

FILM SCORE

M A G A Z I N E



C3PO Conducts pg. 40

The Poet of Paranoia

From Out of the Shadows Comes Michael Small

Elliot Goldenthal

Writing a Monster Opera

Miami Vice Verses

Song Scores That Work

March of the Penguins

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Music Supervisor
MACHINEHEAD

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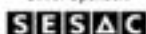
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Pop music as narrative has been used and abused in film and TV over the years. But every once in a while, someone does it right. Take *Miami Vice*, for example.

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This summer saw the end of the *Star Wars* trilogy, but the music lives on, thanks to conductor Erich Kunzel's concert series. Hear how Kunzel, along with C3PO, has taken the *Star Wars* show on the road.

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On the cover:
THE POET OF PARANOIA, MICHAEL SMALL.
Photo courtesy Lynn Small.

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The 1000 Club

For some, speculation is the name of the game

The limited collector's edition is alive and well in the world of film scores. Over the past two decades, more and more soundtracks have become available every year—from just a few dozen releases at the dawn of compact discs in 1985, to some 500 releases last year. In the old days, soundtrack labels would have to press a lot of discs to receive national distribution. Wholesale distribution was always financially risky, especially when a title did not sell, in which case the labels had to buy back the unsold copies. Ouch. Given that film scores as a group have never been big sellers—for every truly successful release, say, a John Williams *Harry Potter* album selling in excess of 50,000 units, there are dozens of scores selling fewer than 10,000 copies (usually, a lot fewer.) As more soundtracks were released, the more brutal the economics became.

Fortunately for film score aficionados, a new business model emerged: Rather than risking a small fortune on mass-market distribution, labels have opted for smaller, artisan-style ventures. Like microbreweries that craft high-quality beers in small batches, specialty soundtrack labels have been targeting releases for a small but appreciative audience, selling them directly over the internet. The profit margins may be thin, but much of the waste is eliminated.

The ceiling for these collector's editions has tended to be a few thousand per title, mainly because of licensing and reuse agreements. Lately, some labels have been even more selective, releasing titles in quantities as low as 1,500 or even 1,000 (most CD replication plants won't bother with smaller quantities). It was a compromise born of economic reality: How few can we afford to press without losing our shirts? One thing is certain about the folks in the film score business, they do it for love, not money.

Well, a funny thing happened when the quantities were lowered: sales went up. Typically, these CDs sell a few hundred to a thousand copies right away, and then sales trickle off in a seemingly infinite curve. But when the Varèse Sarabande Soundtrack Club offered 1,500 copies of Alfred Newman's *The Robe* in 2003, everyone was surprised to see it sell out in just a few months. Reissues of Maurice Jarre's *The Bride*, Ennio Morricone's *The Island* and others in quantities of 1,000, sold out in even less time—until this past August, when the 1,000 copies of George Delerue's *True Confessions* sold out within 24 hours of being offered.

I'd like to think this is a rousing mandate for the dear, departed Mr. Delerue, but I fear something else is at play. Some justly obscure scores from lesser films have sold out nearly as fast. No one was clamoring for Richard Hartley's score to *Sheena* before it sold out last fall. And the ruckus surrounding each subsequent limited collector's item threatens to cloud the whole market. After subtracting

a few hundred copies sold in bulk to stores, and a few hundred copies sold to genuinely interested parties (who may be motivated by fear of losing out), this whole craze can be attributed to a handful of greedy speculators buying multiple copies for "investment."

Remember when kids traded baseball cards and read comic books—just for fun? Those ephemeral pleasures of childhood, popularized as cheap diversions after the Depression and World War II, were never intended to last longer than a summer vacation, and few survived even that long. As a result, the few cards and comics that escaped trashcans became valuable to collectors, and secondary markets grew up around the scarce remnants. By the 1980s, that investor market warped the comic and card industries, as publishers rushed to generate "collectibles." These were limited collector editions that were more remarkable for the speculative value than their intrinsic aesthetic. The cards and comics weren't fun anymore, and a generation grew up thinking that collecting was really all about capital gain. But you know what? If everyone has a sealed, mint-condition collectible, then it really isn't worth much, is it?

I'm afraid that this same mentality threatens film scores. Soundtracks are a misunderstood art form to begin with, and this sort of feeding frenzy only makes us look like crazy, hoarding nutjobs. Speculators crowd out other buyers, denying them the opportunity to enjoy the music. Worse, putting a dollar value on art cheapens its true, intrinsic value. If you're buying CDs because you think they will make you wealthy, then I suggest you try real estate. But if you're listening to film scores because they make you happy, then you're among the richest people in the world.

This issue of *Film Score Magazine* is, as always, dedicated to the enjoyment of music. Perhaps you secretly hum along to the pop vocal accompaniment of *Miami Vice*. Maybe you're curious to learn more of the hard driving, progressive sounds of *Goblin* (our Buyer's Guides are always about worthiness, never about resale value). Perhaps you're looking forward to hearing Erich Kunzel play *Star Wars* music in a concert hall near you. Or maybe you'd like to rediscover the music of the overlooked and underappreciated Michael Small. If so, have we got the issue for you. And we won't be selling out any time soon.



Joe Sikoryak
Creative Director

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M O N T H L Y



Joe Harnell 1924-2005

Joe Harnell (pictured above with Bill Bixby) died July 14 in Sherman Oaks, CA, of natural causes. He was 80. Born in the Bronx in 1924, he began studying the piano at the age of six, and by his teenage years was already a professional jazz pianist. During World War II, he joined the Air Force and toured with the Glenn Miller Air Force Band, and over the years he studied composition with Nadia Boulanger, William Walton and Aaron Copland. He worked as a pianist, arranger and musical director for such luminaries as Frank Sinatra, Marlene Dietrich and Judy Garland during the '50s and '60s, earning a Grammy in 1962 for his version of "Fly Me to the Moon," and from 1967-1973 was the musical director of *The Mike Douglas Show*.

He worked steadily in the '70s and '80s in TV, scoring such works as *The Bionic Woman*, *The Incredible Hulk* (his "lonely man" theme is the series' best-remembered music) and the original miniseries *V*, whose exciting main theme was like a cross between *Ride of the Valkyries* and *North by Northwest*. He received Emmy nominations for *Hulk* (the episode "Triangle"), *V*, and the daytime soap opera *Santa Barbara*; and he

released promo CDs of his music from *Hulk*, *V*, and a two-disc set called *The Film Music of Joe Harnell*, which featured cues from *V*, *Hulk*, *Bionic*, *Cliffhangers* and the *Alien Nation* pilot as well as one of his most instantly recognizable themes, the 1981-1987 United Artists logo music (unofficially known as "the scary UA theme"). His most recent scoring assignment was a 1996 documentary on Josef Mengele, and in 2001 he published a memoir, *Counterpoint: The Journey of a Music Man*. He is survived by his wife, three sons, two stepsons and three grandchildren.

Clifford McCarty 1929-2005

Clifford McCarty, a well-known authority on all things film music—and author of several books and other published works—died Aug. 13 at his home in Topanga Canyon, CA, after a long battle with emphysema. He was 76.

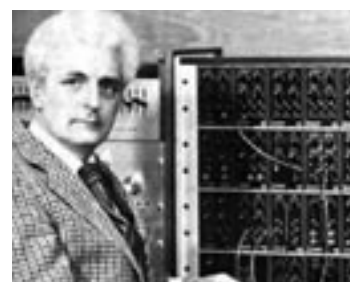
For many years a book-seller as well as an author, McCarty was a tireless film-music researcher,



known for poring over conductor scores, cue sheets and other papers at nearly every studio in order to guarantee the accuracy of his documentation. In 1953, he self-published *Film Composers in America: A Checklist of*

Their Work, a seminal reference book at that time that documented in detail who composed, who orchestrated and on what projects they worked. It took McCarty another 40 years before the second edition came out, but when it did it was worth the wait: His *Film Composers in America: A Filmography 1911-1970* was vastly expanded to 534 pages and garnered critical acclaim.

McCarty was also one of the founders of the Film Music Society, as well as the first editor of its publication *The Cue Sheet*, to which he contributed until 2001. He is survived by his wife, Maxine, three children and five grandchildren.



Robert Moog 1934-2005

Electronic music maverick Robert Moog died from brain cancer Aug. 21, at his home in Asheville, NC. He was 71. Known for the creation of the synthesizer that bears his name, Moog (pronounced "Moag") first brought the product to market in the mid-'60s, and in doing so changed the

(continued on page 8)

Fox Faithful Fallen Rick Victor 1950-2005

We at *FSM* were very sorry to hear of the recent passing of sound editor, archivist and producer Rick Victor, with whom we had worked over the years. Rick produced our classic Fox CDs *All About Eve* and *Prince of Foxes*. His close friend David Litwack wrote this remembrance:

I FIRST MET RICK WHEN WE WERE 14 AND GROWING UP IN OLIVETTE, a suburb of St. Louis. He was the best man at my wedding and my best friend. He was 54 when he died. Born in St. Louis, he received his B.A. from Boston University and his Masters from the U.S.C. Department of Cinema. Rick was a sound-editing prodigy, completely self-taught. In our teens, he could edit sound and music manually without a mixer better than pros who had the proper equipment. While at B.U., he produced a radio drama series, *Horror Theatre*, which aired nationally on the Pacifica Radio network during the early '70s. He created some of the original sound effects used in the first *Star Wars* movie but turned down an offer to move to San Francisco and join Lucasfilm, Ltd.—he loved living in L.A. too much.

While working at 20th Century Fox in the late '70s, he discovered that classic film music in the vaults were deteriorating and in some cases being discarded. He mounted a one-man crusade to save this music from being lost or destroyed. Having antagonized the wrong people at Fox, he was unjustly accused of pirating the music for his own personal gain and subjected to humiliating persecution. The studio fired him; a police investigation ensued, which resulted in all of his personal music being confiscated. After two years, all charges were dropped and he was completely vindicated. But the damage was done; he was subsequently blacklisted by all of the studios for a number of years.

We will never know how many classic scores were saved by his heroic efforts, but we do know the high personal and professional price he paid for his love of film music.

—David Litwack



PARLEZ-VOUS SOUNDTRACKS?: Cine Musique in Paris, France.

Aleph

Available now is *Kaleidoscope: Jazz Meets the Symphony*, # 6, which features all-new material written by Lalo Schiffrin, performed by Christian McBride, James Morrison, Gordon Rytmeister and the Sydney Symphony. www.schiffrin.com

Allscore

Due in Nov. is *Franco De Gemini—The Man With the Harmonica*, the premiere CD compilation of Italian

composer and harmonica player Franco De Gemini. www.allscore.de

Brigham Young University

Due by the end of the year is Max Steiner's 1935 score for *The Three Musketeers*. www.screenarchives.com

Chandos

Due imminently is *Korngold: Film Music of Erich Wolfgang Korngold*, featuring the complete score for *The Sea Wolf* and a concert suite from *The*

Adventures of Robin Hood. Ramon Gamba cond. The BBC Philharmonic. Forthcoming is *William Alwyn Film Scores, Vol. III*, featuring suites from *The Magic Box*, *Swiss Family Robinson*, *The Running Man*, *The Million Pound Note* and more.

Cinesoundz

Now available is a 2-DVD exclusive—*Hommage to Gojko Mitic*—which includes a CD with songs and film music by Wilhelm Neef, among others. www.cinesoundz.com; info@cinesoundz.de

Collectables

Now available is *The Oscar* (Percy Faith; 1966).

DRG

Available now is *Summer of '42* (Michel Legrand; 1971).

East Side Digital

Available now from Wendy Carlos is *Rediscovering Lost Scores, Vol. 2*, which features more tracks from *The Shining*, six pieces written for *Tron*, two from *Split Second* and 10 from the 1998 drama *Woundings*.

FSM

The Golden Age Classic for August is *The Time Machine* (Russell Garcia, 1960), the premiere of the complete original score. This month's Silver Age Classic is *Crossed Swords* (Maurice Jarre, 1978), from the original LP masters.

Coming next: a Golden Age pop classic makes its debut on CD, and three scores with one common creator are collected on a two-disc set. www.filmscoremonthly.com

(continued on next page)



NOW PLAYING Films and scores in current release

| | | |
|--|--------------------|-------------------|
| <i>The 40-Year-Old Virgin</i> | LYLE WORKMAN | Shout Factory* |
| <i>2046</i> | SHIMERU UMBEYASHI | EMI (import) |
| <i>Asylum</i> | MARK MANCINA | not yet available |
| <i>Bad News Bears</i> | EDWARD SHEARMUR | Ryko |
| <i>Broken Flowers</i> | VARIOUS | Decca* |
| <i>The Brothers Grimm</i> | DARIO MARIANELLI | Milan |
| <i>The Cave</i> | J. KLIMEK, R. HEIL | Lakeshore |
| <i>The Constant Gardener</i> | ALBERTO IGLESIAS | Higher Octave |
| <i>The Dukes of Hazzard</i> | NATHAN BARR | Sony* |
| <i>The Edukators</i> | ANDREAS WODRASCHKE | EMI* (import) |
| <i>The Exorcism of Emily Rose</i> | CHRISTOPHER YOUNG | Red* |
| <i>Four Brothers</i> | DAVID ARNOLD | Varèse Sarabande |
| <i>The Great Raid</i> | TREVOR RABIN | Varèse Sarabande |
| <i>Happy Endings</i> | VARIOUS | Commotion** |
| <i>Hustle & Flow</i> | SCOTT BOMAR | Atlantic* |
| <i>Junebug</i> | YO LA TENGO | n.y.a. |
| <i>Me and You and Everyone We Know</i> | MICHAEL ANDREWS | Everloving |
| <i>The Memory of a Killer</i> | STEPHEN WARBECK | Capitol (import) |
| <i>Must Love Dogs</i> | CRAIG ARMSTRONG | Sony* |
| <i>Red Eye</i> | MARCO BELTRAMI | n.y.a. |
| <i>The Skeleton Key</i> | EDWARD SHEARMUR | Varèse Sarabande |
| <i>Undiscovered</i> | DAVID BAERWALD | Lakeshore* |
| <i>Valiant</i> | GEORGE FENTON | Disney |
| <i>The Warrior</i> | DARIO MARIANELLI | n.y.a. |

* less than 10% underscore; **mix of songs and score



Higher Octave

Available now is *The Constant Gardener* (Alberto Iglesias).

Intrada

Available now are Special Collection, Vol. 23, *Judgment Night* (Alan Silvestri; 1993), and Special Collection, Vol. 24, *Heart Like a Wheel* (Laurence Rosenthal, 1983).

www.intrada.com

Ipecac

Due Nov. 29 is *Crime and Dissonance*, a 2-CD collection featuring 30 tracks from Ennio Morricone's late-'60s/early-'70s work.

Island

Available now is *Aegis* (Trevor Jones; Japanese import).

Lakeshore

Available now is *The Cave* (Reinhold Heil/Johnny Klimek).

La-La Land

Available now are *Book of Stars* (Richard Gibbs) and *The Howling* (Pino Donaggio). Forthcoming is *Kiss Kiss, Bang Bang* (John Ottman).

www.lalalandrecords.com

Milan

Available now is *The Brothers Grimm* (Dario Marianelli). Due imminently as of press-time is *Lean by Jarre*

(Maurice Jarre), a CD/DVD set featuring audio tracks from Jarre's work on David Lean films, as well as DVD concert footage, an interview with Jarre and more.

Percepto

Forthcoming 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*, liner notes by Ackerman and more.

www.percepto.com

Perseverance

Now available for order on the label's website are *Loch Ness* (Trevor Jones) and *The Punisher* (Dennis Dreith; 1989).

www.perseverancerecords.com

Reincarnate Music

Available now is *A Thousand Roads* (Lisa Gerrard, Jeff Rona).

Saimel

Available now are *La Nuit de Varennes/Il Mondo Nuovo* (Armando Trovaioli), *Perder Escuestion de Método* (Xavier Capellas), *Sinfonia de Ilegales* (Luis de Arquer) and *Entre Vivir y Soñar*

(Juan Bardem).

www.rosebudbandasonora.com/SAIMEL.HTM

Screen Archives Entertainment

Forthcoming are *Son of Fury* (Alfred Newman) and a complete, 2-CD *Marjorie Morningstar* (Max Steiner).

www.screenarchives.com

Silva

Due imminently are *Bonezzi: Almodovar Early Films* (Bernardo Bonezzi) and a re-issue of *Escape From New York* (John Carpenter). Forthcoming is a re-recording of *Guns of Navarone* (Dimitri Tiomkin), which will include over an hour of score, plus a 10-minute suite from Tiomkin's *The Sundowners*. Nic Raine conducts the City of Prague Philharmonic and the Crouch End Festival Chorus.

Theme and Variations

Available now is a limited, mail-order-only release to recognize the film-composer stamps issued by the U.S. Postal Service in 1999. *Celebrating the Classics* features the music of Max Steiner, Dimitri Tiomkin, Bernard Herrmann and Franz Waxman.

The CD can be purchased through the U.S. Post Office (1-800-STAMP24) or from Screen Archives (1-888-345-6335).

TVT

Available now are *Tee Vee Toons: All-Time Top 100 TV Themes* (2-CD set featuring original recordings) and *Everything Is Illuminated* (Paul Cantelon, Gogol Bordello).

Varèse Sarabande

Available now are *Stealth* (BT), *Four Brothers* (David Arnold), *Proof* (Stephen Warbeck), *An Unfinished Life* (Deborah Lurie) and *Serenity* (David Newman). Varèse Club releases now available include *Spacehunter: Adventures in the Forbidden Zone* (Elmer Bernstein; 3,000 copies), *F.I.S.T./Slow Dancing in the Big City* (Bill Conti; 2,000 copies), *True Confessions* (Georges Delerue; 1,000 copies) and *The Kindred* (David Newman; 1,000 copies). Both *True Confessions* and *The Kindred* have sold out, but they may be available through other outlets.

www.varesesarabande.com

Walt Disney

Available now is *Valiant* (George Fenton).

Please note:

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

FSM

News

(continued from page 6)

musical landscape forever—film music being no exception. The names of composers who have employed the Moog synthesizers in their scores are too many to list here, but Wendy Carlos and Jerry Goldsmith are among the best-known. And though it's likely that Bob Moog's landmark work in electronic music ultimately helped usher in the era of electronic orchestral "simulation" and sampling now prevalent in the industry, the world of film music is certainly richer for having that classic Moog analog sound.

(continued on page 62)

WSA Noms Announced

John Williams, Howard Shore and John Powell each received two nominations when the World Soundtrack Awards nominees were announced recently. The awards, including an additional Public Choice Award, will be presented in Ghent, Belgium, on Oct. 15, as part of the annual Flanders Film Festival. Here's the complete list:

Soundtrack Composer of the Year

Howard Shore
Thomas Newman
John Williams
John Powell
Angelo Badalamenti

Best Original Soundtrack of the Year

The Aviator—Howard Shore
The Bourne Supremacy—John Powell
Batman Begins—Hans Zimmer/James Newton Howard
War of the Worlds—John Williams
Mar Adento—Alejandro Amenàbar

Best Original Song Written for a Film

"Al Otro Lado del Río"; **The Motorcycle Diaries**
—Jorge Drexler
"Believe"; **The Polar Express**—Alan Silvestri/Glen Ballard
"Old Habits Die Hard"; **Alfie**—Dave Stewart/Mick Jagger
"Learn to be Lonely"; **The Phantom of the Opera**
—Andrew Lloyd Webber/Charles Hart
"Million Voices"; **Hotel Rwanda**



LET GEORGE DO IT: Composer Dunning at the podium circa 1960.

A-B

Mark Adler *The Rise and Fall of Fujimori.*
Craig Armstrong *Asylum.*
David Arnold *Ghost Rider.*
Klaus Badelt *Ultraviolet, The Promise.*
Rick Baitz *Hope and a Little Sugar.*
Nathan Barr *2001 Maniacs.*
Tyler Bates *Slither, 300, Goodnight.*
Christophe Beck *The Pink Panther.*
Marco Beltrami *The Three Burials of Melquiades Estrada.*
Scott Bomar *Black Snake Moan.*
BT *Underclassman.*

C

Teddy Castellucci *Click.*
Gary Chang *Sam's Lake.*
Steve Chesne *Press Pass to the World.*
Chuck Cirino *Komodo Vs. Cobra.*
Joseph Conlan *Mortuary.*

D-E

Jeff Danna *Tideland* (co-score w/ **M. Danna**), *Ripley Under Ground.*
Mychael Danna *Black, Where the Truth Lies, Tideland* (co-score w/ **J. Danna**, *Capote.*
Don Davis *The Marine.*
John Debney *Chicken Little, Zathura, The Barnyard, Dreamer.*
Joe Delia *Carlito's Way: Rise to Power.*
Pino Donaggio *Toyer.*
Patrick Doyle *Nanny McPhee, Harry Potter and the Goblet of Fire, Wah-Wah, As You Like It.*
Anne Dudley *Perfect Creature.*
Danny Elfman *Charlotte's Web, A Day With Wilbur Robinson, Corpse Bride.*

F-G

George Fenton *The Regulators, Last Holiday.*
Chad Fischer *Little Manhattan.*

Michael Giacchino *Mission: Impossible 3, The Family Stone.*
Scott Glasgow *Chasing Ghosts, Robotech: The Shadow Chronicles.*
Philip Glass *Partition.*
Nick Glennie-Smith *Love and Honor, The Sound of Thunder.*
Harry Gregson-Williams *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Disney), *Domino.*
Larry Groupé *Man About Town.*

H

Jan Hammer *Cocaine Cowboys.*
James Horner *The Chumscurber, Legend of Zorro.*

I-J-K

Mark Isham *In Her Shoes.*
Bobby Johnson *Edmond.*
David Julyan *The Last Drop.*
David Kitay *Art School Confidential.*

L

Nathan Larson *Down in the Valley, The Motel, Little Fish.*
Chris Lennertz *Doctor Dolittle 3.*
Joseph Lo Duca *Devour.*
Deborah Lurie *Mozart and the Whale.*

M-N

Hummie Mann *Suzanne's Diary for Nicholas.*
Clint Mansell *The Fountain, Doom, Trust the Man.*
Cliff Martinez *First Snow.*
Ennio Morricone *Leningrad.*
Mark Mothersbaugh *The Ringer, John Chapman: The Legend of Johnny Appleseed.*
David Newman *I Married a Witch, Man of the House.*
Randy Newman *Cars.*

Thomas Newman *Jarhead* (dir. Sam Mendes).
James Newton Howard *Freedomland, R.V.*
Michael Nyman *Where Love Reigns.*

O-P

Paul Oakenfold *Victims.*
John Ottman *Kiss Kiss Bang Bang, Logan's Run, Superman Returns.*
John Powell *The Bourne Ultimatum, Ice Age 2: The Meltdown.*

R

Jeff Rona *Urban Legends 3: Bloody Mary, The Quiet.*
J. Peter Robinson *The World's Fastest Indian.*

S-T

Gustavo Santaolalla *Brokeback Mountain, Babel.*
Lalo Schiffrin *Rush Hour 3.*
Theodore Shapiro *The Baxter* (w/ **Craig Wedren**), *Idiocracy.*
Howard Shore *King Kong.*
Ryan Shore *Prime.*
Stephen James Taylor *The Adventures of Br'er Rabbit.*
Brian Tyler *The Greatest Game Ever Played, Annapolis.*

V-W

James Venable *Happily N'Ever After.*
Nathan Wang *Tom & Jerry: The Fast and the Furry.*
Stephen Warbeck *On a Clear Day.*
Mark Watters *Kronk's New Groove.*
Craig Wedren *The Baxter* (w/ **Theodore Shapiro**).
Alan Williams *Suits on the Loose.*
David Williams *Planet Ibsen.*
John Williams *Memoirs of a Geisha.*

Y-Z

Gabriel Yared *Charly, Breaking and Entering, The Decameron.*
Aaron Zigman *10th and Wolf, Flicka.*
Hans Zimmer *Over the Hedge, A Good Year, The Weather Man, The Da Vinci Code, Ask the Dust.*

Get Listed!

Composers, send your info to editor@filmscoremonthly.com **FSM**

The Hot Sheet

Marco Beltrami *Underworld: Evolution.*
Bruce Broughton *Bambi and the Great Prince of the Forest.*
Jeff Cardoni *Thanks to Gravity, Just Friends.*
Teddy Castellucci *Just My Luck.*
Chuck Cirino *Shockwave, Solar Strike.*
George S. Clinton *Big Mama's House 2, Flakes, The Cleaner.*
Burkhard Dallwitz *Caterpillar Wish.*
Alexandre Desplat *Casanova, Syriana.*
Vincent Gillioz *Taking Charge.*
Garry Hardman *Wildlife* (docu).
Paul Healy *Headland* (Australian TV series).
James Newton Howard *Lady in the Water* (dir. Shyamalan).
Adrian Johnston *Isolation, Lassie.*
Quincy Jones *Get Rich or Die Tryin'.*
Kent Karlsson *Silence Inside.*
Rolfe Kent *The Matador, Thank You for Smoking.*
Penka Kouneva *Wednesday.*
Johnny Klimek/Reinhold Heil *Aeon Flux.*
Nathan Lanier *Officer Down.*
Antony Partos (w/ Matteo Zingales) *All Saints* (Australian TV series).
Art Phillips *The Secret World of Sleepwalkers.*
Rachel Portman *Have You Heard?*
Graeme Revell *The Fog, Goall, Harsh Times, Call of Duty, Call of Duty 2: Big Red One* (both videogames).
Eric Serra *Bandidas.*
Ed Shearmur *Derailed.*
Howard Shore *The Departed* (dir. Martin Scorsese).
Alan Silvestri *The Wild, Firewall, Beowulf.*
Cezary Skubiszewski *The Book of Revelation.*
John Williams *Munich* (dir. Spielberg).
Inon Zur *Warhammer 40,000: Dawn of War—Winter Assault* (videogame).

A Fantasy Come True: Videogames in Concert

More and more film music fans are discovering the music that accompanies high-end videogames. At the same time, these scores are entering the concert realm. Richard Jacques' music for the *Headhunter* series received critical acclaim in performances in Europe last year. Composers like Michael Giacchino have even been able to launch into feature scoring with excellent results. And, if the concert "Dear Friends" is any indication, we will be able to add Nobuo Uematsu's name to that list.

On Friday, July 3, the Fort Worth Symphony Orchestra provided this "first-ever" music/video concert using a "suite" of Uematsu's music from the *Final Fantasy* series. Music from the original game through the latest release, *Final Fantasy XI*, was included on the program.

Looking around the wonderful Bass Performance Hall, it was obvious that this was no ordinary audience. You could count the white-haired members easily. And it was very exciting to see the range of young people coming to an orchestra concert. To engage them, there were three large video screens hanging above the front of the stage where various scenes from *Final Fantasy* would be projected along with close-ups of the various soloists or conductor Miguel Harth-Bedoya. It may be difficult to imagine, but throughout the entire first half of the concert, the audience sat enraptured by the music. There was not a sound during any of the music; the silence was only broken at the end of each selection by massive applause.

If Harth-Bedoya was hoping to make a point with the symphony board, I hope they heard it. At the start of the second half, he asked the audience how many of them were hearing the Fort Worth Symphony at Bass Hall for the first time. By the show of hands it appeared that 90 percent of the crowd fit that demographic! So, with a little encouragement from the conductor that there "were no rules"

about enjoying music in a concert hall he resumed the program. The change was wonderful. Now, the response to each piece was more like a rock concert with applause of acknowledgment and even a little laughter.

This response is even more amazing when you realize that Uematsu's scores for these games are mostly of a moderate tempo, with lyrical melodies which would be at home in any pops concert. Some of the orchestrations are reminiscent of pops arrangements of 1970s ballads. But at its core the music for this series is one of hope. It speaks to a generation of people who have grown up playing and hearing this music in a time that has been very dark for many of them. This is their *Star Wars* experience (to compare it to some of us older music fans).

There were around 80 musicians in the orchestra with a 40-plus-member choir that appeared for the opening number, "Liberi Fatali" from *FFVIII*. It made for a strong opening. The bulk of this part of the program was given over to various love themes. "To Zanarkand" had a gentle piano opening followed by music that was a cross between Hisaishi and Dun. "Terra's Theme" had a bit of a martial feel that seemed to inform the opening number. "Theme of Love" is a lot like those Marvin Hamlisch love ballads from the '70s.

The second half opened with "Aeris' Theme" from *FFVII*. This one too has a wonderful lyrical melody, but it suffered from being overlong. The thematic idea here, and elsewhere, is stated simply and is then repeated with various colorful orchestrations. The problem with this suite is that there are no contrasting segments—a bit more variation would make the whole "suite" a better musical experience. As it is, it is like a love poem to fans of *Final Fantasy* and that intent is very clear from the selections arranged for this concert.

"You're Not Alone" from *FFIX* is Uematsu's take on a theme that bears some resemblance to "Across the Stars," complete with an interestingly ominous ending. The selection from the latest *FF*, "Ronfaure," had a more modal feel. The well-arranged concert

medley of themes from the first three games in the series was greeted with outbursts of cheerful laughter and applause as familiar themes were heard. This was followed by "Cloud Smiles," another finely written but brief romantic piece. The opening piano solo was like something from *The Young and the Restless*, but still made for another great, uplifting tune.

Then came the encore. After hearing several suggestions shouted from the audience, Harth-Bedoya toyed with them before finally launching into "One Winged Angel," an action cue similar to "Liberi Fatali." The audience went apoplectic—here was the kind of music that we could have used a few more examples of in the program. Uematsu translated the musical language of Stravinsky, Mahler and Shostakovich, to create one of the better selections on the concert. Jerry Goldsmith fans would have also enjoyed the playful rhythmic vitality of the piece. With little left to offer the screaming ovation, the orchestra repeated the selection.

This was a great concert. Should "Dear Friends" turn up near you, check it out—it's a more-than-worthwhile concert outing.

—S.A.K.

Scott Concert Rescheduled

Composer John Scott's two upcoming concerts have been rescheduled (and they're not associated with the Film Music Society, as originally reported). Scott will be conducting the Hollywood Symphony Orchestra in shows—Nov. 3 and Nov. 17—at the Scottish Rite Temple in Los Angeles, as part of an ongoing series called "The Symphony in Film Music." The first show will feature Scott's score for the 1920 *Dr. Jekyll & Mr. Hyde*. The second will feature a completely rewritten version of *Antony and Cleopatra* for three narrators, choir and orchestra. A performance of Ralph Vaughan Williams' score for *Scott of the Antarctic* is planned, among other featured works that evening.

U. S. Concerts

California

Sept. 30, Oct. 1, Pacific S.O.; World premiere of *Spider-Man* concert suite (Elfmán), Richard Kaufman cond., celebrating Kaufman's 15th season as principal pops conductor of the Pacific Symphony.

Florida

October 14-16, Florida S.O., Tampa, Richard Kaufman, cond.; "Golden Age of Film Music": Music of A. Newman, Raksin, Jarre, North, Herrmann, Waxman, Gold, Tiomkin, Victor Young, E. Bernstein, J. Barry.

Illinois

October 21, Chicago S.O.; *Phantom of the Opera* (conducted to silent film).

Indiana

Oct. 29, South Bend S.O.; *Psycho* (Herrmann).

Maine

Oct. 24-30, Portland S.O.; *Addams Family* (Shaiman), *Poltergeist* (Goldsmith), *Twilight Zone* (Constant), *Psycho* (Herrmann).

Michigan

Oct. 28-Nov. 4, Kalamazoo S.O.; *Sleuth* (Addison).
Oct. 28, Greater Lansing S.O.; *Vertigo* (Herrmann).

Missouri

Oct. 29, Kansas City S.O.; *Twilight Zone* (Constant).

North Carolina

Oct. 22, Asheville S.O.; *Vertigo* (Herrmann).

Oct. 27, Cullowhee, Western Carolina University. S.O.; Bernard Herrmann concert.

Texas

Oct. 28, Houston S.O.; *Bride of Frankenstein* (Waxman).

Virginia

Nov. 22, Clifton, Fairfax S.O.; *Guitar Concerto* (Bernstein).

Call venues to confirm shows! **FSM**

Thank you, we will.

I always enjoy your reviews. On the matter of selecting Thomas Newman to score the movie [*Cinderella Man*], Ron Howard did not choose Newman instead of James Horner. Horner was indeed assigned the project but had to withdraw after Russell Crowe sustained a shoulder injury during filming. The resulting delay in shooting the film created scheduling conflicts with prior commitments and Horner had to withdraw from the project. Have a nice day.

Craig Lysy

craig.lysy@huntingtonhospital.com

Freaked Out

Has anyone else ever seen *The Eyes of Charles Sand*, an early '70s ABC Movie of the Week? The film was made during a composer's strike so the filmmakers used Henry Mancini's *Wait Until Dark* score along with some of Ron Grainer's *The Omega Man*. According to the excellent massive reference book *Movies Made for Television*, Mancini successfully sued the producers. No mention is made what the settlement was, but I assume they had to pay Mancini every time the film was aired. There's nothing in the book as to what Ron Grainer's feelings were on the issue.

I taped *Charles Sand* some years ago on WTBS and watch it now and then because I love that old '60s/early-'70s TV terror. It really holds up, with a fine script by Henry Farrell. Now there was a man who, unlike so many of today's screenwriters, knew how to come up with a compelling story and script for the gothic horror genre. Excellent performances...Barbara Rush's psychological meltdown in the third act into a Mrs. Bates-type, knife-wielding fiend is pretty strong stuff.

Anyway, even though the filmmakers were wrong to use Mancini and Grainer's music, I must say that it's extremely well-edited into the film. And the music itself is so brilliant and awe-inspiring that it's kind of hard to voice any protest. It makes this film all the more gripping. Hopefully the movie will be released on DVD for others to enjoy.

On another note, it kind of freaked me out looking up the IMDB reference for the '67 Viacom animated *Spiderman* series and finally seeing all the uncredited composers whose music was used over and over as library stock music on the series.

In addition to Bob Harris and Ray Ellis they were:

Phil Coulter
Syd Dale
Alan Hawkshaw
John Hanksworth
Daniel Lindup
Bill Martin
Johnny Pearson

All of the music that you hear on this series is really outstanding. I guess they were all responsible for the library music that you hear on Viacom's Marvel Superhero series as well.

Sean McDonald

Macshemp7@aol.com

Of course, IMDB is not always accurate!

Errata

In the contents page of *FSM* Vol. 10, No. 4, we refer to contributor Peter Kennedy as "Patrick" Kennedy. We apologize.

SPEAK OUT! SPEAK UP! We're ready to print your comments at *FSM* Mail Bag, 8503 Washington Blvd., Culver City CA 90232. Or e-mail us via Mailbag@filmscoremonthly.com

Forbidden Film Score—A Postscript

DUE TO FURTHER RESEARCH, MY CUE SHEET FOR THE ORIGINAL theatrical trailer of *Forbidden Planet* (MGM, 1956) now must be revised with a brief follow-up to my article "Forbidden Film Score," published in *Film Score Monthly* (Vol. 9, No. 4).

André Previn, not David Rose, is the composer of the music I have called "Forbidden Planet Fanfare—Parts 1 and 2" on the original theatrical preview trailer of *Forbidden Planet*. The music on this trailer is a typical "track job," put together by a clever music editor at M-G-M sometime between January and March, 1956. What this editor, who worked under Franklin Milton in the M-G-M music editing department at the Culver City studio facilities, did, was cull through various prior M-G-M soundtrack scores in the vaults and come up with some appropriate-sounding music for the preview trailer rather than the studio spending time and money composing and conducting the studio orchestra in a new mix for the trailer. A "track job" was used in the interests of arbitrary economy, and it is almost certain that neither Rose nor Previn was involved in this editing process.

The Cue Sheet is now amended to show:

Cue#—Title—Running Time

C1—Music at the beginning of the trailer:

"Forbidden Planet Fanfare—Part 1" (Previn)—source music:

Track 1 (Main Title—*Bad Day at Black Rock*) 0:00-0:06

Track 22 (Main Title from the movie *Scene of the Crime*) 0:27-0:47

Total time—:28

C2—"Swimming Scene" (unknown—possibly Rose)

Total time—:18

C7—Music at the end of the trailer:

"Forbidden Planet Fanfare—Part 2" (Previn)—source music:

Track 13 (End Titles—*Bad Day at Black Rock*) 0:00-0:06 (Edited)

Total time—:25

(Track total time is 1:01; Begins at 00:26 into the track, ends at 00:57)

The first five seconds of the opening Main Title theme of Previn's *Bad Day at Black Rock* (MGM, 1955) which appear in the film underscoring the M-G-M lion's roar logo, are first part of the track I have called "Forbidden Planet Fanfare—Part One"; tightly edited together, almost seamlessly followed by a portion of a score by Previn from the film-noir drama *Scene of the Crime* (M-G-M, 1949), so cleverly edited, it seems to have been written specifically for the *Forbidden Planet* trailer, since it is synchronized in very tight timing with the visuals.

The track I named "Forbidden Planet Fanfare—Part Two" is actually the edited-down End Titles from *Bad Day at Black Rock* by Previn, composed and conducted by him in November 1954. There is no doubt Previn contributed, although probably without his personal involvement, via an unknown music editor, to the score of the *Forbidden Planet* original theatrical preview trailer, released in March, 1956. —Donald John Long

I wish to thank Guenther Koegebehn, Steve Vertlieb, Bill Wrobel, William Rosar, Chris in Germany, and others from the Bernard Herrmann Talking List Forum.

The Emperors Strike Back

Alex Wurman walks the walk on March of the Penguins • By Jeff Bond



BIRDS DO IT: The unlikely stars of the even more unlikely hit of the summer.

The year 2005 will likely be remembered as the year when the biggest would-be blockbusters underperformed at the box office while independent fare like *Crash* and *March of the Penguins* drew much higher per-screen averages based on a shocking new paradigm: the indies were good movies. *March of the Penguins*, an arresting documentary about the annual march of the emperor

penguins to their breeding grounds in Antarctica, is a French production made by Luc Jacquet. The original film features a Björk-like musical accompaniment by singer Emilie Simon, and actors voicing some of the penguins as characters. For American audiences the film's distributors jettisoned the character voicing, changing the film to a more sober documentary narrated by Morgan Freeman and scored by Alex Wurman. "They changed the style of the film," Wurman acknowledges. "I had a meeting with Mark Gill, unrelated to any particular project, and while we were talking it dawned on him that I might be a good choice...and before I even saw it I was in love with the idea."

Wurman's score is melancholy with a suggestion of jazz as it bypasses the epic landscape of Antarctica and focuses on the emperor penguin protagonists in minute detail. "When I watched the film I felt a certain sense of smallness as opposed to the landscape and I felt like if I were going to be out there I would feel very small, so that's one reason

I chose instruments in the upper registers, flute in particular," Wurman says. "I listened to *Peter and the Wolf* many times as a youngster and it seemed to me that flute was a good choice for reasons you might relate to that piece and also because the flute is an instrument that has a lot of wind going through it and wind is something I associate with the Antarctic. But I like writing in the upper register; it seems to be a style of mine and it didn't have anything to do with getting out of the way of the narration—you could go high or low and do that. But it had more to do with the fact that I was using the flute and the higher it went, the more like a bird call it felt like to me. I also used bassoon at the very highest end of its range—[bassoonist] Rose Corrigan was looking at me cross-eyed a few times."

Wurman worked with two major pieces of thematic material to construct the score. "There are two main themes and some smaller motifs...in the score as well," he says. "The two main themes, one of them is something I related to at the opening of the script Jordan Roberts wrote that talked about the

ancient story of the penguins. I felt that my biggest main theme was the story of the place and the penguins and the old quality of their existence. The second large theme is the chicks' theme, basically the new life theme—we hear it first when we see the egg, which is an extraordinary shot. Many people are wondering how they got those shots and if you stick around through the closing credits you'll see how they got that shot. When they first reveal the egg I was so fascinated by that shot...I just put my second theme right there and that theme grows and changes throughout the experiences we have with the egg and the hatching and the chicks running around and finally when they jump in the water at the end."

Penguin Poetry

Removing the vocal character performances and songs from the original film meant that Wurman's score had to supply emotional nuances and underscore story points that were spelled out in the French version of the film. "The job of filling in the character moments was established by the fact that we were going to use instrumental music," Wurman says. "There was never any question from the Warner Bros. and *National Geographic* people that I could do something as emotional as I wanted to. The reason they removed the types of songs they did in the first score and the way the narration was done with the three voices was because it was melodramatic and at the same time did not represent the gravity of the situation because it was too light and too comical. We wanted

to make it more dramatic—it just seemed to be too stylized and too poetic and symbolic, and therefore melodramatic and patronizing. I’m trying not to use too many negative words because it worked well in France, it just wouldn’t work here. It worked well for kids but there was such poetry and such a lifestyle imposed into the way we were looking at the story that I think for grownups that wanted to see the wonders of our Earth in a very romantic way, for our sensibilities over here it was just too much.”

Eponymous Music

The “march” itself is a complex orchestral cue that underscores the beginning of the penguins’ long journey to their breeding grounds. “That’s the first piece of music I wrote for the movie,” Wurman says. “I was developing the ideas in my mind away from the film for a few reasons—I wasn’t getting all the elements at the same time so I was working on a sound and motivic palette that I could draw from, and I felt that the first 30 seconds of the music had this forward motion to it and I’m trying to create the image of not knowing exactly where you’re going and why. But when the melody begins we first see the penguins lining up and heading away from camera, and the scope of the shot is fairly large—you can see miles into the foreground. And I think at that moment when the melody begins it sinks in that these guys are doing something fantastic.”

While Wurman strove for a sense of intimacy in his score, there were moments where he was able to acknowledge the incredible Antarctic environment in which the natural drama plays out. “The end of a rather long piece in the film is when the mothers come back—on the CD it’s the end of the cue called ‘Walk Through Darkness.’ That’s about eight and a half minutes in the movie and about five on the CD, but at the end of five minutes we hear the orchestra come back and the narration says something like ‘the mothers gain speed as if they’re sensing the urgency,’ which there must be actually some truth in that, that they know. The whole thing is built on timing so that when the mothers come back from retrieving as much food as they could possibly haul back in their bodies, their clock is ticking and they know they’ve got to get back before their chicks starve. So there’s a big moment there where I state that melody, the environment melody, which represents not only the penguins but the whole landscape, and there’s some forward motion to it and it’s written at about a double forte so the strings are swelling away.”

While the score features a large number of players, many were recorded away from the larger full orchestra—and some instrumentalists performed at Wurman’s house. “This could have been a disaster because my style is to get very involved with each part of the music,” Wurman, who plays piano on the score himself, points out. “In this case piano and harp were very complex, percussion was complex

and I had percussion recorded with my friend Marty Beller in New York in his old studio and he sent me all his tracks over the FTP site. I wouldn’t want the whole string section to wait while Fred Selden the flautist and I perfected all the melodies and performances, and I wouldn’t want the pianist to wait while I perfected the flutes. But on the other hand I did have the [other] pianist, Alan Steinberger, play at the same time as the harp and vibes—Katie Kirkpatrick played harps and Bob Zimmitti played vibes—and these are all consummate musicians—but to have each section in the room together meant

they could interact with one another; but having smaller groups meant I could perfect each part without making people wait, which was not only less expensive but made people feel a little more vital as they were playing and not sitting around and waiting.” And in case you’re wondering, your house isn’t always the perfect environment in which to perform film score instrumentals. “If you listen closely you can hear some birds chirping on the piano track and you can probably hear some of that in the movie but with all the penguins you’re never going to notice it.” **FSM**

Darn the Defiant!

John Frizzell scores *The Prizewinner of Defiance, Ohio*. • By Jeff Bond



MOORE MONEY: Julianne Moore plays a mom who raises a family of 10 on 25 words or less.

Director Jane Anderson chose John Frizzell to score *The Prizewinner of Defiance, Ohio*, a nostalgic

story about Jeff Bond’s hometown.

The movie stars Julianne Moore as a small town housewife who earns money for the family writing essays and entering promotional contests.

Mixed in with some evocative songs and instrumentals from the period,

Frizzell’s score features a main theme that captures the essential optimism of Moore’s character, frothy “shopping music” in the style of Leroy Anderson and Esquivel, and delicate underscoring that plays against some occasionally angry dramatic moments in the film.

Frizzell’s main theme captures the feel of some of the popular standards of the film’s 1950s period. “There’s ukulele in it, electric guitar, strings, and it follows the playfulness and innocence I felt from the characters,” the composer says. “Woody Harrelson’s character, the father, plays the ukulele a lot in the film. He was a complicated character, not a great guy, but he had a rough life and had some good things about him. Jane and I felt the ukulele should come in in a really sweet way in the score, so I ended up playing the ukulele on that. I just wanted a theme that resonated with the time and the characters, and the arrangement of it at the beginning really brings

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it into the era; later the theme comes back into the film in a more cinematic way, treated with strings and things we're more used to hearing where it doesn't have such a connotation of the place and the time. The theme of the main title actually came from looking at a scene at the end, which is a recapitulation of Evelyn's life, and we scan forward and see what happens over the next period of her life until her kids are grown. I wrote that and played it for Jane Anderson and she said 'That's the opening theme. That is Evelyn.' She liked the lightheartedness of it and the innocence of it, and liked that it felt like it came from the Midwest but it wasn't too rural. It felt like her aspirations of being in the big city."

When Moore's character wins a rapid-fire "shopping spree," Frizzell accompanies the scene with a bright, bustling piece of pizzicato. "There were a couple of moments where I had to be like advertising music of the period," Frizzell says. "The shopping spree is kind of like score but you're really in the era, 'source' I think we call it. There was a sound in the 1950s for advertising and whenever you see documentaries from that time you get that sound, this light, happy, fluffy feeling—I guess in some way it was a reflection of what America wanted to feel like after the war with this sort of vibrant optimism, and that permeated the music quite a bit. Jane had collected a bunch of ads from the period and we looked at those and talked about the sound of that era. There was another piece I wrote for the *Beavis and Butt-Head* movie where Beavis was a sperm, and it has the same kind of feeling."

Never Too Dark

For the darker moments of the film Frizzell avoided the temptation to go too heavy, instead electing to score against the more violent emotions with a delicate, sympathetic approach. "There are some tough moments in this film; it's not a joy ride, but her optimism gets her through and there are some very funny moments in the movie. Some of that goes with Woody Harrelson's character; for his drunken rages I felt like going in the other direction against them, and we used Sara Watkins from [the band] Nickel Creek playing all the fiddle solos, and there was something about putting these delicate, wandering melodies against these angry moments that really worked for the film."

Frizzell brought in Sara Watkins and guitarist Sean Watkins after seeing Nickel Creek perform numerous times in L.A. "I've gone to see Nickel Creek many times at Largo, a great club on Fairfax, and I think one of the most important places to hear new music in the world," Frizzell says. "I've had many conversations with them there, and when Jane started talking about the feelings she wanted and the way she wanted the guitar to be not jazz but

definitely not country and to feel sophisticated but honest and simple...I knew Sean Watkins would be the only one who could nail that feeling for me, the virtuosity of the whole band. I asked Sara to play the fiddle stuff and she was dying to do it. Sara played takes with the orchestra; we overdubbed later and it was a chance to go in and really finesse, and for Jane Anderson to direct every single note of the solos because they really say so much. We spent about a day and a half with Sean and Sara, going meticulously down each piece."

In addition to the shopping cue, Frizzell wrote a few other pieces of music to reflect specific musical styles of the period. "I put a doo-wop piece in there. That's a scene where Evelyn's listing all the prizes she ever won, and sometimes it's important for the music to tell you where you are in terms of time, and you just have doo-wop emerging on the scene and I had some friends come in to sing on it—it's certainly by no means true to the genre, it takes a lot of liberties, but it's reflective of it and it tells you that you're in the mid-'50s. It was important to view the music, including source material, as one big body to one big event that didn't feel disconnected."

For the score cues the composer also took an unusual approach to writing for piano. "I tried to use the right hand of the piano with very little left hand and use the low end of the harp which you don't hear very often in place of the left hand of the piano. So if you listen I have some chording in the low part of the harp and it's a big, fat, resonant sound you don't get to hear the harp do too often. We had the harp and piano very close to each other in one booth and miked it and did the placing so it sounded like one person playing the piano but one part was really the harp, and I'm very pleased with the way that came out."

Next up for Frizzell—maybe—is the long-delayed Lucky McKee film *The Woods*, about strange goings-on at an all-girls school. "It's a really twisted and fun, darkly comedic horrific film. This is [set] in the '60s so I was really hearkening back to the film composers of that era and how they might have treated it. I'm always influenced by people like Jerry Goldsmith, Bernard Herrmann and Alex North and am in awe of those guys' work, so I tried to begin the score the way one of those guys might have in that period. But it rapidly deteriorates as the film gets weirder, into something mixing in electronics, digital editing and using Surround Sound in very bizarre and messed up ways, integrating everything—Lucky wanted me to do something with the score like Jimi Hendrix did with the national anthem, just take it and mash it up in a pot and rip it to shreds. I used a lot of 20th-century techniques, aleatoric writing where you don't really know what's going to come out." **FSM**

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At Peace With Reese

Rolfe Kent's assignment is Just Like Heaven. • By Jeff Bond



GIRLFRIEND IN COMA: Witherspoon reaches out from her otherworldly state.

Rolfe Kent's blessing and curse is that he does comedies so well. Since he first made an impression with *Citizen Ruth*, *The House of Yes* and *Election*, Kent has shown himself a consistently original voice who specializes in finding the correct mood for sly, often subversive comedy films, with occasional forays into more mainstream fare like *Legally Blonde*. His distinctive voice and

knack for unusual solo instrumentation proved long ago that he was game for, and capable of, just about anything, so the world is still waiting for a smart director to put Kent to work on a thriller or something. Kent says he is actually just waiting for one of the directors he's fond of working with to take on something outside the comedy genre. "My attitude to the career is I have loyalties to certain directors and I'm interested to stick with them and see where they go next." He collaborated with director Mark Waters on *House of Yes*, *Freaky Friday* and *Mean Girls* and the two of them have just finished *Just Like Heaven*, with Reese Witherspoon as a young woman in a coma whose spirit communicates in romantic-comedy fashion with a pessimistic man played by Mark Ruffalo. It's sort of *Heaven Can Wait* meets the Terry Schiavo case. The storyline might sound depressing, but Witherspoon's light

comic performance, the director's approach and Kent's music keep the tone under control. "I never felt I was scoring a movie about a coma; it's really a movie about a relationship," Kent says. "Admittedly under exceptional circumstances, but there was no need to worry about that, just to play the relationship and how they start connecting." Kent's main piece of thematic material is romantic, gentle and droll all at once, although he says at first he went after a traditional big romantic sound. "In talking to Mark about the theme before writing it—I think I'd already written it and I was actually trying to decide whether I should even show it to him, because he'd said 'it should be romantic and significant but not operatic in scale.' And the way it came to me it was a vast sort of theme—that was its original incarnation in my head and I really liked it. But in fact the way it's manifested in the film it's very gentle and played on piano and other things, but I

was definitely going for the biggest, most sweeping theme I could get that would still work within the picture, and it was very satisfying to make that theme work in various incarnations and nuance it through the film. The way it ends up in the end of the film was the way I originally conceived it, and the other versions of it as a simple little tune is the opposite of the way I originally thought of it."

Rolfe Kenting vs. Mickey Mousing

For one scene in which a very important piece of paper is swept up by a gust of wind and through the hands of fate crosses a street and starts attaching itself to Ruffalo's character, Kent was able to write a cue that follows the action with a host of instrumental flourishes including a complicated solo for flute. "It was fun to do; I don't normally do that," Kent says. "Generally I'm looking for whatever's not in the picture, whatever the subtext is. Mickey-mousing is the opposite of that, realizing something that's visual straight into the music. That was a moment that needed to have a whole element of suspense and energy and mystery and excitement—it's just a piece of paper floating around, but it's a significant piece of paper, and everything about the music says that yes, this is fun and exciting, but it's also important. It's a lot of notes and I don't write a lot of notes very often. But it was interesting to do that stuff and try and figure out how to keep the feeling of the orchestra alive while switching the instrumentation around underneath it. I think Mark and I quite often look at the picture and know exactly where we want to go, and that was so clearly the kind of moment, I don't think there was any discussion about it except that he told me to do more—there were times when I took my foot off the gas for a moment and he said no, you need to keep your foot on the gas—the scene is really all about this moving piece of paper and there are moments when it slaps into Mark Ruffalo and he actually wanted that acknowledged in the music so there are little punches and hits, lots of synch points, which is something I normally avoid."

For Kent the cue represented the overall challenge the *Just Like Heaven* score offered him. "The whole score for me was an effort to develop greater fluidity; in the past I came very much from song structure where you have a rhythm and stick with it. On this I was trying to stretch more and let the music lose its compass a bit so you didn't necessarily know where you are and sometimes that means radical tempo shifts, rhythm shifts, and the ability to not worry about that, so it sometimes seems more musical when it's less expected."

Kent wrote a quirky, low-end theme for Ruffalo that uses woodwind voicing to get at the man's state of mind. "The theme for Mark Ruffalo's character is fairly stodgy and the first time we hear it it's sung

(continued on page 62)

A Voyage of



YANKEE SAILS ACROSS EUROPE featuring music by Elmer Bernstein.



GRIZZLY! featuring music by Jerome Moross.

A lot of soundtrack collectors around the world know that Elmer Bernstein composed the famous fanfare for National Geographic television specials. But even as a fan of soundtracks for 40 years, I hadn't put a lot of thought into Geographic's musical history when I got a job at there in 1999.

But that would soon change. In late 2002, Intrada's business manager Roger Feigelson inquired about the two scores Bernstein had written for us (*Voyage of the Brigantine Yankee* from 1966 and a follow-up show *Yankee Sails Across Europe*), and I began seriously investigating our musical archives. The inquiry from Intrada brought up some critical questions, including whether or not National Geographic had the right to license the music for commercial use, especially since the actual production for these early shows was done for the Society by a third-party production company. The production company hired the musicians, not National Geographic. As with feature film score releases, there are issues of both performance rights (paying reuse fees to the union musicians who performed on the original recordings) and copyright ownership of the music itself. Luckily, Intrada is very knowledgeable and experienced in dealing with the musicians' union and could handle the reuse issue. As for the copyright, I had to do some digging into the Society's

legal records for each title we were considering releasing. Thankfully, I uncovered signed agreements from most (but not all) of the composers involved, granting the National Geographic rights to the music composed for its programs. In one case, I had to track down and contact the widow of one of the composers. She graciously agreed to sign a release form, pleased that there was interest in her late husband's work. So the bottom line was yes, we could license the music. But the next, and much more critical question was: Did we actually have the music tracks?

A little history is in order here. Although its world-renowned magazine has been around since 1888, the National Geographic Society's first foray into the world of broadcast television was the premiere of *Americans on Everest*, which aired on CBS (in prime time and "in color!") in September 1965. It was a huge success and launched a regular series of specials, generally six per year. The series was produced in Los Angeles by David Wolper Productions and was overseen by producers working for the Washington D.C.-based Society. However, most of the technical work, including editing and scoring, was handled in California. The series ran for almost a decade on CBS, moved briefly to ABC, then to PBS in the mid-1970s (in partnership with WQED, a public television station based in Pittsburgh, Pennsylvania with production offices in Los Angeles). National Geographic Specials, now produced by both on-staff crews as well as outside production partners, can still be seen on PBS as well

TRACKING DOWN THE MUSIC FOR THE NATIONAL GEOGRAPHIC

Discovery



THE LAST VIKINGS featuring music by Ernest Gold.



DR. LEAKEY AND THE DAWN OF MAN featuring music by Leonard Rosenman.

as on the National Geographic Channel, which is available to most cable viewers around the world.

Working at the Washington headquarters, I had already done some cursory snooping around for information about music, but it took Intrada's inquiry to justify a more serious search. Tapping into an internal database of film credits, I was surprised to find that the early years of National Geographic Specials, the years that Wolper produced, had more going for them musically than just Elmer Bernstein. Those first CBS programs, produced in the late 1960s and 1970s, featured scores by Lalo Schifrin, Ernest Gold, Jerome Moross, Leonard Rosenman, Lee Holdridge, Billy Goldenberg, George Fenton, Stanley Myers, Rachel Portman, 16 scores by a very underrated and under-recorded composer, Walter Scharf, and even a score by Arthur Morton, best known as Jerry Goldsmith's longtime orchestrator. I was honestly stunned and excited. That's the good news.

Following the Clues

Although National Geographic keeps excellent track of many of the elements of its programs—after all, we have one of the most widely respected visual archives in the world—records of the whereabouts of the raw music tracks from those early Wolper-produced shows were sketchy. I spent a lot of time combing through computer logs of film and audio elements looking for the Bernstein scores, particularly that first one, *Voyage of the Brigantine Yankee*. This was the third National Geographic Special to air on CBS (it aired in February

1966) and the one for which Bernstein composed his now world-famous fanfare. Forty years later, that fanfare is still almost universally recognized (note the musical joke in this summer's *Madagascar*).

The problem is, like many feature film studios, the National Geographic Society is more concerned with identifying and archiving completed film elements—film negative, mixed soundtracks and so on—and is not particularly focused on music-only tracks. Pictures of leaping gazelles are easy to find; they have been catalogued and digitized and are stored in climate-controlled vaults deep in a mountain in Pennsylvania. But music...well, after all, who really cares about music tracks by themselves?

Despite calls to Wolper in L.A., to Jack Tillar, the (now-retired) music supervisor for the early shows, to one of the series' earliest producers, Nick Noxon, and even (through Intrada) to Bernstein himself, nobody had any leads on these music tracks. A few promisingly labeled cartons pulled from our storage facility were listed as having material from *Yankee*, but we didn't find what we were looking for. I did find reels of wild sound (sound effects and raw interviews). One carton even contained 12 original reels, recorded in Rome, of Orson Welles' narration for *Voyage of the Brigantine Yankee*. Twelve reels is a lot for a 60-minute narration, but Welles was not known for getting straight to business. I listened to every one, hoping one was mislabeled. But alas, no music tracks.

TELEVISION SPECIALS—A first-person account by Mark Trachtman

Finding the Mother Lode

So I kept looking, and persistence paid off. With the help of our Archives Manager Doug Morgan, I located several more cartons (just labeled “sound”) and had them shipped from storage. Most of these had not been opened in nearly 30 years. This time, to my great joy, I found large reels of audio tape including—tah-dah—

the mono music masters for the *second* score Bernstein wrote, *Yankee Sails Across Europe*. It was recorded at mastering speed (15ips) and was in excellent condition: beautifully clear and crisp, a varied, lovely, melodic score by a true master.

And I found more: two reels labeled only as “Grizzly” which I listened to (on a good but unused reel-to-reel machine that I had to drag out of storage) and immediately recognized music that sounded a lot like *The Big Country* only...well, smaller. It was, of course, by Jerome Moross, the only music he composed for the series. There was Leonard Rosenman’s score to *Dr. Leakey and the Dawn of Man*, modern, powerful and very intriguing. Ernest Gold’s score to *The Last Vikings* was brassy and proud. I found a master for a planned but unreleased album of Walter Scharf’s wonderfully Russian-flavored score to *Siberia: The Endless Horizon*. I found only certain cues from two excellent Billy Goldenberg scores: *The Incredible Machine*, a still-fascinating examination of the wonders of the human body; and *Journey to the Outer Limits*, a story of several inner-city youths on an outward-bound expedition to the mountains of Peru. I found only pieces of Lee Holdridge’s grand, gorgeous score to *The Great Whales* (Charles Gerhardt recorded

a stunning version of this theme on his Lee Holdridge album). I could not locate either of the scores Lalo Schiffrin had written for the series, *The Hidden World*, a film about insects (a companion piece to *The Hellstrom Chronicle*) and *The World of Jacques-Yves Cousteau*. And most disappointing, I couldn’t find any tapes of Bernstein’s first score, which would have included that original “Main Title.”

Eventually, in another dusty, long-unopened carton, I did discover a second-generation sub-master of Bernstein’s “Main Title,” which was used to track the theme into several subsequent shows. I also unearthed various small reels of tape, each damaged in different ways in different places, that made up an “End Title” Bernstein wrote for the series. This end title was not used very often. Instead, each composer usually wrote his own closing credit music. But I knew fans would enjoy hearing what Bernstein envisioned, and luckily Intrada’s producer (and mastering wizard) Douglass Fake was able to reassemble the pieces for his first National Geographic CD release, which coupled Bernstein’s *Yankee Sails Across Europe* with Moross’ *Grizzly!* There is now (shameless plug coming...) a second release containing Gold’s *The Last Vikings* and Rosenman’s *Dr. Leakey and the Dawn of Man*.

I feel locating and preserving these scores is a musical victory, even without finding the first *Yankee* score. The situation is not quite the same as an unreleased score from a feature film. There, in most cases, you have the film available on tape or DVD and can hear the music, albeit with dialogue and effects. Several of these

specials have been out of circulation, even on video, for years, so the musical scores would simply have remained buried forever. Yet they represent music by top composers exercising their skill in a medium slightly different from feature films, both more challenging and more freeing. The scores were all done with orchestras of 30 pieces or less, written in less time than feature scores, and recorded in less time (and in mono). On the other hand, a National Geographic documentary could be a plum assignment for a composer. After all, there are often long stretches of pretty pictures that beg for sweeping music. You’d think the freedom from dialogue scenes and complicated, intrusive feature film sound effects would be appealing too, but not everyone agreed. The series musical supervisor, Jack Tillar, told me that he approached Jerry Goldsmith, whom he knew from CBS, but Goldsmith scoffed. He didn’t want “some narrator” talking all over his music. It’s ironic—Goldsmith would have been right at the time—but decades later, at least some of this fine music is finally being heard on its own for the first time since it was recorded.

I should note here that in transferring these tapes to digital format for CD mastering, the brown backing on some of the reels literally flaked off as the tapes ran through the player. Other tapes were remarkably solid and well-preserved. You never know. Even stored under the best of conditions, and National Geographic does its best to preserve what production elements it has, this stuff was just not intended to last 30 or 40 years or more.

The Never-Ending Quest

The search for some of the missing scores isn’t over ’til it’s over, especially Bernstein’s *Voyage of the Brigantine Yankee*. This is a particularly strong score with a dynamic, rousing main motif. Jack Tillar says it was so vibrant because at the time he wrote it Bernstein was newly married and full of energy. Elmer certainly hit his mark with the fanfare. For my part, I am continuing to pursue the Wolper archives, which are now housed at the University of Southern California and currently being catalogued. Who knows, maybe they’ll turn up the lost master tapes to *Voyage of the Brigantine Yankee*, or maybe something else just as interesting. Several other excellent scores were done for Wolper (non-National Geographic titles) that I know a lot of fans would love to hear, Bernstein’s *Making of the President 1960* chief among them. Hope springs eternal.

If you’re like me, as obscure titles continue to be released by various specialty labels, you’ve probably wondered: How did they ever find this stuff? Although I can’t speak to music tracks from Hollywood studios, these National Geographic scores surfaced through a combination of interest, luck, persistence and the foresight of some anonymous engineers and producers a generation ago. These folks did not know when, or even if, the tapes they took the time to prepare and pack would ever see the light of day again. They made it to CD because of dedicated CD producers like Doug and Roger, and because the people who read this magazine care enough to buy the discs. So, thanks for listening! **FSM**

—Mark Trachtman is a former nonfiction film scriptwriter and producer, who, until recently, was on the business staff at National Geographic Television in Washington, D.C. He’s been a dedicated film music fan since the mid-1960s.





FILM MUSIC PEOPLE (WHETHER COMPOSERS, CRITICS or fans) can be a conservative bunch. In fact, at times they can be downright reactionary! Any music that deviates from the Golden Age style of pseudo-Romantic orchestral writing has at one time or another come in for its share of derision. Dissonance, atonality, jazz, funk, rock, minimalism and electronica have all been attacked by one or more factions.

However, nothing has been so universally reviled as the pop/rock song. To some extent this prejudice is understandable. In the '50s and '60s, songs were often artificially inserted into films to the film's detriment. More often than not the reasons were crassly commercial; promoting an artist who recorded for the film company's record label, for example. These days the problem isn't so much songs in the body of the film. Instead, soundtrack albums are larded up with songs that are tacked onto the end credits, or songs that did not even appear in the film in any form. The reason behind this trend is simple: to sell more soundtracks. Lost in this decision is the dramatic underscore, which, if lucky,

will get a separate release. More than likely, the score is relegated to a few tracks.

However, when used with taste and creativity, songs can be an effective dramatic device. Nowhere is this fact more evident than in the groundbreaking television series *Miami Vice* (1984-1989), the oh-so-'80s saga of undercover cops Sonny Crockett (Don Johnson) and Ricardo Tubbs (Philip Michael Thomas). [NBC President Brandon Tartikoff reportedly coined the eloquent and economical pitch for the show: "MTV Cops"—and Micheal Mann, et al. ran with it.] Especially in the second and third seasons, the creators elevated the song score to artistic heights not seen before or since. Coupled with the brilliant, innovative scores by Jan Hammer, *MV* stands as one of television's greatest dramatic musical showcases. See for yourself; UI has recently released Season One of the show on DVD.

The pattern was set in the pilot movie (known as "Brother's Keeper" in syndication). Phil Collins' haunting "In the Air Tonight," with its long instrumental prelude and evocative lyrics,

Vice's Verses

Getting inside the "songs-as-score" stylings of the groundbreaking TV show.

By Bruce R. Marshall



Vice's Greatest Hits

HERE IS AN ABRIDGED LIST OF SOME of the better shows and songs, listed in order of episode title, song title and artist (* indicates that the number is available on one of the two *Vice* OSTs):

SEASON ONE

"Three Eyed Turtle"; "I Don't Care Any More"; **Phil Collins**
"Evan"; "Biko"; **Peter Gabriel**

SEASON TWO

"Prodigal Son"; "You Belong To the City"; **Glen Frey***
"Trust Fund Pirates"; "Heaven"; **Simply Red**
"Bushido"; "Hello Earth"; **Kate Bush**

SEASON THREE

"Forgive Us Our Debts"; "Standing on the Outside"; **Meat Loaf**
"The Savage"; "Blood and Roses"; **The Smithereens**
"El Viejo"; "Fly on the Windscreen"; **Depeche Mode**
"Stone's War"; "Red Rain"; **Peter Gabriel**
"Mercy"; Steve Jones*
"Walk Alone"; "In Dulce Decorum"; **The Damned***

SEASON FOUR

"Rock and a Hard Place"; "Don't Dream It's Over"; **Crowded House**

SEASON FIVE

"Redemption in Blood"; "Don't Give Up"; **Peter Gabriel and Kate Bush**

For more extensive information on the songs of *Miami Vice*, visit www.miami-vice.org

—B.R.M.

contributed to a unique fusion of image and sound (see *FSM* Vol. 8, Nos. 2 and 5 for more info, including a detailed discussion of Jan Hammer's contributions). The song was effectively reprised in the season four episode "A Bullet for Crockett," where it accompanies a botched drug bust and exciting chase that culminates on an elevated subway platform. Many of the episodes climax with a long sequence cut to music. This technique is especially powerful in three of the five episodes discussed below.

Music Into Motion

"Definitely Miami" is the definitive *MV* episode. The plot contains the two great dramatic themes of the series:

1. the difficulty undercover cops have in maintaining their own identity ("The better I get at this job, the more dangerous it becomes," remarks Crockett at one point); and
2. the corrupting influence of the ongoing "War on Drugs" on the criminal justice system and U.S. foreign policy.

The first theme plays out with Crockett as his alter-ego drug smuggler/dealer Sonny Burnett getting lured into a dangerous plot by a seductive damsel in distress, Callie (Arielle Dobasle). Jan Hammer wrote some of his most romantic music (sadly unreleased) for this relationship. Even though Crockett knows he is being played, his romantic feelings and sense of chivalry keep him in the game. In fact, Callie and her boyfriend, played by rocker Ted Nugent, intend to kill Crockett and take his money.

The criminal justice theme appears in a parallel plot concerning a DEA agent who wants to bring the sister of a drug dealer out of the witness protection program.

The climax brings these two plot lines together in thrilling fashion. Set to the music of Godley & Creme's "Cry," with its catchy guitar lick and driving bass line, the scene is full of dazzling examples of sound and motion combined. After Burnett has escaped the trap, he comes for Callie on a beach, walking in perfect time to the music. She first sees him in the distance and thinks it's her boyfriend. Not until he gets closer does

she realize it's Burnett. The lyrics tell the story:

"You don't know how to play the game.

You cheat and you lie/you don't even know how to say good-bye.

*You make me want to cry,
CRY!!!!"*

There is also a powerful cut to a glaring Lt. Martin Castillo (Edward James Olmos) staring at the bewildered DEA agent who allowed the witness to be killed by a "police" sniper. In all, this is a brilliant episode with fantastic use of music.

"The Good Collar" also ends with an extended dramatic/action set piece wedded to the song "Picture Book" by Simply Red. A duplicitous District Attorney has used a compromised scholarship football player, Archie, as bait to catch an underage drug kingpin. The finale takes place in a limousine as a wired Archie tries to extract incriminating evidence from the 15-year old drug lord. When the plan goes awry we are witness to a scene of heartbreaking trauma and tragedy.

The powerful emotions generated by this sequence are greatly enhanced by the music, and most especially from lead singer Mick Hucknall's haunting, mournful vocal. At the finale, Crockett throws his prized Orange Bowl football—he intended it as a farewell gift for a college-bound Archie—in the trash. Hucknall's lyrics, while cryptic, nevertheless generate enormous power:

*"Here by the side of the book,
We beseech thee, we beseech thee."*

The feeling is one of a spiritual or gospel song. Hucknall's fading, wailing "whoa, whoa" caps a classic moment in television drama.

A Greek Chorus

Peter Gabriel could well be called the "voice of *Vice*." His songs enhanced many episodes for all five seasons (see sidebar). The producers were especially fortunate that his classic album *So* was produced in time for the great third season. "We Do What We're Told" from that album was used memorably in "Forgive Us Our Debts."

This unusual and provocative story concerns



Crockett's attempt to free Frank Hackman, a man he helped put on death row. He is sure he is guilty, but after a tip is received suggesting otherwise he "has to do the right thing" and follow the lead (a memorable scene depicting a stakeout at a monastery contains some of Hammer's most exciting unreleased music). Thus the song works as kind of a Greek chorus: the lyrics, which appear after a long instrumental intro, consist mainly of the chant:

*"We do what we're told,
we do what were told.
We do what we're told,
told to do."*

The first time, it is used in its entirety, accompanying a mesmerizing montage of Crockett driving to and entering the prison to interview the accused killer. It returns following the interview. As the camera fixes on Crockett's pensive face, the chorus fades back in. Unsure of Hackman's guilt, Crockett feels compelled to continue his investigation.

The song is reprised at the climax of the episode. After successfully exonerating Hackman, Crockett greets him as he leaves prison a free man. When the true consequences of Crockett's efforts become clear, the chorus returns, providing a bitter and ironic coda to the shocking ending.

Music as Metaphor

TV Guide named "Out Where the Busses Don't Run" one of the 50 greatest television episodes ever. It certainly has an original and bizarre plot line. Crockett and partner Tubbs are aided in their pursuit of drug dealer Tony Arcaro by an eccentric, borderline schizo ex-cop named Hank Weldon. Weldon is such an oddball that most of this episode has a goofy tone. But that makes the dark, disturbing ending much more startling.

Weldon calls Crockett and Tubbs with the surprising news that he has captured Arcaro. In a scene that harks back to the pilot ("In the Air Tonight"), the detectives take a late-night drive to discover the truth. The music, Dire Straits' "Brothers in Arms," is an inspired choice. The lush, moody instrumental intro is reminiscent of Hammer's music with its synths and electric guitar. The lyrics, about soldiers, provide a poignant parallel to the bond that exists between police partners. They too are "brothers in arms" and, as in this episode, will sometimes go to great (and illegal) lengths to defend each other.

*"Through these fields of destruction/Baptism of fire,
I've watched all your suffering/As the battles raged higher,*

*And though they did hurt me so bad/In fear and alarm,
You did not desert me/My brothers in arms."*

One Internet reviewer describes the climactic moments of the episode: "...the awesome concluding scene that begins with Crockett and Tubbs driving through the wet dark streets of the city in the convertible to the sounds of Dire Straits...[is] the perfect wedding of music to the story...*MV* was the first TV show to really show [that] combining the right music to a stylish and engaging storyline can really produce pure art."

Vice in Verse

The theme of police corruption and the drug trade returns in the song and first season episode entitled "Smuggler's Blues." Performed by Glen Frey (of The Eagles fame), this bluesy rocker (included on the *Miami Vice* OST) is heard throughout this exciting episode as instrumental backing for action scenes, as a literal inspiration for the on-screen events ("Baby here's your ticket with your suitcase in your hand/here's a little money do it just the way we planned."), and as commentary ("it's the lure of easy money/it's got a very strong appeal.")

In just a few well-written verses, Frey encapsulates (more succinctly than any screenwriter could) the life of a drug smuggler:

*"No matter if it's heroin, cocaine or cash,
You have to carry weapons
'cause you always carry cash."
And, he slips in a cynical take on the futility of the drug war:*

*"It's propping up the governments of Columbia and Peru.
You ask any DEA man he'll say 'there's nothing we can do.'
It's the politics of contraband, it's the smuggler's blues."*

This is a wonderful example of matching appropriate words and music with a relevant script.

The Virtues in Vice

Miami Vice has often been belittled as nothing more than an extended music video. To that I take umbrage! There is an art to integrating songs into a dramatic narrative. It takes taste, imagination and skill. Like Raymond Chandler did with his detective stories, Michael Mann and his creative team injected something fresh and vibrant into a well-worn genre; they injected poetry. **FSM**

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When drummer Agostino Marangolo, bassist Fabio Pignatelli, keyboardist Claudio Simonetti and guitarist Massimo Morante reunited to compose and perform the score for Dario Argento's 2001 thriller *Non Ho Sonno* (*Sleepless*), it marked an auspicious return to the musicians' roots as a prog-rock (progressive rock) band, and the original voice of Argento's kinetic film style.

While Ennio Morricone added a mordant, primal ambience and psychological subtext to Argento's first three films, *Goblin* seemed to inspire the director to abandon heavy mystery plotting in favor of even more kinetic sequences, joined by increasingly tissue-thin narrative bridges. This move perhaps cursed him to revisiting a narrow collection of themes too often, and similarly may have affected *Goblin*'s attempt to reaffirm itself as a fresh prog-rock force during the late '70s.

With the internecine frictions, disputes, creative differences and member departures characteristic of any band's lifespan, *Goblin* continued to exist as a film-composing entity long after the band's last non-film album, *Il Fantastico Viaggio Del 'Bagarozzo' Mark*, was released in 1978.

The wave of *Goblin* reissues on CD began in

intro to the musical landscape of Dario Argento's films. In an upcoming essay, we'll examine all the Ennio Morricone, *Goblin* and Pino Donaggio scores written for Argento's complete feature film output.

Lastly, this guide only includes the 21 CDs performed by *Goblin* or by two or more ex-band members, and albums released under a pseudonym. Claudio Simonetti's solo work—such as the Argento-produced *Demons*—is not included, although his original scores for Argento's *Opera* and *The Card Player* will be analyzed in the upcoming essay.

Cherry Five (1975) ●●●●

Cinevox MDF-349 - 6 Tracks (39:29)

When demo tapes of what would become *Goblin*'s first album made their way to

MEET THE PROGLODYTES

The Italian Progressive Rock Pioneers and Their Life at the Movies

A GOBLIN BUYER'S GUIDE By Mark Richard Hasan

Soldered to Argento's oeuvre of violent thrillers and supernatural shockers and later to science-fiction movies made by journeymen directors, *Goblin* and its members found the financial stability of film work was a bit of a curse.

Profondo Rosso (*Deep Red*), the band's first score, was a perfect calling card; in 1975, *Goblin* went to the forefront as one of the hottest and hippest bands in Italy, with a cool giallo under its belt. (Giallo is a special genre of Italian shock thrillers that grew in importance and popularity during the '70s. Violent murders are central, and the plausible plot of a frequently ridiculous mystery is often trivial, allowing directors a lot of room to indulge in elaborate montages of death, sex and the sadistic fusion of the two.)

The reasons for the success of *Profondo* are firmly rooted in Argento's pioneering construction of murders not as Hitchcockian montages, but as stylized music videos: the brutal suffering and demise of men and women as rhythmic ballets set to oppressive music. In a film like *Suspiria*, the music almost doubles in volume by the time the heroine discovers the dance school's dark little secret.

1995 with DRG's first of four compilation albums that gathered previously released and unreleased music. The other three volumes are an uneven patchwork of tracks that often make up a third or three-quarters of a complete album, and at this stage only Vol. 1, *Goblin: Their Hits, Rare Tracks & Outtakes Collection, 1975-1989*, has music that's still unique: two tracks from the 1976 TV game show *Chi?*, the "Love Theme" from the 1981 disaster movie *St. Helens* (aka *St. Helens, Killer Volcano*), and a track from *Wampyr* (director George A. Romero's vampire riff *Martin*, re-edited by European rights-holder Argento, using alternate material from prior *Goblin* scores, including *Zombi*).

The reason for this retrospective is twofold: since 1996, Cinevox has remastered and, in some cases, expanded previously unavailable or long out-of-print albums that rarely made their way to North American listeners during their original releases; this guide will also help fans assess which albums are noteworthy, and simultaneously chart the obvious stylistic changes that altered the band's sound from classic prog-rock to more synth-pop (and, believe it or not, even a dip into the disco bucket).

Secondly, the music of *Goblin* is also the perfect

Argento, the group was hired to perform on the *Profondo Rosso* soundtrack, which further delayed their debut album, and led to the replacement of two band members. The band's name was also changed from Oliver to Cherry Five by label Cinevox for this release, while "Goblin" served as the band's filmic alter-ego.

Very much a prog-rock album, this disc contains six songs of varying lengths, tightly edited into a knockout experience, with each musician showing off his chops. The opening track, "Country Graveyard," is bathed in heavy organ and keyboards, with Claudio Simonetti's virtuoso technique alongside some heavy, albeit brief bass work from Fabio Pignatelli. The sustained discord that separates the track's vocal passages—with cascading synth riffs interwoven with electric guitar—are stylistic antecedents of *Goblin*'s "Deep Shadows" track in *Profondo Rosso*, while a series of percussive triplets can also be traced to the *Zombi* (*Dawn of the Dead*) title track.

One aspect that might scare listeners off is that all of the *Cherry Five* tracks have English lyrics. The shift from instrumental to vocal might be a shock to fans of the band's film music output, but Tony

Tartarini's vocals are minimal, and they serve the same function as the band's other instruments. *Cherry Five* is also a sublime analogue recording with warm bass. Its beautiful engineering shows off the flawless harmonics between the vocals, organ fugues and rippling percussion.

Profondo Rosso (1975) ●●●●●

Cinevox CD MDF-301 - 28 Tracks (72:17)

Beginning with Michelangelo Antonioni's *La Notte* in 1960, jazzman and composer Giorgio Gaslini had already enjoyed a modest career scoring films. Although *Profondo Rosso* remains his best-known work, much of his orchestral music was not used in the finished film.

Dario Argento had engaged Goblin to arrange prog-rock versions of Gaslini's score, and impressed

after the expanded CD's release.

Roller (1976) ●●●●●

Cinevox CD MDF-321 - 6 Tracks (34:23)

Roller is such a good album, it's sad the band produced only three non-film commercial works during its lengthy career. Had the *Profondo* album and film flopped, you can imagine the band recording additional concept albums; whether its longevity would have extended into three decades, however, is something else.

As it stands, *Roller* makes for a marvelous expansion of Goblin's experimentation unrestricted to the precise needs of a film score. Longer tracks, fully developed concepts, and a more uniform flow unhampered by third parties resonate in *Roller*; it's an album that sweetens with repeated listening.

majesty to the album. "Snip-Snap" and the lengthy "Goblin" are more rock-oriented tracks, while "Il Risveglio del Serpente" moves into a somewhat jazzy territory, with Simonetti typically dipping into classical flourishes during his solos.

Although Cinevox' archives didn't yield any new material, this album's mandatory for Goblin fans.

Perche si Uccidono (1976) ●●●●

Cinevox CD MDF-321 - 11 Tracks (31:55)

Perche si Uccidono (aka *La Merde* and *Percy Is Killed*), described in the liner notes as a "trashy mondo film" about drug abuse, was the only soundtrack co-composed and performed by Goblin under a different band name: the wordy Il Reale Impero Britannico. Issued on a limited LP, the Cinevox CD replicates the original 11 tracks, of



with their fresh sound, asked the band to write some additional music, including the famous theme that spent 15 weeks on Italy's hit parade charts, and propelled the original half-hour soundtrack album to international success.

Of course, with the popularity of Goblin's theme, Gaslini's own music and contributions were pretty much pushed into the background until this expanded album surfaced 20 years later, adding about 40 minutes of previously unreleased or unused music from the original recording sessions.

Engineered by Giorgio Agazzi, the *Profondo* music is another warm, close-miked analog recording that still retains a gorgeous clarity. Gaslini's orchestral cues are razor-sharp, showing off brass and woodwinds in an alternate version of the saccharine "Gianna," rich strings in the various "Lullaby" incarnations, and suspenseful variations of "School at Night."

The CD has two sound effects tracks, a theme remix, and also includes Goblin and Gaslini's film, album and alternate theme versions, although fans should also be aware of a recent vinyl issue that featured the original seven LP tracks plus an alternate version of "Deep Shadows," discovered

Every musician shines in this gorgeous, warm recording, but Claudio Simonetti's deft fingerwork on keyboards and organ frequently lends an air of

which six were written/co-written by Willy Brezza, and four with future *Zombi 2* (1979) composer, Fabio Frizzi.

Frizzi's lone solo contribution, the orchestra-backed "Kalu," is a wonderful urban track obviously inspired by Isaac Hayes' *Shaft* (1971), particularly the lengthy and dynamic song, "Do Your Thing." The CD's three vocal tracks are "Edda," performed by the legendary Edda Dell'Orso with flute accompaniment; the bouncy and pungently titled "My Damned Shit" (with phonetically expressed, nearly incoherent English lyrics, sung by Tony Tartarini), and "R.I.B.," which features an ambient male voice, electric guitar and lush string backing.

Overall, Goblin's compositions blend well with Brezza's, and while this lacks the edge of Goblin's other albums, the variety (plus the quality of Frizzi's own material) makes for a fun album.

Schock (1976) ●●●●●

Cinevox CD MDF-350 - 10 Tracks (30:59)

Schock (released in the U.S. under the fake sequel banner *Beyond the Door 2*), was Mario Bava's last feature film, dealing with a vengeful ghost who possesses his own son (creepy rug-rat David Colin,

About the Ratings

While we call this a buyer's guide, it's really a listening guide, including mention of films with unreleased scores. Bear in mind that these scores are relative to the rest of the composer's output, and do not compare directly to the ratings in our regular SCORE section.

●●●●● A MUST-HAVE.

One of their finest works; belongs in every soundtrack listener's collection.

●●●● HIGHLY RECOMMENDED.

Close to being a classic, with lots of replay value.

●●● RECOMMENDED WITH RESERVATIONS.

A score with representative moments but not a consistently enjoyable listen.

●● FOR COMPLETISTS ONLY.

Really, don't you have more important things to spend your money on?

Jr.) and torments his ex-wife (*Profondo Rosso*'s Daria Nicolodi) and her new hubby.

With the veteran director being one of Argento's early influences, it's interesting that Bava chose a more popular aural landscape for *Schock* by engaging prog-rock Libra to score the film. The band's rare soundtrack effort had contributions from ex-Goblin members Walter Martino (on drums) and keyboardist/electronics whiz Maurizio Guarini. Their mystical score is an exceptional blend of diverse themes, styles and full dramatic cues, furthering the potential of early synth and electronic effects.

"Aquaman" and "Dr. Frankenstein"—tacked on at the end. These tracks aren't included on the new Cinevox disc, and have been replaced with an alternate of "Markos" (featuring a longer percussion section), and a few brief *Suspiria* variations: one with narration, and a more traditional rock intro that was never used.

La Via Della Droga (1977) ●●●●

Cinevox MDF-319 - 13 Tracks (35:26)

La *Via Della Droga* is a police drama involving a drug investigation that co-starred *Profondo* lead David Hemmings, and Fabio Testi. This mono

Muzak-styled scores that barely evoke the thrills and horror intended by their respective directors. Arguably his best work remains unreleased: *The Licorice Quartet* mixes trippy lyricism with some haunting underscore for Radley Metzger's psychosexual cinema play.

Solamente's excellent score was performed by members of Goblin, and was released in a very limited CD by Germany's Lucertola. The band's interpretation of Cipriani's material adds a greater array of keyboards and synth effects than *La Via Della Droga*, yet still reflects the prog-rock arrangements of that prior score. Unfortunately, the



Suspiria



Libra's diverse score was poorly edited over related and seemingly unrelated sequences in the final film, and the mono mix failed to exploit the primal electronic effects devised for the possession and telekinesis sequences. The soundtrack album, however, is a smoothly organized work that assembles the propulsive main track (with synth chorals recalling Goblin's *Zombi* theme), acoustic guitars in the beautiful cut "L'Altalena Rossa," and creepy Moog synth effects for Bava's typically overextended montages of actors wandering through creepy corridors and basements.

Suspiria (1977) ●●●●●

Cinevox CD MDF-305 - 12 Tracks (41:32)

For their next Argento film, Goblin composed what can still be regarded as one of the most terrifying soundtracks ever written for a horror film. Loud, dark and full of demonic imagery, *Suspiria* is lovingly crafted to fit Argento's lengthy and elaborate death montages. In its original release, *Suspiria* bludgeoned audiences with loud, four-track Dolby stereo.

For the film's title track, Goblin used a large array of exotic instruments: a bouzouki from Hell, blended with guttural vocals; a mandolin in need of Prozac; and a rash of percussion effects that resemble a spinning buzz-saw flying loose in a sheet-metal factory.

Labeled by the band as an experimental score, *Suspiria* has appeared several times on CD and LP over the years. The original LP featured the film's eight primary tracks plus two cues from *Roller*—

score is perhaps the roughest sounding of the Goblin CDs, perhaps due to the age and storage conditions of the source materials, and there's some major distortion in the heavy guitar solos.

A polar opposite of *Suspiria*, Goblin's *Droga* blends jazz, blues and rock elements to create a vivid portrait of urban society. Most of the score is comprised of myriad themes, small combo arrangements and heavy action writing.

The untitled opening track and subsequent action cues are the most rock-oriented, while others offer diverse instrument ensembles. Track 4, for instance, features guitar, bass, drums and marimba, followed by bass and bongos. Keyboards and synth effects in Track 5 convey dread, decay and self-destructive addiction—a powerful cue for a film that unfortunately remains unavailable to English-speaking audiences.

While Goblin's later albums contain an eclectic mix of source and underscore music, *Droga*'s wealth of themes and variations make for a uniquely cohesive listening experience. A better album couldn't have been edited.

Solamente Nero (1978) ●●●●

Lucertola LMCD-005 - 35 Tracks (40:07)

Like Nicholas Roeg's *Don't Look Now*, Antonio Bido's giallo exploited the eerie atmosphere of Italy's Venice, and *Solamente Nero* (*The Bloodstained Shadow*) benefits from a groovy soundtrack composed by Stelvio Cipriani.

Overall, Cipriani's scores are pretty much a mixed bag: *Tentacoli* and *Baron Blood* are unsuitable

title track never enjoys a full-blown arrangement because the collected 35 cues are taken from isolated music stems. Lucertola has adequately equalized sudden volume dips, softened abrupt edits, and added some spatial resonance for the mono stems that include several source cues.

It's a pity the original session tapes weren't available, but *Solamente Nero* marks a distinctive bridge between the band's overtly prog-rock scores and its technological shift to more synth-based scoring.

Il Fantastico Viaggio Del 'Bagarozzo' Mark (1978) ●●●●

(1978) ●●●●

Cinevox MDF-308 - 8 Tracks (37:06)

The band's last non-film album began as a concept work by guitarist Massimo Morante, who penned and sung the narrative lyrics when a search for a lyricist proved difficult. "The Fantastic Voyage of a Beetle Named Mark" is a story about an insect who succumbs to a heroin addiction, and ultimately redeems himself by following his conscience.

As drummer Agostino Marangolo stated in the book *Spaghetti Nightmares* (translated online by Alessandro Curci at www.goblin.org/agostino_int.html), this album "was the beginning of the end," as band members argued over Goblin's logical directions: continue scoring movies (the band's main identity) or produce a non-film work for a proposed tour (a project meant to return the band to its non-film roots).

The superb instrumental sections are integral to the album's concept, with bursts of propulsive passages and alternating tempi showcasing Claudio

Simonetti's keyboards, Fabio Pignatelli's resonant bass and Morante's guitar work.

A modest rock fable, *Bagarozzo Mark* takes some getting used to—the Italian lyrics set the album apart from the all-instrumental *Roller*—but its rich melodic and journey-like structure make for a rewarding musical experience.

Zombi (1978) ●●●

Cinevox MDF-308 - 17 Tracks (51:56)

Dawn of the Dead (released as *Zombi* in Europe) was George A. Romero's second "walking dead" installment. Dario Argento produced the movie,

rock-oriented versions of the film's main titles and the jazz-fusion "Supermarket" cue.

Amo Non Amo (1979) ●●●

Cinevox CD MDF-347 - 10 Tracks (36:11)

Much like Tangerine Dream, Goblin was better known for horror scores than straight dramas, and *Amo Non Amo* (*I Love You, I Love You Not*) was, ironically, released in the U.S. with Burt Bacharach songs replacing the Goblin score. The music is an anomaly in a canon packed with music designed to scare rather than intimately provoke.

The original Italian LP had four cues from the

admirers of Goblin's early prog-rock writing may find way too jarring.

The album features three disco vocals—two composed by Asha Puthli and R. Pietsch, and performed by Puthli—and a Goblin contribution, performed by Charlie Cannon. All three tracks (not surprisingly) have dated badly, hastened by some pretty idiotic lyrics. "Disco China," is a minor dance track with marimba and bongos; and disco exotica is further exploited in "Banoon," a Caribbean concoction that predates some of Eric Serra's bass-heavy writing in *Subway* (1985). "Stunt Cars" is another odd hybrid—a country-western march



retained European rights and tweaked the film into a slimmer two-hour version, with more original music by Goblin.

For the longer North American version, Romero replaced much of the band's material with "needle-drop" cues from the Capitol Hi-Q and De Wolfe music libraries—music similar to the stock tracks in his original 1968 *Night of the Living Dead*. (Note: Some of the library cues were released in limited CD and LP pressings by Trunk Records in 2004.) The Cinevox CD is the first time Goblin's score has appeared in complete form.

A synthesized pall of doom, the famous track "L'alba Dei Morti Viventi" is an ascending mood piece of unflinching percussion and bass, with a tongue-in-cheek, haunted-house phrase performed on keyboards. Another dramatic highlight is "Zombi," which uses heavy percussion, staccato keyboard accents and eerie background voices to evoke a looming parade of cannibals with a craving for the other white meat.

Most of the remaining score is made up of material meant to underline Romero's jabs at consumerism: "Safari" employs nonsense lyrics to heighten the absurdity as surviving humans shop for hunting accoutrements; and the Chaplin-esque "Torte in Faccia" manages to reflect the survivors' glee during their subsequent hunt. The country-western "Tirassegno" and the Giorgio Moroder-inspired "Zaratozom" are a bit jarring when placed alongside more traditional suspense cues.

The bonus materials include a sound effects track, a brief lounge version (!) of the "Zombi" cue,

film and was filled out with classic horror themes (including the previously unavailable *Yell*), and Cinevox' expanded album includes a previously unreleased, alternate version of "Both-Two," four variations of the *Amo Non Amo* theme (taken from more dynamic source materials), and an instrumental version of "Notte" from the *Bagarozzo* album.

Starring Terence Stamp, Maximilian Schell and Jacqueline Bisset, *Amo* is a picture about relationships bereft of knives, vampires and corpses, so there's genuine fascination in hearing whether the score selections reveal a more mainstream film genre outlet the band should have exploited.

Without the film, of course, it's tough to tell how well the music worked in it (or whether the director was able to articulate the film's musical needs); stylistically, however, the cues are as variable as Tangerine Dream's rare relationship films, like *Heartbreakers*. Prog-rock elements are still evident, but the gentle tone of the title theme is counterbalanced with the wailing electric guitar and heavy drums in "Maiera," and the slick, jazzy-pop "Funky-Top." The shifting styles within tracks (some of which may have functioned as pure source cues) ultimately coalesce into an album recalling the band's past non-film work; it's a final nod to other categories before the band was eventually consumed by the horror genre.

Squada Antigangster (1979) ●●

Cinevox CD MDF-324 - 11 Tracks (37:30)

Disco, jazz and rock collide in the comedic *Squada Antigangster*, and the album is something

that begins with plucky guitar, and dips into jazz territory with a lengthy keyboard solo.

The remaining cues are more jazz-fusion, with the best examples being "Sicilian Samba," and "Trumpet's Flight." Bonus cuts include an alternate performance of the latter, and short versions of the film's title theme. Of all the Goblin albums, *Squada Antigangster* is the least satisfying, though it definitely showcases a rare sensibility for the band: a sense of humor.

The Fantastic Journey in the Best of Goblin Vol. 1 (2004) ●●

Cinevox MDF-336 - Disc 1: 15 Tracks (72:37), Disc 2: 8 Tracks (45:47)

This clumsily titled compilation set is included here due to the second disc's eight tracks, taken from a series of live concerts the band used as a launch for their *Bagarozzo Mark* album. Five live performances of tracks from that album are included, plus two from *Roller*, and a rare live (and oddly up-tempo) rendition of the *Profondo Rosso* theme.

Totally archival in quality, the live cuts vary from straight mono to "loose" stereo recordings, and a few cuts have solos dipping in volume. Here, the band had the opportunity to be heard outside of the studio confines with an appreciative audience; an album is generally an idealized creation where performance flaws and musician indulgences are kept to a minimum, whereas a live performance entails musicians jamming together, and responding to an audience's energy. The overall results are sometimes riveting performances that go beyond

an album's more time-restrictive and conceptual design. "Snip Snap" from *Roller* runs almost twice as long here as in the score, and has Simonetti playing a beautiful, jazz-fusion keyboard solo, while Pignatelli's bass wiggles in the background before supporting Morante's guitar improvisations and Marangolo's sax work.

Disc 1 is basically a sampler of Goblin's most popular film themes from *Profondo Rosso*, *Suspiria*, *Tenebre* and *Phenomena*, and is of secondary value in this modestly priced set.

bopping pop-jazz ditty "Bikini Island" break the album's otherwise somber mood. Several cues—the pretty "Quiet Drops" and action track "Rush," for example—edit together minor variations, and some of the alternate versions of the album's eight themes are more threadbare in structure.

Atmospheric and eerie, *Buio Omega* can be regarded as a stylistic follow-up to *Zombi*, and the half-brother of the dopey *Alien* rip-off, *Contamination*.

and '80s pop, the soundtrack is far removed from their early progressive rock scores, though the upbeat main theme does branch off into more moody territory with some ominous, sustained chords and synthetic vocals.

Tenebre was, in fact, the first Goblin score recorded without a drummer. Because Agostino Marangolo had legally tethered the Goblin name and appeared on a separate label, a synthesized drum set was used in his place, and the three remaining Goblin members—Claudio Simonetti



Patrick (1979) ●●●

Cinevox MDF-320 - 19 Tracks (48:55)

By 1978, Dario Argento had become a bit of a horror impresario, producing George A. Romero's *Dawn of the Dead* (aka *Zombi*), and distributing Richard Franklin's underrated supernatural shocker, *Patrick*, a film similar to Romero's *Martin*. Argento engaged Goblin to re-score *Patrick* for his international version. With the original Aussie version (using Brian May's orchestral music) now on DVD, the Goblin-scored version is now the rarity.

Cinevox' CD expands the original album tracks from 10 to 19, adding lots of theme variations, and the older "Snip Snap" cut from the band's *Roller* album. Missing on the recording, however, is keyboardist Claudio Simonetti, who left Goblin soon after *Zombi*. His replacement, Libra's Maurizio Guarini (also responsible for some of the elaborate synth effects programming on the *Roller* album and Libra's *Schock*) brought a distinctive new sound to Goblin.

The score often blends extended rhythmic patterns with circular keyboard mobiles—not dissimilar from Tangerine Dream's trance-like *Firestarter*—and clearly indicates the more overtly synth-pop route Goblin would take in subsequent scores.

Buio Omega (1980) ●●

Cinevox CD MDF-304 - 15 Tracks (47:45)

For *Buio Omega*, Joe D'Amato's gory thriller, Goblin incorporated heavy use of synthesizers and keyboards that overtly recall Tangerine Dream's own film output during the same period. The Cinevox CD has a lot of alternate versions, making for some serious repetition, although a synth sound effects track and the

Contamination (1980) ●●

Cinevox CD MDF-304 - 16 Tracks (48:33)

Contamination (released in the U.S. on video as *Alien Contamination*) is an amazingly fun bad movie that was co-written and directed by Luigi Cozzi (*Starcrash*). The *Alien*/chest-bursting rip-off has a substantive collection of ridiculous dialogue, including the immortal line, "We can rest assured these men certainly weren't killed by coffee." Like Lucio Fulci's *Zombi 2*, the story begins with New York City affected by throbbing green footballs, whose splattering acid causes nearby unfortunates to suddenly lose their intestinal fortitude in one giant, chunky bellow.

Pre-dating the synth-pop/jazz fusion of *Notturmo*, Goblin's *Contamination* music plays like a collection of library cues tracked to an unrelated film, largely due to the inclusion of alternate tracks from *Buio Omega*: "Bikini Island," jazz-synth variations in "Pillage" and "Rush," and a shorter version of "Quiet Drops" (with distortion) all make an appearance on this CD. In the actual film, Goblin's music is wielded like a blunt object. Though they are sparsely used in the final movie, the cues fail to establish any real menace, much in the way Fabio Frizzi's bizarre, disco approach to *Zombi 2* rendered his entire score virtually irrelevant.

Cinevox' crisply remastered CD (with minor distortion in "The Ogre") also includes alternate versions of "Withy," "The Carver," and "Fright," and like the *Buio Omega* album, has two bonus suites of more unused cues.

Tenebre (1982) ●●●

Cinevox CD MDF-302 - 19 Tracks (63:01)

Tenebre can best be described as a major turning point in Goblin's evolution. Bordering on disco

(keyboards), Massimo Morante (guitar), and Fabio Pignatelli (bass guitar)—were billed under their respective last names.

Before this Cinevox release, patches of *Tenebre*'s music were often paired with material from *Zombi*, or in a compilation that included themes from other Dario Argento films (including music by Bill Wyman and Keith Emerson).

Cinevox has gathered film versions, alternates, and remixes—making for a fairly repetitive album—and with the exception of the title track, the film's score consists of death highlights (or "music to be murdered by"). The best tracks include the fluttering track "Flashing" and the erratic bass and percussion clusters that make up the groovy "Gemini."

Notturmo (1983) ●●●

Cinevox CD MDF-320 - 14 Tracks (50:25)

With Claudio Simonetti no longer involved with Goblin proper and keyboardist Maurizio Guarini part of the band, Goblin's next score was *Notturmo*, a suspense film starring Tony Musante (from Dario Argento's *Bird With the Crystal Plumage*). Not dissimilar to the personnel changes and upgrades in electronic instruments that affected Tangerine Dream during its long career, Goblin had once again shifted its sound, and *Notturmo* boasts a title track that captures the less brutal intrigue of the film's spy plot, plus humorous nods to the James Bond theme.

Less reliant on arresting murder sequences, Goblin's score for *Notturmo* uses fewer synth effects and aggressive percussion passages; the material is more intimate, and focuses on melodic themes and phrases, evoking less traumatic characters and conflicts.

Compared to the group's horror scores, *Notturmo*

is more upbeat. The aptly titled “Bass Theme” is a suspenseful track that relies on Pignatelli’s fine jazzy improvisations to maintain tension, while the lighter “Landing Strip” uses alto saxophone to convey a concrete sense of longing and anticipation.

“Helicopter” [sic] has some fine solo piano work, joined by a warm alto sax and synth strings; and “Est” features breezy interaction between sax and electric bass. The CD also contains seven distinct takes of “Notturmo,” many using synth effects, and is admittedly more of archival interest.



Phenomena (1985) ●●●▶

Cinevox CD MDF-303 - 16 Tracks (52:32)

When Dario Argento made *Phenomena*, Goblin had essentially ceased to exist, and though Claudio Simonetti and Fabio Pignatelli were involved with the film’s actual score, the final product is far removed from the progressive rock scores of the band’s first two Argento films.

The original album was a mix of songs (including original material from Bill Wyman and Simon Boswell) and five Goblin score cuts. The new Cinevox CD presents complete and alternate cues by Simonetti and Pignatelli.

As with its other expanded CDs, Cinevox has sequenced *Phenomena*’s 16 tracks to minimize repetitiveness, but with six versions of the film’s title theme and three versions of “The Wind,” the score becomes quickly monotonous. (A wailing sound effects suite, “The Monster Child,” admittedly tips the mood somewhat.)

The Simonetti-Pignatelli tracks reflect a clear transition in the musicians’ careers: Pignatelli’s guitar material is reflective of the instrument’s domination of ’80s pop/rock music, and Simonetti’s use of a wordless female vocalist—here accompanied by drum sequencers and a greater assortment of synth percussion—wobbles along the fine line between satire and unintended camp.

Perhaps reflective of the flaws in Argento’s wacky storyline—a girl who can communicate with bugs is informed about a murder by a bee—the music also had to fight for screen time with mediocre, heavy-metal songs. Pignatelli and Simonetti managed to contribute some excellent, atmospheric thriller music, including the techno-heavy “Sleepwalking,” and the percussive, bittersweet “Jennifer’s Friends” (largely junked in the final film mix).

La Chiesa (1989) ●●●▶

Cinevox CD MDF-329 - 13 Tracks (50:29)

With bad clothes, big hair and color schemes that force-fed primary colors with leftover glitter from the ’70s, ’80s horror films have a special charm for genre fans, and the synth scores have a strangely soothing cheese factor. Unbridled percussion, excessive bass, synthetic strings and ambient effects were part and parcel of the day, yet the Argento-produced *La Chiesa* (*The Church*) has the vestiges of its prog-rock pioneers.

The use and simulation of a grand church organ restricted the synthetic instruments the film’s dual composers had to use, so unlike standard ’80s horror scores, *La Chiesa* is very specific in delivering a highly gothic mood.

The original album featured a few tracks by Keith Emerson, who scored Argento’s *Inferno* in 1980. Emerson performs distinct variations of his superb title theme, plus Mozart’s elegant *Prelude 24*. Goblin also appears in the credits, but the name is pretty meaningless, given that Fabio Pignatelli composed, arranged and performed his selections, of which “The Church” is a standout.

The expanded Cinevox album adds a remix of the Emerson theme (full of its marvelous keyboard flourishes), and three Pignatelli minisuites. The latter are mostly alternates, featuring dull sustained chords and a vocal-heavy variation of “Possessione”—itself a shameful rip-off of Christopher YOUNG’s “Dream” from *Rosemary’s Baby*.

Note: Martin Goldray’s performance of Philip Glass’ “Flow” isn’t on the expanded album, but the bad pop ditties by Zooming on the Zoo (who?) and Definitive Gaze (again, who?) are still part of the CD’s remastered (and treble-clipped) contents.

Non Ho Sonno (2001) ●●●●●

Cinevox CD MDF-342-DK - 13 Tracks (52:39)

The dissolution of Goblin was a natural development after years of creative highs, conflicts, arguments and a collective sense that the band’s original goals and artistic visions had either been met or repeated, as well as that the agony in accomplishing a near-perfect musical

conception simply wasn’t in the cards once horror scores became the band’s main identity and key source of income.

Reunions are peculiar to 20th-century music and pop culture; past magic recaptured in one grand performance (with sappy happy ending) is a favorite subgenre in movies, and also rekindles fan interests when the reunited band once charted high and then had an acrimonious crash. Goblin, however, never experienced a flagrant crash or furious breakup; as a film scoring entity, it merely fragmented. And perhaps due to Dario Argento’s own desire to hover around familiar elements and cannibalize key themes, his thrillers always left the door open for Goblin to reassemble.

Musically, the *Non Ho Sonno* (*Sleepless*) score is a Goblinite’s wet dream: It’s multithematic, it flips between some rich character-inspired melodies, and more important, delivers a vicious, aggressive series of murder music that evokes

Argento’s best work. The score is still redolent with overt, stylistic indulgences from the ’80s, but with a harder, more modern edge; and the construction (appropriately operatic) and solos (often extensive) are still deeply rooted in prog-rock.

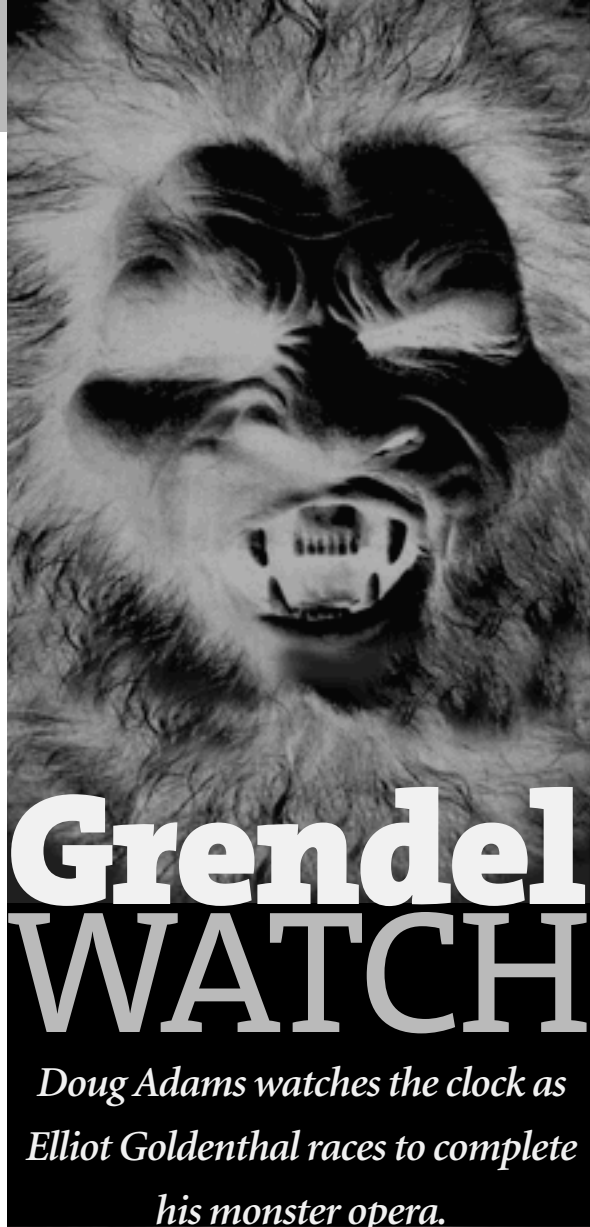
Rather than using the film’s shorter cues, however, the album is a densely packed series of longer, re-recorded tracks designed to give the veteran musicians plenty of wiggle room. Tracks like “Killer on the Train” are orgiastic tributes to Argento’s riveting montages.

Dario Argento’s association with Goblin is one of the longest collaborative relationships between a director and composer (admittedly extended through Claudio Simonetti’s solo work in later years). In a follow-up essay, we’ll explore how the sounds of Goblin, Ennio Morricone and Pino Donaggio not only reflected the director’s own stylistic divisions between his Hitchcockian thrillers, the giallo genre and the supernatural shockers, but evoked a new level of cinematic terror.

FSM

WHERE TO GET YOUR GOBLIN

All of the Cinevox titles are still in print, and while most domestic shops may not have the entire Goblin catalogue, they’re still available from various European distributors. Special thanks to Jan for providing access to those harder-to-find albums, and to Ian Zapczynski’s outstanding Goblin site, www.goblin.org, which maintains a tremendous archive of resources.



Grendel WATCH

*Doug Adams watches the clock as
Elliot Goldenthal races to complete
his monster opera.*



**“Grendel this monster grim was called,
march-riever mighty, in moorland living,
in fen and fastness; fief of the giants the
hapless wight a while had kept since the Creator
his exile doomed.” —Beowulf**

Now about that exile...*Grendel*, Elliot Goldenthal's long-awaited first opera, has been gestating in the composer's mind for the better part of two decades. After 20 years of near deals and close calls, the work, based on John Gardner's novel—a retelling of the ancient Anglo-Saxon legend of *Beowulf*, here from the monster's point of view—has begun its progression to the stage. *Grendel* will premiere and run with the L.A. Opera from May 27 through June 17, 2006, and will move to New York's Lincoln Center Festival shortly after that. After 20 years of planning, Goldenthal now has a year left to present his opus to the world. *FSM* will be checking in with the composer periodically as he completes his long journey and brings this much-anticipated work to life.

Episode 1: Up and Running

Doug Adams: I'm sure your schedule is insanely busy between now and next May...

Elliot Goldenthal: It will continue to get more insane and you'll have to call me at the sanitarium before they give me the medication.

DA: That'd make a great interview! This has been a project we've talked about on and off for number of years. How exactly did the whole *Grendel* project start coming together?

EG: My involvement started when Julie [Taymor, director, co-librettist and Goldenthal's longtime partner] and I had the idea in the 1980s. We finished *Juan Darién* right around 1988 and after we finished that we wanted to do something that was completely opposite. *Juan Darién* was a Latino-based piece. It was in Spanish

and Latin. It was based on the *Requiem Mass* of 1250 and the work of Horacio Quiroga, an Uruguayan writer. We just wanted a contrasting work, and what could be more contrasting than something in Old English derived from Danish folklore with an icy background? We didn't work much on it, but we had a proposal that we called our “first draft libretto,” from the John Gardner novel. Much of John Gardner's writing was very musical, even his prose, because he was writing in the Old English *scop* style, which uses a lot of alliteration. However, we never could get the money for it because it was a big work. We'd have meetings and would get close—somebody would be behind it but it would fall through. This went on and on for years. So I didn't write anything, really, until we got this go ahead. We hired on J.D. McClatchy, the librettist, to work on the piece a few months ago. He has a draft that I'm working with on a daily basis, so things are changing and shaping as I'm going along working my way though the first act.

Sound Effects

DA: When did you first set pen to paper working out material?

EG: Around September [2004]. Sometimes it feels like grass growing; it goes slowly. Sometimes you take the wrong path and you work really hard and then you realize it's not right and you have to go back and do it again. It's a slow process most of the time for me. But sometimes things come in bursts.

DA: In the world of film music (not to say it's your origin, but you're certainly there a lot) there's often a central conceit to works. Look at a Bernard Herrmann score like, say, *The Day the Earth Stood Still*. It's

renowned for its use of the electronic instruments. Or Goldsmith's *Planet of the Apes*, which hones in on the use of the twelve-tone system. In the opera world it's less often that there's something that can be isolated as the central concept.

EG: Well, no, one *can* do that. I wonder how many people who are familiar with Bernard Herrmann's operatic works wished that he had used some of those techniques.

DA: In *Wuthering Heights* and things like that?

EG: Right. Some of the orchestration that he had worked with in film, which was more quirky, had he incorporated that into his opera style I wonder if his opera would have been more embraced today. There was no reason why he shouldn't have, or why I can't use very peculiar percussion and *music concrète* samples or amplified guitars along with a traditional 70- to 90-piece orchestra.

DA: So that will still be an element of your sound then?

EG: Oh yes! The only thing is that, for the most part, the theater is not going to be amplified so I have to be aware of the acoustics.

Being Beowulf

DA: Are there certain ideas that you see as being particularly applicable to the *Beowulf* story in terms of unique orchestrations and things like that—or is that still a work in progress at this point?

EG: I'd say that's a work in progress. Although, there will be a large feature for harp. I'm not exactly sure how I'm going to handle that yet, whether I'm going to work with two harps or whether it's going to be a compilation of plucked and string sounds. Because harp was used, traditionally, for the oration of *Beowulf*...an Anglo Saxon harp, a four-stringed harp.

DA: And there's a Blind Harpist character as well, right?

EG: Yes. Shaper, he's a blind harpist. So that's an area that I'm interested in now. I'm working on that at present.

DA: You're currently in the first act?

EG: Yes, but sometimes I do skip around. There are certain things in the second act, for example *Wealtheow*, some of her material I've written because I think the soprano is going to freak out unless she gets some music!

DA: Is the libretto largely complete?

EG: The libretto is on its third draft, so I'm pretty happy about that.

DA: Is your process on the opera considerably different than on a film, other than the schedule, obviously?

EG: Yes, because even though I have a text to respond to, on a film there's a fixed timing to things. Even in ballet there are fixed timings. The only fixed timing in the opera is that I don't want it to be longer than two hours, because I don't think the subject matter could sustain that.

DA: But in terms of your own methodology is there much difference?

EG: No, however I can get a result I will. It doesn't matter what, whether it's pen to paper or pencil to paper, at the piano, away from the piano, at a computer, on a beach... whatever! It doesn't matter as long as I can come up with something. Sometimes it does help, though, to go from piano to computer then back again.

DA: It changes your perspective a little bit?

EG: It puts a mirror in front of what you're doing. I try to work this way in film too, but the schedule goes really fast. The computer there is the biggest help, especially because of the click tracks and the exact timings.

Keeping Busy

DA: Are you doing any other side projects at the same time?

EG: Oh no! Well, I might be helping Julie in an advisory capacity on her movie [untitled as of press-time] with the Beatles material. You know, checking in...

DA: ...In a music supervisor-type role?

EG: Yeah, something like that. I know I'm going to get sucked into the whirlpool of all of that!

DA: Well, at least it's more English material.

EG: But, compositionally, no, I won't be involved. I might do a couple of revisions on my ballet—a couple of tweaks in the orchestration because that's also coming up in 2006 in Washington D.C.

DA: Late May, 2006, is *Grendel's* debut?

EG: Yes, so I basically have six months in which to cover 12 scenes.

DA: That's when rehearsals begin?

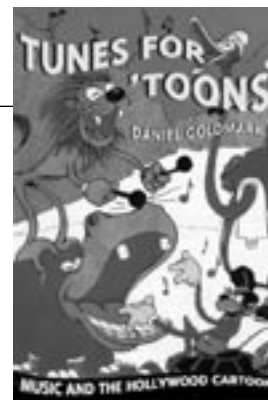
EG: No, but that's when I have to start turning stuff in to the copyist! [Laughs]

DA: So you're a quarter of the way there?

EG: Mm-hmm. It's a two-hour opera and I'd say at this point I have like a half-hour that I'm happy with.

More to come...stay tuned!

FSM



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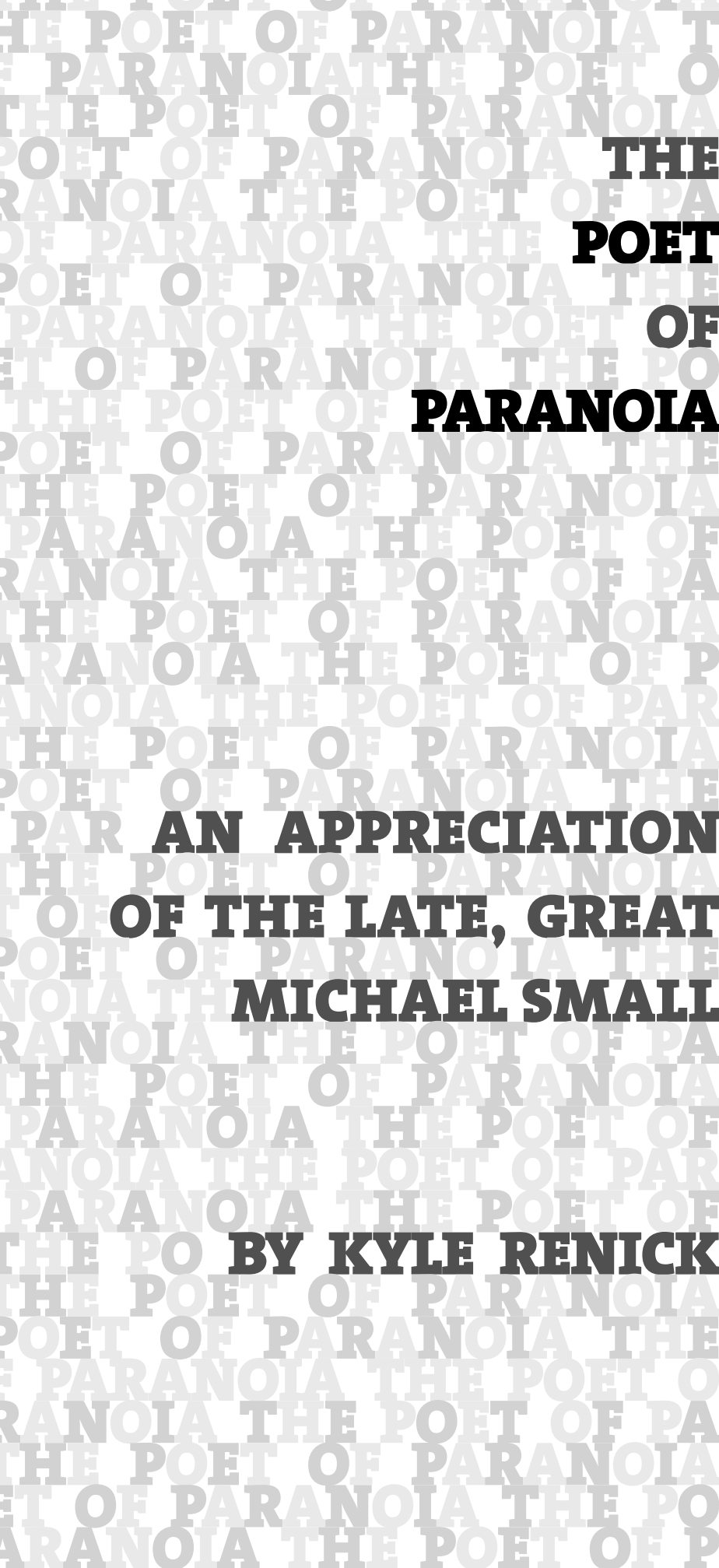
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THE POET OF PARANOIA

AN APPRECIATION OF THE LATE, GREAT MICHAEL SMALL

BY KYLE RENICK

THE SECOND EDITION

of the complete *Oxford English Dictionary* offers this definition of paranoia: "Mental derangement, specifically chronic mental unsoundness characterized by delusions or hallucinations, especially of grandeur, persecution, etc. The various forms of the disorder are now usually considered as belonging to the schizophrenic group of mental illness. Also in trivial use." If that does not work for you, try the *Concise Oxford Dictionary of Current English*: "(1) A mental disorder especially characterized by delusions of persecution and self-importance; (2) An abnormal tendency to suspect and mistrust others." In 1971, a genial New York jazz pianist and aspiring theatre composer wrote the music for Alan J. Pakula's classic *Klute*, which garnered Jane Fonda her first Best Actress Oscar and produced one of the major film scores of the 1970s. This pianist was Michael Small: For 30 years he was the unrivaled master of movie-music paranoia, an important figure in the history of film music, as much for his virtuosity as for his sensitivity.

It would have been the fulfillment of a dream to meet Michael Small, whose work I have enjoyed and admired for many years. But in a grievous loss for the movie music community, Small died of cancer in November 2003. Fortunately writer Rudy Koppl had extensive interviews with Small and four famous directors for whom Small wrote music. Even casual readers will find discussion of the composer/director relationship in the August 1998 issue of *Music From the Movies*¹ fascinating. Koppl suggested that I contact Jared Brown, author of *Alan J. Pakula: His Films and His Life*, who supplied Small's New York address; a check of the phonebook revealed Lynn Small at the same address, and I immediately wrote a letter. My March 2005 visit to their East Side apartment introduced me to Small's life through his widow, Lynn.

"Michael's father Jack Small worked for Lee and J.J. Shubert and later J.J.'s son John as General Manager for the Shubert theatres. He took Michael to all the first nights on Broadway. Michael studied piano in high school but really played by ear from the time he was four years old. He went to Williams College, where he majored in English, because his father wanted him to have an alternative to music for the theatre, which was Michael's early dream. Unable to stay away from music, Michael wrote an original musical each year he was at Williams. In his senior year he collaborated on an adaptation of Evelyn Waugh's *The Loved One* with friend and fellow student Charles Webb, who wrote the novel *The Graduate*. In a nationwide competition for Best College Musical, their show *The Happier Hunting Ground* won Michael a scholarship to the BMI Musical Theatre Workshop, where he studied with composer and conductor Lehman Engel."²

In 1961 he married Lynn, whom he met at neighboring Bennington College and who performed in

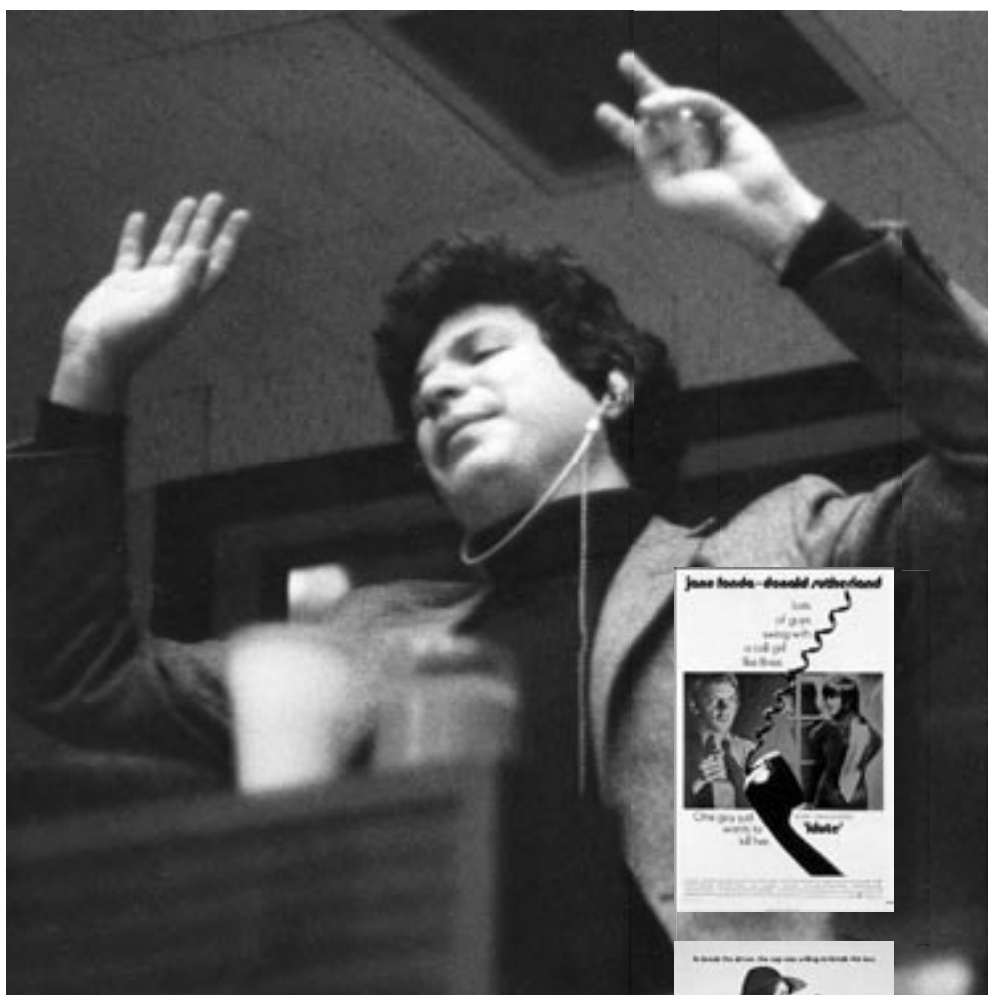
the cast of *The Happier Hunting Ground*. “Michael toiled over a year of graduate English work at Harvard before being forced to leave due to the death of Jack Small in 1962. He came to New York looking for work. As late as 1963 Michael was still thinking about becoming a composer for musical theatre, but he soon made the decision that film was a far more creative arena for him. He especially admired the minimalism or sparseness of the French ‘New Wave.’”² Composer Harold Rome, a friend of Michael’s family, studied with and introduced Michael to composer and clarinetist Meyer Kupferman at Sarah Lawrence College. Not only was Kupferman experimenting with serial techniques, jazz rhythms and aleatory possibilities, but also he was writing film music, such as Philip Kaufman’s first two films. With Kupferman, Small began studying composition and film technique. Kupferman encouraged Small to try writing music for film scenes he admired. With his theatrical background and interest in jazz (more as composer than player), as well as his obvious talent, Small found studying with Kupferman both inspirational and decisive.

THE PAKULA FILMS

Through veteran film editor Carl Lerner (*The Goddess*, *The Fugitive Kind* and *Something Wild*), Small was introduced to director Alan J. Pakula and hired to score *Klute* (1971), the first of nine films they made together, including *Love and Pain and the Whole Damn Thing* (1973), *The Parallax View* (1974), *Comes a Horseman* (1978), *Rollover* (1981), *Dream Lover* (1986), *Orphans* (1987), *See You in the Morning* (1989) and *Consenting Adults* (1992). Theirs was a particularly rewarding partnership, and Pakula was a major influence on Small’s life and work. Jared Brown writes, “This process—of hiring people with superb taste and the knowledge to go with it and permitting everyone on his set to offer suggestions, taking them when they seemed appropriate, politely disregarding them when they did not—began in earnest on *Klute*, and the results of Pakula’s approach are visible on the screen.”³

Klute starts with a big happy family meal, without music. Microtonal keyboard tinklings, typically the progression I-V-I (8ve) with variations, tease us as we are introduced to the taped voice of prostitute Fonda being stalked by demented killer Charles Cioffi. The score blossoms into a major character with the addition of a whispery wordless high female voice, or siren call, in a variation on songs of mythological creatures that lured victims to their shipwreck doom on sharp rocks. Since the identity of the killer is revealed early on, the suspense is of a totally nonstandard sort. The music informs us whenever Cioffi is near. The menace in Small’s music causes us to share Fonda’s paranoia not only about losing control but also about being murdered. We fear for her mental as well as physical wellbeing, and hence for our own.

A famous example of Small’s gift for musical insight is Fonda’s scene with Morris Strassberg playing an Eastern European garment-district worker. As Fonda removes articles of clothing and spouts nonsense about imaginary assignations with wealthy cultured clients, to the delight



of the elderly man who beams but never touches her, we hear a yearning sentimental waltz featuring a cimbalom (a Hungarian dulcimer widely used by John Barry, an acknowledged influence on Small), evoking sadness for the passage of time and nostalgia for the old country, while avoiding any hint of seaminess. A later scene of Donald Sutherland nursing Fonda through drug withdrawal features muted brass with piano ostinato and percussion underscoring the evolving relationship between the two misfits. *Klute* climaxes with Fonda’s confrontation with Cioffi, as the piano filigrees become more insistent before oblivion, a high female voice accompanies a lethal ascending elevator, and the two converge in a swirling maelstrom. Finally, there is a calming restatement of the love theme as Fonda and Sutherland say farewell.

In answer to Koppl’s question about *Klute*, Small said, “I don’t think anyone had ever scored a big-studio thriller with a chamber orchestra, weird ethnic percussion and female voice before. Also it was my first trip to California. So this unique little score was a tremendous hit, not only with the filmmakers, but also with the Los Angeles musicians who played it. Suddenly everybody was shaking my hand and inviting me to their house. This was in 1971, where the ‘A’ pool of jazz/studio/rock musicians was perhaps the greatest of all time. It was a breakthrough, a real happening.” Although Small’s original score is, sadly, water-damaged, the instrumentation can still be discerned: flute, electric piano, prepared piano, 12-string guitar, Fender



GALS AND GUMS:

Klute (1971);
Marathon Man (1976);
Night Moves (1975).



Rhodes, organ, vibes, percussion such as tam-tams and Dharma bells, and strings (violin, viola, cello and bass).

In 1974 Small wrote the music for Pakula's *The Parallax View*, a classic of the decade and possibly the most paranoid movie ever made. In fact the film has become even more ominous in the intervening years. The passage of time may (or may not) have eased the trauma of assassination conspiracies and secret government manipulations. Pakula also directed the paranoid classic *All the President's Men* (1976). (The June 2005 denunciations of Mark Felt, the real "Deep Throat," by various Watergate villains such as Charles Colson reveal indications of paranoia in U.S. history since 1974.) The shock value of the film's celebrated centerpiece—Warren Beatty's taking the "parallax test" of his qualifications as a potential assassin—has been enhanced. As homey patriotic photos mix with images of violence, war and death, key words are highlighted on screen in a terrifying build of militaristic and authoritarian frenzy: Love-Mother-Father-Me-Home-Country-God-Enemy-Happiness-Father-Mother-Home-Happiness-Me-Country-Enemy-Me-Father-Me-Country-Enemy-Happiness-Me-Country-God, etc. In full *faux* patriotic mode, Small deploys his orchestra in the creation of a disturbingly jingoistic anthem. The instrumentation includes three flutes, three clarinets, two bassoons, two French horns, three trumpets, three trombones, two percussion plus drums, vibes, Yamaha organ, two keyboards, harp and strings.

The pomp and drums of a July 4th Parade in Seattle start *The Parallax View*, and shortly a shocking political assassination jolts the audience to attention. The moment we see the victim's face, Small introduces 32 bars of unison pulse; around beat seven of each eight count is a dizzying drop of a minor ninth on keyboard and piccolo (F# to F). The credits begin with patriotic brass assuring us all is well, while everything else in the music suffers a nervous breakdown, as a Congressional hearing on the assassination concludes with the fatuous statement, "There is absolutely no evidence of any wider conspiracy, and we hope that this report will put an end to endless press speculation," as the camera closes on the intimidating robed bureaucrats, dark wood furniture and garish National Seal. One by one, witnesses to the assassination die mysteriously.

Warren Beatty embarks on a fateful journey of personal and political discovery, a mid-flight bomb detonation on an airliner is narrowly averted, and a second assassination takes place during

a rehearsal for a political rally, with the marching band practicing "Columbia, the Gem of the Ocean" (comp. David T. Shaw; 1843). We become increasingly upset, not to mention paranoid, about the seemingly limitless capacity of the bad guys to infiltrate, control and kill; everybody seems to be spying on Warren Beatty and you can't tell the difference between good guys and bad guys, and the bad guys all seem to work for the government. Nervous intensity builds to a shattering conclusion. The film's coda is the camera pulling back from a Congressional hearing on the second assassination as we hear the same blathering as at the beginning about no evidence of conspiracy. Small wrote an amazing *faux* patriotic march for this scene that manages to be simultaneously emotionally genuine and darkly manipulative. According to Jared Brown, Small considered *The Parallax View* score to be his best.⁴

MARATHON MUSIC

In 1976 Small composed his most famous score, for John Schlesinger's *Marathon Man*. Perversely, it is also the most famous movie of one of the greatest 20th-century actors, Laurence Olivier, playing notorious Nazi Dr. Christian Szell, "Der weisse Engel." His question to Dustin Hoffman, "Is it safe?" prior to unspeakable oral torture still inspires nightmares in dental patients. The moment is ubiquitous in pop culture artifacts such as the giddy *Gremlins 2: The New Batch* (1990). Again Small derives maximum musical and dramatic benefit from seemingly simple means, a single orchestral strand with unison pulses electronically punctuated, followed by a lyrical introductory theme of rising sixth and descending fifth over the unison. In Small's distinctive palette, unisons are not static—they're threatening. The tone is precisely defined by a brass variation of the main theme yielding to an orchestral screech as two cars crash fatally into an oil truck, transitioning into Hoffman jogging with fire truck sirens. Dissonances introduce us to Hoffman's brother Roy Scheider, who survives multiple murder attempts, during which Small is endlessly inventive with different formulations of a twelve-tone row, including disturbing electric keyboard variations on that main theme.

Our first sight of Olivier, dressed in white, bathed in the white light of tropical exile, is accompanied by "Der Neugierige" from Franz Schubert's song cycle *Die Schoene Muellerin* (1823); but as soon as "The White Angel" travels to New York to the accompa-

niment of two pianos, the tinkling keyboards floating over block chords clearly identify his villainy. The dental torture of Hoffman is so upsetting that other bad guys avert their eyes in horror, and Small conjures the singular musical trick of precisely evoking the sound of a dentist's drill. Hoffman's escape to the country is underscored with unisons and a truncated statement of the main theme, followed by a bucolic but discomfiting main theme restatement on harp with added sonorities. Arrival at the country cabin is scored with a string unison around which percussion and other instruments create a disturbance. The only moment of lightness is Olivier's childlike glee over a box of diamonds, sparkling with piano and percussion. The final confrontation between Hoffman and Olivier is mostly silent; muted woodwinds and brass greet Hoffman's re-emergence into the light with his fellow runners, as a trumpet version of the main theme welcomes the future. Closing credits feature the theme with piano over sustained strings. *Marathon Man*'s instrumentation includes two flutes, two oboes, two clarinets, four French horns, C trumpet, piano, electric piano, Fender Rhodes, synthesizer, harp, timpani, 16 violins, six violas, six cellos and three basses.

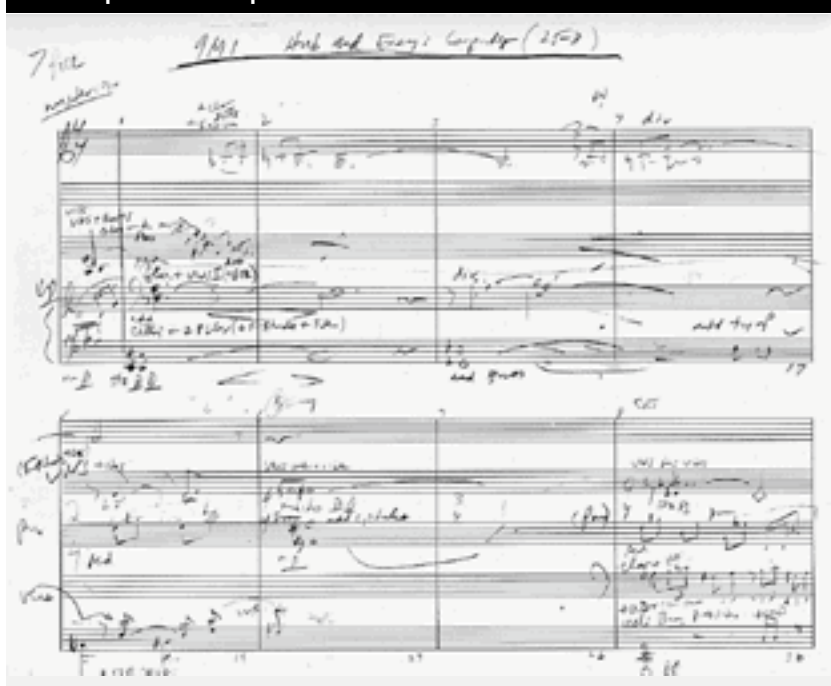
Other interesting Small scores from this period include the 1975 mysteries *Night Moves*, directed by Arthur Penn, and *The Drowning Pool*, directed by Stuart Rosenberg, in addition to the paranoid fantasies *The Stepford Wives*, directed by Bryan Forbes, and *Audrey Rose* (1977), directed by Robert Wise. The latter is a leaden, even moronic, farrago of reincarnation mumbo jumbo whose only distinction (beside Anthony Hopkins' worst performance) is Small's complete commitment to the music. A gently rocking woodwind ostinato evolves into another lyrical main motif of an upward sixth and a downward fifth right after a fatal car crash. Small provides dramatic enrichment for a panic-stricken Marsha Mason rushing to her daughter's school with agitated slashing violins and nervous cellos, and for Mason's hysterical pursuit of a girl she believes to be her daughter, a waltz-like piano figure. The hapless daughter's fit provokes a horrifying orchestral outburst, and I swear I hear a glass harmonica before Small unleashes his full sonic assault.

The Stepford Wives also features a gentle lyrical theme, with large intervallic leaps on guitar and strings for the move from the noise of New York City to the quiet of Stepford. In swift strokes, Small creates an atmosphere of rustic foreboding; flute and harp-sichord comment on Katharine Ross doing kitchen chores as well as accompanying an unsettling scene of one of the husbands sketching her. My favorite scene is Nanette Newman, dressed like a Laura Ashley nightmare, wafting through a garden party robotically repeating "I'll just DIE if I don't get this recipe!" while an ominous bass and percussion figure informs us that something is amiss. But the film's classic campy line is Ross facing the truth about Stepford: "If I'm wrong, I'm insane; and if I'm right, it's worse than if I'm wrong."

According to DeepDiscountDVD.com, there are 26 titles scored by Michael Small available on DVD (27 counting *Heat* and *Sunlight* from 1987, which re-uses a theme from the 1977 Arnold Schwarzenegger documentary *Pumping Iron*); according to MoviesUnlimited.com, 10 additional titles are or were available on VHS. The DVD of *The Driver* (1978), a stylish Walter Hill thriller starring Ryan O'Neal, was released in June 2005; the Japanese laserdisc was released in 1990. This homage to Hong Kong gangster films and to directors such as Jean-Pierre Melville is essential viewing for fans of car chases. A threatening



BANK NOTES: Jane Fonda and Kris Kristofferson in *Rollover* (1981), and excerpts from the composer's score.



Small opening of sustained chords over pizzicato bass, metal and fluttering electronic interruptions demonstrates his skill at juxtaposing clashing dissonant musical strands with unison strings, in this case to characterize an automotive break-in and theft. Small disappears from the soundtrack for about 20 minutes, returning to score thugs meeting in the parking lot; an oboe declaims the



fateful connection between thief O'Neal and cop Bruce Dern. The spectacular final car chase contains no music until the conclusion in the garage with muted brass braying along with electronic cluster chords.

Neither of the sites listed above mentions the existence of Pakula's *Rollover*, a film high on my list of "guilty pleasures." [Author's update: *Rollover* was released on DVD on Aug. 30, 2005.] I've owned a VHS copy for a long time. Starring Jane Fonda and Kris Kristofferson, *Rollover* is the story of a secret manipulation of American financial markets by the Saudis. The movie concludes with the collapse of the international banking system. Fonda is perfectly cast as a famous movie star who gives up her career to marry a mogul; Kristofferson is outrageously miscast as a banking genius hired to bail out a troubled New York bank.

An opportunity to examine the conductor's score for *Rollover* revealed this instrumentation: two alto flutes, soprano saxophone, oboe, English horn, B-flat clarinet, two bass clarinets, E-flat contrabass clarinet, two trumpets, flugelhorn, three French horns, trombone, harp, electric guitar, electric bass, Fender Rhodes, vibes, synthesizer, piano, 16 violins, six violas, four cellos, three basses and percussion ranging from familiar timpani to unfamiliar crotales (tuned brass discs that sustain longer than the glockenspiel) according to percussionist Gordon Gottlieb, who played them when the score was recorded. Small creates a cold technocratic environment with unisons, fourths, fifths, open progressions and curious harmonies. The banking world is progressively undermined by microtonal keyboard attacks. Small unleashes an exuberant orchestral cue for a joyful touch football

game in the evolving Fonda/Kristofferson relationship, as the web of lies about secret Saudi financial manipulations starts to unravel. There is a terrific cue for a paranoid close-up of Fonda seeing print-outs of an incriminating file. The scariest moment is silent: the trading room announcement that "The Arabs have yanked every penny they had with us." A virtuoso 360-degree pan around the office transitions from noise to silence and from light to shadow, as the love theme affirms the commitment of Fonda and Kristofferson to a life together after the end of Western banking hegemony. Whew!

On the other hand, I have no enthusiasm whatsoever for *The Star Chamber* (1983), a movie so unpleasant that I dreaded watching it a second time to take music notes. Nonetheless, it was highlighted in this year's May 27 *Entertainment Weekly* for a proposed remake. The culmination of, or obituary for, vigilante movies of the 1970s such as *Dirty Harry* and *Death Wish*, *The Star Chamber* is so paranoid about the failure of America's judicial system that it induces the intellectual equivalent of acid indigestion. This turkey is so loaded with legal manipulations of inadmissible evidence that it almost makes one wistful for the judicial clarity of Judge Roy Bean in Texas or Comrade Lavrenti Beria in Russia.

The first cue is an ominous low bass ostinato in quadruple meter over which a trademark Small high haunted keyboard cascades into a transition of added strings and brass as the screen fills up with a garbage truck in a bad neighborhood. Rogue deliberations are underscored by increasingly dissonant music, from swelling sustained chords for each guilty verdict of the first, to more unfavorable atonal layerings of the second, to the change from ostinato to tri-tonal riffs for the third guilty verdict. Closing credits feature layers of orchestral chords over yet another ostinato with brass and woodwind theme statements. You may also want to check out some other Small scores from the 1980s: *Firstborn* (1984), *Target* (1985), *Jaws: The Revenge* and *Orphans* (1987), worthwhile for musical insight and economy of means, even "chum" like *Jaws*.

THE RAFELSON FILMS

The year 1981 marked Small's first collaboration with maverick director Bob Rafelson, on a re-imagining of *The Postman Always Rings Twice* with Jack Nicholson and Jessica Lange, written by playwright David Mamet. Small composed for Rafelson four times, on *Postman*, *Black Widow* (1987), *Mountains of the Moon* (1990) and *Poodle Springs* (1998). Movie music mavens like me are fascinated by composer/director relationships out of the Hollywood mainstream, such as Nino Rota/Federico Fellini, Georges Delerue/Philippe de Broca, and Ennio Morricone/Sergio Leone, these composers being three of Small's favorites. It was therefore a great pleasure to encounter the friendship of Small and Rafelson. In a May 17 telephone interview, Rafelson said, "Michael Small was a very impish man—beguiling, sweet and cherubic. Everything about him was funny to me. Michael's music for *The Postman Always Rings Twice* has incredible sweetness, filled with glimpses of love and compassion. His music veers between emotional opposites; the fights between Jack Nicholson and Jessica Lange work because of the contrasts of love and compassion in the music." Rafelson also shared an anecdote about a planned career tribute in his Aspen home for which a moderator was required. Rafelson's secretary suggested asking Small, who not only

immediately agreed to fly out to Aspen with Lynn for the event, but also did a spectacular job as the moderator. For Rafelson the incident shows the close connection between composer and director.

Both Lynn Small and Gordon Gottlieb suggested talking with legendary arranger, copyist and long-time Small contractor Emile Charlap, a meeting that took place in Charlap's New York office

on June 2. Charlap's vigor and enthusiasm belie his 87 years, but the vast body of knowledge at his fingertips suits his age. "Michael worked with a basic band. If more money was available, he would add instruments; if there was less money, he would subtract instruments. This band consisted usually of three trumpets, two tenor trombones, a bass trombone, four French horns, woodwinds—including two flutes, two oboes, two clarinets and two

REMEMBERING MICHAEL: IN HIS ORCHESTRATOR'S WORDS

TORONTO MUSICIAN, COMPOSER AND VIRTUAL BLOOD BROTHER of Small, Christopher Dedrick orchestrated 12 scores for Small: *Poodle Springs*, *Wagons East*, *Consenting Adults*, *Mobsters*, *Mountains of the Moon*, *See You in the Morning*, 1969, *Orphans*, *Jaws: The Revenge*, *Dream Lover*, *Brighton Beach Memoirs* and *Firstborn*. At Lynn Small's suggestion, I e-mailed Chris and asked him to share any insights or memories of collaboration, instrumentation, working habits and dramatic instincts. His response of June 11 is so vivid that I felt it essential to share it verbatim with *FSM* readers:

MICHAEL SMALL LIKED TO WORK IN THE MORNING.

When orchestrating for him, mostly in the 1980s, I would sometimes stay at his residence near the Hudson River and often awake to the sound of his piano and his constant humming as he began to write. We always put a tape machine on when he would play through a new sketch. His humming occasionally made the notes on the piano hard to hear, but it always reminded me of an essential feature of his composing—the line. He never got stuck in the vertical aspects of the music, although many would say his harmonies were as unusual and advanced as anyone writing in any genre. Still, it was movement, line, and pace, along with color, on which Michael hung his musical hat. He was a master of theme and variation and delighted in weaving his themes into the most unexpected places.

Mostly Michael wrote in pencil on 6- to 8-line sketch paper. His hand was energetic, sometimes difficult to read, but the symbols on the page always bore the mark of discovery—his discovery of a new musical moment. A fascinating combination of the child-like and the sophisticated imbued his personality. In his music these qualities became something more: a "savoir faire" in tonal drama that consistently transcended cliché and broke new ground. To my view, there was true genius in his ability to find the notes that not only worked with the picture, but added, lifted, deepened, accented, blended...did whatever was needed to make the very most of the moment. And always in context of the greater arc of score and film.

With this mature dramatic sense, Michael seemed to rely more on intuition than intellect. He seldom talked about how this minor 9th or that polytonal phrase or this Lydian mode was going to achieve the feeling required. For each film he would build, from the ground up, a harmonic vocabulary that would provide for the variations that the main themes would require. There would always be key voicings and progressions that created a unique world for his melodies to inhabit. He also deliberated very much from the beginning on what instruments and orchestral groupings would work for a certain score. For example, the use of solo flute and children's voices in *Dream Lover* created a tone of vulnerability that made the other orchestral elements far more threatening—and the film much more beautifully layered and seductive.

Part of Michael's ability to create penetrating psychological tension in his music came from his use of the string section of the orchestra. His sketches were strewn with detail as to how they would sound: non vibrato, sul ponticello, sul tasto, 1/2 tremolo, con sordini, portamento, divisi. I particularly enjoyed orchestrating his strings, trying to take his direction and get into his imagination, squeezing every nuance I could out of each player when notating the full score. Some of the unusual textures in a score like *Black Widow* came

from his keen understanding of what could be drawn from the viola section (a black hole for less-experienced composers). Michael also had a gift for weaving unusual keyboard sounds through his scores. From the acoustic sounds of piano, celesta, and more exotic ethnic instruments, to brilliant and subtle electronic sounds, the world of keyboards excited and inspired him to write some of the most beautiful music—and some of the scariest I've ever heard. Add a harp and you have *Consenting Adults*.

Percussion was not just an afterthought for Michael in his orchestral scoring. He knew their historical use, kept up on all the latest effects, was always looking for something fresh to add. He was in the forefront of combining bowed cymbals and gongs and vibes with groaning timpani and tinkling mark trees and crotales—and blending those sounds with woodwinds or brass or keyboards so that one would have to read the score to have any idea what was being played. We also share a great love for winds and brass and would have long discussions about what clarinetist in which city got the best sound, or which solo trumpeter could deliver the best pianissimo passage.



Michael's attention to tempo and pace was also very instructive to me. After improvising to a scene and playing with various tempi, he would choose a click and then often leave the metronome clicking away the whole time he was composing. There was no way he was going to get in front of the orchestra and discover that the tempo wasn't quite right—an experience that is only too common in less-prepared situations. Another aspect of his attention to rhythm showed up in his constant use of meter changes, aggravating to his copyists, but essential to his style. This was generally not done to create an odd-meter groove; it was conceived to float the music on the inherent rhythm of the scene. Personally I've never seen anyone do it better.

It is ironic in a way that Michael Small's music is so satisfying to listen to on its own. It was always inspired by picture and fit its film with a transparency and fluidity and intensity that are uncanny. Yet, while it fulfilled that role, it came forth from his own soul and heart and mind; anyone who knew Michael will tell you he had an abundance of the best in all those departments.

—Christopher Dedrick, June 11, 2005

bassoons—percussion, and the normal complement of strings. Any of these could be embellished.” Charlap introduced me to both keyboard glockenspiel and bowed vibes and turned on his Fender Rhodes, so I could ask about the descending minor ninth eighth-note figure that defines the paranoia of *The Parallax View*,



and also enjoy making an authentic Michael Small sound. Charlap remembers Small as a man who was always kidding around, except when it came to his music. He offered me an opportunity to look through the score for *The Postman Always Rings Twice*, with orchestrations by equally legendary Jack Hayes, smiling when he said that this time Small had the budget he wanted: three flutes (including a piccolo double), two oboes (including an English horn double),

four clarinets (two B-flat and two bass), two bassoons, three French horns, two trombones, vibes, timpani and harp, 24 violins, eight violas, eight cellos and four basses. Noticeably absent is the lack of a piano.

It's surprising that repertory cinemas don't program a double bill of the 1946 and 1981 versions of James M. Cain's 1934 "hard-boiled" crime classic (though you can always plan your own video screening), as they are complementary in interesting ways; for instance, the 1981 version omits the second trial. The 1946 version is nastier and more suggestive; the 1981 is sweatier and messier, but also strangely bittersweet. Rafelson wrote, "The worst punishment a man can suffer is to lose the one he loves the most (trials by comparison are endurable). By the end of *Postman* Nicholson and Lange have fallen in bourgeois love, she is about to have a baby...they are on a picnic even. That is why I conceived of the film not as noir but as a love story. It was photographed that way (Nykqvist) and composed for that way."⁵ Dark, moody and erotic with oboe and tremolo strings, Small's main title for *Postman* is one of his best, as is his transcendent orchestral ecstasy for the Lange/Nicholson sex scene among the baked goods. The closing *Postman* credits are also among Small's best.

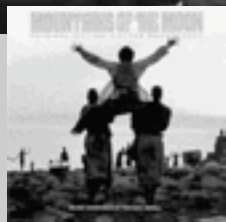
Small recalled "that film was shown to Jack Valenti and those people. It seemed to be getting a 'NO' rating at one point when shown without the score. It was then shown with the score and was given an 'R' rating. I really feel if you view that scene with and without music, the music gives a sense of humanity and longing to those characters, that's why I say it's a tragedy or opera. It's not just about eroticism, it's about these incredibly lonely characters who have no means of expression other than sex. That's how I approached it. This is both dark and also very romantic."⁶ Small's remark about opera is interesting, because there are at least three operatic references—records of "La donna e mobile" ("A woman is fickle") from Giuseppe Verdi's *Rigoletto* (1851), for a scene of Lange and husband John Colicos in their apartment; "La ci da-

rem la mano" ("There we will join hands and you will say yes") from Wolfgang Mozart's *Don Giovanni* (1787) for another sex scene; and a yearning English horn reference to Act III of Wagner's *Tristan und Isolde* (1865) for the Nicholson/Lange passion. Lynn Small tells me that Michael was not much interested in opera, and Bob Rafelson tells me that none of that opera stuff was his idea. So I am obviously having a paranoid moment wherein I'm the only one who hears these references, none of which was intended by the creators, and pretty soon they'll be coming to take me away.

The second Rafelson/Small collaboration was *Black Widow* (1987), an enjoyably sneaky cat-and-mouse murder mystery with unbeatable adversaries: Theresa Russell at the apex of her sluttish impassiveness and Debra Winger at the height of her vulnerable fortitude. The instrumentation includes flutes, oboes, clarinets, French horns, vibes, synthesizer, harp, percussion, timpani, 22 violins, 10 violas, 10 cellos (divided two, two, four and two), and four basses. Rafelson recounts an early amusing meeting in which Small declared the movie to be about the elements, such as earth, fire and water, and that the appropriateness of this became clear only later. Small's darkly lush score focuses on the Russell/Winger relationship but includes enough instrumental strands to create a virtual musical spider web. In his interview, Koppl asked Small about his favorite cue in the movie. "The cue that I'm most fond of, which is very unusual musically, is hard to hear. Parts of it are used all through the picture and that's the 'Main Title.' It's a very unusual effect where three or four approaches to hitting strings are all used. That's pizzicato, plucking the strings, *col legno*, hitting them with the wood of the bow, and snap pizzicato, pulling the strings. They are all combined, and it creates a very eerie wooden effect. This is combined with a synthesizer playing a brief string sound, which goes into a repeating echo. I liked this effect so much, I want to use it again."⁷

The saddest manifestations of paranoia are inspired by real life, always stranger than fiction. The third Rafelson/Small collaboration was *Mountains of the Moon*, the true story of the 1850s quest of Richard Burton and John Hanning Speke to discover the source of the Nile. During multiple African expeditions, actors Patrick Bergin and Iain Glen endure native deprivations, lion attacks, bugs in the ear, spears through the mouth, multiple leg stabbings, thirst, starvation, disease, imprisonment, torture, madness and failure of the will. Back in London they endure nastiness, hypocrisy, jealousy, public defamation and accidental suicide. The historic result is the naming of Lake Victoria. On the subject of the music, Gordon Gottlieb enthused, "*Mountains* was one of the most satisfying projects I've ever been part of, not only for the soul of the film, and being a Rafelson fan, but also for the world music education I undertook together with Michael in going through dozens of field recordings of African music, connecting them with the geographical journey of Burton and Speke, and finally hunting down and emulating the instruments we heard. I'll never forget Michael's giddy excitement at the prospect of layering an orchestra track on top of the percussion-driven groove tracks that we recorded in New York. Many composers and engineers have told me that the synthesis of native/earth/tech/orchestral music of *Mountains* and the recording quality influenced and led their work. So typical that Michael would quietly invent a genre, have it appropriated and run off with, and in the meantime be on to his next."⁸

In addition, Small conjures the stuffy, duplicitous but always polite world of Victorian England with some thrilling orchestral



writing, including a beautiful cue for the Patrick Bergin/Fiona Shaw relationship, and a lovely divided string reunion for mother and son Iain Glen. When we depart England, Small's African drums shockingly jar us into engagement with a menacing but magnificent new world. His enthusiasm for the arsenal of wondrous percussion at his disposal leaps off the screen at you. I strongly recommend the DVD of *Mountains of the Moon* both for a good print in proper aspect ratio and for a terrific sound mix. The film is a fascinating tale of colonial exploitation, friendship and betrayal, and the resiliency of the human spirit. Lynn wrote to me, "I remember [Michael] did not conduct *Mountains of the Moon* because he had pulled a ligament in his ankle and was on crutches, and also because it was recorded in Munich and there was a language problem with the players. It was ironic that Michael was on crutches because if you recall, Burton and Speke were usually on crutches in the movie. This was artistic empathy above and beyond the call."

Poodle Springs is a title from 1958, based on a few unfinished chapters by Raymond Chandler in which his famous private eye Philip Marlowe and Linda Loring from *The Long Goodbye* (1953) are on their honeymoon. "Ian Fleming thought the marriage a good idea, once Chandler had explained to him that he planned to have his hero drink himself to death because he could not work anymore."⁹ James Caan has a speech in the 1998 film version, written by Tom Stoppard from a 1989 completion by Robert B. Parker, in which he expresses his fear that he cannot work anymore because he has gotten married. This is the only pure Chandler moment of this wan movie. Small produced a sly, jazz-flavored score largely with sampled/electronic and live elements. "What was new this time working with Bob is that with every other film we did I sat down at the piano, played him the theme, and improvised a few notions for cues. That's all he heard of the score before the scoring session. Now we're in the age of MIDI and I basically sent him every cue to listen to before we recorded it. We both laughed thinking we're in the new cyber age."¹⁰ Set in November of 1963, *Poodle Springs* contains numerous references to President Kennedy, including a foreboding newspaper close-up dated the 22nd. The most interesting is Small's direct two-line quotation from "We Shall Overcome" for the haunting flugelhorn theme ("Deep in My Heart, I Do Believe").

Poodle Springs was preceded by two interesting titles: *Mobsters* (1991), an entertaining gangster yarn about the youthful days of Charlie Luciano, Meyer Lansky, Bugsy Siegel and Frank Costello, in a sordid historic urban world of friendship, betrayal and murder; and *Consenting Adults* (1992), the final Pakula/Small film, a thriller about neighbors in a sordid modern suburban world of friendship, betrayal and murder. The *Mobsters* cast includes Christian Slater, Patrick Dempsey, Richard Grieco

and Costas Mandylor as the young men, and Anthony Quinn and Michael Gambon chewing scenery deliciously as aging rival Dons. Small has a ball with his ebullient gin-joint jazz stylings, and there are lots of exuberant piano solos.

Consenting Adults features the intriguing casting of Kevin Kline as a composer for film, television and commercials. People who care about such matters may enjoy the fact that Kline can actually play the piano, which he does in the movie. He and wife Mary Elizabeth Mastrantonio are befriended by excessively jovial next-door neighbor Kevin Spacey and his secretive wife Rebecca Miller. Small's spare, clean, divided strings suggest a barn dance or bucolic Americana for the credits, and later soaring orchestral themes enrich a boating excursion and the two couples' evolving friendship. As Spacey goes psychotically haywire, the score unravels into various musical threads, until Small can no longer withhold the tide turning against Spacey's lunatic villainy from the audience, so he introduces a minor-key woodwind figure. Even so the final vicious confrontation is scored for emotional imbalance. A much-needed lilting version of the main triplet motif ultimately resolves the tension.

THE BEST FOR LAST

There is one more indispensable Michael Small collectible: the DVD of *The Endurance: Shackleton's Legendary Antarctic Expedition* (2000). Not only is the soundtrack possibly Small's masterpiece, but also the DVD offers the special feature of isolated music score for this thrilling documentary about one of the most threatening real-life adventures and heroic rescues in human history. During a first viewing, I was dazzled by the clarity of the 1914-16 images and horrified by the paranoid tension of the life-and-death struggle with the implacable Antarctic ice. My second viewing was a further education in the sound world of Small and his dramatic instincts. Every moment of hope or relief is highlighted in the music; when low winds mournfully note the passing of an era, high winds soar aloft in a declaration of humanity's irrepressible spirits. Print and sound quality are impeccable, as are Liam Neeson's narration and the director's commentary by George Butler, and it has great repeat viewing potential. It's even a good idea for large and diverse family gatherings. Small fans are advised to acquire the DVD without delay.

Additional Small titles worth investigating are the menacing sci-fi *Lathe of Heaven* (1980) with the great Bruce Davison, and the gloomy *Dream Lover* (1986) with Kristy McNichol improbably cast as a progressive jazz flutist. Small's instrumentation for the latter includes in addition, oboe, clarinet, saxophone, bass clarinet, harp, synthesizer, percussion, including Brazilian scraper, sizzle cymbal and tam-tams, along with strings. Small wrote an

A SMALL FILMOGRAPHY

- 2000 **The Endurance: Shackleton's**
Legendary Antarctic Expedition
- 1998 **Into My Heart**
- 1994 **Wagons East ***
- 1992 **Consenting Adults**
- 1991 **Mobsters ***
American Dreams
- 1990 **Mountains of the Moon***
- 1989 **See You in the Morning**
- 1988 **1969**
- 1987 **Heat and Sunlight**
Orphans
Jaws: The Revenge*
Black Widow
- 1986 **Brighton Beach Memoirs****
Dream Lover
- 1985 **Target**
- 1984 **Firstborn**
Kidco
- 1983 **The Star Chamber**
- 1982 **Miss Right**
- 1981 **Rollover**
Continental Divide
The Postman
Always Rings Twice
- 1980 **Those Lips, Those Eyes**
- 1979 **Going in Style**
- 1978 **Comes a Horseman**
Girlfriends
The Driver
- 1977 **Audrey Rose**
Pumping Iron
- 1976 **Marathon Man**
- 1975 **The Drowning Pool**
Night Moves
The Stepford Wives
- 1974 **The Parallax View**
- 1973 **Love and Pain and the**
Whole Damn Thing
- 1972 **Child's Play**
Dealing: Or the
Berkeley-to-Boston Forty-
Brick Lost-Bag Blues
- 1971 **Klute****
The Sporting Club**
- 1970 **Puzzle of a Downfall Child**
The Revolutionary
Light (short)
Jenny
- 1969 **Out of It**

*Soundtrack released on CD

**Soundtrack released on LP (maybe.)



CASTOFFS & CATAWAYS:
The Postman Always Rings Twice (1981);
Jaws: The Revenge (1987); *The Endurance* (2000).

important almost unknown Americana score in tribute to Aaron Copland and Jerome Moross in the turgid Jane Fonda/James Caan western *Comes a Horseman*, and even the score for the ghastly western comedy *Wagons East* is worth listening to. Outstanding documentaries scored by Small include *Washington, D.C.*, *A City Out of Wilderness* (1976), *Pumping Iron* (1977), *American Dream* (1991), *Norman Rockwell: Painting America* (1999) and *On Our Own Terms: Moyers on Dying* (2000). There are even a few Small mysteries lurking out there, such as the whereabouts of a Rob Morrow title *Elements* and the question of how much of Small's work remains on the soundtrack of *The China Syndrome*. His final credit is the television series *A Nero Wolfe Mystery* (2001), for which he wrote a high-spirited, sneaky jazz score.

Michael Small fans can take heart from the widespread availability of his scores on DVD and VHS. Unfortunately there's not much out there for the soundtrack collector. Basically there are five compact discs and three LP records. The CDs are Intrada's promotional release of *Jaws: The Revenge* (2000; MSML 1001)¹¹, *Wagons East*, a rare bit of Small Americana (1994; Varèse Sarabande VSD-5533), *Consenting Adults* (1992; Milan 35630-2), *Mobsters* (1991; Varèse Sarabande VSD-5334), and *Mountains of the Moon* (1990; Polydor 843013-2). The vinyl versions are *Brighton Beach Memoirs* (1986; MCA 6193), *The Sporting Club* (1971; Buddah BDS 95002), including "The Dear Old Flag" with vocal by Michael Small, and the mysterious *Klute* (1971; WS-1940).

First announced then canceled from the Warner catalogue, subsequently listed by Harris, McNally and Osborne, the *Klute* soundtrack has been a subject of speculation for years. As recently as January 2005 on the FSM Message Board questions have arisen as to whether it is a bootleg, a promotional release (authorized or not), a private pressing, a legitimate canceled release, or some combination thereof. It's enough to make a dedicated Small fan feel, uh, paranoid. Lynn Small unhesitatingly denounces the record as a boot for reasons of quality, while Michael was ambiguous in the Koppl interview: "There is one thing that will make people crazy. There is actually a Japanese record of *Klute*. For some reason *Klute* was mastered by Warner Bros. and they never released it, but it does exist on a Japanese label as a record." This record has been a famous collectible since critic Royal S. Brown named it one of the finest soundtracks of the 1970s, and a recent catalogue of soundtracks for sale offered one for \$250. Regardless of provenance, the recording quality is much better than a typical boot. And of course the music is absolutely essential for a Small enthusiast.

Gordon Gottlieb, one of many who brought this great com-

poser to life for me, shared this anecdote in an April 25 e-mail: "In a well-known recording studio in New York, Michael was conducting a small group of musicians (myself included), and as was his wont, he'd removed his shoes, placing them near his stool perch and music stand, and was in his stocking feet. He went back and forth between the studio and control room where he listened to playbacks, all the while shoeless. During one of his control room visits I decided that it was time to hide his shoes, which I did. At the end of the session, musicians were leaving and I realized that Michael, who hadn't given one thought to his shoes, would undoubtedly have left the studio, out onto the concrete of midtown New York, probably singing his new material in his socks if I hadn't finally decided to show mercy, and I brought the shoes back into Michael's view and confessed my prank to him, which of course he fully appreciated with that Michael giggle."

Actually the last words in all fairness belong to Lynn Small, who sent this e-mail on June 5: "Every time Michael went to the dentist, the dentist would turn on the drill and whisper, 'Are they safe?'" Now *that's* paranoia!

FSM

ENDNOTES

- 1 Rudy Koppl, "Michael Small: Scoring The Director's Vision," *Music From the Movies*, Aug. 1998, 46-53.
- 2 Lynn Small, in discussion with the author, New York, March 10, 2005.
- 3 Jared Brown, *Alan J. Pakula: His Films and His Life* (New York: Back Stage Books, 2005).
- 4 Lynn Small, e-mail to author, April 7, 2005.
- 5 Bob Rafelson, e-mail to author, June 6, 2005.
- 6 Rudy Koppl, 51.
- 7 Rudy Koppl.
- 8 Gordon Gottlieb, e-mail to author, April 25, 2005.
- 9 Tom Hiney, *Raymond Chandler: A Biography* (New York: The Atlantic Monthly Press, 1997), 269.
- 10 Rudy Koppl.
- 11 Douglass Fake of Intrada, e-mail to author, February 8, 2005: "When working with Michael on several possible projects, this one came up as something he wanted to do. In those days 'promos' were a viable option. That environment has changed of course. But at the time this was what he and his agency wanted to do. Michael sent a DAT of what he had of the score, drawn from the ¼" two-track copies he maintained. We edited and mastered the CD from the cues he supplied and passed the finished project along to his agency."

Making Beautiful Music

Be a composer, or just go into debt like one.

It occurred to us here at *FSM* that since a lot of readers are working composers, or aspiring to be working composers, it would be nice to present a page devoted to some of the cool composing tools that might be worth your time to give a closer look. So we give you Composer's Corner.

Dueling Banjos...Uh, Make That Orchestras

Two orchestral sampling software packages, both priced for the budget-conscious composer, were released recently: IK Multimedia's Philharmonik Miroslav (\$499 MSRP) and MOTU's Symphonic Instrument (\$295 MSRP). Both work as plug-ins on either Mac or Windows platforms.



including reverbs, EQs, pitch shifting, velocity and envelope adjustments and more. www.philharmonik.com



Miroslav Philharmonik Orchestra & Choir Workstation (which will be reviewed next issue) takes 7 GB of the popular Miroslav orchestral and choir samples and puts them into an easy-to-use interface, while adding a ton of customizable features,

MOTU's Symphonic Instrument includes an 8 GB library of brand-new orchestral sounds, housed within single interface that allows you to personalize your sound banks. SI also includes control over room reverbs, panning, volumes and more. www.motu.com

It Comes in Waves

Software electric guitar plug-ins have a reputation for being, well, not so good. Many have set out to simply duplicate the tone of classic guitars and the warmth of tried-and-true amps, which is a pretty hard thing to do, especially when trying to satisfy purists. But recently, one product has come out that has attempted to create a legitimate tool for recording guitar, not just simply a simulation. It's the result of a collaboration between audio-plug-in giant Waves and respected guitarist/guitar-maker Paul Reed Smith called Waves GTR (\$600 MSRP). Waves GTR combines a hardware interface (that you plug your guitar into) with software plug-ins to offer a complete package that it claims is a brand-new approach to capturing electric guitar tones in the digital realm. www.waves.com



A Breach of Ethnics



East West has two new ethnic sample collections available. Marcel Barsottis Ethno World 3 Complete (\$449.95 MSRP) contains 40 new rare ethnic instruments plus the complete content of the Ethno World 1 and 2 libraries. In addition to instrument samples, there are loops in different tempi, licks and special effects. Latin World (\$199.95 MSRP) provides you with a complete "Latin band in a box," featuring Latin stylings of drums, percussion, bass, guitars and horn sections, all organized by specific musical style, keys and harmonic progressions. www.soundsonline.com

GOLDEN BOY



Much like Jerry Seinfeld had his favorite T-shirt, composers have their favorite pieces of gear. Old, new, maybe even beat to hell; you know the one. For me, it's my Demeter HXM-1 dual channel tube microphone preamp. It's a perfect preamp for vocals, acoustic and electric guitar, sax, just about anything; it's dependable, it's easy to use and it didn't break the bank when I bought it over a year ago. And one more thing: Many people have never heard of Demeter Amplification. They're a small business based in Van Nuys, CA. When I was researching preamps, I called up with questions for them, and I actually talked to James Demeter himself, the guy who's designed and built the amps for the past 25 years. Pretty cool. **—T.C.**

www.demeteramps.com

Do you have a Golden Boy in your studio? Hardware, software, musical instrument, anything? Whatever it is, let us know (e-mail editor@filmscoremonthly.com) and we'll spread the word in the next installment of Composer's Corner.



REMAKING STAR WARS

IT'S 2:37 P.M. ON A STIFLINGLY HOT AND HUMID TUESDAY AFTERNOON IN DOWNTOWN Toronto. But on the conductor's podium of Roy Thomson Hall it probably feels a little hotter than Mustafar in a heat wave. Standing before 70 members of the renowned Toronto Symphony Orchestra and 65-plus singers from the Mississauga Choral Society is today's guest maestro, Erich Kunzel, and he has a small bone to pick with his musicians.

Liz Parker, the TSO's publicist, has just smuggled us in to watch the one and only rehearsal the orchestra will have with Kunzel, mere hours before an audience of 2,000 arrives to sit, listen, judge and compare this live music with the sounds they've been coaxing out of their stereo systems for two generations. This afternoon, members of the TSO will attempt to conquer the music of *Star Wars*.

But as much fun as the orchestra is having (and they are—the bass players frequently exchange smiles as they play their favorite bits of John Williams' score), some things just require hard work.

Despite Kunzel's satisfaction with the bulk of what he's heard, "Battle of the Heroes" lacks power, somehow. The playing is muddy, inarticulate. The strings are blurred, the chords fuzzy. There are also problems with incorrect syncopation between orchestra and choir.

"We'll be doing that one again," says Kunzel quietly, calmly. And as the technicians of Roy Thomson Hall try out their lighting effect for the piece—splotches of lava-colored illumination that swirl around the auditorium—Kunzel gives his orchestra some direction. "Okay, again..."

**Erich Kunzel, Anthony Daniels
and that concert hall not so far, far away...**

BY SAUL PINCUS AND MIKE PETERSEN

PHOTOGRAPHS BY SAUL PINCUS



RETURN TO TATOOINE: The *Star Wars* concert tour brings out the fans and fanatics in Toronto this past summer. Narrator Anthony Daniels rehearses next to Erich Kunzel at the podium (top); A stormtrooper drills in the lobby, while Jango struts his stuff and R2-D2 follows a fan home (left to right).



This time it sounds just like on our stereos at home. We could sit there all day.

Erich Kunzel's career as a recording artist is anything but obscure to fans of film music. Since 1984, the Cincinnati Pops maestro has made it his mission to release remarkably faithful recordings of Williams' *Star Wars* works, as well as many film score suites featuring music by Miklós Rózsa, Jerry Goldsmith, James Horner and others. When it comes to building bridges between the concert hall and world of the symphonic film score, few have been as active or as in tune with the material as he. *Star Wars* music in a concert hall? Yes, it's happened before. But *Star Wars* music from all six episodes, on tour, sanctioned by George Lucas and conducted by John Williams' friend and colleague Erich Kunzel, with live narration by a member of the cast?

Whatever we may think of the results of George Lucas' desire to imbue our imaginations with glimpses of worlds, civilizations and realms of the fantastic, it's now over. That seminal set of expectations set so long ago in a lifetime far, far away—okay, well, maybe 28 years ago—is a thing of the past. No longer can we imagine that we might enter a darkened theatre (or multiplex), armed with enough popcorn and soda to choke an elephant, and place ourselves in the sweet spot ready to inhale a new *Star Wars* film. We've had the time to come to terms with that waking dream, and now, like it or not, it's time to make space for it on our shelves. But how? That's the question Erich Kunzel hopes to answer. But first, to the point...

LUKE SKYWALKER DOESN'T FLY

Saul Pincus: It's been made clear that this tour has John Williams' blessing.

Erich Kunzel: Well, John's yes, but mainly George Lucas'. Nothing happens without George.

SP: As greatest living film composers go, John Williams is arguably the gold standard.

EK: He's the Dean. The King.

SP: You're *Billboard* magazine's most successful classical crossover recording artist in history, and Williams' soundtracks are among the top-selling orchestral recordings ever. This is a film-music match made in heaven. How did the idea of a concert tour featuring *Star Wars* music come about?

EK: George Lucas completed [the films]. It was my idea. We were planning our summer season at Riverbend [Music Center, summer home of the Cincinnati Symphony and Cincinnati Pops], and I knew May 19th was the date that everyone was looking forward to, you know, finalizing the whole saga, and I said to Peter [Throm, Cincinnati Pops manager], "Let's do a summer program just of *Star Wars*. We'll go all the way from the beginning, and do the music chronologically." Then I said, "Well, some people maybe haven't seen all six or are not aware of the whole story, so let's have a narrator." I was in Vienna for three months, conducting over there, and every once in a while I would e-mail Pete the narration for a particular film. But I couldn't do [*Revenge of the Sith*], because it wasn't even May 19th yet! Actually, Pete wrote a lot of that one. But then I saw the film

in Washington on Memorial Day, so we got that one filled. [He asks Peter] Did we approach James Earl Jones first, or was it Mark Hamill?

Peter Throm: Actually, I spoke to Mark's wife, and there were several reasons why he couldn't do it, but mainly because he doesn't fly. Mark Hamill won't fly. He only takes the train, or he drives. Not to mention he's got an independent production company now, producing some film and television. So he's got several things going on.

EK: He also wanted a fee that was a little bit up in the clouds!

PT: So we said, "Okay, well, thank you very much." And then we did speak with James Earl Jones, because Erich had worked with James on a few occasions. He narrated a few recordings, like *Play Ball*, but he's doing *On Golden Pond* [on Broadway; the show recently shut its doors due to Jones' leaving the production to recuperate from pneumonia].

EK: I conducted a *Star Wars* concert in Mexico last July, and I spoke to Steve Sansweet, who's head of Lucasfilm public relations and merchandising, and I had met Boba Fett—Daniel Logan—down there. I wanted Dan Logan first, but then we thought, "What about Anthony Daniels? He's the only one who's in all six movies."

Anthony Daniels: I was sitting in my house in the south of France when I got an e-mail saying, would I come to Toronto and work with the symphony orchestra? And of course my fingers were shaking as I reached for the keyboard, but I said: "Of course I will! Of course I will!"

EK: Some of these concerts are with Anthony, others with Dan. We're going to use Anthony in Cleveland, but not in Cincinnati.

the flow to it.

AD: People have a lot of images of the movie in their heads. We don't have film [at the concert]. Basically, we're here to see and to feel an orchestra making the music. I think that's magic. We can all put on CDs and things, but to actually see a bunch of people making it, it's pretty clever. The imagination works very well, and music is such a trigger isn't it?

He isn't kidding, of course. Flashing back to rehearsal, the Main Title was first, and we're telling you, after 28 years of knowing, loving and air-conducting this piece, we can say that this was pretty darn good. No one has ever matched the crash-bang opening of the original Main Title recording from 1977—not even Williams himself for the many sequels (don't get us started)—and that metaphorical big bang this afternoon was not the perfect sonic explosion it could have been. But from that moment on the music was so familiar and so strong... it was almost personal. And that's where the danger lies—with pleasing the fans.

CIRCUMSTANCES GENERALLY GRIEVOUS

AD: One can—myself included—be a bit put off by opera houses and concert halls. There's a sort of snobbism. But there is none of that in this concert. People already belong to the music, and the music already belongs to them. This will hopefully emphasize the classical aspect of the music and make it non-threatening. So then they'll maybe go and listen to other music. Now that *Star Wars* is over, I'll do very few appearances, or conventions, but something like tonight has an intrinsic value. It's a little more creative than just signing autographs and

STAR WARS CONCERT

PERFORMED BY
TORONTO SYMPHONY ORCHESTRA
AND THE
MISSISSAUGA CHORAL SOCIETY

CONDUCTED BY ERICH KUNZEL

NARRATED BY ANTHONY DANIELS

A BIT OF REFLECTION, FOLKS. A FEW YEARS ago, following our disappointment with *The Phantom Menace* and *Attack of the Clones*, we pondered the heretical thought that once we'd sat through *Revenge of the Sith*, we could put all this behind us. But here we are, two armchair critics who have known this music since adolescence and devoted years to studying it. Living it. Breathing it. Whole days gone by under a pair of headphones. And now we're going to listen to the Toronto Symphony Orchestra perform it live.

After the essential *Twentieth Century Fox Logo With Cinemascope Extension* by Alfred Newman, Maestro Kunzel took the podium and we were blasted by the "Star Wars Main Theme," the same rendition we've all grown up with (essentially the first track on the 1977 LP that combines the "Main Title," Blockade Runner sequence and end credits). The orchestra played with passion and virtuosity, and the whole thing felt truly alive. Anthony Daniels, in a golden blazer, couldn't fail to conjure up his screen presence—despite trying—as he introduced the saga, and Kunzel and orchestra launched directly into "Jar Jar's Theme," briefly but effectively summarized down to a taut rendition of its central motif.

"Anakin's Theme" was performed with genuine feeling, but was a little faster than the album recording. The Rózsa-esque "The Flag Parade" (preceded here by 15 seconds of engine-rev sound effects) is a workout for any orchestra, and this one met the challenge of Kunzel's edit—filled with many complex transitions—enthusiastically, if not always seamlessly. For the killer adrenaline rush of "Duel of the Fates," the orchestra was joined by the Mississauga Choral Society, who belted out Williams' Sanskrit lyrics with such conviction we could almost feel the

I'VE HAD TO MAKE A LOT OF CUTS. I'VE HAD TO DO THIS FOR A LOT OF MY PERFORMANCES, BUT I STAY AS CLOSE AS POSSIBLE TO THE ORIGINAL. YOU'LL HEAR ALL OF THE MAJOR THEMES.

AD: It did change my life slightly in France, because we worked remotely by phone and by e-mail, worked on the script. We fiddled with the words and tried to take the pieces that Erich has selected and weave the story of *Star Wars* around them.

EK: I originally wrote the script [with Throm], and it timed out to over a half-hour, and of course that would drive us into tremendous overtime. So once Anthony came on board we e-mailed that script to him and said, "This needs tremendously big scissors." And I'm very grateful to him because he really snipped it away and made it very professional.

PT: And I have to say he really added the flair and

all that. That's why I jumped at the chance.

Mike Petersen: You and John Williams have been the two constant voices through all six films, and tonight these two voices are accompanying each other. How does an actor prepare for a performance like this?

AD: He gets very frightened. He drinks wine. And he has the words in front of him, because there are yards of words here...trying to make the story live again for people, just in their minds.

SP: How did you choose from more than 12 hours of score?

EK: Well, if you look at these [pulls out a giant bag containing a pile of original conductor's scores, bearing many all-too-familiar titles], all the main

A NEW HOPE: Kunzel and Co. plan to take the show on the road through 2006.



London Voices in the house. While not the first piece to please, it was the first to really wow us. Further proving that darkness sells, the 6-year-old boy sitting two seats over actually breathed, "Wow."

"Across the Stars" was handled well, though we could have had more of it. Daniels next described Anakin's slaughter of Tusken Raiders, and the orchestra underscored his spoken words with a brief statement of "The Imperial March," played hauntingly by a solo French horn. Then, when the narration returned to the subject of Anakin and Padme's blossoming love, we heard a quote of "Across the Stars."

"Battle of the Heroes" was another show-stopper. If not as outwardly powerful as "Duel of the Fates," "Heroes" carries an emotional weight that "Fates" does not. It's a potent piece that fits its film so perfectly it's almost alchemy, and in the concert environment Kunzel, orchestra and chorus superbly conjured the required spell, throwing us right back into the heat of the lava for which this powerhouse cue was composed.

"The Little People" from *A New Hope* was next, and then "Leia's Theme." "Leia's Theme" is, in our opinion, one of the most underused motifs in the entire saga. It's a beautiful melody, even more stirring live. A tear in our eyes, and a hiccup from our 6-year-old neighbor.

A rousing rendition of "Tie Fighter Attack" followed, and then it was on to "The Last Battle," our only major quibble (well, that's not completely true—our other quibble was the lack of even a brief John Williams biography in the program, and the miniscule font size used where his name did appear, not so prominently—but we digress). "The Last Battle" was truncated so severely the TSO simply could not find its groove. Though the edits felt like a sincere attempt to get at the heart of the cue without missing key elements, the result felt more like a paint-by-numbers version of the original.

But hey, quibbles shmibbles. The concert version of "The Throne Room" was up next, showing just how strong the TSO is with marches. Much of the impact of Williams' writing depends on great brass, and their expression and shaping here was excellent.

FOLLOWING INTERMISSION, WE WERE SWEEPED BACK IN WITH A SHORT recap of "Duel of the Fates" (including choir), followed by a flawless performance of "The Imperial March." We glanced over at the 6-year-old, who air conducted along with Kunzel through the entire piece.

Next up was Williams' musical word-picture masterpiece, "The Asteroid Field," followed by "Yoda's Theme." By this point—as with "Han and the Princess" and "End Title" from *The Empire Strikes Back* that followed—the TSO seemed completely into the Williams mode, rendering these passages

virtually indistinguishable from the OST recordings, except that Kunzel's version of the "End Title" eliminates the "Imperial March," favoring the "Love Theme," a shame considering this is probably the best end-title cue of the series.

Ah, "Jabba's Theme"! Tuba player Mark Tetreault had the thankless task of mimicking a solo that was recorded 22 years ago in another country by another musician, and he did a fine job, nailing the spirit of the piece if not always perfecting the glissandos that we've long since committed to memory. Like we said: brilliant solo, thankless task.

"Luke and Leia" (sans opening woodwind phrase) was next, and then "Parade of the Ewoks." Here we were distracted yet again by that 6-year-old, who, about eight bars in, started humming the melody—loudly.

Let's face it, when we were kids, loving *Star Wars* was best kept private. Admitting you owned the soundtrack album—and getting caught by friends listening to it—could do a serious number on your social life. Who knew that when we finally grew up—or became adult by law, anyway—that our uncommon love would be granted a place on the altar of the establishment—a symphonic concert hall—and in all its gloriousness be deemed...so damn cool.

A great, pulse-pounding performance of "The Forest Battle" (though, strangely, no "Emperor's Theme") concluded the evening, followed by a reprise of the "Main Title." It was a doubly strong finish (save for an encore, which we won't spoil here) from a technically gifted group of musical artists who clearly love this music as much as—if not more than—their paying audience.

THOUGH WE EXPECTED OTHERWISE, THIS WASN'T A GEEK-ONLY AFFAIR, dominated by Y-chromosomes. It wasn't even limited to "The Star Wars Generation," whatever that is. Moms brought sons, dads brought daughters, high-schoolers shuffled in merrily, and septuagenarians—after years we assume of holding out—finally deigned to show up and find out what this newfangled "Star Track" thing was all about. Sure, there were Stormtroopers and a few fetching Padmes in *Clones* gear (deep breath now—no "Slave" Leias), but there were also plenty of humans wearing ordinary summer clothes.

It's entirely possible that the music of *Star Wars* has actually evolved into something else—a mainstream standard. If there was something in the air, you could make a good argument that it was the air of acceptance, that little feeling that occurs when you've reached the end of your journey—good or bad—and the detail of the recent past evaporates, leaving a fine mist of nostalgia wafting in its place.

FSM



WAVE YA HANDS:
Kunzel demonstrates
his technique
while Daniels
acknowledges the
real star of the show.

themes are there.

MP: The pre-established concert suites?

EK: No, most of it is from the original. The [pre-established concert] suites are from these, knocked down and glossed over a little bit. For instance, "Across the Stars" was not available yet from John's publisher, Hal Leonard. We actually got the manuscript. "Battle of the Heroes," they rushed to get that one for us. [He leafs through and finds "Cantina Band."] We rearranged this so we don't have to have saxophones all over the place. I've had to make a lot of cuts. For a lot of my performances I've had to do this sort of thing, but whenever possible I stay as close as possible to the original.

SP: How did you pick? How did you decide?

EK: Oh! Well, it's all the main themes. Every leitmotif. Everything. So, if you take the original "Adventures of Jar Jar," I've got it down to two minutes. On the score, well, I'll just show you. Look. [Shows us pages from the "Adventures of Jar Jar" manuscript, with pencil scribbles all over it indicating sections that are cut or revised.] I really had to cut the hell out of the thing to get it from four-and-a-half down to two. [Kunzel points to his markings.] I don't even start at the beginning, I start here, where the main theme for the oboe comes in. Then I cut from here [turns the page] to there, and I make another cut. But, we got everything covered. You'll hear all of the main themes.

REMAKING THE WAKING DREAM

EK: There are going to be people in costume in the lobbies tonight. Stormtroopers, an R2-D2 and things. I don't think we'll have time to put them in the show. We only have one rehearsal this afternoon. We'll see. But it's amazing, the turnout for these things.

AD: The fans are great. It's their way of contributing. It's lovely. I mean, I wouldn't dream of dressing up unless someone paid me a lot of money. But I love it that the fans do participate in these things.

EK: People get really involved. I was conducting a *Star Wars* concert in Mexico last July, and it's amazing, how the people come from all over. A lot came from Toronto, actually.

And we digress, but: Owing to our unique presence earlier that afternoon in the third row of this vast and empty concert hall (save

for a couple of other journalists and support staff), Anthony Daniels occasionally sought us out as his eyeline as he practiced the concert's narration. It wasn't hard to momentarily believe that this was our own private performance, a fictional lottery prize awarded for sitting through the films countless times over the years. Daniels had confessed that one of his favorite pieces was "Duel of the Fates," and we don't think he was kidding; he sat and "bada-bummed" silently along as the orchestra played.

AD: Years ago, when I was dubbing my voice onto the original movie, they were totally silent scenes because I was just doing my voice, but at one point George had put on some music, and I think it was [Stravinsky's] *The Rite of Spring*, just for that slower section in the desert. Suddenly the picture came alive, and I realized for the first time what music does for a movie, why you have it in most movies. You don't need it all the time...but it gave me tremendous respect. And then I got another phone call, and this time it was John Williams, saying: would I conduct as him [holding up his little 3PO action figure] at Albert Hall in London, with the London Symphony Orchestra? Whew! Try and stop me! So that was, seriously, just the best thing, and then he asked me to do it with the Boston Pops. And since then, over the years I've done quite a few narrations with orchestras, because I like music. To actually work with people who know what they're doing, to actually be on stage with an orchestra, I can't tell you what that's like. And of course I've watched most of the music being scored for the movies at Abbey Road in London, and what a treat that is, to watch John Williams putting the two together. It's magic.

EK: Genius.

The *Star Wars Concert* will tour under Erich Kunzel's baton through 2006 in Seattle, Detroit and Dallas—though we're told it's so popular, additional dates and venues are being added constantly.

FSM

Mike Petersen is an actor, writer and puppeteer.

Saul Pincus is a filmmaker, film editor and sometimes music editor. Both make their homes in Toronto, where film music concerts are as scarce as mynocks.

Thanks to Liz Parker and Stefani Truant of the Toronto Symphony Orchestra, Leanne Wright and Carrie Sager of Flip Publicity, Gerard Chrysostum-Louis and Alison MacAlpine of AM Communications.

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| CLASSIC | ★★★★★ | Reviews rate the listening experience provided by a soundtrack on CD and do not necessarily indicate the music's effectiveness in the film. |
| GREAT | ★★★★ | |
| GOOD | ★★★ | |
| BELOW AVERAGE | ★★ | |
| WEAK | ★ | |

March of the Penguins ★★★★★

ALEX WURMAN

Milan M2-36131 • 12 tracks • 41:39

One of the surprise hits of the summer is a small nature documentary about the emperor penguins and their journey to spawn in the harshest sub-zero conditions. The French film, by director Luc Jacquet, has been altered slightly for its U.S. debut. Morgan Freeman's English narration is added, and Alex Wurman's music replaces a predominantly song-driven score by French chanteuse Emilie Simon. (The French soundtrack of *La Marche de l'Empereur* is available as an import on the Barclay label.) Wurman was given a rare opportunity to create a score for an existing work, without the pressures of test audiences and reshoots. The movie was not going to change. I don't know if that's the main reason, but Wurman's score should put him on the map the way another nature film (*Never Cry Wolf*) did for Mark Isham.

Simon's "replaced" score was eclectic, using the exotic sounds of glass harmonicas and Crystal Baschets. Wurman's effort, like Isham's before him, is more traditional, but with a few modern touches. His main theme for the penguins is played on flute opening the album with a lonely tribute to the penguins' plight in "The Harshest Place on Earth." But Wurman soon switches gears and focuses on the beauty of the trek. One of the strongest cues, "Going Home for the First Time," starts with a light Thomas Newman-like interlude before the flute theme returns. Isham seems to be an influence as well, with the flugelhorn making appearances in the most new-agey cues. There's also the playful "First Steps," and "Reunited," a wonderful piano piece performed by Wurman himself.

Wurman's resumé up to this point would not have suggested that he'd produce such a vibrant score. He's scored mostly indie films (*Confessions of a Dangerous Mind*) with baby-step forays toward Hollywood (*Anchorman* and *Hollywood Homicide*). Based on the expert work he has done for *March of the Penguins*, film score fans should keep their eyes and ears open for future Wurman scores.

—Cary Wong

Capricorn One (1978) ★★★★★½

JERRY GOLDSMITH

Intrada Special Collection Vol. 21
26 tracks • 56:31

Capricorn One needs no introduction. A conspiracy-era drama filled with gripping tension and sweaty climaxes, it led to one of Jerry Goldsmith's most famously edgy scores. It has a fast metabolism. It has themes with instant impact. And it resolves those themes with force.

The original album release is

known to be a truncated, more symphonic re-recording. It has a fuller, more rounded sound and eschews the fragmented feeling of the original film cues, but it leaves out some layers of texture. Only in hearing this Intrada release (of the original film sessions) is it so evident that *Capricorn One* actually employed the same kind of innovative sounds as *Planet of the Apes* and *The Mephisto Waltz*. Only in hearing this version is the extent of otherworldly electronic augmentation evident. It may sound less symphonic and more disjointed than the re-recorded album, but it also sounds more innovative and conceptually clever.

The content of this score basically passes between four experiences: statements of oppression (the faceless bad guys and their black helicopters); slow-boil tension; character themes ("Kay's Theme," to be specific); and high-adrenaline action. Every element is masterfully written. Even so, one track on the re-recorded

album was particularly loved, because it is possibly the pinnacle action track of Jerry Goldsmith's whole career, "Break Out." That track is so edgy, so masterfully constructed to such a rousing climax that it simply must get your juices flowing. If it doesn't, check your pulse. That track is actually a mix of two original film session cues ("Hide And Seek" and "Breakout") and producer Doug Fake has knowingly recreated that cue here as a bonus track.

This is an exciting album with artwork and notes worthy of the music they complement. Simply a must-have CD.

—Stephen Woolston

Fantastic Four ★★★★★½

JOHN OTTMAN

Varèse Sarabande 302 066 667 2
14 tracks • 45:13

Okay, let's get it out of the way right up front: The Main Titles from *Fantastic Four* (which include the fanfare for the titular heroes) sound remarkably like the theme from *X-2*. Is it because these are both Marvel Comics creations or because they were both composed by John Ottman? It's probably a combination of both. The first time I heard the *Fantastic Four* theme it was distracting, but with each subsequent listening, the theme takes on more of its own personality.

Fantastic Four received lousy reviews and proceeded to draw record crowds and help turn the tide in a previously lackluster 2005 summer box office. Directed by Tim Story of *Barbershop* fame, this long-awaited film version was lambasted mainly for the cartoon quality of its quartet of heroes, which is ironic indeed. There is a definite lack of gravitas to the proceedings, but maybe that's because *Batman Begins* and other recent superhero films took the



opposite approach.

Ottman's joy in writing superhero action music is evident in the majority of the cues. Because of the film's generally comedic atmosphere, the music is a bit less serious than *X-2*. The start of "Cosmic Storm" is probably the most relaxed cue ever found in an Ottman action/thriller score. Even when it underscores the actual radiation bath, it isn't as bombastic as you'd expect. In fact, the approach to the score reminds me more of the John

Williams *Superman* style (no, I'm not comparing the two) than the more recent super-hero approach to *Daredevil* or *The Punisher*. That said, the seven-minute "Battling Doom" throws every style into the fray at once, and it's easy to get to lost in the bombardment. "Fantastic Proposal" is a rousing finale to the CD and the movie.

With the eventual sequel, Ottman should be able to dig a bit deeper, especially if the movie offers a more charismatic villain than Dr. Doom.

—C.W.

The Chairman (1969) ★★★★★

JERRY GOLDSMITH

Prometheus PCD 158

12 tracks • 31:39

The Chairman is part of a great cycle of "Oriental" scores in the Jerry Goldsmith pantheon that includes *The Sand Pebbles*, *Tora! Tora! Tora!*, *The Challenge*, *Inchon*, *Rambo: First Blood Part 2* and *Mulan*. Recently revived for *Mulan*, during the heyday of modernism in the '60s, Goldsmith's collision of avant-garde effects, serial stylings and the exotic, misterioso sounds

of the Far East were a dynamic mix that produced some of the composer's finest works. *The Chairman* certainly earns that distinction, from its title cue that grows from a single, archaic flute utterance into a titanic statement for full orchestra, to its deliciously icy love theme, staccato passages of intrigue and some of the most frenzied and virtuoso action writing of the composer's career.

On CD the score has had a checkered history, from its first appearance (in abysmal sound)

PICK OF THE MONTHS

Charlie and the Chocolate Factory ★★★★★

DANNY ELFMAN

Warner Bros. 72264 • 21 tracks • 54:14

NOTWITHSTANDING THE FACT THAT TIM BURTON WAS

originally drawn to Danny Elfman's Oingo Boingo efforts, it's easy to forget that the composer has never done much in the way of pop music for the director. *Charlie and the Chocolate Factory* makes up for this in spades.

Each of Elfman's five *Charlie* songs tackles a different model: a theme park ditty, a Bollywood extravaganza, a '60s flower-child anthem, a '70s funk chart, and a hilariously overblown '80s hair band thrash. Squeeze into this clever orchestrations, quick-pivot modulations, Elfman's cabaret sense of songwriting, outstanding production and performance values (special kudos to the amazing feel set up by the drummer and bassist) and you end up with two-minute songs from which it seems like you can remember 10 minutes of favorite moments. These may have been penned as kids' songs, but they're remarkably dense and detailed works, each its own separate entity, but packed with bits of common melodic gestures. Fans are already lining up to pick their favorite tunes, but I'm not sure it can ever be done. Each piece includes something the others don't, rhythms or hooks or harmonies that in Elfman's inimitable way seem like deconstructions and wholly original concepts at the same time. Despite a lack of any specific dramatic flow—these are standalone snuff songs after all—these work as a self-contained set. Elfman, in the guise of 100 Oompa Loompas, performs the pieces with a manic glee, and though some have complained that the lyrics (cleverly adapted from Dahl) are a bit hard to understand in spots, a quick read-through with the liner notes should lodge the words firmly in your head.

SO HOW DO THESE SONGS FIT INTO ELFMAN'S SCORE? THAT'S PART of the gag—they really don't, by design. This *Charlie* is like a set of Russian nesting dolls. It begins in a storybook/fairytale land, and moves inward to the more immediate world of Wonka's factory, which at its surface resembles some 1960s version of industrial design. Moving inward once more, this factory contains the least probable world of all, the reality of the tiny Oompa Loompas who, after Dahl's design, are presented as a tribe of worker drone cocoa-heads, mute except when they effusively break into song. Elfman's score exists on the same three levels: the top level storybook twinkles with



Once-Upon-a-Time waltzes; the factory emits an electric awe of strings and synths; the Oompa Loompas are accompanied with percussive chants and grooves—and more grunting and grumbling issues from the all-Elfman choir. ("The River Cruise—Part 2," with its Goldsmithian looping drums and harmonized strings stabs, was replaced in the film by a reprise of the main titles, but it creates a high point on the disc.) Tucked inside the Oompa Loompas' scoring are the four songs, the candy center of the score. It's too bad the album wasn't ordered to highlight the clever layers and levels of Elfman's writing. The songs would have

worked well built into the chronological sequence of the score, retaining the same wild left-turn charm they invoke in the film, but I can also understand the impulse to bundle them all at the start of the album, which is what we get.

Each of the score's tiers contains its own collection of thematic and accompanying elements, and each runs through a gamut of developmental variations. *Charlie* in some ways is a throwback for Elfman—it's the closest he's come to his more linearly melodic sound of the early '90s in some time. Just listen to the electric bass filling out the low string sound, an effect used prominently in *Batman Returns*, or the *Scissorhands*-like celesta plinkings. But the development, with its chromatically altered modes and rhythmic malleability, comes straight from the heart of his more nuanced 2000s sensibility and technique. More and more the joy of Elfman's writing is derived from his willingness to explore possibilities with his themes, and with such strong material in *Charlie*, he really gets to run with it.

NEARLY ALL *CHARLIE AND THE CHOCOLATE FACTORY*'S PRE-RELEASE press was comprised of endless, obsessive comparisons to Mel Stuart's 1971 take on Dahl's classic children's book. How would Tim Burton stack up? Who would win the inevitable Depp/Wilder grudge match? What would Danny Elfman do with the Oompa Loompa songs? Funny thing is, upon release, people stopped asking that last question. Turns out there was no comparison to make. Elfman's songs in *Charlie* are so original, and so true to this telling of Dahl's tale, that we forget that Anthony Newley passed this way before. We may mock the strategic marketing of a term like "re-imagining," but here they've pulled it off. In fact, the only heritage this scores calls to mind is past Burton/Elfman collaborations. And even amongst those classics, this score can hold its head high. The disc features Elfman's writing at its warm, witty best and has serious replay potential. Recommended amongst the summer's best.

—Doug Adams

coupled with the obscure Goldsmith score *Ransom* on the Silva Screen label in 1991, to its frustrating inclusion in the Varèse Goldsmith at Fox boxed set (which ironically boasts a peek in its 13-minute mono suite at an expanded release that might have been). The Prometheus release redresses some of the sound issues of the Silva album, although it's still a step or two removed from the apparently irretrievably lost album masters; there's his aplenty on the piano love theme cue, but the overall sound is improved from the submerged sound of the Silva CD, and additional details are present.

The new album does put the score in film order; the original LP placed "Escape" as the climax of the album, when it was clearly a suspenseful prelude to the real action in the spectacular "Firefight" and "The Fence." What's frustrating is that there's clearly more of the score to be had as the minute-long intro to the Varèse suite indicates. In the actual film, "The Fence" is topped by another action cue that's the score's true climax and acts as a kind of Far East *North by Northwest* in Goldsmith's inimitable '60s style. As the Prometheus release is currently the only version of the full *Chairman* LP in print, Goldsmith fans must have it. After all, the score represents a high-water mark in the composer's career. But let's hope that this is not the final word on this score; a complete version of *The Chairman*, even in mono, would be a treasure.

—Jeff Bond

Land of the Dead ★★

REINHOLD HEIL

& JOHNNY KLIMEK

Varèse Sarabande 302 066 666 2

36 tracks - 74:12

George A. Romero's long-awaited follow-up to his 1985 zombie munchfest *Day of the Dead* sports a percussive, electronic soundtrack by German synthesists Reinhold Heil and Johnny Klimek.

The duo, which also scored *One Hour Photo*, provides the requisite screeching and morose marches associated with the zombie subgenre. Like many of fellow composer Hans



Zimmer's endeavors, this score is an ensemble effort, featuring three additional performers.

The score, realized entirely in Apple's Logic Audio program, is the least melodic of Romero's zombie scores, yet it exudes an industrial, relentless foreboding that suits the film's dark storyline. The best tracks are "Saving Slack," a hybrid assault of relentless drums and strings; "Mall Slaughter," an adrenal rush of techno/ambient stylings, and "To Canada," seven minutes of end-credits music with a cool electro-rock flavor that would make for a good single. So if you're seeking something edgier than the normal summer soundtrack fare—something more along the lines of Graeme Revell or Tangerine Dream—you may want to check this album out.

—Christopher Jenkins

Hostage ★★½

ALEXANDRE DESPLAT

Superb 72051-2 • 20 tracks - 61:41

As a film, *Hostage* suffers from erratic pacing, characters who seem overtly archetypal (especially the villains), and an abrupt resolution that neatly yet unbelievably ties up all the loose ends. If one weren't listening closely, they might be distracted by the film's shortcomings and miss composer Alexandre Desplat's unique approach to a tired genre. Instead of playing up the action (a technique Michael Kamen almost pioneered with his seminal *Die Hard* score back in the late '80s) Desplat tackles this film with a lyrical, melodic, theme-driven ideology that underlines the angst of Bruce Willis' character and the urgency of the matters at hand.

Desplat's main theme is a simple yet effective piece featuring a



soprano (or a boy singing falsetto), with cascading piano figures and foreboding strings that play a Herrmannish progression. It's almost an elegant statement yet still retains an air of mystery for the thriller. Because most of the characters are youths, this theme touches upon their fragility. The secondary theme is more percussion-driven, underlining the martial dread that ensues.

The score develops with nice coloring effects, such as staccato flutes, col legno strings, and the occasional gurgling synth line that might remind some of Elfman's electronic work on *MIB* or *Hulk*. The composer even employs the gamelon for added flair on tracks like "The Watchman" and "House on Fire."

But the key element here isn't the application of sounds but rather the construction of the music and how it's applied to the film. Sure, the minimalist figures abound in many cues. But they are supporting lines, while Desplat showcases melodies, even if they are restatements of the main theme with minor variations. And even his shorter musical gestures are more phrase-driven than functional motives, thus allowing the listener to latch onto these moments to make a visceral connection.

The only criticism that can be made of this operatic approach is that it makes some scenes a little melodramatic. For the broad strokes that the comic-book film genre allows, this is almost mandatory, but for a film centered in urban reality, this sweeping melancholic music can be a bit too much for most North American film audiences.

Overall, *Hostage* is a treat for film music fans, an incredibly cogent listening experience separate from its filmic source. It has wonderful classical licks such as the arpeggiating

violins in "The Negotiation," and the Irish-jig-inspired rendition of Tommy's theme on "A Secret Place," complete with Celtic harp and penny whistle. There's also effective modernist writing on "Crawl Space," with bitonal chord string/piano unisons and fervent string figures.

Apart from its occasional similarity to other famous film scores, Desplat's *Hostage* is a delight to listen through. If there is any justice, this style of film scoring will overshadow the noisy, wall-to-wall, migraine-inducing electronic histrionics that have become the status quo for action scoring in Hollywood. For film score fans yearning to hear something different, this one might very well be the ticket.

—David Coscina

Madagascar ★

HANS ZIMMER AND FRIENDS

Dreamworks B0004695-02

12 tracks - 31:27

Madagascar showcases work by four other Media Ventures composers who combine their powers to form the sound of the mighty Hans Zimmer. The CD is a pointless combination of pop songs plus a trite score. At first, the mix of new underscore with covers of "Born Free" and "Chariots of Fire" appears to be a harmless hodgepodge.

"Best Friends" opens the album and is a strictly paint-by-numbers affair with sampled whistling (it worked in *Chicken Run*, after all) and strummed strings. James Dooley contributes a slightly more interesting effort with slicing strings, bongos and low register piano in "Whacked Out Conspiracy," vibing off Bond clichés. Zimmer is back on "Zoosters Breakout" with a sawing string motif more original than anything in *Batman Begins*, but it loops endlessly.

The real problem arises midway through the album: tracks 8 through 11 (all score tracks) sound like they don't belong together at all—nor do they play well as an album designed to sell to kids who liked the movie. Thus, it becomes increasingly hard to determine exactly why this CD even exists (okay, there's one reason). The original material features

no recurring themes; there's no sense of cohesiveness; and no one seems to know who wrote the big music and who wrote the bigger music. It's not that any one track is outstandingly bad, but when you stack them up against each other and nothing matches, it makes you wonder if it all didn't just come from the MediaVentures library music collection. Skip this, it's nothing new.

—L.G.

The Little Prince (Opera) ★★½
RACHEL PORTMAN AND
NICHOLAS WRIGHT

Sony Classical 5187492

Disc One: 15 tracks - 55:12

Disc Two: 14 tracks - 45:17

DVD: Sony Classical SVD 58846

Oscar-winner Rachel Portman took a break from film music recently and tried her hand at opera. The changeover is not as daunting as you might imagine, since this particular opera is based on the popular children's book, *Le Petit Prince*, by Antoine de Saint-Exupéry. The classic novel concerns a little prince who wanders the planets looking for friends, and meets an unfortunate aviator who has landed in the Sahara Desert. The prince tells stories of his many adventures, sort of a Canterbury Tales for the "les enfants explorateurs" set. Portman's wonderfully inventive score is the opera's big asset. From the mournful violin and flute introduction in the opening number, "The Pilot," to the joyous finale, Portman's music is accessible to younger listeners, but will capture adults as well.

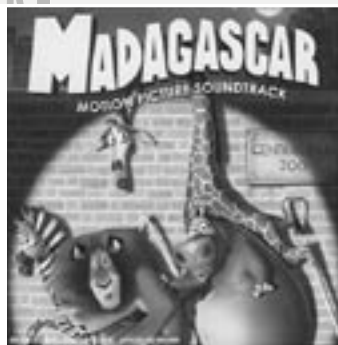
Sony Classical has released both the full DVD and CD of the BBC-TV version that aired on PBS' *Great Performances* earlier this year. The production, directed by Francesca Zambello, with set and costumes by the late Maria Björnson, is based on their work with the Houston Grand Opera's World Premiere in 2003, which has since been seen in Milwaukee Skylight Opera and Boston Lyric Opera. The opera will have its New York premiere at the New York City Opera in November

2005 with Joseph McManners of the BBC production reprising his role for his stage debut as the little prince.

While the score is immensely moving and simple, the production and lyrics (by playwright Nicholas Wright) are too busy for my tastes. The inspiration for the look of the opera is based on de Saint-Exupéry's illustrations for the book, but the staging, at least for the TV version, is awfully precious at some moments and overtly theatrical at others. Both the book and the opera focus too much on the pilot at the beginning, which, except for the cool flying effects, will have young attention spans wandering. Only when the prince has his many adventures does the opera truly engage. The last caveat is the lack of humor in Wright's mostly dry libretto. Because of this British version of childhood (where's the *Harry Potter* magic when we need it?), Zambello seems to have felt the impulse to "cute" the production up needlessly.

Still, the BBC production does inspire wonder and highlights Portman's most successful vignettes. The pilot's (Teddy Tahu Rhodes) opening number includes the most elegant moments of Portman's score, which takes off in a stirring moment of flight. McManners' performance as *The Little Prince* is competent, though hesitant in spots. McManners will likely grow into the part when he makes it to New York. Of course, the Rose (Mairead Carlin) is important in the story, and Portman's music for her is both playful and mournful. "Magical" is the only word to describe the Act One finale of "Lamplighters." But the highlight is British soprano Leslie Garrett's "The Fox," in the second act. Her performance, along with Portman's music, in this section melted all adult reservations out of my body, and touched the inner-child wonder in me.

Opera diction, with its elongation of words, may confuse the younger listeners at first; even I wished there were subtitles on the DVD. The CD offers the full libretto. The CD can be enjoyed on its own (especially if you know the book), but for those new to *The Little Prince*, I recommend seeing



the DVD or a live production to get the full effect of this lovely evocation of childhood and innocence. —C.W.

As Time Goes By ★★★★★
VARIOUS

EMI Classics 7243 5 57789 2 5

16 tracks - 69:44

"It's a real challenge to take film music that is usually played by full orchestras and project it effectively on 12 cellos." So says Georg Faust, principal of the 12 Cellists of the Berlin Philharmonic Orchestra. It's a challenge met magnificently on this album.

The 12—all men—have a reputation for impeccable technique and adventurous repertoire. Around 60 works have been written specifically for them, including, last year, a concerto by Tan Dun. Film score fans are lucky indeed that they have turned their attention in our direction.

The selection on this album is eclectic, and the arrangements

striking. Several tracks feature a "guest" or two to spice up the sound, not that these cellists are ever in danger of sounding dull. Double bass and harp expand the string tone while trumpet and clarinet add color.

"Diamonds Are a Girl's Best Friend" kicks things off with an eerie ebullience. Next, the sinister, unsettling quality of *Basic Instinct* is beautifully caught by a chilly solo cello set against rising and falling chords and scurrying pizzicato work.

Deep feeling and beauty of tone are exhibited in *La Strada* and the ravishing "Poverty/Deborah's Theme" from *Once Upon a Time in America*. There's also exquisite delicacy in the arrangement of *Titanic*, which conjures up the ghostly image of the great ship disappearing into the mist, complete with double bass impersonating a foghorn! "The Man With the Harmonica" from *Once Upon a Time in the West* has seen many covers but few as original: wailing strings, in an uncanny imitation of a mouth organ, give way to ferocious statements of the theme from the massed cellos.

One could easily balk at the inclusion of "Tea for Two" (from *No, No Nanette*), "Lullaby of Birdland" (*The Fabulous Baker Boys*), "Love Me Tender," and the title track, but they certainly provide piquant contrast—and one can hardly cavil when the playing is this fine. Indeed, Herman Hupfield's warhorse ascends to such full-blooded heights of passion that one expects Pavarotti to enter at any moment. A hush descends with the Presley number, in fact the kind of hush one might mistake for an interlude from a Massenet opera!

We're on firmer ground with three examples of John Williams. "Family Portrait" from *Harry Potter and the Sorcerer's Stone* is lyrically interpreted by solo clarinet and quiet strings. The moving melody from *Schindler's List*, so familiar in its violin original, receives a luminous performance that only further cements its place in the classical repertoire. Most imaginatively, all the wind and percussion parts in *Catch Me If You Can* are given to strings, with a little help from the players snapping their

fingers.

I said “eclectic,” and how could one resist a collection that features, in succession, “The Bare Necessities” from *The Jungle Book*, and “Love Me Tender” and “Love Scene (*Vertigo*)”? The surprise guest on the first is the singer Max Raabe, coming on like a ’30s crooner, supported by virtuoso illustrative flourishes from the 12. *Vertigo* is properly left to close the album. At over six minutes in length, it is given plenty of room to breathe without losing the tension: a meditative opening gradually intensifies to a hedonistic swirl of vibrato, the 12 making the most of Herrmann’s spine-tingling liebestod.

This is an album to which one may return time and again with great pleasure, and always hear something new. More, it is a great refutation to all those who question film music’s credentials: here it stands tall and proud alongside the big boys of the classical repertoire. With compilations, it’s a jungle out there; but, for once, your trek will be rewarded with more than simply the bare necessities. —**Nick Haysom**

(This disc is available as an import through cdnow.com and probably any of the usual sites—search for “As Time Goes By EMI”)

Murderball ★

JAMIE SAFT, VARIOUS

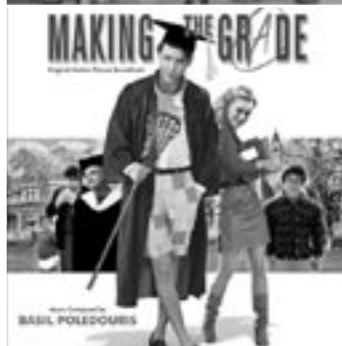
Commotion CR011

13 tracks - 48:39

Murderball will be a treat for the rare score fan who treasures compilation soundtracks focusing on rock and heavy metal. People say one person’s trash is another person’s treasure—and I would have to say, “Take this out to the dumpster!” No human should have to endure this kind of dull, poor man’s rock-fest.

Ministry, Ween, Polyphonic Spree, Sam Prekop, The Moldy Peaches and The Whiles are featured on this CD. Jamie Saft’s four “underscore” tracks are rock-based with a touch of techno annoyance. One exception is a much softer piano/guitar-based cue entitled “Robert’s Theme.”

Murderball has garnered critical success as well as many awards for



best documentary in several arenas. It’s a shame the soundtrack does not live up to the film. —**Jack Holstein**

Alien Nation (1988) ★★ ★

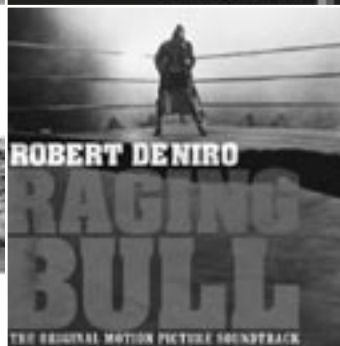
JERRY GOLDSMITH

Varèse Sarabande VCL 0505 1035

18 tracks - 46:52

Alien Nation is one of a handful of all-electronic scores done by Jerry Goldsmith in the ’80s, the heyday of keyboard synth scores. Of course Goldsmith had been experimenting with electronic sounds since the ’60s in films like *The Satan Bug* and *The Illustrated Man*. *Runaway* was Goldsmith’s first electronic score; *Criminal Law*, with its Peter Gabriel-inspired, rolling pan flute textures and immersive atmosphere, was probably his best.

Alien Nation came near the end of the cycle in 1988, composed for a film that was itself the tail end of a buddy cop glut started by Eddie Murphy’s *48 Hours*. Goldsmith’s score never made the final cut of the film; it was replaced by a shapeless effort by music editor Curt Sobel. While it spawned a cult favorite TV series several years later, the movie itself sank like a stone and disappeared. Goldsmith’s score is at times tough listening, both for its shrill sonorities and the now-dated drum machine aesthetic of its period. Marked by a semi-vocal-styled motif that



characterizes the extraterrestrial “Newcomers” who now live alongside humans in the story, the score isn’t one of the composer’s best efforts (even Varèse’s Bob Townson practically apologized for the release in the announcement of the title on the Varèse web page), but it still demonstrates why Goldsmith was and probably always will be the most skilled practitioner of scoring science fiction.

As much as he might have shrugged off his success in the genre, Goldsmith got it like nobody else—he brought a science fiction writer’s intelligence, imagination and, most of all, empathy to the process. Goldsmith seemed able to get into the mindset of an alien monster, a mentally disciplined Vulcan or a mammoth extraterrestrial space probe, and he could express those alien points of view in his music. That’s what his *Alien Nation* score does—it’s written from the Newcomers’ point of view, constantly reinforcing (in an otherwise visually drab film) that an entirely new alien culture is being imprinted on top of humankind’s. Sometimes the effect is too literal and doesn’t work, as in the *Outland*-style “alien strip club” semi-source cues, but many of the score’s moments achieve their desired effect despite the dated sound of many of the synthesized textures (as much as Goldsmith was a pioneer in

combining electronics and orchestra, he got married to a number of signature sounds from his keyboards and synthesizers that haunted some of his scores long after the bloom had fallen off the electronica rose).

Townson’s liner notes point out the strange origins of Goldsmith’s romantic theme for the film, intended to be played out in its entirety during the closing credits: It was originally composed for *Wall Street*, until Goldsmith withdrew from that project, then included in *Alien Nation* until that score was rejected. Goldsmith refined the tune for its presentation in *The Russia House* to great effect, redirecting his career for a time away from junky thrillers like *Alien Nation*. If *Alien Nation* isn’t a blow-away Goldsmith album experience, it’s at least a fascinating curio that proves that there’s something of interest in just about everything this brilliant composer ever wrote. Bring on *The Public Eye*!

—**J.B.**

Making the Grade (1984) ★★ ★

BASIL POLEDOURIS

Varèse Sarabande VCL 0505 1037

18 tracks - 33:59

As most film score fans know, the quality of a film itself has little to do with the score written to support it. *Making the Grade*, one of many low-budget campus comedies that came out after the success of *Animal House* and *Porky’s*, has long since faded into obscurity, and unfortunately, until recently, Basil Poledouris’ score had also drifted out of consciousness. However, thanks to Varèse Sarabande, we are given the chance to experience one of Poledouris’ most obscure scores.

And what a grand score it is! Hoover Academy receives a portentous anthem that recalls some of Elmer Bernstein’s work for *Animal House*. The “Fire Drill” medley has a brisk, busy theme that eventually bursts into Handel-esque glory. Most of the score has a quasi-baroque feel to it, enhanced by Poledouris’ use of string and harpsichord ostinatos, which give the score a sense of pomp and brisk forward motion. A male

chorus is also employed to good effect.

Special note should also be given to another wonderful love theme from the Poledouris canon. Many people appreciate Poledouris because of his propensity for bombastic action music, most notably in *Starship Troopers* and the *Conan* series. However, few composers can match his deftness when it comes to writing gorgeous love themes. First heard in "Cary Grant" is a beautiful piano-based melody that will please fans of such past works as *The Blue Lagoon* or the "Wife-ing" theme from *Conan the Barbarian*.

The score is amazingly varied. "Biff and Miffy" offers us a bit of '60s private-eye jazz; a brief bit of chase music sounds as if it's waiting for Gloria Gaynor to begin singing about discos and the night life; and Poledouris even obliges 1980s relic Andrew "Dice" Clay with his own oboe-based theme. The composer also enhances some of his themes with synth, keeping things interesting.

The songs included are actually better than I would have imagined, including a doo-wop theme co-written by Richard Kraft and Michael Linn. Kraft himself gives us some of the most interesting and entertaining liner notes I have come across, detailing Poledouris' signing to the project and his own personal recollections. Although only released in a limited edition of 1,000 copies, this is definitely worth picking up whether you're a die-hard Poledouris fan or not. This is the way to produce a reissue CD.

—Will Shaw

Raging Bull (1980/2005) ★★

ROBBIE ROBERTSON/VARIOUS

Capitol/EMI • 37 tracks • 2:05:06

MGM released a deluxe DVD edition of Martin Scorsese's *Raging Bull* late in 2004 to mark the famous boxing picture's 25th anniversary. And now, in the middle of 2005, Capitol/EMI has made the film's soundtrack available for the first time. Compiled by the director and Robbie Robertson, formerly of The Band (the subject of Scorsese's 1978 concert documentary *The Last Waltz*), the album features 33 previously recorded tracks, three original compositions by Robertson, and a memorable version of "That's Entertainment" performed by the film's star Robert DeNiro.

Forgotten songs by forgotten pop acts like Ted Weems, The Hearts and The Nat Shillkret Orchestra make up the bulk of the collection. But well-known performers show up in the mix, as well, including Marilyn Monroe, Perry Como and the always graceful Tony Bennett, who delivers a wonderfully low-key version of "Blue Velvet." Some familiar pieces also surface—like Nat King Cole's "Mona Lisa," Louie Prima's "Just a Gigolo/I Ain't Got Nobody" and Frank Sinatra's

Stripes (1981) ★★★★★½

ELMER BERNSTEIN

Varèse Sarabande 302 066 663 2

20 tracks • 39:13

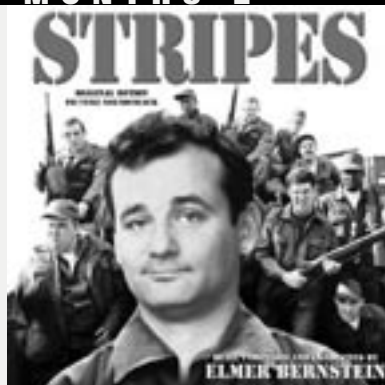
COMEDY SCORING CAN BE

a thankless job, and 70-odd years after the term "mickymousing" was probably coined, it's still easy to see composers desperately trying to write "funny" music that inevitably

undercuts comic rhythms, especially the verbal kind (see *Hitchhiker's Guide to the Galaxy* if you doubt this premise). Writing a comedy score and retaining one's dignity probably seemed an impossible mission until Hank Mancini came along, but even Mancini's peerless approach didn't necessarily help the comedy as much as it soared above it on its own gorgeous style.

It took Elmer Bernstein, with a little nudge from John Landis, to find an alternate approach by embracing the basic comedy plot in deadly earnest. To say that it worked like gangbusters would be an understatement: Bernstein's comedy scores, particularly *Animal House*, *Airplane!* and *Stripes*, are simultaneously thrilling, incredibly enjoyable musical experiences and innately hilarious—and they make the movies they accompany exponentially funnier. Stunningly, none of these three landmarks has been available until now, and the release of *Stripes* by Varèse Sarabande is one of those Holy Grail moments that come all too seldom for collectors.

Bernstein's military band march, first heard by audiences in the movie's trailers, is one of the composer's great achievements, a simply unforgettable anthem for joyous anarchy. Amazingly, the rest of the score is just as good. Bernstein's bluesy, honkytonk piano tune for the career depression of its two protagonists (Bill Murray and Harold Ramis) brilliantly skewers the triviality of their problems, while his lightweight love theme for the two smart-mouthed female M.P.s Murray and Ramis romance is effortlessly beguiling and fun. "Haircuts" starts an infectious buildup to the famous march and both this music and the march repeat enough so that any fan of the tunes should get their fill. Bernstein's trademark syncopated rhythmic brilliance is on hand in many of the later cues, including action and suspense treatments; the whole mood recalls not only the breezy *Animal House* but also the spirited "all-American renegades against the system" vibe of Bernstein's classic *The Great Escape*. Anyone who can listen to this without breaking out in a big dopey grin should probably retire from the human race.



IN THE LATE 1970s,

Elmer Bernstein's career took an interesting turn. Asked by his neighbor John Landis to score *Animal House* the same way he would a serious film, Bernstein proved to be so effective that

throughout the late '70s and '80s, he was often pigeonholed as a "comedy composer." Finally, frustrated at the typecasting, he eventually turned down the chance to score *Ghostbusters II* in favor of smaller, more serious films like *My Left Foot*.

Stripes falls in the middle of Bernstein's comedy canon, the sixth comedy score he composed after *Animal House*. The score is, in a way, like a comic version of *The Great Escape*, featuring a brass- and snare-heavy march with featured passages for tuba and flute, a more humble theme for its protagonist, and plenty of action and suspense to carry the audience along.

The main march for *Stripes* is bound to elicit smiles of recognition for many people. It's a fun piece of music, although it becomes a bit repetitive due to constant use in the first half of the score. In addition to the march, there is a wonderfully meandering minor-key theme that perfectly suits aimless loser John Winger, who joins the Army simply because he has no better options. The theme is interpolated throughout the score, occasionally livened up with electric blues guitar. Also of note is "Missing," which features a brief quote from *The Magnificent Seven*.

Many critics complained that *Stripes* begins to lose some of its steam when Winger and the gang graduate basic training and head out on their first mission. Interestingly, this is when Bernstein's score really begins to shine. Beginning with a strong performance of the march as the troops head into "Italy," Bernstein mixes action and suspense with such verve that it's easy to forget this is intended to support a goofy Bill Murray comedy.

All in all, this is an enjoyable score. I hope it will be the first of many of Bernstein's comedy scores to be released. A wealth of great material still remains unreleased (*Airplane!*), out of print (*Spies Like Us*, *Three Amigos!*), or hopelessly truncated (*Animal House*, *Ghostbusters*) to make room for now-dated pop songs. This important chapter of Bernstein's career deserves to be discovered or re-experienced by film music aficionados.

—Will Shaw

—Jeff Bond

"Come Fly With Me"—as well as some clunkers. Take Ella Fitzgerald's "Stone Cold Dead in the Market." A latin swing number about a fed-up wife killing her husband, the song features a great, rumbling orchestra in the background. But the singer carries on like she's in some schlock operetta, delivering the lyrics with that same phony pep that spoiled almost everything Louis Armstrong ever sang.

Several tracks recorded in Europe show up, too, and they tend to complement as much as they contrast their American counterparts. The two recordings from the tenor Carlo Buti, for instance, are beautiful and simple, especially "Stornelli Fiorentini." As is Orazio Strano's "Turi Giulliano," a ballad set to a guitar. The symphonic pieces performed by Orchestra of Bologna Municorp are also superior. On a composition like "Cavalleria Rusticana: Intermezzo," the strings sound sweet and tense at the same time, like something Rota might have written for Fellini. And "Silvano: Barcarolle," a much quieter composition, moves like water on glass.

Packaged with liner notes by Scorsese and Robertson, it seems certain that this re-mastered collection of kitsch and classical music will find an enthusiastic audience. But a cheap thrill it isn't. The asking price for this double-disc set is just about 30 bucks.

—Stephen B. Armstrong

Kung Fu Hustle ★★★

RAYMOND WONG

Varèse Sarabande 302 066 645 2
19 tracks - 37:46

If the high-mindedness and artistry of recent martial arts movies like *Crouching Tiger*, *Hidden Dragon* and *The House of Flying Daggers* are making you nostalgic for the chop-socky silliness of yesteryear, the oeuvre of director/actor Stephen Chow may be just what you need. Much beloved in Hong Kong as a comedic action star for movies with such titles as *Justice My Foot* and *Look Out Officer*, he has become almost



synonymous with his brand of nonsense comedic style. It was inevitable that he would branch out into directing. His breakout in the U.S. came last year with *Shaolin Soccer*, and this year it was the highly publicized *Kung Fu Hustle* with fight choreography by *Matrix* veteran Yuen Wo Ping.

Hong Kong composer Raymond Wong handles scoring duties, but Chow, like directors Tarantino and Scorsese, utilizes existing music and songs for a lot of his set pieces, leaving Wong with the task of connecting all the pieces. Wong's contributions (roughly 15 minutes on CD) are more contemporary in nature, compared to the more existing classical pieces (both Chinese and European). Think Don Davis' *Matrix* score, add a bit of bossa nova, a Chinese guqina and Blue Man Group percussion, and you get a hint as the eclectic nature of the material. I especially like the traditional action cue, "Buddhist Palm," as well as the Asian minimalist cue "Midnight Assassin." "Casino Fight" updates the Tan Dun sound into a nice amalgam of the Asian and Western styles.

The rest of the CD is given over to the source cues, which runs the gamut from the popular violin section of Pablo de Sarasate's from Zigeunerweisen and the always slapstick-inspiring *Sabre Dance* by Aram Khachaturian, to more traditional Chinese pieces (like "Decree of the Sichuan General" and "Fisherman's Song of the East China Sea") which may not be readily available on CD in the U.S. There's even a cue written by the director himself. None rely too heavily on the stereotypical chop-socky scores of the '70s, although there are sly references now and then.



The CD is a bit of a hodgepodge by design, but any U.S. release of a score by Raymond Wong should be applauded.

—Cary Wong

Sin City ★★★½

ROBERT RODRIGUEZ,

JOHN DEBNEY, GRAEME REVELL

Varèse Sarabande 302 066 6442
24 tracks - 58:16

While it's wonderful when a director takes obvious care in the placement and selection of music in his films (would that more directors would follow his example), Robert Rodriguez's scores often leave much to be desired, lacking the harmonic and rhythmic complexity we should expect from contemporary scoring.

Sin City is no exception. The album's opening cue, "Sin City," is a good depiction of Rodriguez's technique, as it features a straight, driving rhythm, background ambience and various motives floating in and out. But while there is not much going on harmonically or rhythmically, Rodriguez cleverly focuses on his strength, which is textural manipulation. The sounds he generates are interesting in their own right, especially those for saxophone, which he blares and roughens the edges on, adding a gritty sound to this neo-noir tale. For instance, in "That Yellow Bastard," one of his strongest cues, he combines strings that bow hard to create rasp with overblown brass and piano clusters. While other composers might write dense lines of polyphony to create a sound of ordered chaos, Rodriguez does it with texture in this cue. He then, strangely, builds tension that he never releases, instead simply ending the cue by having the instruments

slowly fall away.

The most interesting aspect of this score is not Rodriguez's technique, but the shared writing credit with two other composers. Since he knew that he would not have time to finish the entire score himself, and as the movie contains three distinct storylines, he asked composers with whom he had worked before to score the separate episodes. By giving each composer the same theme to work from and specific instrumentations to use (as I said, he understands texture), he created a score which is actually unified. It is a marvelous idea and well executed.

Graeme Revell did the Marv episode and brought his typical ambient sound. Revell's scores are rarely full of complex, recurring themes or motives, instead focusing on mood and character. Listen to "The Hard Goodbye," for an example. His use of the sax is languid, by combining it with our good friend the wailing woman, he creates an atmosphere we immediately recognize as noir, but with a twist. He then sets up an arrhythmic ostinato and allows it to grow, slowly layering electronics and acoustic instruments and shifting meters unexpectedly to create a nice action cue.

John Debney was brought in for the Dwight episode and, as you expect from his previous scores, his section is the most traditional in its orchestration and harks back the most to 1940s noir stylings. His melody for "Dwight" on flugel and sax is mysterious and, with its dark coloring, would fit in perfectly in any Sam Spade movie. By the time it appears in the score's best cue, "The Big Fat Kill," it has been compressed in its intervals and accompanied by the string section, shows the moral descent of this episode's main character. This cue is spellbinding.

Overall, in terms of complexity of writing and original playing with noir musical archetypes, Debney's contribution is the most rewarding and warrants the most sustained listening, but there are other interesting things to hear throughout. Rodriguez even throws in an amazing concert work by Eduardo Mata that

is out of place on an album that seeks to be, and is, otherwise so unified in tone and effect. As an exercise in collaboration, *Sin City* excels and makes me long to hear other interesting twists on contemporary scoring. —**Andrew Granade**

Gli Indifferenti (1988) ★★★★★

ENNIO MORRICONE

GDM 2049 • 14 tracks - 53:14

Another of Ennio Morricone's many miniseries television scores finds its way to CD. *Gli indifferenti* is a 1988 series directed and co-written by Mauro Bolognini. The director and composer collaborated on some 17 projects, including Bolognini's last feature film, *Husbands and Lovers* (1992). This project comes after a string of noted scores in the 1980s that caused a returning resurgence of interest in Morricone's music on a broader level.

The opening title track is classic Morricone melodrama with a sparsely textured string ensemble playing a winding, unsettling chromatic melody. When the piano enters into the texture, it bears a slight resemblance to Bob Cobert's score for *The Winds of War* miniseries, crossed with a little of Phillipe Sarde's string writing from *Ghost Story*. The track appears to be pieced together from several statements of this thematic idea. As the score unfolds, the simplicity of Morricone's heartfelt lyric lines constantly amazes. He is one of the few composers who can do so much with a bare minimum of material. His harmonic palette shifts between light and dark with subtle changes in orchestration that remind you why he is so admired in the film community. *Gli indifferenti* turns out to be one of those subdued scores of exquisite beauty. It is less thematically rich, tending towards more melodramatic underscoring with the occasional lyric idea layered into the overall texture. Many of the tracks here are at least three minutes in length, allowing the ideas to flow in large arches.

Once again, there is little information about the music, the track listings, the performers or the



film. No doubt, GDM plans to sell to people looking for rare Italian soundtracks without any historical or film information. The sound here is good, though you may have to turn the volume up a bit to hear some of the unbelievably quiet string sections. The disc is easily recommendable to Morricone fans, and if you enjoy his less experimental orchestral scores from the 1980s, this is definitely worth adding to your collection.

—**Steven A. Kennedy**

Ennio Morricone Gold Edition

★★★★★

ENNIO MORRICONE

GDM 0160592

Disc One: 16 tracks - 60:42

Disc Two: 17 tracks - 61:04

Disc Three: 17 tracks - 60:24

Ennio Morricone theme compilations are about as rare as delivered pizza, and while they almost always make great albums, they're generally filled with the same stuff. Whoever produced this

album (GDM, actually) must have been thinking the same thing I was. Which is, what if somebody produced one really definitive Morricone compilation—a box set packed with material; one that has everything other compilations have and lots more; one that really is the very, very best of Morricone, assembled in a gorgeous package. Because that's what this nearly is. Sure, it's got lots of the same old tracks, but it couldn't be definitive without them. It also has a lot of tracks you'd not normally find, such as *Oceano*, *The Endless Game* and the stupendous *Quemada*. Of 50 tracks, I count 20 that aren't on other Morricone compilations I own. And I own a fair few.

Is it the definitive compilation? Not quite. You'll still need the *Mondo Morricone* set for tracks from *Città Violenta* and the fantastic *Vergogna Schifosi*. You'll still need Rhino's *A Fistful of Film Music* to get *The Battle of Algiers*, *Garden of Delights* and *Ad Ogni Costo*. Maybe one more disc with tracks like these would have allowed *The Gold Collection* to completely obscure other Morricone compilations. It isn't there, so it doesn't, but if there is a Morricone compilation out there that is number one, it's this one. It's the ideal way to own lots of great Morricone in one spend—a totally loaded package with great theme after great theme from one of cinema's most brilliant theme writers. How can it not get top marks?

—**S.W.**

Paranoia Agent ★★★★★

SUSUMU HIRASAWA

Geneon 5274

20 tracks - 52:41

Like many genre scores, those for animé films have their own niche market and even their own subcategory in most good soundtrack sections. The scores are equally diverse, coming from classically trained composers and Japanese pop composers alike. Susumu Hirasawa falls more into the latter. He organized the techno pop band P-MODEL back in 1979 at a time when Japan began to blossom with many such groups. Some readers may recall that Ryuichi Sakamoto came out of

the Yellow Magic Orchestra band. Hirasawa's first anime score was for 1991's *Detonator Orgun*. Since then he has provided a score for a video game, one feature length animé film, and two television series. *Paranoia Agent* was a satellite broadcast television series in Japan last year and made its DVD debut here in the States last October.

The score is entirely electronic with added vocals, some of which are themselves modified electronically. It falls into a couple of general musical categories. At times we are firmly in the techno world, and in other places we're more in the new-age realm. "Happiness" comes closer to a more traditional instrumental sound, with interesting minimalist loops and gentle lyricism that suggest thematic ideas without developing them. This sound sits strangely alongside the hip-hop of "Condition Boy."

Hirasawa's score is a mesmerizing listen that draws you in to a unique world that fits comfortably both in popular music and in classical electronic sounds. It's a kind of cross between Vangelis and Pale 3. One must at any rate marvel at Hirasawa's creativity and deftness of electronic instrumentation. Fans of the series, and of this type of musical expression, will find much to admire here.

—**S.A.K.**

The Devil's Rejects ★★★★★½

TYLER BATES

La-La Land 1035 • 24 tracks - 59:30

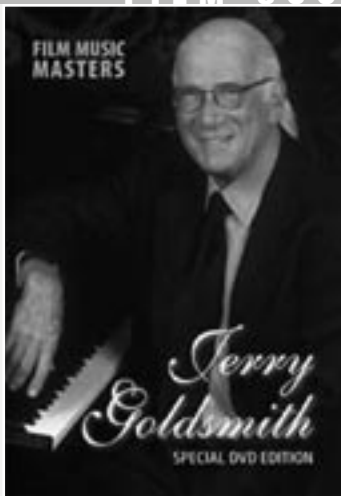
Tyler Bates has had a steady career scoring low-budget films as well as some higher profile comedies. He toured with his band Pet and opened for a number of musical acts, and he has played guitar for the Beastie Boys and Vas—but all of this has taken a back seat to his decision to focus on film scoring. *The Devil's Rejects* is Rob Zombie's second feature film. The Firefly family, from 2003's *House of 1000 Corpses*, returns to bring their own fingerprint to an out-of-control road movie that takes *The Texas Chainsaw Massacre* as its possible "inspiration." The film appeared at Cannes this year with a planned late-July release. Zombie chose a variety of 1970s rock to accompany his picture,

Film Music Masters:

Jerry Goldsmith (1995) ★★½

Music From the Movies DVD

Directed by **Fred Karlin**



PITY THE "POOR" GOLDSMITH fan(atic) and collector. In the past year he has twice been confronted with an agonizing dilemma: to buy or not to buy. First, Varèse Sarabande unveiled a lavish, expensive (approximately \$150) box set containing three CDs of classic Goldsmith works that everyone already owned, along with three more discs of unreleased, much sought-after scores. For me this was a great opportunity to hear familiar and unfamiliar music, and I gladly forked over the cash.

Now, in the wake of the maestro's passing, comes this re-issue of the late Fred Karlin's 1995 documentary on Goldsmith. I had never seen the previous VHS incarnation, so I came to this edition with open eyes, ears and wallet. This new DVD comes with two hours of "bonus" material, consisting of additional scoring session footage and extended interviews with Jerry's colleagues (alas, no more with Jerry himself). The DVD is being sold by the UK magazine *Music From the Movies* and, with a poor exchange rate, goes for over \$40! So, if you already own the VHS version, is this worth acquiring as well? I'll get to that later.

Fred Karlin was a talented composer, songwriter and author. Unfortunately, he is not quite as accomplished in the realm of documentary filmmaking. He does a competent job here, to be sure, but the effort falls a bit short when held up against the acclaimed documentaries on Bernard Herrmann, Ennio Morricone or even Tony Thomas' *Music From the Movies* (which featured vintage footage of Jerry in his prime conducting *The Mephisto Waltz!*). Shot on video, it often has the feel of one of those "Making of..." featurettes that often pop up on HBO and later on the DVD supplements. It is choppy, jumping around between interviews with Jerry and his colleagues, and to scoring sessions for *The River Wild* (1994). Most of the material is contemporary, but we also get some older footage.

I was most appreciative of the interview with one of Goldsmith's greatest collaborators, the late Franklin J. Schaeffner (*Islands in the Stream*, *Planet of the Apes*). His comments on *Patton* are especially poignant. Plus, we get to see some of the recording session for *Lionheart* (with Goldsmith himself manning the keyboards). Karlin also supplies much interesting biographical material on Goldsmith's youth—including some always-fun-to-watch 8mm home footage—and early career.

THE CENTERPIECE OF THE FILM, however, is material from the scoring sessions from *The River Wild*. And herein lies part of the problem with this production: The film is mediocre at best, and contains a decent but unspectacular musical score. Granted, Goldsmith often rose above sub-par material to write some of his finest music, but not this time (where the main folk theme was imposed on him). That's what makes the emphasis on *The River Wild* a bit disappointing. But obviously, if this is all that was documented, it's a lot better than nothing! Much of the running time is taken up with footage of Meryl Streep riding the rapids while Jerry conducts and dissects the score. If only Karlin could have documented the scoring of *First Knight*, a good film with a wonderful score that was produced at around the same time, and recorded in the same city. I suspect that casual Goldsmith fans will be bored by much of this.

Most of the documentary's other clips feature the title themes played

over a montage/trailer (*The Wind and the Lion*) or film stills (*Basic Instinct*). Viewers who are unfamiliar with Goldsmith might wonder what all the fuss is about. I feel the best way to convey Jerry's genius is to present actual, full-length scenes from the films. Imagine, someone seeing "Raisuli Attacks" from *Wind* for the first time. Talk about motivating someone to dig deeper! Happily, Karlin does supply some brief scenes from *Planet of the Apes* ("The Hunt"), *Islands in the Stream* and *The Omen*, but the clips are in pretty poor shape.

The best thing about the scoring segments are the interactions and interviews with the musicians. Many are longtime colleagues and collaborators, and offer unique insights. The highlight was the presentation by the percussionists. Jerry's mastery of rhythm is his trademark—no one can touch him—and is often the ingredient that makes the music so thrilling. As I'm a percussionist, it was a special thrill to see the great Emil Richards, et al, discussing the exotic instruments they played for Goldsmith (e.g. mixing bowls for *Apes*). Plus, I finally got to see what the hell a blaster beam is!

Jerry comes across as a friendly, thoughtful, soft-spoken gentleman. His alleged prickly, cantankerous personality is not evident here. In fact, the only hint of it is provided by Jerry himself. Accepting an award from the Society for the Preservation of Film Music, he quips " ...I must be doing something right...look at all the directors here and they're still speaking to me!"

THE BONUS FEATURES CONSIST of about an hour of scoring sessions from *The River Wild*, and interviews with many of Jerry's professional associates. Both sections are shot with a single camera that stays focused on the subject and are marred by an intrusive time code window burned on the screen. This isn't a big deal with the "talking head" interviews but they do partially obscure the visuals during the recording session.

The first interview, a 25-minute chat with recording engineer Bruce

Botnick (who also worked with The Doors and John Williams), is the best of the bunch. I hung on every word. Even though I don't have a background in engineering, I was able to follow the technical discussions. One interesting dialogue detailed the problems recording stereo tracks using the Dolby Matrix (aka Dolby Stereo/Surround) system. And, you don't have to be a musicologist to understand why the rhythmically adventurous Goldsmith preferred Hungarian orchestras (conversant with Bela Bartók) over German orchestras (conversant with Johann "The Waltz King" Strauss)!

Also interviewed are Jerry's orchestrators Arthur Morton and Alexander Courage. Courage recounts an amusing story about the recording of *Basic Instinct*. Tellingly, orchestra contractor Sandy DeCrescent provides the most insight into Goldsmith's personality. When she tells the story of how the studio orchestra rose and applauded after recording *Rudy*, one cannot help but be moved.

THE BEST PART OF THE ADDITIONAL recording footage comes at the very beginning. Jerry is forced to record four different takes of a single cue in order to get it to match what director Hanson envisions for the scene. We see them discuss the problem and watch their repeated viewings of the playback. Unfortunately, we can only hear and cannot see the scene in question. But we still get a feel for the difficult, demanding process involved.

Future Goldsmith biographers and film music historians should find these supplemental materials an invaluable resource. If you aspire to have a career in film music, this DVD is a must have. Though this DVD has its issues, Karlin has permitted us to go to a place where only professionals usually get to go. And he has given us a unique look at one of the 20th century's greatest musical talents. For this, we should all be grateful. But after sitting through the this DVD twice (no, I didn't watch the extras twice!), I can confidently say I'll never put it on again.

—Bruce R. Marshall

using Bates' score intermittently. La-La Land presents here what must be most of the original score, used and unused, written for the film.

The opening track is an interesting mix of creepy atmospheric sounds and a ghostly vocal over static harmony. It's similar to Marco Beltrami's approach to genre scores, but with less thematic writing. With ideas ranging from didgeridoo blats to densely packed brass writing to simulated heartbeats, Bates throws in a bit of everything right from the start. A maniacal percussion track follows, presenting the other sound idea in the score. Bates' use of ambient ideas to create musical threads can still be heard even as this track unfolds. As the disc continues, it's obvious that Bates' score was used to pull action sequences up a notch. For lack of a better analogy, there are times when the score sounds a bit like what would happen if Batman had a bad drug trip. Or, in tracks like "Mama Pulls the Trigger," it is a bit like hearing *Scream* on steroids. Is this effective in a film like *The Devil's Rejects*? Absolutely. Unlike many of the new breed of slasher and horror genre scores, this one features many tracks that last longer than a minute. This allows Bates to shape his music and build a scene musically.

After being pummeled for almost 10 minutes, the smooth urban jazz of "Ride the Horse" offers a brief respite from the mayhem. But it's only a fluke in an otherwise demanding and visceral score. *The Devil's Rejects* is a hard album to sit through, but it's not unrewarding.

Kudos to La-La Land for once again supporting new and rising talent by releasing scores that otherwise would not see the light of day. Hip-O will be releasing a disc of the songs from the film. The score is available from La-La Land's website and select music outlets.

—S.A.K

Laserblast (1978) ★½

RICHARD BAND, JOEL GOLDSMITH
Buy Soundtrax BSXCD 8807

25 tracks - 46:14

Once upon a time in a film world far, far from now, cheesy low-budget films were shown in



first-run theaters before ending up as late-night rerun fodder on television. (Now, these productions go straight to video.) *Laserblast* is the story of a teenager who discovers an abandoned alien death ray, and the stop-motion bounty hunters who pursue him. It plays like an inept cross between *Corvette Summer* and the *Outer Limits*, and I remembered it dimly but fondly enough to order the limited-edition soundtrack.

The album begins predictably enough with a simple theme played ominously on pre-MIDI synths. It's a charming throwback to the sound of pre-Williams "sci-fi music." Unfortunately, this shoestring production required composers Richard Band and Joel Goldsmith to create the entire score in Band's apartment over the course of a few days. The theme gets a workout in its various guises, including a comic ragtime rendition, but its orchestration is a bit thin, to say the least. In the liner notes, the

composers confess that they were just breaking into film scoring and had no illusions about what they had concocted.

I had no illusions either, but the ensuing 27 years have not worn well on my fond memories. The biggest surprise, and not a particularly welcome one, is that fully one third of the album is source music—serviceable but utterly generic rock 'n' roll cues for a production unable to afford licensing existing songs. They provide some variety—but it may not be the variety that you're looking for in an album entitled *Laserblast*. This CD reminds me of that old joke told in *Annie Hall*: "The food is terrible!" "Yes, and the portions are so small."

—Joe Sikoryak

2003 Silvestri Vineyards

Chardonnay ★★½

SILVESTRI VINEYARDS

www.silvestrivineyards.com

4 glasses - approx. drinking time: 52:03

Price: approx. \$35

Many of you may know Alan Silvestri as the A-list composer of such scores as *Predator*, the *Back to the Future* trilogy, *Overboard*, *Van Helsing* and many others. You may not know—even in light of the fact that it was revealed in the recent *FSM* Film Music Nerd Quiz—that he and his family own and operate a vineyard in the Carmel Valley, where they live, called Silvestri Vineyards.

Silvestri Vineyards is relatively new, with the first blocks of all three varieties of wine it offers—Chardonnay, Pinot Noir and Syrah—planted in 2000. The first harvest was in fall of 2003. The vineyard's positioning in the marketplace seems to be as a sort of "boutique"; Its wine seems to be most readily available as an online purchase, though perhaps some higher-end liquor stores stock it as well.

The 2003 Chardonnay's cork released with a percussive quality you'd expect from an Alan Silvestri wine. And it poured with a golden hue

of brass...bright, punchy brass. The taste was subtle and medium-bodied, with a hint of apple. Well-balanced, not at all overwhelming—not unlike Alan's score for *Castaway*. This is an excellent wine and proves that Silvestri Vineyards is an up-and-coming force in the ever-popular world of wine. Perhaps Alan Silvestri should score *Sideways 2*. If you're a wine fan, and you like Alan Silvestri, this 2003 Silvestri Vineyards Chardonnay is a must.

—Tim Curran

Music From the Films of Steven Spielberg ★★½

JOHN WILLIAMS,

JERRY GOLDSMITH, ET AL.

Silva Screen SILCD 1182

Disc One: 14 tracks - 76:20

Disc Two: 14 tracks - 71:25

In the latest in this series of re-recording collections from Silva Screen, The City of Prague Philharmonic Orchestra and the Crouch End Festival Chorus are conducted by four separate composers including Nic Raine and Paul Bateman. The latest movie covered is *The Terminal*. Most of the cues have appeared on other Silva Screen CDs before, like the John Williams box set. The producers also included music from movies that Spielberg produced, but did not direct, perhaps to keep from looking like a direct rip-off of the Williams box set.

Compilations like these are usually aimed for the casual film music fan, especially one like this that focuses so heavily on the music of John Williams. In these cases, the questions are: 1) Are there any unreleased cues? 2) Are there interesting cues from the movies chosen; and (since these are all re-recordings), 3) Does the new orchestration and symphony performance match, exceed or at least do something interesting to the soundtrack version?

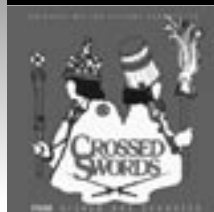
The closest to unreleased music would be "The Café/Truck Attack" by Billy Goldenberg for the 1971 TV movie *Duel*. This TV movie about a cat-and-mouse game

(continued on page 62)



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FSM marketplace



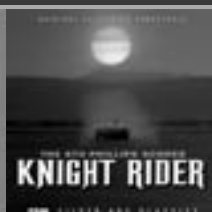
The Time Has Come...

Stocks of the following titles are running low:

Batman
Beneath the Planet of the Apes
Conquest of the Planet of the Apes/
Battle for the Planet of the Apes
Fantastic Voyage
The French Connection/French Connection II
Monte Walsh
Patton/The Flight of the Phoenix

There are less than 500 each of the above, and in some cases, less than 250. In addition, we were asleep at the wheel and one title, **Take a Hard Ride**, has completely run out of stock in our inventory. (Some booklet materials for this were lost over the years and it is going out of print at only 2,500 units, not 3,000—sorry.) While we no longer have copies, the title can still be ordered from other dealers—but hurry!

Watch our website, www.filmscoremonthly.com, and its message board, for more special offers and low quantities alerts—we don't want you to miss out!



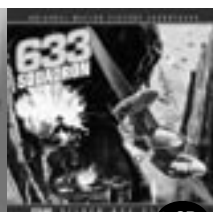
□ Vol. 8, No.14
Crossed Swords
MAURICE JARRE
Film released: 1978
Studio: Canal+
Genre: Swashbuckler
Silver Age Classics
CD released: August 2005
Stereo • 40:16
 This robust adventure from the producers of the *Musketeers* series features energetic music orchestrated by Christopher Palmer. This CD features the same crowd-pleasing program as the original LP. **\$16.95**

□ Vol. 8, No.13
The Time Machine
RUSSELL GARCIA
Film released: 1960
Studio: M-G-M
Genre: Science Fiction
Golden Age Classics
CD released: August 2005
Stereo • 52:54
 George Pal's classic fantasy benefits from an indelible underscore, rich in melody and excitement. This CD presents the complete soundtrack, including alternates and extras, for the very first time! **\$19.95**

□ Vol. 8, No.12
The Yakuza
DAVE GRUSIN
Film released: 1975
Studio: Warner Bros.
Genre: Crime Drama
Silver Age Classics
CD released: May 2005
Stereo • 55:17
 The first film in a fruitful collaboration between Grusin and director Sidney Pollack, *The Yakuza* is a tough yet poetic action thriller. The score is jazzy with a Japanese flavor, premiering on CD in its entirety. **\$19.95**

□ Vol. 8, No.11
Lord Jim/The Long Ships
BRONISLAU KAPER/
DUSAN RADIC
Films released: 1965/1964
Studio: Columbia
Genre: Drama/Adventure
Golden Age Classics
CD released: August 2005
Stereo 79:00
Lord Jim (42:50) is ranked with Kaper's *Mutiny on the Bounty* for sheer dramatic impact and ethnic color; *The Long Ships* (36:01) is a thrilling, full-blooded action score. **\$16.95**

□ Vol. 8, No.10
Knight Rider
STU PHILLIPS
Series broadcast: 1982
Studio: Universal
Genre: Adventure/Sci-Fi
Silver Age Classics
CD released: July 2005
Stereo • 79:36
 The popular TV score comes to CD for the first time, with its groundbreaking (for television) blend of orchestra and synthesizer. The main and end titles have been newly mixed from 24-track masters. **\$19.95**



□ Vol. 8 No.9
The Devil at 4 O'Clock/
The Victors
GEORGE DUNING/
SOL KAPLAN
Films released: 1960/1961
Studio: Columbia
Genre: Drama/WWII
Golden Age Classics
CD released: July 2005
Stereo • 70:58
 Our first titles from the Colpix catalog: *Devil* (31:05) is a strong, thematic masterpiece; *Victors* (38:46) is an unconventional, lyrical treasure. **\$16.95**

□ Vol. 8 No. 8
King Kong
JOHN BARRY
Film released: 1976
Studio: Paramount
Genre: Fantasy
Silver Age Classics
CD released: June 2005
Stereo • 46:36
 The first legit release of Barry's signature take on "Beauty and the Beast" is a reissue of the original LP tracks—but has been mastered from the original 1/4" tapes for the best-possible sound quality. **Special Price: \$16.95**

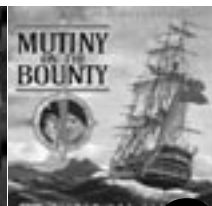
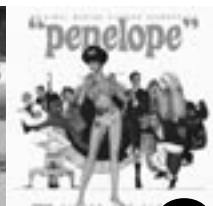
□ Vol. 8, No.7
Quentin Durward
BRONISLAU KAPER
Conducted by
Films released: 1955
Studio: M-G-M • Genre: Adventure
Golden Age Classics
CD released: April 2005
Stereo • 79:36
 From the producer of *Ivanhoe* and *Knights of the Round Table* comes a lighthearted yet full-bodied swashbuckler full of the derring-do that fans enjoy the most. **\$19.95**

□ Vol. 8 No.6
Jericho/The Ghostbreaker
JERRY GOLDSMITH, ET
AL/JOHNNY WILLIAMS
Episodes premiered: 1966/1965
Studio: M-G-M • Genre: WWII Action/Supernatural
Silver Age Classics • CD released: May 2005
Mono • 79:55
Jericho has suites from all 10 original episode scores (52:56), composed by a quintet of *U.N.C.L.E.* alumni. *The Ghostbreaker* is a single complete score (26:50). **\$19.95**

□ Vol. 8, No.5
Two Weeks in
Another Town
DAVID RAKSIN
Film released: 1962
Studio: M-G-M • Genre: Drama
Golden Age Classics • CD released: May 2005
Stereo • 55:17
 An unofficial companion to *The Bad and the Beautiful*, this score boasts gorgeous, romantic new themes. The score is complete, remixed and remastered from the 35mm three-track recordings. **\$19.95**

□ 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
 The quintessential WWII aviation score, from the original album masters—with a bonus suite (8:24). Disc two premieres the potent sub score. **\$24.95**

□ Vol. 8, No.3
Green Mansions
BRONISLAU KAPER
Special music by
Heitor Villa-Lobos
Films released: 1959
Studio: M-G-M
Genre: Adventure/Fantasy
Golden Age Classics
CD released: April 2005
Stereo • 79:36
 An unusual—but fruitful—collaboration that resulted in a fascinating Hollywood score. Plus source music and unused cues. **\$19.95**



□ 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
 All of *Atlantis* (46:19) and all that remains of *The Power*. **\$19.95**

□ Vol. 8, No.1
The Thing From Another
World/Take the High
Ground!
DIMTRI TIOMKIN
Films released: 1951/1953
Studio: RKO/M-G-M
Genre: Science Fiction/Drama
Golden Age Classics
CD released: March 2005
Mono/Stereo • 78:42
 Tiomkin's bellicose *Thing* (26:50) is as terrifying as ever. **\$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
 An expansive underscore (54:08, mostly unavailable and partly unheard!), plus three songs and the original LP tracks. **\$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 • 79:56
 One of the best jazz soundtracks ever gets an expanded CD. Carmen McRae, Shelly Manne and others are here. **\$19.95**

□ Vol. 7, No. 18
Penelope/
Bachelor in Paradise
JOHNNY WILLIAMS/
HENRY MANCINI
Films released: 1966/1961
Studio: M-G-M • Genre: Comedy
Silver Age Classics • CD released: December 2004
Stereo • Disc One: 79:54
Disc Two: 69:15
Penelope is expanded, *Bachelor* is a premiere. **\$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: Adventure/War Drama
Golden Age Classics
CD released: Dec. 2004
Stereo • 67:39
 Includes *Men* (22:52), and trailer from *King Solomon's Mines*. **\$19.95**

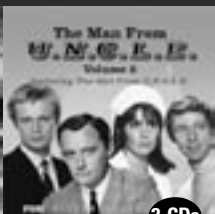
□ Vol. 7, No. 16
Mutiny on the Bounty
BRONISLAU KAPER
Film released: 1962
Studio: M-G-M • Genre: Historical Epic
Silver Age Classics • CD released: November 2004
Stereo • Disc One: 78:15 • Disc Two: 79:01 • Disc Three: 79:53
FSM's 100th ClassicRelease—
 nearly 4 hours in all! **\$34.95**



□ 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 tale was scored twice—get both on one CD! **\$19.95**



2-CDs

□ Vol. 7, No. 14
The Man From U.N.C.L.E. Vol. 3
JERRY GOLDSMITH, ET AL.
Series Broadcast: 1964-68
Studio: M-G-M
Genre: Secret Agent
Silver Age Classics
CD released: September 2004
Stereo • Disc One: 77:21
Mono/Stereo Disc Two: 77:03
Includes *The Girl From U.N.C.L.E.* **\$24.95**



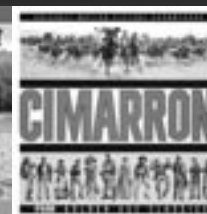
□ Vol. 7, No.13

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 jazz-infused score with a great main theme, all source cues and three vocals. **\$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
Two premieres: *Ride* (32:35) and *Mail Order Bride* (44:28). **\$19.95**



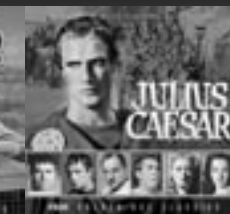
□ Vol. 7, No.11

Cimarron
FRANZ WAXMAN
Film released: 1960
Studio: M-G-M
Genre: Western Epic
Golden Age Classics • CD
released: August 2004
Stereo • 79:37
The sumptuous score includes the stirring title song, European folk song and more! **\$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 • 39:55
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 • 68:05
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**



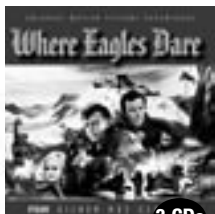
□ Vol. 7, No. 2

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 • 58:21
A robust adaptation of Newman's original score (by Conrad Salinger). **\$19.95**



□ Vol. 6, No. 21

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



□ Vol. 6, No. 20

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



□ Vol. 6, No. 19

McQ
ELMER BERNSTEIN
Film released: 1974
Studio: Warner Bros.
Genre: Police Thriller
Silver Age Classics
CD released: November 2003
Stereo • 49:24
Combines a traditional symphony with 70s funk for a unique, swaggering sound. **\$19.95**



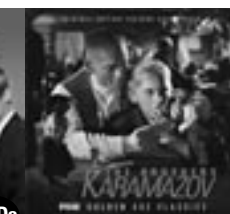
□ Vol. 6, No. 18

On Dangerous Ground
BERNARD HERRMANN
Film released: 1952
Studio: RKO • Genre: Film Noir
Golden Age Classics
CD released: November 2003
Mono • 48:24
Herrmann's only film noir runs the gamut from furious chases to heartfelt warmth. Produced from acetate recordings. **\$19.95**



□ Vol. 6, No. 17

The Man From U.N.C.L.E. Vol. 2
JERRY GOLDSMITH, et al.
Series Broadcast: 1964-68
Studio: M-G-M • Genre: Spies
Silver Age Classics
CD released: Oct. 2003
Mono • Disc One: 77:54
Mono/Stereo Disc Two: 76:29
With music by Fried, Shores, Riddle and more. **\$24.95**



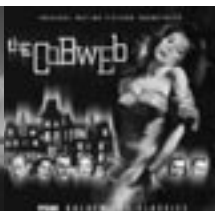
□ Vol. 6, No. 16

The Brothers Karamazov
BRONISLAU KAPER
Film released: 1957
Studio: M-G-M
Genre: Literary Adaptation
Golden Age Classics
CD released: Oct. 2003
Mono • 79:10
A rich and varied score for one of the greatest works in literature. **\$19.95**



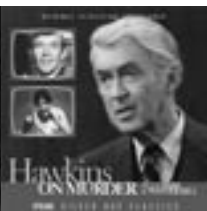
□ Vol. 6, No. 15

Wild Rovers
JERRY GOLDSMITH
Film released: 1971
Studio: M-G-M
Genre: Western
Silver Age Classics
CD released: Sept. 2003
Stereo • 79:14
A favorite score gets the definitive treatment including film tracks & LP recording. **\$19.95**



□ Vol. 6, No. 14

The Cobweb/
Edge of the City
LEONARD ROSENMAN
Films released: 1956, 1957
Studio: M-G-M • Genres: Drama
Golden Age Classics
CD released: Sept. 2003
Stereo • 51:54
Two early scores by one of cinema's most distinctive voices, from film and LP. **\$19.95**



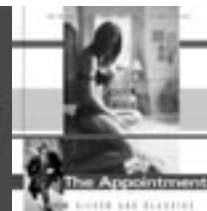
□ Vol. 6, No. 13

Hawkins on Murder/
Winter Kill/Babe
JERRY GOLDSMITH
Films broadcast: 1973, 74, 75
Studio: M-G-M
Genres: Crime, Biography
Silver Age Classics
CD released: July 2003
Stereo • 77:24
Three complete TV movie scores plus bonus tracks. **\$19.95**



□ Vol. 6, No. 12

Toys in the Attic
GEORGE DUNING
Film released: 1962
Studio: United Artists
Genre: Southern Family Drama
Golden Age Classics
CD released: July 2003
Stereo • 70:27
One of Duning's greatest scores is sensitive, rich and melancholy. **\$19.95**



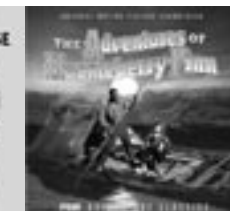
□ Vol. 6, No. 11

The Appointment
MICHEL LEGRAND, JOHN BARRY & DON WALKER, STU PHILLIPS
Film released: 1969
Studio: M-G-M
Genre: Drama
Silver Age Classics
CD released: June 2003
Stereo • 77:06
Three scores on one CD. **\$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**



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□ 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 west-
 ern 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 pas-
 sages 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 orches-
 tra, 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 FRIEDHOFER/
 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**



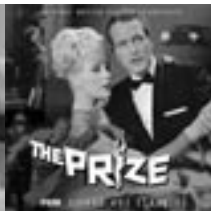
□ Vol. 5, No. 19
Tribute to a Bad Man
MIKLÓS RÓZSA
Film released: 1956
Studio: M-G-M
Genre: Western
Golden Age Classics
CD released: Jan. 2003
Stereo • 50:30
 Rózsa's rare western is sweep-
 ing, full of melody, and flecked
 with brooding melancholy. **\$19.95**



□ Vol. 5, No. 18
**The Man From U.N.C.L.E.
 Vol. 1**
JERRY GOLDSMITH, et al
Series Broadcast: 1964-68
Studio: M-G-M
Genre: Secret Agent
Silver Age Classics
CD released: Dec. 2002
Mono • Disc One: 77:05
Mono/Stereo Disc Two: 76:08
 Seven composers! **\$24.95**



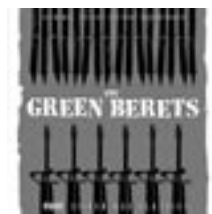
□ Vol. 5, No. 17
The Seventh Sin
MIKLÓS RÓZSA
Film released: 1958
Studio: M-G-M
Genre: Drama
Golden Age Classics
CD released: Dec. 2002
Mono • 59:26
 This reworking of *The Painted*
Veil combines film noir, exotic
 and epic film scoring. **\$19.95**



□ Vol. 5, No. 16
The Prize
JERRY GOLDSMITH
Film released: 1963
Studio: M-G-M
Genre: Espionage
Silver Age Classics
CD released: Nov. 2002
Stereo • 72:37
 An early Jerry Goldsmith action-
 suspense gem for a Hitchcock-
 styled thriller. **\$19.95**



□ Vol. 5, No. 15
**The World, the Flesh
 and the Devil**
MIKLÓS RÓZSA
Film released: 1959
Studio: M-G-M
Genre: Science Fiction
Golden Age Classics
CD released: Nov. 2002
Stereo • 52:53
 A rare Rózsa's sci-fi score set in
 post-apocalyptic NYC. **\$19.95**



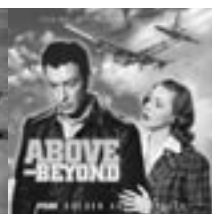
□ Vol. 5, No. 14
The Green Berets
MIKLÓS RÓZSA
Film released: 1968
Studio: Warner Bros.
Genre: War/Adventure
Silver Age Classics
CD released: Sept. 2002
Stereo • 72:37
 A stirring symphonic score,
 (plus "The Ballad of the Green
 Berets"). **\$19.95**



□ Vol. 5, No. 13
Scaramouche
VICTOR YOUNG
Film released: 1952
Studio: M-G-M
Genre: Costume Adventure
Golden Age Classics
CD released: Sept. 2002
Mono • 62:28
 The last of the Golden-Age
 swashbucklers with alternate,
 unused and source cues. **\$19.95**



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



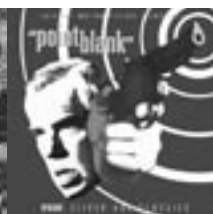
□ Vol. 5, No. 11
Above and Beyond
HUGO FRIEDHOFER
Film released: 1952
Studio: M-G-M
Genre: WWII
Golden Age Classics
CD released: Aug. 2002
Mono • 55:44
 This stirring, progressive score,
 includes one of Friedhofer's
 greatest main titles. **\$19.95**



□ Vol. 5, No. 10
I Spy
EARLE HAGEN
TV Produced: 1965-67
Network: NBC
Genre: Secret Agent
Silver Age Classics
CD released: July 2002
Stereo/Mono • 77:57
 Five episode scores for ground-
 breaking series—all OST, not LP
 recordings. **\$19.95**



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



□ Vol. 5, No. 8
Point Blank/The Outfit
**JOHNNY MANDEL/
 JERRY FIELDING**
Film released: 1967, 1973
Studio: M-G-M
Genre: Film Noir
Silver Age Classics
CD released: June 2002
Stereo • 77:54
 Two tough films based on D.E.
 Westlake's crime novels. **\$19.95**



□ Vol. 5, No. 7
**On the Beach/
 The Secret of Santa Vittoria**
ERNEST GOLD
Film released: 1959, 1969
Studio: United Artists
Genre: Drama, Comedy
Golden Age Classics
CD released: June 2002
Stereo • 70:59
 Two LP scores reissued on one
 CD, with one bonus cue. **\$19.95**



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



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



□ Vol. 5, No. 4
**The Man Who Loved Cat
 Dancing**
JOHN WILLIAMS
MICHEL LEGRAND
Film released: 1973
Studio: M-G-M
Genre: Western
Silver Age Classics
CD released: Mar. 2002
Stereo • 65:37
 A rare two for one! **\$19.95**



□ Vol. 5, No. 3
Joy in the Morning
BERNARD HERRMANN
Film released: 1965
Studio: M-G-M /
Genre: Romance
Golden Age Classics
CD released: Mar. 2002
Stereo • 46:33
 The complete score: romantic,
 surging with passion and haunt-
 ing in its use of melody. **\$19.95**



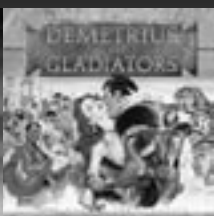
□ Vol. 5, No. 2
Logan's Run
JERRY GOLDSMITH
Film released: 1976
Studio: M-G-M / Genre: Sci-Fi
Silver Age Classics
CD released: Feb. 2002
Stereo • 74:18
 This classic story of a dystopian
 future gets the royal treatment
 in this restored, remixed, rese-
 quenced release! **\$19.95**



□ 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 compos-
 er, 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**



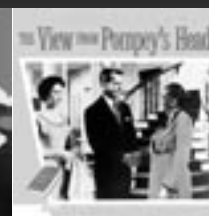
Vol. 4, No. 18
Broken Lance
LEIGH HARLINE
JOHNNY WILLIAMS
Film released: 1954
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Dec. 2001
Stereo • 38:41
 Disney's workhorse composer from the '30s goes West. **\$19.95**



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/Invin 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
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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
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CD released: June 2001
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ALFRED NEWMAN
Film released: 1955
Studio: 20th Century Fox
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Golden Age Classics
CD released: June 2001
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 Biopic receives rich, reverent, melodic score; complete, including source music. **\$19.95**



Vol. 4, No. 6
The French Connection/
French Connection II
DON ELLIS
Films released: 1971/75
Studio: 20th Century Fox
Genre: Police Thriller
Silver Age Classics
CD released: May 2001
Stereo & Mono (I)/
Stereo (II) • 75:01
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Vol. 4, No. 5
The Egyptian
ALFRED NEWMAN &
BERNARD HERRMANN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical Epic
Golden Age Classics
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FRANZ WAXMAN
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Genre: Historical Adventure
Golden Age Classics
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Vol. 4, No. 2
How to Marry a Millionaire
ALFRED NEWMAN &
CYRIL MOCKRIDGE
Film released: 1953
Studio: 20th Century Fox
Genre: Comedy/ Romance
Golden Age Classics
CD released: Mar. 2001
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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**



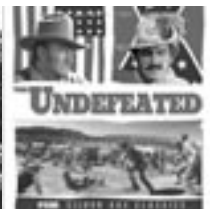
Vol. 3, No. 9
The Stripper/Nick Quarry
JERRY GOLDSMITH
Film released: 1963/68
Studio: 20th Century Fox
Genre: Drama /Action, TV
Silver Age Classics
CD released: Jan. 2001
Stereo (Stripper)/
Mono (Quarry) 73:35
 Early Goldsmith feature w/bonus tracks—plus a TV rarity. **\$19.95**



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
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 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
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Vol. 3, No. 5
A Guide for the
Married Man
JOHNNY WILLIAMS
Title Song Perf. by The Turtles
Film released: 1967
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: July 2000
Stereo • 73:10
 "Johnny"'s best comedy! **\$19.95**



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



Vol. 3, No. 3
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of the Apes
LEONARD ROSENMAN
Film released: 1970
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 A Girl Named Sooner**
 JERRY GOLDSMITH
Films released: 1967/1975
Studio: 20th Century Fox
Genre: Drama/Americana
Silver Age Classics
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Mono (Sooner) • 65:20
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□ Vol. 2, No. 8
Rio Conchos
 JERRY GOLDSMITH
Film released: 1964
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Dec. 1999
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□ Vol. 2, No. 7
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 Leave Her to Heaven**
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Genre: Drama
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 Eve is a true classic; Heaven is brooding film noir. **\$19.95**



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 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**



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



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



□ **FSM-80125-2**
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 MAURY LAWS
Film released: 1968
Studio: Rankin/Bass
Genre: Animagic
Percepto/Retrograde Records
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Film released: 1968
Studio: 20th Century-Fox
Genre: Heist caper
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□ **FSM-80123-2**
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Film released: 1974
Studio: M-G-M
Genre: Thriller
Retrograde Records
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Totally Tube-ular

A TV-on-DVD Special Edition • By Andy Dursin



SAY IT AIN'T SO, DR. NO: Joseph Wiseman in the "One More Pallbearer" episode from *The Twilight Zone*.

As we've discussed in previous Laserphiles, there's been a recent explosion in TV series arriving on DVD. Viewers obviously love the ability to flip through a season at their own leisure, freed from enduring the monotony of re-runs spread across the broadcast spectrum. However, not every box set is created equal: some shows have been treated to better

presentations than others. Here's a recent sampling of recommended, and less-than-recommended, recent packages, spanning from all eras of television history.

Sci-Fi, Horror & Flights of Fancy

The Twilight Zone: The Definitive Third Season (Image, approx. \$99)

Twilight Zone: Seasons 2 and 3 (Image, approx. \$69)

It's been a fantastic year to be a *Twilight Zone* fan, and Image continues to ramp up the goodness with another superlative box set of the show's third year.

Generally regarded as the last hurrah for Rod Serling's show (the fourth and fifth seasons suffered from an appreciable downward trend), the third foray into the *Zone* offers a handful of strong episodes: the curious *Two*, with an "au naturel"

Elizabeth Montgomery and Charles Bronson as survivors of a future war; George Clayton Johnson's outstanding "A Game of Pool," "Kick the Can," and "Nothing in the Dark" (with a young Robert Redford); Serling's seminal *Zone* classics "It's a Good Life," and "To Serve Man," plus the potent "Deaths-Head Revisited"; and Richard Matheson's "Little Girl Lost," which many view as a precursor to *Poltergeist*, sporting an atmospheric score by Bernard Herrmann.

Herrmann's isolated score is one of the many pleasures to be found in Image's five-disc box set. Like their preceding "Definitive" *TZ* releases, the set is packed with outstanding supplements: numerous isolated score tracks (though many third-season shows contained tracked music from other episodes), commentaries from Leonard Nimoy, Bill Mumy, Jonathan Winters and others; vintage clips from "The Garry Moore Show"; trailers and brilliantly crisp, remastered transfers.

Alas, things didn't go so well for the '80s revamp

of *The Twilight Zone*. After a mixed first season, CBS cut the show down to 30 minutes midway through its second season, where it again languished in the ratings and suffered a quick demise—before being briefly resurrected in first-run syndication. Image's box set here contains the remaining run of the "New" *TZ* of the '80s, both its network and syndicated incarnations.

Despite its shortcomings, the second season did boast several strong efforts: Rockne S. O'Bannon's "The Storyteller," David Gerrold's "A Saucer of Loneliness"; and strong remakes of Serling's "The After Hours" and George Clayton Johnson's "A Game of Pool," featuring the author's original ending. Extras include a few scattered commentary tracks and deleted scenes on the second season CBS episodes.

Wonder Woman: Season 3 (Warner, \$39)

Lois & Clark: The Complete 1st Season (Warner, \$59)

The Greatest American Hero: Season 3 (Anchor Bay, \$39)

The recent success of *Batman Begins* and *Fantastic Four* at the box office has sounded the alarm for any and all remaining superhero shows to be released on DVD.

With *Superman Returns* on the horizon for next year, Warner has issued a six-disc set containing all 21 episodes of *Lois & Clark: The New Adventures of Superman*'s freshman year. The initial run of shows showcased this ABC series at its best (no surprise as creator Deborah Joy LeVine departed after the season concluded), with charming performances from Teri Hatcher as Lois Lane and Dean Cain as Superman/Clark Kent. Extras include a pleasing retrospective documentary, pilot commentary and new interviews with the stars.

More entertaining, but also more dated, is the complete third season of *Wonder Woman*, Lynda Carter's final sojourn as the Amazonian Princess and all-around good-looking, able-bodied heroine. More contemporary plots (Diana Prince goes undercover at a sci-fi convention and even takes down an evil disco club owner!) add to the colorful fun, though the disco-ized theme song is a letdown. Warner's set includes the final 24 episodes of the popular show with Carter's commentary on the immortal episode "My Teenage Idol Is Missing."

Also newly available is Anchor Bay's complete



TROUBLED COUPLES: *Lois and Clark* (top); *Unfaithfully Yours* (bottom).



third season of *The Greatest American Hero*, sporting the final 13 episodes from the much-revered (by its fans, at least) 1981-83 ABC series. A few songs are here replaced for the DVD, but the transfers are again superb and the stories as engagingly comic-book as they were back in the early '80s.

Lost: The Complete First Season

(Buena Vista, \$59):

"Hopefully it won't peter out the way *The X-Files* did." That's about the only negative thing one can say about the first season of J.J. Abrams' superb hybrid of adventure, sci-fi/fantasy genre piece and potent character drama. Buena Vista's seven-disc set includes an extended version of the pilot episode, numerous commentaries, deleted scenes, and featurettes that offer some detail on how the show is produced—but not about the truth behind the numerous mysteries of the series itself (well, what did you expect?).

Star Trek Enterprise: The Complete Second Season (Paramount, approx. \$95)

The final (for now) voyage of Gene Roddenberry's beloved franchise continued through a second season of 26 interesting, albeit uneven, episodes. Once again filled with excellent supplements, Paramount's seven-disc box set includes a profile of star Jolene Blalock, deleted scenes, outtakes, an interview with director LeVar Burton, and commentary on a pair of episodes. The transfers and soundtracks are all superb.

Roswell: Complete Season 3 (Fox, \$59)

Third and final year for the entertaining teen sci-fi/drama offers more satisfying storylines than its sometimes rocky sophomore frame, and more engaging performances from its young, ensemble cast. Fox's five-disc set includes the final 18 episodes from *Roswell*, along with personnel commentaries and a featurette.

Cleopatra 2555: The Complete Series

(Universal, \$49)

One of several Sam Raimi-produced genre shows from the mid '90s, this engaging, silly slice-of-bubble-gum sci-fi centers on a stripper (Jennifer Sky) who awakens in the future and fights a world besieged by evildoers alongside pirate captain Gina Torres, who would later find more success (at least of the critical variety) in Joss Whedon's *Firefly*. Universal's box set offers all 28 *Cleo* episodes with deleted scenes, outtakes, and excellent transfers. Needless to say, a guilty pleasure!

Classic Sitcoms

Bewitched: Complete Season 1 (Sony, \$39)

Tabitha: Complete Series (Sony, \$29)

Partridge Family: Season 1 (Sony, \$29)

The recent theatrical "re-imagining" of *Bewitched* might have bombed, but at least it led Sony to issue the complete first season of the original, classic sitcom on DVD. This four-disc box set includes all 36 episodes of the Elizabeth Montgomery '60s staple in newly remastered color. Purists may balk, but quite honestly this is anything but the tepid colorization we saw back in the '80s: With vibrant colors and accurate flesh tones, most viewers would be hard-pressed to guess that the shows were originally shot in black-and-white (the original B&W versions are available separately).

Despite bringing back creative talent like veteran director William Asher, the short-lived spin-off *Tabitha* offers a bland recycling of *Bewitched* for the '70s. Sony's DVD offers all 12 episodes from the disappointing Lisa Hartman series plus a bonus that TV aficionados should love: the original, rejected pilot for the series, starring Liberty Williams as Tabitha and future record producer-actor Bruce Kimmel as her conniving warlock brother.

It's a quality presentation comparable to Sony's four-disc DVD set of *The Partridge Family's* first season, which offers commentaries by Shirley Jones and Danny Bonaduce, new interviews and a pair of bonus episodes from the unforgettable animated spin-off, *Partridge Family 2200 AD*.

The Cosby Show: Season 1

(Urbanworks/Ventura, \$39)

A disappointing four-disc set of one of the all-time

great sitcoms offers mediocre transfers and—worst of all—cut syndicated episodes in place of the (promised) original broadcast-length shows. Fans will want to take a pass, despite the inclusion of the superb *The Cosby Show: A Look Back* special.

The Brady Bunch: Season 2

(Paramount, \$39)

The Brady Bunch got their groove on and loosened up in the sophomore year of their beloved ABC show. Paramount's four-disc set is short on extras but offers uncut broadcast-length episodes with great transfers of countless classic episodes, including the immortal moment when Jan Brady dons a giant black wig in an attempt to stand out from sibling Marsha.

Criterion Corner

Superb new additions to the Criterion Collection include:

Unfaithfully Yours (\$29): Preston Sturges' classic 1948 comedy includes a new, restored high-definition transfer; commentary with Sturges scholars James Harvey, Brian Henderson and Diane Jacobs; a video introduction by Terry Jones; an interview with Sturges' widow, Sandy; rare production correspondence and stills, plus an essay by novelist Jonathan Lethem.

Le Notti Vianche (\$29): Luchino Visconti's 1957 romantic drama offers a new transfer supervised by cinematographer Giuseppe Rutunno; 2003 interviews with writer Suso Cecchi D'Amico, film critics Laura Delli Colli and Lino Micciche, cinematographer Rutunno, and costume designer Piero Tossi; a new audio recording of Dostoyevsky's *White Nights*, available for download as an MP3 file; a screen test of Maria Schell and Marcello Mastroianni, and newly remastered subtitles.

Gate of Flesh (\$29)

Story of a Prostitute (\$29)

Seijun Suzuki's 1964 film is a tough, uncompromising look at prostitutes in post-WWII Tokyo. Superb widescreen cinematography (here reproduced in 16:9 widescreen), an interview with Suzuki and his production designer Takeo Kimura, stills and an essay from critic Chuck Stephens compliment an excellent addition to Criterion's growing library of Asian import gems.

If *Gate of Flesh* is of interest, the harsh black-and-white world of Suzuki's *Story of a Prostitute* is also well worth viewing. This 1965 follow-up offers a more dramatic character piece adapted from a Taijiro Tamura novel. The 16:9 transfer is superb, and critic David Chute offers an essay on the film to

compliment another video interview with Suzuki, Kimura, and critic Tadao Sato.

In Brief

Ghostbusters 1 & 2 Gift Pack (Sony, \$19): This excellent re-issue of the *Ghostbusters* films surprisingly includes brand-new transfers of both movies, easily surpassing their previous DVD versions. The lack of trailers aside, this is a highly recommended new re-packaging from Sony.

Fox Studio Classics: More gems continue to be released from the Fox vaults, including **Hush...Hush, Sweet Charlotte** (\$15), with a superb commentary from critic Glenn Erickson, and the old Roddy McDowall chestnut **Thunderhead: Son of Flicka** (\$15) finally brought home to DVD in a beautiful full-screen transfer at that. **FSM**
Andy Dursin can be reached at andy@andyfilm.com
Visit Andy's new website, www.andyfilm.com, for weekly reviews and analysis!

Downbeat

(continued from page 15)

by me and accompanied by bassoons in a very low, gruff way, and it represents where that character is coming from—he's in a fairly grumpy, grouchy, closed state emotionally. There are certain instruments that are very expressive—most woodwinds are, especially in solos and duos. Violins are a bit corny and 1940s now but the ehru is a great substitute and incredibly unexpected, especially in Tan Dun's work."

While the film plays with a supernatural idea, the composer says he didn't emphasize that element in his score. "There isn't a lot of attention paid to that although there are a handful of cues in the film that are about that ghostly mystery element, but that chapter of the film is fairly short—the period during which there is a mystery rather than a relationship is not very long, so the music does go there when the pair are first meeting and running into each other, but not much after that."

For Kent, *Just Like Heaven* was an opportunity to turn his usual ensemble-based approach upside down and experiment with the full orchestra. "One of the things I'm aware of is that the smaller the ensemble, the more personality the score seems to have, and consequently it seems that when it comes to CD sales and people actually listening to the music, people are more interested in small ensembles. While I like doing that I'm also interested in working with the full orchestra and I wanted to see if there was a way to put real character and personality into orchestral work. Maybe it shouldn't really even be a concern, but it interests me because there's so much film score work that for whatever reason ends up being background wallpaper and performs its function, but no one cares about it or wants to listen to it after the film is over. I don't know if this score really addresses that but that was my intention, to put personality into an orchestral work." **FSM**

Score

(continued from page 15)

between two drivers certainly portended well for Spielberg's skill at creating suspense, and Goldenberg, an accomplished TV score writer as well as Broadway composer, was up to the challenge. This was not the only Spielberg/Goldenberg collaboration, since Goldenberg composed some episodes of *Amazing Stories*. If the producers were really daring, they would have included some of the music from that show. One footnote about Goldenberg, he conceived of and was the accompanist for Bea Arthur's recent one-woman Broadway show.

The compilation sticks closely to the "greatest hits" idea, mostly featuring with the main titles or major themes from each of Spielberg's hits. Not that this is a bad thing (market-wise), but for film music fans, to have the umpteenth version of theme from *Jaws* or *Jurassic Park*, is pretty redundant. They could have, for example, chosen Jerry Goldsmith's wonderful music (without Scatman Crothers' singing) from Spielberg's contribution, "Kick the Can," as opposed to the overdone Overture Suite from *Twilight Zone: The Movie*.

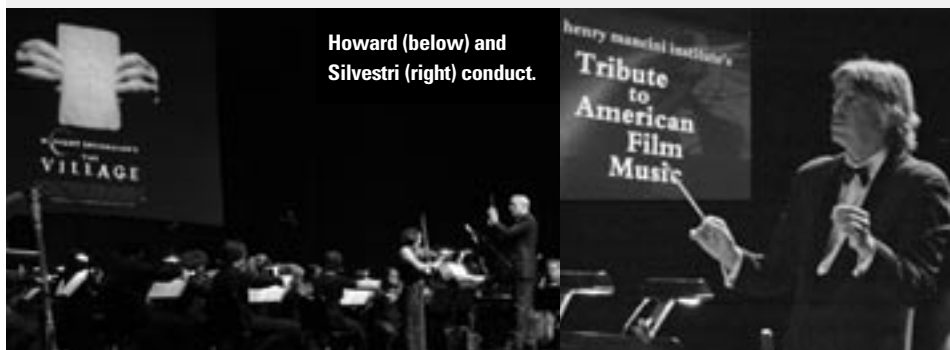
I've always enjoyed the performances of the City of Prague Philharmonic Orchestra on CD, and while their lack of experimentation may be fine for fans who may not want to buy all of John Williams' CDs, it left me wanting more. The usual tracks are fine, and as for the newest re-recording, *The Terminal* is lively, but not much different from Williams' version. **—C.W.**

News Quick Takes

(continued from page 8)

• **JOHN FRIZZELL RECENTLY ATTENDED** the Film Music Conference in Ubeda, Spain, on July 22-24 along with fellow composers Sean Callery, Don Davis, and Brian Tyler. Frizzell will be the festival president next year, and the event will include moonlit concerts with composers conducting suites of their work in Ubeda's 15th-century town square.

"A Tribute to American Film Music" on Aug. 6 at UCLA's Royce Hall in Westwood, CA. The evening's festivities featured the Institute's student orchestra in film music performances under the guidance of guest conductors James Newton-Howard, Alan Silvestri, Michael Giacchino, Richard Kaufman and Paul Chihara (the first composer-in-residence of the Los Angeles Chamber Orchestra).



Howard (below) and Silvestri (right) conduct.

• **ISSUE 45/46 OF MUSIC FROM THE MOVIES** is a 120-page double issue tribute to Ennio Morricone. Features include an extensive biography on The Maestro; a feature on Morricone experts and collectors; a Morricone buyer's guide; and a look at the recent Morricone CD collaboration with cellist Yo-Yo Ma.

• **AS PART OF ITS FREE SUMMER MUSIC Festival**, the Henry Mancini Institute hosted

• **CHRISTIAN DESJARDINS' UPCOMING book** *Inside Film Music: Composers Speak*, will be released by Silman-James Press on Nov. 30.

• **WEARING OUT YOUR CD COLLECTION?** You may want to try Film Music Radio, the new all-film-music Internet radio station featuring streaming TV and film scores 24 hours a day, seven days a week. Visit filmmusicworld.com for more info. **FSM**

Music Composed and Conducted by Maurice Jarre



CROSSED SWORDS WAS a 1978 film adaptation of Mark Twain's *The Prince and the Pauper* by international film producers Ilya and Alexander Salkind, directed by Richard Fleischer and featuring Oliver Reed, Raquel Welch and Mark Lester among an all-star cast. A lighthearted tale of mistaken identity and swashbuckling derring-do, *Crossed Swords* (known by its literary title overseas) was the Salkinds' follow-up to their successful *The Three Musketeers* and *The Four Musketeers*, and it featured the duo's usual collection of highly priced talent both in front of and behind the camera.

FOR MUSIC, THIS MEANT MAURICE JARRE, COMPOSER of *Lawrence of Arabia* and *Doctor Zhivago*. By 1978 John Williams had revitalized the symphonic film score with *Star Wars*, and composers such as Jarre were given full license to apply their talents on appropriate projects. Jarre responded on *Crossed Swords* with a delightfully melodic, heroic and full-blooded orchestral score, the likes of which used to flow from the pen of Erich Wolfgang Korngold and Max Steiner—here modernized by Jarre's inimitable melodic style.

CROSSED SWORDS IS A DELIGHTFUL SYMPHONIC score with multiple character themes. This CD features the soundtrack LP as released by Warner Bros. Records in 1978 (which was all that was available for license). The album runs a generous 40:16 and sequences the score's major themes and setpieces for optimal listening presentation, in fine stereo sound as performed by The National Philharmonic Orchestra.

CROSSED SWORDS WAS ONE OF SEVERAL projects for which Jarre utilized Christopher Palmer as his assistant, and the score has the gargantuan symphonic sound of *Tai-Pan*, *Enemy Mine* (the orchestral portions) and *Mad Max Beyond Thunderdome*. It is a splendid swashbuckling work making its CD premiere at a special lower price.

SPECIAL PRICE: \$16.95 plus shipping



| | |
|---------------------------------|-------|
| 1. Main Title | 3:07 |
| 2. My King | 2:29 |
| 3. Royal Divertissement | 2:10 |
| 4. Crossed Swords | 3:47 |
| 5. Hendon Hall | 3:57 |
| 6. Cauty's Fight | 2:20 |
| 7. Here Comes the King | 2:02 |
| 8. The Prince and the Pauper | 3:04 |
| 9. Coronation | 2:00 |
| 10. Ruffler's Men | 2:15 |
| 11. Fight on the Steps | 2:58 |
| 12. Galliard | 1:49 |
| 13. Procession | 1:50 |
| 14. Tom or Edward | 1:34 |
| 15. Epilogue | 4:04 |
| Total Time: | 40:16 |

Reissue produced by Lukas Kendall

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



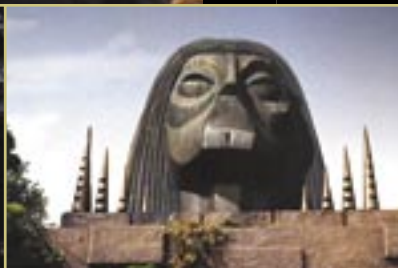
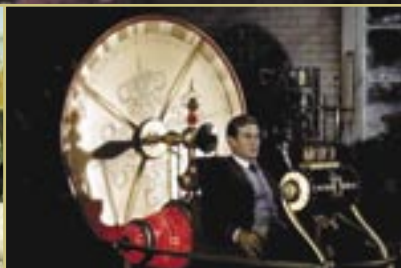
Music Composed and Conducted by **Russell Garcia**



THE TIME MACHINE (1960) IS ONE OF THE MOST memorable cinematic signposts of author H.G. Wells and filmmaker George Pal. The film stars Rod Taylor as George, a Victorian era-inventor (presumably Wells himself) whose time machine takes him through the turmoil of the 20th century to a distant future where mankind has been reduced to sheep-like Eloi harvested by cannibalistic Morlocks. The film boasts a winning performance by Taylor, imaginative visual effects, and one of the most distinctive props in the history of science fiction: the sled-like time machine.

THE SCORE TO *THE TIME MACHINE* WAS BY RUSSELL Garcia, whose earlier sci-fi concept album *Fantastica* had attracted Pal's attention. Garcia was a veteran of the Universal music department who scored two films for Pal at M-G-M: *The Time Machine* and the subsequent *Atlantis: The Lost Continent* (FSMCD Vol. 8, No. 2).

THE TIME MACHINE IS BY FAR GARCIA'S MOST famous work, a thrilling symphonic score bursting with the film's sense of wonder and adventure. Two themes stand out: the majestic main title theme for the story as a whole, and the heartfelt, British Isles-flavored melody for the relationship between George and his best friend, Filby (Alan Young). The score features full-blooded action music (for the terrifying Morlocks), a romantic variation on the main theme (for George's relationship with an Eloi woman, played by Yvette



| | | | |
|---|------|---------------------------------------|-------|
| 1. Main Title/Credits/London 1900 | 3:11 | 9. Weena | 1:48 |
| 2. Terror/All the Time in the World/ Fourth Dimension/ Time Machine Model | 2:49 | 10. Trapped in the Future/Night Scare | 2:55 |
| 3. A Sick World/Warm Friends | 2:24 | 11. Reminiscing | 1:44 |
| 4. The Time Machine/People Scurry/ Fast Change | 2:53 | 12. The Time Traveler | 2:40 |
| 5. Ancient Auto | 1:04 | 13. Morlocks/Fight/Escapes | 8:39 |
| 6. A Good Friend Gone/Off Again/ Quick Construction/Prayer/Sunburst/ Land of the Eloi | 4:54 | 14. Love and Time Return | 2:38 |
| 7. Beautiful Forest/Fea | 3:11 | 15. End Title | 2:02 |
| 8. Rescue | 1:40 | Total Time: | 45:20 |
| | | 16. Outtakes Suite | 7:33 |
| | | Total Disc Time: | 52:44 |
| | | Produced by Lukas Kendall | |

Mimieux), and sound effects-styled but distinctly musical passages (influenced by the *Fantastica* album) for the operation of the time machine.

THIS CD MARKS THE PREMIERE RELEASE OF THE original soundtrack recording for *The Time Machine*. (An earlier recording—released on CD by GNP/Crescendo—was a 1987 re-recording conducted by the composer in Germany, except for three brief tracks from the film itself.) The complete symphonic score is presented in stereo, with “effects” passages (which Garcia himself supervised and considered part of his score) interpolated in mono. \$19.95 plus shipping

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