod the Destroyer" from *Mom and Dad Save the World*. Then there's the faux Christmas carol "Solstice Night," with its ethereal children's choir.

The composer's occasional penchant for Herrmannesque textures comes into play in "Restoration." The biggest dis-

appointment is "Crucifixion of Xena," which is almost completely electronic; this really called for some kind of giant, Alfred Newman moment, and LoDuca's transposition of electronics for acoustic instruments is still unmoti-

vated (except by economics) and jarring. The overt comic moments grate a bit, too. But complaints aside, this is still a nice romp and far more entertaining than your typical television fare. By the way, the art directors at Varèse have my personal gratitude for their inclusion of the photo of Xena and Gabrielle soaping each other up in a hot tub.

#### Hercules: The Legendary Journeys, Volume 2 ★★ 1/2

JOSEPH LoDUCA

Varèse Sarabande VSD-5884

32 tracks - 67:54

**T**hat pensive look you see on Kevin Sorbo's face as he flexes on the cover of this CD is probably the actor having second thoughts about his future investments after the crash-and-burn of *Kull the Conqueror*. Having been almost completely overshadowed by its spin-off series, *Xena, Hercules: The Legendary Journeys* seems

to be having a little trouble maintaining its devil-may-care, steroid-stoked atmosphere, with dreary episodes featuring Tawny Kitaen and Sorbo's real-life main squeeze dying on-screen while the legendary muscle-man waxes sensitive. Hey, lighten up, Herc! With cues like "Barrel O' Monkeys," *Hercules, Volume 2* seems like an attempt to do just that, but like its preceding *Volume 1*, this album often seems like an attempt to co-opt the old Benny Herrmann/Harryhausen sensibility (check out the nearly actionable "Summoning Skeletons").

While LoDuca's *Xena* scores can call on that reliably angst-ridden Celtic tradition for its heavy-duty emotional moments, *Hercules'* emotions often seem shallow and unfelt, and the ethnic moments here seem more like an attempt to liven up the proceedings with endless Hyborean keggers than Xena's pensive returns to her Amazonian roots. Particularly egregious is "Tubular" with its attempt at prehistoric surfer rock—what is this, *It's About Time*? And while *Xena's* fight cues have some genuine brawn and velocity to them, *Hercules'* often descend too easily into comic doggerel. This album really gets bogged down in ethnic-flavored electronics, foregoing the swashbuckling orches-

Although 1989's *Leviathan* had at least two good melodies working for it, it was a woefully monotonous effort that clearly proved that underwater monster movies do not inspire the composer overmuch. Given that Goldsmith's last three projects have been high-profile, prestigious films of the sort that the composer probably desires, one has to wonder why he would sign onto something as lowbrow as *Deep Rising*, essentially a direct-to-video *Alien* clone jazzed up for the big screen

with CGI effects and self-conscious humor.

Cues like "Let's Make a Deal," "Wall of Water" and "E Ticket" hearken depressingly back to the one-note, galumphing horror marches of *Leviathan*, with simple ostinatos and horror shock chords that seem to issue more from the Roger Corman sound of the '50s than from Goldsmith's brilliant serial writing of the '60s and '70s. To be fair, *Deep Rising* is much better-performed and has a lot more energy than

*Leviathan*, but the basic material is far less interesting. The abundance of twangy, mid-range '80s-style electronics is downright shocking, from the fast-paced percussion effects of the opening to the glistening shock chords that erupt every time a CGI tentacle jumps into the frame. There's no attempt to characterize the monsters acoustically, as Goldsmith did brilliantly in *Alien* (and as recently as last fall in his grizzly bear motif in *The Edge*); the use of timpani in "Wall of Water" is a relief from the

electronic percussion, but it smacks a little too much of the rumbling timpani motifs in *City Hall* and *L.A. Confidential*. "E Ticket" rattles forward with synthesizers and some of the most lifeless descending brass scales in the Goldsmith oeuvre.

Goldsmith is too good a composer to put out an album entirely lacking in interest. His adventure theme makes little impact at the film's opening, but it receives an effective elegiac treatment in "Leila's Gone," and finally begins to

tral style for much of its prodigious length. Hulk reach for "skip" button many times...

### StarGate SG-1 ★★

Music Allegedly by  
DAVID ARNOLD and  
JOEL GOLDSMITH  
Milan 35832-2. 11 tracks -  
50:13

While apparently the makers of the *StarGate SG-1* series (yes, "SG" stands for StarGate, making this the most redundant television title in recent memory) wanted plenty of David Arnold's theatrical *StarGate* music on the show, it seems disingenuous to foist this hybrid album on the public. Joel Goldsmith produced new music for the series, but his score was combined with sliced 'n' diced Arnold cues in post-score editing. Since Milan was contractually obligated to reproduce this incomprehensible mish-mash in their album release, both Arnold and Goldsmith responded by removing their names from all but the album's smallest print.

The result is that anyone without a photographic recollection of the movie soundtrack will be dumbfounded as to who wrote what here. Goldsmith has produced a nice end title theme in the tradition of Arnold's work,

an interesting Egyptian-style piece of dance music, and some other rhythmically involving suspense and action cues, all somewhat

score opens excitingly with a jagged rhythm in the lower brass (similar in orchestration to Jerry Goldsmith's halting rhythmic material from *The*

Herrmannesque timpani (I was reminded of *Jason and the Argonauts*) and an ascending/descending fanfare; it's the sort of thing that sounds over-



integrated into Arnold's music. For a television score this is pretty good, but as an album of new music it's questionable, and it's another bad break for the younger Goldsmith, who's going to have to run on the strength of his intimate *Shiloh* score to remind people that he can do more than just support other composers' music.

### Into Thin Air ★★★★★

LEE HOLDRIDGE  
Citadel STC 77112  
18 tracks - 45:51

While apparently no one wanted to watch a TV movie about people getting killed climbing Mt. Everest, Lee Holdridge's music lingers a bit longer in the memory. His percussive *Into Thin Air*

*River Wild*, but more dogged and heroic) that perfectly captures the manly struggles experienced by the doomed heroes of the film as they mount a disastrous climb on Mt. Everest.

Constant brass rhythms and relentless repeating figures reinforce the uphill struggle of the climbers while bells, trembling, high-pitched string chords and percussion accentuate the acrophobic, oxygen-poor heights of the mountain. The lurching, rhythmic title material comes into play powerfully in "The Summit" as the climbers reach their goal, adding muscle to what might otherwise have been a treacherous moment of triumph. Holdridge's summit attainment material is presented with pounding,

ly gushy on first listen, but Holdridge does such a great job of underscoring the agonizing effort of the climb that the pay-off music is well-warranted. The rhythmic material is so catchy and involving that this album is rapidly on its way to becoming one of my favorite scores of the year; there are some great, lengthy action cues here, but there's an emotional core and an avoidance of the typical action approach that raises it way above the generic.

### Last Stand at Saber River

★★★★

DAVID SHIRE  
Intrada MAF 7078  
11 tracks - 38:24

David Shire emerged from the last great golden age

assert itself excitingly later in the same cue. The album's final track ("Hang On") sets the theme against an almost reggae-like electronic rhythm and repeating brass accents: it's cheesy as all get-out but dammit, somehow it's pretty exciting, and I was disappointed when it cut off too soon.

It's doubtful that the memory of *Deep Rising* will linger long after the end of the millennium. At this stage in his career, Jerry Goldsmith is a national resource that should be used wisely, not squandered on every lame action movie that comes along. Let's hope the rest of 1998 has more *L.A. Confidential*s in store and fewer *Deep Risings*.

—Jeff Bond

**Devil's Advocate** ★★ 1/2  
JAMES NEWTON HOWARD  
TVT Soundtrax TVT 8140-2  
26 tracks - 49:55

**A**l Pacino's outsized actor's rep seems to be constantly leading him down the career path of Jack Nicholson: Nicholson played a caricatured cartoon villain in *Batman*, then Pacino followed up as the heavy in Warren Beatty's *Dick*

Tracy. Nicholson played the Devil in *The Witches of Eastwick*; now Pacino gets his shot at the role in Taylor Hackford's *Devil's Advocate*, starring the reliably sluggish Keanu Reeves. Now all Pacino has to do is play a werewolf. ("Hey, I'm just gettin' started transforming!")

Likewise, composer James Newton Howard has often found himself in the footsteps of Jerry Goldsmith, co-opting his predecessor's action riffs in *The Fugitive* and *Outbreak* and now taking up the reigns of this post-*Omen* return to the occult. Howard is at the least a superb craftsman, and he succeeds where many recent composers have failed at carving out a contemporary response to Goldsmith's old *Omen* and *Mephisto Waltz* horror stylings. The bulk of the score is taken up by dreamy, atmospheric choral passages in the style of Ravel's "Daphnis et Chloe" (also an inspiration for Goldsmith's *Legend*, which *Devil's Advocate* sometimes recalls on disc), but there are also some muscular low brass rhythms and a hint of Goldsmith's music-concrete animal effects from *Mephisto Waltz*. Howard even manages to make interesting use of a boy soprano (currently running neck and neck with sensitive piano music as film scoring's favorite cliché) against some lullaby-like keyboard melodies for a sequence in which Manhattan-time stands still.

The Ravel-like choral material wears out its welcome after a while, although it's clearly intended to be used with the same kind of siren-like quality Goldsmith's Latin-chanting choir attained in *The Omen*; maybe one or two fewer tracks of this material would have made the album sound less repetitive. Three tracks of Pacino growling and yelling ("He's an absentee landlord!") are included as a bonus for would-be-impressionists, as well as Bach's "Air on a G String," which also turns up

## MUST-CD TV

(continued from previous page)

of movie-making, the '70s, as one of the most intelligent and versatile composers of the decade, a guy who could tackle an incisive, subtle masterpiece like Francis Coppola's *The Conversation* and a pompous disaster epic like Robert Wise's *The Hindenburg* with equal skill and memorable results. The TNT western *Last Stand at Saber River* shows Shire working with his proven taste and economy, capturing the single-minded drive of Tom Selleck's character and his desire to reunite with his family after a term of military service during the Civil War. Shire treats Selleck's obsession with a wavering, repeating three-note brass motif that works equally well murmuring beneath dialogue or under sequences of Selleck riding doggedly toward his goal, and as an expansive, bracing action motif played by trumpets during "Horse Drives" and "Wagon Chase." A syncopated percussion roll adds to the driven quality of Selleck's character, while the rest of the score fills out the emotional territory of the man's relationship with his family and the land that's nearly stolen from him.

The orchestration is full-blooded and powerful without sounding like every other Bruce Broughton-inspired western effort;

Shire's sound has a tougher, sharper edge that balances the sentiment and obsessive elements nicely. It's a rare western score album that both fulfills the expectations of the genre while allowing the voice of one of film scoring's best composers to shine through clearly.



**Rough Riders** ★★ 1/2  
PETER BERNSTEIN  
(One Theme & Cond.  
ELMER BERNSTEIN)  
Intrada MAF 7079  
18 tracks - 53:23

**A**nother indication of how the scope and subject matter of current television movies often outstrips the ambitions of theatrical features is this John Milius-directed tribute to a young Teddy Roosevelt (also "lionized" in Milius's historical epic *The Wind and the Lion*) and his adventures during the Spanish-American war. Reportedly this was an extremely cornball affair, but at least John Milius isn't turning out movies like

*The Rock*.

Milius is a frequent collaborator with composer Basil Poledouris—unavailable for this project because of *Starship Troopers*—which I assume is the reason for the similarity between Peter Bernstein's *Rough Riders* theme and Poledouris's *Lonesome Dove* music. As if that weren't influence enough, the younger Bernstein also gets a contribution from father Elmer Bernstein in the form of his sweeping, ebullient "G Troop Theme," which gets played out in two lengthy cues ("G Troop to the Rescue" and "Training G Troop")—it's a great melody that's almost in a league with Elmer's classic western themes like *The Magnificent Seven* and *The Sons of Katie Elder*.

To the younger Bernstein's credit, the remaining 40-odd minutes of this album is an eminently listenable, full-blooded western-type score, perhaps inevitably informed by his father's warm, Coplandesque style (which has to be just about anybody's first choice of how to score a traditional western). Along with the expected sweeping heroics are some evocative Spanish guitar, percussion and pan flutes to characterize the film's south-of-the-border locations. *Rough Riders* is no classic, but it ranks as one of the more enjoyable albums of the year. FSM



on the Mike Figgis album for *One Night Stand*.

—Jeff Bond

## Four Days in September ★★

STEWART COPELAND

Milan 73138 35836-2

19 tracks - 39:17

One of my guilty pleasures is occasionally popping on Stewart Copeland's music from the Edward Woodward enunciation-fest *The Equalizer* and grooving to Copeland's dizzying, engaging '80s rhythms, one of the rare instances where I can stomach the drum-machine excesses of the Reagan era. Copeland, former percussionist for the Police, has bounced around the film scoring world in movies like *Wall Street*, *Rumblefish*, the recent *The Pall Bearer* and this low-key Latin American kidnapping drama with Alan Arkin.

Anyone expecting the kinetic thrills of Copeland's '80s scores is in for a disappointment: this is a somber effort, almost wholly textural, with graspable themes only emerging in the final couple of cues. Guitars emerge out of the drifting low string and electronic textures intermittently to reinforce the film's South American locale, but even cues like "Car Chase" offer nothing in the way of tension or pacing. A sterling example of something that may support the film just fine but which doesn't sustain itself as anything other than a New Age background-type musical experience. Also featured are new takes on standards like "The Girl From Ipanema" and "House of the Rising Sun."

—Jeff Bond

## Wilde ★★★★★

DEBBIE WISEMAN

MCI MPRCD-001

21 tracks - 55:10

Debbie Wiseman is gradually building herself quite a reputation. Her score to Lewis Gilbert's *Haunted* was

# Tower of Babylon

*Babylon 5* soundtrack CDs,

music composed by CHRISTOPHER FRANKE,

released on Sonic Images ([www.sonicimages.com](http://www.sonicimages.com))

## Babylon 5 Volume 2: Messages From Earth

★★★★1/2

SI 8602-2 • 8 tracks - 58:00

## Babylon 5: Severed Dreams

★★★★1/2

SI 0310-2 • 22 tracks - 33:15

## Babylon 5: A Late Delivery From Avalon

★★★★1/2

SI 0312-2 • 6 tracks - 26:39

## Babylon 5: Walkabout

★★★★

## Babylon 5: Shadow Dancing

★★★★

SI 0321-2 • 21 tracks - 33:50

## Babylon 5: Z'ha'dum

★★★★

SI 0322-2 • 18 tracks - 36:23

Television music is such a gigantic, untapped resource that I can't help but get embittered as I listen to the beginning of an unprecedented series of CD releases from Christopher Franke's Sonic Images. Here's a television soundtrack fan's dream: a series of albums from individual episodes, beautifully packaged and indexed, with complete scores averaging out to around a half hour per disc. Meanwhile, we're lucky if we can get a *Star Trek* CD every three or four years, and it's beginning to look like we'll never see any more music from the original series.

I admire what Christopher Franke has done for *Babylon 5*. Here's a series that's produced on a veritable shoestring that tries to tell stories that span space and time in a way that's never been attempted before by a television series (or most movies). J. Michael Strazynski's production would have never been possible had its armadas of

arcane spacecraft been created by model builders (they'd still be trying to finish the ships for the first episode); nor would it have been able to afford a full-bore orchestral score every week. Franke's pulsating, textural scores for the series have always functioned perfectly with its slick CGI visuals, focusing on atmosphere and pacing and conspiring to keep the viewer's attention off the show's simple fly-by-night sets and props and on the intricate interweavings of fate, interpersonal relationships and galactic politics that keep viewers (all 20 of them) tuning in week after week. There are no galactic fanfares and marches, only misty synthetic chords that gather into charging, kodo-drumming action cues that race along with the show's bulleting CGI warships in battle sequences. Occasionally a piano note or a delicate, chime-like ping will hang in the background as an adjunct to character's discussions of the horrible Shadows or that annoying civil war sparked off by President Clarke.

While the scores function perfectly in conjunction with the series, I have doubts about their validity as separate albums, particularly in the, ironically enough, individual-episode format. Franke's *Babylon 5 Volume 2: Messages From Earth* worked well at nearly an hour in length, compiling four episodes and various title themes into a highly entertaining album. With the driving, almost dance-oriented "Messages From Earth" and

the heroic "Voices of Authority" (one of the few episode scores to feature a memorable, well-developed melodic theme—one that's incorporated into this year's main title), *Volume 2* was a great overview of music from the series.

The individual episode scores, however, are almost indistinguishable, and too often the cues wander along from synthetic crescendo to crescendo as they underscore each episode's dramatic brinksmanship and plot points. The battle cues are



exciting, but I defy anyone but the most obsessed B5 junkie to describe the differences between them. There's also a little question of value for your money. *B5 Volume 2* already contains lengthy suites (over ten minutes each) of the episodes "Z'ha'dum" and "Severed Dreams," both of which are now available as separate CDs. *Volumes 1 & 2* each contained around an hour of music; the individual episode CDs clock out at around a half an hour apiece, but cost as much as the hour-long albums.

Nevertheless, despite my reservations, I hope the *B5* CDs are successful, because there are other series out there (*The X-Files*, the *Trek* franchise, or how about the old *Undersea World of Jacques Cousteau*?) that deserve this kind of treatment.

well received by the few who came across it, but the film sank without trace. We have a more worthy and successful showcase for her talents in

Brian Gilbert's *Wilde*. The film charts Oscar Wilde's life from his tour of Canada through his marriage, incarceration and finally his tragic

death. The album follows the order of the film so that we essentially have a musical painting of Wilde's life: it starts with crackles of wit and

joy and gradually becomes darker as Wilde himself is beset with loneliness and despair. The first track, "Wilde," presents a full-bodied version of the main theme, one of the many that Wiseman successfully uses. Wilde's wife, Constance, has a strong, lyrical theme that represents her love and devotion; there is also passionate music for the forbidden love between Wilde and his old school friend, as well as an arrangement of the Gilbert and Sullivan number, "Ah, Leave Me Not to Pine," found in four tracks on the album.

As the film starts with Wilde's tour of Canada there is music (the second track, "The Wild West") which shows Wiseman in an American style, full of vast open spaces and adventure. The score utilizes a large orchestra and in many tracks, not least the final one, the nine-and-a-half minute "An Age of Silver," the full tragedy of the story is given vent with power and feeling. The string writing is particularly rich, a deliberate stylistic consideration, as Wiseman recounts to John Williams (editor of *Music from the Movies*, not the composer) in his copious liner notes, to reflect Oscar Wilde's "obsession with beauty." These larger moments are balanced by more intimate writing with solos for piano (some performed by the composer), oboe and cello.

The result is a well-written, thoughtful score with memorable themes and a delightfully romantic feel. If there is a criticism, it is that the album is slightly too long and repetitive. Hopefully this excellent score will win Debbie Wiseman the recognition she deserves as one of the most talented of film composers, and one of the select band of top female composers.

—Iain Herries

## My Journey Through Laserlight Land

Reviews by Jeff Bond

**T**he budget-label Laserlight, a division of Delta music, recently treated us to several soundtrack reissues centering around Pia Zadora and Russ Meyer movies (no further albums are planned). This was either a shrewd marketing gamble, or a gag appeasement of some company VP.

Recordman mentions that there's an old joke which has Pia Zadora playing Anne Frank on stage. Her performance was so bad that when the Nazis arrive at Anne's house, the members of the audience shouted, "She's in the attic!"

### Bleeding Hearts ★★

STANLEY CLARKE (1994)

Laserlight 12 829

23 tracks - 59:47

**S**tanley Clarke's score to the directorial debut of Gregory Hines (aka *White Man's Burden*, the story of an interracial love affair gone wrong) would be right at home amidst the laid-back jazz-fusion of most contemporary jazz radio stations. The album makes for a cohesive easy-listening package, with a nice balance between jazzy cues, a few mildly funk-out songs and instrumentals, and some somber, bluesy romantic moments. Clarke is a bass player, and what I like about his approach to romance is the constant undercurrent of double basses and the emphasis on violas, which play out the bulk of his more lyrical melodies. Most romantic scores barely acknowledge the presence of the lower ranges of the string orchestra, and bringing them into play so



consistently here gives the score a dramatic weight that's missing in most works of this type. It also foreshadows the untangling of the story's doomed romance.

One of the consistent problems with the Laserlight packaging is the lack of information about the recording: there are uncredited vocalists and a wealth of solid solo performances for piano, guitar and saxophone (one cue even includes sound effects of a rain storm), and it would be nice to know who played what.

### Butterfly ★★1/2

ENNIO MORRICONE (1981)

Laserlight 12 917

19 tracks - 45:24

**I**t's not every day you get a chance to score a film that stars Orson Welles and Pia Zadora, and when you get one, you run with it, baby! I expected Morricone to take his usual bizarre approach to this overheated melodrama, but *Butterfly* actually turns out to be one of Morricone's most conventional efforts, with many cues that actually appear to be synched up to

dramatic action rather than simply existing as through-composed pieces.

The score moves between low-key, vaguely bluesy trumpet passages and rustling suspense cues. Morricone's frequent use of an eerie, disembodied soprano vocalist comes into play at several points, and interestingly, the vocal match to Pia Zadora is pretty close by the time the briefly-notorious starlet warbles the song finale, "It's Wrong for Me to Love You." Does she provide the vocals for Morricone's score? Typically, Laserlight's uninformative technical credits don't let us know. It's wrong for me to love Pia Zadora, but I have to admit her smoky singing voice was a little bit better than I expected.

### Hundra ★★1/2

ENNIO MORRICONE (1983)

Laserlight 12 918

15 tracks - 34:47

**E**nnio Morricone's scores to the two female barbarian movies he was lucky enough to tackle, *Red Sonja* and *Hundra*, lead me to believe that the Italian maestro may not have regarded these films with the gravity that they clearly warranted.

Like Leonard Rosenman, Morricone's style is so idiosyncratic that when he tries to write a big old-fashioned, John Williams-style movie theme, the results can be bizarre. Such is the case with *Hundra*, which features a heroic march that is just plain crazy. It's some kind of mock-classical, mincing production number that stands shoulder to shoulder with a lot of *Conan*-style, moaning choral pieces and a number of themes that are clearly intended as comic. Morricone's piecemeal working methods are shown in bold relief here, with the result that the score resembles nothing so much as a collection of ancient library cues, the sort of thing they used to throw together for old Republic serial chapters. It's quite possible



that the old *Flash Gordon* serials were Morricone's inspiration, but this uncomfortable mix of Rimsky-Korsakov and Liszt stylings will leave sword and sorcery fans unsatisfied and confused.

## Cherry, Harry & Raquel

★★★1/2

WILLIAM LOOSE (1968)

Laserlight 12 919

13 tracks - 29:00

Less a soundtrack album than a bumping and grinding time capsule from the '60s, William Loose's *Cherry, Harry & Raquel* chronicles a ménage à trois between impossibly over-endowed Larissa Ely and Lynda Ashton, and impossibly over-chinned character actor Charles Napier, who began his career strutting his stuff for director Russ Meyer, the "Walt Disney of porn."

There's plenty of happenin' tunes, sporting casual, Bacharach-style brass, sneaky flute solos, guitar and that touchstone of the '60s sound, the Hammond organ. Evidently some of the characters are British, as a pronounced Brit invasion sound (complete with "God Save the Queen" or something) enters about halfway through with harpsichord, offsetting the wholly American harmonica licks. There's at least one forgotten song, "Toys of Our Time" (sounding curiously like the hit tune "It's a Sign of the Times"), although as usual, no vocalists are credited. The biggest fun comes from the contrast between the breezy, casual "Raquel Theme" and the danger-filled low-end piano spy music that is "Cherry's Theme." That Cherry chick is trouble, man. At around cue 11 some actual soundtrack music makes an appearance, resulting in a startling drop-off in sound quality: this stuff sounds like it was pulled from the film soundtrack with volume adjustments

made for dialogue. The "film score" material is kind of cool—Herman Stein-like horror music that includes a wailing, eerie pre-Morricone vocal effect.

## Fake Out ★★★1/2

ARTHUR B. RUBINSTEIN

(1982) Laserlight 12 920

14 tracks - 29:54

Prior to scoring the mildly entertaining dueling helicopter epic *Blue Thunder*, Arthur Rubinstein tackled this 1982 Pia Zadora vehicle directed by the Pia-pushing auteur Matt Cimber (surprisingly not Mr. Pia Zadora), who previously brought us the Golden Turkey Award-winning *Butterfly* (above). In addition to providing what I think are no less than three chances for Ms. Zadora to showcase her fabled singing skills (the disco classic "Those Eyes" and two tracks that for some reason combine to make one lengthy and monotonous song, "Come

titled "Show Play" and later cues. The final three tracks become dominated by electronics for some reason, almost as if they took the orchestra away from Rubinstein at the last minute.

## Gaby: A True Story ★★★1/2

MAURICE JARRE (1987)

Laserlight 12 921

15 tracks - 30:55

While I greatly enjoyed Maurice Jarre's mix of electronics and orchestra on *Enemy Mine*, I generally find little to appreciate about his purely electronic work, which often seems centered around an annoying buzzing effect and solo, woodwind-like lines that might have as effectively been played by real woodwinds. *Gaby* is a score for a sophisticated disease-of-the-week movie starring Liv Ullmann, and it's just about what you'd expect given the subject matter: depressing, with a little chamber orchestra

breasts provided me with soul-shaking revelations in addition to its expected supply of sub-Bacharach era swingin' dance tunes. For instance, check out track 2, "Niles Threatens Vixen." Here Loose (uh, is that really his name?) introduces a pulsing, two-note suspense motive. Dum dum. Dum dum. I can't be absolutely sure about this, but I have a strong suspicion that this is where John Williams stole his famous Jaws shark motif from, not from Dominic Frontiere's score to the TV movie *Fer-de-lance* as some on the Internet have suspected. Interested? Well check out track 4, "O'Bannion's Theme." This standard was employed to great effect in the old "This Week in the NFL" Saturday afternoon show with its reams of grainy slow motion footage of the Green Bay Packers beating the crap out of everybody. Was the CBS composer ripping off Russ Meyer com-



Clean" and "Turnaround"), Rubinstein constructs an effective tongue-in-cheek score for this bit of sleaze, which opens with an amusing, circus-like theme somewhat in the style of Dominic Frontiere's *The Stunt Man*.

There's an effective blend of broad comic writing and suspense, with Rubinstein capably juggling these two opposing poles while keeping the score surprisingly interesting to listen to. He gets some particularly creepy effects by playing grim, dissonant renditions of his comic melodies over some *Psycho*-esque, slurring string effects in the provocatively

eventually emerging out of the drab electronics. I did like the fact that many of Jarre's romantic cues are strange and dissonant-sounding, which is certainly preferable to the usual tonal, oh-so-pretty solo piano lines you find in every other score of this nature. If you like Jarre's electronic scores you might find this one appealing; otherwise avoid it.

## Vixen ★★★

WILLIAM LOOSE (1969)

Laserlight 12 922

16 tracks - 36:31

This album for another fabulous Russ Meyer film about women with fabulously large

poser William Loose? Or is this just some old Prokofiev melody I can't identify? You be the judge.

Finally, listen carefully to the first few notes the vocalist is singing in track 15, "French Girls in Manhattan." Am I crazy, or are these the opening bars of Jerry Goldsmith's march to *Star Trek: The Motion Picture*? It's clear to me not only that John Williams and Jerry Goldsmith spent a great deal of time watching Russ Meyer films, but that composer William Loose is actually responsible for most of our Western musical culture. FSM



# The Morning After...

## POLEDOURIS SIGNS UP, NEWTON HOWARD DELIVERS

Basil and his wife Bobbie (right) appeared at Creature Features in November to autograph copies of *Starship Troopers* for a pack of slavering sci-fi buffs.



Autographed copies of both albums are still available by mail from Creature Features, 1802 W. Olive Avenue, Burbank CA 91506., ph. 818-841-9382, fax 818-842-0752.



In December, composer James Newton Howard autographed a copy of his soundtrack to *The Postman* for a woman who may or may not be a clone of Agent Sculley.



## Songwriters Sing for Supper

The Annual Lifetime Achievement Award Dinner is an ASCAP-sponsored event, which was held in December at the Regent Beverly Wilshire Hotel in Beverly Hills. Presenters included Kenneth "Babyface" Edmonds, Daniel Lanois (below, whose credits include last year's *Sling Blade*) and Don Henley.

Quincy Jones (pictured above with ASCAP's Jeanie Weems) was the recipient of the first National Academy of Songwriters' Lifetime Achievement Vanguard Award.



WE'VE ONLY JUST RECOVERED FROM THE SWIRL OF LAST SEASON'S EVENTS, AWARD GALAS AND HONOR CEREMONIES. LET'S LOOK BACK (GROGGILY) AT WHO WON WHAT AND WHO SCHMOOZED WHOM



## SHORE RECIEVES HIS DUE

Berklee College of Music of Boston and the ASCAP Foundation co-hosted a redception in honor of Howard Shore, a 1969 graduate cited as one of the college's most illustrious alumni. The group posed before ASCAP's newly unveiled "Jazz Wall of Fame."

(From left to right) ASCAP's Associate Director of Film & TV Music/New York, **Sue Devine**; jazz artist and Berklee Dean **Gary Burton**; ASCAP's Assistant V.P. **Nancy Knutsen**; honoree **Shore**; and **Don Wilkins**, head of Berklee's Film Scoring Department.

## A Truly Scary Event

The Young Musicians Foundation Annual Gala featured a segment entitled "Pass the Baton." Three well-known composers conducted excerpts from their scores, and since the fundraiser was scheduled the week before Halloween, the program featured artists who have contributed horror or suspense music. Match the men with their movies:

(From left to right) Jerry Goldsmith, Marco Beltrami, and Patrick Williams.



## ASCAP SCORES AT THE EMMYS

The 1997 television music awards were swept by members of ASCAP, including, (from left to right):

**Alf Clausen and Ken Keller**, for "We Put the Spring in Springfield" for *The Simpsons* (Outstanding Music and Lyrics)

**John Debney and Louis Febre** (BMI), for *The Cape* (Outstanding Music Composition for a Series, Dramatic Underscore)

**Mark Watters** for "Centennial Olympic Games: Opening Ceremonies" (Outstanding Music Direction)

**Mark Isham** for *EZ Streets* (Outstanding Main Title Theme Music)

# The Statman Cometh

IT WAS A BANNER YEAR FOR SOUNDTRACK RELEASES—  
AND WE'VE GOT THE NUMBERS TO PROVE IT.

by Tom DeMary

**I**n recent years the number of soundtrack albums released has increased dramatically. Rarely has anyone gone through new discs statistically, so hold on to your hats: 439 new "soundtrack" titles were released during 1997—

that is well over a soundtrack a day! This is far cry from the 1970s when perhaps one instrumental score a month was released on vinyl, to some obscure Australian horror film.

Not tallied below are song-compilation CDs with only a few minutes of underscore, or duplicate releases in various countries.

2CD sets are counted as one title, as are those Italian reissues with music from two or three films. Only collector-oriented compilations on labels like Silva Screen and Varèse Sarabande are counted—no "Garage Orchestra Plays Indiana Jones" budget discs. Some interesting breakdowns:

## Soundtracks from 1997 films: 190

Reissues (from CD & LP): 102  
Expanded editions: 18  
1st releases from older films: 15  
New performances 16  
Promotional releases: 28  
Composer collections: 42  
Other Collections: 28  
Total: 439

Of these 439, only about 40 of the composer/film combinations could be considered obscure, and some of them will no doubt become better known over the next few years.

There were many reissues of Italian albums in Japan and Italy last year. Few were from 1997 films.

## Labels which issued 10 or more

Avanz (Japan): 11  
CAM (Italy): 14  
Disney: 10  
Milan (U.S. & Europe): 18  
RCA (all countries): 22 (only 9 in U.S.)  
Rhino: 11  
SLC (Japan): 11  
Silva Screen: 16  
Sonic Images: 11  
Varèse Sarabande: 41

## Composers with 5 or more titles

John Barry: 7  
Christopher Franke: 6 (all *Babylon 5* albums!)  
Jerry Goldsmith: 15  
Akira Ifukube: 8  
Ennio Morricone 21  
Piero Piccioni 7  
Nino Rota 5  
Armando Trovajoli 6  
John Williams 11

Goldsmith, Morricone and Williams account for 12% of the album action, all by themselves. (Doubt it? Williams: *Rosewood*, *Star Wars*, *The Empire Strikes Back*, *Return of the Jedi*, *1941*, *Seven Years in Tibet*, *Amistad*, *The Lost World*, and three separately released Irwin Allen discs: *Lost in Space*, *The Time Tunnel* and *Land of the Giants*—and this is not counting *The Five Sacred Trees* [concert work], and newly conducted collections *The Hollywood Sound* and *Cinema Serenade*. Goldsmith: *Fierce Creatures*, *Lilies of the Field*, *Poltergeist*, *A Patch of Blue*, *Air Force One*, *Patton*/*Tora Tora Tora*, *Planet of the Apes*/*Escape from the Planet of the Apes*, *L.A. Confidential*, *The Edge*, *The Mephisto Waltz*/*The Other*, *Frontiers*, *The Sand Pebbles*, *Voyage to the Bottom of the Sea* [separate release from Irwin Allen

box], and two repressings with new catalog numbers, *King Solomon's Mines* and *Islands in the Stream*.)

Four releases is typical of many other composers: Bacalov, Bernstein, Bonezzi, Cosma, Dudley, Edelman, Elfman, Fenton, Goblin, Herrmann, Holdridge, Horner, Jarre, Knopfler, Scott, and Zimmer.

These numbers are overwhelming—190 new films and 150 reissues, expansions, and re-recordings—never mind the collections and promos. It's great to have a choice, but this is ridiculous. No one can keep up!

Some good trends: solid TV scores—*Rough Riders*, *Into Thin Air*; *Last Stand at Sabre River*; *20,000 Leagues Under the Sea* (twice!); family scoring—Elmer, Peter and Emilie Bernstein, Jerry and Joel Goldsmith; spectacular Rykodisc packaging; Varèse/Fox classics; good new recordings from Varèse, Marco Polo, Nonesuch and Silva Screen; new and recent names/multiple albums—Mychael Danna, Anne Dudley, David Frank, Christopher Franke, John Frizzell, Joel Goldsmith; first new album in a while—James Bernard, Laurence Rosenthal, Pete Rugolo, David Shire.

There were some bad trends: too many albums; delayed Elfman score discs (preferable, however, to albums going into production before the recording sessions are complete); dialogue.

You wanted perfection?

Want to verify these figures?  
See Tom DeMary's soundtracks database online, accessible via [www.filmscoremonthly.com](http://www.filmscoremonthly.com)

FSM

"A soundtrack  
a day keeps  
the music  
supervisor  
away."  
-anonymous



# FSM Back Issues

## Volume One, 1993-96

Issues are 24 pp. unless noted. Most 1993 editions are now xeroxes only

#30/31, February/March 1993, 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 1993, 16 pp. Temp-tracking Matinee, SPFM 1993 Conference Report, angry Star Trek music editorial.

#33, May 1993, 12 pp. Book reviews, articles on classical/film connection.

#34, June 1993, 16 pp. Goldsmith SPFM award dinner report; orchestrators & what they do, *Lost in Space*, recycled Herrmann; review spotlights on Christopher Young, Pinocchio, Bruce Lee film scores.

#35, July 1993, 16 pp. Tribute to David Kraft: John Beal Part 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.

#36/37, August/September 1993, 40 pp. Elmer Bernstein, Bob Townson (Varèse), Richard Kraft and Nick Redman Part 1, John Beal Part 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

#38, October 1993, 16 pp. John Debney (*seaQuest DSV*), Richard Kraft and Nick Redman Part 2.

#39, Nov. 1993, 16 pp. Richard Kraft and Nick Redman Part 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* review spotlights.

#40, Dec. 1993, 16 pp. Richard Kraft and Nick Redman Part 4; Re-recording *The Magnificent Seven* for Koch.

#41/42/43, January/Feb./ March 1994, 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro and Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby: *Star Wars* trivia/cue sheets; sexy album covers; music for westerns overview; 1993 in review.

#44, April 1994 Joel McNeely, Basil Poledouris (*On Deadly Ground*); SPFM Morricone tribute report and photos; lots of reviews.

#45, May 1994 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 1994 Patrick Doyle, James Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; overview: Michael Nyman music for films, collectible CDs.

#48, August 1994 Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring film composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling soundtrack CDs.

#49, September 1994 Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Hans Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

#50, October 1994 Alan Silvestri (*Forrest Gump*), Mark Isham; sex and soundtrack sales; Lalo Schifrin in concert; Ennio Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

#51, November 1994 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Wes Craven's New Nightmare*), Lukas's mom interviewed; music of *Heimat*, *Star Trek* promos.

#52, December 1994 Eric Serra, Marc Shaiman Part 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Part 1, *StarGate* liner notes, Shostakovich Anonymous.

#53/54, January/February 1995 Marc Shaiman Part 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit and Armando Trovajoli in Valencia; Music and the Academy Awards Part 1; rumored LPs, quadraphonic LPs.

#55/56, March/April 1995 Basil Poledouris (*The Jungle Book*), Alan Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar and Music Part 2, Recordman's Diary, SPFM Conference Report Part 2.

#57, May 1995 Jerry Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, 1994 Readers Poll, *Star Trek* overview.

#58, June 1995 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Part 1.

#59/60, July/Aug. 1995, 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklos Rozsa Remembered, History of Soundtrack Collecting Part 2, film music in concert pro and con.

#61, September 1995 Elliot Goldenthal (*Batman Forever*), Michael Kamen Part 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

#62, October 1995 Danny Elfman Part 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Top Ten Most Influential Scores, Goldsmith documentary reviewed.

#63, November 1995 James Bond Special Issue! John Barry and James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Part 3, Davy Crockett LPs.

#64, December 1995 Danny Elfman Part 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Michael Kamen Part 3, re-recording *House of Frankenstein*.

#65/66/67, January/February/March

1996, 48 pp. Thomas 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 1996 David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

#69, May 1996 Music in *Plan 9 from Outer Space*; John Walsh's funny movie music glossary; Herrmann and Rozsa radio programs; Irwin Allen box set review; John Bender's "Into the Dark Pool" column.

#70, June 1996 Mark Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, TV's Biggest Hits book review.

#71, July 1996 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Jeff Bond's summer movie column.

#72, August 1996 Ten Best Scores of '90s, Thomas Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, September 1996 Recordman on War Film Soundtracks Part 1; Interview: David Schecter: Monstrous Movie Music; Akira Ifukube CDs Part 2, Miles Goodman obituary.

#74, October 1996 Action Scores in the '90s (big intelligent article); Cinemusic '96 report (John Barry, Zhou Jiping); Vic Mizzy interviewed.

#75, November 1996 John Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Part 2, Jeff Bond's review column.

#76, December 1996 Interviews: Randy



Edelman, John Barry part 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's review column.

## Volume Two, 1997

New color cover format! Issues 32-48 pp.

Vol. 2, No. 1, Jan./Feb. 1997 First in new format! *Star Wars* issue: John Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Jeff Bond's review column.

Vol. 2, No. 2, Mar./Apr. 1997 Alf Clausen: *The Simpsons* (big interview); promotional CDs: Congress in Valencia; Readers Poll 1996 and Andy's picks; Into the Dark Pool Part 2 by John Bender.

Vol. 2, No. 3, May 1997 Michael Fine: Re-recording Miklos Rozsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's and Jeff Bond's review columns.

Vol. 2, No. 4, June 1997 Danny Elfman (*Men in Black*), Promos Part 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian May, *The Fifth Element* reviewed.

Vol. 2, No. 5, July 1997 Elliot Goldenthal (*Batman & Robin*), Mark Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos: Reviews: *Crash*, *Lost World*.

Vol. 2, No. 6, August 1997 Lalo Schifrin

(*Money Talks*), John Powell (*Face/Off*), Marc Shaiman (*George of the Jungle*); remembering Tony Thomas; Jeff Bond summer movie report, TV sweeps.

Vol. 2, No. 7, September 1997 Hans Zimmer vs. FSM (big interview, Peacemaker cover), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Andy Dursin: Laserphile, John Bender: Film Music as Fine Art, Recordman.

Vol. 2, No. 8, October 1997 Basil Poledouris (*Starship Troopers*), Howard Shore (*Cop Land*, *The Game*), Hans Zimmer vs. FSM Part 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, November/December 1997 David Arnold (*Tomorrow Never Dies*),



John Frizzell (*Alien Resurrection*), Neal Hefli (interview), *U-Turn* and *The Mephisto Waltz* (long reviews), *Razor & Tie* CDs: begins new format.

## Volume Three, 1998

Expanded format! Issues 48 pp.

Vol. 3, No. 1, January 1998 John Williams Buyer's Guide Part 1 (*Star Wars* to *Amistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic* music supervision, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

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