

Volume 9, Number 9

Original Music Soundtracks for Movies and Television

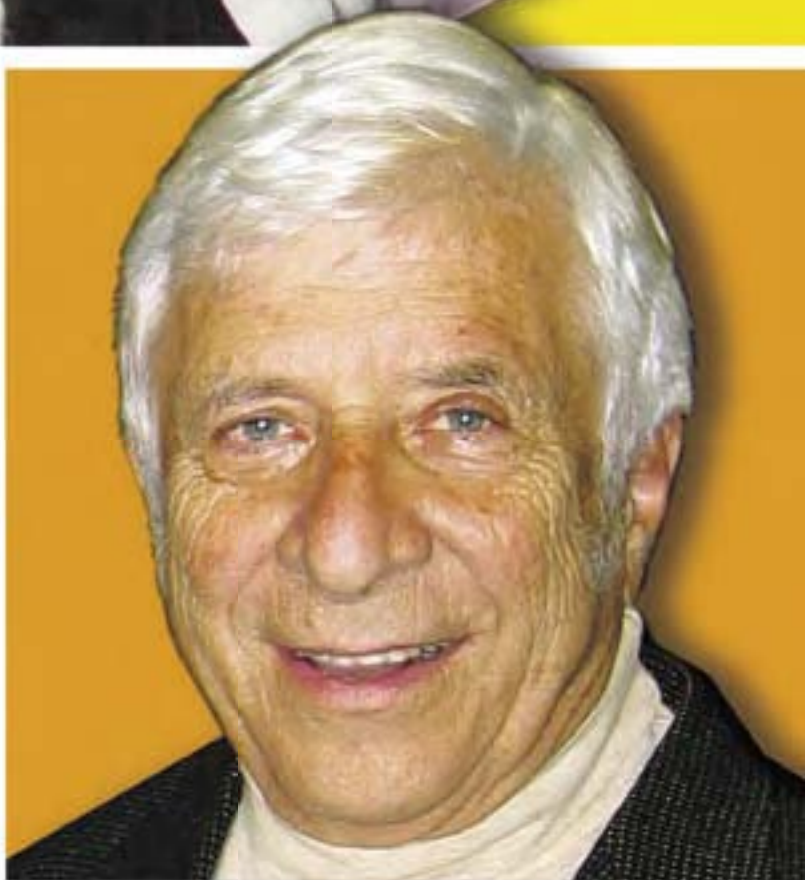
# FILM SCORE

M O N T H L Y



THE INCREDIBLES

Swinging! PG. 12



**Elmer  
Bernstein**  
1922-2004

**Plus:** ROLFE KENT scores *Sideways*  
Flanders Film Festival Report



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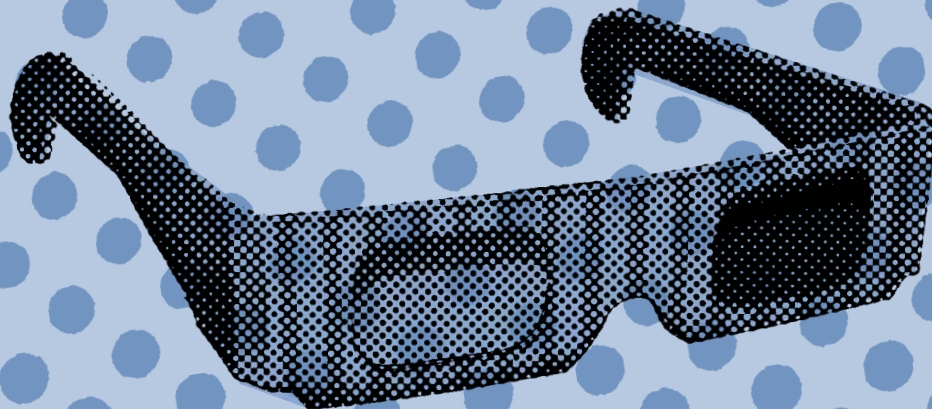
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MONTHLY

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# No Composer Left Behind

*Elmer Bernstein, the internet, and the value of a good education.*

So here it is, another *FSM* tribute issue; this time dedicated to the life and music of the recently departed Elmer Bernstein. Say, whatever happened to the good ol' days when our job was to cover *living* film composers? Don't get me wrong, I appreciate the opportunity to be a part of these career retrospectives, and I'm touched to see how the industry's greatest composers have really affected the everyday lives of their fans. But after the year we've all had, losing some of the best of the best, I think I speak for all of us when I say: Enough already.

So it is with that edict that I take a slightly different tack with regard to the loss of Elmer Bernstein. Yes, it was a great loss. Yes, we're all sad about it. And yes, his music is a gift. But something struck me as I pored over the content of this issue that focused on Elmer Bernstein's contributions to film music. He was more than just an artist. More than a world-class composer. And more than a genuine guy who was universally loved.

He was an educator.

In every aspect of the word, Elmer taught, and on many different levels. Obviously, his music spoke volumes, and any aspiring composer would attest to the value in studying his work. The same could be said for the work of any great composer; say Jerry Goldsmith, for example. But where Jerry kept a distance between himself and most of the rest of the world, Elmer shared. He gave of himself. He was a man of integrity, an outspoken supporter of his colleagues, and a critic of the industry as well. He was a historian, writing articles about his work, interviewing other composers and preserving a chronicle of film music that will prove an invaluable resource in the years to come. He was also an educator in the more traditional sense, teaching classes at USC for years and mentoring aspiring composers in programs like the Turner Classic Movies Young Film Composers Competition.

Sometimes those who *can*, teach.

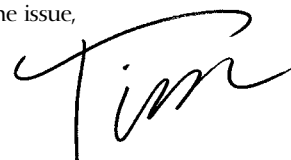
The very idea of film music education is one that's often overlooked within the industry itself, which is why people like Elmer Bernstein are so rare. But the good news is that just outside of that closed circle is a world of music resources growing by the minute. Nowadays, both aspiring and established film composers can choose among film-scoring programs at major universities, both in the classroom and online. The online courses are becoming increasingly common, which

means that virtually anyone with internet access can take the classes, from essentially anywhere in the world.

Recently, I've had the opportunity to take an online ear-training course at [berkleeemusic.com](http://berkleeemusic.com). As most of you know, Berklee College of Music has a long history of turning out some of the world's best musicians, and its curriculum includes some of the most in-depth music study in the nation, including in its film scoring program. Still, I was a little hesitant when it came to taking an online course. I didn't trust the technology, the ability of the teacher to instruct effectively, or the classroom interaction that was promised. Those doubts were quickly allayed. The folks at [berklee.com](http://berklee.com) have really done their homework, particularly regarding the technical side of things. The coursework was amazingly hands-on, the musical examples were easy to access, and the instructor's feedback was timely and valuable. They've got discussion groups within classes, the ability to upload files to share with others, and forums that allow you to communicate beyond the class with other Berklee students. The biggest hurdles that [berklee.com](http://berklee.com)—and online education in general—has to deal with are the self-discipline and technical knowledge required of the user to complete the work. These classes slow down for no one, so if you get behind, you're out of luck. Those considerations aside, I give [berklee.com](http://berklee.com) a huge recommendation for self-motivated music students of all levels who seek an alternative to a classroom setting.

So the broad message here is that today, more than at any other time in history, education comes in many forms. More specifically, film composers need to take advantage of them. As we all know, "trial by Media Ventures" is not cutting it. It's easy to write musical wallpaper, or to touch that key that triggers a sample called "Orchestral EX." It's harder to pick up a great orchestral score and really study what makes it work, or to take a refresher course in orchestration or harmony. Harder yes, but it's what Jerry and Elmer would have done.

Enjoy the issue,



Tim Curran, Managing Editor



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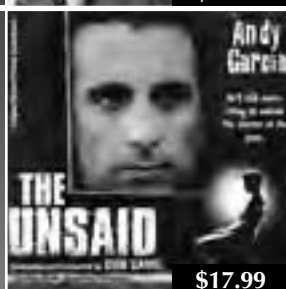
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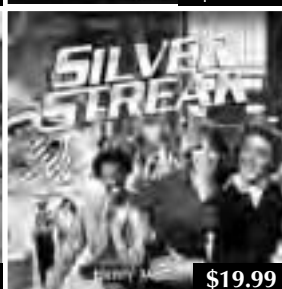
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# news

**Concerts**  
**Now Playing**  
**Record Label Round-Up**  
**Upcoming Film Assignments**  
**"Pukas"**



## Gil Melle 1931-2004

**G**il Melle died of a heart attack in Malibu, Oct. 28, at the age of 72. Melle was born in Jersey City, New Jersey, Dec. 31, 1931, and taught himself both painting and music. From early in his career he divided his interests between the visual and aural arts—he signed with Blue Note as a saxophonist at the age of 19 (the first white musician signed by the label), and had his art featured on album covers for Miles Davis, Thelonious Monk and Sonny Rollins.

In the '60s he developed an interest in electronic music, creating his own instruments and performing with an electronic ensemble called the Electronauts at the 10th Annual Monterey Jazz Festival in 1967. He also recorded the first album of electronic jazz, *Tome VI*, for Verve in 1968.

His innovative music led to scoring the 1970 made-for-TV movie *My Sweet Charlie*, one of the most acclaimed and groundbreaking TV programs of its time, helping to give the *Movie-of-the-Week* form credibility. Producers Levinson and Link later hired him to score four episodes of their classic series *Columbo*, for which Melle gave the rumpled detective

an appropriately relaxed motif.

Melle's groundbreaking work with electronics led to his first feature scoring assignment, Robert Wise's *The Andromeda Strain*. The director spoke on his collaboration: "I thought *The Andromeda Strain* needed an underscoring, but it shouldn't be a standard background musical score. I wanted it to be almost like sound effects." Melle worked in a studio specially constructed on the Universal lot, complete with a film projector and a variety of electronics, including his "Percussotron III," which the soundtrack liner notes identify as the first instrument ever created specifically for a film score.

Throughout the early '70s, Melle divided his efforts between film and television. His jazz background came in handy for the final film in the Sidney Poitier "Virgil Tibbs" trilogy, *The Organization*, and his score for Larry Cohen's dark comedy *Bone* featured inventive vocal stylings. He utilized electronics on sci-fi MOWs like *A Cold Night's Death* and *Killdozer*, and wrote the theme for the TV series version of *The Night Stalker*. An opening credits sequence was designed to begin with star Darren McGavin whistling the show's main theme onscreen, so Melle had only 20 minutes to provide a melody before the scene was filmed. He chose a secondary melody previously heard in his score for *The Questor Tapes*, and whistled it into a tape recorder for McGavin to perform. Melle scored the series' first four episodes but left when the producers decided to take the show in a lighter direction.

Perhaps his finest work was for NBC's lavish TV movie *Frankenstein: The True Story*, directed by Jack Smight. Melle's memora-

ble orchestral score was recorded with the London Symphony Orchestra, but it has never seen a soundtrack release (however, several of his projects are now available on DVD, including recently released first season box sets of *Columbo* and *Night Gallery*).

Despite earlier acclaim, Melle's feature assignments became less prestigious through the '70s and '80s. In the latter part of his scoring career he was typecast largely in thrillers and adventures, and while his TV output included such schlock as *Gold of the Amazon Women* and *The Curse of King Tut's Tomb*, he also scored first-rate miniseries like *World War III* and *Fatal Vision*. His final score was for 1993's supernatural MOW *Night Owl*, and after retiring from film scoring he focused his energies on his artwork (primarily digital

painting), flying, and non-scoring compositions. —**Scott Bettencourt**



## Michel Colombier 1939-2004

**M**ichel Colombier passed away of cancer at age 65, at his home in Santa Monica, CA. Colombier scored over 100 feature, cable and television films. In his native France, he worked with directors that included Claude Lelouch, Philippe Labro, Agnes Varda, Vittorio de Sica, Jean-Pierre Melville, Henri Verneuil and Jacques Demi. In the States, his credits included *How Stella Got Her Groove Back*, *New Jack City*, *Ruthless People*, *The Golden Child*, *White Nights*, *Against All Odds*, *Colossus: The Forbin Project* and Prince's *Purple Rain*. He was the recipient of two Cesar Awards, a Golden Globe Nomination, a People's Choice Award and an Ace nomination.

A jazz musician by trade, he became influenced by more classical and avant-garde composers during his 20s and produced works that garnered considerable attention. Petula Clark chose him as her Musical Director and soon introduced him to Herb Alpert of A&M Records, who immediately signed him as an artist/composer/performer. At A&M, Colombier developed a reputation as the "Godfather of French Fusion," while working with

(continued on page 8)

## Carlo Rustichelli 1916-2004

**I**talian film composer Carlo Rustichelli died Nov. 13 after a long illness. He was 87. Rustichelli scored over 250 films in his 60-year career, including the Oscar-winning 1961 farce *Divorce, Italian Style*.

He was born in 1916 in Modena, Italy, and studied piano and composition growing up. After years writing for opera and theater, Rustichelli scored his first film in 1939. But it was his work with director Pietro Germi, on such movies as *In Nome Della Legge* and *Il Cammino Della Speranza*, that catapulted Rustichelli's career. Over the next 50 years, he worked on a variety of films, in almost every genre, for the likes of Billy Wilder, Pier Paolo Pasolini, Jack Smight, Mario Bava and many more.

His last film score was in 1995 for Federico Bruno's *Cash Express*.



DOGGONE IT: The late, lamented Bow Wow Records in Albuquerque, New Mexico.

## Brigham Young University

Due this month is *The Fountainhead* (Max Steiner). Forthcoming are *Johnny Belinda* and *The Three Musketeers* (also Steiner). tel.: 540-635-2575; [www.screenarchives.com](http://www.screenarchives.com)

## Cinesoundz

Available now are two, limited-edition, 3-DVD box sets from Italian animated TV series *La Linea* and *Signor Rossi*. Forthcoming are two DVDs and a radio play of

the British-German '70s TV sci-fi series *Star Maidens* (both with score by Berry Lipman).

[www.cinesoundz.com](http://www.cinesoundz.com); [info@cinesoundz.de](mailto:info@cinesoundz.de)

## Citadel

Due this month is a limited-edition release of Christopher Young's *Pranks* (1981; at different times known as *The Dorm That Dripped Blood* and *Death Dorm*; 1,500 copies).

## Commotion

Forthcoming is a compilation album of film and television music by Mark Mothersbaugh.

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

## Decca

Due Jan. 11 is *The Aviator* (Howard Shore).

## Film Music Society

Available now is a limited-edition release of *The Jungle Book* (1942; Miklós Rózsa; 1,000 copies).

[www.filmmusicsociety.org](http://www.filmmusicsociety.org)

## FSM

Our 101st CD features two Golden Age scores by Miklós Rózsa: *Valley of the Kings* and *Men of the Fighting Lady* (both 1954), as well as the surviving trailer music from *King Solomon's Mines*. The 102nd Classics

Series release pairs the complete score and LP tracks from *Penelope* (1966, Johnny Williams) with the score to *Bachelor in Paradise* (1961, Henry Mancini) in a 2-CD set.

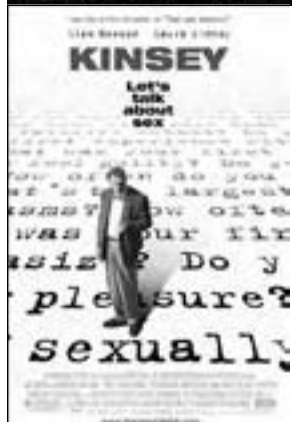
*Next month:* We plumb the depths of the Beat Generation and fight the "good war" with the Now Generation.

## Hollywood

Available now is *National Treasure* (Trevor Rabin).

## Intrada

Due imminently are *Lawman* (Special Collection Vol. 17; Jerry Fielding; 1971; 1,500 copies) and *Rambo III* (Jerry Goldsmith), which will feature the same contents as the label's 1989 release, but remastered and with new packaging. [www.intrada.com](http://www.intrada.com)



## NOW PLAYING: Films and scores in current release

<b>After the Sunset</b>	LALO SCHIFFRIN	Atlantic
<b>Alexander</b>	VANGELIS	Sony Classical
<b>Bad Education</b>	ALBERTO IGLESIAS	Sony**
<b>Bridget Jones: The Edge of Reason</b>	HARRY GREGSON-WILLIAMS	Geffen*
<b>Birth</b>	ALEXANDRE DESPLAT	New Line
<b>Christmas With the Kranks</b>	JOHN DEBNEY	Hollywood*
<b>Enduring Love</b>	JEREMY SAMS	n/a
<b>Finding Neverland</b>	JAN A.P. KACZMAREK	Decca
<b>Fond Kiss...Ae</b>	GEORGE FENTON	n/a
<b>The Incredibles</b>	MICHAEL GIACCHINO	Disney
<b>Intoxicating</b>	MARK DAVID, WILLIAM TABANOU	n/a
<b>It's All About Love</b>	ZBIGNIEW PREISNER	First Name (import)
<b>Kinsey</b>	CARTER BURWELL	The Body
<b>Mind the Gap</b>	VEIGAR MARGEIRSSON	n/a
<b>National Treasure</b>	TREVOR RABIN	Hollywood
<b>Noel</b>	ALAN MENKEN	n/a
<b>The Polar Express</b>	ALAN SILVESTRI	Warner Bros.**
<b>Ray</b>	CRAIG ARMSTRONG	Rhino**
<b>Saw</b>	CHARLIE CLOUSER	Koch**
<b>Seed of Chucky</b>	PINO DONAGGIO	n/a
<b>Straight-Jacket</b>	KRISTEN MCCARRON	n/a
<b>The SpongeBob SquarePants Movie</b>	LYNN HOBSON	Sire/WEA*
<b>Stage Beauty</b>	GEORGE FENTON	Lions Gate
<b>A Very Long Engagement</b>	ANGELO BADALAMENTI	Nonesuch

\*Song compilation with less than 10% underscore; \*\*Mix of songs and score



## Koch

Forthcoming is *Celebrate Flight*, a compilation featuring themes and suites from air- and flight-related films, including *The Boy Who Could Fly* (Bruce Broughton), *Airplane!* (Elmer Bernstein), *The Last Starfighter* (Craig Safan), *E.T.* (Williams), *The Great Waldo Pepper* (Mancini) and many more. The London Symphony Orchestra performs under the baton of Richard Kaufman.

## La-La Land

Forthcoming is a remastered version of *Extreme Prejudice* (Jerry Goldsmith), featuring several minutes of previously unreleased material. [www.lalalandrecords.com](http://www.lalalandrecords.com)

## Milan

Available now is *Elmer Bernstein Conducts: Film Music of Bernard Herrmann* (reissue; Royal Philharmonic; 1992). Forthcoming is *Ultra Noir*, a compilation of noir cues featuring *Farewell My Lovely*

(David Shire), *Body Double* (Pino Donaggio), *Shattered* (Silvestri), *Blood Simple* (Burwell), *L.A. Confidential* (Goldsmith) and more.

## Pacific Time Entertainment

Due Feb. 15: *Fabled* (Ari. S. Kirschenbaum and Aaron Platt); Mar. 8: *Womb Raider* (Randolph Scott); Mar. 29: *Carlos Castaneda—Enigma of a Sorcerer* (Ralph Torjan and Robert J. Feldman).

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

## Percepto

Percepto has acquired 200 copies of a rare promotional Bruce Broughton CD entitled *Cartoon Concerto*, featuring nearly an hour's worth of Broughton's music for animation; available while supplies last. Due in December is David Newman's complete score for *The Brave Little Toaster* (1986). Forthcoming is a deluxe release of the 1988 cult classic *Killer Klowns From Outer Space!*

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

## Prometheus

Due imminently is a remastered version of *Caboblanco* (Jerry Goldsmith).

## Screen Archives Entertainment

Forthcoming are *Foxes of Harrow* (David Buttolph) and *Son of Fury* (A. Newman). [www.screenarchives.com](http://www.screenarchives.com)

## Silva Screen

Available now is *Battle of the Planets* (Hoyt Curtin and Bob Sakuma), a 2-CD set of music from the Americanized anime series derived from the 1972 Japanese TV show *Science Ninja Team Gatchaman*.

## Sony

Available now are *Lemony Snicket's A Series of Unfortunate Events* (Thomas Newman) and *Bad Education* (Alberto Iglesias).

## Universal France

Available now is an expanded version of *Papillon* (Jerry Goldsmith).

## The Body Inc.

Carter Burwell's new label's premiere release is his score for *Kinsey*, available exclusively from amazon.com.

## Varèse Sarabande

Due Dec. 7: 24 (Sean Callery); *Shrek 2* (Harry Gregson-Williams); *Flight of the Phoenix* (Marco Beltrami). Due Dec. 14: *Carnivale* (Jeff Beal).

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

## Walt Disney

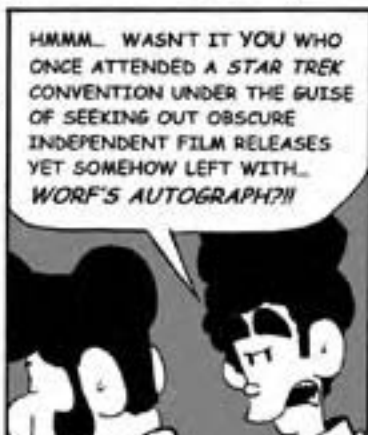
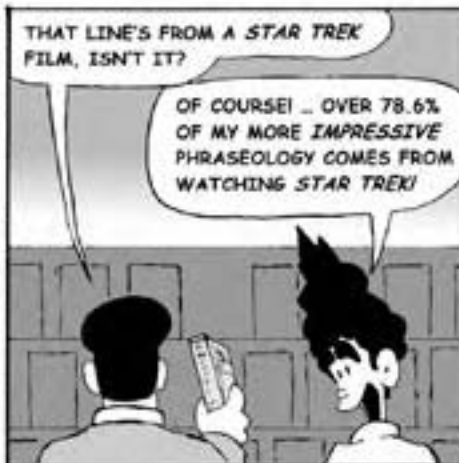
Available now is *Mary Poppins: Special Edition* (Richard M. Sherman and Robert B. Sherman), a 2-CD set of music from the classic Disney film.

## Warner Bros.

Available now is *The Polar Express* (Alan Silvestri; songs and three score cues).

**Please note:** We try to stay up-to-date, but sometimes things just don't go as announced. **FSM**

## PUKAS



Altomari



### A-B

**Neal Acree** *E5*.  
**Alejandro Amenabar** *Mar Adentro* (The Sea Inside; dir. Amenabar).  
**Craig Armstrong** *Asylum*.  
**David Arnold** *Bond 21, Return to Sender*.  
**Luis Bacalov** *Sea of Dreams*.  
**Angelo Badalamenti** *A Very Long Engagement, Dark Water*.  
**Christophe Beck** *Without a Paddle, Elektra, The Perfect Man*.  
**Marco Beltrami** *Cursed, XXX: State of the Union*.  
**Simon Boswell** *Churchill: The Hollywood Years* (w/ Neve Campbell).  
**BT** *Underclassman, Stealth* (w/ **Randy Edelman**).  
**Carter Burwell** *Serenity* (dir. Joss Whedon).

### C

**Sean Callery** *Nine Lives* (w/ Wesley Snipes).  
**Teddy Castellucci** *The Longest Yard* (w/ Chris Rock, Adam Sandler).  
**George S. Clinton** *Mortal Kombat 3: The Domination, Eulogy*.

### D-E

**Mychael Danna** *Black, Where the Truth Lies* (dir. Atom Egoyan).  
**John Debney** *The Pacifier* (Disney, w/ Vin Diesel), *Chicken Little*.  
**Alexandre Desplat** *Hostage, The Upside of Anger*.  
**Pino Donaggio** *Toyer* (dir. Brian De Palma, w/ Juliette Binoche).  
**Patrick Doyle** *Nanny McPhee* (w/ Emma Thompson, Colin Firth), *Man to Man, New France* (dir. Jean Beaudin), *Harry Potter and the Goblet of Fire, Wah-Wah* (w/ Gabriel Byrne).  
**Anne Dudley** *Tristan & Isolde, Perfect Creatures*.  
**Randy Edelman** *Stealth* (w/ **BT**), *Son of the Mask, Miss Congeniality 2*.  
**Danny Elfman** *Charlie and the Chocolate Factory* (dir. Tim Burton), *Tim Burton's The Corpse Bride* (animated, dir. Mike Johnson).

### F-G

**George Fenton** *The Regulators, Bewitched* (dir. Nora Ephron), *Valiant* (Disney, animated).  
**Lisa Gerrard** *Layer Cake*.  
**Vincent Gillioz** *Frost*.  
**Bobbé Gipson** *The 3rd Crime Interlude, Unlawful Gain*.  
**Philip Glass** *Partition*.  
**Nick Glennie-Smith** *Love and Honor*.  
**Claude Foisy** *Snake King, White Noise*.  
**Harry Gregson-Williams** *Madagascar* (DreamWorks, animated), *The Chronicles of Namia: The Lion, the Witch and the Wardrobe* (Disney).

### H

**Joe Hisaishi** *Howl's Moving Castle* (animated, Disney).  
**David Holmes** *Ocean's Twelve* (dir. Steve Soderbergh).  
**James Horner** *The Da Vinci Code* (dir. Ron Howard).  
**James Newton Howard** *The Interpreter, Batman Begins* (w/ **Hans Zimmer**).

### I-J-K

**Mark Isham** *Crash, Racing Stripes, In Her Shoes* (dir. Curtis Hanson).  
**David Julyan** *Inside I'm Dancing, The Dark*.  
**Laura Karpman** *The Last Run, Girl Play*.  
**Rolfe Kent** *The Last Shot*.  
**David Kitay** *Elvis Has Left the Building*.  
**Penka Kouneva** *Chupacabra* (Sci-Fi Channel).

### L

**Chris Lennertz** *The Deal* (w/ Selma Blair), *Sledge: The Story of Frank Sledge*.  
**Joseph Lo Duca** *Boogeyman, Devour*.

### M-N

**Mark Mancina** (w/ **Adrian Lee**) *The Reckoning* (w/ Willem Dafoe).  
**Clint Mansell** *The Fountain* (dir. Darren Aronofsky).  
**Cliff Martinez** *Havoc*.  
**Alan Menken** *Noel* (dir. Chazz Palminteri).  
**Ennio Morricone** *Libertas, Fateless, Sportman van de Euw*.  
**Mark Mothersbaugh** *Lords of Dogtown*.  
**Ira Newborn** *E-Girl*.

**David Newman** *I Married a Witch* (dir.

Danny DeVito), *Are We There Yet?*, *Man of the House, Kicking & Screaming, The Pink Panther*.

## The Hot Sheet

**Roddy Bottum** *Adam and Steve* (w/ Parker Posey).  
**Michael Giacchino** *Sky High* (Disney live action, w/ Kurt Russell, Bruce Campbell).  
**Harry Gregson-Williams** *Kingdom of Heaven* (dir. Ridley Scott).  
**Henry Manfredini** *Choker*.  
**John Ottman** *Fantastic Four* (dir. Tim Story).  
**Michael Whalen** *Slavery and the Making of America* (PBS).  
**Hans Zimmer** *Mission: Impossible 3*.



**Randy Newman** *Cars* (animated).

**Thomas Newman** *The Cinderella Man* (dir. Ron Howard, w/ Russell Crowe).

**Michael Nyman** *Libertine* (w/ Johnny Depp).

### O-P

**John Ottman** *Imaginary Heroes* (main theme), *House of Wax, Kiss Kiss Bang Bang, X-Men 3*.  
**Basil Poledouris** *Bunyan and Babe*.  
**Rachel Portman** *Because of Winn Dixie*.  
**John Powell** *Mr. & Mrs. Smith*.  
**Zbigniew Preisner** *Beautiful Country*.

### R-S-T

**Trevor Rabin** *The Great Raid*.  
**Lalo Schifrin** *The Bridge of San Luis Rey*, (w/ Robert DeNiro, Kathy Bates), *Abominable, Rush Hour 3*.  
**Theodore Shapiro** *Aeon Flux* (w/ Charlize Theron).  
**Ed Shearmur** *The Skeleton Key* (dir. Iain Softley).  
**David Shire** *The Tollbooth*.  
**Howard Shore** *King Kong* (dir. Peter Jackson), *A History of Violence* (dir. David Cronenberg).  
**Brian Tyler** *Sahara, Constantine*.

### V-W

**James Venable** *Year of the Yao*.  
**Stephen Warbeck** *Proof*.  
**John Williams** *Star Wars: Episode III—Revenge of the Sith, War of the Worlds* (dir. Spielberg).  
**Debbie Wiseman** *The Truth About Love*.

### Y-Z

**Christopher Young** *Hide and Seek, Unfinished Life* (dir. Lasse Hallstrom), *Beauty Shop*.  
**Aaron Zigman** *Heart of Summer, The Wendell Baker Story*.  
**Hans Zimmer** *Spanglish, Over the Hedge, A Good Year, The Weather Man* (dir. Gore Verbinski), *Batman Begins* (w/ **James Newton Howard**).

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## California

Dec. 17, 18, Pacific S.O., Richard Kaufman, cond.; *Holly and the Ivy* (Malcolm Arnold), *Fantasy on A Christmas Carol* (Waxman).

[www.pacificsymphony.org](http://www.pacificsymphony.org)

Dec. 31, Santa Barbara S.O., Richard Kaufman, cond.; Tribute to Elmer Bernstein: *The Great Escape*, *To Kill a Mockingbird*, *The Magnificent Seven*.

## Florida

Jan. 22, West Coast S.O.; Tribute to Elmer Bernstein, *Thoroughly Modern Millie*, *Far From Heaven*.

[www.fwcs.org](http://www.fwcs.org)

Jan 16-23, Naples Philharmonic; *Prince Valiant* (Waxman).

## Minnesota

Dec. 31, Duluth Superior S.O.; *Perry Mason* (Steiner), *Lost Weekend* (Rózsa).

Jan. 16, Emmaus S.O. and Choir, Minneapolis; *First Knight* (Goldsmith).

## New York

Jan. 15, Brooklyn Philharmonic, John Mauceri, cond.; *North by Northwest*, *Psycho* (both Herrmann), *The Heiress* (Copland).

## Texas

Dec. 3-5, Dallas S.O., Richard Kaufman, cond.; *Holly and the Ivy* (Arnold), *Fantasy on A Christmas Carol* (Waxman).

## International

### England

Dec. 18, Royal College of Music, London, John Wilson, cond.; *Rebecca* (Waxman).

### Concertgoers, please note:

Times and repertoire are subject to change; contact the venue before buying your tickets.

## Colombier

(continued from page 4)

such artists as The Beach Boys, Supertramp, Herb Alpert, Lani Hall, Quincy Jones, Roberta Flack, Barbra Streisand, Johnny Mathis, Neil Diamond, Herbie Hancock, Earth Wind and Fire, Joni Mitchell, Jaco Pastorius, David Sanborn, Branford Marsalis, Bobby McFerrin, Prince, AIR, Mirwais and Madonna.

As a conductor, Colombier led the London Symphony Orchestra, the Covent Garden Orchestra, the Los Angeles Philharmonic, the Houston Symphony, the Chicago Orchestra, the Denver Symphony Orchestra, the Paris Opera, and the English Chamber Orchestra, among others. He wrote numerous classical and symphonic works, in addition to over 20 ballets. —obituary courtesy [www.michelcolombier.com](http://www.michelcolombier.com) **FSM**

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# mailbag

**Rants,  
Raves and  
Responses to  
Readers**

## Love With the Proper Film Score

When I was around eight years old, I saw *From the Terrace* (probably at a drive-in with my parents). Though the movie didn't interest me at the time, its emotionally charged, melodic soundtrack certainly did. I tried to duplicate the piano part at home; fortunately the sheet music was published, so I could study it. It was then that I decided that no matter what the film was or who was in it, if Elmer Bernstein wrote the music, I would see it, buy the soundtrack album and pick up any related sheet music. The good news was that everything was available at the time. There was even a complete piano folio of *The Ten Commandments* score! I would play this at Passover Seder to keep the related music current.

At 14, my jazz piano trio was the only one in town doing "Love With the Proper Stranger"; "Monica," a song from *The Carpetbaggers*; "Molly," from *The Man With the Golden Arm*; *To Kill a Mockingbird* as a modal jazz waltz; and "The Wishing Doll" from *Hawaii*.

When I was in high school, *Time Magazine* published an article about film music entitled "For an Audience of Cobras—Surprise." It featured a picture of Elmer, and although he looked just like my uncle, I hung it above my desk.

In the early '70s, while living in Santa Barbara, I walked into a movie theater to see Woody Allen's *Manhattan*, and there was Elmer coming out with his wife. I acted like I was seeing one of The Beatles. He was quite gracious and invited me to a concert where he was conducting *To Kill a Mockingbird* with a local symphony.

Afterwards, I spoke with him as he was holding two little girls in

his arms. One must have been his daughter Emilie, who is currently orchestrating in the tradition of Leo Shuken and Jack Hayes.

I will always be touched by the grace and beauty of Elmer Bernstein's music that came to us with love, with the proper film score.

**Larry Gelb**

Engelwood, New Jersey

## Not So Far From Elmer

Last year at the APRA/AGSC Awards, we gave Elmer Bernstein a special award, which he was to receive in person and then conduct a concert suite from *Far From Heaven* with the 50-piece orchestra we had live at Fox Studios. A week prior he was ill and unable to fly over. He asked me to conduct his piece on his behalf, which was such an honor for me. I never really got to know him, but we chatted quite a bit before and after the event. He seemed such a great, gentle man. He'll be sadly missed.

**Art Phillips,**

President, The Australian Guild of Screen Composers, Balmain, NSW, Australia

## The Jerry Tribute Issue

Thank you so much for your recent issue on the passing of Jerry Goldsmith. You guys did a wonderful job. Goldsmith's music has not only helped me survive puberty and the angst of the human experience, it also introduced me to other film music, avant garde and classical compositions and has thus influenced my intellectual interests to a great deal. Thank you, John Walsh and Lukas Kendall, for addressing exactly these matters in your very personal articles. Though John Walsh could have done a little less praising-Jerry-by-bashing-John-Williams, I was very moved

by the articles.

Rediscovering my Goldsmith CDs has also reignited my general enthusiasm for film music. And now, Elmer Bernstein, the guy who knew what God really sounds like, is gone too. We are coming to an end of an era. Nevertheless, we should be glad for all the music we have and the great works that may still be ahead.

**Ole Papra**

papra@gmx.net



## A Gift From Beyond

Today was a day I knew would one day come. No, not the other dreaded day when Jerry Goldsmith would no longer be with us, but the one where I listen to the last new work of his I will probably ever hear. As I stared at the unopened jewel box of *Timeline*, a gift of love from Varèse Sarabande and Jerry to his fans, I was hesitant to remove the plastic wrapper. Eventually I did and opened the case. I was unable to remove the CD however, simply because I didn't want to play it. This was a moment that would be with me forever, and I wanted to experience and feel every second of it in the proper mood. At the same time, I didn't want it to happen at all.

So I set aside this burden I gave myself and reached for another CD from the same shipment: the expanded edition of *The Great Train Robbery*, one of my favorite Goldsmith scores. In my glum state, I started listening to the opening track. Slowly a smile appeared on my face, which eventually became a wide grin, followed by a sense of elation. What I heard was perhaps the most jubilant, exhilarating, alive sound imaginable. The joy of life, filled with energy, wit and humor, washed over me as I listened to the score. At that point I truly felt that Jerry Goldsmith was alive and smiling at me through his music, and that it would be that way forever.

The gifts that some people leave behind are priceless beyond all imagining. Goldsmith was one of those rare and amazing people. Long live Jerry Goldsmith!

**Mark Ford**

Houston, Texas

## To Fall Apart From a Strong Emotion, Such as Frustration or Annoyance.

I very much enjoyed Jeff Bond's career overview of Jerry Goldsmith. However, I know of at least one person who would disagree with his claim that Jerry could not "do comedy." My late father, a professional musician himself, would plotz every time he heard that crazy 12-note phone ring from the *Flint* films. I suspect he wasn't the only one.

**Bruce Marshall**

combrm@yahoo.com

We would just plotz if you'd be so good as to drop us a line:  
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# The Price of Payne

Rolfe Kent goes to the wine country, *Sideways*. • By Jeff Bond



UNCORKED: Thomas Haden Church and Paul Giamatti are under Rolfe Kent's influence in *Sideways*.

Rolfe Kent has made a career out of scoring smart, sly comedies, particularly in his collaboration with filmmaker Alexander Payne: The two have made *Citizen Ruth*, *Election*, *About Schmidt* and now the wine-country road

comedy *Sideways*. Kent also has the brazen upcoming comedy *The Wedding Crashers* on tap, and he says one of the advantages of these kinds of projects is that they tend to get through the editing process unscathed. "I'm always happy to work on films like *Sideways* and *The Wedding Crashers* [where] there's no debate about it getting a rating for the children—it's so straightforwardly rude and saucy and real that there's no way it's going to have anything—I like working on films that don't get compromised by the marketing departments."

Kent says his relationship with Payne has evolved to the point that he tends to fall into the actual scoring process on their movies almost without knowing it. "We're friends so rather than it being all formalized we sit around chatting about things long before we have the film to work on. He was keen for this to be a jazz score and in a way getting to work on it sort of creeps up on me—at first

we're shooting the breeze and then suddenly you have a film to work on. There was a lot of straightforward experimentation of coming up with very loose, rough ideas and showing them to Alexander and talking about them. Part of it was that I was very intimidated by some of the stuff that Alexander played for me—he'd been listening to such really cool jazz and such amazing recordings, Chet Baker and things, and I was intimidated because I didn't know how I was going to provide him with anything he was going to prefer to the stuff he'd already been listening to. He was very clear about what kind of score he wanted and I gradually got more comfortable with the process. I wrote a lot of music that never went anywhere and gradually the themes started becoming things we were both happy with."

*Sideways* takes college pals Miles (Paul Giamatti) and Jack (Thomas Haden Church) on a trip to wine country, a destination of

choice for vino connoisseur Miles. To get into the scoring process Kent says he initially focused on the film's driving sequences. "There's so much driving—it's a road movie and the music seems like road music to me; it's good driving music. This idea that it's about the two lads on the road is where I started so I wrote music to some of the driving sequences as some of the first things I did, because that was clearly an example of where music could have a lot of life and a lot of fun in it, and that's sort of the backbone of the film. On a more traditional film, spotting sessions involve the director being fairly clear about what he wants the music to do and where he wants it to go. Spotting sessions are nothing like that with Alexander. They're very much more open and often he'd give me no information about what he wanted music to do; he just waited to see what I came up with. The film had a lot of energy without music and I can't say I ever thought 'oh, the music really needs to do this or that for the film.' The film had a lot of emotion without the score and a lot of momentum, but I think the score provides something of the way Alexander looks at things, so that the way the audience ends up responding to the film is in some way guided by Alexander's perspective and my attempt to put that into music."

## Planned Spontaneity

While he was initially intimidated by the jazz aspect of the score Kent did find a way to meld the jazz world of improvisation with the precise needs of orchestral film scoring. "Almost all of it's written but there are breaks in the music occasionally for improvisation. The big difference and experience for me was that with an orchestral score when the orchestra gets it right and matches my expectations, we're finished and we move onto a new piece of music. But here we would keep on playing the piece of music and it would change because the musicians would get into it and come up with their own interpretations of elements of it. It's not really a rehearsal period but the music acquired more life as we played it and I certainly credit

(continued on page 47)



# Congratulations

## to this year's winners of the WORLD SOUNDTRACK AWARDS 2004

The World Soundtrack Awards were presented for the fourth time on October 9<sup>th</sup> in Ghent/Belgium, on the occasion of the Flanders International Film Festival-Ghent (5-16 October). The ceremony was followed by the World Soundtrack Awards Film Concert with Wim Mertens, Antonio Pinto & Sioen and a tribute to David Raksin, Elmer Bernstein and Michael Kamen in the presence of Don Black and Sir George Martin.

Following composers were also present: Dirk Brossé, Brian Clifton, Frédéric Devreese, Ed Cortès, Cyril Morin, Daniel Tarrab, Andres Goldstein, Tuomas Kantelinen, Alberto Iglesias, Christian Henson and Klaus Badelt.

Soundtrack Composer of the Year  
**Gabriel Yared** (Cold Mountain)

Best Original Soundtrack of the Year  
**Cold Mountain** (by Gabriel Yared)

Best Original Song written directly for a Film  
**"You will be my Ain True Love"** (Cold Mountain)  
Music & Lyrics by Sting, performed by Alison Krauss

Discovery of the Year  
**Gustavo Santaollalla** (21 Grams)

Lifetime Achievement Award  
**Alan & Marilyn Bergman**

Public Choice  
**Harry Potter & the Prisoner of Azkaban**  
(by John Williams)



Maurice Jarre presents the World Soundtrack Composer of the Year Award to Gabriel Yared.



Antonio Pinto, last year's Discovery of the Year, just before the performance of his music.



Alan & Marilyn Bergman receiving the Lifetime Achievement Award from Sir George Martin.



David Arnold hands out the Award for Best Original Soundtrack of the Year to Gabriel Yared.

**For more information:**  
[www.filmfestival.be](http://www.filmfestival.be)  
[www.worldsoundtrackawards.com](http://www.worldsoundtrackawards.com)



# Isn't It Incredible?



**W**ith *The Incredibles*, Pixar Animation Studios moves into slightly more adult-oriented terrain, tapping into the nostalgic world of the streamlined '60s superhero—house roofs angled like jet wings, Jaguar E-Types, open-concept homes, elegantly simple furniture and wall units, muted colors that soothe the soul—and something that's been missing in movies for quite a while: the orchestral jazz score. More specifically, the dynamic, adrenaline-goosed, big band and small combo music that many kids grew up with during the '60s—alongside those streamlined and sometimes psychedelic animated backgrounds.

In the '50s, the Warner Bros. cartoons used some of the distinctive, minimalist designs of Maurice Noble, a major visualist who placed characters against elaborately extended, abstract backgrounds devolving into stylized line drawings. Urban cities, Ali Baba caves, interstellar space stations and Satan's Hell were gloriously colorful fantasy lands, but during the mid- to late-'60s, illustrators went for a look that was either psychedelic (as with Ralph Bakshi's *Rocket Robin Hood* as well as bits of *Spiderman*) or reflected the most beautiful shapes, curves and shadings of then-

popular consumer goods and pop art.

In the animated feature film *Iron Giant*, director Brad Bird created a world that evoked the innocence of growing up during the Red Menace '50s, the dawn of Sputnik, and the marvelous fantasies that existed within comic books. Tantamount were characters and story, and those aspects left a potent impression on composer Michael Giacchino back in 1999.

## The Spice of Life

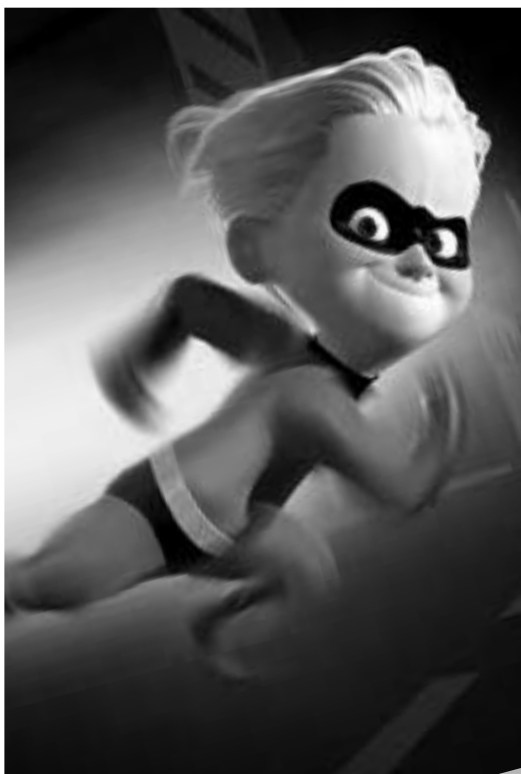
"I'm about as picky as anybody when it comes to watching movies—in looking at story structure and all of that—and when I saw [*The Iron Giant*], I thought, 'Wow, this is someone who came from the old school...and I remember when I first heard about *The Incredibles*, I thought, 'Oh my God, if I could have any first movie to do, that would be the one I would do,' and I thought that there's just no way they're ever going to let me do it"

In a short time span, Giacchino's career has enjoyed a diversity of projects and some high-profile successes. Best known for scoring the TV series *Alias*, Giacchino decided to score the latest high-concept show from co-creator J.J. Abrams, *Lost*.

*Lost*, one of this year's network prime time successes, "was a great departure from *Alias*. TV is a grueling schedule, and after three years with one show, *Lost* was like 'Yay!' It was so great

*The Incredibles* artwork ©2004 Walt Disney and Pixar. All Rights Reserved.

# MICHAEL GIACCHINO'S SCORE FOR *THE INCREDIBLES* SWINGS LIKE IT'S 1964 AGAIN • BY MARK HASAN



because it was so different, and in the same way that both of those are different from the games that I did." Giacchino's credits also include a successful series of interactive video games, including *The Lost World*, for which he composed the first original orchestral score for a video game, and *Medal of Honor*. Abram's *Lost* is particularly notable for two extreme styles that kicked off the pilot episode: a viciously cold, metallic-styled percussion cue that adds even more menace to the opening scene of an incendiary plane crash, and a deeply saddening theme that reflects the loss and trauma of the battered survivors.

A contrast in styles is similarly evident in his score for *The Incredibles*, though before he got his dream assignment, Giacchino felt his diversity might scare off the decision makers, who tend to hire composers based on their most popular style. "I always wondered if that is a detriment to me or something that will actually help me, because I love writing in all different styles and genres and having it sound totally different from a project that I did before," he says, adding that the lack of an overtly recognizable sound to some isn't always seen as an asset, "but it's the only way that keeps it interesting for me, and I don't really know any other way."

When Brad Bird invited Giacchino to a screening of *The Incredibles*, the initial spotting session started with a more oblique

Q&A session between both artists. "Our first discussion was basically me watching the film," he says, "and then the lights came on...and Brad says to me, 'So what did you watch when you were a kid?' We didn't start talking about the movie, it was: 'What did you grow up with?'"

"I loved *The Pink Panther*, I loved *The Flintstones*, *The Jetsons*, I loved *Jonny Quest* [and] *Star Blazers*. I was just rambling off all these things...and he just stopped, and he goes 'That's EXACTLY what I want for this movie!' And I quickly learned that Brad is an extremely energetic guy and just hammers home exactly what he wants, the feelings that he needs for what he's doing."

Like the visual imagery of their childhood, Bird also wanted the sounds that were tied to those classic cartoons. The director told the composer, "I want that energy and that feeling you get from watching those things. I want kids to run out screaming from this movie, pretending that they're the characters from the film."

Fans of *Jonny Quest* will love Giacchino's soothing, lush and rhythmically charged score, which embraces the iconic works of his idols. "I would steal all of my dad's Benny Goodman albums and Louis Prima albums and Henry Mancini stuff," he says, "because that's what I loved listening to. My brothers and sisters were all in rock and roll bands, and I had no interest in that. I

just loved that whole kind of vibe-band ensemble playing, and I didn't hear it in any of the current music; I could only find it in stuff that was just from the year I was born and prior to that. That all had a huge influence for me, so for me to do that kind of score was the greatest gift in the world. It's a way to show off all the influences, everything that I loved as a kid"—and, quoting Brad Bird, "to look at it from the point of view as if we were 10."



**INSTEAD OF A SONG, GIACCHINO AND BIRD DECIDED TO STAY FAITHFUL TO THEIR VISION AND GO WITH THE END CREDITS AS KIND OF A BIG MUSICAL SET-PIECE.**

## Jazzing It Up

"We discussed the ideas...and also the dangers of doing that kind of a score," adds Giacchino. Rarely used today, orchestral jazz often functions as the soundtrack to a series of gags, like in the *Austin Powers* films. Though not a slam against jazz as a means to enhance an already stylized genre parody, Giacchino says, "That style of music has almost come to be self-mocking in a way, so our biggest challenge was to make sure people don't see it that way. For us it was a mission of saying 'No, that...jazz orchestra style is as valid today as it was then. It's just [been misused].'"

The home video market has consistently proven the endurance of certain shows, cartoons and films to specific generations that either grew up with them on the big screen, on TV, or enjoyed them from endless years in syndication. Home video has given members of this multi-generational audience a venue to expose their own kids to the stuff that excited them and to create a worthy tribute to a nostalgic past.

From kitchen-sink dramas to stark and unforgiving crime sagas, the orchestral jazz score enjoyed a long run during the '60s but eventually devolved into a pop lounge sound, which in turn made the original style old and dated. Giacchino knew that would be a problem—and not just because of pop's fusion and dilution of jazz's more pure assets.

"It's a strange sound," notes the composer. "It was kind of the norm [during that era], as far as that sensibility of scoring. No one thought it strange to use [orchestral jazz] against something like that...Maybe because it was just popular culture at the time, but how over time it got turned into something that's kitschy, I'm not quite sure how or why that happened. I don't know if it's because we got more cynical overall as a people, in some respects, but I was just really psyched that Brad was willing to say, 'Yeah, let's do this. I don't care what people think.'"

In spite of the film's mythical streamlined world (oh, to live in such stylishly modern splendor), Giacchino describes the efforts of the entire production team—many of whom grew up during the '60s—as "giving praise to the things we loved." Encompassing the music, art and pop icons of the period, the film's writer/director and the composer strove to "wink" at their childhood icons while using them as organic and integral parts of the film. "Some other animated films seem to lean on some odd idea," he says, and "every great line in their movie is from some other film. We were hoping to utilize the spirit of all of that stuff without leaning on it to the extent that we weren't serving the story."

Bird's script is astonishingly intelligent and witty, largely focusing on and returning to the social drama of a nuclear-styled family (with rambunctious super-kids) when Mr. Incredible (Bob) is downsized to an insurance clerk.

"One of the interesting things," continues Giacchino, "when we started talking themes for characters and stuff, was [how] the central character is a guy who starts out as this narrow-minded hero...and he gets to a position where he loses his job—something he loves—gets married, starts to raise a family; life is complicated but not getting better. So he goes through some massive changes throughout the story, and we wanted the music to do the same thing, in some respect, so we thought about a theme for Bob."

"At the very beginning it's kind of a generic superhero thing, but as he grows through the film...it becomes more complicated. The jazz complexities get layered into it so it transforms with him." Unlike a serial action film like *Raiders of the Lost Ark*, where the hero's theme is restated verbatim each time, for *The Incredibles* director Bird "really wanted the music to change with Bob. I don't know if that's something that's ultimately noticable to someone who's watching it, but maybe it's something they can feel."

## What? No Songs?

A more daring decision was to not include pop songs or music video montages. In films like *Shrek*, it's a marketing ploy that may guarantee lots of bland, feel-good moments among the targeted ages within a general audience, but can adversely affect the pacing, character development and musical continuity of a film.

From the beginning, the concept of an original, uninterrupted score was part of the design, although Giacchino admits "there was a brief moment where we thought about doing some sort of song, but even the song we thought about doing was going to be some sort of '60s-style thing." Though a song can elevate a scene's tone and contribute a little subtext, it can also take the audience members out from their suspended state of belief and remind them they're watching a movie, as well as affect once-engaging characters.

*The Incredibles* has one overt music montage—of Bob retraining himself when a mysterious caller lures him out of retirement—that employs an upgraded theme to reflect his partial return from a tattered, overweight "hobo," but there's nary a vocal single in the film meant to "enhance" the soundtrack album and become a marketing ploy around Oscar time. Giacchino and Bird decided to stay faithful to their vision and "go with the end credits as kind of a big musical set-piece...and let it showcase how all the themes come together at the end and represent who this guy is now. Brad was concentrating on telling his story, and he worked out the characters [and] the story progression until it was solid and was what he called bulletproof. At that point, I think that's the best thing you can do. You have something people want to watch, something people want to pay attention to. You don't feel like you're being forced-fed something, and that's what I love about Pixar movies."

Fans of those classic '60s cartoons will find several subtle and a few overt nods to their favorite shows and composers in Giacchino's score. (Even one of John Barry's Bond themes gets a special wink.) *The Incredibles* should remind fickle audiences that jazz can be exciting, intimate and witty without self-parody, and for genre fans, perhaps Giacchino's affectionate "winks" may draw attention to the hours of vintage music that still remains commercially unavailable but, for several generations, remains an inseparable part of their childhood.

**FSM**

Special thanks to Robyn Kaiser at Buena Vista (Canada) and Jeff Powers at Disney Film Publicity (U.S.A.) for their assistance.





# Composed and conducted by **Miklós Rózsa**

**VALLEY OF THE KINGS (1954) WAS AN** Egyptian adventure starring Robert Taylor as an American archeologist in what would eventually become the "Indiana Jones" mold. Taylor and co-star Eleanor Parker defeat Arabian thugs and two-faced Europeans amidst much of the trappings of the Indiana Jones films: desert treks, street chases, ancient ruins and cliffhanging action.

**SCORING THE FILM WAS M-G-M'S RELIABLE** Miklós Rózsa, who effortlessly tailored his Eastern European style to the Egyptian locale, with harmonic-minor twists both sinister and mysterious. Rózsa's score includes an enveloping love theme for the burgeoning romance between Taylor and Parker, a lighthearted chase scherzo, and grand statements for the titular valley itself.

**THIS CD FEATURES RÓZSA'S COMPLETE** underscore to *Valley of the Kings*, plus bonus tracks of the film's source music (the cues which Rózsa himself supervised). As a special bonus, FSM has gone treasure hunting and excavated Rózsa's music to another film of African riches: *King Solomon's Mines* (1950) starring Stewart Granger. Although the film itself features only native percussion and source music, Rózsa composed and recorded a traditional piece of exciting underscore for the film's trailer; the surviving excerpts has been unearthed and included here.

**CONTINUING THE PARADE OF RÓZSA** rarities, this CD also includes the soundtrack to *Men of the Fighting Lady* (1954), a verité-style feature about bomber pilots during the Korean War. Besides main and end titles (interpolating "Wings of Glory," a patriotic song not by Rózsa), the film is virtually unscored—except for its finale, in which a blinded bomber pilot must make an emergency landing with only his wingman as a guide. This is scored by Rózsa with a special piece entitled "Blind Flight"; although written for the film, the length of the piece (19:47) allowed Rózsa to treat it more as a self-contained concert work, making it one of his more unusual film contributions.

**THE CD IS ENTIRELY IN STEREO—**remixed from the original 35mm masters—except for the trailer from *King Solomon's Mines*, which is in mono. Liner notes are by Jeff Bond and Lukas Kendall.

\$19.95 plus shipping



## Valley of the Kings

1. Prelude	2:11
2. Statuette	2:19
3. Hamed/Carriage Race	2:46
4. Pyramids	1:22
5. Caravan	1:44
6. Scorpion/Camel Ride	3:14
7. Valley	2:34
8. Camel Compound/Desert	2:10
9. Survival/Sand/Tauregs	4:45
10. Sword Dance	1:14
11. Interlude/Temple/Surprise	7:45
12. Nile	3:00
13. Finale	2:57
14. Souk #3 (Charles Wolcott)	1:16
15. Madame Bovary Waltz	3:00
Total Time:	42:56

## King Solomon's Mines

16. Trailer (incomplete)	1:45
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## Men of the Fighting Lady

17. Main Title (Guy E. Wyatt & Joseph E. Hewitt)	2:11
18. Blind Flight	19:47
19. End Title and Cast (Wyatt & Hewitt)	0:49
Total Time:	22:52
Total Disc Time:	67:39

I was very fortunate to be among those able to attend a tribute to composer Elmer Bernstein at Paramount Studios on October 27, 2004, where filmmakers, fellow musicians, family members and friends gathered to reminisce about Elmer and hear performances of his music.

Michael Moore dedicated his last book to the composer. Now for those readers who have gone ballistic at the slightest airing of a political view in *FSM* and who are now flinging the magazine across the room, it's worth noting that a man like Elmer Bernstein was every bit as offended by the idea of censoring political beliefs.

While I don't flatter myself that I had a personal relationship with Elmer, I did know him—part of the man's personal appeal was his easy ability to make everyone around him feel like a close friend. More than just a composer, Elmer was an advocate for composers and for the field of film composition, which led him into all kinds of activities and crusades—he actually sued the major studios in an attempt to grant composers at least some ownership of the music they composed for motion pictures (and he lost). He was tireless in his promotion of the idea of film composition as an art form worthy of respect, and with

Amazing

GRACE

&

PLUCK

BY JEFF BOND



Some of those in attendance included lyricists Don Black, Hal David, Marilyn and Alan Bergman; composers Barry DeVorzon, Bruce Broughton, Christopher Young, Charles Bernstein, James Newton Howard, Fred Steiner and John Frizzell; directors Todd Haynes, Martha Coolidge, John Landis and Arthur Hiller; plus Ray Harryhausen, Winona Ryder, Dan Carlin, John Waxman, Roger Greenaway, Mel Stuart and Jon Burlingame. Bernstein's longtime assistant Lisa Edmondson and publicist Cathy Mouton were also present and deserve a lot of the credit for helping organize a beautiful and moving tribute. Director John Landis acted as master of ceremonies, and speakers included Elmer's sons Peter and Gregory, Don Black, Marilyn Bergman, James Newton Howard and Todd Haynes; in between their verbal tributes to Elmer, pianists Mike Lang and Paul Henning and guitarist Christopher Parkening performed musical selections, including the theme from *To Kill a Mockingbird*, *The Man With the Golden Arm*, *Far From Heaven* and *Guitar Concerto for Two Christophers Second Movement: Reflections*.

I lost count of the people who referred to Elmer as a "life force"—Marilyn Bergman had a great quote about someone famous dying and somebody remarking, "I'm shocked; he wasn't the type." Elmer's energy and boundless enthusiasm were well-known and obvious to anyone who spent more than a few seconds in his company. My favorite parts of the evening were the memories of his two sons, Peter and Gregory. Gregory Bernstein related being at a posh restaurant with Elmer, where a stiff maitre d' was imperiously standing over each table and meticulously examining them until Elmer realized that the man was counting the silverware to make sure it hadn't been stolen: He evidently lavished particular attention on the establishment's two conspicuously Jewish guests, Elmer and his son. The minute the man turned his back on them, Elmer gathered up all the silverware on the table, took his son and left. A self-described "New York Leftist," Elmer had felt the bite of graylisting during the McCarthy era and had a very particular loathing for authoritarianism, right-wing politics and bullying—so much so that

his superb "Film Music Collection" set of re-recordings, he not only practically invented the entire idea of a "film music label," he became the first prominent film composer to record the works of other major artists in his field.

Elmer was well aware of *Film Score Monthly*: He seemed to actually read it, and of all the big name composers, he seemed most comfortable with what *FSM* was all about. That doesn't mean he approved of everything in the magazine, but rather than cut himself off from it, Elmer made himself eminently accessible, and he engaged us. He could express himself regarding things he didn't like about the magazine with a laugh, and while he valued the praise he received within its pages, he wasn't threatened by criticism.

I was lucky enough to speak on the phone with Elmer a number of times, mostly about specific projects (usually for *FSM* liner notes). I was even luckier to be in the man's presence personally on several occasions. I think the first time Lukas and I just had lunch with him. I was in awe, but Elmer was such a bouncing, likable presence, I soon got over that. I made some observation, and he said, "Oh, that's very perspicacious of you!"—it was a word I'd never heard before, and one that rolled off Elmer's tongue in that mesmerizing accent of his particularly well. After lunch I immediately looked the word up, and found out I'd been flattered—but to me it may as well have been something Elmer made up on his own, and thereafter I couldn't think of the word without thinking of him. A while later, we were invited to a Society for the Preservation of Film Music event at which the short film *Toccata for Toy Trains* was shown, and Elmer and David Raksin held court and rubbed shoulders with nerdy fans. Raksin was a famously prickly presence who could cut you off at the knees with a word (although he

too was always accessible, brilliantly articulate and funny when he was in the mood), but Elmer was just a sort of cuddly, easygoing presence whom my wife Brooke—a great judge of character—instantly loved and spoke of often afterward. During the SPFM event, Elmer wandered about the small hall and hobnobbed effortlessly, talking with everyone and making everyone feel more like a peer than a fan.

The next time I called him for an interview, he invited me to his studio in Santa Monica. We sat at a table, and he told me stories about Cecil B. DeMille, how DeMille would pose his actors to resemble famous paintings, and we both got all worked up about how much fun *The Ten Commandments* still is to watch. I was just getting used to the idea that I could have a conversation with the Elmer

decades in age and started bouncing around the room with his usual infectious energy. I watched him conduct the opening of the film and immediately knew this was no ordinary project for the composer. Something unique was happening here: *Far From Heaven* was some kind of ingenious, twisted throwback, a movie made to look like a '50s soap from Douglas Sirk—only tackling subject matter Sirk could only hint at in the vaguest terms. And Elmer's score was with it all the way, evoking all the emotion and lushness of a score from that period without aping some extinct aesthetic. I realized I was watching Elmer score *From the Terrace*, as if I'd been thrown back in time 50 years myself. It was an incredible opportunity, and I started drinking it up. I can tell you that scoring sessions, while they might seem like a magical secret ritual to movie music fans who haven't attended them, can be boring after you've seen enough of them. Not this one.



In the world of film scoring,  
Elmer Bernstein was  
a man for all seasons  
(and genres).



Bernstein; wrapping my mind around the idea that I was talking with a man who had worked with DeMille was even stranger. But it immediately struck me that Elmer was laughing out loud at exactly the same things about *The Ten Commandments* that I found gloriously ridiculous, and he seemed as excited as I was about the parts I still thought were cool.

I got to see Elmer at work on two movies, and this still amazes me because they were literally the nadir and the zenith of his later career. The first was on Barry Sonnenfeld's hapless *Wild Wild West*. It had been six years since his Oscar nomination for *Age of Innocence*, and while Elmer was still working regularly and at the same level of quality he always did, the projects didn't seem to match the level of the Scorsese picture: Movies like *The Good Son*, *Bulletproof*, *Buddy*, *Hoodlum*, *Twilight* and *The Deep End of the Ocean* came and went; *Wild Wild West* seemed like a strange return to the action fantasy of something like *Ghostbusters*, and funk up the place so Will Smith would fit into the saddle of the old '60s TV show seemed beneath Elmer's talents. But he did it as well as anyone could have—he was proud of the fact that he snuck in Richard Markowitz's great TV theme music in the middle of the picture when no one would have expected it.

I had a number of phone conversations with Elmer after *Wild Wild West*, but I don't think I saw him until 2002, when the *Hollywood Reporter* assigned me to do a piece on Bernstein's newest score, for Todd Haynes' *Far From Heaven*. I had no idea what I was getting into. It had been a while since I'd even spoken to Elmer, and I kind of skulked into the recording booth at Warner Bros. and did my usual thing of just trying to remain unnoticed. After a while, I saw Elmer enter the recording stage with other members of the orchestra. Immediately I thought he looked a lot older than he had the last time I'd seen him—there were dark circles under his eyes, and he looked tired, maybe not well. I felt sad and sort of braced myself for the worst.

Then a couple things happened. Elmer picked up the baton and started working. Immediately he seemed to drop a couple of

**T**odd Haynes sat next to me for a few minutes and introduced himself, and I started jabbering about how ingenious it was for him to use Elmer on

this movie. Finally Elmer came into the booth to hear the mix. Seeing me, he immediately bounded over and gave me this affectionate pat on the stomach and treated me like I was one of the family—I was just happy he recognized me. *Far From Heaven* became a huge story for Elmer—I think it even got him a notice in *Newsweek*—and the confluence of artistic and historical factors was hard to ignore. Here was an 80-year-old composer writing a great score for an impressive young directorial talent—and winning an Oscar nomination in the process. It's always easy to grouse about the Academy Awards after the fact, but for all sorts of reasons, Elmer deserved the *Far From Heaven* Oscar—as a lifetime achievement award, as an honor for being able to continually appeal to the best instincts of important filmmakers, critics and audiences throughout his career, as an amazing example of a composer doing a period film who had actually scored similar films during that period (the only other example I can think of in this vein is Miklós Rózsa on *Dead Men Don't Wear Plaid*), and just because it's a heartbreakingly beautiful, faultlessly humanistic film score.

Elmer Bernstein had an amazing knack for staying in contact with his audience over the course of a half-century's work in film. He often chafed under the shadow of Hollywood typecasting, being called on to score numerous epics and gritty urban jazz-based works after springing into the public consciousness with *The Ten Commandments* and *Man With the Golden Arm*. Probably his longest and most tenacious run of typecasting was as an expert on westerns from 1960's *The Comancheros* through 1976's *The Shootist*. Of course, he did every other possible type of picture between the mid-'50s and mid-'70s and wrote some of the greatest classic film scores of all time during that period, from *To Kill a*

*Mockingbird* to *The Magnificent Seven* and *The Great Escape*, all instantly recognizable, vibrant and unforgettable works. What was most amazing about Bernstein's career was its final stages, however. He was in his late 50s when he scored John Landis' *Animal House*, which would become one of the most popular youth comedies of all time.



Moving into his 60s, at an age when most film composers would begin to ossify and lose their relevance, Elmer Bernstein brilliantly scored a series of comedies—*Airplane!*, *Stripes*, *Ghostbusters*, *Trading Places*—that were huge hits and on the cutting edge of the snarky, youth-oriented sensibility of the day. Elmer's scores were brilliant, rousing works on their own—the exaggerated dramatic fury of *Airplane!*, the incredibly infectious, rousing and droll *Stripes*, the epic and eerie *Ghostbusters*, the classically inspired *Trading Places*, plus small but astute contributions to *The Blues Brothers* and even *An*

*American Werewolf in London*—but they also made the films immeasurably funnier than any collection of musical pratfalls or pop songs could have. It's arguable that no classically trained composer of his age ever reached as broad a youth audience as Elmer did with these film scores, and he didn't have to adjust one facet of his inimitable style to do so—he just scored straight to the picture. But it's not really surprising that Bernstein could so easily connect with a youthful audience—a brash, boyish enthusiasm was probably the most notable aspect of his personality, and it sprang out of his music in every jaunty melody, explosive action riff and distinctive 6/8 rhythm he ever wrote.

Of course, after *Animal House* Bernstein quickly became typecast as a comedy specialist, and he was soon chafing under the burden again—but it's telling that the "typecast" label is so often negatively applied. In Elmer's case he was typecast at being the best there was: It's impossible to think of an epic score without thinking of *The Ten Commandments* or *Hawaii*, impossible to think of a jazz score without thinking of *Man With the Golden Arm*, *Sweet Smell of Success* or *Walk on the Wild Side*, and certainly impossible to think of a western score without thinking of *The Magnificent Seven*. Bernstein simply found a way to define any genre he tackled, and by scoring comedies perfectly straight (the sensibility of *Animal House* is hardly any different from the one employed in an adventure like *The Great Escape*), Elmer became the first composer since Mancini to find a way to consistently get great film scores out of the comedy genre.



By the end of the '80s, Elmer had shrugged off the comedy label, particularly after scoring the independent drama *My Left Foot*. Serious filmmakers began taking note of Bernstein again, with director Stephen Frears and producer Martin Scorsese working with him on *The Grifters* and Scorsese hiring him to adapt Bernard Herrmann's music for a remake of *Cape Fear*. Suddenly the man who had once tackled prestige pictures like *To Kill a Mockingbird* and *Sweet Smell of Success* was once again working on potential Best Picture-nominated films, and in 1993, at the age of 71, Bernstein won another Oscar nomination for his score to Scorsese's *The Age of Innocence*. His working relationship with Scorsese always carried with it a certain cognitive dissonance born of the fact that Scorsese's films for the most part had no use for traditional orchestral scoring. Scorsese the film scholar knew whom to pick when he did need a film composer: He gave Bernard Herrmann his last great assignment on *Taxi Driver* in 1978 and helped bring Elmer Bernstein back into the limelight of prestige filmmaking with *Cape Fear* and *The Age of Innocence*. It's deeply ironic that both Herrmann's relationship with his great collaborator Alfred Hitchcock and Bernstein's collaboration with Scorsese ended in the same way: with the composers' scores withdrawn from *Torn Curtain* and *Gangs of New York*, respectively. In both cases, the directors, and ultimately the scores, fell victim to studio pressures and test screening.

Yet on the few films Scorsese and Bernstein finished together, Bernstein's contribution was pivotal—and particularly important on *The Age of Innocence*, in which the inability of characters to say the most crucial things to each other due to societal restraints forms the lynchpin of the drama. In that kind of environment, Bernstein's skill, natural empathy and attention to detail flourished, and one of his great achievements is the film's heartbreaking denouement in which Daniel Day Lewis' character makes the wordless decision not to reunite with the woman he's loved most of his life. Elmer's gorgeous, intimate scoring takes the listener through every phase of this agonizing choice and sends the two lonely characters out on a moment of sublime, tragic beauty.

Nine years later, he accomplished a similar feat with *Far From Heaven*, again giving voice to emotions the film's characters were too innocent and inarticulate to express themselves. Bernstein probably wrote the most musically satisfying endings of any motion picture composer—his music unfailingly resolved with a flourish that was inevitable and somehow deeply uplifting, with, as Bernstein once described his intention, "grace and simplicity." The arc of the composer's career was no less graceful; despite his frustrations with the way he could be perceived by Hollywood, he managed to coast above the trends and avoid the pitfalls that drained so many other composers of his generation of the desire to work and the ability to contribute meaningfully to film. If he had a knack for making everyone around him feel like a close friend, certainly the art of film music itself had no greater friend than Elmer Bernstein.

FSM



# The Good ARTIST

Tributes from friends, peers and colleagues.  
COMPILED BY JEFF BOND



HE DID THAT MAJESTIC SCORE FOR *THE Ten Commandments* and at the same time did *The Man With the Golden Arm*—so he could write that great epic score at the same time that he was writing one of the great jazz scores. You sat down with breakfast with Elmer at eight o'clock and you were heartbroken to see him get up from the table at twelve. He loved to talk; he was so enthusiastic about things, he was one of the most infectiously loving persons I've ever known. To meet Elmer once, you wanted to be his friend for life.

**Cecilia DeMille Presley**

granddaughter of director Cecil B. DeMille

I HAD AN IDEA FOR SCORING *ANIMAL House*, which was radical at the time but which has become the norm, [and that] was to score comedy seriously. I thought that Elmer was a great composer, and I loved his music—and that was the old studio, Universal MCA. They assigned me a composer I did not want, who did a lot of mickey-mousing. I didn't like that and said No, and they said "Well, who do you want?" We had very little money, and I said, "I'd like to call Elmer Bernstein." They literally laughed at me because they thought he wouldn't return my call, but of course I knew he would. I showed Elmer the movie and told him what I wanted, and he was absolutely delighted. It's a very influential score.

One of the great ironies of Elmer's career is that, like actors and directors, he would get typed. He went through these bizarre periods where he was like Mr. Jazz because of the extraordinary scores to *Man With the Golden Arm*, *Sweet Smell of Success*, *Walk on the Wild Side*, but Elmer was a classically trained pianist, a child prodigy and a student of Aaron Copland. So jazz was not his thing at all, but he seized on it because he thought it was appropriate for that movie, and then he became Mr. Jazz. He was Mr. Epic with *The Ten Commandments* and *The Great Escape*, and then, of course, after *The Magnificent Seven* he did many movies with John Wayne and became Mr. Western. Each time he got typed, he became infuriated. His score for

*To Kill a Mockingbird* is so extraordinary.

Watching Elmer conduct was always a pleasure because he was very passionate and theatrical, very much like the other Bernstein—Leonard. What he did, that's very hard to explain now because everything's to the click track. In the old days, and by that I mean 10 years ago, when they would project the work print on a screen behind the orchestra and it would be streamed and marked, Elmer would be on the podium facing the orchestra and the picture. Most people just conducted to the click track, but what was amazing about Elmer is his understanding of film was so great...[He] had this brain that was incredible—he would conduct to the picture. I've never seen anyone else do that. He didn't listen to the click track, he conducted to the picture. So when you see the movies where Elmer is conducting, they're really different—he had this emotional connection to the movie. When Gregory Peck won the Oscar for *To Kill a Mockingbird*, he said he had the great good fortune of having Elmer Bernstein behind him, and that's the best thing I've ever heard an actor say about film music.

**John Landis**, director

I REMEMBER HEARING THE SCORE TO *Far From Heaven* and thinking I could never have done that score—I would have gotten the gist of it, but I couldn't have done that score. He didn't just do the gist of it, he did it—the real it, and there's a detailing that goes into that that goes beyond me. I just loved hearing that in this day and age, something so beautifully archaic and out of time and place—and yet there it was. It was the background score, and that really separates the men from the boys. Writing the big theme is one thing, but it's the detailing that goes into the soft cues, the in-between stuff, the behind moments, that's where the real shit comes out. That's the real deal. *Cape Fear* is another example, the way he combined two Herrmann scores—I really wanted that job, but what he did in that movie was really brilliant, and I don't think I could have done that.

**Danny Elfman**

IT WAS REALLY ON *STRIPES* THAT I GOT to work with him intimately and from an early stage. Both *Animal House* and *Meatballs* were done back-to-back in a two- or three-month period; the movies were finished before he was involved. Landis knew him and sort of begged him to do *Animal House*; we had no budget, and he came in and did this wonderful score that really complemented the rock-and-roll source pieces in the movie and really brought a weight to the picture that it didn't have without the score. I showed him *Meatballs*, a movie that was done for under a million dollars, and I think I gave him a small investment in the picture, a piece of the movie or something. He wrote these beautifully romantic themes for all these young kids, and it just enriched the movie extraordinarily.

*Stripes* was the first movie I worked from a script stage with him, and I remember him playing me a theme on piano. With most contemporary composers, you'd get the score on a synthesizer as part of the editing process, and with Elmer you didn't hear the score until you were in that great scoring session and you were seeing the movie screened in 35mm on a loop. I found that the most exciting part of the filmmaking process—getting to hear the score for the first time played by an orchestra, synched to your movie. On *Stripes* I remember him saying—months earlier—"I've been thinking about Bill Murray and Harold Ramis in this movie," and playing me this jaunty little piano theme for them. It was the first "starting from scratch, working in all the themes" process, and I just loved working with him.

People remember the more energetic 6/8 stuff—he always did that great syncopated stuff in things like *The Magnificent Seven*, and I remember even asking him for some of that toward the end of *Stripes*. I asked him if we couldn't just mock *The Magnificent Seven* a little bit—and he did that after the Russian sequence when they're escaping in this silly van. But it wasn't ironic, it was legitimate for the picture, and it just worked fine. Frankly, he did great work in every decade of his life. In all those different genres, he excelled.

I used to look forward to him seeing the first cut of a movie because he was the best comedy audience there could be. He had this very generous quality about him, and he was so smart. He would get the nuances of the comedy. It was so refreshing to talk to him about the film from a musical standpoint because we were really talking about things like character and rhythms and the story themes of the film, which he would focus on first. Then he would go away and say, "Let me think about it for a little bit," and he would analyze what we had talked about and look at the movie on his own, and then work up some themes. And, like a classical composer, he would develop those and underscore and catch things. I remember so often working with composers after I'd worked with him and being frustrated, saying things like, "You're playing through this moment—you can't play through that, you've got to catch this for me. You're actually hurting the humor because you're right in the middle of this rhythmic thing that's actually hurting the line—take a two-bar rest here so it sets the punch line of the joke up." I never had to do that sort of thing with him. He just knew instinctively how to do that.

The other great thing is during a session, he would often work without a click track. Even if he used a click track, there'd be large sections where he would conduct freely. He'd watch with the warm-up of the orchestra and the first couple of takes and notice that stuff was being missed; the stuff wasn't hitting when it was meant to be hitting. He would just make this mental adjustment, and suddenly on the third take it was like magic and everything lay where it was meant to be laid—and he wouldn't get there by following a strict click beat; he got there because he could conduct the orchestra and will them to those spots so the natural breathing of good playing would occur. *Heavy Metal's* like that—one of the reasons it's such a great score is it's played like a symphony; it's not being played to a mechanical beat. I think a lot of the big symphonic playing gets hurt because it's being forced to be conducted too rigidly—they set a beat that's so many beats per [minute], and you're just hitting that, as opposed to normal symphonic [music] that has all kinds of very subtle retardation and speeding up...the stuff breathes the way we do in real life. The music starts to live that way.

**Ivan Reitman**, director

IT WAS A WONDERFUL RELATIONSHIP. Marty's [Scorsese's] gut instinct is to score the film himself when he can, but there are certain films where he couldn't do that—for example,

*Age of Innocence*, because of the period. He had always admired Elmer's work immensely, and when he first heard that he could actually employ Elmer, I think somebody said to him, "Well, you know, he's very old," and Marty said, "Yes; that probably means he knows something." They hit it off immediately, and Marty knew everything Elmer had done including *Cat-Women of the Moon*, which Elmer was horrified that Marty knew because it was from the period in which he was blacklisted, and it was a film he'd rather forget. But Marty knew everything he had ever done, and they had so much fun talking about all the films they both loved. *Sweet Smell of Success* was one of Marty's favorite films, and Elmer's score to that was just brilliant. So it was very fun to be around the two of them—Elmer always seemed like the youngest person in the room to me, full of energy and optimism and a very bouncy personality. They just hit it off very well, very much the way Marty hit it off with Saul Bass—both gentlemen of similar ages, Elmer and Saul, and they had collaborated a lot. It was wonderful to be around them because it was really a love fest, and Elmer understood quite well how to mesh his ideas with Marty. I remember when we went to the recording for *Cape Fear*, it was the first time I'd ever been to a recording of a full-on orchestral score with 92 pieces, and there were 15 double basses. What a sight that was, and what a sound, because that's how Herrmann scored the original.

**Thelma Schoonmaker**, Editor

I OBVIOUSLY KNEW WHO ELMER WAS and was delighted that he was doing it [*My Left Foot*]. He was really easy to get on with. He gave the film a certain credibility by having his name on it, and then emotionally he created a kind of buoyancy in a film that could have been bogged down—he gave it a kind of symphonic sweep. He was easy to work with; if you didn't like a cue, he'd change it very easily. He was charming, really interesting—I went to Santa Barbara to meet him a few times, and I asked him to do *The Field*, my second film, and he was great on that. He was a gentle man; he had a wide range of interests, and he liked England a lot. For us it was great to have so well-known a composer on the film. He was very sensitive to the subject matter. When he came in on the film there were some questions over the cut, and I was trying to hold onto the cut I wanted, and he backed me up. To have him say that it was great and that we shouldn't cut a frame really helped me to get the freedom to finish it.

**Jim Sheridan**, director

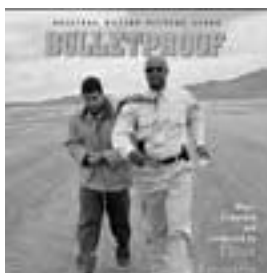
ELMER FOUGHT FOR THE RIGHTS OF composers; he was one of the founders of the Young Musicians Foundation, one of the founders of the Composers and Lyricists Guild. He put his money where his mouth was in *Elmer Bernstein vs. Universal, major studios, et al*, and even though he lost, he never regretted that. He was saying to the studios that if they don't use music that you write, it should come back to you, and at some point you the composer would have the right to do other things with the music. The studio couldn't prevent you from creating concert works or using the music in other mediums after a certain period of time. He was out there fighting for composers all his professional life.

Every orchestra he conducted asked him to come back. One evening of Elmer's music was never enough—not only for the orchestras, but for the crowds. Elmer's music was very accessible. Even though he was 82 when he died, you could almost turn that number around because he was always a young man intellectually and creatively. When you think of the breadth of Steiner's output...although Elmer didn't compose 300 scores, he did a far greater variety than someone like Steiner, who also did everything. Steiner lived to be in his 70s, but he wasn't writing. Elmer had all his capacities until the end. He wrote a fanfare for the opening of the Hollywood Bowl, and he was starting to work on this cello piece for an album of works for cello and orchestra, and he was working on that when he died. He was the only composer/conductor that has done complete albums of the works of Rózsa, Herrmann and Waxman—he felt it was important to do those albums. He really was the conscience of the composer.

**John Waxman**, film historian  
and son of Franz Waxman

I'VE USUALLY DONE MY OWN SOUND-tracks over the years by compiling music that I knew, so it was hard for me to suggest what kind of music it should be. At one point I said I thought it should be something lush and romantic, and Elmer said, "No, I see it more as a game." He mentioned Kurt Weill, and I said absolutely. Stephen [Frears, director of *The Grifters*] agreed, and it turned out to be one of his best scores.

I was able to work with him for the first time on *Cape Fear*. His name came up, and I remember asking the producer if he thought it would be okay to ask him to adapt Herrmann's original score. We got through to his agent, and he said it would be safe to ask—I didn't want to insult anybody. But he wanted to do it. He was open for anything, and I didn't



have to feel guarded, because it was different for me to deal with new scores on pictures. He understood that and was very complimentary about it, so we could say anything we wanted to say about the work. What was interesting to me was that he was sort of the bridge between the classical Hollywood style and the new style. I think he was the first to use jazz in *The Man With the Golden Arm*, and then there was the sense of jazz in *Some Came Running*, which had fantastic opening credits, and *Walk on the Wild Side*. He seemed to straddle the two worlds of the Golden Age of Hollywood and the cognizance of the older composers—knowing what they did, where they got it from and how they created a film score language that gave signals to an audience about certain kinds of traditional filmmaking, whether it was Erich Korngold or Max Steiner, going up to Dimitri Tiomkin, and crossing over into something new and modern. So he had access to all kinds of things, all different kinds of music.

HE DID A TEMP SCORE [FOR *The Age of Innocence*], and it was based, I think, on Brahms. We pulled some themes and ideas, and there was one particular quartet that I liked, but it was so overly romantic that he warned me against it. I tried to sneak it in there, but he said no, it's going to get laughs. After overcoming the temptation a few times, he was very frank with me and said, "Marty, it's hilarious." That wasn't on the film, it was on a promo reel. But it was a way of beginning to speak the language of the music that I thought I wanted. It's very hard for me because it was only the second full score I did on a picture; I had worked with Howard Shore on *After Hours*, but that was a very different kind of picture than *Age of Innocence*, which was, like *Taxi Driver*, a full-out scored film. The film had to look like a film that could have been made in the '40s or early '50s; it was in that tradition. So we had to find a language that worked for it—I wasn't that well-versed in classical music; I had just listened to Brahms over the years.

His biggest contribution was the theme, and the very nature of the way the music hangs through the film, the way it sustains the images. It's not ornamental in any way; it deals with—and this is something I was having a difficult time with in terms of editing the film and shooting it, the emotions that were under the surface of the faces of the actors—the characters. He expressed that without overdoing it, keeping the sense of longing, which is what I really liked.

The thing about Elmer is, I was able to ask him and he could help me; on *Bringing out the Dead* he wrote a kind of music that represents the soul of the picture. There's a blues song that goes throughout, and it's really the theme—Van Morrison singing TB Sheets. I said, "How do we get from that key [element] to a score that underlies the very nature of the emotional and spiritual conflict—how do we get that without [sounding] like a score as opposed to a piece of blues?" Because the blues is the key throughout, and the score has to come out of that—and he did very well on that for me. His knowledge and experience reached way back into not just film scores but also classical music, so I was able to draw on his knowledge.

**Martin Scorsese**, director

I WAS DEFINITELY AWARE OF his work—his work with Scorsese more recently—and I thought [the idea of having him score *Far From Heaven*] was incredibly wishful on my part, but we went ahead and gave it a shot. Apparently he was on a break and read the script, and he called, we talked, and he just responded to it immediately. He watched my films that weekend in Woodstock, and I sent him a little clip reel; oddly enough I was using a lot of music from *To Kill a Mockingbird* as the temp score on our cut, and it worked so beautifully. He heard that, although he always said he hated hearing temp music on cuts that he was considering

working on because it was hard to clear the canvas, but in this case he saw what I was talking about. I consider him someone who had a career that had spanned so much time and so many different genres



that he would know what we were doing. And it didn't have to be too placed in a particular period, but it could have a larger breadth to it, a real maturity and sophistication that Elmer really embodied. It was an amazing contribution to that film; it was a jelling element that gave it the emotional depth and breadth the film required, but his experience and his own worldview brought it to a contemporary audience.

Elmer and I became amazingly close, as sometimes happens with people you work with, but I would say this is a really rare, amazing experience—to have a score like that in a film of mine was one thing and exceeded all my expectations, but I think the fact that he recognized me at some level as a kind of peer and really took me into his life and shared this experience with such enthusiasm and openness—he literally got on a plane and flew with me to London to do press there. They didn't necessarily need him to come to do press, but we just loved hanging out. I'm still completely speechless and shocked that he isn't here, because he had a kind of energy, a kind of force as a person that I've never seen before and certainly not in someone who had just turned 80 when I first met him. It's such a loss.

**Todd Haynes**, director **FSM**

FOR PEOPLE WHO DID NOT LIVE THROUGH the decade it may now be difficult to understand the radical changes that transformed Hollywood films and film music in the 1950s. For the movie

new or prestigious composers (Georges Auric, Jerry Fielding, Jerome Moross, Jerry Goldsmith) and ones that launched a series of distinctive soundtrack LPs with great Saul Bass cover art. Like many Preminger films, *Golden Arm* also introduced previously taboo subject matter; in this case drug addiction, to a more permissive Hollywood, where decades of censorship were crumbling along with the old studio system.

Notes for the Decca album describe Bernstein's score: "The music

# By

# FILM

# Possessed

## Elmer Bernstein's First Decade of Film Scoring: 1951-1961

BY ROSS CARE

industry as a whole the period marked the gradual demise and eventual collapse of the studio system, an interlocking pyramid of film production, distribution and exhibition that had been in place for nearly two decades. But ironically, along with this corporate decline went a progressive shift in Hollywood scoring, as a new school of film music evolved from the entrenched Germanic

symphonic style of the '30s and '40s to a more American, less-is-more, and often jazz-influenced sound launched by Alex North's *A Streetcar Named Desire* in 1951.

Primary among this new breed of composers (though his breakthrough score came later than North's) was Elmer Bernstein, who would also have a major impact on the scoring of the '50s and beyond. Bernstein would undergo various "periods" (as well as alternating ups and downs) in a prolific career, moving from serious, often groundbreaking '50s dramas and literary adaptations, through westerns, comedies and documentaries, before being "rediscovered" by some of the best contemporary filmmakers. But it is the period from the mid-'50s to the early '60s that marked his emergence as an innovative pioneer within the shifting film scene of the era. Unlike North, Bernstein began his Hollywood career with little-known films, *Saturday's Hero* in 1951, *Boots Malone*, and a Rosalind Russell comedy, *Never Wave at a WAC*, in 1952. The composer continued to pay dues with some grade-C science-fiction programmers which, ironically, are now among his best-known early titles, *Robot Monster* (1953), and *Cat-Women of the Moon*, (1954), both of which were revived at the recent World 3-D Film Expo in Hollywood.

### The Man With the Golden Baton

Thus after several years of mostly obscure work, Bernstein's breakthrough came in 1955 with *The Man With the Golden Arm*, the first of a series of late Otto Preminger films that featured scores by innovative



vividly reflects the tightness of the picture and expresses its tension in palpitating and sometime sinister jazz. Interpreted by an orchestra of the best jazz and symphonic instrumentalists of the country, Bernstein's score is a unique mixture of gentle woodwinds and screaming brass. *The Hollywood Reporter* paid this remarkable tribute to the composer: "Elmer Bernstein's historic contribution to the development of screen music should be emphasized. Until now jazz has been used as a specialty or as the culmination of a plot point. It remained for Bernstein to prove that it can be used as a sustaining and continuous story-telling element in underscoring the mood elements of an entire picture."

### Sex, Lit and Mental Turmoil

Aside from the Decca album Bernstein's theme became a million-seller in a Coral (a Decca subsidiary) recording by Dick Jacobs, remaining on the U.S. bestseller charts for 14 weeks. Lyrics (which had nothing to do with the film) were even grafted onto the theme, relating the sordid saga of "Delilah Jones," a gal so popular she "needed seventeen phones" and met a tragic end when "she let the wrong guy beguile her." While the main title commences with an intimate jazz sound, the main theme's various reprises also reflect the more extreme big band trends of the era. "Frankie Machine" and ensuing statements introduce massed brass that escalates to levels of volume and intensity worthy of the most far out Stan Kenton tracks, causing one critic to complain that "the cacophonous

Special thanks to Mark Richard Hasan and The Roger Nash Collection for vintage Elmer Bernstein portraits.



climactic development of Frankie's theme is overdoing mental turmoil."

*Man With the Golden Arm* was based on a novel by Nelson Algren, and was the first of several prestigious, sometimes steamy adaptations of best-selling novels that Bernstein would score over the next years: *Some Came Running* (1958), *From the Terrace* (1960), *By Love Possessed* (1961), *The Carpetbaggers* (1964), *Hawaii* (1966). In 1962 he scored the film

posers such as Bernstein and North was their ability to effortlessly shift between "concert" (orchestral) and pop/jazz styles, often within the same cue, with no sense of disruption or incongruity. Tension and "mental turmoil" are often evoked by a characteristic use of jagged, low register solo piano lines.

When subject matter justified it Bernstein would continue to pioneer the use of jazz scoring in film, though it was immediately



THE FABULOUS FIFTIES: Bernstein at work on *Drango* (1957, opposite); Charlton Heston on the Mount in *The Ten Commandments* (1956, left); Frank Sinatra is *The Man With the Golden Arm* (1955, right).



obvious that this was by no means his exclusive mode. For 1957's *The Sweet Smell of Success*, a gritty study of corruption and psychosis on the New York jazz/journalism scene, Bernstein collaborated with the Chico Hamilton Quintet. The quintet, including composer/cellist Fred Katz, who co-wrote some of the music, played themselves in the film, and the score inspired another distinctive Decca soundtrack. In 1960 Bernstein created one of his most dynamic big band titles for *The Rat Race*. There was no original soundtrack released, but

of Algren's raunchy *Walk on the Wild Side* (in which, in another coup for the collapse of the censorship code, Barbara Stanwyck played a lesbian madame in a New Orleans whorehouse where Jane Fonda worked as a hooker named Kitty Twist). The score produced another popular (and dramatically appropriate) title tune that was recorded as a vocal by Brook Benton, and a dynamic double-sided single by jazz organist Jimmy Smith. In the film the song instrumentally supports Saul Bass' celebrated stalking black cat title sequence, and is only briefly sung.

But the *Golden Arm* theme, with its driving, obsessive vamp and brassy, blues-based theme, was unlike anything previously heard in a Hollywood film, and was a popular success to boot. As one writer put it: "Bernstein thus acquired a trademark." While it would have been easy for Bernstein to capitalize on his potential as a trendy pop hit maker, instead he continued to develop his unique mode of serious film scoring. Indeed all the elements of his personal style were in place with *Golden Arm*, for along with the jazz and a hit theme Bernstein also introduced his distinctive "concert" orchestral sound that would continue to evolve throughout the late '50s and early '60s. On the *Golden Arm* jacket orchestral soloists are listed alongside the jazz players. The second track on the album, "Zosh" and several ensuing cues are intimately and intensely orchestral and seamlessly alternate between poignantly lyrical solos for cello, clarinet and oboe, all sometimes sheathed in Bernstein's instantly recognizable string sound, and moody, jazz-tinged interludes. One of the most amazing characteristics of com-

Bernstein who, like other Hollywood composers of the era, had an adjunct career as a recording artist, recorded the theme on Ava Records. He also released several movie-theme albums on the Dot label.

One of Bernstein's finest fusion scores is for *God's Little Acre*, a "lewd and immoral" saga of poor whites obsessed with sex and buried treasure in rural Georgia. For Anthony Mann's 1958 film version of Erskine Caldwell's controversial novel, Bernstein produced one of his most varied and appealing scores, fusing an upbeat Southern gospel sound (heard immediately in the rousing vocal main title with lyrics by Caldwell himself), with driving jazz, folk-like waltzes, and earnest orchestral cues. Caldwell also wrote the notes for the excellent (and now rare) United Artists LP noting that "...I found the contrasting colors of the Georgia countryside, the mill towns, the bawdy streets, the mad divining rod hunt, the souging sighs of the winds and the hapless factory people all captured by an extraordinary musical imagination." Bernstein has noted that the prominent jazz piano in this score was played by John (then Johnny) Williams, a busy studio player during this era.

During this period Bernstein was scoring many of the independent films now being produced by the "new" Hollywood. *God's Little Acre* was produced by Security Productions, and released by United Artists, and in 1957 Bernstein had also scored *Men in War*, a fatalistic Korean War drama, for Security. The main title is a nervously heroic prelude for brass and percussion with the militant snare drums used in most war

films, augmented by bongo drums.

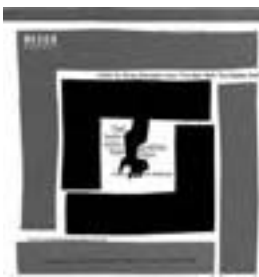
But the composer was also quite active at the major studios during their last heyday. For Paramount Bernstein had already created his first big period score for *The Ten Commandments* in 1956, when he replaced Victor Young who died before the film was completed. The composer has noted that, curiously, Cecil B. De Mille hired him for the huge Biblical epic (for which he created a fairly traditional symphonic score) on the strength of his work on *Golden Arm*. De Mille would use Bernstein for another period epic, *The Buccaneer*, in 1958. That same year he also scored MGM's *Some Came Running*, which featured one of his most distinctive action cues for Vincente Minnelli's climactic carnival chase sequence, one of the best fusions of film and music in '50s cinema. This was a truly amazing period for the composer, who scored at least 14 major films and TV projects between '58 and '59.

For Paramount, Bernstein also created another excellent dramatic score for the studio's adaptation of American playwright, Eugene O'Neill's *Desire Under the Elms* (1958). Set in the mid-1800s, the play relates the tragedy that ensues when the son of a stern New England farmer falls in love with his father's young mail-order bride, and inspired one of Bernstein's most intense orchestral scores. *Desire* was also the first of several scores that would develop a sacred/profane mode that musically evokes conflict between passion and puritanical repression, a duality immediately established in the main title of *Desire Under the Elms*.

## An Era of Masterpieces

Of the many superb scores that Bernstein produced during his first decade in Hollywood, his masterpiece is probably 1961's *Summer and Smoke*, the only score for a Tennessee Williams' film to rival North's classic *Streetcar Named Desire*. Director Peter Glenville commented about the work of the 1950s' greatest playwright: "A Tennessee Williams play is really a piece of chamber music, with a very lyrical vocabulary." Bearing this in mind, it's interesting to note that two of the most successful films of Williams' works, *A Streetcar Named Desire* and *Summer and Smoke*, both pioneered a mode of scoring new to mainstream Hollywood productions. The musical style of both eschews the excesses of 1940s scores for a scaled-down, intimate style more suggestive of 20th-century chamber works than of the late 19th century symphonics of composers such as Erich Korngold, Max Steiner and Miklós Rózsa.

*Summer and Smoke* is set in a small Mississippi delta town, yet deals with the timeless issue of sensual versus spiritual love. The ambiance of the play is seeped in anti-thetic elements rife for contrasting musical approaches: the pre-WWI period of the action itself versus the play's modern sensibility, and of course the spiritual/sexual conflict at the core of the play's central relationship, (an ironically ill-fated romance between Alma Winemiller, a repressed-minister's daughter, and John Buchanan, the fast-living son of a neighboring doctor). In the notes for the Dot *Desire Under the Elms* LP, Bernstein comments: "There is no attempt made here to create themes for each



character. The music is used to convey mood, atmosphere and emotion." His comments could be applied to *Summer and Smoke* as well. In the score, traditional musical elements are given a distinctly modern edge through the subtle application of 20th-century compositional techniques. The major theme is an expansively romantic melody that in the main title is framed by a brief mystical motif representing the spiritual elements working alongside of (and against) the human emotions explored in the plot. As noted, Bernstein first used this dualistic approach in *Desire Under the Elm*, and also later in *Hawaii*, to again etch the contrast between rigid New England missionary zeal and Polynesian innocence and sensuality.

Several subsidiary musical motifs seem to have been suggested by one of the play's lines, Alma's comment that the "merciful white tablets," the sedative given to her by Dr. John, make her feel "like a water lily on a Chinese lagoon." The first of the "Chinese lagoon" motifs is a rocking motif, a simple rising/falling sequence of six notes in 6/8 time. With the feel of a barcarolle, the motif is sometimes heard as a unison melody line, sometimes with rhythmic and harmonic variations, but always evoking the kind of yearning, breathless romanticism that permeates most of the score. The second "lagoon" motif is even simpler, a wavering motif of Asian-sounding fourth and fifth intervals that aptly suggest Alma's languorous, if reluctant surrender to sensuality. Both of these motifs reach their apogee in the pivotal cue, "Summer Thoughts," heard during John and Alma's evening at Moon Lake Casino.

*Summer and Smoke* is scored for a moderate-sized orchestra with an emphasis on strings, harp and an imaginative use of woodwinds, especially low-register flutes and solo oboe. Orchestral effects also create much of the score's atmosphere, the more sensual elements suggested by florid Bartokian arpeggios for reeds swirling through the music at its most ecstatic points, but which, when heard as in some of the Hispanic sequences, are both erotic and subtly threatening. An authentic period sound is also evoked by Bernstein's wonderful "Glorious Hill Waltz," the third track on the RCA LP and CD, a cue scored solely for small brass band and heard in the one of the opening sequences in the town square. Period waltzes are also evoked in the fragmented motifs for Alma and her eccentric mother, but here transformed into erratic 3/4 vamps accompanying expressionistic snatches of melody in solo violin ("Two Lonely Women").

Another important element of the score is the Hispanic music, which, like the Hispanic characters and culture in the script, exists in a universe apart from the repressed, yet ethereal yearnings of Alma's scoring. Indeed the "reality" of this earthy alternate world is further signified by the fact that its music is often heard as diegetic source cues (for solo Spanish guitar, accordion, and sometimes solo tom-tom drum) in the scenes at Moon Lake Casino, and in the party/orgy scenes at John's home when Dr. Buchanan is away ("Rosa's Dance," "Degeneration").

In his liner notes for the original RCA soundtrack of *Summer and Smoke*, Bernstein writes:

"The problem that concerned me most in writing the music for this motion picture was to help maintain the delicate, sensitive, sometimes mystic atmosphere the picture creates. This is the music of heartbeats, of sighs, the gentle stirring of the innermost soul. Most of all we hear the music of loneliness, the sounds of our secret thoughts, whisperings, of our hidden desires and unspoken hopes. All of this is set in a musical mystique, suggesting at times foreverness and eternity."

Seldom has a composer been so perceptive about his own work. *Summer and Smoke* is both accessible and yet innovative enough to vividly evoke the rarified poetic world of Tennessee Williams with a unique and highly personal musical idiom. Williams' play is one of his most restrained and lyrical, and Bernstein captures its essence in both his major theme and in the evocative orchestral totality of one of his most stylistically cohesive scores. Particularly moving throughout are the sensitive cues underscoring Alma's extended speeches. Bernstein obviously responded as deeply to these poetic spoken "arias" as North did to Blanche's speeches in *Streetcar*.

## A Time for Change

The mid-1960s marked another turning point for American film scoring. The increasing influence of pop music, and eventually the pop song score (notably *The Graduate* in 1967), as well as the final death rattle of the studio system, all tended to erode the strides made in original film scoring during the '50s and early '60s. By the late '60s Bernstein and almost every serious composer in Hollywood was lamenting the predominance of the pop score. In an article in a Feb. 15, 1967 *Variety* Bernstein noted that it had become "virtually impossible for the film scoring fraternity to escape the subtle corruption involved in keeping one eye on the Top 40 lists," and that his fellow composers were working less because producers demanded scores built around pop songs. The shift was particularly painful to composers such as Bernstein and North who had brought a more serious and psychologically astute sensibility to post-'40s scoring. Ironically though, Bernstein himself had partially instigated the trend toward aggressively pop scoring, and when *Variety* cited the impact of *The Man With the Golden Arm* he accurately pointed out that this score had been an integral part of the film action and had not been pasted on as a commercial afterthought.

But there were other creative/technical ramifications for the end of the studio system as well. When working on an overview of 1950s film music for the Library of Congress I was able to study the actual scores to both *Summer and Smoke* and *God's Little Acre*, among the many from the period in the Library's collections. The former was a piano conductor's score meticulously prepared by the Paramount Studio music department. It was beautifully notated, copied and printed, and extremely easy to read and follow. The latter appeared to be handwritten and sketchy, and was as difficult to decipher as most composers' original manuscripts. I questioned Mr. Bernstein about the differences between these two original scores, and also about working within the last days of the often-maligned studio system in general.

In a previously unpublished letter (dated Feb. 11, 1993) the composer replied:



"...You refer to the difference in quality of print between the score of *Summer and Smoke* and *God's Little Acre*. *Summer and Smoke* was the product of the end of the so-called 'Big Studio' set-up. *God's Little Acre* was a product of the emerging independent system with much fewer facilities and less money.

"The period in which you are interested, 1950 to 1965, actually covers my first fifteen years in Hollywood. Looking back I am very tempted to conclude that the conditions at that time were more favorable to good work than they are now. In the major studio system the composer was primarily responsible to the head of the music department. At the time they were Ray Heindorf at Warner Brothers; Alfred Newman at Fox; John Green at Metro; Morris Stoloff at Columbia; and Louis Lipstone at Paramount. The first four of these were themselves excellent musicians and as a

composer you found yourself talking to a colleague rather than a producer or a director who are usually fairly ignorant when it comes to music. The head of the music department was also your protector if trouble should start. I had personal experience with all four of them and found them all to be supportive rather than invasive.

"The major studios also had a staff of orchestrators available who were generally first rate, copying facilities...and music editors to help you prepare the film for recording. Each of the studios maintained orchestras of high quality, which were available to provide the time in which to achieve excellent results. Quite simply, the composer had only to concern himself with writing the score.

"When this system evaporated rather quickly, by the 1970s the composer found himself in a position with no backup, responsible directly to the director usually. It is a rather rare director who is qualified to discuss music with a professional musician, and as a result the composer is at the whims of people rarely qualified to make music judgments. In addition to these problems the composer usually winds up with the responsibility of assembling a mini music department for each project, involving time-consuming administrative responsibilities."

In spite of the disintegration of a working system that provided film composers with more amenities and certainly more opportunities for scoring quality projects than the present, Bernstein lived and worked long enough to see the pendulum swing back, however intermittently, as directors who revered both the cinematic *and* musical style of Golden Age Hollywood, revived both in their films: Bernstein's "rediscovery" resulted in a series of late period scores that hark back to his classic early work: his off-beat, partially electronic score for Stephen Frears' nasty noir homage, *The Grifters* (1990), the brilliant elegance of his period symphonics for Martin Scorsese's superb *The Age of Innocence* (1993), and his classic action cues for *Wild Wild West* (1999). But perhaps most moving of all is his haunting, autumnal score for *Far From Heaven* (2002), Todd Haynes' homage to '50s melodrama that brought Bernstein's career to a sad conclusion, but a brilliant and poignant full circle. **FSM**

# Elmer's Magnificent

# 7

## Essential Elmer Bernstein Scores From the 1960s

BY ROGER HALL



**"I think it would be safe to say that the primary value of music in film is that it provides the filmmaker with a remarkable subtle tool with which he can manipulate the viewer's emotions virtually unnoticed if he so desires. There are many other uses of music in film, but I would think that its intelligent use depends upon the understanding of all concerned that music is primarily addressed to the emotions."**

— Elmer Bernstein, *Film Music Notebook*, 1978

MY FIRST AWARENESS OF THIS MASTERFUL film composer came in the early 1950s with a cheaply made sci-fi film by the name of *Robot Monster*, now considered one of the worst films

ever made. Even so, I still enjoy watching it mainly because of the terrific score by Elmer Bernstein.

Even though he began with the low-budget flicks like *Robot Monster*, he quickly moved up to bigger films like *The Ten Commandments*, a film he told me was one of his favorites. By the 1960s, he had reached his full prominence as one of Hollywood's top film composers. It seems a shame that Bernstein received his only Oscar in 1967 for an original score (what there was of it) for the musical *Thoroughly Modern Millie*. He should have received several more during his 50-year career.

Rather than try to discuss all the Bernstein film scores of the 1960s, I've selected seven that are important landmarks of his film scoring and therefore may be considered essential. All of the scores also accompany worthy films. The ones I've selected include two popular westerns, two Southern locale dramas, one exciting war film, one delightful comedy, and a sprawling epic. I believe that each of these scores demonstrates his skill in composing to fit a film's mood or locale. Rather than give an analysis of each film score, I've mostly let the composer speak for himself through quotes from interviews and his writings.

## The Magnificent Seven (United Artists, 1960)

Academy Award Nomination for Best Scoring of a Dramatic or Comedy Picture. Western Heritage Award.

STARTING OFF THE DECADE WITH THIS MILESTONE western score was most fortunate for Elmer Bernstein. As the respected film historian Tony Thomas summed up in his book, *Film Score: The Art & Craft of Movie Music*: "Its tuneful, rhythmic main theme has become one of the most popular pieces written for films, and being aware of it while watching the picture adds to the enjoyment." This theme has been used in countless ways for decades after its release, from a legendary TV commercial for Marlboro cigarettes to a more recent use in the Michael Moore political satire, *Fahrenheit 9/11*. The theme itself has several functions. Bernstein described it this way:

"The purpose of the music of *The Magnificent Seven* was largely to accent excitement, but it also served in a quite specific way to provide pacing to a film which would have been much slower without the score. When next you see the film, observe that the music is often faster in tempo than anything that is actually happening on the screen. The film needed music to help give it drive. In that sense, it is a quite physical score, as much foreground as background."

The music in this western has much in common with Aaron Copland's music, such as *Rodeo* and *El Salon Mexico*. That's not meant as a criticism but rather as a compliment to Bernstein's classical music roots and what he could do with his musical training. This is confirmed in his description of the score in a *Film*



Music Notebook article. He explains the purpose of his opening music:

"The first music heard in the main title starts with a series of chords in a bright tempo played loudly by the whole orchestra. Then comes an introductory section which consists basically of rapidly repeated notes culminating in a vigorous rhythmic pattern of chords which become the underpinning of a simple but broad melodic theme. The purpose of the music here is quite literally to catapult the viewer into the picture with enough energy to keep him going through the expository sections of the film."

In an interview on Turner Classic Movies several years ago, he told host Robert Osborne that his main theme is made up of seven beats that echo the film's title. Bernstein said he hadn't realized it until after he had completed the score. [Let us know if you figure it out.]

This is truly one of the greatest of all western scores.

**Recommended Recording:** Original MGM soundtrack on Ryko CD, 1998. Notes by Jeff Bond, with comments by the composer's daughter, Emilie A. Bernstein.

## Summer and Smoke (Paramount, 1961)

Academy Award Nomination for Best Scoring.

THE SCORE COMPOSED FOR THIS SUBDUED TENNESSEE Williams play made into a film may not be as well-known as others on this list. I think this score is slighter better than another film released that same year, *Walk on the Wild Side*. That too has a marvelous score with a memorable title theme. But it hearkens back to other jazz-flavored scores of the 1950s like *Sweet Smell of Success*. That's not the case with *Summer and Smoke*, which is a darker and more psychological score than Bernstein's previous efforts. It also positively glows with shimmering themes, many of which are highly impressionistic. The film is about a Southern spinster lady (played by Geraldine Page) and her love for a virile young doctor (Laurence Harvey) who has more interest in gambling and loose women. In his article "The Aesthetics of Film Scoring" in the recently published *Film Music Notebook*, Bernstein writes about the score for this film:

"The music begins with a soft chord in woodwinds and strings. The glockenspiel sounds three notes as if to raise our awareness and attention a little notch. Harp plays a measured arpeggio. Soon the clarinets begin to play a running figure which keeps

turning in on itself aimlessly, meandering like someone's quietly disordered thoughts...The music is, in a way, letting the viewer have a hint of the unspoken dialogue...Very quietly the viewer is helped to understand what the lady is feeling...Here the music serves the purpose of deepening the experience by introducing another dimension."

This is an excellent score and as good as any classical work of its era. It deserves to be better known and is highly recommended for those who enjoy a subtler type of score.

**Recommended Recording:** Original soundtrack on RCA LP LSO 1067, 1961, conducted by Elmer Bernstein; re-issued by Entr'acte LP ERS 6519-ST; CD import on RCA Spain.

## To Kill a Mockingbird (Universal, 1962)

Academy Award Nomination for Best Music Score—Substantially Original.  
Golden Globe Award for Best Score.

BERNSTEIN SAID ON NUMEROUS OCCASIONS THAT THIS WAS his favorite film score. It's mine as well and on my "Top Ten" list of best film scores of the 20th century. Not only is the film one of the great classics, starring Gregory Peck in his Oscar-winning role, the same applies to Elmer's simple and touching score. In my interview with him, I asked how the opening music came to be written, and he told me:

"The main theme was a long process. It took about six weeks before I was able to arrive at it, as I was having difficulty determining what the function of the music was to be in the film. It was only when I realized that it was about an adult world seen through the eyes of children that I began to think of the theme as it is played on the piano and the flute."

That theme is one of his simplest and most heartfelt, and beautifully expansive in the way it begins. First the theme is played softly by one hand on the piano. Then the flute, harp and clarinet are added, and they join the solo piano until the full orchestra comes in to enhance the theme. All of this happens in a matter of only about three minutes. This entire score, so full of childlike wonder and fears, fully deserves the fame it has achieved as one of the greatest of its era.

**Recommended Recording:** Royal Scottish Orchestra, conducted by Elmer Bernstein. Varèse Sarabande VSD-5754, 1997.



## The Great Escape (United Artists, 1963)

THIS SCORE IS A BIG FAN FAVORITE. THE sprawling action film concerns English, Canadian and American prisoners who plan an elaborate escape from a Nazi camp during World War II. With an all-star cast including Steve McQueen, James Garner, Richard Attenborough and others, this film was a natural fit for Elmer's robust music. Once again, he worked for John Sturges, the same director of *The Magnificent Seven*. As with that western, it's the main theme that stays with the viewer in the war film. Jeff Bond described it very succinctly in his excellent notes for the Ryko soundtrack CD: "Bernstein's march from the film, a quirky tune taken up by flutes and woodwinds over a low rhythm of tuba and basses, is one of the most instantly recognizable in a long tradition of military marches from war films, and in fact has outlived many of its contemporaries."

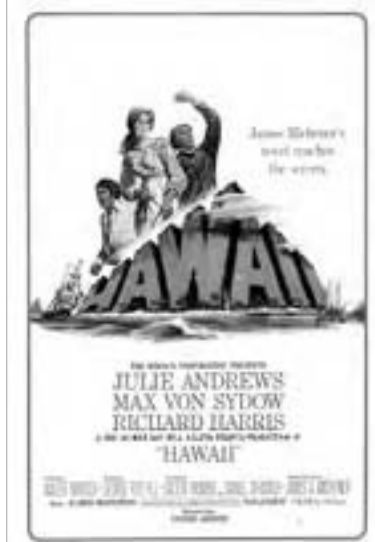
A good deal of the score is based on the main title march. Yet it fits the locale so well, with a combination of pathos and humor, that it's a welcome companion during the long but never boring film. There are other themes that are equally memorable, such as the highly rhythmic "Road's End" and "The Chase." Even though it didn't receive any major awards or nominations, this is another superior film score to a hugely entertaining film.

**Recommended Recording:** While the original MGM LP soundtrack, conducted by Elmer Bernstein, Ryko CD 10711, 1997, remains one of the best re-recordings ever made, go for the gold: The recently rescued Deluxe Edition releases the entire, original underscore on a 2-CD set (VCL 0804 1029, 2004).

## The World of Henry Orient (United Artists, 1964)

FOR THOSE WHO THINK THAT ELMER'S comedy scores began with *Animal House* or *Airplane*, this score proves that's not the case. This is the first important Bernstein comedy score. It was also one of Bernstein's happiest associations with a director. As he explained to Tony Thomas about this film:

"One of the directors with whom I have most enjoyed working is George Roy Hill, and the reason for this is that he is a good amateur musician. We had discussed the music on many occasions, and all went well until one point during the recording session when we got to a sequence that didn't jell with what he had in mind. He stopped the session, went over to the piano, and started to play, saying, 'No, I wanted something more like this.' Since he hadn't told me about his ability in music, it left me with my mouth hanging open. But after that I knew we were on a different footing, the kind of footing that makes a composer's job much more practical and comfortable."



The story concerns two teenage girls who become infatuated with a woman-chaser and bad pianist, Henry Orient (perfectly played by Peter Sellers). The main title is a delightful mix of offbeat rhythms, madcap melodies and a section that might have been used in any of his western scores during the 1960s. In the notes to the CD soundtrack, Bernstein is quoted:

"I've been told I have a special way of writing for children. The truth is I never grew up; I still have a child's mind."

This soundtrack makes a great companion piece to his other major child-centered film score for *To Kill a Mockingbird*, which has a more delicate subject matter but also provides a look into a child's world. The main differences in *Henry Orient* are the comic elements, such as an overly ponderous Romantic piano theme. There is also the clever parody of a modernistic piano concerto, composed for the film by Kenneth Lauber. Bernstein composed softer cues like the charming "Coffee with Henry" and "Father/Plans" using accordion and guitar to sublime effect. The FSM notes point out that *The World of Henry Orient* "stands out as a shining gem, a melodic, masterfully scaled work with inimitable orchestrations—and not a phony note."

**Recommended Recording:** Music from the soundtrack conducted by Elmer Bernstein, FSM CD, Vol 4, No 16, 2001.

## Hawaii (United Artists, 1966)

Academy Award nominations for Best Original Music Score and Best Song ("My Wishing Doll"—lyrics by Mack David) Golden Globe Award for Best Score.

IN AN INTERVIEW, TONY THOMAS ASKED Elmer Bernstein how he solved the problem of writing for a specific locale like the film *Hawaii*. Bernstein explained:

"I knew that part of the problem was to create something of the euphoric feeling we associate with the South Seas, although the real problem was that the music we associate with Hawaii is strictly 20th-century. What we now know as Hawaiian music isn't really Hawaiian music at all, and it certainly had nothing to do with Hawaii of the 19th century...in doing my research, I found that the Hawaiians of the period had no melodic instruments at all, except for a little nose flute that would produce about three notes. They had a lot of percussion instruments like gourds and small drums, and they had chants, basic two- or three-note chants rocking back and forth between those notes. I used that characteristic in the score; in fact, the overture starts that way on the bass marimba. Well, from those meager resources I had to create a whole cloth, and it was almost pure invention."

(continued on page 47)



# Scores composed and conducted by Johnny Williams and Henry Mancini

**PREPARE TO SWING WITH TWO '60S COMEDY SCORES** by a pair of composers who are more connected than one might think: Besides being his friend, John Williams was at one time the piano player for Henry Mancini on soundtracks as famous as *Peter Gunn*. In the '60s, Williams cut his composing teeth on a parade of often silly comedies and farces—exactly the type of film that, in its classiest form, was Mancini's (*Pink Panther*) stock-in-trade.

**PENELOPE (1966) WAS A NATALIE WOOD VEHICLE** combining romantic comedy, psychological mystery, and utter farce. Wood stars as Penelope Elcott, a devil-may-care society woman who takes to bank robbery out of frustration with her workaholic husband; the sprawling cast included Dick Shawn and Peter Falk. Shot on location in New York City, the film provided the kind of grand tapestry on which "Johnny" Williams could lay the groundwork for his future composing styles, both madcap and serious: swinging jazz tracks, *Lost in Space*-style wackiness and genuine drama, foreshadowing his "blockbuster" styles for films like *The Towering Inferno* and *E.T. The Extra-Terrestrial*.

**PENELOPE WAS RELEASED ON LP AT THE TIME OF** the film, but except for the title song, the album was entirely re-recorded, emphasizing the film's source music. Disc one of this 2-CD set features the never-before-released underscore to *Penelope* followed by the complete LP program. Additional original soundtrack cues (outtakes and alternates) are located at the end of disc two, making this the complete *Penelope* presentation.

**MOST OF DISC TWO FEATURES A COMPLETE** Henry Mancini soundtrack: *Bachelor in Paradise* (1961), a romantic comedy starring Bob Hope as a "sex-pert" author covertly assigned to a suburban California community. There he coaches the local wives to spice up their marriages, runs afoul of the timid tract-house ways, and falls for a bachelorette played by Lana Turner.

**MANCINI'S SCORE FOR BACHELOR IN PARADISE** emphasizes a title song (lyrics by Mack David) that was nominated for an Academy Award—but lost to Mancini's own "Moon River" from *Breakfast at Tiffany's*. The balance of the score features the kind of colorful Mancini jazz and mood cues that would make him a household name in the '60s—shimmering with color, charm and melody—a lost gem from Mancini's most creative period. A bonus section includes the film's source music.

**THIS 2-CD SET IS ENTIRELY IN STEREO, WITH ORIGINAL** soundtrack selections remixed from the 35mm three-track recordings. Liner notes are by Jeff Eldridge and Lukas Kendall.

\$24.95 plus shipping



## DISC ONE *Penelope*

1. Penelope/Building Pan	2:25
2. To Bergdorf's/Shoe Fly	2:17
3. Anthropology	2:06
4. Wedding Reception/Don't Be Jealous/Stolen Earrings	2:44
5. Sabada and Ducky/ Forgotten Shoes	3:06
6. Penny's Arcade	1:30
7. Lenses and Contacts	1:54
8. Shopping Around/The Thrift Shop/Vintage Pastrami/ Sabada's Salon	3:50
9. Muzak	3:00
10. At the Art Museum	3:02
11. Penny's Hobbies/Poolside/ La Bostella/Penny's Loot	2:27
12. Mannix Follows Penny/ Mannix Complicity	1:47

13. Anonymous Friends	2:28	9. Oh Jacques	1:04
14. Mildred's Mission	2:59	10. The Navel Sisters/Rosemary's	
15. Penny's Party	1:11	Hula/Why Red	2:50
16. Penny Runs Away/ Penny's Substitute	1:37	11. Pickles and Peanut Butter	1:15
17. James's Vision/Patient Cured	5:41	12. A Splendid Piece	2:15
18. End Title	1:57	13. A Real Heel/A Sad Piece	2:06
Total Time:	46:39	14. Welcome Home/On the Couch	3:11
		15. Wolf in Paradise	2:44
		16. Sexy Ideas	1:18
		17. Ancient Ritual	1:22
		Total Time:	38:31

## PENELOPE Album Recording

19. Penelope	2:00	BACHELOR IN PARADISE Bonus Tracks	
20. Poolside	3:11	18. Bachelor in Paradise (demo)	2:13
21. Penny's Arcade	2:28	19. The Riviera	1:25
22. La Bostella	2:12	20. How About You	2:17
23. The Girl in the Yellow Dress	2:39	21. Easy to Love	2:13
24. Penelope (Instrumental)	3:23	22. Alone	2:03
25. Penelope (Love Theme)	3:16	23. Invitation	2:17
26. Girl Chase	3:25	24. Green Dolphin Street	1:20
27. The Sun Is Gray	2:20	25. Star Eyes	3:37
28. Sadaba	2:27	26. Belly Buttons and Booze	2:50
29. At the Art Museum	3:14	27. Doorbell Effect	0:14
30. The Mad Professor	1:53	Total Time:	20:08
Total Time:	33:10		
Total Disc Time:	79:54		

## DISC TWO

### *Bachelor in Paradise*

1. Main Title	2:16
2. Home Again/Entering Paradise	1:51
3. Welcome	4:08
4. Drum Effects/ Bachelor in Paradise	3:18
5. Wake Up/Throughout the Day/ Wet Thumb	2:22
6. Top Shelf	2:14
7. Try It Tonight	1:10
8. Quite Civilized/Nosey	2:34

## PENELOPE Bonus Tracks

28. Penelope (original ending)	2:20
29. Onward Christian Soldiers/ Happy Days	1:04
30. James Breaks Even	1:00
31. Village Party	2:14
32. The Sun Is Gray (film version)	1:53
33. The Sun Is Gray (alternate)	1:42
Total Time:	10:26
Total Disc Time:	69:15

# Musings

## of a Maestro



From Broadway  
to the big screen,  
from toy trains  
to poetry,  
Mr. Bernstein  
did it all...  
and,  
fortunately for us,  
talked about it, too.

BY MARK HASAN

DURING THE 1950s, ELMER Bernstein was part of a wave of new talent emerging within the still youthful film scoring profession. This wave followed the likes of pioneers

Max Steiner and Alfred Newman, who were still active in their fields (and, in some cases, had graduated to more executive levels within their studios' production hierarchies).

To its supporters, the studio system fostered and nurtured talent, sometimes giving solo scoring breaks to in-house orchestrators, arrangers and songwriters, and it maintained a balance of multi-generational talent. Studio commissaries had their own tables where writers, directors, composers and thespians dined, whined and commiserated about studio politics, executive idiocies and generic shop talk. Surviving testimonies—found in bios, oral histories and transcribed anecdotes—describe the mix of talent that sometimes put the New Turks in humble proximity to these esteemed and colorful pioneers.

The whole scene sounds rather utopian, but under the studio's controlling roof, there existed a training ground for composers to learn their craft through sometimes brutal scheduling and painfully mundane assignments; if you showed true talent, you might get a recommendation from Alfred Newman to score a little drama or B+ actioner, while at Universal, composers like Henry Mancini were given film reels from bug-eyed monster movies and told to enhance the drama as a giant spider terrorizes a leggy brunette (or anything with Julia Adams).

Bernstein's emergence in 1951 was no different. Alongside B movies for Republic Pictures, the composer also honed his craft by scoring taut drama (like 1951's *Sudden Fear*) and rent-paying nonsense (such as *Cat Women on the Moon* and *Robot Monster*, both in 1953). Four years later he earned his first Oscar Nomination for *Man With the Golden Arm*, and with that noble shoulder tap from his peers, his career was set.

### Saving the Day

During his more than 50 years as a film composer, Bernstein made several efforts to preserve the music and thoughts of his peers and contemporaries, largely through recordings of unreleased music or through a series of newsletters called *The Notebooks*. Before a collection of these writings and interviews by top pros were recently published in book form by The Film Music Society (which Bernstein chaired between 1996–2001), these rare materials were pretty much out of circulation, and their origins—plus the “ad-hoc” FMC LPs that trickled out during the '70s—were rendered even more special due to frequent referencing by film music historians.

What were these *Notebooks*? How did Bernstein manage to record 15 LPs of superb music, largely out of his own pocket? And were these venues deliberate attempts to preserve chunks of Hollywood's own classical heritage?

Those questions marshaled my desire to contact the composer, and I was more than delighted when an interview was granted. (I think it took about a week to stop smiling over my good fortune.) During our conversation, it was challenging to stay focused on the list of questions; besides being an absolute gentleman with an often-brash wit, Bernstein's career included working with some of Hollywood's greatest names. Referencing people like trumpet player Shorty Rogers, drummer Shelly Manne, conductor/composer Carmen Dragon (who sold him a car), and director William Wyler, one's natural instinct to indulge in a few lengthy tangents had to be curtailed, as 20 minutes with such an experienced pro was a rare and valuable window into film history.

(Of Wyler's final film, *The Liberation of L.B. Jones*, Bernstein offered the following anecdote: “The main title in the movie was a really big, heavy sort of rocky blues, and while this blues is playing, we're going through a Southern town, and there comes an obligatory statue of the Confederate soldier in the town square and all of that, and I'm playing this big, steamy blues, because the picture was about a pretty steamy subject [miscegenation], and Willie listened to the main title and he gets me aside and says to me, ‘You know, the camera is panning around the town. When we go by the Confederate soldier, do you think we

ought to play Dixie? And I thought he was kidding. I thought it was joke—but no, he was absolutely serious! And I was so embarrassed, I didn't know what to say. I mean, it was such a ridiculous idea. Anyways, in the event, he never changed it")

Most of the albums we discussed were subsequently profiled in various articles (FSM's jazz two-parter being the biggie; Vol. 7, Nos. 2 and 6), but there remain a few nuggets that never had their own place, although collectively they represent proof of Bernstein's remarkable versatility and self-awareness of his strong and weak points.

"As a matter of fact, I prefer the sensitive things, which come more naturally to me," he said in October of 2000, "and I don't go very well in between because I think most of my best things are either very sensitive or very grand—grand in the sense of *The Ten Commandments* or *The Magnificent Seven*."

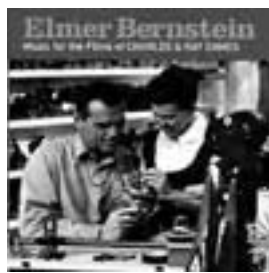
## Beyond the Blockbusters

More than most film composers, Bernstein made it a point to delve into other areas of his art. Though he had brief flings on Broadway (like his Tony-nominated *How Now, Dow Jones* in 1968), the composer also enjoyed scoring a diversity of shorts for Charles and Ray Eames. You probably sat on one of the Eames-designed fiberglass chairs in school at one time, but the designers also created a marvelous collection of short experimental, educational and industrial films—many scored by Bernstein with a great deal of freedom. The composer recognized these films as rare challenges to create thematic, or non-melodic narratives for subjects on mathematics, Polaroid cameras, IBM protocol and spinning toys.

His *Toccata for Toy Trains* (released on CD on the composer's own Amber Label and re-recorded in the 1970s as an FMC LP) is a delightful tribute to the emotions of a child at play; Bernstein's music manages to encapsulate the joy of a child's imagination, transporting even adults to memories of favorite toys now sealed in worn boxes in the closet or garage.

Bernstein also wrote 14 cues for Stanley Young's 1960 play, *Laurette*. Starring Judy Holiday, Patrick O'Neal, Joan Hackett and Nancy Marchand, the Alan Pakula-produced play was directed by Jose Quintero, and opened a pre-Broadway tryout in New Haven before closing in Philadelphia after a very short run. Described by Bernstein as "an unhappy experience," *Laurette* "was a show about Laurette Taylor. She had been an alcoholic and then recovered. At the end of her life she did [Tennessee Williams'] *Glass Menagerie* and became a Broadway darling. The play itself was a disaster. There were a lot of good people in it...but Judy Holiday was sick, weird, and uncooperative [and] she spoke everything in a whisper...That was the play on which Judy Holiday found out she had cancer, and Jose Quintero was drunk all the time."

In spite of the play's problems—including an elaborate set "that dwarfed the actors"—Bernstein's music, totaling about 17 minutes, is an enchanting



mix of theme variations, largely performed by a small orchestra with several woodwinds. "There was this one really nice piece in there—a waltz," he recalled; this waltz forms the basis of the score, alongside short cues that often end on an unresolved plateau.

The play's music is also unique because of a short cue, "Pantomime," which presages a more final version of the piano phrase that bridges the lullaby segments of Bernstein's *To Kill a Mockingbird* theme. It's an unmistakable early draft, here similarly functioning as a bridge between the harder chords that hammer out the waltz tempo. (The next cue, "Hartley's Death," offers another beautiful variation, with an angelic chord shift.)

There's a rare souvenir LP of *Laurette*, which unfortunately has yet to find a home on CD. As Bernstein stated, "I have the original [recording], but I never did anything with it."

Another oddity in Bernstein's diverse career included a poetry album, titled *There Are Men Too Gentle to Live Among Wolves*, released in 1973, but like many of my questions (and no doubt those of other writers in search of arcane facts and musical apocrypha), the expectation for an immediate anecdote is often hampered by the sheer volume of elapsed years. "I have zero memory of that!" replied a befuddled Bernstein, but inevitably the mystery of a career curio was subsequently cleared up after a short, reflective pause.

"Those were a bunch of poems written by James Kavanaugh," he explained, "who's a very interesting guy. He's a former priest...[and] a lovely man, and he approached me with these poems...We conceived and set up an evening in which all of this stuff was performed at the Mark Taper Forum in Los Angeles. It was a one-shot thing." Recorded live, the program consists of 17 passages that mix poetry with a totally eclectic mix of musical styles. Enveloping some of Kavanaugh's words are jazz, chamber, pop, and soft string material, and even as a one-shot gig, the short segments recall the familiar styles and sensitivity so evident in Bernstein's film scores.

My queries about long-forgotten concept albums often created tonal shifts in Bernstein's voice; but it admittedly felt rewarding to drag a mnemonic topic or work up from a deep memory well, and hear some fond reflections on music that was sometimes ephemeral or experimental, but written with a level of professionalism that certainly kept him working for so many decades.

The passing of such a legend within the film community is indeed sad, but the sheer volume of music and recorded history this gentleman left behind will guarantee one man's influence has its place in film and film scoring history. And perhaps more important to Bernstein himself, through his own music and those historical interviews and recordings, Elmer Bernstein represents a step to the past glories of his own peers and a standard of tempered, good-natured professionalism that new talents can admire—and perhaps one day themselves emulate.

**FSM**



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

## Timeline (2003) ★★★★★

**JERRY GOLDSMITH**

Varèse Sarabande 302 066 600 2

14 tracks - 48:06

It's fitting that Jerry Goldsmith went out on projects with two of his most ardent and important collaborators: Joe Dante and Michael Crichton. Between the two of them they've inspired some of Goldsmith's best scores, even if the films themselves haven't always been Oscar caliber. *Timeline* the movie is arguably the least interesting cinematic film of a Michael Crichton novel, and it stars perhaps the most forgettable cast of actors ever assembled for a motion picture. Had Goldsmith's score not been dropped it would have been the only effective element in the movie, but because Richard Donner so radically recut the film after test screenings, Goldsmith left the project, which was then rescored by Brian Tyler.

It's been a long wait for Varèse's release of Goldsmith's score, and when collectors, who were aware of the Goldsmith effort's 70-minute-plus running time, saw the 47-minute length of the Varèse CD, teeth started to be gnashed—but not to worry. Producer Robert Townson has done a superb job of whittling down some of the score's redundancies to make the album experience a good one. While Tyler's score emphasized action, Goldsmith took his accustomed route of scoring the science fiction aspect of the movie, demonstrating for the last time his skill at blending acoustic instruments and electronics—his sleek main title may be the most seamless blend of synthesizers and orchestra of his career, with long, deep synthesizer stabs,

strings and an appropriate "ticking clock" effect.

Medieval adventure was not a new genre for Goldsmith—he already had *Lionheart*, *First Knight* and *The 13th Warrior* under his belt. But the sci-fi and action aspects of *Timeline* allowed Goldsmith to de-emphasize the showy splendor of those earlier aspects for a more muscular, no-nonsense approach. His eyebrow-raising action motif (first heard midway through "No Pain") is a synthesized clarion call that sounds like a cross between a ram's horn and a medieval serpent, played out with the familiar open-fifth riff that's been a trademark of Goldsmith's since *Papillon* and *The Wind and the Lion*. It's confounding on first hearing, but by the time it bursts out of the score's 11-minute final action cue (after getting some powerful horn treatments throughout the score), most

listeners will be convinced. In its film context it also serves to remind the viewer that the only reason they're seeing knights in armor running around is because of a technological time-travel contrivance, an idea that gets lost in the film's capture-the-castle histrionics.

The Varèse release fuses some cues together so that great pieces like "After Him" (the score's first action cue) and "Quick Action" are hidden inside larger tracks. But fortunately, all of the score's highlights are here except for the throbbing "Underground" cue that introduces the time-travel complex. Three of the tracks appear to be either mislabeled or mis-ordered, however: Track 9 (labeled "Be Careful") is actually the action cue "Ambushed"; Track 10 (labeled "Ambushed") is the heraldic "Setting Up" and Track 11 (labeled "Setting Up") is the sweeping "Be Careful."

The simplicity of Goldsmith's approach to some of the score's melodies is deceptive; his John Barry-influenced love theme expands to heroic scale in "Move On," "Setting Up," "Light the Arrows" and "Prepare for Battle/Victory for Us," which serves as the final, glorious volley of Goldsmith's masterful linear action scoring. "To Castlegard" shows off some full-blooded horn writing reminiscent of Jerome Moross' work on *The War Lord*.

In a score so dominated by action material, Goldsmith's sense of architecture was immaculate right up to the end—when a bright, keyboard-driven arpeggio starts playing against massive low brass chords around three minutes into the final action cue, there's no question the score

is propelling itself toward its climax. *Timeline* is certainly one of Goldsmith's most enjoyable adventure scores of the past decade, and for a composer whose reputation was as a master of action music, it's probably more than we deserve to get such a rousing piece of work as one of his final scores. —Jeff Bond

## Great Train Robbery (1979)

★★★★½

**JERRY GOLDSMITH**

Varèse Sarabande 302 066 500 2

16 tracks - 35:50

*The Great Train Robbery* has long been one of Jerry Goldsmith's most unusual projects, both in terms of his overall output and in particular as one of his collaborations with filmmaker Michael Crichton. With the exception of *The Great Train Robbery* and *The 13th Warrior*, all of the Goldsmith/Crichton collaborations (*Pursuit*, *Coma*, *Runaway*, *Congo* and *Timeline*) have fallen into the techno-thriller genre, and, stylistically, the buoyant comic energy of *The Great Train Robbery* lies far afield of the darker-edged work that in general defined Goldsmith's career.

For this 1979 film, Crichton adapted his own historical novel and cast Sean Connery as dashing Victorian criminal Edward Pierce. Goldsmith's score establishes the movie as a lighthearted romp from its opening downbeat and thereafter cheerfully varies between churning, steam locomotive drive and breezy elegance; the jaunty main title tune is unpredictable and boasts one of the best bridges Goldsmith ever wrote.

The original United Artists LP





release was one of Goldsmith's more enjoyable albums; Varèse's long-awaited deluxe edition expands the original by 10 minutes, yet still displays a remarkably economical 35 minutes of total music (making the original one of the shorter score albums on record). The newly added cues primarily round out the score's atmosphere and show a work that's strongly akin to *Star Trek: The Motion Picture* in its ethereal approach to the foggy, suspenseful evenings of Victorian London; also added are Goldsmith's witty, thematic tags to underscore the obtainment of the four keys that are vital to the robbery plot. The original LP featured the showpiece "The Gold Arrives" at the end of side one—Goldsmith often placed what he thought was the most exciting cue in this slot during the LP era to entice the listener to flip the album over to side two. On the expanded CD this cue is correctly placed as the climax of the score and is preceded by the brash "Departure," with Goldsmith's blaring, dissonant horns underscoring the launch of the pivotal locomotive at the beginning of the film's climax.

For some listeners, *The Great Train Robbery* is just too out of character for what they expect from Goldsmith, but the expanded album's additions help place the work in better perspective, and for those already sold on its appeal, the added cues should be a huge treat. —J.B.

### The Great Escape

The Deluxe Edition (1963) ★★★★★

ELMER BERNSTEIN

Varèse Sarabande CD Club

VCL 0804 1029

Disc One: 22 tracks - 42:03

Disc Two: 20 tracks - 48:14

Thanks to the dedication of Robert Townson, we have yet another gem uncovered, once thought lost to the ravages of time and apathetic studio administrations of yore. In this case it is the complete original soundtrack, in stereo, of Elmer Bernstein's



masterpiece *The Great Escape*. All previous LP and CD incarnations had been of a studio re-recording with an orchestra half the size as the one heard here. This is a revelation, in its entirety, as it was meant to be heard.

Sound quality on the album is fantastic, as is evident right from the start, when Bernstein's classic march kicks things off in the "Main Title." The score is surprisingly varied—it's not just a bunch of variations on the march. Naturally, Bernstein provided a fair deal of suspense for the allied P.O.W.'s plans for escape, but tracks like "The Scrounger/Blythe" feature warm music for the bonding between the prisoners; it's not all just triumph and heroics. These surprisingly tender moments offer a brief and welcome reprieve from the overt testosterone and masculinity of the score.

Disc One ends delicately with mysterious flute and harp solos. There is also a recurring theme throughout, for mysterious strings, that signifies the ever-present Nazi guards and the threat of discovery. High anxiety figures prominently in cues leading up to the actual escape, as in "20 Feet Short" and "Foul Up." Finally, the last third of the album concentrates on the great escape itself, with Steve McQueen at the vanguard of the action. Most of his material is based on a thrilling scherzo, which accelerates to climax to aid McQueen in his daring motorcycle escape, and surely provided inspiration for Williams' "Scherzo for Motorcycle and Orchestra" from *The Last Crusade*.

For Bernstein fans, this is a



must, and few other collectors out there would be well served by finding it a spot in their collection. It's a fine lasting tribute to the late maestro. And when it's all done, be sure to stay tuned after "The Cast" for a patriotic bonus. —Darren MacDonald

### The Phantom of the Opera (Highlights) ★★★★★ 1/2

ANDREW LLOYD WEBBER

CHARLES HART

and RICHARD STILGOE

Sony Classical ASK 93521

14 tracks - 63:37

It took the success of the movie version of *Chicago* to make it happen, but it's finally here: The second-longest-running show in Broadway history has made it to the big screen courtesy of director Joel Schumacher. Composer Andrew Lloyd Webber had a modest success with the movie version of his show *Evita*, but it's *The Phantom of the Opera*, based on the novel by Gaston Leroux, that has all the elements of a lavish and opulent movie musical.

The interesting thing about the *Phantom* movie concept is that it always had big names attached to it from the minute the show became a hit in 1988. As the years passed, it became more and more obvious that the original cast would not be able to recreate their roles in a film version. Michael Crawford fans still hoped for their phantom to recreate his career-making role, and of course Sarah Brightman as the ingénue Christine Daae was already too old to play her at the time of her Broadway debut (it was lucky she was married to the composer at the time). Since then, names such as Antonio

Banderas, Hugh Jackman—and even John Travolta—have been bandied around. But in the end, Schumacher decided to go the unknown route.

On this highlights CD (there's a full, double CD available as well, which should have more of Webber's underscore) are all the big hit numbers that everyone knows from the musical. From the wonderful *Phantom* theme (sung in the title number) to the haunting love duet, "All I Ask of You," Webber's music is magnificently cinematic and totally appropriate for the novel. Many have noticed the similarity to Puccini's operas, but I think it's more Webber's homage to the composer than outright larceny. The problem with the music, however, is the pedestrian lyric writing by Charles Hart and Richard Stilgoe. But this is Webber's baby all the way, and the show and movie's success is all because of his musical savvy.

For a musical of this magnitude, the producers have wisely picked actors who are first right for the part and then have the voice to match. *Chicago* succeeded with half a cast of non-singers. Soundtracks are a little less forgiving in this respect, and thus, while all the voices are adequate, there's little variation. Scottish actor Gerald Butler is menacing when he needs to be, but his voice strains a bit during his more seductive songs, especially in the *Phantom*'s signature "The Music of the Night." Emmy Rossum, who made such a fine impression in the indie film, *Songcatcher*, is lovely and innocent as Christine, but she's no opera diva. Thankfully, with a little re-orchestration for the movie, she doesn't have to reach for those high notes quite as often.

Patrick Wilson, the object of Christine's love, is the one seasoned singer of the cast, having been the lead in Broadway's *Oklahoma* and *The Fully Monty*, so it's disappointing that he only really has one big number, and that's a duet. Minnie Driver is the biggest name in the cast, and she

plays the vengeful opera diva who gets upstaged by Christine. Driver gets to sing the only new song of the movie, "Learn to Be Lonely." Played during the end titles, it's a rather faceless ballad in the form of a child's lullaby that has little to do with the themes of the movie, but Driver does a nice job with it.

Of course, the 2-CD set will be more complete, but this highlights disc is all a casual fan will likely want or need. Missing are the connective tissues between the songs, including more of the singing dialogue, and the wonderful Miranda Richardson as ballet mistress Madame Giry. There will also be more of Ciarán Hinds and Simon Callow as the opera house proprietors, represented here only in the wry "Prima Donna." One of the most anticipated movies of the holiday season, *The Phantom of the Opera* may not be perfect, but it shouldn't disappoint. —C.W.

### **The Motorcycle Diaries ★★ ★** **GUSTAVO SANTAOLALLA**

Edge Music/Universal B0003294-02  
23 tracks • 47:42

Directed by Walter Salles (1998's *Central Station* and 2002's *Behind the Sun*), *The Motorcycle Diaries* was well received at this year's Cannes Festival and also at Sundance. The film covers an 8,000-mile, eight-month bicycle trek across South America from Buenos Aires to Venezuela. But in the end it's basically a South American buddy picture based on the diaries of its two main characters, one of whom is Ernesto "Ché" Guevara. The movie features an interesting score by newcomer Gustavo Santaolalla, a prominent Argentine rock performer nominated for two Latin Grammys this year. His next project is slated to be *Brokeback Mountain*, directed by Ang Lee.

Having seen *21 Grams* and *Amores Perros*, I'm familiar with Santaolalla's other film scores. *Motorcycle Diaries* (18 score tracks, totaling 32:09) melds those two together, creating a kind of



South American classical guitar sound that trades off with briefly atmospheric textures or sparse ensemble writing. The disc plays at its best when it features a more Latin pop feel with hints of world jazz. Santaolalla manages to update that sound with funky bass lines and contemporary pop drum patterns in "Sendero." The other side of his musical voice is heard in places like the brief "Montana" or "Procession," where he comes close to sounding like Mark Isham's new age scores—these are the atmospheric sides of Santaolalla that filled out *21 Grams*.

Overall, the variety of the disc is a plus, while the brevity of many of the cues may prove frustrating to some listeners. Each track basically takes on one of two different characteristics. Some are miniature pieces with a uniquely crafted solo guitar or ensemble feel. The others are there to create mood or sound without paying a lot of attention to a particular melody. This "musical postcard" idea can be interesting on one hand but is frustrating when the ideas get so little time to flow. It's in those moments when they come across more as effect than as any real musical idea. Regardless, the guitar work throughout the score, performed by the



composer himself, is exquisite. There are moments of almost sublime beauty in "Jardín" that approximate Japanese music—this is one of the pieces appropriated from one of Santaolalla's other recordings for Nonesuch.

In addition to the score material, there are a few fun pop pieces, including a performance of Gabriel Rodriguez's song "Chipi Chipi," delightfully sung by Maria Esther Rodriguez. Also here is a mambo performed by Perez Prado and an original piece written and performed by Jorge Drexler. There are also two additional pieces by Santaolalla, perhaps licensed from a solo album.

The accompanying CD booklet is filled with excerpts from Guevara's diaries, along with many wonderful pictures.

—Steven A. Kennedy

### **Open Water ★★ ★** **GRAEME REVELL, VARIOUS** TVT 6710-2 • 15 Tracks • 35:00

*Open Water*, an indie film directed by Chris Kentis, has been a surprise to all who have seen it. With no budget, no movie stars, no special effects or mechanical fish, Kentis achieves great suspense and tension without the falsehoods associated with gore genres and scary

movies in general—rare in cinema these days. The film's score is also unexpected. Instead of vigorous orchestrations like in *Psycho* or *Jaws*, we hear a hodge-podge of old Caribbean blues, spiritual hymns, chain gang songs and Graeme Revell's dark, otherworldly sound collages. The opening "Isa Lei" is a chorus sung by Fijian girls, which translates "Oh forget not when we're far away." This is a very real situation for the film's two victims, who are left behind in the middle of the ocean while scuba diving. And the gospel songs "Jesus Promised Me a Home Over There" and "I Ain't Got Long" are surely going through the characters' minds as sharks circle them while they pray for some kind of end to this horrible reality. The songs and choruses are very relaxing—but are of little help to the characters as they come to terms with their fate. The soundtrack has an imaginary, almost spiritual, feel, because of its location and overall situations. And one can't help but wonder: What songs would be going through your head if you were left in the middle of the ocean?

—Jason Verhagen

### **Fahrenheit 9/11 ★★** **JEFF GIBBS**

Warner Bros./Rhino R2 78434  
22 tracks • 60:53

Michael Moore's latest controversial documentary has now appeared on DVD, and this CD release coincides with that. The album primarily consists of songs by the Go-Gos, Eric Burdon, J.J. Cale, R.E.M., Bloodhound Gang, Jethro Tull and Neil Young. Thrown in for good measure is Elmer Bernstein's theme from *The Magnificent Seven* and Joey Scarbury's theme from the TV series *The Greatest American Hero*. Arvo Pärt's moving *Cantus in Memory of Benjamin Britten* makes an odd counterpart to the surrounding material, but a little 20th-century orchestral music is good for everyone.

Jeff Gibbs' score (6 tracks: 18:58) got some notice by film

reviewers—though one wonders if they may have been confused and were actually responding to Pärt's music. This is Gibbs' second score for Moore, and the meager material here somehow manages to hold its own. The opening track, "The Un-President," is a string synthesizer piece that unfolds in a manner similar to the "Cantus" but adds a guitar overlay as the piece flows along. It is unfortunate the budget could not have allowed for real string players, because it would have been able to achieve an even greater emotional depth.

The piano track, "Bush Waits...and Waits," reminded me a bit of Mychael Danna's superb score for *The Guys* (based on the 9/11 tragedy). "Weapons of Deceit" has a kind of Philip Glass feel (à la *Naqoyqatsi*) with a nicely reproduced synthetic oboe sound. "Deserter" comes a bit more from popular electronic dance music. "Afghan Victory Dance" takes a page from the synthesizer mixes common in Sci-Fi Channel movie-of-the-week fare. "All They Ask," the final score cue on the disc, features a variety of motivic loops repeated incessantly à la Glass. It's competent music-making, but similar stuff can be heard in more fleshed-out ensemble recordings. This is low-budget music with greater aspirations. Too bad some of the licensing fees could not have gone toward the score itself.

The eclectic mix of original score and other source materials may be annoying to some, but it's the selling point for the general audience. Score fans might as well avoid this, but it's not intended for them anyway.

—S.A.K.

### Music From *The Hours* ★★★★★ PHILIP GLASS

Orange Mountain Music 0012  
14 tracks - 57:27

Philip Glass' score to Stephen Daldry's 2002 Oscar-winning *The Hours* functions as a character in the movie. The music not only binds the three stories together, it also represents the loneliness

of each of the women, providing the link for their connection that is revealed at the climax of the movie. That scene, in Clarissa's (Meryl Streep) apartment, is presented without score—the right decision. Glass had laid the groundwork in the rest of the movie, and music there would have been superfluous.

That said, a lot of filmgoers felt the whole score was superfluous and intrusive. These people didn't really understand Glass and Daldry's choices throughout the movie. Meanwhile, an equal amount of viewers (including myself), embraced the music's effect on the film and believe it is one Glass' best scores.

Pianist Michael Riesman frequently collaborates with Philip Glass and seems to have a lot of affection for this score in particular. Not only does he play the piano solos on the first CD soundtrack, he also arranged "The Suite from *The Hours*," a piano concerto with an orchestra of strings, harp and celeste. Now, Riesman has arranged and recorded the entire album of *The Hours* for solo piano. The result may appeal to those aforementioned critics who felt the score could have been more subtle.

Because the writing is mostly piano-based anyway, this new CD is not a jarring re-interpretation. The new arrangements do strip the score down to its emotional essence, as in the harrowing "I'm Going to Make a Cake," which never seemed so rare. My favorite cue, "Morning Passages," retains its musicality and rhythms. The cues toward the end of the movie don't fare as well, as in the cue entitled "The Hours," which sorely needs the orchestral intensity of the original. But it's not for Riesman's lack of trying; there's only so much you can do with solo piano.

This CD is a labor of love for Riesman, and it shows in his performance, which is intense but never overwhelming. The score is a landmark for Glass as a film



composer and will continue to grow in stature as one of the best of this young century.

—C.W.

### Bandolero! (1968) ★★★★★ 1/2

JERRY GOLDSMITH

Intrada Special Collection Volume 16  
27 tracks - 75:48

After an opening source music track, the *Bandolero!* "Main Title" kicks things off in traditional Jerry Goldsmith western fashion, prominently featuring the main theme. By contrast to other Goldsmith westerns, it's a lighter tune, featuring a whistler and instrumentation similar to that used by Morricone in his westerns. The theme, and much of the score, is a close cousin to *Take a Hard Ride* in both melody and overall style.

For the most part the score is low-key, focusing on tender, intimate moments, with only occasional interruptions of action and suspense. But every now and again, explosive, multi-layered syncopated action music breaks up the reflective nature of the score, just to keep listeners on their toes. And unsurprisingly, a few tracks, like the short but savory "Across the River," show a strong Mexican influence.

The complete chronological score (about 45 minutes), plus

two demo tracks, are followed by the original LP arrangement of the score, which was not a re-recording, but the same takes as heard in the film and during the first 15 tracks of this CD. Of course, the original album was not complete or chronological, and had a sound mix inferior to the remastered material here. Its inclusion is redundant, and you can hear the difference for yourself. In the remastered tracks, you hear a rich array of castanets, wood blocks, marimba, harmonica and other colorful instruments; the original album mix is drier and sub-standard sounding, almost like a non-Jerry western score, with the traditional orchestra overpowering the solo instruments in the mix.

All 1,500 copies of *Bandolero!* have already sold out, so you're going to have to pay upwards of \$60-\$70 on eBay to get it. Given these circumstances and the fact that this is an average Goldsmith score, it's really only for Goldsmith completists or fans of his westerns.

—D.M.

### Shark Tale ★★

HANS ZIMMER

Geffen B0003468-12 • 13 tracks - 50:38

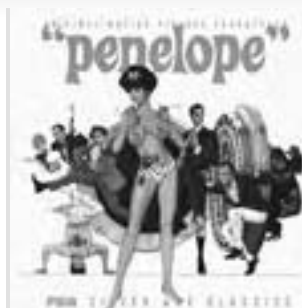
*Shark Tale* is the latest movie from DreamWorks Animation's parallel universe to Pixar's. A year after Pixar's *Finding Nemo*, we get this hugely successful but artistically inferior tale of mob sharks and hustler fish. Where *Nemo*'s characters were recognizable fish and other sea creatures, *Shark*'s characters are more identifiable by their resemblance to the stars who voice them. The movie is scored by Hans Zimmer, who may seem an odd choice for a film so loaded with pop music. Then again, Zimmer is still the head of DreamWorks film music division, and he likely saw a success ripe for the taking.

Strangely, if *Shark Tale* is any indication, Zimmer doesn't seem to have much control over what makes it on the CD. Only one cue

(continued on page 42)

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□ Vol. 7, No. 18

**Penelope/Bachelor In Paradise**  
JOHNNY WILLIAMS/HENRY MANCINI

Films released: 1966/1961

Studio: M-G-M • Genre: Comedy  
Silver Age Classics • CD released: December 2004  
Stereo • Disc One: 79:54 • Disc Two: 69:15

Two swinging '60s comedies on a 2-CD set. *Penelope* is a madcap romp starring Natalie Wood, scored by Williams. The complete underscore, plus bonus tracks and the original LP re-recording are included. *Bachelor in Paradise*, is a jazzy outing extrapolated from the popular title tune by Mancini and Mack David. Both scores are in stereo from the original 35mm masters. **\$24.95**



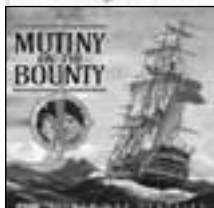
□ Vol. 7, No. 17

**Valley of the Kings/Men of the Fighting Lady**  
MIKLÓS RÓZSA

Films released: 1954

Studio: M-G-M  
Genre: Action-Adventure/Wartime Drama • Golden Age Classics  
CD released: December 2004  
Stereo • 67:39

Two-fisted archeological action in the Indiana Jones mold, composed as only Rózsa could! This CD also includes the underscore from *Men of the Fighting Lady* (22:52), a Korean War pilot saga. Both scores are remixed from the 35mm masters. Included as a bonus: the surviving trailer music from *King Solomon's Mines* (in mono, 1:45). **\$19.95**



□ Vol. 7, No. 16

**Mutiny on the Bounty**  
BRONISLAU KAPER

Film released: 1962

Studio: M-G-M • Genre: Historical Epic  
Silver Age Classics • CD released: November 2004  
Stereo • Disc One: 79:15 • Disc Two: 79:01 • Disc Three: 79:53  
FSM's 100th Classic Series

**Release.** This legendary production features a remarkable epic score—now presented in its entirety for the first time, plus a virtual "alternate score" of unreleased takes and revisions, plus most of the source cues—nearly 4 hours in all! **\$34.95—and worth it.**



□ Vol. 7, No. 15

**Saddle the Wind**  
ELMER BERNSTEIN/  
JEFF ALEXANDER

Film released: 1958

Studio: M-G-M  
Genre: Western • Golden Age Classics  
CD released: November 2004  
Mono • 75:53

This dark tale of gunslinging brothers (scripted by Rod Serling) features an early score by Elmer Bernstein and a title song performed by Julie London. The CD also includes an earlier score by Jeff Alexander which went unused. A rare, unexpected pairing, heard here for the first time! **\$19.95**



□ Vol. 7, No. 14

**The Man From U.N.C.L.E.**  
Vol. 3  
JERRY GOLDSMITH,  
DAVE GRUSIN, ET AL.

Series Broadcast: 1964-68

Studio: M-G-M  
Genre: Secret Agent  
Silver Age Classics  
CD released: September 2004  
Mono • Disc One: 77:21 • Mono/Stereo Disc Two: 77:03  
FSM completes its trilogy of albums with music from the original series and its 1966 spinoff, *The Girl From U.N.C.L.E.* Eight composers are represented, including 37 minutes of Goldsmith music in stereo. **\$24.95**



□ Vol. 7, No. 13

**I'll Cry Tomorrow**  
ALEX NORTH

Film released: 1955

Studio: M-G-M • Genre: Biography  
Golden Age Classics  
CD released: October 2004  
Stereo • 75:53  
A first-rate biopic based upon the life of Lilian Roth, starring Susan Hayward in a powerhouse performance. Equally strong is North's jazz-infused score featuring a memorable main theme. The CD includes all of the dramatic underscore, plus source cues and three vocals (by Hayward) presented in chronological order. **\$19.95**



□ Vol. 7, No. 12

**Ride the High Country/Mail Order Bride**  
GEORGE BASSMAN

Films released: 1962/1964

Studio: M-G-M  
Genre: Western  
Silver Age Classics  
CD released: August 2004  
Stereo • 76:54  
Bassman contributed a warm, wistful and melodic score to Sam Peckinpah's first masterpiece, *Ride the High Country* (32:35). Two years later, he reworked the same material into his score to *Mail Order Bride* (44:28). This CD premieres both scores in stereo. **\$19.95**

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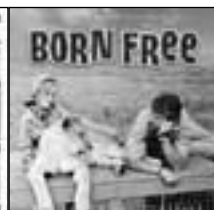


□ Vol. 7, No. 11

**Cimarron**  
FRANZ WAXMAN

Film released: 1960

Studio: M-G-M  
Genre: Western Epic  
Golden Age Classics • CD released: August 2004  
Stereo • 79:37  
This remake of Edna Ferber's novel was one of the last attempts to present a big, sprawling epic of the old West. The sumptuous score includes the stirring title song, European folk song and a spiritual—not to mention the thunderous Land Rush cue. This is the definitive presentation! **\$19.95**



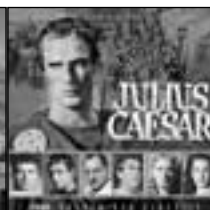
□ Vol. 7, No. 10

**Born Free**  
JOHN BARRY

Lyrics by Don Black;

Vocal by Matt Munro  
Film released: 1966  
Studio: Columbia  
Genre: Wildlife Adventure  
Silver Age Classics  
CD released: July 2004  
Stereo • 39:55

This score and song became pop sensations; Barry and Black won Academy Awards for both song and score. Now, the original LP recording has been remastered and released on CD for the first time! Special price: **\$16.95**



□ Vol. 7, No. 9

**Julius Caesar**  
MIKLÓS RÓZSA

Film released: 1953

Studio: M-G-M  
Genre: Shakespeare/Epic  
Golden Age Classics CD released: July 2004  
Mono & Stereo • 68:05

One of Rózsa's most powerful scores: dark and dramatic yet full of melody. This premiere CD features the complete score, in mono, with a wealth of outtakes, and pre-recordings, including several tracks in stereo. **\$19.95**



□ Vol. 7, No. 8

**Big Wednesday**  
BASIL POLEDOURIS

Film released: 1978

Studio: Warners  
Genre: Surf Epic  
Silver Age Classics  
CD released: June 2004 • Stereo • 78:29

One of the great orchestral scores of the 1970s, available for the first time anywhere. Ranging in scope from simple folk tunes to magnificent orchestral swells, Poledouris' feature debut is epic in every sense. Includes alternate takes and source cues (21:24), all in stereo. **\$19.95**



□ Vol. 7, No. 7

**The Fastest Gun Alive/House of Numbers**  
ANDRÉ PREVIN

Film released: 1956

Studio: M-G-M  
Genre: Romantic Drama  
Golden Age Classics • CD released: June 2004  
Mono • 76:10  
Two potent scores penned for director Russel Rouse. *Fastest Gun* (37:36) is a psychological western with classic American string writing; *House of Numbers* (38:34) is a psychotic crime thriller with appropriately alternate takes and source cues (21:24), all in stereo. **\$19.95**



□ Vol. 7, No. 6

**The Shoes of the Fisherman**  
ALEX NORTH

Film released: 1968

Studio: M-G-M  
Genre: Political Thriller  
Silver Age Classics  
CD released: April 2004  
Stereo • Disc One: 77:09  
Disc Two: 74:50

FSM's premiere 2-CD set features the complete, massive underscore on disc one; Disc two collects source and alternate cues, plus demos from *Ice Station Zebra* (9:47) and LP recording of *Where Eagles Dare* (40:39), all in stereo. **\$24.95**



□ Vol. 7, No. 5

**The Swan**  
BRONISLAU KAPER

Film released: 1956

Studio: M-G-M  
Genre: Romantic Drama  
Golden Age Classics • CD released: April 2004  
Stereo • 49:54

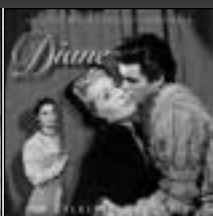
*The Swan* was Grace Kelly's penultimate film, eerily foreshadowing her own destiny as Princess Grace of Monaco. This premiere features the complete, original soundtrack remixed from three-track masters, as well as brief passages recorded for the '50s LP. **\$19.95**



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□ Vol. 7, No. 4  
**Logan's Run** (TV Series)  
 LAURENCE ROSENTHAL, et al.  
*Telecast: 1977 • Studio: M-G-M*  
*Genre: Science Fiction*  
*Silver Age Classics*  
*CD released: March 2004*  
*Stereo • 79:55*  
 Suites from all scored episodes by Rosenthal, Bruce Broughton, Jerrold Immel (*Dallas*) and Jeff Alexander. **\$19.95**



□ Vol. 7, No. 3  
**Diane**  
 MIKLÓS RÓZSA  
*Film released: 1956*  
*Studio: M-G-M*  
*Genre: Historical Drama*  
*Golden Age Classics • CD released: March 2004*  
*Stereo Disc One: 71:36*  
*Stereo • Mono Disc Two: 77:43*  
 Plus cues from *Plymouth Adventure* (7:48) & *Moonfleet* (12:10). **\$24.95**



□ Vol. 7, No. 2  
**Khartoum/Mosquito Squadron**  
 FRANK CORDELL  
*Films released: 1965/1969*  
*Studio: United Artists*  
*Genre: Epic/WWII Espionage*  
*Silver Age Classics*  
*CD released: February 2004*  
*Stereo • 78:55*  
 Two military-themed scores from stereo LP masters. **\$19.95**



□ Vol. 7, No. 1  
**The Prisoner of Zenda**  
 ALFRED NEWMAN  
*Film released: 1952*  
*Studio: M-G-M*  
*Genre: Swashbuckler*  
*Golden Age Classics*  
*CD released: February 2004*  
*Mono • 58:21*  
 A robust adaptation of Newman's original score (by Conrad Salinger). **\$19.95**



□ Vol. 6, No. 21  
**Where Eagles Dare/Operation Crossbow**  
 RON GOODWIN  
*Films released: 1968/1965*  
*Studio: M-G-M*  
*Genre: WWII Espionage*  
*Silver Age Classics*  
*CD released: January 2004*  
*Stereo • Disc One: 74:04*  
*Disc Two: 78:37*  
 Two entire film underscores. **\$24.95**



□ Vol. 6, No. 20  
**Moonfleet**  
 MIKLÓS RÓZSA  
*Film released: 1955*  
*Studio: M-G-M*  
*Genre: Swashbuckler*  
*Golden Age Classics*  
*CD released: January 2004*  
*Stereo • 77:11*  
 A moody tale with a richly melodic score and a lovely main theme—plus alternates. **\$19.95**



□ Vol. 6, No. 19  
**McQ**  
 ELMER BERNSTEIN  
*Film released: 1974*  
*Studio: Warner Bros.*  
*Genre: Police Thriller*  
*Silver Age Classics*  
*CD released: November 2003*  
*Stereo • 49:24*  
 Combines a traditional symphony with '70s funk for a unique, swaggering sound. **\$19.95**



□ Vol. 6, No. 18  
**On Dangerous Ground**  
 BERNARD HERRMANN  
*Film released: 1952*  
*Studio: RKO • Genre: Film Noir*  
*Golden Age Classics*  
*CD released: November 2003*  
*Mono • 48:24*  
 Herrmann's only film noir runs the gamut from furious chases to heartfelt warmth. Produced from acetate recordings. **\$19.95**



□ Vol. 6, No. 17  
**The Man From U.N.C.L.E. Vol. 2**  
 JERRY GOLDSMITH, et al.  
*Series Broadcast: 1964-68*  
*Studio: M-G-M • Genre: Spies*  
*Golden Age Classics*  
*CD released: Oct. 2003*  
*Mono • Disc One: 77:54*  
*Mono/Stereo Disc Two: 76:29*  
 With music by Fried, Shores, Riddle and more. **\$24.95**



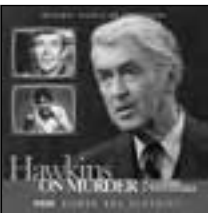
□ Vol. 6, No. 16  
**The Brothers Karamazov**  
 BRONISLAU KAPER  
*Film released: 1957*  
*Studio: M-G-M*  
*Genre: Literary Adaptation*  
*Golden Age Classics*  
*CD released: Oct. 2003*  
*Mono • 79:10*  
 A rich and varied score for one of the greatest works in literature. **\$19.95**



□ Vol. 6, No. 15  
**Wild Rovers**  
 JERRY GOLDSMITH  
*Film released: 1971*  
*Studio: M-G-M*  
*Genre: Western*  
*Silver Age Classics*  
*CD released: Sept. 2003*  
*Stereo • 79:14*  
 A favorite score gets the definitive treatment including film tracks & LP recording. **\$19.95**



□ Vol. 6, No. 14  
**The Cobweb/Edge of the City**  
 LEONARD ROSENMAN  
*Films released: 1956, 1957*  
*Studio: M-G-M • Genres: Drama*  
*Golden Age Classics*  
*CD released: Sept. 2003*  
*Stereo • 51:54*  
 Two early scores by one of cinema's most distinctive voices, from film and LP. **\$19.95**



□ Vol. 6, No. 13  
**Hawkins on Murder/Winter Kill/Babe**  
 JERRY GOLDSMITH  
*Films broadcast: 1973, '74, '75*  
*Studio: M-G-M*  
*Genres: Crime, Biography*  
*Silver Age Classics*  
*CD released: July 2003*  
*Stereo • 77:24*  
 Three complete TV movie scores plus bonus tracks. **\$19.95**



□ Vol. 6, No. 12  
**Toys in the Attic**  
 GEORGE DUNING  
*Film released: 1962*  
*Studio: United Artists*  
*Genre: Southern Family Drama*  
*Golden Age Classics*  
*CD released: July 2003*  
*Stereo • 70: 27*  
 One of Duning's greatest scores is sensitive, rich and melancholy. **\$19.95**



□ Vol. 6, No. 11  
**The Appointment**  
 MICHEL LEGRAND, JOHN BARRY & DON WALKER, STU PHILLIPS  
*Film released: 1969*  
*Studio: M-G-M*  
*Genre: Drama*  
*Silver Age Classics*  
*CD released: June 2003*  
*Stereo • 77:06*  
 Three scores on one CD. **\$16.95**



□ Vol. 6, No. 10  
**Our Mother's House/The 25th Hour**  
 GEORGES DELERUE  
*Films released: 1967*  
*Studio: M-G-M*  
*Genre: Gothic/WWII Comedy*  
*Silver Age Classics*  
*CD released: June 2003*  
*Stereo • 58:49*  
 Both delicate, melodic scores are remastered in stereo. **\$19.95**



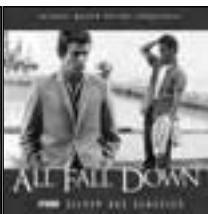
□ Vol. 6, No. 9  
**The Adventures of Huckleberry Finn**  
 JEROME MOROSS  
*Film released: 1960*  
*Studio: M-G-M*  
*Genre: Satirical Adventure*  
*Golden Age Classics*  
*CD released: June 2003*  
*Stereo and Mono • 59:58*  
 A giant of Americana writes a bouncy, rich score. **\$19.95**



□ Vol. 6, No. 8  
**Soylent Green/Demon Seed**  
 FRED MYROW/JERRY FIELDING  
*Film released: 1973/77*  
*Studio: M-G-M • Genre: Sci-Fi*  
*Silver Age Classics*  
*CD released: May 2003*  
*Stereo • 73:49*  
 Two '70s sci-fi scores on one disc. **\$19.95**



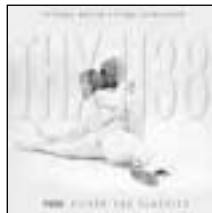
□ Vol. 6, No. 7  
**Knights of the Round Table/The King's Thief**  
 MIKLÓS RÓZSA  
*Film released: 1953/1955*  
*Studio: M-G-M*  
*Genre: Costume Adventure*  
*Golden Age Classics*  
*CD released: May 2003*  
*Stereo • Disc One 70:31*  
*Disc Two 78:21*  
 Two complete OSTs. **\$24.95**



□ Vol. 6, No. 6  
**All Fall Down/The Outrage**  
 ALEX NORTH  
*Film released: 1962/1964*  
*Studio: M-G-M*  
*Genre: Drama/Western*  
*Silver Age Classics*  
*CD released: Apr. 2003*  
*Stereo • 52:54*  
 Two complete scores: a hushed, sweet, family drama and a western remake of *Rashomon*. **\$19.95**



□ Vol. 6, No. 5  
**Green Fire/Bhowani Junction**  
 MIKLÓS RÓZSA  
*Film released: 1954/1956*  
*Studio: M-G-M*  
*Genre: Adventure/Drama*  
*Golden Age Classics*  
*CD released: Apr. 2003*  
*Stereo/Mono • 79:20*  
 A symphonic score coupled with "world-music" cues. **\$19.95**



□ Vol. 6, No. 4  
**THX 1138**  
 LALO SCHIFRIN  
*Film released: 1970*  
*Studio: Warner Bros.*  
*Genre: Science Fiction*  
*Silver Age Classics*  
*CD released: Mar 2003*  
*Stereo • 55:45*  
 Includes many unused passages from an avant garde masterpiece. **\$19.95**



□ Vol. 6, No. 3  
**Home from the Hill**  
 BRONISLAU KAPER  
*Film released: 1960*  
*Studio: M-G-M*  
*Genre: Drama*  
*Golden Age Classics*  
*CD released: Mar. 2003*  
*Stereo/Mono • 79:26*  
 All of the music from the film is present, plus bonus tracks and alternates. **\$19.95**



□ 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*  
 Offbeat, epic scoring for orchestra, with over twice the music on the original LP—in stereo. **\$19.95**



□ 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*  
 Rózsa's magnificent historical music for the voyage of the Mayflower. **\$19.95**



□ VOLUME 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. **\$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 brooding melancholy. **\$19.95**



□ Vol. 5, No. 18  
**The Man From U.N.C.L.E. Vol. 1**  
 JERRY GOLDSMITH, et al  
*Series Broadcast: 1964-68*  
*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*  
 Seven composers! **\$24.95**





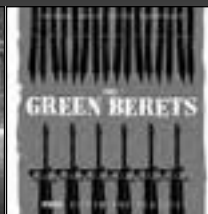
□ Vol. 5, No. 17  
**The Seventh Sin**  
 MIKLÓS RÓZSA  
*Film released: 1958*  
 Studio: M-G-M  
 Genre: Drama  
 Golden Age Classics  
 CD released: Dec. 2002  
 Mono • 59:26  
 This reworking of *The Painted Veil* combines film noir, exotic and epic film scoring. **\$19.95**



□ 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  
 An early Jerry Goldsmith action-suspense gem for a Hitchcock-styled thriller. **\$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  
 A rare Rózsa's sci-fi score set in post-apocalyptic NYC. **\$19.95**



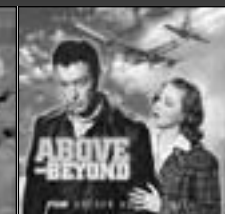
□ Vol. 5, No. 14  
**The Green Berets**  
 MIKLÓS RÓZSA  
*Film released: 1968*  
 Studio: Warner Bros.  
 Genre: War/Adventure  
 Silver Age Classics  
 CD released: Sept. 2002  
 Stereo • 72:37  
 A stirring symphonic score, (plus "The Ballad of the Green Berets"). **\$19.95**



□ 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 with alternate, unused and source cues. **\$19.95**



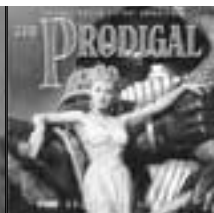
□ Vol. 5, No. 12  
**The Gypsy Moths**  
 ELMER BERNSTEIN  
*Film released: 1969*  
 Studio: M-G-M  
 Genre: Drama  
 Silver Age Classics  
 CD released: Aug. 2002  
 Stereo • 61:08  
 A sweeping Americana score plus nightclub and marching band source cues. **\$19.95**



□ Vol. 5, No. 11  
**Above and Beyond**  
 HUGO FRIEDHOFER  
*Film released: 1952*  
 Studio: M-G-M  
 Genre: WWII  
 Golden Age Classics  
 CD released: Aug. 2002  
 Mono • 55:44  
 This stirring, progressive score, includes one of Friedhofer's greatest main titles. **\$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—all OST, not LP recordings. **\$19.95**



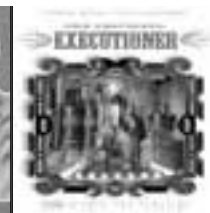
□ Vol. 5, No. 9  
**The Prodigal**  
 BRONISLAU KAPER  
*Film released: 1955*  
 Studio: M-G-M  
 Genre: Biblical Epic  
 Golden Age Classics  
 CD released: July 2002  
 Stereo • 75:11  
 Epic features choruses, solos, source cues and thundering symphonic glory. **\$19.95**



□ 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 tough films based on D.E. Westlake's crime novels. **\$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 LP scores reissued on one CD, with one bonus cue. **\$19.95**



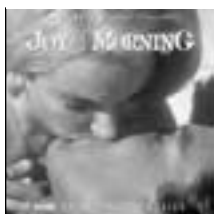
□ Vol. 5, No. 6  
**The Traveling Executioner**  
 JERRY GOLDSMITH  
*Film released: 1970*  
 Studio: M-G-M  
 Genre: Black Comedy  
 Silver Age Classics  
 CD released: May 2002  
 Stereo • 39:39  
 This score touches all the bases, from bluegrass to avant-garde to full-scale action. **\$19.95**



□ Vol. 5, No. 5  
**36 Hours**  
 DIMITRI TIOMKIN  
*Film released: 1964*  
 Studio: M-G-M • Genre: WWII/Spy  
 Golden Age Classics  
 CD released: May 2002  
 Stereo • 66:41  
 A taut, piano-dominated score with an accent on stealth—and double the length of the LP. **\$19.95**



□ Vol. 5, No. 4  
**The Man Who Loved Cat Dancing**  
 JOHN WILLIAMS  
 MICHEL LEGRAND  
*Film released: 1973*  
 Studio: M-G-M  
 Genre: Western  
 Silver Age Classics  
 CD released: Mar. 2002  
 Stereo • 65:37  
 A rare two for one! **\$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  
 The complete score: romantic, surging with passion and haunting in its use of melody. **\$19.95**



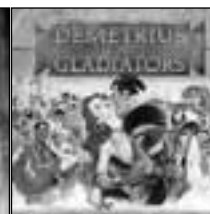
□ Vol. 5, No. 2  
**Logan's Run**  
 JERRY GOLDSMITH  
*Film released: 1976*  
 Studio: M-G-M/Genre: Sci-Fi  
 Silver Age Classics  
 CD released: Feb. 2002  
 Stereo • 74:18  
 This classic story of a dystopian future gets the royal treatment in this restored, remixed, resequenced release! **\$19.95**



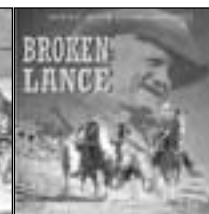
□ Vol. 5, No. 1  
**Lust for Life**  
 MIKLÓS RÓZSA  
*Film released: 1956*  
 Studio: M-G-M  
 Genre: Biography  
 Golden Age Classics  
 CD released: Feb. 2002  
 Stereo • 61:51  
 A favorite score of the composer, remixed, with bonus alternate cues and more. **\$19.95**



■ **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  
 Jazzy Noir & rhythmic thrills. **\$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 Biblical epic. **\$19.95**



□ Vol. 4, No. 18  
**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 goes West. **\$19.95**



□ Vol. 4, No. 17  
**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  
 Wacky Arab go-go music! **\$19.95**



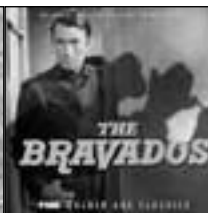
□ Vol. 4, No. 16  
**The World of Henry Orient**  
 ELMER BERNSTEIN  
*Piano Concerto by K. Lauber*  
*Film released: 1964*  
 Studio: United Artists  
 Genre: Comedy/Drama  
 Silver Age Classics  
 CD released: Nov. 2001  
 Stereo • 40:32  
 Bernstein's "second-best" score for children, sounds great! **\$19.95**



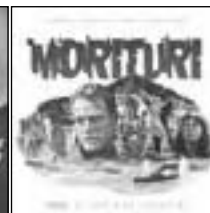
□ Vol. 4, No. 15  
**The View From Pompey's Head/Blue Denim**  
 ELMER BERNSTEIN/  
 BERNARD HERRMANN  
*Films released: 1955/1959*  
 Studio: 20th Century Fox  
 Genre: Drama  
 Golden Age  
 CD released: Nov. 2001  
 Stereo • 75:15  
 Two films by Philip Dunne. **\$19.95**



□ 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  
 One of Jerry Goldsmith's most haunting sci-fi creations. **\$19.95**



□ Vol. 4, No. 13  
**The Bravados**  
 ALFRED NEWMAN &  
 HUGO FRIEDHOFER  
*Film released: 1958*  
 Studio: 20th Century Fox  
 Genre: Western  
 Golden Age Classics  
 CD released: Sept. 2001  
 Stereo (w/ some mono) • 69:34  
 Two scoring legends collaborate for a rich western score. **\$19.95**



□ 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  
 Suspense! Action! Exotic! **\$19.95**



□ Vol. 4, No. 11  
**The Best of Everything**  
 ALFRED NEWMAN  
*Song by Newman & Sammy Cahn.*  
*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. **\$19.95**



□ Vol. 4, No. 10  
**Voyage to the Bottom of the Sea**  
 PAUL SAWTELL  
 & BERT SHEFTER  
*Song by Russell Faith,*  
*Allen*  
*Studio: 20th Century Fox*  
*Genre: Sci-fi/Invin Allen*  
*Silver Age Classics*  
*CD released: July 2001*  
*Stereo • 55:55* **\$19.95**



**SOLD OUT!**  
Sorry, all gone...

- 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 moody war thriller, and 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 / Americana  
Silver Age Classics  
CD released: June 2001  
Mono (Room 222)/Stereo & Mono (Ace Eli) • 71:37  
Two light and lyrical scores. **\$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 receives rich, reverent, melodic score; complete, 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: Police Thriller  
Silver Age Classics  
CD released: May 2001  
Stereo & Mono (I)/Stereo (II) • 75:01  
Two classic cop thrillers. **\$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  
The original stereo tracks resurrected! **\$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  
A thrilling adventure score in first-rate sound. **\$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  
Premiere CD release, doubled in length from the LP. **\$19.95**

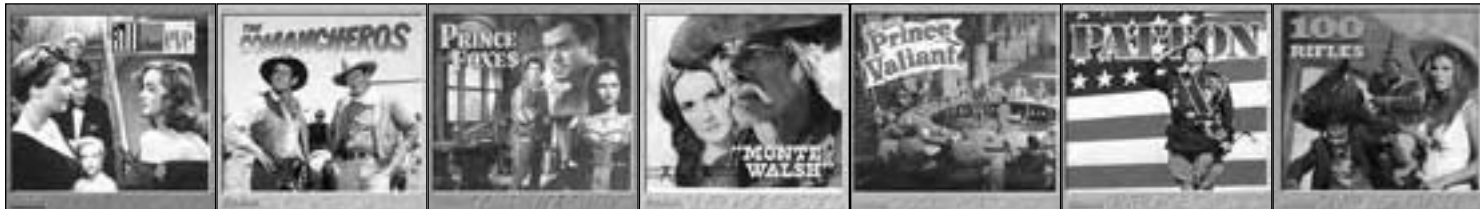


- Vol. 4, No. 2  
**How to Marry a Millionaire**  
ALFRED NEWMAN & CYRIL MOCKRIDGE  
Film released: 1953  
Studio: 20th Century Fox  
Genre: Comedy/Romance  
Golden Age Classics  
CD released: Mar. 2001  
Stereo • 70:03  
Period songs adapted as instrumental underscore. **\$19.95**
- Vol. 4, No. 1  
**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 **\$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  
Premiere release of original stereo tracks, albeit with minor deterioration. **\$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 w/bonus tracks—plus a TV rarity. **\$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  
Soaper features tuneful, romantic score; Rich Americana, sensitive romantic themes. **\$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 expands TV themes. **\$19.95**
- Vol. 3, No. 6  
**The Undeclared/Hombre**  
HUGO MONTENEGRO/DAVID ROSE  
Films released: 1969/67  
Studio: 20th Century Fox  
Genre: Western  
Silver Age Classics  
CD released: Sept. 2000  
Stereo • 72:33  
A Western two-fer: one brash, one quiet—both gems. **\$19.95**

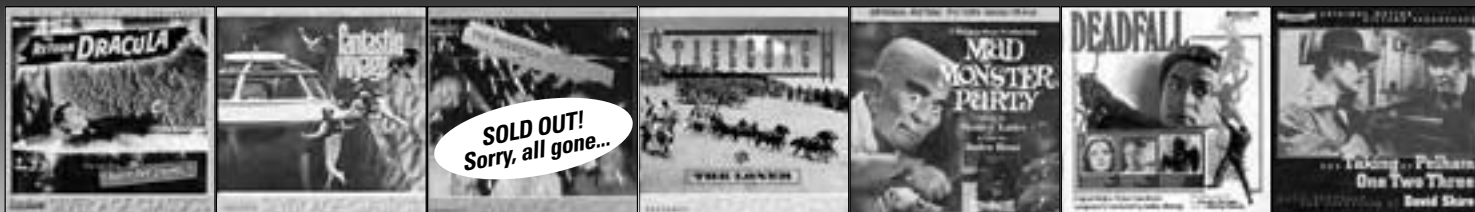


**SOLD OUT!**  
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- Vol. 3, No. 5  
**A Guide for the Married Man**  
JOHNNY WILLIAMS  
Title Song Perf. by The Turtles  
Film released: 1967  
Studio: 20th Century Fox  
Genre: Comedy  
Silver Age Classics  
CD released: July 2000  
Stereo • 73:10  
"Johnny"'s best comedy! **\$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  
Score balances aggressive action with avant-garde effects. **\$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  
Complete film score plus LP re-recording and FX tracks. **\$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  
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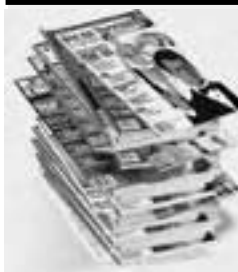
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**Vol. 8, No. 2, Feb. '03** HOW THE AWARDS WERE WON; J. Williams & L. Slatkin; Jan Hammer, C. Martinez, C. Pope, S. Walker.  
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**Index** What exactly have we printed in *FSM*? Here's a handy index of all content through 2003, compiled by Dennis Schmidt. Cost: same as one back issue.

(continued from page 35)  
(lasting a little over three minutes) made it to the soundtrack release, an album boasting such pop singers as Justin Timberlake, Missy Elliott and star Will Smith. While this treatment is commonplace in the soundtrack world, one would hope DreamWorks would give the head of their film division a little more respect.

Zimmer's lone cue, "Some of My Best Friends Are Sharks," starts as a loopy Nino Rota homage before it segues into the generic pop style made famous by Dave Grusin's early '80s light comedy scoring. Unfortunately, what's missing is the action music that Zimmer is famous for in his other animated scores like *The Lion King* and *Spirit: Stallion of the Cimarron*. This makes the CD a disappointment all the way around for film score fans.

—Cary Wong

### **Godzilla (1954/2004) ★★½**

**AKIRA IFUKUBE**

La-La Land LLC D1022 • 26 tracks - 46:28

**G**odzilla premiered in Japan in 1954, nine years after the U.S. bombed Hiroshima and Nagasaki. Chronicling the adventures of a radioactive dinosaur who emerges from the sea and levels Tokyo, this science fiction/monster movie appealed directly to the island nation's lingering anxieties about the atomic bomb, and on its first run it did extremely well at the box office. So well, in fact, that Hollywood became interested, and in 1956 a significantly altered copy of the film was released in the States, where it also enjoyed great popularity. Last spring, however, the Toho Company re-released the original version of the picture to mark *Godzilla's* 50th birthday, and now American audiences can watch this charismatic "message movie" in all its unfettered glory for the first time. As a tie-in, Toho has also reissued a remastered edition of Akira Ifukube's score.

Unsurprisingly, many of the



cues, themes and underscore that make up this collection sound harsh and abrasive. On tracks like "Godzilla Comes to Tokyo Bay" and "Desperate Broadcast," for instance, hammering brass and percussion figures mimic the slow, relentless march of the monster as he stomps through the capital city; similarly, "Godzilla's Rampage" features cymbals that shudder and tremble as a grim piano thuds along. The most impressive example of these "scary" compositions, however, may be "Main Title (Film Version)," which combines the unsettling sounds of the monster's footsteps and screams with the score's major theme, a brisk march played on strings and horns.

This entertaining CD also includes several pieces that sound kinder and gentler than we might expect. *Godzilla*, after all, is a tragedy, and elegiac tracks like "Godzilla at the Ocean Floor" and "Tragic Sight of the Imperial Capital" use *largetto* strings to evoke and convey the sadness that hovers over Tokyo after its devastation. With some frequency, soft, dulcet voices seep through the score as well, imbuing the music with an intense, occasionally operatic sweetness. "Ending," for example, is a gorgeous choral that combines airy vocalizations and quivering strings to great effect, and the girls' choir that performs "Prayer for Peace" creates a sweeping sound that recalls, with its simple solemnity, the vocal arrangements of Shostakovich.

By turns violent and somber, Ifukube's score offers a litany of sounds and musical styles, blending European orchestrations



with Japanese folk motifs and avant-garde dissonance.

—Stephen B. Armstrong

### **The Keys of the Kingdom (1944)**

★★★★

**ALFRED NEWMAN**

Screen Archives Entertainment

SAE-CRS-011 • 30 tracks - 93:13

**I**n 1944, 20th Century Fox released *The Keys of the Kingdom*, a big-budget adaptation of A.J. Cronin's novel about a Scottish priest who heads off to China to spread the word of God and convert the heathen masses to Christianity. Starring Gregory Peck, Vincent Price and Roddy McDowall, the movie enjoyed good reviews, but only moderate sales at the box office. Alfred Newman, whose other "religious" scores include *The Song of Bernadette* (1945) and *The Robe* (1953), was picked by Darryl F. Zanuck to compose the film's music.

In his liner notes for this 2-CD collection, Jon Burlingame explains, "*Keys* was considered Fox's prestige end-of-the-year picture and therefore an automatic assignment for studio general music director Alfred Newman." Written, orchestrated and recorded over a two-month period, the score is both somber and graceful, a rich assembly of atmospheric works that make the most of the 66-piece orchestra the composer had at his disposal.

Characteristic of Newman and the studio-era sound in general, much of the music here is dominated by slow-moving string arrangements. Fortunately, though, Newman, for the most part, avoids the sentimentality and melodrama that sometimes overwhelmed the work of his contemporaries—like

Steiner or Tiomkin. A particularly strong demonstration of this less-is-more approach to film music appears on a track titled "Francis Chisholm's Journal," in which the softly droning rhythms of a single cello are counterpoint to the soaring flourishes of several violins, creating a sound that is both simple and gorgeous.

Newman also enriches his material by introducing traditional Asian instruments, punctuating the lushness of the orchestra with the staccato tones of Chinese gongs, Japanese bells and other exotic-sounding devices, which the studio chartered especially for the score. On a track like "Arrival in Pai Tan," for example, the composer combines a bamboo percussion section with shrill horns and strings to produce a jumpy noise that approximates the young priest's state of excitement as his boat carries him into China for the first time. "Unwanted Missionary," in contrast, is quite melancholy, thanks to the languid, liquid notes that flow from a wooden flute. And the spray of metallic beats that materializes in the middle of "Monsignor Angus Departs/Mother Maria's Apology" augments the sadness of the violins that rise and fall around it in this elegiac piece.

Burlingame tells us in his comprehensive notes that Screen Archives Entertainment's release of this score is the first of its sort, that listeners have never had the chance until now to listen to this music on their stereos. No doubt Newman aficionados will be grateful for the music's crisp sound, as well as the producers' decision to include tracks which were not used in the original movie's final cut. Some might argue, as I do, that Newman is the greatest of the Golden Age's composers. This is a contentious claim, certainly, but listening to scores like this one may lead many of us, sooner or later, to the same conclusion.

—S.B.A.



## Salem's Lot ★★★ 1/2

CHRISTOPHER GORDON,

LISA GERRARD

Varèse Sarabande 302 066 586 2  
17 tracks - 63:26

I was always a big fan of Harry Sukman's original score for Tobe Hooper's 1979 production of *Salem's Lot*. Those piano pedal notes and the cleverly dressed-up *Dies Irae*, underscoring the scary makeup effects and genuinely violent moments managed to keep me away from windows at night for months when I was a kid. However, for King purists, Hooper's version had altered one major character, that of the primary antagonist Kurt Barlow. In King's original conception, Barlow spoke and carried himself with an almost dark majesty. Hooper's *Salem's Lot* changed Barlow's character into a mute Nosferatu-like incarnation, while his sideman, Straker (played convincingly by James Mason), was the one with all of the exposition.

The newest television version of *Salem's Lot* features Rutger Hauer in the role of the ageless vampire. And while Rob Lowe doesn't exude the same presence that David Soul had, there are some comparable elements in the new version, the most obvious being the music score by Chris Gordon and Lisa Gerrard.

The opening track, "Salem's Lot," opens up the generous hour-long disc with Gerrard's black mass prelude. Gerrard does an admirable job of evoking the centuries-old character of Barlow by choosing a style that wouldn't be out of place in the Middle Ages. The Gregorian chant-styled feel of the first track is so effective in its sonorities and the alteration in vocal articulations that it sucks the listener right into the mood of the film. Gerrard is credited on four other tracks, and one can hear the variety in vocal techniques in the mixed chorus throughout. Sometimes it's quarter-tone clusters, sometimes demonic whispering, sometimes full-out screaming or moaning. It even reaches an operatic tone on

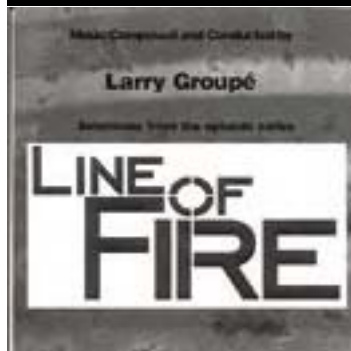
the track "Barlow."

Gordon's score continues the eerie tone with some truly scary and virtuosic modernist writing that employs aleatoric-styled woodwind utterances and harsh brass outbursts, as heard in "Thanksgiving Fest." The most impressive attribute about Gordon's scoring sensibilities is that he eschews the common Goldenthal-type modernist techniques that have been proliferated throughout Hollywood since that composer came onto the scene in the early '90s. It's refreshing to hear that Gordon can write (and is credited with orchestrating, too) a full range of music styles and come off as original as he has. His choral work brings to mind the mad genius of Penderecki and especially Ligeti's terrifying *Requiem*.

Thankfully, not everything is terrifying. There is a piano-driven theme presented in variations throughout the soundtrack. One of the nicest versions can be heard on "Dud and Barlow." Beginning with a theme based on minor thirds, the piece introduces parallel fourths and fifths in the low strings, another evocation of Barlow's age, and ultimately develops into a grim choral benediction. Another plus in the score is Gordon's use of antiphonal techniques, as in "Eva's Story," where he moves between the full string section and quartet. This is a great way to change the texture without calling attention to the orchestration by introducing another timbre (i.e., winds or brass).

As a longtime listener to avant garde music, it's hard for me to be genuinely creeped out by horror scores of late, mostly because what passes for scary these days isn't much at all. Gordon's *Salem's Lot*, however, is like a tone poem of dread that retains its humanity by balancing the horror with more emotive passages, often within the same track.

—David Coscina



## Mickey, Donald, Goofy: The Three Musketeers ★★

VARIOUS

Walt Disney 61160-7 • 8 tracks - 17:06

It's been 75 years since Disney's Mickey Mouse first appeared. To commemorate the anniversary, Disney is releasing a musical direct-to-DVD video uniting their three favorite characters in a version of Dumas' *The Three Musketeers*. If all of the songs written for this film were truly "original," it would have been a lot more interest-

ing. As it is, a variety of classical themes have been re-orchestrated by Bruce Broughton and Bill Elliott to lyrics by Chris Otsuki—which used to be a common tactic in animated shorts. Complaints aside, it's at least marginally interesting to hear Goofy performing "new" lyrics to Bizet's "Habanera" from *Carmen* in a song now titled "Chains of Love."

All the musical arrangements are top-notch and impeccably performed under Broughton's baton. The meager time can perhaps be forgiven as the disc is supposed to list for \$6.98. Still, this is really one for the children's collection. It is a positive mark that Disney is marketing these well-produced albums for kids—at least it's a better alternative to the majority of stuff that's out there. The disc concludes with a performance of the song "Three Is a Magic Number" sung by Stevie Brock, Greg Raposo and Matthew Ballinger...yuck, but the kids will like it. —S.A.K.

## Selections from Line of Fire

★★★ 1/2

LARRY GROUPÉ

PROMO • 36 tracks - 54:05

Larry Groupé provided the main title and additional score material for this flailing 2003 ABC drama that tried to bring the harder edge of cable to mainstream network television. Groupé's main title sets the gritty tone well and, surprising for TV, the main thematic material recurs as a unifying feature throughout the rest of this disc's playing time. The disc plays well despite the brevity of many cues. Groupé provides various stylistic tensions that blend a kind of Burwell-esque lyricism with jazz harmonies and rhythms. Tense where it needs to be, and in places utterly poetic (especially in "Edge of Man") this scoring is more filmic than most TV writing. There is also the current Hollywood feel-good patriotic writing style heard in the brief "Must Try." Groupé's

ability to provide a first-class score garnered him a 2004 Emmy nomination. **—S.A.K.**

This disc and other music by the composer are available at [www.LarryGroupe.com](http://www.LarryGroupe.com).

## Assassins (1991) ★★ ★

**STEPHEN SONDHEIM**

and **JOHN WEIDMAN**

PS Classics PS 421 • 15 tracks - 62:00

The 13 year-old release of Stephen Sondheim's off-Broadway production of his musical *Assassins* was chock full of anger, irreverence, unpatriotic-ness and audacity. A revue of presidential assassins and would-be assassins, the show was planning a Broadway transfer, but because of bad reviews it never made the leap. Thirteen years later, the show was a hit with the critics and won many Tony Awards, but it never really found an audience with the post-9/11 tourists and closed after a relatively short run.

The musical is one of the strangest in Sondheim's canon. It has some of his strongest songs, yet it is hindered by a bad premise: it doesn't have one. One by one, we see the story of these misfits, some narrated by a balladeer (Neil Patrick Harris), some seen in skits. At certain times the whole gang is in some kind of bar that seems to be an afterworld—odd since a few of them are still alive. And speaking of really strange, at the end of the show, all the assassins rally around Lee Harvey Oswald (also Harris) to goad him to shoot President Kennedy—even the ones whose attempts at murders came after Oswald. Yet, each vignette is strong on its own, especially when they have a Sondheim song to sing (some do not).

The newest recording of the Broadway revival is equal to the excellent off-Broadway recording, and it includes enough different material to not be redundant. I have always been a fan of the strange duet between "Squeaky" Fromme and John Hinkley, "Unworthy

of Your Love," with its '70s folk feel, as well as the powerful "The Ballad of Booth" with Tony-winner Michael Cerveris as Lincoln's killer. There's also the somewhat obvious "The Gun Song," a morbid take on most assassins' weapon of choice. A few dialogue interludes are important the first time you hear them but can be skipped in future hearings. There's also a new song called "Something Just Broke" for the non-assassins in the cast on their reaction to Kennedy's assassination. It brings a humanity to the performance that is absent in the rest of the show.

Despite reservations, it is still a daring piece of theater, and PS Classics' presentation of the show on CD is exemplary and destined for Grammy glory. The booklet is especially well-produced with well-laid-out pictures and lyrics and essays. The performances are slightly warmer than in the earlier recording. This CD should be of interest to anyone following the continuing evolution of Sondheim's works. **—C.W.**

## Animals ★★ ★ ½

**FRANK MACCHIA**

Cacophony, Inc. FMC506

12 tracks - 68:11

*Animals* is a collection of 12 jazz impressions based on various animals. Frank Macchia follows up his CD on the Galapagos with another impressive set of pieces that each conjure effective little pictures in their own way.

Once again, this is a kind of world jazz coupled with a

sound akin to Pat Metheny in his *Secret Story* album—well, at least "Dolphins" comes close to sounding like a Metheny number. "Kangaroos" is a cute little number showing off Bruce Fowler's trombone work in an extended jazz improvisational number. "Tigers" finds us back in that kind of Metheny mode, with Mark Isham's lyrical trumpet playing over the synthetic soundscape. The cello piece featuring Stefanie Fife has a kind of Jazzantiqua feel from Frederic Hand's unusual ensemble. "Alligators" leans more on the rock/fusion side of jazz.

Macchia builds each number gradually, layering different ideas before the primary solo improvisation begins. Each piece is structured in basically the same way, usually starting with an ostinato or a very specific sound.

If you think of a combination of Jazzantiqua and Pat Metheny, you'll have an idea of what Macchia is trying to convey here, albeit with his own musical voice. Once again, the disc provides a variety of examples of Macchia's abilities. The disc is well-recorded and worth seeking out for any jazz fan. **—S.A.K.**

Available at [www.frankmacchia.net](http://www.frankmacchia.net).

## My Architect: A Son's Journey

★★ ★

**JOSEPH VITARELLI**

Commotion CR003/Koch 5756

20 tracks - 40:59

Louis Kahn is considered one of the great architects of the 20th century, and yet the man died completely bankrupt in a men's room in New York's Penn Station. His son, Nathan, has

spent the last few years piecing together his absentee father's life and filming this amazing documentary. The film was released late last year and is still showing around the country. Oscar fans will recall that it was nominated in the Best Documentary category this year.

Joseph Vitarelli, son of the late mobster-portrayer Joe Viterelli, has worked a great deal in television with the occasional film score. His more familiar projects include *Kissing a Fool* (1998) and *The Last Seduction* (1994). *My Architect* (15 score tracks: 28:55) is perhaps the highest profile film he has worked on, and it's one that has deep emotional ties for its director. These are immediately evoked by the opening titles music, a gorgeously heartfelt adagio for chamber orchestra with rich harmonies and a bittersweet melodic line. Subtle piano lines drift throughout the score, flavored by a variety of ambient sounds that recall new age music, especially in "Penn Station"—and even more so in "The Mystery of Louis Kahn."

What makes the CD work best is the cohesion between the source music and original score. Everything makes musical sense as you experience an aural version of this artistic life journey. Vitarelli manages to communicate the deepest of feelings in such brief brushstrokes that you wish there had been a place for something even more substantial. As a way to prove how the score works, "The Brick" includes a brief snippet of Kahn actually talking about brick. The piano line carefully weaves in and around his comments.

There is more to admire as Vitarelli conjures up different stylistic pieces. With the increasing visibility of documentary film, the Academy might need to consider adding a music category for composers in this genre. **—S.A.K.**

**FSM**



# Get the Gist From Ghent

The 2004 World Soundtrack Awards and Concert in Belgium • By Arndt Holzmeier

Now in its fourth year, the World Soundtrack Awards, presented annually during the Flanders International Film Festival, has become both well-established and widely respected in the film music world. The WSAs are no Oscar-style beauty contest—

nominees are chosen and voted for exclusively by film music industry professionals. Beyond these awards with their built-in high visibility, the Flanders International Film Festival deserves the highest praise for the celebration of the role of music in film for many years now.

What better proof than the impressive number of composers who attend, perform at and contribute to panel discussions, seminars, award ceremonies and concerts each year. Some of the industry dignitaries present at this year's Oct. 9 WSA ceremony were: Dirk Brossé, Frédéric De Vreese, Maurice Jarre, David Arnold, Antonio Pinto, Cyril Morin, Daniel Tarrab, Andres Goldstein, Tuomas Kantelinen, Alan and Marilyn Bergman, Don Black, Gabriel Yared, Alberto Iglesias, Sir George Martin, Christian Henson, Wim Mertens, Sioen and Klaus Badelt.

It's been a sad year for film music, with the passing away of many beloved composers. The WSA concert was therefore split into two parts and turned into a tribute to David Raksin, Michael Kamen and Elmer Bernstein. A separate Jerry Goldsmith concert, titled "Jerry Goldsmith Lives," took place some days after the WSA ceremony. The Flemish Radio Orchestra, conducted by the congenial Dirk Brossé, proved once more that it is emerging as one of Europe's finest orchestras to play film music. A triumphant continental European



AFTER THE CONCERT: Luminaries including Sir George Martin, Alan & Marilyn Bergman and big winner Gabriel Yared gather.

premiere of Howard Shore's *Lord of the Rings Symphony* in Antwerp in front of an audience of 8,000, and Shore's subsequent use of the orchestra to record his music for the upcoming Martin Scorsese film *The Aviator*, are among this orchestra's latest achievements.

## The 2004 World Soundtrack Awards

Once again presented at the beautiful historical Bijloke concert hall, this year's awards featured a number of surprises. One was the actual ceremony, which has now, after some bumpy first years, reached the degree of professionalism the awards deserve. The reason behind the distinction between "Best Original Soundtrack" and "Soundtrack Composer" of the year will probably remain a mystery forever, as a glance at the lists of the nominees will confirm, which are traditionally almost identical. How last year's most revered film music achievement (*The Lord of the Rings: The Return of the King*) could end up with only one nomination, for Best Song, while one of the most reviled ones (Klaus Badelt's *Pirates of the Caribbean*) was running for Best Original Soundtrack, is still beyond me. As was the notable absence of outstanding scores like Alexandre Desplat's *Girl With a Pearl Earring*, Elliot Goldenthal's *S.W.A.T.* or Don Davis' *Matrix Reloaded/Revolutions*. Hey, you present an award and somebody is going to disagree.

So, without further ado, the envelope, please:

## World Soundtrack Public Choice Award

presented by Nancy Knutsen (ASCAP)

### John Williams

(*Harry Potter and the Prisoner of Azkaban*)

A surprise? Williams beat several other third installments of franchises here. (Am I allowed to officially call *LOTR* a "franchise?")

## WSA Discovery of the Year

presented by Antonio Pinto

- **Jon Brion** (*Eternal Sunshine of the Spotless Mind*)
  - **Iva Davies, Christopher Gordon and Richard Tognetti** (*Master and Commander: The Far Side of the World*)
  - **Christian Henson** (*Les Fils du Vent, Chasing Liberty*)
  - **Daniel Tarrab/Andres Goldstein** (*La Puta y la Ballena*)
- and the winner:
- **Gustavo Santaollalla** (*21 Grams*)

The Discovery award remains in South America. As did Gustavo Santaollalla, who was busy working in Venezuela but greeted the audience with a taped message. Traditionally this award is presented by last year's winner. Antonio Pinto on piano and the orchestra performed a suite of Pinto's music for *Behind the Sun*, *Nina* and *Collateral*, full of elegiac beauty, its minimalist phrasings recalling Nyman or Desplat, yet being completely original.

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COME A CAROL-ING: Mrs. Goldsmith (center) after the tribute concert for Jerry Goldsmith, conducted by Dirk Brossé (center right).

## Best Original Soundtrack of the Year

presented by David Arnold

- **Eternal Sunshine of the Spotless Mind**  
(Jon Brion)
- **Harry Potter and the Prisoner of Azkaban**  
(John Williams)
- **Pirates of the Caribbean: The Curse of the Black Pearl** (Klaus Badelt)
- **Shrek 2** (Harry Gregson-Williams)  
and the winner:
- **Cold Mountain** (Gabriel Yared)

Public and jurors did not agree on the same winner this year, with festival regular Gabriel Yared winning a well-deserved award here. Presenter David Arnold offered eternal words of wisdom before opening the envelope: "Never try to drink five different sorts of Belgian beer within one hour."

## Best Original Song Written for Film

- **"Accidentally in Love"** (*Shrek 2* - Adam Duritz, Dan Vickrey, David Immergluck, David Bryson and Matthew Malley, performed by Counting Crows)
- **"Into the West"** (*Lord of the Rings: The Return of the King* - Annie Lennox, Howard Shore and Fran Walsh, performed by Annie Lennox)
- **"Man of the Hour"** (*Big Fish* - Eddie Vedder, performed by Pearl Jam)
- **"Remember Me"** (*Troy* - James Homer and Cynthia Weil, performed by Josh Groban and Tanja Tzarovska)  
and the winner:
- **"You Will Be My Ain True Love"** (*Cold Mountain* - Sting, performed by Alison Krauss)

This was part two of the landslide night for *Cold Mountain*. Gabriel Yared accepted the award on Sting's behalf.

## Soundtrack Composer of the Year

presented by Maurice Jarre

- **Harry Gregson-Williams** (*Shrek 2*)
- **Alberto Iglesias** (*La Mala Educación*)
- **Daniel Tarrab/Andrés Goldstein**  
(*La Puta y la Ballena*)

## • John Williams

(*Harry Potter and the Prisoner of Azkaban*)

and the winner:

- **Gabriel Yared** (*Cold Mountain*)

So there was Yared on stage for the third time, running out of people to thank, still being applauded enthusiastically. But was *Cold Mountain* really the soundtrack event of 2003/2004? Or was Yared being recognized for the incredible music he wrote and the artistic integrity he displayed with regards to his rejected *Troy* score?

## Lifetime Achievement Award

presented by Sir George Martin

## Alan and Marilyn Bergman

Sir George, who charmingly admitted that he couldn't write lyrics that are any good if his life depended on it, praised "the simplicity and brilliance [of great lyrics] that move the heart," which is the defining quality of the Bergman's oeuvre. Both Bergmans thanked the audience with modesty ("being able to marry words with wonderful music is award itself") and song, when Alan performed *The Windmills of Your Mind* and *The Way We Were* with great sentiment, accompanied by the orchestra.

In addition to the night's events, Steven Prengels won the SABAM award for the most original composition by a young Belgian composer for his music for the short silent film *Réveil Tam Tam*. Performed by the orchestra, it received warm applause by the audience. Another Belgian artist, Sioen (on piano, accompanied by orchestra) played a ballad from *Team Spirit 2*.

## World Soundtrack Awards Concert

After he had to cancel his participation in the 2001 concert, Elmer Bernstein planned to come back this year to conduct in Ghent for the third time. Alas, fate had other plans.

### The Program:

A Tribute to **David Raksin**

- "Laura"

A Tribute to **Michael Kamen**

- *Robin Hood, Prince of Thieves*

**Wim Mertens** in Concert

- "Multiple 12" (from *Between the Devil and the Deep Blue Sea*)
- *Birds For The Mind* (from *Belly of an Architect*)

A Tribute to **Elmer Bernstein**

- Opening remarks by Don Black
- *The Great Escape*
- *To Kill a Mockingbird*
- *The Magnificent Seven*

Starting off with Raksin's "Laura," which benefited from slow tempi and the first of many fine woodwind performances, Brossé brought out all the emotional impact of the music, which is all too often reduced to its song version. And I have never heard a performance capture the original recording's energy and tempo of the rousing *Robin Hood* overture—until now.

Thankfully the prolific Wim Mertens is very much alive. He accompanied his two selections himself with his trademark piano and falsetto voice, his compositions are influenced by minimal music and convey the impression of a living, breathing organism with their low rumbling string foundations and hypnotic violin motifs.

Lyricist Don Black gave the tribute speech for Elmer Bernstein, praising his enormous energy and acknowledging their many collaborations—sadly for a string of forgettable movies as he admitted smilingly. Bernstein selections featured precise playing, the conductor and orchestra very much at ease with the familiar selections. A great concert—once again—which, despite sad circumstances, demonstrated that great music will live on forever. **FSM**

## Hawaii

(continued from page 24)

That last sentence pretty much sums up Bernstein's compositional style. He was a master at making the most of a simple theme or motif, expanding it and shaping it in different ways. For example, the main theme for *Hawaii* is first heard in the overture, then in more expanded form in the main title cue, and again in the "Hawaiian Welcome" and other cues. This colorful score is full of much more than the main theme and has many wonderful themes, including the superb entr'acte music. This score is yet another example of Bernstein's ability to touch the emotions through his music.

**Recommended Recording:** Original mono soundtrack and surviving stereo tracks, conducted by Elmer Bernstein, Varèse Sarabande, 2 CDs - VCL 0403 1017, 2002.

## True Grit

(Paramount, 1969)

Academy Award Nomination for Best Song  
("True Grit"—lyrics by Don Black).

BERNSTEIN COMPOSED THREE SCORES for John Wayne westerns during the 1960s. He began with *The Comancheros* in 1961 (FSM CD Vol. 2 No. 6) and then scored *The Sons of Katie Elder* in 1965, which has one of Bernstein's most energetic western themes. But it was with *True Grit* that he reached his peak with a Wayne western. Once again there's a very memorable main title theme, but this time it's also the music for a title song, nicely sung by Glen Campbell. He's also one of the film's stars, along with a talented newcomer, Kim Darby.

When asked what it was like working with an icon like Wayne, Bernstein told me:

"My association with John Wayne was most agreeable and friendly. He enjoyed

what I did and never attempted to interfere in the creative process."

When the Turner Classic Movies tribute to Bernstein's films was held in 2001, he told Robert Osborne that he had a full-size cardboard cutout of John Wayne in his studio to keep him on his toes. Obviously, Bernstein found working on the Wayne westerns to be very stimulating. His work on *True Grit* is top-notch all the way. The music is used very sparingly—something that today's younger directors could learn from—but when it does come in, there is good reason for its appearance, such as the theme for Rooster (John Wayne) and Le Boeuf (Glen Campbell) when they are riding across the wide-open spaces. This is a score that is among Bernstein's better westerns and superior to those that followed in the 1970s.

**Recommended Recording:** Capitol LP ST-263, 1969; DRG CD 19067, 2004.

### Coda

At the end of my interview in 2001, I asked Elmer Bernstein if film music should be considered on its own terms or be included as an area of classical or pop music. He answered very directly:

"I am totally opposed to any classification of music, and it is particularly ridiculous in pop music, where every quirk gives it a name or classification. Music should succeed on its merit, not its classification."

Certainly the diverse film scores by Bernstein I've listed here are quality works, and their classification means little except for the various film genres. To use a western analogy, they really hit their targets. Thus, to me, they remain the "Magnificent 7" **FSM**

## Sideways

(continued from page 10)

the musicians for bringing a lot of personality to their performances. And I think that's also because there are so few musicians that each voice gets heard. The jazz players are not normal film session players and some of them were hard to get hold of because we had to organize our recording sessions around their touring schedules."

Payne's unusual comic sensibilities also dictated unconventional scoring choices. "There's one cue that is all about how boring Miles' day is when he's literally abandoned, and the

sequence is a montage of images of him being bored during a lonely day, but the music is actually kind of upbeat, which is actually counterintuitive, but the upbeatness of it makes it funnier—that's an example where the music defines the tone of the sequence."

### In Remembrance

On a darker note, Kent joined his contemporaries in pointing out the depth of loss the film scoring community has suffered this year with the deaths of Jerry Goldsmith, Elmer Bernstein and other composers. "To have those really strong melodic personalities

gone is quite a loss I think. One of the things that's happened is I started paying much more attention to all the work that they did because the amount of work and the quality of the work that they did is extraordinary, and it's interesting to look back at all that and realize we're just scratching the surface. There's also something inspiring in the fact that they died quite old and they were working right up to the time they died and doing extraordinary, top quality work. It's really something to aspire to, the idea that it's possible to keep on getting better and to stay that alert and engaged at that age." **FSM**



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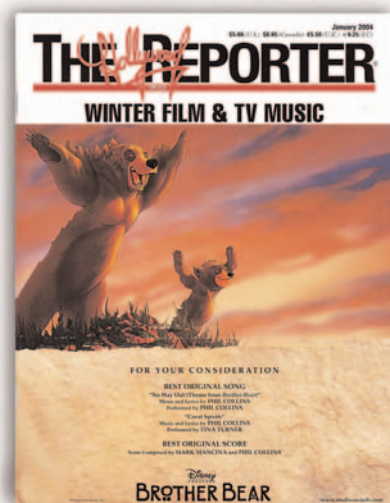
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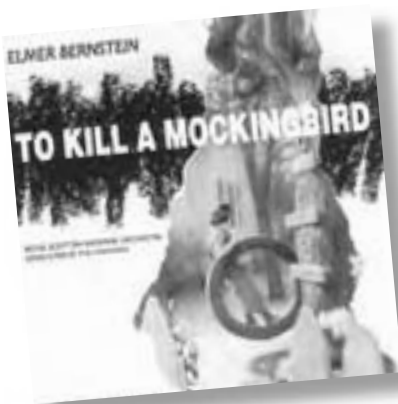
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# The Gift

What remains is more than ink on the page. • **By Jason Comerford**

The first thing that popped into my mind when I read that Elmer Bernstein had passed away was, "Well, I'm glad he hung in long enough to give us *Far From Heaven*." Then I sat down at my desk and wondered why the pang of loss I felt was more stinging than expected. I went over to my CD rack and pulled out two CDs that I had singled out with a handful of



other film scores that stay on permanent display, for whatever reason. Stuff that's exceedingly rare, some albums I wrote liner notes for, whatever.

And some autographs. "I have to do the fan thing," I told Elmer when I met him, digging in my bookbag for the CDs I'd tossed into it earlier that morning, just before leaving my apartment. I hadn't planned on bringing anything with me for him to sign—it seemed like bad form—but at the last what-the-hell moment I snagged *The Good Son* and

the re-recording of *To Kill a Mockingbird* and left for the interview. They've never left my CD racks, either of them, both bearing a personalized legend scrawled across the covers in black Sharpie.

Meeting celebrities is not as earth-shattering an experience as *Entertainment Tonight* would lead you to believe. We all breathe the same air and bleed the same red. It's just that people can find themselves in a place in their lives when even one such encounter can take on greater and grander meaning than it deserves to. It's because they're the ones who are leading by example, the ones who seem to be living the dream. Whatever it is. And one glancing contact with that can make someone just crazy enough to keep hoping.

You didn't have to know Bernstein's work inside and out to understand that this was a unique individual. Elmer Bernstein carried with him the intangible and undeniable weight of experience, but not ostentatiously so. You'll sometimes meet people who expect you to automatically assume the position of molehill to their mountain. Elmer, though, struck me as humble, down-to-earth, approachable. He didn't command your respect; he earned it.

There's a fairly standard format to an obituary. There has to be, after all; you've got new material every day,

guaranteed. (Obit-column editors have to be just about as employable as nurses and mechanics.) Among all the usual accolades and career descriptions and testimonials and descriptions of next-of-kin, there emerges the mere impression of an individual, composed of fragments. It's kind of sick joke, in a way, to write an obituary; like someone falling all over themselves to tell you about the great party you've just missed out on.

And then you meet Elmer, you get some CDs signed and an interview on tape, and years later you read an obituary and you wish you'd written it yourself so you could tell everyone about your own experience and fill in all the important illuminating details that the writer missed, and that's when you realize that the obituary is just like everything else: Mortality leaves it stranded, destined to be unfinished.

The deaths of Jerry Goldsmith, David Raksin and Elmer, coming in such quick succession, invite much reflection and provide an opportunity to celebrate their achievements. Soon enough, however, those well-meaning sentiments tend to get mixed up in a mad rush to talk all about eras gone by and days of wine and roses and "golden years" and other such flights of fancy. The protective instinct that arises when championing the body of an artist's work in the wake of their passing all too often gives way to opportunistic condemnations of the present artistic and cultural climate. "There's just nothing like this any more, and now there never will be again," this attitude says, conveniently overlooking the fact that there's great art everywhere, all the time, and there always will be. You just have to find it.

The grief process is a fickle thing, and it tends to force people to accept the hardest, most frightening reality of all: Life is too short. Part of the great triumph of art is that it's immortal; the best of it sticks around. When I wrote about Jerry Goldsmith's passing, I noted, "I like to think that artists reveal themselves through their work, that stray bits and pieces of themselves make their way into what they create, unblemished and raw." Imagine the great riches that await anyone who cares to look: the thousands, millions, billions of stray bits and pieces that come together to form a mere impression of those who once walked amongst us. When a musician puts pen to paper and goes about creating music, it is a part of himself that he leaves with us, one that reflects his best intentions and noblest goals. The act of creation is the greatest, most optimistic gesture that any artist can make. They leave with us the seeds of the future. Their work is their gift to us all.

**FSM**

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The Ray logo, featuring the word "Ray" in a white, stylized script font against a blue background.

A black and white photograph of a man in a suit, looking down with a serious expression, holding a small object in his hand. The image is high contrast, with deep shadows and bright highlights, emphasizing the texture of his suit and the intensity of his gaze.

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