

FILM SCORE

M A G A Z I N E

MAX-MEMORIES pg 24

The BEST and the Rest

FSM's Annual Roundup
of the Year That Was

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contents

FILM SCORE MAGAZINE

DEPARTMENTS

- 2 **Editorial**
The Magazine That Almost Wasn't.
- 4 **News**
Hordes of Awards.
- 5 **Record Label Round-up**
What's on the way.
- 5 **Now Playing**
Movies and CDs in release.
- 6 **Concerts**
Film music performed around the globe.
- 7 **Upcoming Film Assignments**
Who's writing what for whom.
- 9 **Mail Bag**
Elmer.
- 33 **Score**
More reviews, including *A Series of Unfortunate Events*, *Sideways*, *Alexander*, and *Mary Poppins*.
- 47 **Tech Talk**
To Remaster or Not to Remaster?
- 36 **FSM Marketplace**

COVER STORY

- 10 **The Best and Worst of 2004**
From *The Aviator* to *Sideways*, from *Harry Potter and the Prisoner of Azkaban* to *Van Helsing*, and from *Troy* to, well, *Troy*, last year offered up plenty of fodder for film music fans. Now strap yourself in as our FSM contributors chime in on the State of Film Music, 2004.
- 10 **The End of All Things!**
By Jon & Al Kaplan
- 15 **The Hits...and Misses**
By Jeff Bond
- 18 **Arbitrary Musings**
By John Takis
- 19 **Coulda Been a Cover!**
By Joe Sikoryak
- 20 **The Best of the Year**
By Doug Adams

FEATURES

- 24 **Memories of Max**
FSM is proud to publish this historical interview with Max Steiner, circa 1967. In Part 1, the Golden Age maestro talks about composing *Gone With the Wind*, his relationships with Selznick, Cukor and others, and cigars.
By Myrl A. Schreibman
- 28 **Composers of the Roundtable**
As part of our year-end wrap-up, today's top film composers comment on their respective 2004 projects.
By Jeff Bond



10 The way of the future.



24 Recollecting the past.



15 Living in the present.

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Volume 10 • Number 1

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The Magazine That Almost Wasn't

Or, how FSM came back from the brink

Magazine publishing is one of the world's dumbest financial endeavors. All we do is lose money. In the past, *Film Score Monthly* has been able to beat the odds by acting as a "loss leader" for our Classic CDs (most magazines survive by ad sales or they close in less than five years.) Our strategy worked pretty well, as long as we were distributing CDs ourselves—but we have successfully transferred our retail store to Screen Archives Entertainment (thanks for your patient support). It was a risky financial move but it had to be done—the burden of mail order was ruining our lives, and more importantly, we wanted to concentrate our efforts on producing soundtrack albums. So...

Film Score Magazine is now bimonthly. Six issues a year, not 10. Outside of this newsstand publication, we are not changing our name because that's too complicated—we'll just reinforce our acronym—not unlike the way Kentucky Fried Chicken has renamed itself KFC because they don't want people to think of fried food. Anyway, just call us FSM like always.

But, while our frequency will be reduced, the issues themselves will be enlarged. After this one, FSM will grow to 64 pages, and we may even sport color pages here and there. This expansion is largely made possible by way of our long standing and supportive relationship with Schumann Printers—thanks again!

The cover price is going up for newsstand buyers, from \$4.95 to \$7.95. (This after years of people telling us we could charge three times that and still sell.) Subscription prices will stay the same—please keep in mind we have not changed them since 1999. The mathematically inclined among you will realize this is a less obvious way of raising the price, because the same money is now bringing you fewer issues; however, six issues a year of 64 pages still delivers 384 pages, not such a big drop from 480 pages (10 issues of 48 each).

Moreover, regular departments like News, Mail Bag, and Score aren't going to grow all that much. We're pledging to put the extra pages each issue to good use, covering the kind of substantive feature stories that have always been the most

interesting for you to read, and the most inspiring for us to write. This issue provides a glimpse of things to come: Want more Golden Age coverage? Don't miss Part One of an archival interview with Max Steiner from 1967. It's a funny, fascinating and lively portrait. How 'bout a little tech talk? Take an inside look at mastering and remastering also in this issue. And the new year wouldn't be complete with our annual Best of the Worst, featuring the kind of lively writing certain to amuse some and annoy others.

FSM has always been a struggle to produce; we have a small, if devoted, staff and everybody here does double and triple duty (hence our occasional lateness.) It's easy to forget what a different world it was when FSM was founded back in 1990: There was no Internet, and it was pretty lonely being a fan of film music. At that time, the most important thing a publication could offer was *frequency*. Now there's news everywhere, with quick-fix resources like soundtrackcollector.com and imdb.com, not to mention a thriving online community of fellow fans. Today, the most important thing this publication can strive for is *depth*.

Perhaps we should have changed our schedule years ago, but we're changing it now. We want to keep producing our magazines and CDs, so we can share the excitement of film music, past, present and future. Our number one concern is to keep you, our loyal readers, satisfied—and coming back for more.

We promise to deliver issues that compensate for quantity with quality. We hope you'll stick around for years to come. Thanks for your wonderful support and understanding, as always.



Lukas Kendall, Publisher



Joe Sikoryak, Creative Director

THE FINE PRINT: Subscriptions are being recalculated to give you an adjusted number of issues over the same period of time: Two years gets you 12 issues, not 20; 1 year gets you 6 issues, not 10; and 6 months gets you 3 issues, not 5. You will receive customary renewal notices and other than that, you don't have to worry about a thing. If you feel as Lando Calrissian did, being treated unfairly by Darth Vader—sorry, but we're broke! Of course, you can cancel your subscription same as always—but we hope you won't. Instead, we hope you'll continue to appreciate us as much as we do you.

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news

Concerts • Now Playing
Record Label Round-Up
The Shopping List
Upcoming Film Assignments
“Pukas” • On the Air



SEEMS LIKE LAST YEAR: Winners again!

And the Winner of the Celebrity Chili Cook-Off Is...

Yes, there are too many award shows this time of year. But since we only report on a fraction of them, we don't feel so bad. Here are some recent winners and nominees:

The Golden Globe winners in the music categories:

Best Original Score— Motion Picture

The Aviator; Howard Shore

Best Original Song— Motion Picture

“Old Habits Die Hard”; Alfie; Mick Jagger, Dave Stewart

Grammy Winners include:

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

The Lord of the Rings: The Return of the King; Howard Shore

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

“Into the West” (From *The Lord of the Rings: The Return of the King*); Annie Lennox, Howard Shore, Fran Walsh

**Best Compilation Soundtrack
Album for a Motion Picture,
Television or Other Visual Media**
Garden State; Various

The Critics Choice Award winners in the music categories:

The Aviator; Howard Shore

Runners-Up:

The Incredibles; Michael Giacchino
Sideways; Rolfe Kent

BAFTA's Anthony Asquith Award for Achievement in Film Music nominees:

The Aviator; Howard Shore

The Chorus; Bruno Coulais

Finding Neverland; Jan A. P.

Kaczmarek

The Motorcycle Diaries; Gustavo

Santaolalla

Ray; Craig Armstrong

Elliot's Gold

For those wondering what the heck Elliot Goldenthal's been doing since writing the score for *S.W.A.T.*, the Los Angeles Opera has announced that, as part of its 20th anniversary season (2005–2006), it will present the world premiere of Goldenthal's opera *Grendel*, to be directed, of course, by Julie Taymor.

Grendel is based on the John Gardner novel, which retold the story of *Beowulf* from the monster's point of view. The novel was previously made as an Australian animated feature in 1981 entitled *Grendel Grendel Grendel*, with Peter Ustinov as the voice of Grendel and a score by Bruce Smeaton (soundtrack available on 1M1). We'll keep you apprised of specific dates as they approach.

www.losangelesopera.com



Emily Bernstein 1958-2005

EMILY BERNSTEIN, PRINCIPAL clarinetist with the Los Angeles Opera Orchestra and the Pasadena Symphony, and a first-call, Hollywood session musician, died Thursday, Feb. 3 in Duarte, California, of liver cancer. She was 46.

Bernstein played on hundreds of film scores; her most recent featured work can be heard in John Williams *The Terminal* and Randy Newman's *Seabiscuit*. She served on the faculty of the Henry Mancini Institute in Los Angeles and was a member of the music ensemble XTET.

Just a note of clarification: Emily Bernstein was not directly related to Elmer Bernstein. It's easy to see how confusion could arise, however; Elmer's daughter, an accomplished orchestrator, is named Emilie.

Contributions can made to:

The Emily Bernstein Fund

The Pasadena Symphony

2500 East Colorado Boulevard, Ste 260
Pasadena, CA 91107

Those interested in contributing should
make checks payable to
The Pasadena Symphony.

Mancini Lives!

For those of you who might not have heard, Warner Bros. Publications has recently

published a great reference book: *Case History of Film Score: The Thorn Birds*, by Henry Mancini, edited by Roy Phillippe. Mancini was asked to write the book in the mid-'80s, but the original offer was pulled before Mancini finished it. Years later, Roy Phillippe took on the monumental task of editing the manuscript, coordinating timing notes and analyzing the *Thorn Birds* music. After several more years of delay, the book is finally available, filled with musical examples, manuscripts in Mancini's hand, and even includes a CD of the score—which, by the way, includes the harpsichord melody missing from the recent Varèse release of the same score.

Quick Takes

• THE HARTT SCHOOL OF the University of Hartford in Connecticut has announced the gift of a permanent collection of memorabilia depicting the career of Harry Sukman, the late Oscar-winning composer, conductor and concert pianist. The collection, including Sukman's legendary ebony Steinway grand piano, will be on permanent display in The Harry Sukman Foyer in the Fuller Music Center adjacent to Millard Auditorium. The exhibition will include music scores, scripts, correspondence, photographs, albums, lobby cards, posters and awards spanning his career. Sukman received an Oscar for his scoring of *Song Without End*, nominations for *Fanny* and *The Singing Nun*, and an Emmy nomination for the miniseries *Salem's Lot*.

(continued on page 6)



THIS JUST IN: The CD Depot, Ashland, Oregon.

Aleph

Next on the docket for Lalo Schiffrin's label is his score for *Les Felins* (1964). Also forthcoming is the 1981 comedy *Caveman*.
www.alephrecords.com

Brigham Young University

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

Cinesoundz

Forthcoming are two DVDs and a radio play of the British-German '70s TV sci-fi series *Star Maidens* (both by Berry Lipman).
www.cinesoundz.com; info@cinesoundz.de

Chandos

Available now is *Goodwin: Film Music* (featuring Ron Goodwin selections from *Whirlpool*, *633 Squadron*, *Battle of Britain*, *Where Eagles Dare* and more). Due

imminently is *Parker: Film Music* (featuring Clifton Parker selections *Treasure Island*, *Blue Lagoon*, *Sea of Sand* and more).

www.chandos.net

Commotion

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

www.arecordcommotion.com

Digitmovies

Available now is Bruno Nicolai's *La Coda Dello Scorpione* (1971).

Disques Cinemusique

Forthcoming are new recordings of the Georges Delerue scores *Rapture* and *Interlude*. Both will be produced with digital sampling of acoustic instruments.

www.disquescinemusique.com

FSM

We travel to the far ends of the earth and beyond: Our Golden Age release features Dimitri Tiomkin's *The Thing From Another World* (1951, archival mono) coupled with *Take the High Ground!* (1953, stereo). In another direction, our Silver Age Classic couples *Atlantis: The Lost Continent* (1961, Russell Garcia) with the complete surviving score to *The Power* (1968, Miklós Rózsa), both in stereo.

Next month: Music in the sky, under the sea and deep within the jungle! www.filmscoremonthly.com

GDM

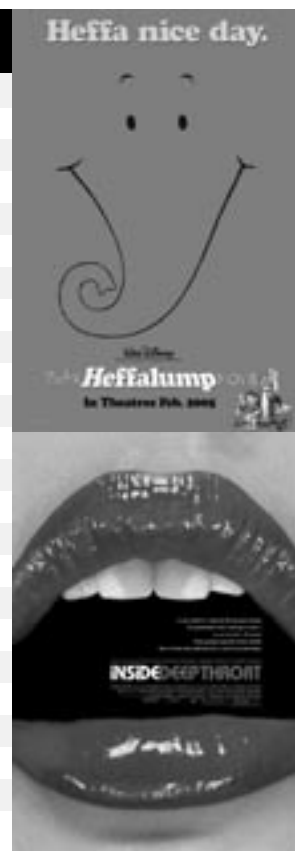
Many Morricone reissues now available from GDM include: *Morricone: Musiche Per Il Cinema Di Giuseppe Tornatore*, Morricone:



NOW PLAYING: Films and scores in current release

Alone in the Dark	B. VEINDLANDT, P. ZWEIER, O. LIEB, et al	n/a
Appleseed	T. TAKAHASHI, VARIOUS	Tofu**
Are We There Yet?	DAVID NEWMAN	n/a
Assault on Precinct 13	GRAEME REVELL	Varèse Sarabande
The Big Red One: The Reconstruction	DANA KAPROFF	n/a
Boogeyman	JOSEPH LODUCA	n/a
Bride and Prejudice	CRAIG PRUESS, ANU MALIK	Casablanca**
Coach Carter	TREVOR RABIN	Capitol*
Constantine	BRIAN TYLER/KLAUS BADELT	Varèse Sarabande
Cursed	MARCO BELTRAMI	Image*
Dolls	JOE HISAISHI	Universal (import)
Fascination	JOHN DUPREZ	n/a
Hide and Seek	JOHN OTTMAN	Kirtland
Hitch	GEORGE FENTON	Sony*
Inside Deep Throat	DAVID STEINBERG	n/a
In the Realms of the Unreal	JEFF BEAL	n/a
Man of the House	DAVID NEWMAN	n/a
Pooh's Heffalump Movie	JOEL McNEELY	n/a
Racing Stripes	MARK ISHAM	Varèse Sarabande
Rory O'Shea Was Here	DAVID JULYAN	n/a
Son of the Mask	RANDY EDELMAN	New Line
Swimming Upstream	REINHOLD HEIL, JOHNNY KLIMEK	n/a
White Noise	CLAUDE FOISY	n/a
The Wedding Date	BLAKE NEELY	n/a

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



Musiche Per Il Cinema Di Pier Paolo Pasolini, 1900 and Orient Express.

Intrada

Due in early March will be the next in **Intrada's** Signature Collection series, *The Prodigal* (Bruce Broughton's first feature film score; 1983). The release will be limited to 1,000 pressings, and may be pre-ordered now. www.intrada.com

La-La Land

Forthcoming are *Mirror/Mask* (Iain Ballamy), *Hitman/Hitman 2* (Jesper Kyd) and *The Big Empty* (Brian Tyler). www.lalalandrecords.com

Pacific Time Entertainment

Due Mar. 29: *Fabled* (Ari S. Kirschenbaum and Aaron Platt); *The Keys to the House* (Franco Piersanti); *Womb Raider* (Randolph Scott); and *Carlos Castaneda—Enigma of a Sorcerer* (Ralph Torjan and Robert J. Feldman). www.pactimeco.com

Percepto

Percepto's long-awaited, deluxe release of *The Brave Little Toaster* (David Newman) is now available. www.percepto.com

Prometheus

Now available is a remastered

version of *Caboblanco* (Jerry Goldsmith). Still coming is a 2-CD set of John Debney's complete score to *Cutthroat Island*.

RCA

Available now is *Ortolani: Genius of Riz Ortolani* (Italian import; 2-CD set).

Saimel

Due imminently is *Entre Vivir y Soñar* (Juan Bardem). www.rosebudbandasonora.com/saimel.htm
saimel@tiscali.es

Screen Archives Entertainment

Forthcoming are *Foxes of Harrow*

(David Buttolph) and *Son of Fury* (A. Newman). www.screenarchives.com

Varèse Sarabande

Available now is *Constantine* (Klaus Badelt/Brian Tyler). Due Mar. 1: *Million Dollar Baby* (Clint Eastwood). Due Mar. 15: *Robots* (John Powell). www.varesesarabande.com

Please note:

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

News (continued from page 4)

• **MIZZY HONORED:** Composer/Songwriter Vic Mizzy (right) was awarded The Society of Composers & Lyricists Ambassador Award for his lifetime achievements at the SCL's annual meeting.

• **FSM READER NICK KASPER** is taking part in the London Marathon April 17 to raise money for the Jerry Goldsmith Memorial Fund. If you wish to help sponsor him, you can contact him at willavecrew@ntlworld.com. Sponsors will be entered into a raffle, and the winners will receive copies of the *Patch of Blue* and *QBVII* CDs, donated by Intrada.



documentary.

Cliff Bradley is working on the music for the feature *Plains Empty*.

David Pickvance was recently offered the position of Composer-in-Residence at the BBC in London, where he will relocate for the next two years.

Martin Armiger just delivered a new music package for ABC news and current affairs programs.

Christopher O'Young and **Rima Tamou** are composing for *Til Death Do Us Part*, a documentary funded through AFC Indigenous Unit and SBS Independent.

Bryony Marks has just started the score for a new six-part series, *Australian of the Year*.

Scott Saunders is scoring *The Colony*, a six-part series for SBS Television.

Art Phillips is currently scoring the eight-part television documentary *Outback House*, an 1860s adventure, for the Australian Broadcasting Company. **FSM**

Scoring News from Down-Under

By Art Phillips, President, The Australian Guild of Screen Composers

Leah Curtis' new logo I.D. music for the U.S. Production Company *Crystal Sky* has just premiered in cinemas internationally.

Brett Aplin has just completed the score for *Welcome to Wonderland*, a feature

CONCERTS Film Music Played Live

INTERNATIONAL

Austria

May 24, 25, Tonkünstler Orchestra of Lower Austria in Polteen; *The Magnificent Seven* (Bernstein), *Vertigo* (Herrmann), *Once Upon a Time in the West* (Morricone).

Australia

March 5, Hobart, Tasmanian S.O.; "Australians at the Movies," featuring *The Hours* (Glass), *Shakespeare in Love* (Warbeck), *The Sundowners* (Tiomkin). April 28-30, Sydney S.O., *Psycho* (Herrmann).

England

May 12, Trinity College of Music Orchestra, London; *Psycho* (Herrmann).

France

April 10, Oceanographic Institute, Paris, John Scott, cond.; *Once Upon a Time in the West* (Morricone), *The Magnificent Seven* (Bernstein), *The Sand Pebbles*, *Wind and the Lion* (Goldsmith) and "Sounds of *Hatan*" (Mancini).

Switzerland

May 15, Orchestre de la Suisse Romande, Geneva; Jerry Goldsmith tribute, featuring *Star Trek: The Motion Picture*, *Masada*, *Twilight Zone: The*

Movie, *Wild Rovers*, *Forever Young*, *Supergirl*.

UNITED STATES

California

April 9, Bakersfield S.O.; *Concerto for Guitar & Orchestra*, (Elmer Bernstein, featuring Christopher Parkening, soloist).

Florida

March 11, 13, 14, Tampa Bay, Florida Orchestra, Richard Kaufman, cond.; "Music of the Islands," featuring *Hawaii* (E. Bernstein), *Mutiny on the Bounty* (Bronislau Kaper), *Swashbuckler* (Addison), *Finding Neverland* (Jan Kaczmarek).

New York

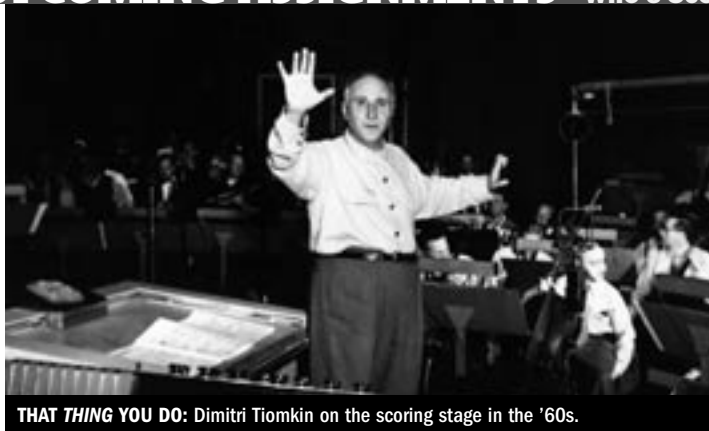
March 19, 20, White Plains, Westchester Philharmonic; *Psycho* (Herrmann).

Texas

April 22-24, Dallas S.O.; *The Russia House* (Goldsmith), "Ride of the Cossacks" from *Taras Bulba* (Waxman), premiere of *Ode to Orion: Fantasy for Solo Horn and Orchestra* (Lee Holdridge).

Wisconsin

March 19, Green Bay S.O.; *Psycho* (Herrmann). **FSM**



THAT THING YOU DO: Dimitri Tiomkin on the scoring stage in the '60s.

A-B

Craig Armstrong *Asylum*.
David Arnold *Bond 21*, *Return to Sender*.
Angelo Badalamenti *Dark Water*.
Rick Baitz *Hope and a Little Sugar*.
Christophe Beck *The Perfect Man*,
The Pink Panther (replacing his
replacement, David Newman).
Marco Beltrami *XXX: State of the Union*.
BT *Underclassman*, *Stealth* (w/ **Randy Edelman**).
Andy Bush and **David Gale** *It's Not Me, It's Him*.

C

Teddy Castellucci *The Longest Yard* (w/
Chris Rock, Adam Sandler).
Steve Chesne *Press Pass to the World*,
Zen Noir.
George S. Clinton *Eulogy*.

D-E

Mychael Danna *Black, Where the Truth Lies* (dir. Atom Egoyan).
Carl Davis *Mothers and Daughters*.
John Debney *Chicken Little*.
Alexandre Desplat *Hostage*, *The Upside of Anger*.
Pino Donaggio *Toyer* (dir. Brian De Palma, w/ Juliette Binoche).
Patrick Doyle *Nanny McPhee*, *Man to Man*, *New France* (dir. Jean Beaudin), *Harry Potter and the Goblet of Fire*, *Wah-Wah* (w/ Gabriel Byrne).
Anne Dudley *Perfect Creature*.
Randy Edelman *Stealth* (w/ **BT**).
Danny Elfman *Charlie and the Chocolate Factory*, *Tim Burton's The Corpse Bride*.

F-G

Andy Farber *The Warrior Class*.
George Fenton *The Regulators*,
Bewitched (dir. Nora Ephron), *Valiant*
(Disney, animated).

Lisa Gerrard *Layer Cake*.
Michael Giacchino *Sky High* (Disney
live action, w/ Kurt Russell, Bruce
Campbell).
Philip Glass *Partition*.
Nick Glennie-Smith *Love and Honor*.
Claude Foisy *Snake King*.
Harry Gregson-Williams *The Chronicles of Namia: The Lion, the Witch and the Wardrobe* (Disney), *Kingdom of Heaven* (dir. Ridley Scott).

H

James Horner *The Da Vinci Code* (dir. Ron Howard), *Ask the Dust* (dir. Robert Towne).
James Newton Howard *The Interpreter*,
Batman Begins (w/ **Hans Zimmer**).

I-J-K

Mark Isham *In Her Shoes* (dir. Curtis Hanson).
Rolfe Kent *The Wedding Crashers*.

L

Nathan Larson *Down in the Valley* (w/
Edward Norton), *The Motel*.
Chris Lennertz *Sledge: The Story of Frank Sledge*.
Joseph Lo Duca *Devour*.

M-N

Mark Mancina *Asylum*.
Hummie Mann *Suzanne's Diary for Nicholas*.
Clint Mansell *The Fountain* (dir. Darren Aronofsky), *Sahara*.
Cliff Martinez *Havoc*.
Ennio Morricone *Libertas*, *Karol*,
Sportman van de Eeuw.
Mark Mothersbaugh *Lords of Dogtown*.
Ira Newborn *E-Girl*.
David Newman *I Married a Witch* (dir. Danny DeVito), *Kicking & Screaming*.
Randy Newman *Cars* (animated).

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

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

O-P

John Ottman *House of Wax*, *Kiss Kiss Bang Bang*, *X-Men 3*, *Fantastic Four*.
Rachel Portman *Because of Winn Dixie*,
Flightplan.
John Powell *Mr. & Mrs. Smith*.

R

Trevor Rabin *The Great Raid*.

S-T

Lalo Schiffrin *The Bridge of San Luis Rey*, (w/ Robert DeNiro, Kathy Bates), *Abominable*, *Rush Hour 3*.
Theodore Shapiro *Aeon Flux* (w/ Charlize Theron), *The Baxter* (w/ **Craig Wedren**; dir. Michael Showalter).
Ed Shearmur *The Skeleton Key* (dir. Iain Softley).
Howard Shore *King Kong* (dir. Peter Jackson), *A History of Violence* (dir. David Cronenberg).
Ryan Shore *Confession*, *Ladies Night*, *Headspace*.

V-W

Stephen Warbeck *Proof*.
Alan Williams *Suits on the Loose*, *Crab Orchard*, *Ice Hotel*.
John Williams *Star Wars: Episode III—Revenge of the Sith*, *War of the Worlds*, *Memoirs of a Geisha*.

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 *Over the Hedge*, *A Good Year*, *The Weather Man* (dir. Gore Verbinski), *Batman Begins* (w/ **James Newton Howard**), *Mission: Impossible 3*, *Madagascar*.

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FSM

The Hot Sheet

Mark Adler *Marilyn Hotchkiss' Ballroom Dancing & Charm School*, *When Do We Eat?*
Nathan Barr *2001 Maniacs*.
Teddy Castellucci *Rebound*.
Joseph Conlan *Mansquito*.
Cliff Eidelman *The Sisterhood of the Traveling Pants*.
Danny Elfman *Charlotte's Web*,
A Day With Wilbur Robinson
(Disney; animated).
George Fenton *Last Holiday*.
Richard Gibbs *The Honeymooners*.
Vincent Gillioz *Living With Uncle Ray*.
Jan Hammer *Cocaine Cowboys*.
Christian Henson *Animal*.
James Horner *The Chumsclubber*.
David Julyan *Dungeons and Dragons II: The Elemental Might*,
The Last Drop.
David Kitay *Art School Confidential*.
Johnny Klimek/Reinhold Heil
The Cave.
Deborah Lurie
Mozart and the Whale.
Mark Mothersbaugh *The Ringer*,
The Big White, *John Chapman*.
John Murphy *The Man*.
Nicholas Pike *Sam's Lake*.
J. Peter Robinson
The World's Fastest Indian
(w/ Anthony Hopkins).
Jeff Rona *Slow Burn*, *Urban Legends 3: Bloody Mary*.
Nic. tenBroek *The Moguls*
(w/ Jeff Bridges).
Ryan Shore *212*.
James Venable *Happily N'Ever After*,
Deuce Bigalow: European Gigolo.
Nathan Wang (w/ **David Manning**)
Reefer Madness (musical).



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24 pp. unless noted.

#50, Oct. '94 A. Silvestri; M. Isham; sex & soundtracks; Schiffrin concert; Morricone/Beat; the Internet; Recordman/liner notes.

VOL. TWO, 1997

32-48 pp.

Vol. 2, No. 6, Aug. '97 L. Schiffrin, J. Powell, Shaiman; Tony Thomas; Summer movies, TV sweeps.

VOL. THREE, 1998

48 pp. each

Vol. 3, No. 4, May '98 SCI-FI; B. Broughton, D. Arnold; CE3K restoration; Williams Guide 3; Ed Shearmur; Fox Classics CDs.

Vol. 3, No. 10, Dec. '98 THE PRINCE OF EGYPT; E. Cmiral (*Ronin*); 50+ CDs.

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48 pp. each

Vol. 4, No. 7, Aug. '99 WARNER ANIMATION; *Phantom Menace*; *Battlestar Galactica*; Emil Richards; ASCAP.

Vol. 4, No. 9, Nov. '99 COMPOSER STAMPS; *Papillon*; Peter Thomas. **Vol. 4, No. 10, Dec. '99** SCORES OF SCORES: review compilation issue.

VOL. FIVE, 2000

48-64 pp. each

Vol. 5, No. 1, Jan. '00 SUPERMAN: THE MOVIE H. Shore; Goldenthal, Barber, Tyler, Debney, Robbins; Pocket Reviews

debut.

Vol. 5, No. 3, Mar. '00 PHANTOM MENACE CD; Reader pix '99; C.H. Levenson's "last".

Vol. 5, No. 4, Apr./May '00 BERNARD HERRMANN; R. Marvin (U-571); *Tora! Tora! Tora!*; Film score agents, pt. 1.

Vol. 5, No. 5, Jun. '00 TENTH ANNIVERSARY! *Jaws* 25th Ann. CD; J. N. Howard (*Dinosaur*); Goldsmith Guide Pt 6.

Vol. 5, No. 6, Jul. '00 SUMMER SCORE ROUND-UP; D. Newman; Session Notes.

Vol. 5, No. 7, Aug. '00 B. BROUGHTON; Shaiman gives hell; Elfman & mom.

Vol. 5, No. 8, Sept./Oct. '00 R. NEWMAN *Things To Come*; *The Goonies*; NPR honors.

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VOL. SIX, 2001

48 pp. each

Vol. 6, No. 1, Jan. '01 THE BEST OF THE WORST: 2000; *Our Town*; *Hollow Man* DVD; *Total Recall*; C. Martinez (*Traffic*).

Vol. 6, No. 2, Feb. '01 MUSICAL WORLD OF IRWIN ALLEN; A. Copland (cond. J. Sheffer); G. Clinton; Douglass Fake of Intrada; *How to Marry a Millionaire*.

Vol. 6, No. 3, Mar. '01 BIGGER, BETTER SCORES: New RMA agreements; D. Ellis; Irwin Allen discs; R. Kent (*Town & Country*); Italian Imports/BEAT.

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Vol. 6, No. 5, June '01 SERGEI PROKOFIEV; Friedhofer & Fox; *Ghostbusters*; J. Danna.

Vol. 6, No. 6, July '01 PLANET OF THE

APES; H. Zimmer; Horner Guide 2; Shore.

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Vol. 6, No. 8, September '01 ANGELO BADELAMENTI; N. Carolina School of the Arts; Earle Hagen; Halloween DVDs; more.

Vol. 6, No. 9, Oct./Nov. '01 LORD OF THE RINGS; Ronald Stein; T. Jones; Davis Meets Williams; M. Danna; Pukas comix debut.

Vol. 6, No. 10, Dec. '01 SCORES OF SCORES; Alejandro Aménabar; G. Yared; Hobbit music; H. Gregson-Williams; R. Kent.

VOL. SEVEN, 2002

48 pp. each

Vol. 7, No. 1, Jan. '02 THE BEST & THE WORST: 2001; Horner Guide Pt 3: Zimmer; *Logan's Overrun*; *Enterprise*; Yann Tiersen.

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Vol. 7, No. 3, Mar./Apr. '02 THE SCORPION KING; *Hook* (Williams); Edda Dell'Orso; Craig Armstrong (*Moulin Rouge*); Oscars.

Vol. 7, No. 4, May/Jun. '02 SUMMER BLOCKBUSTERS; M. Mothersbaugh; *Legend* on DVD; (ASCAP winners).

Vol. 7, No. 7, Sept. '02 FSM'S TOP 40 COMPOSERS; John Frankenheimer; L. Schiffrin; J. Klimek; *The Kid Stays in the Picture*.

Vol. 7, No. 8, Oct. '02 FALL FILM ROUND-UP: E. Bernstein; E. Goldenthal; D. Elfman; S. Bramson (*JAG*); Michael

Hennagin.

Vol. 7, No. 9, Nov. '02 BOND TURNS 40; W. Ross (*Harry Potter*, *Tuck Everlasting*); George Feltenstein (TCM); CD Wishlist.

Vol. 7, No. 10, Dec. '02 TOWERING ACHIEVEMENTS: H. Shore; Ray Ellis (Filmation); The Alloy Orchestra, Spy Notes (secret agent discs).

VOL. EIGHT, 2003

48 pp. each

Vol. 8, No. 1, Jan. '03 JOHN WILLIAMS; Best & Worst 2002; *Star Trek* film scores.

Vol. 8, No. 2, Feb. '03 HOW THE AWARDS WERE WON; J. Williams & L. Slatkin; Jan Hammer, C. Martinez, C. Pope, S. Walker.

Vol. 8, No. 3, Mar. '03 MAGNIFICENT MOVIE MUSIC MOMENTS; Brian Tyler; J. Ottman; D. Davis (*Matrix Reloaded*).

Vol. 8, No. 4, Apr.-May '03 MEET THE FOLKS: (*A Mighty Wind*); M. Hamlish; G. Fenton (*The Blue Planet*); Bond reissues.

Vol. 8, No. 5, June '03 BOOM TIMES: SUMMER; Bond reissues 2; Jan Hammer 2; Korngold DVD.

Vol. 8, No. 6, July '03 THE PIRATE ISSUE: K. Badelt, H. Gregson-Williams; R. Portman's opera, The Sherman Bros.

Vol. 8, No. 7, August '03 SEX, LIONS & AUDIOTAPE: P. Doyle; M. Kamen; Betty Comden, C. Lennerz; audio formats.

Vol. 8, No. 8, Sept. '03 LOVE THAT BOOB TUBE; Staff picks; *Indiana Jones and the Temple of Doom*; M. Barwood.

Vol. 8, No. 9, Oct.-Nov. '03 MATRIX CONCLUSIONS; "Dumped": 50+ cut & altered scores; The Gospel of Jeff Danna.

Vol. 8, No. 10, Dec. '03 SHORE

RETURNS: At the *Return of the King* sessions; Kamen Tribute; G. Yared; Holiday DVD roundup.

VOL. NINE, 2004

48 pp. each

Vol. 9, No. 1, Jan. '04 BEST OF THE WORST, 2003; Thomas Newman; A. Desplat; Williams' in Chicago; *The Shining*.

Vol. 9, No. 2, Feb. '04 JAMES HORNER THEN AND NOW; J. Debney; B.T.; Composers of *South Park*.

Vol. 9, No. 3, Mar. '04 JON BRIO/AN TYLER BATES; *The Bride of Frankenstein*; (*Robin Hood* x 2); The Music of the Christ; TheRza.

Vol. 9, No. 4, Apr.-May '04 THE FALL OF TROY; *Forbidden Planet*; B. Poledouris; David Shire; Goldsmith on Apes.

Vol. 9, No. 5, Jun. '04 THE SOUNDS OF SUMMER: Stephen King TV; *Dirty Harry* on CD; Mr. Songtrack, Gary LeMel.

Vol. 9, No. 6, Jul. '04 KEEPING IT REAL: Reality TV scores; John Morgan Re:Recordings; George Bassman profiled.

Vol. 9, No. 7, Aug. '04 JERRY GOLDSMITH 1929-2004: Tributes, retrospectives, imaginary chats and an unwritten letter.

Vol. 9, No. 8, Sept. '04 SCORE CAPTAIN Ed Shearmur; Last Goldsmith Buyer's Guide; Arthur Morton; Raksin remembered.

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Vol. 9, No. 10, Nov.-Dec. '04 SHORE SCORES: *The Aviator*; A. Badalamenti; *Arrested Development*; Barbie, and more!

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.

FSM lives, but our back issues are HISTORY! (Use order form, opposite)

mailbag

Elmer

I just finished reading Jeff Bond's beautiful tribute to Elmer Bernstein (*FSM* Vol. 9, No. 9), and I'm reminded anew of why I cherish this film composer's work above that of all others: that perfect phrase of his, "grace and simplicity," which so aptly describes his own best scores. While I was shocked and saddened by the death of Jerry Goldsmith, its effect on me was not, somehow, personal. Bernstein's passing hurt.

When I heard the news my first reaction was a resurgence of the anger I felt when the Academy denied him the Oscar he so richly deserved for *Far From Heaven*. I remember saying, "He's written a masterwork! And at his age, how many more opportunities is he going to get?" But Bernstein's work was an instant annealing agent; all I had to do was think of that almost unbearably moving cue he composed for the finale of *To Kill a Mockingbird*. That was Elmer Bernstein: neat (composition that was perfectly attuned to the movie, and the moment); elegiac without pomp or self-importance; and exquisitely emotional without in the least resorting to bathos or sentimentality. It's my favorite of all film score moments...the one I want played at the end of my wake.

Scott Ross

Raleigh, North Carolina

Fair Warning

In Roger Hall's otherwise excellent article on Elmer Bernstein's essential scores in the "Tribute Issue," he does not mention that both the Capitol release and the DRG CD of what is called the "original soundtrack" of *True Grit* is actually a disco album of themes from the film arranged by Artie Butler. Other than the title song, it contains no instrumental music from Elmer's original score as used in the movie.

The closest thing available is "Rooster and Runaway" track on *The Films of John Wayne* CD conducted by Elmer for Varèse Sarabande (also included on the *Elmer Bernstein: Great Composers* compilation from the same label).

Since Roger Hall called it a superior score and recommends the recording, the uninitiated should be forewarned, or they'll "plotz" when they hear it.

Larry Gelb, Englewood, NJ



Musicals, Please

I am a big movie musical fan. It seems that *FSM* writers do not appreciate the fact that movie musicals also have a "film score." Musical soundtracks are rarely reviewed or even mentioned in passing. In a recent issue devoted to Elmer Bernstein, *Thoroughly Modern Millie* was not featured, even though it's the only score that won him an Academy Award.

While I know that you are more devoted to other types of music, you have released many western scores that contain singing, and '60s rock/hop music, but not one release has been a complete film musical. Look at the fabulous underscore for films like *Hello Dolly*, *Man of La Mancha*, *Mame*, even *Millie*...the list goes on forever. It seems Rhino is the only label that releases these, and they only release the ones from M-G-M.

I hope that one day you will treat the movie musical as it should be treated, equally with other film scores, because they are also film scores. The underscore in many of them is, in fact, often more extensive because an arranger has to take what is usually stage material and score it for action on film.

Robert Jackson

classiconvideo@yahoo.com

Hey, we love musicals as much as the next guy...and doll. Get it?

Errata

Jon Aanesen's two-and-a-half-star review of *American River* (*FSM* Vol. 9, No 10., page 35) was supposed to read three-and-a-half stars.

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The Way of the Future Award goes to...**HOWARD SHORE**

Howard Shore's fiery, neurotic *Aviator* score returns him to the rigorously horizontal complexity of his pre-*Lord of the Rings* work, and "H-1 Racer Plane," our pick for cue of the year, is some of the most original "flying music" we've heard. This pulsating, unstoppable piece takes you inside Howard Hughes' head and plays through the scene with an angry grandeur that keeps you focused on the genius flying the plane, instead of simply hammering home how fast the plane is going. Alas, *The Aviator* score was deemed ineligible for an Oscar under the pretense that voters might

not be able to tell the score from the source music. While this new rule may help prevent something like "*The Full Monty* disaster of 1997" from happening again, in this instance, it's just further proof that as long as Howard Shore continues to write music this good, the music branch of the Academy will have to invent ways to disqualify him. How about a "no scores for remakes" clause for *King Kong*, fellas?

The Still Bald, Still Brilliant Award goes to...**JOHN WILLIAMS**

The Terminal is part Capra, part David E. Kelly, all torture, but it's another example of John Williams helping Steven

Spielberg survive thin material. Williams' Hebrew-flavored clarinet theme for Tom Hanks sells the character's pervasive mischief in a way the tonally flailing script is never able to do. There's also a touching Raksin-esque Christmas time love theme for Catherine Zeta-Jones. If you haven't seen *The Terminal*, don't. This is an album best heard without having to conjure the painful movie for which it was written.

We're a little disappointed that John Williams won't be doing *Harry Potter IV*, because *Prisoner of Azkaban* is his best yet for the series (this despite its poor mix in the film and Alfonso Cuarón's butchering of several climactic musical moments). *Azkaban* is the first, and possibly last Potter entry where Williams is able to weave his chamber-oriented source material into the larger fabric of the score. The threatening "Double Trouble" material pops up in different guises throughout, and the bitter-



sweet *Jane Eyre*-like theme for Harry and his family resonates in a way that the more whimsical "Harry" themes of the first two films never quite did.

All that said, if Williams is out, we're glad the franchise is going to Patrick Doyle, one of perhaps two people who have the chops and the raw ability to successfully take the Williams approach without sounding like a gorilla aping him. It'll also be fun to see if Doyle takes any revenge on Williams for all the *Henry V* cues that crept from the temp track into *Jurassic Park* way back in 1993. We don't yet know if or how Williams' themes will be incorporated in *Harry Potter IV*, but let's hope that Doyle is given some degree of free rein, if not carte blanche. Then again, we can also simply hope that he stays on the project.



The Little Red Riding Hood Award goes to...**JAMES NEWTON HOWARD**

Say what you want about M. Night Shyamalan's ego, but at least his head hasn't swollen to the point where he's afraid to let James Newton Howard take center stage in his films. It's clear that Howard relishes the chance to work on Shyamalan's gloriously inflated *Twilight Zone* episodes, and *The Village* is possibly the composer's most exquisite score yet. The ethnic percussion for the monsters is a little heavy-handed but it's more than compensated for by the intricate folk string writing for the

oblivious (and not-so-oblivious) inhabitants of *The Village*. Also, the choice of playing to the love story gives the second half of the film a relentless drive. This material showcases violin soloist Hilary Hahn, and offers further proof that when Howard aims high, he's one of the best in the business.

Death Is Just Another Path...

We've put it off for as long as possible, but now we have to talk about the devastating death toll for film composers in 2004. It's a cruel act of fate that Jerry Goldsmith, David Raksin and Elmer Bernstein died within the same month, continuing the streak of composer deaths that began a year earlier with Michael Kamen and Michael Small. We were two of the several hundred privileged few to have David Raksin and Elmer Bernstein as professors at USC in the late 1990s. Raksin, as charming and witty in person as his music is on screen, told perennially interesting, irreverent war stories and made jokes about Andrew

Lloyd Webber. Bernstein's tales of yesteryear were more benign and general, but he was vocal about his opinions on the current state of film music. He was interested in where things were going, who was good, who was bad and why. You didn't find any other members of the older generation waxing on about John Williams' score for *Minority Report* or Thomas Newman's *Road to Perdition*. Elmer took the art form seriously and helped bring credibility and respect to his field. Who will fill that void now?

Elmer seldom went into any detail about his compositional process, save for simple things like the importance of melody. He

did however stress the value of "understanding" film, honing in on that one central idea under the surface that could be brought out and realized through music. Sometimes that idea could be as basic as something like "friendship," but Elmer's realizations of these concepts were anything but basic. He set standards in every genre and was better at doing comedy than anyone else. He'll be missed not only for his work but for his presence as an advocate for good film music and for simply being a delightful, lovable human being.

We never got the chance to study under or meet Jerry Goldsmith, but given his characteristic disdain for those who loved his work a little too much (along with people writing for this magazine), we were probably better off.

One thing that made Goldsmith's death



so painful is that his writing held constant reminders of his greatness ... right up until the very end. People have noted his supposed "decline" in the '90s, and there's some truth to that. But even in his most streamlined work of the past decade, there were always flashes of brilliance: the soaring aftermath of the final game from *Rudy*; the operatic lament for the main title of *Sum of All Fears*; the canonic action material in *Bad Girls* that conjures his fire from the '60s; *Take a Hard Ride* reimagined for Yosemite Sam in *Looney Tunes*; the *Hollow Man* cue that somehow turned "Elizabeth Shue building a magnet" into a show-stopping set-piece;



the entire score for *The Edge*. Hell, we even like the theme from *Forever Young*. That's right. *Forever Young*. Boy, a lot of these movies were bad. But that's the whole point. We only remember them because of him.

Goldsmith was and likely will forever remain our greatest film composer. There was more to his writing than the gloriously memorable themes; the mixed-meter action writing; the clarity of voice; the sheer lack of filler; the mastery of counterpoint; and the unique instrumentation. This is a general statement and it's been said before, but there was an uncanny symbiosis between Goldsmith's scores and the films for which they were written. While his material is influential as absolute music, the actual application of his music (where it's placed, how it's used, and what it's not used for) is another topic entirely; the guys who have learned from that aspect of Goldsmith's technique are fortunately the ones who sound nothing like him.

Good-bye, Jerry. Thanks for everything.



The Peter Weir Award

goes to...**SAM RAIMI** for *Spider-Man 2*

It's hard to imagine that Danny Elfman's *Not* angry at how his score for *Spider-Man 2* was treated, but if he's not, then we'll be angry for him. It's no secret that a secret someone fell in love with the *Spider-Man 2* temp track to the point where large portions of Elfman's new score were clumsily re-tracked with cues from the first film. More damningly, other scenes were rescored to temp specifications by John Debney and Chris Young, to varying degrees of success. All of this is particularly disappointing because Elfman's discarded material (some of which is available on the *Spider-Man 2* score album) is tremendous. Those out there (like us) who thought Elfman's superhero scoring well had run dry are advised to seek out unused cues like "The Train" and "Aunt May Packs," both of which feature

dazzling reinvention of themes past. There's true mastery at work in the "Aunt May Packs" cue in particular, where Elfman's separate Spidey themes mingle and stray into unfamiliar harmonic territory as Aunt May explains what it means to be a hero. In the film, this cue was tracked over with the first film's love theme for Mary Jane. The tracked cue would have made sense in *Spider-Man 2* had Tobey Maguire tried to make love to Aunt May immediately after her big speech.

Despite the mangling of the *Spider-Man 2* score in the film, this hasn't been an entirely bad year for Danny Elfman. His *Desperate Housewives* theme is catchy even if the Elfman/Thomas Newman-inspired scores for the actual episodes are some of the most consistently annoying ever written; and his theme for the X-Box game *Fable* adds a heroic slant to the impending dread of *Sleepy Hollow*.

The Reject Pile

TROY and

TEAM AMERICA: WORLD POLICE

Most people who've heard Gabriel Yared's score for *Troy* agree that it's a spectacular piece of writing that didn't deserve its rushed, arbitrary rejection. But let's assume for a moment that those kids in the test audiences (the ones who were laughing because of the music) were right. Let's take it for granted that Yared's score didn't work, that it was too high-brow for Wolfgang Peterson's simple-minded, mass-consumption telling of the story. Should Yared have dumbed down his approach to be more in line with the rest of the production? Maybe, but for those of you who are quick to say "Yes," would you say the same about Jerry Goldsmith's numerous classic scores for terrible films?

Yared made history by throwing a huge stink over this rejection, giving detailed interviews and even putting up excerpts from his rejected score on his website (before Warner Bros. threatened a lawsuit if he didn't remove them). In the end, the fuss probably amounts to little. It could prove damaging to Yared's career, but hopefully only at Warner Bros. Yared still has strong relationships with several renowned directors, so he'll continue to work ... just not on big Hollywood epics. Regardless, we're proud of Yared for being the first major composer to air this kind of filth, not only because it brought a lot of bad press to



the "replace-respected-composer-at-the-11th-hour" epidemic, but also because this Golden-Age-worthy music is simply too good to disappear without anyone caring. If you've managed to acquire Yared's score, try playing it against the *Troy* DVD. There are some obvious sync points, and it's both incredible and heartbreaking to witness the music at work in the film.

Marc Shaiman did such an extraordinary job deconstructing the songs in the *South Park* underscore that we were eagerly awaiting whatever he had in store for *Team America: World Police*. Alas, it was not meant to be. Shaiman's music oozes personality. In his best work, going all the way back to *City Slickers*, there's a gleeful wink behind every bar. Shaiman is very much in on the joke, but on *Team America*, the inevitably schlocky Media Ventures score is the joke, and as much as we hate to admit it, it's used to side-splitting effect in the film. This movie finds ways to skewer every Media Ventures staple, from the stock Zimmer/Bruckheimer aesthetic to the generic, over-active "movie music" anthems that Harry Gregson Williams and John Powell employ in movies like *Sinbad* and *Pluto Nash*. Is it possible that playing the straight man in *Team America* will make it difficult for Media Ventures composers to continue their shenanigans on subsequent films? No, because no one went to see *Team America*. But we, for two, will never be able to hear another emphatic Hans Zimmer anthem without picturing Gary the Puppet vomiting his guts out in that alley.

Media Ventures aside, the musical heart of *Team America* is in Trey Parker's songs, an assortment of spot-on parodies of pop standards ranging from Broadway to country to the band Survivor to '80s action toy commercials and cartoons. As in *South Park*, Parker's songs often transcend the standards he's sending up, combining clever lyrics and slaps at convention with memorable hooks and a strong fundamental musicality. It's

a shame that the tight post-production schedule resulted in a finished film with a sloppily prepared soundtrack where several of the songs come across rushed, and the underscore takes on a drop-the-needle feel, with tons of repetition, no transitional material and bad music edits. Then again, they were going for Bruckheimer, weren't they?

The Silvestri Vineyards Award

goes to...**ALAN SILVESTRI**

Alan Silvestri often tells a story about his first experience scoring *Chips*, when a producer pulled him aside and gently scolded him for writing music that drew too much attention to itself. "This is not the



Alan Silvestri show," the producer said. Well, *Van Helsing* is the Alan Silvestri show, and thank god for that. This improved companion to *The Mummy Returns* is Silvestri's most thrilling fusion of pop and orchestra since an older sequel score, *Young Guns 2*. We simply couldn't believe the things Silvestri was able to get away with on this project. It's one of the greatest Saturday morning cartoon scores ever written—and we don't mean that in terms of musical quality, but in approach. *Van Helsing's* many themes are used with playful abandon, like the raucous traveling music that Silvestri daringly throws against what appears to be a standard "creeping around" scene for Hugh Jackman's introduction just after the film's prologue.

People have complained that this score is turned up to 11 from start to finish, and going by the album it'd be hard to argue against them. Whoever assembled the CD did the score a disservice by leaving off virtually all of the moments of respite. The love theme (highlighted only in the album's final cut) goes through some particularly beautiful permutations throughout the film, and its related motif, a stirring "Holy

Grail"-like faith and brotherhood theme, receives similar treatment. The smallest kernels of these themes are developed, woven into one another, and turned into thrilling action motifs. You'll have to sit through the movie to get a feel for any of this, because the album is an exciting but wholly inaccurate "Greatest Hits" version of the score. While *Van Helsing* was reviled as a film, we hope Stephen Sommers continues to make these silly movies just so Silvestri can keep writing for them.

Silvestri's other big score this year, *Polar Express*, was a mixed but mostly attractive bag. The main theme veers dangerously close to *Edward Scissorhands*, which is frustrating, especially on a high-profile Zemeckis film. But we don't really mind, because the rest of the score easily ranks as Silvestri's best writing since his explosive fantasy work from the '80s. The lion's share of the score was left off the album in favor of the songs (the film is a musical, after all—we think). But sinfully omitted is the cue where the out-of-control train skids across the ice, a furiously developed track that shuffles fragments of several songs into what is perhaps the best piece of music Alan Silvestri has ever written for a train. Some other examples of music Silvestri has written for trains can be found in *Fandango*, *Back to the Future III* and his rejected *Mission: Impossible*.

Also of note: This coming year will see the release of Alan Silvestri's delicious new wine. Check out www.silvestrivineyards.com for more information.

The Other Alan Award

goes to...**ALAN MENKEN**

Here we honor Alan Menken not for *Home on the Range*, which was fine, but for admitting in *The Hollywood Reporter* that he liked the score to *Van Helsing*.

The Glory of *The Passion*

The Passion of the Christ has been hailed as John Debney's greatest score. But what exactly is a John Debney score? It's a professionally executed reiteration of the film's temp track. John Debney likes temp tracks. He's said so. "I think a good temp track is great," he says in *FSM* #38 (page 8). *The Passion of the Christ* is a well-tempered movie. The *Last Temptation of Christ* sections of the score are effectively subdued and trance-like, and when the large orchestral

moments finally emerge late in the film they feel like they've been earned. Yes, they "feel" like they've been earned, but they haven't been. Because each facet of the score is not part of a greater whole. The bigger cues don't grow out of what's come before, they grow out of whatever piece was up next on the temp track. And lest you think that this score exists as part of some great singular vision from Mel Gibson, our sources indicate he had at least three composers writing at least two separate scores for this film—unknownst to each other—and when they were done, he picked the one he wanted: the one that was closest to his temp track. *Last Temptation of Christ* influences aside, the cathartic, most melodic and memorable



parts of Debney's *Passion* are written by other composers: namely James Horner, whose score for *Glory* makes an important cameo during the crucifixion; and the absurd *Gladiator* anthem for Christ marching off to kick some ass right before the end title comes around.

People have undeniably been affected by this score, though arguably they were affected more by the film, and thus by default the score as well. Either way it's a gold-selling record. Debney also helped turn the music for this movie into a media frenzy with his harrowing retellings of how he fought the devil on his computer and how Mary, a renowned Horner fan, gave him the idea for her theme. At the very least it'll be interesting to see if John Debney fulfills his lifelong dream of getting an Oscar nomination. But consider this: If James Horner's score for *Glory* (1989) was declared ineligible for an Academy Award nomination because it leaned too heavily on concert sources, wouldn't it then be ironic if John Debney's *The Passion of the Christ* not only got nominated but actually won? Granted, Debney intelligently left off the Prokofiev section of Horner's

Glory theme, but still... (We realize, by the time any of you read this, not only will the nominations have been announced, but the awards will have been handed out.)

The Gifted Beast Award

goes to...**JON BRION**



Eternal Sunshine of the Spotless Mind is a fine film, the first Charlie Kaufman movie to use his absurdist genius to build to something truly moving and resonant. Jon Brion has carved a niche for himself on quirky character-driven movies. At his worst he's unbearable (*Magnolia*) and at his best, he's at least trying to do things his own way. His *Sunshine* score glows with nostalgia, and it's outlandish and daring even when it doesn't work, as in the needlessly cartoonish cue where Jim Carrey and Kate Winslet first meet...for the second time. We were pissed off at one of Brion's comments in a recent *FSM* interview (something to the effect of the leitmotif being dead in film music), but we'll let him live for now because he appreciates John Williams.

The Two Promising Men Award

goes to...**EDWARD SHEARMUR** and **MICHAEL GIACCHINO**

Edward Shearmur and Michael Giacchino did standout work on their pastiche scores for *Sky Captain and the World of Tomorrow* and *The Incredibles*, respectively. Sure, neither score is perfect. *Sky Captain's* got a bunch of fun themes, but whenever Shearmur abandons them in the action writing, the score becomes dense and aimless. *The Incredibles* is a heartfelt ode to a time in films when jazz wasn't used as a punchline. We only wish that Giacchino hadn't strayed so close to Barry's *OHMSS* for his main theme, but he was probably

forced to. In fact, Brad Bird's insistence on a literal facsimile of this theme is likely the reason John Barry left the project to begin with. Quibbles aside, Shearmur and Giacchino are at the very least both literate musicians and it'll be exciting to see what the future holds for them. The fans love 'em, and that's healthy, especially in these dark times.

The Return of the King Award

goes to...**HOWARD SHORE**

We're happy to give out yet another award for Howard Shore's work on *Lord of the Rings*, this one for his work on the extended ROTK DVD. One of our favorite new cues is Liv Tyler's "Arwen's Song," tracked over the hypnotic Houses of Healing sequence. But we also love the Sissel-performed music that may have been actually written for the scene. As usual, Shore includes this and other freshly written pieces in the extended end title scroll, proving that his dedication to this project knows no bounds.

Words cannot describe how *The Lord of the Rings*, and especially its music, has enriched our lives over the past four years. And its not over yet...bring on the box set with Doug's book!

The "Pray I Don't Alter It Further" Award

goes to...**BEN BURTT**

Did you know that in the nearly six hours of commentary on the *Star Wars* DVDs, John Williams is mentioned by name, oh, approximately once? Fear not. Sound designer and film editor Ben Burtt is a major voice on the commentary track, and he ensures us that his sound effects are just as important as the music when it comes to shaping emotion. Thank you for that reminder, Ben. We're sorry we can't go to Tower Records and buy a CD of Darth Vader breathing so we can listen to it while we eat dinner.

Do you think Ben Burtt hates John Williams? One certainly gets that impression, first seeing how the scores for Episodes One and Two were hacked to ribbons, and now hearing his dismissive comments on the DVDs. Well, if he is indeed jealous, he needn't be. Ben Burtt is a genius and as such should know that when you turn the relationship between

sound effects and music into a competition, everyone loses. But we'll let Steven Spielberg settle this little dispute with his comment about another film that both Burtt and Williams worked on: "John Williams is *E.T.*"

Best Film Music Release of 2004

goes to...**VARÈSE SARABANDE**

Varèse Sarabande's *Jerry Goldsmith at 20th Century Fox* box set is the obvious winner. It has three CDs of unreleased material, and is worth owning for *Damnation Alley* alone (even without three or four of the film's best cues).

The Brandon F. Moore Award

goes to...**MICHAEL SMALL**

This year's Moore is awarded posthumously to Michael Small for his 1978 score to *Comes a Horseman*. If you can't stand to sit through the eerily dry film, hit the fast forward button and check out at any scenes involving Jason Robards or cattle-roping ... you're sure to find some Small gems. The end of the film features a particularly staggering cue that brings Robards' plaintive, "Taps"-like theme to the fore in bold brass.



Nice Knowing You!

That's it for 2004. The new year brings us Howard Shore's *King Kong* and a bunch of potentially great Danny Elfman projects, including his first concert work. There are also three John Williams scores, one of which is his final *Star Wars*. We hope he remembers to use the Rebel Fanfare in this one.

The way of the future. The way of the future. The way of the future. ■

The HITS ...and Misses

FSM's Editor-at-Large Takes Aim. • By Jeff Bond



Best Score for the Worst Film

VAN HELSING, (Alan Silvestri)

How anyone could have made musical sense out of this big green headache of a movie is beyond me, but Silvestri managed it with a score that was muscular, bombastic and yet somehow graceful and fun. It's almost enough to make me look forward to Stephen Sommers' *Flash Gordon*. Almost.

Best Warm-Up for *King Kong*

THE AVIATOR (Howard Shore)

Shore shared the spotlight with the usual Assortment of Martin Scorsese source

music, but his presence is more than felt in the film's exciting flying sequences. Shore's big, dynamic theme for these scenes has the kind of scale, power and urgency you might expect to hear from a *King Kong* score...conveniently enough.

Best John Ford

Western Score of 2004

**STARSHIP TROOPERS 2:
HERO OF THE FEDERATION**

(John Morgan and William Stromberg)

While I wish the Moscow Symphony performance was better and the indexing of longer cues makes it a bear to play on my iPod, I really enjoyed this wildly

old-fashioned space war movie score. Yes, the theme (accidentally, apparently) hears too closely to Hans Zimmer's *Backdraft*, but it's still rousing and there are lots of other great moments, including a stirring climactic section. The movie itself is misbegotten but actually plays better on the big screen where some subtleties of performance and scripting read more clearly.

Best Rejected Score

TROY (Gabriel Yared)

Did it work with the movie? Well, since the distribution of a CD of the score by Yared's representation has made this one of the most available "unavailable scores" in recent memory, everyone can synch it up to the *Troy* DVD and take a good guess. Regardless of how apropos it was, I'm awfully glad Yared wrote it because it makes for a magnificent listen on its own in the grand old Hollywood (or even Italian) sword-and-sandal manner.

Best James Horner Score in Spite of Itself

TROY (James Horner)

Yes, it's even more derivative than most Horner efforts and having Josh Groban belt out a pop song to the tune of *Fantasia on a Theme by Thomas Tallis* is a new low, but



the inherent cheesiness of this genre still inspired a rousing and highly enjoyable throwback to Horner's good old days, with a grand theme for *Troy* itself, exciting battle music and a heroic theme for Brad Pitt's Achilles that bears a lot of repetition (so to speak). But enough with the "wailing female vocal" already.



Best Throwbacks

SKY CAPTAIN AND THE WORLD OF TOMORROW (Ed Shearmur)

THE INCREDIBLES (Michael Giacchino)

Memo to Hollywood: There's a built-in, guaranteed audience for retro, '30s-style comic book adventure movies like *The Rocketeer*, *The Phantom* and *Sky Captain and the World of Tomorrow*. Unfortunately, this built-in audience is limited strictly to yours truly, which explains why these movies never make any money. I saw Kerry Conran's *Sky Captain* for the second time at the great art deco Mann's Chinese theater in Hollywood and literally felt transported back to some alternate existence as an excited kid in 1939. There's something ingenious about the approach to this film as a kind of lost, never-made classic like Willis O'Brien's dream project, *War Eagle*. Ed Shearmur's score shouldn't have been that big a revelation—some of the action cues in the previous year's *Johnny English* were as elaborate—but there's been nothing like it since Williams' last *Indiana Jones* scores, and it perfectly captures the film's pulpy, awe-struck mood.

Michael Giacchino's score for *The Incredibles* harkens back to the era I actually grew up in, the '60s, with its crazed mix of Mancini, John Barry's *On Her Majesty's Secret Service*, and Hoyt Curtin (the film's first shot of a jet flown by Elastigirl en route to rescuing her husband is straight out of the title sequence of *Jonny Quest*). Giacchino has been pilloried for the obvious *OHMSS* homage, but it was clearly demanded by the filmmakers and is hardly the cornerstone of the score that

people make it out to be; *The Incredibles* score is quite a vibrant, varied work that hits all the right beats.

Worst News for Film Music

The deaths of **JERRY GOLDSMITH** and **ELMER BERNSTEIN**

These two titans of the art form clearly had plenty more great music in them that will now never be heard. This is no dismissal of the passings of men like David Raksin (whose career practically stretched to the beginning of movie music itself), Michel Colombier or any of the other important film composers who passed away in 2004. But the tragedy of Goldsmith and Bernstein's deaths is that both men clearly had a wealth of music left in them, both were in demand by major filmmakers and both seemed to be finding renewed inspiration and energy in their final works. They were standard-bearers for their generation and their craft, and they leave a void that will be impossible to fill.

Weird in a Good Way Award

ETERNAL SUNSHINE OF THE SPOTLESS MIND (Jon Brion)

Credit Brion with a determination to do something unusual with every film he scores. *Eternal Sunshine* is a little masterpiece on its own; it's both an unusually honest look at romance and a great riff on a sci-fi concept. Brion's weird score fits the movie like a glove—except early on, where his deliberately annoying approach to an early conversation between Jim Carrey and Kate Winslet eventually keys the viewer into the fact that everything is not what it seems.

Weird in a Good Way Award, Part Two

BIRTH (Alexandre Desplat)

Alexandre Desplat's *Girl With a Pearl Earring* was one of the best original scores released last year, and the offbeat film *Birth* shows Desplat fulfilling his promise (to American ears at least, this guy is a newcomer). The movie covers some of the same emotional territory as the unbearable *Godsend* (even using the same impassively odd child actor), but unlike that mess, *Birth* knows what it's trying to do and features some terrific performances, especially from



Nicole Kidman and a deliciously creepy Anne Heche. Desplat's score is a knockout from its elegant, ethereal opening for flutes to its repeating patterns and unnerving low-end synthesizer hum—the composer deftly scores against the movie and weaves quite a spell.

Best Mark Mothersbaugh Score

THE LIFE AQUATIC WITH STEVE ZISSOU (Mark Mothersbaugh)

Wes Anderson's third movie did not pay the comic dividends of *Rushmore* but I did enjoy Mark Mothersbaugh's quirky, deliberately low-tech score—a cross between Bach, Tomita and Charlie Brown.

Best Harry Potter Score

HARRY POTTER AND THE PRISONER OF AZKABAN (John Williams)

Ican really only deal with one giant franchise involving wizards per decade, so I've only sat through the first Harry Potter film, but it's hard to ignore the sophistication and energy bursting out of Williams' third score in the series. With the deaths of Jerry Goldsmith and Elmer Bernstein, Williams is really our last old-school giant left working—can we really be getting *Star Wars III*, *War of the Worlds* and *Memoirs of a Geisha* in 2005? Treasure every note...

Best M. Night Shyamalan score

THE VILLAGE (James Newton Howard)

Howard's efforts for Shyamalan continue to be top-notch even if the movies themselves can't quite bear their constant comparisons to *The Sixth Sense*. *The Village* score is less spectacular than Howard's *Signs* but fitting for *The Village*'s faux-rustic locale, and its wheeling Hilary Hahn violin solos and elegiac tone made it far friendlier fare for listeners than the aggressive fear music of *Signs*. Happily for Howard this year, that

combination spelled Oscar nomination! I'm Bill Tush, and we'll talk later!

Best Scoring Job

by a Film Director

THE SEA INSIDE (Alejandro Amenabar)

Clint Eastwood notwithstanding, Spanish director Alejandro Amenabar continues to apply sophisticated orchestral scoring to his own films (after he's done writing, directing and editing them), showing respect for the discipline of film scoring as well as other filmmaking skills. And he shows amazing restraint by giving over the film's big, imaginary escapist flight scene to a piece of opera music when any film composer would have given his eye teeth to score the sequence.



Catchiest Danny Elfman tune
The **DESPERATE HOUSEWIVES** theme

A few critics slammed this effort as being too similar to his other television tunes, but with Elfman streamlining his style lately the classic Elfman sound is being produced more by Elfman imitators than by the man himself. *Desperate Housewives* is also one of the few remaining shows to boast an actual title sequence with music, and while it doesn't quite reach its developmental potential, Elfman's winsome, catchy title tune is one thing I look forward to every week.

Best TV Underscore

LOST (Michael Giacchino)

Any time I hear musical instruments being played with some expressiveness I sit up and take notice, and Giacchino's scraping strings and percussive effects add an important atmosphere of mystery and uncertainty to the gorgeously produced series *Lost*. His scoring of a dumbfounding revelation involving Kerry O'Quinn's character early in the series was masterful.

Most Annoying Television Music

BOSTON LEGAL (Danny Lux)

I don't watch a lot of series television, but I give me a show with William Shatner and James Spader as regulars and I'm pretty much obligated to view it, even if I have to enter the often intensely irritating universe of David E. Kelley to do so. *Boston Legal* is less annoying than *Ally McBeal*, but apart from its slip 'n' slide jerky camerawork, the most cringe-inducing feature is the incredibly intrusive, nudging funk/blues music underscore, which has some B.B. King imitator scatting all over the place just to let us know we're watching totally outrageous, cutting-edge characters at work. I guess this is an attempt to give some street cred to one of the whitest casts on television. In one early episode Spader gave a dry punchline that ended with the word "double," at which point the scatster vamps it up by cooing "Ooooo! Dubble dubble!" on the soundtrack. If this is supposed to represent television's evolution beyond the laugh track, I'll take the laugh track back, please.

CDs Jeff Bond Played More Than Once in 2004

Hey, that's no joke—after seven years of listening to film music as a job, a CD has to virtually knock me out and tie me to

a chair in order to get me to listen to it more than once. Happily, a few 2004 CDs were capable of doing just that and I have the rope burns to prove it. They included *The Incredibles*, *Sky Captain and the World of Tomorrow*, *Birth*, *The Village*, *Harry Potter and the Prisoner of Azkaban*, *The Aviator*, *Team America: World Police*, *Timeline* (Goldsmith), *The Great Train Robbery* Deluxe Edition, the *Jerry Goldsmith at 20th Century Fox* boxed set (and "Into the Valley" from *Damnation Alley* rates as my favorite music cue of the year), *The Great Escape* Deluxe Edition, Intrada's *Bandolero!*, Aleph's *Dirty Harry*, and the unexpected first-time release of Fred Karlin's *Futureworld*.

When critics moan about all the fantastic movies that were made during the '70s they tend to leave out films like *Futureworld*, but Karlin's music is terrific, sort of a cross between the melodic flavor of John Williams and the sci-fi sensibility of Jerry Goldsmith. And I'd be remiss if I didn't mention the FSM discs I particularly enjoyed this year—the oddball *Logan's Run* TV album (well worth it for the way Bruce Broughton captures the feel of Goldsmith's movie score), the epic *Mutiny on the Bounty*, Alex North's stunning *The Shoes of the Fisherman*, Basil Poledouris' revelatory *Big Wednesday* and Barry's *Born Free*—one of the original soundtrack albums I grew up listening to on LP. And I'm happy to say that we're working on a few more of my old favorites for 2005. So buy more and increase production! ■

More Staff Picks from 2004

MY 12 MOST-PLAYED CDs

(in order of release)

Paycheck • JOHN POWELL

The Great Escape (Deluxe Edition)
ELMER BERNSTEIN

Big Wednesday • Basil Poledouris

Starship Troopers 2:

Hero of the Federation
WILLIAM STROMBERG
& JOHN MORGAN

Jerry Goldsmith at 20th Century Fox

The Punisher • CARLO SILIOTTO

The Man From U.N.C.L.E. Volume 3

JERRY GOLDSMITH, ET. AL

Hero • TAN DUN

Birth • ALEXANDRE DESPLAT

Lawman • JERRY FIELDING

Jungle Book • MIKLÓS RÓZSA

The Subterraneans • ANDRE PREVIN

—Joe Sikoryak



10 BEST SCORES

(in alphabetical order)

The Aviator • HOWARD SHORE

Birth • ALEXANDRE DESPLAT

Enduring Love • JEREMY SAMS

Hidalgo • JAMES NEWTON HOWARD

The Incredibles • MICHAEL GIACCHINO

Harry Potter and the Prisoner of Azkaban
JOHN WILLIAMS

Lemony Snicket's A Series of Unfortunate Events • THOMAS NEWMAN

Sky Captain and the World of Tomorrow
EDWARD SHEARMUR

The Terminal • JOHN WILLIAMS

The Village • JAMES NEWTON HOWARD

—Scott Bettencourt

Arbitrary 2004 Musings

A Little of This, a Little of That. • By John Takis



Best Expanded Reissue

MARY POPPINS (Sherman Bros.)

A lot of competition in this category, but I'm a sucker for good musicals, and this is one of the best. The expanded version is long overdue, and simply beautiful.

RUNNER-UP: Too many to list ... but I'll choose **BANDOLERO!** (Goldsmith) because of "Maria's Theme."

Best CD I Didn't Get But Want

THE FILM AND TELEVISION MUSIC OF ANGELA MORLEY

Watership Down is one of my all-time favorite scores, and I have nothing else by this composer. I'm especially curi-

ous about the *Captain Nemo and the Underwater City* suite.

RUNNER-UP: **ALEXANDER NEVSKY** (Film Score Reconstruction) (Prokofiev, cond. Strobel) Dying to hear this, a CD that promises to be substantially different from the Bohn reconstruction; released on Capriccio.

Favorite FSM CD

SADDLE THE WIND
(Elmer Bernstein/Jeff Alexander)

I guarantee you this CD isn't going to be on anyone else's list, especially not in this category. But every once in a while a melody just grabs me and won't let go. Jay Livingston and Ray Evans' title theme is one

of them, and both Elmer Bernstein and Jeff Alexander provide fine underscores. Not FSM's most glamorous release this year, but sure to be among my most-played.

RUNNER-UP:

MUTINY ON THE BOUNTY

Because ... well, duh!

Best John Williams Score

HARRY POTTER AND THE PRISONER OF AZKABAN

The DVD has only increased my appreciation for this marvelous fantasy score...and heightened my frustration with the album for omitting original music in favor of repeated cues.

Worst John Williams Score

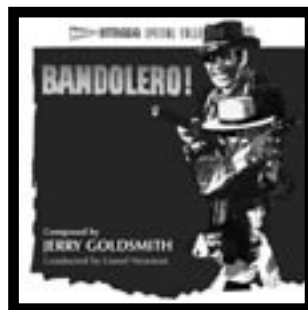
THE TERMINAL

I feel the opposite with this score, which seems way too long on CD. Not Williams' best effort, but hardly bad. It's listed as "worst" rather than "runner-up" because I don't feel there's any competition with *POA*. I was ready to have bet that this one would have gotten the obligatory Oscar nomination—and I would have lost.

Best Released Unused Score

TIMELINE (Jerry Goldsmith)

The last score Jerry Goldsmith finished... and what a finish! Muscular, roman-



tic and exciting as hell. As if we needed another reason to miss the Maestro.

Best Unreleased Unused Score

TROY (Gabriel Yared)

It's a shame this was ditched in favor of Empty Horner calories, but if there's a backlash against Yared for daring to promote it anyway, that will be an even bigger shame.

Worst Overall Soundtrack Release of 2004

THE PHANTOM OF THE OPERA

(Andrew Lloyd Webber)

Dialogue and sound effects? Check. Lamé, unnecessary new song? Check. Unfortunately overexposed themes that I got tired of years ago? Check.

RUNNER-UP: **TROY** (Horner)

Speaking of overexposed themes that I got tired of years ago...

Special Achievement Award

HOWARD SHORE: CREATING THE LORD OF THE RINGS SYMPHONY DVD

The interspersed commentary is mostly old news to rabid Shore/*LOTR* devotees, but it's a wonderful introduction for the casual film fan...and we can all enjoy the gorgeous concert footage and production artwork. Props to New Line for prominently featuring this DVD in the *Return of the King: Extended Edition* gift set.

Best Soundtrack Release of 2004

JERRY GOLDSMITH

AT 20TH CENTURY FOX

There's not much to say about this massive, essential box set that hasn't already been said. The music speaks for itself. Admit it...if you don't own this, you wish you did!

And finally...

Coolerest FSM Guy I Met This Year

KAPLAN

RUNNER-UP: The other **KAPLAN**

NO, SERIOUSLY:

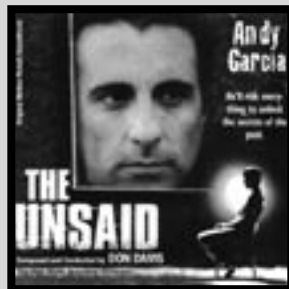
The real winner is Doug Adams, because I bet he's got Howard Shore on his speed-dial. ■

Coulda Been a COVER!

Graphic Gripes • By Joe Sikoryak

I DON'T COLLECT SOUNDTRACKS (MUCH LESS DESIGN THEM FOR A LIVING) JUST BECAUSE OF THE music—those jewel-cased, shiny little discs are talismen, keepsakes, souvenirs of movies that I've enjoyed. A soundtrack CD is my favorite way to relive a good film experience anywhere, anytime. So I get a little disappointed when the packaging—especially the cover—doesn't live up to my memory of the film. Here's a handful of releases from 2004 that I'd have handled differently if I had the chance:

FLIPPED OUT: Prometheus Records still holds the title for the weakest art direction on a strong label. In the cases of *Amerika* and *The Unsaid*, the fix is easy—turn the booklets over! In the case of *Basic Instinct*, the front cover is still better than a poke in the eye with an ice pick (or the back cover, pictured).



TALK ABOUT COVERING YOUR ASSETS: *The Incredibles* was one of the best-looking films of the year, not to mention having generated enough concept art to fill a coffee-table book (*The Art of the Incredibles*). So what happened to the CD package? Even flipping the jacket around doesn't do the film justice.



UTTERLY MYSTIFYING: *Sky Captain* may have been an exquisite corpse of a film, but Paramount's marketers didn't need to bury a beautiful film with this ugly headstone. The alternate poster design, albeit derivative, would've landed some butts in the seats; I certainly wish it graced the CD.

IT'S A CRIME: The new anti-piracy warning, introduced this year by the FBI and adopted by the RIAA (for use on CDs) and by the MPAA (for use on DVDs), simply SUCKS. It takes up too much valuable real estate on music packages, solves no problems and is just plain ugly. ■

FBI Anti-Piracy
Warning:
Unauthorized
copying is punishable
under federal law.



The BEST of the Year

FSM's resident musicologist keeps it positive. • By Doug Adams



Apologies to Mr. Dickens, but is anyone going to refrain from paraphrasing the *Two Cities* opening this year? This past year was fraught with tragedy, but at least provided the solace of several outstanding new film scores, inviting us not to dwell too long on our losses. So with a glass-half-full mindset, here are my favorite scores of 2004 (in no particular order).

John Williams **HARRY POTTER AND THE PRISONER OF AZKABAN**

What: Williams' third foray into the wizardly realm of Harry Potter proved to be a rich combination of Medieval placidity, Romantic latitude and even a

coy bit of Modern playfulness. Williams, like director Cuarón, proved unafraid to shade Harry's wondrous world with more adult hues, strengthening and broadening the sense of setting that is so important to the *Potter* pics. **Why:** This is the first *Potter* score to completely differentiate between plot and setting. The previous two were thorough candy stores of musical gestures, but *Azkaban* placed the acts of sorcery in a heavier and sadder air. For the first time in the series, the combination of old-world rigidity and new-age magic made us feel that Hogwarts could really have been around the corner...and was all the more amazing for it. **FYI:** Williams' wacky Knight Bus music with its twangy steel drum and shrieking whistles has a close, if

more serious-minded, relative in Williams' own *Sinfonietta for Wind Ensemble*—just listen to that busy pizzicato bass line.

James Newton Howard **THE VILLAGE**

What: James Newton Howard already hates *Film Score Monthly*, so if I refer to this as two-thirds of the second-best score he's ever written, I won't worry too much that he'll read that the wrong way. It may lack the focus and dramatic severity of *Signs*, and perhaps that percussion-driven monster music fails to balance the ingenuity of the rest of the work, but that doesn't make *The Village* anything less than a gorgeous collection of reluctant adagios and obligatos playing up the mystery of love as much as the bumps in the night. **Why:** Howard's work with M. Night Shyamalan has now officially provided the composer with a musical calling card all his own—a fully realized adult voice that ducks the impersonal commercialism that often haunted earlier works. **FYI:** Mr. Howard, I meant that two-thirds/second-best thing as a compliment!

Danny Elfman **SPIDER-MAN 2**

What: In this, only the fourth sequel score of Elfman's career, the moody maestro of the macabre got the short end of the stick in the editing room, seeing a mighty handful of cues either rewritten or rescored (by



John Debney, Chris Young and Joe LoDuca), and yet his work still managed to shine. Even the listeners who waged a bizarre battle again the first score, ardently (and inaccurately) labeling it as themeless, were forced to admit that Elfman was clearly having fun with his material in this score, winding and weaving it into innumerable melodic and harmonic variations with the sly grace that only he can muster. **Why:** Because it's a tighter, more exciting and more mature effort than the original *Spider-Man*, and because the album is packed with memorable moments and plays like a dream. **FYI:** Elfman's new Doctor Octopus theme is almost identical to Skinner's Frankenstein theme from *Abbott and Costello Meet Frankenstein*.

Alexandre Desplat **BIRTH**

What: This one flew under too many listeners' radar, thanks to the fact that the film was little-seen and controversial, but everyone who caught it noted the score—a tightly wound mini-masterpiece of atmosphere and monothematic development. **Why:** Desplat converts his material into everything from Glass-ish minimalist flutes to primordial timpani, near-subliminal electronics and ballroom-worthy Viennese waltzes. And yet it continually evokes a sense of magical mourning, never becoming a posturing showcase. Desplat hasn't yet been established as a fixture of the American cinema, but here's hoping he'll cart his unique style stateside whenever possible. **FYI:** *Birth's* score is almost entirely composed in the key of D, a uniquely subtle unifying device that only adds to the thematic cohesion.

Howard Shore **THE AVIATOR**

What: Scorsese again indulges his urge to use music as a non-redundant counterpoint to drama, but this time with an original score by Shore. It's a collection of neo-fugal counterpoint, orchestrated so cleanly that it would make Webern's take on Bach's *Musical Offering* check itself in the mirror. **Why:** Shore's score bears the indelible imprint of its subject, churning and spinning like Hughes' mind, yet occasionally sticking and falling out of harmonic synch. Touches of jazz and Spanish flavoring remind us just when and where we are, yet even these bits lock into uneasily obsessive patterns that



circle back into themselves. **FYI:** In this collaboration, Scorsese may have finally found a way to work with film composers without surrendering his stylistic idiosyncrasies: commission a composer to write an original concert work on a subject then rework it for the film. Sure, Howard Shore may be the only composer with the dedication to see this process through, but is that a bad thing?

John Williams **THE TERMINAL**

What: Many viewers felt Spielberg's film returned the director to the maudlin world of *Always*, others felt that it was a heartwarming ode to human frailties... and others read the first half of this sentence and grumbled, "Hey, I like *Always*!" But like, love or loathe it, *The Terminal* is one of those films that begs for a score, yet threatens to evade any summarizing musical assessment. Williams could have tossed a slow ball down the middle and simply aped the story's third-act obsession with jazz masters, but the composer wisely recognized this as a plot machination. Instead, he responded with a breezy bit of Slavic buoyancy and a touch of elegant charm. **Why:** Because



you've got to love any year where this is the second-best Williams score. *The Terminal* may have lacked the structural concord of the composer's finest works, and maybe the 7/8 spin drift felt a bit forced, but how can anyone resist that love theme? **FYI:** *The Terminal* featured the first of Summer 2004's two Wagnerian quotes, although Williams' *Lohengrien* interpolation lacked the audacious hilarity of Elfman's—where he actually ran the Spider-Man theme contrapuntally headlong through the *Wedding March*!

Michael Giacchino **THE INCREDIBLE**

What: Did any film in 2004 pack more fun into theaters than *The Incredibles*? And say what you will about Giacchino's retro Barry-esque (uh, *very* Barry-esque) stylings, but did any film this year benefit more from its score? Giacchino reached out from an orchestral vantage point to pull in all manner of big band and lounge influences, providing Brad Bird's second film with a manically sincere score. **Why:** The music is just goofy enough that it invites us to care for the Incredible family without ever blatantly demanding we do so. It constantly plays to character above situation, allowing danger, excitement and tenderness to exist as applied contexts. In that way, it's perhaps the deepest lounge music ever written. **FYI:** Mr. Giacchino, you've got chops to spare. Acknowledging Barry's influence in the press would only have drawn more fans to you without tarnishing your obvious talents.

Edward Shearmur **SKY CAPTAIN AND THE WORLD OF TOMORROW**

What: Ed Shearmur's big bold *Sky Captain* officially announced that its author was ready to strut his orchestral stuff. Though Williams' original *Star Wars* work is perennially referenced as a throwback to Hollywood's Golden Age, it always bore the stamp of 1960s progressive jazz harmonies. Shearmur's Romanticism hit far closer to the frothy days of early Hollywood, as did the film. **Why:** Nothing's more satisfying than discovering a relatively new composer writing orchestral music that actually sounds like orchestral music. Shearmur commands his forces skillfully and admirably. And the fact that we actually get a couple of clever themes out of the mix only sweetens the deal. **FYI:**

Shearmur's dedication of the *Sky Captain* album to Michael Kamen was one of film music's classiest acts in 2004—topped only by the lovely animated credit in *First Daughter* (one of Kamen's final scores...Hey, I saw it on a plane, okay?) Touching and thoughtful.

Howard Shore

THE LORD OF THE RINGS: THE RETURN OF THE KING: EXTENDED EDITION

What: It was a score written and recorded in 2004 for a film released in 2005 that was largely shot in 1999 and 2000. And it put the cap on one of the genuine film music



phenomena of our time, dropping the curtain with the same class, dedication and artistry with which it was raised. **Why:** Shore's 12-hour *Lord of the Rings* score is a masterwork of thematic development and interaction, and now finally we can see all the pieces in place. The finale of the Isengard music, the more nuanced encroachment of the Evil of the Ring/Mordor themes, the gradual introduction of the new Fourth Age melodies—this is film score architecture at its best. **FYI:** No, you still haven't heard everything! Shore wrote a handful of pieces that never made it into either the films or the original soundtrack albums—such as a contrapuntal treatment of all three Ring themes that played as Frodo stands above the fires of Mount Doom. Look for the eventual boxed set to include several such rarities.

Gabriel Yared **TROY**

What: Yared's finest work to date, besting even his *Talented Mr. Ripley* score, which has been aging particularly well over the years. Unlike *Ripley*, however, not a note of this score ever saw the light of the projector.

So was it really a film score? Sure, in the same sense that Prokofiev's *Romeo and Juliet* is still ballet music when it's performed in the symphony hall. I don't know how *Troy* worked in the film...but to be honest, I've never seen a staged version of *Romeo* and yet have no problem adoring the music. *Troy* was composed dramatically to film with a fistful of standout interlocking themes and a scope and saliency that the gifted composer had heretofore hinted at, but never set on display. Despite its lack of a filmic counterpart, it's a great film score. **Why:** Because *Troy* may be film's finest rejected score. **FYI:** I'm going to selfishly avoid taking a stance on the semantics of



the situation, but I'm incredibly glad, from a musical standpoint, that Yared allowed the world to hear some of his score. But will he ever work for Warner Bros. again?

John Powell **THE BOURNE SUPREMACY**

What: Powell's first *Bourne* score frustrated me with what I felt was a far too techno-driven score for the story. But as I lived with the film on DVD, I came to realize that this was no *Ronin*; No duduk would propel this protagonist expat across Europe. It needed the electric sharpness that originally turned me off, and Powell's themes weren't bad at all—slick and chipper and just cool enough to encourage us to root for Damon's character while seeing him human and fallible. **Why:** Part two solidifies everything that was appealing in part one while affording us the fun of hearing the themes re-examined. It's not a great work. There's still too much drum and bass filler, and the first reel sequence with Bourne and his ladylove living anonymously in paradise momentarily lapses into an athematic pan-ethnic garble of percussion, but the bright spots make me anxious to hear a

third mission. **FYI:** At a time when too many composers are trying to adopt a faux Media Ventures sound (portions of Debney's *Passion* score, for example) it's great to hear a true MV vet leaving his past behind and stretching out.

Michael Danna **VANITY FAIR**

Phillip Glass **SECRET WINDOW**

Marco Beltrami **HELLBOY**

What: Like Powell's *Bourne*, these fall into an Also-Ran category, and in a lesser year might have established a greater impact. But, hey, that's not a bad problem to have. Danna's *Vanity Fair* contains some lovely



examples of the composer's effortless lyricism, but too often it feels as if the score is comporting itself politely within another's skin. No claims of plagiarism here, Danna's following the styles dictated by the film, but I'd rather he'd been allowed to establish a more connective tissue. Glass' *Secret Window* tore the composer away from his trademarked throbbing dominant seventh chords and slipped him into a creaky chromatic world of reimagined horror tropes. Unfortunately, Geoff Zanelli's more obvious contributions seemed ill complements to Glass' twists, and so the score came off unevenly in the film. And I didn't love the themes in Beltrami's *Hellboy*, but I did enjoy the orchestration as thematically applied. Beltrami's scores sometimes come off as brilliant orchestrations in search of stronger material. Here, the composer may not have penned the most groundbreaking motifs, but they were dressed fantastically. The baritone guitar in the main titles stood out especially. I wish I could muster more enthusiasm for the overall work, but between this and *I, Robot*, I'm hoping Beltrami keeps digging into tonal grounds to see what he can find. **FSM**



Composed and conducted by **Dimitri Tiomkin**

FSM BEGINS ITS EIGHTH YEAR OF CLASSIC SOUNDTRACK albums with one of the most famous science fiction scores of all time: Dimitri Tiomkin's *The Thing From Another World* (1951), which astoundingly has never been released in its original soundtrack form.

THE THING FROM ANOTHER WORLD WAS PRODUCED by Howard Hawks and bears his trademark creative stamp: a small group of researchers and military men recover a crashed flying saucer in the Arctic, out of which comes the Thing, an unstoppable alien bent on world domination. The film practically invented the archetypes of the genre: the unreasoning alien force that must be destroyed; the scientist who lets curiosity get in the way of action; the confined-space setting; and the fate of mankind resting on the shoulders of a few.

SCORING *THE THING FROM ANOTHER WORLD* WAS Dimitri Tiomkin, one of cinema's most famous composers, who nonetheless was known for his popular melodies rather than an aptitude at science fiction. Tiomkin's roaring, bellicose score for *The Thing* (26:50) featured unusual instrumentation—particularly the electronic theremin—that terrified audiences along with the film's titular villain. The score became the blueprint for the '50s "monster" movie genre, although Tiomkin never attempted another one like it.

MASTER TAPES TO *THE Thing* are long lost, but the complete score survived on monaural acetate transfer disks in Tiomkin's personal collection, and that source has been used for this premiere CD. Some surface noise is present, but the sound is superior to our earlier release from acetates of *On Dangerous Ground* (1952). Two cues are even in rudimentary stereo, owing to the use of separate overlays.

THIS CD IS FILLED OUT WITH TIOMKIN'S 1953 SCORE to *Take the High Ground!*, a military-training film from M-G-M starring Richard Widmark and Karl Malden (running 51:47). Tiomkin's score is much more traditional than *The Thing* and features a rousing military march as a title song, as well as a love song ("Julie"). *Take the High Ground!* is presented largely in stereo, although the masters are a generation removed from typical releases of M-G-M films of this era. **\$19.95**



The Thing From Another World

1. Main Title	1:48	17. Platoon Breakup	2:35
2. Flying Saucer Sequence, Part 1	2:14	18. Julie	2:02
3. Flying Saucer Sequence, Part 2	5:47	19. Julie Faints	1:08
4. Melting Sequence	1:40	20. Obstacle Montage/ Gas Chamber/Platoon Drill	2:48
5. Dog Fight	1:49	21. Letters From Home	2:32
6. The Hand	0:50	22. Julie's Theme	2:23
7. Greenhouse Sequence	1:10	23. Julie's Distress/Holt Comes Home/Naglaski and Chaplain	2:43
8. The Thing at Door	0:40	24. Infiltration Course/Mock Battle	3:36
9. Plasma #1	2:26	25. Julie (Sung by Bill Lee)	2:53
10. Plasma Plants #2	1:06	26. William Tell Tolliver	1:13
11. Fire Sequence	2:04	27. Neon Lighted Love	3:17
12. Electrocution Sequence	4:11	28. Let Me Alone	0:55
13. End Title	0:35	29. Dover AWOL/Dover Returns	2:38
Total Time:	26:50	30. Goodbye Julie/Buddies Again	2:32

Take the High Ground!

Song: "Take the High Ground!" Music by Dimitri Tiomkin,
Lyrics by Ned Washington
Song: "Julie" Music by Dimitri Tiomkin,
Lyrics by Charles Wolcott

14. Lion Head/Prologue/ Main Title/Foreword	3:19	32. Ryan Takes Over	2:02
15. Holt's Opening Address	0:57	33. End Title	0:49
16. Footlockers/Mattresses/ Sinking Teeth Bridge/ First Day Recap	2:04	34. Julie's Theme (Key Club version)	1:32
		35. Take the High Ground! (cond. Johnny Green)	3:08
		36. Julie's Theme (alternate)	2:24
		Total Time:	51:47
		Total Disc Time:	78:42

Album produced by Lukas Kendall

Thanks to the International Film Music Critics Association for voting FSM "Soundtrack Label of the Year" in 2004!

The year was 1967, my senior year of college. I needed one more course in Humanities to complete my requirement for my Bachelors Degree and I wanted one that would have something to do with my intended future as a film producer/director. So I saw that the Music Department was offering "Background Music for Motion Pictures." Wow! This was ideal, since the Theater Department (film and television majors at UCLA in those days were all in the Theater Department) did not offer a course in film music.

We listened to many musical scores and discussed such things as "leitmotif" and "underscoring of dramatic action," and we were required to do bibliographic research and write a paper on some aspect of background music for motion pictures. I thought for a very long time about what my subject would be. My favorite movie was *Gone With the Wind*. I had seen it seven times. But I hated research! I was a production person! I was a soon-to-be director and producer. I did not want to haunt the stacks of the UCLA Research Library. Would any books I find provide me with the answers to my curious questions about the score to *Gone With the Wind*? Or should I go to the source—its composer Max Steiner? Yes! I would do exactly that. The Austrian-born film composer Max Steiner was certainly a legend in the motion picture industry.

So I delved into Max Steiner's history in the hopes of finally interviewing him. I marched myself over to the library and discovered that he was the grandson of the musical impresario who discovered Strauss and brought Offenbach to Vienna. So I knew he grew up with a rich heritage of opera and symphony. I found out that he composed his first musical piece at 14 and was conducting full orchestras at 17. I was impressed. I had to meet this man. *He emigrated to America, where he kept busy with Broadway musicals and operettas and to keep himself alive he composed the music to be conducted during screenings of the silent film The Bondman (1913).* I was getting more excited as my research grew. Could I really interview this guy? *He was brought to RKO Radio Studios to orchestrate the film adaptation of Ziegfeld's Rio Rita (1929).* Here he developed his theory that music should be a function of the dramatic content of a film and not merely background filling.

Could I even find this man? This legend of movie scoring? *His scores for such films as The Informer (1935) and King Kong (1933) are carefully integrated works that comment upon the visual images, which augment the action and heighten the dramatic impact.* I was praying that I could eventually find him and come face to face with this legendary

giant. *Other members of his profession would call out his technique as "mickymousing," (reference to the music heard in animated cartoons) but producers, directors and stars knew that his scores would make a good film better, and a great film superb.* But who cared about the criticism! Not me! I had to find this guy. And if I did, would he let me interview him? Me, this little pisher from the Theater Department at UCLA? I wanted to hear from his own lips how he wrote the score to the greatest movie of all time! Selznick's *Gone With the Wind* was 221 minutes long and over 90 percent of it had music.

How could I find him? I picked up the phone book and to my amazement found Max Steiner listed in Beverly Hills. While standing in a pay phone booth on campus I gained the courage to dial the number, and when a voice answered I asked to speak to Mr. Steiner. I waited a few minutes (but to me it seemed to be an hour) until an accented voice came to the phone saying, "Hello, this is Mr. Steiner." I'm a producer. Pitch! And I did and before I could finish the voice said, "Yes of course, come Thursday at 1:00 p.m. Bye!" There was a click and that was it. I got it!

I borrowed a microphone and tape recorder from school (reel-to-reel), and the following Thursday, with a record album of the movie score from the campus music library in my hand, I went five blocks from campus and visited with Max Steiner. When I walked through the door I was greeted by a houseman who told me to set

up in the music room. While setting up my tape recorder I looked around the room: A beautiful grand piano in a sunlit corner seemed to shine in that light. I was sure it was light that was only available to the pure geniuses of our world. The room was rich with the life of a Hollywood legend. The shelves of this room were full of books, musical scores, and photographs with Max Steiner and David Selznick, Max Steiner and Clark Gable, Max Steiner and David Fox, etc. Finally the great Max Steiner came into the room. Seventy-nine years old! He was wearing grey slacks and a beige shirt and immediately said hello. He had a twinkle in his eye and when he spoke I knew he was part of the Hollywood tradition that gave us Sam Goldwyn, Louis B. Mayer and Harry Cohn. His European Jewish accent and his warmth made me feel right at home. I introduced myself and thanked him for this interview. I turned the tape recorder on and we began.

MS: What are you going to do with this? You going to write it up or what?

FSM: Yes. That's exactly what I am going to do with this. Write it up into a five-page paper on *Gone With the Wind*. The score for *Gone With the Wind*. I was listening to it again this morning...and ...

memories of

MAX

An archival interview with

Max Steiner

By Myrl A. Schreibman

MS: You have more guts than I have.

FSM: Why?

MS: I can't stand it.

FSM: The music?

MS: No...the film...I don't like to look at the film. It's boring. It's 28 years old. To me. I don't like to listen to my old pictures. You know it's opening here in October, in 70mm screen. The large screen. And I don't know what the sound will be like. It's a new sound.

FSM: Did they re-record your score?

MS: Well, sure, they did the whole picture...but not play it again. They just took the old film and blew it up to 70mm. They say it is very good. I didn't see it. They are not quite ready yet.

FSM: You say it opens in October.

MS: Here. It opens in April in Europe and Japan. They say it looks beautiful. They say it looks better than any new picture.

FSM: I remember seeing the film in 1961. And I am from Ohio and I had gone to the theater and it was a very hot day. I sat in the last row of the theater. It was muggy and everything else but I still loved the film. Of course at that age I didn't pay attention to the musical score or the script or anything else as much as the acting and the story.

MS: (Sighs)

FSM: Now recently since I have been in this course I have been examining scores a lot more in detail and doing research on your score and you. I have come across quite a few interesting things. I read some place that it took you three months to write the music for the score. Do you remember how long?

MS: Three months...maybe four. I—you can't tell because I did another picture in between...*Intermezzo* at the same time. See. And the *Symphonie Moderne* I wrote...whatever that picture's name was, *The Four Wives*...something, I don't remember now. It was so long...1938 or '39.

FSM: It was before me. Before I was born.

MS: How old are you?

FSM: 22.

MS: Oh how wonderful to be that young.

Music with Personality

FSM: When you wrote this score, *GWTW*, did you write it for the actors, Mr. Gable or Ms. Leigh, or did you write the themes for the characters of Rhett and Scarlet?

MS: The characters, naturally.

FSM: Not necessarily by the people playing the parts.

MS: Well, you are influenced by what the person looks like. What Gable looked like or what Vivien looked like. Or what was the person's name who played Melanie...Olivia



[de Havilland]. Sure it influenced me. Some of the new composers, I don't know what they are writing for. They must be thinking of Boris Karloff all the time. I suppose so. Terrible.

FSM: Even Clark Gable looks like the description of Rhett Butler.

MS: A very, very nice man. A wonderful man. A great friend of mine. [Sighs] [Vivien Leigh] was a darling girl. Well she is. She is still around. I don't know what she is doing, but she is still around.

FSM: Was it always your intent to use Tara's theme to open the movie? It seems to me that you interwove the basic melody throughout the entire score.

MS: Why sure, that's what you are supposed to do.

FSM: Why?

MS: What do you mean why?

FSM: Well even in the Civil War passage

you brought in Tara's theme.

MS: Well Tara's the whole story. The whole thing revolves around Tara. She never wanted to leave Tara. It was her whole life. The very end...she says...I don't want to worry about it today—it was so long ago I haven't seen this picture in 20 million years—but she says, "I know what I am going to do tomorrow...I am going back to Tara and everything is going to be all right." And the ghosts talk to her—I don't know if you remember this—at the end the ghosts talk to her after he walks out on her...[Gable] says, "I don't give a damn" and walks out...the ghosts or voices talk to her.

FSM: So you bring the theme back in...over and over.

MS: Well you have to.

FSM: Is it Scarlet's theme? Meant to be Scarlet?

MS: No it's Tara. The plantation. The land. Scarlet has her own theme. It doesn't appear very often. Because with the picture there is no reason to play her...you play Melanie, or Ashley or Rhett Butler. It's no occasion. This is how I see it. You see. *GWTW*, like all my scores, [is] written like an opera. You see. Just the same. If you listen to Wagner's *Ring* you will find the same theme throughout. It goes from one

end to the other. Except *Meistersinger* doesn't have it. But the others...*Götterdämmerung* and *Das Rheingold*. Any opera is like a symphony. A theme reoccurs in different ways.

FSM: That's exactly how you did it.

MS: I did it with every one. Every one of my scores that you hear. If you watch it carefully you will find it is written the same way. I start out with a basic theme and then I keep going with it. Of course there are other tunes, too.

FSM: Did [director] Victor Fleming have an influence on your score?

MS: No. In fact, Victor Fleming replaced another director, as far as I can remember, but I can't remember who.

FSM: Well there was George Cukor. He was one director.

MS: Yes, George was an old friend of mine.

FSM: Well he started out on the picture.

MS: Yes that's right. See you know more than me. [laughs]

FSM: Actually Victor Fleming replaced someone else on the picture. So he didn't have any influence on your music?

FSM: Did you work together?

MS: No. Nobody works with me. I don't let anybody ever tell me anything. Nothing! If I did in one or two instances...it was always fatal because they just don't know. People have no feeling they have no...no influence at all. Not even Selznick.



Any time! I write at home always...I think this is what you want to know. I write at home...I write at home all my cue sheets. I look at my picture once or twice. Not very often. I have a very good memory and after I see it twice, I can play every part in the picture. See...Anybody [who told] me what to do was dead. Or at least I think they are: They would kill me. I would never let them. Never.

Mickey Mousing

FSM: Then you wrote the music after you saw the film?

MS: Why sure. How can you write it before?

FSM: There are some composers that wrote before they saw the film.

MS: Like who?

FSM: During *Alexander Nevsky*...

MS: Well you can't...you can't...you can't go by *Alexander Nevsky* because the music didn't fit the picture. Outside of the one

place where the German knights advance and you hear the same thing...boom boom...boom boom...You think I don't know, huh? [laughs].

FSM: Uh, no...[laugh] I know you know.

MS: It didn't fit. It isn't written the same way. You can't compare that technique to what I do. My technique is entirely different. It is highly specialized and figured out to the split second. I have cues that are three-second cues...pieces...five-second cues, 10-second cues. I mean just to

have two chords...one...two...to fit...

FSM: To the action.

MS: Well, certainly.

FSM: Some people, they think that—

MS: You want a cigar?

FSM: No, thank you ...

MS: You want two cigars?

FSM: [laugh] No, thank you.

MS: Would you like three cigars?

FSM: No, thank you. [laughing] Would you like a cigar?

MS: I'll have one, thanks.

FSM: Some people...the condemning people who are not aware of how difficult it is to write a musical score, call this type of scoring, where you accent the action "mickey mousing"...I'm sure you have heard that term before.

MS: Sure I have...I always laugh. When "mickey mousing" it is so darn silly... you think... you see... let me say... soldiers marching... now when you play...it needs a march lets say... I'm trying to make it easy

for you to understand...but what [are] you going to do. You going to play any old way...the music going one way and [the image the other]...it would drive you nuts. It has to be with the feet. So if you call it "mickey mousing" it's okay with me...it's too silly to say that. You have to fit the same thing with anyone who runs...very disturbing.

FSM: This is the same thing that Wagner did in his operas, didn't he?

MS: What?

FSM: Wagner...he picked a motif for a character or an action and used it.

MS: In the opera...there is no click track and you can't coordinate it. Unless you play a march for soldiers like Faust and the chorus walks in tempo. But on screen the music has to fit otherwise you can't...how are you going to play...you have a love scene...let's see...I don't know how to explain this to you...you have a love scene...and in the middle of the love scene you cut away to a bar-room someplace where they have a...jukebox or a fight, what are you going to do, keep on with the love theme? You know [hums a love theme]. So you have to play the appropriate music to develop the action. If that is "mickey mousing" it's all right with me. I'd like to see it...not to do it. Or play the fight music when she is saying "Darling, I love you" and all hell is breaking loose in the music. You follow me?

FSM: Yes, I understand...and I agree with you completely.

MS: It doesn't matter if you agree...that's how it is. Only some of them don't know how to do it and it becomes very obnoxious. I have heard some scores [which are] the most terrible things...lately. One worse than the other I think.

FSM: Going back to GWTW, what stands out in my mind is the opening theme when Scarlet runs out to meet her father

MS: I don't remember the scene.

FSM: Well she runs out to meet her father and you hear the horse's hoofs, and it isn't actually the hoofs; it is the percussion instruments in the score

MS: Well certainly...what would you play there? A Viennese waltz?

FSM: [laughs] It seems to me in the first part of the score you are basically introducing the characters. You are introducing Melanie and Scarlet and Ashley and Tara.

MS: I don't even remember how the

picture opens.

FSM: And then after that you get into more emotionalism and more subjective type of analysis.

MS: You kill me...I can't even remember. You know I don't even remember the tunes.

FSM: You really don't?

MS: No.

FSM: I have the record right here if you want to hear it.

MS: Noooooooo.

FSM: I know how you hate to hear your own tunes. [laugh] Right after the portion of the score where it starts showing the war and the announcements of the deceased in the war...the casualty list. It seems there is a break in the film when it no longer becomes an individual analysis...the film becomes more emotional and even with Scarlet she carries on her own private war. It seems that from that moment on the music becomes more emotional and I think the most moving segment of the score is the love segment between Melanie and Ashley just before Melanie dies.

MS: Yes...it's where the two tunes come together as far as I remember. The Ashley tune "da dee da...da dum" something like that...I don't quite remember...I hear [the 70mm re-recording] is really good now. My friend with the Associated Press, he called and said he saw the first few reels on the big screen and he says it is absolutely marvelous. I have no idea how it sounds and what it looks like. It will be a big success again. Mark my words. It will be two-a-day...hard tickets ...

FSM: Only two a day?

MS: Well you couldn't have more...it is almost four hours long. It's three hours and 45 minutes, unless they cut it.

FSM: And those three hours and 45 minutes, or 222 minutes, 90 percent is your score. Thirty minutes is without score.

MS: 30 minutes?

FSM: —is without music

Working with Selznick

MS: Well you see Myrl, Selznick was a great producer. Towards the end he went haywire. He was a great producer and very intelligent and a man who understood music. He came in one night [when] I was scoring...we were scoring all night all the time...we used to start at 8:00 at night and finish at 7:00 in the morning with the orchestra...because in the daytime I had to

write. You say...when did I sleep?

FSM: Yes, when did you sleep?

MS: I slept four or five hours, then a doctor [would] come in about noon to give me a Benzedrine injection so I didn't fall over. [Selznick] came in, I'll never forget it...where Melanie has the baby...and I had 90 men...the whole stage was full (of musicians) at United Artists...I had something like 12 cellists...Selznick came in about three in the morning and I was just doing the scene and he called me over and he said,



"What are you trying to do? Ruin me?" I said, "Why?" He said, "A big scene like that and you have only 12 cellists...Melanie has labor pains...I want 20 cellists." I said, "We can go with them [the 12]." He said, "I don't want it, send them home." We sent the whole orchestra home at 3:00 in the morning, because where were you going to get a cellist at 3 a.m.? We came back the next night. This time we had 110 men (including our 20 cellists) and then he was happy. And then he said, "Now this sounds like something." I said, "Look, David, this is too big. It's too labored...a scene like that...a girl having a baby...there's twenty cellists...it's too big for the scene." He said, "It's my picture." "Okay," I said, "it's your picture." We had so many men on the stage that we had to open the door and they had to bow outside because we had no room.

FSM: [laughs]

MS: Which track do you think is in the

picture?

FSM: Yours...the one you recorded on the first night.

MS: Why sure...Oh God...one night, I forget what the scene was...when Ashley comes home from the war...you know when he visits and comes home from the war?

I had the scene—I forget what the scene was—Selznick used to sleep all day and work all night with the picture...you know cutting and so forth. This was his

hobby...he would work all night...he would start at 10:00 at night and work until 6:00 in the morning. He would make his changes and say to his staff, "Make the changes." He would come back at night, and the guys were up with him all night.

Mr. Steiner's houseman came into the room.

House man: Would you like a drink?

MS: Huh?

House man: A drink?

MS: No I had one...you want a drink, Myrl?

FSM: No, thank you.

MS: He doesn't want one...If you want to go home. Go home. Have you talked to Mrs. Steiner? If you want to, go home...go home, Sergio...it's okay.

House man: No...it's fine. I'll stay

MS: Okay, I had a house right across from [Selznick]...my driveway and his driveway met on the causeway. One night he calls up at 4:00 a.m. after hearing a part of the

Composers of the Roundtable



ALAN SILVESTRI • *The Polar Express*

Alan Silvestri's long association with director Robert Zemeckis has meant he's been in on some of the most cutting-edge motion picture productions of the past 20 years—from the *Back to the Future* films to *Who Framed Roger Rabbit?* and *Death Becomes Her*. The pair's most recent collaboration, the computer-generated Christmas fantasy *The Polar Express*, just may be their most ambitious project yet. Silvestri worked on the project over more than two years—not uncommon for a musical of its kind. But the relationship between the film's music and its visuals was even more integral than on most CG films. "Normally Bob gets me involved very early on even if the script isn't finished," Silvestri points out. "The difference with these songs was they actually had to design the sequences around some of them, so we had to have them ready before they started shooting." Yes, there was actual filming involved in *Polar Express*, which used sophisticated motion- and performance-capture technologies to allow Tom Hanks to play a number of characters in the film.

Silvestri's challenge in providing music for the film included both an elaborate

orchestral score and a large number of songs, any one of which needed to sound like a Christmas classic. Silvestri found himself analyzing some of the elements that come together to make a timeless Christmas song. "As an Italian-Irish Catholic on the East Coast I'd been around the Christmas thing my whole life," he says. "There was talk about what makes Christmas Christmas and what makes a Christmas song an enduring piece of material, and there were discussions about all that. There were some sound aspects—certainly the bell plays a very prominent part in *Polar Express* and [bells] play a big part [in] Christmas music; voices often play a part, choir—even on the famous solo Christmas songs like Bing Crosby's 'White Christmas' or Sinatra or Johnny Mathis, you'd hear a chorus at some point. It was also interesting in terms of content because Bob didn't want to make a completely lightweight Christmas movie; he felt there was always some darkness in these Christmas stories, whether it's Jacob Marley in *A Christmas Carol* or *It's a Wonderful Life*, where the guy's really having a nervous breakdown and a terrible crisis, so that's something that's always been part of the Christmas tale—there was always that bittersweet, nostalgic, dark element lurking about. But then you put all the theory

behind you and try to find the appropriate music from moment to moment."

Expanding Ideas

Chris Van Allsburg's children's book was a brief tome that focused on illustrations, so Zemeckis and his team had to greatly expand on the original material to make a 99-minute movie. "Bob would have these sequences that [lyricist] Glen Ballard and I went off and developed material for. No song was more difficult than any other but everything had to appear at its proper time. One song called 'Spirit of the Season' was written for a particular scene but when we presented it to Bob it didn't seem to work for the scene it had been written for. Yet as the film went on to its development we would spiral back and say 'What about that song done *this* way in *this* place?' Nothing was wasted because it was all part of this ongoing process. All fires were burning at all times—once we had one of these songs, of course, it presented a possibility of being incorporated into the fabric of the score. We were looking to not have the songs sound like drop-in items in the fabric of the film. There was a fair amount of score that needed to be written to take care of all the dramatic needs of the film, maybe 50 minutes of score, so sometimes it was possible to use material from the songs themselves in the fabric of the score."

Silvestri ran with a long tradition of building rhythmic material and effects around the sounds of a steam locomotive. "We wanted to have as much fun with the movie as we could; what was interesting overall about the film and [was] kind of ... something we were able to hook our wagon onto musically was that even though the movie takes place in this very all-encompassing Christmas environment, it's really an adventure film about a boy who's on a journey to find his belief, so when Bob would do one of these train sequences we had the license to put ourselves in the middle of an action-adventure film. We had this great piece of machinery that's notorious for creating its own sense of rhythm and we didn't want to turn our back on that, so whenever we could have fun with that

As 2004 came to a close, **FSM's** editor-at-large **Jeff Bond** caught up with some of the most prominent composers in film to discuss their hopes, their dreams and the year that was.

train rhythm concept we did, and the song 'Polar Express' is kind of that quintessential train rhythm, and the song's called 'Polar Express,' so if you can't have a train rhythm in that, when will you?"

One scene in particular was crucial to creating thematic material for the score. "I knew that the sequence where our hero picks up the bell and shakes it in the square and doesn't hear the sound—and then all

of a sudden does—that whole sequence that carries us from there to Santa riding off on his sleigh and disappearing—I somehow knew that whatever was the underpinning of the score thematically had to pay off in that sequence, so when it came time to look for that material I went right to that sequence and I knew if I could find something there I would have something for the opening of the film, for the ending of

the film, and for a whole range of times and places. Bob kind of summed it up because I was trying things and Bob said 'In the end Al, this theme, whatever it will eventually be, has to be the theme for the bell! That allows you to step back and look for some much wider kind of thematic material that's overseeing the situation without being right down on the ground. It's almost an epic point of view.'



JAN A. P. KACZMAREK • *Finding Neverland*

Actors are advised never to work with children or dogs; but for composers, children—particularly crying child-

ren—can be a boon. *Finding Neverland* tells the story of Peter Pan author J.M. Barrie (Johnny Depp) finding the inspiration for his famous character in a fatherless family he "adopts" while relating to its attractive matriarch (Kate Winslet)—but fortunately for Depp's Oscar chances, there's tragedy afoot. After scoring big with 2002's *Unfaithful*, composer Jan A.P. Kaczmarek stepped into uncharted waters with the family-friendly *Finding Neverland*. "The beginning was quite dramatic because I've never done a picture of this kind, one that deals with the world of children to such a degree, and a picture with such a gentle message," Kaczmarek says. "*Unfaithful* or *Aimee and Jaguar* or *Total Eclipse* were dealing with quite complicated or complex adult relationships—love triangles, lesbian love

stories, all non-mainstream approaches, and that includes *Lost Souls*, which was a movie full of darkness. When this opportunity presented itself I was very enthusiastic. There was a moment of doubt where my agent said to me that this may not happen—there was the fear that a European composer or Polish composer might lean toward the dark side and that there was a bit of hesitation as to how this would work. Fortunately, I was in Warsaw and very passionate about it and I wrote a piece in two days and submitted something and hired an orchestra and boys choir and created demos to send to Los Angeles to show people that I can use the language of innocence, joy and lightness, and that was the end of the story."

The challenge in scoring a film like *Finding Neverland* is to avoid sentimentality, a pitfall Kaczmarek was well aware of. "I responded to this challenge not only by choosing a specific style of writing but also by choosing to record in London. British musicians never go too far in a sentimental direction. There

are subtle differences between London and Los Angeles, and for a number of reasons on this project London seemed to be best." *Finding Neverland* called for some source theater music, but the composer says he didn't focus too much on achieving an appropriate period sound for his music. "Because I listened to so much classical music and contemporary music in my life, I rarely research because if you go too deeply into the period thing you start writing a copy of a period piece. *Finding Neverland* is a period piece but it's also very contemporary, and I wanted to have all the elements of a classical score but creating the energy and the touch of today, so I didn't follow any historical example."

Kaczmarek found the actual scoring duties on the film more complex. "There are three lines developing in the material—first is psychological interactive music, music connecting people—James Barrie with Emily or Boris, all the relationships between people. Then there was music for the fantasy world of James Barrie and his adventures with the boys when they were imagining things like pirates and other things. The third was the play itself. The drama between people is scored mostly by strings and piano with some subtle presence of woodwinds, while the world of fantasy I could use instruments like accordion, some drumming, ethnic flutes to give some exotic flavor to those adventures, and [with] the play itself I also included some exotic instruments, if we can call mandolin exotic."

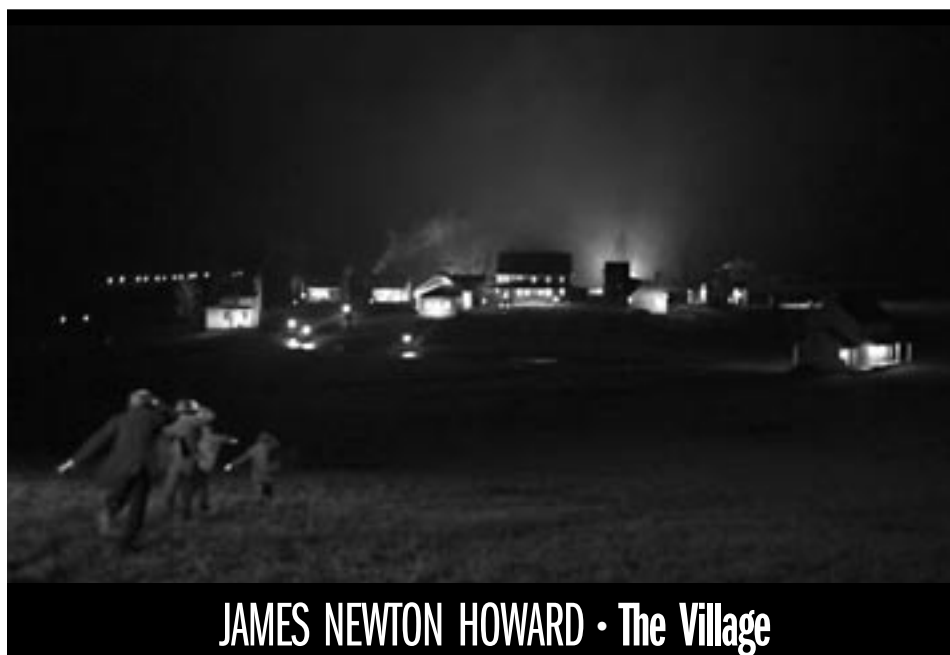
For a scene late in the film showing Barrie confronted by a crying young boy devastated by the death of a parent, Kaczmarek chose

an equally unusual instrumental palette. "I used boys' choir there and a rare Indian flute that sounds a bit like [an] ocarina. I kept the choir as small as possible to keep the intimate character of the scene and I used those exotic woodwinds to give it the flavor of memories of adventures, even within this very sad, emotional moment of extreme closeness between Peter [Llewellyn Davies] and James Barrie. I was restraining myself all the time and suddenly there was a scene where the mother goes into Neverland, into the magic garden, and then the music opens up and it's the biggest cue in terms of size of orchestra. That was

a moment of release for me when things really happen. The bench scene was not as large but an extremely important moment of releasing energy and tension. Within the crisis you also have a kind of happy end of a great friendship and also the transformation of James Barrie from being a boy inside to the man who assumes responsibility for this family of four boys."

Kaczmarek got an extra opportunity when a planned-for end title song failed to make the film's final cut and the composer was able to use a solo piano development of some of his score material for the end credit sequence. "The piano performances

are done by Leszek Mozdzer, my favorite pianist, whom I always use if there's a piano interpretation that's needed. I have a habit of creating piano versions of different things I do, and also I use this as a way to depart from the rest of the score and I use it on an additional day and spend all day with the pianist. At first I thought maybe this was pure pleasure and there's not enough space in the film to use those piano interpretations, but then the situation changed when the song created by Elton John did not work for the film and we all agreed that the piano piece would be the perfect end credit solution."



JAMES NEWTON HOWARD • *The Village*

James Newton Howard has scored everything from action to animation.

In 2004, he wrote music for the desert adventure *Hidalgo*, the urban thriller *Collateral* and M. Night Shyamalan's late-summer exercise in paranoia, *The Village*. Howard's collaborative relationship with Shyamalan has yielded first-rate scores to *The Sixth Sense*, *Unbreakable* and *Signs*, but his Oscar-nominated work on *The Village* proved to be a special challenge. "I was writing that movie for five months, a long time and I think what happened with the movie was we started off writing much more of a thriller score and my first effort was much more oriented toward these mythical beings that nobody had gotten a look at, and really dealing with the excitement quotient and trying to amp that up. After a period of immersion in the movie we both felt that the most interesting

and emotionally satisfying aspect of the film was really a love story, a much more tender interior idea, and that's what I wound up focusing on the last few months. Originally when I thought about scoring the movie I wanted to do it with a very small string ensemble and immediately departed from that notion [and] wrote something based on music I'd heard by a group called Synaulia, who recreate what they speculate must have been music from ancient Rome. It had this very elemental, feral quality and was very rugged and bold and difficult, and it made the movie a lot edgier and tougher, a harder read in a lot of ways. The downside was it was emotionally distancing. The whole Hilary Hahn violin, much more melodic, poetic feeling, evolved after a long time. I knew the movie quite well by then and it was easier to do that at that stage of the game than it would have been earlier."

Howard's troubles extended to the actual spotting of the music. "We began not scoring

enormous sections of the movie; we always try to get away with not scoring a lot of the movie and inevitably come back and score most of the movie. I think we had a difficult time for a long time arriving at a piece of music that would work as a love theme and as some kind of transformational piece as Ivy goes through her journey, so it had to have this neo-heroic quality but also be intimate and tender. There was one theme I wrote early on that we both kind of hated but couldn't keep it out of the movie, and finally I had to get in there and replace it with that sort of folk tune that's in there now."

In 2003's *Signs* Howard used a diabolical fiddle (actually a viola) to create a feeling of pastoral horror; *The Village* also features stringed instrument solos, this time violin solos by Hilary Hahn—but the approach is quite different. "The similarity with *Signs* is that there is an ostinato, a constant motion, and in *Signs* it was a three-note piece and in *The Village* the ostinatos or repeating patterns are a lot more complex and they don't stay with the same series of notes. But the idea of a constant motor provided by this one instrument seems to work well."

Howard also got to work with director Michael Mann, on *Collateral* with Tom Cruise and Jamie Foxx. Mann is well-known as a director who prefers to use a mixed-media approach to music, often commissioning music from several different composers and mixing and matching cues in the final music edit—an approach that would seem to be anathema to distinctive composers like Howard and Elliott Goldenthal, who scored Mann's crime caper film *Heat*. Howard says he went into the project with eyes wide open. "I knew going in that there was going to eventually be music from all kinds of sources. I had no problem with that because I wanted to work with Michael because he

makes such good movies, and it was a great opportunity to kind of get into a different place. In the end I probably scored 70 percent of the movie, which isn't bad. The ending was a real battle royale that went on for weeks, and I wrote a number of different things but he wound up using the Antonio Pinto piece, which is a great piece but just a different point of view."

Next Adventure: A Dynamic Duo

Now Howard is gearing up for what he hopes will be a fruitful multi-composer collaboration—working with Hans Zimmer on *Batman Begins*. Despite wildly differing personal composition styles, Zimmer and Howard have been trying to collaborate on a movie project for some time (they came close on *Secret Window* before Philip Glass stepped in). While the film's debut is

still months away, a lifetime in the rapidly evolving world of movie post-production, Howard says the collaboration is underway. "We're already doing sketches and sending things to [director] Chris [Nolan]. I think it's the perfect movie to go for it on and I know that Chris is interested in an unconventional score so it just came at the right time. My idea (and what we've talked about the most) is the idea of co-devising certain building blocks of the score which we will then both be able to use independently. If I have a certain rhythmic or tonal bed I've written and we sort of exchange them then we're both working with the same elements but perhaps embellishing them differently. I think we're both very confident that there's no filmic predicament we haven't encountered on one level or another, so we're sure we can come up with something."



CARTER BURWELL • *Kinsey*

Carter Burwell has long been defined as the king of arty independent films, after years of work with the offbeat

Coen brothers and projects like *Being John Malkovich* and *Velvet Goldmine*. He reunited with director Bill Condon for the sexually charged biopic *Kinsey*. Burwell worked with Condon previously on *Gods and Monsters* and says the director does not give him a blow-by-blow description of what kind of music he wants in his movies.

"I have less detailed discussions with Bill about music than most directors I talk to. Part of that is that he is in L.A. and I'm in New York; he shot this in New York

but I didn't see it until he was back in L.A. Neither of us really knew what the music for this film should be and it wasn't until I really started writing that I got an idea of what would work best, which was to go on the one hand with a bit of the feeling of Americana to position [Alfred Kinsey] in his time and place in the '40s in Indiana—which is one of the interesting things about this story, that someone who became such a cultural revolutionary had such a middle-American background—and also that the music is fairly warm and emotional, which seemed to help because Kinsey himself has quite a bit of difficulty expressing emotion. It seemed by going in that direction with the music we were able to make the movie more than a scientific examination of sex

Quick But Quotable



ALAN MENKEN • *Home on the Range*

What a Director Wants: "Initially they really wanted a songs-under-action score. As it developed, I also realized they wanted many of the moments that are associated with animated features, like the big production number and comedic elements within the songs, so it became a process of discovery of how far they were willing to go to let *Home on the Range* be a musical and how far *Home on the Range* could go to be a musical. There was a full reinvention of the characters and storyline two years in, new title, new focus and new characters, and none of the songs that ended up in the movie remained from the original concept. But in some cases part of songs remained. The title song, 'Home on the Range,' that whole comedic approach to a song that was going to provide narrative bookends, that remained, but under a different title."

Western homages: "There are nods to Elmer Bernstein, to Dimitri Tiomkin, to Randy Newman and to Ennio Morricone—the nods were important because so much of the tone is tongue-in-cheek, a western from the point of view of the animals."

The Big Finish: "It wasn't tough for me to get, creatively; sometimes it was tough for me to arrive at the same place the directors arrived at. How much we made use of the song 'Home on the Range' as a threading device was a constant discussion. Many more moments were tried where they wanted to use other things instead and there was a lot of creative pushing and pulling, and one thing about animated features is once the songs are in place, the score is very defined by the songs and the structure and tone the songs create. My job is to support that and provide any elements that might be needed to amplify certain aspects. In the case of a movie like this where one of the bigger songs wound up in the end credits rather than in the movie is to keep

(continued on next page)

or a biographical examination of this man; we were able to make the experience more emotional than we expected it might be. I sent [Bill] the themes I was working on and he seemed to like them, but the whole score was written in two weeks so there wasn't much time for discussion. It was done in between *The Alamo* and *The Ladykillers* and fit in the gap between those two."

While Liam Neeson's portrayal of sex researcher Kinsey is full of scientifically graphic talk about sexuality, he's not always forthcoming about his own feelings, which allowed Burwell to indulge in the dying art of psychological scoring. "One of the interesting things about that character is that he operates from the perspective that he knows what's best for other people,

and it's implied in the movie that he got that from his father. He doesn't seem to actually have any idea what's going on in his own heart at any given time, so the music does probe that aspect of him even as he is unable to. That's one of the parts of writing music for film, the opportunity to look at aspects of the character or story

(continued on page 48)

Quick But Quotable

(continued from previous page)

that song alive and threaded throughout the movie and to keep them from feeling like they're just tacked on at the end of the movie, which is a tradition I don't love."

ALEXANDRE DESPLAT • *Birth*



What a Director Wants: "We met in London with Jonathan Glazer and he wanted a non-score, so I had to think about what he meant and what he meant is that the movie is on the edge of being a thriller, a love story, so many things that the music shouldn't go either way, and there was both a neutrality and at the same time we didn't want for the score to be foreboding or sci-fi or Bernard Herrmannish or a *Sixth Sense* type of score. We had to keep the distance without being cold, because when you try to erase all these references and you go too much into a cold score it, doesn't bring anything to the picture. We experimented a lot."

Birth of a Fairy Tale: "First I'm a flutist. *Girl With a Pearl Earring* starts with a flute that I play myself. The second thing is that the key term for the film was fairy tale, and when I heard that it, clicked immediately—we knew that the way the characters in the script are built is like a fairy tale: There's an abandoned princess and there's a new prince that comes to marry her, she's not really in love with him but he's part of the course so she should go with him. There's the old queen, Lauren Bacall, the other sister, the knight—all these other characters, so that helped a lot with the color and I just brought up my love for fairy tale music and knight music—it could be from Waxman to *King's Row* or all these scores

from the '40s I loved so much. I chose to find a repetitive pattern that would allow me to bring in colors of the fairy tale and if you listen carefully to the score it's all in the opening—different tempos, different keys, different textures, but it's all there. Sometimes you find a little pattern from the opening way down in the movie but completely slowed down. But this repetitive little hook was the engine I found to move along with lightness and still this obsessional movement—the character of Nicole Kidman is obsessed with a love she's lost."

The Big Scene: "The kiss—how do you score that? How do you score a woman in her 30s kissing a 10-year-old child? The key I think was that it's so pure—the love of this woman, there's nothing pedophilic about it, it's very pure. She says to the boy 'I'll wait until you're 21'—she doesn't say let's make love right now. At the very moment she bends down—she's very tall so she bends to kiss the boy, it's the purest kiss you can imagine, like a prince and a princess. There's nothing sexual about it, it's just pure love like a knight and his princess. So I had to keep in mind this purity and I used the extremes—very high notes of the violins and this very low sub-bass that I used earlier in the score, and it creates this enormous gap between the sounds that's like the gap between the [characters]."

The Low Note: "I didn't want to use electronics the way it would be done in an action movie with drum loops and sequencers everywhere that you send into the back and the rear and play with the stereo effects like in a James Bond movie. I wanted it to be as low as possible and it's really invisible; you don't hear it but you feel it, and you know when you really feel it is when it stops. It's like this boy has turned a spell on her and it's like this low tune is the spell."

ALEJANDRO AMENABAR • *The Sea Inside*

What a Director Wants: (Amenabar co-wrote, directed and scored *The Sea Inside*): "The first clear idea I had in mind when I was thinking about the music when I started writing the script was a big, big string section playing piano, which means instead of having soloists as we



had in *The Others*, mainly the flute and the cello, I wanted the music to be like a blanket of musicians supporting Ramon Sampedro, the main character, in his journey—warming him up. That's why I didn't feel it should have too many soloists at the beginning. Also the movie takes place in Galicia, and [since] Galicia is connected to Ireland through Celtic music, I thought I'd include some Celtic sounds in the soundtrack."

The Big Scene: "I remember the first scene with music starts after Julia asks Ramon why he wants to die. I wanted the music to start very sadly; it seems after that question that this is going to be a very sad movie—it could seem so, so I wanted the music to feel sad at that very moment and it was just one single note of violins and vibrato, a very sad sound, and then all the rest of the musicians start playing and then it starts to warm up. That also is related to the sea concept: In this story the sea is a very important concept and in the sea you have the sound of the waves coming and going, and I wanted that in the music, the feeling of sound increasing and then going down."

Operatic Decision: "When we wrote the scene where Ramon flies in his imagination, I remember Mateo Gil, my co-writer, said 'You should shoot this scene without music at all.' I said no, we need music here, and I thought of composing something there myself. Then I thought of the idea of the record, so that it would be better if these images of him flying come from the music. It's the music that helps him build images in his mind, and I thought I would have to compose something that can sound like opera for the audience and I found it would be crazy for me to try and imitate that, so I chose the aria from *Turandot* when I was editing and found that worked very well." ■

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

Lemony Snicket's A Series of Unfortunate Events ★★★

THOMAS NEWMAN

Sony Classical/Sony Music Soundtrax
SK 93576 • 29 tracks - 69:00

One of the most anticipated family films of the holiday season, *Lemony Snicket's A Series of Unfortunate Events*, hoped to jumpstart as profitable a franchise as *Harry Potter*. Also based on a series of children's novels, *Lemony Snicket* follows the misadventures of the three Baudelaire orphans after their parents are killed in a fire. The children are taken in by Count Olaf, a distant relative who's more interested in the kids' fortune than in their well-being. And while this first installment is the film adaptation of the first three books in the series (*The Bad Beginning*, *The Reptile Room* and *The Wide Window*), the books are already on their 11th volume.

The first movie, as with *Harry Potter*, sets the tone and the mood of the series. Director Brad Silberling has created a washed-out world with few primary colors and with danger lurking in every corner. For this downbeat setting, composer Thomas Newman creates one of the least joyful children's movie scores ever, but it is totally appropriate. Just listen to the first cue, "The Bad Beginning," which starts with a peppy tune that's soon bumped aside by Newman's signature darker sound.

Newman did, however, waste an opportunity to put a stamp on the *Snicket* franchise by failing to provide a memorable and noticeable main theme like (though I hate to keep referring to it) "Hedwig's Theme." The only

recurring motif that I could even imagine a child recognizing was the one for the orphans; it's a bittersweet Victorian-like music box melody. Digging deeper, there's also a lesser-used theme (heard in "Resilience") reminiscent of the coral reef music from *Finding Nemo*. The peppy tune of the first cue also returns as a full Disney-styled song written by Newman and Bill Bernstein, called "Lovely Spring," acting as a pleasant diversion. The rest of the score is mostly devoted to *Six Feet Under*-type macabre music.

Even though the CD is almost 70 minutes long, it is filled with a series of 29 unfortunate cues of various lengths, from a mere 38 seconds to the five-minute end title. If you didn't mind this format in *Finding Nemo*, you should be fine with it here. I for one am tired of trying to find the heart in a score that is so

wildly diverse and seemingly insurmountable. Also, Newman has been indulging in this type of soundtrack release for too long. Call me a curmudgeon, but if he's not willing to give us some more cohesion on his CDs, then I'm not going to give them too many listenings.

As disappointed as I was with the presentation, this is still classic Thomas Newman, and fans should be delighted. The thought that a generation of kids may have Thomas Newman's *Lemony Snicket* scores as part of the music of their childhood is fortunate indeed. —Cary Wong

The Life Aquatic with Steve Zissou ★ ½

MARK MOTHERSBAUGH

Hollywood 2061-62494-2
25 tracks - 60:09

After thoroughly enjoying Wes Anderson's *Rushmore* (1998), and especially Bill Murray's superb performance in it, I was mildly looking forward to this awkwardly named film. *The Life Aquatic with Steve Zissou* features a list of famous comedy stars and familiar faces. That alone often spells disaster, and if the music on this disc is any indication, the film may very well sink. At the very least, we can expect something that's not like most Hollywood fare.

The soundtrack opens with a brief theme written by Norwegian composer Sven Libaek for a nature film called *Inner Space*. It's a quasi-jazz piece with a saxophone that harkens back to those Stan Getz albums of the 1960s. A second theme from *Inner Space* is also included on this disc. And these turn out to be far more impressive

than anything else here. The CD prominently features a number of David Bowie songs performed by Seu Jorge in Portuguese. Bowie's versions of "Life on Mars?" and "Queen Bitch" bookend the film's underscore and additional song material. A recording of Devo's "Gut Feeling" and songs performed by Joan Baez, Iggy and the Stooges, Paco de Lucia, Scott Walker, and The Zombies round out the rest of the disc.

Mark Mothersbaugh's underscore (5 tracks - 17:21) generally has a '60s retro feel that's not all bad, but it sounds cheap to the point of distraction. Could this really be what Anderson wanted? It would seem so, given his little note in the accompanying booklet that has nothing at all to say about Mothersbaugh's score.

Mothersbaugh uses a semi-baroque sound for "Loquasto International Film Festival," which features a well-reproduced baroque string orchestra mixed in with a few key solo instruments and prominent guitar. Keyboard sounds include a mixture of harpsichord and organ that lends a bit more seriousness to the proceedings. "Let Me Tell You About My Boat" uses a light-hearted sound best described as Rolfe Kent filtered through *The Rugrats*. The solo piano work here and in several other tracks is reminiscent of David Benoit and Vince Guaraldi.

In the split track, "Zissou Society Blue Star Cadets/Ned's Theme Take 1" the second half sounds like it was produced on a high-end Casio keyboard. Perhaps this can be considered



cute or even quaint, but the music sounds like nothing more than a child noodling at a keyboard in a music store. "We Call Them Pirates Out Here" and "Ping Island/Lightning Strike Rescue Op" provide action music that at least livens up the proceedings. But the former ends up being repetitive and overlong by the time it reaches the two-minute mark.

—Steven A. Kennedy

Alexander ★

VANGELIS

Sony Classical ASK 92942

18 tracks - 56:23

I grew up listening to and loving Vangelis' music. Something in his choice of synthesizer textures, combined with lush harmonic progressions, separated him from the fraternity of electronic musicians such as Tomita, Kitaro, Klaus Shultz, Tangerine Dream, to name a few. It was his application of a romantically styled ideology toward the new (for the time) music medium. That's partly why his score to Oliver Stone's epic film *Alexander* is so disappointing. Gone are those full and expansive harmonies. One has but to listen to "Titans" to understand what I mean; it is ostensibly the main theme from the film and the main harmonic body of this piece is a simple IV-I progression with little to no deviation in its melodic content from the basic triadic chords.

To make up for this musical shortcoming, Vangelis chooses to load up the music with his trademark synth sound, the Yamaha CS80. And therein lies the other major problem, not only with Vangelis' score to this film, but with an over-reliance on synthesizers in general. Unlike instruments of the orchestra, which reached the summit of their evolution over a hundred years ago, thereby making their sound timeless, synthesizers are quickly evolving electronic instruments with specific sounds linked

to a specific time period. Take the DX7 or LinnDrum drum machine. If you hear them on a Goldsmith disc, you immediately know that it's got to be one of his '80s scores. Vangelis' palette of sounds has only marginally changed over the past 20 years, so when one hears a track such as "Titans," even the most casual listener will be able to make the association in the timbre of the ubiquitous CS80 string or brass sound and that of Vangelis' most popular score to *Blade Runner*. This of course creates a huge problem, in that one is thrust out of the film with visions of a movie made 20 years ago about the future, not the past.

What new sounds Vangelis has acquired don't fare much better. The sampled horns on "Introduction" sound so obviously fake that they ruin whatever atmosphere the music tries to achieve. When there isn't some obvious sampled instrument playing a lead line, Vangelis reaches for Acid-styled audio loops with ethnic women's choirs as found on "The Drums of Gaugamela" or one of the worst tabla loops I've ever heard, featured on "Roxane's Dance." There is no variation of this rhythmic figure during the three-minute running time and after the first 30 seconds, it gets monotonous to the point where I found myself wishing I was listening to "Hispanol" from his superior 1492 score. At least with that track, the main rhythmic line was comprised of an odd meter giving that piece an unstable feeling, assisted by an

ominous melody and real male chorus. Such is not the case with *Alexander*.

Things get a little more interesting on "Garden of Delight," where Vangelis incorporates a duduk. Problem is, like his choice of synthesizer patches, he's behind the times. This particular instrument was interesting when Peter Gabriel used it in *The Last Temptation of Christ* or when Mychael Danna employed it in his scores. But now it's commonplace. It doesn't help that this track so closely resembles Gabriel's "The Feeling Begins" cue from the aforementioned score. Yep, Vangelis just cannot seem to get a break (or give us one). There's even that wispy ol' Fairlight flute sound backing up a modern-styled drum beat and solo violin on "Roxane's Veil."

Listening to this soundtrack, I cannot fathom what Oliver Stone was thinking when he went this route. Was it because Hans Zimmer's *Gladiator* music set the trend for an ethnic synth-based scoring approach to epic films? Even if that is the case, Zimmer's music still had some contextual legitimacy in that his choice of electronics was mostly subtle, way-in-the-background pads or else doubling a conventional orchestra. It's been said that the score for *Alexander* is also fortified with a large orchestra. Unless this refers to the size of the groups used on the sample libraries, I cannot hear any evidence of this. And that can't be it either, as the samples used on this score are so cheesy that a garden-variety



Yamaha Portatone that anyone can pick up at their local Best Buy would provide more accurate acoustic representations of the instruments featured on this disc.

As a longtime fan of Vangelis' music, I find *Alexander* bereft of anything worthwhile to recommend, which is disheartening to say the least. Alas, not a single moment on this disc is appealing. Vangelis' harmonic idiom has been stripped down to its barest. If there were some interesting textures to compensate for this shortcoming, then I could find some merit in his music. But the antiquated synthesizer sounds only make the listening experience all the worse. And if he had stuck with completely electronic tones, that too would have been somewhat visionary. But the bipolarity of using old sounds with newer (where's Gigastudio when you need it?) result in a score that doesn't satisfy on any level. Ironically, Vangelis achieved a dated sound for his score to *Alexander*—the problem is that it missed the mark by about a thousand years. Can anyone say *Ladyhawke*?

—David Coscina

Sideways ★★★ ½

ROLFE KENT

New Line B0002ZYDOW

15 tracks - 37:54

From its unreserved critical praise, coupled with its funny trailer and bucolic print ads, you might assume that *Sideways* is not much more than a light, romantic road trip through the Santa Barbara wine country, interspersed with picnics, Chardonnay and a little hand-holding. But when it comes down to it, the film is relatively dark, and there's much more to it than the wines that are so lovingly tasted throughout the movie. The movie starts with a hung-over Paul Giamatti muttering "f-ck," and ends with some slapstick sex scenes that John Waters would have been happy

to choreograph. In between, there is assault-by-golf worthy of *Happy Gilmore*, and a trail of cynically discarded women. All in all, then, it might also come as a surprise that while Rolfe Kent's score contains titles such as "I'm Not Drinking Any #@%\$ Merlot," this light, '60s-style jazz work superficially dovetails with the way the movie is marketed as a romantic comedy.

Director Alexander Payne (*Election*, *About Schmidt*) is even quoted as saying that he wanted "long pieces of jazz that arc over two three or four scenes

that don't really score anything, they're just there so that if the audience gets bored they'll have something to tap their toes to."

Having bought into the road-trip description, I first took this CD on a long drive through the West Texas wine country (aka the Odessa oil fields), but quickly gave up on that plan as my attention kept wandering away from the subtle instrumentation. But even as I turned to something else, I also realized that I had the main theme ("Asphalt Groovin'") lodged somewhere in my consciousness.

It was only when I listened to the soundtrack in a quieter setting that I began to realize what Kent had concocted.

Essentially, the score is an homage to the cool, sophisticated acoustic jazz of the Miles Davis-Gil Evans era (a snippet of Davis is heard on the film's soundtrack, although not on the CD, which is strictly Kent's work). Impeccably played by a small ensemble, this sounds like an extension of Davis' "Quiet Nights." The CD even mixes up the chronology of the tracks, in order to create a short but

enjoyable mood piece, ending with the slow and wistful "Miles and Maya."

There is much more to the music. One of the reasons that Kent's main theme is so catchy is that it sounds like a reworking of the Burt Bacharach and Hal David song "Wives and Lovers." While you may not recognize this title, you will know the lyrics, which start off with the admonition, "Hey little girl, comb your hair, fix your make-up," and go on to make dire warnings about what a wife

(continued on page 42)

Hot and Cool Porter

De-Lovely ★★

COLE PORTER

Columbia/Sony Music Soundtrax • 18 tracks - 57:23

Cocktails with Cole Porter ★★★ ½

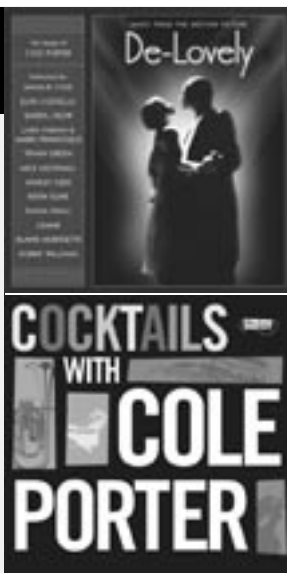
COLE PORTER

Capitol/EMI • 20 tracks - 52:59

WHY CAN'T I EVER BE ASKED ONE OF THOSE IRRESISTIBLY profound "Inside The Actor's Studio" questions? You know, the kind of soul-searching stumper like, "Mark, darling, if you could host one of those proverbially posh dinner parties and invite anybody—living or dead—who would be asked and more importantly, what would you wear?" Well, the guest list would be fabulously eclectic and include everyone from Greta Garbo to Malcolm X. Turned away at the door and ordered to never return would be Kathie Lee Gifford, Senator Orrin Hatch and The Olsen Twins. In terms of musical accompaniment, Judy Garland and Lena Horne would be encouraged to sing; and slaving away at the Steinway? Nobody but Cole Porter. Deliciously witty, eminently erudite and outrageously talented, Porter [1891-1964] wrote songs that are emblematic of a bygone era, yet his work remains sublimely timeless. Beneath the glossy veneer, Porter's private life was a ready-made Hedda Hopper exclusive: a sexless marriage of convenience to a wealthy socialite, countless homosexual liaisons, a brutal riding accident in 1937 that left him crippled at age 46.

It was only a matter of time before some well-intentioned auteur decided that legendary director Michael (Casablanca) Curtiz got it all wrong with his sanitized, song-saturated 1946 Porter biopic, *Night and Day*, and set out to tell the world the true story of the man behind the music. Enter Irwin Winkler, an enterprising individual with an ambitious yet wildly uneven track record in Hollywood. From producing the brilliant but neglected *Up the Sandbox* (1972) to directing execrable marshmallows like *The Net* (1995), Winkler is simultaneously responsible for creating some of the finest and some of the most forgettable films of all time.

De-Lovely (originally titled *Just One of Those Things*) is Winkler's attempt to bring Porter's colorfully complex life to the screen. While it's certainly more frank about Porter's unconventional domestic arrangements with spouse Linda Lee Thomas and more candid (or at least politically correct) about the composer's sexuality, it doesn't diverge from the basic revue structure of *Night and Day* all that much. For example, the Curtiz film featured Ginny Simms, Mary Martin and Monty Woolley bursting into song whenever Cary Grant's Porter embarked on another theatrical endeavor. *De-Lovely*



follows suit with Alanis Morissette, Elvis Costello and Robbie Williams bursting into song whenever Kevin Kline's Porter bags another sailor in Central Park.

Both *De-Lovely* and the obligatory Columbia/Sony soundtrack seem desperate to emulate the hipper-than-thou success of *Red, Hot and Blue*, a 1990 audio tribute to Porter that featured the likes of Neneh Cherry, Erasure and Annie Lennox alternately annihilating and inventively re-interpreting evergreens from the Porter songbook. While that collection boasted some authentic surprises (who knew that The Thompson Twins were ready for "Who Wants to Be a Millionaire"?), the *De-Lovely* soundtrack is decidedly undelightful, with an assortment of self-conscious guest vocalists apparently mystified and unmoved by some of Porter's snazziest tunes.

IT'S ILLUMINATING TO COMPARE ALANIS MORISSETTE'S PASSABLE, not-quite-there rendering of "Let's Do It (Let's Fall in Love)" from *De-Lovely* with Ella Fitzgerald's glorious live recording of the same tune from Capitol's recently released compilation *Cocktails With Cole*

Porter. Priceless lyrics that Morissette either sloughs off or approaches uncertainly are sent soaring to the heavens by Fitzgerald, the undisputed First Lady of American Song. For incontrovertible proof that miracles still exist in modern times, just listen to the incomparable Ella take the most masterfully controlled vocal tumble ever recorded on the phrase "let's faaaaalll in love!" This is how Porter should sound: deliriously romantic and thrillingly giddy. On *Cocktails*, Cole's compositions ignite like Bastille Day fireworks when matched with the talents of such veterans as Nat King Cole, Peggy Lee and Keely Smith, dynamic performers who really know how to sell a song and give the listener their full ruble's worth.

Porter's "You'd Be So Nice to Come Home To" (featured in the long-forgotten 1943 film *Something to Shout About*) is another highlight of the Capitol collection, and that tune is blissfully wed with Miss Nancy Wilson, an extraordinary vocalist blessed with exquisitely precise phrasing, an unvarnished sensitivity and a larynx that should be preserved under glass at the Smithsonian. Nobody hooks notes quite like Nancy, and the swinging Jimmy Jones orchestration on this track is pure Rainbow Room heaven. Another standout is 19-year-old Liza Minnelli, who really gives her all on "Looking at You" (from *Wake Up and Dream*). It's nice to hear the engaging freshness in that voice before the advent of sequins, Studio 54, Betty Ford, encephalitis and, especially, David Gest.

It's easy to imagine that Kay Starr's vibrant, sock-hop-styled rendition of "C'est Magnifique" (from the Broadway favorite *Can-Can*) is exactly the kind of straightforward and unaffected delivery that Porter would have appreciated. Perhaps Peru, Indiana's favorite son, might even be persuaded to play it at my dream party, while I slip into a black velvet smoking jacket and paisley pajamas.

—Mark Griffin

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□ Vol. 8 No.2

Atlantis: The Lost Continent/The Power
RUSSELL GARCIA/MIKLÓS RÓZSA

Films released: 1961, 1968

Studio: M-G-M • Genre: Sci-Fi/Fantasy

Silver Age Classics

CD released: March 2004

Stereo • 76:04

Two George Pal soundtracks on one disc! *Atlantis: The Lost Continent* (46:19) is a full-blooded action-adventure score in the mode of *The Time Machine*. *The Power* (29:39) is an offbeat blend of noir, fantasy and suspense with a Hungarian flavor, and is the definitive presentation of the surviving score (both in stereo). **\$19.95**



□ Vol. 8, No.1

The Thing from Another World/Take the High Ground!
DIMTRI TIOMKIN

Films released: 1951/1953

Studio: RKO/M-G-M

Genre: Science Fiction/Drama • Golden Age Classics

CD released: March 2004 • Mono/Stereo • 78:42

It's the premiere release of a seminal sci-fi score: Tiomkin's roaring, bellicose music features unusual instrumentation and is as terrifying today as ever. Although mastered from acetates, the sound is good and even includes some primitive stereo tracks. *The Thing* (26:50) is paired with *Take the High Ground!* (51:47) a lively, if more conventional military drama, sporting a high-spirited march and original song. **\$19.95**



□ Vol. 7, No.20

Kelly's Heroes

LALO SCHIFRIN

Films released: 1970

Studio: M-G-M

Genre: War/Comedy

Silver Age Classics

CD released: January 2004

Stereo • 79:02

One of Clint Eastwood's most popular films—a WWII comedy-caper—finally gets the full soundtrack it deserves. FSM's CD includes Schiffrin's expansive underscore (54:08, mostly unavailable and partly unheard!), plus three songs and the original LP album tracks (24:48). **\$19.95**



□ Vol. 7, No.19

The Subterraneans

ANDRÉ PREVIN

Films released: 1960

Studio: M-G-M

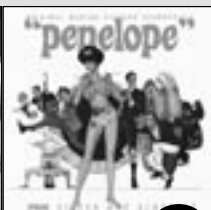
Genre: Drama

Golden Age Classics

CD released: January 2004

Stereo • 79:36

One of the best jazz soundtracks gets an expanded CD. Previn enlisted Carmen McRae, Shelly Manne and others to augment his own film scoring skills to create a hybrid jazz and symphonic score. All of the original LP tracks are here, plus the entire remaining underscore, remixed from 35mm masters, plus source cues (some in mono). **\$19.95**



□ 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* includes the complete underscore, bonus tracks and the original LP re-recording. *Bachelor in Paradise*, is a jazzy outing by Mancini with bonus tracks. 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! This CD includes the underscore from *Men of the Fighting Lady* (22:52), a Korean War pilot saga. Both scores are remixed from the 35mm masters. Plus: the trailer music from *King Solomon's Mines* (mono). **\$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 spin-off, *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



□ Vol. 7, No.12

Ride the High Country/Mail

Order Bride

GEORGE BASSMAN

Films released: 1962/1964

Studio: M-G-M

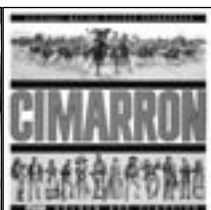
Genre: Western

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**



□ 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

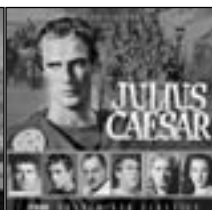
Genre: Wildlife Adventure

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 over-the-top music. Presented in the best-possible monaural sound (as recorded). **\$19.95**



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□ 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
 Complete score and more. **\$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 complete, original soundtrack remixed from three-track masters plus LP cues. **\$19.95**



□ 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 symphonic 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
 Silver 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**



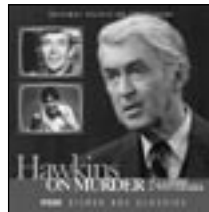
□ Vol. 6, No. 16
The Brothers Karamazov
 BRONISLAU KAPER
 Film released: 1957
 Studio: M-G-M
 Genre: Literary Adaptation
 Golden Age Classics
 CD released: Oct. 2003
 Mono • 79:10
 A rich and varied score for one of the greatest works in literature. **\$19.95**



□ 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. **\$19.95**



□ 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 • 79:49
 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 on one disc. **\$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**

2-CDs



□ 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**



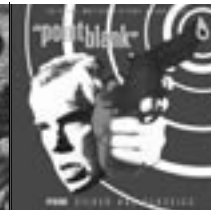
□ Vol. 5, No. 11
Above and Beyond
 HUGO FRIEDHOFFER
Film released: 1952
 Studio: M-G-M
 Genre: WWII
 Golden Age Classics
 CD released: Aug. 2002
 Mono • 55:44
 This stirring, progressive score, includes one of Friedhofer's greatest main titles. **\$19.95**



□ 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**



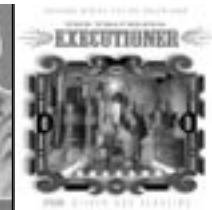
□ Vol. 5, No. 9
The Prodigal
 BRONISLAU KAPER
Film released: 1955
 Studio: M-G-M
 Genre: Biblical Epic
 Golden Age Classics
 CD released: July 2002
 Stereo • 75:11
 Epic features choruses, solos, source cues and thundering symphonic glory. **\$19.95**



□ 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**



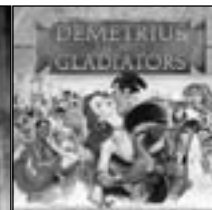
□ Vol. 5, No. 2
Logan's Run
 JERRY GOLDSMITH
Film released: 1976
 Studio: M-G-M / Genre: Sci-Fi
 Silver Age Classics
 CD released: Feb. 2002
 Stereo • 74:18
 This classic story of a dystopian future gets the royal treatment in this restored, remixed, resequenced release! **\$19.95**



□ 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**



□ Vol. 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**



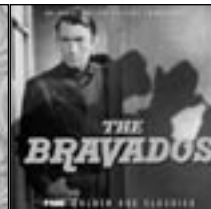
□ Vol. 4, No. 16
The World of Henry Orient
 ELMER BERNSTEIN
Piano Concerto by K. Lauber
Film released: 1964
 Studio: United Artists
 Genre: Comedy/Drama
 Silver Age Classics
 CD released: Nov. 2001
 Stereo • 40:32
 Bernstein's "second-best" score for children, sounds great! **\$19.95**



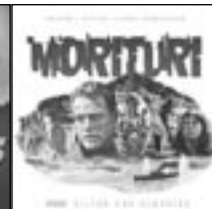
□ Vol. 4, No. 15
The View From Pompey's Head/Blue Denim
 ELMER BERNSTEIN/
 BERNARD HERRMANN
Films released: 1955/1959
 Studio: 20th Century Fox
 Genre: Drama
 Golden Age
 CD released: Nov. 2001
 Stereo • 75:15
 Two films by Philip Dunne. **\$19.95**



□ 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 FRIEDHOFFER
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: Action/Drama, TV
 Silver Age Classics
 CD released: Aug. 2001
 Stereo (Morituri) / Mono (Entebbe) • 57:50
 Suspense! Action! Exotica! **\$19.95**



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□ 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,
Film released: 1961
Studio: 20th Century Fox
Genre: Sci-fi/Irwin Allen
Silver Age Classics
CD released: July 2001
Stereo • 55:55 \$19.95



□ Vol. 4, No. 9
Between Heaven and Hell/Soldier of Fortune
 HUGO FRIEDHOFFER
Films released: 1956/55
Studio: 20th Century Fox
Genre: WWII/Adventure
Golden Age Classics
CD released: July 2001
Stereo • 73:00
 A 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**



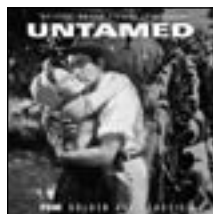
□ Vol. 4, No. 7
A Man Called Peter
 ALFRED NEWMAN
Film released: 1955
Studio: 20th Century Fox
Genre: Religious/Biography
Golden Age Classics
CD released: June 2001
Stereo • 58:14
 Biopic receives rich, reverent, melodic score; complete, including source music. **\$19.95**



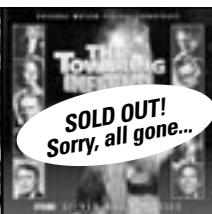
□ Vol. 4, No. 6
The French Connection/French Connection II
 DON ELLIS
Films released: 1971/75
Studio: 20th Century Fox
Genre: Police Thriller
Silver Age Classics
CD released: May 2001
Stereo & Mono (I) • 75:01
Stereo (II) • 75:01
 Two classic cop thrillers. **\$19.95**



□ 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



□ 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



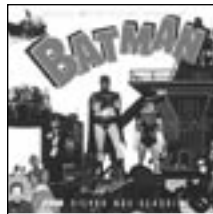
□ VOLUME 3, No. 10
Beneath the 12-Mile Reef
 BERNARD HERRMANN
Film released: 1953
Studio: 20th Century Fox
Genre: Adventure
Golden Age Classics
CD released: Feb. 2001
Stereo • 55:06
 Premiere release of original stereo tracks, albeit with minor deterioration. **\$19.95**



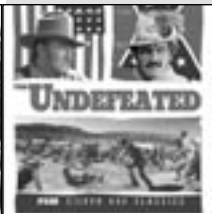
□ Vol. 3, No. 9
The Stripper/Nick Quarry
 JERRY GOLDSMITH
Film released: 1963/68
Studio: 20th Century Fox
Genre: Drama/Action,TV
Silver Age Classics
CD released: Jan. 2001
Stereo (Stripper)/Mono (Quarry) 73:35
 Early Goldsmith feature w/bonus tracks—plus a TV rarity. **\$19.95**



□ 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
 Soapier 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**



□ 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
 Sci-fi classic features one-of-a-kind symphonic/pop fusion, and unforgettable themes. **\$19.95**



□ Vol. 3, No. 1
Take a Hard Ride
 JERRY GOLDSMITH
Film released: 1975
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Feb. 2000
Stereo • 46:38
 Strange "blaxploitation," western gets wonderful symphonic score, great main theme. **\$19.95**



□ VOLUME 2, No. 9
The Flim-Flam Man/A Girl Named Sooner
 JERRY GOLDSMITH
Films released: 1967/1975
Studio: 20th Century Fox
Genre: Drama/Americana
Silver Age Classics
CD released: Jan. 2000
Stereo (Flim-Flam)/Mono (Sooner) • 65:20
 An Americana duo. **\$19.95**



□ Vol. 2, No. 8
Rio Conchos
 JERRY GOLDSMITH
Film released: 1964
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Dec. 1999
Mono/Stereo (combo) • 75:28
 Presented complete (55:43) in mono, with some cues repeated in stereo. **\$19.95**



□ Vol. 2, No. 7
All About Eve/Leave Her to Heaven
 ALFRED NEWMAN
Film released: 1950/45
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 1999
Mono (2 trks. in stereo) • 44:19
 Eve is a true classic: Heaven is brooding film noir. **\$19.95**



□ Vol. 2, No. 6
The Comancheros
 ELMER BERNSTEIN
Film released: 1961
Studio: 20th Century Fox
Genre: John Wayne/Western
Silver Age Classics
CD released: Sept. 1999
Stereo • 47:44
 Elmer Bernstein's first score for John Wayne is a western gem. **\$19.95**



□ Vol. 2, No. 5
Prince of Foxes
 ALFRED NEWMAN
Film released: 1949
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: July 1999
Stereo • 46:39
 "Lost" historical adventure gets exciting, robust score, mixed in stereo. **\$19.95**



□ Vol. 2, No. 4
Monte Walsh
 JOHN BARRY
Film released: 1970
Studio: CBS
Genre: Western
Silver Age Classics
CD released: June 1999
Mono (1 track. in stereo) 61:51
 Revisionist western gets vintage Barry score 20 years before *Dances With Wolves*. **\$19.95**



□ Vol. 2, No. 3
Prince Valiant
 FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: May 1999
Stereo • 62:17
 Colorful 1954 adaptation of the epic comic strip features stirring score à la *Star Wars*. **\$19.95**



□ Vol. 2, No. 2

Patton/
The Flight of the Phoenix
JERRY GOLDSMITH/
FRANK DE VOL
Film released: 1970/65
Studio: 20th Century Fox
Genre: WWII/ Adventure
Silver Age Classics
CD released: April 1999
Stereo • 76:24
Two OSTs on one CD. **\$19.95**

□ Vol. 2, No. 1

100 Rifles
JERRY GOLDSMITH
Film released: 1969
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Mar. 1999
Stereo/Mono (combo) • 77:08
Full of Mexican colors and guttural action. CD presents two versions of score. **\$19.95**

□ VOLUME 1, No. 4

The Return of Dracula/
I Bury the Living/
The Cabinet of Caligari/
Mark of the Vampire
GERALD FRIED
Films released: 1958/58/62/57
Studio: UA/ 20th Century Fox
Genre: Horror • Silver Age
CD released: Jan. 1999 • Mono
Disc One: 61:06 Disc Two: 73:20
2-CDs of creepy music. **\$29.95**

□ Vol. 1, No. 3

Fantastic Voyage
LEONARD ROSENMAN
Film released: 1966
Studio: 20th Century Fox
Genre: Sci-fi
Silver Age Classics
CD released: Sept. 1998
Stereo • 47:28
Sci-fi classic gets imaginative, avant garde score; a signature work. **\$19.95**

□ Vol. 1, No. 2

The Paper Chase/
The Poseidon Adventure
JOHN WILLIAMS
Film released: 1973/72
Studio: 20th Century Fox
Genre: Drama/Disaster
Silver Age Classics
CD released: July 1998
Stereo/Mono (combo) • 75:53
Two scores plus the Main Title to *Conrack* (1974). **\$19.95**

□ Vol. 1, No. 1

Stagecoach/The Loner
JERRY GOLDSMITH
Film released: 1966/1965
Studio: 20th Century Fox
Genre: Western (film/TV)
Silver Age Classics
CD released: May 1998
Stereo (Stagecoach)/
Mono (Loner) • 45:25
Film score plus TV theme and two episode scores. **\$19.95**

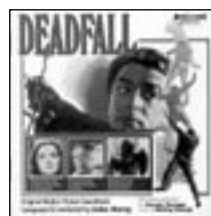
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Retrograde Records
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(continued from page 35)

must do to keep her man. One of the most sexist odes to male biology ever written (and fully reflecting its 1964 origins), it constitutes the perfect hymn to the two male characters in *Sideways*: Jack, who is determined to use all his condoms before the end of the road trip, which is the week prior to his wedding; and Miles, who steals from his mother, talks his way into a woman's bed with a paean to viticulture, and gets drunk and harasses his ex-wife.

With its muted horns, piano, bongos and vibes, the score immediately conjures up images of *Playboy* and silk pajamas—or perhaps *The Pink Panther*. And like Inspector Clouseau, the sophistication of Jack and Miles is entirely superficial, so the cool jazz provides a deeply satisfying contrast to these two would-be lotharios, with their expanding waistlines, foot deodorant and aging convertible. The irony of the music in the context of the film itself is easy to miss; it is so quietly inserted that it only appears with repeated viewing and listening. Perhaps that's another reason why *Sideways* has garnered so many awards and nominations, namely that it contains an ingredient usually lost on Hollywood—subtlety.

—Andrew Kirby

National Treasure ★ ½

TREVOR RABIN

Walt Disney 62493-2
12 tracks - 38:43

Producer Jerry Bruckheimer can turn any script into one of his over-the-top, action-adventure extravaganzas. Just witness *National Treasure*, which could have been an interesting *Hardy Boys* type of mystery, but instead is turned into *Ocean's Eleven* meets *Raiders of the Lost Ark* by way of *Enemy of the State*. Nicolas Cage plays Ben Franklin Gates, a history buff whose family has always been chasing an elusive treasure that the founding fathers hid during the

Revolutionary War. If all the clues are historically accurate, then parts of the movie are actually fascinating. But with all the Bruckheimer touches, from the excruciatingly unfunny sidekick, to the crazy set pieces (this one underground in New York), and the hyperactive score by Trevor Rabin, the movie, however polished, is an overblown, senseless mess.

Rabin's music should not be a surprise to anyone who has heard any of his other scores for the Bruckheimer franchise like *Gone in Sixty Seconds* and *Armageddon*. Pulsating and adrenaline-dripped, Rabin's music is now clichéd, although it certainly is true to the movie's vision: that nothing is too big. The first track on the CD is called "National Treasure Suite," which is strange since the movie has no real thematic material. My favorite past Rabin score is *Deep Blue Sea*, if only for the melodic cue, "Aftermath." Nothing in *National Treasure* comes close to being that memorable. The guitar-driven cue "The Chase," for example, could be dropped into any other Bruckheimer action sequence, without harm to the movie or the music. Rabin does use an interesting Thomas Newman-esque piano ditty that appears every so often and livens up the listening experience. But unless you're on a long, night-time car trip in need of a NoDoz, this CD serves no practical purpose.

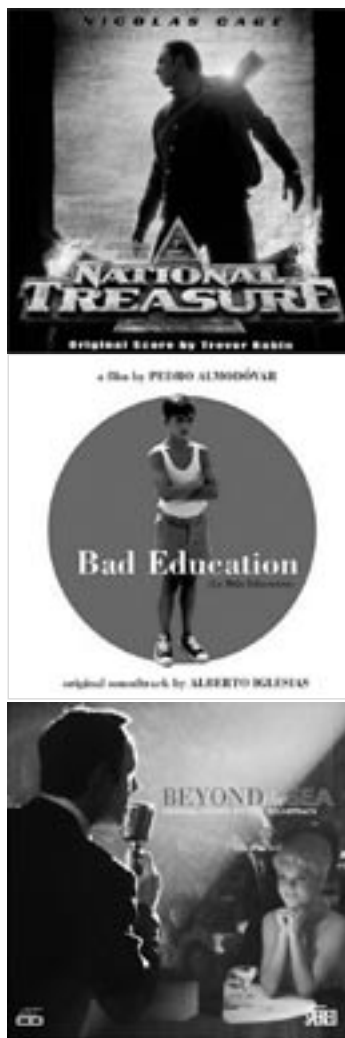
—C.W.

Beyond the Sea ★★★

VARIOUS

ATCO/Rhino R2 78444
18 tracks - 53:11

Beyond the Sea is a vanity project of an ego gone unchecked. How else to explain first-time director Kevin Spacey (at age 46) hiring himself to play his longtime idol: singer, actor and teen-heartthrob Bobby Darin, who died at age 37? The conceit is that the dying Darin is making a movie about his life, playing himself throughout. This



makes the timeline of the movie confusing since Spacey hardly changes looks between the start and the height of Darin's career (thankfully, Spacey does wear a mustache as the elder Darin). This is especially distracting since a huge plot twist at the end of the movie relies so much on physical appearances.

If Spacey wanted to make a true biography of Darin (more on the order of the recent *Ray*), he would have fired himself as lead and hired up-and-coming crooner Peter Cincotti (who has a minor role as Darin's accompanist) to play Darin instead. As it is, this is a well-intentioned but historically muddled bio-pic more akin to the messy Cole Porter *De-Lovely* from earlier this year.

The only selling point of the movie is that Spacey does a pretty good job aping Darin's singing voice. The CD

is wonderful, with Spacey backed up by a huge orchestra. He especially gets it right in the jazzy "Charade," the lovely "Dream Lover" and the swinging title number. His liberties with "Mack the Knife," however, are distracting, and "Splish Splash" should never be sung by a 40-year old, even if he's pretending to be 22. The CD is mostly Spacey, but there are also cameos by William Ullrich, who portrays Darin as a kid (how generous of Spacey to not play a 10-year old), and Brenda Blethyn as his mother.

Spacey wasn't content to have his impersonation of Darin merely on film and CD. He also went on the road with his Darin charade, creating a concert experience for the casino circuit as well as smaller venues. I didn't see any of these shows, but they couldn't have been any more vacant or less informative than the movie on which they were based.

—C.W.

La Mala Educación (Bad Education) ★★★★★

ALBERTO IGLESIAS

Sony SK 93551
26 tracks - 59:20

In his latest film, Pedro Almodóvar explores the taboo subject of sexual abuse of young boys by priests. Almodóvar is one of the few directors who invites you into the worlds of bizarre people who end up being transformed in unique ways. The director makes you uncomfortable, but has such a visual flair that you are drawn in to his characters. His composers have the difficult job of trying to soften or bridge the gap between his vision and the viewer.

Alberto Iglesias has been Almodóvar's composer of choice for his last five films. The opening titles of *Bad Education* (21 score tracks - 46:07) have Iglesias recreating the sound of Herrmann from *North by Northwest* mixed in with a little *Psycho*. There's more interesting material in one minute of this

piece than one often finds in an entire score. The string writing in "Cine Olimpo" may remind you of Franz Waxman, before it moves into a soaring melody that's pure Iglesias. He has a way of writing wonderfully compact melodic ideas filled with an intensity unequaled by many of his contemporaries. "Noche Oscura" is another example of a small amount of material being stretched into something emotionally tense. This building and release of tension is trademark Iglesias, and here it again takes on more of a Herrmann-esque quality.

Several source pieces that appear in the film also make the disc. One is the 1963 recording of "Quizás, Quizás, Quizás" by Sara Montiel that has to be one of the most sultry recordings this famous little Fares song has ever had. She is also heard in another song recorded that year, "Maniquí Parisien." A gorgeous newly recorded performance of a Rossini "Kyrie" gives a little contextual music and does not feel at all out of place in its positioning on the disc. Also appearing is a little 1967 pop rock number, "Cuore Matto," sung by Little Tony. Finally, there's an unusually poignant performance of Mancini's "Moon River" (in Spanish) with a young boy, Pedro Martínez, singing with guitar accompaniment.

Iglesias was nominated for the "Soundtrack Composer of the Year" at this year's World Soundtrack Awards, and his score was nominated as well. There is a lot to admire on this album, and if you are attracted to noir-ish film music this is worth your attention. —S.A.K.

The Unsaid ★★★★★ DON DAVIS

Prometheus PCD-156
19 tracks - 53:33

For fans of Davis' seminal *Matrix* scores, the music for this 2003 Andy Garcia thriller will be a bit of a surprise, and a pleasant one at that. Unlike the

muscular action writing found in the aforementioned trilogy, or the eerie avant-garde textures contained in the composer's horror fare, *The Unsaid* is a dramatic, emotive score.

"Main Title" introduces the prominent thematic material that Davis will vary throughout the course of this beautiful work. The melody brings to mind the folk harmonies found in many of Thomas Newman's scores. But make no mistake; this is not second-generation film music. Davis has his own compositional technique. Much of the music centers on piano and string orchestra, the latter playing muted in the opening tracks, lending a soft, ethereal tone.

Standout tracks include "The Opening," with its plaintive oboe presentation of the main theme, and "Kyle Denial," containing expansive block string/piano chords, a technique found in the works of such 20th century Polish composers as Kilar and Gorecki.

Speaking of which, "Tommy Turbulence" and "Harry's Little Secret" do have some unsettling string parts suggesting that all is not well in this story. The latter of the two contains effective lower string writing that recalls Ennio Morricone's classic *The Thing*. This serves as a nice contrast to the abundant lyricism on a majority of the tracks.

I have one minor issue with the score. "Kyle's Little Secret" sounds as though the director fell in love with *The Shawshank Redemption*. A foreboding four-note alternating motif in the

bass/celli accompanied by a bi-tonal violin/piano line gets a little too close for comfort. While this motif does show up in other tracks on the disc, it is generally presented in a way that is, fortunately, much less evocative of Newman's theme. Knowing that most composers have to deal with the temp-score hurdle, it doesn't completely mar the overall enjoyment and originality of Davis' work.

I always find that the best film scores have their own narrative logic, inviting the listener into the world they've been written to accompany. To Davis' credit, his score summons up enough images that someone who hasn't seen the film can still appreciate the dramatic arc of the music. By the time the listener gets to "Tommy and Mommy," Davis has built things to a fever pitch with a thunderous variation of the main theme that shows off the composer's orchestration prowess.

The soundtrack presentation by Prometheus is first rate—great sound, an excellent performance by the Utah Symphony Orchestra, generous running time, and most of all, an opportunity to hear Davis' full compositional range. —D.C.

The Parole Officer ★★★

ALEX HEFFES

Harkit HRKCD 8093 • 20 tracks - 34:43

Alex Heffes' *The Parole Officer* is a clever, extraordinarily unified score that comes as a welcome distraction as we enter into the doldrums of winter.

The movie itself is a broad British comedy in the manner of

the old Alan Partridge movies. The plot concerns Simon Garden, the parole officer of the title, who is framed for a murder he witnesses. The only way to clear his name is to steal a video of the murder that is currently under lock and key at the local bank. To accomplish this feat, he recruits some ex-cons of his acquaintance and hilarity and mayhem ensue.

This is a tongue-in-cheek production, with dashes of *The Italian Job* and recent Hollywood heist movies thrown in for good measure, and to score this brisk comedy, the director turned to relative unknown Alex Heffes. Heffes has slowly been making a name for himself with his recent work on the documentary *One Day in September* and the exceptional *Touching the Void*. *The Parole Officer* shows that these efforts were not a fluke and that he is definitely a name to watch in the coming years.

I make that bold claim because of how well Heffes matched the movie's tone, even though he made unusual scoring choices. Most composers would have approached this project with either humdrum action writing or off-kilter slapstick writing that would not hold together outside the project. Heffes pokes fun at these conventions while crafting a unified work. The main title, presented in "Theme From the Parole Office," would not have been out of place in an Elmer Bernstein western in the 1960s. It is bold, using brass, strings and piano to create the asymmetric swagger familiar from Bernstein, or even Aaron Copland's ballets. Heffes then uses that theme as the basis for almost every other theme in the score. He pares it down for a beautiful love theme in "I Like Your Knees," pumps it up by adding electronics and a strong beat in an imitation of the Bruckheimer sound in "Car Chase," and even uses it as a lead in to Wagner's "Ride of the Valkyrie" in one particularly

over-the-top moment.

These choices all work, even though on first glance you might think they wouldn't. And they are given an infectious energy by the rawness of the sound, something achieved by happenstance when the entire score had to be recorded in a day. Sometimes, however, Heffes does go a little too far. In cues like "It's Kirsty!," which would sound perfectly in place in an *Austin Powers* movie, he manages a parody of a parody. By giving a knowing wink in the score, Heffes wants to be providing ironic commentary on the state of action scoring, but it's so obvious that it only serves to distract. —**Andrew Granade**

Mary Poppins (1964)

★★★★★

RICHARD AND

ROBERT SHERMAN

Walt Disney 61202-7

Disc One: 28 tracks - 79:48

Disc Two: 23 tracks - 74:43

Mary Poppins seems pretty spry for being 40 years old. Released in 1964, *Mary Poppins* was a huge hit for Disney and was nominated for 13 Oscars, winning five, including two for music. Richard and Robert Sherman's songs have become standards, with the made-up word, "Supercalifragilisticexpialidocious" actually making it into the dictionary. In 2004, Disney released a special 2-DVD version of the movie, and for the occasion, they have also released an extended soundtrack with extended songs, score and on a separate disc, recordings from story meetings between the Sherman Brothers, P.L. Travers (writer of the original books) and screenwriter Don DaGradi.

Does a children's movie really deserve this much scrutiny? If it's as popular and beloved as *Mary Poppins*, yes. First, there is a plethora of unreleased music that wasn't part of the 2001 CD soundtrack release. From the full versions of "Pavement Artist," with the first appearance

Gameboys Attack

Halo 2: Volume One ★

MARTIN O'DONNELL AND MICHAEL SALVATORI

Something Else SE-2013-2

21 tracks - 69:28

THIS VIDEOGAME SOUNDTRACK, PRODUCED BY NILE RODGERS, USES THE SAME techniques as film soundtrack albums—that is, a series of "inspired by" works are mixed in with the material written specifically for the game. The opening of the disc has a wordless male chorus in a kind of false Renaissance chant mode that soon moves into a pure rock number featuring guitarist Steve Vai. It is a kind of cross between Tangerine Dream and the Trans-Siberian Orchestra. The rest of the disc is filled out with selections performed by Breaking Benjamin, Incubus and a "bonus cut" featuring Hoobastank. Incubus performs a four-movement work that is split throughout the disc and was written exclusively for the album. These are massive four- to nine-minute tracks of varying interest. The others have all contributed new songs. That should give you an idea of the primary audience.

The non-rock material is composed by Martin O'Donnell and Michael Salvatori, who also co-wrote the music for *Halo: Combat Evolved*. The first cue, "Peril" sounds like it was produced by a high-end synthesizer, but the booklet says it is "orchestrated and conducted," so I could be wrong. It's fairly standard underscore with a kind of Thomas Newman edge to it. The choral sounds created in "Ghosts of Reach" are interesting but nothing extraordinary. The titles of the individual tracks no doubt go with some specific scene in the game, but most of them sound pretty interchangeable. There are standard little rhythmic ideas with punctuated low string sounding chords—lots of little motivic loops that are all but required by this sub-genre.

If you enjoy a more drum-heavy, rock sound you will be more than happy listening to much of this disc. Most of the time, I waited patiently for something ... anything, to happen. At best, the score sounds like something out of the early Media Ventures days. Again, the music may be a step above the standard pulsating noise that accompanies some game play, but it does not have musicality enough to truly stand on its own. Then again, perhaps it was never intended to do so. —**S.A.K.**

Headhunter/Headhunter Redemption ★★★★★

RICHARD JACQUES

La-La Land 1023

Headhunter: Redemption (Disc One): 26 tracks - 66:44

Headhunter (Disc Two): 22 tracks - 66:19

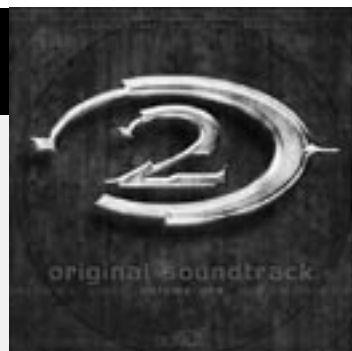
EARLY IN 2004 LA-LA LAND RELEASED MICHAEL GIACCHINO'S *SECRET WEAPONS Over Normandy*, which I really enjoyed. Now here comes another eagerly awaited videogame soundtrack in their ever-growing catalog, this time from the *Headhunter* series. Richard Jacques is fast becoming a well-respected name in the videogame industry with his bar-raising work on *Headhunter*, for which he received the 2002 Game Audio Network Guild Recognition Award at the Game Developer's Conference in March 2003. *Game Industry News* nominated *Headhunter* for its 2002 Soundtrack of the Year. This two-disc collection features the score from the original game and the score for the newest game release in the series.

I'll start with the second disc, which is devoted to music from *Headhunter* (2002). This score is known for being one of the first to use a world-class recording studio along with an orchestra more noted for its work in the film world. The music here is a delightful mix of action cues and wonderful lyrical repotes. The music of "Jack's Theme" is as good as Arnold's contributions to the recent Bond scores. A lot of orchestral details can be heard in this track. It features a kind of pop Baroque orchestral sound, a little techno beat, great string writing, and an extra flute line that floats above and around the music.

The opening of *Headhunter: Redemption* features a brooding horn solo that recaps the primary thematic idea of the earlier score. The synthetic sound reproduction here is unbelievable, and, to the credit of the production, a list of the samples used in the score is provided. Even though a "live" orchestra is not used, you'd be hard-pressed to figure that out on your own in many of the tracks. This music has more electronics than its predecessor, but it's all well-integrated into the overall sound of the music. "MIG Encounter" has perhaps the most "game-ish" sound of the lot, but even this is far superior to similar game music. This dual release is highly recommended for fans of this genre, though sitting through both discs in a row may not be the best way to enjoy them. —**S.A.K.**

The album can be ordered from a number of outlets including the label's site, www.lalalandrecords.com.

You can learn more about the composer at his website, www.richardjacques.co.uk.



of the Oscar-winning song of "Chim-Chim-Cher-ee," to the six-minute extended version of that song later in the movie, the expanded album contains a wealth of treasure. It would have been nice, however, to also get a sampling of "Chimpanzoo," one of the deleted songs featured on the DVD. But the real joy of the new release is that the wonderful and whimsical score by the Sherman Brothers is finally available, especially the carousel chase and penguin dance during the imagination sequence in the pavement painting. Accolades all around to the special edition producer Randy Thornton.

I haven't seen the 2-Disc DVD with all the bonus materials, but the second CD includes the equivalent audio bells and whistles. The most substantial portion of the second disc is handed over to a story meeting with P.L. Travers, who reads part of the script while stopping every so often to ask questions and make suggestions, like dropping the fact at the beginning that Mary Poppins may have been Mr. Banks'



childhood nanny. There are also occasional snippets of singing of the songs, including some that were eventually cut.

The disc continues with a nice interview with the stars and creators (including orchestrator Irwin Kostal) from a radio program, and finally a reminiscence by the Sherman Brothers about writing the score. This is all fascinating archival material that may not be worth listening to more than once, but is great to have preserved.

This only the beginning of the renewed interest in *Mary Poppins*. With the recent opening of the London stage production and its inevitable transfer to Broadway, *Mary Poppins* will indeed be treasured by a whole

new generation. And that's just supercalifragilisticexpialidocious
—C.W.

The Weeping Meadow ★★★½

ELENI KARAINDOU

ECM New Series 1885 B0002715-02
16 tracks - 44:05

When the discussion of women composers comes up, one rarely hears the name Eleni Karaindou, a Greek composer known mostly for her collaboration with legendary director Theo Angelopoulos. I first heard of Karaindou when she scored the best known of Angelopoulos' later films, *Ulysses' Gaze*, which starred Harvey Keitel as a Greek filmmaker returning to his homeland. Her score was sparse and repetitive with slight

variations on her Grecian theme. The same can be said of *The Weeping Meadow*, her latest score for Angelopoulos. Her music is hypnotic and enchanting, sad and wistful, but also moving.

The movie, seen at the recent Toronto Film Festival, is the first of a trilogy that may turn out to be thematically similar to the *Three Colors* series by Krzysztof Kieslowski. With the backdrop of World War II and the Greek Civil War, Angelopoulos tells the story of a young woman's love for her musician husband, and her life in 20th-century Greece. Hopefully, the movie will get a wider release, but at almost three hours in duration, it will be a hard sell.

Fortunately, ECM New Series has made the score available. Of all recent fare, *The Weeping Meadow* most resembles James Newton Howard's *The Village*, as both scores have prominent violin solos and an earthy folk feel. Karaindou's score may sound awfully monotonous to the casual listener, but she is a firm believer in the theme and variation format, which is why so many cues like "Theme of

Saddle the Disc

Roy Rogers—The King of the Cowboys Greatest Hits ★★★

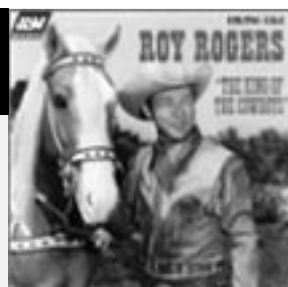
BMG Special Products DRC 12311 • 14 tracks - 37:07

Frankie Laine—Gunfighter Ballads and Trail Songs ★★★

Sony Music Custom Marketing Group A 59959 • 14 tracks - 37:06

TEXAS MOON RECORDS IS DISTRIBUTING SOME CLASSICS BY EARLY COUNTRY singers. These are two discs that include the best of the Hollywood cowboy singers from Roy Rogers' 1940 RCA Victor recordings and from Frankie Laine's late-'50s and '60s recordings for Columbia. Though Texas Moon is one of the distributors, this compilation really bears the BMG Special Products imprint.

The songs on Rogers' disc include "Pecos Bill," "Roll on Texas Moon," "Yellow Rose of Texas," "Don't Fence Me In" and the ubiquitous "Happy Trails." Even the holiday song "Christmas on the Plains" makes an appearance. Some of the selections can be heard on an ASV/Living Era recording from 1999, and a 2002 Naxos disc. This one appears to include several that are more difficult to track down on CD, such as "Old Joe Clark" and "Ricket's Reel." Whether or not fans will want or need to add this to their collections will depend on whether the album will fill any holes.



THE FRANKIE LAINE DISC MAY HOLD particular interest for film music fans, beyond those who simply enjoy Hollywood cowboy songs. Laine somehow managed to pull these songs up to a new level, and many of his covers were quite popular in their day. I was able to track down the sources for these selections to at least three older Columbia releases: *Call of the Wild*, *Deuces Wild* and *Hell Bent for Leather*. This CD does include Laine's version of "The Green Leaves of Summer," which Columbia chose not to release after its recording in 1961. Laine's 1962 cover of "Ghost Riders in the Sky" is also included. There are two versions each of "Gunfight at the O.K. Corral" and "The 3:10 to Yuma." The later versions appeared on the above-mentioned releases. Film music fans who'd like a sample of John Williams' work as an arranger might

want to check out this CD, since he was the conductor and arranger on the three aforementioned Laine albums. You will not find a lot of Williams' Hollywood sound (more apparent in his recordings with Vic Damone), but his involvement brings even more class to these legendary Tiomkin and David-Livingston songs.
—S.A.K.

Uprooting" and "Waiting" have more than one version on the CD. Like the music of Philip Glass, Karaindou's score is an extremely noticeable aspect of its film. It is not background wallpaper, but an important layer in creating a specific mood. Anyone who wants to take a risk in the small insulated world of film music scores should try this score.

—C.W.

Footprints in Jazz ★★★★★

MARIO NASCIMBENE

Hexacord HCD-22 • 26 tracks - 61:18

Footprints in Jazz is a pleasant surprise. The opening nine tracks are devoted to music from a stagework entitled *Bellinda e il Mostro*. Mario Nascimbene's music is a wonderful blend of jazz sounds of the '50s and '60s, with styles ranging from the big band sound of Glenn Miller, to the lyrical romanticism of Henry Mancini, to the more experimental strains of Duke Ellington's jazz suites. The first 15 minutes or so of the disc will be a great trip down memory lane for anyone who grew up entranced by lounge jazz. The 10-minute "Suite for a Psychological Film" is evidently comprised of bits and pieces from Nascimbene's film work. The "Rhythmic Suite" is more experimental than the other tracks and has not aged as well. There are also nine "bonus tracks," the best of which is the "Homage to Shearing." The "Stage Suite" and "Rhythmic Suite" are marked with a symbol denoting "Living Stereo," suggesting they were previously released on RCA.

While not a film score disc, this is a great album that could easily become a guilty pleasure. Once again, Hexacord provides little to no background on any of the music. One either has to know from osmosis or spend a great deal of time on the Internet tracking down information. It is a bit much to ask of customers who may shell



out more than \$20 for this disc.

—S.A.K.

Cellular ★★ ½

JOHN OTTMAN

La-La Land LLL-CD 1025

16 tracks - 57:43

Welcome to the 21st-century thriller. Not since *Enemy of the State* has technology played as important a part in an everyday thriller as it does in *Cellular*, David R. Ellis' film about a young man (Chris Evans) who gets a call on his cell phone from a kidnapped victim (Kim Basinger). Ellis, who started his career as a stunt coordinator and then was a second-unit director on such movies as *Clear and Present Danger* and *Harry Potter and the Sorcerer's Stone*, made a splash with his second feature as director, *Final Destination 2*. For scoring *Cellular*, Ellis turned to John Ottman, whose prior assignment was the creepy *Gothika*.

While not groundbreaking in any way, Ottman's score is serviceable and effective, only occasionally falling into the usual thriller-score clichés. Ottman's first cue, "Opening/Abduction" certainly sets the tone, with a gorgeous full orchestra melody in the middle that could be a theme for a big epic romance. It is also heard to chilling effect at the beginning of "Lost Connections/Dirty Cops." While the score has the expected brooding, creepy section, Ottman excels during the chase sequences. The best is the exciting "School's Out," even though it relies too much on the rock-score mentality rather

than on the orchestral level used so effectively in *X2*. Still, one can't fault Ottman too much for adhering to the formula of this genre.

Although it wasn't a huge blockbuster, *Cellular* was a modest hit, which should portend bigger and better things for La-La-Land Records, which started out with a small niche market of cult scores for sci-fi and horror movies. But with this CD and the release of *Laws of Attraction* earlier this year, they have taken small but important steps into the mainstream soundtrack world.

—FSM

Maigret ★★★★★ ½

LAURENT PETITGIRARD

Play Time 5785572 • 14 tracks - 55:02

Georges Simenon's *Maigret* is one of the great literary detectives, standing alongside the likes of Poirot, Sherlock Holmes, Frost and others. There have been a multitude of adaptations of these novels, and over the past decade or so, French TV has produced many telefilms featuring the detective played by Bruno Cremer.

Laurent Petitgirard has provided the music for most of these films, and now fans of the series have the pleasure of revisiting the music on a marvelous disc that collects themes from several of them. Most of Petitgirard's work has been in television (with an occasional film to his credit), so he may be somewhat unfamiliar to soundtrack fans. On the other hand, he is an accomplished musician and composer who has released a recording of

both his *Violin Concerto* and *Cello Concerto*. For this disc, he has pulled together performances from three different orchestras (France, Monte Carlo and Prague) to provide a survey of his work from *Maigret*, beginning from its inaugural episode in 1991.

The opening "Generique" is instantly likable and appropriately spans the kind of mystery and humor that's an integral part of the genre of detective fiction and film. The inclusion of an accordion/bandoneon adds character to each track as well, and after a series of brief cues from various *Maigret* episodes, the disc concludes with an extensive (over 20 minutes) symphonic suite.

The music is an intriguing mixture of musical influences with strong roots in French Impressionism, so if you enjoy that style of music, this may become a favorite. The disc is attractively packaged in a cardboard case that folds out with notes by the composer.

—S.A.K.

This CD is available at www.fglmusic.com.

King of the Ants ★★ ½

BOBBY JOHNSTON

La-La Land LLLCD 1024

19 tracks - 34:03

Stuart Gordon's latest film, *King of the Ants* (2005), made the rounds of a few film festivals before appearing on video in April of 2004. Gordon's most familiar film, *Re-Animator* (1985), has a big cult following. Other more recent projects like *Fortress* (1993) and *Dagon* (2001) did well at specialty festivals. Gordon is something of a modern-day Roger Corman, creating entertaining independent films on unusually low budgets. With *King of the Ants*, he turned to Bobby Johnston for the music.

Bobby Johnston is a new voice in film. At the time he was hired for this score, he was still a kindergarten teacher. He uses all acoustic and "found"

instruments to create his unusual sounds. He provided music for several short features before scoring his first film, *A Little Crazy* (2003). This is then his second feature-length film score. The main title track might leave you a bit amazed—it's refreshing to hear real instruments instead of a lot of synthetic percussion, even if you can't necessarily tell what any of the instruments are! Many of the ensuing tracks

are multi-layered works with Johnston performing everything himself. The music has an urban sound appropriate to the film's setting. If you can imagine something like Gregson-Williams' score for *Spy Game* stripped of all its Hollywood gloss, synth patches and drum samples, you'll begin to get an idea of what's going on here. No single instrument stands out on its own, but there are

sections of guitar background solos, high piano melodic lines with rhythmic accompaniment, unusual bell/bottle tones that sound like a cross between a steel drum and a marimba, and much more. The more traditional drum loops are fortunately used less than the experimental textures.

Johnston is currently at work on Lee Shallat Chemel's family film, *Greener Mountains*, another

independent feature. But if *King of the Ants* is any indication, Johnston should be able to soon find a comfortable niche in larger productions.

La-La Land is to be commended for allowing this music to be heard. The score, however, is relatively brief, with four minutes devoted to a remix of the music by the score's studio mastering technician.

—S.A.K. FSM

Memories of Max

(continued from page 25)

score ["Dixie"] and says, "Max, there's a flute." I said, "Yes." "Why a flute?" I said, "David, why not a flute?" He says, "I don't like the flute. Let's put something else. Who can play what a flute plays?" [I said] "Anything you want, I think a flute is right, because you cannot play 'Dixie' with a fiddle. Diddle dum dum...diddle diddle dum dum." He says, "I don't like the flute. I always hated

the flute." I said, "Okay." He says, "Let's do it over." I said, "David, there are 85 men, it will cost a fortune." "Please do it over," he said. "Okay..." "Who can play it?" he asked. "Would you like an oboe?" He said, "What's an oboe?" I said, "An oboe sounds like this," and I am making the sound over the phone.

FSM: [laughs]

MS: He said, "No, not an oboe." I said, "What would you like it played with then?" He said, "A trumpet." I said, "Okay we'll play

it on a trumpet." It's better for "Dixie" than a fiddle. This is four in the morning. I go to bed at six in the morning and sleep four or five hours and the doctor comes in with the injection and the next night we did it all over and I think we spent about two hours doing it all over. He was happy...he heard it and he said, "Now you're talking." Which track is in the picture?

FSM: The flute?

MS: Sure...*meshuggeneh*, those are the few things I remember. To be continued ... ■



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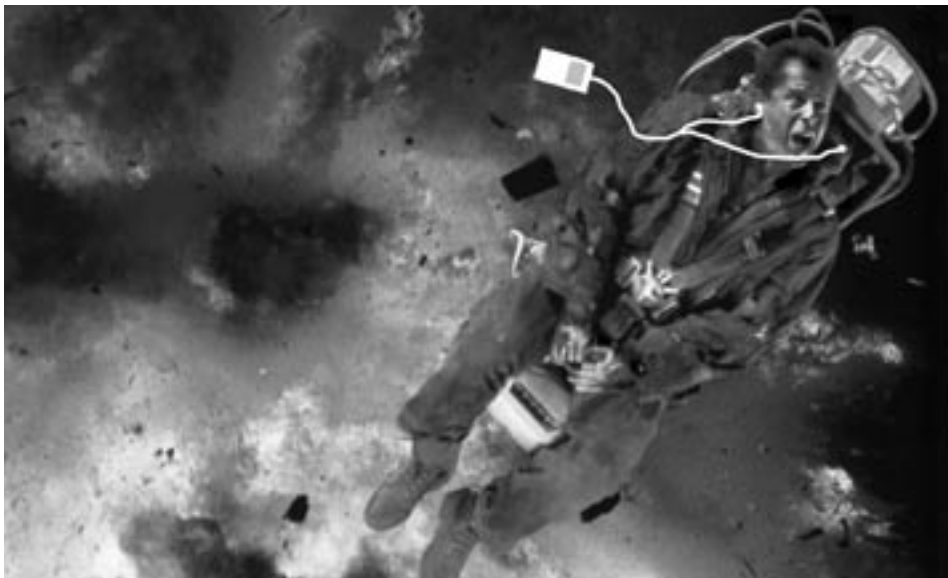
ALL MAJOR CREDIT CARDS ACCEPTED

To Remaster or Not to Remaster?

Or, Why Is My Collection So Much Louder These Days?

By Ian D. Thomas

We always hear about older CDs that are being newly remastered and it's not uncommon for people to think that this mysterious process must improve the original. In fact, record-label marketing departments bet on that impression. But what is mastering, anyway? And what exactly does the



WOW, THAT'S LOUD: Fingersnaps and bomb blasts are all the same thanks to compression technology.

process do to the music? Does mastering always make the sound better, or could it actually be damaging precious recordings? So many questions...let's see if we can clear things up a bit.

Heed Thy Master

Mastering is the final creative step in the recording chain before manufacturing. In the old days, the mastering engineer was the guy who cut the master from which all the LPs were stamped. Today, mastering engineers work largely in the digital domain. Their job is to assure that the musical efforts of the artist make it into the final product. It sounds simple enough, but it takes an experienced engineer with the right equipment, and a well-trained ear, to make it work properly.

There are four key steps to mastering. First is the sequencing of the album along with the conversion from an analog format (if the album was recorded on magnetic tape) to the digital domain. Next are two steps that can be considered "sweetening," the application of equalization, as well as control over the dynamic range of the recording. Finally, there is the issue of noise reduction, which is obviously more important for older recordings.

Ideally, the mastering engineer would do absolutely nothing. If the original recording

sounds perfect, then the only thing to do is put the tracks in the right order and you're finished. But this is very rarely the case, as most recordings can be improved with some additional processing.

Master of Its Domain

It's important to note that digital audio has come quite a way since the early '80s and the introduction of the CD. Analog to digital converters have steadily increased in accuracy and can add quite a bit to the overall sound quality of transfers from older magnetic tape recordings. Simply running the tape through modern converters can enhance the quality of an older recording, making a solid argument for remastering. But there are other issues to consider.

The engineer may apply some type of equalization, also known as EQ, to the individual tracks. This can tame resonances or other rough edges in the recording, but can also be used to bolster the bass if needed, or make a vocal sound less murky. Think of the two tone controls on your stereo. The mastering engineer has a much much larger number of knobs that can be adjusted to

bring out the best (or hide the worst) in the music. EQ is a powerful tool and, like most powerful tools, can be highly destructive in the wrong hands.

Noise reduction is fairly easy to grasp. Tape hiss or other noises from the production can usually be dealt with by the mastering engineer and removed from the final product. Once again, noise reduction has to be carefully applied, or it will take some music out along with the noise!

Dynamic Dynamite

Dynamic alteration, in the form of compression, is one of the most heated topics amongst mastering engineers today and is changing the way we listen to music.

Try this: Rub two of your fingers together. Hear that quiet rubbing sound? Great.

Now, go outside and blow up your car. Hear that? Pretty loud.

This is the basic problem facing any recording engineer. Nature has an alarmingly wide range of volumes that somehow need to be captured and played back on equipment with a much smaller range. The answer to this problem is compression.

A short course
on mastering,
remastering
and knowing
when to say
when.

Compression has been around a very long time and is used, in some way, on just about every recording. Its original purpose was to allow a wider dynamic range to be recorded into a smaller space. When done properly, it sounds completely natural, with all of the musician's intent left intact.

But then along came rock 'n' roll. Soon, those wacky engineers were twisting the knobs in all sorts of directions and changing the sounds in interesting ways. It's never been quite the same since. Compression is still used to control dynamics, but is also used today in most rock/pop/rap as a special effect. The problem begins when the two techniques start to blur.

Note: Compression is usually used on individual instruments (drums, bass, vocals, etc.) during recording or mixing. But at the mastering stage, any use of compression will affect the whole mix.

The Loudness Wars

Beginning in the 1990s, mastering engineers began to get requests to make albums louder. Each artist wanted his album to be louder than the other guy's album. Since the digital audio format has an absolute volume ceiling, above which you cannot get any louder, how do you make it *sound* louder? The answer is to heavily compress the whole song. Make the softer parts as loud as the loudest parts and the whole song will sound much louder. The downside to this technique is that the dynamic nuances of the performance are lost for good. That might be fine for the Red Hot Chili Peppers, but what about film scores and classical music? Getting back to our comparison, imagine if the sound of your fingers rubbing together were as loud as the sound of your car being destroyed. The idea doesn't sound very pleasant, does it?



FIGURE 1: Pop music, today and yesterday.

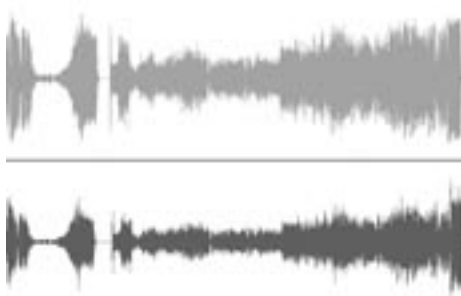


FIGURE 2: A remastered soundtrack (top) and the original.

Figure 1 shows two up-tempo recordings from the same popular artist. The upper waveform is from a song recorded in the mid '90s. The lower waveform is from 1981. Notice the difference? The overall volume of the newer song, represented by the vertical axis, is almost constant. The blocky look of the waveform indicates a recording that has been severely compressed—this is one loud CD! Note that the lower waveform has a little variation to it. Overall, it is quieter, but there is also more movement to the dynamics. The race to be the loudest has left the rock/pop/rap trenches and is marching on toward classical and soundtrack albums.

Figure 2 shows a remastered film soundtrack with the original release below it. The remastered version is definitely louder, but notice the final crescendo. On the original recording, the orchestra slowly builds and

adds a dramatic exclamation point at the end. On the remastered version, the dynamics have changed, with the orchestra getting louder sooner, and maintaining that volume throughout the ending. Remember, they are both from the same original recording, yet they will sound totally different. Which would you rather hear? Another downside to over-compression is that raising the level of the quieter parts will also increase any noise like tape hiss, air conditioning, etc.

Sadly, even films are bowing to the pressure, as directors keep insisting that their movies be louder than the last major blockbuster. Explosions in films used to go "tick...tick...BOOM!"; now most go "TICK...TICK...BOOM!" And if that's not bad enough, even some modern orchestras are adding hidden PA systems to their concert halls so that the musicians can be heard at higher volumes. It's already a loud world out there; do we really need it any louder?

Most mastering engineers are proud of their profession and are opposed to squashing the dynamics from their recordings and cranking the volume. But ultimately, it's the customer's choice. There is a historical perspective to consider: The original tapes of many famous recordings are disintegrating, and mastering these recordings one last time can save them for future generations, but not if we alter them drastically. Unfortunately, once a recording is overcompressed, there's no way to undo the damage. And if the master tape is gone, then all you have left is a shadow of the original.

So, next time you buy a re-release of a favorite album that's been remastered, hang onto the old version and compare them before you toss the original one into the trash. It may actually be the better sounding of the two!

FSM

Composers of the Roundtable

(continued from page 32)

that aren't investigated—in this case they can't be investigated because the film is about this one man and he's in every scene, and he's unable to investigate his own feelings, so it fell to me to do that in a way. The music through pretty much the entire first reel of the film is an eight- or nine-minute cue that goes through the opening titles, this montage where you're introduced to his interviewing technique, he talks about his childhood, and that takes you right up to when he starts teaching in adulthood, and that was challenging—it's

very long, but it was an opportunity to introduce most of the themes in the score and test whether they were working."

Kinsey is set in the 1940s and '50s, but Burwell felt under no pressure to make his score adhere to period stylings. "The music doesn't attempt to tell the passage of time, which is told mostly through some pieces of pop music and costume and makeup; it is mostly a unifying factor. One of the things music does at the opening of the picture is establish a theme for *Kinsey's* relationship with nature—he's a boy outside by himself observing animals, and there are several outdoor scenes in that first reel in which this theme is established—it's played by French

horns in parallel fifths, and it occasionally comes back in—it comes back in a montage in the middle where he's doing interviews all over the country. It's an attempt to say that his interest in humans and human sexuality is just one aspect of his interest in nature—that from his perspective it's not any different interviewing humans than it is watching chipmunks with a telescope, and that theme comes in at the end when he's really at death's door and near the end of his life, and a simple walk through the woods is able to bring him back to the source of his inspiration, which is nature. It appears at important times to suggest this fundamental motivation for his work." ■



Music by **Russell Garcia** and **Miklós Rózsa**

THIS CD FEATURES TWO CLASSIC SCORES FOR GEORGE Pal films in their definitive stereo editions: *Atlantis: The Lost Continent* (1961) and *The Power* (1968).

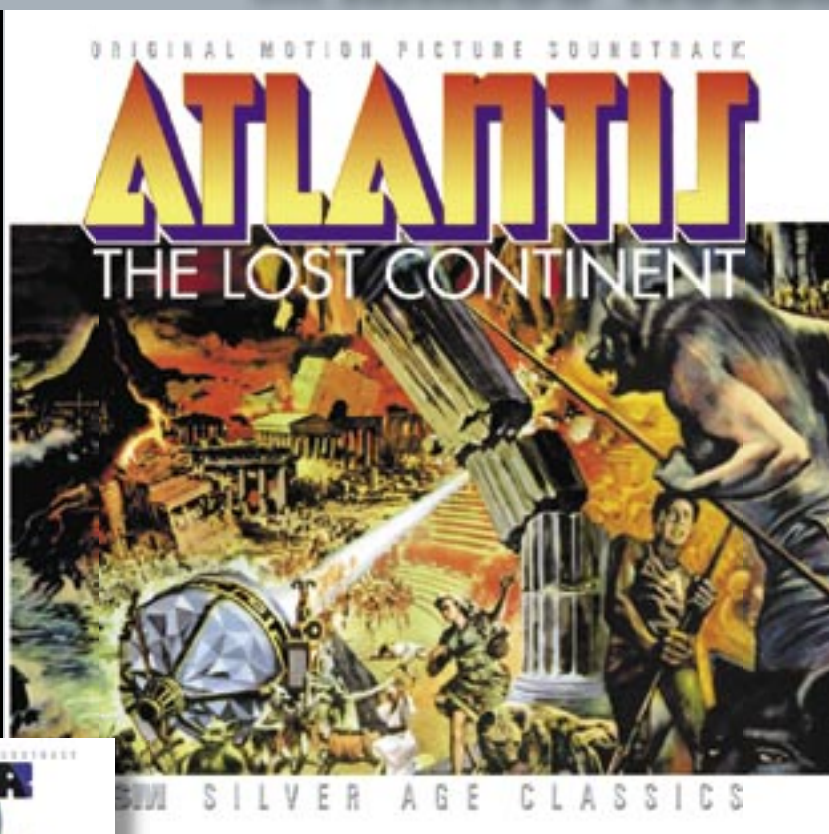
ATLANTIS: THE LOST CONTINENT WAS ONE OF PAL'S less-successful productions, a chronicle of the legendary lost civilization of Atlantis. Anthony Hall (actually a singer/songwriter named Sal Panto) played Demetrios, a Greek fisherman who ends up leading a revolution against Atlantis' corrupt ruling class. The film blended sword-and-sandal adventure with the fantasy elements and special effects for which Pal was known.

SCORING *ATLANTIS* WAS RUSSELL GARCIA, WHO THE year before had produced a memorable science fiction score for Pal's *The Time Machine*. Garcia carried over his romantic, full-blooded approach from *The Time Machine* for *Atlantis*, providing fully developed melodies and aggressive action music. *Atlantis* has previously been released only in excerpts; this is the complete score, including passages deleted from the finished film.

THE POWER (1968) WAS ONE of George Pal's most offbeat films, starring George Hamilton as the head of a government think tank attempting to track down "Adam Hart," a mysterious mastermind with mental powers beyond that of ordinary humans. The film marked the return to cinema of Miklós Rózsa (who had not scored a film since 1963), and who was more than able to accompany the film's noir-like plot, fantasy elements and suspense. At Pal's request, Rózsa interpolated the Hungarian cymbalom instrument as a flamboyant color; both Rózsa and Pal were Hungarian, as was the character of Adam Hart.

THE POWER HAS PREVIOUSLY BEEN AVAILABLE IN unauthorized form on LP and CD. Unfortunately, the complete master tapes to the film have deteriorated beyond use, so this "private" 29:39 album program is all that survives of the original soundtrack. It is presented here in its first authorized edition, remastered from Citadel Records' original 1/4" stereo tape.

\$19.95 plus shipping



Atlantis: The Lost Continent

Music Composed and Conducted by
Russell Garcia

1. Main Title/Credits	1:34
2. Mermaid	2:59
3. Exit/Antillia/Market Place	2:19
4. Happy Chase	1:05
5. Stolen Boat	1:06
6. The Bargain/ Pillars of Hercules	1:25
7. Lost/Hallucinations	1:57
8. Love Scene/ Submarine Scene	5:21
9. Atlantis	0:59
10. Kidnapped/Slavery	2:34
11. Anger/The Temple	3:02
12. Temple Surprise/Loop #8	1:06
13. Fanfares	0:46
14. Fight With Giant	3:41
15. War/Decision/Map	1:30
16. Work Montage/Manimal	2:38
17. Harps/Rejected/Proposal	3:09
18. Rebellion and Murder/ Search/Trumpets	2:50
19. Stabs/Rumbles/Madness	2:04
20. Prayer/Justice/Miracle	3:29
Total Time:	46:19

The Power

Music Composed and Conducted by
Miklós Rózsa

21. Prelude	2:48
22. First Manifestation/ Hallison Dies/ Death in the Centrifuge/ Recognition	4:22
23. The Merry-Go-Round	2:25
24. Viva L'Amour	2:50
25. Nocturnal Visit/Attack	1:36
26. Gypsy Eyes (Theme From <i>The Power</i>)	2:30
27. Disappointment/Pursuit	3:46
28. Babble Pit/The Revolver	2:40
29. Adam Hart/Transformation	3:50
30. The Killer Killed/ The End/End Cast	2:29
Total Time:	29:39
Total Disc Time:	76:04

Album Produced by **Lukas Kendall**

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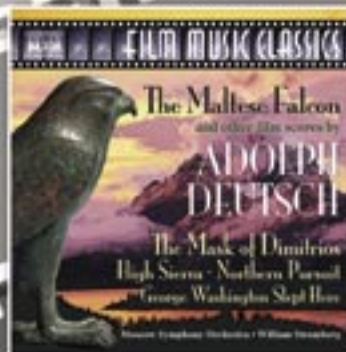
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