

Volume 8, Number 1

Original Music Soundtracks for Movies & Television

# FILM SCORE

M O N T H L Y



Trek's Over pg. 36

## The Best & THE WORST

Our annual round-up  
of the scores, CDs and  
composers we loved

## In Their OWN WORDS

Shore, Bernstein, Howard  
and others recap 2002

## DVDs & CDs

The latest hits  
of the new year

AND

# John Williams

The composer of the year  
in an exclusive interview



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MONTHLY™

JANUARY 2003

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# Listening on the Bell Curve

A love/hate relationship with "The Best & the Worst"

**E**ditorially speaking, I feel that the whole idea of "best" and "worst" is somewhat misguided. It's silly to qualify a work of art (or a reasonable facsimile like commercial filmmaking) as "best" without a widely accepted empirical measure. It's not like we're measuring processor speed, gasoline mileage—or safety. Film music, thankfully, is rarely life-threatening; of course, some might argue otherwise.

As a member of the audience, I can certainly report on my experience going to the movies on a given Saturday night. But as a filmmaker who has worked on a couple of student and independent projects, I take a different view. Frankly, you haven't experienced compromise until you've worked on a project completely dependent upon the skill, cooperation, dedication and commitment of a bunch of strangers. I tend to be a lot more charitable toward the work of other filmmakers and composers after having suffered a few crushing disappointments on the set or in the editing room myself.

This experience makes it difficult for me to rate films and scores from best to worst. Of course there are always a few clear-cut, mercenary hackworks and pointless efforts that deserve to go to the bottom of the pile—but I usually don't waste my time watching them. And those few magical convergences of creativity, zeitgeist, dumb luck and good timing that make a really good movie are few and far between. So what's left, is the great big middle of the bell curve.

Rather than trying to quantify the best and worst film scores of the year, I like to remember the ones that gave me the most pleasure. And often, that pleasure is dependent upon how much I liked the movie (unless it's music written by faves like Jerry Goldsmith or Christopher Young, who don't get the projects worthy of their skill often enough.) I'm a big believer in film scores as souvenirs of the movie-going experience. So I like sequentially ordered score pre-

sentations (although I usually don't mind if a composer wants to tinker with his album order) and I can enjoy a couple of pop songs here or there (especially if they're high-grade pop like "Come Fly With Me.")

**I**'ll bet you just guessed that *Catch Me If You Can* was one of my favorite soundtracks of 2002. This makes this issue's special guest, Maestro John Williams, a real treat. We've devoted more ink in *FSM* to his music and work than just about anyone else, and now we get to quote him directly. As the article on page 10 says so enthusiastically: WOW!

But I was talking about my favorites of 2002. The others, in no particular order included: *CQ*, by Mellow and Roger Neill (a spot-on valentine to '60s silliness); *The Kid Stays in the Picture* by Jeff Danna; *Metropolis* by Toshiyuki Honda (Dixieland jazz—in the "future"?); *Far From Heaven* by Elmer Bernstein; *Signs* by James Newton Howard; *Unfaithful* by Jan A.P. Kaczmarek; *Enigma* by John Barry (the light hasn't dimmed yet); *Swordfish* and *Star Trek Nemesis* (see previous remarks).

My favorites are chosen for the pure pleasure they provide, and are a varied bunch to be sure. And despite my earlier remarks, I do like reading other people's best and worst lists of the year. Such lists are a good reminder of the pleasures of the past 12 months, or perhaps a reminder to revisit a missed opportunity. As you delve into the varied and opinionated views of the Bros. Kaplan, Jason Comerford, Doug Fake, Jeff Bond and Doug Adams, remember this: Whether you agree or disagree, we all love the music. It's the reason for *FSM's* existence.

Here's to a great film score year in 2003!



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**Joe Sikoryak**  
Design Director, *FSM*



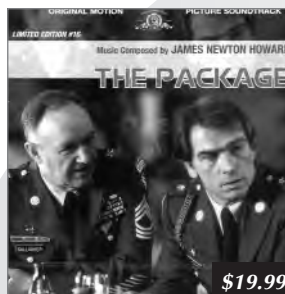
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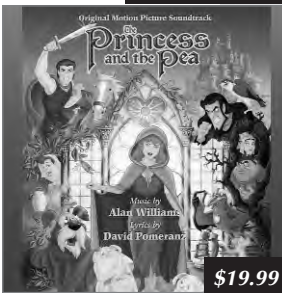
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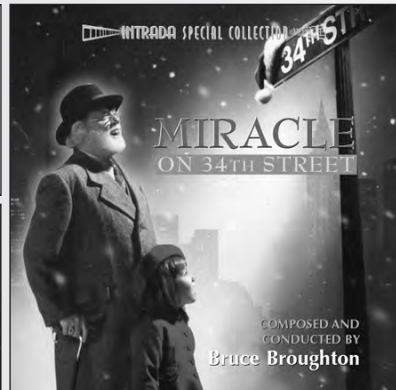
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## Ron Goodwin 1925–2003

**P**opular English film composer Ron Goodwin died suddenly at his home near Reading, England, on Jan. 8. He was 78.

Goodwin learned to play the piano at age 5, and at 15 he had already conducted his own orchestra. He wrote arrangements for bandleaders such as Stanley Black and Ted Heath, and composed for radio broadcasts in the 1950s.

An American producer signed him to score his first feature, *Whirlpool*, in 1958; he would score more than 60 films over the next 30 years. His film career thrived during the '60s, when he worked in seemingly every genre. He scored all four of the Margaret

Rutherford-Miss Marple comedy-mysteries, both *Village of the Damned* and *Children of the Damned*, and had great popular success with the period adventure comedy *Those Magnificent Men in Their Flying Machines*.

He also specialized in World War II adventures, his scores in that genre including *Where Eagles Dare*, *633 Squadron*, *Operation Crossbow* and *Force 10 From Navarone*. When Sir William Walton's score for the epic *Battle of Britain* was rejected, Goodwin was hired to write the replacement score, and both scores are featured on Ryko's soundtrack CD of the film. He supplied another first-rate replacement score for Alfred Hitchcock's *Frenzy*, when the master of suspense decided that Henry Mancini's original score was too Hermann-esque. During the '70s,

Goodwin scored some of Disney's live-action comedies, and his final score was for an animated feature called *Valhalla*.

More recently, Goodwin toured the world, conducting a mixture of classical music, popular tunes and

film themes. In 1994, producer Sir George Martin presented him with the Ivor Novello award for Lifetime Achievement in Music. He is survived by his wife Heather and his son Christopher.

—Scott Bettencourt

## Grammys Return to the Big Apple

**A**fter a four-year stint in Los Angeles, the Grammy Awards telecast will make its return to New York City with the 45th annual ceremony staged at Madison Square Garden on Feb. 23, 2003. The show will be broadcast on CBS. The film-music-related nominees are:

### Best Score Soundtrack Album for a Motion Picture, Television or Other Visual Media

*A Beautiful Mind* JAMES HORNER

*Harry Potter and the Sorcerer's Stone*

JOHN WILLIAMS

*The Lord of the Rings: The Fellowship of the Ring* HOWARD SHORE

*Monsters, Inc.* RANDY NEWMAN

*Spider-Man* DANNY ELFMAN

### Best Instrumental Composition

"Hedwig's Theme" (from *Harry Potter and the Sorcerer's Stone*) JOHN WILLIAMS

"Inspiration" KENNY WERNER

"The Ride of the Doors"

(from *Monsters, Inc.*) RANDY NEWMAN

*Signs* Main Title JAMES NEWTON HOWARD

*Six Feet Under* Main Title

THOMAS NEWMAN

### Best Compilation Soundtrack Album for a Motion Picture, Television or Other Visual Media

*Dogtown and Z-Boys*

*I Am Sam*

*Six Feet Under*

*Standing in the Shadows of Motown*

*Y Tu Mama Tambien*

### Best Song Written for a Motion Picture, Television or Other Visual Media

"Hero," Chad Kroeger, songwriter;

*Spider-Man*

"If I Didn't Have You," Randy Newman, songwriter; *Monsters, Inc.*

"Love of My Life—An Ode to Hip Hop,"

Erykah Badu, Madukwu Chinwah,

Rashid Lonnie Lynn, Robert Ozuna,

James Poyser, Raphael Saadiq & Glen

Standridge, songwriters; *Brown Sugar*

"May It Be," Enya, Nicky Ryan & Roma

Ryan, songwriters; *The Lord of the*

*Rings: The Fellowship of the Ring*

"Vanilla Sky," Paul McCartney, songwriter;

*Vanilla Sky*

Other categories whose nominees included film composers or film-related performances are:

### Best Instrumental Arrangement

*Six Feet Under* Title Theme

THOMAS NEWMAN, arranger

### Best Musical Show Album

*Hairspray*

MARC SHAIMAN, producer

SCOTT WITTMAN, lyricist

MARC SHAIMAN, composer and lyricist

### Best Rock Instrumental Performance

Love Theme From *The Godfather*

SLASH, guitar

*The Kid Stays in the Picture*

(JEFF DANNA, composer)

**FSM**



LOOKIT WHAT I GOT: Goldenthal shows off his trophy.

## Elliot's Our Golden Boy

**Y**es, it may be difficult to look beyond scary Sharon Stone's desperate, psychotic and utterly unattractive cries for attention. And aging chain-smoker Lara Flynn Boyle's fairy princess slut-fest may still be a little too fresh in our minds. But there were actually a few prizes handed out at the strange affair that is the Golden Globe Awards. As far as *FSM* readers are concerned, here are the ones that mattered most:

**Best Original Score - Motion Picture** ELLIOT GOLDENTHAL, *Frida*

**Best Original Song - Motion Picture**

"The Hands That Built America," *Gangs of New York*; Music and Lyrics: U2



# Record Label Round-Up

NEWLY ANNOUNCED PROJECTS  
AND INCOMING ALBUMS

## 1M1

Available now is the double-score release of *Eliza Fraser* and *Summerfield* (both Bruce Smeaton). [www.1m1.com.au](http://www.1m1.com.au)

## Aleph

Due in spring 2003 is *The Hellstrom Chronicle*.

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

## All Score Media

Forthcoming is *Pornorama—Bon Voyage* (lounge music).

[www.allscore.de](http://www.allscore.de)

## BMG

*The Caine Mutiny* (Max Steiner) isn't dead yet—stay tuned.

## 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](http://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 German score-and-dialogue release of *Mission Stardust—Perry Rhodan* (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](mailto:info@cinesoundz.de)  
[www.cinesoundz.com](http://www.cinesoundz.com)

## Citadel

Due for an imminent release is *Sonny* (Clint Mansell).

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

## Disques Cinémusique

Due in March is the limited-edition, remastered, 2CD set of *La Révolution Française (The French Revolution)—First and Second Parts* (1989; Georges Delerue, performed by The British Symphony Orchestra and Choirs).

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

## DRG

Available now is *Murder on the Orient Express* (Richard Rodney Bennett).

## FSM

This month, as promised, we present a pair of seafaring scores. The Golden Age Classic is Miklós Rózsa's *Plymouth Adventure* (1952), featuring the complete score plus extensive suite of alternate cues, all in mono. The Silver Age Classic is *Ice Station Zebra*

(1968), remixed and restored to its original glory, with an additional 49 minutes of music, all in spectacular stereo.

*Next month:* Music from today and tomorrow.

## Hollywood

Available now Feb. 4: *Shanghai Knights* (various).

## La-La Land

Available now is Richard Band's complete, remastered score for director Stuart Gordon's *H.P. Lovecraft's Re-Animator* in stereo. The first 40 to order will get copies autographed by Band and Gordon. Forthcoming is Elia Cmiral's score from Wes Craven's *They*.

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

## Marco Polo

Due in May is John Morgan and William Stromberg's new recording of Tiomkin's *Red River*, followed by a June release of a Max Steiner CD featuring two scores from Bette Davis films: *All This and Heaven Too* and *A Stolen Life*. Also on the docket for 2003 is the first full-



## NOW PLAYING: Films and scores in current release

<i>25th Hour</i>	TERENCE BLANCHARD	Hollywood
<i>Antwone Fisher</i>	MYCHAEL DANNA	Trauma
<i>City of God</i>	ANTONIO PINTO, ED CORTES	Milan
<i>Confessions of a Dangerous Mind</i>	ALEX WURMAN	Domo
<i>Darkness Falls</i>	BRIAN TYLER	Varèse Sarabande
<i>Deliver Us From Eva</i>	MARCUS MILLER	Hollywood**
<i>Gods and Generals</i>	JOHN FRIZZELL, RANDY EDELMAN	Sony Classical
<i>The Guru</i>	DAVID CARBONARA	Universal**
<i>A Guy Thing</i>	MARK MOTHERSBAUGH	n/a
<i>How to Lose a Guy in 10 Days</i>	DAVID NEWMAN	Virgin*
<i>Just Married</i>	CHRISTOPHE BECK	n/a
<i>Kangaroo Jack</i>	TREVOR RABIN	Hip-O*
<i>Lost in LaMancha</i>	MIRIAM CUTLER	n/a
<i>Max</i>	DAN JONES	n/a
<i>Narc</i>	CLIFF MARTINEZ	TVT
<i>National Security</i>	RANDY EDELMAN	n/a
<i>Nicholas Nickelby</i>	RACHEL PORTMAN	n/a
<i>P.S. Your Cat Is Dead</i>	DEAN GRINSFELDER	n/a
<i>Shanghai Knights</i>	RANDY EDELMAN	Hollywood*
<i>Spider</i>	HOWARD SHORE	Virgin (France)
<i>The Recruit</i>	KLAUS BADELT	Varèse Sarabande
<i>The Wild Thornberrys Movie</i>	VARIOUS	Jive*
<i>WXIII</i>	KENJI KANWI	n/a

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



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FILM SCORE



length, complete recording of Korngold's *The Adventures of Robin Hood*, to commemorate the film's 55th anniversary. Available now are *Dracula and Other Film Music* by Wojciech Kilar (re-recordings) and *Fall of Berlin/Unforgettable Year 1919* (Dmitri Shostakovich, re-recordings). [www.hnh.com](http://www.hnh.com)

## Milan

Available now is *City of God* (D'Antonio Pinto and Ed Cortes; Brazilian film, featuring '60s/'70s soul, jazz and funk).

## Numenorean Music

Imminent is *Dark Crystal* (Trevor Jones), featuring previously unreleased material.

[www.buysoundtrax.com/numenorean\\_music.html](http://www.buysoundtrax.com/numenorean_music.html)

## Percepto

Due Feb. 12 are *Fear No Evil*, featuring the complete original underscore to this 1981 horror fave by writer/director/composer Frank LaLoggia and David Spear; and *The Busy Body/The Spirit Is Willing* (Vic Mizzy).

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

## Perseverance

The inaugural CD from this new Internet-only company, an expanded promo score of David Bergeaud's *Prince Valiant*, is available now. Slated for a Feb. 20 release is John Gale's score to the 1972 Vincent Price classic *Dr. Phibes Rises Again*, to be followed by the CD premiere of Denny Zeitlin's 1978 *Invasion of the Body Snatchers* (including a 30-minute interview with Zeitlin).

These titles are officially licensed from MGM/UA and are distributed by Intrada. [www.6942.net/pr](http://www.6942.net/pr)

## Pierian Recording Society

The Pierian Recording Society, with support from the National Orchestral Association, has set Mar. 1 as the release date for a disc that will include a recording of late

film composer Ernest Gold's *Piano Concerto*. The recording took place during the 1940s and features the composer at the piano.

## Prometheus

Still forthcoming is *Amerika* (Basil Poledouris). [www.soundtrackmag.com](http://www.soundtrackmag.com)

## Rhino/ Rhino Handmade/Turner

Available now from Turner Classic Movie Music/Rhino Handmade are *The Pirate* (Cole Porter) and *It's Always Fair Weather* (Previn); due this month: *Best Foot Forward* (Ralph Blane, Hugh Martin), *Good News* (Blane, Martin, et al).

[www.rhino.com](http://www.rhino.com), [www.rhinohandmade.com](http://www.rhinohandmade.com)

## Saimel

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

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

## Screen Archives Entertainment

Now in production for early 2003 is a 2-CD release of *Captain From Castile* (Alfred Newman). Also forthcoming is a 2-CD set of *Night and the City* (1950), to feature both the Franz Waxman score from the U.S. release and the Benjamin Frankel score from the worldwide release. [www.screenarchives.com](http://www.screenarchives.com)

## Sony

Available now is the soundtrack for *Chicago*, featuring performances by Renée Zellweger, Catherine Zeta-Jones, Richard Gere and Queen Latifah. Oh, and a couple of big-band cues from Danny Elfman, too.

## Varèse Sarabande

Due Feb. 11: *Star Trek: Nemesis SACD Special Edition* (Jerry Goldsmith); Feb. 25: *Nicholas Nickleby* (Rachel Portman); Mar. 4: *Daredevil* (Graeme Revell), *Darkness Falls* (Brian Tyler), *The Day the Earth Stood Still* (Bernard

(continued on page 44)



# Upcoming Assignments

FIND OUT WHO'S SCORING  
WHAT FOR WHOM

## A,B

**Craig Armstrong** *Lara Croft: Tomb Raider 2, Love Actually.*  
**David Arnold** *Fast and the Furious 2.*  
**Luis Bacalov** *Assassination Tango.*  
**Angelo Badalamenti** *Resistance.*  
**John Barry** *The Incredibles* (Pixar/Disney).  
**Christophe Beck** *Confidence* (w/ Dustin Hoffman), *Under the Tuscan Sun.*  
**Marco Beltrami** *Hellboy, Terminator 3: Rise of the Machines, Cursed.*  
**Terence Blanchard** *Dark Blue.*  
**Bruce Broughton** *The Locket* (Hallmark).  
**Velton Ray Bunch** *This Much I Know* (TV).  
**Carter Burwell** *Gigli* (w/ Ben Affleck, Jennifer Lopez).

## C

**George S. Clinton** *Mortal Kombat 3: The Domination.*  
**Elia Cmiral** *Son of Satan.*  
**Bill Conti** *Avenging Angel, Coast to Coast.*

## D-E

**Jeff Danna** *Yeltsin, Wrinkle in Time.*  
**Mychael Danna** *The Incredible Hulk* (dir. Ang Lee).  
**Don Davis** *Matrix 2: Revolutions, Matrix 3: Reloaded, Long Time Dead, AniMatrix* (Internet/animated *Matrix* stories).  
**John Debney** *Bruce Almighty* (w/ Jim Carrey, Jennifer Aniston), *Raising Helen, Chicken Little* (Disney).  
**Patrick Doyle** *Second-Hand Lions.*  
**Stephen Endelman** *It's De-Lovely.*  
**Danny Elfman** *Big Fish, Spider-Man 2.*

## F-G

**Ruy Folguera** *A Painted House* (TV movie), *The Kiss* (w/ Billy Zane).  
**Robert Folk** *Forty, Scout, Boat Trip* (w/ Cuba Gooding, Jr.).  
**Richard Gibbs** *Step Into Liquid, Zachary Beaver Comes to Town.*  
**Vincent Gillioz** *Scarecrow.*

**Elliot Goldenthal** *Double Down* (dir. Neil Jordan, w/ Nick Nolte).  
**Jerry Goldsmith** *Timeline, Looney Toons: Back in Action.*  
**Adam Gorgoni** *Easy Six* (w/ Jim Belushi).

## H

**Denis Hannigan** *Recess: All Growned Down, Recess: Grade 5* (both animated, for DVD).  
**Reinhold Heil & Johnny Klimek** *Swimming Upstream* (w/ Geoffrey Rush).  
**Lee Holdridge** *No Other Country, Sounder.*  
**David Holmes** *The Perfect Score.*  
**James Horner** *Soul Caliber, House of Sand and Fog* (Jennifer Connelly, Ben Kingsley), *Beyond Borders* (w/ Angelina Jolie).  
**James Newton Howard** *Unconditional Love, Dreamcatcher* (dir. Lawrence Kasdan), *Peter Pan* (Universal), *Hidalgo* (dir. Joe Johnston).

## I-J-K

**Mark Isham** *The Runaway Jury, The Cooler.*  
**David Julyan** *Mind Hunters* (dir. Renny Harlin).  
**Jan A.P. Kaczmarek** *Neverland* (dir. Marc Forster, w/ Johnny Depp, Dustin Hoffman).

## L

**Perry La Marca** *Invisibles* (w/ Portia De Rossi; add'l music), *7 Songs.*  
**Nathan Larson** *Dirty Pretty Things* (replacing Anne Dudley), *Lilja 4-Ever, Prozac Nation.*  
**Michel Legrand** *And Now...Ladies and Gentlemen* (w/ Jeremy Irons).  
**Chris Lennertz** *Deathlands* (dir. Josh Butler).

## M-N

**Mark Mancina** *Bears, Bad Boys 2.*  
**Clint Mansell** *Rain, Suspect Zero, 11:14.*  
**Gary Marlowe** *Lautlos.*

**Mark McKenzie** *Blizzard* (dir. Levar Burton, w/ Kevin Pollak, Christopher Plummer).

**Joel McNeely** *The Holes, Jungle Book 2, Ghost of the Abyss.*

**Richard Mitchell** *To Kill a King* (w/ Tim Roth).

**Mark Mothersbaugh** *Envy* (dir. Barry Levinson, w/ Ben Stiller and Jack Black), *Thirteen, Good Boy* (Henson animation, voiced by Matthew Broderick, Carl Reiner, Kevin Nealon).

**David Newman** *Daddy Day Care.*

**Randy Newman** *Meet the Fockers.*

**Thomas Newman** *Finding Nemo* (Pixar).

**Julian Nott** *Wallace and Gromit: The Great Vegetable Plot* (Dreamworks).

**Michael Nyman** *The Actors.*

## O-P

**John Ottman** *My Brother's Keeper, X-Men 2.*  
**John Powell** *Stealing Sinatra, Agent Cody Banks.*

## The Hot Sheet

**Mark Isham** *Blackout* (dir. Philip Kaufman).  
**Zbigniew Preisner** *It's All About Love.*  
**Diego Navarro** *The Time's Gate* (Spanish).  
**Thomas DeRenzo** *State of Denial, The Eye Is a Thief.*  
**Joel Goldsmith** *Helen of Troy.*  
**David Holmes** *Buffalo Soldiers.*  
**Gary Kofinoff** *Absolon.*  
**Randy Newman** *Seabiscuit.*  
**Van Dyke Parks** *The Company* (dir. Robert Altman).  
**James Venable** *Jersey Girl* (dir. Kevin Smith, w/ Ben Affleck & Jennifer Lopez), *Bad Santa*, (w/ Billy Bob Thornton).  
**Craig Wedren** *School of Rock* (dir. Richard Linklater, w/ Jack Black).  
**Velton Ray Bunch** *Enterprise* (episode: "Judgment").

**Rachel Portman** *The Human Stain.*

## R

**Graeme Revell** *Out of Time, Chronicles of Riddick.*  
**Jeff Rona** *Shelter Island.*

## S,T

**Lalo Schiffrin** *Bringing Down the House* (w/ Steve Martin).  
**Marc Shaiman** *Cat in the Hat* (replacing Randy Newman), *Marci X* (songs), *Down With Love.*  
**Theodore Shapiro** *View From the Top* (w/ Gwyneth Paltrow, Mike Myers).  
**Howard Shore** *LOTR: Return of the King.*  
**Ryan Shore** *Coney Island Baby.*  
**Alan Silvestri** *Van Helsing* (dir. Stephen Sommers), *Identity* (w/ John Cusack), *Pirates of the Caribbean* (dir. Gore Verbinski; from Disneyland ride).  
**Semih Tareen** *The Third Mortal* (co-composer).

## W

**Stephen Warbeck** *Gabriel.*  
**Mervyn Warren** *Marci X.*  
**Craig Wedren** *Laurel Canyon.*  
**Nigel Westlake** *Horseplay.*  
**Michael Whalen** *Seasons of Life, The Future Is Wild, Burma.*  
**John Williams** *Star Wars: Episode III.*  
**Alex Wurman** *Hollywood Homicide* (dir. Ron Shelton, w/ Harrison Ford), *Normal* (HBO, w/ Jessica Lange).

## Y-Z

**Gabriel Yared** *Cold Mountain* (dir. Anthony Minghella).  
**Christopher Young** *Scenes of the Crime* (w/ Jeff Bridges), *The Core, Devil and Daniel Webster, Shade, Madison* (themes only).  
**Tasso Zapanti** *Proudly We Served* (w/ Ossie Davis).  
**Hans Zimmer** *Matchstick Men* (dir. Ridley Scott).

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Mar. 8, Tucson S.O.; "Ride of the Cossacks,"  
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#### California

Feb. 13, Walnut High School S.O., Elmer  
Bernstein, cond.; *Kings of the Sun, Far From  
Heaven, Ghostbusters, Summer & Smoke,*  
*Magnificent Seven, I Love Lucy* (Harold  
Adamson, Elliott Daniels), *Friendly Persuasion*  
(Tiomkin).

#### Florida

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

#### South Carolina

Feb. 14, 15, Charleston S.O., *The Godfather*  
(Rota), *Romeo & Juliet* (Rota), *Dr. Zhivago*  
(Jarre), *I Love Lucy* (Harold Adamson, Elliott  
Daniels).

#### Texas

Feb. 6 & 9, Dallas S.O., Richard Kaufman,

cond.; Concert premiere of *The Hours* (Glass),  
Mar. 21, 22; Dallas S.O.; "Tribute to Maurice  
Jarre."

Feb. 8, Mesquite and Carrollton, TX, *Vertigo*.

#### Wisconsin

Mar. 28-30, Milwaukee S.O.; *The Hours* (Glass),  
premiere of 30-minute suite of music from the  
film with original piano soloist, conductor and  
arranger on the film score, Michael Riesman.

### International

#### Britain

Mar. 19, London, BBC S.O.; Leonard Slatkin,  
cond.; "Tribute to Miklós Rózsa and Erich  
Korngold" (part of a TV documentary).

Mar. 21, London, Royal Academy of Music;  
*Prince Valiant* (Waxman).

#### Canada

Mar. 23, Nova Scotia S.O., *Psycho, Vertigo*  
(Herrmann).

Feb. 20-22, Ottawa, National Arts Center.  
Orchestra; *Dr. Zhivago* (Jarre).

### Attention, Concertgoers

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

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# MAIL BAG

RANTS, RAVES  
& RESPONSES  
TO READERS

## Ballistic: Ennio vs. Rolfe

I just wanted to say that *FSM*'s "Top 40 Hit Makers" (Vol. 7, No. 7) was a good article. I enjoyed it, and, undoubtedly, John Williams belongs on top. Still, I thought Ennio Morricone should have been higher in the rankings, especially above people like Rolfe Kent (with all due respect to Kent). Ennio's *Malena*, though it wasn't a big money maker, was recognized by the Oscars. That's right. If your list was 100% based on gross revenue of the movies, David Arnold would be much closer to the top.

On a different note, I'm having difficulty finding the answer to this question: Who has composed the music for the most films? Is it John Williams? Could it be someone like Henry Mancini or Maurice Jarre or even someone like Dimitri Tiomkin? Any chance you have a list with the number of movies by each composer? That would be great.

Thanks.

**Keith Metzger**  
kcm@walker.com

Keith! Try looking up your favorite composers on the IMDB. Or purchase the *Film Composers Directory* that we sell (pg.40.) The answer's probably Morricone, though.

## The Wo(Man) From U.N.C.L.E.

Thanks for *The Man From U.N.C.L.E.* It brought back memories of great music from a great show. I especially enjoyed hearing the different end titles. I hate watching major network shows nowadays because they replace end titles with coming attractions for whatever's up next. Actually, all the cable networks do the same thing. At least the Oxygen channel shows all of *La Femme Nikita* with its end theme intact.

I'm looking forward to 2003

when hopefully you'll put out some more *U.N.C.L.E.* and *I Spy* music. How about Johnny Williams' *Checkmate*, too?

**Ronald Radjanowski**  
Pittsburgh, Pennsylvania

Yeah, that end-titles thing makes us want to watch *La Femme Nikita*. Seriously. And you're right, Williams' *Checkmate* music is fantastic—we'll put it on the wish list—even though it's owned by a different studio than the ones we are working with currently.

## Schoolboy Musings

Many congratulations on Tim Curran's splendid editorial about the curse of pop music (Vol. 7, No. 8, p. 2), which is doing so much to give film music a bad name these days. I am with him 100% on this. I've admired the classic film scores since I started collecting them as a schoolboy 40 years ago, and I loathe and detest pop music. For the past five years, I have been writing a comprehensive reference work on film music that is steadily (if slowly) heading toward completion. In the Introduction to my book, I have written a scathing attack on this sacrilegious pop pollution, which does nothing but contaminate the once illustrious world of classic film music. Keep up the good work, Tim. You now have at least one more idealist here.

I now desire clarification on a confusing statement in Jeff Bond's article on Michael Hennagin (Vol. 7, No. 8, p. 48). Bond states that Hennagin left Hollywood in June 1965, and just after his departure from Hollywood, he received an offer, relayed by Jerry Goldsmith, to score a film which had already been scored by Goldsmith two years earlier...

Finally, since *FSM*'s Mailbag has advised me not to keep my feelings

bottled up, I will now vent my thoughts about the poll (Vol. 7, No. 8, p. 4) on "the greatest film soundtrack of all time," a stupid and meaningless phrase if ever there was one, since its scope would have to include over 30,000 films. Surely, no serious film music collector or enthusiast can really be expected to believe that 30% of the "greatest soundtracks of all time" were written by John Williams. That is completely ludicrous, and becomes even more so when one sees that John Barry accounts for another 10%.

How can a poll like this be given credence when it contains only four films before 1960—a staggering 63% of the films were made after 1980, and an incredible 40% after 1990! All this indicates is that

was the best soundtrack. That just did it for me. Polls such as these cannot possibly be taken seriously unless they are much more comprehensive in scope, covering the widest possible variety and age of films. Any film music poll that includes only four films made before 1960 is a complete waste of time, and I'm surprised you even gave it space in your magazine.

Thank you for allowing me to have my say. Your magazine is a tireless campaigner for the promotion of classic film scores, and you deserve full support in taking a stand against pop pollution and encouraging real film music. Whatever my support is worth, you have it.

**Christopher Tunnah**  
England



**Tim Curran responds:** Thanks for venting, Christopher. First, lest my editorial be misconstrued, I feel compelled to clarify that my position is much less a hatred of pop music and more an indictment on the way it's used as a marketing tool in films these days. In fact, I'm a fan of quality pop music, just as I am a fan of quality film music. And as far as the poll is concerned, I think it goes without saying that every poll should be taken with a grain (or three) of salt.

As for the Michael Hennagin situation, you're right, the timing doesn't add up, what with the film in question—*Lilies of the Field*—being made in 1963. You'll be happy to know that as a result of this factual abomination, our fact-checkers have been sacked.

## The Eighth Sin

I was looking over the *FSM* website and the liner notes for the CD and saw this: "*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

(continued on page 44)

Well, we can all die happy.

Over the dozen+ years of *Film Score Monthly's* existence, it always seemed there were so many layers of people between us and John Williams that the odds were stacked against our ever interviewing him. Mr. Williams is busy, in demand, important—and well-protected by his people, as befits a national treasure.

But Jeff Bond finally got him. So, without further ado:

# GOD ALMIGHTY!

John Williams is unfailingly polite, helpful and self-effacing. When he called me 10 minutes late, undoubtedly because I'd provided someone with the wrong office phone number, he apologized to me profusely. Naturally, I was nervous about doing this interview, and when there were some odd hesitations in the conversation I started getting worried that the interview wasn't going well. Finally, Williams stopped the interview, apologized for interrupting me...and started praising my command of the subject matter and asking where I went to school. Ah, how I love my job.

Williams had a great year in 2002, and I just wanted to talk to him about how he approached tackling four huge films in the space of 12 months. Unfortunately, I forgot to ask him anything about *Harry Potter*, so you'll have to find answers to your *Harry Potter* questions elsewhere. I did ask him one question that has been bothering people for years: Was he intentionally referencing Bernard Herrmann's "madness" theme from *Psycho* in *Star Wars* when Luke, Han and the gang emerge from under the floor of the Millennium Falcon just after they arrive on the Death Star. The answer: "No."

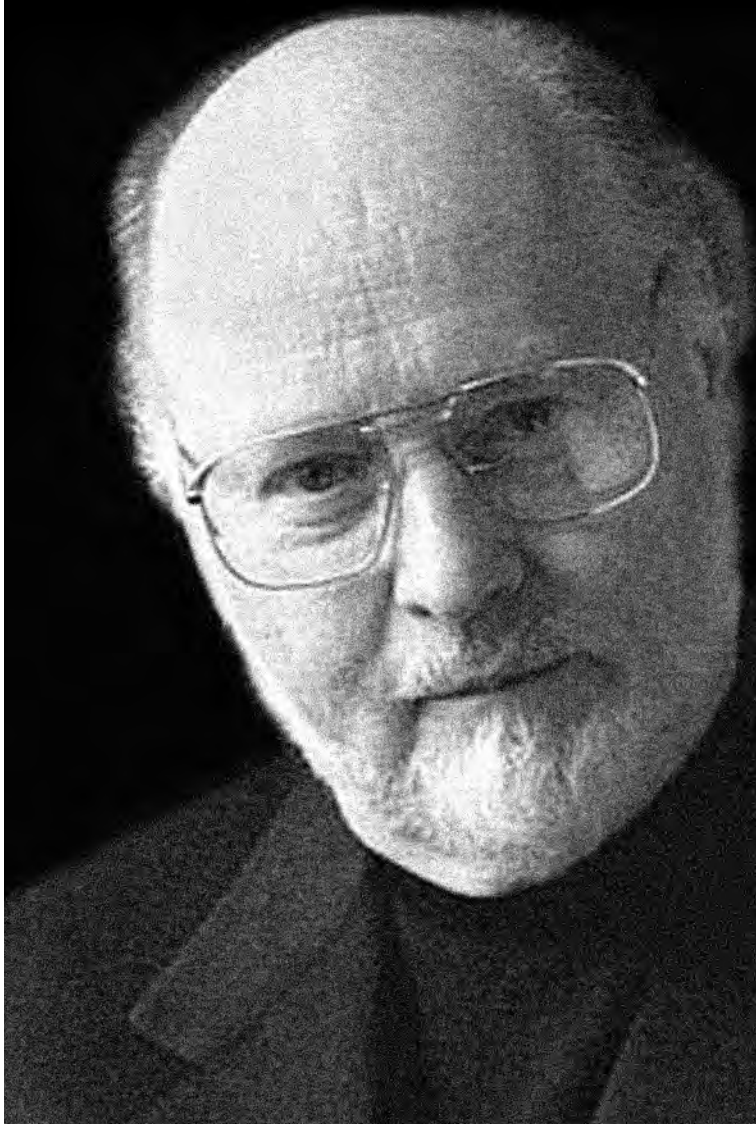
**FSM:** You generally do one or two scores a year; in 2002 you did four scores, all for very major releases, including two huge franchise scores. Did you have an idea what you were getting into?

**John Williams:** I knew that it was going to be a full and difficult schedule. The two franchise pieces, *Star Wars* and *Harry Potter*, to some extent I had a head start [on] although both have tremendously lengthy and difficult scores. Probably 50 percent of the material in both of them was original to this particular episode, so it wasn't like starting from scratch as it was on the two Spielberg films. Having said that, with that slight leg up, it's been a very busy year.

## Times Have Changed

**FSM:** You wrote a great love theme for *Attack of the Clones* that reminded me a little of your work on *Jane Eyre*.

**JW:** It was certainly unique to have a love theme in a *Star Wars* film. I loved having the opportunity to do that; we rarely can write a sort of sweeping, dramatic and tragic love theme in films these days. They're difficult to do and they're rewarding to try and create; these things are always in the great tradition of *Romeo and Juliet* and *Tristan and Isolde*, these love/death kinds of stories where the idea of love eternal is shared by the lovers beyond temporal life, hence this sort of tragic quality of the melody. It's along these lines



Portrait courtesy Jorge G. Avila Andrade

**FSM Finally Talks to  
John Williams**  
Interview by **Jeff Bond**



that I tried to achieve that character. I particularly enjoyed that aspect of the score. I don't know what George is writing for the finale, but I'm hoping that this kind of star-crossed lovers theme, which I called "Across the Stars" as a kind of play on words, will be something that can be revisited and developed further in the finale. We'll see when we're able to look at what George is preparing.

**FSM:** You wrote an incredibly linear piece of chase music for that film, and you even put an electric guitar into it.

**JW:** I just basically think that we wanted a suggestion and a coloration to the orchestra of the pop-racket, traffic-din effect that's produced so much by contemporary music created on synthesizers, drum machines and probably not even played by electric guitars anymore—most of those are probably synthesized also. It was along those lines, to create a texture of the futuristic urban atmosphere depicted by the CG effects George's people created.

**FSM:** The first *Star Wars* film ended with an action sequence that was under 15 minutes long, and it was a very focused sequence with a clear goal: Blow up the Death Star. Now in the prequels there's a lot of crosscutting, and you may be writing music for climactic action that's spread across 30 or 40 minutes of the movie. How do you tackle that kind of job just from a logistical standpoint?

**JW:** I usually construct these things in two- to four-sometimes five-minute segments, and I can't say that I construct an arc for the whole 40 minutes at the beginning of that, but I'll do that for each template of the 40 minutes, each musical cue. Normally I work from front to back, but not always. Sometimes I'll do the finale segment first, so I'll know where I'm heading and I can sort of de-compose if a melody or an aspect of musical development is completed in some scene. I can then take that completed thing and extract elements from it and present them in a somewhat fragmented way, so that as they come together in the end, there's a sense of inevitability to it. That's one technique. All of the additive things that we can do in orchestration and in tempo play into it.

To put it very simply, you could start at one tempo and continually, gradually and imperceptibly increase that, and at the same time go through a series of modulatory processes that will move it up a third, down a fourth, up a fifth, down a sixth, this kind of manipulation of sonic material so that things are happening in an additive way that will make the 40 minutes play sensibly we hope. It isn't done as purely by me in films as that may sound, because we also have all the distractions of sound effects, and there may be a four-minute section within that 40 minutes where the music will intentionally lay back and let the sound effects take over. So it's an almost ad hoc process, which is to say that every one of those things has its own set of problems and opportunities and they're all a little bit different. But I think every composer, we use the tools we have, the tools of texture, timbre, tempo, key and loudness and speed and the variations of all those things to create as interesting a tableau as we can. But if you're writing a 40-minute piece for orchestra you probably wouldn't do it the same way. The noise of the film dictates so much of what we do—the collective racket of what's going on—and that contributes quite considerably to what you do.

## Fortune and Glory

**FSM:** It's interesting how universal your music has become, to the point where you have to be one of the few composers who works in the concert world who actually has legions of fans. I know that you're a very private person, so how do you deal with the fact that you can actually be recognized in public?

**JW:** In Boston where I conducted the orchestra for 14 years, there is a recognition factor there because I've done so much in the city on television and concerts all over the place. Other than Boston, though, I think I've got anonymity wherever I go physically, so I don't really sense that. Mine



is a quiet working life, and although there's a public aspect to it when I do conduct at the Hollywood Bowl or something, that's one response. But another aspect is that any conversation about this just underscores the power of film and the reach that film has and the reach that music from film can have. We do concerts for two or three thousand people in a hall, and 15,000 people may be outside, but millions of people will go see *Harry Potter* and at least unconsciously hear the music, and in the case of *Star Wars* probably many millions over the decades. So I marvel at what that says about communication and the time we live in. We see examples of that every day, and I'm grateful about the opportunity presented to musicians. None of our colleagues in past epochs have had anything like what we can enjoy in terms of the dissemination of our music while we're alive, in the short time that we're doing it and we're here. So I guess my bottom line is I'm pleased and happy and grateful that we're in a medium that's appreciated and disseminated so widely. And the quality of reproduction of recordings we have now and the quality reach that film has for people all around the world is wonderful. The other thing is, my conducting of the orchestra in Boston on television for so many years had something to do with that because it was a wonderful pulpit to bring forward not only film music, but contemporary music that wouldn't be played in subscription concerts by our symphony orchestras, but which can be beautifully done by a symphony orchestra. Film music concerts around the country have become more and more popular around the world.

**FSM:** You've worked with Steven Spielberg for more than a quarter of a century now, so is there really even anything

**Catch Me  
If You Can  
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and made it  
sound easy  
and natural.**

**A.I. was a particularly inviting challenge, somewhat like *Close Encounters*, with a considerable amount more freedom of musical expression.**

to discuss anymore when you start working on another film with him?

**JW:** There's a lot of personal visiting that goes along with it. It's amazing for both of us to realize that this year we will have been together for 30 years and I think 20 films in the course of that time. In any kind of collaborative field I think this is remarkable, for anyone to get along that well and don't end up killing each other. It bespeaks in my mind so many positive things about Spielberg. We all know the kind of philanthropic man he is, the kind of talented artist he is, the gifted businessman that he is, and it's kind of a worn-out cliché but he's also a wonderful family man and an extraordinary person, and one of the luckiest days of my life was meeting him. We get along extremely well, and I think it would be hard for anyone not to.

### A Catchy Vibe

**FSM:** With *Catch Me If You Can* you not only got back a little to the jazz style of some of your '60s scores, but you also develop this really obsessive motif in the main title for Tom Hanks' pursuit of the Leonardo DiCaprio character.

**JW:** I think "obsession" is a good word to use. Along those lines and to achieve that, we were able to establish in a series of scenes that are well-paced and separated [from] each other enough to use a musical *idée fixe*, which is when a musical motif or identifying melodic phrase is used repeatedly to suggest the character or suggest the obsessive—a fixed idea is the literal translation I guess. The perfect example is the shark motif in *Jaws*, where we even have

the shark's music when the shark is not present to suggest a red herring perhaps or to signal the shark's approach if it's a long way away and we can't see it—we can hear the music, which means we can feel its presence. I think there's a similar effect working in this film. When Frank Abagnale begins to weaken and give in to his addiction, it's almost like a drug addict going to the closet to find his fix, and they're returning unstoppably to do something they perhaps don't even want to do.

**FSM:** You did something a little unusual with the jazz element, too, by eliminating any improvisation.

**JW:** The saxophone and all the roulades and things that he does, all of which are written—they sound like improv, but they're written down. What that does is—in what can sound like an improvisation, we can plan the bass line with it and construct a counterpoint for it that's more organized than an ad-lib thing can ever be. The people who accompany the ad-lib soloist don't really know what he or she is going to do the next bar, so they will try to react to it or follow a prearranged harmonic pattern. So this was kind of a lark for me to do this, and we had this brilliant man, Dan Higgins, who played every note just as written, and every note is traced on the vibraphone played by a young man called Alan Estes, who did a really remarkable job of playing something that when you look at it seems impossible, and made it sound easy and natural.

**FSM:** You got to write the opening for a really wonderful animated title sequence that goes back to something like what Saul Bass used to do.

**JW:** That was done deliberately in the '60s style. The first thing that Steven suggested when he told me he was going to do this film, and he wanted to open it with one of those cartoons that opened the '60s sleuth pieces. It's a perfect recollection of the '60s style in graphics and dress and color.

### Sci-Fi Past and Present

**FSM:** On *Minority Report* you got to go back to a style I really hadn't heard from you in a long time; you've done a lot of action films, but they tend to be more adventures like the *Star Wars* or *Indiana Jones* movies and not harder-edged thrillers. This harkened back a little even to *Jaws*, I think, in that it was action with a much heavier psychological feel.

**JW:** These two films this year were both of them to some extent anomalies in terms of the kind of thing we've done together. *Minority Report* is a very interesting film and a compelling one I think, with wonderful ideas about futurism and the pharmaceutical world of the future, to pick one aspect of it, all of it sort of wrapped in a film noir setting. But it also has, not sentimental qualities, but the story of the little boy and the wife mixed in, which you wouldn't have in a film noir piece, and they all seem to join the cat-and-mouse game and the sleuthing all in one way, and a fascinating way, I thought.

**FSM:** I think you said in an interview once that *Close Encounters* was at least at the time the closest to your personal composition style, rather than a style or sound you would adapt or work around for a specific film. Do you think you got back into some of that in *Minority Report*?

**JW:** That's possible. For *Close Encounters* it was a kind of harmonic idiom that to some degree was less tonal than





what is usually required for these lighter pieces. So the idiom may be more dissonant. The connections you hear are probably the result of thumbprint or handwriting, it's a personal preference for certain textures. More than any of that it's a question of sitting and looking at the film and asking yourself, "What should this one sound like?" There's a lightness to some of it. I think the mechanical spyder section, although it's incisive and sharp and has a little levity to it also, I enjoyed working on that piece extremely. I was particularly fascinated by the character of Anne Lively, the long-ago-murdered woman, and I used a voice as a texture within the orchestra to evoke the memory of the moment of her death, which is referred to several times in the piece, and is what we see and hear when the real culprit is revealed at the end of the piece.

**FSM:** I have to ask you about *A.I.*, which I thought was an incredible score and a very powerful film, but one that seemed very tough on audiences.

**JW:** It's a very unusual piece, haunted by Kubrick I think. I know Steven had a lot of contact with Kubrick about that. To some extent it was an homage to Kubrick by Spielberg. The one area that has any musical connection to Kubrick at all was the quote of *Der Rosenkavalier* as the car crosses over the tunnel going into Rouge City. The only thing Steven said to me was that we had to use the quote of *Rosenkavalier* somewhere because that's the one thing that Kubrick said he wanted to use in the film. The problem was finding a place for it, but it seemed to fit and work in that special effects sequence. I think what I saw at least critically was fairly complimentary; I think critics seemed to think Steven was not resting on his laurels, that he was continuing to grow and that while the movie was not entirely successful in every way, it had some memorable and wonderful things about it. This is exactly in line with the way I felt about the piece. It was a particularly inviting challenge for me, in that sense somewhat like *Close Encounters*, because I felt like I had a finer set of brushes or opportunities and I was offered a considerable amount more freedom of musical expression. So much of what we have to do in film is restricted by the length of the scene or the texture and style of what the music needs to be to really marry with the scene itself. In the case of *A.I.* it was a broader canvas that offered the opportunity to stretch a little more than usual, and where I had that opportunity I enjoyed it a lot.

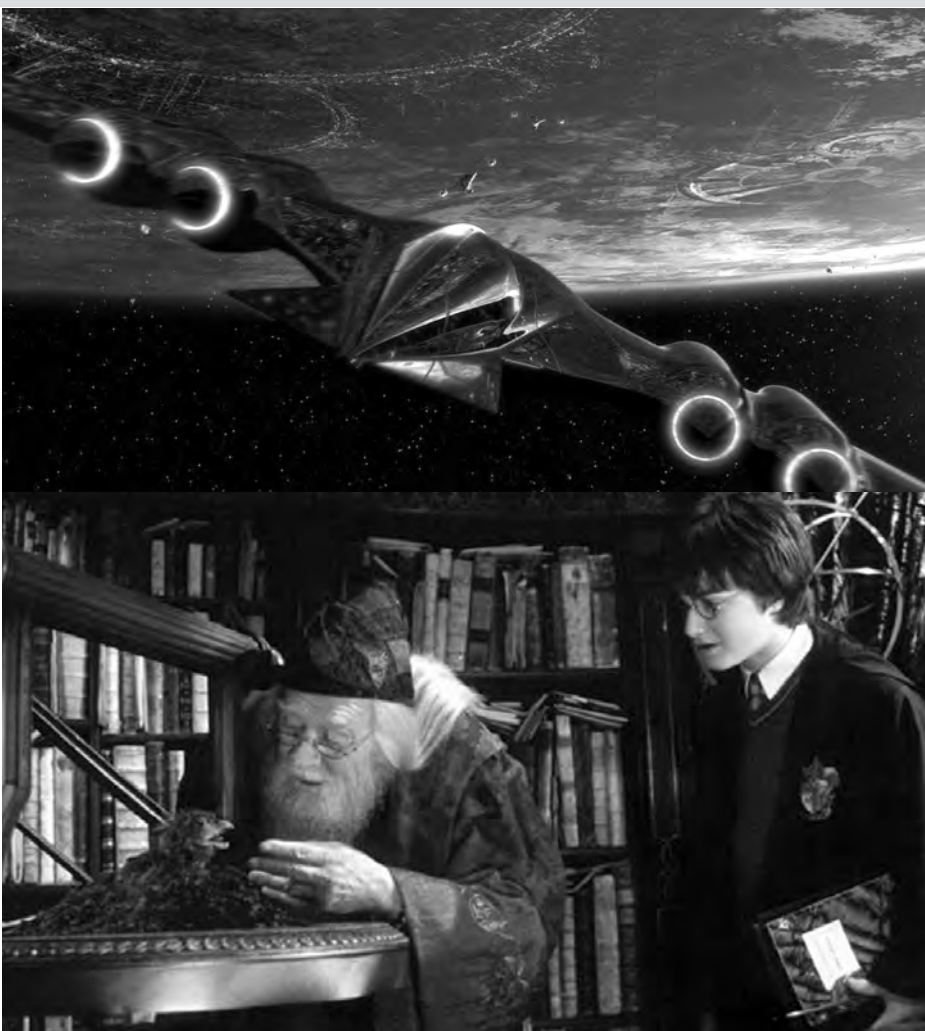
**FSM:** The ending of the movie is really devastating and also really open to interpretation. A lot of people thought it was a maudlin, happy ending about this robot boy being reunited with its mother, but to me it was more like something out of *Sunset Boulevard*, where the boy may believe it's gotten what it wanted, but that's based on its own programmed, warped perception of the world.

**JW:** The way I felt about that ending was that this little automated creature who finally briefly finds his mother and achieves a biological death with her, that he is then able to die with her tells us that in the end he's able to achieve a measure of humanity. The two things we all share in common are birth and death and those are things that ultimately define our humanity as creatures, as animals. And his being able to slip off to the place where dreams are made humanizes him in a way that nothing else is able to do, and

that made it a very lyrical moment for me.

**FSM:** You've won five Oscars, you've received something like 37 Oscar nominations, you've been nominated for multiple films in the same year 10 times...do you ever get blasé about the Academy Award?

**JW:** This thing about Oscar recognition is an amazing success story—the concept of the Oscar. When you go around the world people are interested in that—they may not know what an Emmy or a Grammy is, but they know what the Oscar is. We need a trained sociologist to explain this phenomenon. For me, I've never been blasé about these things. The cliché has it that the nomination comes from one's peers and therefore has a little more gravitas and



a little more weight to it, and I believe that that's true and I feel that. It's something that's a little like winning baseball games, I think: It's the one you're playing that you want to win, and wins and losses in the past sort of fade away. It bespeaks something of our perhaps flawed humanity that it's something that we're compelled and fascinated by. I think it's a human thing that describes us—each time seems like the first time. I don't think one gets blasé about that—other people might find it a lot less important than those in the film industry, but it seems to be something that captures the imagination.

**FSM**

Thanks to *Hollywood Reporter* editor Noe Gold; publicist Ronni Chasen; Jeff Sanderson, and Jamie Richardson at Gorfaine-Schwartz.

# THE BEST (& THE

## Baruch Atah Adonei, Eloheinu Melech Ha'olom! *Jon and Al Kaplan Make Their Pronouncements*

Wow. We thought last year was good, but 2002 was the kind of year we thought we'd never see again. Sure, the film-scoring scene is still an ocean of raging diarrhea, some of it as thick and black as ever. That doesn't take away from the fact that this is the first time in perhaps 15 years that we can compile a legitimate Top 10 list. Nowadays, if we get two or three good scores in a year, we're happy. This year, we get to present a list where all 10 scores actually *deserve* Top 10 status!

Yes, that's well and good, but it's also cause for concern. As we all know, critical writing is usually more entertaining when it's negative, so maybe this article won't be as funny as it

could have been if we hated everything. But we don't. And we shouldn't. Instead, we rejoice in the music of 2002. And as we do so, we'll still find plenty of things to insult along the way. We'll try not to be as offensive as we were last year, where our comments upset at least two to three people. So put on your reading glasses, grab a bag of popcorn and kill your wife, because it's time for Jon and Al's Best and Worst of 2002!

### The Top 10 of '02

1. *Lord of the Rings: The Two Towers*
2. *Minority Report*

3. *Star Wars Episode Two: Attack of the Clones*
4. *Catch Me If You Can*
5. *Harry Potter and the Chamber of Secrets*
6. *Signs*
7. *Road to Perdition*
8. *Spider-Man*
9. *Far From Heaven*

Okay, we don't have 10. But nine is enough. Of course, if you wipe John Williams off the list, it's just a fine year bolstered by the remarkable *Two Towers*.

### Best Composer Ever Award

This was John Williams' most prolific year since 1989. A *Star Wars* score, *Minority Report*, a *Harry Potter* score, *Catch Me If You Can*. And what marvelous scores they are. Williams is almost singlehandedly keeping good film music alive. If only good film music could keep John Williams alive. Williams is a national treasure, and we find it deeply disturbing that he might eventually die.

### Butcher of Bakersfield Award

goes to...George Lucas

Mr. Lucas should be ashamed of what happened to the score for *Attack of the Clones*, but he may not even realize how horribly it was treated. He certainly has the final say, but the true culprit here may have been sound designer/editor Ben Burtt or Williams' music editor Ken Wannberg (or some combination of the three). Regardless, *someone* treated this score like wrapping paper for a gift that wouldn't sit still, like a living puppy. Appalling. Especially on a *Star Wars* film.

### The Two Towers Award

goes to...Howard Shore

Howard Shore sure is doing a wonderful job on this series. It pains us when we browse through movie music news groups and read comments like "Howard Shore's music is good, but plenty of other guys could have written just as good a score." Really? Who? John Powell? Joel McNeely? BT? (We'd list about 40 other people here but we're running out of people who are still willing to talk to *FSM*.) Outside of Howard Shore and maybe four other guys, if anyone else had done *LOTR*, the resulting composer interview would have read: "Well, this scene was temped with Jerry Goldsmith so we decided to do an odd-meter thing. Jerry Goldsmith is so good with odd meters. So aggressive. I really like him a lot." Perhaps the most important aspect of Howard Shore scoring *Lord of the Rings* is just that—it's Howard Shore's *Lord of the Rings*. It's not someone else's inferior approximation of what John Williams or James Horner would have done with it. We've already heard Williams' and Horner's takes on this kind of subject matter, so Shore's is all the more welcome. And it's as good as it is different. The thematic cohesion that Shore is bringing to these films is fanatical. Thus, the albums get better and better with each listen—no matter how many times you hear them, you'll find some new nuance or relation between ideas. Shore's *Two Towers* is teeming with subtlety and rivals his original in thematic development. It boasts great new themes, but they spring naturally from materials from *Fellowship*. And the original *Fellowship* themes are further developed. We, for two, can't wait for *Return of the King*.





# WORST) OF 2002



## How to Score a Conveyor Belt Scene

Minority Report

It's funny that such a gentle, sweet man like John Williams writes some of the most aggressive action music ever committed to film. In *Minority Report*, Tom Cruise and Colin Farrell duke it out in a car factory as Williams sectionalizes the orchestra into a jabbing, atonal frenzy of questions and answers. Williams has said it before and he's right: Scoring a good action scene is like writing for ballet. Watch this sequence and you can practically see Spielberg and Williams dancing.

## How Not to Score a Conveyor Belt Scene

Attack of the Clones

Williams' original cue for the conveyor belt scene in *Episode 2* was dead-on—a whacked-out, mechanical jaunt written for an insignificant set piece. But when George Lucas decided to add the important subplot where C-3PO's head comes off, it became necessary to track the scene with hacked and reordered excerpts from "Zam the Assassin," Yoda's theme, and whatever else Ben Burtt or Ken Wannberg felt like dumping in. You're right, 3PO. "It's a nightmare." Watch *this* sequence and you can practically see George Lucas strangling Williams with a piano wire...

## The Bad Timing Award

goes to...Jeff Bond

Jeff finally got to interview John Williams—and that interview is in this very issue. So if John Williams ever reads an *FSM* it'll probably be this one. One where we talk about George Lucas murdering him (see previous category for emphasis). We love you, John Williams. We love you far more than you can love yourself. (And we know that even if you do read Jeff's interview, you'll never read this.)

## The Spider Award

goes to...John Williams

Williams' chromatic *Minority Report* spyder music edges out his ball-busting *Harry Potter* spider action cue. Elfman's *Spider-Man* is a fine work, but no individual cue captures the essence of a spider as well as the Williams pieces. Howard Shore's score for *Spider* might be available in other countries,

but we can't find it. What a year for spiders! *Eight Legged Freaks* is also about spiders. Why does the *Eight Legged Freaks* score sound so Hebrew? There is no discernible connection between Jews and large mutant spiders. Here is a story about *Eight Legged Freaks*. One day, before the *Attack of the Clones* CD was released, Jeff Bond tried to download advance sound clips of the score, but he had accidentally left *Eight Legged Freaks* in the computer's CD player. As the *Star Wars* clips failed to load, the CD, unbeknownst to any of us, started playing. So all of us stood there listening to



## Danny Elfman on Spider-Man

**The themes:** "What proved most elusive was the fact that the theme I wrote for Spider-Man as a hero, I couldn't make work for two of the six scenes I was using for my acid test—I pick anywhere between three and six scenes in a movie and those scenes carry the thematic material that is the heart of the score, and if I can make the music work in these scenes I can write the whole score. The alternate side of the theme was fighting the more human side of Peter Parker, and it wasn't quite working. I was banging my head against the wall until I found this 'B' section to the first theme; I was trying to make one melody work for the two sides of his character, but it became obvious that there needed to be two elements to the theme: one that played the superhero side and one that played the human side. It was an incredibly simple solution in hindsight but not so simple getting there."

**Oscar buzz:** "Scores are generally nominated by the genre and the type of movie, and it's a difficult genre unless it's perceived as an epic—*Lord of the Rings* is kind of an exception. It has to do with people's perception of the movie—very often they have to perceive the movie seriously in order to think of the score seriously. It tends to put it a bit off in a non-serious or nonsensical category—but what do I know?"



*Eight Legged Freaks*, trying to figure out how the hell it could possibly be *Star Wars*.

## The Spider-Man Award

goes to...Danny Elfman

Second runner-up for The Spider Award, Elfman takes home 2002's hotly contested *Spider-Man* Award. A lot of people complained about a lack of a main theme in Elfman's *Spider-Man*—strange because we counted two main themes for Spidey and another one for the Green Goblin. Even Jeff Bond heard them (see Jeff Bond's virtually identical paragraph on page 20). If you didn't hear a theme in *Spider-Man*, please call (310) 253-9595 and we will sing it for you.



## The Sam Mendes/More Bad Things About Attack of the Clones Award

goes to...Sam Mendes

Sam Mendes should be commended for allowing Thomas Newman to carry so much of *Road to Perdition*, often omitting sound effects entirely in favor of music. The "Road to Chicago" scene is particularly effective thanks to this. Mendes is one of the few working directors who realizes that people already know what a car sounds like when it drives down the street. But evidently we haven't seen enough *Star Wars* movies to know what a spaceship sounds like when it whizzes by, so, in most cases, John Williams lost out to Ben Burtt's painstakingly detailed cacophony for *Attack of the Clones*. Damn, Ben Burtt is a talent! By the way, our mother can wave a toaster oven in front of a microphone too. She would like to supervise the sound for *Star Wars Episode III: The Waste of Time*. It seems we just can't say enough bad things about *Attack of the*

*Clones*. Here's another bad thing we have to say about *Attack of the Clones*:

## The Ronald Reagan Award

goes to...John Williams.

In a recent *Star Wars Insider*, John Williams declares that "Across the Stars" is the first love theme he's written for a *Star Wars* movie. That's right. Han and Leia were just friends. Here are our lyrics for Han and Leia's theme: "They're friends; they're not in love. They're just friends; it's not a love theme. They're friends, because John Wiiiil—liams says so, and it doesn't maaaaat—ter if he's wrong." This is John Williams' second Ronald Reagan Award; he also won for *The Patriot* (see *FSM* Vol. 6, No. 1).

## Best Flat Belly Music

goes to...Lisa Gerrard

What?! We never thought we'd give Lisa Gerrard an award for anything except retiring, but her deep, moaning, lesbianic voice is just perfect for the scene in *Unfaithful* where Paul Martel sucks on Diane Lane's quivering belly. It captures all the guilt, pleasure and primal lust of Lane's character as she reminisces on the subway ride home. Plus, it lends an odd, foreign "This can't be happening" vibe to the sex act itself. We also make special note of Natalie Portman's flat belly in *Star Wars*, but

Williams' score never paid it true tribute. The only thing flatter than Natalie Portman's belly is her acting. Our friend Mike recently sent us a paparazzi photo of Natalie Portman vigorously digging at her own butt crack. Very unprincess-like. Still, if only she put the same enthusiasm in her *Star Wars* performances...

## Best Main Title

goes to...*Sum of All Fears*

This is a tough one. James Newton Howard's main title for *Signs* is mind-blowing; savage and exquisitely naked in the film. When it ends, it leaves you on such a high that you don't even notice that nothing happens in the first two hours of the movie. (Just kidding—we kind of like the movie.) Kudos to the short and despicable M. Night Shyamalan for creating the main-title sequence for the express purpose of showcasing Howard's score. This is quickly becoming the most exciting director-composing team since Chris Young and John Amiel (their inspired work on *Entrapment* has us foaming at the mouth for *The Core*!).

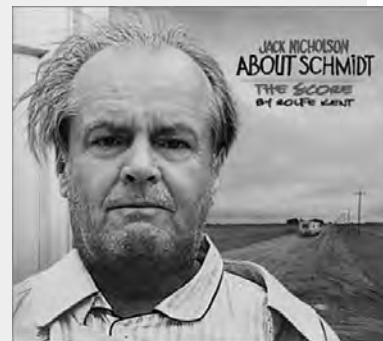
Despite *Signs*, the year's *best* main title is Jerry Goldsmith's *Sum of All Fears*, a stunning choral piece that carries such emotional heft it almost singlehandedly salvages an otherwise sucky, watered-down Tom Clancy thriller. The rest of the score pales in comparison, but this opening cue (the last piece written for the film) is a stunner. Forget *The Last Castle*—this is Jerry's true prayer for 9/11.

## Rolfe Kent on *About Schmidt*

**The film:** "The film is quite emotional, where the previous Alexander Payne films weren't. The film is not a genre film. There's something not cynical about it; it surprised me that Alexander responded to it. There's something very straightforward about translating emotions and humanity."

**The score as an album:** "I can never tell how significant or not significant a piece of music is. Sometimes you work very hard to produce something you think is going to really make a great statement and discover that it becomes marginalized very easily, and the opposite exists as well. You create something you think no one is going to notice and suddenly it becomes very significant."

**Oscar buzz:** "Whatever happens, happens. I'm hardly against that, but the point for me is the creativity, the art of film scoring. For me it is a question of seeing what I can make of any one particular moment, and it doesn't feel complete until I feel like I've really invested something of me in the music. I don't regard film scoring as a business; it's very much a form of expression for me."





## The Three Stinkers Award

goes to...John Powell

*Two Weeks Notice*, *Pluto Nash* and that direct-to-video Stallone movie *Eye See You* (or, as we like to call it, *Eye Suck*). This is John Powell's second consecutive win for the "Three Stinkers Award." He won last year for *Evolution*, *Rat Race* and *Shrek* (or *I Am Sam*, take your pick).

## The War Is Hell Award

goes to...James Horner

Man, is James Horner in a rut with these big splashy war epics! *Windtalkers* is 77 minutes of boredom, and the Lisa Gerrardian moanings of *Four Feathers* sound like Horner's dragging the vocalist down a flight of stairs by her hair. Horner needs to get back to doing what he does best. What that is, we have no idea.



## The "Nightmare at 20,000 Feet" Award

goes to... John Williams

This is for the scene in *Catch Me If You Can* where Tom Hanks is deciding whether or not to open Leonardo DiCaprio's wallet to see if he's been had. Musically, it's the best psychological ribbing since Jerry Goldsmith taunted John Lithgow into looking out the airplane window in *Twilight Zone: The Movie*.

## The Everyone Else Loves FAR FROM HEAVEN Award

goes to...Everyone Else

*Far From Heaven* is a fine score. It's good old-fashioned Elmer writing in the style he helped invent: the good old-fashioned Elmer style. Fifties soap music like *A View From Pompey's Head* is not our favorite, so while

## Thomas Newman on Road to Perdition

**The film's mythic approach:** "Big scale was something Sam Mendes was looking for, and the notion of refreshment—with the big first act ending with the murders, that there would be a huge contrast in tone and feeling on their drive to Chicago—it wanted to be large and orchestral in its scope. The beginning was filled with lots of ambient tones, as I like to do, so it piqued my interest in the music—how do you join the big with the small? How do you let music live behind a scene without walloping it? Often when you're with an orchestra, playing as quietly as you can, you still get a sense that something big is happening. When it comes down to dubbing the movie and putting that behind dialogue, I designed tones and various small colors that could really significantly live well in the background and still maintain a kind of sophistication and interest without being a pounding commentary. I was never interested in blowing the nuances of actors' performances either. I'm interested in the small scale: subtextualizing scenes or deepening their significance as opposed to commenting on their significance. It's probably a lot of my dramatic sensibilities, what interests me going into a theater."



Elmer is still the best at it, it's not like he's breaking any ground. It's a nice throwback. It may even win the Oscar because it's so flamboyant and effective in the film. Should this come to pass we will be thrilled for Elmer. In the meantime, we will continue to wait patiently for an album release of Elmer's greatest unreleased work, *Funny Farm*.

## The Wrong Composer Award

*The Emperor's Club* is a fine Thomas Newman score, loaded with the composer's usual quirky tricks. The only problem is that Newman didn't write *The Emperor's Club*. James Newton Howard did. James, you old stick in the mud! Shape up or we'll be forced to give you next year's Joel McNeely award. Okay, there's plenty in *The Emperor's Club* that *does* sound like Howard. But as soon as we're ready to forgive the rip-offs, we find the cue in *Treasure Planet* where you can literally hear the temp track switch from *The Phantom Menace* to *Far and Away*. For Christ's sake.

## The Michael Kamen Award

goes to...Michael Kamen

*The Dead Zone* aside, *Die Hard* and *Lethal Weapon* are Michael Kamen's best scores, and both of them saw legitimate CD releases this year. Sequencing-wise, the *Lethal Weapon* album is a disaster. But despite this and the needlessly repeated tracks, it does have the galvanizing "Hollywood Boulevard Chase," a cue we've been lusting after for 15

years. And speaking of Mr. Kamen, why wasn't his work on *Band of Brothers* at least nominated for an Emmy? All the worthless horrible, horrible crap that's written for TV, and they slight something that's actually good.

## We Hate Jack Bauer's Theme

24 has been really fun this year, and certain episodes even have decent Goldsmithian underscore (like one cue where we started singing "I discovered seven eight" along with the simplistic 7/8 suspense riff). But, the main theme of the show is starting to kill us. It's Bruce Broughton's main theme from *Shadow Conspiracy*, which, interestingly, is a film about a presidential-involved conspiracy. In *Shadow Conspiracy*, the theme is longer, played by real instruments and is much, much better.



As we wrote this category, Tim Curran put on Terence Blanchard's score to *25th Hour*. What an amazing coincidence. It's also the theme from *Shadow Conspiracy*!

Oh my God! We just found the connection. *25th Hour*! 25 comes right after 24! We had hoped that the second season of 24 would be titled 25, but instead we get *25th Hour*! Remarkable!

# Not Too Far From Heaven

*Jeff Bond Is Less Cranky Than Usual About 2002*



## Score of the Year

*Far From Heaven*, Elmer Bernstein

Elmer Bernstein has never won an Oscar for Best Original Score. If that's not a stunning indictment of humanity, I don't know what is. Nothing made me happier this year than the acclaim Elmer's *Far From Heaven* score got. The movie is a tough sell: a '50s melodrama about racism and homosexuality, made in 2002. But the score, and the

attention it's received, prove that music can still underscore a movie emotionally and move audiences with genuine melody. The fact that Bernstein, a composer who started working in Hollywood around the time *Far From Heaven* is set, was able to write the perfect music for this film while retaining his essential style shows not that his music is dated but that it is timeless. If there's any justice at all, Elmer can cap an incredible career with an Academy Award for this score.

## Cue of the Year

"The Hand of Fate," *Signs*  
James Newton Howard

Let's face it: This is the sort of music that hooked most of us on movie scores. Howard's *Signs* starts off with a bang, spends the bulk of the movie subtly, insidiously chipping away at your psyche, then launches this magnificent piece of redemptive wonder that has it all—suspense, propulsive action, transforming awe and an incredibly

satisfying denouement. Even this unimpeachable effort had its detractors, however, with someone on the Internet describing Howard's *Signs* score as "hokey." Excuse me: You wanted something more subtle and classy to underscore the invading space aliens? If you can't go balls-out scoring a movie like *Signs*, we might as well shut this magazine down right now.

## Main Title of the Year

*The Sum of All Fears*, Jerry Goldsmith

While the movie itself was a waste of time, hobbled by Ben Affleck's ineffectual presence (more cutaways to Ben's relationship with his knockout girlfriend during the nuclear crisis, please!), Goldsmith outdid himself with the chilling, post-9/11 main title. The composer has written plenty of choral music in his day, but this is something different—an eerie, operatic tune that really hammered home the terrifying implications of a loose nuke (and, strangely, worked pretty well as a pop song).

## James Newton Howard on *Signs*

**The main title:** "The main-title sequence, which has attracted a fair bit of attention, is one of those unusual situations in that that was a piece of music that was written after Night storyboarded the movie for me. He hadn't shot the movie yet, and I wrote that piece, and at the time he responded to it very positively, but his concern and mine based on the storyboarding was that there didn't seem to be an obvious place for that level of intensity in the movie. But we kept it in the back of our minds hoping that somewhere later in the process we'd find a home for it. It was really his idea to use it as the main title and cut the titles to the music."

**Artistic success:** "The most meaningful thing about the *Signs* score to me is twofold—one has to do with the discipline of the writing. I felt like I've come closer to succeeding in using a minimum of thematic or melodic, motivic resources and trying to make that feel like a singular work that has a life beyond the movie. The guy who did that more effectively than anyone on earth was John Williams with *Jaws*, and he did it with two notes and it became part of the iconography of the age. That kind of an achievement in film music is a spectacular thing and I don't think I've ever come even close to it, but this work was closer. The other thing is that the most meaningful music in it really didn't have anything to do with horror but with transformation through fear, of walking through fear and coming out the other side. It had to do with faith, but faith in a totally nonreligious sense, that somehow life was worth living and that hope springs eternal, and particularly in the age of anxiety we live in it was a good message. I was inspired by it."



## Composer of the Year

John Williams

He didn't write the most scores in 2002, but he wrote the most good ones. In recent years I'd actually lost a lot of interest in Williams' output, but 2001's *A.I.* threw him solidly back into focus, and 2002 showcased a seemingly rejuvenated Williams full of terrific ideas and execution. *Attack of the Clones* was probably the most cohesive *Star Wars* score to date—a fact that annoyed many listeners who expected the usual parade of showcase themes. Instead, Williams gave us a sweeping, ambivalent love theme and some fantastically linear action music. That trend continued in *Minority Report*, a fascinating blend of *A.I.*'s haunting futurism and Williams' good old-fashioned, rousing action writing. The franchise sequel *Harry Potter and the Chamber of Secrets* was impressively dense, but the real gem of the year was Williams' score to the Spielberg caper *Catch Me If You Can*, an artful blend of psychology and bracing, jazzy fun, with the most visually dazzling main-title sequence in years. (continued next page)



## Best Track Title

goes to...Danny Elfman

Only that lunatic Elfman would title a cue "Tiger Balls." The scene is from *Red Dragon*, where a blind Emily Watson unwittingly (or, \*gasp\*, *intentionally*?) molests a sedated tiger's most intimate of all areas.

## Captain Controversy Award

goes to...Danny Elfman

Has any composer been attached to as many controversial remakes as Elfman? *Psycho*, *Planet of the Apes*, *Red Dragon*, the upcoming *Superman* movie, *Men in Black 2*...That Danny Elfman sure is controversial!

## Quote of the Year

This year, Hans Zimmer told Jeff Bond how he respects Jerry Goldsmith and started listing Goldsmith scores that he likes. He endearingly added "I even liked *The Bear*." (He meant *The Edge*.) Isn't that sweet and funny? Zimmer protégé and *Time Machine* composer Klaus Badelt must also like *The Bear*.

## The History of the Ring Award

goes to...Howard Shore

Shore takes this award for his fine concert piece *Brooklyn Heights*, excerpted in *Gangs of New York*. It's all great stuff and sounds like *Lord of the Rings* in *Manhattan*.

## The "I Don't Want Someone Else's Maid" Award

goes to...Alan Silvestri

It pains us to think that Alan Silvestri had to pass on Gore Verbinski's *The Ring* so he could score *Maid in Manhattan*, especially after their fine work together on *Mouse Hunt*. Silvestri's *Maid* score is extremely catchy and harkens back to his enjoyable romp for *Romancing the Stone* (because he recently listened to the new Varèse album). But there are films that are more deserving of his genius than *Stuart Little 2*, *Lilo and Stitch* and *Maid in Manhattan*. Do you know why Ralph Fiennes got the lead in *Maid in Manhattan*? It's because of his role in *Schindler's List*, where his love interest was also a maid. But one with a much smaller ass. See you next year! **FSM**

## Bullseye! 20 CDs That Hit the Mark

**Douglass Fake listens to a lot of soundtracks—namely, all of them: old scores and new scores. As proprietor and producer at Intrada, he writes the capsule summaries accompanying every album listed on the store website. Doug produces soundtracks and composes and conducts his own music, so if he deigns to give a particular release a "bullseye!" we pay attention. Here's a selected group of 20 of his worthies from 2002, with a few excerpted comments thrown in:**

### Sunset Boulevard

FRANZ WAXMAN, 1950  
Varèse 66316 (69:41) Complex, brooding, exciting score gets detailed examination by conductor Joel McNeely.

### Zulu Dawn

ELMER BERNSTEIN, 1989  
LLLCD 1001.5 (47:31) Rousing British music crosses with percussive Zulu theme. Propulsive score full of rhythms built from a small, descending motif.

### Mort D'Un Pourri

PHILIPPE SARDE, 1977  
Universal 017177 (France; 49:40) Accordion adds wistful layer to a bittersweet, piquant album.

### Rebecca

FRANZ WAXMAN, 1940  
Varèse 66160 (Cond. McNeely, 54:32) Rhapsodic music gives way to suspense. Intricate ideas mingle with pretty ones.

### Above and Beyond

HUGO FRIEDHOFER, 1952  
FSMCD Vol.5 No.11 (55:45) Proud, ascending trumpet-led main theme highlights powerhouse score.

### The Sand Pebbles:

**Deluxe Edition**  
JERRY GOLDSMITH, 1966  
Varèse VCL 0702 1010 (76:43) Single four-note motif grows one direction, becomes the gunboat theme, grows another direction, becomes the love theme!

### The Prodigal

BRONISLAU KAPER, 1956  
FSMCD Vol.5 No.9 (75:11) Rousing opener, fierce fight music highlights dramatic score.

### The Fury: Deluxe Edition

JOHN WILLIAMS, 1979  
Varèse VCL 0702 1011 (2-CD Set, 95:55) Two takes on brooding, powerful score. Original

album re-recording with London Symphony Orchestra shares bill with actual L.A. film soundtrack sessions. What a premiere!

### Signs

JAMES NEWTON HOWARD  
Hollywood 162368 (45:34) Tiny three-note motif digs, works, eventually emerges a fortissimo horn figure to highlight the action cue of the year.

### The Stalking Moon

FRED KARLIN, 1968  
RMDU 1 (57:01) Brooding, multi-layered score combines solo trumpet and strings with unusual colors of the zither.

### The Night Walker

VIC MIZZY, 1964  
Percepto 009 (49:40) Scary movie gets surprisingly tonal orchestral score, featuring piano and bass. Plethora of minor chords for organ and brass a highlight.

### On the Beach/

**The Secret of Santa Vittoria**  
ERNEST GOLD, 1959/69  
FSMCD Vol.5 No.7 (71:01) Rich score avoids horror of nuclear holocaust, plays to elegiac feel of the last days. "Waltzing Matilda" plays to Australian locale while warm love theme plays to the heart. An expressive reading of the former with emphasis on silver trumpets brings it all to a close.

### The Bishop's Wife

HUGO FRIEDHOFER, 1947  
BYU FMA-HF 109 (58:28) Festive moods mingle with meaningful, sometimes sad ones. Scherzo-like main theme a highlight.

### The Fly Trilogy

PAUL SAWTELL/BERT SHEFTER  
Percepto 008 (2-CD set, 99:17) All three original *Fly* movie scores get grade-A treatment. The first showcases pathos over scares.

### Cast a Giant Shadow

ELMER BERNSTEIN, 1966  
Varèse VCL 0502 1008 (29:42) Militaristic brass and percussion mix with stately, impressive themes. Not one but two major love themes highlight powerful, albeit brief album.

### Logan's Run

JERRY GOLDSMITH, 1976  
FSMCD Vol.5 No.2 (74:18) Three colors! Complex, chilling music emphasizing strings trades with all-electronic interior music. Outside the dome, dazzling orchestral colors take over. Single six-note theme binds them all together!

### Lust for Life

MIKLÓS RÓZSA, 1956  
FSMCD Vol.5, No.1 (68:58) Tortured, angular main theme mingles with rich "brotherly love" theme. Rózsa captures Van Gogh's torment, the darkness in his life, glow in his work.

### The Shipping News

CHRISTOPHER YOUNG  
Milan 35983 (46:12) Rich, unforgettable main theme highlights sometimes nostalgic, sometimes interior score.

### Film Music of Akira Kurosawa: The Complete Edition Vol. 2

MASARU SATOH, 1956-64  
Toho AK-0006/AK-0009 (Japan, 6-CD Box; 357:11) Incredible spread of music by Masaru Satoh, highlighted by the dynamic *Yojimbo* and powerful *High and Low* scores.

### Iris

JAMES HORNER  
Sony 89806 (49:56) An abundance of beautiful melody highlights Horner's most flowing score.

Read Doug's latest comments every week at [www.intrada.com](http://www.intrada.com).

## Best John Barry Impression

*Die Another Day*, David Arnold

The latest James Bond movie was a wild mixed bag, much of it rousing and funny, much of it annoyingly loud and ridiculous. Same thing goes for David Arnold's score, which channels the smooth Barry lyricism of the classic Bond films seamlessly, but too often goes overboard in the action department. The opening action cue for Bond and his team surfing into North Korea (not, of course, sampled on the soundtrack album) is superb: lean, mean and exciting. But as the film piles on effect after effect, Arnold's music builds up the same epic frenzy he brought to *Independence Day*. Barry's Bond action music always emphasized how cool 007 was under fire, but Pierce Brosnan's (admittedly more human) Bond is scored in a way that suggests the super spy is just hanging on by his fingernails.

## Runner-up

*Enigma*, John Barry

Barry does repeat a love theme on this album about 500 times verbatim, but there's a car chase and some suspense music that recalls why this composer remains one of the most distinctive and stylish voices in the film music canon—too bad he doesn't work more.

## Best Comic Book Score

*Spider-Man*, Danny Elfman

Here's another score that received brickbats from some corners for "not having a theme." Apparently Elfman's distinctive melody was just too subtle for some people to hear. The composer, in fact, wrote what may be the first interior-driven theme for a comic book hero, and it's all about the inner maturation of Peter Parker (Tobey Maguire) and the mantle of responsibility his superhero costume

carries. Add some of Elfman's most ferociously percussive action music in a long time and you've got one of the year's better scores.

## Favorite Cue From an FSM Album

"The Alexander the Greater Affair,"

Gerald Fried; *The Man From U.N.C.L.E.*

To me Gerry Fried is the king of television music; his style is instantly recognizable, catchy and incredibly fun. The first time I heard this wild, hilarious and thrilling suite from the '60s spy series episode, I almost had to pull my car off the freeway because I was laughing so loud in sheer enjoyment.



## Runner-up

Everything on *Logan's Run*, Jerry Goldsmith

This album was a dream come true: one of those I-taped-the-whole-movie-off-my-television-20-years-ago things where I never really believed a complete score album would happen. Go, muscle!

## Best Star Trek Score

*Star Trek Nemesis*, Jerry Goldsmith

Jerry Goldsmith now has a nearly perfect record of scoring every one of the worst *Star Trek* movies (for me, even *First Contact* was a waste of time). *Nemesis* effort-

lessly qualifies as the bottom of the *Trek* barrel, from its lame action sequences (which make William Shatner's *Star Trek V* look like *Die Hard* by comparison), rehashed plot elements, cringe-inducing moments (what Trekkie *really* wanted to watch Riker and Troi enjoy their wedding night?) and a box-office return that threatens to deep-six the franchise. Goldsmith's score seems to be an experiment in seeing how little he can do to accompany the film, but despite a slow start his approach still works. While it surely lacks the meat and scope of Goldsmith's first two *Trek* efforts, it does have far more energy and consequence than *First Contact* or *Insurrection*.

## Best Goldsmith Reissue

*The Sand Pebbles*,

Varèse Sarabande CD Club

Even ignoring *FSM's* releases, fans of vintage Jerry had a great year in 2002: Universal France's long-awaited, expanded *Papillon* supplied three extremely important missing tracks (including the gorgeous, impressionistic "Catching Butterflies," a highlight of the composer's career); *Studs Lonigan* provided a glimpse into a raucous, grind-house effort from the earliest part of his career, and Prometheus' *The Swarm* (despite disassembling some of the more enjoyable action cues from their original LP versions) showed Jerry's ability to provide one of the worst movies ever made with a genuinely exciting score (previewing some of the effects later used on Ridley Scott's *Alien*). But the real treasure was Varèse's epic-length treatment of *The Sand Pebbles*, finally bringing the full scope and depth of this great '60s effort to listeners.

## Worst Musical Choice

*Gangs of New York* Opening Scene

It's a knee-jerk reaction among film score collectors to bash any use of rock music in a movie: To us, pop and rock are the enemy, period. But I try to be a little more open-minded about these things. Nevertheless, Martin Scorsese's choice of wailing rock guitars (presumably U2) to underscore the pivotal opening gang fight of his epic *Gangs of New York* almost destroyed the movie for me. The music singlehandedly drains this vital sequence of every ounce of emotional weight and turns it into what is essentially a period Mountain Dew commercial. Quite simply, it takes the viewer out of the movie at a vital juncture and just has nothing to do with anything

## Elmer Bernstein on *Far From Heaven*

**Oscar buzz:** "I'm stunned. I've always looked at a job as a job; I love the job and the challenge and the idea of the next thing to do, and I really never much think beyond that. I've just been stunned by the reaction; it is probably the biggest reaction I've gotten to anything I've ever done. Obviously, from a purely selfish point of view, I'd love it to be nominated, but from a more important point of view I just think it would be nice if a purely melodic score were noticed for a change. I wish it would start something."





else in the score. I have no idea what Elmer Bernstein wrote in his rejected score, but nothing he did could have possibly damaged the picture more than this.

## Best Use of Music From NFL Films:

*Pumpkin*

Here's the movie that will be forever drawn out as an example by anyone questioning my taste in the future ("Yeah, but he liked *Pumpkin*!"). Call me crazy, I found much of this twisted comedy (the flip side of *Far From Heaven*, in a way) hilarious, and I thought composer John Ottman did an ingenious job of finding a musical tone for the movie—a job that might have been the biggest film-scoring challenge of 2002. The high point of the picture's music did not involve Ottman, however: it was the choice of two of Sam Spence's bombastic, '60s-style football cues from the NFL Films documentaries to underscore a montage of sex and tennis and a fist-fight between a handsome jock and a "retard."

## Best Strange Little Score

*Punch-Drunk Love*, Jon Brion

I'm not exactly buying the idea that Adam Sandler deserves an Oscar nomination for slightly lowering the normal volume of his screaming in this Paul Thomas Anderson picture, but Jon Brion's score—a combination of abstract electronics and ethereal whimsy—successfully gets inside the character's head.

## Best Lord of the Rings Score

*The Two Towers*, Howard Shore

Will it completely destroy my reputation to admit that I wasn't a huge fan of Howard Shore's *Fellowship of the Ring* score? Shore found the perfect tone for Peter Jackson's gloom-and-doom epic, but for all the film's scope and action, I guess I wanted something showier. *The Two Towers* continues the feel of the first score, but somehow this second effort seems more sure-footed, resonant and listenable. The old themes undergo satisfying variations, and the new ones (especially Shore's regal theme for the kingdom of Théoden and the world of men) are rousing. Shore's capper is daring: "Gollum's Song," warbled by Emiliana Torrini in a style somewhere between Björk and Shirley Bassey. It's a chilling, strangely beautiful piece that ends this middle chapter in the film

## Jan A.P. Kaczmarek on *Unfaithful*

**The melancholy piano theme:** (that drives the score). "It was born out of my interpretation of the drama between these three people, this marriage that was in crisis and the feminine crisis that leads to the love affair, which was also kind of going nowhere. I didn't want to make any big dramatic gestures; I thought it was much better to keep a quiet, compassionate presence, and I thought the theme would be right for this complex situation."

**The pivotal early scene:** (in which an urban wind-storm drives Diane Lane's character into the arms of a stranger). "The entire movie is shot so beautifully, so the imagery was very inspiring at any moment, but this scene is one of the most spectacular I would say—the most inspiring scene, but also extremely difficult to score. You have this intensity of wind, and wind itself being a hero. So I was trying different approaches, and nothing worked at the beginning because you were against this huge power of wind—it's a demolishing power that also demolishes music, when you put those two elements together. I needed to find a way of writing that sort of complements the wind and survives the blows."

**Oscar buzz:** "I'm fully and completely submitting myself to fate. If this score is going to be recognized I'll be overwhelmed with joy, but it already gave me so much satisfaction, I'm not really fantasizing about what will happen."



series on the perfect note of uncertainty.

## Most Maddeningly Memorable Theme:

"Fawkes the Phoenix," *Harry Potter and the Chamber of Secrets*, John Williams

Every once in a while a film composer writes one of these themes that is almost circular in construction—you literally can't think of the end of the theme without starting over at the beginning. This year the prize went

to John Williams for the wonderfully noble "Fawkes the Phoenix" theme in his second *Harry Potter* score. So mesmerizing was this melody that it got stuck in my head for a full week, often making me forget whether or not I'd shampooed during my morning shower. Blast that John Williams...

## Best Re-recording

*Sunset Boulevard*, Franz Waxman

Finally, we get the score and a DVD of one of my favorite movies of all time. Waxman's score starts off in operatic, Wicked-Witch-of-the-West mode, then turns marvelously subtle in its interweaving of the character of Norma Desmond and her growing insanity, Joe Gillis' breezy corruption, doomed love stories all around and the sublimely delusional finale. It's still tough to get the Royal Scottish Orchestra to sound like a 1950 Hollywood recording, but Joel McNeely's interpretation is spirited, and the result is a great album.

## Honorable Mentions

*Spirited Away*, Joe Hisaishi; *The Four Feathers*, James Horner; *Unfaithful*, Jan A.P. Kaczmarek; *About Schmidt*, Rolfe Kent; *The Rising Place*, Conrad Pope. **FSM**

## Best New Albums for Old Scores:



*Tron*, Wendy Carlos  
*Lethal Weapon*, Michael Kamen  
*Papillon*, Jerry Goldsmith  
*Studs Lonigan*, Jerry Goldsmith  
*The Sand Pebbles*, Jerry Goldsmith  
*Ivanhoe*, Miklós Rózsa  
*King of Kings*, Miklós Rózsa  
*The Treasure of the Sierra Madre*, Max Steiner

# Six Things I've Realized About Film Music

2002 in Review by Jason Comerford

To begin with, I must make a confession: I don't listen to much film music anymore. It takes an exceptional piece of music to make me sit up and actually start to pay attention.

I'm a traitor to the cause and a disgrace to the fine pedigree of *FSM*, I know, but even still, the limitations of the form are becoming increasingly apparent, particularly in these times of committee moviemaking.

It's a subject I frequently harp on, and it's also a subject that, short of a cultural revolution, will always be there to argue about. But I hear it everywhere; the bigger and more expensive the studio picture, the more obvious it becomes. The state of pop music itself is as bad as it has ever been, and the effect of that lack of quality has started to worm its way into film music. Film scoring is an exceptional art form with the unlimited potential to encompass any style of composition, and yet why is it that so much of it is interchangeable? It's the apathy, that's why, the apathy of the mainstream music fans who've come to believe that Creed, Britney Spears, J. Lo (or whatever she's calling herself this week), Linkin Park and whomever else is topping the charts represent the *ne plus ultra* of what music can accomplish. Sure, there are tons of bands and musicians out there doing exceptional work, but only a select few are lucky enough to be branded "cool" by the MTV intelligentsia. Challenging and innovative music does exist—and it always will—but hunting it out is harder than ever.

So I present to you six things I've realized about film music in the last year, in no particular order (other than #1). In a nutshell: It ain't dead yet, but it's sure starting to smell funky.

## 1. Star Wars is officially dead.

And it's not John Williams' fault. I bring this subject up first for two reasons: 1) to get it out of the way straight off, and 2) to emphasize that big orchestral scores just aren't

enough anymore. I heard the score for *Attack of the Clones* before I saw the movie, and what with all the advance press, I actually began to believe that the film might be worthwhile. The score itself was a great piece of music—the action cues were the best of the year, the love theme was stunningly gorgeous, and the finale, with the appearance of the Imperial March and the bold segue into the love theme, made my hair stand up. But then George Lucas got his mitts on it, and it all went to hell. I hate to say it, folks, but the first two *Star Wars* films are looking more and more like flukes every day. When a film comes out that's as ice-cold and mechanized as *Attack of the Clones*, one starts to understand that perhaps giving a director final cut is not always the best idea. I'd go on a long rant about how inept and embarrassing the film was, but I'll shave it down to this: When the best moment in the film (one word: Yoda) is, when you think about it, a tired cash-in on a recent movie trend, it's time to pack your bags and switch your allegiances to the filmmakers who are showing everyone how it's really done.

## 2. Hey, hey, rock and roll will never die.

By now the scheme is obvious: Whatever style sells records on the *Billboard* charts, you can guarantee it will pop up in a movie soon. Big orchestral music isn't, at the moment, sexy enough to move the units at Best Buy. So the theory becomes, jam some backbeats in there and call it a score. Some of these scores that feature rock and techno stylings can be pretty good: John Powell's score for *The Bourne Identity* wasn't bad, and I give John Debney props for trying to elevate an otherwise pedestrian score for *The Scorpion King* by tossing in some headbanger metal solos. I'm all for fusing styles and genres, but sometimes it gets a little out of hand. Creating a deliberately schizoid musical tapestry can work really well—check out Michael Nyman and Damon Albarn's deliciously gonzo score for *Ravenous* if you don't believe me—but when scores like *The Scorpion King* come along, the first thing I think is that it was written by music executives who're trying to create chart-toppers in the most unlikely of places. David Arnold contin-

## Howard Shore on *The Two Towers*

### The theme for the World of Men:

"You hear it the first time when Aragorn, Gimli, Legolas and Gandalf approach Eteris and are ushered into Théoden's chamber and you meet him and Wormtongue for the first time. It's also heard on a Hardinger fiddle, which is a Norwegian instrument and it gives you a feeling of northern Europe, so again we're trying to create sounds and compositions that are particularly relevant to this culture."

### Gollum's themes:

"Gollum is a major character in this film. You see glimpses of things in the first film and now they're developed more fully. Gollum, by the nature of being schizophrenic, has two themes that are very distinct. One of his themes is closely related to the Ring theme because Gollum is a character who's been just destroyed by having the Ring for so many years."

**Gollum's song:** "You hear it first with boys' singing, and then with an instrumental version of the chorus, and then Emiliana Torrini sings Fran Walsh's lyrics. We wanted a singer from northern Europe, again bringing some of those influences to the story. We had heard her recording 'Love in the Time of Science' and loved it."

**Oscar buzz:** "I'll keep my fingers crossed. It would be an honor. It's a great piece to work on and a great inspirational novel and a great world to work in. I feel like I'm completely absorbed in it."

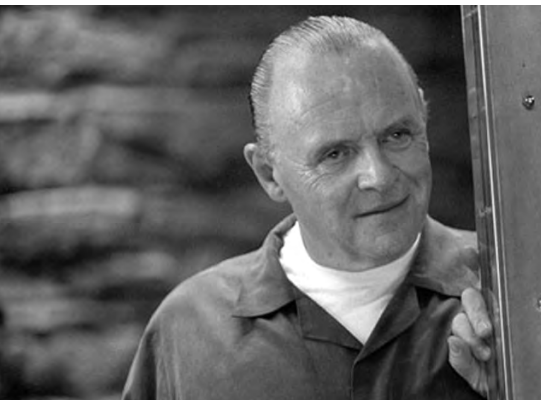




ues to fuse orchestra with techno stylings with his scores for the James Bond films; *Die Another Day* was nothing new in that respect, and although I have no doubt that Arnold was just doing his job, I wonder if he's starting to run out of ideas. And with the proliferation of pop and

Elfman, however, took one look at the film and seemed to realize the inherent silliness of it all, and went all out; his over-the-top score is probably one of the better ones of his career, slyly satirical in its approach, with themes that stick in your head. It's not a breakthrough piece of

there were in fact several standouts. David Julyan's moody score for *Insomnia* is an undiscovered gem, despite the fact that Varèse Sarabande's otherwise comprehensive CD is missing the terrific log-chase cue. I enjoyed the take-no-prisoners approach of James Newton



I LEARNED IT AT THE MOVIES: *Red Dragon* (3); *The Scorpion King* (2); and *The Mothman Prophecies* (4).

rock musicians who have moved into film composition—Mark Mothersbaugh (Devo), Lisa Gerrard (Dead Can Dance), Cliff Martinez (Red Hot Chili Peppers) and the aforementioned Albarn (Blur and Gorillaz) among many, many others—the trends are likely to pop up again and again. Then there's always Danny Elfman, which leads me to...

### 3. Danny Elfman just keeps getting better and better.

I'm like every other film-music geek who went nuts over *Batman* when it first came out, and Elfman continues to be a musician whose trajectory fascinates me. He seemed to get a lot of static from the fan community by branching off into more abstract directions for scores like *A Civil Action* and *Good Will Hunting*; I never disliked the new direction he was taking so much as I wondered where he was going with it. Sometimes the approach worked beautifully, and sometimes it just seemed like a bunch of noodling with percussion patterns and synth patches. Elfman, at the very least, had the brass balls to deliberately move away from a form of musical composition that made him a rich man and try something new and different, regardless of whether or not it worked. I did my civic duty and saw *Spider-Man*, opening night and all, and the music evaporated from my head the second the film was over—the only music I can recall with any clarity was the old TV theme that Sam Raimi snuck into the end credits. I started to wonder, and then I saw *Red Dragon* and thought, "Yes! He's back!" The film itself is about what you'd expect: slick and well-crafted enough, but with just enough big-studio pandering that it was instantly forgettable.

music in any respect, but if you're going to go full throttle, that's the way it should be done.

### 4. Minimalism is in, baby.

It's been gaining momentum for years—the first instance I can remember of the style popping up is in John Williams' "Schindler's Workforce" cue from *Schindler's List*—but these days it's really picking up steam. Noted minimalist composers like Philip Glass and Michael Nyman have been doing excellent film work for years, but Don Davis probably did the style the best service by transposing large chunks of John Adams' *Harmonielehre* into his score for *The Matrix*. This year, minimalist scores like Cliff Martinez's *Solaris* (one of the year's best) and Glass' score for *The Hours* have gone a long way toward making the style into a distinctively filmic one. (Williams also gave it a good workout with *Minority Report*, an otherwise forgettable film that critics inexplicably went gaga over.) I've always been a fan of minimalistic techniques in film music—often they can glue a film solidly together—and this is a trend that I'm pleased to see. Rock bands like Tortoise and The Swans have also done excellent work by incorporating ideas from Adams, Glass, Nyman and Steve Reich—another indication of a trend that's evolving in fascinating ways.

### 5. Big orchestral music continues its decline....

Throw a rock and hit 10 or 15 large-scale orchestral scores (*Ice Age*, *Reign of Fire*, *XXX*, *The Time Machine*, et cetera, et cetera); only one or two of them are actually worth listening to. Of the many that were written this year,

Howard's score for *Signs*—the main title, at least. The rest of it was typical of Howard in that it was all exceptionally well-composed and orchestrated, but the self-important film it was attached to brought it down a notch or two. Tomandandy's ethereal score for Mark Pellington's underrated *The Mothman Prophecies* deserves to see a release someday, but that seems unlikely. Other scores that I thoroughly enjoyed included Jon Brion's *Punch-Drunk Love* and Ryuichi Sakamoto's tongue-in-cheek Ravel-inspired music for Brian DePalma's *Femme Fatale*.

### 6. Howard Shore shows us how it's done.

Okay, it's probably old hat by now to gush over Shore's scores for *The Lord of the Rings*, but I'll mention it again anyway. Suffice to say that Shore, with *The Two Towers*, took the astonishing first part of Peter Jackson's thunderous epic and developed it in fascinating new directions, particularly in the stirring accompaniment for the tortured character Gollum. Shore treated the all-CGI character as 100% flesh and blood, and the seamless emotional currents of his music really sold the experience. There's really not much more to say other than...it's going to be an awfully long wait until *The Return of the King*.

So there you have it—recollections on a year of film music by a fallen enthusiast. Budget and location prevent me from seeing many of the films I'd really like to see—you're no more likely to see *Y Tu Mama Tambien* or *City of God* theatrically in South Carolina than you are to witness a gay pride parade at Bob Jones University—but I get by. Perhaps next year will bring some more nice surprises.

**FSM**

# These Are a Few of My Favorite Scores

By Doug Adams

## **Naqoyqatsi** Philip Glass

Glass' work on *The Hours* is going to get more attention from film critics, but it was the uncompromising final third of the *Qatsi* trilogy that found the composer charting new territory. The *Qatsi* films have been one of film music's great experiments. As Glass has noted, while the films began with natural images and have moved into technological coolness, the scores have moved in an opposite direction. The projects have clearly been important to the composer, and it's great to see him exit the series with the same clear-focused integrity with which he began. Every stock Glass-ism is given a new spin, from the creative use of instrumentation to the outright Romantic meditations of Yo-Yo Ma's cello.

## **Spider-Man** Danny Elfman

This was almost a no-win situation for Danny Elfman. No matter what he wrote, it was going to sound too much or too little like *Batman*. Once again Elfman proved that's he's got more backbone than half the film industry and simply wrote what was right for the film. The result is one of his most thematically diverse scores in years, with an old-fashioned sense of drama and bone-cracking style of action. *Spider-Man* may be the least sexy

superhero score ever—no sleekly gothic *Batman* harmonies, no breakfast of champions *Superman* Technicolor. In fact, Elfman's approach almost purely avoids any overt manifestations of heroism and leans, instead, toward simple sincerity. It's music for a kid just doing the best he can in the world—albeit with a pretty nifty bag of tricks.

Elfman's writing is increasingly becoming a litmus test for those who actually listen to scores and those who like to bathe in rehased emotion-tropes. There's enough sonic detail and thematic mutation packed in this score for several *Spider-Man* movies. I can't wait to see what he does for number two.

## **Attack of the Clones** **Minority Report** **Harry Potter and the** **Chamber of Secrets** **Catch Me If You Can** John Williams

John Williams celebrated his 70th birthday by reminding the world that, hey, he's John Williams. His *Attack of the Clones* score is more *Star Wars*-y than the film. As fans lament the schism between original trilogy and the prequels, Williams neatly bridged the gap by melding the Leia theme around the Luke rhythm and setting it all in a minor mode for the doomed love of the Skywalker parents.



Next it was on to Spielberg's *Minority Report*—and another score that occasionally feels more like *Star Wars* than the current films. Actually, that's not fair. *Minority Report* is its own beast, and though it leans heavily on applied Williams-isms, it provides Spielberg's film with a beating heart amongst the cluttered despair of modernity. *Minority*'s score seems deeper with each listen.

*Harry Potter* was Williams' biggest throwback of the year, and not just because it sounds a bit like River Phoenix finally got his own *Indiana Jones* franchise. Potter was written fast. In fact, it's remarkable that Williams would even attempt this score given his 2002 schedule. It lacks the linear focus of modern Williams, but it returns to the coloristically explorative voice of Williams in the mid-'70s—like one of those little *Black Sunday* gems that slips under the radar. There's an orchestral playfulness in *Potter*, suggesting Williams never had time to second-guess himself. While it may be somewhat less refined than the Williams of the '90s and 2000s, it tosses its orchestral palette around irresistibly.

And then there's *Catch Me if You Can*. I wish that Williams had reverted to his old diminutive and been credited as "Johnny" on this score. It's probably the last great Johnny Williams score—in fact, it's probably the best Johnny Williams score. It's slick and cool and somehow retro without being period. There's an easy lyricism to Williams' writing, which is artfully laid against the film. Of all Williams' Spielberg scores, *Catch Me* best retains its sense of musical architecture. It's like the Scorsese approach—a counterpoint to the film rather than a straightforward underscore. Critics have understandably had a hard time

## **Elliot Goldenthal** on *Frida*

**Live vocals in the score and film:** "It's true-to-life of life in Mexico. Even in the intellectual world, one can't escape being in a situation where someone is either singing at you or singing with you—any dinner will have a number of mariachi singers and any private party—you rarely hear boom boxes or canned music in Mexico even now. People are singing live music and families go out on the lakes and take excursions and they hire little private bands to sing."

**Coordinating live performances:** "There was a song called 'Viva la Viva' which is a very traditional-sounding trio that I wrote, and that was sung during a scene in which boats were floating down the canals in the middle of Mexico City. It took huge coordination—almost like being a general in the army, where there were 20 boats that had to cross the camera at a certain point in the lyrics—so you see the musicians singing at that same point where Salma and Fred, Frida and Diego, were crossing the camera at the same time, and music was blasting and the singers were singing and it was a wild scene."

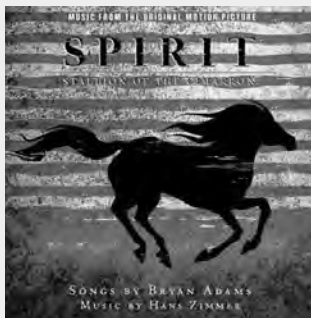
**Salma Hayek singing:** "She's got a wonderful voice, and when she walks around she sings American torch songs from the '40s with a gorgeous, low voice, so I knew she could sing."



## Hans Zimmer on *Spirit: Stallion of the Cimarron*

### Scoring a movie with no dialogue:

"I was trying to reinvent that whole art form of the western score. I did the opening of the movie many times, and that eagle flying in the opening scene, I saw a lot of him. I did the first version and thought, 'Hey, here's the American West, let's get a lot of guitars in.' Well the first time you heard a guitar you knew this wasn't the virgin land you were supposed to see, there were definitely people in there. I didn't figure that out until I put that up against picture. Then I thought, 'Okay, if I don't want any people in there I should go totally abstract and make it an electronic score.' The score in the movie is pretty much that electronic score, except what happened is it got really boring really quickly. What was hard was trying to figure out how to introduce real instruments without making it sound like there were men hiding out there behind trees or something, like having the Count Basie Big Band at the end of *Blazing Saddles*. When you have the characters talk, it instantly gives you complete license to do anything you want musically."



expressing the appeal of *Catch Me*, both as a film and a score. It's not deep. It never offers to unearth some heretofore unarticulated truth of human existence. It's cinematic champagne. And though it's fizzy and light, it also showcases Williams' most progressively outside-the-box score since the mid-'80s.

I'm more than slightly eager to see what he does for his 80th birthday!

## The Kid Stays in the Picture

Jeff Danna

Robert Evans' bio-documentary extravaganza should have cancelled itself out in a black hole of contradictions. It's cartoony, but crushingly tragic. Nostalgic but sarcastic. Yet somehow the whole thing works. Jeff Danna's score nailed the tone and tied it up with a bow. People tend to forget that film composing isn't just how you write, it's what you write. *Kid* was one of the year's toughest calls, and Danna provided just the right stroke of effortlessness.

## Panic Room • Spider The Two Towers

Howard Shore

Remember when Howard Shore was the secret pleasure of film score nuts and Cronenberg aficionados? Somewhere in early 2002 that all came to an irreparably screeching halt. *Lord of the Rings* launched Shore into the rarified strata of name-brand composers instantly recognized by the general public. As a true artist, Shore has responded not by basking in the acclaim, but by pushing himself harder and harder. *Panic Room* is a masterpiece of claustrophobic timbres—the world's first architectural thriller, which turns the four walls of a

house into a threatening collection of constructional soundscapes. *Panic Room*'s biggest selling point was its single-set staging. In the presence of basic archetypal characters, Shore brilliantly turned the set against the cast in a nightmare of floorboards and ductwork. Every time Fincher and Shore leave the gate, they seem to discover a new shade of black together.



Shore also gave Cronenberg's *Spider* a sickly writhing chamber score, evocative of a collapsed childhood. It's the stuff of Webern's bleakest imaginings—a prickly examination of expressionism that seems unwillingly wrested from a tonal world. Upsetting, affecting and potentially intelligent.

Shore left 2002 by building upon the momentum that thrust him into it. *The Two Towers* conclusively proved, to my ears at least, that Shore's work on the *Lord of the Rings* films will be regarded as one of the great epic projects of our time. There is an unbelievable level of detail presented in these scores. Shore has remarked that these films have provided a canvas that not even opera will allow, and he's played this unique opportunity to the hilt. *Two Towers* expands the world of *Fellowship* on both the micro and macro levels. Character themes

develop, the musical palette alters, Shore even marshals bits of material from the first score that we didn't know were major themes!

The only thing dampening my enthusiasm for the proposed all-inclusive 6-CD set is that I don't ever want there to be a time when I can't look forward to Shore's next *Lord of the Rings* score. Can someone please fast track *The Hobbit*?

## Signs

James Newton Howard

*Signs* is James Newton Howard's best score to date. Say what you will about director Shyamalan, whether he's a Spielberg pretender or a genuine visionary, he allows Howard more room than any of his other collaborators. The music in *Signs* is no mere gloss on a pre-existing film—it's kith and kin to the story's themes. The score is a storytelling device, not a story-retelling device, and there's a world of different in those two little letters. The music never stoops to say, look this family is scared. It articulates the ideas swarming in that middle-class living room. Where's the line between hope and threat? How much do we understand

forces working in our lives, and how do we name them? The composition, like the film, never reaches any solid conclusions but intimates that in questions of faith, often the search is the discovery. Not bad for a score based on three notes, huh?

The CD is an abstraction of the plot: hints of the setting, the shifting emotions of discovery, and the promise and fulfillment of an epic conclusion free of pat resolutions. Let's hope Howard's music is afforded this degree of participatory respect in the future.

## Road to Perdition

Thomas Newman

When Thomas Newman first came on the scene, fans were forever clamoring  
(continued on page 44)

**A**las, poor *Star Trek*. Between *Enterprise*'s sinking ratings and the way *Nemesis* stank up the box office, many fans and critics are calling the beleaguered franchise dead in space. Given this state of affairs, this retrospective might be considered a wake of sorts. The *Star Trek* film series encompasses more than 20 years, stretching from the storied '70s to the new millennium. As we celebrate (or mourn) *Trek*'s 10th big-screen adventure, here's a look back on the nine that came before...where they succeeded, where they failed, and the composers who helped them along.

### **Star Trek: The Motion Picture (1979)**

**The Premise:** Capitalizing on the success of *Star Wars*, the original crew reunites to face an alien menace.

**The Prognosis:** Opinions vary widely, with the overall critical and fan response being negative. Most complaints focus on the

### **Star Trek II: The Wrath of Khan (1982)**

**The Premise:** TV villain Khan is transposed to the big screen, where he channels his infamous wrath into a dastardly plot for revenge.

**The Prognosis:** With *STII*, Nick Meyer pulled an enormous rabbit out of a low-budget hat. Emphasis on submarine-style action and our heroes grappling with mortality make this the undisputed fan-favorite. A fantastic script and assured direction more than compensate for spotty special effects. Ricardo Montalban's megalomaniac Khan has gone down in history. This is *Star Trek* at its best.

**The Music:** Fierce action, a sense of real poignancy, and a soaring main theme in the best adventure tradition. This is the historic score that put James Horner on the map. While not as musically mature as Goldsmith's original, Horner's score made his reputation as a composer capable of broad emotional depth and rousing excitement. Many fans still consider this to be Horner's greatest work. A genuine classic.

# Where No Note Has Gone Before...

**The *Trek* film series gets a farewell salute (for now) By John Takis**

somnambulant pace and lack of action. Still, this most cerebral of *Treks* garnered a loyal cult following within the *Trek* community (this author included), and Robert Wise's recent "Director's Edition" of the film is inarguably superior.

**The Music:** Frequently touted as a magnum opus, there's no denying the Mahlerian scope and grandeur of Jerry Goldsmith's Oscar-nominated score. From the now-classic main theme (subsequently borrowed for *Star Trek: The Next Generation*), to the Klingon and Vulcan motifs, to the love theme for Ilia and the (musically related) ponderously menacing theme for Vejur, this score is a crown jewel in Goldsmith's treasury. Sony's composer-approved expanded edition fleshes out the original Columbia album nicely and is an essential part of any film music collection.

**Album Highlight:** "The Enterprise," still the best-ever exposition of Goldsmith's famous main theme, and one of the maestro's greatest cues, period.

**Missing in Action:** Several "Captain's Log" cues, penned by Alex Courage and featuring his classic *Star Trek* TV theme. *Trek* vet Fred Steiner also contributed material still unreleased (probably because Goldsmith doesn't want to take undue credit).

**Score Rating:** ★★★★★

**Album Highlight:** "Battle in the Mutara Nebula," while owing much to Prokofiev, remains one of Horner's most thrilling cues.

**Missing in Action:** "Enterprise Attacks Reliant," a short but satisfying action cue: Tight suspense and crashing chords abound.

**Score Rating:** ★★★★★

### **Star Trek III: The Search for Spock (1984)**

**The Premise:** Spock returns, Nimoy directs, and Christopher Lloyd plays a villainous Klingon captain questing after the atom-bomb-analog Genesis device.

**The Prognosis:** While it suffers somewhat from unavoidable comparison to its immediate predecessor, under Nimoy's competent direction *STIII* remains a lively and entertaining romp through the cosmos. Spock's inevitable return is corny, of course, but thankfully doesn't completely negate the continuing theme of mortality and change.

**The Music:** There's quite a bit of repeated material here from *STII*, but Horner also gives us a new (if somewhat limp) theme for the Klingons and a fair dose of the bustling excitement that made his previous effort so noteworthy. The final track on the soundtrack CD is a hilariously dated pop



arrangement of Spock's theme.

**Album Highlight:** "Stealing the Enterprise," which again steals from Prokofiev, but is such fun you won't care.

**Missing in Action:** "A Fighting Chance to Live." As the dying *Enterprise* blazes through the atmosphere, Horner's music is sweeping, emotionally climactic and inexplicably left off the soundtrack album. Perhaps this one was *too* similar to Prokofiev.

**Score Rating:** ★★ ★

### Star Trek IV: The Voyage Home (1986)

**The Premise:** The crew must rocket back to the 1980s to "save the whales."

**The Prognosis:** Lighthearted, funny and unapologetically issue-conscious, *STIV* harkens back to the time-traveling, hippie-friendly days of the classic *Trek* era. A critical darling, even among non-Trekkies. This film achieved the kind of effortless broad-based appeal that has eluded *Trek* movies ever since.

is weak, to say the least; the direction is choppy and confusing; gags come across as forced and unfunny. But repeat viewings reveal a so-kooky-it's-fun dimension that is actually akin to much of the classic TV series. There are also some genuinely effective character moments, such as McCoy's vision of euthanasia. Laurence Luckinbill, David Warner and George Murdock as "God" chew up the scenery in deliciously hammy supporting roles.

**The Music:** Proving once again that bad films don't necessarily mean bad scores, Jerry Goldsmith's music captures all of the energy, mystery and drama that the film fails to generate. While the original main theme and the Klingon theme return, we get a rich palette of new material—including a sad and mysterious (and sometimes violent) theme for Sybok, an ennobling melody for Kirk, and a dreamlike theme for the planet Sha-ka-ree—in addition to top-notch action writing. A four-note "God" motif would be borrowed and reframed in Goldsmith's subsequent *Trek* outings. Often overlooked or



**The Music:** Leonard Rosenman, in fine fashion, provides a score that is best described as "jubilant." But the exuberant main-title theme, with its wild brass tintinnabulation, is only a small slice of Rosenman's diverse soundscape, which also encompasses striking tonalities for the planet Vulcan, a care-free nautical fugue, and even a sprightly Russian-flavored jig. Rosenman is an acquired taste, but if you've acquired it, this is a great listen. It's also the second (and, so far, *last*) *Trek* score to be nominated for an Oscar.

**Album Highlight:** "The Hospital Chase." A festive polka in a *Star Trek* movie. Somehow, it works.

**Missing in Action:** "Spock"—a terrific, subtle variation on the main theme plays underneath our first glimpse of the recuperating Vulcan.

**Score Rating:** ★★ ★ 1/2

### Star Trek V: The Final Frontier (1989)

**The Premise:** Spock's loony half-brother brainwashes assorted alien rebels into searching for God at the center of the galaxy. William Shatner directs a *Star Trek* movie.

**The Prognosis:** This film did such a good job of parodying itself, *Mad Magazine* only took one page to spoof it. The plot

marginalized by association, *STV* ranks among Goldsmith's finest works. It is arguably his second-best *Trek* score after the original, and *long* overdue for expansion.

**Album Highlight:** "A Busy Man" captures perfectly the mounting tension and awe of Kirk and Co.'s descent to the God-planet—perhaps too much so, since it may have played a role in heightening audience expectations! Listen for the oh-so-clever interpolation of the Klingon theme.

**Missing in Action:** "A Tall Ship" is a beautiful and uplifting "sequel" cue to *TMP*'s "The Enterprise."

**Score Rating:** ★★ ★ ★ 1/2

### Star Trek VI: The Undiscovered Country (1991)

**The Premise:** For their final big-screen adventure, the end of the Federation/Klingon cold war draws the crew into a deadly galactic conspiracy.

**The Prognosis:** Really more of a political thriller/murder mystery than an outer-space adventure, *STVI* is still a fitting send-off for the original crew: a pleasing blend of character humor and friendship, and high-stakes action/drama. Christopher Plummer is excellent and memorable as the Shakespeare-spouting General Chang.

# Mission Terminus

## Star Trek Nemesis ★★☆☆

JERRY GOLDSMITH

Varèse Sarabande 302 066 412 2

14 tracks - 48:24

In Greek mythology, Nemesis is the entity sent by the gods to punish overreaching pride. Appropriately, and in spite of all the self-congratulatory hype, the 10th *Trek* movie is a woefully unpleasant affair. With a weak script, confusing editing, convoluted plot and uninspired direction (Stuart Baird employs such techniques as a grainy yellow filter to represent an alien world), *Nemesis* has become the least successful *Trek* at the box office, departing theaters long before this review makes print. Still, *Nemesis* carries two positive elements: First, its dismal reception (coupled with *Enterprise*'s sinking ratings) may prompt

Shinzon. Shinzon's theme is based around a series of short descending runs, which Goldsmith uses as the key to unlocking the dark heart of the score, shaping a haunting requiem for Shinzon's nobler human side, then deconstructing it into fragmented and barbaric riffs to represent his brutal Reman tendencies.

"The Box" continues the synthetic undercurrent. Ominous horn swells rise. A crest of electronics and shimmering strings ascends mysteriously, climaxes, then evaporates, replaced by pounding dread. Low brass growls out elements of Shinzon's theme before dying away.

The four-note motif originally introduced in Goldsmith's *Star Trek V*, and resurrected in every one of his *Trek* scores since, returns in *Nemesis* as a warm pastoral movement for the familial relationships among the crew. "My Right Arm" is a gentle exposition of this theme.

Spidery electronics and overlapping orchestral textures represent an alien world in "Odds and

That unease progresses in "The Mirror" with further developments of Reman motifs, interrupted by the family theme, then moving into a tense martial build-up. A pulsating ostinato, particularly effective on piano, provides a warm-up for the next track, "The Scorpion." Here is the score's first real balls-to-the-wall action cue—the maestro at his propulsive best. Trademark overlapping Goldsmith rhythms and percussion effects build underneath Shinzon's theme. For the finale, monstrous brass leads into a heroic statement of the main *Trek* theme.

The next two cues, "Lateral Run" and "Engage," alternate between explosive action and mounting tension. It all comes to a head in "Final Flight," which kicks off with a whirlwind and never looks back. This is Goldsmith's most satisfying action cue in ages, with jagged rhythms and pounding French horns, continually ratcheting up the intensity, climaxing in a run of furious timpani and brass. Listen to this one with the volume up.

The score's denouement is equally effective. "A New Friend" is a touching and fragile reprise of the family theme...the quiet after the storm. "A New Ending" begins with a poignant quote of the jazz mainstay "Blue Skies" (the song Data sings early in the movie) before segueing into the end titles. If there's one area of disappointment here, it's that the end credits are a typical sandwich affair: *Star Trek* theme/Shinzon's theme/*Star Trek*

theme, with the first *Trek* rendition sounding more like the TV version. The credits version of Shinzon's theme, however, is a real treat, with a lengthy B-section melody that soars with tragic grandeur. This is only hinted at in the film and absent from the rest of the album.

Varèse Sarabande's soundtrack is almost 50 minutes long—a record length for first-release *Trek* movie albums. The 20-odd minutes cut are interesting but not essential, consisting mainly of atmospheric or redundant material. One point of interest is that Goldsmith attempted to link *Nemesis* to *ST:TMP* with quotes of musical material from "Leaving Drydock" and "The Enterprise." These are left off the CD, and it's just as well; it's kind of depressing to hear these brilliant cues condensed into a few hurried seconds, and that they remind us of how lush and romantic *Trek* used to be doesn't help this ugly, jerky film.

Varèse is also releasing a SACD Special Edition that will not contain any new music but will feature the score as recorded, in full DTS surround sound. The disc will also work in normal CD players.

—John Takis



Paramount to give the tired franchise new leadership or put it to bed. Second: Jerry Goldsmith.

Given the calculated attempt to infuse *Nemesis* with new blood (Baird and *Gladiator* scribe John Logan), there were a lot of composer names flying around early last year. But the powers-that-be wisely decided to stick with Goldsmith, perhaps recognizing his talent for consistently wringing dramatic sincerity out of absolute dreck. Sure enough, he remains true to form.

One brief warning: Those who think Goldsmith and electronics shouldn't mix might want to exercise caution—synthetic effects are an essential component of this score and might not be to everyone's taste. That said...

*Nemesis* on CD is an engrossing journey from start to finish. "Remus" drops us into an alien landscape, with synthetic undertones appearing almost immediately. A melancholy fanfare leads into the familiar Alexander Courage opening, but instead of segueing into the typical thematic rush, we get martial percussion and an abstract reading of Goldsmith's principal new theme for the "nemesis" in question: a young human clone named

Ends." The music builds to a deliberate action sequence that is vintage Goldsmith, ostinatos jumping all over the orchestra, and building to a heroic peak.

"Repairs" opens with a lovely atmospheric mélange, giving way to the "family" motif. The orchestral and electronic combination works to great effect here, distantly evoking Goldsmith's *Vejur* music from *Star Trek: The Motion Picture*. We finally hear Goldsmith's classic *Star Trek* theme, which leads us into intense, threatening material representing the savage might of Romulus and Remus, characterized by a slurred descending half-step. The tolling, bell-like effects return for a smooth transition to the next track, "The Knife," which further develops the score's ambient oppression. Goldsmith accomplishes just the right synthesis of foreboding electronic and orchestral textures, so that when Shinzon's theme is presented with straight orchestra in the next track, "Ideals," we let our guard down, warming to his humanity even as Picard does in the film. And, like Picard, we feel a deep sense of unease when the Reman material resurfaces.



**Missing in Action:** “Guess Who’s Coming,” a short but ominous cue, with great percussion.

### Star Trek Generations (1994)

**The Prognosis:** This much-hyped “meeting of the generations” never quite comes together. The plot is confusing, the characters aren’t themselves—Picard in mourning and emotion-chip-laden Data painfully unfunny—and Kirk literally dies with a whimper, courtesy of Malcolm McDowell’s cheesed-off Dr. Soran. Whoopi Goldberg’s prominent role as Guinan doesn’t do much to liven things up.

(continued on page 44)

**The *Star Trek* experience on CD**

- ☐ ***Star Trek*** ALEXANDER COURAGE  
GNP Crescendo, GNPD 8006
- ☐ ***Star Trek, Vol. 2*** SOL KAPLAN, GERALD FRIED  
GNP Crescendo, GNPD 8025
- ☐ ***Star Trek, Vol. 3*** FRIED, COURAGE  
GNP Crescendo, GNPD 8030
- ☐ ***Star Trek*** FRED STEINER, KAPLAN  
Varèse Sarabande, VSD 47235
- ☐ ***Star Trek, Vol. 2***  
STEINER, JERRY FIELDING, GEORGE DUNING  
Varèse Sarabande, VSD 47240
- ☐ ***Star Trek, Vol. 1***  
DUNING, FRIED • Label X, LXCD 703
- ☐ ***Star Trek, Vol. 2*** JOSEPH MULLENDORE,  
FIELDING, KAPLAN, SAMUEL MATLOFSKY  
Label X, LXCD 704

- ☐ ***Star Trek III: The Search for Spock***  
HORNER • GNP Crescendo, GNPD 8023
- ☐ ***Star Trek IV: The Voyage Home***  
LEONARD ROSENMAN • MCA, MCAD-6195
- ☐ ***Star Trek V: The Final Frontier***  
GOLDSMITH • Epic, EK 45267
- ☐ ***Star Trek VI: The Undiscovered Country***  
CLIFF EIDELMAN • MCA, MCAD-10512
- ☐ ***Star Trek Generations***  
McCARTHY • GNP Crescendo, GNPD 8040
- ☐ ***Star Trek First Contact***  
GOLDSMITH • GNP Crescendo, GNPD 8052
- ☐ ***Star Trek Insurrection***  
GOLDSMITH • GNP Crescendo, GNPD 8059
- ☐ ***Star Trek Nemesis***  
GOLDSMITH Varèse Sarabande, 302 066 412 2
- ☐ ***Star Trek Nemesis SACD Special Edition***  
GOLDSMITH • Varèse Sarabande, 302 066 430 2

- ☐ **Vol. 1:** “Encounter at Farpoint,”  
DENNIS MCCARTHY  
GNP Crescendo, GNPD 8012
- ☐ **Vol. 2:** “The Best of Both Worlds,”  
RON JONES  
GNP Crescendo, GNPD 8026
- ☐ **Vol. 3:** Three episodes by MCCARTHY  
GNP Crescendo, GNPD 8031
- ☐ **Vol. 4:** Seven episodes by  
JAY CHATTAWAY  
GNP Crescendo, GNPD 8057



☐ **Star Trek: Deep Space Nine:**  
"The Emissary," McCARTHY • GNP Crescendo,  
GNPD 8034

☐ **Star Trek: Voyager:** "The Caretaker,"  
CHATTAWAY GNP Crescendo, GNPD 8041

☐ **Enterprise:** "Broken Bow," McCARTHY  
Decca 289 470 999-2

- ☐ **Star Trek: The Motion Picture**  
JERRY GOLDSMITH • Columbia, CK 36334
- ☐ **Star Trek: The Motion Picture: 20th Anniversary Edition** Columbia/Legacy C2K 66134; CK 65485/DIDP 096708 (with *Inside Star Trek*, spoken word recording by Gene Roddenberry and original cast)
- ☐ **Star Trek II: The Wrath of Khan**  
JAMES HORNER • GNP Crescendo, GNPD 8022

- ☐ **Star Trek: The Astral Symphony**  
VARIOUS • Paramount Pictures, 12958
- ☐ **Symphonic Star Trek**  
VARIOUS • Telarc, CD-80383
- ☐ **The Best of Star Trek**  
VARIOUS • GNP Crescendo, GNPD 8053
- ☐ **The Best of Star Trek, Vol. 2**  
VARIOUS • GNP Crescendo, GNPD 8061
- ☐ **The Ultimate Star Trek**  
VARIOUS • Varèse Sarabande, 302 066 163 2

- ☐ **Star Trek: Original TV Series**  
**Sound Effects**  
GNP Crescendo, GNPD 8010
- ☐ **Mr. Spock's Music From Outer Space**  
LEONARD NIMOY • Varèse Sarabande,  
B0000014WR
- ☐ **The Transformed Man**  
WILLIAM SHATNER • Varèse Sarabande,  
B0000014WS

# SCORE

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

## Catch Me If You Can

★★★★

JOHN WILLIAMS

Dreamworks 0044-50410-02

16 tracks - 62:26

Set in the swinging '60s, Steven Spielberg's *Catch Me If You Can* is a well-acted cat-and-mouse game between teenage con man Leonardo DiCaprio (think *The Talented Mr. Ripley*) and FBI agent Tom Hanks. This is less high-minded than *Schindler's List* and obviously less sci-fi than *A.I.* or *Jurassic Park*. It's more akin to something like *Always* in that it doesn't necessarily fit the mold of a "Spielberg" film.

This is Williams' fourth score of 2002, and while it might be the lightest, it is by no means the least important. After doing heavy-weight writing for last summer's *Minority Report* (and let's not forget the extremely lengthy and dense scores for *Attack of the Clones* and *Harry Potter and the Chamber of Secrets*), he contributes a masterful effort for Spielberg's second film in less than six months.

I don't know what I was expecting when I put on the *Catch Me If You Can* CD, but it definitely wasn't what I heard. The opening titles begin with a vibraphone carrying a lilting, circular motive that creates an air of suspense and intrigue. With the addition of saxophone and snaps, we're reminded of the Bernstein jazz sound (both Leonard and Elmer). From then on, the piece is an exhilarating collision of ideas.

Though more difficult to classify than most Williams scores, *Catch Me If You Can* resembles *Presumed Innocent* and *The Accidental Tourist*, especially during "The Father's Theme." This "Father" idea

is more melancholy and less flashy than the main-title motive. It starts with a sax solo so jazzy you'd swear you could see the cigarette haze hanging over your stereo as it plays.

One last motive requires mention: This "I-want-to-be-in-America"-like theme is so light and airy that it's almost too cheerful in relation to the others. The theme is first heard in "The Float," a stand-out piece very close in shape to "Harry's Wondrous World" from *Harry Potter*. Much of this track (or all of it?) is missing from the film—it may just be a concert piece based on the theme.

Spielberg usually brings out the very best in Williams—this is a score not to be missed. Scattered throughout the album are jazz and lounge source cues from the likes of Frank Sinatra, Stan Getz and Dusty Springfield. —Cary Wong

## The Hours ★★★★★

PHILIP GLASS

Nonesuch 79693-2 • 14 tracks - 57:41

For someone who's often referred to as a minimalist composer, Philip Glass has been associated with some maximum projects. From operas like *Einstein on the Beach* and *Satyagraha* to films like *Kundun* and the *-qatsi* trilogy, Glass' driving music has always been at the forefront of these projects, totally integral to their success. For *The Hours*, Glass employs a more subdued score that makes for interesting contrast to his higher-profile efforts.

*The Hours* is the movie version of the Pulitzer Prize-winning novel by Michael Cunningham about the lives of three women in three different eras. If ever there was a literary movie, this is it. (In fact, this is the first time I can recall the CD



of ruckus).

Now, after hearing the score, I can safely say it's one of Glass' best—if only in that he so skillfully binds the three different time periods *without* using period music. His music is squarely early 21st-century modernist, and yet it doesn't come off as anachronistic in the film. The cello and piano (beautifully played by David Arch) in the opening cue, "The Poet Acts," feels so universal and timeless that it's as though Glass' entire history of musical experimentation has lead to this score. While several cues are adapted from pieces written earlier in Glass' career, this is still his tightest film score. By the time you get to the cathartic finale, themes and variations fit nicely in the muscular, near-eight-minute cue "The Hours." The intensity in the last half of this track is almost too much to bear.

This score will likely please casual film score fans, but Glass fans may find it a turning point in his career. This could be the score that moves him from esoteric to mainstream. Whether this is a good or a bad thing...we'll have to stay tuned. —C.W.

## Narc ★★ 1/2

CLIFF MARTINEZ

TVT Soundtrax TV-6670-2

18 tracks - 42:16

booklet of a soundtrack being filled with pages of excerpts from the book on which the movie is based.) *The Hours* had a difficult time making it to the big screen, and according to a *New York* magazine article, one of the main bones of contention was Glass' score. Supposedly, Miramax honcho Harvey Weinstein saw a rough-cut of the film and immediately wanted Glass' score removed. (Glass, by the way, replaced Michael Nyman, who had to bow out because of schedule conflicts.) Producer Scott Rudin fought Weinstein on this, and Glass' score was saved. Without hearing a single note of Glass' score, I thought it was likely great (to cause that kind

In *Narc*, two unstable detectives hunt for a cop killer in the wintry streets of Detroit. Starring Ray Liotta, Jason Patric and the inimitable Busta Rhymes, the film barages its viewers with gunplay, fights and death as it pays homage to classic police pictures like *Bullitt*, *Dirty Harry* and *The French Connection*. Given its pedigree, one might expect *Narc* to feature



music that sounds tough and dynamic; after all, in the “ultraviolet” cop films of the ’70s, composers like Lalo Schiffrin and Isaac Hayes pumped out hard pop and funk arrangements to approximate musically the threat of the city street. For *Narc*, however, Cliff Martinez uses electronica—much as he did for *Traffic*—to generate the same sort of cerebral concoctions that once distinguished “art rock” outfits like Tangerine Dream and King Crimson. As the press release for this movie explains, “The soundtrack takes the listener on a dreamlike, ambient journey through the dark world of undercover narcotics that the film follows.”

Indeed, through the course of this “ambient journey,” Martinez generally avoids traditional melody-harmony arrangements, preferring instead to operate with drifting rhythms, sonic textures and so forth. A characteristic track like “This Is It,” for instance, features an electronic pulse, meandering footsteps, a gong and keyboard chords that rise and fall like willow branches in the wind. Similarly, “I’m Still Gonna Leave” is a virtually static pool of sounds, which the composer slowly stirs with the erratic screeches of an electric guitar.

Now and then Martinez tightens up the music a bit, as in “I Wanna Check This Place Out” and “Let’s Sit on It,” with a punching bass-and-drums figure that leans heavily on the sound of Trent Reznor’s Nine Inch Nails. And, occasionally, he allows actual emotion to seep into the material. A short keyboard cue like “Something to Do,” for example, sets a pattern against a background of wind and echoes, creating a sound that resembles the romantic noise Brian Eno and Daniel Lanois wrapped around U2 in the ’80s. In fact, whenever Martinez (who used to play drums for the Red Hot Chili Peppers) allows his rock-and-roll heart to beat, this score comes to life. Such moments of self-disclo-

sure, however, are both rare and fleeting. —**Stephen Armstrong**

## Home Alone 2 Lost in New York: The Deluxe Edition (1992) ★★★★

**JOHN WILLIAMS**

Varèse Sarabande VCL 1102 1014

Disc One: 17 tracks - 46:48

Disc Two: 16 tracks - 53:17

**T**his album will be of little interest to those who are not Williams completists or big fans of the *Home Alone* scores, but if you enjoy the festive sound of Williams’ *Home Alone* music, do yourself a favor and pick this one up.

The biggest draws are nearly 40 minutes of previously unreleased material and much improved sound quality. The original album’s excess hiss always bothered me, especially since the score for the first film was recorded digitally. As such, I was not surprised to learn that it didn’t use first generation masters. This album corrects that problem, and the result is stunning. Even on the familiar tracks you’ll hear subtle John Williams nuances you hadn’t noticed before—a tuba solo here, a woodwind and chime combo there.

Producers Nick Redman and Michael Matessino should be thanked not only for leaving the original track titles intact (why couldn’t they have done that for *Star Wars*?) but for including alternates and bonus tracks (like the source musical score for the fictitious gangster movie that serves as a retread of a gag from the first film, and would sound at home in any Rózsa or Steiner noir score). They also rearranged the score chronologically, which brings a new touch to familiar tracks like “To the Plaza Presto,” a wonderful scherzo incorporating Tchaikovsky’s “Marzipan” from *The Nutcracker* and which now has a brand new opening.

“Arrival in New York,” “Plaza Hotel” and “Duncan’s Toy Store” each nearly doubles in running length, and Williams’ newly

restored Christmas fanfares are a joy to hear. The previously unreleased “Turtle Doves” is a real highlight, with its wonderful harp and celesta music box sound.

Disc two opens with “Christmas Star—Preparing the Trap.” The segue from the carol to the percussion rhythm that kicks off “Preparing the Trap” contains some of the best canonic writing of Williams’ career. Disc two also features the comedy pratfalls of Kevin’s booby traps in a couple of lengthy tracks, and although Matessino rightfully praises the technical achievement of this very precise music, it is still the weakest part of the score. For this type of mickey-mousing comedy scoring, no one can compare with Carl Stalling or Milt Franklin. The album finishes up with the several emotional cues of the finale, and then the formal Christmas carols that Williams co-wrote with Leslie Bricusse and recorded specifically for album presentation. Of these, “Somewhere in My Memory” is a little weaker than the children’s choir version from the first film, but the dramatic power of “Star of Bethlehem” is unsurpassed by any other recording.

This album will likely remain in most John Williams fans’ CD play-

ers for quite a while. As always, let’s hope it paves the way for more two-disc Williams restorations. —**Darren MacDonald**

## White Oleander ★★ 1/2

**THOMAS NEWMAN**

Varèse Sarabande 302 066 417 2

19 tracks - 34:40

**W**hen my sister-in-law recently finished Janet Fitch’s extremely popular Oprah Book Club selection *White Oleander*, she turned to me and wondered aloud: “How in the world did they make a movie out of this novel?” I replied: “Judging by the reviews, by slapping together a top-notch cast and crew and then letting them work against each other.”

The book and movie concern the relationships between a young woman and her various mothers, both foster and biological. Evidently the amount of emotional angst generated on-screen by these relationships pushed Thomas Newman in the opposite direction. He has crafted a score with so little tension that a single pass through the brief album leaves the listener in a near-comatose state.

Having enjoyed Newman’s innovative scoring in the past, I looked forward to hearing this. Now, after several listens, I am inclined to agree with the many critics who wondered about the direction of the film. Newman’s score belongs in the Brian Eno school of ambient music—not a bad category to be in, but a strange choice for such a powerfully emotional story. It seems to work at cross-purpose with the movie, gearing up only at the very end, when the film is winding down (even “Rollercoaster” is calm, for goodness sake).

The score is basically monothematic, revolving around the oleander theme presented in piano in the first cue (“Oleander Time”). It’s serviceable but similar in every aspect to the reflective piano theme from *The Shawshank*



*Redemption*. It weaves in and around the tonic chord and never goes anywhere. This simple phrase, repeated several times, recurs in many cues.

It's actually the *other* cues—the ones that don't rely as much on this theme—that are the only reason to listen to the album. Playing with ambient textures, Newman uses subtly shifting tone colors to add interest. And yes, he uses non-traditional instruments throughout, including a saz, cavaquinho, EWI and other synthesized sounds. Listen closely to how he balances high and low with barely any middle-register in "Not My Type" or to the delicate shifts in the various flutes in "Every Insult." These are small gestures, most likely lost on an audience in the theater (where there is so much else to see and hear), but gestures that nonetheless make the album experience worthwhile.

This is a minor letdown, but I'll still wait in anticipation for Thomas Newman's next effort. He almost always offers something of interest, and I hope that his future projects are more fruitful in all facets of production.

—Andrew Granade

## Ghost Ship ★★★

JOHN FRIZZELL

Varèse Sarabande 302 066 419 2  
39 tracks - 73:55

John Frizzell scored Steve Beck's *Thirteen Ghosts*, which is pretty much the same film as their latest collaboration, *Ghost Ship*—except this one takes place on a boat. Frizzell now seems to be making a career out of scoring this very specific genre film: the grim, tautly wound, claustrophobic sort where the cast members are killed off in reverse order to the end credits. That said, from *The Rich Man's Wife* to *Alien Resurrection* to this latest offering, Frizzell always does a credible job. His *Ghost Ship* score is suitably creepy and more subtle than the film. While the overall impression is moody and dark, there are some surprising, con-

trasting cues: "The Arctic Warrior" is brightly epic, and "I Saw a Little Girl" is atmospherically tender. For a score that's heavy on the melodrama, this is executed with a surprisingly light touch.

After a while the music does fade into the background—it jumps out at you from time to time, sort of the musical equivalent of the monster jumping out of the closet. The middle of "Meeting the Captain" is one such "boo!" moment, presenting an abrupt shift from ambient, exploratory music. This marks a turning point in the album, ratcheting up the tension as the film prepares to go for the gore. After this cue, the bits of daylight that Frizzell introduces, such as "Francesca's Theme" and the end of "Finding Gold" are more disturbing than comforting. Especially since the next cue, "Work to Do," starts off with a similarly light mood before diving into high-paced scares. The album inevitably makes for an unsettling and not completely uninteresting listening experience.

However, as with many scores for film that involve a lot of fast edits, the music is often disjointed. No clear themes emerge from what is, on the whole, a fairly murky block of material. That's not meant as a negative observation; in fact, given the nature of the film, murkiness is entirely appropriate. It does mean that the recording doesn't really stand by itself as a coherent whole, even if its level of detail suggests that it should. Frizzell's use of strings, in particular, is decidedly granular, and his favoring of the lower register—a principal violist, cellist and bassist are credited, but no violinist—contributes to this overall effect.

The album's main misstep is the inclusion of a decidedly modern bit of pseudo-goth, Marilyn Manson-ish dance music that sounds like it was ripped from the club scene in *Blade*. It's hard to imagine where this track belongs—definitely not in the sequence in the film in which it appears—and it shatters the mood



established by the previous material. Program your CD player to skip it, and let the rest of the music creep you out. Because, overall, Frizzell has a fine ear for atmosphere.

—Genevieve Williams

## Ivanhoe (1952) ★★★★★

MIKLÓS RÓZSA

Rhino Handmade RHM2 7772  
27 tracks - 59:04

*Ivanhoe* is a rich score from early in Miklós Rózsa's historical-epic period at MGM, following closely on the heels of *Quo Vadis*. Rózsa fans will not want to miss out on this individually numbered limited edition.

Rózsa provides this epic film, based on Sir Walter Scott's novel, with multiple themes and sub-motifs that his fans have come to expect from his writing. In addition to the main *Ivanhoe* theme, there is a theme for each of the female leads, the love theme for Ivanhoe and Rowena, a theme for the Saxons, a theme for the Normans, and, naturally, a theme for the villain.

Rózsa's characteristic brooding strings are present throughout, often passing the main theme from violins to celli and back again. There are also heaps of Rózsa's trademark counterpoint writing, as in "The Rivals," where

Rebecca's melancholy theme is played contrapuntally against Ivanhoe's. Other highlights include "Torquilstone's Castle," with its military overtones, and the two exciting and lengthy battle tracks for the film's climax.

The material is based on and inspired by actual music of the period, thoroughly researched by Dr. Rózsa, including a ballad actually attributed to King Richard the Lionheart himself. Sound quality is fine—the music is crisp and clear, though not quite sonically as strong as other recent Rózsa releases like *Lust for Life* and *King of Kings*. Although there are nine more tracks than in Bruce Broughton's Intrada re-recording, this release is shorter by about three minutes, even including a two-minute alternate main title as a bonus track! Broughton must have taken his orchestra much slower in general (sadly common in re-recordings). But given the digital sound of Broughton's strong work, this release of the original tracks does not render Broughton's obsolete, as so often happens. Incidentally, the track listing on the back of the tray card is wrong. There are 27 tracks, not 26, so refer to the inside of the booklet for the correct track labeling.

Act quickly, because my copy was numbered at 2478/2500! Okay, they probably are not selling them numerically and surely have more than 22 left, but don't delay. —D.M.

## Promise at Dawn (1970) ★★★

GEORGES DELERUE

Disques Cinemusique DCM 103  
17 tracks - 35:15

*Promise at Dawn*, a French comedy directed by an American, Jules Dassin, pleased critics on both sides of the Atlantic when it appeared in 1970. Unfortunately, it failed to attract audiences and "disappeared without a trace," as Clement Fontaine explains in this CD's liner notes. Recently, however, Disques Cinemusique resurrected and reis-





# Plymouth Adventure

by Miklós Rózsa

## M-G-M's 1952 *Plymouth Adventure*

*Adventure* was a sincere attempt to tell a vital piece of American history: the 1620 voyage of the Mayflower. Spencer Tracy stars as the ship's crusty Captain Jones, surrounded by a game cast including Gene Tierney, Van Johnson, Lloyd Bridges, Barry Jones, Dawn Addams, Noel Drayton and John Dehner. Producer Dore Schary aspired for historical accuracy and sought to redress misconceptions about the Pilgrims even as he concocted a colorful piece of Hollywood entertainment. The film has become a staple of Thanksgiving television broadcasts, and its production design (including a full-size Mayflower) and Academy Award-winning special effects still impress.

## Composer Miklós Rózsa

researched period music for his score and based his main theme upon a Psalm setting which the Pilgrims would have known (Psalm 136). He composed the remainder of his themes "in the manner of the 17th Century lutenist composers" (his words), but not to the point where it would interfere with the drama. Composed at the beginning of his "historical" cycle (including *Quo Vadis?* and *Ivanhoe*), *Plymouth Adventure* is a magnificent Rózsa effort capturing the spirit and travails of the Puritan Separatists, with numerous melodies for the various characters. His thrusting cue for the Mayflower leaving harbor ("The Mayflower") is a virtual template for ships sailing forth, emulated in everything from *Mutiny on the Bounty* to *Star Trek*.

FSM's premiere CD release of *Plymouth Adventure* features the complete score as heard in the film plus additional material: Rózsa recorded his score in seven sessions over six weeks (to match changing versions of the film), and alternate versions of many important cues are also included. Although originally recorded in stereo, the film's master tapes were long ago transferred to 1/4" tape and the music is thus presented in the best possible monaural sound.

\$19.95 plus shipping



Don't Miss  
This Month's  
Silver Age Classic  
**Ice Station  
Zebra**  
by Michel Legrand  
See inside back cover  
for details.

1. Prelude (Psalm 136)/Southampton	2:26	13. Land Ho/Old Hundred	2:11	22. After the Storm/Hunger*	5:05
2. Embarkation	1:42	14. The Mayflower Compact	2:15	23. Despair/Hope/The Landbird*	6:45
3. John Sees Priscilla	1:57	15. Farewell/Landing/Decision	5:38	24. Old Hundred (alternate)	0:50
4. The Mayflower	3:14	16. Tragedy	1:44	25. The Mayflower Compact*	2:09
5. The First Night/Mr. Brewster	2:24	17. The Settlers	2:19	26. Farewell/Landing/Decision*	5:53
6. Sombre Thoughts	1:40	18. Plymouth Rock	3:02	27. Captain Jones's Pilgrimage/ Finale (Psalm 100)/ Confess Jehovah (original ending)	5:06
7. Prelude to Love/ John and Priscilla	2:32	Total Time:	47:00	Total Time:	32:35
8. The Musket	0:29	BONUS TRACKS		Total Disc Time:	79:35
9. Nocturne	0:59	19. Prelude (Psalm 136)*	2:05	*original version	
10. After the Storm/Hunger	4:54	20. Tavern Music (Greensleeves)	1:15		
11. Misery	1:02	21. The Mayflower*	3:14		
12. Despair/Hope/The Landbird	5:53	Album Produced by Lukas Kendall			

Album Produced by Lukas Kendall

sued the soundtrack, a breezy effort from Georges Delerue.

A love story, *Promise at Dawn* chronicles the adventures of Romain, a young soldier who is separated from his mother, a Russian woman named Nina, when he volunteers to fight for Free France during World War II. Set in Europe and peopled with immigrants and refugees, the film is also a sort of travelogue (as it renders images of the Old World from various points of view). Similarly, Delerue's score presents the musical sounds associated with these places and cultures.

On a track like "Pursuit (To the Chemistry)," for instance, Delerue sets brass and strings to a galloping, drum-driven beat in order to mimic the sounds of Paris dance halls. In contrast, "The Sale of the Samovar" pays homage to Tchaikovsky—and, by extension, the Russian concert hall—as it captures the composer's schizophrenic style, interrupting a violent onslaught of horns with a somnambulant part for winds. And "Piekielny's Theme," which refers to the time when the mother and son live in Poland, suitably makes use of an accordion.

Several vocal pieces appear as well. The prettiest of these is "Romain's First Love," in which a pair of ethereal sopranos sing a cappella. And in "The Friend's Farewell," a female voice shudders above the lonely strains of another accordion in a manner that vaguely resembles "Lili Marlene," the wistful ballad Marlene Dietrich made famous during WWII. In fact, the song "I'm Greek," which closes the album, pays its respects directly to Dietrich, as Melina Mercouri (who plays the role of Nina) belts out ironic lyrics with a scratchy, whisky-thick voice.

Eclectic, mannered and sentimental, the score for *Promise at Dawn* probably won't disappoint (or surprise) listeners who are familiar with Delerue's oeuvre. And though this work may not be

able to elicit strong emotions from some of us, it certainly won't hurt anyone's ears. Music as pleasant as this is hard to dislike. —S.A.

## The Man From Elysian Fields ★★★½

ANTHONY MARINELLI

Varèse Sarabande 302 066 418 2  
23 tracks - 36:52

Anthony Marinelli has done synthesizer programming on films going back as far as *Starman*. He's also worked as an orchestrator on numerous projects and was nominated in 1993 for an Australian Film Institute award for his original music for *Flynn*. *The Man From Elysian Fields* stars Mick Jagger (really), Andy Garcia, the late James Coburn and a host of other familiar faces. The film, directed by George Hickenlooper (*Dogtown*), premiered September 2001 at the Toronto Film Festival and was also shown at Sundance in January 2002. While it received good reviews, the film had a limited run in early October—if you're still interested you can probably find it in your local video store by now. Apparently, it's a stylish comedy of manners with some darker overtones.

Before I get started on the music, I have to point out that the arrangement of the cues is a little unusual, with the "End Credits" second and the "Main Title" as the final track on the disc. The opening, "Like Your Defects," is an elegiac piece with a piano melody captured by strings and repeated in a gorgeous arrangement. The "End Credits" begins with ethnic jazz percussion and a guitar solo. There is an interesting mix of wordless vocals, and the orchestration adds in unusual percussion à la Thomas Newman, along with an ethnic flute sound (akin to uilleann pipes). The disc relies on guitar and string backgrounds harmonized with luscious extended chords, which ultimately makes it a great counter-

part to other fine romantic scores. The key here is that Marinelli's melody is interesting and heartfelt. I was continually impressed by the harmonic variety coupled with unusual instrumentation. Imagine a cross between George Winston and Paul Chihara, mixed with a little John Barry.

Understand that the jazz in this score is more in the vein of David Benoit, "New Age jazz" or world music. Further into the album, Marinelli adds solo trumpet and a more highlighted jazz trio set. This is the plan Barry favored in *Playing by Heart*, and if you find yourself returning to that score, this one will likely join it.

It's a mark of Varèse's continued devotion to film music that we get the chance to experience this score. It's one that could have easily slipped under the radar.

—Steven A. Kennedy

## Ballistic: Ecks vs. Sever ★

(generously given)

DON DAVIS

Varèse Sarabande 302 066 420 2  
23 tracks - 68:52

How does a guy write *The Matrix* and then get stuck with *Ballistic*? Maybe on the surface, an adult, Bond-style action picture with Antonio Banderas and Lucy Liu had some appeal. Underneath, it was nothing and turned out to be a complete waste of time for everyone involved. No doubt it was intended for the "young fu" audience. This older "fu," your humble reviewer, wisely decided to skip it.

The opening "Main Title" is basically a rock number filled with electronic tricks of the trade, and driven by a lousy vocal. (Is it just me or has everyone begun to ask for these wordless, plaintive female vocals since *Gladiator*?)

The hard-rock approach passes as action music for the entire film. This works fine when you at least have a thematic reference, as in David Arnold's three Bond scores. Here it's just noisy filler. Four minutes into the disc and it wears thin. "Severcam" provides a brief respite with a little over a minute of atmospheric electronic sounds—this turns out to be the second "trick" of the score. But soon the female vocals return...at this point I started hoping they'd just put the poor woman out of her misery.

As the album is quite long, I held out hope that something interesting would appear. And... well, at least several tracks are in different keys. Actual variety is evident only in the aforementioned cues based on more ambient electronic sounds. "Ecks Is Mobile" is the standout cue on the disc—if there has to be a standout cue, that is. More orchestral, with little of the "techno-plague" of the previous tracks, it even has what might be considered a love theme. The same thematic idea recurs in the very next track, and it's too bad this wasn't a bigger part of the score.





This disc does show Davis' versatility as a composer, but I hope this is not a direction he takes very often. In all, the music sounds like stylized but uninteresting video game music. Davis fans are advised to skip this one. Sometimes bad music is as bad as it sounds.

—S.A.K.

## Down to the Sea in Ships/ Twelve O'Clock High (1949) ★★★★

ALFRED NEWMAN

Screen Archives Entertainment 0005  
30 tracks - 42:23

Screen Archives Entertainment continues its releases of Alfred Newman scores with this double-header featuring the other two "big" Fox films from 1949. *Down to the Sea in Ships* boasted an amazing cast that featured Lionel Barrymore, Richard Widmark and a young Dean Stockwell. Critics place *Twelve O'Clock High* as one of the greats among war films.

For *Down to the Sea in Ships* (18 tracks - 25:17) Newman enlisted his favorite orchestrator, Edward Powell, while Ken Darby assisted in writing lyrics for an original sea shanty, "Ol' Father Briny." This is not the same kind of seafaring chorus heard in Korngold's more familiar ocean pictures. Newman's meager score, coming in at under 17 minutes, stands comfortably with other samples of his dramatic scoring from the 1940s. The single theme from the "Main Title" reappears in various guises to enhance scenes and serve as background source music. "The Wide Missouri" is another example of Newman adapting familiar folk songs and allowing them to be heard without additional orchestral trappings. The final track from the film does a wonderful job summarizing the human drama and finishes with a rousing choral restatement of the sea shanty.

*Twelve O'Clock High* (12 tracks - 17:06), directed by Henry King, was another of Darryl Zanuck's pet projects. It starred Gregory Peck, who received his fourth Best Actor



Oscar nomination for his role as Frank Savage. The film received three additional Academy Award nominations: Dean Jagger received his for Best Supporting Actor, and the film was awarded another for Best Sound.

This is another short score, but the little that's here is excellent. Newman's dramatic "Main Title" is one of his finest. It opens with dark foreboding and then moves into a more sentimental theme. "The Airfield" is a fascinating cue with a ghostly chorus that creates an unsettling feel as dissonant orchestral music flows underneath the tuneful songs. Due to its brevity, the true mark of how Newman's restraint is used in this film is likely best appreciated while absorbing the total film. Still, it is good to have this available in such amazing sound. The source cues are performed by Urban Thielmann, also credited as the arranger. To help bolster the running time of the CD, SAE also incorporates an "Alternate Main Title" and three versions of the music used in the trailers for the film. This should make completists even happier.

SAE should be commended for continuing to plumb the depths of Newman's lesser-known scores from films familiar to an older generation of moviegoers. The

sound is remarkably good for its age, and Jon Burlingame's liner notes provide intelligent and pointed commentary that's as succinct as the scores represented. The recovering of this material is a labor of love and undoubtedly a long, and at times tedious, process. Newman fans should give thanks for the efforts of all involved here.

—S.A.K.

## Miracle on 34th Street/ Come to the Stable (1947/1949) ★★★½

CYRIL J. MOCKRIDGE

Percepto 011

36 tracks - 63:02

This Percepto release of two Fox holiday films came just in time for Christmas 2002. *Miracle on 34th Street* (20 tracks - 32:26) is the better known of the two scores and actually appeared on the short-lived Sundance Film Music Series from Telarc, conducted by David Newman (whose tempos are not far off from his father's). Percepto has released that music in addition to other music used in the film (all arranged/adapted by Alfred Newman). Newman's song for *Come to the Stable*, "Through a Long Sleepless Night," also appears, sung first by an unidentified male vocalist, and later by an unidentified female vocalist. The song, with lyrics by Max Gordon, is not terribly distinguishable from other period Hollywood love songs.

Cyril Mockridge rarely received films that demanded extensive scoring, so his "greatness" often goes unnoticed in the annals of film music (other than to note his involvement as an arranger for some amazing scores). In *Miracle on 34th Street*, with its collection of arranged carols and folk songs, it can be hard to determine just how much Mockridge contributed, but it's safe to say that he wrote at least 12 minutes of original music. His main-title music is particularly noteworthy, filled with the hustle and bustle of the big city. "Thanksgiving Day Parade" is one

of those great Hollywood medleys of jubilantly arranged source tunes used over extended montages, or parade scenes such as this one. The dozen or so popular carols and songs that follow the parade music are primarily intimate music-box-like pieces.

Mockridge's use of the familiar "Jingle Bells" as a musical device to tie things together is never banal or cloying. It cuts to the core of each scene, underlining with amazing economy the humor or bittersweet character of the drama where music is needed.

*Come to the Stable* (16 tracks - 30:34) is a welcome companion score and rounds out the album nicely. It allows us to hear more of Mockridge's style, even as this score in particular bears great resemblance to Newman's *The Song of Bernadette* (1943). Still, Mockridge is able to communicate an amazing depth of emotion with the simplest of musical gestures. His string writing has European qualities that hint at his English roots. The little scherzo, "Driving Anthony Home" (deleted) and "Heading for New York" (the same music in a briefer setting) are wonderful pieces that sound like amalgamations of Newman and Max Steiner. "Home After the First Day's Work" and "The Bishop Relents" are similar to Steiner's comedic scoring. This is not to say that Mockridge is merely a derivative product of his time. He owes less to the continental European orchestral sound (via Wagner and Strauss) that was the inherited music of Newman and Steiner. His approach to string writing favors a distinctively lighter sound.

The liner notes, while not as extensive as releases on Screen Archives or Film Score Monthly, still serve their purpose. The CD booklet includes the movie poster art in full color as well as a plethora of stills from both films. This is a worthy edition to the library of anyone interested in the film music of the 1940s. It's also

(continued on page 43)

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# FSM marketplace

## NEW RELEASE:

Vol. 6, No. 2

### Ice Station Zebra

MICHEL LEGRAND

Film released: 1968

Studio: M-G-M

Genre: Military/Espionage

Silver Age Classics

CD released: Feb 2003

Stereo • 79:20

This '60s Cold War nailbiter is enhanced by Legrand's offbeat, epic scoring for a 75-piece orchestra. Remixed for superior sound, and resequenced into film order, this dramatic score gets the deluxe treatment with over twice the music on the original LP—in stereo. **\$19.95**



## NEW RELEASE:

Vol. 6, No. 1

### Plymouth Adventure

MIKLÓS RÓZSA

Film released: 1952

Studio: M-G-M

Genre: Historical Epic

Golden Age Classics

CD released: Feb 2003

Mono • 79:35

Miklós Rózsa's magnificent historical music for the 1620 voyage of the Mayflower. Includes the complete score as used in the film (47:00) plus a bevy of alternates (32:35). **\$19.95**



Vol. 5, No. 20

### Never So Few/7 Women

HUGO FRIEDHOFFER/

ELMER BERNSTEIN

Film released: 1959/1966

Studio: M-G-M

Genre: WWII/Drama

Silver Age Classics

CD released: Jan. 2003

Stereo • 73:46

Two Asian-flavored classics on one CD; *Never So Few* (42:18) blends action and romance, while *7 Women* (31:27) is more introspective and character-driven, with a big, exciting title theme for the Mongol horde. **\$19.95**



Vol. 5, No. 19

### Tribute to a Bad Man

MIKLÓS RÓZSA

Film released: 1956

Studio: M-G-M

Genre: Western

Golden Age Classics

CD released: Jan 2003

Stereo • 50:30

Rózsa's rare western is sweeping, full of melody, and flecked with the brooding melancholy expected of a mature "psychological western." This fan favorite has been remixed from the original stereo masters. **\$19.95**



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 Fried, Schifrin, Scharf, Stevens) is represented on this 2-CD set. **\$24.95** same shipping as one CD



Vol. 5, No. 17

### The Seventh Sin

MIKLÓS RÓZSA

Film released: 1958

Studio: M-G-M

Genre: Drama

Golden Age Classics

CD released: Dec. 2002

Mono • 59:26

This reworking of *The Painted Veil* inspired Rózsa to apply three of his signature sounds; 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. 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. 15

### The World, the Flesh and the Devil

MIKLÓS RÓZSA

Film released: 1959

Studio: M-G-M

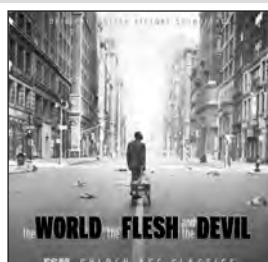
Genre: Science Fiction

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. 14

### The Green Berets

MIKLÓS RÓZSA

Film released: 1968

Studio: Warner Bros.

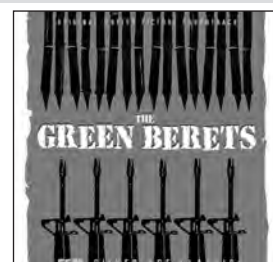
Genre: War/Adventure

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. 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. 12

### The Gypsy Moths

ELMER BERNSTEIN

Film released: 1969

Studio: M-G-M

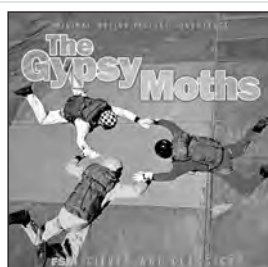
Genre: Drama

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. 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. 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 & theme in stereo; all OST, not LP recordings. **\$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**



□ Vol. 5, No. 4

### The Man Who Loved Cat Dancing

JON 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 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. 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. 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. 5, No. 9

### The Prodigal

BRONISLAU KAPFER  
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. 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 charmingly blends Americana, Dixieland and circus sound, but the score touches all the bases, from bluegrass to avant-garde to full-scale action. This first-release ever is complete, with every note in excellent stereo. **\$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**



□ 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. 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. 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 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. 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**

□ Vol. 5, No. 2

### Logan's Run

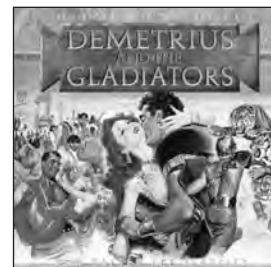
JERRY GOLDSMITH  
Film released: 1976  
Studio: M-G-M  
Genre: Sci-Fi  
Silver Age Classics  
CD released: Feb. 2002  
Stereo • 74:18



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



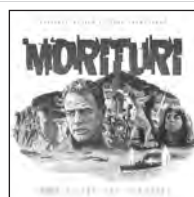
□ Vol. 4, No. 13  
**The Bravados**  
 ALFRED NEWMAN &  
 HUGO FRIEDHOFFER  
 Film released: 1958  
 Studio: 20th Century Fox  
 Genre: Western  
 Golden Age Classics  
 CD released: Sept. 2001  
 Stereo (some bonus tracks in mono) • 69:34  
 Two Hollywood legends collaborate for a rich, handsome western score with a memorable, driving main theme and darkly brooding interior passages. **\$19.95**

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□ Vol. 4, No. 12  
**Morituri/ Raid on Entebbe**  
 JERRY GOLDSMITH/  
 DAVID SHIRE  
 Films released: 1965/77  
 Studio: 20th Century Fox  
 Genre: WWII/Docudrama, TV  
 Silver Age Classics  
 CD released: Aug. 2001  
 Stereo (Morituri)/ Mono (Entebbe) • 57:50  
 Morituri (41:46) is in Goldsmith's percussive '60s style; Raid on Entebbe (15:29) features suspense, pulsating action, 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 Fox score is a romantic gem; think New York at twilight. Complete score (48:21) in stereo, plus some bonus tracks in mono. **\$19.95**



□ Vol. 4, No. 10  
**Voyage to the Bottom of the Sea**  
 PAUL SAWTELL & BERT SHEFTER  
 Song by Russell Faith,  
 Perf. by Frankie Avalon  
 Film released: 1961  
 Studio: 20th Century Fox  
 Genre: Sci-fi/Irwin Allen  
 Silver Age Classics  
 CD released: July 2001 • Stereo • 55:55  
 Thundering B-movie hysteria plus soothing, romantic undersea passages for the film that launched the hit TV show. **\$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**



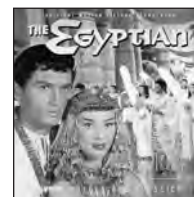
□ Vol. 4, No. 8  
**Room 222/ Ace Eli and Rodger of the Skies**  
 JERRY GOLDSMITH  
 Films released: 1969/73  
 Studio: 20th Century Fox  
 Genre: Sitcom (TV)/ Americana (feature)  
 Silver Age Classics  
 CD released: June 2001  
 Mono (Room 222)/Stereo & Mono (Ace Eli) • 71:37  
 Room 222 (12:15) comprises theme and two episode scores for popular sitcom; Ace Eli (59:21) an obscure barnstorming movie. **\$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. 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  
 Cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist. First (37:52) includes unused music; sequel (37:09) a bit more traditional. **\$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. 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. 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. 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  
 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. 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, w/unused cues) and Rosenman (34:43), plus TV theme (1:13). **\$19.95**



□ VOLUME 3, No. 10  
**Beneath the 12-Mile Reef**  
 BERNARD HERRMANN  
 Film released: 1953  
 Studio: 20th Century Fox  
 Genre: Adventure  
 Golden Age Classics  
 CD released: Feb. 2001  
 Stereo • 55:06  
 Fantastic undersea adventure score gets premiere release of original stereo tracks, albeit with minor deterioration. Lots of harps, "underwater" color, seafaring melodies. **\$19.95**



□ Vol. 3, No. 9  
**The Stripper/ Nick Quarry**  
 JERRY GOLDSMITH  
 Film released: 1963/68  
 Studio: 20th Century Fox  
 Genre: Drama/Action, TV  
 Silver Age Classics  
 CD released: Jan. 2001  
 Stereo (Stripper)/Mono (Quarry) 73:35  
 Early Goldsmith feature (42:01, plus 21:06 bonus-tracks)—is in romantic Alex North style. Quarry (10:27) is a TV rarity—sounds like Flint music. **\$19.95**



□ Vol. 3, No. 8  
**From the Terrace**  
 ELMER BERNSTEIN  
 Film released: 1960  
 Studio: 20th Century Fox  
 Genre: Drama  
 Golden Age Classics  
 CD released: Dec. 2000  
 Stereo • 71:27  
 Paul Newman/Joanne Woodward soaper features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. **\$19.95**



□ Vol. 3, No. 7  
**Batman**  
 NELSON RIDDLE  
 Theme by Neal Hefti  
 Film released: 1966  
 Studio: 20th Century Fox  
 Genre: Adventure/Camp  
 Silver Age Classics  
 CD released: Nov. 2000 • Mono • 65:23  
 Holy Bat-tracks! 1966 feature produced at time of '60s TV show features Neal Hefti's theme, Nelson Riddle's Bat-villain signatures, swingin' underscoring and larger action set-pieces. **\$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 (w/John Wayne, 47:33) is accessible and symphonic. Hombre (w/Paul Newman, 21:30) is moodier, sensitive—a quiet gem. **\$19.95**





□ 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**



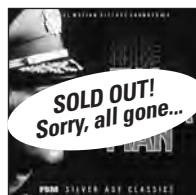
□ Vol. 3, No. 4  
**Tora! Tora! Tora!**  
**JERRY GOLDSMITH**  
*Film released: 1970*  
 Studio: 20th Century Fox  
 Genre: WWII  
 Silver Age Classics  
 CD released: May 2000  
 Stereo • 54:45

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



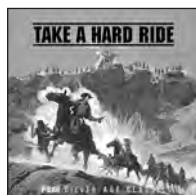
□ Vol. 3, No. 3  
**Beneath the Planet of the Apes**  
**LEONARD ROSENMAN**  
*Film released: 1970*  
 Studio: 20th Century Fox  
 Genre: Sci-fi/Fantasy  
 Silver Age Classics  
 CD released: Apr. 2000  
 Stereo • 72:37

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 Flim-Flam Man/A Girl Named Sooner**  
**JERRY GOLDSMITH**  
*Films released: 1967/1975*  
 Studio: 20th Century Fox  
 Genre: Drama/Americana  
 Silver Age Classics  
 CD released: Jan. 2000 • Stereo (Flim-Flam)/Mono (Sooner) • 65:20

A rural Americana double-header: *Flim-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**



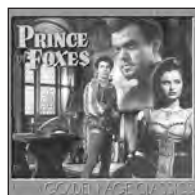
□ Vol. 2, No. 7  
**All About Eve/Leave Her to Heaven**  
**ALFRED NEWMAN**  
*Film released: 1950/45*  
 Studio: 20th Century Fox  
 Genre: Drama  
 Golden Age Classics  
 CD released: Nov. 1999  
 Mono (2 trks. in stereo) • 44:19

*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 of many scores 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

"Lost" 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: 1970*  
 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 comic strip 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, a rousing 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 *The Man from 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**



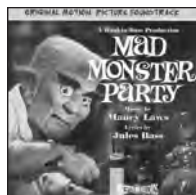
□ Vol. 1, No. 2  
**The Paper Chase/The Poseidon Adventure**  
**JOHN WILLIAMS**  
*Film released: 1973/72*  
 Studio: 20th Century Fox  
 Genre: Drama/Disaster  
 Silver Age Classics  
 CD released: July 1998  
 Stereo/Mono (combo) • 75:53

*The Paper Chase* is eclectic score for drama about law students. *The Poseidon Adventure* is classic Irwin 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**



□ FSM-80125-2  
**Mad Monster Party**  
*Film released: 1998*  
 Studio: Rankin/Bass  
 Genre: Animagic  
 Percepto/Retrograde Records  
 CD released: 1997  
 Stereo 36:48

The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. Features 16-page color booklet with rare and unpublished photographs and concept drawings. **\$16.95**



□ FSM-80124-2  
**Deadfall**  
*Film released: 1968*  
 Studio: 20th Century-Fox  
 Genre: Heist caper  
 Retrograde Records  
 CD released: 1997  
 Stereo 40:23

Barry scored this thriller in his most creative period. Features "Romance for Guitar and Orchestra," the title song performed by Shirley Bassey, plus two unreleased, alternates and vintage underscore. **\$16.95**



□ FSM-80123-2  
**The Taking of Pelham 1-2-3**  
*Film released: 1974*  
 Studio: M-G-M  
 Genre: Thriller  
 Retrograde Records  
 CD released: 1996  
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Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller on FSM's first album release. A sensational, driving, pulsating score in a class by itself. **\$16.95**

## BOOKS FOR COMPOSERS

### 2002 Film/TV Music Guide From the Music Business Registry

Isn't your career worth it? An exhaustive directory of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses and numbers. **\$94.95**



### 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*

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

Price Guide by Robert L. Smith

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



### 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 westerns to blaxploitation to sexploitation in every style, 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.

*Edition Olms AG Zürich, 128 pp., full color, softcover. \$24.95*

### Hugo Friedhofer: The Best Years of His Life

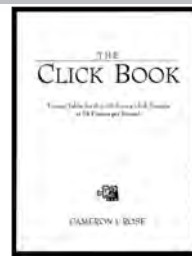
Edited by Linda Danly, Introduction by Tony Thomas

The gifted musician of such Hollywood classics as *The Best Years of Our Lives*, *Above and Beyond* and *Soldier of Fortune* was considered by his contemporaries to be the most sophisticated practitioner of their art. 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*



### 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-tempo. 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**



## BOOKS FOR MUSIC LOVERS

### 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.

*Silman-James Press, 432 pp., softcover. \$19.95*

### 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, Duning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris.

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



### 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.

*University of California Press. 416 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 treasured tome 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.

*T.E. Books. 144 pp., hardcover. \$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 (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

Essays by the composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Originally written for "The Score," the quarterly journal of the Society of Composers and Lyricists. 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

The film music columnist takes on the first serious theoretical study of music in film and exploring the relationship 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 and Eisenstein, Herrmann and Hitchcock, and several scores for Jean-Luc Godard. Also features probing interviews with Rózsa, Raksin, Herrmann, Mancini, Barry and Shore. *U.C. Press. 396 pp., softcover. \$24.95*



### Memoirs of a Famous Composer—Nobody Ever Heard Of

by Earle Hagen

Composer Hagen (b. 1919) has had an outstanding career: as a big band trombone player with Benny Goodman; working under Alfred Newman at 20th Century Fox; and as a composer/music director for thousands of hours of television, including *I Spy*, *The Mod Squad* and *The Andy Griffith Show*. He also wrote the standard, "Harlem Nocturne," 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. *Xlibris Corporation. 336 pages, hardcover. \$34.95*



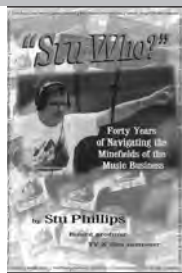




## The Music of Star Trek: Profiles in Style

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?

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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 Debney (*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; Cinéma 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; Shostakovichs 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*); Royal 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; Rózsa 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, Delerue, 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 & Rózsa 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.

## VOLUME TWO, 1997

First color covers! Issues 32-48 pp.

**\*Vol. 2, No. 1, Jan./Feb. '97** *Star Wars* issue: Williams interview; behind the Special Edition CDs; commentary, cue

editing minutia/trivia.

**\*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 Rózsa'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 (*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.

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Shearmur; Fox Classics reviews.

**Vol. 3, No. 5, Jun. '98** Mark Snow (*X-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 (*Wilde*); '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.

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**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 Dunning 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! (*Last 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/Jun. '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-19: 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. Bramson (*JAG*); The Michael Hennagin story; 25+ CD reviews; more.

**Vol. 7, No. 9, Nov. '02** BOND TURNS 40: D. Arnold (*Die Another Day*, plus reviews and re-release news); W. Ross (*Harry Potter*, *Tuck Everlasting*); George Feltenstein (Turner Classic Movies' restoration man); 12-CD Wishlist by Stavakis & Bender; Omaha's Orpheum Theater; Holiday DVD reviews; more.

**Vol. 7, No. 10, Dec. '02** TOWERING ACHIEVEMENTS: H. Shore (*The Two Towers*); P. Glass (*The Hours*); Ray Ellis (Filmation cartoons!); The Alloy Orchestra; Spy Notes (secret agent discography); *Adaptation & Punch-Drunk Love*; 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.





(continued from page 35)  
one of the rare releases of  
Mockridge's music in any medium.  
—S.A.K.

## Miracle on 34th Street (1994) ★★★

**BRUCE BROUGHTON**

Intrada Special Collection Volume 8  
30 tracks - 67:50

I must be one big Grinch. Here it was, the holiday season, mistletoe and garlands competing for attention beneath twinkling white lights, and I was about to lay into a special-edition score of a much-loved Christmas movie. Even the liner notes seemed to mock me by ending with a quote from the composer: "It has one uncommon 20th-century emotion in it: joy. No one is being pushed out a window, no one's being stabbed or shot or run over. So when you hear the music from beginning to end, it just makes you feel good. And if you've seen the movie, it makes you feel even better."

Try as I might, though, I could not understand why this score and its movie were even made. It's not that I dislike Christmas melodrama and kitsch (I love my Henry Mancini Christmas albums, after all), but the only reason this 1994 remake of the 1947 classic was crafted was to make money. Still, Bruce Broughton is a talented and often overlooked composer, and I am happy for this opportunity to fill you in on his score, which was not released when the film came out (in favor of an album of pop artists covering Christmas carols).

*Miracle on 34th Street* opens with a main title that announces



the score's flavor. It consists of two themes: the opening of "Joy to the World" and a chime part reminiscent of "Carol of the Bells" (or a major-mode version of the *Dies Irae*, a chant also Christmas-ized by Danny Elfman in *The Nightmare Before Christmas* "Making Christmas"). The orchestration throughout screams Christmas with a wordless choir, every conceivable bell, high woodwinds, horns, harps and tremolo strings dominating the texture. This texture changes in the love theme, where "Chestnuts Roasting on an Open Fire" is strangely transformed into a jazzy but woe-fully incongruous love tune.

The music is more manipulative than Broughton's usual fare, but that's got more to do with the film than anything else. This is most evident in the "Case Dismissed" cue, where the quiet desperation of the previous "Summations" is

overturned by a crescendo to a jubilant return of the main-title theme. Fortunately, moments such as these are redeemed by more delicate and sensitive moments of musical interest, such as "A Big Fat Fake" and the lovely "The Bellevue Carol."

Okay, so maybe Broughton was correct in his assessment. Or maybe my heart just grew three sizes while writing this review. There is little new or original in the score and it does push at my emotional buttons a bit too hard, but it's charming nonetheless. Next Christmas, maybe I'll pull it out and put it in the CD changer right next to Henry Mancini. If that is not a high compliment, I don't know what is.

—A.G.

## The Gauntlet (1978)

★★★½

**JERRY FIELDING**

Warner Music France 9362-47882-2  
10 tracks - 31:10

*The Gauntlet* is one of the few Jerry Fielding scores released on vinyl at the time of the film. The reason why is obvious: Unlike many of his prime '70s dramatic scores (*The Mechanic*, *Bring Me the Head of Alfredo Garcia*), *The Gauntlet* blends his unparalleled avant-garde writing with a light-hearted tone that references blues and jazz with the help of top-notch soloists Jon Faddis (trumpet) and Art Pepper (saxophone).

The film features Clint Eastwood (who also directed) as the anti-*Dirty Harry* cop—a down-and-out alcoholic given a seemingly meaningless assignment—and Fielding opens the score with a piece of

easygoing blues, a variation of the spiritual "Just a Closer Walk With Thee." As the plot thickens and the action mounts—Sandra Locke in tow—Fielding's score grows into familiar territory, with irregular percussive patterns, queasy synthesizers, swirling strings and dissonant big-band brass, audaciously emboldened by the presence of Faddis and Pepper jamming with the orchestra.

One of the major set pieces exemplifies Fielding as virtuoso jazz arranger as well as film composer: The 4:41 title track is based on the final movement, "Solea," from the classic Miles Davis album *Sketches of Spain*. The connection is that trumpeter Faddis had played with Gil Evans, the arranger and conductor on the seminal *Sketches* recording. Hearing the Spanish-flavored "Solea" dance along to the snare drums so common in Fielding's suspense work is a sublime experience, one of the highlights of Fielding's oeuvre in the late '70s, which was otherwise showing strain from the composer's age, perfectionism and disillusionment with Hollywood.

*The Gauntlet* is an example of a "light" score in which twists and turns make it a whole lot deeper; case in point, "Exit Tunnel, Roaring!" which starts as a bluesy duet and becomes a squealing, maddening piece of '70s pursuit. *The Gauntlet* abandons the single-minded bleakness of a minor masterpiece like *The Mechanic*, and may seem dated by its '70s jazz elements; but make no mistake—it is the work of a wizard.

—Lukas Kendall  
FSM

## Record Label Round-Up

(continued from page 6)

Herrmann; re-recording cond. Joel McNeely), *The Quiet American* (Craig Armstrong); Mar. 11: *The Hunted* (Brian Tyler).

www.varesesarabande.com

## Virgin

Forthcoming is *Pinocchio* (Nicola Piovani).

## Walt Disney

Still forthcoming is Trevor Jones' score to *Dinotopia*.

## Please note:

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

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## Doug's Favorite Scores

(continued from page 25)

to see his unique voice applied to genre films, just to see what would happen. I'd still be first in line to pick up Thomas Newman's score to *Alien 17*, but I'd much rather have him working on unconventional pearls like *Road to Perdition*. Like much of his work, Newman's *Road* is a study in contrasts—dense orchestral fireworks versus intimate solo work, giddy rhythmic writing versus translucent stillness. Maybe that's why so many of the films that Newman works on are tangentially about self-examination. As Newman draws his material through various scopes and settings, we eventually discover the original kernels of his ideas and evaluate them in their unadorned simplicity. Is a single piano tone more beautiful alone

or in a concerto? Is a man measured as a father or a son...or a professional killer?

Newman's score for *Road* stretches these musical differences to their extremes, and the score is richer for it. Stillness is utterly still. The active music rips through dissonant clusters and polytonalities. The distance between introversion and extroversion seems to expand as the score progresses, creating a satisfying structure and building to some of Newman's most creative writing. Easily the composer's best since *Oscar and Lucinda*.

Now bring on the digital fish!

## Ararat

Mychael Danna

In his most expansively scaled score to date, Mychael Danna manages to

combine world music tendencies with some gaspingly beautiful full orchestral writing. The score, like the film, maintains a dual existence that holds together tonally even when it rationally shouldn't. On disc, the score feels more like a concert work, like some of Tan Dun's genre-bending pieces—though Danna is more successful. He even manages to out-Gorecki Henryk Gorecki with writing that's more expressive and soothingly aching than the Polish composer's *Symphony No. 3*. Ararat is 2002's lost treasure, a painfully gorgeous score that deserves more attention.

Danna's art film leanings have kept him at the perimeter of public consciousness, but expect that all to change when Ang Lee's *Hulk* hits screens next year. I don't dare predict what it will sound like, but I can't wait to find out. **FSM**

## Star Trek

(continued from page 29)

which isn't really saying all that much. Still, there's a nice main theme, and some effectively ethereal choral music for the heavenly "Nexus." The soundtrack CD contains a lengthy sound effects databank.

**Album Highlight:** "Star Trek Generations Overture," a concert presentation of the noble main theme.

**Missing in Action:** "Armagosa Observatory," music for the unexpected discovery of dead Romulans aboard an abandoned station.

**Score Rating:** ★★ 1/2

### Star Trek First Contact (1996)

**The Premise:** The Borg are back! Picard must stop them from undoing humanity's past before he succumbs to his desire for vengeance.

**The Prognosis:** An uninspired but generally pleasing action film. Jonathan Frakes is a competent director, and the stylish set and costume design certainly don't hurt. The mediocre script can't hold back fine performances from Alfre Woodard as love-interest Lily and Alice Krige as the disturbingly oversexed Borg Queen.

**The Music:** Jerry Goldsmith returns to score his third *Trek* feature. Due to time considerations, he brought on his son Joel to assist him. The Goldsmiths give us lots to chew on...a terrific soaring "first contact" theme, a grim march for the Borg, and one driving cue after another. Three familiar themes return: Goldsmith's original main theme, his Klingon march, and the "God" motif from *STV*, here used as linking material. Darting between

nobility, action, dissonant horror, suspense and even seduction, the score isn't completely coherent, but that's hardly cause for much complaint. The soundtrack CD includes the pop hits "Ooby Dooby" and "Magic Carpet Ride."

**Album Highlight:** "Main Title/Locutus," a grand presentation of Goldsmith's magnificent new theme in the horns, followed by our first taste of Borg music.

**Missing in Action:** "Flight of the Phoenix," a pulsing action cue underscoring the film's climax, originally slated for the album.

**Score Rating:** ★★★★★

### Star Trek Insurrection (1998)

**The Premise:** Picard lectures his superiors and gets on E. Murray Abraham's bad side when he defends the sovereignty of a kind of galactic "fountain of youth" planet.

**The Prognosis:** Really not as bad as you remember it, just sort of forgettable. Cheap laughs and thin characterizations can't match the spirited fun of *STIV*, in spite of a similar emphasis on good old-fashioned moralizing. Probably the *TNG* film most similar to its landmark TV incarnation, in terms of overall feel.

**The Music:** Jerry Goldsmith returns yet again. His score for *Insurrection* isn't on the same level as his first two *Trek* scores, but it's still more than competent. The pastoral theme for the peaceful Ba'ku is beautiful, and a lurching six-note motif characterizes the well-written action cues. Once again, the main theme, Klingon theme and four-note motif appear, but they are not overused. The score as a whole is fairly organic, topped off with just a touch of the mystery and awe that suffused Goldsmith's earlier *Trek* efforts.

**Album Highlight:** "New Sight," several minutes of absolutely lovely writing based around Goldsmith's Ba'ku themes.

**Missing in Action:** "A Few Loose Ends" features haunting strains underscoring Picard's discovery of a mysterious holographic ship, and its implications.

**Score Rating:** ★★★ 1/2

If you're interested in learning more about the music of *Star Trek*, in its first nine films and first four TV incarnations, buy yourself a copy of *FSM* staffer Jeff Bond's indispensable reference book: *The Music of Star Trek—Profiles in Style*, available at most bookstores or direct through *Film Score Monthly*. **FSM**

Special thanks to Andrew Demshuk

You can write the author at [johnhtakis@hotmail.com](mailto:johnhtakis@hotmail.com)

## Mailbag

(continued from page 9)

pieces (written by Rózsa to emulate Hong Kong records) and a waltz re-recorded from *The Story of Three Loves* (1953)..."

That waltz track may have been taken from *The Story of Three Loves*, but *The Story of Three Loves* took it from *Madame Bovary*.

**Chris Sciabarra**

New York, New York

### NOW IT'S YOUR TURN

You've read the mail, perhaps perused the issue—what did you think? Let us know and write to:

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# Happy Digital New Year

The “next big thing” is poised to explode.

By Andy Dursin

Another new year has arrived and 2003 is looking to be another huge one for DVD. Sales of DVD players and software trounced VHS tape this past year, and the sole remaining benefit of the tape format—recordability—will soon go by the wayside as DVD Recordable units are poised to be

the “next big thing” in the very near future.

While some DVD-R machines are already on store shelves, many of them are still too high-end for most consumers, while manufacturers continue to bicker over format standards. Hopefully, these issues will be ironed out by the end of 2003, and those of us with prized VHS tapes will begin the time-consuming process of transferring our collections to DVD (sure to be an all-day weekend hobby come 2004, no doubt!).

In the meantime, DVD product continues to be turned out at a rate that's tough to keep up with. Here's a rundown of the recent and recommended ...

## Classics New to DVD

### Back to the Future Trilogy

(Universal DVD, \$39.99)

Universal's long-awaited three-disc Special Edition of the *Back to the Future* trilogy includes 1985's highest-grossing film, along with its 1989-90 sequels, shot back-to-back.

Anyone who grew up in the '80s undoubtedly saw the original more than a few times, and the good news is that the picture remains a joyful blast of entertainment, with wonderful performances, smart writing and infectious ener-



**HEE HAW:** Michael J. Fox was getting a little long in the tooth to play a high schooler in *Back to the Future Part III*.

gy. The sequels, while not on the classic level of the original, remain worthwhile for separate reasons: 1989's *Back to the Future Part II* is a delirious, dizzying time-travel adventure with a brilliant and underrated final third that takes an interesting spin on the events of its predecessor. For those who thought *Part II* lacked heart and romance, *Part III* reprised the first film's endearing character interplay and brought the series to a perfect close.

Universal's package definitely makes for a solid Special Edition, even if it may be a case of information overload at times. The meat of the extras can be found in a pair of commentary tracks found on all three discs.

First is a live Q&A session with director Robert Zemeckis and writer/co-producer Bob Gale, recorded at USC under the guidance of home video specialist Laurent Bouzereau. The track runs anywhere from 60 to 90 minutes on all three films, with the two filmmakers fielding questions read by Bouzereau from students. The two cover the bases from the (mis)casting of Eric Stoltz in the original version of *BTTF*, to the infamous “To Be Continued” line that was added to the video release of the first movie. Along the way, they talk about Fox's crazed schedule, Spielberg's involvement in the films, and—most tellingly—Crispin Glover's insane demands that lead to his ouster from *II* and *III*

(and how the sequels had to be written to cover for his absence).

There are some revealing moments in this track, but getting to the tastier nuggets does, admittedly, take awhile. The conversation is a little slow-moving, and none of the extra supplements addresses the major themes of the movie in quite as much depth.

The secondary commentary track by Bob Gale and producer Neil Canton is interesting but, unfortunately, pretty dry, and having to pinpoint one minute out of several *hours* of supplementary material (a good deal of which is spent on ridiculous topics like “what kind of manure did Tom Wilson step in?”) just to find where a major topic is addressed—like Stoltz's casting—is easily one of the shortcomings of the ample material Universal and Bouzereau crammed onto this set. Either some editing down of the Q&A track or a guide to where the important questions were raised would have been a good idea.

The documentary featurettes turn out to be more disappointing. Each disc contains approximately 15 minutes' worth of new “Making of” material, featuring interviews with Michael J. Fox, Zemeckis and Gale. However, the lack of other participants and surprisingly short running times result in fluffy featurettes that only skirt the surface of the

*BTTF* trilogy's legacy. In fact, nearly half of the *Part II* documentary is spent talking about the original film!

Thankfully, there are other goodies that make up for that disappointment. Each film's vintage "Making of" featurette has been included, as have a handful of deleted scenes from both *BTTF I & II*. (*Part III* also has one lone [and thankfully] deleted scene where Mad Dog Tannen guns down Marshall Strickland.) Outtakes are also included, along with trailers, multiple still galleries on each picture, music videos, shorter featurettes (including a look at the production design), an interview segment with Fox on the original movie, animated "anecdotes" that pop up à la VH-1 videos, and DVD-ROM content including the original scripts.

Visually, the 1.85 transfers are generally good, exhibiting some grain at times but looking adequately sharp and colorful. However, Universal confirmed the suspicions of many viewers that the transfers on the two sequels are badly misframed, resulting in a loss of intended picture area throughout both movies! (A mail-in exchange offer has since been announced). The 5.1 soundtracks aren't as elaborate as your typical effects-heavy blockbuster from the last few years, but Alan Silvestri's scores still hold up as some of his finest works.

Aside from the framing issues and the overabundance of supplementary material, Universal has done a solid job treating one of their tent-pole franchises right on DVD. It may have taken awhile, but the box-set is guaranteed to please (most) every fan of the series.

## Invaders From Mars:

**Special Edition** (Image Entertainment, \$24.98)

**T**hink '50s sci-fi and one of the first titles to pop into mind is this seminal William Cameron Menzies-designed and -directed classic, which effectively taps into fears of Communist paranoia and childhood nightmares like few others from the decade.

Jimmy Hunt plays an average small-town kid who spies a flying saucer land behind his house. Before you can say "gee whiz!" both of Hunt's parents turn into automatons, and the government calls in the cavalry to dispose of the hostile extraterrestrials—whose leader, memorably, is a big green head encapsulated in a glass case!

Although the budget for this independently financed film (released through Fox at the time) was modest, you wouldn't necessarily know it from the inspired production design that director Menzies utilized to great effect. The haunting music score—credited to Raoul Kraushaar but apparently composed by Mort Glickman—was ahead of its time, and the interior spaceship



**BIG HEAD:** William Cameron Menzies's stuff of nightmares created for *Invaders From Mars*.

scenes were some of the most memorable of any '50s sci-fi movie. Forget about Tobe Hooper's misguided 1986 remake (whose ending remains one of the worst in genre history), and saddle up for some surreal and supremely memorable thrills!

It's unfortunate that 20th Century-Fox *didn't* hold the actual rights to the picture, since the movie has had a checkered history of ownership—a problem that's resulted in a slew of erratic-looking video releases over the years. Wade Williams apparently gained control over the film at some point, but the first DVD release of *Invaders From Mars* was an utter mess, looking as if the film had fallen through the cracks of the public domain like too many old movies have in the past.

Image's new 50th Anniversary DVD is a good news-bad news situation. The bad news is that the print used for the disc isn't in pristine condition—there are still copious scratches and nicks throughout the movie. On the other hand, genre fans have commented that the colors are more accurate here than in any previous release and that, overall, this is the best-looking *Invaders* ever released on video.

The Image DVD contains two cuts of the film: the original U.S. version and a British edition that features an extraneous additional scene and a badly recut ending, both of which turned up in variant American prints throughout the years. A theatrical trailer and brief still gallery are included, along with liner notes culled from Image's Special Edition laserdisc (though sadly, not all of the laser's supplementary features have been retained). Wade Williams also provides a confusing history of the movie's tenuous ownership in a disc that's highly recommended to all sci-fi fans just the same.

## The Producers (MGM, \$24.98)

**A**fter years of misfires (remember *Life Stinks?*), Mel Brooks became the toast of

the town once again with his Tony-winning, show-stopping, acclaimed and beloved stage adaptation of his first (and in many ways finest) feature film, *The Producers*.

The irresistible 1968 comedy stars Zero Mostel as Max Bialystock, a struggling Broadway producer who teams up with neurotic accountant Leo Bloom (Gene Wilder) to produce an intentional misfire in an attempt to screw their investors. The show, of course, is *Springtime for Hitler*, and, of course, it turns into a riotous hit!

This comedy classic needs little introduction to viewers, but MGM's new DVD definitely deserves some kudos. The 1.85 transfer is a huge improvement on any previous video release, even handily besting Criterion's laserdisc. Brooks participates in a documentary that touches upon everything from Peter Sellers' involvement to the success of the Broadway show. Those interviewed include Gene Wilder, Brooks and composer John Morris, though sadly there's no discussion of why Morris apparently had a falling out with Brooks after *Spaceballs*. A deleted scene, photo gallery and trailer round out the special features.

Morris' wonderful score and adaptation of Brooks' songs also sound marvelously crisp in a new Dolby Digital remixed soundtrack. While purists may still prefer the original mono track (also included), the new stereo mix is terrific and puts the cap on a great, must-have release.

## The Duellists (Paramount, \$24.98)

**R**idley Scott's first feature has been given a tremendous Collector's Edition release courtesy of Paramount.

Harvey Keitel and Keith Carradine play soldiers in Napoleon's army who instigate a series of duels that span some 30 years. Frank Tidy's gorgeous lensing of the film's locations and Howard Blake's atmospheric score complement Scott's visual sense, which even in 1977 was on full display in this highly acclaimed picture.

The Americans play second fiddle to a fine contingent of British actors (Edward Fox, Robert Stephens, Tom Conti and "guest star" Albert Finney), but *The Duellists* is more about visuals and atmosphere than the picture's lead performances. Based on Joseph Conrad's story "The Duel," this is a movie where each scene conveys a feeling or mood—still ranking as one of Scott's most impressive aesthetic works.

Paramount promised a bona-fide Special Edition with their DVD, and the disc delivers. There are two full commentary tracks: one from Scott that's insightful and filled with information (as all of his commentary tracks have been in the past), the other by composer Howard



Blake that also includes his score isolated in stereo! This bonus makes it a must-purchase for FSM readers right there.

A half-hour conversation between Scott and filmmaker Kevin Reynolds (*Count of Monte Cristo*, *Robin Hood: Prince of Thieves*) is interesting and laid back, providing an analysis of Scott's direction, along with archival behind-the-scenes footage from the shooting. Photo galleries, storyboards, the original trailer and Scott's 30-minute first film, "Boy and Bicycle," round out a fine assortment of special features.

The 1.85 transfer, meanwhile, is superb and the 5.1 Surround re-mix is also good. All told, this is easily one of the year's best "vintage" releases in the format.

### The King of Comedy (Fox, \$24.98)

**M**artin Scorsese's acclaimed, almost indescribable 1983 black comedy was arguably the most troubled shoot in the filmmaker's career—at least until the cameras rolled on *Gangs of New York*.

After the film's budget spiraled out of control and lead Harvey Keitel bowed out, Robert DeNiro replaced him as a would-be comic who kidnaps a talk show host (Jerry Lewis) in the hope that the host will make him into a star.

Paul D. Zimmerman's script is a biting, incisive look at celebrity and the crazy world of entertainment, with the performances of both DeNiro and Lewis spot-on. Scorsese's film is a kind of *Taxi Driver Lite*, with the movie too creepy to be deemed a traditional comedy, yet far lighter than many of the auteur's other works.

Fox's DVD offers a fresh new 1.85 transfer, trailer, still gallery and an insightful new featurette, containing interviews with Scorsese and company that reflect upon a much-ballyhooed movie that, years after its initial release, gained the reputation it deserved all along.

## Recent—and Recommended

### The Bourne Identity (Universal, \$26.98)

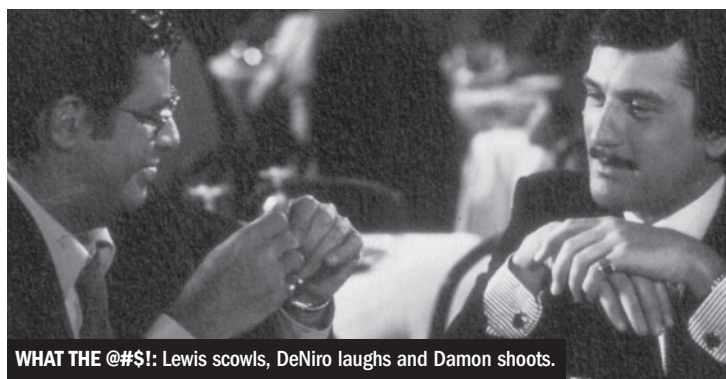
**A** spy thriller that feels more like a good '60s espionage adventure than any of the recent James Bond films, Doug Liman's exciting *Bourne Identity* proved to be one of the more surprising successes of this past year.

Matt Damon stars as Jason Bourne, who wakes up on a fishing boat with no knowledge of his identity. He does, however, carry the number of a Swiss bank account in his body and soon finds all kinds of enemies quickly wanting to kill him as he runs through Europe trying to uncover the truth about who he really is.

Robert Ludlum's novel was previously filmed as a Richard Chamberlain TV miniseries in the

late '80s, and the Tony Gilroy-William Blake Herron script takes a few liberties with the original text—not necessarily a bad thing. Indie filmmaker Liman handles action sequences adeptly, while Oliver Wood's cinematography vividly captures the story's European locales. Damon is terrific in the lead and Franke Potente (*Run Lola Run*) is equally good as an innocent bystander swept up in the thrills.

While the fact that the film was delayed for nearly a year led many insiders to speculate that the movie was a disaster, a surprisingly robust box-office take and positive reviews turned this *Bourne* into a possible franchise. Universal's DVD offers a crisp wide-screen transfer and throbbing DTS and Dolby Digital soundtracks, setting off a solid score by John Powell. Extras include commentary by Liman, deleted scenes, promotional featurette and a nearly two-year-old trailer that lists Carter Burwell as composer.



WHAT THE @#!: Lewis scowls, DeNiro laughs and Damon shoots.

### Signs (Buena Vista, \$29.98)

**M**. Night Shyamalan's box-office smash makes for a low-key and effective sci-fi thriller that's as much the story of one man's loss of faith as it is about an extraterrestrial invasion.

As a farmer and former minister who watches aliens descend upon the globe, Mel Gibson gives a marvelously restrained performance, while Joaquin Phoenix proves to be equally strong as his brother. The movie's climax offers a neat culmination of narrative fragments (not unlike *The Sixth Sense*), but Shyamalan's characters are warmer and more likeable than they were in either of his previous two pictures, and the slam-bang finale thankfully avoids the pseudo-New Age *Field of Dreams* and *Aliens* build-up one might have been anticipating.

One of the movie's key assets is James Newton Howard's outstanding music—my pick for the best score of 2002. The DVD sounds better than it looks, but still boasts some fine supplements, including a look at Howard's score.

In addition to a handful of featurettes narrated by the director, there's a terrific, eight-minute segment on the music, featuring recording-session footage and comments from the filmmak-

er about the use of music in movies. It's an unusually candid segment that's easily one of the best film-music-related supplements to appear on DVD this past year.

### Buffy the Vampire Slayer: The Complete Third Season (Fox, \$59.99)

**W**hile Joss Whedon's smart, hip and exciting show continues to run out of gas in its seventh (and possibly final) season, Fox's six-disc box-set of *Buffy's* third season showcases the program at its finest.

The third year memorably introduced Eliza Dushku's troubled, sexy slayer Faith into the mix, while Buffy and Angel continued their tragic relationship, and the town's Mayor proved to be the season's "Big Bad." Spike (James Marsters) also arrived back in town, trying to enact revenge on Buffy and the Scooby Gang. A pre-lesbian Willow also tried her hand at

romance with Oz (Seth Green), only to find out that he, much like Angel, had his own supernatural curse to contend with.

The writing, performances and energy in the third season rank with the best *Buffy* had to offer, though newcomers may want to start at the beginning to get caught up on all the action.

Fox's box-set offers a slate of supplemental materials similar to the previous two sets: selected commentaries, scripts, mostly promotional featurettes, an interview with the creator-producer and a still gallery among other extras. The transfers are fine, as is the Dolby Surround mix.

### Frank Herbert's Dune: Special Edition (Artisan, \$26.98)

**A**rtisan righted several DVD wrongs in 2002, having remastered *Total Recall*, *Basic Instinct* and the *Rambo Trilogy* with superior new transfers and soundtracks. Another boon was a lavish, three-disc "Director's Cut" of the 2000 TV miniseries of *Frank Herbert's Dune*.

An additional 30 minutes have been added to the show itself (footage that was cut for its U.S. broadcast), while the transfer is now 16:9 enhanced; there's also a stronger DTS track

included on the audio end.

Speaking of that, composer Graeme Revell appears to talk about his score in an interesting segment on the film's soundtrack. Revell discusses his use of "ethnic" music, electronics and orchestra, plus the creation of the various motifs integrated in the score. It's a nice bonus on a superior presentation of *Dune* that should have been released this way the first time around.

## Box-Set Mania

### Walt Disney Treasures: Behind the Scenes and Mickey Mouse in Black and White (\$33 each)

The second round of Disney's numbered, limited-edition box-sets (125,000 copies issued) showcases several behind-the-scenes programs and a comprehensive overview of Mickey Mouse's vintage short subjects.

*Behind the Scenes at the Walt Disney Studio* includes six episodes from Walt's '50s TV show, offering glimpses of animators at work, original cartoon drawing involving beloved Disney

characters, and segments culled from features like *The Reluctant Dragon*, starring Robert Benchley. As with all of the Disney box-sets, Leonard Maltin appears to introduce each episode and participate in some of the special features, which include a half-hour lay-of-the-land at the studio, still galleries and an interview with animator Joe Grant.

While Warner Bros. continues to frustrate fans by stalling the DVD release of Looney Tunes shorts, Disney has met the hopes of animation aficionados by releasing proper retrospectives of their studio's classic cartoons. New interviews with animation icons Frank Thomas and Ollie Johnston are included on the four-hour-plus retrospective *Mickey Mouse in Black and White*, a collection of Mickey shorts from 1928 to 1935. It's a fascinating evolution from *Steamboat Willie* to a character closely approximating the Mickey of today.

Both limited-edition boxes include booklet notes and lithograph reproductions, and much like the preceding *Disney Treasures*, will surely become prized consumer possessions—several of last year's sets are already out of print and in high demand.

## The Peter Sellers Collection

(Anchor Bay, \$89.98)

Following closely on the heels of Anchor Bay's *Alec Guinness Collection* comes a strong collection of vintage British comedies starring the legendary Peter Sellers.

However, while Guinness was the leading star of most of the Ealing films he appeared in, this box-set contains a handful of terrific films where Sellers was a key supporting player: pictures like *I'm All Right Jack* and the low-key, charming *The Smallest Show on Earth*. Other titles in this six-disc set include the droll satire *Heavens Above!*, *Carlton-Browne of the F.O.*, *Two-Way Stretch* and the very strange *Hoffman*, a dated, rarely seen 1970 "comedy" best recommended for aficionados.

Supplements are limited in this set, which includes 1.66 (16:9) enhanced transfers on each film and reproductions of the original one-sheets for chapter inserts. Definitely worthwhile for Sellers fans.

**FSM**

Andy Dursin can be reached at [dursina@att.net](mailto:dursina@att.net). Read "The Aisle Seat" at [Filmscoremonthly.com/aisleseat](http://Filmscoremonthly.com/aisleseat) for extensive DVD reviews and movie analysis!

## PUKAS



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Altomari



# Ice Station Zebra

by Michel Legrand

*Ice Station Zebra* (1968) is a Cold War thriller following a U.S. submarine and its mysterious British passenger on a top-secret mission to the North Pole. Based on a novel by Alistair MacLean, the film features fine performances by Rock Hudson, Patrick McGeehan, Ernest Borgnine and an all-male supporting cast. The combination of realistic military protocol and high-adventure espionage—as well as groundbreaking special effects and production design—won the film many admirers, among them the late Howard Hughes.

Michel Legrand was best-known for pop-based scores like *The Umbrellas of Cherbourg* and *The Thomas Crown Affair*, but was no less creative and dynamic in the symphonic Hollywood idiom (*The Three Musketeers*). His score for *Ice Station Zebra* is at once epic yet also offbeat, with powerful main themes dressed in an intricate web of mystery and suspense. The film is first and foremost a military story, but in Legrand's hands it becomes almost like a Cold War ballet, with a polished, artistic sheen to its danger. Legrand himself provided the terrific orchestrations and conducted the 75-piece orchestra in a five-channel stereo recording.

Released on LP at the time of the film, the 30:14 soundtrack to *Ice Station Zebra* was reissued on CD by Pendulum Entertainment Group in 1997 (now out-of-print). FSM's premiere release of the complete score runs 79:20 (including deleted cues), is resequenced into film order, and remixed from the original master elements for significantly improved sound. It is the definitive presentation of the *Ice Station Zebra* soundtrack.

\$19.95 plus shipping.



Don't Miss  
This Month's  
Golden Age Classic  
**Plymouth  
Adventure**  
by Miklós Rózsa  
See page 33  
for details.

- |   |       |   |       |   |       |
|---|-------|---|-------|---|-------|
| 1. Overture                                       | 2:48  | 7. Bring Her Up/Tigerfish Hits Ice/Intermission Card          | 3:30  | 11. Jones Finds Detector  | 2:41  |
| 2. Main Title/Satellite/ Jones Arrives/All Aboard | 10:17 | 8. Entr'Acte/Crewman Falls Into Crevasse/ Tigerfish Submerges | 12:10 | 12. Anders Shot   | 3:17  |
| 3. Voyage Starts/ Russian Trawler                 | 7:25  | 9. Jones Searches Meteorology Lab                             | 4:45  | 13. Russian Paratroops Land   | 2:33  |
| 4. Wrong Bunk/ The Mysterious Rendezvous          | 6:39  | 10. Unidentified Aircraft/ Russian Planes                     | 2:02  | 14. Vaslov Opens Capsule  | 2:38  |
| 5. Opaque Water                                   | 1:45  |   |       | 15. Ostrovsky and Ferraday Face Each Other/Colored Smoke/ Balloon Explodes/ End Title and Credits | 12:01 |
| 6. Under the Ice                                  | 4:58  |   |       | Total Time:   | 79:20 |

Album Produced by Lukas Kendall

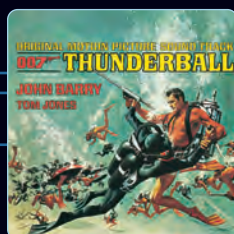
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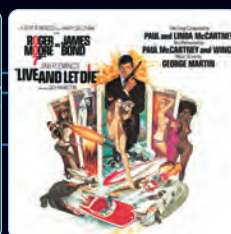
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