

Volume 10, Number 2

Original Music Soundtracks for Movies and Television

FILM SCORE

M A G A Z I N E



SINFUL! pg. 16

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contents

FILM SCORE MAGAZINE

DEPARTMENTS

- 4 **Editorial**
Film Score Magazine.
- 6 **News**
Mancini Plays it Cool.
- 7 **Record Label Round-up**
What's on the way.
- 9 **Upcoming Film Assignments**
Who's writing what for whom.
- 10 **Now Playing**
Scores in current release.
- 10 **Concerts**
Film music played live.
- 11 **Mail Bag**
Blessed Art Thou, Cartoons!
- 12 **Downbeat**
Alexandre Desplat and Nathan Larson.
- 43 **Score**
Elektra and 15 more recent releases.
- 49 **Pocket Reviews**
- 58 **Laserphile**
Steppin' Into the *Twilight Zone*.
- 62 **Retrograde**
Feeling Fancy Free.
- 53 **FSM Marketplace**

COVER STORY

28 Major Changes

Sam Peckinpah's 1965 Civil War/western epic *Major Dundee* undergoes a major facelift, including a complete replacement of Daniele Amfitheatrof's original score by relative unknown composer Christopher Caliendo.

By Jeff Bond

32 Who is Daniele Amfitheatrof...

And why are people saying bad things about his music?

FEATURES

16 Triplets of Sin

Genre fans unite, as Frank Miller's *Sin City* comes to the big screen, with music by John Debney, Graeme Revell and director Robert Rodriguez.

By John Allina

19 Music for a Darkened Hall

Danny Elfman recently premiered his first piece of concert music at New York's Carnegie Hall, and one of our own was lucky enough to take it all in.

By Luke Goljan

22 Max Memories, Part 2

In this second and final installment, we continue our 1967 archival interview with Golden Age legend Max Steiner.

By Myrl A. Schreibman

34 1980: A Very Good Year

Where have all the good times gone, you ask? Well, for many film music fans, the "good ol' days" are the 1980s. A quarter-century later, take a look back at the year that started it all.

By Scott Bettencourt



22 A visit with someone old...



12 Some notes on someone new...



16 A peek at something blue.



Volume 10 • Number 2

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LUKAS KENDALL

Executive Editor

JONATHAN Z. KAPLAN

Managing Editor

TIM CURRAN

Creative Director

JOE SIKORYAK

Editor-at-Large

JEFF BOND

Contributing Writers

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STEPHEN B. ARMSTRONG

SCOTT BETTENCOURT

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JOHN TAKIS

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JASON VERHAGEN

CARY WONG

Copyeditor

DEBBIE NOTKIN

BUSINESS STAFF

Editorial & Subscriptions

8503 Washington Blvd.

Culver City, CA 90232

PH. 310-253-9595

FAX 310-253-9588

E-MAIL

fsm@filmscoremonthly.com

Sales & Marketing

8503 Washington Blvd.

Culver City, CA 90232

PH. 310-253-9595

FAX 310-253-9588

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Film Score Magazine

Or as Carlos Beltran might say: The New *FSM*.

It is my honor to welcome you to the first issue of the new and improved 64-page *Film Score Monthly*—now known as *Film Score Magazine*, otherwise known as *FSM*. The good news is, our CDs are still monthly, so we don't mind if you continue to call us *Film Score Monthly* if you really want to. On that note, the reader response to our revised editorial schedule has been positive so far, and your understanding is much appreciated. While we would have loved to be able to continue the monthly format we maintained for almost 15 years, we are even more thrilled by the reality that this magazine still exists. Feel free to read between that line.

Anyway, as a result, everyone here at *FSM* is attacking the film music scene with renewed vigor, hunting for the best writers, and hungering after the most interesting stories, no matter how hard they are to track down. Sure there are still certain composers that will seldom speak with us, but thanks to Jeff Bond's *Hollywood Reporter* connection, a devastating death or two, and our willingness to gut some critical writing from the pages of *FSM*, we are reaching a higher percentage of big names than ever. Even John Williams will talk to us on occasion.

For the many of you who were confused by last month's editorial and thought that Vol. 10, No. 1 was the new format, you're in for an even bigger treat now. Vol. 10, No. 2 abounds with changes, both drastic and subtle. You may notice an intriguing new typeface, along with more breathing room for graphics and text layout. You may also find that despite the expanded page count, there are no extra advertisements filling the space. You, the reader, are simply getting extra content, and good content at that. This issue runs the gamut from the biggest current scores like *Sin City*, *Hostage*, *Palindromes* (remember, this is dead season for films, so you can't blame us); to the conclusion of our shocking archival Max Steiner interview; to the fascinating *Major Dundee* cover story that bridges the old with the new. Behold as we welcome back a beloved and much-requested feature of the past: Pocket Reviews. And say hello to the brand new "FSM

Pick of the Months," singling out the must-have CD release from each issue. Or how about Scott Bettencourt's brilliantly detailed analysis of every important score released in 1980? You're not impressed? Well believe me, there's a hell of a lot more to come.

Another substantial change around here will be in the subscription renewal process, an important clerical procedure that many readers unfortunately know little to nothing about. The routine, which is actually quite interesting, normally involves the application of hundreds of address labels; hand-stuffing hundreds of envelopes; sealing those same envelopes; placing hundreds of stamps; and mailing the envelopes. This process will now occur only six times per year (as opposed to 10), but will naturally involve several hundred more envelopes each time. I bring this up not just because it is so interesting, but because for year after year, every single time I'm in the middle of doing subscription renewals, I say to myself in all sincerity: "FSM is not worth this. F-ck this. I quit." That's how great they are. But I have to tell you, I'm so excited with the new state of the magazine that I don't even mind doing subscription renewals anymore! But if Jeff or Tim doesn't help me from now on, I quit.

Another thing: We're committed to finally getting the magazine back on schedule. We've been chronically behind (a month or two) for years and have never been able to make that time up. Right now we're working overtime to put together these larger issues in an even shorter amount of time than our original editorial schedule. One day...one day this year, our street dates will align and you will receive an issue on time.

We all sincerely hope you enjoy this and every issue we release in 2005! FYI, Carlos Beltran is a baseball player.

All the best,

Jon Kaplan, Executive Editor

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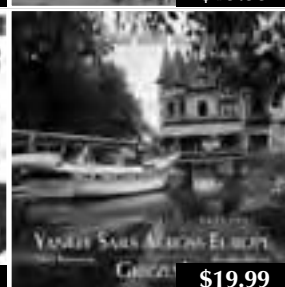
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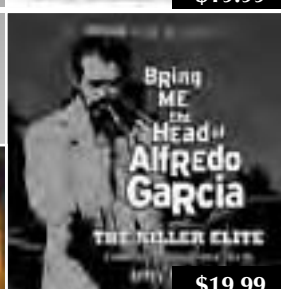
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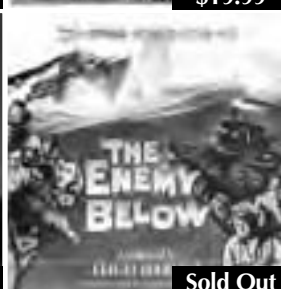
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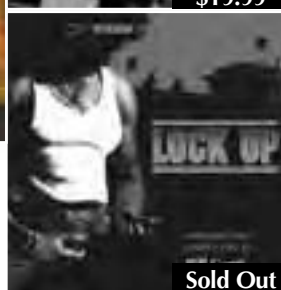
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ASCAP to Honor Debney, Snow

John Debney and Mark Snow will each receive major honors at the 20th annual ASCAP Film and Television Awards gala on April 27 in Beverly Hills. Debney will receive the Henry Mancini Award, which recognizes outstanding achievement in film and television music; Snow will receive the Golden Note Award, bestowed upon "songwriters and composers who have achieved extraordinary milestones." In Snow's case, he has won in several different categories for each of the past 20 years. The gala also awards the composers,

songwriters and publishers of the biggest box-office film music and the most-performed television music of the previous year.

Quick Takes

The winners from the 17th Annual Sammy Awards were announced recently. The Sammys (named after lyricist Sammy Cahn) are awarded to just one category: film music. They are also chosen each year by one man: film music historian and author Roger Hall, whose name you might recognize from the pages of this very magazine.

For this year's winners (and all the winners going the back to 1988), check out www.hometown.aol.com/musbuff/page10.htm.

Film Music Journal, the only film music magazine published in German, has given Joe Hisashi's score to *Howl's Moving Castle* its 2004 Score of the Year award. Runners up were *Finding Neverland*

(Jan A.P. Kaczmarek), *Girl With a Pearl Earring* (Alexandre Desplat), *I ragazzi della via pal* (Franco Piersanti) and *The Village* (James Newton Howard).

The *Hollywood Reporter* has released its *Hollywood Music Industry Directory*, 2nd Edition (\$59.95). Edited by the staff of *Hollywood Creative Directory*, the *HMID* provides accurate, up-to-date contact listings for record executives, A&R staff, soundtrack personnel, music publishers, music supervisors, recording studios and more.

To order, visit hcdonline.com

The premiere issue of the magazine *Cinema Retro*, devoted to films of the '60s and '70s, is now available, with articles on topics such as *The Great Escape*, Steve McQueen, *Thunderball*, and Peter Cushing, as well as reviews of

some of our FSM CDs.
www.cinemaretro.com

Our Quote of the Month comes from Slate.com's film critic, David Edelstein, regarding this year's Oscars:

"Someday I'd like to meet the person who devises the music cues, to ascertain why the orchestra sent [Morgan] Freeman off the stage to the strains of the theme from

Star Trek: The Motion Picture (and *The Next Generation*). Was this a way of working in a tribute to the late Jerry Goldsmith?"



Dearly Departed



Annemarie North (1940-2005)

ANNEMARIE HOELLGER NORTH—WIDOW OF COMPOSER ALEX North—died at her home in Pacific Palisades, California, on March 4, after a long battle with cancer. She was 64.

Mrs. North enjoyed a musical career of her own; she managed the Symphonie Orchester Graunke in Munich Germany prior to meeting Alex North and moving to the U.S. in 1967. In addition to being a passionate supporter of music, and the arts in general, she worked diligently to promote both film music and the appreciation of her husband's music.

Larry Bunker (1929-2005)

JAZZ DRUMMER LARRY BUNKER DIED MARCH 8 OF COMPLICATIONS following a stroke. He was 76. Bunker was a first-call studio musician who lent his talents to countless film soundtracks, including Henry Mancini's *Hatari*, *Charade*, *Breakfast at Tiffany's* and *Peter Gunn*; other films included *Stalag 17*, *A Boy and His Dog* and *The Incredibles*.

Mancini Institute Plays It Cool

Jazz at Lincoln Center and the Henry Mancini Institute teamed up Feb. 21 for a gala event, which featured the first New York City performance of the Henry Mancini Institute Alumni Big Band. On hand were several of the Mancini Institute's biggest names, including Henry's widow Ginny Mancini (pictured with Michel Legrand and Phil Ramone), artistic director Patrick Williams and executive director Dan Carlin.

FSM



IT'S MY WAY OR THE... Benway Records, Venice CA.

Aleph

Forthcoming from Lalo Schiffrin is his score for the 1981 comedy *Caveman*. www.schiffrin.com

Brigham Young University

Due imminently are *Johnny Belinda* and *The Three Musketeers* (both Max 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 with score by Berry Lipman). www.cinesoundz.com; info@cinesoundz.de

Chandos

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

Commotion

Available now is *Nathan Larson Filmusik*. Forthcoming is *Are We Not Movies*, a compilation album of film and television music by Mark Mothersbaugh.

www.arecordcommotion.com

Decca

Available now is *The Ring/The Ring Two* (Hans Zimmer, Henning Lohner and Martin Tillman).

Digitmovies

Available now are the Italian releases *Piedone L'Africano* (Guido & Maurizio De Angelis), *Amico*,

Stammi Lontano Almeno Un Palmo (Gianni Ferrio) and *Eugenie De Sade '70* (2-CD set; Bruno Nicolai).

Disques Cinemusique

Now available are new recordings of the Georges Delerue scores *Rapture* and *Interlude*. Both were produced with digital sampling of acoustic instruments.

FSM

From deep within the jungle comes our Golden Age Classics *Green Mansions* (1959, Bronislau Kaper), that legendary fusion of Hollywood and Heitor Villa-Lobos. For our Silver Age Classics release, we look to the skies with 633 *Squadron* (1964, Ron Goodwin) and under the sea with *Submarine X-1* (1969, Goodwin)—the former with remastered album tracks and an unreleased suite, the latter mastered from the composer's own tapes.

Next month: A new-to-FSM composer revisits old territory for a fortnight, and two big names write themes for the small screen.

GDM

Available now are *Morricone Gold Edition* (a 3-CD set, featuring themes from so many Morricone films we don't have the room to list them here); *Starblack* (Benedetto Ghiglia) and *Gli Indifferenti* (Morricone).

Image (Italy)

Available now is *La Terra Del*

Ritorno (Armando Trovajoli).

Intrada

Due April 12 is *Hell and High Water* (Alfred Newman), in stereo, with alternate takes.

La-La Land

Available now is *Mirrormask* (Iain Ballamy). Still forthcoming are *Hitman/Hitman 2* (Jesper Kyd) and *The Big Empty* (Brian Tyler). www.lalalandrecords.com

Naxos

Available now is *Red River* (Dimitri Tiomkin, Stromberg/Morgan production). This album was never officially released in the U.S.; now it's part of the budget-priced Film Music Classics series that includes reissues of other Marco Polo titles (*Les Misérables*, 1934, Arthur Honneger; *Beauty and the Beast*, 1946, George Auric; *Objective Burma*, 1945, Franz Waxman; and others).

Pacific Time Entertainment

Due imminently are *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

Next up is *Music for Robots*, produced by famed Hollywood sound experimenter Frank Coe and Forrest J Ackerman, editor of *Famous Monsters of Filmland* and *Spacemen*. This release will contain the complete original album, a never-before-released suite from Coe's *Music for Robots: Volume 2* and more. www.percepto.com

Perseverance

Available now is *The Deadly Spawn*

(Michael Perilstein). Due June 15 is *Loch Ness* (Trevor Jones).

Prometheus

Available now is a 2-CD set of John Debney's complete score for *Cutthroat Island*, including alternates and original synth demos.

Rai Trade (Italy)

Available now is *Ma Quando Arrivano Le Ragazze?* (Riz Ortolani).

Saimel

Available now is *Entre Vivir y Soñar* (Juan Bardem). www.rosebudbandasonora.com/saimel.htm

Screen Archives Entertainment

Available now is *Foxes of Harrow* (David Buttolph). Forthcoming is *Son of Fury* (A. Newman). www.screenarchives.com

Silva Screen

Available now are *Essential Elmer Bernstein Film Music Collection* (2-CD set, new recordings by the City of Prague Phil and the Nat'l Youth Jazz Orchestra); *2001: Music From the Films of Stanley Kubrick* (a repackaging of *Dr. Strangelove... Music From the Films of Stanley Kubrick* with an added track), and *Dear Frankie* (Alex Heffes).

Sony Classical

Due May 16 is *Star Wars: Episode III—Revenge of the Sith* (John Williams); the release will include a DVD of 16 *Star Wars*-related music videos.

Sony/NBC

Coming this summer is the 2-CD soundtrack to NBC's *American Dreams*, with songs from seasons two and three (music by Danny

(continued on page 9)



Our back issues are HISTORY!

We warned you, and now it's true! We are no longer offering our photocopies of older backissues. The issues listed here are original editions, and supplies are dwindling. Please see our website for an up-to-date list of remaining titles: <http://www.screenarchives.com/fsm/backissues.cfm>

Special deal! Want one copy of every original edition still available (about 50 in all)? Get the FSM Complete Originals Collection for a flat-rate of \$49.95 plus postage: \$20 in the U.S. via USPS priority mail or UPS ground (your choice, but UPS is recommended). Add \$30 for air mail to Canada, \$30 for surface mail to the rest of the world, or \$50 for air mail to the rest of the world. Hurry, they're going fast!

BACK ISSUES OF FSM VOLUME ONE 1993-96

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.

VOL. FOUR, 1999

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.

Vol. 5, No. 9, Nov./Dec. '00 64 pp. 101 GREAT FILM SCORES; (*Crouching Tiger, Hidden Dragon*); Shore; *Back to the Future*.

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.

Vol. 6, No. 4, Apr./May '01 J. Horner Buyer's Guide; *The Mummy Returns*; *Swordfish*; Hoyt Curtin; Epics on DVD; *Atlantis The Lost Empire*.

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.

Vol. 6, No. 7, August '01 QUINCY JONES PT. 1; *Moulin Rouge*; J. Morgan on Golden Age; Score Internationale; Random Play.

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.

Vol. 7, No. 2, Feb. '02 HAPPY BIRTHDAY, ELMER BERNSTEIN; Rózsa speaks!; Richard Rodney Bennett; *John Q*, *Frailty*.

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. 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. Lenner; 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.

Vol. 9, No. 9, Oct. '04 ELMER BERNSTEIN 1922-2004: A Tribute; R. Kent's *Sideways*; M. Giacchino's *Incredibles*, more!

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

VOL. TEN, 2004

48-64 pp. each

Vol. 10, No. 1, Jan.-Feb. '05 BEST OF THE WORST; Max Steiner Memories Pt.1; J.N. Howard, A. Silvestri, C. Burwell, J.A.P. Kaczmarek; Tech Talk, The Magazine That Almost Wasn't.

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.

Get 'em while they last and complete your collection. (Use order form, opposite.)

Record Label Round-Up

(continued from page 7)

Pelfrey and Greg Sill; performances by Usher, Ashanti, Brandy, Hilary Duff, Liz Phair and more).

Something Else Music Works

Available now is the score for the Xbox game *Fable* (main theme by Danny Elfman; underscore by Russell Shaw).

Varèse Sarabande

Available now are *Dust to Glory* (Nathan Furst), *Kung Fu Hustle* (Raymond Wong), *Sin City* (Robert Rodriguez, John Debney, Graeme Revell). Coming April 19 is *The Interpreter* (James Newton Howard).

www.varesesarabande.com

Warner Chappell (Italy)

Available now is *I Tre Volti Del Terrore* (Maurizio Abeni).

Whirled Music

Available now is *French Revolution* (Gary Pozner; 2005 History Channel production).

www.whirledmusic.com

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A-B

MARK ADLER *Marilyn Hotchkiss' Ballroom Dancing & Charm School, When Do We Eat?*
CRAIG ARMSTRONG *Asylum*.
DAVID ARNOLD *Bond 21, Return to Sender*.
RICK BAITZ *Hope and a Little Sugar*.
NATHAN BARR *2001 Maniacs*.
CHRISTOPHE BECK *The Perfect Man, The Pink Panther*.
BT *Underclassman*.
ANDY BUSH AND DAVID GALE *It's Not Me, It's Him*.

C

TEDDY CASTELLUCCI *The Longest Yard* (w/ Chris Rock, Adam Sandler), *Rebound*.
STEVE CHESNE *Press Pass to the World*.
GEORGE S. CLINTON *Eulogy*.

D-E

MYCHAEL DANNA *Black, Where the Truth Lies* (dir. Atom Egoyan).
JOHN DEBNEY *Chicken Little*.
PINO DONAGGIO *Toyer* (dir. Brian De Palma).
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).
CLIFF EIDELMAN *The Sisterhood of the Traveling Pants*.
DANNY ELFMAN *Charlie and the Chocolate Factory* (dir. Tim Burton), *Tim Burton's The Corpse Bride* (animated, dir. Mike Johnson), *Charlotte's Web, A Day With Wilbur Robinson*.

F-G

GEORGE FENTON *The Regulators, Bewitched* (dir. Nora Ephron), *Valiant* (Disney, animated), *Last Holiday*.
CLAUDE FOISY *Snake King*.

LISA GERRARD *Layer Cake*.
MICHAEL GIACCHINO *Sky High* (Disney live action, w/ Kurt Russell, Bruce Campbell).
RICHARD GIBBS *The Honeymooners*.
VINCENT GILLIOZ *Living With Uncle Ray*.
PHILIP GLASS *Partition*.
NICK GLENNIE-SMITH *Love and Honor*.
HARRY GREGSON-WILLIAMS *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Disney), *Kingdom of Heaven* (dir. Ridley Scott).

H

JAN HAMMER *Cocaine Cowboys*.
CHRISTIAN HENSON *Animal*.
JAMES HORNER *The Da Vinci Code* (dir. Ron Howard), *Ask the Dust* (dir. Robert Towne), *The Chumsclubber*.
JAMES NEWTON HOWARD *The Interpreter, Batman Begins* (w/ HANS ZIMMER).

I-J-K

MARK ISHAM *In Her Shoes* (dir. Curtis Hanson).
DAVID JULYAN *Dungeons and Dragons II: The Elemental Might, The Last Drop*.
ROLFE KENT *The Wedding Crashers*.
DAVID KITAY *Art School Confidential*.
JOHNNY KLIMEK/REINHOLD HEIL *The Cave*.

L

NATHAN LARSON *Down in the Valley* (w/ Ed Norton), *The Motel*.
CHRIS LENNERTZ *Sledge: The Story of Frank Sledge*.
JOSEPH Lo DUCA *Devour*.
DEBORAH LURIE *Mozart and the Whale*.

M-N

MARK MANCINA *Asylum*.
HUMMIE MANN *Suzanne's Diary*

for Nicholas.

CLINT MANSELL *The Fountain* (dir. Darren Aronofsky).
CLIFF MARTINEZ *Havoc*.
ENNIO MORRICONE *Libertas, Sportman van de Euw*.

The Hot Sheet

CRAIG ARMSTRONG *Fever Pitch*.
DAVID ARNOLD *The Wild and Wycked World of Brian Jones, Four Brothers*.
TYLER BATES *Goodnight*.
MARCO BELTRAMI *The Three Burials of Melquiades Estrada*.
GARY CHANG *Sam's Lake*.
JOSEPH CONLAN *Mortuary*.
JARED DEPASQUALE *The Hiding Place*.
CHAD FISCHER *Little Manhattan*.
HARRY GREGSON-WILLIAMS *Domino*.
JAMES NEWTON HOWARD *Freedomland* (dir. Joe Roth), *R.V.* (Barry Sonnenfeld).
NATHAN LANIER *Invisible Children, Officer Down*.
PETER LUYRE *Alchemy*.
JOHN MASSARI *24: Conspiracy* (mobile phone video series).
ENNIO MORRICONE *Leningrad* (dir. Giuseppe Tornatore).
MARK MOTHERSBAUGH *Herbie Fully Loaded*.
MICHAEL NYMAN *Where Love Reigns*.
NICHOLAS PIKE *Desperation, L.A. Riot Spectacular, Checking Out*.
DANNY SABER *Cruel World, Hillside Strangler*.
HOWARD SHORE *The Fly* (opera, premiering 2007).
BRIAN TYLER *The Greatest Game Ever Played*.
DAVID WILLIAMS *Manticore, Planet Ibsen*.

MARK MOTHERSBAUGH *The Ringer*, *The Big White*, *John Chapman*.

JOHN MURPHY *The Man*.

DAVID NEWMAN *I Married a Witch* (dir. Danny DeVito), *Kicking & Screaming*.

RANDY NEWMAN *Cars* (Pixar).

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

O-P

JOHN OTTMAN *House of Wax*, *Kiss Kiss Bang Bang*, *X-Men 3*, *Fantastic Four*.

RACHEL PORTMAN *Flightplan*.

JOHN POWELL *Mr. & Mrs. Smith*.

R

TREVOR RABIN *The Great Raid*.

JEFF RONA *Slow Burn*, *Urban Legends 3: Bloody Mary*.

J. PETER ROBINSON *The World's Fastest Indian* (w/ Anthony Hopkins).

S-T

LALO SCHIFRIN *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 *212*.

NIC. TENBROEK *The Moguls* (w/ Jeff Bridges).

V-W

JAMES VENABLE *Deuce Bigalow: European Gigolo*, *Happily N'Ever After*.

NATHAN WANG (w/ DAVID MANNING) *Reefer Madness* (musical).

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 (dir. Spielberg), *Memoirs of a Geisha*.

Y-Z

CHRISTOPHER YOUNG *Unfinished Life*.

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*.

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NOW PLAYING: Films and scores in current release

<i>The Ballad of Jack and Rose</i>	MICHAEL ROHATYN	not yet available
<i>Be Cool</i>	JOHN POWELL	TVT*
<i>D.E.B.S.</i>	CHRIS ANTHONY MILLER	Lakeshore*
<i>Dear Frankie</i>	ALEX HEFFES	Silva
<i>Diary of a Mad Black Woman</i>	CAMARA KAMBON	n/y/a
<i>Don't Move</i>	LUCIO GODOY	EMI (import)
<i>Dust to Glory</i>	NATHAN FURST	Varèse Sarabande
<i>The Game of their Lives</i>	WILLIAM ROSS	n/y/a
<i>Hide and Seek</i>	JOHN OTTMAN	Kirtland
<i>The Hitchhiker's Guide to the Galaxy</i>	JOBY TALBOT	Hollywood
<i>Hostage</i>	ALEXANDRE DESPLAT	n/y/a
<i>Ice Princess</i>	CHRISTOPHE BECK	Disney*
<i>The Interpreter</i>	JAMES NEWTON HOWARD	Varèse Sarabande
<i>The Jacket</i>	BRIAN ENO	n/y/a
<i>Kung Fu Hustle</i>	RAYMOND WONG	Varèse Sarabande
<i>A Lot Like Love</i>	ALEX WURMAN	Sony*
<i>Melinda and Melinda</i>	DICK HYMAN, VARIOUS	Milan**
<i>Millions</i>	JOHN MURPHY	Milan
<i>Miss Congeniality 2: Armed and Fabulous</i>	RANDY MILLER, CHRISTOPHE BECK	Warner*
<i>The Other Side of the Street</i>	GUILHERME BERNSTEIN SEIXAS	n/y/a
<i>The Pacifier</i>	JOHN DEBNEY	n/y/a
<i>Palindromes</i>	NATHAN LARSON	n/y/a
<i>The Ring Two</i>	HANS ZIMMER, HENNING LOHNER, MARTIN TILLMAN	Decca
<i>Robots</i>	JOHN POWELL	Varèse Sarabande
<i>Sahara</i>	CLINT MANSELL	n/y/a
<i>Sin City</i>	JOHN DEBNEY, GRAEME REVELL, ROBERT RODRIGUEZ	Varèse Sarabande
<i>Steamboy</i>	STEVE JABLONSKY	Domo
<i>The Upside of Anger</i>	ALEXANDRE DESPLAT	n/y/a
<i>The Wild Parrots of Telegraph Hill</i>	CHRIS MICHIE	Catch a Rabbit

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

Concerts

California

May 13-15, L.A. Philharmonic, Walt Disney Concert Hall, David Newman, cond.; "Music inspired from films about L.A.": *Sunset Boulevard* (Waxman), *Rebel Without a Cause* (Rosenman), *The Bad and the Beautiful* (Raksin), *The Grifters* (Bernstein), *Who Framed Roger Rabbit?* (Silvestri), *Double Indemnity* (Rózsa), suite from *Chinatown* (Goldsmith).

England

May 7, BBC Concert Orchestra, London, John Wilson, cond.; *Guns of Navarone* suite (Tiomkin), *Lawrence of Arabia* (Jarre).

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

Switzerland

May 15, Orchestre de la Suisse Romande, Geneva; Jerry Goldsmith tribute including *Star Trek: The Motion Picture*, *Masada*, "The Motion Picture Medley," *The Generals*, *Twilight Zone: The Movie*, *Wild Rovers*, *Forever Young*, *Supergirl*, *The Others*. **FSM**



mailbag

**Raves, Rants
and Responses
to Readers**

Blessed Art Thou, Cartoons

I'd like to second James Smith III's comments (*FSM* Vol. 9, No. 10, page 9) about the surprisingly dynamic scoring for current and recent cartoon series. I love film music, and I've noticed that many cartoons have been blessed with great underscore. I am indebted to you for your fine article on Warner Bros. animation scoring and your tribute to Hoyt Curtin.

In recent years, I've seen a number of cartoons with stand-out underscoring: *Kim Possible*, *Futurama*, *Family Guy* and *Invader Zim* (Kevin Manthei is a phenomenal composer and this show, now available on DVD, proves it). I'd like to challenge our readers to check out these cartoons for their music. It also helps that the shows themselves are entertaining.

Tor Y. Harbin
choyt19@yahoo.com

Fitzwillied

The *Fitzwillly* album [recently released through Varèse Sarabande's Soundtrack Club] is the "original motion picture score" in the old sense of the phrase: It's a rerecording. The main title is much livelier on the album than in the film. Williams was doing this way before *Jaws*. Unfortunately, the film, which is excellent, did not receive a release on VHS until the mid-'90s, and then the scope film was released in pan and scan, except for the credits. There is a great deal of music in the film missing from the album. I have to point out that one of the supporting characters has a theme foreshadowing that of Jabba the Hutt. Considering this along with the resemblance of the main theme to the Ewok theme, I have always suspected that Williams

viewed the film not long before he scored *Return of the Jedi*.

Scott Hutchins
scottandrewhutchins@yahoo.com

Similarly, Williams listened to Earthquake before he wrote Close Encounters.

Sorry the Sharks Ate Your Spouse

Open Water's song "Isa Lei" (*FSM* Vol. 9, No. 9) is used as a reference to the fact the two real-life characters worked in Fiji, and were on their way home when the story took place. It's a traditional farewell song, sung whenever someone (mostly visitors) leave our shores. It is translated more as "sorry to see you go."

Chris Caine
yumbo@connect.com.fj

An Open Letter to Hans Zimmer and James Newton Howard

Dear Messrs. Zimmer and Howard,

While I celebrate the decision to start injecting new blood into the superhero genre by not going the traditional route of Williams, Elfman or Revell, I have great fear when it comes to the score for *Batman Begins*. Mr. Howard, you certainly deserve a chance to do something like this, you've written some amazing music over the years—material that could easily live in a superhero adventure. Mr. Zimmer, you could do as much damage to Batman as Joel Schumacher did. I'm calling you out on the stupid heroic march theme you use in every movie. I know you want to use it for Batman, because he's a hero, and

because Elfman used a march. But all your marches sound the same. They don't just have the same flavor, like Elfman's scores do; your anthems for *The Rock*, *Gladiator*, *Prince of Egypt* and *Toys* all sound the same. Everything heroic you do sounds the same. You blew my mind with *The Ring* and *Hannibal*, when you went subtle and creepy. Aside from ripping off *Suspiria*, you created something cool and new, without the aid of fake synth brass you seem to think doesn't sound fake and crappy.

I know there's no way you will even pay attention to this letter at all, but I want to make it perfectly clear that I know exactly what you're going to do with this score and how you're going to screw it up before you even trigger a single loop. You're as predictable as the

whips out some A-game he's never used before, there's no way the collaboration will be anything other than you delivering the goods and him mucking them all up. I can only hope some of your incredible talent rubs off on him.

Luke Goljan

Whither Goest Score Internationale?

What happened to your *Score Internationale* feature?

Pierre Pouliot
Beauport, Quebec

Well, it sort of just went away by default. But if John Bender's still up for it, we'd love to bring his column back into the fold.

Hey Readers!

How do you like *FSM's* new, expanded format? We want to give you the most bang for your buck, and to that end, we polled folks on our message board to see what feature stories they'd most like to read in our expanded editions. The most popular topics included (in no particular order):

- Profiles of under-represented composers;
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- More Buyer's Guides;
- More musical analyses;
- Tales of soundtrack collecting;
- More Golden Age coverage;
- How-It's-Done: Explanations of the scoring process, technically, legally and procedurally.

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sunrise. When the film hits theaters and I can hum the theme before having seen the film, I want to make sure everyone knows that I called it months ago.

Mr. Howard, I hope you are the driving force on this score, because a *Batman* score composed by you would be a dream come true. Unless Mr. Zimmer suddenly

The Americanization of Alexandre Desplat

Desplat is taken Hostage and manages The Upside of Anger. • **By Jeff Bond**



FRENCH TWIST: Composer Desplat (left) shows his range, from gunplay with Bruce Willis to parental discourse with Joan Allen.

Since he gained notice with his haunting score to Miramax's *Girl With a Pearl Earring* in 2003, French composer Alexandre Desplat has been seen as one of the most promising new composers in Hollywood—this despite the fact that he hails from Paris, France, and has over 80 films under his belt. His reputation was solidified in America by last year's unusual drama *Birth* with Nicole

Kidman for which Desplat wrote a pulsating conceptual score that's a huge presence in the film and one of the few examples of a composer successfully scoring against the action in a movie in recent years. The score to *Birth* was touted for Oscar consideration, and while it didn't make the cut Desplat's star continues to rise.

Bring 'Em On

This year, Desplat faces the ultimate test for any film composer: the Hollywood action film. In *Hostage*, Bruce Willis plays a former LAPD hostage negotiator haunted by a past mistake who's taken a job as a small-town sheriff. When three troubled youths hold a family hostage in their fortress-like Southern California home, Willis' character is forced to revisit his old career and become far more deeply involved in the crisis than he'd like. Director Florent Emilio Siri had directed two French thrillers, *A Minute of Silence*

and *The Nest* as well as two Tom Clancy *Splinter Cell* videogames, but Desplat found that the filmmakers wanted to get away from the standard sound of thrillers in *Hostage's* score. "The first thing was that the music should be classical in its color," he recalls. "We didn't want to have any drum loops and electric textures, we wanted to go away from the thriller sound you hear most of the time now where it's a mix of electronics and drums and world instruments so we chose a more classical approach like 'Bernard Herrmann meets Alexandre Desplat,' I suppose. Beyond the elements we wrote in were the electric cello and a child's voice who's haunting Bruce's memory. We wanted the vocal of the child to be like a real child, not like a choirboy singing perfectly in tune like he came out of a London choir, so in fact it's my daughter singing—she's a good singer but she's not like a soloist. We heard her singing and we thought that had much more

fragility and charm than if it was a perfect singer. The emotion comes from this little voice and you can almost see the little child it represents. When that comes from a very practiced, trained voice it takes me away from the film. In a concert piece, sure, but in the movie it was very important that you relate the voice to a real child and not to some perfect singer."

Desplat employed two other instruments not normally emphasized in thriller scores: the electric cello and the recorder. "The electric cello was played by this fellow musician I've been working with for years who's an amazing French cellist who trained at Yale and worked with Janos Starker. We met while doing African music together and I was playing flute and he was playing cello and now he does a lot of hip hop and comes to Los Angeles and San Francisco to play with blues bands, and he's a very open-minded musician. So we looked for textures with the cello, and in fact most of the time he's doubling the cello parts and blending it with his electric sound. But with the guitar I kind of didn't know what to do because of the bowing, the bowing brings a very special quality, so here and there he used sample pedals and we created little electric loops with delays and things that just blend the orchestra to break the classical color of the London Symphony a bit." Desplat played the recorder himself on the score in scenes that focus on a young boy sneaking through the

Hostage photo ©2005 Miramax Films; The Upside of Anger photo ©2005 New Line Cinema; All Rights Reserved.



house unbeknownst to the hostage takers. "This character is like a little elf, he's got this little funny face and I suggested that in this thriller, which is not at all a period film or even set in the countryside, I thought that we could have this little elf-y sound and I think it fits the little boy."

For the film's heavies, a sound was developed that was as far from pastoral as possible. "We decided that the bad guys, the killers, would have a different color, and only they are electronic, with Japanese bowls, so we tried to separate the whole score from them—each time they appear they're a kind of misty, weird musical color, which is only linked once in a while to the rest of the score—sometimes their theme is in the orchestral version but in another scene, not when it's on them. With them it's always this gloomy, weird, floating music, almost new-age-y, and it's not like this 'here come the bad guys' thing; we're playing another color I think."

While the art project *Birth* allowed Desplat to engage in almost free-form scoring, writing through long sequences without hitting the film's visuals specifically, *Hostage* offered the technical challenge of matching music to extravagant action and visual dynamics, but Desplat insists that these necessities didn't force him to abandon classical construction in his score. "Of course it's a different kind of approach but many of the pieces are still long and developed and also very

lyrical, which is why I can look back to as I said, Bernard Herrmann and even Jerry Goldsmith—even though there are a lot of hits in the cues and the cues really help in the action, but even then a lot of the cues have these long ostinatos with a very lyrical melody on the top, and I tried to link all that both with melodies and the lyrical feel of it. Florent [Siri] is a very lyrical person; he likes when the music really has a heart, and I think that may be the main important aspect of the score, to always have this core element."

Off to a Great Start

Desplat is probably one of the few composers who can claim to have a Bruce Willis action movie and a sensitive Kevin Costner/Joan Allen dramedy released in theaters in the same month (okay, he's the only one). *The Upside of Anger* follows divorcée Joan Allen, her four daughters (including Alicia Witt and *Felicity*'s Keri Russell) and Allen's relationship with boozy former baseball player Costner. "It's a very intimate, gentle, beautiful emotional movie," Desplat says. "The way [writer/director] Mike Binder introduced me to the movie was that it was a very sad but still light film. It's a sad comedy or a "dramedy," so we talked about some of the Italian comedies of the '60s, how they were always hiding something really sad or really dark, so I wanted the movie to have this melancholic touch to it. Then when it's

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light the smile is not complete; there's always a little thing that makes you understand that it's not so light. There's a main theme, and a couple of characters' themes (one for Kevin Costner, and for all of the girls together), and to get this delicate tenderness and darkness at the same time, I used a string orchestra with very few woodwinds and not in all the cues, and there's a mandolin and an African sanza that I played myself, this little thing you can play with your thumbs and you can tune it up; it's like little metal pieces that resonate on a gourd. It's an almost eerie sound and a bit out of tune because it's not a tempered instrument."

So Far So Good

Desplat's experience with Hollywood has been entirely positive. "All the team on *Hostage*, from Arnold Rifkin to Mark Gordon, were very caring. I sent demos very early in the process and I think they liked the demos and trusted us, and when they saw the movie and heard the score they understood what we were doing. I'm a bit surprised and I was expecting more pressure I must say. Even on *The Upside of Anger* it was a great studio time with Mike Binder and his brother. There was never one issue; even using this African instrument on the Detroit story in the house in the suburbs with this American woman and her four children doesn't make

sense if you think about it, but the color of the instrument does make sense. There's a mandolin and we're not in Venice but you forget about that because it's connected with the rest of the orchestration and it's just the emotion that it brings that's important. The key word is really emotion, as much emotion as I can bring up with my score, that's the best thing I think I can achieve and that's what I'm here for, to emphasize emotions or bring emotions that are hidden. And there are many ways to do that—it can be done very subtly or it can be done with a very lyrical theme played by an orchestra out loud, like the opening of *Hostage*—I think the opening of *Hostage* just pulls you in." **FSM**

|, Palindromes, |

From punk to pastiche, Nathan Larson talks indie film music. • **By Jeff Bond**

Independent filmmakers don't come more independent than Todd Solondz, the man who made twisted heroes out of a socially challenged teenaged girl in *Welcome to the Dollhouse* and a Ward Cleaver-like child molester in *Happiness*. And filmmakers don't come much more commercial than Joel Schumacher,

who's spent the past decade or so trying to make up for foisting *Batman and Robin* on the world. Somehow musician Nathan Larson, sometimes known in his guise as head of the band Shudder to Think, has found a way to work with both of these polar opposites in the world of film. Beginning with Lisa Cholodenko's low-key lesbian drama *High Art* in 1998, Larson has applied music to some of the highest-profile independent art films of the past few years, including *Boys Don't Cry*, *Tigerland*, *Prozac Nation*, *Dirty Pretty Things*, *Storytelling* and *The Woodsman*. In our conversation with the composer, Larson traces his connections back to a group of young filmmakers working out of New York.



TAKE SOLONDZ: Alexander Brickel and Sharon Wilkins welcome a little happiness into their lives.

Nathan Larson: I was living in New York and I was in a rock band and came from that world and it was sort of a fluke to get into the film stuff, but it happened that a lot of my friends and a lot of fans of my band were filmmakers or film students, and it was a pretty small scene going back 10 or 15 years and it's still kind of a small group with the Killer Films people and Todd Haynes and Todd Solondz, all these folks working and making great, challenging stuff. I did something for a movie called *First Love, Last Rights* that nobody saw with Giovanni Ribisi and from then on it took off in a weird way. My band did a movie called *High Art*, which was just myself and this singer, and then I went on my own with *Boys Don't Cry* and it became my

primary source of income and my full-time job, which was a real lifestyle shift.

FSM: Other than working in your band, what kind of musical training did you have when you got started scoring films?

NL: Exactly none. I came from the punk rock school of just picking up an instrument and banging on it, and as you start to get more and more proficient, it's funny I feel like I should have gone to school sometimes especially when I'm working with string players where you really need to have everything notated. It leads to funny situations with me standing in the room giving them complete nonsense where they don't know what I'm talking about, which I guess is why we have orchestrators. As these

things came up I just learned how to deal with it and I'm still learning as the technology changes everything gets a lot simpler for everybody. Right now I'm doing a film called *Little Fish* with Cate Blanchett, which is an Australian film and they're posting in Sydney, so none of us are really in the same place at the same time and I have an FTP site and I post the music and they post the film and we never have to even meet.

FSM: I can't imagine two people further apart on the artistic spectrum than Todd Solondz and Joel Schumacher. You did *Tigerland* for Schumacher quite early in your career, and Schumacher was such a big name.

NL: Joel's great because *Boys Don't Cry* had just played and we had no idea that was going to turn into what it did, and when I came on the project it hadn't been sold and their budget was miniscule. Then I suddenly had an agent, which was strange in itself, and he was calling me saying you have to go meet this guy Joel Schumacher. All I'd heard of that he had done was *Falling Down*, which I really loved, it was the only movie I had really liked Michael Douglas in. I met Joel and he was this wonderful guy but a real blockbuster creator. He's a hilarious guy because he really plays the studios off of each other and he has four projects going at once and nobody knows what he's doing at these studios, and he'll be like 'Oh, I'm tired of this one, I'm going to go to Ireland and work on the other one.' Nobody knows where he is—it's amazing that these guys can get into that position, but once you start generating that kind of money you get a lot of freedom.

FSM: You did manage to get a lot of atmosphere and a real authentic sound in the *Tigerland* score on what must have been a small budget.

NL: It has a small feeling to it, but it was the biggest-budgeted thing even though you wouldn't know that by looking into it. That was my big trial by fire, that project. I had to get over the hurdle and I had no sense of professionalism or protocol or what it meant to be a composer and when he said 'when we get to the stage' I didn't know what that meant. What I delivered to Joel initially was to my mind the finished score, and that did wind up in the movie eventually but it was basically me hitting a drum and this Chinese guy I found in the subway playing this ehru thing, all recorded in a rehearsal space in Brooklyn. There was a moment with Joel where he said 'Well, this is fantastic and I love it—it'll really be great when you get to the scoring stage and record it.' I had to say 'Well, this is it, actually—this is what I had in mind.' There was



SMALL SOLDIERS: Colin Farrell plays dogface in *Tigerland*.



a moment where it could have gone either way and then he just goes 'Great!' In the middle of that project—I was working on this really crappy eight-track thing and it was digital—and in the middle of that I realized it was not happening to synch it with the movie and there were some slightly action-oriented sequences and I had to do stuff I hadn't had to do in *Boys Don't Cry*, so I realized I had to get Pro Tools, which was the big thing everyone was talking about. I spent my whole advance from *Tigerland* on this equipment and I had to kind of learn it; I don't think I recorded anything for *Tigerland* on that system, but I had to learn it in the midst of that project. I still do all my own engineering generally and try to play as many of the instruments as I can, barring strings and orchestral stuff, which I haven't really gotten into at this point in my career other than small ensembles. I think the most players I've had in a room is about 12.

FSM: You've done two projects now with Todd Solondz, who must be one of the most uncompromising filmmakers working right now. What's your relationship like with him?

NL: I think when we have to we can schmooze, but I think both of us are fundamentally sort of antisocial, and we understand the need for solitude and respect and giving people space to do their thing and that's the key component of our relationship. He drives me nuts sometimes and it's like any other relationship where we get into this cycle where nothing I'm doing is good enough and we change it and change it and then we wind up right back at the first thing I tried.

But I think we also come from similar backgrounds and we have a lot of the same cultural references and come from the same part of the country. In thinking about it, what really made me want to pursue and love independent film was when I saw *Welcome to the Dollhouse* for the first time and I thought it was a new kind of moviemaking. There was tremendous independent filmmaking in the '60s and '70s, but in the '80s with my limited knowledge of film history I was blown away by it, so to be working with a guy like him is a fantastic thing.

FSM: How does he want music applied in his films?

NL: I think initially, and I don't know to what degree I've

affected this, but I think his conception of music in the film was truly to be another element with which you can be sarcastic. Instead of exploring the idea of doing a kind of counterpoint thing where you do something warm and emotional musically, it runs counter to what's going on onscreen—it's just incredibly cynical. That was sort of my goal with him when we worked together at first; I didn't work with him on *Happiness*, but one thing about *Happiness* that really bugged me is: here's this incredibly harsh movie, it's like give people a break—give people some space to breathe. Even though he didn't really want to, I wanted to inject some warmth into this sort of cold universe that he operates in. Because I know him and I know he is actually a very emotional guy and he wants people to be moved by these stories as well, so I hoped that I helped with that.

FSM: What's the approach in *Palindromes*?

NL: That was a pretty smooth project. Nobody would touch that script, first of all, even old friends in the New York independent film scene, producers and financiers wouldn't come near it because of the political climate. This was in 2001 and the post-9/11 fear and the kind of fundamentalist views that arose in our own country after 9/11, his script was just a hot potato. So no one would touch it and he decided to fund it with his own money, which was an amazing thing because he risked complete financial ruin. Luckily he sold the movie, but there was a very good chance that he

(continued on page 52)

Triplets in SIN

Robert Rodriguez Multiplies *Sin City*'s Score
By John Allina



A one-man moviemaking

machine, Robert Rodriguez is the flip side of Charlie Chaplin, who early on had the clout to control every aspect of his productions. Rodriguez did so out of necessity, being a bare-bones, independent filmmaker. But Rodriguez has continued filling virtually every role on his productions, even though his reputation as a director can now secure him healthy, even oversized, studio budgets.

But when Robert Rodriguez's wife, *Sin City* co-producer Elizabeth Avellan, asked if he needed any help writing the music—there was still a lot of money in the music budget—it sparked the idea for Rodriguez to use three composers for the *Sin City* score.

"I said, 'You know, I have three directors, I have three stories, maybe I should have three composers.' I hadn't written the themes for the other two main characters. There are three main characters, and each one has their own narration. So I thought that'd be really cool if even though the themes would all be the same, based on the *Sin City* theme, each one had their own composer identity as well."

Based on Frank Miller's series of graphic novels, *Sin City* weaves together three of the stories: *The Hard Goodbye*, *The Big Fat Kill* and *The Yellow Bastard*. And it's co-directed by Robert Rodriguez, Frank Miller and Quentin Tarantino.

Make It a Triple

Initially, Rodriguez was faced with a unique challenge scoring *Sin City*: how to write music for a movie with a film-noir look but modern-day sensibility.

"That's actually what was exciting about doing it. I'd always wanted to do a film noir, but I was afraid it would be too nostalgic. And when I read the *Sin City* books, I thought,

Sin City artwork ©2005 Miramax Films; All Rights Reserved.

‘There’s nothing to worry about with these, they’re so modern and savage.’ Actually, the film noirs for their time period were really savage. That’s what made this feel so modern and updated and new, is that you could play the conventions of a film noir, but things going on onscreen are things you’ve never seen before in a movie. It really made it feel new. I wanted to have the best of both by making something that felt like it had its beginnings in film noir but was really turned on its ear, and really more twisted up.”

To accomplish this blending of film noir and modern styles, Rodriguez took a saxophone, detuned it in post-production, and made things sound subterranean and dark, purposefully twisting them around so they didn’t have that sense of nostalgia, but felt like something modern.

There was only a suggestion for what was playing in a bar scene, and that was it. So Rodriguez shot some tests and put temp music on it, running it by Frank Miller.

in the movie—*The Yellow Bastard*—the one that ended up sounding the most orchestral because it had a more film-noir, almost detective, feel to it. Originally, he’d planned on doing everything with samples and not using real instruments—Rodriguez is constantly adding to his library of sounds. “I wanted to keep it very new sounding and distorted, so it wouldn’t be much use to real instruments, except for lead instruments like saxophone and trumpets.”

And then Rodriguez upped the ante in *The Yellow Bastard* part.

He licensed a source cue from the ’30s by Mexican composer Silvestre Revueltas called *The Killing of the Snake*. “It’s a concert piece, but it sounds so much like a film-noir piece, I ended up using it as one of the main action builds. It plays for almost five minutes at the end. And that’s where it gave me the idea that I really needed to use more brass



SEEN YOU IN THE FUNNY PAGES: The cast of *Sin City* takes their cues from the comics.

“Frank said, ‘Wow, I love that music,’ and I said, ‘Ah, that’s *Spy Kids 3*, Frank.’ There was a private-eye section in that, and I had a saxophone line, but it was playing real sort of sleazy. And then when I did the first opening sequence, I went ahead and scored it. This was about a year ago, and I just did something pretty quick with that idea of descending into *Sin City*, sort of these lines that keep descending lower and lower. I used saxophone and some loops and other weird tonal things to just make it really unnerving. And he loved that.”

With Frank Miller’s nod of approval, Rodriguez went on and refined the *Sin City* theme. Rodriguez used baritone guitars, and detuned saxophones from a tenor to a bass, with a baritone tuned down at times to almost fog-horn level. The theme is introduced in the first three short scenes along with the main titles. It sets up a descending line, a tone that plays throughout the movie.

Rodriguez had found himself attracted to the third story

and strings in my episode, because it felt so right for that. But it’s played in 7/8 (and occasionally in 7/16) time, [with] a really strange use of instrumentation, and I wanted to use that sort of idea throughout the score, especially in the episode I did that had more orchestra to just make it unpredictable and feel free to be weird—and not play too much along the conventions of a traditional film-noir score, but still have elements of it so that people who love the genre as well feel a nod to it but don’t feel it’s just a remake of an old film noir. It’s a great mesmerizing piece, and it’s perfect for my movie, because that’s what that whole scene is about, going in and killing this one guy, *The Yellow Bastard*. And it just sounds so epic and grand and weird.

Mortal Sin

Then it was time to bring Graeme Revell and John Debney aboard. The first story in *Sin City*, *The Hard Goodbye*, is Mickey Rourke’s story. “His character is sort of like a modern

Conan. He's born in the wrong century, so I thought something really metallic and percussion-driven for him, with instruments that you don't recognize would be perfect for Graeme, whom I'd worked with on *From Dusk Till Dawn*."

Revell thrived with the leeway Rodriguez gave him. "Mostly it's fun working on something that doesn't predetermine the music. If you work on a genre or action picture, the music is largely predetermined. Within certain limits, you can experiment, but not very much, as a rule. This was so creatively shot and Robert was asking me to be so creative in the kind of soundscapes I was putting together. I haven't had so much fun in a long time."

There's been a definite musical progression in Rodriguez's approach to film scores. And Graeme Revell easily picked up on it. "Robert just sort of developed a really funky

and Robert does that. He did a great job coming up with the themes that Graeme and I integrated into our scores."

In their own ways, Revell and Debney extrapolated from the main theme, creating their own character themes, ensuring a unifying element to the score, so it didn't sound like three separate scores. Rodriguez made sure that, "Just like each person has their own narration, they would have their own musical identity."

Scripting and Scoring

A largely self-taught musician, Rodriguez is proficient on saxophone, piano and guitar. He'd already worked on more rock-based scores for *El Mariachi* and *Desperado*, but it was *Spy Kids* that brought him into the world of orchestral scores.

"*Spy Kids* was going to be my first big orchestral score, and I asked Danny Elfman, 'What do I do?' And Danny was just like, 'Why don't you do the score?' 'Oh, yeah, like it's that easy.' But just the way he looked at me made it seem like I could do it. So I wrote a couple of big pieces for *Spy Kids* and got really inspired. Since then, I've tried to make myself do my own scores, so I'll learn on the job. The best way to learn is make yourself the composer, and then the deadline's coming up, and you're like, 'Oh, my God, I've got to write a whole score!'"

But it's unusual for a director to score his own movies. Granted, Rodriguez is very hands-on in the movie process—directing, writing, editing, producing, designing—but the score is something handed over to someone else when there's already

a cut of the movie. So what's the advantage of scor-

ing his own movies?

"The dilemma is, a composer needs a couple of weeks just to get their heads into the material that you've worked on for years. And then they have only a few weeks to put out a score. There's no way I'm gonna like everything they turn over in that amount of time, and there isn't more time, that's just the way post-schedules are."

On *Sin City*, even before the main shoot was started, the main theme, musical ideas and instrumentation had already been chosen.

"As I'm writing the script, I'll be getting ideas for what a person sounds like musically, I'll start writing ideas and store it away. When it comes time to write the score, I've already got all the main themes, a lot of the cues already written, before I've even shot picture. So you get a much bigger jump ahead than you would if you were to hire a composer at the end. And then if you were to get a composer, well, you've already got a lot of the work done to hand over to them. The music is such an important part of the movie that you don't want to have to rush a composer to come up with all of that."

But film composers shouldn't worry about their ranks thinning out any time soon. There aren't a lot of directors who score their own movies, but for the ones who do, John Debney is in favor of it. "I think it's pretty cool. We all do different things. I'm writing a script right now. I think it's part of being an artist. You always want to grow, you always want to try something different." And on *Sin City*, three scores were better than one.

FSM

John Allina is a regular contributor to *FSM*.




3 COMPOSERS, 2 DIRECTORS: Rodriguez and Miller on set, Debney and Revell on tap.

kind of approach to music writing. It's very interesting the way he puts elements together as well. And in this case, the *Sin City* ideas, he's getting quite comfortable with samplers and what they can do, putting acoustic elements into samplers and changing notes around, and using all the plug-in elements. He's got great facility now to go along with his ideas."

John Debney, who worked with Rodriguez on the first two *Spy Kids* movies, was handed *Sin City*'s second story—*The Big Fat Kill*. It features Clive Owen as Dwight, a do-gooder for whom nothing goes right, and incorporates a love story. "I just gave John that because it had a great romantic sweep to it. And he could do something really bold and different with that. He loves getting that kind of challenge. 'Hey, take this, and make it really screwed up.' I'm de-tuning saxophones and all kinds of weirdness, so he should feel free to make it nontraditional and just weird."

Integration was at a premium on *Sin City*, with Debney even using a little of a theme Rodriguez and Revell wrote called "Old Town Girls" for a group of heroines in *Sin City*. Debney in fact thinks what Rodriguez does best musically is come up with very nice melodies and motifs. "Robert really has a gift of finding nice, rather simple, catchy phrases, motifs, and turning them into a score. There are a lot of really talented composers who can skillfully craft a score, but there aren't a lot of them that can write a catchy melody,



MUSIC for a DARKENED HALL

DANNY ELFMAN
Premieres His
First Concert
Composition at
Carnegie Hall

By LUKE GOLJAN

"It's not too late to leave," quips Elfman nervously. "Remember *Invasion of the Body Snatchers*? I want to run, yelling 'Get out! Get out while you still can!'" He glances around the room uneasily, smiling with all the conviction of a funeral attendee. The Heineken he's holding seems like it must have been accepted as a gesture of politeness, since it's only missing one sip. Though responsible for providing some of the most memorable film themes of all time, as well as helming a successful rock

band that used to play an annual Halloween concert before throngs of devoted fans, Danny Elfman seems completely out of his element.

It's Wednesday, February 23, 2005 at Carnegie Hall, and the American Composers Orchestra is about to perform the world premiere of *Serenada Schizophrenia*, Elfman's first composition written specifically for the concert hall. Excepting his early musical theater work for Le Grand Magic Circus, back even before the days of Oingo Boingo, Elfman has always had the benefit of pre-existing visuals to fuel his music. To Elfman, this must feel a bit like diving into *Batman* without first having had the chance to work on *Pee-Wee* or *Beetlejuice*.

The orchestra has just performed *Blanco, Azul, Rojo* by Manly Romero and *Dark Florescence: Variations for Two Guitars and Orchestra* by Ingram Marshall. *Blanco* contains exactly the Spanish flavor of bright trumpet melodies and dance rhythms you'd expect from its name, combined with Stravinsky-like dissonance. *Dark* could easily have been penned by Michael Kamen, the guitar blending into the orchestra as a sad, wailing instrument, instead of forcing itself into its own genre like a rebellious teen. The elegiac wailing chirps over strings at the close of the piece certainly left the audience with something they'd remember *besides* Elfman's composition. A more eclectic selection of music would be difficult to assemble, and it makes it a little easier to understand why Elfman is nervous. This is, after all, concert-hall music, and he writes music for *films*.

Tim Burton, on the other hand, strolls about during intermission with Helena Bonham Carter (Bonham Carter-Burton?), shaking the hands of fans and obliging with autographs. "As a fellow filmmaker, I've got to tell you, you're such an inspiration," I say to him, completely blowing my chance of distinguishing myself from legions of other fans. "I've seen *Batman* over 50 times," I follow up with. Nicely done, I now appear completely psychotic...only having my attractive girlfriend in tow keeps me from looking as utterly pathetic as the fan who vigorously rubbed the spot on the ground where Elfman had paused to sign an autograph.

"Well good luck with that—the filmmaking," Burton smiles and against my better judgment I stumble to Helena Bonham Carter, "Oh, and you were fantastic in *Novocaine*," not wanting to appear like the only work of hers I had ever seen was *Fight Club*. She smiles politely. I should have just gone for broke and told her I was rooting for Marky Mark to kiss her the entire time I was watching Burton's *Planet of the Apes* remake. No chance either of them would have forgotten *that*.

The chime sounds and it's time to settle back into our seats. I'm in a balcony about eight seats

away from Elfman himself, so I know the sound is going to be ideal. I glance down at the program—there are six parts to Elfman's piece, the first labeled "Pianos." Quiet. Deep breath.

"Pianos"

The first notes begin. Expectedly, piano notes echo slowly, then unexpectedly pick out a theme entirely exciting and new...like nothing else heard in Elfman's repertoire. Gently the wood-



NOT NERVOUS AT ALL. REALLY: Composer Elfman flashes a trademark relaxed grin.

winds join and the piano becomes more frenetic, though still lively and bright. It swirls and dips and suddenly the rest of the orchestra jumps in with rapid urgency, propelling the piece forward from innocent beauty into serious drama. In a film, it'd be an action set-piece. It actually crescendos exactly the way you'd expect the "final countdown of the bomb" to do. Then it decides to abruptly turn left—and that's when things get interesting.

Elfman's music has usually had to compete with visual imagery. Both fueled by it and a slave to it, the visual has been an integral and irrevocable part of his inspiration. Here Elfman must command attention with music alone. And no singing à la Boingo...he's working with pure orchestra. So every moment isn't necessarily about emotion this time. Now he can take an idea and run with it, play with it and twist it, fully exploring the possibilities without worrying whether or not it matches against a movie. "Pianos" does just that. The piano theme from the opening sequence rapidly spreads out into the orchestra, other instruments jumping in and out, the piano never getting a break. Here the piece becomes sleepy, bouncing back and

forth in full comedic sensibility. As it comes to a close after seven minutes, with the restatement of the opening theme, it has encompassed a broad range of emotion.

"Blue Strings"

"Blue Strings" is next, beginning with low, conspiratorial string lines and faint woodwinds. Very *Dolores Claiborne*. There's a sense of progression in the piece, as if it's moving forward toward some sort of discovery. Concentrating fully on the strings this time, Elfman reveals once more his love for Bernard Herrmann, with dark melody and dissonant brass. Aside from the opening woodwinds, this brass is the only non-string element of this 10-minute movement. There's plenty of the foreboding mood of *Sleepy Hollow* and *The Frighteners*, all the while propelled forward by the strings, which from time to time dart into a gentle sawing of the *Psycho* main titles. "Strings" never gets as urgent as "Pianos," but carries much more definitive emotion. Easily an end-credits piece or score to a pivotal dramatic sequence, this is Elfman in filmic mode. The music could be telling a story...what story that is remains up to the listener.

"A Brass Thing"

It's about time for a march, and "A Brass Thing" is more than willing to oblige, strutting forward with punctuating trumpets until launching into an almost overt statement of the theme from *Psycho* and then fading into a wailing jazz trumpet. The pace keeps up for a few minutes more before breaking down for a brief *Vertigo*-inspired interlude that curiously slips into '20s jazz in one of the evening's most memorable moments. Unlike "Pianos," which shifted all over the place, "Brass" dances between two different moods, subdued and action-oriented, a bit like one of those movie moments where shots of the hero fighting are intercut with scenes of other characters chatting away in blissful ignorance of the ongoing battle. "Brass" gently dances away into glissando strings and gentle woodwinds before culminating in a shrill climax that fades into a woodwind restatement of the march. More concise than its predecessors, it concludes after about five minutes.

"Quadruped Patrol"

"Quadruped Patrol" marks the first movement of the evening to carry a name that beckons the listener to envision anything in particular. It also marks the first appearance of the ACO Singers, a welcome sight for fans of Elfman's writing for voice. Beginning fiercely and building

continuously, the voices punctuate the propulsive melody ever forward as the synthesizer beats dramatically with an organ-like sound. This is the only truly sinister movement of the evening, amusingly juxtaposed with a seemingly cute title. Horns bleat the melody and the entire orchestra jumps into a sudden crescendo, the strings swirling about in an intense spinning motif until picking up one last time in staccato as the piece slowly peters out. The shortest movement of the evening, "Quadruped" ends after only two-and-a-half minutes.

"I Forget"

The highlight of the evening, "I Forget," marks the first time Elfman's orchestral writing has featured spoken words in the chorus. Usually limited to "oohs" and occasionally nonsensical words as in *To Die For*, here the female chorus sings sprightly Spanish lyrics to the accompaniment of alternately happy woodwinds and harp and suddenly crashing full orchestra. Beginning with a statement of the theme over pizzicato strings and marimba, the first female vocal suddenly slides in. Operatic and grand, her voice becomes another instrument, weaving back and forth from actual words into accentuating sighs. The music dances about with a fervent mastery, commanding full attention and progressing beautifully, developing both the vocal motif and orchestral flourishes in equal parts. It isn't an *Edward Scissorhands* or a *Batman* or a *Mars Attacks*, but rather something completely new. To witness the exploration of new ground by a masterful composer is a breathtaking experience, and to hear him succeed on all levels is mind-blowing. "I Forget" is simply amazing, like nothing else Elfman has ever done, but with all the elements he's always used. A title has never been so ironic.

"Bells"

The final piece of the evening, "Bells" begins with, well, bells. A theme akin to *Sleepy Hollow*'s threads its way through the orchestration, in a manner befitting any of Elfman's more recent film projects. Though the movement remains mostly subdued, there is a sense of progression throughout. Two minutes in, things get urgent, the strings saw as the brass wails over arpeggiated piano and the theme of the entire piece changes to a desperate one. Threatening and serious, the female vocals wail back and forth

and bells toll as the piece finally slows and then becomes a restatement of "Quadruped Patrol." A soft string swirl takes the piece to completion, eliciting thunderous applause.

After a several-minute-long standing ovation and a few bows, a beaming Elfman wanders off the stage. Later in the lobby, while speaking excitedly to his brother Richard, it's clear his fears have been allayed. No one ran screaming. He's cleared another hurdle and proven himself in yet another arena.

There's something about hearing concert music

performed live that cannot be replicated in any way. Unlike pop concerts, where the entire audience screams for the singer's attention, in a concert hall everyone shuts up and listens to a unique performance echo about them. Elfman's music sustained itself, played by an 80-piece orchestra without the aid of any enhancement. In an age of samples and midi, that's very refreshing. He rose to the challenge with 40 minutes of entirely new material and even ventured into uncharted territory.

Flashback to the intermission, where I'm embarrassing myself for the second time that evening by mentioning *Batman*: "It was the first CD I ever owned! I can't wait to hear your new piece—I'll be reviewing it for *Film Score Monthly*," I say.

"You can still leave and save yourself," replies Elfman.

"I'm sure it will be incredible," I say, neglecting again to say something memorable, more like: *Track seven of The Frighteners is freaking amazing and gives me goose bumps every time I hear it. I purchased my stereo based on how well it played track 13 on that album. In eighth grade I wrote a short story about inviting you, Tim Burton and Bob Kane over for dinner. It's a tragedy that Jimmy Calicutt will never see the light of day, because your corporate song on that was such an amazing intertwining of the Psycho theme and clever lyrics. My girlfriend wants you to compose a piece for our wedding. I don't think to say any of this. But in the end, it doesn't really matter. Elfman is never going to forget this evening, when he again displayed his virtuosity, this time in a concert hall full of devoted music fans.*

Incidentally, later that night I proposed to my attractive girlfriend atop the spinning The View lounge in Times Square, so chances are neither of us will ever forget that evening either.

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memories of MAX

PART TWO



*In the conclusion of this historic
interview conducted with
Max Steiner in 1967, the legendary
composer discusses music in general and
Gone With the Wind in particular...*

BY MYRL A. SCHREIBMAN

Max Steiner: When it came to the Academy...this [*Gone With the Wind*] is a classic...and everybody won, the picture won, the director won, the writer won, Vivien won, Gable won, everybody won except me. I am the only one who didn't win. I lost...

Myrl: What was the score that won that year?

MS: *Stagecoach*. They had nine composers on that. They did all the western tunes. No one will ever understand what happened there.

I had a viola player by the name...uh, Osborn I think, and he was a friend of mine from New York before I came out here. He used to play with me when I conducted in New York. You know I did musicals there. Operettas and all kinds of things. He was very very fond of me and we were very good friends. In fact we used to play cards together. I had him in my orchestra. You know what a viola is, don't you?

Myrl: Yes...yes.

MS: Well, one morning, towards the end...we did the end of the first half when she talks the oath...you know when [*Scarlett*] says I will never be poor again...and he came to me and he said, "Max, this is such great music."

Myrl: This is the oath portion?

MS: No, no, the score. He says, "You know it's wonderful. If I have to die...I want to die playing in the orchestra with you." Ten minutes later he dropped dead.

Myrl: Oh no.

MS: Yes.

Myrl: Right after saying that?

MS: Not right after...10 or 15 minutes later.

Myrl: Even then, people playing that score must have loved that music.

MS: Yes.

Too Many to Count

Myrl: You have won two Academy Awards, haven't you?

MS: I won three. I won three and I won twice in Venice.

Myrl: I know two of them, what was the third one? Have you won one since 1961?

MS: No. They wouldn't let me in anymore. You don't know how they work in the Academy. I won one for *The Informer*, the first one. That's the Oscar on the left over there on the piano. I won one for *Now Voyager* and for *Since You Went Away*. The next thing there [on the piano] is the big statue from the Venice Film Festival, for *Treasure of Sierra Madre*.

Myrl: Another wonderful film.

MS: Then I got the Legion from France, the Gold Medal from Brussels. I have 26 nominations. And 14 years, the Exhibitor awards. Fourteen straight years. But I haven't worked in the last two years.

Myrl: Has any producer asked you to work?

MS: No. Nobody wants me. No more. They don't want me. They say that I am too ugly. [laughs] No, I had two eye operations and they didn't work, so I don't see very well, and I am colorblind now. I don't care. I don't want to work anymore. I have done 200..

Myrl: —and 76.

MS: No I couldn't have done that much. Two hundred and...I would say...let me see...over 36 years—212 or 213. You couldn't wait...you had to do 10 pictures or so a year.

Myrl: I have a book here: *Films in Review of 1961*, June and July. It says you have done 273 films.

MS: No it means that—I didn't do that many...No, it's just publicity. But they are counting musicals.

Myrl: Yes.

MS: I was a conductor of music and an orchestrator.

Myrl: Yes, it says that.

MS: But I don't count that. I only count my own work.

Myrl: Did you arrange *Gone With the Wind* also?

MS: Arrange? No one arranges my music.

Myrl: I had come across other information that said there were other arrangers working on it with you.

MS: Well, certainly. But it's all from me. Nobody arranges anything from me. They just orchestrate what I write down.

Myrl: I had the information that—Let's see...

MS: There were five of them.

Myrl: Hugo Friedhofer, Adolph Deutsche, Morris Dupak, Bernard Kahn, Heinz Roemheld and Reginald Bassett.

MS: Hmm...I don't remember him. Why sure, you got to have orchestrators. How are you going to write all that? [laughs]

You couldn't do it. It's done from score. You see, I write six lines, or eight lines. The original. They take it off and put it in score. It's no great trick...I wish I had the books. But they are not here. They are at the studio because we are doing a new album of *Gone With the Wind* in New York. A new folio with all the pictures of the characters. I mean sheet music. A new record just came out from England, from whatcha call it...*Readers Digest*.

Myrl: Uh-huh.

MS: It's very good. They have *Jezebel* in there...Now *Voyager*—Are you hot?

Myrl: No, I'm all right. I had come across some information and from what you told me today, I am assuming you are a real lover of [composer] Richard Wagner.

MS: No.

Myrl: You're not? Well then I better not say that I came across it in my research. [very nervous laugh] I came across some information that said...one critic said you patterned much of your work after Wagner.

MS: Oh well, this has nothing to do with being a lover of Wagner. I said—

Myrl: And he was—

MS: Listen a minute...I said...see this is just like [then-Gov. Ronald] Reagan being misquoted. I said Richard Wagner would have been one of the greatest picture composers that ever lived. Because he was underscoring dialogue just like I do. They talk. They have these endless...uh...ad libs...if you know what I mean, you know....[he sings and hums a bit of Wagner].

What the hell is that but underscoring? The same thing you write about. The same thing I was doing. He was underlining the whole action until he gets to a song and then he gets to a

song and he goes back again and he has the music accompany him to...what we call a recitative.

It is something that sometimes goes no place you see. I said he would have made a great picture composer. But I don't particularly care for his music. It's too Nazi. You know he was a Nazi. He was one of the first Nazis. He used to hate the Jews. I am a Viennese. I hope you know that.

Myrl: I know that.

MS: When I was a child I found out that his uncle was the manager of the orchestra of the Imperial Opera house. That anybody who was a Jew was out. He wouldn't even let them play.

Myrl: Really?

MS: Oh yes. He was a son of a bitch. And she was worse than he was. Cosima Wagner.

Myrl: Was that his wife?



MS: Cosima Wagner? Oh sure. She was his wife. They don't say that. You know.

Myrl: I have a music professor who is a great lover of Wagner. He is often quoting Wagner.

MS: Well, Wagner was undoubtedly a great composer. There is no question about that. I just don't particularly care for his music. Some of his music. I lean towards Tchaikovsky and [Rimsky-]Korsakov. I like French music better. I don't like Wagner much.

MS: The reason I asked about Wagner was—

MS: Well, was I right?

Myrl: Yes, but critics have said that you wrote with a good deal of "round and balance melodies" whatever that means.

MS: Well that means what we call leitmotif. Leading melodies, that's what it really means. I write that way. Why sure. I studied Wagner in my youth and I think I learned a lot. Puccini did the same darn thing. Any of the opera composers always carried their melodies and it came back and so forth. It



The old saying [goes], “Music in pictures should not be heard.” Now that is the silliest thing of course, that has ever been said because if you have music in a picture that you don’t want to be heard, then why put music in?

is hard to explain unless someone is a musician. Anyway, it is my way, which seems to have been successful.

Myrl: The critic also stated that you also wrote entirely in tempo. But that’s not entirely so.

MS: In tempo? What does that mean? Well certainly...What does that mean?

Myrl: Entirely...

MS: Oh for god sakes...Entirely!!

Myrl: I know that’s ridiculous...

MS: I write 5/4, 7/8, 6/4, 2/4, cut times, what [do] they call the other...anything you want. The Indians are always in 2/4 because they are always in a hurry because they want to go back to the reservation. In [3/4] they would never make it. They would be dancing a Viennese waltz.

Myrl: Something I want to ask you about—getting back to the Tara theme. And it is also evident in the war theme. The Tara theme sounds like a folk theme.

MS: It’s supposed to be. I was hoping for it.

Myrl: You were?

MS: I was hoping that it would be a folk tune. Sure Tara is her [Scarlett’s] home. It’s her plantation where she was born...her home where she goes back [at] the finish. That’s your whole story right there.

Myrl: That one theme?

MS: Yes, that one theme...that comes back...’cause she goes back to it at the end.

Myrl: This whole idea of using folk tunes for instance in the war segment. There is a passage where you write “John Brown’s Body,” that song, and “Bonnie Blue Jeans.”

MS: Well look...there is...the scene where they are all lying dead. There are Union soldiers, the Confederates...so I wove one into the other to describe this moment where they are dead. There is a funny story about that. These dead soldiers lying there, where you see thousands of them. Selznick had a great idea...getting dummies made and putting them in uniform and lying them down there. Each dummy used...they [the rental company] wanted \$30 dollars for, but the extras got paid \$15. Selznick said to pay the extras \$15 for lying down. So we used the real

extras and they got \$15 to lie down there. He had started on these dummies...a dummy lying there for a 10-minute scene was to be \$30. [laughs]

Writing to Character

Myrl: You said earlier that you wrote a theme for Scarlett. But it is not as evident.

MS: Oh...it doesn’t come off. It is only played about three times. That you can’t help. If it doesn’t fit, it doesn’t fit, in my opinion.

Myrl: You associate Scarlett with Tara and the red earth of Tara.

MS: Well, certainly Scarlett is Tara.

Myrl: Yet you wrote a theme for Scarlett?

MS: I had another theme for Scarlett...but you cannot explain it. That’s just the way I write what’s in my mind. You cannot explain it. I just didn’t think it belonged very well. I didn’t care. I had 14 themes I think. You can also in scores, you can always theme yourself...if I can use that word. In other words, you get too many themes and none of them come off because the people don’t remember. It’s too much. So I always try to get one or two that stick.

Myrl: But do you think your audience watching the film and listening to the music will consciously remember this music (or associate this music) with this individual or character?

MS: Oh I sure hope so. This is 28 years ago. The picture hasn’t even opened up again yet. And I just got an invitation from Tokyo to go there and conduct the Tokyo Symphony. My new records, the one I gave to you, are selling like hotcakes. And you ought to see the fan mail. They are waiting for the picture to open. I am too. I am anxious to see what they have done with it. I only hope they haven’t ruined it...or cut it too much. I hear they didn’t do anything. They cut any old way they want. They don’t care. I am talking about the powers that be—the producers, the studios—they don’t care, a scissors right through. They don’t care if it’s music or not. I hope it didn’t happen with this film.

Myrl: In my notes that I have taken during my research in listening to the score, it indicated that the first part of the score seemed to me to be objective. Colored for each individual. For example, Ashley’s theme seems to be a quiet theme that emphasizes the beauty of his land. This is how it appeals to me.

MS: Uh-huh.

Myrl: Now I don’t know if that was your intent with the score, but this is how it affected me. And the second part of the movie is more of a personal type of drama and the music is more personal and more subjective in terms of emotions and feelings.

MS: Well, see, Ashley actually is a softie in the picture. Even if he did go to war. Ashley was almost a fairy.

Myrl: You mean Leslie Howard?

MS: No not him...Not Leslie, God love him. I adored him. I mean the character Ashley was a weakling. Why Scarlett was so anxious to sleep with him, no one will ever know. I mean as far as the story is concerned. Clark Gable was a he-man as Rhett Butler and Ashley was to me a softie and that is why the music is like that. I was right the way I wrote it. Rhett

ALL THIS AND HEAVEN PU.

IN HIS INTERVIEW, MAX Steiner makes reference to four of the 10 Oscar-nominated scores that were not to his liking. To which of these hackworks do you suppose he might have been referring?

Alfie
SONNY ROLLINS

Arabesque
HENRY MANCINI

The Bible
TOSHIRO MAYUZUMI

Born Free
JOHN BARRY

Fantastic Voyage
LEONARD ROSENMAN

Hawaii
ELMER BERNSTEIN

Nevada Smith
ALFRED NEWMAN

**The Russians Are Coming,
The Russians Are Coming!**
JOHNNY MANDEL

The Sand Pebbles
JERRY GOLDSMITH

**Who’s Afraid of
Virginia Woolf?**
ALEX NORTH

Butler was a real he-man.

Myrl: This is what I think is unique. A director can direct a picture one way and a composer can turn around and change the entire concept by doing something else with the music.

MS: Well if he does, he is a dead duck. He will fail. One of the reasons I am still somebody in the business, if I may say so myself, is that I always subject myself to the film. I write what I see and what I hear and the way the character affects me. That is why I have a rule I have had all my life. I never...I never but never read a script. I have had one or two bad experiences. I read a script and I think this is the greatest script I ever read and I see the picture and it is the most horrible thing you ever saw. The characters are changing and you build up an image of characters when you read a script. On the other hand I have read scripts that were so terrible I wouldn't touch them. But when the picture came out, I loved it. So I decided I'd wait until I see the picture. I would never write...most producers never understand it. They say to me, "Shall I send you the script?" and I say, "Hell no, I don't want to read it," because I know it will steer me all wrong...good or bad.

Myrl: So you never read the screenplay to *Gone With the Wind*?

MS: No. Never.

Myrl: Did you read the book?

MS: No. That book is frightening. How long can you read? It is too long. No, I saw the picture. He (Selznick) finished it and then he called me. He borrowed me from Warner Brothers. I was under contract at Warner's at the time. And I came over and I saw it and I went crazy about it. Selznick and I had been friends long before that.

Myrl: From RKO

MS: Yes from RKO. Then I worked for him god knows... *Star Is Born*, *Tom Sawyer* and *Little Lord Fauntleroy* and...let me see...I don't remember. Then he borrowed me and I happened to have time because there was nothing for me to do at Warner's, so I went over to do the picture. [For] *Since You Went Away* he borrowed me again. That was also a great picture I thought. It didn't get anything [awards]...the Academy...not one award except me. In *Gone With the Wind*, I was the only one who lost and with *Since You Went Away* I was the only one who won.

Myrl: That's very interesting that you don't read a script.

MS: I don't even bother. It doesn't come off. When you see a character and when you see it [the film], it is just the opposite of what you thought it was. [long pause] Anyhow, what do they say...that's the story of my life. That's how I am.

Myrl: The story of your life in a few minutes. Did you write *Gone With the Wind* on more of an emotion than on an intellectual thought? Did you just let it flow out?

MS: Myrl, I can't answer that. I don't know. I sit down, I write whatever I can figure out...whatever comes to my mind. Usually at night, in bed.

Myrl: Yes I read that. And you wouldn't be able to sleep and your wife would tell you to get up and write it down.

MS: Oh yes. Sometimes I write some of my music in my sleep, in my dreams, and then I get up in the morning and write it down. There is no question of emotion. I don't know how to answer that. I write what I see...just like Da Vinci said,

"I print what I imagine." Did he say that?

A True Artist

Myrl: I gather you don't like to listen to your music.

MS: Oh I don't want to hear it. Everybody comes here and they say let's hear some of your music and I don't want to hear it.

Myrl: I didn't say that.

MS: Somebody calls me and says *Charge of the Light Brigade* is playing tonight and I say, "So what?" I wouldn't listen to it if you paid me. I don't want to hear it again. Besides I am always disappointed because I always feel I could have done better. I am never satisfied.

Myrl: That's the sign of a true artist in my opinion.

MS: I have never heard a picture—lately when you hear it on television—that I am satisfied. Something came on the other day, *Treasure of the Sierra Madre*, and my wife and I would listen to it for about 10 or 20 minutes. And I said, "Mama, do you want to hear this?" and she said, "No." We turned it off. It's like old hash. You know what I mean...it's like warmed over.

Myrl: Do you like the modern composers like Dimitri Tiomkin?

MS: Modern?

Myrl: Well, contemporary composer. [My professor called him a modern composer.]

MS: Don't call him a modern composer. He's all right, I guess. No I am perfectly frank with you. I don't understand what they do now. What they are writing. A love scene with bongo drums. I don't understand it. I was asked in an interview the other day on a Canadian broadcast and they asked me to comment on the modern scores that I hear today. And I said that I cannot criticize anything that I don't understand. To me, these new sound effect things, they don't mean anything. They are very destructive and disturbing. In many cases they ruin the picture. I can't give an opinion. I am not qualified.

I think that music in pictures should be for everybody. It should not be only for musicians or, how should I say, the intellectuals. The music in pictures should be for my cook, my chauffeur, my mother, my boy, my friend, whatever. If I have to have a score that only the music students of UCLA can understand, that's not for pictures. That's not the function of motion pictures. The function of motion pictures is to entertain and the music should not disturb anybody, and these new scores are so, I won't mention any names, but I saw four pictures lately—I have been quite ill and I haven't gone much—and I never heard anything worse. All four of them have been nominated and I think they just smell to high heaven. I am sorry, I hate to say it.

Myrl: Well they have to be four of the five nominated.

MS: No...10 have been nominated. I don't understand it. I turned down five shows because I cannot write that way and I won't. I will not. I write my way. All five shows I turned down because the people wanted a certain type of music—say modern—it isn't modern. This is only for people who can't invent. Most of these scores they have no invention at all. It is just noise and tricks. I don't work that way. It will work out of it.



used and when it is not used. The professor said that you only use motion picture [music] in such-and-such a place to underline dialogue and action! To accent and to tie things together.

MS: Why, sure.

Myrl: But I think there is more to it than just that. There has to be more to it. For instance in your score of *Gone With the Wind*, there is more to it in the creation of the score...the combining of themes, the—

MS: Even though the themes are popular it's written in symphonic style. I tried to be as musical as possible. It's in itself a serious work, in itself. The score is symphonic, even if it is in a popular vein here and there.

Myrl: It can be played in a concert hall then?

MS: Oh sure. It has been. It has been played everywhere. I played it with the New York Philharmonic. There was just another one with the London Symphony, and now they are going to do it in Tokyo. I am very interested to hear this, The Tokyo Symphony. I have made a suite out of it. That is what you hear here. [points to the recording I brought with me] But this is a lousy record. I am going to give you a good record. If I can find one.

Myrl: Oh, thank you.

MS: I didn't do it, but [Muir] Mathieson did it in London. It is a much better recording. He did a very good job. I wasn't there. But he did a very good job and that's the one that is selling.

Myrl: This is just brilliant...this one I have here. I recorded it on tape for myself.

MS: But it is a lousy sound.

Myrl: You see I didn't know. I got this out of our music library at UCLA.

MS: Oh you got it from the University, huh?

Myrl: Yes, we have a music library there. I want to thank you for this interview once again.

MS: You are very welcome.

Myrl: I feel very honored.

MS: Oh go on....don't get maudlin.

Myrl: I really do.

MS: I'll see if I can get you an album.

Mr. Steiner gets up and walks into his study to retrieve an album as he mutters that if he doesn't have any, he will try to get me one.

As I was wrapping up the microphone and tape recorder, the great composer Max Steiner returned with the recording. He autographed it for me, shook my hand and escorted me to his door, wishing me great luck with my future career. On December 28, 1971, four years later, I cried when I heard that he had died. **FSM**

Myrl A. Schreiber is a film professor, filmmaker and the author of *The Indie Producer's Handbook: Creative Producing from A-Z*. He can be reached at via his website: www.indieproducing.com

GOLD IS WHERE YOU FIND IT

A Selected Max Steiner Discography

Unlike some of his contemporaries, Steiner seems reasonably well-represented on disc, at least until you consider his prodigious output (over 200 titles, not counting his contributions as department head.) Here's a list of mostly-available titles on CD.

☐ Steiner:

The RKO Years (1929-36)

BYU FMA-MS 110

mono • 3 CDs

72 tracks - 3:33:37

☐ King Kong (1933)

Naxos 8557700

stereo re-recording,

W. Stromberg, cond.

72 tracks - 1:17:19

☐ Rhino R275597

mono (plus film dialogue)

9 of 20 tracks - 24:00

☐ Son of Kong/ The Most Dangerous Game (1933/32)

Marco Polo 8.225166

stereo re-recording,

W. Stromberg, cond.

72 tracks - 1:17:19

☐ She (1935)

BYU FMA MS104

mono • 19 tracks - 1:12:12

The Three Musketeers (1935)

☐ Captain Blood

Naxos 8557704

stereo re-recording,

W. Stromberg, cond.

Steiner: 6 of 22 tracks - 18:47

The Charge of the Light Brigade (1936)

☐ Historical Romances

Marco Polo 8.223608

stereo re-recording,

W. Stromberg, cond.

Steiner: 7 of 14 tracks - 28:38

☐ Dodge City (1939)

(Includes **The Oklahoma Kid**)

BYU FMA MS 108

30 tracks - 1:18:10

☐ Now Voyager (1939)

(Classic Film Scores

for Bette Davis)

RCA 0422-2-RG

stereo, C. Gerhardt cond.

Steiner 8 of 12 tracks - 31:38

☐ Gone With the Wind (1939)

Rhino R2 72269

stereo • 56 tracks - 2:27:39

☐ Virginia City (1940)

(incl. **The Lost Patrol**,

The Beast With Five Fingers)

Marco Polo 8.223870

stereo re-recording

28 tracks - 1:16:58

☐ All This, and Heaven, Too (1940)

(incl. **A Stolen Life**)

Marco Polo 8.225218

stereo re-recording,

W. Stromberg, cond.

19 tracks - 1:11:08

☐ They Died With Their Boots On (1941)

Marco Polo 8.225079

stereo re-recording,

W. Stromberg, cond.

25 tracks - 1:10:07

☐ Casablanca (1942)

Rhino R272911

mono (with film dialogue)

20 tracks - 1:03:52

☐ Classic Film Scores for Humphrey Bogart

RCA 0422-2-RG

stereo, C. Gerhardt, cond.

Steiner: 7 of 12 tracks - 35:29

☐ Pursued (1947)

SAE-CSR-0002

mono • 22 tracks - 53:29

☐ The Treasure of the Sierra Madre (1948)

Marco Polo 8.225149

stereo re-recording,

W. Stromberg, cond.

22 tracks - 60:17

☐ Rhino Handmade RHM2 7773

mono • 29 tracks - 54:05

☐ The Fountainhead (1949)

BYU FMA-MS114

mono • 29 tracks - 57:30

☐ The Adventures of Don Juan (1949)

BYU FMA-MS106

mono • 20 tracks - 1:13:10

☐ The Flame and the Arrow (1950)

BYU FMA-MS102

mono • 20 tracks - 60:00

☐ The Glass Menagerie (1950)

BYU FMA MS107

mono • 33 tracks - 1:17:48

☐ Distant Drums (1951)

(incl. **My Girl Tisa**, **South of St.**

Louis, **Cloak and Dagger**)

SAE CSR-0001

mono • 2 CDs

38 tracks - 1:43:07

☐ Battle Cry (1955)

BYU FMA-MS113

mono • 2 CDs

42 tracks - 1:33:29

☐ The Searchers (1956)

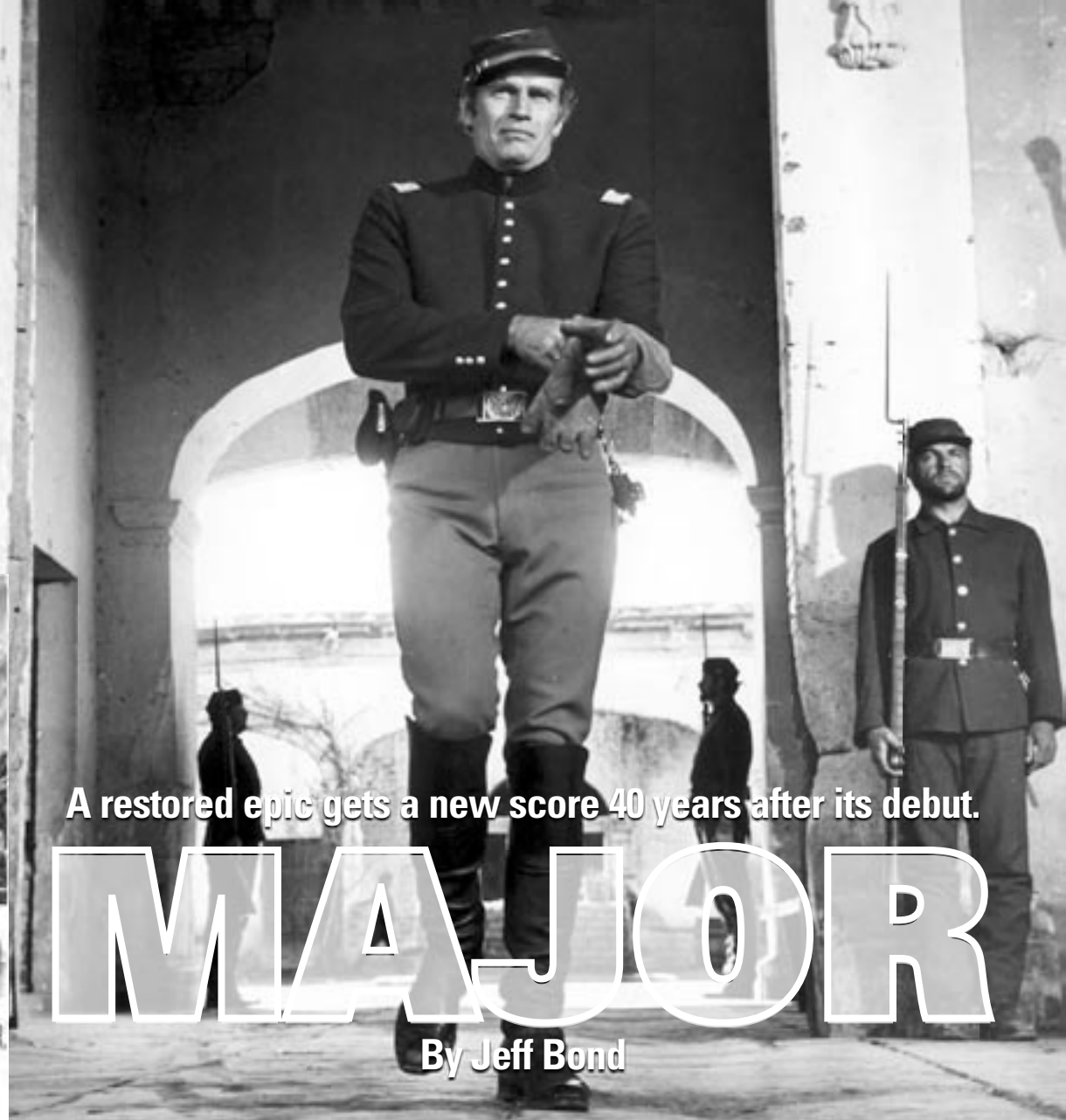
BYU FMA-MS101

mono • 37 tracks - 1:05:32

☐ A Summer Place (1959)

BYU FMA-MS112

mono • 32 tracks - 1:16:43



A restored epic gets a new score 40 years after its debut.

MAJOR

By Jeff Bond

SAM PECKINPAH'S 1965 EPIC *MAJOR DUNDEE* OPENS WITH ITS CHIEF ANTAGONIST, a warfaring Apache renegade named Sierra Charriba, facing a strung-up Union soldier, part of a cavalry outpost massacred by the warrior. "Who will you send against me now?" Charriba demands. The film's main titles instantly supplies the answer: "Major Dundee"—Charlton Heston's ambitious and uncompromising Union officer who sees the capture of Charriba as his next inevitable step in a ruthless march of military promotion. In the original version of the film that brazen, irony-loaded title card is accompanied by an upbeat song written by composer Daniele Amfitheatrof and sung by the Mitch Miller Band, a successful if not exactly cutting-edge pop group of the era.

No more. Or at least not in a new, extended cut of the film recently assembled at Sony for



CHANGES

limited theatrical and DVD release. Now that title is the springboard for a vaulting, violent orchestral motif that captures Heston's ramrod-straight posture and Dundee's tripwire temper, obstinacy and ruthlessness, an immediate musical reply to the heavy's challenge. It's part of an entirely new score written by composer Christopher Caliendo in 29 days, recorded with a 31-piece orchestra at Capitol Records, and applied to a film that has held a four-decade reputation as a milestone of lost potential.

Dundee, as Peckinpah expert Nick Redman points out, is a warm-up for the director's masterpiece *The Wild Bunch*. Like the latter film, it concerns a dissolute group of military men and criminals, led by a man who's both indomitable and deeply flawed; like *The Wild Bunch*, its linear pursuit plot becomes mired in internal conflicts and arrested in an idyll in a Mexican village where drinking and whoring take precedence over duty. And it all leads to a bloody, spectacular three-way showdown in which the hero's goal is achieved at a terrible cost. The movie was Peckinpah's follow-up to *Ride the High Country*, a small film that was ill-treated by its studio but won awards and critical raves for its portrait of two aging gun-

men played by western veterans Joel McCrea and Randolph Scott. For *Major Dundee* Peckinpah was given a bigger budget and more contemporary star power in Charlton Heston, James Coburn and Richard Harris—although he brought along some cast members from *Ride the High Country* (R.G. Armstrong, L.Q. Jones and Warren Oates) in what would become almost a traveling company of regular players for his film work. *Dundee's* biggest problem was an uncompleted script that set up compelling characters but failed to weave their fates together into the strong dramatic payoff that might have been expected. Peckinpah himself took over screenwriting duties from the film's original scribe, devising pivotal sequences and shooting them while on location while dealing with a combative studio that wanted to eliminate scenes to save costs on a movie that was going over budget.

The final result pleased no one; Peckinpah abandoned the film before it went into post-production. Redman, who has co-produced documentaries on the filmmaker and *The Wild Bunch*, points out that Peckinpah's operating procedure on *Major Dundee* was part of a familiar pattern. "He started all his projects with the best of



SEX, VIOLENCE, SPECTACLE: *Major Dundee* had all of the elements of a great Peckinpah film—except, perhaps, an appropriate score!

intentions and then things would go south and he would develop an adversarial relationship with the producer, and almost invariably he was gone before post-production took place. The same thing happened on *Major Dundee*; after he had prepared his initial long cut of the film he was fired, barred from the lot, and the film was finished without him.” The composer chosen by the studio for the film was 64-year-old, Russian-born Daniele Amfitheatrof, a composer who’d been working in film since the 1930s (*Dundee* was his last film score). “Presumably he was doing whatever he had been told to do by the studio, which was to turn this into a happy, jolly cinematic experience loaded with Mitch Miller songs and dramatically overscored in every possible way,” Redman says. “There is inappropriate music just about through every dialogue scene.” The score was just one of many aspects of the film Peckinpah complained about and disowned after the fact, although this too was typical of the director, who met his ideal composer in Jerry Fielding but still lambasted Fielding’s work on their first collaboration, *The Wild Bunch*, before later taking an ad out in *Variety* and praising the score.

Banking on an Unknown

Major Dundee was eventually cut down from Peckinpah’s original version for distribution. Forty years later Sony’s Vice President of Film Restoration, Grover Crisp, spearheaded the assembly of an extended cut of the film with 12 minutes of additional footage, a project strongly promoted at Sony by Michael Schlesinger, head of the studio’s repertory film division. By far the most substantial alteration of the movie involves the musical score, with composer Christopher Caliendo creating an entirely new score that has to operate within the aesthetic universe of 1965, support a young Charlton Heston and Richard Harris, and try to make some kind of dramatic sense out of a film that Sam Peckinpah was never quite able to complete. That would be a tall order for any well-established, big-name Hollywood composer—quite another matter for Caliendo, a musician who, despite some impressive commissions (including one from the Vatican) and work in television still keeps a day job at Manufacturer’s Bank. Sitting down with Redman in an office on the Sony lot in a dark, tailored suit, Caliendo looks the part of a banker but speaks in the precise, measured language of an extraordinarily sensitive artist. While his name may not be familiar to readers of this magazine he’s not a neophyte at film composition, having studied with Henry Mancini and worked with Jerrold

Immel on the TV shows *Dallas*, *Knots Landing* and several western projects. “I learned how effective a Jew’s harp could be and how to work with a 20-piece orchestra,” Caliendo recalls. “Composers, once we hear something it really stays inside us in our orchestral sound palette. I never forgot those television scores and we all take things into our own character, and *Dundee* was the first western score I got to work on since 1991.”

Caliendo’s tenure on *Major Dundee* practically defines the concept of being in the right place at the right time. He met Sony restoration executive Grover Crisp through a neighbor, befriended him and eventually persuaded him to let Caliendo score a silent film called *The Belle of Broadway*. “I told Grover, ‘If you give me enough of a budget to hire three musicians I can give you a real human score and convince you that I can carry a picture.’ And he never forgot me even though every three months I’d pester him and ask if he had another score I could do. I knew him for 10 years and I think he wanted something that was more representative of what I could do with a budget, and it took this long and *Dundee* came along.”

Crisp, in fact, had been toying with the idea of providing an alternate musical score for *Major Dundee* since listening to Redman and Paul Seydor comment on the inappropriateness of Amfitheatrof’s original score during their DVD commentary for the extended cut of the movie, and Crisp brought Caliendo together with Redman and Seydor to get a grounding in Peckinpah’s history and sensibility, including his eventual collaborations with Jerry Fielding (Peckinpah biographers and fellow documentarians Garner Simmons and David Weddle also advised on the project with Redman and Seydor). “Whether it changed my ideas I have to say not really,” Caliendo says of their discussions. With all respect, the biggest problem was looking at a picture that’s previously scored, trying to hear music, come up with a budget, a facility of musical forces I should use—that was very difficult and the most challenging, and that was all alleviated when Grover sent three cassettes to me of the film stripped of music.” The composer says his reaction to the opening minutes of the film was immediate. “When Charriba looks at that soldier hung upside down at the beginning of the movie and says ‘Who will you send against me now?’ and you see the title *Major Dundee* come up, I heard the whole score. Although funny enough, I never wrote that opening cue until the very end. But I never forgot the musical material and I knew right then I had everything metaphysical that I needed to explain in musical terms the character of Charlton Heston as Dundee.”

Although he wrote an extensive score with around 80 minutes of music for the 134-minute film, Caliendo realized from his conversations with Redman and Seydor that the original version's wall-to-wall overscoring was one aspect he needed to avoid and that Peckinpah often preferred his action scenes to be unscored. "It made sense to infiltrate music and get out and let the actors work because they do a marvelous job, and this way I can let the story, which was somewhat clouded in the original version, breathe more. I wanted to be as tasteful as possible without hitting people over the head with it. The strong point about this film is the characters; they're great." In addition to the vaulting, powerful motif for Dundee, Caliendo introduced specific ethnic orchestration to accompany some of the film's other characters. "You have an Irish immigrant so we used Richard Greene on minstrel violin, who's a well-known studio musician of the Turtle Island String Quartet and a master of the instrument's sound; with an accordion squeeze box played by Frank Morocco who played accordion on the *Godfather* movies. For the Indian music, my friend Sheridan Stokes plays all the recorders and bone flutes—we we did a film up in Utah called *Lakota Moon*, which I worked on with Jerrold Immel [and] which introduced me to all the different types of bone and wood flutes and Sherrie is just a master at that. There are different Indians so we had to have different approaches—for Charriba we had to have a very harsh, aggressive, fierce sound, so we used shakuhachi, which is the Japanese form of hammer tongue attack on the flute. And then the old Indian who leads them to understand that Charriba's across the river, that had to be a very soothing and calm Indian sound so we used a bass recorder, a very rare instrument that's quite big and you can only play up to a fifth on it, and we came up with some very weird sounds but very soothing in nature and very indigenous-sounding."

Caliendo's material for Dundee was a natural force to drive the score. "It was very clear to me that Dundee's character is prone to anger very quickly, so how do you capture the anger that quickly? It really had to be a motif and as I grew to the score the motif became metaphysical as the film does and as Dundee's character does—it's almost Shakespearean in a way because you have a man who's a great tactician on any level ground, he can make decisions to his military and they respect him for it throughout the picture but they also keep their distance, they fear him and respect him at the same time. You see that kind of character in many of these men-of-action films, and Heston portrays that kind of character very well. That theme is, above all, truly organic and grows in many different directions because it has to take on the ribald quality of man in war, the tension between man and man, French and Union, Confederate, it became much more than Heston's motif, so the colorization of that changed rapidly."

Over the course of Dundee's pursuit of the Charriba character into French-occupied Mexico, he and his band raid a French garrison and wind up confronting the fallout in the form of an assault by French troops that comes on the heels of their final confrontation with Charriba's band. After developing the varied musical approaches to Dundee, Tyreen and Charriba, Caliendo says finding a musical context for the French forces and the film's bloody, climactic battle along a riverbed posed a particular challenge. "I look at the French as being consequential but very inconsequential; it's not about

The Ballads of Sam Peckinpah

A checklist of Peckinpah soundtracks on CD



☐ Ride the High Country (1962)

GEORGE BASSMAN

Film Score Monthly - FSM Vol. 7 No. 12

Ride the High Country:

16 of 35 tracks - 32:25

☐ Major Dundee (1965)

DANIELE AMFITHEATROF

DRG - DRG 19056

8 tracks - 38:30

☐ The Wild Bunch (1969)

JERRY FIELDING

Warner Bros. (import Japan) - WPCR- 786

10 tracks - 33:36

☐ Screen Classics - SC- 3- JF

32 tracks - 74:30

☐ Warner Home Video • 22 tracks - 75:48

☐ The Ballad of Cable Hogue (1970)

JERRY GOLDSMITH

Varese Sarabande CD Club

VCL 0502 1007 • 20 tracks - 37:02

Straw Dogs (1971)

JERRY FIELDING

☐ **Jerry Fielding Film Music**

Bay Cities - BCD - LE 4001/02 (2-disc set)

Straw Dogs: 9 of 37 tracks - 31:46

The Getaway (1972)

JERRY FIELDING (rejected score)

☐ **Jerry Fielding Film Music 3**

Bay Cities - BCD - LE 4004

The Getaway: 1 of 3 tracks - 17:39

☐ Pat Garrett and

Billy the Kid (1973)

BOB DYLAN

Columbia - CK 32460

10 tracks - 35:23

☐ Bring Me the Head of

Alfredo Garcia (1973)

JERRY FIELDING

Intrada Special Collection Vol. 13

Bring Me the Head of Alfredo Garcia:

18 of 28 tracks - 38:28

☐ Jerry Fielding Film Music 3

Bay Cities - BCD - LE 4004

Bring Me the Head of Alfredo Garcia:

1 of 3 tracks - 23:03

☐ The Killer Elite (1975)

JERRY FIELDING

Screen Archives - JFC- 2

27 tracks - 53:01

☐ Bring Me the Head of Alfredo Garcia/ The Killer Elite

Intrada Special Collection - Vol. 13

The Killer Elite: 10 of 28 tracks - 31:08

☐ The Osterman Weekend (1982)

LALO SCHIFRIN

Aleph - Aleph 010

16 tracks - 45:14



Dundee's obsession with the Apache. It's about an obsession but the film gets there somehow, so what is the meaning of that scene? The meaning of that scene is Richard Harris and his character. At the end of the film, one of the weaker moments, psychologically, is we return to these Confederate soldiers bloody, beaten up by war, in absolute sorrow for their lost leader. And a memorial is scored as

an homage to Richard Harris, but ultimately you'd feel that tension as the Confederates look at Charlton Heston and feel that anger because they've just lost the best man among them. It's important but to me it doesn't have as much value as Harris going off. That was difficult to score and I decided to use American, "Star Spangled Banner"-type piccolo music. I took that and the actual opening

Who is Daniele Amfitheatrof... and why are people saying bad things about him?

Major Dundee (1965) ★★ 1/2
DRG 19056 • 8 tracks - 38:20

The Daniele Amfitheatrof Project ★★
Label X LXCD 8 • 8 tracks - 42:10

SAM PECKINPAH WORKED WITH A FEW composers over the course of his film career, but other than Jerry Fielding, he never worked with any composer more than once. In the case of *Major Dundee*, the director was forced to accept Columbia's assigned composer, Daniele Amfitheatrof, a journeyman composer for whom *Dundee* represented his last feature assignment. I never got around to seeing *Major Dundee* because I knew Pecklinpah had disowned it, but I was curious about the composer—so I bought the reissue of the score. The unjustly obscure Amfitheatrof is rather poorly represented by two recordings on CD.

Born in Russia in 1901, he suffered first under the Czarist regime and then under the Bolsheviks, until escaping to Italy in his early 20s. He studied with Respighi in Rome and eventually achieved some success in the concert hall as a conductor and composer before arriving in Hollywood in the late 1930s. There, he gave many good years as a film composer, first at M-G-M (for the likes of *Son of Lassie*, of which he was particularly proud) and Disney (*Song of the South*, for which he received an Oscar nomination) among many others. Work became more sporadic throughout the 1950s, and he eventually returned to Italy where he lived until his death in 1983.

The orchestral score that Amfitheatrof wrote for *Major Dundee* is old-fashioned in the best sense, built around a strong central march powerfully played in brass and percus-

sion, interpolated with period tunes like "The Son of God Goes Forth to War" (memorably employed by Maurice Jarre in *The Man Who Would Be King*) and flavored with Mexican guitar to accompany Charlton Heston's romance with Senta Berger. Apparently the music is too heroic and upbeat for such a cynical, misanthropic tale, but apart from the film, it's compelling action music for a western. If you're interested in hearing the score, the recently re-issued soundtrack might seem like a logical option. But beware.

The album begins with "Major Dundee March," the first of three tracks featuring Mitch Miller and the Gang. Listeners of a certain age may feel a nostalgic pang for this boisterous,



whistling men's chorus belting out stanza after stanza of lyrics like "Fall in / Behind the Major / Fall in / And I will wager / That the Major will bring all of us back!" Yes it's catchy, but it becomes obnoxious through repetition (and I even like the song from *Guns of Navarone*, so I'm not a Mitch Miller bigot). The third song has nothing to do with the film and appears to have been tacked on to the CD simply to offer a "bonus track." Alas, the vocals are not this album's biggest problems.

Apparently, stereo tracks were unavailable when the original LP was prepared and two of the five score tracks (4 and 7) are sullied by overlaid sound effects to mask the mono source. As a result, gunshots, screams and horses combine with the otherwise terrific

action music in a rather artless cacophony. If you want to hear the score, you'll have to watch the movie...on video.

The second track ("Are You El Tigre?") is overwhelmed by a weird, wavering electronic effect that sounds more appropriate to sci-fi like *The Brain Eaters* than a western. And a three-note electronic sting crops up distractingly often, suggesting a clumsy attempt to mimic Morricone's effects for the Sergio Leone films. The aural anachronisms accrue as electric guitars wail through "Indian Battle," although these are more in character with Amfitheatrof's sensibilities. In a world where unmusical soundscapes are replacing traditional soundtracks, Amfitheatrof's full-blooded approach was probably thought likely to send contemporary audiences running for the exits. Too bad.

The unusual sounds in *Major Dundee* aren't without precedent in Amfitheatrof's oeuvre. On

The Daniele Amfitheatrof Project (released in 1994 and the only other recording by the composer available), there's quite a bit of unusual instrumentation on display: His briskly mechanistic concert work *American Panorama* (1935) involves elaborate instructions to the orchestra to simulate the sound of trains and ships, and the ensemble includes sirens, anvil and railroad track. For *The Beginning or The End* (1947),

which depicts the Manhattan Project and the building of the first A-Bomb, his suitably explosive music incorporates a jazz combo, electronic strings and organ along with a huge orchestra. Kudos to John Steven Lasher for his attempts at preservation—but the ancient recordings on this compilation are so murky that it's often a struggle to discern the music.

Amfitheatrof won praise from a diverse group of peers including Hugo Friedhofer, Jerry Goldsmith and the combustable Bernard Herrmann, so "DA" was obviously doing something right. We'll never know exactly what his directives on *Major Dundee* were, but at least we'll have his score retained on the new DVD. That's going to make for a fascinating double feature.

—Joe Sikoryak

Apache war scene and the low basses, I took the D major chords from C Troop and put them all together to make that music. As soon as I had that sound I incorporated it into all the battle scenes and it seemed to work because it suggested military, it suggested the ribald quality of man in war, it had the Dundee theme in it and it was just a consequence of scoring the picture up to that point.”

For films of *Major Dundee*’s period, 50 players might be considered a large group, compared to the 90 or more common in action films today. Even that reduced figure was outside the boundaries of the budget Caliendo put together for the project. “We had 31 players; there were a few moments where I wished I had 20 more brass, but I’m an old-fashioned man and maybe it was good luck that I got this picture because I know how instruments were recorded back then. I used [engineer] Les Brockmann who’s mixed a lot of my work and he’s an old-fashioned man, and we believe that you find the sweet spot in the cycle of acoustics and you place the microphone there and you play record and you’ll get a great recording. We used a situation where we can get as much analog type of sound as we could to create as much sound as we could and as much warmth, because I only had 31 musicians and I wanted them to sound like 50. You can do that a number of ways; compositionally first you have certain registers of sound, the very nadir of the lowness and the apogee of the high treble, so taking the French music you had high piccolos here and for the battle sequences where the music had to sound extremely loud, I made sure the registration high and low had no pockets in it, that it really was filled, and there were activities like polyphonic writing, because when the human ear hears polyphonic writing it sounds fuller. A lot of the times today you get these typical chords, composers like to write these just chords of sound because they’re not trained to write polyphonic sound and the true evolution of important music is polyphonic in nature. That’s one creative decision I had to make, the score had to be very polyphonic. The other one was the mixing one where less is best and ideally Les is very familiar with how my brain works. We used no tight miking, mics were kept at a great distance, fewer mics were used to create an old-fashioned analog sound, and between those two I think we were successful.”

Working With the Best

Caliendo was able to record the score’s 80 minutes in two days, an accomplishment he credits to the skills of Hollywood’s practiced studio musicians. “It’s very hard for union musicians to get work steadily in this town. When I was trying to come up with the budget for this I said as an unknown composer with no voice, ‘What can I do to have it done in town in a major studio with the best musicians in town?’ As much as I’m unknown I’m blessed with knowing some of the best musicians in the city and I’ve been working and touring with them for years, and these are top guys in their 50s and 60s.” Caliendo went to Chris Millner of the American Federation of Musicians to get a proposal using the AFM’s low-budget agreement; working with contractor Joe Soldo, he worked out a budget for three different groups. “I said I need a big orchestra with 31 musicians, one with 11 to 14, and one that was the mariachi band. He came up with a figure that was very specific, and that was the best thing because they could not come back to me and ask me to finagle the numbers and they knew this was what they were getting. Too often people think cheap and they think Bulgaria, but that’s the wrong mentality. Going out of town, you get third-world countries and third-world instruments that are not familiar with all the styles like these guys are. Technically in a three-hour period you can



THE TROOPS: Caliendo (insert) and his modest ensemble of live players (no synths, sir!).

record up to 15 minutes of music; for a low-budget feature film you can record more than 15. The greatest concern I had was that first day, because that was all of six hours of orchestra playing and I had 38 minutes of orchestra music to record. We recorded and finished 45 minutes before the six-hour limit.”

The accomplishment is all the more remarkable when Caliendo reveals that he didn’t score directly to picture. “I recorded at home to television with a pencil and paper, and what saved my life was the Finale publishing software. Having a photographic memory, if you look at my original scores, there’s nothing on the paper—just quick sketches, and with full retention I could go to the computer, publish the score, orchestrate the score from memory and then extract the separate parts to prepare for printing and get through three minutes a day. It was funny because Grover at a certain point was receiving pressure because they found out I was a banker. They came to him and said ‘Do you mean to tell me you haven’t heard the score yet?’” It turned out that Caliendo was not demo’ing his work cue by cue as even the biggest name composers in Hollywood must today. “I was doing what I wanted to do, which was using an old-fashioned Max Steiner approach to scoring. So Grover came to me without warning, there was a knock on my door and it was four or five days before I was to finish, and Grover comes in and says ‘Can I hear something?’ I couldn’t tell him I didn’t have the time—I needed that three or four hours to continue working.” Nevertheless, Caliendo took five hours playing cues from the score from memory to picture while an assistant stood by on the pause button of a VCR.

The composer also came down with an airborne virus shortly before recording, another factor that made getting through the score’s 77 individual cues that much more challenging. For Redman, who skeptically attended the scoring sessions only to come away as a staunch defender of Caliendo’s music, the biggest wonder of the project is that Caliendo was given the opportunity to score the film at all. “There was a lot of pressure on Chris, but for Grover Crisp to have the courage to gamble and say ‘Here’s a guy who works at a bank that I believe can write this score.’ That is quite rare and people don’t get plucked out of the air to score films like this.” Redman, a longtime proponent of Peckinpah’s late composer-in-residence Jerry Fielding, even finds parallels between Caliendo’s accomplishment on *Major Dundee* and Fielding’s on *The Wild Bunch*. “The funny thing about Jerry Fielding’s *The Wild Bunch* is

(continued on page 52)

1980

A Very Good Year

Twenty-five years ago, Ronald Reagan was about to win a landslide victory in the Presidential election, Betamax was the video format of choice and the publisher of this magazine was still in Montessori school. Twenty-five years ago, the art of film scoring was enjoying an upswing, bolstered by the success and popularity of *Star Wars*. And so, with the perspective of two-and-a-half decades, *FSM*'s List Editor and Senior Oscar Maven Scott Bettencourt takes a look back at a time when soundtrack albums were relatively scarce and compact discs were yet to be invented; but the movies and music were arguably better. At least, we think so.

After the decline of symphonic soundtracks in the 1960s and '70s (and the rise of pop song-based scores), the traditional film score was enjoying a renaissance. Ironically, this development was not recognized by the Academy of Motion Picture Arts and Sciences. From 1950 to 1979 the Music Branch of the Academy used a "Finalists" system whereby

they would narrow the field of potential score nominees to 10, from which the five final nominees would be chosen. But in 1980, just as scores were once again becoming more interesting, varied and worthy of added scrutiny, the finalist system was eliminated.

In 1980, the nominees for Best Original Score were:

BY SCOTT BETTENCOURT





Altered States, by John Corigliano; *The Elephant Man*, by John Morris; *The Empire Strikes Back*, by John Williams; and *Tess*, by Philippe Sarde. The winner (of course!) was *Fame*, by Michael Gore. At that time, the Original Score category included songs, so *Fame* was perfectly eligible (if undeserving). As far as I know there was no flak over *Empire Strikes Back* reusing *Star Wars* themes—that would become a whole new wrinkle in future Oscar confusion.

But what if they had kept up the finalists system in 1980? That question forms the basis for my “ranking” of the remaining film scores. For the imaginary “finalists,” I have attempted to select scores that are not necessarily favorites of mine (though many of them in fact are) but which would be the most likely candidates based on the popularity of the films and their composers with Academy voters. And now—on with the show! (“Show,” in this case, meaning “gratuitous excuse for another Oscar-related article.”)

The “Finalists”

Carny • ALEX NORTH

This offbeat drama about carnival life was singer Robbie Robertson’s post-*The Last Waltz* attempt at movie stardom. The film received little play and even less public atten-

tion, and Robertson returned to the music world (helping with the scores for several films for his close friend Martin Scorsese), but the movie featured terrific performances from Jodie Foster and Gary Busey (fresh from *The Buddy Holly Story*) as well as a typically unusual (if that isn’t a contradiction) and memorable Alex North score. The soundtrack LP (on Warner Bros.) featured North’s music on one side, including the rueful love theme “Remember to Forget” (co-written by North’s acclaimed orchestrator Henry Brant), and Robertson’s songs on the other side. Unusual for its time, the cover credits all the score musicians, and North even played piano on one of Robertson’s cues. The back cover features a priceless photo of North lighting Robertson’s cigarette as they stand outside a carnival facade. (This score has yet to see a CD release.)

The Competition • LALO SCHIFRIN

Joel Oliansky, writer of the excellent TV movie *The Law* (and later screenwriter of *Bird*), made his feature directorial debut with this romantic comedy-drama about a piano competition. Richard Dreyfuss and Amy Irving played the bland competitors/lovers (the talented Dreyfuss straining to seem boyish at age 33), with Sam Wanamaker (as a Leonard Bernstein-ish maestro) and Lee Remick stealing the film in supporting roles. Lalo Schifrin’s warm score (not surprisingly featuring prominent use of the piano) spotlighted a love theme, “People Alone” (lyrics by *Titanic*’s Will Jennings), which earned him his only Best Song nomination. The score even featured one mildly thriller-ish cue, “The Defection,” while the soundtrack album on MCA was dominated by score cues, with only a couple pivotal classical pieces. The album was released on CD in Japan in the mid-’90s but has yet to see an American CD release. (*The Competition* received two Oscar nominations.)

The Great Santini • ELMER BERNSTEIN

This family drama had already played on cable before a re-release garnered it much acclaim, especially for the unstinting performance of Robert Duvall as an Air Force pilot who treats his son (Michael O’Keefe) like a boot-camp trainee. One review complained that the film was not only set in 1962 but felt like it was made then too, and Bernstein’s old-fashioned, broadly emotional score fit snugly in the idiom of the era. Shockingly, none of the music has ever seen an LP or CD release. (*The Great Santini* received two Oscar nominations.)

Slim Pickin’s for Collectors

THIS WAS THE FIRST YEAR THAT Varèse Sarabande released LPs from major new films, and, in contrast to the huge number of new score CDs we’re deluged with today, the following constitutes all the score LPs from 1980 movies produced around the time of their films’ releases:

Altered States
American Gigolo
The Awakening
Battle Beyond the Stars
The Blue Lagoon
Carny
The Competition
Dressed to Kill

The Elephant Man
The Empire Strikes Back (2-LP set)
The Final Countdown
The Formula
Heart Beat
Home Movies
Humanoids From the Deep
The Island
It’s My Turn
The Last Metro
The Long Riders
Mad Max
Nine to Five
Somewhere in Time
The Stunt Man
Tess
Zulu Dawn



Somewhere in Time • JOHN BARRY

Director Jeannot Szwarc used the clout he'd earned from the success of *Jaws 2* to film Richard Matheson's old-fashioned, time-travel romance *Bid Time Return*, and though the film was largely ignored upon release it developed a cult following when it reached cable. To this day its fans converge at the hotel where it was filmed. The movie's greatest strength remains John Barry's lush, gorgeous score (the kind of unashamedly romantic music Oscar voters love), and the soundtrack LP likewise became a smash after the film's cable release. MCA released the original score on LP and CD, and Varèse Sarabande released an expanded re-recording in 1998, conducted by John Debney. (*Somewhere in Time* received one Oscar nomination.)

The Stunt Man • DOMINIC FRONTIERE

Like *The Great Santini*, this dark comedy about moviemaking spent a long time on the shelf before getting released to great acclaim (and, like *Santini*, disappointing box-office results). Frontiere, reuniting with *Freebie and the Bean* director Richard Rush, provided a jaunty march for the film crew and a peppy chase theme, the latter providing the basis for a terrific Dusty Springfield theme song, "Bits and Pieces," lyrics by Norman Gimbel. 20th Century Fox Records belatedly released a relatively brief score LP, which has yet to be released on CD. (*The Stunt Man* received three Oscar nominations.)

More Outstanding Scores

The Blue Lagoon • BASIL POLEDOURIS

For his first smash hit film, Poledouris broke no musical ground, but his delicate, melodic score (at times, pleasantly reminiscent of Bernard Herrmann), combined with Nestor Almendros' lush Oscar-nominated location photography, managed to make the film's teen audience swoon over the romance of its vapid, scantily clad young leads as if they were seeing something genuinely romantic. One mild danger cue for a shark sequence gave slight hints of the first-rate adventure composer Poledouris would shortly become. The score CD was released on Southern Cross.

Dressed to Kill • PINO DONAGGIO

While neither as melodically strong as his *Don't Look*

Now score nor as immediately gratifying as his work on *Carrie*, Donaggio's lush, hypnotic music for DePalma's engrossing, nonsensical thriller (his second reworking of *Psycho*) matched the visual sheen of Ralf Bode's photography, with his traditional wordless female vocals wryly depicting Angie Dickinson's sex life in fantasy and reality. The score was released on LP and CD by Varèse, though frustratingly missing the terrific recurring "surveillance" theme that depicts Keith Gordon's attempts to track down his mother's killer. Before scoring *Dressed to Kill*, Pino Donaggio provided the music for DePalma's extremely low-budget comedy *Home Movies*, giving it a jaunty score with some welcome self-parody.

Adapting 1980 in Song

AS WITH THE ORIGINAL SCORE CATEGORY, the Adaptation category stopped using the finalists system in 1980, when it was changed to simply Best Adaptation Score. The rules were as follows:

"An adaptation score is a work consisting primarily of thematic and connective musical material based either on pre-existing musical material or on musical material specifically created for the eligible film (not original with the adapter). The Adaptation must be something other than a restatement of selected sections in their original form and must include creativity by expansion, contraction, reharmonization, or other alternatives in accommodating the material to the unique and specific demands of the motion picture. The mere selection, editing, and use of material in its already existing form shall not be considered a valid Adaptation—nor shall the arrangement and orchestration of such musical material."

Under the new rules, the adaptation

score had to be submitted for consideration by the composer, not later than 60 days after the film's opening in Los Angeles. If fewer than 20 scores were submitted, then only three would be nominated. If fewer than four, there might be no award given at all. The following scores were submitted:

Hopscotch, Ian Fraser
It's My Turn, Patrick Williams
Nijinsky, John Lanchbery
Ordinary People, Marvin Hamlisch
Rough Cut, Nelson Riddle
Xanadu, Barry DeVorzon

All of these scores were ultimately judged ineligible, except for *Rough Cut*, which was reclassified as an Original Score, so there were no nominations for Best Adaptation Score that year. As you may have noticed, the new category name dropped the words "Song Score." In 1980, scores that qualified for Best Original Score included those that consisted of "a substantial body of songs," which is why *Fame* was eligible, and in fact won the Oscar. ■



Raise the Titanic • JOHN BARRY

Clive Cussler's lively, trashy nautical thrillers seemed like ideal material for a James Bond-style movie franchise, and the book in question had the right high-concept hook to inaugurate the movie series. The filmmakers spared no expense (reportedly \$36 million, a staggering amount in 1980) but forgot to include any Bondian action, mistakenly turning the film into a lavish salvage drama and adding an inappropriately cynical ending. However, John Barry's marvelous score managed to find miraculous variety in this repetitive story, with memorable main themes and varied cues to illustrate the film's endless underwater sequences. Because of the film's failure, Barry didn't even submit his score for Oscar consideration and the film's original score tracks have never been released (and are allegedly lost). Still, over the last 25 years it's deservedly become a favorite of film music fans, and Silva released a faithful re-recording conducted by Nic Raine.

Resurrection • MAURICE JARRE

This fantasy drama about a Midwestern woman who develops healing powers after a near-death experience benefited from a score written during an especially creative and satisfying period in Jarre's long career, when he was assisted by ace orchestrator Christopher Palmer and before he developed an unhealthy addiction to synth ensembles. The score has never been released in any form, but the main theme is especially lovely—I can still remember it nearly 25 years after seeing the film.

The Rest of the Year

The Big Guns

Besides his beloved scores for *Somewhere in Time* and *Raise the Titanic*, John Barry gave the offensive Roger Vadim psychosexual drama *Night Games* (in which a woman overcomes the trauma of a childhood rape by having sex with a mysterious man dressed in bird costumes) a much more melodic and varied score than it deserved. He also provided a subdued, touching score for the Richard Donner drama *Inside Moves* (though only two Barry cues made it to the soundtrack LP) and scored the little-seen *Touched by Love*, about a cerebral palsy victim helped by letters from Elvis Presley (I did not make that up—it's even based on a true story).

The same year he scored the acclaimed *Great Santini*, Elmer Bernstein cemented his reputation as Hollywood's top comedy composer with his deft score for *Airplane!*, though much of his score (including repeated use of Williams' *Jaws* theme) went unheard in the final picture. He also provided the "God Music" for *The Blues Brothers*, reuniting him with *Animal House* director John Landis. He composed a rousing adventure score for the prequel *Zulu Dawn*, and wrote an extremely offbeat score for Stanley Donen's failed sci-fi thriller *Saturn 3*. The director found it a bit too offbeat and dialed much of it out, though a year later Bernstein recycled the unused love theme as Taarna's theme for his superlative *Heavy Metal*. (*Zulu Dawn* was the only Bernstein score to receive a score album release that year.)

Lalo Schiffrin had a prolific and unusually eclectic year. Besides *The Competition*, he scored *Brubaker*, an impressive, fact-based prison drama (his final score for *Cool Hand Luke* director Stuart Rosenberg), though its restrained and effective music only recently received a soundtrack release (from Intrada) 23 years later; *The Nude Bomb*, the failed big-screen version of *Get Smart*; *Serial*, the remarkably unhip satire of Marin County life, which featured a cheesy theme song, "It's a Changing World"; *The Big Brawl* (released on LP in Japan), the first attempt to make an American movie star out of Jackie Chan, 18 years before *Rush Hour* reunited Schiffrin and Chan; and *When Time Ran Out*, Irwin Allen's final big-screen disaster epic, which reunited Schiffrin with *Rollercoaster* director James Goldstone.

Along with providing a disappointing comedy score for the Chevy Chase/Goldie Hawn re-teaming *Seems Like Old Times* (whose soundtrack LP was canceled at the last minute), Marvin Hamlisch adapted Pachelbel's *Canon* for the Best Picture winner *Ordinary People*. Hamlisch wrote a

Passages

January 3

Bernhard Kaun

(last score: *All Roads Lead Home*, German, 1957)

February 17

Jerry Fielding

(last score: *Funeral Home*, 1982)

July 6

Frank Cordell

(last score: *Trial by Combat*, 1976)



Tom Horn ERNEST GOLD

Steve McQueen's penultimate film, this downbeat western was one of two simultaneous projects about the famous tracker—the other was a mini-series, *Mr. Horn* (with David Carradine in the lead), which boasted a William Goldman script and a Jerry Fielding score. With his work for *Used Cars* rejected, this was Ernest Gold's final big studio project, and he gave it a properly dramatic and elegiac score, still unavailable on LP or CD.

letter to the Academy explaining how he adapted the piece, in hopes of being considered eligible for a Best Adaptation Score nomination (it didn't work).

Henry Mancini reunited with 10 star Bo Derek for the flat infidelity comedy-drama *A Change of Seasons*, which featured the memorable image of Derek making cable-movie love in a hot tub with Anthony Hopkins. Mancini also provided a charming period score for the remake of *Little Miss Marker*.

Conspicuously Absent

And where, you might ask, was Jerry Goldsmith in 1980? After having his *Alien* score butchered and then spending a whopping six months on *Star Trek: The Motion Picture*, he certainly would have been entitled to a year off, but he actually spent the year working on *Masada*, *Inchon* and *The Final Conflict*, scores which would not be heard until 1981 and '82. Regardless, Goldsmith was never one to slack off.

The European Contingent

Ennio Morricone wrote the score to the disastrous Peter Benchley thriller *The Island*, providing a lovely main theme, but the most conspicuous cue was a Wagner piece used inappropriately during the massacre of the Coast Guard crew. (Regardless, the reissue of the soundtrack LP on compact disc this year was an almost instant sellout.) Morricone also scored the directorial debut of the superlative cinematographer Gordon Willis, *Windows*. The plot involved psychotic lesbian Elizabeth Ashley hiring a man to rape Talia Shire, which is perhaps why the film received only a paltry release and hasn't been seen since.

Along with *Resurrection*, Maurice Jarre wrote an appropriately quirky and romantic score for the Joseph Wambaugh comedy (three words you never thought you'd see together) *The Black Marble*. He also scored the Disney kids adventure *The Last Flight of Noah's Ark*, but all I can recall from that movie are the girls in the audience giggling at the sight of a nine-year-old Ricky Schroeder in his tighty-whities.

Michel Legrand provided a rousing adventure score for the Charlton Heston vehicle *The Mountain Men*, though one theme sounded distractingly like "Here Comes Mr. Bill's Dog" from *Saturday Night Live's* seminal comedy skit. He also scored Steve McQueen's final film, *The Hunter* (but Charles Bernstein was brought in to score the big chase scene), and he wrapped the year with Michelle Pfeiffer's first film, *Falling in Love Again*.

Debuts and Farewells

Ry Cooder broke into the scoring scene with an unusually authentic score for Walter Hill's western *The Long Riders*. Dave Grusin wrote a charming score for the sleeper hit *My Bodyguard*, the directorial debut of actor-producer Tony Bill. Unfortunately, Jerry Fielding wrote his final

score for the little-seen horror flick *Funeral Home*, which wasn't released until 1982. And for one of his final collaborations with director Francois Truffaut, Georges Delerue gave the overrated *The Last Metro* a lovely score dominated by a charming main theme.

Comedy

John Morris continued his career as the composer for everyone in the Mel Brooks universe. Along with *The Elephant Man* (produced by Brooks), he scored *In God We Trust*, directed by Marty Feldman and featuring an original Randy Newman song. (Shockingly, he didn't score *Fatso*, the directorial debut of Mrs. Mel Brooks, Anne Bancroft; that job went to Joe Renzetti.)

Apparently no longer entrusted with dark thrillers like *The Laughing Policeman* and *Two-Minute Warning*, Charles Fox concentrated on comedy—*Oh God! Book Two*, *Little Darlings*, *The Last Married Couple in America*, and the smash hit *Nine to Five*, for which he wrote clever pastiche cues for the fantasy revenge scenes. And Michael J. Lewis wrote a typically hyperactive score for the enjoyable Roger Moore action thriller *Ffolkes* (known outside the U.S. as *North Seas Hijack*).

Patrick Williams scored a broad range of comedies, including *Hero at Large*, a forgettable replacement score for Robert Zemeckis' otherwise terrific *Used Cars*; and a jazzy score (orchestrated by the great Herbert Spencer) for *It's My Turn*. (Oh, and as for that original score to *Used Cars*? It was composed by Ernest Gold, seemingly unable to channel his earlier comedy success from *It's a Mad, Mad, Mad, Mad World*.)

And the Winners Were...

1979/1980 Emmy nominees

(Winners in bold)

Music Composition— Series (Dramatic Underscore)

BRUCE BROUGHTON—*Dallas*

("The Lost Child")

JOHN CACAVAS—*Eisheid*

("Only the Pretty Girls Die,
Part 2")

BILLY GOLDENBERG—*Skag* (Premiere)

FRED KARLIN—*Paris* ("Decisions")

PATRICK WILLIAMS—*Lou Grant*

("Hollywood")

Music Composition—Limited Series or a Special (Dramatic Underscore)

GERALD FRIED—*Moviola: The Silent Lovers*

PETE RUGOLO—*The Last Convertible*,
Episode One

HARRY SUKMAN—*Salem's Lot*

JERRY FIELDING—*High Midnight*



1980 Grammy Nominees

(Winners in bold)

Original Score—Motion Picture or Television Special

MICHAEL GORE—*Fame*

PAUL SIMON—*One Trick Pony*

STEVIE WONDER—*Stevie Wonder's Journey
Through the Secret Life of Plants*

J.D. SOUTHER, et.al—*Urban Cowboy*

JOHN WILLIAMS—*The Empire Strikes Back*

Instrumental Composition

PATRICK WILLIAMS—*An American Concerto*

CHUCK MANGIONE—"Give It All You

Got" (1980 Olympic pop theme)

JOHN WILLIAMS—"The Imperial March"

(Darth Vader's theme)

JOHN WILLIAMS—"Yoda's Theme"

JOHN WILLIAMS—*The Empire Strikes Back*



Disco Is (Nearly) Dead

Giorgio Moroder followed his Oscar for *Midnight Express* with *American Gigolo*, which introduced the great Blondie song “Call Me,” and *Foxes*, which was director Adrian Lyne’s feature debut and included the hit “On the Radio.”

Fantasy and Sci-Fi

In the wake of *Star Wars* and its sequels, Hollywood continued to churn out a fair number of fantastic films. James Horner burst upon the soundtrack scene with his first two wide releases: the tawdry monsters-raping-women thriller *Humanoids From the Deep*, for which he provided a haunting main theme and recycled an action cue (virtually note for note) from Goldsmith’s 1978 *The Boys From Brazil*; and *Battle Beyond the Stars*, an engaging pastiche of Williams’ and Goldsmith’s sci-fi fantasy scores (despite Horner’s claims that he never listens to film scores, only classical music).

Both scores were paired on a GNP Crescendo CD in 2001.

Apparently, Wendy Carlos and Rachel Elkind wrote a full score for Stanley Kubrick’s unforgettable, visually staggering film of *The Shining*, but the musically meddling director replaced most of it with heavy-handedly spotted classical pieces, only retaining two cues of the original score, including an effective main title based on that old warhorse *Dies Irae*. John Carpenter’s ghost story *The Fog* was scored by none other than John Carpenter, and he gave it a *Tubular Bells*-ish main theme.

John Scott took a rare venture into big-budget American cinema with the weak time-travel adventure *The Final Countdown*, giving it tremendous energy as well as a catchy main theme. The spookiest ghost story of the 1980s, *The Changeling* featured a lush orchestral score from Ken Wannberg and Rich Wilkins. Both scores eventually made the leap to CD in 2001.

Harry Manfredini scored the very first *Friday the 13th* (who would have thought that 24 years

later they’d still be making films about Jason Voorhees—he wasn’t even the killer in the first film) with a distinctive, echoing motif (reminiscent of Goldsmith’s *Coma*) that’s become the indelible musical trademark for the series. Brian May wrote a driving action score for the Australian import *Mad Max*, but without the haunting theme he later gave its sequel *The Road Warrior*. And the band Queen wrote the oddly popular songs for the lavish, campy *Flash Gordon* remake, but Howard Blake provided the effective incidental music (both of which are on CD).

Known primarily for light-hearted jazz scores like *California Suite*, Claude Bolling produced an impressive change-of-pace with his brooding orchestral score for the Charlton Heston thriller *The Awakening*, a remake of the 1972 Hammer film *Blood From the Mummy’s Tomb*. He also provided a more traditionally Bolling-ish work for Paul Mazursky’s flop *Jules and Jim* homage, *Willie and Phil*.

Thrillers

Jack Nitzsche added a creepy, non-melodic musical background to the controversial thriller *Cruising*, and provided authentic sounds of the beatnik era for the Jack Kerouac biopic *Heart Beat*. Meanwhile, Leonard Rosenman scored James Caan’s directorial debut, the ’70s-style, fact-based drama *Hide in Plain Sight*, and provided the incidental music for the Neil Diamond remake of *The Jazz Singer*.

The producers of the Hercule Poirot films attempted to continue the magic with an Angela Lansbury/Miss Marple vehicle, *The Mirror Crack’d*, and though the film flopped, John Cameron’s score was lively and charming (if not up to the high standard Richard Rodney Bennett and Nino Rota had set for Agatha Christie adaptations). Meanwhile, Bill Conti provided satisfyingly dramatic orchestral scores for *The Formula* (with a love theme reminiscent of John Corigliano’s *Altered States*, released simultaneously) and director John Cassavetes’ *Gloria*. Conti had a rare comedy smash with *Private Benjamin*, for which he wrote a comic march and some faux-Parisian music for the French scenes.

For the Record

As rich a year for film scores as 1980 was, there’s still a high percentage of LP recordings that have yet to make the transition to compact disc, and a number of scores that have yet to be released in any form. An enterprising record label could do worse than release *Carny*, *The Stunt Man* or *Tom Horn* on their silver anniversary. We can dream, can’t we? **FSM**

Portions of this article appeared as part of the “Not Even Nominated” series on filmscoremonthly.com.

Cooking With Gas

THE INESTIMABLE PAGE COOK WAS A one-of-a-kind contributor to *Films in Review* who employed, shall we say, an inscrutable method of evaluating film scores. Love him or hate him, Cook was one of the few columnists writing about soundtracks in 1980. Here is his Best and Worst of 1980:

Best Scores of the Year

1. *Carny*—ALEX NORTH
2. *Pilate’s Easter*—EDWARD DAVID ZELIFF
3. *Tess*—PHILIPPE SARDE
4. *The Awakening*—CLAUDE BOLLING
5. *The Final Countdown*—JOHN SCOTT

Honorable Mention

The Elephant Man,
The Long Riders, *Tom Horn*

Worst Scores of the Year

A Change of Seasons, *The Competition*, *Flash Gordon*, *The Formula*, *Heaven’s Gate* (“rarely has such musical drool saturated the screen”), *Inside Moves*, *Raise the Titanic*, *Resurrection* (“mindless meandering”), *Seems Like Old Times*, *Somewhere in Time* ■

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

SCORE reviews rate the listening experience provided by a soundtrack on CD and do not necessarily indicate the music's effectiveness in the film.



Elektra ★★★ CHRISTOPHE BECK

Varèse Sarabande 302 066 632 2
21 tracks - 45:21

Christophe Beck, most widely known for his pulse-pounding work on the television series *Buffy The Vampire Slayer* and its offspring *Angel*, tackles action on the big screen with Rob Bowman's film version of the popular Frank Miller assassin *Elektra*. Having been weaned on Miller's seminal comic book work in the '80s, and having barely stomachied the bastardization of *Daredevil*, I refused to see Bowman's latest inept excursion into mass entertainment. Accordingly, I expected Beck's music to follow suit. And while this is no *Superman*, I must admit there are good moments on this disc.

Beck revealed that, in the early stages of scoring *Elektra*, he held sampling sessions with the orchestra wherein he would electronically dissect and manipulate the resulting music. The result is sonically interesting, but let's back up for a moment. *Elektra* isn't all cool synth patches and slamming beats (although it does contain its fair share). The primary figure that represents the protagonist is a rising four-note motif that serves as the seed to a larger theme that

underlines the tragic element of her character. As presented in the "Main Title," it gets things off to a good start. The score moves into a cross between atmospheric cues featuring Japanese percussion playing even-meter rhythms (more convincingly than Zimmer's *Last Samurai*, if that's any consolation) and sublime electronic textures.

These elements actually establish a suitable tone and definitely evoke images of the Orient and martial arts training. Tracks like "Insomnia" also show Beck to be sensitive toward subtleties in sound design. Fragments of the orchestral sampling sessions can be heard amidst Chinese zithers and temple bowls.

Where things go a little awry are on big action set pieces such as "Ninjas" or "Kirigi," where Beck pumps up the volume with orchestral fireworks including the now ubiquitous modernist brass clusters/whole tone trills and aleatoric wind writing. Back when Goldenthal first introduced these techniques in the early '90s on scores like *Demolition Man*, they were an interesting departure from the standard approach to action scoring. But after 12 years, they've gotten tired. It's too bad Beck didn't stay with the percussive approach as found on tracks like "Gnarly Gongs," because a lot of this score is Asian-flavored (which is a good thing) and to be thrust out of that into good ol' European modernist techniques is jarring.

Luckily, *Elektra* ends on a strong note with a lyrical rendition and more-developed version of the figure that was introduced in the opening track and the melodic material found on "The Kiss."

There's a delicacy about this track, in which the motive is passed around the orchestra in imitation style, contrasted by sparse piano chords. After all of the kinetics in the main body of this soundtrack, a moving elegy was the smart way to close the disc.

Hopefully, Beck will get better assignments for action writing in the future. I hold Bowman's directorial tastes to blame for some of the choices made in the scoring of this film. Beck even mentions in an interview that he found himself re-scoring the same scenes up to eight times. This, combined with a consistent type of "sound" to the scores of each of Bowman's previous outings (although *X-Files* and *Reign of Fire* were scored by two different composers) says it all.

—David Coscina



A Very Long Engagement ★★★★½

ANGELO BADALAMENTI
Nonesuch 79880-2
13 tracks - 47:32

Angelo Badalamenti will forever be associated with director David Lynch. When the composer does score non-Lynch films, they are usually set in similarly dark, quirky or demented worlds, as in *Secretary* or *Auto Focus*. It was thus a nice surprise

to see his name attached to a romantic epic directed by Jean-Pierre Jeunet, who made a splash a few seasons ago with *Amélie*. A *Very Long Engagement* reunites Jeunet with his *City of Lost Children* composer. *Engagement* is an ambitious, beautiful film, and Badalamenti rises to the challenge with one of the most stirring scores of 2004.

The movie, based on the novel by Sébastien Japrisot, follows the lovely Audrey Tautou as Mathilde, whose fiancé is sent to war in 1917 and supposedly dies. The rest of the movie follows Mathilde and her search for this man whom she insists is still alive. Similar in theme and situation to last year's *Cold Mountain*, the film is simply about hanging onto love in the face of war.

As I listened to the first track of the CD, the first name that popped into my head was Ennio Morricone, followed by a dash of Gabriel Yared. Incorporating a full orchestra, Badalamenti paints on a wide and emotional canvas. "Main Titles/The Trenches" is an especially heartbreaking elegy to war. The next cue, "First Love Touch," introduces the haunting love theme of Mathilde, which dominates the score. But the cue that surprised me the most was "Kissing Through Glass," the most unabashedly romantic piece in the movie.

Yes, the music may have at times been over the top against the picture, and it may seem repetitive on the CD, but I have to applaud Jeunet for trusting Badalamenti with such an important movie. On a purely emotional level, the composer succeeds with flying colors.

—Cary Wong

Alias: Season 2 ★★★★★**MICHAEL GIACCHINO**Varèse Sarabande 302 066 622 2
23 tracks - 61:48

Varèse's recent release of Michael Giacchino's music for the second season of *Alias* is a real treat. As with the first season, the disc opens with creator J.J. Abrams' title theme. Then it's off into Giacchino's heart-racing music. If anything, the music for Season 2 leans more toward filmic symphonic underscore than its predecessor. This is in keeping with the dramatic events that take place in the show. As an avid watcher of the series, I found Season 2 to be the most intriguing, mostly due to the addition of Lena Olin's stoic portrayal of Sydney's thought-to-be dead KGB mother, who turns herself in to the C.I.A. in the season premiere. With family dysfunction woven into the fabric of the elaborate plot lines, Giacchino's underscore moved from supporting action packed situations to evoking the high emotions. In essence, it became a character unto itself.

One has but to listen to "Mother of a Mother," with its somber cello solo over Middle Eastern female vocals to understand the anguish and mixed feelings of Sydney's character toward her estranged parent. Giacchino wisely plays the drama in the show like an opera, assigning motives and themes, even instruments, to characters that will resurface throughout the genesis of the season's overall storyline. For example, on "Emily's Eulogy," another somber piece that accompanies Sydney's recollections on the passing of Sloane's wife Emily, the cello is re-introduced in a solo passage amidst the elegy. Even though Sydney is speaking about Emily, the music reveals her to be reflecting on her own mother. This kind of attention to overall plot and character development is part of the reason why Giacchino's talents were exploited for Brad Bird's *The Incredibles*.

The tenor of this album, while still containing plenty of staples of



the "Alias sound," including tight beats, agitato strings and pulsating synths, leans more toward the dramatic side. Tracks like "Post A-Mortem" marry the gravity of dramatic events with a hyper beat. Season 2 also offers more insight into Giacchino's abilities in modernist scoring tendencies. "Sloane's Revelation" features amazing textures including quarter-tone choral utterances, string portamentos and glissandi, all leading up to a massive brass crescendo.

One doesn't necessarily have to watch the show to enjoy listening to this disc. The musicality and dynamism found in Giacchino's music, along with the thematic cohesion and continuity, tell their own story. Varèse's disc includes liner notes from the composer and has a very healthy running time. I've heard complaints about the Russian choral music not being included, but perhaps re-use fees governed its omission or else other more integral cues were required to lend cohesion to the soundtrack. I believe the latter, as the disc plays out quite well—in fact, better than Season 1. Regardless, it's a treat to hear this kind of high-quality orchestral writing in a television series and even more enjoyable to listen to this great score on its own.

—D.C.

The Grudge ★★★★★¹/₂
CHRISTOPHER YOUNGVarèse Sarabande 302 066 623 2
8 tracks - 42:29

The Grudge proves without a doubt that Christopher Young is perfectly at home writing for both faces of horror, the tongue-in-cheek as well as the legitimately scary. There are no stingers, surprising considering how Young's stingers seem to get ripped off left and right; rather the music ebbs and flows with dark strings that saw ferociously when danger is imminent. Foreboding percussion takes the place of Young's usually over-the-top action writing. It would be easy to go too far with music like this and turn it into a noisy mess or lean too heavily on synths, but Young blends everything together so deftly that it becomes a dreamlike swirl.

The one negative aspect to the score is that what was playing in the editing room before Young came onboard is obvious. If you take one part *Suspiria*-like main theme, add one part bellowing drums, mix in some sawing strings, and serve the result up to an audience unfamiliar with the fact that the "ghost with hair in front of its face" is a Japanese horror staple...well, then there's a

good chance someone will bring up *The Ring*. But Young surpasses Zimmer's effort (notably by not mimicking the *Suspiria* theme identically, a major weak point of Zimmer's score) and creates an organic atmosphere that breathes and pulses. This is the sound of dread, a territory that seems to be inhabited exclusively by Christopher Young. He's not breaking any new ground, but he's proving that 20 years after he wrote his first horror score he's still at the top of his game.

—Luke Goljan

Pranks (1980) ★★★★★¹/₂
CHRISTOPHER YOUNGCitadel Limited LEC 8000
17 tracks - 30:33

Citadel has resurrected Chris Young's first foray into film scoring, and what a score it is! Considering that this little-seen film deals with a crazed killer preying on college students, the score eschews the staples of low-budget horror films from the early '80s. Scored for string orchestra, mixed percussion, two pianos and bass harmonica, Young's freshman work sounds rich, organic and most important, scary. It is easy to see the solid compositional chops that would lead the composer on to projects like *Hellraiser* and *Invaders from Mars* in his early film scoring days. What is more impressive is that although the instrumentation is similar to Bartók's *Music for Strings, Percussion and Celesta*, a piece Stanley Kubrick used to eerie effect in *The Shining*, Young never treads into exact passages, instead coming up with an assortment of interesting textures and playing effects that stand on their own. In fact, all of the tracks on this well-produced disc encompass a divergence from the tonality of the Romantic era, preferring to root themselves in the modernist mentality of shifting string clusters, portamento effects, growling bass harmonica, an occasional Herrmann-esque vibraphone arpeggiation and sul ponticello

tremolo effects.

Now buyer beware: *Pranks* doesn't contain the warm sonorities of Young's *Murder in the First*, nor does it have the lyrical sadness of *Flowers in the Attic*. Although I wouldn't say it's as aggressive as Goldenthal's *Alien*³, it is a genre score filled with creepy moments. But then again, tracks like "Farewell to Brian" have a melodic lilt with the strings paired down to a quartet in places while a celesta figure dances around the menacing low-string sforzandos. What is especially interesting is that this CD has been assembled so the score plays like a concert piece. "Moonchill," which follows "Farewell to Brian," recapitulates the material from the previous track in a variation, giving the flow of the music a cohesion.

Ultimately, it's hard to classify this as a modern classic because of the film this score is attached to. However, Citadel is to be commended for making it available. I wish Young would get larger-profile projects. His compositional skills are solid, and his ideas are imaginative and well-presented. Special mention should be made of the great sound quality of this limited-edition CD. It's clear and sonically very detailed. The performances by the musicians are first-rate, too. But you might want to play this effective score with the lights on and the doors locked.

—D.C.

Caboblanco (1980) ★★½

JERRY GOLDSMITH

Prometheus PCD 127

12 tracks - 39:19

Caboblanco takes its place amidst an explosively fruitful period of Jerry Goldsmith's career. To say that it is probably the least of a run of scores beginning with *The Great Train Robbery*, including *Alien* and *Star Trek: The Motion Picture*, and running through *The Final Conflict* and *Masada* is not necessarily faint praise! Indeed, Goldsmith's third collaboration with director J. Lee Thompson has

a good deal to recommend it as a fascinating entry in the Goldsmith canon, specifically, its unique blend of musical voices and styles. (Goldsmith and Thompson had worked together previously on *The Chairman* and *The Reincarnation of Peter Proud*, and would later reunite on *King Solomon's Mines*. Thompson's credentials as a filmmaker are not exactly a hit parade—*Death Wish 4*, anyone?—but the director certainly had excellent taste in composers, working with Tiomkin, Herrmann, Barry, Williams and many others.)

Caboblanco is one of what I call Goldsmith's "Third World" cycle of scores that includes *High Velocity*, *Under Fire* and *Medicine Man*. These scores tend to showcase a certain rustic tropical charm, which pops up immediately in *Caboblanco*'s Latin American-flavored "Main Title," and which can be heard throughout the score.

We also have a goodly amount of the swirling, dynamic action writing that was so typical of the composer during the late '70s and early '80s. Cues like "The Diving Bell," "The Drowning" and "Boat Attack" don't fail to get your blood pumping. There was a time when Goldsmith seemed to be able to churn out this kind of savage balletic material in his sleep. There are two longer cues, "Jungle Run" and "Hide and Seek," that, back to back, do an excellent job of capturing a sense of mounting suspense and frenzied excitement. That said, there's no real dramatic payoff—"The Final Act Begins" and "The End of Beckdorf" just wind down.

Oddly, the score is suffused with a romantic element that hearkens back to Hollywood's Golden Age. The Roy Noble standard "The Very Thought of You" appears in three cues, including the finale; and as if that weren't enough, Goldsmith throws in his own romantic ballad, "Heaven Knows," with lyrics and a performance by Carol Goldsmith (who penned and sang a number of songs for her husband's scores, most notably "The Piper Dreams" in *The Omen*). Listening to the

FSM Pick of the Months

Invasion of the Body Snatchers (2003/1978) ★★★★★

DENNY ZEITLIN

Perseverance PRD003

19 tracks - 72:48

THE '70S SAW THE RELEASE of several great horror films, including *The Exorcist* (1973), *The Omen* and *Carrie* (1976) and Phillip Kaufman's remake of *Invasion of the Body Snatchers* (1978). Starring Donald Sutherland, Brooke Adams and Leonard Nimoy, this nightmare about pod people invading San Francisco combines expressionist camerawork, noirish lighting and eerie special effects to evoke an unusually unsettling atmosphere of anxiety and dread.

For the film's score, Kaufman recruited his friend Denny Zeitlin, a psychiatrist/jazz composer whose innovative arrangements of electronic and symphonic instruments had been drawing acclaim since the '60s. In the CD's liner notes, the director explains: "When the opportunity to do a score with him came up, I really thought that the film's nature of paranoia was ideal for him. Rather than Denny as a psychiatrist trying to cure paranoia, I thought he would be perfect to try to create paranoia!"

Kaufman's instincts were right. With few exceptions, Zeitlin's compositions throb with the same nervous energy that characterizes Michael Chapman's cinematography and W.D. Richter's creepy script. "Main Title," the album's first track, for instance, is characterized by a schizophrenic fusion of thudding drums, piercing strings, sighing horns and electronic noises that scrape like rusty hinges. "Angel of Death," in contrast, may be a much less violent work, but the piece's piano part, as it tiptoes over a bed of trembling strings, nevertheless suggests menace. Similarly, and despite its optimistic title, "Rescue" features a tense mélange of moaning and screeching strings, while "Escape to Darkness" creates a phantasmagoria of brittle notes, lush tones and distorted chirping noises.

Occasionally, more lyrical passages materialize. On "Love Theme," for example, a flute and trumpet play the melody as a piano and drum sound quietly in the background. And a pipes-and-strings arrangement of "Amazing Grace" imbues the hoary old hymn with a mournful beauty.

The composer opts more often for vinegar than honey. Or he blends them, as he does with "Infiltration (Suite)," in which the melody from "Love Theme" and an unpleasant electronic pulse are introduced simultaneously.

Featuring a long, recorded interview with the composer, this commemorative disc should thrill aficionados. Fans of the film, however, may be a bit dismayed, as the music performed by the mysterious banjo player doesn't show up. Fortunately, the quality of Zeitlin's score should make this omission easy to forgive.

—Stephen B. Armstrong



rapturously orchestrated “End Credits,” one is put in mind of Alfred Newman or, perhaps more appropriately, Max Steiner.

The unlikely combination of these elements gives the score its uniqueness and unfortunately, also becomes the score’s major shortcoming. The brash Golden Age romantic passages, fascinating as they are, don’t ultimately gel musically with the more modern and harder-edged brunt of the score, or with the earthier Latin elements. When the CD ends, one is left with a vague feeling of schizophrenia. This may be a consequence of the film, an unfortunate *Casablanca* rehash/Charles Bronson vehicle that was, by all accounts, something of a mess. Nonetheless, *Caboblanco* on CD is a worthy addition to any Goldsmith collection, especially in its current incarnation. I have not heard the exceedingly rare original issue of this score, but I’m told that Prometheus’ reissue (tastefully dedicated to Goldsmith’s memory) has significantly better sound.

—John Takis

Baraka (1992) ★★★★★

MICHAEL STEARNS, VARIOUS
Milan M2-36109 • 12 tracks - 53:54

Naked Lunch (1991) ★★★★★

**HOWARD SHORE &
ORNETTE COLEMAN**
Milan M2-36110 • 18 tracks - 48:35

Both *Baraka* and *Naked Lunch* are part of Milan’s new Silver Screen Series, launched to celebrate 25 years of soundtrack releases for the label. After taking exception with their recent remastering of Elmer Bernstein’s tribute to Bernard Herrmann (*Bernard Herrmann Film Scores: From Citizen Kane to Taxi Driver*), I’m pleased to see Milan get things right with these two new reissues.

Baraka is director Ron Fricke’s follow-up to his cinematic tone poem *Chronos* and follows the same form, with glorious, striking visuals shot in 70mm in locations



around the globe. Like its predecessor, *Baraka* features no dialogue and has only the soundtrack to help guide the viewer along a journey that explores Man’s place on Earth. Composer Michael Stearns (who also wrote the score to *Chronos*), fuses recordings of indigenous music with his own synth-based compositions. While it might seem tempting to lump this score with all the “world music” CDs out there and dismiss it, doing so would prove foolish.

What sets this soundtrack apart from world music albums is the quality and variety of the music. It also helps that all the musicians featured sound genuine in their performances—this ain’t a bunch of hippie dudes in a drum circle, this is the real deal! Stearns does add his analog synths to many of the tracks, along with sound location recordings of people and nature, so tastefully that they don’t distract from the overall presentation.

The remastering has brought out a lot more detail in the recordings, along with a more robust bottom end. Sure, it’s louder than the original CD, but the dynamics seem to have been unaltered. A single bonus track restores the opening cut from the film, which had been left off of the original pressing. Varied and dynamic music with great recording quality—what’s not to like?

It seems an unlikely teaming, but Ornette Coleman and Howard Shore both contribute to David Cronenberg’s adaptation of William S. Burroughs’ *Naked Lunch*. Whether you’ll like it or not really depends on your feelings toward Ornette

Coleman: jazz master or abrasive noisemaker? Obviously, you’ll have to be able to dig Coleman’s adventurous style (which he refers to as “harmolodic” in the liner notes); if not, the soundtrack may become a little grating.

Shore lays the groundwork with dark orchestrations for a smaller ensemble which Coleman often wails on top of. A few tracks also present Ornette’s original compositions and are the wilder cuts on the CD.

Again, the remastering puts a high-quality sheen on the original source material, and easily bests the original issue of the album with more detail and a sweeter top end.

Both albums are recommended, as long as you know what you’re getting into. *Baraka* takes you on a musical trip around the world without leaving your easy chair, while *Naked Lunch* will either thrill you or make you run screaming from the room. Other releases in Milan’s new series include *A River Runs Through It* and *Backdraft*.

—Ian D. Thomas

The Jungle Book (1942)

★★★★★

MIKLÓS RÓZSA
Film Music Society FMS002
20 tracks - 53:59

First, some perspective: Miklós Rózsa’s *The Jungle Book* was his 15th film score, his fifth (of nine) for the legendary Korda brothers; written during his mid-30s, just five years into his career as a film music composer. Rózsa was already an accomplished concert composer, one of the

most important of his generation. Nonetheless, it is easy to overlook the important place *The Jungle Book* occupies in Rózsa’s filmography as one of his personal favorite scores, and one that pushed him to new levels of fame and widespread acclaim. This was due in large part to the concert suite Rózsa adapted from his score. “The first American-made dramatic feature motion picture to have its music score re-recorded for an album,” the suite’s success rivaled Prokofiev’s *Peter and the Wolf* in the concert hall for a time.

This concert suite has been available to Rózsa fans and audiophiles since its inception—first on LP, then on CD. A variety of recordings exist, both with and without narration; the best and most accessible of these was released by Varèse Sarabande (VCD 47258) in 1983. Approximately 30 minutes long, the suite is a noteworthy musical accomplishment by any standard and is a fair representation of Rózsa’s remarkable score. But fair is not the same as comprehensive.

For years, the original masters being presumed lost, the true scope and dimension of this Rózsa masterpiece were hidden to all, outside of obscure or decaying prints of the actual film. Hidden, that is, until 1997, when a serendipitous auction caught the eye of Jeannie Pool—a box of acetate recordings that contained, among other things, almost the entire original *Jungle Book* score. Seven years later, these recordings have finally become accessible to the fan community through the Film Music Society—albeit as a very limited pressing of 1,000 discs, many (if not all) of which will be sold out by the time this review sees print. Nonetheless, the purpose of this review is to encourage you, the discriminating film music consumer, to track down a copy by any means necessary.

Certainly part of my enthusiasm stems from nostalgia. Korda’s *The Jungle Book*, possibly the darkest and most successful filmic

retelling of Kipling's legendary saga to date, captured my imagination at a very early age. It has the distinction of being the first score I remember being aware of, the first score that remained consciously with me once the tape was out of the VCR. Today, many years later, the score continues to work the same magic on me, and on all those I have the opportunity to share it with.

What gives *The Jungle Book* such lasting and universal appeal? It's as simple as the basics of good music. To begin with, a veritable menagerie of melodies that seizes and inspires the imagination—every character, every animal in the jungle, has a signature theme and distinctive musical presence. Second, consistently thrilling and exciting writing;



there is never a dull moment, never a cue that is less than absolutely compelling. Third, Rózsa's music runs the gamut of human emotion—the tears of a mother; the hot blood of wild youth; the savagery of combat; the mystery and majesty of human civilization confronting the untamed world...Rózsa captures all this and more with stunning boldness and seemingly effortless grace. An apt, appropriately old-fash-

ioned word to describe the score would be "Ravishing!"

In each of these areas of distinction, I am thrilled to report that the complete film score exceeds the concert suite. Themes are extended, given more thorough development, and heard in new and exciting modes. One example is the noble and grandiose theme for the elephants, a major-key theme whose minor-key variations were culled from the suite. Being almost doubled in length, the complete score remains no less thrilling or exciting. The emotional palette, furthermore, is broadened—I am thinking here specifically of the dimension of cold-blooded fear, entirely missing from the child-friendly concert suite, that rises to prominence during cues

such as "The Lost City" and "The White Cobra." There is also the haunting vocal version of "Jungle Lullaby."

A few more points are worth mentioning. First, Rózsa brings an exotic flavor of India to the project, having thoroughly researched Hindu musical modes and integrated them appropriately. Of all Rózsa's "Oriental" scores, this may be the best. Second, Rózsa's conducting is vibrant—in spite of sound issues due to the age of the recording, the energy of the orchestra under the maestro's baton cannot be suppressed.

Ordinarily, this score would rank five stars. This release of the score, however does not merit the full rating, based on the pros and cons of its presentation. The liner notes are interesting and informa-

Alex North. Academically Speaking

Alex North, Film Composer

★★★★½

**SANYA SHOILEVSKA
HENDERSON**

Foreword by JOHN WILLIAMS
McFarland & Company, Inc., 2003
ISBN 0-7864-1470-7
Hardcover, illustrated,
264 pp., \$48.50



artistry without knowing how to paint or operate a camera, it's another thing entirely to look at a book of musical examples. Even if you know music, you have to set aside time to sit at a piano and figure it out.

That's where the first half of this book saves the day: The biographical details, family photographs and reproduced artifacts—programs, correspon-

dence, even school transcripts—are priceless. It is like getting the chance to go through North's attic and see the paper trail of his life—remember, North was 40 years old when he broke into movies, and you used to have to wonder what he did for the first half of his life. Wonder no more, as the book provides details of his musical training, travels and work in theater and dance. You don't need to know anything to see a photograph of North as a baby with his family, then a shot of the children as grownups in the same pose with their mother, and think it's cool.

Two things the book is not: It is not a straight biography, like Steven Smith's *A Fire at Heart's Center* on Bernard Herrmann. The biographical portion of this book is more an objective recitation of events; and while North

is hardly a dull subject, he was not as compelling a personality as Herrmann (but who is?). Nor is it an aesthetic or theoretical analysis of North's work the way Royal Brown's *Overtones or Undertones* is an historical study of film music theory; again, the author is providing information more than drawing conclusions. English is Henderson's second language, which makes this work all the more astounding, but gives the prose a technically correct but robotic quality.

I love this book—I am proud to have it and it has already proven useful in researching the North scores we recently released on FSM. But, it's kind of a joyless read—I don't know how to put it politely—which is odd as the author has surely demonstrated her devotion in its undertaking. If there were books called *John Williams, Film Composer*, *Elmer Bernstein, Film Composer*, et al. on my bookshelf I'd be thanking the heavens, so it shows us how far we've come just to have *Alex North, Film Composer*, but the academic origins of this book make it more a demonstration of labor accomplished than an entertaining experience.

Speaking of Williams, he provides a six-paragraph foreword. Oddly, the book is hardcover but without a dust jacket—the cover illustration is printed on the glossy binding itself. Don't drop it.

—Lukas Kendall

Order this book from the publisher at
1-800-253-2187; www.mcfarlandpub.com.

tive, but don't say much about the actual music (this is somewhat compensated for by the final track on the CD, a 22-minute interview excerpt with Rózsa by Rudy Behlmer). Certain important cues are missing, not existing on the recovered acetate, although some music which was not heard in the film has been rediscovered and restored.

The sound quality is at times atrocious, ranging from damaged to merely ancient. I trust this could not have been avoided, and that the remastering was as good as could be expected. What *could* have been helped, on the other hand, is the way some tracks simply snap on and off, where others have been faded in or out. This can be jarring and disruptive during what is already a difficult listening experience. In my opinion, since a certain amount of prominent hiss and background noise is unavoidable, an unbroken constant should have been maintained between cues. Fading away a track to nothing and fading in on the next cue is fine for a reasonably clear recording. When loud hiss fades away to silence—or worse, simply cuts off—only to have more hiss fade back in or snap back on, it seems to serve no useful purpose. That goes double for a score as organic and flowing as *The Jungle Book*.

But these are minor quibbles in the long run. This CD of *The Jungle Book* can be considered an archival release—an act of preservation in line with the Society's mission, preventing the total loss of this wonderful music and recording. Imperfect, yes, but until some heroic label or producer can reconstruct the original score and undertake a definitive rerecording, this is the best we are likely to get. I have certainly found it to be indispensable, and recommend it unconditionally to all who are able to get their hands on it. I do not think that those who already own and enjoy the concert suite will regret the purchase. —J.T.



The Adventures of Mark Twain (1944) ★★★★★

MAX STEINER

Naxos 8.557470 • 29 tracks - 70:49

John Morgan and William Stromberg are two of the great champions of film music, and perhaps the greatest interpreters of classic scores. Their latest, and possibly last, restoration is among their very best. Steiner's *The Adventures of Mark Twain* is in the tradition of the many Americana film scores that he wrote during that period, such as *Gone With the Wind*, *They Died With Their Boots On* and *Virginia City*. And it certainly ranks up there with the best of them, a hidden gem from an all-but-forgotten film.

The score is largely based on one main theme, for Mark Twain himself, introduced in the "Main Titles." Despite the long running time of the album, this theme never gets tiresome, while showing up in virtually every cue. This is largely due to Steiner's skill as a composer. The theme is presented in a different guise nearly every time, passed from one section of the orchestra to another, from a plaintive violin solo to a resonating tuba as effortlessly as Twain seemingly wrote his own great works. Some of the better variations are found in "Toy Shop," with a music-box-style rendition of the theme, and "Public Shame," which opens with a threatening and nearly unrecognizable take on the theme. The main theme is brimming with joy and exuberance, and if one is to believe the film and the score, Twain's life was always happy and carefree, with nary a dark chord to be found.



There's a lot of other great material here, with Steiner characteristically quoting period songs such as "Oh Susanna," "The Battle Hymn of the Republic," "Dixie" and "My Darling Clementine"—the latter being either a clever take on Twain's real name, or just appropriate use of music to evoke time and place. You decide! Steiner also provides Twain's wife and sweetheart Livy with a fine theme of her own, but it's used sparingly.

The sound quality ranks among the finest digital re-recordings of Golden Age film scores available, with every shimmering texture from the Moscow Symphony clearly audible, and William Stromberg getting fine performances from his soloists, down to the solo guitar, banjo and occasional whistler. This is such an entertaining album that it makes me sad that Naxos has ended this series of classic film score restorations. Indeed this album, despite being a first pressing and not a reissue, was not released on the usual Marco Polo label, but instead on the discount Naxos label, and as such only costs about \$6. Hopefully Robert Townson or someone else will be able to offer a home to Morgan and Stromberg, so their fine work can continue.

—Darren MacDonald

Piranha (1978) ★★ ★

PINO DONAGGIO

Varèse Sarabande VCL 0804 1031
16 tracks - 30:55

In the late '70s, following the success of *Jaws*, Hollywood produced a spate of thrillers that featured malevolent animals who use their stingers, their claws and,

above all, their teeth to terrorize and kill human beings. Joe Dante's *Piranha* appeared at the tail end of the cycle and in the years since its 1978 release, a cult following has developed around this low-budget picture, due, in part, to its gory sense of humor, its campy special effects and its cast of charismatic actors, including Kevin McCarthy (*Invasion of the Body Snatchers*) and Barbara Steele (*Black Sunday*).

For the score, the film's executive producer Roger Corman hired Pino Donaggio, a Venetian composer, whose then-recent credits included *Don't Look Now* (1973) and *Carrie* (1976). Sounding more like the music from an Italian giallo than an American monster movie, Donaggio's score is a strange fusion of orchestral material, Euro-pop fluff and electronic dissonance. It offers more pleasures than many of us might expect, however.

Consider, for instance, "Lost River Theme." The track opens with an adagio arrangement of strings and a spray of chimes; a weird pulse from the synthesizer follows; and then a sugary melody materializes on piano and guitar. This cue, believe it or not, is as impressive as it is mawkish, thanks to Donaggio's ability to combine the grace of Vivaldi with the schmaltz of John Denver in a space that lasts less than 70 seconds. "No Trespassing" is similarly eclectic, but much less pretty, as the composer combines moaning strings and stark sequences of electronic notes to develop a sound that simultaneously evokes the tension of Bartók and the unpleasant shrill of John Carpenter's *Halloween*.

The moaning strings may remind some of us, as well, of Williams' famous music from *Jaws*. "Fatal Rescue," in particular, makes use of a seesawing cello, which Donaggio spikes with chimes, to create a menacing rhythm that suggests the movement of swimming fish as they search for, find and then feast on their victims. "Yes, We Have No Piranhas" also simulates the eating habits of these mean-spirited creatures, these "wolves of

the water.”

Donaggio's affection for lighter pop melodies also surfaces often on this disc, particularly on tracks like “Fatal Rescue” and “Summer Dreams.” By and large, though, this is a sinister recording, a sonic nightmare, and fans of macabre music ought to enjoy it. Finding *Piranha*, though, may prove to be difficult, as Varèse Sarabande only released 1,000 copies of this creepy thing last August; and it has since sold out. —S.B.A.

The Final Cut ★★½

BRIAN TYLER

Varèse Sarabande 302 066 615 2
28 tracks - 62:00

Nowhere is formulaic film music more common than in the thriller. It seems that ever since Christopher Young introduced his tinkling piano, the only other innovation was the James Newton Howard brand of electronics. So when *The Final Cut* punches all the right buttons and delivers exactly as expected, it oddly disappoints and pleases at the same time.

Borrowing a page from Bernard Herrmann's Hitchcock scores and blending it with a bit of Goldenthal, the main title sets the proper mood right away. But this is a mood that has been set a million times before. Mysterious. Unsettling. Steal the piano theme “Claire's Nocturne” from *In Dreams*. Lift the same exact sound effect from Robin Williams' other creepy movie, *One Hour Photo*. Throw in a hefty dose of the Herrmann-fltered-through-Williams sound of *Minority Report* and even *A.I.* Then add a final dash of Danny Elfman's *The Hulk*. The problem isn't that the score is bad—far from it. It merely treads ground we've all been over many times before. There are no dips and lulls to the emotion; there is virtually no progression at all. Even as an album, this approach doesn't really work.

The instrumentation is as expected, though the woodwind section does get a little bit more of

a workout than in most thrillers, with lines that don't sound like they're intended to be solos pushed prominently to the fore of the mix. There is very little action at all, which helps the music fade into the background, even with an enjoyable main theme that surfaces from time to time. Honestly, it's a pretty cool score, but then again, I liked it the last 47 times I heard it in other films. —L.G.

The Agony and the Ecstasy

(1965) ★★★★★

ALEX NORTH

Varèse Sarabande VCL 1104 1032
21 tracks - 62:18

If you were to ask people with some knowledge of film music to name one score composed by Alex North, the near-universal response would be his rejected score to *2001*. Even with last year's furor over Gabriel Yared's rejected score for *Troy*, North's original music for Kubrick's space odyssey remains the best known and most celebrated (in the most ironic sense of that word possible) rejected score of all time. It is a shame that North's name, and consequently his music, are saddled with that stigma. He was a pioneering composer, knowledgeable and able to work in a wide range of musical styles, from modernist atonality to Renaissance dances. Heck, the guy even wrote “Unchained Melody.”

Hopefully Varèse's limited deluxe edition of North's score for *The Agony and the Ecstasy* will erase the *2001* stigma from some people's minds. North wrote some of his most beautiful and direct music for the acclaimed film detailing Michelangelo's struggle to paint the Sistine Chapel. He cleverly took his cue from the film's themes of art versus religion and the nature of inspiration. The score's first cue, “Prelude—The Mountains of Carrara,” opens with a progression of modal chords on organ. It's a bold move, especially considering that the result sounds like early German Protestant music written for a film set in Catholic



Italy. And by the score's end, with “Michelangelo's Magnificent Achievement,” North has moved firmly into Catholic musical territory with a contrapuntal, unaccompanied choir. By framing the score with this musical device, he creates a decisive musical-historical commentary. He links Pope Julius II's ideas on art and religion with the heresy that was the Protestant church at the time, and Michelangelo's work with the glory of God as revealed in true Catholic music. It is a telling statement.

Further showing his range, North scatters vernacular pieces from the Renaissance throughout the largely symphonic score. In “The Medici,” he places a lively dance melody on recorder over a consort of viols that conjure the grandeur of Florence of the time, and in “The Contessina,” he lays out a delightful lute solo. These little touches, planted amongst the vast spaciousness of his orchestra-

tion, are the icing on the cake of this fine score.

Even with these riches, Varèse was not content to simply provide the original score for your enjoyment. A few years ago, Jerry Goldsmith recorded *The Agony and the Ecstasy* with the Royal Scottish National Orchestra. It is interesting to compare that recording with North's original and notice how subtle changes like variations in tempi can give new, or at least different, life to a score. But one reason Goldsmith recorded the score was that he wrote the music for the film's prologue, a 12-minute piece that commented and built on North's work. That cue is also included on this recording, as well as on the recent *Jerry Goldsmith at 20th Century Fox* box set. This album shows two masters working together across time, on one great score. Do yourself a favor and get a hold of this recording before it's gone forever.

—Andrew Granade

Helter Skelter ★

MARK SNOW

BSX BSXCD1001 • 19 tracks - 60:15

I have to admit that I normally wouldn't judge a CD by its cover, but this one looked just awful. Take a look at it. Does that guy even look like Charles Manson? No, he looks like an actor with a beard scowling into the camera. Manson is crazy. This guy doesn't look crazy. This CD and I were off to a bad start. And it got worse...

The first thing you hear when you hit the start button is the world's worst cover of the classic Beatles' track “Helter Skelter.” I'll try and be delicate here, so I don't offend anyone: It basically sounds like it's being performed by a Fabulous Thunderbirds tribute band playing a Tuesday night gig at the local brew pub out in the suburbs. It's that bad. For the first time in my life, I wanted to grab the disc out of my machine and crush it with my bare hands. From the crappy drum sounds and forced vocals, to the pathetic guitar solo,

this track stinks like nothing else I've heard in quite some time.

The next 18 tracks aren't much better. The simply named "Titles" starts with the latest cliché du jour: impassioned, pseudo-ethnic, wordless female vocals. I don't think I have to say much more about how tired we all are of this trend. Won't someone put an end to it, once and for all?

And "Sword" isn't really music as much as sound design. Creepy sounds and drones that move about in a murky, dense reverb do not equal musical composition. Adding in Penderecki-like string plunks and plinks doesn't help matters, either. It sounds like they were copied and pasted in because they're, well, kind of creepy sounding. Just ask Stanley Kubrick or William Friedkin, both who used Penderecki's music over 25 years ago.

Sadly, the rest of the album mostly sounds like you dragged an empty bathtub to a construction site, filled it with cooked oatmeal and stuck your head in it. Scrapes, bangs, mechanical-type noises and drones all awash in a dense fog of delay and reverb. "Come to Now" is the worst, with about two minutes of what sounds like someone shooting hoops in an empty airplane hangar. By the way, this score was nominated for an Emmy.

Basically, Mark Snow is trapped in the '90s. The entire sound palette he's using is from the previous decade, and it really shows. One track in particular, "Sunrise Arrest," is a full-on '90s rave scene Chemical Brothers-type dance floor number. Look, the story takes place in the 1960s, right? And the movie was made in 2004, right? Snow's approach doesn't make any sense at all.

Normally, when I hear a score that doesn't work for me, I try and consider the reasons why. Does it just not work outside of the film? Did the director and producers push for a more homogeneous sound? In short, I try to relieve the composer of guilt. But it's hard to absolve Mark Snow in this case.



He's a classically trained musician who studied at Juilliard, and has since become one of the most successful TV composers in history. Certainly at this point in his career he should have the clout to pick and choose his assignments, and to work only with top-notch talent. So why not push the boundaries? I just can't imagine he'd be content (despite his millions) to be known only as Mark X-Files Snow.

A very disappointing and uninspired CD, *Helter Skelter* can only be recommended for hardcore Mark Snow fans, or those who need to hear exactly what's wrong with soundtracks today. —I.D.T.

Finian's Rainbow (1968) ★★½ **HARBURG/LANE**

Rhino Handmade/
Warner Music Group
17 tracks - 53:04

The late '60s was one trippy time to be a movie musical in Hollywood. The too-encouraging profits from blockbusters like *My Fair Lady* and *The Sound of Music* opened the floodgates for an onslaught of sound-stage adaptations of Broadway triumphs. Some of these widescreen translations, like *Camelot* and *Sweet Charity*, were opulently mounted or brimming over with show-bizzy dazzle but obviously out of step with the countercultural coeds lining up for the likes of *Easy Rider* or *Bonnie and Clyde*. Migraine-inducers like *Paint Your Wagon* and *Song of Norway* were ill-equipped to entice the bra burners and flower children who preferred to see Jimi Hendrix and Canned Heat get down in *Woodstock*.

Neither a disastrous calamity

nor an innovative success, the 1968 Warner Brothers-Seven Arts version of *Finian's Rainbow* (a smash on Broadway way back in 1947) contains an equal measure of pleasant surprises and quiet disappointments. Following suit, the newly refurbished Rhino/Warner limited edition soundtrack begins racking up debits and credits right from the get go.

The previously unissued overture is really only a fleeting, indifferent instrumental sampling of "If This Isn't Love" wrapped around a dollop of "When I'm Not Near the Girl I Love." It seems an oddly inauspicious way to send off a zestful extravaganza boasting the return of the legendary Fred Astaire, but there you have it. However, only moments later, all is forgiven as Petula Clark launches into a magnificent version of "Look to the Rainbow," backed by the symphonic majesty of the Warner Bros. Studio Orchestra under the baton of the underappreciated Ray Heindorf. The eternal optimist's national anthem, "Look to the Rainbow" has been attempted by everyone from Barry Manilow to Aretha Franklin, but it's that "Downtown" lass who most sensitively and hauntingly conveys this song's wistful idealism. Get a load of that perfect pitch, too.

Glasgow's Ella Logan became something of a Great White Way legend primarily as a result of her heartfelt rendition of "How Are Things in Glocca Mora?" perhaps the best-remembered selection from the *Finian's* score. Clark's have at it is certainly respectable but here the performance is glazed with a Top 40 Dusty Springfield-ish veneer and, despite her best efforts, Petula's version is just a trifle too Caesar's Palace to evoke Killybegs, Kilkerry and Kildare.

Mr. Astaire was nearly 70 at the time he was engaged to play Finian McLonergan and in some ways, it's a bit painful to observe cinema's greatest hoofer executing a number of arthritic Irish jigs. What's more, Clark, Don Francks and Tommy Steele monopolize the lion's share

of the score, leaving Fred to contend with a somewhat rusty "When the Idle Poor Become the Idle Rich." Still, the elder Astaire manages one hypnotic (non-musical) moment in the film as an inebriated Finian buries his gleaming pot of gold by the light of that old devil moon.

As directed by the youthful Francis Ford Coppola, *Finian's Rainbow* is a visually uninviting hodgepodge that seems to encapsulate the uncertain climate in Tinseltown during the turbulent "Summer of Love." Philip Lathrop's Panavision cameras don't seem to care for any of the featured players, who are all drably costumed and frequently bellowing at one another as stridently as possible. The choreography by longtime Astaire collaborator Hermes Pan features an unfocused mélange of prancing hippies and more traditional Broadway style razzmatazz. Whenever possible, Coppola stages scenes outside and even employs a few bold cinema vérité-type techniques, but all of this only seems to undermine the otherworldly aspects of the story. The last thing a whimsical fantasy needs is newsreel authenticity. *Finian's Rainbow* should have been approached like lyricist E.Y. Harburg's earlier masterpiece *The Wizard of Oz* or like Robert Stevenson's *Darby O'Gill and the Little People* (1959), which really understood a thing or two about leprechaun culture.

Apart from Clark, the best thing *Finian's Rainbow* has going for it is Harburg's agile way with a lyric. A gleefully glib case in point is "The Begat," which includes a jaunty romp through the Book of

Genesis ("The Lord made Adam / The Lord made Eve / He made them both a little bit naïve.") Despite the fact that Harburg adapted his own libretto for the screen (along with collaborator Fred Saidy), it's a crying McShame that the movie never quite lives up to the reputation of the acclaimed theatrical production. Alas and alack, where was

(continued on page 50)

The Specs

The Story

The Music



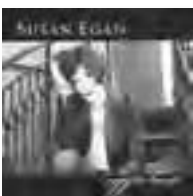
Shade ★★★ CHRISTOPHER YOUNG

Intrada ISE 1002
16 tracks - 49:37

SURPRISINGLY, CHRIS YOUNG'S SCORE TO *Shade* has a lot in common with *The Grudge*. Both are designed to conjure an atmosphere around the listener, only here the atmosphere is far less threatening. Returning to his jazz roots, Young delivers a smoky score that dances the fine line between source and score, hitting all the right emotions, but staying just outside the stereotypical vocabulary of modern film music.

Themes don't carry over from one track to the next, and Young designed the album to play "like a '70s jazz record." But he can't escape his trademark sound—several cues echo with creepy undertones for a moment or two before being spirited away. This is music for card sharks and criminals after all, and the sense of foreboding moves through the music, keeping the atmosphere slightly off-kilter. This "signature edition" (limited to 1,000 copies) grooves along most appealingly. Perfect for brandy, cigarettes and double-crosses.

—L.G.



Susan Egan— Coffee House ★★★ VARIOUS

LML Music 180
13 tracks - 41:29

SUSAN EGAN WILL BE FAMILIAR TO Broadway fans who will recognize her as the original Belle from *Beauty and the Beast*. She was seen most recently in the film *13 Going on 30*. *Coffee House* is a collection of songs from Joni Mitchell to Jerry Herman and beyond. Egan's voice has that wonderful, pure Broadway sound and an ability to create a characterization for each song in a way often missing from standard pop albums.

This is the kind of album that was standard fare for pop performers in the 1960s and '70s—a variety album with great songs and a few misses. It includes a song from Jerry Herman's *Miss Spectacular*. There's also a duet with former Beast, Terrance Mann in Janis Ian's "Roses"—plus, an Alan Menken and David Zippel song cut from *Hercules*. Christopher McGovern's arrangements tend to be guitar-driven, with occasional wind and string colors for a little extra flavor. It's an intimate production, deeply felt and exquisitely performed. The album is available at www.LMLmusic.com.

—Steven A. Kennedy



The Star Trek Album ★★★ VARIOUS

Silva 6035
Disc One: 53:17
Disc Two: 44:37

THIS TWO-DISC POPS PERFORMANCE FEATURES music from all of the films, all of TV series except for *Enterprise*, and even music from the *Star Fleet Academy* video game. Many of these recordings have been released previously, some several times before. This is the first conglomeration of Silva's catalogue recordings in a multi-disc set for this series.

While it is a great idea to have something from every film and television spin-off, the repetitive nature of many of these tracks raises the question of why two discs were necessary. Still, this might make a nice gift set for the uninitiated sci-fi fan or trekkie. For the rest of you, this is worth a listen if it is in a "2-discs for the price of one" range. Though I am one of those film pops junkies, I would be hard-pressed to part with \$20 or more for this set.

—S.A.K.



Dopamine ★ 1/2 VARIOUS

1 50104-22
8 tracks - 63:37

FIRST TIME DIRECTOR/WRITER MARK DECENA asks the question: What is love? Is it a chemical reaction causing emotions to stir or a real situation that we all feel? *Dopamine* was filmed in San Francisco, so Decena called on some of the local musicians to create the soundtrack. Headlining is keyboardist Eric Holland, (Yerba City) who began his career in the cut-and-paste, sample-heavy group Milk Cult. "Slow Twist" from Milk Cult's Project M-13 album actually makes this soundtrack. Holland's current band is Anagram. It's a completely different approach musically, sounding more like a real band with live instruments and vocals.

Four of Anagram's tracks are included here and sound similar to the electro female pop of the Sneaker Pimps or Client. Holland is backed up by a few other San Francisco rock locals: Faith No More's Bill Gould on bass, Steel Pole Bath Tub's Mike Morasky on guitar, I Am Spoon Bender's Dustin Donaldson on drums, Jessica Congdon singing, Esther Reyes on cello, and Eric Schopmeyer on guitar, among others. *Dopamine* mostly plays like a mediocre pop album instead of a dramatic film score. The instrumental electronic pieces by Eclectic Electric and Eric Holland's "A Lighter Shade of Koy Koy," "Cello A," "Cello B" and the opener, "Dopamine," are all interesting, but too short to maintain a musical flow. Only for die-hard fans of the movie.

—Jason Verhagen

The Specs

The Story

The Music



The Charlie Brown Suite & Other Favorites

★★★

VINCE GUARALDI

Bluebird

82876-53900-2

10 tracks - 52:38

THIS ALBUM CAME OUT IN 2003, BUT ANY Guaraldi *Peanuts* music is worth mentioning, new or old. This is not an original soundtrack or even a vintage Vince album—rather it is a collection of archival live performances, the twist being that the addition of orchestral accompaniments. That's right, listen along to "Linus and Lucy" with what sounds like private-eye horn backgrounds and layered strings.

Several of Guaraldi's *Peanuts* themes are included: "Peppermint Patty," "The Red Baron," "Happiness Is"—along with his pop hit "Cast Your Fate to the Wind." It's positively strange to hear music that was intended for an intimate scale-piano, bass, drums-be expanded with other colors. Eventually you may think it is too much and that the original performances were correct, but it's fun getting there. Liner notes are by son David Guaraldi and *Peanuts* animation producer Lee Mendelson. —L.K.



The Abominable Dr. Phibes (1971)

★★ 1/2

BASIL KIRCHIN

Perseverance

PRD004

14 tracks - 39:51

LIKE A LOT OF HORROR FILMS OF THE EARLY '70s, the *Dr. Phibes* films were largely comic affairs, but these stories of a vengeful, disfigured madman were played very broadly with gruesome scenes highlighting the gothic goings-on. Thirty years later, these films still have a dedicated following, thanks in large part to their star, Vincent Price. In the first, *The Abominable Dr. Phibes*, the title character re-creates the Ten Plagues of the bible and visits them upon a team of doctors responsible for the death of Mrs. Phibes. In the sequel, *Dr. Phibes Rises Again*, Price's character travels to Egypt to find an elixir to resurrect his dead spouse, leaving a trail of mayhem wherever he goes. Call the films "camp" if you will, but the music was mostly played straight. Alas, the scoring process on the original was also horrific, leaving a disgruntled composer, discarded cues and lost master tapes in its wake. An unsatisfying LP was released in 1971, consisting mostly of Paul Frees performing celebrity burlesques and six minutes of underscore. Perseverance proves worthy of its name by reconstructing these long sought-after soundtracks.

Basil Kirchin, a noted jazz musician, created a terrific, unconventional sound for the first *Phibes*. It's a deeply romantic theme for strings and horns put through variations and punctuated by improvisational riffs to accompany the horrific moments. This is a score for people who hate horror movie scores. The music was severely truncated in the final release print, leaving Kirchin unhappy to this day. While the CD restores most of his music, the resulting disc is very repetitive, with variable sound quality and a surfeit of fuzzy source cues that do not provide relief (Mr. Kirchin, I feel your pain).

Dr. Phibes Rises Again is a far more enjoyable experience, despite its more conventional approach. This score by library music composer John Gale (who contributed the first film's lost "Vulnavia's Theme") is more operatic in tone, starting off with organ, solo female voice and small but full-bodied orchestra. Price himself warbles "Somewhere Over the Rainbow," in what is arguably the most memorable musical moment of the series. Packaging is enthusiastic, with copious notes and artwork (but were four alternate covers for *Abominable* really necessary?). Fans will want both discs, but unfortunately, only the second film gets the treatment it deserves.

—Joe Sikoryak



Dr. Phibes Rises Again (1974)

★★★ 1/2

JOHN GALE

Perseverance PRD002

29 tracks - 45:12

TONI KALEM MADE HER DIRECTORIAL DEBUT based on Anne Tyler's 1970 novel. Nominated for a Jury prize at Sundance, its chief critical notice came for Lili Taylor's performance as Eve Drecker. The soundtrack is a collection of songs performed by Guy Pearce, who portrays the singer/songwriter Drumstrings Casey in the film.

The songs are penned by the likes of Ron Sexsmith, Robyn Hitchcock, Vic Chestnutt and Joe Henry. They all have the kind of indie rock sound that should appeal to the younger crowd. Pearce does have a good singing voice for this style of music, and he carries the album fairly well.

—S.A.K.



A Slipping-Down Life (1999) ★★

VARIOUS

Commotion CR002/

Koch 5755

11 tracks - 45:38

Score (continued from page 48)

Stanley Donen when we needed him most?

One very welcome addition

to this revamped soundtrack is the inclusion of some liner notes penned by Petula Clark. The star's off-screen anecdotes are both enlightening and endearing. Rhino

should be encouraged to have other surviving participants share their memories in the name of posterity.

In the meantime, *Finian's Rainbow* fans can await the immi-

nent release of Coppola's film on DVD, ponder whatever happened to Tommy Steele and follow the fellow who follows the dream.

—Mark Griffin

LALO SCHIFRIN'S *LETTERS FROM ARGENTINA*



LALO SCHIFRIN

An Iconic Composer of Film Scores Makes A Rare NY Appearance

Composer LALO SCHIFRIN has written more than 100 scores for films and television. Among the classic scores are *Mission Impossible*, *Mannix*, *Cool Hand Luke*, *Bullitt*, *Dirty Harry*, *The Cincinnati Kid*, *The Fox*, and *Amityville Horror*.

But he is also a renowned composer of works for the concert stage, and on April 17 and 19, The Chamber Music Society of Lincoln Center presents the premiere of *Letters from Argentina*, a new work that is part tango and jazz-like improvisation, part impressions of Schifrin's homeland.

LALO SCHIFRIN *LETTERS FROM ARGENTINA* (WORLD PREMIERE)
SUNDAY, APRIL 17 at 5 PM & TUESDAY, APRIL 19 at 7:30 PM
NEW YORK CITY'S ALICE TULLY HALL, 65TH & BROADWAY

DAVID SHIFRIN, CLARINET; CHO-LIANG LIN, VIOLIN; NESTOR MARCONI, BANDONEÓN
PABLO ASLAN, BASS; LALO SCHIFRIN, PIANO; SATOSHI TAKEISHI, PERCUSSION

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Major Changes

(continued from page 33)

that that was his first major film score. He knew that the producers of the movie did not want him and the studio didn't know who he was; Sam was fighting for him and Fielding was funneling all the ideas that would become synonymous with Jerry Fielding scores but were not before *The Wild Bunch*. All that had to explode in that one moment and he had a crisis because Peckinpah told him he hated the music when he was writing it, so he really struggled. I felt there's a similarity with what Christopher did on *Major Dundee* and what Jerry Fielding did on *The Wild Bunch*, which was to take a lot of experience that had been in his mind but that he hadn't had the opportunity to apply. The reason that Fielding couldn't was because he had been blacklisted all those years and was crawling back into the business. The year before *The Wild Bunch* he was scoring a Laurel and Hardy documentary. Christopher did something that actually is a continuum if you like in the Sam Peckinpah canon of music—consciously or not he's taken things, forms, concepts that are true to Peckinpah's work and they are now part of *Major Dundee* whereas they weren't before. One of the things this has done is remind us that *Major Dundee* is actually set in the Civil War; the first version you'd think it was set in some other time, but this is actually a Civil War film."

Caliendo acknowledges the enormity of the task he faced. "We're not just composing the sound, we're taking on the entire experience of Sam Peckinpah, all the psychological factors of war, the historical attributes of the score, the Indian cultures, and in 29 days try to create a symbol of excellence where both people like Nick with a great understanding of Peckinpah and lay-people can appreciate the film, and that's a lot of things for a score to do."



OH SHEET: Caliendo (right) and contractor Joe Soldo review the score between takes.

On Revisionist Filmmaking

The rescoring of older pictures isn't entirely without precedent, but in nearly all cases involving non-silent films it's been done when licenses to songs or other original music haven't been retained. To rescore a film of such near-legendary status as *Major Dundee*, and for a highly touted theatrical re-release, does break new ground—and Redman is well aware that many will see the removal of Amfitheatrof's 40-year-old music as nearly sacrilegious, particularly when it involves a man who's been at the forefront of some of the most visible efforts at film music preservation of the past few decades. According to Redman, when Grover Crisp began to seriously consider replacing *Major Dundee*'s score he approached Redman and Paul Seydor about the idea. "David Weddle [another Peckinpah expert and consultant on several documentaries on the filmmaker] and Paul Seydor made the case that this was quite appropriate because they felt that the original music really hurt the film," Redman says. "The

film is flawed and the score makes it worse, and therefore there could be no harm done replacing the music from Peckinpah's point of view. With that in mind, Grover commissioned Chris to do the score and in our opinion Chris took the film and made it a better movie. But we did know that there would be a purist reaction that people would be crying foul and thinking this would now happen to every movie."

New director's cuts of the *Star Wars* films and *Apocalypse Now* that have been designed to supplant the original theatrical versions in the public mind notwithstanding, Redman is quick to emphasize that unlike in those instances, the original theatrical release of *Major Dundee* and its Amfitheatrof score will not be buried forever by the rescored version.

"Grover at Sony is very specific and said that the original shorter version of the film is not being tampered with and it will always have the Daniele Amfitheatrof score. We're creating a new version of the film, it has a new score, and it's a different film with a different presentation. But on the DVD you'll have the new version in 5.1 and the original in mono, which is the way it always was, and it'll be there for you to choose."

In fact, the time, money and thought put into the extended cut of *Major Dundee* are the exception rather than the rule of studio handling of their vintage output, and Redman believes that the sheer effort and concentration necessary to pull off such a feat will prevent such instances from occurring with any frequency in the future. "I can't imagine someone doing this on a whim. Grover never once considered this in any kind of business or financial way; he thought we could make *Major Dundee* better. He hasn't made it a perfect creature, that's impossible and you'd have to re-shoot to do that. But it is better and I don't think that there are too many executives out there who are going to think we can make *Psycho* better by putting in a rock and roll score." **FSM**

Nathan Larson (continued from page 15)

wouldn't. In terms of our collaboration it was very smooth; he had a really good sense of what he wanted musically and we were sort of aping the *Rosemary's Baby* soundtrack, which was one of my favorites. We talked about that and we liked the fact that there was the baby tie-in and that sort of female vocal spooky thing worked really nicely with the imagery he had, so that held from the first try. That and the soundtrack from *Valley of the Dolls*, those were the two big ones for us. There's sort of a magical, unreal ele-

ment to it because the lead actor changes every 10 minutes, and it sounds like it wouldn't work but for some reason it does. And the purpose of it I can't really articulate, but it has this very emotional effect on you. At one minute it's this really fat African-American girl, the next minute it's this gorgeous, model-esque actress, and the next minute it's Jennifer Jason Leigh.

FSM: Another really tough project you did is *The Woodsman*; you wrote this warm and sympathetic piece for guitar to characterize the Kevin Bacon character who's a kind of reformed child molester, and it must have been incredibly difficult to approach this guy musically.

NL: We all had the same problem which was we had to make this child molester sympathetic without being ridiculous and without insulting people who'd been through that. I do seem to be drawn to this kind of subject matter. I find that musically it's such a challenge to sort of walk the line, and my goal in these situations isn't to do all this sort of dark music where I'm making everything seem really horrible, but to add a sense of warmth as well. I did this classical guitar piece not unlike something from *The Deer Hunter*, so it's not like I'm making a horror movie out of it, but I'm not making it really cloying either. **FSM**

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□ Vol. 8 No.4
633 Squadron/Submarine X-1
RON GOODWIN
Films released: 1964/1969
Studio: United Artists • Genre: WWII Action
Silver Age Classics
CD released: April 2005
Stereo/Mono • Disc One: 46:36
Disc Two: 51:05
Disc one presents the quintessential WWII aviation score, prepared from the original album masters—with a bonus suite of previously unavailable music (8:24). Disc two premieres Goodwin's suspenseful, potent music from *Submarine X-1*. **\$24.95**



□ 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 2005
Stereo • 76:04
Two George Pal soundtracks on one disc! *Atlantis* (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 and is the definitive presentation of the surviving score (both in stereo). **\$19.95**



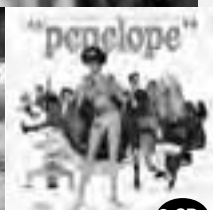
□ Vol. 8 No.1
The Thing From Another World/Take the High Ground!
DIMITRI TIOMKIN
Films released: 1951/1953
Studio: RKO/M-G-M
Genre: Science Fiction/Drama
Golden Age Classics
CD released: March 2005
Mono/Stereo • 78:42
Tiomkin's roaring, bellicose music features unusual instrumentation and is as terrifying as ever. The mono sound is good and 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 (in stereo). **\$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 2005
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 Schifrin's expansive underscore (54:08, mostly unavailable and partly unheard!), plus three songs and the original LP album tracks (24:48). **\$19.95**



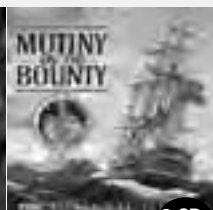
□ Vol. 7, No.19
The Subterraneans
ANDRÉ PREVIN
Films released: 1960
Studio: M-G-M
Genre: Drama
Golden Age Classics
CD released: January 2005
Stereo • 79:36
One of the best jazz soundtracks gets an expanded CD. Previn enlisted Carmen McRae, Shelly Manne and others to augment his own film scoring skills 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: 68:15
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**

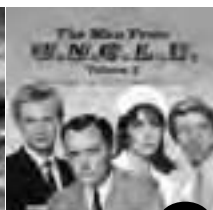


□ Vol. 7, No. 16
Mutiny on the Bounty
BRONISLAU KAPER
Film released: 1962
Studio: M-G-M • Genre: Historical Epic
Silver Age Classics • CD released: November 2004
Stereo • Disc One: 79:15 • Disc Two: 79:01 • Disc Three: 79:53
FSM's 100th Classic Series Release. This legendary production features a remarkable 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.**

Don't miss these and other great "B-sides" that are part of the FSM Classics Collection. Read the titles carefully: nearly one third of our CDs offer one or more bonus titles, at no extra charge!



□ 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 Lillian Haydon, starring Susan Hayward in a powerhouse performance. Equally strong is North's jazz-infused score featuring a memorable main theme. The CD includes all of the dramatic underscore, plus source cues and three vocals (by Hayward) presented in chronological order. **\$19.95**



□ Vol. 7, No. 12
Ride the High Country/Mail Order Bride
GEORGE BASSMAN
Films released: 1962/1964
Studio: M-G-M
Genre: Western
Silver Age Classics
CD released: August 2004
Stereo • 76:54
Bassman contributed a warm, wistful and melodic score to Sam Peckinpah's first masterpiece, *Ride the High Country* (32:35). Two years later, he reworked the same material into his score to *Mail Order Bride* (44:28). This CD premieres both scores in stereo. **\$19.95**



□ 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**

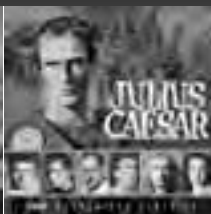




□ Vol. 7, No. 10

Born Free
JOHN BARRY

Film released: 1966
Studio: Columbia
Genre: Wildlife Adventure
Silver Age Classics
CD released: July 2004
Stereo • \$9.55
The original pop sensation has been remastered and released on CD for the first time! **\$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 • \$8.05
This premiere CD features the complete powerful score, with a wealth of extras. **\$19.95**



□ Vol. 7, No. 8
Big Wednesday
BASIL POLEDOURIS

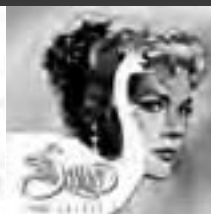
Film released: 1978
Studio: Warners
Genre: Surf Epic
Silver Age Classics
CD released: June 2004 • Stereo • \$78.29
One of the great orchestral scores of the 1970s, available for the first time anywhere. **\$19.95**



□ 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. **\$19.95**



□ Vol. 7, No. 6
The Shoes of the Fisherman
ALEX NORTH
Film released: 1968
Studio: M-G-M
Genre: Political Thriller
Silver Age Classics
CD released: April 2004
Stereo • Disc One: 77:09
Disc Two: 74:50
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 • \$8.21
A robust adaptation of Newman's original score (by Conrad Salinger). **\$19.95**



□ Vol. 6, No. 21
Where Eagles Dare/ Operation Crossbow
RON GOODWIN

Films released: 1968/1965
Studio: M-G-M
Genre: WWII Espionage
Silver Age Classics
CD released: January 2004
Stereo • Disc One: 74:04
Disc Two: 78:37
Two entire film underscores. **\$24.95**



□ Vol. 6, No. 20
Moonfleet
MIKLÓS RÓZSA

Film released: 1955
Studio: M-G-M
Genre: Swashbuckler
Golden Age Classics
CD released: January 2004
Stereo • 77:11
A moody tale with a richly melodic score and a lovely main theme—plus alternates. **\$19.95**



□ Vol. 6, No. 19
McQ
ELMER BERNSTEIN

Film released: 1974
Studio: Warner Bros.
Genre: Police Thriller
Silver Age Classics
CD released: November 2003
Stereo • \$49.24
Combines a traditional symphony with '70s funk for a unique, swaggering sound. **\$19.95**



□ Vol. 6, No. 18
On Dangerous Ground
BERNARD HERRMANN

Film released: 1952
Studio: RKO • Genre: Film Noir
Golden Age Classics
CD released: November 2003
Mono • \$48.24
Herrmann's only film noir runs the gamut from furious chases to heartfelt warmth. Produced from acetate recordings. **\$19.95**



□ Vol. 6, No. 17

The Man From U.N.C.L.E.
Vol. 2

JERRY GOLDSMITH, et al.
Series Broadcast: 1964-68
Studio: M-G-M • Genre: Spies
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
Golden 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
Genre: Crime, Biography
Silver Age Classics
CD released: July 2003
Stereo • \$77.24
Three complete TV movie scores plus bonus tracks. **\$19.95**



□ Vol. 6, No. 12

Toys in the Attic
GEORGE DUNING

Film released: 1962
Studio: United Artists
Genre: Southern Family Drama
Golden Age Classics
CD released: July 2003
Stereo • \$70.27
One of Duning's greatest scores is sensitive, rich and melancholy. **\$19.95**



□ Vol. 6, No. 11

The Appointment
MICHEL LEGRAND, JOHN BARRY & DON WALKER, STU PHILLIPS

Film released: 1969
Studio: M-G-M
Genre: Drama
Silver Age Classics
CD released: June 2003
Stereo • \$77.06
Three scores on one CD. **\$16.95**



□ Vol. 6, No. 10

Our Mother's House/ The 25th Hour
GEORGES DELERUE

Films released: 1967
Studio: M-G-M
Genre: Gothic/WWII Comedy
Silver Age Classics
CD released: June 2003
Stereo • \$58.49
Both delicate, melodic scores are remastered in stereo. **\$19.95**



□ Vol. 6, No. 9

The Adventures of Huckleberry Finn
JEROME MOROSS

Film released: 1960
Studio: M-G-M
Genre: Satirical Adventure
Golden Age Classics
CD released: June 2003
Stereo and Mono • \$59.58
A giant of Americana writes a bouncy, rich score. **\$19.95**



□ Vol. 6, No. 8

Soylent Green/ Demon Seed
FRED MYROW/ JERRY FIELDING

Film released: 1973/77
Studio: M-G-M • Genre: Sci-Fi
Silver Age Classics
CD released: May 2003
Stereo • \$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

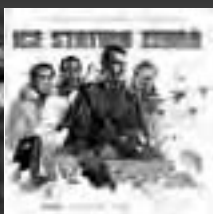
THX 1138
LALO SCHIFRIN

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**



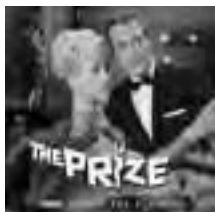
□ Vol. 5, No. 18
The Man From U.N.C.L.E.
Vol. 1

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**



□ 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 FELDING

Film released: 1967, 1973
Studio: M-G-M
Genre: Film Noir
Silver Age Classics
CD released: June 2002
Stereo • 77:54
Two tough films based on D.E. Westlake's crime novels. **\$19.95**



□ Vol. 5, No. 7
**On the Beach/
The Secret of Santa Vittoria**
ERNEST GOLD

Film released: 1959, 1969
Studio: United Artists
Genre: Drama, Comedy
Golden Age Classics
CD released: June 2002
Stereo • 70:59
Two LP scores reissued on one CD, with one bonus cue. **\$19.95**



□ Vol. 5, No. 6
The Traveling Executioner
JERRY GOLDSMITH

Film released: 1970
Studio: M-G-M
Genre: Black Comedy
Silver Age Classics
CD released: May 2002
Stereo • 39:39
This score touches all the bases, from bluegrass to avant-garde to full-scale action. **\$19.95**



□ Vol. 5, No. 5
36 Hours
DIMITRI TIOMKIN

Film released: 1964
Studio: M-G-M • Genre: WWII/Spy
Golden Age Classics
CD released: May 2002
Stereo • 66:41
A taut, piano-dominated score with an accent on stealth—and double the length of the LP. **\$19.95**



□ Vol. 5, No. 4
The Man Who Loved Cat Dancing
JOHN WILLIAMS
MICHEL LEGRAND

Film released: 1973
Studio: M-G-M
Genre: Western
Silver Age Classics
CD released: Mar. 2002
Stereo • 65:37
A rare two for one! **\$19.95**



□ Vol. 5, No. 3
Joy in the Morning
BERNARD HERRMANN

Film released: 1965
Studio: M-G-M /
Genre: Romance
Golden Age Classics
CD released: Mar. 2002
Stereo • 46:33
The complete score: romantic, surging with passion and haunting in its use of melody. **\$19.95**



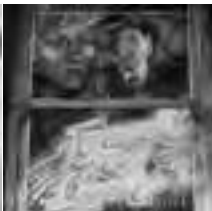
□ Vol. 5, No. 2
Logan's Run
JERRY GOLDSMITH

Film released: 1976
Studio: M-G-M / Genre: Sci-Fi
Silver Age Classics
CD released: Feb. 2002
Stereo • 74:18
This classic story of a dystopian future gets the royal treatment in this restored, remixed, resequenced release! **\$19.95**



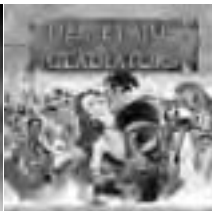
□ Vol. 5, No. 1
Lust for Life
MIKLÓS RÓZSA

Film released: 1956
Studio: M-G-M
Genre: Biography
Golden Age Classics
CD released: Feb. 2002
Stereo • 61:51
A favorite score of the composer, remixed, with bonus alternate cues and more. **\$19.95**



□ VOLUME 4, No. 20
**Farewell, My Lovely/
Monkey Shines**
DAVID SHIRE

Film released: 1975/88
Studio: M-G-M
Genre: Film Noir/Suspense
Silver Age Classics
CD released: Jan. 2002
Stereo • 73:48
Jazzy Noir & rhythmic thrills. **\$19.95**



□ Vol. 4, No. 19
Demetrius and the Gladiators
FRANZ WAXMAN

Film released: 1954
Studio: 20th Century Fox
Genre: Biblical Epic
Golden Age Classics
CD released: Jan. 2002
Stereo • 61:51
Spectacular Biblical epic. **\$19.95**



□ Vol. 4, No. 18
Broken Lance
LEIGH HARLINE

Film released: 1954
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Dec. 2001
Stereo • 38:41
Disney's workhorse composer from the '30s goes West. **\$19.95**



□ Vol. 4, No. 17
John Goldfarb, Please Come Home!
JOHNNY WILLIAMS

Film released: 1965
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: Dec. 2001
Stereo • 71:32
Wacky Arab go-go music! **\$19.95**



□ Vol. 4, No. 16
The World of Henry Orient
ELMER BERNSTEIN

Piano Concerto by K. Lauber
Film released: 1964
Studio: United Artists
Genre: Comedy/Drama
Silver Age Classics
CD released: Nov. 2001
Stereo • 40:32
Bernstein's "second-best" score for children, sounds great! **\$19.95**



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



□ Vol. 4, No. 14
The Illustrated Man
 JERRY GOLDSMITH
Film released: 1969
Studio: Warner Bros.
Genre: Sci-fi/Anthology
Silver Age Classics
CD released: Sept. 2001
Stereo • 42:02
 One of Jerry Goldsmith's most haunting sci-fi creations. **\$19.95**



□ Vol. 4, No. 13
The Bravados
 ALFRED NEWMAN &
 HUGO 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: WWII/Docudrama, TV
Silver Age Classics
CD released: Aug. 2001
Stereo (Morituri)/
Mono (Entebbe) • 57:50
 Suspense! Action! Exotica! **\$19.95**



□ Vol. 4, No. 11
The Best of Everything
 ALFRED NEWMAN
 Song by Newman &
 Sammy Cahn.
Film released: 1959
Studio: 20th Century Fox
Genre: Drama/Romance
Golden Age Classics
CD released: Aug. 2001
Stereo • 71:14
 Newman's last Fox score. **\$19.95**



□ Vol. 4, No. 10
Voyage to the Bottom of the Sea
 PAUL SAWTELL
 & BERT SHEFTER
 Song by Russell Faith,
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**



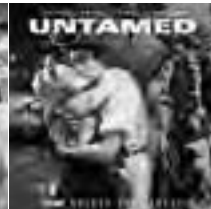
□ Vol. 4, No. 7
A Man Called Peter
 ALFRED NEWMAN
Film released: 1955
Studio: 20th Century Fox
Genre: Religious/ Biography
Golden Age Classics
CD released: June 2001
Stereo • 58:14
 Biopic receives rich, reverent, melodic score; complete, including source music. **\$19.95**



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



□ Vol. 4, No. 5
The Egyptian
 ALFRED NEWMAN &
 BERNARD HERRMANN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical Epic
Golden Age Classics
CD released: May 2001
Stereo • 72:06
 The original stereo tracks resurrected! **\$19.95**



□ Vol. 4, No. 4
Untamed
 FRANZ WAXMAN
Film released: 1955
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: April 2001
Stereo • 65:43
 A thrilling adventure score in first-rate sound. **\$19.95**



□ Vol. 4, No. 3
The Towering Inferno
 JOHN WILLIAMS
Film released: 1974
Studio: Warner Bros./20th Century Fox
Genre: Disaster/Irwin Allen
Silver Age Classics
CD released: Apr. 2001
Stereo • 75:31
 Premiere CD release, doubled in length from the LP.



□ Vol. 4, No. 2
How to Marry a Millionaire
 ALFRED NEWMAN &
 CYRIL MOCKBRIDGE
Film released: 1953
Studio: 20th Century Fox
Genre: Comedy/ Romance
Golden Age Classics
CD released: Mar. 2001
Stereo • 70:03
 Period songs adapted as instrumental underscore. **\$19.95**



□ Vol. 4, No. 1
Conquest of.../Battle for the Planet of the Apes
 TOM SCOTT/LEONARD ROSENMAN/LALO SCHIFRIN
Film released: 1972/73
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Feb. 2001
Stereo & Mono (Conquest)/
Stereo (Battle) • 74:44
\$19.95



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



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



□ Vol. 3, No. 8
From the Terrace
 ELMER BERNSTEIN
Film released: 1960
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Dec. 2000
Stereo • 71:27
 Soaper features tuneful, romantic score; Rich Americana, sensitive romantic themes. **\$19.95**



□ Vol. 3, No. 7
Batman
 NELSON RIDDLE
 Theme by Neal Hefti
Film released: 1966
Studio: 20th Century Fox
Genre: Adventure/Camp
Silver Age Classics
CD released: Nov. 2000
Mono • 65:23
 Holy Bat-tracks! 1966 feature expands TV themes. **\$19.95**



□ Vol. 3, No. 6
The Undefeated/ 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**



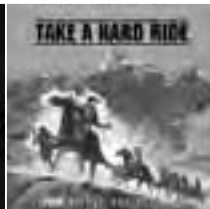
□ Vol. 3, No. 4
Tora! Tora! Tora!
 JERRY GOLDSMITH
Film released: 1970
Studio: 20th Century Fox
Genre: WWII
Silver Age Classics
CD released: May 2000
Stereo • 54:45
 Score balances aggressive action with avant-garde effects. **\$19.95**



□ 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.



□ 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
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Help, I'm Steppin' Into *The Twilight Zone*

The Laserphile springs ahead into the new season • **By Andy Dursin**



ONE MORE TIME: Rod Serling's legacy gets the best possible treatment, once and for all.

Ah, the familiar sounds of *The Twilight Zone*...the inevitable twist, the moody photography and the feeling that things are just a bit off-kilter. For many of us who grew up post-1959—whether it was back in the '60s during its initial run, or in the '70s and '80s via reruns—*The Twilight Zone* was always worth visiting. Rod Serling's classic television anthology—a show that embraced

sci-fi, fantasy, horror, satire, a bit of whimsy and often the political paranoia of its era—remains one of the all-time classic series to grace the television airwaves. Whether the show scared you, repelled you, made you think or simply entertained, Serling's show (which ran on CBS from 1959 to 1965) was scripted and produced by an abundance of talented writers, actors and directors, far more capable of delivering the show's intended message than nearly anything we see on the airwaves today.

Image Entertainment celebrated *The Twilight Zone* in the final week of 2004 by releasing a pair of new DVD sets: "The Definitive Edition" First Season of the original **Twilight Zone (1959-60)**, and the intriguing, though ultimately disappointing, **Twilight Zone (1985-86)** revival in the mid '80s.

The original *Zone* has been released in a variety of flavors on video, laserdisc and DVD, but there's no doubt Image's new set is clearly the

way to go for die-hard fans. All the episodes have been treated to new remastered transfers, which look fresh and only a bit grainy, with the original monophonic soundtracks also appearing in satisfactory condition. What's more, Serling's "Next Week's *Twilight Zone*" promos have been retained, some of which are as amusing as the episodes themselves.

Isolated Score Tracks!

Combining all 36 first season stories (quite a single-season number by today's standards), including classics like "Time Enough at Last," "The Lonely," "The Monsters Are Due on Maple Street" and "A Stop at Willoughby," the six-disc "Twilight Zone: Definitive Edition" is packed with extras, including a specially packaged edition of Marc Scott Zicree's outstanding *Twilight Zone Companion*. Zicree's book includes synopses of all episodes along with interviews with writers, directors and cast members, and pro-

vides a great read, even for people who have not watched the individual episodes.

In fact, some of the research Zicree conducted for his book in the late '70s—including interviews with cast members like Anne Francis and writers Richard Matheson and Buck Houghton—is included here as supplemental audio tracks, along with new commentaries from Kevin McCarthy and Rod Taylor among others, plus full isolated score tracks.

As any film music fan knows, the original *Twilight Zone* provided a golden opportunity for talented composers, both established artists like Franz Waxman and Bernard Herrmann, and then-fledgling newcomers like Jerry Goldsmith. Image has included no fewer than 21 isolated scores in this first-season set (some of them tracked with library cues), including: "Where Is Everybody?" (Bernard Herrmann), "The Sixteen-Millimeter Shrine" (Franz Waxman), "Walking Distance" (Herrmann), "The Lonely" (Herrmann), "A Stop at Willoughby" (Nathan Scott), "The Chaser," "A Passage for Trumpet" (Lyn Murray), "Perchance to Dream" (Van Cleave), "And When the Sky Was Opened" (Leonard Rosenman), "What You Need" (Cleave), "The Four of Us Are Dying" (Goldsmith), "Third From the Sun," "A World of Difference" (Cleave), "The Big Tall Wish" (Goldsmith), "A Nice Place to Visit," "Nightmare as a Child" (Goldsmith), "The

Hitch-Hiker,” “The Purple Testament” (Lucien Morawek), “Elegy” (Cleave), “Mirror Image,” and “The Monsters Are Due on Maple Street” (Rene Garriugenc).

Additional audio tracks include classroom lecture tapes with Professor Serling at work and even several recently produced *Twilight Zone* radio dramas, including a remake of “The After Hours” with Kim Fields and narrator Stacey Keach (talk about an oddball pairing!).

For other supplements, Image has included a full slate of special features on the sixth DVD. The original version of the pilot episode “Where Is Everybody?” is included, sporting alternate Serling narration, commentary from producer William Self, and a 1975 Sherwood Oaks College lecture. There are also bloopers, sales pitches, a segment of the game show “Liars Club” hosted by Serling, photo galleries, billboards, Emmy Award clips, a portion of a *Drew Carey Show* episode that paid homage to “Time Enough at Last,” and an issue of the 1963 *TZ* comic book in Adobe Acrobat format.

The Zone Revisited

After five seasons on the CBS airwaves, *The Twilight Zone* retreated to a long, successful tenure in rerun syndication. Along the way, Steven Spielberg opted to produce an anthology “Zone” feature film in 1983. *Twilight Zone: The Movie* was a box-office flop and an ultimately disappointing film, dominated by misguided changes to its source material and only redeemed partially by George Miller’s concluding segment and Jerry Goldsmith’s sensational score.

Though far from a commercial success, the movie paved the way for *The Twilight Zone* to return to the air in 1985, alongside other genre anthologies like NBC’s *Amazing Stories* and the revival of *Alfred Hitchcock Presents*.

Unfortunately, while *Amazing Stories* was front-loaded with talent and high production values (and as such hasn’t dated badly), the 1985 *Twilight Zone* feels very much like a product of its time. The grainy look of the series (which is how it originally appeared) and mostly pedestrian musical scores by “Merl Saunders and The Grateful Dead” only enhance the often disappointing stories assembled by producer Phil DeGuere and consultant Harlan Ellison, among others.

Going through all six discs of Image’s *Twilight Zone* circa 1985, I was struck by how the new show often lost sight of what Serling’s original series was all about. Many stories offer a shocking twist, but unlike the original, there’s usually no subtext or point to them. Serling’s series often had a message that transcended the creatures and alien invaders you’d routinely

see. Here, in its worst moments, the revival simply feels like bad ’80s genre TV—more like *Tales From the Darkside* than Serling in tone and spirit—with often subpar special effects.

One of the other strange and unsettling aspects to the series is how it routinely used children as victims, with one episode (“Examination Day”) showing a young boy executed for being too intelligent, another young protagonist (in Joe Dante’s “The Shadow Man”) strangled at the hands of a fictional comic book character, and a Stephen King adaptation (“Grammar”) featuring Barrett Oliver being tormented by his devilish grandmother. There are other instances (“The Burning Man,” “Children’s Zoo,” “A Little Peace and Quiet”) where kids either meet a grisly end or are at least viewed as obstacles to the happiness of the protagonists—something that, no wonder, made the series an unbelievably unsuitable choice for viewing at 8:00 p.m. on Friday nights. (As producer Phil DeGuere notes in one of his audio commentaries, the producers were guaranteed by CBS that the show would air at 10:00 p.m., but ultimately to no avail.) Regardless, the tone of most of these shows would leave a bad taste in the mouth at any hour.

There are, however, some superb episodes sprinkled throughout the disappointments—though only enough that a 2-disc “Best Of” compilation likely would have suited most viewers.

Director Wes Craven was responsible for the few standout shows from the *Zone* revival, including “Her Pilgrim Soul,” a lyrical tale of love lost and found, beautifully scripted by Richard Matheson; “Dealer’s Choice,” with Morgan Freeman and M. Emmett Walsh playing cards with the devil; and “Shatterday,” a Harlan Ellison story about a businessman (Bruce Willis) whose conflicting personas ultimately clash with one another.

Other solid episodes include the excellent “A Message From Charity,” about the unlikely, sensitive and moving connection between a girl in Puritan Massachusetts and a modern teenage boy, sporting a Basil Poledouris score that sticks out like a sore thumb in comparison to most *Zone* revival soundtracks (the less said,

the better about the Grateful Dead’s eclectic, but unsatisfying, musical contributions). William Friedkin’s “Nightcrawlers” is the most impressive visual piece of the series, while Ellison’s “Paladin of the Lost Hour” manages to transcend its creaky visuals with a satisfying premise and incisive dialogue.

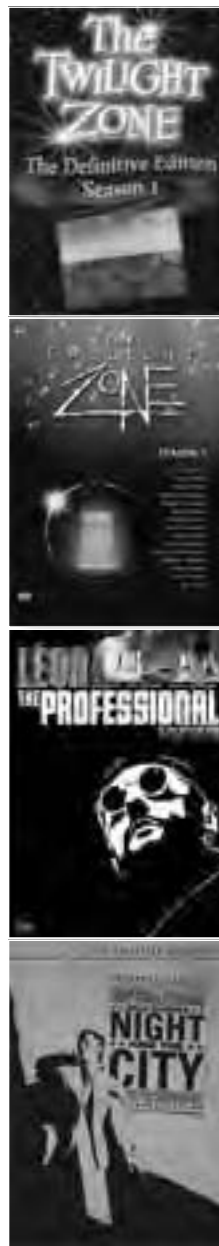
Commentary Worth Hearing

Speaking of Ellison, he contributes many fascinating and hilarious commentary tracks throughout Image’s box set, no more so than on “Paladin,” where he calls director Gil Cates (operating under the “Alan Smithee” pseudonym) a “hack” and talks about how “selfish” star Danny Kaye was during shooting. Moments like these make you treasure commentary tracks where filmmakers are candid about what *really* went on, and while such tracks are atypical on DVD, all of the commentaries here are fascinating and add plenty of insight into the series’ production, failures and successes.

Tellingly, most of the commentaries are included on the first three of the set’s six discs, perhaps because the second half of the first season episodes offers little to discuss. Other extras include a 15-minute interview with Wes Craven, discussing his favorite moments from the show, and brief animated “bumpers” that CBS ran in-between segments of the series.

The transfers, meanwhile, often look excessively grainy, but this was a product of how the show was shot (even though my recollections of the show’s original run are based on my days in fifth and sixth grade, this is how I recall them appearing on CBS in the mid ’80s). About half of the soundtracks are in stereo while the others are in mono, and they’re all acceptable (again, not as elaborate as the rich stereophonic mixes *Amazing Stories* had, but still passable for their time).

Ironically, it took until the final days of 2004 to see two of the best DVD packages of the year released. Both sets are exceedingly well-produced, stockpiled with extras, and at least the original *Twilight Zone* ranks as an essential purchase for any respectable sci-fi/fantasy aficionado. Submitted for your approval, and highly recommended!



Criterion Corner

A collection of independent works, foreign films and new titles from Merchant-Ivory highlights recent releases from The Criterion Collection.

Fans of filmmaker Jules Dassin will be thrilled by the Collection's new editions of **Night and the City** and **Thieves' Highway** (approx. \$39 each).

Richard Widmark's performance as an American hustler trying to make it in the London underworld makes *Night* one of the most-remembered film noir examples of the '50s, and the crisp black-and-white cinematography looks remarkably fresh in the new Criterion presentation. The film may be a bit melodramatic, but the performances and direction maintain their hold on the viewer even today (unlike the disappointing 1992 Robert DeNiro/Jessica Lange remake).

Two Films, Two Scores

Among the extras is a superb featurette, "Two Films, Two Scores," narrated by Christopher Husted. Featuring a comparison between Franz Waxman's atmospheric American score and Benjamin Frankel's comparatively inferior soundtrack for the English version, this terrific 25-minute featurette boasts alternate footage from the British release, and shows the stylistic differences between the two scores. It also demonstrates how the film was tightened up and improved for its American release.

There's also a great commentary track from online DVD reviewer Glenn Erickson, who provides a thoughtful analysis of the picture, plus a vintage interview with Dassin. *Thieves Highway*, the last film Dassin made in America before he was blacklisted, offers a superb commentary from author Alain Silver.

Among other noir classics made elsewhere in the world during the period were **Casque d'Or** and **Touchez Pas au Grisbi** (\$30 each), both efforts from French filmmaker Jacques Becker.

Touchez is the more intriguing of the duo. Becker's Parisian-lensed thriller is a superb, richly textured tale of honor among thieves, sporting an excellent central performance by Jean Gabin as an elder gangster coming to the end of his career, who after making a few errors in judgment, finds his "last big score" challenged by an upstart young drug dealer who learns of his secret. This French film offers ample atmosphere and fully developed characters, a fascinating comparison with Dassin's films and other, domestic noirs. Extras include contemporary interviews with actors Lino

Ventura and Daniel Cauchy, as well as composer Jean Wiener.

The comparatively more melodramatic *Casque D'Or*, meanwhile, offers a 1963 interview with star Simone Signoret, commentary from critic Peter Cowie, and behind-the-scenes footage of Becker at work among other extras.

More Merchant-Ivory

New to Criterion's on-going Merchant-Ivory Collection are Special Editions of **The Deceivers**, **Howards End** and the little-seen 1990 production **A Perfect Murder** (\$20 each).

Pierce Brosnan stars in *The Deceivers*, one of the most action-oriented of all Merchant-Ivory films. The 1986 release features Brosnan as an English lieutenant assigned to infiltrate the ranks of the Thuggee cult in India during the 1820s. Nicholas Meyer helmed the picture. John Scott's fine score works well, but the movie is heavy-handed and not entirely believable despite its location filming.

Stellan Skarsgård's performance is one of the few positive elements in the muddled Indian mystery *A Perfect Murder* (not to be confused with the 1998 Michael Douglas-Gwyneth Paltrow thriller of the same name), though the restrained, eloquent English period piece *Howards End* represents the company's formula at its best. The performances of Anthony Hopkins and Emma Thompson highlight this 1992 adaptation of E.M. Forster's novel, which rightly copped three Oscars (for Thompson, art direction and adapted screenplay).

Supplements are light on *The Deceivers* and *A Perfect Murder*, though *Howards End* boasts two new Making Of featurettes, a pair of vintage featurettes, a remastered transfer and (as with all of Criterion's discs) new liner notes.

Other new Criterion discs include highlights from elsewhere around the world: Seijun Suzuki's 1960s efforts **Fighting Elegy** and **Youth of the Beast** (\$30 each), both feature new and improved English subtitles, while Bernardo Bertolucci's first film **La Commare Secca [The Grim Reaper]** sports an exclusive interview with its director.

Last but not least there's the

fascinating curio **Tout Va Bien** (also \$30), a "new wave" 1972 effort with "Hanoi Jane" Fonda teaming up with director Jean-Luc Godard and Jean-Pierre Gorin to comment on consumerism and capitalism. Yves Montand co-stars as Fonda's French director husband in this intriguing, though dated, effort, which includes a new interview with Gorin.

Classic Musicals Collection

Warner Home Video has struck gold again with their latest wave of classic M-G-M musicals, all remastered with bonus materials, commentaries and other goodies in a five-disc box set (\$60).

Two of M-G-M's greatest productions, **The Band Wagon** and **Easter Parade**, have each been treated to double-disc presentations in their DVD debuts. *Easter Parade* offers com-

mentary by Ava Astaire McKenzie and John Fricke, while *The Band Wagon* includes a talk with Liza Minnelli and Michael Feinstein. New featurettes accompany both films. Richard Schickel's superb PBS special *The Men Who Made Movies: Vincente Minnelli* is among the *Band Wagon* supplementaries, with the excellent, Emmy-winning *American Masters* profile of Judy Garland contained on the second disc of *Easter Parade*.

Outtake footage is also present on both films (including the "Mr. Monotony" number from *Easter Parade* and "Two Faced Woman" from *Band Wagon*), along with Warner's new editions of **Bells Are Ringing** and **Brigadoon**. Each benefits from new, remixed 5.1 Dolby Digital soundtracks and additional featurettes on both titles. (*Brigadoon* also appears appreciably improved from its previous DVD release.) *Bells Are Ringing* also boasts a handful of alternate takes, while *Brigadoon* includes no fewer than one deleted audio outtake and three excised scenes: "Come to Me, Bend to Me," "From This Day On" and "Sword Dance."

Not an M-G-M property but also included in the box set is the DVD debut of **Finian's Rainbow**, an early 1968 effort from Francis Ford Coppola.

Coppola contributes a fascinating audio commentary and new





ALL IN THE FAMILY: Liza and Judy span the generations with Bobby and Fred.



introduction to his film, which he admits was a problematic attempt at fashioning a '40s musical piece (with admittedly beautiful songs) into the post-Civil Rights era of the late '60s. His discussion of working on the film, its challenges and his overall satisfaction with the picture make it a must for all Coppola buffs, while the 16:9 widescreen transfer and new 5.1 Dolby Digital soundtrack are also outstanding.

Also New and Recommended

The Martin Scorsese

Film Collection (MGM, \$50)

This four-film box set offers the debut DVD Special Edition packages of the filmmaker's *New York, New York* and *Raging Bull*, along with Scorsese's *Boxcar Bertha* and the previously released DVD of *The Last Waltz*.

New York, New York is largely comprised of MGM's superb laserdisc box set, sporting nearly a half-hour of deleted/extended sequences (including a different ending) and commentary with Scorsese and critic Carrie Rickey. What's new is an introduction by Scorsese, a remastered transfer and 5.1 Dolby Digital sound.

Raging Bull, meanwhile, offers more in the way of exclusive extras, from three commentary tracks (including Scorsese, John Turturro, composer Robbie Robertson and Paul Schrader among others), newsreel footage of the real Jake LaMotta, and other goodies.

Though die-hard Scorsese fans will certainly want the box set, other viewers may want to pick up the titles individually, as they retail for \$15 each elsewhere.

The Fifth Element

Leon, The Professional (Sony, \$25 each)

Two of Luc Besson's most entertaining and successful films receive well-deserved Special

Edition packages courtesy of Sony. *The Fifth Element* is a sprawling, candy-coated sci-fi fantasy that remains one of Besson's best films, not to mention one of his most successful at the worldwide box office.

The new 2-disc Special Edition includes the previous SuperBit DVD release on disc one: a breathtakingly gorgeous 2.35 widescreen transfer, in addition to a dynamite 5.1 DTS soundtrack superior to the disc's other 5.1 Dolby Digital mix. Though reportedly not a new transfer, the SuperBit release is regarded as one of the finest that the DVD medium has to offer, so why fix something that's not broken?

Disc two offers two hour's worth of new featurettes. "The Visual Element" kicks things off with a 20-minute featurette examining the influence French comic book designers like Möbius had on the picture's visual design, while "The Digital Element" looks at Digital Domain's CGI work on the movie. "The Alien Element" concentrates on the eclectic design of the various aliens in the story (one of which was excised from the film), and "The Star Element" includes comments from Bruce Willis, Chris Tucker and Milla Jovovich, with audition footage of the latter on-hand. "The Fashion Element," meanwhile, dissects the costume design, while a look at "The Diva" (one of the film's most striking images) profiles the blue-skinned extraterrestrial from the picture's climax. A brief poster gallery and an on-screen Trivia Track rounds out the disc, which lacks only a commentary and the movie's theatrical trailer.

Fewer special features are found in Columbia's latest edition of Besson's *Leon The Professional*, though for the money the disc is still a winner.

Again utilizing the previous SuperBit release for its content on disc one (meaning a beautiful 2.35 widescreen transfer with DTS and Dolby Digital soundtracks) with the addition of an

on-screen trivia track, the set's second disc offers three new featurettes that fans should enjoy. "Natalie Portman: Starting Young" contains a recent interview with the actress, reflecting back on her still-discussed, career-making role in Besson's 1994 film. "Jean Reno: The Road to Leon" offers likewise recent comments from the international star, while the 25-minute "10 Year Retrospective" includes comments from Portman, Reno and other cast/crew members, with the notable omission of Besson.

Bambi:

Disney Platinum Edition (Disney, \$20)

Disney's restoration work on its all-time classic *Bambi* is a joy to behold: Looking brighter, sharper and more colorful than ever, one of Walt's greatest achievements has been lovingly brought to DVD for the first time. The remixed 5.1 soundtrack is likewise superlative, and a bevy of extras—from recreations of Disney's story meetings (hosted by Patrick Stewart) to a pair of deleted scenes and some interactive games—make this wonderful, limited-time-only DVD release a must-have for all ages.

Ray (Universal, \$20)

Jamie Foxx's deservedly acclaimed performance as Ray Charles carries a typically overlong Taylor Hackford film, with a boisterous soundtrack chock full of the late artist's hits and numerous special features. You can watch the film in its theatrical version or with an additional 25 minutes that were cut from theaters, view uncut musical performances, or hear Hackford's commentary in a superb Universal Special Edition package. **FSM**

Andy Dursin can be reached at andy@andyfilm.com

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Feeling Fancy Free

Now more than ever, Hank's our kind of guy • **By Matthias Budinger**



Last year, 2004, was Henry Mancini's year. The incomparable composer of unforgettable movie scores and songs passed away a decade earlier. On April 16 of last year, Hank would have turned 80, only two weeks after the late Marlon Brando's 80th birthday, as well as Doris Day's. Now more than ever, there's reason to listen to Mancini and think about his timeless, magical music.

Readers of *Soundtrack!* magazine and the early *Film Score Monthly* issues may remember that I'm as great an aficionado of Mr. Mancini as there possibly can be. This man and his music are a part of my life, of my body and soul, ever since I tried to overcome my adolescent existence in a small German town in the mid-'70s (with the whole accompanying programme of pimples that would have made me first choice for horror movies, insecurity, fear, all that *Summer of '42* stuff—by the way, a great Michel Legrand score).

Anyone trying to write about the music of Henry Mancini from a more general, almost philosophical viewpoint has profound reasons to begin with the man himself. Henry Mancini was that all too rare kind of person who was a *mensch*, a human being endowed with the milk of human kindness. He had a distinct, fine and easy, sensitive and always respectful way of dealing with others. He was a man who was concerned, who cared and felt responsibility. I only need to mention his support of Quincy Jones, who had trouble being recognized as an African-American film composer in the oh-so-liberal 1960s.

A man with this kind of incredible success and wealth could easily have become arrogant and bourgeois. Yet Mancini never forgot his proletarian background and always felt thankful to the powers and persons that "made" him. He never took anything for granted, he never exploited and misused his position. His recording contract with RCA records and his overpowering success, though, forced him to think sometimes too commercially and make choices that he would regret in later years. But one only has to watch and listen to his original movies to understand what an abundantly talented, dramatic composer Henry Mancini was. He had a



great sense of humor and irony, a sympathetic innocence and naiveté in his personality, along with a youthful freshness, in later years mixed with an almost Visconti-styled aristocracy.

Now, how does this admittedly enthusiastic praise connect with the music? It's simply all there in the music, too. Richard Wagner may not have been a guy you would want to have coffee with, Beethoven may have been a difficult person, but true artists *are* what they create, and Henry Mancini was no different. He *was* his music: the charm, the elegance, the purity, the freshness, the melancholy, the sensitivity, the sentimentality, the sensuality, the irony, the humor, the love of life, the beauty and the darkness. It's all there when you listen to the incredible amount of Mancini compositions that make you forget the ugliness of the world.

In the Mancini world there is Audrey Hepburn singing about a strange river, there is David Niven giving a cocktail party, Peter Sellers making us disbelieve in any order of the world; there are baby elephants on their way to a moon

river, there is a sweetheart tree. But Mancini also underscored Jack Lemmon and Lee Remick on their very dark odyssey through alcoholism, and the horror of experiments in terror and waiting until dark.

There is this inimitable Mancini way of dealing with all these trials and tribulations: He subtly held back his musical forces, in respectful understanding of the drama and with an awareness of the danger of interfering with it. Nevertheless, he is not only effectively heard when he raises his musical voice, he is also loved for what he has written. So, paradoxically, Mancini's music becomes memorable almost involuntarily and sub-consciously, as a by-product of his mere scoring of the respective scenes.

That naturally leads us to Mancini's proto-Italian sense of melody. I listen to a lot of different kinds of music, from Mahler to Doris Day, from Bach to Iggy Pop. I would say that I am musical, that I have an impulsive appreciation of music. So it is with some credibility that I suggest that Hank's melodic instincts are one-of-a-kind. He never mistreated his audience or forced them musically, he didn't beat you with his originality. The music is just there. The melody seems to compose itself, it seems to know where only to go, and the result is a natural, almost Schubert-like beauty and simplicity far from any kind of dullness. It's more like the product of a sculptor who takes away everything redundant in order to maintain the clarity of his creation.

It's so uplifting to see Monica Mancini, one of Hank's twin daughters and a formidable singer, giving new life and a heartfelt "familiarity" to some of Hank's most beautiful songs in her concerts and on her recordings. She really loved her father, and in an absolutely convincing "goose-pimple" way communicates this deep love to her audience. There isn't anything left for me to add to my appreciation of Henry Mancini other than quoting from Monica's rendition of the love theme from *The Molly Maguires* (text by Will Jennings, the song is called "Music on the Way"):

*When the whole world goes wrong
The magic of your song creates a place
Here in my soul
Where hope can stay.*

FSM



Music Composed by **Bronislau Kaper**

Conducted by **Charles Wolcott** • Special Music Created by **Heitor Villa-Lobos**



1. Main Title/Chase/River Boat	5:24	12. The Young Man	3:01
2. Abel and Jaguar	3:38	13. Nevertheless/Avoc, Didi/Marake	6:57
3. Dead Jaguar/The Village	2:23	14. Which Way?	2:03
4. My Name Is Abel/Kuako	1:57	15. Escape	2:27
5. At the Pool/First Visit	4:04	16. Natives Return/Natives Foiled	3:28
6. Rima's Face/Rima/Nameless Chord	2:30	17. Nufflo's Story	2:08
7. The Snake	3:04	18. You Will Go/Ruins/The Cave/Digging	10:08
8. Where Is Your Mother?/Vultures/ Look/The Flower	7:42	19. Fire/Dead Fawn	3:29
9. It's Gold/The Shuttle	2:24	20. Fight	2:20
10. Is It You?/The Prayer	5:37	21. End Title	3:03
11. Riolama	1:26	Total Time:	79:53

Album Produced by Lukas Kendall



GREEN MANSIONS (1959) IS ONE OF THE MOST unusual soundtracks created during Hollywood's Golden Age. Based on a novel by W.H. Hudson, the film stars Audrey Hepburn as Rima, the mysterious "bird girl" of the Venezuelan rain forest who romances a political refugee played by Anthony Perkins. The film was directed by Mel Ferrer (Hepburn's husband at the time) and shot with great expense in South America as well as at M-G-M's Culver City studios.

M-G-M HAD ATTEMPTED TO LAUNCH *GREEN Mansions* for several years, and one constant was their desire—which they eventually realized—to enlist for the soundtrack one of the greatest composers of the Americas: Heitor Villa-Lobos (1887-1959). Villa-Lobos was known for his "jungle music" for the concert hall as well as his flamboyant personality, and M-G-M succeeded in bringing him on board in a rare film venture.

WHEN THE EXIGENCIES OF FILM COMPOSITION proved too much for Villa-Lobos, the studio relied upon their venerable Bronislau Kaper—who was already providing the love theme for the picture—to adapt Villa-Lobos' score to fit the nuances and timings of the screen action. The result was an unusual synthesis of Villa-Lobos' gorgeous, impressionistic writing with Kaper's sturdy film presence.

VILLA-LOBOS PROCEEDED TO ADAPT HIS *GREEN Mansions* score for a concert hall work, "Forest of the Amazons," which has been recorded on LP and CD. However, this CD marks the premiere release of the film's original soundtrack itself, featuring Villa-Lobos' music as adapted and expanded upon by Kaper. Some cues are pure Villa-Lobos, others pure Kaper; most fall somewhere in-between, making a fascinating listening experience.

THIS CD FEATURES THE COMPLETE DRAMATIC score as heard in the film, with selected source music and unused cues. Due to missing masters, the Anthony Perkins vocal source cue is not included. Liner notes by Bill Whitaker and Jeff Bond chronicle the behind-the-scenes odyssey of Villa-Lobos' involvement, and the precise use of his music in the finished film. \$19.95 plus shipping

Film Score Monthly—dedicated to bringing you new releases of classic film scores, monthly!



Composed and Conducted by **Ron Goodwin**

ON THE HEELS OF FSM'S RELEASE OF *WHERE*

Eagles Dare/Operation Crossbow (FSMCD Vol. 6, No. 21) comes another 2-CD set of classic Ron Goodwin war soundtracks: *633 Squadron* (1964) and *Submarine X-1* (1969). Both of these films are United Artists releases of Allied missions (led by North American commanders) during World War II to attack Axis positions in Norwegian fjords—one by air, the other by sea.

633 SQUADRON IS ONE OF RON GOODWIN'S FINEST war scores, with a magnificent "chattering brass" theme that captures the exultation of flight. (Goodwin ingeniously composed the theme to reflect the "633" of the title, with alternating bars of six and three beats.) The film stars Cliff Robertson as the leader of a squadron of Mosquito bombers, with George Chakiris his comrade operating behind enemy lines. Goodwin's score is full of action and triumph, as well as a love theme for the film's romantic subplot.

SUBMARINE X-1 IS A LESSER-KNOWN PRODUCTION starring James Caan as the leader of three experimental midget submarines in a mission to sink a German battleship. The film is a no-nonsense "mission procedural" and the score features moody suspense and action for its underwater battles. Goodwin also provides a soaring, nautical British anthem amongst gentler moments, and his octatonic "underwater" colors will thrill fans of his distinctive adventure writing.



DISC ONE OF THIS RELEASE FEATURES 633 SQUADRON: first the album program (as previously released on LP and CD, remastered for the best-possible stereo sound), followed by a suite of additional cues from a 1/4" monaural tape in Goodwin's possession. Disc two features the complete score of *Submarine X-1* (minus one brief cue), mastered from Goodwin's personal 1/4" stereo tapes. **\$24.95** plus shipping



DISC ONE: **633 SQUADRON**

1. Main Title—633 Squadron	1:51
2. Memories of Norway	2:54
3. Love Theme	2:13
4. The Attack Begins	3:06
5. Murder Mission	4:31
6. Crash Flight	3:04
7. Love Theme	1:57
8. Escape From Norway	3:20
9. Peace and War	3:11
10. Apprehension	4:35
11. End Title—Love Theme—633 Squadron	3:58
12. Public House Jazz	2:54
13. Bonus Suite	8:24
Total Time:	46:36

Reissue Produced by Lukas Kendall

DISC TWO: **SUBMARINE X-1**

1. Main Title	4:39
2. Secret Arrival	1:05
3. Training Begins	5:41
4. Quentin's Rescue/Quentin's Bolt/Bolt Hits Mirror	2:29
5. Air Raid	1:10
6. X-Craft Introduced/X-Craft Dives/X-3 Through Net	4:50
7. X-3 Hits Net	2:50
8. X-3 Recovered	1:10
9. German Parachutist	2:00
10. Defeat	1:03
11. Bolton Defeats Parachutist	1:13
12. Operation Jonah	1:36
13. Jonah's Journey/Minefield	3:52
14. X-1 Escapes	2:10
15. Sognefjord	2:07
16. E-Boat Patrol	3:53
17. Depth Charge Attack	4:35
18. Target Directly Above/Hesitation	1:55
19. Homeward Bound—End Titles	2:18
Total Time:	51:04