

FILM SCORE

M O N T H L Y

The Compact
Disc Affair
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BOND TURNS 40

David Arnold's
assignment to *Die for*
PLUS: Bond CDs
are back in action

ROSS EVERLASTING

From *Dynasty* to
Chamber of Secrets

RESTORATION MAN

Turner's classic
movie maven

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For the holidays



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FILMScore

The Compact Disc Affair

An aborted mission is completed 38 years later.

There wasn't much time—maybe two minutes remaining. The tiny microphone, roughly the size of a pack of cigarettes, was perched precariously in front of the speaker. I had to test the system: Engaging the lever while depressing the record button, the seven inch reels jerked into motion. After a few seconds, I flipped the lever back and to the left. The reels flew into motion, furiously. Too late, I stopped rewinding. The tape had completely unthreaded! I desperately dragged the 20 pound, suitcase-sized case out from its hiding place



GOING SOLO: Agent Sikoryak circa 1964.

under the coffee table. Precious seconds remained before Napoleon and Illya would swing into action! Fumbling with the crinkled 1/4" tape, I didn't hear the footsteps behind me until she spoke.

"What are you doing? It's a school night. Does your father know that you have his tape machine? Shut off that TV and go to bed."

So much for my plan to record the music from *The Man From U.N.C.L.E.* This seven-year-old came face to face with an adversary more powerful than any agent of Thrush: his mom.

Cue the trumpet lick and transition from 1964 to 2002. I'm holding a thin silver disc, which contains the packaging data for *FSM's* premiere release of *The Man From U.N.C.L.E.* Nearly 9,000 words and 60 images are burned onto this CDR, which will fly 500 miles overnight to Los Angeles, to be printed onto a 28-page booklet, which will accompany nearly two-and-a-half hours of underscore. By the time you read this, I will have completed my part of a mission begun almost four decades ago—to secure the music from a favorite TV show. And the best part is, I get to share it with all of you.

The music from *U.N.C.L.E.* is important for a couple of reasons. The show proved a launching pad for Jerry Goldsmith's career (among others), leading to his increased popularity in both film and television. The musical style of the series influenced a host of spy-series knockoffs on the both large and small screen. And of course, the exploits of agents Solo and Kuryakin were very popular with a generation of American boys too young to share in the risqué thrills of, say, *Goldfinger* or *Thunderball*. It was the gutsy theme and vibrant (if spare) underscore of this series that first pricked up my ears and began my other life as a passionate film score fan.

I did manage to make a few creaky recordings of *U.N.C.L.E.*, but they were lost long ago. So this month's release of the original television scores (not

pop re-orchestrations, not buried beneath sound effects and dialogue) is a wonderful gift indeed.

I have another reason to celebrate: This month marks my fifth anniversary as full-time designer for *Film Score Monthly*, and I couldn't feel better about any assignment. My involvement with the magazine began much like yours, as a reader. I picked up my first issue in 1994. What the magazine lacked in visual polish was more than compensated for by its commitment. Editor-publisher Lukas Kendall got my attention with a crack about how *FSM* didn't need to look good. I wrote him and asked—are you kidding? How about some free design advice? To paraphrase Bogie, this was the beginning of a beautiful friendship.

Initially, I played consultant. I gave L.K. a simple template (which became the new look for Volume 2), and I would get friendly calls (often on weekends and at tellingly odd hours) about once a month from Los Angeles. First I helped with cover layouts, then more complicated stories, until in 1997 Lukas came to his senses and hired me so that he could devote himself to other things—like producing albums.

As the magazine has grown, adding staff, readers and complexity, it's been a privilege to be part of the process. Working in Berkeley while the rest of the staff holds the fort in Culver City hasn't been a problem (can you say frequent flier miles?). Designing a 52-page magazine and two (can-you-believe-two!) classic CDs every five weeks keeps me too busy to notice anyway. The only downside is that I rarely hear the latest music that's in production. Even while designing the *U.N.C.L.E.* album—a dream come true—I still haven't heard anything but a few snippets. After 38 years, what's a few more weeks?

Now, late in November 2002, I'd like to offer my thanksgiving. Thanks to the composers (like Goldsmith, Gerald Fried, Lalo Schifrin, Robert Drasnin, Walter Scharf, Morton Stevens and Richard Shores) for writing the music that still inspires us. Thanks to the studio executives who work with labels to release the treasures in their vaults (like Turner Classic Movies' George Feltenstein, a swell guy who is interviewed in this issue, and who, by the way, helped make our *U.N.C.L.E.* project a reality). Thanks to all the guys at *FSM*: Jeff, Tim, Al, Jon and especially Lukas (not to mention senior *U.N.C.L.E.* operative Jon Burlingame) who are so committed to this crazy musical niche. And thanks to you, dear readers, without whose support this magazine and record label would not be possible.

Close Channel D.

Joe Sikoryak, Design Director



The Seventh Sin

Miklós Rózsa

The Seventh Sin is the 1957 filming of W. Somerset Maugham's novel *The Painted Veil*, an exotic tale of personal redemption earlier produced with Greta Garbo. Eleanor

Parker plays a brittle adulteress who accompanies her doctor husband (Bill Travers) to a cholera-stricken region of China, where she undergoes a profound transformation with the help of the local convent and a cynical bystander played by George Sanders.

The film's score is by Miklós Rózsa and a powerful convergence of three of his styles: his "epic" work of the period (late-'50s M-G-M—the theme bears a resemblance to his questing melody for *Lust for Life*); his "film noir" moods (for the story's marital infidelities); and his "exotic" style (for the remote Asian setting). A highlight is "East Meets West/Tea Party," where Rózsa's enchanting music turns a small personal gathering into a supple, transcendent affair.

FSM's premiere CD of *The Seventh Sin* features the complete underscore followed by the film's source music: a 17:28 suite of Chinese-styled pieces (written by Rózsa to emulate Hong Kong records) and a waltz re-recorded from *The Story of Three Loves* (1953). The soundtrack is presented in the best-possible monaural sound, as it was originally recorded onto mono 17.5mm magnetic film rather than the stereo 35mm magnetic film customary for the period.

\$19.95 plus shipping



Album Produced by Lukas Kendall

UNDERScore

- | | |
|--------------------------------------|------|
| 1. Prelude | 2:15 |
| 2. Briefcase | 1:55 |
| 3. Alibi/Mystery Story | 4:26 |
| 4. Homecoming | 1:21 |
| 5. Boat Trip | 0:51 |
| 6. Cortège | 2:16 |
| 7. Alone | 0:49 |
| 8. Nursery/Turmoil/
Reminiscences | 5:38 |

- | | |
|--|-------|
| 9. Rape | 2:07 |
| 10. East Meets West/Tea Party | 5:25 |
| 11. New Life | 2:20 |
| 12. Home | 1:15 |
| 13. Bad News/Rough Passage/
Forgiveness | 7:17 |
| 14. Finale | 2:01 |
| Total Time: | 40:32 |

SOURCE MUSIC

- | | |
|---------------------|-------|
| 15. Chinese Montage | 16:27 |
| 16. Waltz | 2:23 |
| Total Time: | 18:54 |
| Total Disc Time: | 59:26 |

Don't Miss
This Month's
Silver Age Classic
**The Man From
U.N.C.L.E.**
by Jerry Goldsmith,
et.al.

See page 9
for details.



Bond: Back and Bigger Than Ever

As a capper to the 40th anniversary of the James Bond film series, EMI-Capitol Records and Virgin are reissuing 16 James Bond soundtracks in February—including five key titles from 1965-1973 remixed and expanded with previously unreleased music.

Due Feb. 11, 2003:

Dr. No (Monty Norman): Same as existing LP/CD.

From Russia With Love (John Barry): Same as existing LP/CD.

On Her Majesty's Secret Service (Barry): Remixed and expanded to 79 minutes.

Diamonds Are Forever (Barry): Remixed and expanded to 76 minutes (complete score).

Live and Let Die (George Martin): Remixed and expanded (complete score).

For Your Eyes Only (Bill Conti): Same as existing Rykodisc CD.

Octopussy (Barry): Same as existing Rykodisc CD.

The Living Daylights (Barry): Same as existing Rykodisc CD.

Due Feb. 25, 2003:

Goldfinger (Barry): Same as existing CD, but adding the four extra tracks from the British LP at the end of the program.

Thunderball (Barry): Remixed and expanded to 78 minutes.

You Only Live Twice (Barry): Remixed and expanded to 73 minutes (complete score).

The Man With the Golden Gun (Barry): Same as existing LP/CD.

The Spy Who Loved Me (Marvin Hamlisch): Same as existing LP/CD.

Moonraker (Barry): Same as existing LP/CD.

A View to a Kill (Barry): Same as existing LP/CD.

GoldenEye (Eric Serra): Same as existing CD.

The expanded albums—*Thunderball*, *You Only Live Twice*, *O.H.M.S.S.*, *Diamonds Are Forever* and *Live and Let Die*—will have the existing album programs (remixed from the master elements: 3, 3, 4, 8 and 16-track tape, respectively) and then previously unreleased music added as bonus tracks. (Yes, the “Gunbarrel” cues are included.) Keep your 30th Anniversary 2-CD sets, as the rare vocal versions of “Goldfinger,” “Mr. Kiss Kiss Bang Bang” (from *Thunderball*) and “You Only Live Twice” will not be carried over for clearance reasons. Unfortunately, certain titles could not be remixed and/or

expanded to the absence of master tapes, most notably *Dr. No*, *From Russia With Love* and *Moonraker*, the latter recorded in Paris. *Licence to Kill* is not being reissued because the rights are held by a different label.

All of the CDs will feature expanded packaging with new liner notes by FSM's Jeff Bond and artwork from the MGM archives.

rights organization SESAC and agree to give up all writers' royalties for airings of the shows on the PAX network, assigning them to be paid instead to PAX.

The Film Music Network, established to address such industry issues, stated, “We are extremely concerned about this dangerous precedent for composers. [...] Now we have a production company who is also a broadcaster demanding that composers surrender all of their performance royalties for programs broadcast on this network and pay them back to the network as a condition of employment. This strong-arm tactic by broadcasters is unfair to composers, and we urge PAX to reconsider their policy and restore composer royalties immediately.”

A composer close to FSM suggests, however, that the enforcement of this new policy may be more difficult than the network thought. Requesting anonymity, he revealed, “Yes, I've been asked to sign over my writer's share to PAX in order to score this movie. However, given their difficulty in finding a composer to do so, they have agreed to drop this require-

PAX Network Not in Giving Mood

Family-themed cable station Pax TV, winner of the Crystal Teddy Bear Award from the Christian Film and Television Commission, and whose website sports such page headings as “Community,” “Family” and “Pax Cares,” apparently doesn't care too much about the composers it employs. A recent press release from the Film Music Network revealed that PAX has instituted policies specifying that U.S. composers hired for PAX-produced shows be a member of performing

Bruce Gets Brassy

Concert work premieres in Northern California

Composer Bruce Broughton traveled north to debut his latest concert work as part of the 25th Festival of New American Music. He conducted the Bay Brass ensemble in a 25-minute piece entitled *Fanfares, Marches, Hymns and Finale*, in a performance held on Nov. 14, at California State University, Sacramento.

Described as a “tour de force” for brass and percussion, the symphonic work was commissioned by the Bay Brass (a cooperative of players from leading performing groups in the San Francisco Bay Area). “This was a completely satisfying experience” said Broughton. “I was able to realize my intentions in a way that film work rarely allows, and record it the same way. And of course, the players were terrific.”

Broughton joined the Bay Brass again over the weekend to record the piece at Skywalker Ranch, under the supervision of legendary engineer Shawn Murphy. The recording will be part of an upcoming CD that will feature previously unrecorded American music for large brass ensemble. A date for the CD's release has yet to be announced.

ment (...for now). I must say that we owe a debt of thanks to all Canadian composers for holding extremely firm in this matter. Fortunately for them, there is a union of composers which seems well-organized and very much opposed to this, as is SOCAN (the Canadian performing rights society)."

We'll keep you apprised as this case develops.

Quick Takes

• **The BMI Foundation** has announced the opening of the 15th annual Pete Carpenter Fellowship for aspiring film composers under the age of 35. The successful candidate will work for four to five weeks on a daily basis with Carpenter's longtime working partner and BMI composer Mike Post—and receive a \$2,000 stipend for travel and expenses. Applications are available for download on BMI's website at www.bmi.com, via e-mail at foundation@bmi.com, or by writing to Linda Livingston, BMI Foundation, 8730 Sunset Blvd. 3rd Flr., West, Los Angeles, CA 90069. The deadline for entries is January 15, 2003.

• **U.K. film-music fans** listen up: Jerry Goldsmith and Randy Edelman have recently recorded parts of their scores for *First Knight* and *Come See the Paradise*, respectively, to be used as logo music for British Sky Broadcasting Network.

• **Composer Brothers Jeff and Mychael Danna** have won the 2002 Gemini Award (the Canadian equivalent to the Emmy) for Best Original Music Score for a Program or Miniseries for their work on the TV movie *The Matthew Shepard Story*.

• **Mark Wolfram** recently picked up the SLATE Award for Best Score at the 2002 California Independent Film Festival for his original score for the dramatic short *The Interrogation*. **FSM**

Record Label Round-Up

All the albums you'll be waiting for

Shore Scores Some More

The soundtrack to Martin Scorsese's *Gangs of New York* features a concert piece by Howard Shore entitled *Brooklyn Heights*, which was licensed after Scorsese decided to dump Elmer Bernstein's score and replace it with various cues from other sources. Also available now is Shore's score to *Lord of the Rings: The Two Towers*. Warner Reprise has released two versions: One is the standard score; the other is a limited-edition version that features a bonus track, "Farewell to Lorien," from the extended DVD of *Fellowship*.

1M1

Due in Dec. is the double-score release of *Eliza Fraser* and *Summerfield* (both Bruce Smeaton). pp@1m1.com.au • www.1m1.com.au

Aleph

Due in spring 2003 is *The Hellstrom Chronicle*. www.alephrecords.com

All Score Media

Imminent is *Croon-a-Roma*, a compilation of rare vocal titles from Italian movies of the '60s and '70s (featuring Gianna, Raoul, Franco Morselli, Mircha Carven, Paola Neri, Maria Teresa, Giulia de Mutiis and Vania). On its heels will be *Pornorama—Bon Voyage* (lounge music) and *The Best of Edgar Wallace*, a limited-edition vinyl LP of the CD of the same name, featuring the best of Peter Thomas and Martin Boettcher. www.allscore.de

Astralwerks

Forthcoming is *Adaptation* (Carter Burwell).

BMG

The first-time-on-CD release of *The Caine Mutiny* (Max Steiner) remains forthcoming.

Brigham Young University

Forthcoming are limited-edition releases of *The Big Sky* (Dimitri Tiomkin, including the complete score from archival sources and a 36-page color booklet) and *A Summer Place* (Max Steiner, featuring the complete score from magnetic tracks).

540-635-2575; www.screenarchives.com

Cinesoundz

Upcoming are re-releases of the two classic *Mondo Morricone* albums, plus a third volume with lounge music by the Maestro. Also forthcoming: the world-music soundtrack to the African road movie *Anansi*, featuring the score by Roman Bunka and songs by Shaggy and Jobarteh Kunda; the German score-and-dialogue release of *Mission Stardust* (Anto Garcia Abril and Marcello Giombini); and the second volume of the *Morricone Remix Project*. tel: +49-89-767-00-299; fax -399; pre-orders by mail: info@cinesoundz.de www.cine-soundz.com

Decca

Evelyn (Stephen Endelman; includes vocal performances by Pierce Brosnan!)

Dreamworks

Available now is *Catch Me If You Can* (John Williams).

GDI

Still forthcoming is *The Mummy's Shroud* (Don Banks); also coming is *Captain Kronos* (Laurie Johnson).

Intrada

'Tis the season for Intrada's Special Collection, Vol. 8, the limited-edition, 68-minute, full-score release of *Miracle on 34th Street* (Bruce Broughton, 1994). www.intrada.com

La-La Land

Due Dec.: *Re-Animator*; due Jan.: *From Beyond*. Both are newly remastered full scores by Richard Band. www.lalalandrecords.com

Marco Polo

Scheduled for a 2003 release is John Morgan and William Stromberg's new recording of Tiomkin's *Red River*, as well as a Max Steiner CD featuring two scores from Bette Davis films: *All This and Heaven Too* and *A Stolen Life*. www.hnh.com

Milan

Due Jan. 14: *City of God* (D'Antonio Pinto and Ed Cortes).

New Line

Available now is *About Schmidt* (Rolf Kent).

Nonesuch

Forthcoming is *The Hours* (Philip Glass).

Numenorean Music

Due for an imminent release is *Dark Crystal* (Trevor Jones),

FSM Classics

More music than you can shake a pen at.

This month's Silver Age Classic is our most elaborate release to date, a 2-CD set of *The Man From U.N.C.L.E.* featuring over 2 1/2 hours of original underscore from all four seasons of the series. The first disc includes all of the music written by Jerry Goldsmith, recorded in mono as was customary for television in those days. The remainder of the discs include complete episode suites (in mono and stereo) by six other composers, some new to our label: Lalo Schiffrin, Morton Stevens, Walter Scharf, Gerald Fried, Robert Drasnin and Richard Shores.



Our Golden Age release is *The Seventh Sin* by some fellow named Rózsa. We hear his stuff is pretty good, too.

Next month—Two discs, three titles,—and that's all we're sayin'. We're always interested in your ideas and comments, so let us know what you think. **FSM**

featuring previously unreleased material.

www.numenoreanmusic.com

Percepto

Available for holiday purchase is the original 1947 *Miracle on 34th Street*, paired with *Come to the Stable* (Cyril Mockridge). Due Jan. is *Fear No Evil*, featuring the complete original underscore to this 1981 horror hit by writer-director-composer Frank LaLoggia and David Spear; includes a lavish full-color booklet with liner notes by Daniel Schweiger, as well as behind-the-scenes photos, posters, lobby cards and concept art from the film. Coming later in 2003: *The Busy Body/The Spirit Is Willing*, from the Vic Mizzy catalog.

www.percepto.com

Prometheus

Due Dec. are *The Package* (James Newton Howard) and *The Swarm* (Jerry Goldsmith). Forthcoming in 2003 is *Amerika* (Basil Poledouris).

www.soundtrackmag.com

Rhino Records/Rhino Handmade/Turner

Available now from Turner Classic Movie Music/Rhino Handmade are *Ivanhoe* (Rózsa), *Treasure of the Sierra Madre* (Steiner); due Dec.: *The Pirate* (Cole Porter) and *It's Always Fair Weather* (Previn); Jan.: *Best Foot Forward* (Ralph Blane, Hugh Martin), *Good News* (Blane, Martin, et al.).

www.rhino.com, www.rhinohandmade.com

Saimel

Forthcoming from Saimel are *El Caballero Don Quijote* (José Nieto), *Thieves After Dark* (Ennio Morricone) and *Cronaca di una Morte Annunciata* (Piero Piccioni).

www.rosebudbandasonora.com

Screen Archives Entertainment

Now in production for an early 2003 release is a 2-CD release of *Captain From Castile* (Alfred Newman).

www.screenarchives.com

Sony

Available now is the soundtrack

for the current Broadway musical *Harlem Song*, as well as *8 Crazy Nights* (various). Due in June, 2003, is *The First Seven Days* (Jan Hammer).

Super Collector

Forthcoming is *Gigantor* (combination U.S. and Japanese soundtracks to the animated series).

www.supercollector.com

Toho

Imminent is the 8-CD set *Film Music of Akira Kurosawa: The Complete Edition, Vol. 3*, featuring music from *Ran* (two discs), *Kagemusha* (two discs), *Dodesukaden*, *Dersu Uzala*, *Dreams*, *Rhapsody in August* and *Madadayo*.

Varèse Sarabande

Varèse has canceled the release of Craig Armstrong's score for *The Quiet American*, citing a deal from the production company Intermedia that "no record company would agree to," says Varèse's Robert Townson.

Available now are the latest CD Club releases: *Home Alone 2: Lost in New York—The Deluxe Edition* (John Williams), *Big* (Howard Shore), *Studs Lonigan* (Jerry Goldsmith) and *The Racers/Daddy Long Legs* (Alex North).

www.varesesarabande.com

Virgin

Forthcoming is *Pinocchio* (Nicola Piovani).

Walt Disney

Forthcoming is Trevor Jones' score to *Dinotopia*.

Warner Reprise

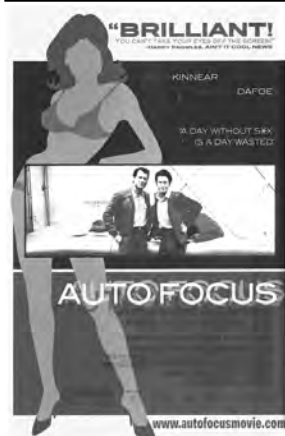
Available now is *Lord of the Rings: The Two Towers* (Howard Shore; see news item previous page).

Please note:

We endeavor to stay up-to-date with every company's plans, but sometimes bad things happen to good labels (oh, the stories we could tell...) As always, we ask that you please bear with us.

FSM

NOW PLAYING Films and CDs in current release



<i>All the Queen's Men</i>	UWE FAHRENKROG-PETERSEN	n/a
<i>Ararat</i>	MYCHAEL DANNA	Milan
<i>Auto Focus</i>	ANGELO BADALAMENTI	Sanctuary
<i>Children of the Century</i>	LUIS BACALOV	Decca
<i>Die Another Day</i>	DAVID ARNOLD	Maverick
<i>The Emperors' Club</i>	JAMES NEWTON HOWARD	Varese Sarabande
<i>Femme Fatale</i>	RYUCHI SAKAMOTO	ULM
<i>Friday After Next</i>	JOHN MURPHY	Hollywood*
<i>Half-Past Dead</i>	TYLER BATES	n/a
<i>Harry Potter and the Chamber of Secrets</i>	JOHN WILLIAMS, WILLIAM ROSS	Atlantic
<i>I Spy</i>	RICHARD GIBBS	n/a
<i>Jackass</i>	VARIOUS	American
<i>Looking Through Lillian</i>	STEFAN SCHULZKI	n/a
<i>Paid in Full</i>	VERNON REID, FRANK FITZPATRICK	Universal
<i>Punch-Drunk Love</i>	JON BRION	Nonesuch
<i>The Ring</i>	HANS ZIMMER	n/a
<i>Real Women Have Curves</i>	HEITOR PEREIRA	Jellybean
<i>Roger-Dodger</i>	CRAIG WEDREN	n/a
<i>The Santa Clause 2</i>	GEORGE S. CLINTON	
<i>Spirited Away</i>	JOE HISAISHI	Milan
<i>Standing in the Shadows of Motown</i>	VARIOUS	Hip-O*
<i>Talk to Her</i>	ALBERTO IGLESIAS	Milan
<i>The Truth About Charlie</i>	RACHEL PORTMAN	Play-Tone*
<i>Tully</i>	MARCELO ZARVOS	n/a
<i>Uncorked</i>	JEFF DANNA	La-La Land
<i>Waking Up in Reno</i>	MARTY STUART	
<i>The Weight of Water</i>	DAVID HIRSCHFELDER	n/a

*song compilation with one track of score or less **combination songs and score





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Upcoming Assignments

Who's writing what for whom

—A, B—

Craig Armstrong *The Quiet American*.
Luis Bacalov *Assassination Tango*.
Angelo Badalamenti *Resistance, Identity*.
Klaus Badelt *Equilibrium* (replacing Graeme Revell).
John Barry *The Incredibles* (Pixar/Disney).
Christophe Beck *Interstate 60, Just Married, Confidence* (starring Dustin Hoffman).
Marco Beltrami *Hellboy, Alice*.
Terence Blanchard *Dark Blue*.
Bruce Broughton *The Locket* (Hallmark).
Carter Burwell *Adaptation* (dir. Spike Jonze), *Gigli* (w/ Ben Affleck, Jennifer Lopez).

—C—

Elia Cmiral *They, Son of Satan*.
Bill Conti *Avenging Angelo, G*.

—D—

Mychael Danna *Antwone Fisher, The Incredible Hulk* (dir. Ang Lee).
Don Davis *Matrix 2: Revolutions, Matrix 3: Reloaded, Long Time Dead, AniMatrix* (Internet project comprising nine episodes of animated *Matrix* stories).

John Debney *Bruce Almighty* (starring Jim Carrey and Jennifer Aniston).
Patrick Doyle *Killing Me Softly, Second-Hand Lions*.
Anne Dudley *Dirty Pretty Things*.

—E—

Randy Edelman *National Security, Gods and Generals* (w/ John Frizzell).
Danny Elfman *Chicago*.

—F, G—

Robert Folk *Forty, Scout*.
John Frizzell *Cradle 2 the Grave*.
Richard Gibbs *Step Into Liquid, 101 Dalmatians 2: Patch's London Adventure* (video).
Vincent Gillioz *Made Incorrect, Scarecrow*.
Philip Glass *The Hours*.
Elliott Goldenthal *Double Down* (dir. Neil Jordan, w/ Nick Nolte).
Jerry Goldsmith *Timeline*.
Steven Gutheinz *Pandora's Box*.

—H—

Reinhold Heil & Johnny Klimek *Swimming Upstream* (w/ Geoffrey Rush).
Lee Holdridge *No Other Country, Sounder*.

James Horner *Soul Caliber, House of Sand and Fog* (Jennifer Connelly, Ben Kingsley).
James Newton Howard *Unconditional Love, Dreamcatcher* (dir. Lawrence Kasdan), *Peter Pan* (Universal), *Hidalgo* (dir. Joe Johnston).

—I, J—

Mark Isham *The Runaway Jury, The Cooler, The League of Extraordinary Gentlemen* (20th Century Fox).
David Julian *Mind Hunters* (dir. Renny Harlin).

—K—

Rolfe Kent *About Schmidt*.

—L—

Michel Legrand *And Now...Ladies and Gentlemen* (starring Jeremy Irons).
Ray Loring *Animals in Action* (miniseries, The History Channel).

—M, N—

Clint Mansell *Rain, Sonny* (dir. Nicolas Cage).
Mark McKenzie *Blizzard* (dir. Levar Burton, w/ Kevin Pollak, Christopher Plummer).
Randy Newman *Dr. Seuss' The Cat in the Hat, Meet the Fockers*.
Thomas Newman *Finding Nemo* (Pixar).
John Nordstrom *AFP: American Fighter Pilot* (exec. producers

Tony Scott, Ridley Scott).
Julian Nott *Wallace and Gromit: The Great Vegetable Plot* (Dreamworks).
Michael Nyman *Charged: The Life of Nikola Tesla*.

—O, P—

John Ottman *My Brother's Keeper, X-Men 2*.
Danny Pelfrey *American Dreams* (NBC).
Nicola Piovani *Pinocchio*.
Basil Poledouris *The Touch* (Miramax).
Rachel Portman *Nicholas Nickleby*.
John Powell *Drumline, Stealing Sinatra, Two Weeks Notice* (starring Sandra Bullock, Hugh Grant).
Zbigniew Preisner *Between Strangers*.

—R—

Graeme Revell *Below* (dir. David Twohy), *Daredevil*.
J. Peter Robinson *Beeper*.

—S—

Lalo Schiffrin *Bringing Down the Houze* (w/ Steve Martin).
Theodore Shapiro *View From the Top* (w/ Gwyneth Paltrow, Mike Myers), *Love in the Time of Money*.
Howard Shore *Spider, LOTR: Return of the King, Gangs of New York* (add'l. music).
Ryan Shore *Coney Island Baby*.
Alan Silvestri *Pirates of the Caribbean* (dir. Gore Verbinski; based on the Disney theme-park ride; Disney).

—W—

Stephen Warbeck *Gabriel, Secret Passage*.
Craig Wedren *Laurel Canyon*.
Nigel Westlake *Horseplay*.
Alan Williams *Lewis and Clark, Miss Lettie and Me*.
John Williams *Catch Me If You Can* (dir. Spielberg).

—Y—

Gabriel Yared *Cold Mountain* (dir. Anthony Minghella).
Christopher Young *Scenes of the Crime* (w/ Jeff Bridges), *The Core*.

Get Listed!

Composers, send your info to timc@filmscoremonthly.com.

HOT SHEET Newly inked deals

David Arnold *Fast and the Furious 2*.
Marco Beltrami *Terminator 3: Rise of the Machines*.
Velton Ray Bunch *This Much I Know* (TV).
Jeff Cardoni *Where The Red Fern Grows* (w/ Dabney Coleman), *True Crimes: Crimes of Passion, That Darn Bear*.
George S. Clinton *Mortal Kombat 3: The Domination*.
John Debney *Raising Helen, Chicken Little* (Disney).
Claude Foisy *We'll Meet Again* (PAX).
Ruy Folguera *A Painted House* (TV movie), *The Kiss* (w/ Billy Zane).
Robert Folk *Boat Trip* (starring Cuba Gooding, Jr.).
Jerry Goldsmith *Picasso at the Lapin Agile* (dir. Fred Schepisi).
Adam Gorgoni *Easy Six* (starring Jim Belushi).
Denis Hannigan *Recess: All Growned Down, Recess: Grade 5* (both animated, for DVD).
James Horner *Beyond Borders* (w/ Angelina Jolie).
Jan A.P. Kaczmarek *Neverland* (dir. Marc Forster, w/ Johnny Depp, Dustin Hoffman).
Laura Karpman *Taken* (Sci-Fi channel miniseries).
Chris Lennertz *Deathlands*.

Perry La Marca *Invisibles* (starring Portia De Rossi; add'l. music), *7 Songs*.
Mark Mancina *Bears, Lara Croft and the Cradle of Life: Tomb Raider 2, Bad Boys 2*.
Gary Marlowe *Lautlos*.
Mark Mothersbaugh *Envy* (dir. Barry Levinson, w/ Ben Stiller and Jack Black).
Richard Mitchell *To Kill a King* (w/ Tim Roth).
Jeff Rona *Shelter Island*.
Semih Tareen *The Third Mortal* (co-composer).
Nigel Westlake *Horseplay*.
Michael Whalen *Seasons of Life, The Future Is Wild, Burma*.
Alex Wurman *Confessions of a Dangerous Mind* (replacing David Holmes), *Hollywood Homicide* (dir. Ron Shelton, w/ Harrison Ford), *Normal* (HBO, w/ Jessica Lange).
Gabriel Yared *Two Brothers* (dir. Jean-Jacques Annaud).
Hans Zimmer *Matchstick Men* (dir. Ridley Scott).



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

Jerry Goldsmith and Others

The Man From U.N.C.L.E. (1964-68) was television's first major spy show, an hour of high-style adventure

starring Robert Vaughn as Napoleon Solo and David McCallum as Illya Kuryakin, resourceful agents of a worldwide peace-keeping organization. Their battles with the international criminal conspiracy Thrush, and other assorted bad guys, kept audiences enthralled for four seasons on NBC.

The music of *U.N.C.L.E.*—including a theme, pilot score and two additional episode scores by Jerry Goldsmith—was enormously popular, both in the show and on records. Hugo Montenegro's two RCA compilations featured pop arrangements of several first- and second-season themes and scores, but the original soundtracks have never before been available.

Now, the best of all four seasons of *U.N.C.L.E.* music (over two and a half hours!) has been assembled into a 2-CD set. In addition to suites drawn from the three Goldsmith scores, the album includes music by Lalo Schiffrin, Morton Stevens, Walter Scharf, Gerald Fried, Robert Drasnin and Richard Shores. The scores have been remastered from the original monaural session tapes, with fourth-season music remixed in stereo. Veteran film-music journalist Jon Burlingame, who has written extensively about the series through the years, chronicles the entire history of *U.N.C.L.E.* music in a lavishly illustrated 28-page booklet.

This is *Film Score Monthly's* most elaborate production to date, a long-awaited collection of exciting original tracks from a fondly remembered '60s classic. This limited-edition release is sure to be a sought-after collector's item for *U.N.C.L.E.* fans, Goldsmith aficionados and anyone interested in great TV music!

\$24.95 plus shipping. Postage is same as for one CD.



U.N.C.L.E.

Don't Miss
This Month's
Golden Age Classic

**The
Seventh Sin**
by Miklós Rózsa

See page 3
for details.

DISC ONE

- | | |
|---|-------|
| 1. First Season Main Title (Jerry Goldsmith) | 0:45 |
| 2. The Vulcan Affair (Goldsmith) | 14:01 |
| 3. The Deadly Games Affair (Goldsmith) | 11:48 |
| 4. The Double Affair (Morton Stevens) | 6:51 |
| 5. The Project Strigas Affair (Walter Scharf) | 7:14 |
| 6. The King of Knaves Affair (Goldsmith) | 12:22 |
| 7. The Fiddlesticks Affair (Lalo Schiffrin) | 6:30 |
| 8. Meet Mr. Solo (Goldsmith) | 2:05 |
| 9. First Season End Title (Goldsmith) | 0:49 |
| 10. Second Season End Title (Goldsmith, arr. Schiffrin) | 0:49 |

- | | |
|---|-------|
| 11. Alexander the Greater Affair (Gerald Fried) | 13:12 |
| Total Time: | 77:05 |

DISC TWO

- | | |
|---|------|
| 1. The Foxes and Hounds Affair (Robert Drasnin) | 5:16 |
| 2. The Discotheque Affair (Fried) | 8:49 |
| 3. The Re-Collectors Affair (Drasnin) | 6:29 |
| 4. The Arabian Affair (Fried) | 5:29 |
| 5. The Tigers Are Coming Affair (Drasnin) | 4:20 |
| 6. The Cherry Blossom Affair (Fried) | 5:12 |

- | | |
|--|-------|
| 7. The Dippy Blonde Affair (Drasnin) | 7:50 |
| 8. Third Season End Title (Goldsmith, arr. Fried) | 0:39 |
| 9. The Her Master's Voice Affair (Fried) | 4:20 |
| 10. The Monks of St. Thomas Affair (Fried) | 7:37 |
| 11. The Pop Art Affair (Drasnin) | 4:50 |
| 12. Fourth Season Main Title (Goldsmith, arr. unknown) | 0:32 |
| 13. The Summit-Five Affair (Richard Shores) | 5:52 |
| 14. The "J" for Judas Affair (Shores) | 8:03 |
| Total Time: | 76:08 |

Scores performed around the globe

United States

California

Jan. 19, Cerritos Performing Arts Center; Lalo Schiffrin performs with orchestra and jazz soloists.

Colorado

Jan. 17,18, Boulder Philharmonic;
The Godfather (Rota).

Florida

Jan. 25, Sarasota Film Festival, Florida West Coast Symphony, Elmer Bernstein, cond.; "Cinesymphony!" program includes *The Magnificent Seven*, *The Ten Commandments*, *Thoroughly Modern Millie*, etc. For tickets, call the Florida West Coast Symphony Box Office at (941) 953-3434; visit www.sarasotafilmmfest.com for more details.

Feb. 15, Pensacola S.O.; Tribute to Victor Young.

Maryland

Jan. 30, 31, Feb. 1, 2, Baltimore
S.O., Erich Kunzel, cond.; *The
Natural* (Randy Newman).

New Jersey

Jan. 18, Marlboro, Philharmonic of Southern New Jersey; *The Godfather* (Rota), *Murder on the Orient Express* (Bennett), *Lawrence of Arabia* (Jarre), *The Magnificent Seven* (Bernstein), *Breakfast at Tiffany's* (Mancini).

Texas

Jan. 17,18, Dallas S.O., Richard Kaufman, cond.; "Paramount on Parade," 28-minute musical tribute to Paramount's 90th anniversary; *Double Indemnity* (Rózsa), *Shane* (Young), *The Ten*

Commandments (Bernstein), "Moon River," (Mancini), *Psycho* (Herrmann), *Sunset Boulevard* Waxman), *Raiders of the Lost Ark* (Williams), *The Godfather* (Rota), *Chinatown* (Goldsmith), *Mission: Impossible* (Schifrin), *Forrest Gump* (Silvestri), *Star Trek: TMP* (Goldsmith).

International

Finland

Jan. 6, Helsinki S.O.; Bernard Herrmann concert: *Nocturne & Scherzo, Fahrenheit 451, Psycho, Citizen Kane, The Man Who Knew Too Much, North by Northwest, Vertigo, On Dangerous Ground*; may be repeated in February.

Germany

Jan. 9, 11, 13, Berlin World Youth

Orchestra, *Mission: Impossible* (Schifrin), *Legends of the Fall* (Horner), *Dances With Wolves* (Barry).

Jan. 10, 11, Leipzig, Gewandhaus
S.O., John Mauceri, cond.;
American Journey: Liberty Fanfare
(Williams), *Gone With the Wind*
(Steiner), *The Untouchables*
(Morricone), *Dances With Wolves*
(Barry), *The Magnificent Seven*
(Bernstein), *Harry Potter*
(Williams).

Attention, Concertgoers

Due to this magazine's lead time, schedules may change—please contact the respective box office for the latest concert news.

Thanks as always to our friend John Waxman of **Themes and Variations** at <http://tnv.net>. He's the go-to guy for concert scores and parts. **FS**

FSM

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The Shopping List

Worthy discs to keep an eye out for

Soundtracks

- ☐ *Alexander's Ragtime Band* IRVING BERLIN/
ALFRED NEWMAN • SAE CRS0007
- ☐ *Ballistic: Ecks vs. Sever* DON DAVIS • Varèse 66420 (68:50)
- ☐ *Blow Out* (1980) PINO DONAGGIO • Prometheus PCR 515
- ☐ *Dragonwyck* (1944) ALFRED NEWMAN • SAE CRS 0006 (79:53)
- ☐ *Ivanhoe* (1954) MIKLÓS RÓZSA • Rhino Handmade 7772 (59:04)
- ☐ *The Man From Elysian Fields* ANTHONY MARINELLI
Varèse 66418 (36:50)
- ☐ *Mussolini: The Untold Story* (1985) LAURENCE ROSENTHAL
Intrada Special Collection Vol. 7 (2-CD set, 116:50)
- ☐ *Phone Booth* HARRY GREGSON-WILLIAMS • Trauma 74069
- ☐ *The Prisoner File #1-#3* RON GRAINER, VARIOUS • Silva 601 (UK)
- ☐ *Promise at Dawn* (1970) GEORGES DELERUE • DCM 103 (35:06)
- ☐ *The Rising Place* CONRAD POPE • Lakeshore 33730 (65:09)
- ☐ *Sans Famille/Madame De...* CAROLIN PETIT • DCM 104 (TV, 55:06)
- ☐ *Sweet Sixteen* GEORGE FENTON • Debonair 1013 (UK)
- ☐ *Sunset Boulevard* (1950) FRANZ WAXMAN • Varèse 66316
(Cond. Joel McNeely; 69:41)
- ☐ *Thieves After Dark* ("Les Voleurs De La Nuit")
ENNIO MORRICONE • Saimel 3994210 (Spain; Expanded)
- ☐ *Treasure of the Sierra Madre* MAX STEINER • Rhino Handmade
7773 (OST)
- ☐ *Wind* BASIL POLEDOURIS • Citadel Limited LEC 9000 (re-issue)
- ☐ XXX RANDY EDELMAN • Varèse 66423 (Score, 37:01)

Compilations & Concert Works

- ☐ *TV Guide 50 All-Time Greatest TV Themes* VARIOUS • TVT 1943
☐ *Something Here: The Film and TV Music of...* DEBBIE WISEMAN
 Silva 6035 (UK, Cond. D. Wiseman)

CLASSIFIED ADS

All original CDs: *Red Sonja/Bloodline* (Morricone; Varese Club #338 of 1,000); *Rio Conchos* (Goldsmith); *Heide* (Lee Holdridge); *Call of the Wild* (Holdridge); *Scarface* (Moroder; German). All five: \$550. Frank Malone, 240 Milagra Dr., Pacifica, CA 94044; (650) 355-2652; poonsie211@aol.com.

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Reader ads are FREE for up to five items. After that, it's \$1 per item. It's that simple. Send to **Film Score Monthly**, 8503 Washington Blvd, Culver City CA 90232; fax: 310-253-9588; Lukas@filmscore-monthly.com.

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Schedule for upcoming issues:

Vol 8 No 1 ads due January 17
 street date February 15
It's easy! Don't delay, contact us today!

Stamping Out Homophony

With atrocities being perpetrated against innocent victims (e.g., [in] Afghanistan, Bali, Bosnia, Chechnya, Manhattan, Moscow, Washington, D.C., Pennsylvania) every five minutes, all we need is for your publication to endorse another form of hate: homophobia.

We found your endorsement (page 20 of *FSM* Vol. 7, No. 7) of the personal views of one septic, Kike, Poofster-bashing film composer (Australian slang for: "American Jewish Homophobe") to be extremely distasteful.

You obviously forget that many of your (former?) subscribers might take great offense to the hateful opinions of your 39th-ranked composer.

Keep your comments to film music, not social issues!

J. Sefton-Parke,
Media Liaison Officer
Blayney, Australia

FSM replies: Wow! Thank you for this letter, which is one of the most entertaining we've ever received. Please note that the word we used to describe Randy Edelman in our Top 40 piece was "homophonic." This means that Mr. Edelman writes with minimal counterpoint, instead opting for textures driven by melody and rhythmically similar block chords underneath. As far as we know, this musical approach has nothing to do with "homophobia," which is a terrible fear that has no place in the world or in *FSM*. As you say, we have enough to be afraid of. And by the way, if in Australia, "Americans" are "septic" and "Jews" are "kikes," on the off chance is "Sefton-Parke" slang for "Hitler"?

Mr. Sefton-Parke's company director, **Martin Aicken, writes:** I can well understand why Jeremy's letter might be one of your favorites. Actually, it is also one of mine. I have given him the day off to visit our local optometrist, so that he may be prescribed a new pair of glasses—preferably with telephoto lenses. Thanks for bringing the matter to our attention.

I So Glad

Iso glad you finally decided to write a piece on jazz's influence in film scoring (Vol. 7, No. 6). However, you made a few unfortunate mistakes. You write: "Barney Wilen...at 17 played with Parker drummer Roy Haynes and, later, with Bud Powell and Art Blakey on the soundtrack *Les Liaisons Dangereuses*. Kenny Clarke sat in on drums."

1. The soundtrack was done by Art Blakey's Jazz Messengers. Kenny Clarke could not sit in on drums because Art Blakey, the leader, is the *drummer*.

2. Bud Powell was not the pianist and was never in Blakey's band. The actual pianist on that soundtrack was Bobby Timmons.

A minor amount of searching on the web could have revealed these errors. Great idea with the article though—better luck next time.

Travis Dutch
eidolon1@ix.netcom.com

You're right, we did miss what are rather obvious errors on that one. But now, thanks to your corrections, the article is fixed, and we hope it's finally worthy of your endorsement.

A French Fan Sounds Off

You are still the best film music magazine in the world. I know this may seem exaggerated but it's not. In Europe, *Soundtrack* magazine is almost history. And I won't really miss it. I always found its content full of demagoguery. *Dreams...* suffers from similar problems (I admit I subscribed to it just for the interviews, but the translation of foreign composers' text is often terrible).

Lately, I've had moments of depression regarding the world of film music. A friend and I pondered: "Who will be a worthy successor to John Williams when he dies? And when Ennio dies? And Jerry?" Quite frankly, we hesitated. Yes, we still have Howard, Elliot, Bruce, Thomas, and we even have

Philippe Sarde and Alexandre Desplat in France. But a composer with as much talent with melody orchestration matched with such intuition and versatility?

I started thinking about all this while recently listening to Zimmer's *Gladiator* (the first album). What do we have here? Three composers (at least), six orchestrators...and what about musical content? Apart from the ambient stuff...a Holst/Walton remix, Wagner pastiche and stuff that sounds like Gorecki's *Third Symphony*, Mozart's *Requiem* and so on. And what did I hear in Klaus Badelt's *K-19*? Another version of the Holst/Walton remix and some more generic symphonic slop. I'm in France, so I'm a little removed from the scene—

sion starts to pass.

I still listen to and appreciate James Horner, by the way. But I have completely lost my passion (blindness?) to defend his use of other people's music. I read a Horner interview in *Dreams* about his score for *Willow*. To justify his "borrowings," Horner claims that, because he is a musicologist and has studied so many scores, he can use other's people's ideas and write his name on it. Did you know that he intended to steal a whole choral section of Mozart's *Requiem* for the beginning of the cue "Willow the Sorcerer"? He just kept the orchestral part for the soundtrack. How can any decent composer hide behind the geniuses of past composers to such extent? Standing on their shoulders is one thing, and as it happens appropriate, lest we flush away all we have learned. I know Horner is first and foremost an intuitive composer, but I would feel guilty stealing from so many people and calling the results my own.

Well, this is just me ringing in from France on today's film music scene. Adieu.

David Hocquet
Paris, France

Fabulous Ferde

The nationally recognized composer, Ferde Grofe, wrote only a few film scores.

It's a shame he didn't do more, because few composers write in a more "picturesque" style. Two of his scores were written for Lippert Pictures: *Rocketship XM* and *The Return of Jesse James* (both in 1950). Of the two, *Rocketship XM* is definitely the stronger, and, in my opinion, one of the most impressive science fiction scores ever written. In fact, *Take One* magazine deemed it "more original than John Williams' *Star Wars*." Tuneful, mood-setting and haunting are the adjectives I would use to describe *RXM*'s memorable



is Media Ventures the status quo for music in film? If so, I feel ashamed to call myself a film music fan.

Continuing in depression mode, I went to see *The Bourne Identity* and thought Powell had some ideas here and there. But nothing extraordinary. And the use of Paul Oakenfold's cue for the car chase in Paris was funny (because I already knew and liked the cue).

And then I listen to *Minority Report* and I think: Brilliant, you did it again, John. And my depres-

score. One can actually hum the melodies, and I have a difficult time accomplishing that with, say, the science fiction scores of Leith Stevens, Dimitri Tiomkin, Ronald Stein or the Universal team, although these are fine scores in their own right.

That said, why has *Rocketship XM*'s score been so long neglected? It did have an original soundtrack recording issued on LP back in the '70s, on the Starlog label, but it has long been out of print. If any score deserves a contemporary recording and release on compact disc, it is this one. One only has to listen to the heroic pioneer space travel main title, the slow music describing weightlessness, and the "love" theme (which actually sounds as if romantic attraction is happening in outer space) to know this is great stuff. The Martian sequences are done with a unique combination of orchestra and theremin, including one splendid improvisation for

this electronic instrument, accompanied by harp and horns. As the picture progresses toward its fatalistic ending, original dramatic flourishes and melodies sound throughout the orchestra.

I have in my possession the original score, in Grofe's hand, and another one in orchestrator Albert Glasser's hand. I'm sure appropriate authorization can be obtained for re-recording and releasing this wonderful score. Wade Williams is the current copyright holder for *RXM*, and he is anxious to have the score re-recorded. Are there any producer takers out there?

By the way, I love *FSM*, which I recently discovered, and I have learned so much about one of my favorite subjects since subscribing.

Irv Lipscomb
Orlando, Florida

Lukas responds: *FSM* doesn't do re-recordings since we haven't the budgets necessary, but perhaps this is something Marco Polo would consider. *Rocketship X-M* is not a title we've explored for our Classics line as we

know neither the whereabouts of the master tapes nor the owner of the Lippert Pictures library. If Wade Williams owns the film itself and the music master rights (not just the music publishing rights), he can call Lukas at 310-253-9595.

Report from Mr. Jenkins

I just received your excellent album of *The Prodigal*, an epic score in all respects. It's unfortunate that Kaper comes off as self-deprecating on page seven of the liner notes—as evidenced by this CD along with his *Mutiny on the Bounty* score, his music works well in and apart from the films. And André Previn's conducting—what can one say! His work on this score breathes life into one of the most underrated Golden Age classics.

I was amused when reading your review of Previn's *Rollerball* in *FSM* Vol. 7, No. 6. Not only did I find the 1975 film superior to John McTiernan's bloated pop remake, but the inclusion of classical music in the original film added a tragic solemnity to the

Roman-like excess of the futuristic blood sport. Sure, Previn's "fusion-funk" may clash with the Albinoni adagio and the Tchaikovsky waltz, but at least it makes Varèse's CD more than just a classical music sampler.

2002 is becoming a bonanza year for resurrecting a plethora of older scores, like *The Sand Pebbles*, *Night of the Living Dead* (1990), *36 Hours* and, last but not least, Cary's *Blood From the Mummy's Tomb*. Perhaps *FSM* could add Cary's score for the 1968 United Artists action film *A Twist of Sand* sometime soon!

Christopher Jenkins
Smithtown, New York

As always, we encourage you to write. Remember that *FSM* reserves the right to edit, abridge, or make sport of your letter if it deserves such treatment:

FSM Mail Bag
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Culver City, CA 90232
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mailbag@filmscoremonthly.com

PUKAS



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Altomari

Most Hollywood blockbusters make their \$100 million or so in the first couple of weeks of release and then disappear into the abyss,

qualifying as monster hits well after everyone in America has lost interest in seeing them. Then there are the increasingly rare “sleepers”—movies that no one expects to make more than a few million dollars, but which manage to defy the odds and rake in (sometimes increasing) profits week after week. It took *My Big Fat Greek Wedding* months, not days, to bring its box-office take to \$100 million and counting (it will reach \$200 million before the year is out), and after eight months in release the film is still going strong.

That situation has a familiar ring to composer Alexander Janko, who had labored in composing and orchestration, working with Alan Silvestri and David Newman and trying to make his mark for a solid decade before finally hitting it big with *My Big Fat Greek Wedding*—almost by accident. Janko was actually taking a sabbatical from film scoring after his work with David Newman on *Anastasia*, when he happened to get to know when, by chance, he met his neighbors...the parents of Rita Wilson. “We happened to buy a house three doors down from Rita Wilson’s parents,” Janko recalls. “I rebuilt my house, and Rita’s father took an interest in my construction work; we struck up a friendship and I became a friend of the family. When they heard I was a composer, Tom and Rita said I should come down to Playtone [the production company of Wilson and her husband Tom Hanks] and meet [producer] Gary Goetzman, because ‘we have this little film called *My Big Fat Greek Wedding* and it might be an interesting opportunity for you.’”

Interesting, indeed.

Janko’s road to the big time was only on its first leg, however. *My Big Fat Greek Wedding*, developed from a one-woman stage show put on by the film’s star, Nia Vardalos, was in production in 1999 and went through a long process of post-production. “They did a lot of tweaking and fixing and previewing,” Janko says. “They realized they had a good movie on their hands but the question was how to release it. The year it was finished was the year of September 11. I think it sat on the shelf almost a year. We scored in January and February of 2001.”

Janko worked with Rita Wilson’s brother

My Big, Fat Film Score

Janko and Wilson hit it big with the year’s surprise box-office success.

By Jeff Bond



STUNNED DISBELIEF: What do you know about that?

Chris, a guitarist and composer in his own right, to begin laying the groundwork for the score. “Chris is a really wonderful self-taught guitarist with a completely different background than me,” Janko says. “He’s a very instinctual performer-songwriter, so he has his guitars and he has the Greek vibe because he’s Greek himself. He would come and lay down tracks and the process was very seamless.”

While an orchestral score might have been out of the question for a film with a budget of only \$5 million, new recording arrangements worked out by the Recording Musician’s Association helped the production. “We didn’t have any money, so I recorded it under the low-budget agreement with the RMA, so the movie’s become sort of the poster child for the RMA,” Janko notes. “We did 35 minutes of music in one day in two three-hour sessions, which is the most you can do in one day. There’s a balance of Greek source stuff and scoring.”

It’s All Greek to Me

Ethnic instrumentation was an important part of the score even though Janko planned to steer the work more in the direction of traditional romantic comedy scoring. “We chose to use the Greek bouzouki, so even though I was going to morph into traditional romantic comedy film scoring, if I could keep some of the orchestrational colors of Greek instrumentation, that would keep it in the essence of a

sweet little Greek story,” Janko points out. “Obviously I had a lot of piano-driven and guitar-driven thematic and melodic stuff, but I continued the bouzouki throughout the whole score, and that was glue that would tie it in to the purely Greek source stuff. The dream would be to hire some Greek musicians and really make it seamless, but I didn’t have that luxury, and I had to marry needle-drop to underscore. We sampled the bouzouki and mandolin and a balalaika, and we created a bunch of tremolo patches. All the Greek essence stuff you hear in the score is not by us, that’s programming. It’s not the way I prefer

I used the bouzouki throughout the whole score, as the glue that connected to the Greek source music.

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DOWN BEAT

to work—I like to work with live musicians, and I enjoy the essence that they bring to the work. When I did *Anastasia* with Dave, we were multi-tracking 12 balalaikas, and it was breathtaking. But we didn't have the money on this little film, so I had to work around it as much as possible. We worked pretty hard to see that the programming was as transparent as possible."

The traditional Greek instrumentation not only underscored the film's ethnic point of view, it also provided a method of accenting the story's comic aspects without resorting to standard comic mickey-mousing. "I was really relieved because their filmmaking perspective on this was not 'let's hit all the comedy moments and play up the physical comedy,'" Janko explains. "In the film itself there's not that much, but there are some moments of physical comedy, and the idea was 'let's use instrumentation to make it funny.' There's a little bit of lyrical clarinet, there's a little bit of the bouzouki doing little patterns. So we were trying to make it farcical and light but not actually hitting stuff, playing through the comedy. My feeling is we're so inundated now in movie music with hitting of everything, and it was refreshing to play the emotions instead of the action."

Janko's work on the score involved not only a collaboration with Chris Wilson, but in-depth interaction with Playtone's executive

staff, especially Rita Wilson. "It's her baby," Janko agrees. "It was Nia's one-woman show and she [Rita] went to see it. This is Playtone's first project—it was their first in-house production that was theirs from the get-go. We had creative input from everyone from Tom Hanks on down to the producers and director, and a music supervisor. Tom is a guitarist himself. He cares tremendously about the music. At a given time there would be nine or 10 people on a music meeting."

**The wedding
band covers
"Only in My
Dreams"—
which
sharp-eared
listeners will
recognize
from THAT
THING YOU DO.**

The Playtone connection resulted in a little bit of movie in-joking. "They did this really interesting thing—the 'Only in My Dreams' song, which was the only 'original' thing written for the movie, was actually written for *That Thing You Do*, so I think there was a little bit of tongue-in-cheek self-reference

there. They hired this Greek wedding band up in Toronto to record a cover of this song, and when you listen to it, you can imagine a really bad Greek wedding band performing this."

Despite the film's long production history and the fact that it was released more than a year after it was finished, Janko faced the same scheduling pressures he would have had to handle on any movie with a fixed release date. "This is a great irony. We had no money and no time, and I did the job in three weeks, but once it was done it wasn't rushed into the marketplace."

FSM

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An old theater is reborn to the sounds of *West Side Story*.

Long Live the Good Ol' Days

By Chris Matthew Sciabarra

When 1961's Academy Award-winning musical *West Side Story* was dusted off for a November 11 big-screen showing in Omaha, Nebraska, it made its debut in a restored Orpheum Theater. The theater, which first opened in 1927 amidst Florentine drinking fountains, hand-carved gilded furniture, and an ornate gold leaf and ivory lobby, once welcomed the likes of Fanny Brice, Al Jolson, Benny Goodman, Lucille Ball, Bob Hope, Jack Benny, Tommy Dorsey, Frank Sinatra, Bing Crosby, Lawrence Welk and W.C. Fields.

Standing on the site of a 19th-century vaudeville house, the Orpheum recently underwent a \$10 million renovation. New heating, air-conditioning, doors, carpets, and sound locks, 2,400 re-upholstered seats, more rigging space, dressing rooms and restrooms were all in place for the September 2 ribbon cutting. The official ceremony and all-day

tours drew nearly 4,000 people, "many of whom remembered it from the time of their childhood or as the scene of a first date," says Joan Squires, president of the Omaha Performing Arts Society. Squires reports that a recent performance of the Omaha Symphony Orchestra was all the more impressive because of the remarkably improved acoustics of the theater, providing a more immediate experience for audience and performers alike.

West Side Story was the first major motion picture shown on the Orpheum screen in recent memory. It is perhaps no surprise that the Robert Wise-directed movie, which garnered 10 Oscars in 1961, including Best Picture, was resurrected by film aficionado and events wizard Bruce Crawford. Crawford, 45, is the creator of two internationally acclaimed radio documentaries on film composers Bernard Herrmann and Miklós Rózsa.

His work has attracted the BBC, which invited him to be a consulting editor on the forthcoming six-part documentary *Music to the Movies*. But he has also been organizing Omaha film events for 10 years, hosting such stars as Alan Young, Janet Leigh, Patricia Neal, Billy Gray, Ann Rutherford and science-fiction writer Ray Bradbury. Equal parts film historian, documentary producer, lecturer, writer and promoter, Crawford began his gala Omaha movie celebrations in 1992 with a tribute to special-effects legend Ray Harryhausen.

The events, which have benefited such organizations as the Nebraska AIDS Project and the National Kidney Foundation—and this year, the Society of St. Vincent de Paul of Omaha—began as little more than combination film showings and memorabilia gatherings. They have mushroomed into Busby

(continued on page 48)



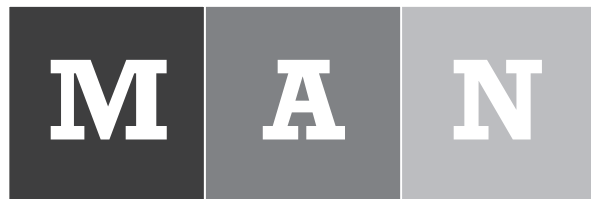
Mid-West Side Story: Bruce Crawford with Marni Nixon and Russ Tamblyn; the restored marquee; Tamblyn tickles the ivories.

Restoration

An Interview With

George Feltenstein

by Mark Griffin



Going once, going twice...It's the spring of 1970 and priceless artifacts from Hollywood's Golden Age are being auctioned off as the David Weisz Company begins liquidating the most glamorous lion's den on earth, Metro-Goldwyn-Mayer.

Ingrid Bergman's beige wool suit from *Gaslight* is up for grabs. Everything from a pair of pewter statuettes from *Meet Me in St. Louis* to the paddle-wheel steamer from *Show Boat* must go. A precocious 10-year-old named George Feltenstein reads newspaper reports chronicling the barbaric ransacking of his beloved studio and he is devastated.

Fast-forward to the present. The MGM that once reigned supreme in Culver City is now Sony Studios. Feltenstein has become the Senior Vice President of Marketing for Turner Entertainment and among his many duties, is his responsibility to oversee the marketing of, and serve as producer for, the meticulously restored vintage soundtracks regularly released by Turner Classic Movies Music in association with Rhino Movie Music. Thanks to Feltenstein's perfectionist diligence, legends like Fred Astaire, Judy Garland and Gene Kelly have never sounded better. To the unalloyed delight of film buffs everywhere, Feltenstein has also resurrected superlative scores by such celebrated composers as André Previn, Franz Waxman and Miklós Rózsa.

Ever the entrepreneur, Feltenstein has also started issuing limited-edition soundtracks (*The Four Horsemen of the Apocalypse*, *The Treasure of the Sierra Madre*) through the Rhino Handmade label, an Internet-exclusive sales outlet that promises collectors expanded album content and plenty of previously unavailable rarities. A self-described "man with a mission," Feltenstein is boundlessly enthusiastic about introducing new generations to the timeless talents of Hollywood's fabled past.

FSM: How did George Feltenstein become the keeper of the MGM vaults?

GF: When we were doing research for *That's Entertainment! III* [the 1994 theatrical documentary which Feltenstein ushered into production], I first came upon the fact that in the MGM archives owned by Turner, there were hundreds of hours of recordings that had never been used and never been heard. People didn't know that portions of *The Wizard of Oz* were actually recorded in stereo. MGM started recording its pre-recordings as far back as the mid-1930s using more than one micro-

phone. Most of those recordings were preserved over the years, but the assets were mostly forgotten about and ignored. So, for *That's Entertainment! III* we created true stereophonic sound for a lot of the numbers in the movie, and that lead the way to my proposing a soundtrack venture. I've produced or co-produced about 60 albums in the last five or six years, and I just came home from the studio where I'm working on the latest one. It is truly a labor of love and a dream come true. I started doing all of my research for these things when I was a child and it has blossomed into my life's work; I consider myself extraordinarily fortunate in that respect.

An American in Paradise

FSM: Apart from the legions of die-hard MGM musical fanatics, why is it important for the world-at-large to hear material such as Roger Edens' demo vocals for *The Band Wagon*?

GF: I really want to give people an opportunity to experience what went into constructing these pieces. I never take for granted how lucky I have been. When I first began going through these hours and hours of recordings, it was an exhilarating experience. I sat out in my backyard and listened for the first time to the recording sessions of Judy Garland doing *Annie Get Your Gun* and heard her talking in between takes. Well, I wanted the rest of the world to have that experience, to break down the fourth wall, if you will. Now everyone has heard this material, thanks to our CDs and DVDs. Outtakes and demos also are fascinating, as they really illustrate the process of filmmaking and what went into these productions.

FSM: Also, a lot of the great composers and arrangers like Roger Edens, Conrad Salinger and Lennie Hayton are the unsung heroes of the MGM musical.

GF: Oh, you're talking my language! Without question. My best friend is Michael Feinstein, and you may have noticed that his name pops up on a lot of our product. We are such kindred spirits that it's kind of terrifying, and we both are fanatically dedicated to these talents and their amazing body of work.

FSM: Michael Feinstein is the human encyclopedia of American popular music.

GF: Most definitely. When you have the two of us in the room, it's kind of scary. Anyway, I find pieces of music that we didn't know we had because things are misinventoried or mislabeled; I found this haunting, incredible cue that was written for Van Heflin's death scene in *Till the Clouds Roll By*. It was a masterpiece of orchestration by Salinger, and I played it for [Feinstein] over the phone three weeks ago. But that wasn't the same as when I finally saw him and played it for him in person; we were both getting teary-eyed and reacting to the music that we feel so passionately. I do want to bring more attention to the work of

the orchestrators, arrangers, and lesser known composers' works specifically. One of the things Michael and I have been discussing is a series of albums called "The MGM Sound."

FSM: When I think of the "MGM sound," the name that immediately comes to mind is Herbert Stothart.

GF: Right, but Stothart's work reflects the earliest period at Metro, before the studio's music department really hit its stride and found its own voice. Not to take anything away from Stothart, but his talent was mostly to reinterpret other people's themes. You know, his work on *The Wizard of Oz* is the essence of his genius, in the way he weaves in and out of Harold Arlen's melodies. In *The Yearling*, he based his work on the themes of [Frederick] Delius. In *Random Harvest*, it's from traditional English melodies, and you could go on and on. Stothart was a great talent in his own right, but as he grew older he literally passed the baton, if you will, to a slew of young talents who really brought the studio's sound into a "golden era". It was in the later

album of *Athena* in stereo, and I sat in the room and played it for him and tears were coming to his eyes. Happily, through our efforts with Rhino and their Handmade division, we were able to make a real release, and the Handmade final issue of that great score is something Hugh truly treasures.

Kerkorian Follies

FSM: In her 1977 book, *The Making of The Wizard of Oz*, Aljean Harmetz wrote that "Between January of 1970 and June of 1971, the contents of over a thousand MGM filing cabinets were buried in a pit beneath the San Diego and Golden State freeways...music scores, screen tests and production files were disposed of under six feet of dirt." Were you surprised that you've been able to, literally, unearth as much rare material as you have?

GF: What happened during the early pillaging of the first [Kirk] Kerkorian dynasty is nothing short of horrifying. Yes, the music score parts are gone but a conductor book was kept of



EASY TO LOVE: Feltenstein flanked by a few favorites among his 50+ CD projects.



years, around '39 and '40 that the musical group in the [Arthur] Freed Unit began taking shape. That's the period that when the MGM music department was at its zenith. For dramatic scoring you had great talents such as Miklós Rózsa, Bronislau

Kaper, André Previn, George Bassman and David Snell. Then there are all the great talents that arranged and orchestrated the incomparable MGM musicals, Salinger, Leo Arnaud, Saul Chaplin, Johnny Green, Al Sendrey, Alexander Courage, and many others. A huge legacy of music to be blessed with, and an enormous amount of material to be drawn from.

Words & Music

FSM: When you're in the process of restoring a classic soundtrack like *The Unsinkable Molly Brown* or *Ziegfeld Follies*, do you make any attempt to contact the surviving participants?

GF: Of course. Without question. The first thing I did was call Debbie [Reynolds] when we were doing *Molly Brown*. I will usually call people I know who were part of the creative process and ask questions. When Gene Kelly was still alive, I was putting together a laser disc of *An American in Paris* and wanted to know how to chapter the ballet sequences and what I should call each one. He said, "I'll fax you something in five minutes!" And he did. What an amazing experience to have been in the position to call Gene, ask his advice, and have his input moments later. It's wonderful to be able to share with these talented people all the work we do in re-constructing and preserving their work. Michael Feinstein had a party two years ago and invited Hugh Martin [who wrote "The Trolley Song"]. I had talked to him on the phone but had never met him. In preparation for our meeting I had used my home computer to make him an ersatz soundtrack

every picture, and from the conductor book, the scores can and have occasionally—at sometimes great expense—been reconstructed.

FSM: Do you ever wonder what they were thinking when they trashed all of that history?

GF: The company at the time was being run by James Aubrey, who had no affection or respect for the past. As you know, they sold the back lots and they sold off all their props and costumes for those auctions which made millions more for the auctioneer than it did for the Metro management of the era. Everything from the past had to be gotten rid of. That's why it's amazing that the sound recordings were saved. It's amazing that the musical outtakes were saved. We have outtake numbers from almost 70 films. The ones that weren't saved burned up in a nitrate fire in the '50s, like outtakes from *The Pirate*. The picture and sound were kept in two separate areas. That's why we have sound for things like "The Jitterbug" [a song cut from *The Wizard of Oz*] but we don't have the picture. The fact that the recordings did survive is a miracle, though they didn't preserve all of them the proper way. They took these recordings, which were made between 1930

(continued on page 48)



ROSS *Everlasting*



Composer William Ross Tackles Family Features, Immortality and Some Wizard Named Harry

William Ross has had a busy decade. After getting his start working on television shows like *MacGyver* and *Tiny Toons Adventures*, he's developed a solid career composing and orchestrating film scores in addition to arranging and producing records. Two of his recent scores are for the family-oriented films *My Dog Skip* and this year's *Tuck Everlasting*. His profile is bound to be raised by the credit he receives on *Harry Potter and the Chamber of Secrets*, adapting and conducting music written by John Williams. However, Ross is quick to downplay that effort, pointing out that *Potter 2* is a John Williams score from beginning to end.

The Southern California-raised musician got interested in music at an early age. "I studied piano up until surfing and girls," he says. "It seemed like I

went away to college the day I graduated high school. I was a pre-med major, having grown up in a family that had no inkling that you could make a living in the arts."

Despite his concentration in science, Ross was drawn to music. While still in college, he started a jazz band in Santa Barbara, playing in nightclubs and coffeehouses. Shortly after graduating, he began traveling to Los Angeles to study music. "I was interested in orchestral music, and films were an area where it seemed as though I could pursue that passion. There's an element of irrationality in attempting to make a living in music. The area I was interested in could involve years of study with no guarantee of ever getting work. I did go back to college to study music, thinking a music degree would somehow be of help."

Among those Ross studied with was composer Allyn Ferguson, who had taught composition at Stanford University. "He is so studied and knowledgeable in the history and craft of composition. Allyn was very helpful and supportive. I spent most of the time studying scores. While it's very laborious, if you're willing to put in the time, the fruits of your labor can be fairly decent."

Cutting Teeth

The composer worked in arranging and orchestration on television programs like *Dynasty* before his first credited job scoring episodes of *MacGyver* and working with prolific composer Dennis McCarthy. "Dennis was wonderful to me. He made sure you got paid for your orchestration and received cue sheet credit as well. His generosity not only helped me earn a living, it gave me a place to put into practice what I was studying. Those are the kinds of things you can never repay."

When asked whether he felt ready to do his first score, Ross laughs. "I'm not sure I feel ready now! I suspect that most of us, to some degree, experience the thoughts and feelings of anxiety that can come with trying something new. Perhaps that's why it's often referred to as a baptism of fire. Part of life is learning how to manage those feelings. It's not easy."

Ross joined a select team of composers, led by Bruce Broughton, to create high-energy scores for the Warner Bros. animated series *Tiny Toon Adventures*. Many of the *Tiny Toon* scores used as their blueprint the musical style of legendary composer Carl Stalling and his work on the original *Looney Tunes* cartoons. "I think the producers of *Tiny Toons* rightly recognized the contribution of Stalling's scores to the style and success of *Looney Tunes*. Whenever possible we were encouraged to draw upon Stalling's style and approach. I'm amazed by Stalling. While as kids we may have been aware of that music growing up and watching those cartoons, I doubt that many of us made a conscious attempt to study and understand how and why it works so well. The horizontal energy of the music is stunning. The music seems so effortless and natural, as though it just lifts off the page."

Ross's first theatrical scores were done in collaboration with composer David Foster, whom he met through his association with Alan Silvestri. "*One*

By Jeff Bond

Good Cop was the first theatrical film where I received composing credit. David is brilliant. He's truly one of the great musical minds that I've had the pleasure of working with, and I feel extremely fortunate that our relationship continues to this day."

In addition to comedy (*Tin Cup*) and drama (*The Evening Star*), Ross's résumé features a diverse range of musical styles that includes family films like *The Little Rascals* and *The Amazing Panda Adventure*, the techno experience of Berlin Symphony, and, most recently, the ethnic- and folk-oriented approach of *Tuck Everlasting*. "I enjoy the diversity. Every job brings a different challenge. I think it's extremely important to do the best work you can regardless of the film or style of music."

Ross recently scored the Emmy-winning miniseries *Life With Judy Garland: Me and My Shadows*, starring Judy Davis. "I received a call from Craig Zadan, one of the films producers. He suggested that I come in and view the film to see if I was interested in composing its score. After seeing a rough cut I immediately agreed to work on the project. I thought it was a remarkable production with phenomenal performances. The film follows the life of Judy Garland from her earliest experiences onstage to her premature death.

"We wanted the underscore to support the sense of period and passage of time that takes place in the film. As a result, the score begins in the Dixieland style, works its way through such bands as Benny Goodman and Artie Shaw, and turns to a more orchestral approach as more of Judy's personal demons begin to come into play. I love the music from what's come to be known as 'the big band era.' It's such a great part of our musical heritage."

All Tucked In

Tuck Everlasting was Ross' second film with director Jay Russell. The film is based on the beloved Natalie Babbitt novel about a family that inadvertently discovers a fountain of youth. An interesting aspect of the score is that its principal theme is also an integral part of the plot. "The mother in the family has a music box which she plays for the boys whenever they're feeling anxious," Ross explains. "The theme is also whistled by Ben Kingsley, who plays the part of a man who is tracking the family, intent on discovering the source of their immortality. His search is driven by his desire to find the source, market it and make his fortune. Through his travels he has learned the theme and wanders the region, whistling as he goes, in hopes of finding the Tuck family."

Ross used a mix of ethnic and folk instruments in various settings to give the film a timeless and non-specific geographic feeling. "Jay had what I thought were wonderful ideas for the score," says Ross. "He didn't want the audience to know exactly where the story takes place, nor did he want a distinctly Americana approach like we did in *My Dog Skip*. There's guitars, sitar, hammered dulcimer, and other strummed instruments all played by George Doering. Mike Fisher played what seemed an endless variety of percussion instruments. Both George and Mike are wonderfully gifted and creative musicians. Their contribution to a score like this is invaluable. We also used the solo fiddle as well as various synth elements. I find it most effective to work with these kinds of 'soloistic' elements separately if possible. I don't think it's helpful to have the orchestra sitting around while you're working out guitar or

(continued on page 48)

A Sorcerer's Apprenticeship

Harry Potter and the Chamber of Secrets ★★★ 1/2

JOHN WILLIAMS

Warner Sunset/Nonesuch 83574-2 • 20 tracks • 70:08

John Williams is intimately familiar with the challenge presented by sequel scores: how to retain the feel and flavor of the original, service the film at hand and still interject something new. *Harry Potter and the Chamber of Secrets*, while not his most successful attempt in this department, is a quality score with several standout tracks.

There have been a lot of rumors flying around about William Ross and his contribution to the score. He's credited as having "adapted and conducted" music, but no one is sure precisely what that means. One rumor even has Williams rushing back to the scene to rescore most of the movie himself. To date, there have been no "official" statements regarding the matter, though Ross has been the first to downplay his role and credit Williams with just about everything. What is certain is that the soundtrack album is entirely Williams. Orchestration and style are remarkably consistent with his recent work on *Attack of the Clones*.

Williams gives us a handful of exceptional new themes for *Chamber of Secrets*, but they're best appreciated on the album rather than the film. Most notable is a gentle melody for "Fawkes the Phoenix." It's lovely and lyrical, in the same mold as several of the original *Potter* themes, with a hefty dose of the AOTC love theme thrown in. The *Chamber of Secrets* itself also receives a theme, but it barely (if ever) appears in the film. Fortunately, the full concert piece from the album plays during the end credits of the film (along with the Fawkes concert cue). On the downside, the concert version of Dobby's theme doesn't make it to the film, so we have to settle for the slimmer renditions of his theme while he's knocking about on-screen. There's also a comic march for the bumbling Gilderoy Lockhart, another move straight out of the Williams playbook (similar to the "No Ticket" music from *Indiana Jones and the Last Crusade*). It's encouraging that these new elements settle in quite congruently to *Harry Potter's* musical landscape—but it's also slightly disappointing that they don't have more to do. Of the new themes, Fawkes' is varied the most interestingly, but its appearances are fleeting.

The album has more to offer than the concert themes. "The Flying Car" is wild fun; "The Spiders" is as exciting as "Anderton's Great Escape" from *Minority Report*; "Meeting Tom Riddle" has a mysterious excitement that harkens back to *Raiders of the Lost Ark*, and the climactic "Dueling the Basilisk" packs a lot of a punch. Much of the rest of the score is culled from materials from the first *Potter* film. Some variations are fantastic, while others are near duplications of prior passages. Of course, it's hard to fault Williams for not being blindingly innovative when the film seems to settle for a level of comfortable routine. The idea seems to be that it's too early in the *Potter* series to stray far from established patterns. We have another escape from home, another ancient mystery, another Quidditch match, another trip to the dark forest, another turncoat professor, another showdown with Voldemorte, etc. An engaging story, but the novelty is wearing off.

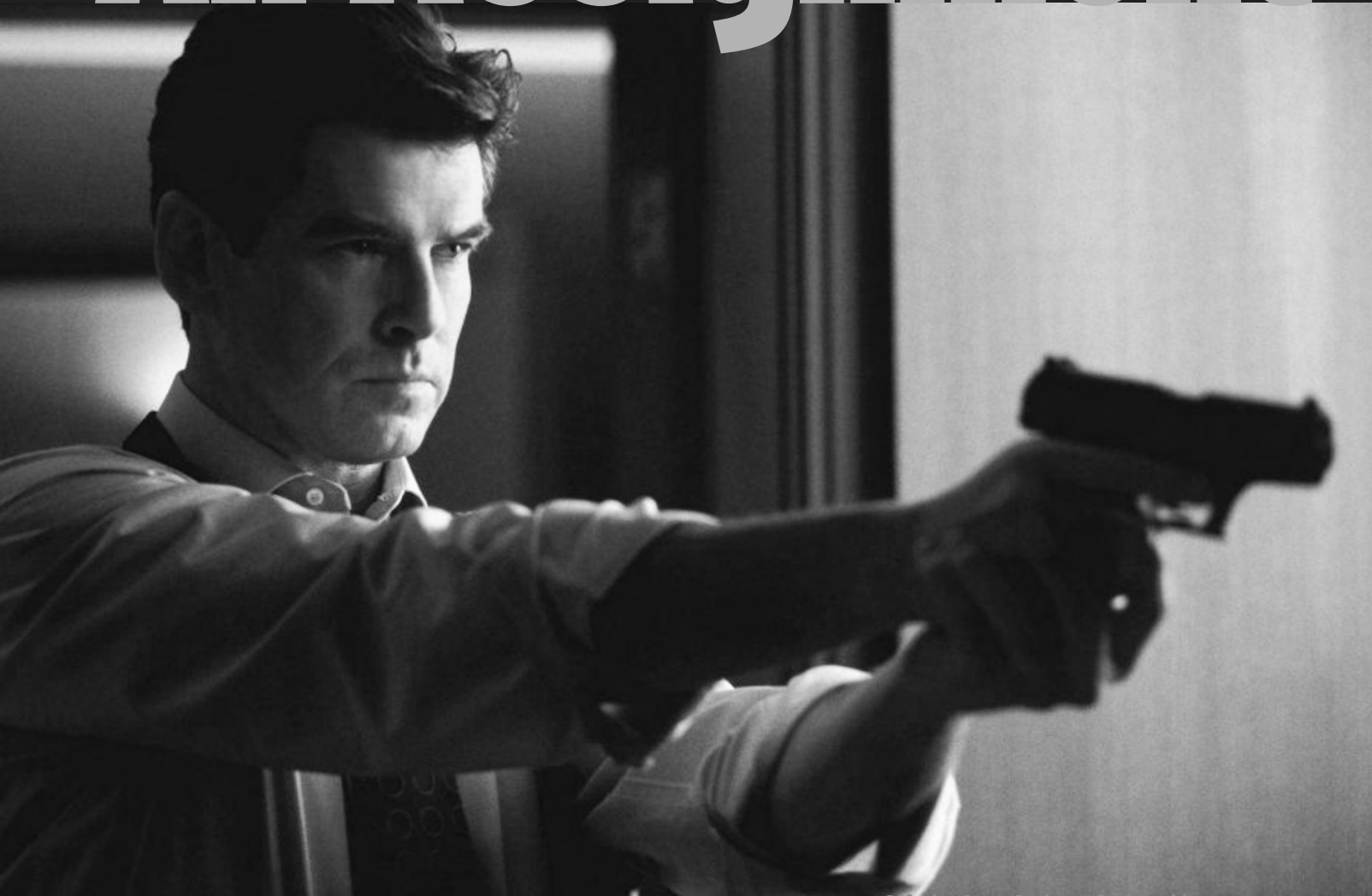
Regardless, the music was mixed very poorly in the film (guess they listened to the critics' complaints about the music being too loud!), so it didn't really matter what Williams did. The soundtrack, while still troubled by slow stretches, is far more successful. Familiar themes are reprised, and there are more exciting variations, including a climactic and brassy version of the three-note stone motif from the original. Missing, however, is some of the former film's undercurrent of sadness and nostalgia, which gave the action and whimsy more dramatic weight.

Though the soundtrack album isn't as magical as the first, it ought to please longtime Williams fans. If nothing else, it's got three great new concert pieces, two or three incredible action set pieces and a fantastic reworking of the original's climactic cue. That's more than the average album can offer.

-John Takis



An Assignment



To DIE For

Nick Joy Interviews the
Bond Series' Music Operative:
David Arnold

It's a plot straight out of a James Bond movie. September 25, 2002, London: The city has been held hostage by industrial action on the city's underground rail network. Millions of people are having to concoct alternative plans to get in to work, including the 90-plus musicians making their way to Sir George Martin's Air Studios in Hampstead. Their mission, to record 100 minutes of score for *Die Another Day* in 10 sessions across a week. So, did the dastardly transport chiefs end civilization as we know it? Not a chance; apart from a slightly later start than expected, things went smoothly under the watchful eye of composer David Arnold, 007's man with the golden keyboard.

This is Arnold's third Bond soundtrack. After Eric Serra's experimental *Goldeneye*, Arnold brought the series back on track with his techno-enhanced *Tomorrow Never Dies* and then introduced some funk cool chic with his Ivor Novello Award-winning *The World Is Not Enough*. For *Die Another Day*, Arnold has a few more tricks up his sleeve, and he's ever mindful that Bond's 20th official big-screen venture also marks the series' 40th anniversary.

DA: In the first two Bond movies we had more minutes of music than the first five films put together. When there is that much music in a film you tend to use up ideas and approaches fairly quickly. The challenge is finding something a bit different while maintaining the integrity of the series. The score in *Die Another Day* is an extension of what we did in the last two, but we've taken the electronic aspects with the orchestra further than we've gone before. I also think that the orchestral writing is more dramatic than anything I've ever done.

FSM: Can you tell us about any scenes you're particularly pleased with?

DA: The first 20 minutes of this film is quite serious; it's not at all playful and silly. It's a big action sequence: Bond gets captured and tortured for 18 months, effectively abandoned by MI6 because they think he's hemorrhaging information. The music for this is darker, more threatening, and really throbs. In one moment we use flute, but most of the time it's done in the percussion. We also used some chanting Korean Buddhist monks and other Eastern vocal atmospherics.

The last 20 to 25 minutes of the film also has some very heavy moments, which afforded us a lot of opportunities for more dramatic writing. There's a cue on the soundtrack album called "Antonov"—the climax of the film is aboard a Russian carrier plane—and there's stuff in it you've never heard before in a Bond film.

FSM: You sound proud of that climactic sequence.

DA: I'm probably more excited about that than anything else in the film; some serious and unexpected things happen. You look at the villain, and instead of him being this ridiculous cartoon-like character, you find yourself believing that this guy is quite mad and terrible. I accept that the device he's using is kind of science-fiction, but it's intriguing the way that the movie is more serious than the others. Of course, it's still tempered by the obvious requisite amounts of Bond over-the-top heroism and silly things like an invisible car.

FSM: Is it wall-to-wall music?

DA: Yeah, it's pretty much solid right through, which I'm not necessarily a big fan of. There are plenty of times when I'd have liked to drop some of the music, but it has been made in such a way that it needs score where it needs score. My responsibility is to the picture, and if it tells me that it needs music, that's what I do. Effectively, I

wrote two film scores' worth of music for this one film.

For example, *Baby Boy* was about 40 minutes, and *Enough* was 50. This movie is 100 minutes of score, and a lot of it is fast action music. You're constantly trying to reinvent the wheel.

Stolen Notes?

FSM: You've got 100 minutes of score, but I've read that the CD soundtrack only includes 47 minutes, with the remainder taken up by Madonna's song, a Paul Oakenfold mix and a video presentation. That's disappointing for your fans.

DA: It's a shame, but it seems to be a common occurrence with Bond movies. There are plenty of John Barry's scores that are under-represented on soundtrack albums. In this instance, we had a lot of music ready, but ultimately the record label has to sell it, and makes the final decision. A Varèse [Sarabande] score might sell between 4,000 and 20,000 copies, but in terms of the record-buying public there aren't really that many people who buy soundtracks. The soundtrack fans are going to feel disappointed, whereas the average guy on the street will want the Madonna song and the Paul Oakenfold mix. They also get 40 minutes of film score that they might not be too bothered about listening to. At least we've got 40 minutes, which is still better than nothing. We could really do with 70 minutes for it to make sense, and that would



The composer is standing in the control booth of the Lyndhurst studio, passing out some instructions to regular orchestrator-conductor Nick Dodd. Up on the monitor, the movie's super villain is making his escape from a laboratory, and Arnold wants the brass to be a bit punchier. Dodd agrees and coaxes a "bigger" performance from the horns. Arnold stands back from the recently refitted sound desk (boasting 96 channels and the world's largest Neve 88R mixing console), happy and ready to share details of the Bond experience, his hopes for upcoming work on *The Fast and the Furious 2*, and recording with a Spice Girl!

FSM: The last time we spoke, just after *The World Is Not Enough*, you were concerned you might struggle to find something new with future Bond films. Did your fears come true?

DA: When you asked me that question, it was right at the end of the writing process and I probably felt drained and drawn. I couldn't envisage ever picking up a pen again and doing another score. A few weeks down the line, you realize it wasn't so bad and that by doing another one you can address the bits that could have been better. With the Bond series, I've had a unique opportunity of being able to re-address things that didn't work quite so well previously.

FSM: So, were you able to come up with something new?



There are still a couple of Barry moments—the very last cue is pretty much “You’re Only Born Free Twice,” but that’s because I wanted that particular sound.

still be missing 30 minutes of score. There's plenty of good stuff that's not going to be on the album.

FSM: Perhaps you could have an expanded edition of the score, like Chapter III's *Tomorrow Never Dies* release.

DA: Possibly. We're mastering everything into stereo as well as 5.1, so we can do an extended version if there's a demand. Because we scored it in England there's no issue over re-use fees, and it won't be a difficult thing to do. Who knows? All I can do is be ready, so that if someone says “We're off,” I'll be ready to go.

FSM: Do you think the expanded release is a real possibility?

DA: You've got to remember that there's a very limited market for these sort of things. If you did an expanded version, you could probably sell another 10,000 or 20,000. By comparison, the record labels are looking at selling a million soundtrack albums if possible. They have to pay a lot of money for the rights to release this record and they'll do what they think is best to promote it. If it sells a lot of copies and creates an interest in Bond music, then it's great for everybody. If a ton of non-soundtrack people buy it because of Madonna, you might even convert a few.

FSM: Was it difficult to select the best 40 minutes for the album?

DA: It's always difficult to decide because dramatically one piece informs another. When we did *Independence Day*, I was told late in the day that we could only have 50 minutes on the CD. I'd prepared an 80-minute version that flowed fantastically well, and having to cull 30 minutes was a nightmare. When you're going through these cuts, you get the occasional feeling that you've leapt an awful lot. All of a sudden we go from the cue “Some Kind of Hero?” where James Bond is emerging from his 18 months of torture, straight to him arriving in Cuba, and yet there's a load of stuff that happens in between. Some action sequences have only got the first half because if we had the whole cue we'd have to lose something more important somewhere else. I really wanted to keep the flavor of the first 20 minutes and the whole of the stuff in the plane from the end. I think that final 12-minute piece is the most important in the movie.

FSM: I understand that you wrote a song for the end credits called “I Will Return,” but this never got recorded. Will you record it independently of the soundtrack album?

DA: I've got no idea at the moment. It would be a shame

if it never got recorded, but what could you do with it if it wasn't on the movie soundtrack? The material I wrote for the film belongs to MGM anyway, but it was an interesting idea that I'd like to pursue. Perhaps I could use it on the next movie?

Shots Heard 'Round the World

FSM: Did the exotic locations in the movie give you the opportunity to use ethnic instruments in your score?

DA: We topped and tailed the film with a Korean flavor. The film begins *in* Korea and ends *over* Korea—it's the end of my Korea! [laughs] I spent a lot of time with Pete Lockett designing the ethnic percussion elements. We did a lot of pre-records with him that I was then able to chop up and place through the film and create maps of Korean percussion. Once we'd constructed that, we had another couple of days with Pete and his enormous battery of ethnic percussion. I joined in as well, not because I had to, but because I like doing it. It's nice to sit down in front of a couple of nice tablas and whack 'em.

FSM: In addition to the scenes in Korea, Bond also goes to Cuba.

DA: I did some research with Pete about original ethnic Cuban percussion, which is actually very African and doesn't sound very Cuban at all. We started the movie with the pure intention of not having any tourist-holiday program Cuban music—we wanted it to be authentic. But it's not really what people are used to, and they'd say, “Why are you playing that African stuff when you're supposed to be in Cuba?” A Bond movie is, to a certain extent, a travelogue, and when you go to these places you have to give the audience the obvious flag-waving music they expect. So, the party hats came out and we spent a day recording with a small Cuban band. I made sure there was plenty of tequila and rum around!

FSM: I see that the sound guys were having fun spinning the music around the booth in unison with the spinning Bond car.

DA: Yeah, it's not very often you get films where you can do fun things like that. When you've got a car loaded with explosives and an ejector seat that can go invisible, you can play with things—there are no rules. Pretty much everything that can be done with orchestral action music has now been done, and the future lies in finding ways to do things differently. For the hovercraft chase we had the brass

play their notes backward while the rest of the orchestra played forward. We then chopped it up and turned it round.

You actually get the opportunity to do more of that when making pop records, and you can spend a week trying to get a sound right. On a film like this you're trying to get though eight minutes a day, but on a record you get through three minutes in a week.

Barry's Legacy

FSM: From what I've heard, this sounds less like a John Barry score than before?

DA: Yes, but there are still a couple of Barry moments that I've added on purpose. The very last cue in the film is pretty much "You're Only Born Free Twice," but that's because I wanted that particular sound. There's still something very comforting in hearing John in the music. But while we retain his spirit and attitude through his blueprint

of horns and strings, most of the music doesn't really sound like Barry now. The films are nowhere like the films that he was scoring in the '60s and '70s. They've changed so much and there are more extremes of drama, action and violence. *Die Another Day* has been edited by Christian Wagner, and he has also cut *Face/Off*, *Spy Game* and *Mission: Impossible 2*. We have a contemporary cutting-edge sensibility that reflects what is happening now in American action cinema, and I had to write a score to support this zippy, slickly edited movie. It might be the first step in a major change for the direction of the series.

FSM: Were you under additional pressure because this movie marks the 40th anniversary of the series?

DA: There's been a lot of talk about that in the media, but it's not something that we've consciously considered when making the film. There are visual references and the occasional lines that point to previous movies, but it's not a big deal. I haven't done anything overtly to say "hello again" to

Deserves Another Disc

Die Another Day ★★½

DAVID ARNOLD

WEA B00006NSFX • 15 tracks • 55:02

David Arnold's third installment of big Bond music is undoubtedly his best 007 opus to date. Sadly, it gets short shrift on this Warner release, which ultimately sacrifices symphonic running time for "enhanced" supporting materials and an extraneous Paul Oakenfold remix.

There's little to say about the title track, which by now you'll have heard endlessly blaring on the radio. Fans of the lady Madonna will no doubt be delighted with her electro-pop embellishments (à la *Music*), but ultimately this is nothing new for the artiste, and as a high-profile release it's disappointing. Somewhere among the samples and beeps there's a quality string riff trying to get out, but it's drowning beneath the banal lyrics, techno distortions and unnecessary manipulation. Some have argued that "it grows on you," but in this case it really is a matter of familiarity breeding contempt. If only the producers recognized that the best Bond songs are those written by the main composer. As Arnold proved with *Tomorrow Never Dies*' "Surrender" (far better than Sheryl Crow's song) and Garbage's *The World Is Not Enough*, his themes are strong enough to carry the film from beginning to end.

The title of the second track, "Bond vs. Oakenfold," says it all. It's an egotistical re-working of the Bond theme that's as useless as Oakenfold's re-working of Elfman's *Planet of the Apes*. Moby's Bond remix on *Tomorrow Never Dies* was more original in its approach, so what did they expect Oakenfold to add? In a score that already uses the Monty Norman theme as a springboard for several cues, what value is there in bringing in another less accomplished variation?

Okay, the ranting is out of the way. Luckily, there's still nearly 47 minutes of score that more than justify buying this album. Just program out the first two cuts and kick off with "On the Beach."

This is the first part of the pre-credits sequence and serves as a link from the classic "Bond in the gun barrel" intro to the landing in Korea. Greater use is made of snippets of Norman's Bond signature in these initial tracks than anywhere else in the score, thus authenticating the soundtrack for those looking for the established sound/continuity. However, having "identified" the movie, Arnold swiftly develops his own voice by teasing in the copper-stringed Korean yanggeum and a few bars of the main action motif. "Hovercraft Chase" is a pounding all-out action cue featuring innovative sampling.

"Some Kind of Hero?" tackles an emotional Bond coming out of months of torture. He feels betrayed by his superiors, and there's a sense of unease permeating the percussive music. Juxtapose that with the next track, "Welcome to Cuba," a fun, frivolous salsa piece that exists purely to add flavor to the foreign location, and harks back to previous Bond scores that have used local instruments to create a sense of place (*Live and Let Die*, *You Only Live Twice*, etc.). In "Icarus," the London Voices add soaring *Carmina Burana*-inspired chorals for the majestic moment when the deadly weapon is unfurled. Oh, and make sure you turn down the treble when hitting "Iced, Inc.," which follows Bond's car spinning frantically around on the ice. The electronic overlay has piercing slashes of sound that emulate the shards of ice spraying up from the frozen lake.

"Antonov" is the killer cue of the album and, as Arnold stresses in our interview, is a combination of all melody threads and minor anthems developed up to that point. It underscores the finale that takes place aboard the Antonov aircraft carrier, while the villain is starting to obliterate the earth below, and as such it's an apocalyptic piece with echoes of Arnold's "destruction"



music from *Independence Day*. It's one of those tracks that's punctuated with so many different sounds that you're dying to see what's happening on-screen. Why does (regular Arnold collaborator) Natacha Atlas' ethnic chanting come in at that

place, and what's with the frantic piano/glockenspiel or the shakuhachi flute? Only a viewing of the movie will tell. And just to round things off, and bring the score full circle back to Barry-ville, "Going Down Together" is a witty romantic tribute to "The Guv'nor" that proves Bond will indeed have to die another day. Today, he's got the girl.

Over the last three years, David Arnold has steered away from blockbuster material and focused on smaller pictures like John Singleton's *Baby Boy*, the funky *Shaft*, disturbing *Changing Lanes* and J-Lo vehicle *Enough*. The pessimists suggested that he had abandoned his "wall-to-wall" music sensibilities, but this is not the case at all. In fact, it just proves how versatile he is—the jump from *Enough* to *Die Another Day* is massive in terms of approach and structure. While the composer stresses that the movie is edited to give it the edge of a modern thriller, like Bruckheimer's recent productions, this is a far more soulful score than any the Media Ventures guys have added to those films.

The enhanced features are Madonna's video for the song (lots of torture and fencing), a "Making of" featurette for the video, galleries of movie posters and Bond girls, and links to other websites.

For all my initial quibbles, this album is worth buying; and grab another copy for a friend. Hopefully, if it sells enough copies, we'll be able to convince some enterprising label to release an expanded score with the missing 60 minutes.

—Nick Joy

They Only Re-release Twice

The James Bond Collection ★★★

BARRY, NORMAN, ARNOLD, CONTI et al.

Prime Time (Silva Screen) TVPMCD 808

Disc One: 14 tracks - 45:10

Disc Two: 12 tracks - 48:31

Disc Three: 14 tracks - 56:05

Disc Four: 14 tracks - 54:11

I'm sure you let out a loud groan when you read that Silva was releasing a four-disc compilation of its James Bond cover versions; as franchises go, James Bond music is hardly underrepresented in the market. For starters, there's the whole catalog of EMI original soundtrack albums and the continually reissued Capitol song compilation that adds the main song to the preceding Bond film to its track listing each time a successor is released. Then there are the countless efforts of never-before-heard-of orchestras and players who are not brave enough to put a spin on the themes (unlike David Arnold's *Shaken and Stirred* concept album) but would rather mimic the originals as closely as possible, hoping that no one will notice. Witness the efforts by, among others, Sounds Orchestral (sounds awful!), the London Theatre Orchestra, the Secret Service Orchestra, and the Money Penny Singers. Add to the already saturated market the three previous Bond compilations by Silva (*The Essential James Bond* and *Bond Back in Action* volumes 1 and 2) and you'll see why this

new release had the odds stacked against it.

Pre-conceptions aside, what does this deliver? Well, apart from *Die Another Day*, this four-disc set does comprehensively (and chronologically) cover the entire Bond series, and correctly ignores the non-canon *Casino Royale* and *Never Say Never Again*. Nic Raine again conducts the omnipresent City of Prague Philharmonic, and it's worth noting that he actually orchestrated Barry's scores to *A View to a Kill* and *The Living Daylights*. So, while these aren't original recordings, Raine does at least add a certain authenticity and cachet.

Twanging guitars, brass flourishes, ethnic instrumentation and heroic underscore—it must be Bond.

As you'd expect, the '60s and '70s Barry tracks come off best, with the cheesier non-Barry mate-

rial less successful. Monty Norman's calypso-inspired *Dr. No* is still an acquired taste, so thank goodness for Barry's *From Russia With Love*, which sets the benchmark for all ensuing scores. There's some great Asian percussion on *You Only Live Twice*'s "The Wedding," which segues into an all-time favorite "Capsule in Space." Disc 3 is the weakest, being hampered by Bill Conti's *For Your Eyes Only* and Marvin Hamlisch's *The Spy Who Loved Me*, which sounds like it's initially performed by a string quartet and lounge piano. Michael Kamen's *Licence to Kill* suffers from some over-the-top sax intrusion, and the *Goldeneye* instrumental really longs for Tina Turner's vocals and could do without brief bursts of that electric guitar. The version of Arnold's "Surrender" from *Tomorrow Never Dies* prompted the composer to say "well done" on the press notes, though *The World Is Not Enough* is more faithful to the source.

The golden cardboard presentation pack is neat too, with liner notes providing brief details of each movie and essential credits (villains, director, composer, etc.). Those with the *Bond Back in Action* discs will find little new, but for the novice it's a great way to build a library of symphonic action cues. Of course it's no substitute for the original recordings, but these are crisp re-recordings and in sharp contrast to some of the hissy older Barry soundtracks currently on the shelves. And at least you get a recording of John Altman's "Tank Drive" from *Goldeneye*, which is not commercially available apart from this Silva version. —N.J.



I'm
pleased
that
CHANGING
LANES
is very
difficult to
listen to;
it's an ugly,
vicious
soundtrack,
because
that's what
the movie
is about.

all the other movies. You don't hear the opening blast of *Thunderball* followed by *Live and Let Die*.

FSM: There was a two-year gap between *Goldeneye* and *Tomorrow Never Dies*, and a further two years between that film and *The World Is Not Enough*. This time around, you've had a three-year gap. Did you benefit from the extra time?

DA: I'm not sure it has made that much difference. I was, however, able to do a lot of other things in between—*Zoolander*, *Changing Lanes* and *Enough*. A three-year gap is good, but I get the feeling that if this movie does very well, then the next one will be in two years. They'll probably want to get another one in with Pierce pretty quick.

Unalloyed Arnold

FSM: You mention *Changing Lanes* and *Enough*. Would you say that these very different movies are getting us close to the definitive David Arnold?

DA: I think you have to look at my entire body of work to see the "real" me. I don't think you ever define yourself by one song, cue or film—there are elements of everything I'm interested in within all of those films. There's no defining one, because there are a lot of different things I'd still like to do. I've got favorite moments in all of them.

FSM: What worked well in *Baby Boy*?

DA: I really liked its simplicity, and it was great to work in reality instead of fantasy. Even a drama like *Enough* is effectively a fantasy on one level, but *Baby Boy* was about real people going through real things. It might not have been the most visually stimulating thing you'll ever see, but it

was a very honest piece of work. You don't really get to deal with emotions in big blockbuster movies.

FSM: And what about your *Changing Lanes* score? The soundtrack is not an easy ride.

DA: I'm pleased that *Changing Lanes* is very difficult to listen to; it's an ugly vicious soundtrack, because that's what the movie is about. It shows how horrible people can be, and I tried to locate the suppressed sound of what was going on in these people's heads. Sometimes you shut your eyes or get up too quickly and get a blood rush to your head—that's what I was trying to represent. It's more of a noise- and sound-based score than melody- or music-based. It was great fun having a director who was prepared to let me do it, and I think you have to see what happens at the end of the film to really appreciate what's going on in the score. I've only listened to this music once or twice, but it does resolve and deliver you at the end, and allows you to forgive it for being so horrible. It's a difficult unrelenting score, but if they were all easy we'd be living in Disneyland.

FSM: It's a shame that your *Zoolander* score didn't make it to the soundtrack album, even as a single track.

DA: *Zoolander* is a hilarious film and I still laugh when I watch it now. We were only on it for a couple of weeks because we were replacing BT [Brian Transeau] and it was all a last-minute rush. But there's only really two or three cues that you might want to listen to—a lot of the score is written around the jokes. It wouldn't be a great listen, and there's only 25 minutes in the entire film, most of which is short-linking sections. I've been out with Ben [Stiller, actor-

director] a few times since then, and I'd love to do another film with him. Ben and Owen [Wilson] are talking about doing a remake of *Starsky and Hutch*.

FSM: Wouldn't *Starsky and Hutch* be a bit similar to *Shaft* for you?

DA: It would be VERY *Shaft*. You could easily score *Starsky and Hutch* with the score from *Shaft*, but *Shaft* was obviously referencing blaxploitation movies and the music that came before it. Whereas that *Starsky and Hutch* main theme is very '70s; I think we're far enough away from then to do something new. We wouldn't be beholden to an iconic piece of music like we are with Bond and *Shaft*.

FSM: Looking back, what do you think about the challenges you faced on *The Musketeer*?

DA: There's some good musical moments in it—the ladder fight in particular is insane. It just happens sometimes that things don't turn out quite the way you'd like them to.

Next Assignment(s)

FSM: Other than the movies you've mentioned, what have you been working on?

DA: I did a couple of songs with Mel C, which I wasn't really sure about initially. I was honest with her and said the only way I think it would work is by addressing what happened to her in her past musically. The song is very dramatic and they're mixing it in LA at the moment. I'm not sure if it will get a single release—I hope so; It's close to "Play Dead" (his theme from "Young Americans" with Bjork). It was called "Home" when we recorded it, but she might have called it something else by now.

FSM: Any other pop songs?

DA: I did strings on David McAlmont and Bernard Butler's new album [*Bring It Back*], which was fantastic.

Their new record is so full of joy and enthusiasm; it's unashamedly optimistic. I really love their old song "Yes." When I was doing *Independence Day*, I played it all the time because it made me feel great at 3 o'clock in the morning when I was really depressed and felt like the worst composer in the world. [McAlmont, incidentally, recorded the cover version of "Diamonds Are Forever" with Arnold, and this appears on Arnold's *Shaken and Stirred* album.]

FSM: What are you planning to do next?

DA: I'm looking to do the sequel to *The Fast and the Furious* with John Singleton. It's not the sort of film I'd normally do, but I love John and had such a good time with him on *Shaft* and *Baby Boy*. What could be more fun than doing a movie set in Miami about a bunch of people driving like mad in these souped-up cars? I read the script, and it's nonstop madness. There are a lot of songs in it, so I might get involved in them. It will be interesting to do a techno-driving score, using new computer technologies.

FSM: Finally, I couldn't help notice that Craig (*Moulin Rouge*) Armstrong was in here earlier, and now we've been joined by Simon (*Dust Devil*) Boswell. I get the feeling that James Bond is the best gig in town, and everyone wants to be in on it.

DA: Craig was working in the building, and Simon's son is a big Bond fan, so I think that's the real reason; they weren't hanging around hoping to meet Barbara Broccoli! If you'd been here any other day it would have been much less sparkly. I'm sure that every composer wants to do a Bond movie. You'd be mad not to, in terms of the opportunities it gives you.

FSM

Nick Joy's previous article for FSM was an interview with Elmer Bernstein;

Nick can be reached via nickjoy@hotmail.com



A collectors' wish list for a dozen CD titles that don't exist—

Remember “Pukas,” from a few issues back (Vol. 7, No. 5)? The one in which our hapless hero with the soft-serve hairstyle jumps with joy when his pal Candy taunts him with what appears to be an expanded score CD he never knew existed? A disc that turns out to be nothing but a bunch of dumb songs?

All I Want for

I can sympathize. Any time I've got some jing burning a hole in my pocket and find myself gravitating toward Pittsburgh's finer music-mongers, I can't help but flip through the Soundtracks section (or, God help us, Movies & Show Tunes), praying that I'll stumble across something new and unexpected...or at least something old and unexpected, like maybe a disc that's been discontinued. Of course, reading the Record Label Round-Up every month makes such surprises a rarity, but, like a hungry bachelor who keeps opening the refrigerator to see if something tasty might have materialized, I prowl the stacks, looking for that elusive...

Wait a minute. Just what the hell am I looking for? This thought occurred to me the last time I performed the dubious Dance of the Score-Hound at my local music emporium. Deep in thought, shallow in budget, I adjourned to a café, where I tried to determine exactly which scores my auditory addiction forces me to continue searching for, albeit unconsciously. This was a big mistake; fueled with caffeine, the soundtrack-center of my brain (anatomists refer to this as the *Corpus goldsmithi*) wouldn't shut up. But it did manage to come up with a modest wish list for future reference.

The next day, I discussed the matter further with my good buddy John Bender (*Gigantopithecus eclecticica*), who immediately started sputtering in Italian. (I later realized that this was his own wish list of unreleased titles.) Based upon this decidedly positive reaction and the ensuing discussion (“You’ve never seen *Diabolik*?”), we came to the conclusion that a joint article would be ideal, with six of my own mainstream selections juxtaposed against six of Sir John's more esoteric titles.

And here they are, for your edification and enjoyment. A dozen fantastic CDs that we wish someone—anyone—would have the moxie to release; music that, to the best of my admittedly limited knowledge, has never graced a vinyl record or a legitimate CD. In other words, exactly the sort of thing we keep hoping will just appear on the shelf someday. There are probably perfectly sound legal or technical reasons why these works have never seen the light of day, but for the most part we will cheerfully dispense with said reasons and plow ahead with our whine.

One last thing: Obviously, the CDs pictured here do not really exist. They're merely poignant visual aids, created by yours truly to mollify that jellybean-sized part of the brain that screams with glee when, once in a while, one really does find something rare.

Apologies to those who may be fooled into thinking they're

genuine. If your interest is piqued, however, remember this: You're not alone! Perhaps a vociferous outcry in the name of one or all of these neglected works will result in their eventual release. Stranger things have happened...we finally got *The Omega Man*, right? So, without further ado:

CHRIS' PICKS

Indiana Jones and The Temple of Doom
(The Complete Score)
1984, John Williams

I know, I'm breaking my rules first thing out, but come on already! A John Williams score, a Steven Spielberg film, and all we get is a crappy 11-track Polydor disc that isn't even available in this country any more?

Come to think of it, of Williams' scores for the beloved Indiana Jones trilogy, only *Raiders of the Lost Ark* has received the golden treatment, courtesy of DCC's outstanding 1995 expanded release. *Indiana Jones and the Last Crusade* was similarly slighted: Warner's 13-track disc (which, incredibly, doesn't contain the majestic Holy Grail theme except as a brief adjunct), while entertaining, is woefully incomplete, a situation resulting in the creation of a “Volume 2” bootleg in 1997.

Perhaps I'm being unfair. The Polydor disc clocks in at a



but ought to! Compiled by Chris Stavrakis & John Bender

respectable 40:16, and offers an adequate selection of themes, including the chilling Temple chant. Watch the film again, though, and you'll hear just how much we've been missing. With the major exception of the triumphant march of the slave children, much of the East Indian flavor has been excised, including nearly all of the dissonant Thuggee material; the disc's selection skips neatly around such sequences in favor of action motifs like "Bug Tunnel and Death Trap." Glaringly absent, for example, are the mournful sitar and strings that underscore Indy's visit to Mayapore, and the ominous, brass fanfare of Pankot Palace.

In other words, a lot of great material has been languishing in a canister somewhere. One of the reasons for the lack of an expanded disc might be the prohibitive expense of production; according to the website Indyfan.com (which quotes ol' Lukas as the source of this scoop), the only source materials available are 24-track masters, which are apparently costly to work from.

Pass the hat! Let's start a "Renovate the Temple" fund!

splendidly hypnotic score by the versatile Michael Small. Somewhat reminiscent of David Shire's subdued work for *The Conversation*, Small's music weaves an edgy web of vibraphone and meandering low-end winds, creating the perfect aura of tension and intrigue for high-stakes espionage. Throw in a bit of Schubert (who can forget Szell watching butterflies drown as he listens to *Der Neugierige*?) and a mournful end-credits piano solo (which quietly emphasizes Babe's shattered life), and you've got one hell of a fine score.

You can buy the overpriced Paramount DVD (\$29.95!?) and hear it in Dolby 5.1 (as part of the movie, of course—no isolated tracks), but is there a CD on the horizon? Nope, sorry—not even a hint. Come to think of it, where are any CDs of Small's excellent work? Sure, you can still find *Mobsters*, *Wagons East* or *Jaws: The Revenge* if you're lucky, but what about *Klute*, *The Parallax View* or *The Stepford Wives*? Is there a conspiracy at work here, or what?

Xmas Is 12 CDs

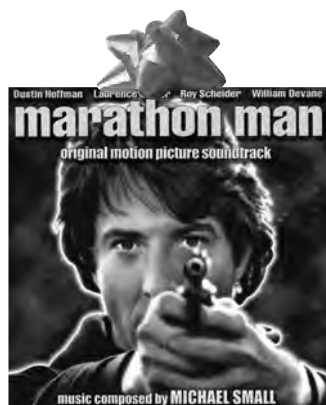
Judging from requests by online collectors, this score is in high demand, to the extent that a fan-made bootleg of cues culled from a VHS copy of the film (!!!) is making the rounds. The 20th anniversary of the film's release is right around the corner...now would be the perfect time for someone to jump on this, before it pops up in some other bastardized form.

Marathon Man 1976, Michael Small

Is it safe?...Is it safe? It must be in a safe, somewhere!

One of the finest espionage thrillers of the '70s, *Marathon Man* did for orthodontists what *Jaws* did for tourism. You remember the drill (so to speak): a bound Dustin Hoffman sweating bullets as sadistic Nazi dentist Christian Szell (Laurence Olivier) plugs in an unseen instrument, flicks the switch to test it—zzzzziimmm! The high-pitched whine of a motorized tool, and everybody in the room sinks into their seats.

These sequences required no music, of course; who would have heard it? The rest of the film, however, is adorned with a



THX-1138 1971, Lalo Schifrin

An oversight of monstrous proportions. Granted, abstract sci-fi scoring is not to everyone's taste, but Schifrin's brooding work for George Lucas' first feature is too intriguing to be ignored. Nevertheless, it has been...so far.



The film, an expansion on one of Lucas' USC film projects, relates the tale of a bizarre future in which sexual intercourse is forbidden and mankind is kept sedated via a daily regimen of pharmaceuticals...a sort of 1984 on Valium. Here, we follow the tribulations of THX-1138 (Robert Duvall), a lowly factory worker whose simple, stupefied existence is flipped on its ear when he is caught in a conflict of interests between his roommate LUH-3417 (Maggie McOmie) and another worker, SEN-5241 (Donald Pleasence, who is wonderfully creepy in this role).

Schifrin crafted an ethereal, vaguely ominous series of string/vocal drones for several sequences. Although this might be the only thing the casual viewer tends to remember, there's actually a decent assortment of themes here. The eerie theme for THX's ill-fated romance with LUH, for example: Low strings convey tension, while a forlorn flute expresses the tentative, danger-

ous nature of the relationship. Uncomplicated and flawless.

Other noteworthy cues are the rattling, percussive motif of the robot policemen, heard during THX's final meeting with LUH, and the somnolent clarinet foxtrot used as a sort of futuristic Muzak in a shopping center sequence.

While it's been dismissed for decades as an example of Lucas' antiseptic approach to storytelling, *THX* is actually a fine film that deserves another look; likewise, its score ought to be made available sometime before this kind of future comes to pass...or has it already? OxyContin, anyone?



The Land That Time Forgot
1974, Douglas Gamley
The People That Time Forgot
1977, John Scott

Aha! A two-score combo! I've been praying in vain for this one for a long time. *Land* and *People* are probably the best dinosaur flicks of the 1970s. Produced by Amicus for about a nickel apiece, they were directed by Kevin Connor, and tossed onto

drive-in screens by that cigar-chomping arbiter of pop culture, AIP's Sam Arkoff. And the thing is...they're not bad! Hell, I admit it: I love these movies! Being a dinosaur junkie helps.

Loosely based on stories by Edgar Rice Burroughs, both films are set in Caprona, an uncharted continent on which prehistoric life still exists, as do prehistoric perils (and scantily clad, English-speaking prehistoric women). In the first film, Bowen Tyler (Doug McClure) and a group of British sailors overtake the German U-boat that has sunk their ship during WWI; the sub runs out of fuel at the coast of Caprona, leaving the combatants to find a means of escape. They do, but treachery—and Caprona's disturbing habit of exploding whenever anyone tries to vacate—leaves Tyler stranded, which forces his pal Ben McBride (Patrick Wayne) to lead a rescue party into the hazardous land for the sequel.

For Amicus regular Douglas Gamley—who also scored *Tales From the Crypt* and *Vault of Horror*—his work on *Land* could have been business as usual. Presumably working with minimal time and budget, Gamley provided a thoroughly enjoyable score with plenty of brassy saurian majesty, rippling winds (for the underwater sequences) and a fantastically mysterious opening theme for flute, strings and piano, which perfectly captures the essence of terra incognita.

Three years later, John Scott managed to beef up the sequel with a bigger, bolder score, while retaining the adventuresome flavor of Gamley's work. Likewise loaded with horns and strings, *People* features as its highlights a subtle, stately main-title theme involving a gentle “chiming time” motif, and the “March of the Nagas,” a suitably bellicose cadence for a sequence involving McBride's capture by a savage tribe of masked warriors.

Both scores are short—long stretches of the films are without scoring—emphasizing quality over quantity...and this, I think, would make them perfect for such a disc.

LITTLE BIG MAN
1970, John Hammond

To my ears, this is one of the biggest slip-ups in soundtrack history. Thomas Berger's excellent, sprawling novel—the memoirs of Jack Crabb, “sole white survivor of the Battle of Little Big Horn”—was translated by Arthur Penn into the unforgettable Dustin Hoffman film, featuring a remarkable back-porch blues score by famed guitarist John Hammond. Purportedly, Hammond wanted so badly to score *Little Big Man*

that he broke his contract with Atlantic (to the chagrin of his father, producer John Hammond, Sr.) and switched to Columbia, which was producing the movie.

As Jack's lonesome existence takes its many twists and turns, Hammond makes his guitar wail, jive and jitter with uncanny aplomb, with the occasional addition of his own voice or a bittersweet harmonica. It is truly the perfect music for this story; Jack Crabb's life is the blues.

Hammond's fine picking aside, the film also includes some memorable source music (I'm all in favor of source music if it figures prominently in the film) provided by arranger John Strauss, including some honky-tonk saloon piano, several Cheyenne tribal songs and, most notably, the hauntingly cheerful pipings of “Garryowen” (Custer's favorite marching tune), which, in the context of the film, figures as a musical precursor to chaos.

A *Little Big Man* album was released by Columbia as a tie-in (Columbia S 30545), but, alas, this was a concept album that focused not on the film's music but on Hoffman's narration (presented as “the reminiscences of Jack Crabb”). This was a dastardly affront, considering Hammond's eagerness to abandon his old label for the film's sake. It's an interesting item for collectors, as it features a few snippets of dialogue cut from the film, but as soundtracks go, it remains a mere curiosity.

The 30th anniversary of the picture's release came and went two years ago with no fanfare whatsoever, and while Berger has since published a sequel (*The Return of Little Big Man*), the original film has yet to be released on DVD, let alone its soundtrack. Another forgotten classic...*sigh*

The Abominable Dr. Phibes
1971, Basil Kirchin
Dr. Phibes Rises Again
1972, John Gale

Another two-fer combo would be groovy, especially if it contained these two wonderful scores from AIP's “Silver Age.” Arguably the campiest films that Vincent Price ever appeared in, both the original *Phibes* and its sequel present a hilarious array of quirky characters and malicious machinations, set against the Deco backdrop of the 1920s.

For the first film, legendary jazz musician Kirchin chose the interesting tack of emphasizing the elegant aspects of the titular doctor's opulent lifestyle with a sumptuous, romantic theme for strings and horns. Kirchin doesn't shy away from the horror, though, providing a shrill motif for the Curse of Bats, some thrumming-bass “attack” motifs, and a brassy sting, which functions as a vengeful punchline to each murder.

Also, the film contains some terrific period music, alternately performed by *Phibes*' mechanical band, woven into the score, or used as source material. Two good examples are the Paul Frees rendition of “Darktown Strutter's Ball,” heard during a “death-by-constricting-frog-mask” scene, and the gruesome sequence in which *Phibes* douses a nurse's head in brussels sprout syrup (in preparation for a swarm of hungry locusts) to the soporific



strains of "Charmaine." Add to this several robust arrangements for Phibes' pipe organ (Mendelssohn's *War March of the Priests*, for instance), and the result is a heady composition that suits our larger-than-life antihero to a tee.

The sequel details the Doc's journey to Egypt, where he hopes to re-animate his beloved Victoria by means of a sacred underground river. This time, the assignment went to British stock composer John Gale (who would later act as a consultant to Mike Oldfield on *The Killing Fields*). Gale met the challenge admirably, providing a new theme for Phibes: a bombastic, brass-and-chorus flourish fit for a resurrected deity, a continuation of Kirchin's ploy of siding us musically with the villain.

The murder sequences bear a more obvious, shrieking-horns approach than the original, (possibly a consequence of Gale's music library background), but this is not to say that he lacks Kirchin's flair for cheeky humor. To the contrary, Gale chalks up a number of droll moments, such as the transformation of Phibes' initial fanfare into a darkly comedic, Mancini-style organ riff. And, of course, the end credits feature the film's best-known cue, a hilarious Vincent Price rendition of "Over the Rainbow."

American International Records released a Dr. Phibes LP in 1971 (ST-A-1040), which contains only three Kirchin tracks (about six minutes' worth); the rest of the album is essentially a demo for Paul Frees, who performs arrangements of the period stuff à la Al Jolson, Chico Marx, Humphrey Bogart, etc.—including a different version of "Darktown."

Okay, that's it for me. Come on, industry people, this is great stuff! Throw us a bone here!

JOHN'S PICKS

Danger: Diabolik! 1968, Ennio Morricone

I know I am unofficially representing a majority of those who collect Italian and Ennio Morricone film music when I cite this score as one that desperately needs a complete and authorized release (by my count there have been approximately half-a-dozen bootlegs). There is no shortage of rumors concerning the *Diabolik* master tapes: they were lost in a fire; a collector has them; they are gathering dust in a Paramount warehouse; Morricone has them but refuses to lend them out (personally, I put some stock in the last two possibilities).

This wild, wacky film ultimately exists as art in that Mario Bava, director, and Ennio Morricone, composer, are here each responsible for generating a new, deviant hybrid pop modality, one born of a blending of diverse cultural elements; high and low, European and American. *Diabolik*, even more so than the filmic exploits of Bond, Flint or Helm, is a quintessential, and wholly fun, high-camp reflection of the '60s climate of promiscuous rebellion.

The score, like the film, is seminal. The film's main-title ballad, "Deep Down," mixes elements of rock, psychedelia and hard, tight orchestral arrangements, as cool for its time as anything the Beatles were then doing. In terms of raw creativity, the score only begins where the ballad leaves off. Morricone juiced up his trademark Euro-exotica/erotica sound with chromium gouts of free-form metal, and this before the rockers themselves had even ironed out the legitimacy of the genre.

The film community (on either side of the Atlantic) never did design to follow the wickedly outrageous trail blazed by this cellu-



loid equivalent of an (hedonistic) anarchist's wet dream. I exhort by the very gods of Batman and Barbarella, we at least deserve a soundtrack release!

The House That Screamed (The Finishing School/La Residencia) 1969, Waldo de los Rios

Probably very few readers have seen this film, and that's a shame. I know that many soundtrack collectors are also horror film fans, and *The House That Screamed* is one of the best horror films of the '60s. A Spanish production by Narciso Ibanez Serrador (the director of the cult film *Who Could Kill a Child?*), *The House That Screamed* is very much in the mold of any of the elegantly dressed, erotic horror films by the much missed British studio Hammer. Grand and richly detailed, Serrador's picture probes dark and ugly corners of the human condition, but does so with a high degree of sophistication and class.

The plot revolves around the hidden corruptions at a secluded French boarding school for young women. The strict headmistress, played by Lilli Palmer, is a tragically flawed personality, and her emotional aberrations eventually manifest in the bizarre cruelties the girls begin to systematically inflict on each other. This finally leads to murder and worse...much worse; the film's shock ending is just as stunning today as it was over 30 years ago.

Waldo de los Rios' beautiful, symphonic score is in the neo-Romantic tradition. His expansive and elegant main theme is devoted to the sweet promise and innocence of young lovers, which runs in stark contrast to the moody shadows and spilled blood of the film's overall mise-en-scène. For the most suspenseful moments, de los Rios created an exceedingly eerie gothic equivalent to Herrmann's sci-fi electronics for *The Day the Earth Stood Still*. This is an undeservedly obscure film music masterpiece.



Day of the Evil Gun 1968, Jeff Alexander

By no means an average oater, *Day of the Evil Gun* was originally intended to premiere on the ABC network, but when the producers saw the finished film they presumably concluded that it had turned out too good for television. The film is graced with a superb cast, including Glenn Ford, Arthur Kennedy, Harry Dean Stanton, Royal Dano and Dean Jagger, who is unforgettable as supposed dimwit Jimmy Noble: "Hello friend, friends, friend!" The simple plot is a rough approximation of Dante's *Inferno*: Ford and Kennedy, tenuous allies, must endure an odyssey through hell. Hades here is represented by the burning deserts of the Southwest and the various guises of those dealing a devil's hand: murderous renegades, slave traders, punk gun-fighters and vengeful savages.

Jeff Alexander's cool, elemental score is a far cry from the glorious, broad strokes of Jerome Moross or Elmer Bernstein. Through the use of odd instrumentation and manipulated studio acoustics Alexander creates a sustained mood of irony and detachment. His mystical music speaks neither for the fictional participants nor the viewing audience; instead, it seems to merely



follow events and agree with them, drifting above as a delicate, precise, inscrutable presence.

Who am I kidding? A score as lean (no songs or pervasive melodies) and unorthodox as this one is never going to see the inside of a CD player. But still, it would be nice.

99 Women (Prostitutes in Prison/ Island of Despair) 1968, Bruno Nicolai

The scores for the films of obsessive-compulsive filmmaker Jess Franco continue to dog my consciousness, which might seem surprising considering that he has been plagued by grinding production-poverty for the span of his career. Franco's ability to harvest notable soundtracks, sans funding, gives focus to his own musicianship, a very beneficial side effect of which has been his deep friendships with numerous talented composers, chief among them Bruno Nicolai.

The late, great artist wrote several outstanding soundtracks for the Spanish director, each of them unique and distinct. A 2-CD collection of Nicolai's work on Franco films would be ideal, and certainly justifiable, but I will be more humble with my dreaming. One score in particular will satisfy.

99 Women is one of the original W.I.P. ("women in prison") films, a delightfully lurid subgenre of '70s Euro-exploitation fare. More controlled and head-on dramatic than the average Franco "sex/shame/pain" effort, the film also benefits from an atypical, A-list cast: Mercedes McCambridge, Herbert Lom, Luciana Paluzzi, Rosalba Neri and Maria Schell. Nicolai's score is sublime, chock full of beautifully drawn and sinfully languid tone poems. These sensual indulgences permeate the fabric of the film, creating the feel of a decadent, alluring suffocation, not unlike the addictive blue haze one might associate with an opium den. Balancing against this lush score's bitter elegance are thrilling, Elmer Bernstein-like jazz attacks, great '60s-style noir mood-mosaics (some of which feature the cimbalom) and last, but not least, the film's memorable main-title ballad, "The Day I Was Born," performed by Barbara McNair, American actress of the '60s and '70s.

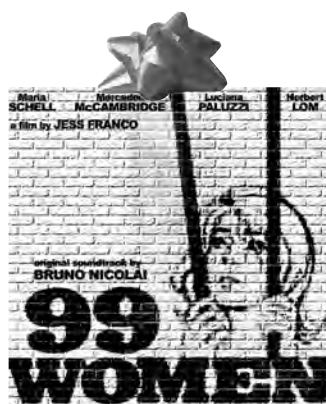
Additionally, the *99 Women* score features one particular theme that sounds so very much like something by Ennio Morricone that it again raises the snaggle-toothed issue of which came first, Morricone's egg or Nicolai's chicken?



The Witches (Le Streghe) 1967, Piero Piccioni

Most likely any die-hard Clint Eastwood fans already know that *The Witches* is unquestionably the actor-director's most obscure film. Eastwood's segment runs

last in the five-part anthology, each short story by a different director, and all unified by the bewitching presence of Silvana Mangano (pun appropriate, though not fully intended).



The gross injustice I always associate with this film is the fact that Ennio Morricone's single composition for the film, a silly mandolin ditty for the picture's silliest segment, has been released on CD, while Piero Piccioni's score, one of his finest, languishes on some shelf. Piccioni, the Italian master of sensuality and romantic eroticism, was perfect for *The Witches*, a slightly surrealistic film about the deepest mysteries and dilemmas of 20th-century woman. His "The Witches Theme" is a multi-purpose composition that at times functions as a vigorous backdrop to a symbolic montage (the opening titles), and at others represents the full extent of a beautiful woman's impetuous libido (Silvana's spontaneous and decorously lascivious dance at an otherwise mundane dinner party).

Piccioni's *The Witches* is not monothematic; other juicy bits are the high-amperage bolero for sax (Miss Mangano's striptease in front of a stadium full of frothing men-in-meltdown) and the film's poignant love theme, a polysemous emotional touchstone that registers both the hurt and the bliss of marital love.

There must be only a handful of people in this world who are in a position to salvage this masterwork, and I say to them: C'mon guys! I'm on my knees here!

The Pit and the Pendulum 1961, Les Baxter

Critics always cite director Roger Corman's *Tomb of Ligeia* (1964) and *The Mask of the Red Death* (1964) as his two best works. *Ligeia* is more restrained in tone than Corman's other Edgar Allan Poe adaptations (the picture has the feel of a British production), and *Red Death* is very symbolic and artsy. Both are very fine films, but they predictably receive preferential treatment from critics for the specific qualities I've just highlighted.

Undoubtedly, the actual pinnacle of the Corman AIP Poe series is *The Pit and the Pendulum*. I'm sure Tim Burton (Vincent's biggest fan) would agree with me that this film also features the late Vincent Price's greatest performance as the seemingly cursed Don Nicholas Medina. The actor's stunning portrayal of a fragile aristocrat's steady descent into utter madness is absolutely horrific and convincing.

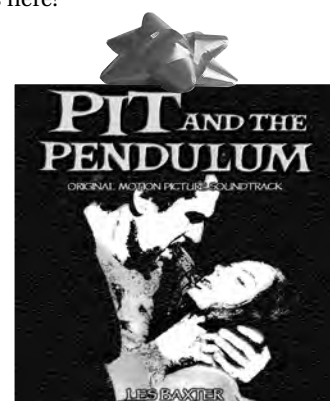
Ablly complementing Medina's fall into the pit of psychosis is Les Baxter's crowning score. His music slowly but surely twists and squirms into tighter configurations of dementia, until there is room left for naught but the terrible sounds of the huge pendulum's grinding gears and chains. Counterpoint to the score's complex darker portions is Baxter's magnificent love theme, a deliciously full-blown Hollywood-style masterpiece every bit as thrilling and rapturous as the best of Hugo Friedhofer, George Duning or David Raksin.

Appropriately, Baxter holds back this composition's consummate arrangement for the end-titles scroll, and this because the theme's empirical target, Don Medina's worshipful love for his (ostensibly) dead wife, Elizabeth Barnard Medina (Barbara Steele), is only observable in the film in the form of narrated, gel-tinted flashbacks.

If it was on CD, this is a score that many collectors would enjoy, from beginning to end, over and over again.

FSM

Both perpetrators of this wish list hail from Pittsburgh PA, and Santa can start his deliveries there on Dec. 24.



SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

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

Frida ★★★ ½

ELLIOT GOLDENTHAL

UMG Soundtracks 289 474 150-2

24 tracks • 52:33

Every composer strives for originality, for a musical voice that expresses a unique amalgam of technique, experience and perspective. Good composers succeed and, in establishing a private argot, either illuminate or augment an ever growing musical lexicon. However, they accomplish this lofty goal at great risk. This individuality front-loads a time-release dilemma that can return to haunt composers should they visit a creative well too consistently. At worst, this regularity can invoke a change in perception where reliability becomes repetition—that distinctive musical fingerprint is suddenly seen as shtick. Great composers are those who can reinvent or restructure themselves and avoid this pitfall.

Frida does not represent a complete departure for Goldenthal, but it does chart the composer's first steps in some new directions. The writing finds its closest antecedents in *The Butcher Boy* and the theater piece *Juan Darien*, but there's a streamlined sense of scale and a melodic freeness in *Frida* that sets it apart. In fact, this may be Goldenthal's most melodically oriented score to date. His central tunes are effectively catchy, full of impetuous momentum but tinged with an introspective sadness. Solo guitar plays a major role in this melodicism and serves to highlight the sophisticated/naïve cast that colors both the score and the film. The guitar is virtuosic yet maintains strong ties to authentic Mexican folk styles, and while there are glimpses of Goldenthal's favorite harmonic twists, here he's more apt to give himself over to the Mexican flavors.

Although Goldenthal is well-known for creating some of the most dense and expansive

orchestral textures in modern film, *Frida's* writing conveys a chamber-like delicacy. The composer's trademark minimalist patterns reappear, but they're layered and moved off center so that the writing maintains a flexibility and expressiveness. There's a clarity to the textural layering in this score that draws the listener into a more intimate proximity with the performers. As in his score to *Cobb*, Goldenthal allows disparate musical elements to influence one another, but in *Frida* it's a collision of miniatures: emotive female vocals over electronic soundscapes, Stravinskian guitar strumming (itself a collision of concepts) coupled with acrid marimba textures, traditional accordion patterns mutated by slippery modern harmonies. Goldenthal exercises a carefully selected palette, because each one of these colors, no matter how outlandishly treated, has to retain a readily apparent connection to its Mexican roots. Nearly half of the *Frida* CD is made up of traditional Mexican tunes. Goldenthal's work moves in and out of these pieces flawlessly, sometimes in imperceptible cross fades. However, this seamlessness also constitutes the disc's one sticking point. Goldenthal fans may not also be fans of Mexican folk music and may therefore find the coexistence off-putting. The inclusion of the folk tunes is certainly valid, and I don't mean to imply that they don't deserve a place on the disc, but listeners may find themselves reluctantly in unfamiliar territory. (On a strictly personal note, I spent several years playing in a marimba band that regularly covered Mexican songs, so several of these tunes were already familiar to me. They're all well-performed and fine examples of the style.) Still, the album serves as a great primer for those willing to stretch their ears—though can't the same be said about any Goldenthal CD?

Frida is a satisfying next step for Elliot Goldenthal. There's an attention to detail and evidence of growth that's exciting both as a listening experience and as a promise for the future.

—Doug Adams

The Four Feathers ★★★

JAMES HORNER

Sony Classical ASK 89744

13 tracks • 79:14

If director Shekhar Kapur wanted a James Horner score for *The Four Feathers* (and we can presume he did), then that's certainly what he got. *The Four Feathers* is typical of Horner's current sensibility. It's a distinct fusion of four main elements: a sweeping, inspirational motif from Horner's bag of tricks; a love theme with vague pop overtones; an elegiac military theme; and (to quote the press release) a "dazzling array of ethnic musicians." It's this last category that really gives the score a distinctive voice—specifically, it's the voice of Rahat Nusrat Fateh Ali Kahn, whose impassioned Middle Eastern wailings make up a good

chunk of the album. This might not work for everyone, but I was raised in the Byzantine Church, so I appreciated the fusion of Eastern and Western styles.

The rest of the score is less distinguished. The military theme is close in spirit to *Glory* and *Apollo 13*. Actually, while this works fairly well on the CD, it made for a strange experience in the theater. The music leaves a strong impression of Aaron Copland Americana, which wasn't the sound I was expecting for a film about the mid-19th-century British Empire.

The love theme is pretty enough, but again, I found it distracting in the film. *The Four Feathers* does not have a pop ballad over the end credits, thank goodness, but listening to this theme makes me wonder if one was originally intended. The theme is romantic, but in a more modern sense. There's a moment early in the film where the leads share a dance. Production audio dies away, and we hear a piano version of the love theme (track 2 on the album). I kept waiting for Celine Dion or Charlotte Church to break in—but nothing.

Kapur makes Horner a major player in the film, frequently muting sound effects and giving the music more prominence. This works, for the most part—but when you strip away the grand visuals and all the on-screen action, what you're left with is mostly big, sonic wallpaper. Textured, complex writing that moves, but doesn't go anywhere. That might not bother some of you, but I found myself bored through long stretches of this CD, which is almost 80 minutes long. There's simply not enough coherent development to carry a soundtrack album of this length. In the future, I will probably only revisit two cues. One is "Ghost of Serenity," a six-minute exposition on the score's Eastern ideas—mainly vocals, led by Kahn. The



other is the disc's final track, "A Coward No Longer." This one's a whopping 13-minute suite that contains all of the score's major ideas (and still manages to repeat most of them).

Bottom line—this score is recommended for Horner fans, and recommended with reservations to those who are receptive to the "Horner sound" and might enjoy the Middle Eastern flavor.

—John Takis

The Tuxedo ★★★

JOHN DEBNEY and CHRISTOPHE BECK
Varèse Sarabande 302 066 414 2
19 tracks - 36:54

The *Tuxedo* continues the '90s trend of scoring spy flicks the David Arnold way—in other words, techno/electronic music combined with large orchestra—as opposed to the earlier Barry-established jazz and big-band Bond scores of the '60s. The main theme does get a Barry-esque string arrangement in the opening "Jimmy's Tux," albeit over a techno rhythm.

Both Debney and Beck share credit on the main theme, so it's unclear who actually wrote it. Either way, it sounds like Debney's take on Jerry Goldsmith, and, in fact, a number of the tracks (like "Jimmy Saves Blaine") feature said theme in Goldsmithian brass arrangements. There are also a few *Flint*-styled lounge moments in the score (as in "Banning Opens the Pods"—I hope they're not alien pods!) and more than a few Barry-inspired guitar licks, despite the preponderance of hip-hop.

There are also at least a half dozen exciting action pieces. This music acts as the straight man during the film, supporting Jackie Chan's on-screen hijinks rather than mickey-mousing his stunts with more funny music.

Debney and Beck both get roughly equal playing time on the disc, which at a little over half an hour doesn't wear out its welcome. The album ends with James Brown's "Get Up (I Feel Like a Sex Machine)," a cool coda to the rest of the score. Nothing

earth-shattering, but an enjoyable listen.

—Darren MacDonald

Singin' in the Rain (1952)

★★★★★

ARTHUR FREED and NACIO HERB BROWN
Rhino R2 74497

Disc One: 25 tracks - 73:18

Disc Two: 21 tracks - 77:57

What else is there to say about *Singin' in the Rain*? Most every critic believes that it's one of the best film musicals ever made. The Library of Congress' National Film Preservation Board selected it (along with *Casablanca* and *Citizen Kane* among others) to inaugurate the National Film Registry in 1989. The Stanley Donen/Gene Kelly-directed musical was released on CD in 1996 with a plethora of bonus materials, but now, to coincide with its expanded release on two DVDs, Rhino Records adds a new disc. This may not be essential to the casual



fan, but it's great for music history buffs.

What most people don't know about the history of *Singin' in the Rain* is that few of the songs were actually written for the musical. Composer Nacio Herb Brown and lyricist Arthur Freed were a successful songwriting team in the '20s and '30s, and Freed (a producer for MGM at the time) suggested to writers Adolph Green and Betty Comden (successful lyricists in their own right) that they create a musical based on existing songs. Using "Singin' in the Rain" as the title would be the only requirement.

Rhino Records has gone into the vaults to dig out the original renditions of the songs that made it into the film. Of course, most of these versions have been overshadowed by their later appearances in *Singin' in the Rain*. The title song, for example, was taken from the movie *Hollywood Revue of 1929*. Judy Garland performs, with her usual pep, a later version of the same song for the 1940 movie *Little Nellie Kell*. Many of these songs have been released before, but many have never been on CD, like the nine-minute "Broadway Rhythm" from *Broadway Melody of 1936*, conducted by Alfred Newman.

The first disc, of course, is the real reason to buy the album. The Brown and Freed songs are gems, and even the Comden and Green number, "Moses Supposes," is great. There are also previously unreleased versions of "Beautiful Girl," the opening rendition of "Singin' in the Rain" and a duet of "Would You?"

—Cary Wong

The Pianist ★★★

WOJCIECH KILAR

Sony Classical ASK 87739 • 11 tracks - 58:23

Roman Polanski hasn't directed a critical success since *Tess* (1979), which garnered Best Picture and Best Director Oscar nominations. Still, his latest film, *The Pianist*, did win the Palm d'Or at this year's Cannes Film Festival and is poised to be an Oscar contender when released near the year's end. The movie is based on the memoirs of the Polish composer and pianist Wladyslaw Szpilman, who sur-

vived the Warsaw Ghetto and the Nazi atrocities of World War II. Szpilman, played by Adrian Brody, uses the power of music and art to transcend the horror around him.

Polanski focuses mostly on Szpilman's performances of Chopin, so it'll be interesting to see if this movie does for Chopin what *Amadeus* did for Mozart. Elgar's *Cello Concerto in E Minor* in *Hilary and Jackie*, and Rachmaninoff's *Piano Concerto No. 3* in *Shine* were the standout concert works driving their respective films. Either Chopin's *Nocturne in C Minor* (which Szpilman played live on Polish radio until it was cut off by the German bombing) or his *Grande Polonaise Brillante* (which Szpilman performed in concert after the war), will be the signature classical piece of *The Pianist*.

Szpilman's piano playing is ghosted by the contemporary Polish pianist Janusz Olejniczak, and his performances are impeccable. Sony Classical also includes five additional Chopin pieces by Olejniczak not heard in the movie, as well as a re-mastered recording by Szpilman himself, playing Chopin's *Mazurka Op. 17, No. 4* (the performance dates back to 1948).

The only bad news is that Wojciech Kilar's score is barely represented. Kilar, who has written memorable music for *The Portrait of a Lady* and *Bram Stoker's Dracula*, is given a single cue—a melancholy clarinet piece that's less than two minutes long. Even though there isn't much Kilar in the film either, the album should have had more than this one track. Kilar rarely scores non-Polish movies, and his work deserves wider recognition and better treatment.

—C.W.

Talk to Her (Hable con Ella)

★★★ ½

ALBERTO IGLESIAS

Milan 73138-36005-2 • 20 tracks - 63:24

Talk to Her, Pedro Almodovar's follow-up to his popular Oscar-winner, *All About My Mother*, is another example of the director's maturity. Unfortunately, this may upset fans of his earlier films, like

the wild and irreverent *Women on the Verge of a Nervous Breakdown* and *Matador*. *Talk to Her* concerns the unlikely friendship between two men who meet at a clinic housing their comatose girlfriends. Mixing flashbacks with Pina Bauch dances, and throwing in a short silent film for good measure, Almodovar shows he's one of the most experimental Spanish directors working today.

This is Alberto Iglesias' fourth movie with Almodovar, and his score is filled with dreamy music that matches the tone of the movie. There's also a lot of somber mood music with a Spanish twist, adding guitars where you would least expect them. Where Iglesias shines brightest is his music for the silent movie, *El Amante Menguante*, which goes on for eight minutes and never loses momentum. Most famous for his score for *The Lovers of the Arctic Circle*, Iglesias should reach a wider audience with this haunting work, which is featured prominently in the movie.

—C.W.

City by the Sea ★★★

JOHN MURPHY

Varèse Sarabande 302 066 402 2

20 tracks - 39:15

British composer John Murphy's work on Guy Ritchie's films (and on *Leon, the Pig Farmer*) shows a strength in contemporary, edgy writing. In his second big Hollywood release (the Chris O'Donnell romance *The Bachelor* was his first), Murphy displays a much wider range of styles. *City by the Sea* is a competent, if non-flashy score from a fresh talent.

This film is a slightly misguided Greek tragedy disguised as a modern cop/action story. Robert De Niro, who has played this role far too many times, does not meet the challenges of playing a cop who can't seem to escape a past haunted by his criminal father, or escape his future with his potentially criminal son. This uneven tone is reflected by Murphy's score, which veers from tragic strings to bluesy guitars to a delicate music-box motif.

Murphy's score serves the film well, but it comes off better on

CD. The best track is "Vince Follows Spyder," which effectively uses the music-box motif against what's happening in the suspenseful scene.

The string writing is reminiscent of John Barry, but with a menacing edge, especially in cues like "Return to Coney" and "Joey Is Led Away." Mark Knopfler and Ry Cooder are the obvious comparisons for the guitar sequences, which offer a nice change of pace without sacrificing the tone.

Murphy's one misstep is his use of Hans Zimmer-type world voices and Rastafarian melody whenever the scene revolves around drugs and getting high.

Also included are two solo piano pieces: "City by the Sea" and Chopin's *Raindrop* Prelude, both well played by Bryan Pezzone. The former is especially beautiful—again, very John Barry—bringing a fine closure to Murphy's themes.

—C.W.

Masquerade (1988) ★★★

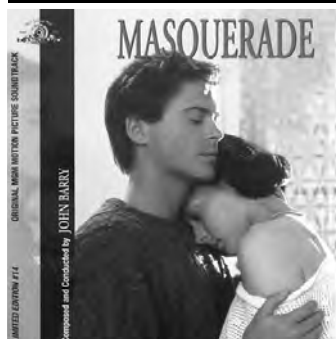
JOHN BARRY

Prometheus PCR 514 • 25 tracks - 56:02

As the dressing to a plot line of obsession and deception, this score is effective albeit repetitive. With little variety in tempo and texture, the cues, well-crafted as they are, blend into one long suspense build. The overall product is restrained, with a touch of the heavy percussive edge that tends to make up the Barry sound. In that regard, this is one of the master's few scores that doesn't immediately blow his cover. On the other hand, we soon find the broad, tense, Bond-like minor and augmented shapes that say "the name's Barry."

The lush main theme is haunting, striking a nice balance between delicacy and danger. There's a feeling of innocence hanging tenuously above the clutches of something darker. Making these emotions blend smoothly is one of Barry's great abilities. Other motifs are fittingly dramatic or ethereally spooky. At times, the score sounds downright soap operatic, which is not out of step with the film. All in all pretty, but it becomes boring with repeated listening.

Toward the end of the disc,



there are a few light orchestra/big-band type cues that flit between waltzy schmaltz and raggy nostalgia. There's nothing wrong with them, but they probably won't excite anyone who doesn't love the music of posh hotel lobbies or ballrooms. And spare yourself from the St. Elmo's roadhouse stink of "Lobster-House Blues" and "Rock." Electric guitar this cheesy is just not legal anymore.

Although *Masquerade* was penned at the end of the big '80s, it definitely can take its place as part of the distinguished autumn of Barry's career.

—Stephen Greaves

The Ipcress File (1965)

★★★★

JOHN BARRY

Silva Screen FILM CD 605

21 tracks (11 music, 10 dialogue) - 42:33

The original soundtrack to John Barry's classic spy score gets a Silva Screen makeover in this welcome re-release. It marks the first in a series of planned collaborations with Carlton International; *The Prisoner* TV series is next (reviewed in *FSM* Vol. 7, No. 8). The 12-page booklet is particularly informative. For example, did you know that it was Michael Caine's friend, John Barry, who recommended Caine to the producers for the lead role?

For this, the first part of the Harry Palmer movie trilogy, Barry borrowed the dynamic of Anton Karas' twanging zither from *The Third Man* and transposed it to cimbalom. Scored at the (artistic) height of his Bond period, you might expect the score to stray into 007 territory, but Michael Caine's working class spy is a different beast than Bond, and the composer delivers a lower-key piece. Of course, in the absence of any major action set pieces, Barry needed to find a theme to drive the movie, and he does so with "A Man Alone," a catchy jazzy theme for Palmer. It's represented on the disc in three variations, and such is its popularity that you'll recognize it within the first few bars.

Apart from the 1995 MCA release in Japan, this is the only CD version of the soundtrack that I'm aware of, and it's a worthy addition to your Barry collection. Incidentally, Konrad Elfers' score to the second Harry Palmer theatrical movie, *Funeral in Berlin*, was released by RCA Spain last year. Len Deighton fans must, however, still wait for a legitimate release of the third soundtrack in the series, Richard Rodney Bennett's *Billion Dollar Brain*.

And now for the bad news: Every audio track is alternated with a snippet of dialogue, ranging from three to 48 seconds. Admittedly, they aren't that long, and collectively only take up four minutes of the running time, but they hamper the flow of the music. From a commercial perspective this might be seen as

"added value," but it risks alienating the soundtrack collectors who want pure score. Perhaps these snippets could have been gathered unobtrusively at the end of the disc, but as it is, you'll need to do a lot of tracking. This aside, the album represents classic Barry, and proves just how many variations can be made on a good theme.

—Nick Joy

Rebecca (1940) ★★★★★ 1/2

FRANZ WAXMAN

Varèse Sarabande 302 066 160 2

18 tracks - 54:34

Rebecca stands as a watershed in the career of two cinematic legends: Alfred Hitchcock and Franz Waxman. It was the work that propelled them both onto the Hollywood scene as major players and, at the same time, into the American consciousness. The film has been rightly praised as a masterpiece of gothic romance, influencing countless films over the following decades. It went on to win the Best Picture Academy Award of 1940. Yet with all the past accolades, it is strangely unknown today, and the score and film print have languished despite the uproar of digital remastering.

The cause of the current state of affairs must be attributed to Hitchcock. The director later dismissed the film as "not a Hitchcock film," since it did not fit into his oeuvre of suspense. Likewise, film music scholars have focused on his collaborations with Bernard Hermann, almost to the exclusion of Franz Waxman. This curious turn of events is especially odd when one considers that Waxman scored two of Hitchcock's greatest pictures: *Rebecca* and *Rear Window*.

Fortunately, this year has seen the return of *Rebecca* through a gorgeous new DVD transfer by the Criterion Collection, as well as this glorious new 20-bit digital recording of Waxman's complete score by Joel McNeely and the Royal Scottish National Orchestra. McNeely, working from Waxman's original manuscripts, pieced the work together as Waxman originally intended.

For instance, a lost cue for Mrs. Danvers (track 9 on the CD) was resurrected and placed back where it would have appeared. The result is transformative, as music previously known only from an old mono recording is rendered in full, lush stereo surround.

The "Main Title/Foreword/Opening Scene" alone shows why *Rebecca* is a masterpiece. It opens with Rebecca's theme, chromatic, fluctuating and angry. It's quickly followed by the theme for Manderley (the house, a character itself), an idea resting completely within a minor triad, adding an ominous undertone to the first images of the house. The third and final theme represents the love between Maxim and the heroine. With the juxtaposition of these three themes in one cue, Waxman presents the entire story. We hear how Rebecca and her house will fight against this new love, and we know that love will prevail. Indeed, when the new marriage is finally accepted and secrets are revealed two-thirds of the way through the film, the Manderley theme rejoices, transforming from minor to major.

This one cue only hints at the delights of this score. This recording of *Rebecca* finally gives the score the recognition it deserves. Add it to your collection and discover why people still dream of Manderley.

—Andrew Granade

Fear Dot Com ★ 1/2

NICHOLAS PIKE

Varèse Sarabande 302 066 388

31 tracks - 73:16

Fear Dot Com's "Opening" has plenty of atmosphere, with slow-building, repetitive cells fading in and out. Unfortunately, there's very little to hold onto musically. This concept troubles most of the album. Every now and then there are interesting choral swirls that are close cousins with some of the writing for *Close Encounters*. And the organ cue, "Distressed Furniture," provides a welcome change of sound. "Turnbull's Car Ride" has a few good moments of angular writing and atonal chord clusters.



It's a great cue that builds suspense and ends too quickly.

"Alistair Gets Cozy" answers the question, "What would it sound like to have a humpback whale stuck in your sewer system?" I am not sure we needed over two minutes of this, but for those who desire every note for a film, well...here you go. Overall, the electronics and sound effects are no doubt effective in the film, but as the disc progresses there is just not enough to maintain interest. The occasional addition of solo voices (a technique that horror-meister Beltrami favors) is appropriate, but they're so infrequent they feel pasted on.

You almost have to admire Varèse for putting out 70 minutes of this. Still, the album is more for those interested in avant-garde film techniques, genre music and Pike's fans who know him as one of the better composers in the current B-movie horror scene.

—Steven A. Kennedy

Eight Legged Freaks ★★★

JOHN OTTMAN

Varèse Sarabande VSD-6380

17 tracks - 47:59

John Ottman delivers a frothy fun confection that matches its subject matter perfectly, and hence there are no pretensions or illusions of grandeur: Its quality tragicomic underscore does exactly what it promises.

Structured around two themes (one for the spiders and one for the hero), this is ultimately a series of action/chase cues. The composer cites Williams' *The Witches of Eastwick* as a reference point that shaped the direction of the music, and that's most apparent in the medley track "Spider Mania." But as much as it owes to Williams, there's more than a healthy dose of Elfman's *Pee Wee* fairground melodies.

To its credit, this film is not quite the throwback that some suggested it might be. Sure, the movie harks back to *Tarantula*, *Earth vs. the Spider* and their peers, but while a tip of the hat to Ronald Stein and Hans Salter might have been fun, it would have been inappropriate for a 21st-century audience.

Stylistically, this movie is more akin to *Gremlins* or *Small Soldiers*, and Goldsmith's electro-orchestral riffs are more apparent than overblown '50s strings. David Arnold was (albeit briefly) originally slated to score this, but one assumes that he'd have struggled to deliver much more than a variation on *Godzilla*.

And if there were any suggestion that the composer was taking the subject too seriously, his playful interpolation of "Incy-Wincy Spider" plants Ottman's frivolous tongue firmly in his cheek. The inclusion of Christmas sleigh bells ("They Will Come") when the townsfolk converge on the mall is also an unexpected wink at the camera.

The least successful track is rock anthem "Spiders and Cycles," where Rich Ragsdale adapts Ottman's main theme. Curiously, it sounds dated and is too stereotypical for the on-screen action it supports. Fortunately, it's been sequenced (out of order) at the end of the disc.

A popcorn score for a no-brains crowd pleaser, *Eight Legged Freaks* cannot be judged in any other context. It's about as good a score as you'd expect, but let's see what the composer now makes of *The X-Men* sequel in the wake of Michael Kamen. —N.J.

Spirit-Stallion of the Cimarron ★★★

HANS ZIMMER, BRYAN ADAMS
A&M 493 304-2 • 15 tracks - 60:03

It's difficult to give a fair rating for the soundtrack to Dreamworks' animated equine adventure because the success

of this disc largely depends on whether you're a fan of Canadian pop star Bryan Adams, with his simple guitar riffs and gravelly voice. His legion of fans will devour the middle-of-the-road ballads on offer, but Zimmer's fans might be a bit more dis-

cerning. Suffice to say, this isn't *The Lion King* or even *The Prince of Egypt*.

Still, at least six of the 11 songs feature Zimmer in the credits (as producer, or whatever), while others have Media Ventures'

(continued on page 43)

HOLY WAR

It didn't start out as a Jihad, but two reviewers submitted wildly opposing views of a single album release. Rather than choose one over the other, we thought we'd let you, dear readers, decide for yourselves. The knife has been cast in the sand—only the strongest will remain.

This Sci-Fi Channel movie is the latest adaptation of a Clive Barker novel or story. While I haven't yet viewed the film, it could be worth seeing if the music Christopher Lennertz has provided is any indication of the quality of the adaptation. Barker has had some amazing talents provide musical support to his films. Who can forget the amazing *Hellraiser* score provided by Christopher Young, or even Elfman's *Nightbreed*? *Saint Sinner* fits nicely alongside these efforts.

One thing that this score has going for it is the tremendous ability of the Budapest Film Orchestra and Chorus, conducted here by the composer. The arching melodies that open up the main titles coupled with the virtuosity demanded by some of the more contemporary compositional techniques create an exciting listen. The choral writing is of the highest quality and is well-recorded and performed. The accompanying booklet includes texts.

Chris Lennertz has a talent for shaping his music into extensive cues, punctuated by rounded-off shorter ones. It is a sign of a composer who thinks along the lines of classic Bernstein, Williams, Goldsmith, or the more contemporary Goldenthal and Young. The key to the album's success is

Lennertz's ability to move between the romantic, if not gothic horror quality to tense, dissonant orchestral statements. The choral tracks, notably "Oratorio of Doom" and the opening "Benedictus," are amazing stand-alone pieces. With a little reprogramming, you can even create a small choral "mass" of sorts—one reminiscent of *The Omen*. But where Goldsmith's classic delves into the sheer horror and focuses on the "anti-mass" declamations, Lennertz stays closer to Sardé's *Ghost Story*. Like that score, beautiful melodic ideas get transformed by amazing musical structures. And "Waltz of Demise" is just one of the many examples of unusual melodic ideas coupled with traditional genres, which thus are able to remain fresh.

The CD's booklet features a central set of stills from the film and comments by director Joshua Butler, Barker and Lennertz. The composer information is imprinted on the inside of the back cover placing it underneath the disc holder. In some cases this would be fine but the print is blocked out and harder to read through the corners of the case.

Though Lennertz has scored 18 features, most of these have been for relatively small or independent pictures. Fortunately, the variety of his assignments has allowed him to avoid being typecast, which bodes well for a long career. Like the rest of USC's film score graduates, he counts Elmer Bernstein, Christopher Young, David Raksin and the late Buddy Baker, among his teachers. He combines their influences with a style that nods to the likes of Goldsmith and Williams, but still manages to maintain a truly unique voice. That's rare these days. *Saint Sinner* will be a worthy addition to your collection. —Steven A. Kennedy

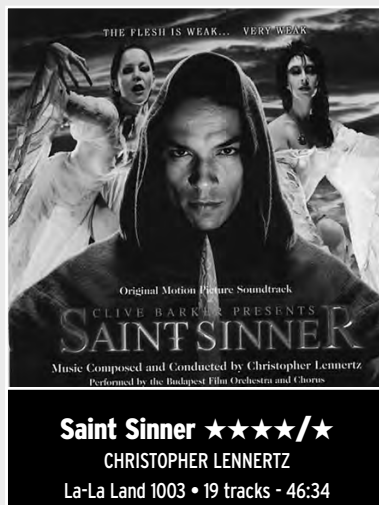
There hasn't been a good Clive Barker movie since *Hellraiser* in 1987. So even though I haven't seen *Saint Sinner*, his new Sci-Fi channel original movie, I'm going to go out on a limb and say it stinks. Still, composer Christopher Lennertz has been trying to break into the mainstream for the past couple of years, and Barker's *Saint Sinner* is perhaps his highest profile film yet.

In their liner notes, Clive Barker and director Joshua Butler gush about Lennertz's extraordinary gift for melody. "Benedictus/Main Titles" does have a few tiny kernels of harmonic interest, but the string melody sounds like James Newton Howard with writer's block. Even so, it's at least listenable, which is something the rest of the album isn't. Beyond the first track and "Tomas' Theme," which has a good opening hook, the rest of the score meanders with no purpose other than to say a) "This is scary" and b) "This is sad." It's competently orchestrated for the most part, but it's far from memorable. Where's the spark? Where's the juice that makes you say, "Man, this guy Lennertz is hungry—what's he gonna do next?" Compare "Waltz of

Demise" to Chris Young's "Resurrection Waltz" from *Hellraiser*—there's a reason Young's horror stuff stood out in the late '80s and it's not just that it was loud and orchestral. It was good.

The bulk of *Saint Sinner* is by turns monotonous Latin chanting and raucous, stock orchestral effects, many of which you can produce nowadays by literally punching a single key on a synthesizer. He actually had the orchestra—why not use it for something he couldn't reproduce on a computer? There's little here that even hints at a style or voice. That Clive Barker puts Lennertz (at this point in his career) in the same paragraph as Elfman, Glass and Chris Young (previous Barker collaborators) is scarier than all of his movies from the past decade combined.

In an old *FSM* interview, Lennertz says "I think the [composers] who are going to be the next Jerry [Goldsmith] or the next John Williams are gonna be the people who no one else sounds like." *Saint Sinner* sure as hell doesn't sound like Williams or Goldsmith, but unfortunately it *does* sound like most of the generic "writing" we get from just about anyone short of the A-list guys. Now I'll quote something that Danny Elfman said in an old *FSM*: "I think a good proportion of the composers working out there are really just orchestrators, and haven't a fucking clue what to do with a melody or how to use it or how to do variations on a theme." It may be unfair to level this criticism at Lennertz. He's a young guy, and this is just one score. But man, is this album boring. —A.K. Benjamin



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NEW RELEASE:

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

JERRY GOLDSMITH, et al
TV Produced: 1963-67
Studio: M-G-M
Genre: Secret Agent
Silver Age Classics
CD released: Dec. 2002
Mono • Disc One: 77:05
Mono/Stereo Disc Two: 76:08

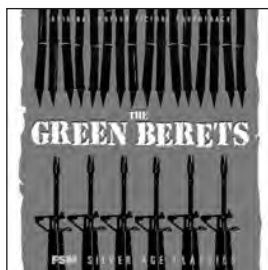
The first hit spy series on American TV features varied, jazzy, high-energy music. All of Goldsmith's scores plus scores by six others (including G. Fried, L. Schifrin, W. Scharf, M. Stevens) is represented on this 2-CD set. **\$24.95** same shipping as one CD



□ Vol. 5, No. 14 **The Green Berets** MIKLÓS RÓZSA

Film released: 1968
Studio: Warner Bros.
Genre: War/Adventure
Silver Age Classics
CD released: Sept. 2002
Stereo • 72:37

The first major American film to address the Vietnam conflict features a stirring symphonic score, befitting an action movie directed by and starring John Wayne. All of Rózsa's music is here (as well as "The Ballad of the Green Berets") in excellent stereo. **\$19.95**



□ Vol. 5, No. 10

I Spy EARLE HAGEN

TV Produced: 1965-67
Network: NBC
Genre: Secret Agent
Silver Age Classics
CD released: July 2002
Stereo/Mono • 77:57
Five episode scores for groundbreaking series starring Robert Culp and Bill Cosby: "So Long, Patrick Henry," "The Time of the Knife," "Turkish Delight," "The Warlord" and "Mainly on the Plains." First three plus theme in stereo; original TV tracks, not LP recordings. **\$19.95**



NEW RELEASE:

□ Vol. 5, No. 17 **The Seventh Sin** MIKLÓS RÓZSA

Film released: 1958
Studio: M-G-M
Genre: Drama
Golden Age Classics
CD released: Dec. 2002
Mono • 59:26

This reworking of W. Somerset Maugham's *The Painted Veil* inspired Rózsa to apply three of his signature sounds; elements of his film noir, exotic and epic film scoring techniques combine to create a unique and unmistakable score. Includes source music suite. **\$19.95**



□ Vol. 5, No. 13

Scaramouche VICTOR YOUNG

Film released: 1952
Studio: M-G-M
Genre: Costume Adventure
Golden Age Classics
CD released: Sept. 2002
Mono • 62:28

The last of the Golden-Age swashbucklers by Rafael Sabatini (*Captain Blood*, *The Sea Hawk*, et al) gets a heroic and charming score by the prolific Victor Young. This premiere release includes all of the score, plus alternates, unused and source cues. **\$19.95**

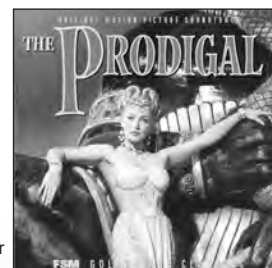


□ Vol. 5, No. 9

The Prodigal BRONISLAU KAPER

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

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



□ Vol. 5, No. 16

The Prize

JERRY GOLDSMITH
Film released: 1963
Studio: M-G-M
Genre: Espionage
Silver Age Classics
CD released: Nov. 2002
Stereo • 72:37

The Prize is an early Jerry Goldsmith action-suspense gem for a Hitchcock-styled thriller. CD features complete stereo score plus source music and vintage re-recorded LP cuts. **\$19.95**

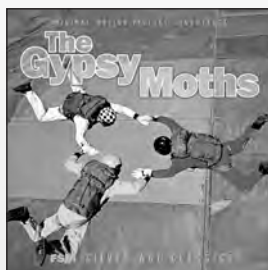


□ Vol. 5, No. 12

The Gypsy Moths ELMER BERNSTEIN

Film released: 1969
Studio: M-G-M
Genre: Drama
Silver Age Classics
CD released: Aug. 2002
Stereo • 61:08

This tale of barnstorming skydivers contrasts robust, action-oriented cues and sweeping Americana with softer, bittersweet melodies. CD features complete underscore plus nightclub and marching band source cues. **\$19.95**



□ Vol. 5, No. 8

Point Blank/The Outfit JOHNNY MANDEL/ JERRY FIELDING

Film released: 1967, 1973
Studio: M-G-M
Genre: Film Noir
Silver Age Classics
CD released: June 2002
Stereo • 77:54

Two films based on the character of Parker from D.E. Westlake's crime novels: *Point Blank* (39:38) is a landmark 12-tone score, ethereal and strange; *The Outfit* (38:16) features a dark, pulsating score punctuated with unexpected melody. **\$19.95**



□ Vol. 5, No. 15 **The World, the Flesh and the Devil** MIKLÓS RÓZSA

Film released: 1959
Studio: M-G-M
Genre: Science Fiction
Golden Age Classics
CD released: Nov. 2002
Stereo • 52:53

One of Rózsa's rare sci-fi scores (Two men and one woman struggle in post-apocalyptic New York City), embellishes end-of-the-world loneliness and doom with romantic splendor. Premiere release of complete stereo score. **\$19.95**



□ Vol. 5, No. 11

Above and Beyond HUGO FRIEDHOFFER

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

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



□ Vol. 5, No. 7

On the Beach/The Secret of Santa Vittoria ERNEST GOLD

Film released: 1959, 1969
Studio: United Artists
Genre: Drama, Comedy
Golden Age Classics
CD released: June 2002
Stereo • 70:59

Two scores from the films of director Stanley Kramer finally get released on CD. *Beach* is a gorgeous symphonic score ingeniously interpolating "Waltzing Matilda"; *Secret* is a lyrical slice of "Italiana," with one bonus cue. **\$19.95**



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□ Vol. 5, No. 6

The Traveling Executioner

JERRY GOLDSMITH

Film released: 1970
Studio: M-G-M
Genre: Black Comedy
Silver Age Classics
CD released: May 2002
Stereo • 39:39

The main theme is a charming blend of Americana, Dixieland and circus sound, but the score enthusiastically touches all the bases, from bluegrass to avant-garde to full-scale action. This first-release ever is complete, with every note written in excellent stereo. **\$19.95**



□ Vol. 5, No. 1

Lust for Life

MIKLÓS RÓZSA

Film released: 1956
Studio: M-G-M
Genre: Biography
Golden Age Classics
CD released: Feb. 2002
Stereo • 61:51

Premiere release of Rózsa's heartfelt, stirring accompaniment to the tragic tale of Vincent van Gogh. A favorite of the composer, this CD has been remixed from the three-track masters with bonus alternate cues and more. One of the greatest film scores! **\$19.95**



□ Vol. 4, No. 16

The World of Henry Orient

ELMER BERNSTEIN

Piano Concerto
by Kenneth Lauber
Film released: 1964
Studio: United Artists
Genre: Comedy/Drama
Silver Age Classics
CD released: Nov. 2001
Stereo • 40:32

Bernstein's "second-best" score for children (after *To Kill a Mockingbird*) sports fabulous sound from the legendary Goldwyn scoring stage. Whimsical, melodic and magical. **\$19.95**



□ Vol. 5, No. 5

36 Hours

DIMITRI TIOMKIN

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

A taut, piano-dominated score with an accent on stealth—flamboyant, but naturalistic as well. This CD premiere is remixed and remastered in stereo, doubling the playing time of the LP including bonus tracks of vocals, piano demos, and a jazz trio improv of the main title. **\$19.95**



□ VOLUME 4, No. 20

Farewell, My Lovely/

Monkey Shines

DAVID SHIRE

Film released: 1975/88
Studio: M-G-M
Genre: Film Noir/
Suspense
Silver Age Classics
CD released: Jan. 2002
Stereo • 73:48

Farewell, My Lovely (33:06) is symphonic jazz score for '70s noir classic; *Monkey Shines* (40:41) is leitmotivic suspense score for George Romero monkey thriller. **\$19.95**



□ Vol. 4, No. 15

The View From Pompey's Head/

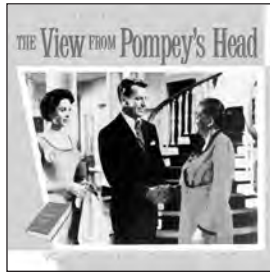
Blue Denim

ELMER BERNSTEIN/

BERNARD HERRMANN

Films released: 1955/1959
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 2001
Stereo • 75:15

This nostalgic pair of films by writer/director Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby *Vertigo*"). **\$19.95**



□ Vol. 5, No. 4

The Man Who Loved Cat Dancing

JOHN WILLIAMS

MICHEL LEGRAND

Film released: 1973
Studio: M-G-M
Genre: Western
Silver Age Classics
CD released: Mar. 2002
Stereo • 65:37

A lost gem from Williams' pre-blockbuster/post-comedy career, during which he provided masterly, melodic scores for delicate dramas, plus Legrand's unused, unheard take on the same material. A rare opportunity for collectors—all in stereo! **\$19.95**



□ Vol. 4, No. 19

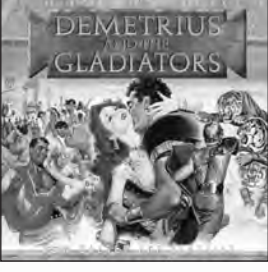
Demetrius and the

Gladiators

FRANZ WAXMAN

Film released: 1954
Studio: 20th Century Fox
Genre: Biblical Epic
Golden Age Classics
CD released: Jan. 2002
Stereo • 61:51

Spectacular Waxman score for Biblical epic emphasizes romance, action and religion, interpolating themes from *The Robe* by Alfred Newman. Plus bonus tracks (11:06) and remixed cue from *The Egyptian* (5:04). **\$19.95**



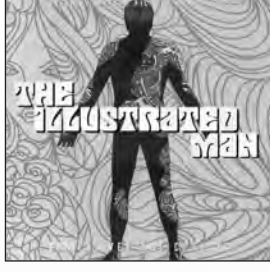
□ Vol. 4, No. 14

The Illustrated Man

JERRY GOLDSMITH

Film released: 1969
Studio: Warner Bros.
Genre: Sci-fi/Anthology
Silver Age Classics
CD released: Sept. 2001
Stereo • 42:02

The Illustrated Man is one of Jerry Goldsmith's most haunting sci-fi creations, with airy beauty, solo female vocalise, early electronics, strange effects and an aggressive climax. **\$19.95**



□ Vol. 5, No. 3

Joy in the Morning

BERNARD HERRMANN

Film released: 1965
Studio: M-G-M
Genre: Romance
Golden Age Classics
CD released: Mar. 2002
Stereo • 46:33

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



□ Vol. 4, No. 18

John Goldfarb,

Please Come Home!

JOHNNY WILLIAMS

Film released: 1965
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: Dec. 2001
Stereo • 71:32

This wacky comedy starring Shirley MacLaine and Peter Ustinov is the earliest feature film soundtrack by John Williams available on CD. Johnny does Arab go-go music! **\$19.95**



□ Vol. 4, No. 13

The Bravados

ALFRED NEWMAN &

HUGO FRIEDHOFFER

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

Two Hollywood legends collaborate for a rich, handsome western score with a memorable, driving main theme (by Newman) and darkly brooding interior passages (by Friedhofer). **\$19.95**



□ Vol. 5, No. 2

Logan's Run

JERRY GOLDSMITH

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

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



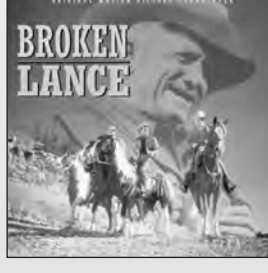
□ Vol. 4, No. 17

Broken Lance

LEIGH HARLINE

Film released: 1954
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Dec. 2001
Stereo • 38:41

Disney's workhorse composer from the '30s (*Pinocchio*) provides a dark, rich Americana score to this adaptation of *King Lear* set in the American West. **\$19.95**



□ Vol. 4, No. 12

Morituri/

Raid on Entebbe

JERRY GOLDSMITH/

DAVID SHIRE

Films released: 1965/77
Studio: 20th Century Fox
Genre: WWII/Espionage (feature)/Docudrama (TV)
Silver Age Classics
CD released: Aug. 2001
Stereo (Morituri)/

Mono (Entebbe) • 57:50
Morituri (41:46) is a suspense/action score in Goldsmith's percussive '60s style; *Raid on Entebbe* (15:29) features suspense, pulsating action ("The Raid"), and Israeli song climax. **\$19.95**



□ Vol. 4, No. 11

The Best of Everything

ALFRED NEWMAN

Song by Newman & Sammy Cahn,

Perf. by Johnny Mathis

Film released: 1959

Studio: 20th Century Fox

Genre: Drama/Romance

Golden Age Classics

CD released: Aug. 2001 • Stereo • 71:14

Newman's last score at Fox is a romantic gem; think New York at twilight. CD features complete score (48:21) in stereo, some bonus tracks and some cues repeated in mono. **\$19.95**



□ Vol. 4, No. 9

Between Heaven and Hell/ Soldier of Fortune

HUGO FRIEDHOFFER

Films released: 1956/55

Studio: 20th Century Fox

Genre: WWII/Adventure

Golden Age Classics

CD released: July 2001

Stereo • 73:00

A superlative Hugo Friedhofer doubleheader: *Between Heaven and Hell* (complete: 40:18) is a moody war thriller; *Soldier of Fortune* (surviving tracks: 32:41) an exotic, melodic jewel. **\$19.95**



□ Vol. 4, No. 7

A Man Called Peter

ALFRED NEWMAN

Film released: 1955

Studio: 20th Century Fox

Genre: Religious/Biography

Golden Age Classics

CD released: June 2001

Stereo • 58:14

Biopic of Scottish minister Peter Marshall receives rich, reverent, melodic score by Alfred Newman; CD features complete score including source music. **\$19.95**



□ Vol. 4, No. 4

Untamed

FRANZ WAXMAN

Film released: 1955

Studio: 20th Century Fox

Genre: Historical Adventure

Golden Age Classics

CD released: April 2001

Stereo • 65:43

19th century African colonialist adventure starring Susan Hayward receives thrilling adventure score by Franz Waxman in first-rate sound. Wonderful main title, love theme. **\$19.95**



□ Vol. 4, No. 1

Conquest of.../Battle for the Planet of the Apes

TOM SCOTT/LEONARD

ROSENMAN/LALO SCHIFRIN

Film released: 1972/73

Studio: 20th Century Fox

Genre: Sci-fi/Fantasy

Silver Age Classics

CD released: Feb. 2001

Stereo & Mono (Conquest)/Stereo (Battle) • 74:44

Final Apes films get vintage scores by Scott (38:47, with several unused cues) and Rosenman (34:43), plus TV theme (1:13). **\$19.95**



□ Vol. 3, No. 8

From the Terrace

ELMER BERNSTEIN

Film released: 1960

Studio: 20th Century Fox

Genre: Drama

Silver Age Classics

CD released: Dec. 2000

Stereo • 71:27

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



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□ Vol. 4, No. 6

The French Connection/ French Connection II

DON ELLIS

Films released: 1971/75

Studio: 20th Century Fox

Genre: Cop Thriller

Silver Age Classics

CD released: May 2001

Stereo & Mono (I)/Stereo (II) • 75:01

Classic '70s cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist Don Ellis. First film (37:52) includes much unused music; sequel (37:09) is a bit more traditional. **\$19.95**



□ Vol. 4, No. 3

The Towering Inferno

JOHN WILLIAMS

Film released: 1974

Studio: Warner Bros./20th Century Fox

Genre: Disaster/Irwin Allen

Silver Age Classics

CD released: Apr. 2001

Stereo • 75:31

Disaster masterpiece gets premiere CD release, doubled in length from the LP. Fantastic main title, climactic action cue; plenty of moody suspense and romantic pop. **\$19.95**



□ Vol. 4, No. 5

The Egyptian

ALFRED NEWMAN & BERNARD

HERRMANN

Film released: 1954

Studio: 20th Century Fox

Genre: Historical Epic

Golden Age Classics

CD released: May 2001

Stereo • 72:06

At last: the classic Newman/Herrmann collaboration for Fox's historical epic. Original stereo tracks were believed to be lost or unusable, but this CD features every surviving note. **\$19.95**



□ Vol. 4, No. 2

How to Marry a Millionaire

ALFRED NEWMAN &

CYRIL MOCKRIDGE

Film released: 1953

Studio: 20th Century Fox

Genre: Comedy/Romance

Golden Age Classics

CD released: Mar. 2001

Stereo • 70:03

Famous Marilyn Monroe comedy features period songs adapted as instrumental underscore. "Street Scene" (5:36) conducted by Alfred Newman opens the movie and CD. **\$19.95**



□ Vol. 3, No. 9

The Stripper/ Nick Quarry

JERRY GOLDSMITH

Film released: 1963/68

Studio: 20th Century Fox

Genre: Drama (feature)/Action (TV)

Silver Age Classics

CD released: Jan. 2001

Stereo (Stripper)/Mono (Quarry) 73:35 • Early Goldsmith feature (42:01, bonus tracks 21:06)—his first for Franklin Schaffner—is in romantic Alex North style. *Quarry* (10:27) is a TV rarity—sounds like *Flint* music. **\$19.95**



□ Vol. 3, No. 6

The Undefeated/ Hombre

HUGO MONTENEGRO/

DAVID ROSE

Film released: 1969/67

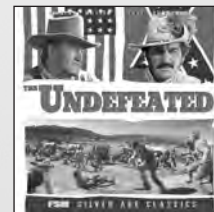
Studio: 20th Century Fox

Genre: Western

Silver Age Classics

CD released: Sept. 2000 • Stereo • 72:33

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



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□ Vol. 3, No. 5
A Guide for the Married Man
JOHNNY WILLIAMS
Title Song Perf. by The Turtles
Film released: 1967
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: July 2000
Stereo • 73:10

Vintage score is "Johnny"'s most elaborate for a comedy, with long setpieces, groovy title theme, and orchestral underscoring foreshadowing his dramatic works. **\$19.95**



□ Vol. 3, No. 4
Tora! Tora! Tora!
JERRY GOLDSMITH
Film released: 1970
Studio: 20th Century Fox
Genre: WWII
Silver Age Classics
CD released: May 2000
Stereo • 54:45

Classic Goldsmith war score enhances docu-drama take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese instrumentation. **\$19.95**



□ Vol. 3, No. 3
Beneath the Planet of the Apes
LEONARD ROSENMAN
Film released: 1970
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Apr. 2000
Stereo • 72:37
Second Apes pic gets atonal score by Leonard Rosenman with many avant-garde high-lights. Includes complete original tracks (46:03) plus 1970 LP re-recording with dialogue (26:34). **\$19.95**



□ Vol. 3, No. 2
The Omega Man
RON GRAINER
Film released: 1971
Studio: Warner Bros.
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Mar. 2000
Stereo • 65:39

Charlton Heston sci-fi classic features one-of-a-kind symphonic/pop fusion by the late Ron Grainer. Unforgettable themes, period effects; great stereo sound quality. **\$19.95**



□ Vol. 3, No. 1
Take a Hard Ride
JERRY GOLDSMITH
Film released: 1975
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Feb. 2000
Stereo • 46:38

Strange "blaxploitation," foreign-produced western gets wonderful symphonic score from Goldsmith; great main theme, action cues. Take a hard ride, indeed. **\$19.95**



□ VOLUME 2, No. 9
The Flam-Flam Man/A Girl Named Sooner
JERRY GOLDSMITH
Films released: 1967/1975
Studio: 20th Century Fox
Genre: Drama/Americana
Silver Age Classics
CD released: Jan. 2000 • Stereo (Film-Flam)/Mono (Sooner) • 65:20

A rural Americana double-header: *Film-Flam* (34:37) stars George C. Scott as a Southern con man; *Sooner* (30:43) is smaller, sensitive TV movie score. **\$19.95**



□ Vol. 2, No. 8
Rio Conchos
JERRY GOLDSMITH
Film released: 1964
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Dec. 1999
Mono/Stereo (combo) • 75:28

Early Goldsmith western score is presented in complete form (55:43) in mono, with some cues repeated in stereo. Includes delightfully bizarre vocal version of the main theme. **\$19.95**



□ Vol. 2, No. 7
All About Eve/Leave Her to Heaven
ALFRED NEWMAN
Film released: 1950/45
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 1999
Mono (2 trks. in stereo) • 44:19

Eve is a cinema masterpiece; the complete score is appropriately theatrical, perfectly drawn. *Leave Her to Heaven* is more dramatic, brooding film noir. **\$19.95**



□ Vol. 2, No. 6
The Comancheros
ELMER BERNSTEIN
Film released: 1961
Studio: 20th Century Fox
Genre: John Wayne/Western
Silver Age Classics
CD released: Sept. 1999
Stereo • 47:44

Elmer Bernstein's first score for John Wayne is a western gem, with rhythmic main title and high-tailing action music. Think in terms of "The Magnificent Eight." **\$19.95**



□ Vol. 2, No. 5
Prince of Foxes
ALFRED NEWMAN
Film released: 1949
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: July 1999
Stereo • 46:39

Tyrone Power historical adventure gets exciting, robust score by Alfred Newman, newly mixed into stereo. Glorious main title, stirring love theme. **\$19.95**



□ Vol. 2, No. 4
Monte Walsh
JOHN BARRY
Film released: 1950
Studio: CBS
Genre: Western
Silver Age Classics
CD released: June 1999
Mono (1 trk. in stereo) 61:51

Revisionist western gets vintage John Barry score 20 years before *Dances With Wolves*. Song "The Good Times Are Comin'" performed by Mama Cass; many bonus tracks. **\$19.95**



Vol. 2, No. 3
Prince Valiant
FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: May 1999
Stereo • 62:17

Fox's colorful 1954 adaptation of the famous epic features stirring adventure score by Franz Waxman in "leitmotiv" style, a la *Star Wars*: hero, villain, princess, mentor. **\$19.95**



□ Vol. 2, No. 2
Patton/The Flight of the Phoenix
JERRY GOLDSMITH/
FRANK DE VOL
Film released: 1970/65
Studio: 20th Century Fox
Genre: WWII/Adventure
Silver Age Classics
CD released: April 1999
Stereo • 76:24
Patton (35:53) is complete OST to WWII biopic classic. *Phoenix* (40:51) is a rare album release for Frank De Vol, an adventure/survival score. **\$19.95**



□ Vol. 2, No. 1
100 Rifles
JERRY GOLDSMITH
Film released: 1969
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Mar. 1999
Stereo/Mono (combo) • 77:08

Burt Reynolds/Raquel Welch western gets explosive score, heavy on Mexican colors and guttural action. CD features score twice, in stereo and in mono with slight variations. **\$19.95**



□ VOLUME 1, No. 4
The Return of Dracula/I Bury the Living/The Cabinet of Caligari/Mark of the Vampire
GERALD FRIED
Films released: 1958/58/62/57
Studio: UA/20th Century Fox
Genre: Horror
Silver Age Classics
CD released: Jan. 1999 • Mono Disc One: 61:06 Disc Two: 73:20
Star Trek and U.N.C.L.E. composer gets 2-CD release of creepy, early horror scores, packaged in slimline case; same shipping as one CD. **\$29.95**



□ Vol. 1, No. 3
Fantastic Voyage
LEONARD ROSENMAN
Film released: 1966
Studio: 20th Century Fox
Genre: Sci-fi
Silver Age Classics
CD released: Sept. 1998
Stereo • 47:28

Sci-fi classic following miniaturized sub crew inside the human body gets imaginative, avant garde score; one of Rosenman's signature works. Symphonic yet thrillingly bizarre. **\$19.95**



□ Vol. 1, No. 2
The Paper Chase/The Poseidon Adventure
JOHN WILLIAMS
Film released: 1973/72
Studio: 20th Century Fox
Genre: Drama/Disaster
Silver Age Classics
CD released: July 1998
Stereo/Mono (combo) • 75:53

The Paper Chase is eclectic score for drama about law students. *The Poseidon Adventure* is classic Irvin Allen disaster score. Also includes *Conrack* (1974), main title (6:07). **\$19.95**



□ Vol. 1, No. 1
Stagecoach/The Loner
JERRY GOLDSMITH
Film released: 1966/1965
Studio: 20th Century Fox
Genre: Western (film/TV)
Silver Age Classics
CD released: May 1998
Stereo (Stagecoach)/Mono (Loner) • 45:25

Stagecoach is gentle Americana score for remake of classic western. *The Loner* includes theme and two episode scores for short-lived Rod Serling western series. **\$19.95**



The Taking of Pelham 1-2-3
Ride a killer '70s groove!

Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself—experience the original for your self. **\$16.95**



Deadfall
Catch a classic John Barry '60s vibe! First time on CD!

Barry scored this 1968 thriller in the midst of his most creative period. Features "Romance for Guitar and Orchestra"; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased, alternate versions (vocal and instrumental) and vintage underscore. **\$16.95**



Mad Monster Party
30th anniversary edition with newly updated color booklet.

The jazzy score by composer Maurice Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. Includes a 16-page color booklet with dozens of rare and unpublished photographs and concept drawings. A wacky, fun, blast from the past! **\$16.95**

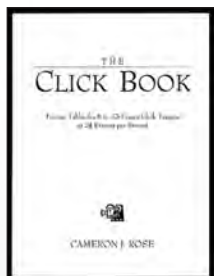
BOOKS FOR COMPOSERS



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

by David Bell

Respected TV composer Bell (*Star Trek: Voyager*) wrote this book in 1994 to help producers and directors get the most out of film music. Aimed at filmmakers, this book also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the personnel and entities involved in each; also includes lists of agents, clearance companies, glossary terms and resources. *Silman-James Press, 112 pp., softcover. \$12.95*



The Click Book

Comprehensive timing tables for synchronizing music to film
By Cameron Rose

Composer provides click-tempo tables for 6-0 through 32-0 frame click-tempos. Each timing table covers beat 1 to beat 999 at the given click-tempo. With large, easy-to-read click-tempo and metronomic values at the top of each page, there are timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters. Includes a listing and tutorial of standard timing-conversion formulas for 24 fps film speed, and a tutorial in SMPTE-to-absolute time conversion, plus frames-to-seconds conversion tables for U.S. and European film & video speeds. *430 pp. \$149.95*

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Price Guide by Robert L. Smith

FSM's 2nd market-standard price guide contains over 2,400 listings of album titles with composers, label numbers, special collectible information and estimated values. Listings are annotated to differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your rarities are worth, and how much you should expect to spend on your collection. Smith surveys the market and provides a checklist for the top 50 collectible CDs. *Published by Vineyard Haven LLC, 154 pp., softcover. \$17.95*



Music from the Movies 2nd Edition by Tony Thomas

The original film music book (1971) from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. Updated in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Dunning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and

Polodouris. *Silman-James Press, 330 pp., softcover. \$19.95*



The Score: Interviews with Film Composers by Michael Schelle

This 1999 book uses a Q and A format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. Written by a composer, who delves deeply and precisely into each composers' ideas. *Published by Silman-James Press, 432 pp., softcover. \$19.95*



The Album Cover Art of Soundtracks

by Frank Jastfelder & Stefan Kassel,
Foreword by Saul Bass

This 1997 coffee-table book is a stunning collection of soundtrack LP covers, many reproduced full-size. From paintings to photographs to designs, from westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. Take a trip down memory lane, or experience these powerful images for the first time. Originally sold for \$29.95—it's now out-of-print, but we have a limited number of copies for our faithful readers. *Published by Edition Olms AG Zürich, 128 pp., full color, softcover. \$24.95*

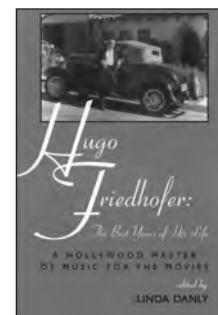


A Heart at Fire's Center: The Life and Music of Bernard Herrmann

by Steven C. Smith

The most influential film composer of all time, who scored *Citizen Kane*,

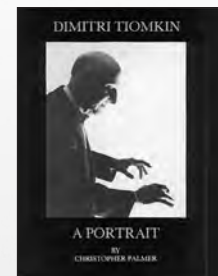
Vertigo, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was famous for his musical passion as his bad temper. This hard-to-find 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written. *Published by University of California Press. 416 pp., hardcover. \$39.95*



Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly, Introduction by Tony Thomas

This gifted musician scored such Hollywood classics as *The Best Years of Our Lives*, *An Affair to Remember*, *One-Eyed Jacks*. His Golden Age contemporaries considered him the most sophisticated practitioner of their art. In the '70s Friedhofer (1901-1981) gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which forms the centerpiece of this book. Includes a short biography by Danly, the eulogy from Friedhofer's memorial service by David Raksin, a filmography, photographs and more. *The Scarecrow Press, 212 pp., hardcover. \$39.95*



Dimitri Tiomkin: A Portrait

by Christopher Palmer

This 1984 book is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, an overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, and many more). Includes a complete filmography, 41 b&w photos, and 9 color plates. *\$24.95*

Sound and Vision: 60 Years of Motion Picture Soundtracks

by Jon Burlingame

Foreword by Leonard Maltin
Journalist and historian Burlingame's



overview of movie music composers and history, encapsulating the most notable people and events in clear and direct prose. Largely comprised of composer mini-bios with reviews of their most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thorough overview of soundtrack album history (on LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. *Billboard Books, 244 pp., softcover. \$18.95*



Film Music and Everything Else! Music, Creativity and Culture as Seen by a Hollywood Composer

by Charles Bernstein

A collection of essays by the composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Most of the essays originally appeared in "The Score," the quarterly journal of the Society of Composers and Lyricists, a professional organization for film composers. Topics include: melodies, "hummers," emotion and more. It's a rare opportunity to read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. *Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. \$18.95*

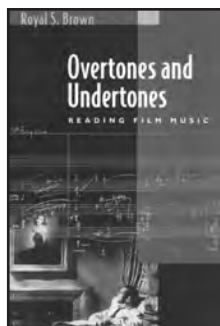
Overtones and Undertones: Reading Film Music

by Royal S. Brown

This 1994 book by the longtime film music columnist is the first serious theoretical study of music in film and explores the relationships between film, music and narrative, chronicling the its aesthetics through several eras. Key works analyzed include *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. Also features probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. *U.C. Press. 396 pp., softcover. \$24.95*



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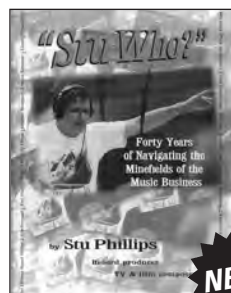
by Earle Hagen
Composer Hagen (b. 1919) has had an outstanding career: as a big band trombone player with Benny Goodman and Tommy Dorsey; as an arranger and composer under Alfred Newman at 20th Century Fox; and as a composer/music director for thousands of hours of television, including the acclaimed series *I Spy*, *The Mod Squad* and *The Andy Griffith Show*. He also wrote the standard, "Harlem Nocturne," later used as the theme for *Mike Hammer*, and authored two technical books on film composing. This is Hagen's story, filled with charming anecdotes of some of the most famous personalities in movie music. Published by Xlibris Corporation. 336 pages, hardcover. \$34.95



The Music of Star Trek: Profiles in Style

by Jeff Bond
The first-ever history of *Star Trek* soundtracks, from the original series to the present—by *FSM*'s own senior editor. Featuring interviews with composers Goldsmith, Courage, Fred Steiner, Fried, Ron Jones, McCarthy, Chattaway, producer Robert Justman, music editor Gerry Sackman and others, the book contains a complete list of music written for all four TV series; a guide to score tracking and credits; *Trek* manuscript excerpts from the composers; and several cue sheets.

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



Stu Who? Forty Years of Navigating the Minefields of the Music Business

Stu Phillips's career encompasses groovy cult films (*Beyond the Valley of the Dolls*) and virtually every Glen Larson TV show ever produced (*Battlestar Galactica*, *Knight Rider*). *Stu Who?* is his candid, breezily told memoirs full of exciting stories from the worlds of arranging, music directing, record producing, and film and TV scoring. Published Cism Press, 304 pp., hardcover, illustrated. \$29.95

BACK ISSUES OF FSM VOLUME ONE, 1993-96

24 pp. unless noted.

Asterisk (*) indicates photocopies.

- *#30/31, Mar. '93 64 pp. M. Jarre, B. Poledouris, Chattaway, J. Scott, C. Young, Mike Lang; secondary market, Morricone albums, Bernstein Film Music Collection LPs; 1992 in review.
- *#32, Apr. '93 16 pp. Matinee temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.
- *#33, May '93 12 pp. Book reviews, classical/film connection.
- *#34, Jun. '93 16 pp. Goldsmith SPFM award dinner; Orchestrators; *Lost in Space*; recycled Herrmann; C. Young; *Pinocchio*; Bruce Lee movie scores.
- *#35, Jul. '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs; Herrmann Christmas operas; Film Composers Dictionary.
- *#36/37, Nov. '93 40 pp. Bob Townson (Varèse); Richard Kraft & Nick Redman Pt. 1; John Beal Pt. 2; reviews of CAM CDs; of collectors interest; classic corner; fantasy film scores of E. Bernstein.
- *#38, Oct. '93 16 pp. John Debnay (*seaQuest DSV*); Kraft/Redman Pt. 2.
- *#39, Nov. '93 16 pp. Kraft & Redman Pt. 3; Fox CDs; *Nightmare Before Christmas*; *Bride of Frankenstein*.
- *#40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.
- *#41/42/43, Mar. '94 48 pp. E. Goldenthal; J.N. Howard; Kitaro & R. Miller (*Heaven & Earth*); R. Portman; Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.
- *#44, Apr. '94 J. McNeely; B. Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.
- *#45, May '94 R. Newman (*Maverick*); G. Revell (*The Crow*); Goldsmith concert; in-depth reviews: *The Magnificent Seven*, *Schindler's List*; Instant Liner Notes, book reviews.
- *#46/47, Jul. '94 P. Doyle, J.N. Howard (Wyatt Earp), John Morgan (restoring

- Hans Salter); Tribute to Mancini; M. Nyman music for films, collectible CDs.
- *#48, Aug. '94 Mancina (*Speed*); Chuck Cirino & Peter Rotter; R. Kraft: aspiring composers advice; classical music; CAM CDs; Cinerama LPs; bestsellers.
- *#49, Sept. '94 H. H. Zimmer (*The Lion King*); S. Walker; L. Rosenthal; Hans Salter in memoriam; classical music in films; Williams concert; Recordman at the flea market.
- *#50, Oct. '94 A. Silvestri (*Forrest Gump*); M. Isham; sex & soundtrack sales; Schiffrin concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.
- *#51, Nov. '94 H. Shore (Ed Wood); T. Newman (*Shawshank Redemption*); J. P. Robinson (*Craven's New Nightmare*); Lukas's mom interviewed; music of Heimat, *Star Trek* promos.
- *#52, Dec. '94 E. Serra; M. Shaiman Pt. 1; Sandy De Crescent (music contractor); Valencia Film Music Conference; SPFM Conference Pt. 1; *StarGate* liner notes; Shostakovich Anonymous.
- *#53/54, Feb. '95 M. Shaiman Pt. 2; D. McCarthy (*Star Trek*); Sergio Bassetti; Jean-Claude Petit & Armando Trovajoli in Valencia; Academy Awards Pt. 1; rumored LPs; quadraphonic LPs.
- *#55/56, Apr. '95 B. Poledouris (*The Jungle Book*); A. Silvestri (*The Quick and the Dead*); J. Lo Duca (*Evil Dead*); Oscar & Music Pt. 2; Recordman's Diary; SPFM Conference Report Pt. 2.
- *#57, May '95 Goldsmith concert; B. Broughton (*Young Sherlock Holmes*); Miles Goodman interview; '94 Readers Poll; *Star Trek* overview.
- *#58, Jun. '95 M. Kamen (*Die Hard*); Royce S. Brown (film music critic); Recordman Loves Annette; History of Soundtrack Collecting Pt. 1.
- *#59/60, Aug. '95 48 pp. Sex Sells (LP covers); Jarre interview; History of Soundtrack Collecting Pt. 2; Róza Remembered; film music concert debate.
- *#61, Sept. '95 Goldenthal (*Batman Forever*); Kamen Pt. 2, Chris Lennertz; *Star Trek: The Motion Picture*, classical music for soundtrack fans.
- *#62, Oct. '95 D. Elfman Pt. 1; J. Ottman (*The Usual Suspects*); R. Townson (Varèse Sarabande); 10 Most Influential Scores; Goldsmith documentary.
- *#63, Nov. '95 James Bond Special Issue! Barry & Bond (history/overview); Serra on *GoldenEye*; essay; favorites; more. Also: History of Soundtrack Collecting Pt. 3; Davy Crockett LPs.
- *#64, Dec. '95 Danny Elfman Pt. 2, Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks; Kamen Pt. 3; re-recording *House of Frankenstein*.
- *#65/66/67 Mar. '96, 48 pp. T. Newman; Takemitsu; *Robotech*; *Star Trek*; 10 Influential composers; Glass; Heitor Villa-Lobos; songs in film; best of '95; film score documentary reviews (Herrmann, Dclerue, Takemitsu, "The Hollywood Sound").
- *#68, Apr. '96 D. Shire's *The Taking of Pelham One Two Three*; C. Burwell (Fargo); gag obituaries; *Apollo 13* promo/bootleg tips.
- *#69, May '96 Music in *Plan 9 from Outer Space*; Funny movie music glossary; Herrmann & Róza radio programs; Irwin Allen box set; Bender's "Into the Dark Pool" column.
- *#70, Jun. '96 Mancina (*Twister*), final

- desert island lists, J. Bond on summer movies; *TV's Biggest Hits* review.
- *#71, Jul. '96 D. Arnold (*Independence Day*); M. Colombier; Recordman Goes to Congress; J. Bond's summer round-up.
- *#72, Aug. '96 10 Best Scores of '90s; T. Newman's *The Player*; *Escape from L.A.*; conductor John Mauceri; reference books; Akira Ifukube CDs.
- *#73, Sept. '96 Recordman on War Film



- Soundtracks Pt. 1; David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2; Miles Goodman obituary.
- *#74, Oct. '96 Action Scores in the '90s; Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy.
- *#75, Nov. '96 Barry: Cinemusic Interview; Recordman on War Film Soundtracks Pt. 2, J. Bond's reviews.
- *#76, Dec. '96 Interviews: R. Edelman, Barry pt. 2, R. Cooder (*Last Man Standing*); A. Dursin's laserdisc column, Lukas's reviews.

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- First color covers! Issues 32-48 pp.
- * Vol. 2, No. 1, Jan./Feb. '97 *Star Wars* issue: Williams interview; behind the Special Edition CDs; commentary, cue editing minutia/trivia.
- * Vol. 2, No. 2, Mar./Apr. '97 A. Clausen (*The Simpsons*); promotional CDs; Congress in Valencia; Readers Poll '96; Into the Dark Pool Pt. 2
- * Vol. 2, No. 3, May '97 Michael Fine: Re-recording Róza's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*; Lukas's & J. Bond's reviews.
- * Vol. 2, No. 4, Jun. '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, Brian May obit, *The Fifth Element*.
- * Vol. 2, No. 5, Jul. '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), Clinton (*Austin Powers*), ASCAP & BMI nites; *Crash*, *Lost World*.
- * Vol. 2, No. 6, Aug. '97 Schiffrin (*Money Talks*), J. Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas; Summer movies, TV sweeps.
- * Vol. 2, No. 7, Sept. '97 Zimmer vs. *FSM* (interview: *Peacemaker*), M. Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Laserphile; Bender: Film Music as Fine Art, Recordman.
- * Vol. 2, No. 8, Oct. '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. *FSM* Pt. 2, Alloy Orchestra (scoring silent films), Golden Age CD reviews.
- * Vol. 2, No. 9, Nov./Dec. '97 D. Arnold (*Tomorrow Never Dies*); J. Frizzell (*Alien Resurrection*); Neal Hefti (interview); *U-Turn & The Mephisto Waltz*, Razor & Tie CDs; 1st issue of current format.

VOLUME THREE, 1998

- Expanded format! Issues 48 pp
- Vol. 3, No. 1, Jan. '98 Williams Buyer's Guide Pt. 1 (*Star Wars to Amistad*), M. Danna (*The Sweet Hereafter*), *Titanic*'s music supervisor, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.
- * Vol. 3, No. 2, Feb. '98 Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), D. Amram (*The Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs; poll results, TV CDs.
- Vol. 3, No. 3, Mar./Apr. '98 *Titanic*/Horner essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage pics, Oscar noms.
- Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), D. Arnold (*Godzilla*); Inside *Close Encounters* restoration; Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Ed Shearmur; Fox Classics reviews.
- Vol. 3, No. 5, Jun. '98 Mark Snow (X-

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Files), Classic Godzilla; J. Chattaway (*Maniac*, *Star Trek*), Broughton Buyers Guide Pt. 1, Downbeat (D. Reynolds, McCarthy, Anne Dudley), SCL Conference Report.

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

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

*** Vol. 3, No. 8, Sept. '98** Lalo Schiffrin (*Rush Hour*), B. Tyler (*Six-String Samurai*); T. Jones; Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9, Oct./Nov. '98 Erich Wolfgang Korngold: Biographer interview and book reviews; Williams's Tanglewood film scoring seminar; C. Burwell; S. Boswell; Citadel Records, Halloween Laserphile.

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

VOLUME FOUR, 1999

48 pp. each

***Vol. 4, No. 1, Jan. '99** NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Elfman (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, books, Indian funk soundtracks.

Vol. 4, No. 2, Feb. '99 Goldsmith Buyer's Guide Pt 1: The '90s, *The Exorcist* (lost Schiffrin score); D. Shire (*Rear Window* remake); TVT sci-fi CDs; promo CDs; Glass (*Koyaanisqatsi*).

Vol. 4, No. 3, Mar. '99 The Best of 1998: Essays by J. Bond, A. Dursin & D. Adams; Wendy Carlos; Goldsmith Buyer's Guide Part 2: The '80s; Hammer soundtracks on CD; Recordman; Downbeat; *ST:TMP* CD review.

Vol. 4, No. 4, Apr./May '99 F. Waxman: Scoring *Prince Valiant*; 1998 Readers Poll; Goldsmith Buyer's Guide Pt 3: Late '70s; DIVX soundtrack festival report;

Barry bios reviewed; C. Gerhardt obit.

Vol. 4, No. 5, Jun. '99 *Star Wars*: The *Phantom Menace* scoring session & analysis of Trilogy themes; *Halloween H20* postmortem; *Affliction*, *Futurama*; *Free Enterprise*, *Election*; CD reviews: Roy Budd, Morricone, TV, *A Simple Plan*.

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

Vol. 4, No. 7, Aug. '99 Warner Animation Scoring (Walker on *Batman/Superman*, Broughton on *Tiny Toons*, more); *Phantom Menace*; Kamen (*The Iron Giant*); Stu Phillips (*Battlestar Galactica*);



percussionist Emil Richards; ASCAP awards.

***Vol. 4, No. 8, Sept./Oct. '99** Tribute to Stanley Kubrick: interview (Jocelyn Pook) analysis (*Eyes Wide Shut*); review (Kubrick compilation); Poledouris (*For Love of the Game*); Goldsmith Buyer's Guide Pt 5: Late '60s; concert advice for Goldsmith.

Vol. 4, No. 9, Nov. '99 U.S. Postal Service Composer Stamps; *Papillon* retrospective; Peter Thomas; *Inspector Gadget*; *The Thomas Crown Affair*; more; BMI awards night.

Vol. 4, No. 10, Dec. '99 Scores of Scores 1999: annual review roundup: animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more.

VOLUME FIVE, 2000

48-64 pp. each

Vol. 5, No. 1, Jan. '00 Rhino's reissue of *Superman: The Movie*, film and cue sheet analysis; '50s *Superman* TV score; H. Shore (*Dogma*); Goldenthal, Barber, Tyler, Debnay and Robbins; pocket reviews debut, Laserphile.

Vol. 5, No. 2, Feb. '00 20th Anniversary Tribute to Jerry Fielding, conversation with Camille Fielding; Top picks for 1999; Oliver Stone's score-o-matic (*Any Given Sunday*); George Duning obit; Score Internationale; 1999 release stats.

Vol. 5, No. 3, Mar. '00 Build the ultimate *Phantom Menace* CD at home; Readers picks for 1999; Music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, reader survey, and more.

Vol. 5, No. 4, Apr./May '00 Herrmann: 10 Essential Scores of the '50s and CD checklist, *Journey to the Center of the Earth* retrospective; R. Marvin (U-571); J.Z.K. on *Tora! Tora! Tora!*; Film music representation in Hollywood, pt.1.

Vol. 5, No. 5, Jun. '00 Tenth Anniversary Issue! Kendall remembers; An FSM Timeline; *The Film Score* Decade: who and what made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard (Dinosaur); Goldsmith Buyer's Guide Pt 6, more.

Vol. 5, No. 6, Jul. '00 Summer Movie Round-up; D. Newman (*Bedazzled*, *The Klumps*); Film score agents, pt.3; Session Notes (debut); They Might Be Giants



(*Malcolm in the Middle*); pocket reviews; Score Internationale.

Vol. 5, No. 7, Aug. '00 B. Broughton interview; Silverado analyzed; Shaiman gives hell from the heavens; Agent History's fiery conclusion; Laserphile (Autumn DVDs); William Stromberg; Elfman & mom at a scoring session.

Vol. 5, No. 8, Sept./Oct. '00 R. Newman (*Meet the Parents*); *Things To Come* Soundtrack LP; *The Goonies* Retrospective; *Requiem for a Dream*; Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams".

Vol. 5, No. 9, Nov./Dec. '00 Special 64 pg. double issue. 101 Great Film Scores on CD—FSM's big list; Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Shore (*The Cell*); Silvestri (*Cast Away*); *Back to the Future* retrospective.



VOLUME SIX, 2001

48 pp. each

Vol. 6, No. 1, Jan. '01 The Best of the Worst: 2000 in review; *Our Town* music analysis; *Hollow Man* on DVD; *Total Recall* redux; C. Martinez (*Traffic*); more.

Vol. 6, No. 2, Feb. '01 The Musical World of Irwin Allen; Copland on Film (cond. Jonathan Sheffer); G. Clinton (*3000 Miles to Graceland*); Douglass Fake of Intrada; *How to Marry a Millionaire*, more.

Vol. 6, No. 3, Mar. '01 Bigger, Better Scores: New RMA agreements; Don Ellis and a life in 13/8 Time; Irwin Allen discography; R. Kent (*Town & Country*); Italian Imports: You can't beat BEAT.

Vol. 6, No. 4, Apr./May '01 J. Horner Buyer's Guide Part 1; *The Mummy* Returns, *Swordfish*; A Salute to Hoyt Curtin; Epics on DVD; Session Notes from *Atlantis The Lost Empire*.

Vol. 6, No. 5, June '01 Sergei Prokofiev Tribute; Friedhofer and Fox; *Ghostbusters* retrospective; J. Danna, R. Shore; Bender reports from Chiller, and plenty of reviews.

Vol. 6, No. 6, July '01 Elfman's new *Planet of the Apes*; Zimmer on *Pearl Harbor* and concert CD; Horner Buyer's Guide Part 2; Goldenthal (*Final Fantasy*); Shore (*The Score*); Williams (*A.I.*); more.

Vol. 6, No. 7, August '01 Quincy Jones Retrospective Part 1; *Moulin Rouge*; John Morgan Reconstructing Golden Age Scores; Schiffrin, Jones, Diamond and Debnay; Score Internationale; Random Play.

Vol. 6, No. 8, September '01 Angelo Badelamenti (*Mulholland Drive*); The North Carolina School of the Arts (for film composing); Quincy Jones Pt 2; Earle Hagen; Halloween DVDs; more.

Vol. 6, No. 9, Oct./Nov. '01 H. Shore (*Lord of the Rings*); R. Stein: Invasion of the Score Man; T. Jones (*From Hell*); Davis Meets Williams (*Jurassic Park III* on DVD); M. Danna (*Chosen*, *Hearts of Atlantis*); *ST:TMP* gets a DVD refit; Pukas comix debut.

Vol. 6, No. 10, Dec. '01 Annual roundup CD reviews; Alejandro Amenabar (*The Others*); G. Yared; other Hobbit music; C. Young, H. Gregson-Williams, R. Kent, M. Isham.

VOLUME SEVEN, 2002

48 pp. each

Vol. 7, No. 1, Jan. '02 The Best and the Worst of 2001; Horner Buyers Guide Pt 3: 1989-86; Zimmer (*Black Hawk Down*); *Logan's Overrun*: expanded liner notes; *Enterprise*; Yann Tiersen.

Vol. 7, No. 2, Feb. '02 Happy Birthday, Elmer Bernstein; Rózsa speaks! (*Lust for Life*); Richard Rodney Bennett; Downbeat (*John Q.*, *Frailty*); Laserphile (baseball & rites of passage DVDs).

Vol. 7, No. 3, Mar./Apr. '02 J. Debnay (*The Scorpion King*); Hook retrospective (Williams); Dialect of Desire: Edda Dell'Orso; Craig Armstrong (*Moulin Rouge*); Oscar winners.

Vol. 7, No. 4, May/June '02 Elfman (*Spider-Man*); *Attack of the Clones* (cue-by-cue analysis); M. Mothersbaugh (*Welcome to Collingwood*); *Legend* on DVD; Retrograde (ASCAP winners).

Vol. 7, No. 5, Jul. '02 MURDER MUSIC: Film Noir; Williams (*Minority Report*); Goldsmith (*The Sum of All Fears*); M. Kamen; P. Schickele (*Silent Running*); Laserphile: Summer Thrills; SCL Conference pix, more.

Vol. 7, No. 6, Aug. '02 JAZZ IN FILM: Past and present work by Miles Davis, E. Bernstein, S. Clarke and T. Blanchard; Chats with K. Badelt (*K-11: The Widowmaker*); G. Clinton (*Goldmember*); Louise Steiner in her own words; Billy Goldenberg (*Duel*, *Kojak*) more.

Vol. 7, No. 7, Sept. '02 FSM's TOP 40: We chart the most in-demand composers in Hollywood; John Frankenheimer tribute; L. Schiffrin birthday; *Signs*; *One Hour Photo* (J. Klimek) *The Kid Stays in the Picture* (J. Danna); 25 scary DVDs; more.



Vol. 7, No. 8, Oct. '02 FALL FILM ROUND-UP: E. Bernstein (*Far From Heaven*); E. Goldenthal (*Frida*); D. Elfman (*Red Dragon*); Goldsmith and Williams concerts; S. Branson (JAG); The Michael Hennagin story; 25+ CD reviews; more.

Index How much stuff have we printed in FSM? We're not sure, but here's a handy index of all reviews and articles through the end of 2001, compiled by Dennis Schmidt. Cost: same as one back issue.

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work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and appearances by wife Bobbie and daughter Zoë. Discover the man behind the music, in a way you'll never see on TV, or experience in print. **NTSC (U.S. Format) \$19.95 PAL (European Format) \$19.95**

(continued from page 35)

Gavin Greenaway as a co-credit. This means that the songs are related to the score, rather than unrelated adjuncts.

Onto the 20 minutes of score. There seems to be some debate about whether these cues were written by Zimmer or ghostwritten by Steve Jablonsky (who gets an "Additional Music" credit). Whatever the truth is, they are solid Zimmer-esque action cues, even if written by a protégé. They're in *The Rock/Crimson Tide* territory, especially in "Run Free," with its driving percussion that segues into a synthy relative of Bernstein's *The Magnificent Seven*. After Zimmer's progressive work on *Black Hawk Down* and *The Thin Red Line*, his *Cimarron* might be seen as a step backward. But if it is a throwback, then it's back to a time when his Bruckheimer-fueled scores rocked the film-scoring scene.

"Homeland (Main Title)" is essentially a *Chariots of Fire* restatement of the "Run Free" main theme for the opening credits. With its simple plucked strings and percussion, "Rain" is very *True Romance*, with a dash of *Rain Man* (there's a connection already!) thrown in. "The Long Road" (at seven minutes, the longest track) uses Native American textures, Old West fiddling and more action music before settling in as an emotional string and guitar lament.

Stick it on your shelf next to other horsy delights like *The Black Stallion*, *Black Beauty* or *Amanda*. Ultimately, it's an enjoyable slice of retro Zimmer that's locked in to his early '90s work; it's just a shame that Adams gets so much play time.

—N.J.

Night of the Living Dead (1990) ★★

PAUL MCCOLLOUGH
Numenorean Music NMCD 002
11 tracks • 62:05

Just in time for Halloween, Numenorean Music brought us this semi re-recording of the unnecessary '90s remake of George Romero's classic '60s

film. The original had a kind of "drop the needle" approach to its music. The second time around, Paul McCollough sent in a demo tape to Romero hoping to be chosen for the new project and happened to "luck out." It was his second score and is one of six he has written in his career to date.

For this release, McCollough has gone back to the original source cues and reproduced the music using updated equipment. Following in the steps of John Carpenter, McCollough creates a variety of interesting electronic and "reproduced" instrumental sounds and alternates them with thematic ideas in a way that 12 years later have become horror music clichés (but were already becoming so back in 1990).

The music is interestingly laid out in extended cues that play like miniature electronic tone poems, each one distinct in its own way. Though in the more pop-ish cues like "Pump Run," we end up with a cross of Oingo Boingo and Tangerine Dream.

—S.A.K.

The Bride (1985) ★★★★★

MAURICE JARRE
Varèse Sarabande VCL0702 1013
12 tracks 30:52

For those of us still waiting for a re-release of Maurice Jarre's Oscar winning (and out-of-print) score to *A Passage to India*, some small joy can be derived from the release of its younger second cousin, *The Bride*. The two scores were released within a year of each other (*Passage* in 1984, *Bride* in 1985), and both have the same lush musical style (mostly orchestral with a slight electronic feel). Varèse Sarabande has released *The Bride* as a limited edition of only 1,000 copies, and while this version doesn't include any new music from the 1985 LP release, it still represents one of Jarre's most romantic and memorable scores.

My reference to *A Passage to India* is not just a shameless plea for someone to re-release it on CD. *The Bride's* music is so similar to *Passage* that I was shocked on first listen. The film *The Bride*



was a revisionist version of *The Bride of Frankenstein*, focusing more on the romance than the horror aspect. With rocker Sting (reeling from the disastrous *Dune*) as the mad doctor, and Jennifer Beals (trying to find a worthy equivalent artistic follow-up to *Flashdance*) as the bride, the movie bombed horribly at the box office and disappeared from memory. The one lingering memento of the movie was the score, which I remembered as being superior to the film, but not worth buying.

Time has proven me wrong. While I have successfully exorcised all memories of the movie (who played the monster anyway?), the score is outstanding. While some have criticized Jarre's *Passage* as anachronistic and unnecessarily bouncy (a view I don't hold), *The Bride* is successfully married to its film's themes and tone. If you aren't won over by the time the rousing crescendo brings in the finale of the first track, "The Bride," I give up. The rest of the score is beautiful and has a lot to offer. The beginning of "Rinaldo" is a sneak preview to the electric scores to come (*Jacob's Ladder*). The one true horror cue, "Frankenstein's Punishment," feels like a homage to the old B-movie horror flicks.

Jarre's output during the mid-'80s was impressive, with

Dreamscape, *Witness*, *Enemy Mine* and *Mad Max Beyond Thunderdome* (all released in 1985!). While *Witness* may be the only one of those that most people remember, *The Bride* is the buried treasure that many (let's say 1,000) film score fans will hold dear to their hearts.

—C.W.

The Celluloid Heroes (1995)

★★★★ 1/2
NIGEL WESTLAKE
1M1 1025 • 36 tracks • 56:48

Nigel Westlake, composer of both *Babe* films, is known in Australia more for his concert music. *The Celluloid Heroes* is a four-hour retrospective of Australian cinema. In some respects it is a distant relative to the work Carl Davis has done on silent films.

The cues are often brief with only a handful extending beyond two minutes. As such, the score plays like a large-scale symphonic suite, and taken as such it makes for a varied and enjoyable listening experience. Unlike many releases that feature brief score cues, Westlake's superior ability allows him to shape each cue successfully. Westlake is also adept at working with the variety of styles needed for the project and brings a touch of class to the proceedings. There are also quotes from other works that should bring a smile to your face (not that I'll give them away here).

1M1 should be commended for its dedication to presenting this score for its many Australian and, perhaps soon, worldwide fans.

—S.A.K.

You can order the album at www.1m1.com.au.

Wilson (1944) ★★★★★

ALFRED NEWMAN
Screen Archives Entertainment 0004
41 tracks • 68:37

The ambitious presidential biopic, *Wilson*, was a box-office flop but a critical success, winning five of the 10 Oscars for which it was nominated. The music budget alone was said to top out at a quarter-million dollars!

Alfred Newman collated a variety of tunes from the vaudeville

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and minstrel stage: Stephen Foster songs, college songs, folk songs, and “presidential” musical Americana. The score employs a massive orchestra and chorus along with a 78-piece brass band. Coming directly out of Newman’s most fruitful period, this is a definite must for any Newman fan library and is actually quite different from the more well-known and available scores he wrote around this time.

The “Main Title” gives a good overview of everything that’s to come, with practically every musical style making an appearance. Newman’s main theme stands alongside both the patriotic and popular songs. Unlike Max Steiner, who often quotes entire songs verbatim with little embellishment, Newman mixes together brief melodic quotations with extended ones, giving just enough to identify the tune before moving on. The quick-paced, episodic nature of individual cues may be a distraction, but the tight transitions and excellent edits skillfully join together the disparate musical styles.

When Newman’s original material appears, it’s similar to his score for *How Green Was My Valley*. “White House Tour” allows Newman to mix in familiar patriotic songs along with an original ethnic creation. The overall orchestration in this more extended cue is standard fare for pictures of the period. The skillfully poignant “Mrs. Wilson’s Sickbed” features a gorgeous arrangement of the song “Moonlight Bay” along with a touch of the necessary pathos. An original waltz makes an appearance on occasion and would be worthy of resurrection in concert form.

As is to be expected, many of the cues are brief. Those that extend beyond a minute hold the most interest because they allow Newman to create interesting transitions between his melodies. If you are a fan of Newman’s movie musical work, this score is definitely worth your attention—most of the fun here comes from rediscovering his original music in the mix of all the popular tunes.

The liner notes are great (as usual with these releases), and the sound is truly remarkable. Overall, an excellent addition to the Newman discography. —S.A.K.

Une Petite Fille Particulière: Musique de Serge Franklin (1994/1998) ★★

SERGE FRANKLIN

Disques Cinemusique DCD 101

20 tracks - 61:00

Serge Franklin began his career in the ’60s writing music for stage productions. After a successful decade of experimenting with folk instruments and styles he culled from around the world, he was hired by Algerian director Alexandre Arcady to

score *Le Coup de Sirocco*. The critical and commercial success of this film and its music soon led to other assignments; for almost 25 years now, Franklin has been working in the French entertainment industry, devoting the majority of his creative energy to television projects. To spotlight this overlooked but interesting composer, Disques Cinemusique has released a 20-track CD that includes the unreleased scores from two recent TV movies.

Une Petite Fille Particulière, a 1994 story about a young girl with Down’s syndrome, occupies the first half of the album. On the opener “Les Adieux à l’Aéroport,” an overture of sorts, Franklin uses a quick prelude to introduce the lolling, sad sound that sweeps through the remainder of the score. And after arranging the harmony with strings and winds, he presents a series of contrasting melodies that generate tension until the piece climaxes on a hushed piano line. Franklin returns to these melodies and figures regularly throughout the score; and yet, because of his tendency to change the harmonic context (the tempi and instruments and so forth), his repetitions are not monotonous. Instead of stifling the music’s emotional content, they stabilize it.

In contrast, *Le Prince des Imposteurs* (1998) is largely an assemblage of string-driven cues. Written for a 19th-century melodrama, several of these pieces feature rich, romantic arrangements that often veer toward bombast. Others make use of swelling, sentimental melodies. “Interlude,” for instance, starts with a simple wave of sighing violins. Quickly, a cello materializes and, with the undercurrent it creates, the music becomes both sweet and melancholy. The most interesting tracks, however, are those in which the strings are absent or paired with unusual sounds. On “Les Voix Célestes,” for example, the composer sets a soaring, wordless aria against rumbling timpani. And on “À la Gloire du Prince,” he laces an onslaught of pounding strings with spidery harpsichord riffs. This technique of juxtaposing strong and weak tones, by the way, frequently results in an expansive, satisfying sound, which is earthy and spiritual and calm and anxious all at once.

Nevertheless, 10 cues of varying length are still 10 cues. And because of the lack of a unifying structure, *Le Prince des Imposteurs* is significantly less dramatic and compelling than *Une Petite Fille Particulière*. Still, each score bears Franklin’s elegant stamp, and Disques Cinemusique deserves a great deal of praise for making his music this much easier to find.

—Stephen Armstrong
FSM

Another year has come and gone at the Laserphile's home office, and for the DVD format, what another year it was; DVD discs and players again sold like

gangbusters. While talk has now begun about what HDTV-based successor will succeed the format down the road, most consumers seem totally satisfied right now with the latest craze in home consumer entertainment, with the promise of mass-market DVD-recordable machines likely just another year away.

If you're stuck on possible DVD gift-giving this year, there's no doubt the selection is better than ever this holiday season. Old titles have been newly refurbished, recent hits have been upgraded to Special Editions, and TV series have sprung up all over.

So, for your mirth and merriment this season, here's a cornucopia of possible last-minute presents for viewers of all persuasions: box-sets of contemporary classics for the family, a handful of vintage masterpieces for your folks, and various TV box-sets for everyone. Remember, it's better to give than receive—and even better if that certain purchase is something *you* are also going to want to watch!

New & Noteworthy

Lord of the Rings: The Fellowship of the Ring

(New Line Special Extended Edition, \$39)

Peter Jackson's first entry in his epic adaptation of the J.R.R. Tolkien series was initially released on DVD in a standard, two-disc version last summer.

Those who held out for the elaborate Special Edition were rewarded for their patience with a massive four-disc box-set containing some *six hours* of documentary material. Jackson had every step of the production chronicled, resulting in miles of behind-the-scenes footage and revealing anecdotes, along with countless cast and crew interviews.

While some of the material is pretty cut-and-dried, when viewed in their entirety the "appendices" easily rank as one of the most satisfying and comprehensive DVD documentaries ever produced. Every facet of the film is covered, including an in-depth examination of Howard Shore's fine score, as well as

**Completists
Alert:
Howard Shore
composed
some
additional
music for the
longer cut of
FELLOWSHIP
OF THE RING.**

Holiday Buyer's Guide

New Hits, Old Classics and TV on Disc

by Andy Dursin



BIGGER, LONGER, UNCUT: Frodo's second DVD release gets the deluxe treatment for Christmas.

the evolution of the picture's script. Round out the package with still galleries and a handful of commentary tracks, and you've got another great set from New Line.

The movie itself has also been given an overhaul. Jackson added some 30 minutes of deleted footage, most significantly altering the picture's opening (including Ian Holm's Bilbo Baggins narrating a history of Hobbits). Shore also composed some new music specifically for the longer cut, which also boasts an additional 20 minutes of end credits listing the "charter members" of the Lord of the Rings Fan Club!

E.T. The Extra-Terrestrial

(Universal, \$29)

Steven Spielberg's beloved 1982 classic has been on many a DVD fan's "Most Wanted List" for years. After Spielberg "enhanced" his original version with some subtle new effects and the addition of a few previously deleted scenes, *E.T.* was re-released to theaters last spring en route to its DVD premiere in October.

Universal's *E.T.* DVD gives you both the Special Edition and the original theatrical cut, each with superb DTS and Dolby Digital sound, along with remastered and crisp wide-screen transfers.

For supplements, the two-disc set offers some terrific goodies, including an entire audio track devoted to John Williams' live performance of the score at the Hollywood Bowl from last spring, trailers, a documentary featurette including new interviews, and galleries devoted to conceptual art and marketing.

While this is a perfectly nice set, *E.T.* fans should be alerted that few of the terrific supplements from the Limited Edition laserdisc box-set have been carried over to the DVD. None of the film's deleted scenes (including Harrison Ford's much-celebrated outtake as Elliot's school principal) are included here, nor are the interviews from the more extensive documentary Laurent Bouzereau shot for that 1996 release.

While Universal has released a pricey, three-disc DVD set that does contain more supplemental material—including longer documentaries and a featurette on Williams' score—it does *not* contain all of the outtakes and screen tests from the laser, either. So, *E.T.* fans had better collect some Reese's Pieces and search eBay for a copy of the laserdisc for completion's sake if nothing else.

Remastered Classics

Singin' in the Rain (Warner, \$26)

A vibrant new transfer and remixed 5.1 Dolby Digital soundtrack fuel this terrific double-disc set of one of the great film musi-

cals of all time.

Digitally remastered from the MGM vaults, the Arthur Freed–Nacio Herb Brown score has never sounded better than in this Special Edition from Warner. Moreover, a terrific audio commentary includes Debbie Reynolds, Donald O'Connor, Cyd Charisse, co-director Stanley Donen, writers Betty Comden and Adolph Green, along with *Moulin Rouge* director Baz Luhrmann and historian Rudy Behlmer. It's a fascinating discussion of the film and its historical legacy.

The second disc includes the terrific 1996 TNT documentary "Musicals Great Musicals: The Arthur Freed Unit at MGM," along with excerpts of Brown-Freed songs from earlier MGM films. You also get scoring session music cues, an outtake of "You Are My Lucky Star," a stills gallery, and the original trailer. Highly recommended for all musical enthusiasts!



Sunset Boulevard (Paramount, \$25)

Billy Wilder's highly acclaimed Tinseltown tale boasts Gloria Swanson's memorable performance as silent film queen Norma Desmond (above), an incisive and biting script from Wilder, Charles Brackett and D.M. Marshman, Jr., and a brilliant Franz Waxman score that's one of many elements paid tribute to in Paramount's Special Edition DVD.

Waxman's score rightly copped the Oscar and is examined in a fine DVD featurette containing interviews with his son, John Waxman, composer Elmer Bernstein, and conductor John Mauceri. All three discuss the motifs in Waxman's great score, including how material the composer wrote for the film's deleted opening prologue was reworked into the finished version.

Speaking of which, Paramount has done an exemplary job reconstructing that excised introduction, utilizing script pages and silent fragments of existing footage to give the viewer an indication of what might have been.

In addition, there's a commentary from Billy Wilder biographer Ed Sikov, photo galleries, a featurette on Edith Head, a new documentary and the original trailer. *Sunset Boulevard* is a top-notch disc from Paramount and, along

with several other titles reviewed below, hopefully the beginning of more vintage collector's editions to follow from the studio.

Roman Holiday (Paramount, \$25)

Audrey Hepburn's first starring role—and one of her finest—came in William Wyler's classic 1953 romantic comedy.

Hepburn stars as a princess who flees, incognito, to Rome to get away from her life. There, she meets a newspaper reporter (Gregory Peck) who knows who she is, but plays along with her charade in order to earn an exclusive scoop. Naturally, the two fall in love, but getting there is what makes this charming film so much fun.

Ian McLellan Hunter and John Dighton's script copped an Oscar, though it was Dalton Trumbo who actually wrote the screenplay (he was blacklisted at the time). Hepburn and costume designer Edith Head also earned Academy Awards for their work on the film, which has been fully restored for DVD by Paramount from the original elements.

The result is a crisp, clean black-and-white DVD transfer, supplemented on disc with photo galleries, multiple theatrical trailers, a new documentary on the production of the picture and a featurette on its restoration.

Highly recommended for all incurable romantics (a few of whom may actually read this column!).

Vintage Hitchcock

Spellbound (Criterion, \$29)

One of Alfred Hitchcock's essential works, *Spellbound* has been released in a sensational Special Edition from Criterion, packed with fascinating supplementary material.

Reportedly nearly as much a concoction of its producer David O. Selznick as a full-blown Hitchcock film, *Spellbound* is still top-flight entertainment. The combination of great stars (Ingrid Bergman, Gregory Peck), superb cinematography (including a dream sequence conceived by Salvador Dalí), and a haunting, Oscar-winning score by Miklós Rózsa enabled both Selznick and Hitchcock to create one of their finest works.

Much like their Special Editions of *Rebecca* and *Notorious*, Criterion's disc is jammed with goodies. The black-and-white transfer has been meticulously remastered, going so far as to include entr'acte and exit cues by Rózsa, written for the film's first-run engagements at major metropolitan theaters. This original material was discovered by historian Scott MacQueen and included on the DVD, along with a 1974 interview MacQueen conducted with Rózsa prior to the release of the RCA album *Spellbound: The Classic Film Scores of Miklós Rózsa*. Also included are extensive booklet notes, a WNYC Radio segment on the



theremin called "The Fishko Files," a 1948 radio adaptation starring Joseph Cotten, multiple still galleries, an illustrated essay on the Dalí dream sequence, and plenty more.

This is a terrific complement to Criterion's earlier Hitchcock DVDs and a must for all Golden Age cinephiles.

To Catch a Thief (Paramount, \$25)

Not classic Hitchcock but a fun piece of escapist fare, *To Catch a Thief* stars Cary Grant as an infamous cat burglar and Grace Kelly (above) as a beautiful heiress who falls in love with him on the French Riviera.

John Michael Hayes adapted a novel by David Dodge, but it's really the star charisma between the suave Grant and gorgeous Kelly that sells this entertaining 1954 piffle. The story is somewhat leaden and the pacing equally on the leisurely side, but the pull of both Kelly and Grant prove irresistible.

One of Paramount's few Hitchcock pictures that it still retains the rights to, *To Catch a Thief* has been released on DVD with several interesting featurettes. Hitchcock's widow and daughter both appear in segments that cover the writing and casting of the picture, its filming and eventual release, and Hitchcock's feelings about this work. Trailer and a stills gallery are both included, along with a colorful 1.85 transfer preserving the original VistaVision aspect ratio.

Anchor Bay Box-Sets

Carry On Collection

(Anchor Bay, \$70)

England's beloved comedy series cranked out a couple of dozen features over a 30-year span, though many were never released on this side of the Atlantic.

Leave it to Anchor Bay to rectify that problem with this six-disc box-set containing 12 of the series' early films: *Carry On Nurse*, *Carry On Sergeant*, *Carry On Cowboy*, *Carry On Screaming*, *Carry On Cleo* (an amusing parody of *Cleopatra* shot on the Liz Taylor epic's surviving sets), *Carry On Jack*, *Carry On Regardless*, *Carry On Cruising*, *Carry On Spying*, *Carry On Cabby*, *Carry On Teacher*, and *Carry On Constable*. Also included in the box-

set is a 1978 compilation film, *That's Carry On*, which, as its title implies, features various clips from every *Carry On* feature made to that point.

While die-hard *Carry On* fans tell me a couple of the series' best were left out of this set (including the 1968 entry *Carry On Up the Khyber*), this is nevertheless a fine representation of the *first half* of the *Carry On* features, each presented in 1.66 wide-screen with the original trailers included.

The Alec Guinness Collection

(Anchor Bay, \$70)

Terrific box-set of the Ealing Studios classics includes *The Ladykillers*, *The Man in the White Suit*, *Kind Hearts and Coronets*, *The Lavender Hill Mob* and *Captain's Paradise*. The black-and-white transfers have been nicely remastered on each title, with original trailers included for extras.

Watching the pictures on disc enhances the appreciation one has for Guinness' brilliant timing, the marvelous ensemble supporting casts assembled for many of the films, the witty scripts and unforgettable individual moments. They just don't make 'em like this anymore (though the Coen Bros. are going to try, apparently, with their forthcoming remake of *The Ladykillers*).

Each title is available separately for \$19, though *Captain's Paradise* is an exclusive to the box-set.

Foreign Flicks

The Lady and the Duke

Nine Queens (Columbia, \$29 each)

If you're looking for titles with an international flair, check out these two newly released discs from Columbia TriStar:

The Lady and the Duke is a fascinating new film from Eric Rohmer, based on the actual journal of a Scottish aristocrat living in France (Lucy Russell), whose relationship with a fugitive she harbors during the Revolution results in her sparring with her ex-flame, the Duke of Orleans (Jean-Claude Dreyfus). Shot on digital video, this is an interesting piece that visually resembles a tinted old movie and a PC game simultaneously. Despite the sometimes jarring look, the actors are terrific and the picture gripping all the way for history buffs. Columbia's DVD offers a strong 1.77 transfer and 5.0 Dolby Digital sound.

Nine Queens (*Nueve Reinas*) is like a Spanish version of *The Usual Suspects* and *The Sting*. Focusing on a pair of con artists in Buenos Aires trying to perform a major swindle involving rare stamps, Fabián Bielinsky's clever thriller won raves on the international circuit and arrives on DVD with a "Making of" featurette and the original trailer. The Argentina-made film is subtitled in English and contains

a strong 1.85 transfer.

Both pictures come particularly recommended for those art-house cinephiles on your holiday gift list.

TV on DVD

One of the past year's more interesting developments has been the release of various TV series on DVD. Most of these shows have been issued on disc in full-season box-sets, and what's been just as fascinating is the wide range of shows that have been released—classics from *The Outer Limits* to series as recent as *Sports Night*. Here's a rundown of the best available:



The Outer Limits (MGM, \$79)

Leslie Stevens and Joseph Stefano's much-loved '60s sci-fi anthology has been released on DVD in a dynamite set from MGM including 32 episodes from the program's first season. Among the hour-long episodes is "The Bellerose Shield," with Martin Landau and Sally Kellerman, the nutty creatures of "The Zanti Misfits" and the memorable "Man Who Was Never Born." The transfers are in generally good condition, but it's the strength of the writing and performances that sell these tightly budgeted, though well-made, individual shows (nearly half of which were photographed by the great Conrad Hall). MGM has also released two compilations from the show's '90s incarnation: *Sex & Science Fiction* and *Time Travel & Infinity*, each with six full-hour episodes (the former including a particularly memorable show with Alyssa Milano that's chock full of gratuitous nudity).

Sports Night (Buena Vista, \$59)

Aron Sorkin's acclaimed comedy-drama centered on the trials and tribulations behind-the-scenes at an all-sports network not unlike ESPN. The ensemble cast lead by Felicity Huffman, smart writing, topical situations, and a mix of commentary and comic shenanigans made for a program that was a critical darling—and a predictable ratings disappointment—through its brief two-season



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run (the first of which used an unnecessary, canned laugh track) on ABC. Buena Vista's box-set contains every episode from *Sports Night*, and while there are no extras to be found, it's a gold mine of strong performances and equally fine writing that you needn't be a sports fan to enjoy.

Star Trek: The Next Generation Season 5 (Paramount, \$99)

A visit from Leonard Nimoy's Mr. Spock (in the two-part "Unification") and several memorable episodes ("The Inner Light," "The Perfect Mate") fuel this fifth box-set of TNG shows from Paramount. Featurettes in this bountiful edition include a tribute to Gene Roddenberry (who passed away during the fifth season), segments on the special effects and makeup, and a closer examination of the season cliffhanger, "Time's Arrow." There's also a bonus mini-disc containing *Star Trek: Nemesis* PC content, including screen savers, desktops and the trailer. With seasons six and seven due for release by January, the studio will reportedly turn its attention to *Deep Space Nine* for a DVD release sometime in 2003.

Felicity (Buena Vista, \$59)

J. Abrams' chronicle of a naïve freshman (Keri Russell) finding her way in the Big Apple after chasing her would-be love (Scott Speedman) to college had a solid four seasons on the teen-friendly WB network. While the program was infuriating at times in its inability to strike a consistent balance between growing-up angst, comic situations and maudlin soap opera depression, there were gems sprinkled throughout the show's run, along with amiable performances and smart writing. This first-season box-set offers selected audio commentaries by the show's creators.

Project Greenlight (Buena Vista, \$69)

Ben Affleck and Matt Damon's *Star Search* for indie filmmakers turned out to be more successful at producing an entertaining documentary series for HBO than a good big-screen feature (the resulting film from the script they selected, *Stolen Summer*, is eminently forgettable). The 12-episode series looks at the selection process and the crazy production that ensued once director Pete Jones began shooting his original, contest-winning screenplay. What results from the mayhem is a captivating look at the filmmaking process, even if the show's detractors felt that it played up the negatives far too often. Extras include the finished feature, commentary, other submitted videos, press-junket snippets, a brief conversation with Kevin Smith and more. Compulsively watchable! **FSM**

Additional columns can be found online at Andy's Aisle Seat, www.filmscoremonthly.com/aisleseat. You can reach Andy via email at dursina@att.net

Long Live the Good Ol' Days

(continued from page 15)

Berkeley-style extravaganzas, with dancers, musical performers, dramatic readings, and well-crafted speeches.

Crawford's theatrical approach was a perfect complement to both the Orpheum stage and *West Side Story*. Delighted by the Orpheum's renaissance, Crawford was ecstatic to have brought those Leonard Bernstein-Sondheim classic songs to the big screen again. On hand to celebrate was the actual singer of many of those songs: Marni Nixon, who dubbed for Natalie Wood in the film, just as she did for Audrey Hepburn in *My Fair Lady* and Deborah Kerr in *The King and I*. Nixon gave a lesson on the mechanics of film dubbing for an audience of about 1,200 people. Also appearing to whistles and cheers was Russ Tamblyn, who played the role of Riff.

Restoration Man

(continued from page 17)

and 1951 on optical nitrate film and began to transfer them to quarter-inch magnetic tape—used tape stock that had been degaussed. That's not a good method for preservation to say the least. A lot of the albums that I've done have been derived from these tapes, and that's why we have to use No Noise [a digital noise-reduction tool] to dramatically restore the sound. Even so, it often sounds like someone is coming out of a sand storm due to the added tape hiss. A lot of the paperwork for the music department was saved by Scott Perry, who worked

Ross Everlasting

(continued from page 19)

fiddle parts. If you need the orchestra, the solo players seem comfortable playing with synth mock-ups. As you work through the process, the closer you get to the final orchestra sessions, the more you're working with finished performances. It's nice to watch things evolve and take shape. In the end, it's all mixed in and around the orchestra and, hopefully, creates a seamless musical experience."

Ross's most recent assignment was conducting the score to *Harry Potter and the Chamber of Secrets* for John Williams. The score was recorded by the London Symphony Orchestra at Abbey Road Studios in London. "Working with John was truly one of the great musical experiences of my life. I have such great respect for his music, his work ethic, and the gracious and humble manner with which he treats people."

Tamblyn talked about how hard it was to rehearse all those great dance moves; he provided a virtual prologue to the Omaha Theater Ballet, which performed the opening music from the film in a spectacular homage to choreographer Jerome Robbins.

Crawford is no stranger to theater preservation; back in 1991, he contributed to an unsuccessful letter-writing campaign, enlisting the help of screen giants Charlton Heston and Kirk Douglas and movie critic Leonard Maltin, to save the Indian Hills Theater, the world's largest Cinerama. Perhaps because of this campaign's failure, Crawford has an even greater appreciation of the legendary Orpheum. He is honored to now be among those "writing a new chapter in its history" on the occasion of its 75th anniversary. **FSM**

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Bruce Crawford's website address is: www.omahafilmevent.com/bcrawford.htm.

in the MGM sound department. [Perry] saved the books and documents from the recording sessions that say, "This song was recorded on this day, by this person and this take was used." If we hadn't saved that paperwork, I would be blindly moving forward not knowing what I'm working with.

FSM: So, while we're on the subject, what is George Feltenstein's favorite musical?

GF: Oh, this is going to be really shocking 'cause it's a film you've never heard of...*Singin' in the Rain*. *Gone With the Wind* is my favorite movie of all time and *Singin' in the Rain* is my favorite musical. I know it's boring, but those movies still thrill me the same way they did when I was a kid. **FSM**

As for the future, Ross once again finds a variety of work coming his way. "I've been asked to produce and arrange some of Barbra Streisand's next album. I'm in discussions with Jay Russell about his next film. Josh Groban, a Warner Bros. artist whose first album I enjoyed working on, is planning a second album and I'm hoping to be involved in that. I really do enjoy the diversity. I feel fortunate to be able to work in a profession that I find so interesting and enjoyable." **FSM**

EDITOR'S NOTE: By now you're probably wondering why there's so little mention of Ross' work on *Harry Potter and the Chamber of Secrets*. Originally, there was to be a lot more. However, shortly after Jeff Bond's initial interview with him, Ross relayed to us his apprehension about any of his comments about John Williams and *Harry Potter* being misconstrued or in some way violating Williams' privacy. He requested the consent of Williams himself. Unfortunately, our deadline didn't allow for the time it would've taken for this approval—and we were committed to filling a specific editorial space—so we felt that cutting the material was our best option.

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