

Volume 10, Number 6

Original Music Soundtracks for Movies and Television

FILM SCORE

M A G A Z I N E

The End of FSM
—or Is It? Pg. 4

**SPECIAL COLLECTOR'S EDITION
FINAL PRINT ISSUE!**

25 by AFI

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Danny Elfman

The Darkest Buyer's Guide Yet

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Nine Crazy Collaborations

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NEWS & NOTES

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Winter Film & TV Music Special Issue. January 10, 2006

If you contribute in any way to the film music process, our January Film & TV Music flagship standalone issue, the first installment of the 2006 series, provides a unique marketing opportunity for your talent, product or service throughout the year. It features our exclusive "Who's Who in Composing" plus our Oscar® Watch focus on Best Score and Best Song contenders.

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Nov./Dec. 2005

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ON THE COVER: "MAGIC IN THE AIR"

PHOTO ILLUSTRATION BY JOE SIKORYAK

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Arrivederci, Baby!

Keeping the Dream Alive

FSM says good-bye...and hello.

In 1990 I had a dream: to be popular in high school. That was clearly impossible. So I came up with a new dream: to publish a magazine about an aspect of movies I found fascinating—the music. This was before the Internet, before DVDs, before most film scores were available on CD, and before I could drive.

It succeeded beyond my wildest imagination. After 15 years we have published over 150 editions of *FSM*, released 125 CDs on our specialty soundtrack label, maintained a website since 1997, and dabbled in publishing and even documentary filmmaking. But all things change and this issue will be the last printed edition of *Film Score Monthly*—though *all* of our other operations will continue, and then some.

The reason is purely financial: without selling CDs directly to customers (as we did before joining up with Screen Archives Entertainment last year) we don't have the cash flow to cover printing, mailing and overhead. We're getting killed. So as much as I had wanted this print magazine to go on forever, it has to come to an end.

Around a month ago—when we sent letters to our subscribers offering them free CDs for issues not yet received (if you did *not* get a letter, it means your subscription is expiring now, so we're all square)—I thought that would be the end of it. No more *FSM*. But the best thing about this journey has been the amazing people who have joined it. The staff—see below—will not let this publication die, and are producing the best-possible continuation of our legacy. That is *online*, where we probably should have been all along. That way we can concentrate our resources into journalism and programming, and not the delivery mechanism.

We require, for business and clerical reasons, closing the

“hardcopy” subscriptions (hence the aforementioned free-CD letters) and starting new ones for the electronic version. (See below.) If you appreciate this magazine the way I think you do—if you have the kind of love for us that we have for you—then join us on the digital frontier.

I will be concentrating my efforts on our label, producing at least 20 CDs a year of rare and forgotten soundtracks. So you won't find me writing as much, but I will be reading, and listening, as we start podcasts and other multimedia goodies.

I have never been so grateful to everyone for making real a simple dream of a teenager: that those of us who liked movie music could find companionship and understanding. That we could find recordings, information and insight that made the hobby not just easier, but richer and more satisfying. Maybe not everyone will understand why we walk around listening to Williams, Barry and Morricone in our heads, but we do, and we appreciate each other for it. Life just sounds better with a good score.



Lukas Kendall

Welcome to *FSM Online!*

Hi folks, Tim and Jon here (and Joe, Jeff and Doug Adams, too). We were as sad as all of you when Lukas gave us the news of the magazine's fate. After all, we love *FSM*, too, and didn't want to see it just disappear. So, after lots of brainstorming—and thanks to your support and helpful advice—we came up with a plan to keep it going:

We're taking *FSM* to the Internet!

That's right, we're moving online, as a subscription-based “e-zine,” and we hope you'll come with us. We'll

have the same people managing *FSM Online*, the same great stable of contributors, and, most important, the same content you've come to expect from the printed pages of *FSM* over the past 15 years. While it's true you won't have the tactile form of the printed magazine delivered to your home, there is a lot to be gained from migrating to online, digital content. In fact, as we moved forward with these plans, we quickly realized that the Internet is a perfect place for *FSM*, and now is a logical and perfect time to move it there. Imagine a magazine no longer limited by page count, or black-and-white print and pictures, or by time spent at the printer or in distribution. And that just scratches the surface.

Here's how it's going to work:

- First, we're happy to announce, we're returning to our original “monthly” status. Well, “monthly” meaning 10 issues per year. But expect timely delivery, and the two split issues (traditionally April/May and Oct./Nov.) will be jam-packed with extra stuff.
- When we say timely, we mean it—each issue will be available the first week of each month.
- Subscribers pay \$4.95 per month for *FSM Online*. There are no annual subscriptions; it's all strictly monthly. So you can cancel anytime if you want, without having to deal with any leftover subscription fees.
- Each month, you'll receive an email announcing that the latest edition of *FSM Online* is available. Then...
- Go to the *FSM Online* site (which you'll also be able to reach through www.filmscoremonthly.com), enter your login and password, and enjoy the latest issue.

Now let's talk about what you're going to get for your \$4.95 per month (or, a little over 16 cents a day)—and this is where *FSM* in the digital domain will really come to life. You'll get all the critical writing and exclusive content you've come to expect, plus a lot more. At this point we're planning the same amount of text content as we produced

in the monthly issues—chock-full of features, reviews, news, etc. But inevitably we'll make those issues larger, because, well, we can. In addition, we're planning downloadable content like podcast forums, Digital Downbeats featuring audio of composer interviews as opposed to just text Q&As; we're going to be digitizing dozens (if not hundreds) of archival interviews and posting them

arguably more at home in the digital realm—where we can actually watch and listen.

We Need You.

Here's where it gets a little tricky. As excited as we are about this venture, we realized early on that it's not something we can sustain financially without a good portion of our loyal readers coming along with us and

excited for you to see what it looks like. It's got much of the same look and feel of the printed version, but optimized for web viewing. It'll even have a "Cover" each month, much like the ones you're used to! For the best comparison, hold this print version in one hand and compare it to what you see on the screen. The same content is up there, too. We've also put some of the digital stuff up

purchase a subscription; your login will be your email address, and you can choose your password right then. Either way, access to the site will be available to you once the first issue (Vol. 11, No. 1) is online: the first week of January, 2006. (Again, though, you'll get an email to let you know.) Once you've subscribed, your credit card will be charged each month, unless you cancel your subscription.

THE JOURNEY CONTINUES.

Here's a pretty good idea of what *FSM Online* is going to look like. You'll get all the great *FSM* content you're used to, plus exciting new stuff that only a move to the Internet could allow us:

- **Digital Downbeats:** streaming-audio composer interviews
- **Digitally archived content** from 100s of *FSM* interviews
- **Up-to-the minute-news/reviews**—no more waiting on the mailman; just log on!
- **Longer, more in-depth articles...** and more of them
- **Downloadable PDF versions** of every issue of *FSM* ever published
- **Lots more top-secret plans** in the works...

To subscribe, just go here—www.screenarchives.com/fsmonline/sample/—take a look at the *FSM Online* preview site and hit "Click to Subscribe." That'll set you up for the inaugural issue, Vol. 11, No. 1, coming the first week of January. We'll see you online!



for you to listen to; not to mention PDF archives of all the *FSM* backissues, which you can download and print out yourself (...yes, technically you can pay \$4.95 and download every single backissue, but hopefully you'll do it at your leisure). Again, this is just the beginning. Some of what we have planned can't be mentioned yet, but suffice it to say that we're going to take full advantage of the multimedia capabilities that broadband Internet connections allow. *FSM* is, after all, about film and music—which may have been well-served in print, but are

signing up for the new *FSM Online* as soon as possible. (The good news for you is that if that happens, we will easily be able to lower the \$4.95 monthly subscription rate, so we'll see how things are in the early going.) We also realize that there may be some trepidation as to what this newfangled *FSM* will entail. So we've spent a lot of time creating a "preview" sample site for you. It's located here—www.screenarchives.com/fsmonline/sample/—so please go there right now, because we're

there (in shorter sample form) so you can see how that works.

Once you've gone to the sample site, you can immediately subscribe to *FSM Online*. All you have to do is click the button there that says "Click to Subscribe!" You'll be transported to the *FSM Store* (run by our friends at Screen Archives Entertainment) where you can securely purchase a monthly subscription just like you would an *FSM* CD. If you are a returning customer, you'll just use your existing login and password to access the site. If you're a new customer, simply

Keep in mind that although your credit card won't be charged until the end of December, it's important that you sign up now so that we can gauge our subscription base.

So that's our pitch; we hope we've convinced you to stay onboard with us as we attempt to not only keep *FSM* alive, but move it to the next level where it can thrive. We all know that as film music fans we represent but a small niche in this entertainment market. But we think it's a niche worth filling, as much now as when Lukas started the magazine back in 1990. So if you sign up for *FSM Online* (and tell your friends, your family and perfect strangers to do the same), and we provide you with the same exclusive content you've come to expect from the pages of *FSM*, well, there's no telling what this humble venture can become. Here's to the future!

Sincere thanks from your friends at *Film Score Monthly*.

Tim Curran, Jonathan Z. Kaplan, Doug Adams, Jeff Bond, Joe Sikoryak and all of our contributors

news



Kong Score Tossed Out at 11th Hour

Has extreme dieting driven Peter Jackson mad? Okay, maybe that's not the reason, but it's as good a guess as any as to why Jackson replaced Howard Shore with James Newton Howard to rescore his blockbuster *King Kong* with less than eight weeks to go before its release. For the record, here's the "official" version of what happened, from a press release:

Universal Pictures confirmed...that James Newton Howard will compose the original score for the dramatic adventure King Kong, which is directed by triple Academy Award winner Peter Jackson. Mr. Howard replaces Howard Shore, who is leaving the project. Peter Jackson made the following statement: "I have greatly enjoyed my collaborations with Howard Shore, whose musical themes made immeasurable contributions to The Lord of the Rings trilogy. During the last few weeks, Howard and I came to realize that we had differing creative aspirations for the score of King Kong. Rather than waste time arguing with a friend and trying to unify our points of view, we decided amicably to let another composer score the film. I'm looking forward to working with James Newton Howard, a composer whose work I've long admired, and I

thank Howard Shore, whose talent is surpassed only by his graciousness."

This is dispiriting, not just because many of us expected a Howard Shore *King Kong* score to be a film music highlight of the year, but especially because Shore and Jackson seemed to have formed an ideal collaboration, where the composer and director really have a meeting of minds and the composer is given enough time to do the project justice.

Composers as Writers?

ROLAND EMMERICH WILL next direct the prehistoric adventure *10,000 B.C.*, based on a screenplay he wrote with...composer Harald Kloser, who scored Emmerich's productions *The Day After Tomorrow* and *The Thirteenth Floor*, as well as *Alien Vs. Predator*.

ON A SIMILAR NOTE, THE award-winning new independent film, *Forty Shades of Blue*, was co-written by composer Michael Rohatyn, who scored *The Ballad of Jack and Rose*, *Personal Velocity* and *Angela* for director Rebecca Miller.

Now Playing Record Label Round-Up Concerts Upcoming Film Assignments

Bruce Racks Up 10th Emmy

All right, enough's enough. Now give him the feature film he deserves! Well, at least it's good to see our pal Mr. Broughton recognized yet again for a great piece of work, this time for HBO's F.D.R. biopic *Warm Springs*. Here's the full list of the music category winners from the the Creative Arts Emmys, given out Sept. 11:

Outstanding Music Composition for a Miniseries, Movie or Special (Dramatic Underscore)

Bruce Broughton, *Warm Springs*

Outstanding Music Composition for a Series (Dramatic Underscore)

Michael Giacchino, *Lost*

Outstanding Main Title Theme Music

Danny Elfman, *Desperate Housewives*

Outstanding Music Direction

Michael Kosarin, *A Christmas Carol*

Outstanding Music and Lyrics

Dan Studney, Kevin Murphy, *Reefer Madness*; Song: "Mary Jane/Mary Lane"



World Soundtrack Awards Bestowed

The World Soundtrack Awards were given out at the annual Flanders Film Festival in Ghent, Belgium, on Oct. 15. And the

winners were...

Soundtrack Composer of the Year

Angelo Badalamenti (pictured below), *A Very Long Engagement*.

Best Original Soundtrack of the Year

John Williams, *War of the Worlds*.

Best Original Song Written for Film

"Old Habits Die Hard"; *Alfie*; written by Dave Stewart and Mick Jagger, performed by Mick Jagger.

Discovery of the Year 2004

Michael Giacchino, *The Incredibles*.

Joel Hirschhorn 1938-2005

Composer Joel Hirschhorn died on Sept. 18, 2005, of a heart attack in Thousand Oaks, California, at the age of 67. After his graduation from Juilliard he moved to Los Angeles, where he and his writing partner Al Kasha contributed music and songs to such films as *The Fat Spy* and *The Cheyenne Social Club*. The pair had their big breakthrough with the song "The Morning After" from *The Poseidon Adventure*, which earned them the Best Song Oscar and led to yet another Oscar winner, "We May Never Love Like This Again" from *The Towering Inferno*. They also earned Oscar nominations for their song score and the song "Candle on the Water" from Disney's animated *Pete's Dragon*, and Tony nominations for *Copperfield* and *Seven Brides for Seven Brothers*. Their orchestral score for the drama *China Cry* was released on CD by Warner Bros. Along with his composing and songwriting work, Hirschhorn wrote theater reviews for *Variety* for the last six years. He is survived by his wife, two sons, a grandson, his mother, and a sister.

FSM

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Holiday Gifts for the Film Music Collector

not final cover art



Release date: December 13, 2005



Release date: October 25, 2005



DVD in stores November 22nd

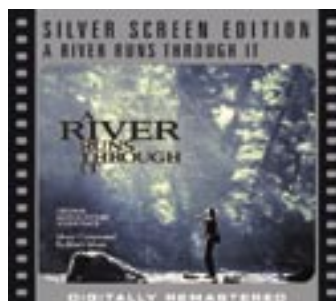
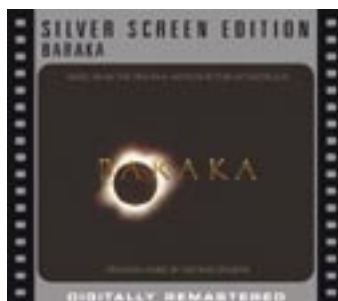


DVD in stores December 6th



DVD in stores December 6th

MILAN SILVER SCREEN SERIES



LOTR: Fellowship

Complete Recordings on a 4-Disc Set Available Soon

On Dec. 13, Reprise/WMG Soundtracks will release *The Lord of the Rings: The Fellowship of the Ring—The Complete Recordings*, containing Howard Shore's complete score for the film. Over three hours of music will be featured on three CDs, with the fourth disc a DVD containing the same music, but in 5.1 Surround Sound. Extensive liner notes will be provided by FSM's Doug Adams.

Allscore

Due in Feb. 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

Available now 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

Due in Nov. is *Rhythm of Peace*, a world-music compilation including music from films *Lost Children* (Ali N. Askin) and *Hotel Rwanda* (Wyclef Jean). www.cinesoundz.com; info@cinesoundz.de

Decca

Available now is *Pride & Prejudice* (Dario Marianelli).

Disques CineMusique

Available now is *The Music of*

Georges Delerue for the Films of Jack Clayton, including re-recordings of music from *The Pumpkin Eater*, *Our Mother's House*, *Something Wicked This Way Comes* and more.

www.disquescinemusique.com

FSM

November's Golden Age Classic release is Bronislau Kaper's *Invitation* (1951) paired with *A Life of Her Own* (1950), two scores (on a single disc) that started with the same melody! The Silver Age Classic features Jerry Fielding's unused score to Sam Peckinpah's *The Getaway* (1972). This CD is being shipped with a free bonus DVD, including a 30-minute documentary directed by CD producer Nick Redman.

Next month: A double disc set of delicious dance music and a double dose of J.B. on CD from LP.

Next year: Another 20 regular releases, plus some Surprises of Extraordinary Magnitude.

www.filmscoremonthly.com

GDM (Italy)

Available now are *Battle of Algiers* (Ennio Morricone) and *Morricone Gold Edition Vol. 2* (3-CD set).

Intrada

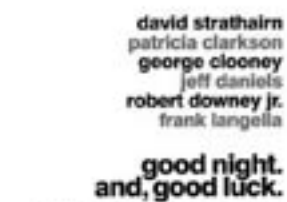
Available now is a re-release of Intrada's re-recording of Jerry Goldsmith's *Islands in the Stream*, conducted by the composer, as part of Intrada's Excalibur series. Due late-Nov. in the Special Collection series will be Frank DeVol's Oscar-nominated score to *Hush...Hush, Sweet Charlotte*. The release is limited to 1,200 copies. Coming for the holidays is an expanded, complete edition of Bruce Broughton's *Silverado* (2-CDs).

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.

(continued on page 10)



NOW PLAYING Films and scores in current release

<i>The Beautiful Country</i>	ZBIGNIEW PREISNER	Mellowdrama
<i>Capote</i>	MYCHAEAL DANNA	not yet available
<i>The Chumscrubber</i>	JAMES HORNER	Lakeshore
<i>Domino</i>	HARRY GREGSON-WILLIAMS	n.y.a.
<i>Doom</i>	CLINT MANSELL	Varèse Sarabande
<i>Dreamer: Inspired by a True Story</i>	JOHN DEBNEY	Sony Classical
<i>Duma</i>	JOHN DEBNEY, G. ACOGNY	Varèse Sarabande
<i>Elizabethtown</i>	NANCY WILSON	RCA
<i>The Fog</i>	GRAEME REVELL	Varèse Sarabande
<i>Forty Shades of Blue</i>	DICKON HINCHLIFFE	Memphis Intl.
<i>The Greatest Game Ever Played</i>	BRIAN TYLER	Hollywood
<i>Good Night, and Good Luck</i>	VARIOUS	Concord
<i>In Her Shoes</i>	MARK ISHAM	n.y.a.
<i>A History of Violence</i>	HOWARD SHORE	New Line
<i>Kiss Kiss, Bang Bang</i>	JOHN OTTMAN	La-La Land
<i>Mirrormask</i>	IAIN BALLAMY	La-La Land
<i>Nine Lives</i>	EDWARD SHEARMUR	n.y.a.
<i>North Country</i>	GUSTAVO SANTAOLALLA	Sony
<i>The Prize Winner of Defiance, Ohio</i>	JOHN FRIZZELL	Milan
<i>Serenity</i>	DAVID NEWMAN	Varèse Sarabande
<i>Shopgirl</i>	BARRINGTON PHELOUNG	n.y.a.
<i>The Squid and the Whale</i>	D. WAREHAM, B. PHILLIPS	Ultra
<i>Stay</i>	ASCHE & SPENCER	Varèse Sarabande
<i>Wallace and Gromit: The Curse of the Were-Rabbit</i>	JULIAN NOTT	Varèse Sarabande
<i>Where the Truth Lies</i>	MYCHAEAL DANNA	Varèse Sarabande

* less than 10% underscore ** songs and score





MAN WITH THE GOLDEN ARMS: Elmer Bernstein at the podium in the '60s.

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, Underworld: Evolution.*
Scott Bomar *Black Snake Moan.*
Bruce Broughton *Bambi and the Great Prince of the Forest.*

C

Jeff Cardoni *Thanks to Gravity, Just Friends.*
Teddy Castellucci *Click, Just My Luck.*
Gary Chang *Sam's Lake.*
Steve Chesne *Press Pass to the World.*
Chuck Cirino *Shockwave, Solar Strike.*
George S. Clinton *Big Mama's House 2, Flakes, The Cleaner.*

D-E

Burkhard Dallwitz *Caterpillar Wish.*
Jeff Danna *Ripley Under Ground.*
Mychael Danna *Black.*
Don Davis *The Marine.*
John Debney *Zanthura, The Barnyard.*
Alexandre Desplat *Casanova, Syriana.*

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.*

F-G

George Fenton *The Regulators, Last Holiday.*
Michael Giacchino *Mission: Impossible 3, The Family Stone.*
Vincent Gillioz *Taking Charge.*
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).*

Larry Groupé *Man About Town.*

H

Jan Hammer *Cocaine Cowboys.*
James Horner *The Chumscrubber.*
James Newton Howard *Freedomland, R.V., Lady in the Water (dir. Shyamalan).*

I-J-K

Quincy Jones *Get Rich or Die Tryin'.*
David Julyan *The Last Drop.*
Kent Karlsson *Silence Inside.*
Rolfe Kent *The Matador, Thank You for Smoking.*
David Kitay *Art School Confidential.*
Johnny Klimek/Reinhold Heil *Aeon Flux.*

L-M-N

Nathan Larson *The Motel.*
Hummie Mann *Suzanne's Diary for Nicholas.*
Clint Mansell *The Fountain.*
Cliff Martinez *First Snow.*
Ennio Morricone *Leningrad.*
Mark Mothersbaugh *The Ringer, Johnny Appleseed.*
David Newman *I Married a Witch.*
Randy Newman *Cars.*

O-P

Paul Oakenfold *Victims.*
John Ottman *Logan's Run, Superman Returns.*
Art Phillips *The Secret World of Sleepwalkers.*
Rachel Portman *Have You Heard?*
John Powell *The Bourne Ultimatum, Ice Age 2: The Meltdown.*

R

Graeme Revell *Goal!, Harsh Times, Call of Duty, Call of Duty 2: Big Red One (both videogames).*
Jeff Rona *The Quiet.*
J. Peter Robinson *Highlander: The Source.*

S-T

Lalo Schiffrin *Rush Hour 3.*
Penka Kouneva-Schweiger *Wednesday.*
Eric Serra *Bandidas.*
Theodore Shapiro *Idiocracy.*
Ed Shearmur *Derailed.*
Howard Shore *The Departed (dir. Martin Scorsese).*
Alan Silvestri *The Wild, Firewall, Beowulf.*
Stephen James Taylor *The Adventures of Br'er Rabbit.*
Brian Tyler *Annapolis.*

V-W

James Venable *Happily N'Ever After.*
Stephen Warbeck *On a Clear Day.*
Mark Watters *Kronk's New Groove.*
Alan Williams *Suits on the Loose.*
David Williams *Planet Ibsen.*

John Williams *Munich.*

Y-Z

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

Get Listed!

Composers, send your info to
editor@filmscoremonthly.com

FSM

The Hot Sheet

Mark Adler *Life of the Party* (replacing George S. Clinton).
Klaus Badelt *Poseidon* (dir. Wolfgang Petersen).
David Box *The Devil Wears Spurs.*
Alan Brewer *Come Early Morning.*
Evan Evans *Hoboken Hollow* (w/ Dennis Hopper).
Michael Giacchino *Ratatouille* (Disney animated), *Looking for Comedy in the Muslim World* (dir. Albert Brooks), *What About Brian* (TV series).
Richard Gibbs *John Tucker Must Die.*
Scott Glasgow *Hack.*
James Horner *All the King's Men, The New World.*
James Newton Howard *King Kong.*
Mark Isham *Eight Below* (Disney).
Harald Kloser *10,000 B.C.* (dir. Roland Emmerich).
Anthony Lledo *Frostbite.*
David Newman *Marigold: An Adventure in India.*
Penka Kouneva-Schweiger *The Third Nail.*
Bradley Parker-Sparrow *The Gift, Shut Eye.*
William Susman *Fate of the Lhapa.*
Brian Tyler *Bug.*
Michael Wandmacher *South.*

Arkansas

Dec. 2, Fort Smith S.O., *It's a Wonderful Life* (Tiomkin).

California

Dec. 9, 10, Pacific S.O. Richard Kaufman, cond.; *Miracle on 34th Street* (Broughton).

Dec. 31, Santa Barbara S.O., *Star Trek* TV theme (Courage), *Addams Family Values* Tango (Shaiman), TV Medley—*Dragnet*, *Alfred Hitchcock Presents*, *The Honeymooners*, *The Lone Ranger*, *I Love Lucy*; Trolley Song from *Meet Me in St. Louis* (Mills/Sterling).

Florida

Dec. 2-4, Florida Orchestra; *Miracle on 34th St.* (Mockridge).

Pennsylvania

Dec. 13, Williamsport S.O., *It's a Wonderful Life* (Tiomkin), *Christmas Carol* (Waxman).

Texas

Dec. 31, Fort Worth S.O., *President's Country* (Tiomkin).

Washington, D.C.

Nov. 25, 26, National S.O., Kennedy Center, Marvin Hamlisch, cond.; *The Godfather* (Rota).

International

Australia

Jan. 14, Miller's Point, New South Wales, Australian Youth Orchestra; *Psycho* (Herrmann).

Brazil

Dec. 4, Municipal Theater of San Paulo; "Cinema in Concert," featuring *Psycho* (Herrmann).

Canada

Nov. 24-26, Ottawa, National Arts Center Orchestra, John Mauceri, cond.; world premiere of "The New Enterprise," 8-minute suite from *Star Trek: TMP* (Goldsmith), *Dr. Jekyll and Mr. Hyde* (Waxman), *Spellbound Concerto* (Rózsa), Canadian premiere, *Mutiny on the Bounty* concert suite (Kaper), Canadian premiere "Watch Your Step" from *Shall We Dance* (Rodgers).

Denmark

Nov. 24, 25, Odense S.O.; *The Untouchables* (Morricone), *Basic Instinct* (Goldsmith).

Germany

Jan. 14, 15, Gewandhaus O., Leipzig, John Mauceri, cond.; "Between Two Worlds" film music concert, European premieres of "The New Enterprise," 8-minute suite from *Star Trek: TMP* (Goldsmith), *Dr. Jekyll and Mr. Hyde* (Waxman), *Mutiny on the Bounty* concert suite (Kaper), "Watch Your Step" from *Shall We Dance* (Rodgers). **FSM** Always call the box office to confirm!

Thanks as always to John Waxman at Themes and Variations, the source for film score concert music and parts. Visit www.TNV.net for more information.

Record Label Round-Up

(continued from page 8)

Lakeshore

Available now is *The Chumsclubber* (James Horner).

La-La Land

Available now is *Kiss Kiss, Bang Bang* (John Ottman). Due in Nov. is a 2-CD, limited-edition *Lost in Space 40th Anniversary Collection*. The set will feature remastered cues from the series as well as over 70 min. of previously unavailable material, and will include music by John Williams, Alexander Courage, Herman Stein, Fred Steiner and Leith Stevens.

www.lalalandrecords.com

Mellowdrama

Available now is *The Beautiful Country* (Zbigniew Preisner).

Monstrous Movie Music

After many delays, MMM is back, as promised, with its next two releases. Due later this year is *Mighty Joe Young (and Other Ray Harryhausen Movies)*, featuring music from *Mighty Joe Young* (1949; Roy Webb); *20 Million Miles to Earth* (1957; Mischa Bakaleinikoff) and Columbia library cues by G. Duning, F. Hollander, D. Diamond, D. Amfitheatrof, M. Steiner, D. Raksin and W. Heymann); and *The Animal World*

(1956; Paul Sawtell). *This Island Earth (and Other Alien Invasion Films)* features the complete score from *This Island Earth* (Herman Stein, Hans J. Salter, Henry Mancini); *The Day of the Triffids* (1962; Ron Goodwin's semi-rejected score); the Main Title from *War of the Satellites* (1958; Walter Greene); the Main Title from *Earth vs. the Flying Saucers* (1956; Daniele Amfitheatrof).

www.mmmrecordings.com

Milan

Available now is *The Prizewinner of Defiance Ohio* (John Frizzell).

Naxos

Available now is the concert-work CD *Akira Ifukube: Sinfonia Tapkaara* (Akira Ifukube).

Percepto

Due imminently is *The Reluctant Astronaut* (Vic Mizzy).

www.percepto.com

Perseverance

Now available are *Loch Ness* (Trevor Jones) and *The Punisher* (Dennis Dreith; 1989).

www.perseverancerecords.com

Saimel

Available now are *Le Due Stagioni Della Vita* (Morricone) and *Oceano* (Pino Donaggio).

www.rosebudbandasonora.com/SAIMELHTM

Screen Archives Entertainment

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

www.screenarchives.com

Silva

Available now are *League of Gentlemen's Apocalypse* (Joby Talbot) and *The Chronicles of Narnia: TV Scores by Geoffrey Burgon*.

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.

SMCD

Available now is *Adventurous Andy* (Alan Williams).

Sony

Available now are *Dreamer* (John Debney) and *The Legend of Zorro* (James Horner).

Sony Classical

Due Nov. 22 is *Memoirs of a Geisha* (John Williams), featuring Yo-Yo Ma and Itzhak Perlman.

Ultra

Available now is *The Squid and the*

Whale (Dean Wareham, various).

Varèse Sarabande

Available now are *Prime* (Ryan Shore, various), *Stay* (Asche & Spencer), *The Fog* (Graeme Revell), *Where the Truth Lies* (Mychael Danna), *Doom* (Clint Mansell), *Duma* (J. Debnay, George Acogny), *Firefly* (TV series; Greg Edmonson) and *Stargate: Atlantis* (Joel Goldsmith); Nov. 22: *Zathura* (John Debnay) and *The High and the Mighty: A Century of Flight* (LSO, cond. Richard Kaufman); Dec. 6: *Water* (Mychael Danna); Jan. 24: *Nanny McPhee* (Patrick Doyle).

www.varesesarabande.com

Walt Disney

Due Dec. 13 is *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Harry Gregson-Williams).

Warner Bros.

Available now is *Harry Potter and the Goblet of Fire* (Patrick Doyle).

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

mailbag

**The last raves,
rebukes and
rebuttals to *FSM*
you'll see on paper.**

Lalo CDs

I read your recent reviews of Lalo's *Caveman* and *Magnum Force* CDs and couldn't agree more. *Magnum Force*, in my opinion, is better than *Dirty Harry*, basically because it really sounds like the '70s. There's another score he did that is even better than *Magnum Force*. It's for the somewhat boring Charles Bronson flick called *St. Ives*. The music keeps this movie alive. Rent or buy a copy of the film and listen to the music. It gets better and better as it runs its course. *St. Ives*, in my opinion, is one of the best "Urban Crime Jazz" scores (with *Magnum Force* and *Dirty Harry*). And yes, it would sell like the others. The fans know what they want, and I think they have spoken in regard to the sales.

Randy Viscovich
rviscovich@msn.com

Stu-pid Series?

Thank you for releasing Stu Phillips' sublime music for the *Knight Rider* series. Although I am not the biggest fan of the original *Battlestar Galactica* album, I jumped at the chance to finally get *Knight Rider* music separated from the stupid series it was attached to. Not just because of the theme or its various reworking during the action-cues, but also the trademark string writing (as in "Not Bad," "Through a Truck" and "Mad Love").

John Bijl
Rotterdam, Netherlands

Russell Garcia's *The Time Machine*

What a nice surprise to see the original tracks of Russell Garcia's score to the 1960 *The Time Machine* finally made available. This is the definitive release, far outdistancing the 1987 rerecording conducted by the composer and

produced by #1 *Time Machine* fan Arnold Leibovit (though others might take exception to that moniker). This is not to say that Leibovit's recording should be condemned, because it was a decent attempt. Some of it is remarkably authentic. But the sound effects, so integral to the overall sensibility of the score, were missing—with the exception of some synth material that could best be labeled a "place holder." Now that the "futuristic" sounds have been integrated into the orchestral cues, it's clear that this marriage is what had given the original score its magic. And of course, Garcia's earlier work along those lines is what attracted George Pal to the composer in the first place.

But beyond the lack of the sound effects in the '87 release, the performance of many of the cues do not have the vigor of the original 1960 performance, nor the correct tempo. And although it was nice to get a suite included from Garcia's other score for producer Pal, *Atlantis: The Lost Continent*, not only was the tempo off on that one as well, Garcia actually altered the melody of the opening theme! Now that FSM has also released that original score, we can play them back-to-back to see the difference.

Along with the original 1933 *King Kong*, the 1960 *Time Machine* was an absolute favorite film of mine as a youth, and I probably saw it at least 40 to 50 times even before it was shown on TV. So I knew it upwards, sideways and backwards. When it finally did run on TV, I shot Super 8mm movie footage off the screen just so I could study the visuals. So what FSM's release of this score does for me is to fulfill a long dream to actually own the original soundtrack, something the '87 rerecording only whetted my appetite for. As usual, FSM has done a fine job of piecing

everything together. The graphics are all top notch, and I even see artist Reynold Brown was given credit for the poster art replicated on the cover. He did the poster art for *Atlantis* as well.

And the sequencing of the new release brings the whole package to a high level. The '87 release just got it wrong. Why in the middle of the score is there a reprise of the End Title? The FSM release gives the time travel sequence its proper running time. To me, this sequence was what I always looked forward to each time I saw the film, and I always loved the



odd and even creepy futuristic sound effects that featured prominently once Rod Taylor arrived in the year 802,701. It is the length of time the film spends on the journey, and the futuristic sounds that, at least for me, account for the feeling that once we get to the world of the Elooi and the Morlocks, we feel we're a long way from where we started.

This is something the 2002 version fails at miserably, even though I think the remake is not as bad as some critics contend. However, its

short length leaves a number of ideas thrown out and undeveloped, and it makes a fatal mistake that it can never fully recover from, and that is making the main thrust of the story [spoilers start here for those to care] not the time machine itself, but the untimely death of the time traveler's fiancée. Following that, the machine is only a means to bring her back from the dead, which he can never do, and doesn't have the mystique or charm it has in the original film. In an earlier draft of the screenplay Vox is a robot and plays a bigger role, and more time was spent in the future. It was apparently a troubled production and much of the material in the future was cut out for various reasons. [End spoilers]

Although I did like Klaus Badelt's score to the remake, it needed what Garcia did with the original: a clever blending of a traditional orchestra with some strange sounds as a futuristic counterpoint. Well, FSM got it right by understanding the integral importance of the sound effects, and has taken care to mix them into the music to make for a pleasing listening experience. I wish the same care had been taken with the liner notes. Now, probably by now, you've caught some of the errors, and you're likely kicking yourselves for not catching them before going to print. Yet much of it feels a bit rushed, with perhaps too much reliance on previously written material (*Cinefantastique*, Randall Larson's book, etc.).

I wonder why this happened? It seems a shame so much care went into the music itself (which is where it counts, of course), that the liner notes don't come up to the same standard. I realize Lukas' team must be working hard to keep these CDs released on schedule, however, if there isn't the time to check the facts properly, perhaps proof reading should be given to someone else, or even to one or two or more of your readers.

In the notes it's stated *The Time Machine* was the third major Hollywood film to be made based on a novel by H. G. Wells, following *The Invisible Man* (1933) and *The War of the Worlds* (1953). Well, *The Island of Lost Souls* (1934), based on Wells' *Island of Dr. Moreau*, certainly had a higher budget than *The Invisible Man*. This is not to even mention two major British productions of the 1930s, *Things to Come* and *The Man Who Could Work Miracles*. The former has more in common with *The Time Machine* than do the two Hollywood productions you listed. To refer to Rod Taylor's character as H. G. Wells is a bit misleading since he is really only referred to in the film as "George." Even though the machine itself has "Manufactured by H. George Wells" inscribed on its control panel, it's something more of an in-joke. That, of course, can be forgiven, since what you suggest makes sense. But there are a few more.

The time traveler's friend, Filby, is spelled "Philby" in the third paragraph, but properly elsewhere. Filby is also attributed incorrectly to Alan Cummings instead of actor Alan Young (who indeed was the star of the *Mr. Ed* TV series). Also on page four Yvette Mimieux is described as playing a character in *Toys in the Attic* who is "developmentally disabled." This is a surprising error since *Attic* is an FSM CD release and easy enough to check. In *Toys in the Attic* Yvette played a jealous wife, but the "development disabled" character mentioned in your notes was from *Light in the Piazza* (1962) where Yvette plays a 26-year old with the mind of a girl of 10, caused by an equestrian accident. Indeed she was typecast, but not as a vacuous blonde, rather as a victimized innocent, a character type that reoccurred in (among others) *Where the Boys Are* (1960), *Diamond Head* (1963), and later, a bit tougher, but still a victim in *Jackson County Jail* (1976). In *Piazza*, her performance is quite moving.

Once we get to the track listings things settle down, with the exception of the cue "London 1900," noted as being "a simple British folk

song-style," when in fact, this is (and as you refer to it later) "Filby's Theme," which has a Scottish flavor to associate the melody with the character played with strong Scottish aplomb by Alan Young.

The rest are missed opportunities, really. The transfer to 2" analog tape for "home video project" your notes describe on page 9, was in actuality done for the MGM/UA laserdisc and VHS release of the film in 1992. At that time the score was nicely remixed into the film in stereo. Track 6 of FSM's CD, however, "A Good Friend Gone," begins with a musical sting, when George learns from Filby's son (in the year 1966...the future in 1960 of course) that Filby the senior, George's friend, was killed in the war. This rather overly emphatic musical sting was dialed down in the original mix of the film in 1960, but left up in the remix for laserdisc. It rather cheapens a previously effective scene. When the film was released on DVD years later, the problem was either corrected or they went back to the original mix. I do not know which. As you have it on your CD release, it is up at full volume, which is in keeping with what FSM tends to do on their CDs: release the music as the composer wrote it. So good, it's preserved for posterity.

In "Reminiscing," it is actually one morlock that grabs Weena, and if you have the DVD, freeze the image when the creature grabs Weena and step through it frame by frame. You'll see a mustasched crew member with blue arms but no morlock mask spring in and pull her away. Of course it happens so fast, and it's such a shock because of the strident musical sting, it's never seen when playing at normal speed.

Since the original music tracks for *The Time Machine* existed, I would like to know why Leibovit chose to re-record the score instead of licensing the original tracks and just remixing as FSM has now done? And since the original tracks to *The Time Machine* exist, surely tracks for Leigh Harline's score to Pal's *7 Faces of Dr. Lao* also exist. And perhaps his *Wonderful World of the Brothers Grimm* as well.

And finally, why is *The Time Machine* a Golden Age Classic and a year later, *Atlantis the Lost Continent/The Power* a Silver Age Classic? I would think the presence of Rózsa would alone qualify *The Power* as Golden Age even though it's from 1968.

All in all, and in spite of the problems with the liner notes, this is a fantastic release and a CD that will get a lot of play in my household. *The Time Machine* is not only one of the greatest science fiction scores of all time, but one of the great romantic scores as well.

Kirk Henderson

kirkworks@comcast.net



Major Dundee

I would like to comment on Joe Sikoryak's article, "Who Is Daniele Amfitheatrof" in the March/April 2005 issue of *FSM* (Vol. 10, No. 2). Based on personal recollections and numerous interviews I had with Amfitheatrof between 1970 and 1980, I can add clarification to the piece.

I'll begin with the composer's own comments on the directives he received from the producer of *Major Dundee*, Mr. Jerry Bresler. Amfitheatrof informed me at our first interview in May 1970 that he was hired for the job on the personal recommendation of Dr. Miklós Rózsa, who was first approached by Bresler to compose the score.

Recalled Amfitheatrof: "He asked for an 'upbeat, old-fashioned '50s type score.' At the time of the recording I was obliged to add certain textural changes in the orchestration

following his objections to 'the tone' of some cues. One was the cue titled 'Are You El Tigre?' My original orchestration of the so-called waltz, depicting the scene of Heston and Berger copulation in the lake, was dissonant, in the style of Bartók. Bresler did not approve. I rewrote the cue to his satisfaction, but it ended up sounding more like 'Max [Steiner]' than 'Daniele.'

"There were many other changes, which were attended to on the recording stage. I had an excellent hand-picked orchestra contracted by Marian Klein, including John Williams [piano], Emil Richards [percussion] and Laurendo Almeida [guitar]. So it was not as difficult as it might otherwise have been on account of their cooperation.

"The sound of the five-note motif for the Indian Chief Chariba has already been commented on by some of my colleagues. Jerry Goldsmith, for one, told me how much he liked it. The effect was achieved by altering the playback speed of the tape recorders, then overdubbing the playback of the three anvils, each of different length, struck by the metal hammers. I worked with Emil Richards on this beforehand. I had used a similar effect, without overdubbing, in the 1930s with my concert work, *American Panorama*. Bresler liked this effect, as I recall. He was also fond of my march for the Mexican militia, which he remarked sounded like 'Three Blind Mice.' Actually, I jotted this motif down on the back of a cocktail napkin while waiting to meet him at the old Brown Derby restaurant.

"Mitch Miller produced the Columbia Records soundtrack album. He was responsible for the re-recording of the songs performed by his 'gang.' The rest of the music on the LP was extracted from the session tapes, which by the time we set about to select tracks, had been mixed down to mono sound. We were informed by Columbia Pictures that the stereo tracks had been 'wiped,' and these tapes were reused for another film. Mitch Miller decided on the addition of various sound effects to mask

the mono tracks. I assisted him in this regard. I was not happy with this intrusion on my music, but I offered no complaint since I was so pleased that after many years my film music was being recorded again for commercial release...”

In closing, I would like to advise readers that other commercial recordings exist of Amfitheatrof's music, including *Dance of the Seven Veils* (RCA's *Wonderful World of Classic Film Scores*), the M-G-M film *Trail* (Label X's *America at the Movies*), and, I believe, cues from the Columbia Pictures library on two compilation CDs from Monster Movie Music.

I trust this will enlighten *FSM* readers about this most unjustly neglected of the major composers who worked in Hollywood during the Golden Age. Perhaps, it may even rekindle new interest in his work.

John Steven Lasher
Broken Hill, NSW, Australia

Suggestions for Future Articles

How about interviews with the composers for various animated series, like Adam Berry (*Kim Possible*) or Charles Brissette and Brian Causey (*Jimmy Neutron*)? Or maybe a piece on Maury Laws, the Rankin/Bass composer who did all the Holiday specials?

James Smith III
Williston, North Dakota

The Last Mail Bag Entry

I'm a lucky guy. I got the very last of your "complete" magazine collections, and boy would I have been missing out had I not done so. There is a generation's worth of valuable articles in these pages, and it's been fun to compare the first issue (a one-page flier) from June 1990 to the most recent magazine.

Too bad you dropped "Score Internationale" along the way. It was my favorite column!

Pierre Pouliot
Beauport, Quebec

Good-bye, Pierre!

Send your condolences to
Mailbag@filmscoremonthly.com!

FSM

Serenity Now!

David Newman saddles up for a stint in outer space. • By Jeff Bond



WAY, WAY OUT WEST: *Serenity* combines the best of horse opera and space opera.

The spaceship *Serenity*'s road from the small screen to the big screen didn't take quite as long as the starship *Enterprise*'s, but in many ways it was almost as circuitous. Writer/director Joss Whedon launched his "space western" show (entitled *Firefly*) about a transport ship of rebels working under the heel of an Orwellian "Alliance" on Fox in 2002, but the show was quickly canceled; it wasn't until the series was put on DVD that a large

and fervent fan base became apparent. Whedon took the idea to Universal and the studio greenlit it as a feature film, taking the unusual tack of preview-screening the movie more than 60 times to generate word of mouth among its fan base. The final film featured all of the TV show's original cast with Whedon behind the camera, but for the score Whedon eventually settled on David Newman, whose lengthy list of credits not only included numerous comedies but also the space spoof *Galaxy Quest* and the retro comic book adventure *The Phantom*, both of which featured bold orchestral scores.

Serenity's long gestation allowed Newman an unusual opportunity to work on a longer schedule than most film composers ever see. "I worked on it for almost six months," Newman says. "I started at the end of January. I had never seen *Firefly* so I looked at some of that, but it was a different beast in a way so in terms of the music Joss Whedon didn't want it to be so much like the TV series, which was more of an all-out western thing. Even though there's a little of that in the score, we were trying to be as subtle as possible

with it. We weren't pouring over the series trying to figure out what to do; it was kind of a reconception of the whole piece." Some of the conventions of the series included full banjo-pickin' flyby shots of the *Serenity* (some characters on the show even rode horses), and Newman says he was asked to reflect a bit of the TV show's feel while moving off in his own direction. "There's definitely a western Americana flavor to the score; the question for us was how much of that to do and how big to get and how not big to get; it was more of an issue based on the actual piece itself than the series. The series hardly ever came up in all our discussions, except we did put in an arrangement of Joss' theme in the end titles, and it does have this westernish flavor to it."

Meanwhile Newman applied himself to creating the melodies that would drive the score and enhance the film's plot, which focused on the *Serenity*'s mysterious passenger River (Summer Glau), who's being pursued by a dangerous Operative from the Alliance (Chiwetel Ejiofor). "There's a theme for the ship itself, which was the most difficult

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theme to get; a theme for the young girl River, who's psychic, and that's the one I got to first; and then there's a theme for the Operative, the quasi-bad guy in the movie. The River theme...when I first talked to Joss I was in Indianapolis because I had written a piece for the Indianapolis Symphony based on themes my father [legendary film composer Alfred Newman] wrote, called *Songs of My Father*. I was there for about five days and there was a square piano, like a baby grand but square, kind of a 19th-century piano, and this piano was completely out of tune as if no one had touched it in 10 years. I started messing around and there were some really beautiful things in it and it sounded like this character to me. Its kind of hidden in the movie but it's all over the movie in terms of her character, and I wrote a theme for her using that, and the Operative theme came a little slower. But the Serenity theme, I must have written that about 20 times. It was like writing a TV theme, or what I imagine that would be like—I wrote over and over and over again. It was either too big, too small, too country, too orchestral or whatever. What we finally hit on was that cello thing with the quartet, this solo cello group seemed to work for the character of Mal (Serenity's captain, played by actor Nathan Fillion) and the ship, so once we got that we were good. That was the hardest thing, and I did that on and off for months. I wrote a lot of different themes and some good stuff too, but this one worked the best."

The *Serenity* score not only balances three primary themes, but a great deal of complex action material, percussion, staccato piano, samples and electronics—although Newman says he didn't want any overt presentation of synthesized sounds. "Joss never wanted it to be too big; he was always trying to get me to do less and I'm always pushing for a little more, but I would say 50 percent of the score is not electronics—that's a misnomer—they're samples, recordings of live instrument. My whole background is orchestra and I started studying music playing the violin. So I played in orchestras from when I was a kid, with the American Youth Symphony and the Young Musician's Foundation, so I came to electronics later. And my whole view about this is I want the electronics to be as un-ostentatious as possible and as much as possible to be an adjunct to the orchestra. The main thing about orchestrating to me is to have a blend, not that you can't tell who's playing, but that it's one vision of musical content. The electronics I treat like acoustic instruments; I orchestrate with it and I orchestrate around it, and it's all one thing to me."

Throughout the score Newman strove for contrast between the Serenity-, River- and Alliance-related materials to emphasize the differences

between Whedon's down-to-earth heroes, the mystery of River and the dehumanizing aspects of the Alliance. "Joss wanted this Orwellian world of the Alliance to feel really sterile in a way, and then he kept saying he wanted the *Serenity* crew

to be like a flash of oxygen or a blast of fresh air, something from the past that's so organic as opposed to the other world that's so mechanized and inorganic. But again, we wanted that to be subversive, a texture you weren't totally aware of rather than being out front, and to try and unify that in some way and make a statement. A lot of directors don't want you to make a statement and he was pretty

cool about that—he didn't want it to be a big, huge statement, but there are moments where it could be big and he let me go really far with that. There are some big, gothic moments in the score."

Newman had to wrap up the movie with not only an immense space battle but also a sustained and sound-effects-heavy climactic battle involving both noisy weapons and hand-to-hand fight. "He always said that the space battle could be big. I didn't have any woodwinds in the orchestra, just brass, strings and percussion. We tried to find places to come down because it can get a little overwhelming—it just goes and goes and from there on to the end of the movie it's almost solid music, and I feel a lot of movies now just have too much music. But certain things need music, whether I like it or not."

Time on His Side

For Newman, the long schedule on *Serenity* was a luxury he's not often afforded. "I did another movie in between but there wasn't very much music in it; they kept recutting *Serenity* and the release date got moved back. It was great though, and as many notes as I had and as much as I had to do it really helps taking some time to do something like this, especially if you write for a while and then stop and go back. You have all this time to think about it and even not thinking about it is helpful.

"Joss really wanted it to sound different, and to be honest, I'm not a big champion of my own music. But when we mixed the album I thought that it really sounded different and it really doesn't sound like anything else I've done, and it was nice having the time to screw around and rethink things. I wrote lots of music that then informed what I ended up with. It's a lot better to have time, but unfortunately no one seems to give a damn. There's really no reason you can't have this much time; it's plain and simple mismanagement. There are also changes in culture and in people's training, but none of that should mean anything. It wouldn't cost any more money to spend a little more time on these things."

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The End of Print

A tip of the hat and "Bon Voyage" from some of *FSM*'s friends and family from over the past 15 years.



I remember the first issue of *Film Score Monthly* that I bought at a Tower Records in San Francisco: A dog-eared, banged-up copy of Vol. 1 No. 36/37 with Elmer Bernstein on the cover. I almost didn't notice it, next to *Strange Skin* and the other tattoo rags in the dark corner of the newsstand. But holy smokes, it was an honest-to-god film music magazine! As a score fan and a magazine designer, I was doubly interested. So imagine the conflicting emotions in my pounding heart as I read the editorial on page three—a single-spaced, un-indented rant about how *FSM* stood apart from the magazine industry: "My basic philosophy in editing this sucker is to take the music seriously, not the magazine. It seems that whenever a new magazine starts up, the first thing the publication is concerned with is itself..." And then, before I could sputter out a defense, he went on to further defame my chosen profession by complaining about the typical magazine's "pre-conceived formatting (usually artsy-fartsy)...I couldn't care less about this stuff."

So began the complicated relationship between this publication designer and that magazine publisher, which happily continues to this day. Turns out that Lukas Kendall couldn't be easier to work with, and we've managed to collaborate on over 75 issues of *FSM* and 130 CD packages so far. He's not afraid to tell me when he thinks I'm wrong

and I'm not afraid to ignore him when I disagree—and anyway, the music keeps us together. But my experience is not unique; lots of folks have been, um... touched...by their experiences with *Film Score Monthly* and its founder. So forgive us if we put the music aside for a moment, and talk about us.

—Joe Sikoryak, *FSM's Friendly Neighborhood Art Director*

First Contact

Despite having had the privilege of working with Lukas since 1998 (on all but one of *FSM's* 120-plus CD releases), I did not actually meet him in person until August 2001. On vacation with my family in Southern California, I headed up to Culver City one day to hang out with Lukas prior to attending a John Williams concert at the Hollywood Bowl. Lukas had recently acquired several oversized movie posters (including *The Black Hole* and *Star Trek: The Motion Picture*) and had them framed. Now he wanted to hang them in the stairwell of the *FSM* suite. He needed someone (me) to hold them in place while he climbed up a rickety wooden stepladder (one side precariously balanced on the stairwell, the other even more precariously on a pile of L.A. phone books).

So we spent two hours of my vacation laboring

in a stifling stairwell with no air conditioning on a hot August afternoon, after which Lukas persuaded me to proofread liner notes—while he took a nap on the *FSM* couch. That was just the beginning of a very eventful day: celebrity sightings at Lukas' birthday dinner, a pornographic birthday gift to Lukas from the Kaplans (plus a light saber from Jeff Bond), and a mad dash on foot to the Hollywood Bowl (Lukas had underestimated the time it would take to walk there from Bond's apartment). I will always remember it fondly!

—Jeff Eldridge, *FSMCD Production Assistant and Chief Grammarian*

Making Soundtracks

In 1977, at 16, I started collecting soundtracks with *StarWars*, read comic books and a magazine called *Starlog*. In 1991, I received a peculiar call from a very mature 16-year-old who was collecting soundtracks, reading comic books and a magazine called *Starlog*. Thus began an association with an amazing youth.

Lukas had somehow received or obtained a copy of a sale list of duplicate LP soundtracks that I had written. On the back was a small column I had written about soundtracks. At that time, there



was no e-mail, no eBay and few cell phones. But, on Lukas' desk, in the woods of Martha's Vineyard, there was a new Macintosh computer. I agreed to write a regular column about soundtracks—chiefly vinyl LPs, which still dominated. CDs had only started to appear in larger numbers, and James Horner's

Unfortunately, as Lukas and I, despite years of contact, had never actually met face-to-face, the result was more confusion than chuckles. And so it was that Lukas' first words to me were, "Who the hell *are* you!? Get the hell out of my car!"

—Doug Adams, *FSM's Resident Musicologist*



Cocoon remained impossible to find (although Lukas had one and I didn't!).

For years, we had much to say about soundtracks. Lukas worked incredible hours in high school, through college and in relocation from East Coast to West. The publication grew, matured and unbelievably survived (as few do).

In one of our first conversations, I told Lukas that one day he would be producing soundtrack CDs. To this day, I do not know why I said this. There was something in that 16-year-old's voice, logic or dreams. Lukas, you made me cry at Christmas, 2004 when I held and heard *Mutiny on the Bounty* like never before. Bronislau Kaper and many others are smiling—maybe even Bernard Herrmann!

—Dr. Robert L. Smith,

Author of *FSM's Soundtracks on CD*

Welcome to the Clubhouse

I first began contributing to *FSM* as an undergrad at the University of Illinois. Lukas set me up with interviews, checked in via email to see how things were progressing, called up to give his regards and generally took advantage of all modern technology offered to keep the connection. After a few years Lukas made the jump to the West Coast and, at his invitation, I decided to make a trip out to L.A. As it turned out, I ended up meeting the Kaplan brothers (then undergrads at U.S.C.) the same day Lukas and I were to get together, only a few hours earlier. Jon and Al, being Jon and Al, decided that when Lukas arrived, they would not only avoid introducing me, but would refuse to acknowledge my presence. (You have to know the Kaplans to understand that this isn't antisocial behavior—it's their seal of approval, a welcome to their deviant and unnervingly acute sense of humor.)

Into the Dark Pool...

After my first exposure to *FSM* (probably picking up a copy at a record store or a convention) I felt compelled to write Lukas and offer my services as a critic/essayist. I do remember being impressed by the quality of the 'zine, especially considering that it was most obviously (at that time) a one-man operation. I must've thought "This guy is so young, but is doing such a great job; he could use some help, and I'm just the guy to give it to him!"

Anyhow, Lukas called and said something like "Yeah, so write something." He mentioned me in the editorial of one of the first issues in which my efforts appeared. He told readers, in his typically emotional, gushing manner "Some guy named John Bender wanted to submit stuff; who knows why. Anyhow, he seems to be into Italian soundtracks; who knows why." I was touched. I knew that, from then on, he and I would grow closer together, platonically, spiritually and culturally.

I used to play this game with myself where I would rehearse what I would say to Lukas before getting him on the phone. The damned thing is that, no matter how short and abrupt I contrived to get my communications with him, he would still manage to squeeze in a "Look, I've gotta go!" I'd hang up and think, "Damn! Next time I'm gonna finish before he gets a chance to say that!" It never happened. Lukas is not a social butterfly, but then, if he was, we probably would not have all those wonderful *FSM* CD releases.

The great things he has accomplished took a lot of time and hard work, and he was (is) the best man for the job. I will forever be grateful to our dear publisher for bestowing upon me the honor of writing the liner notes for the premiere CD release of the complete score to *Last Tango in Paris*. Thanks

to my buddy Lukas, my name—in a very small way—will always be linked with a great film and score. That's just cool.

And don't ya love how the other film music mags seem "stuffy" compared to *FSM*? That's Lukas. He might not be a silly "party-animal," but he knows how to keep *FSM* up front and in your face, and that's just how I like my film music, too! Hey, Lukas, just for the heck of it, how about doing another couple hundred issues (and CDs)? I dare ya! I'll even pitch in now and again (if you'll have me).

—John Bender, *Score Internationale Columnist*

My First (FSM) Time

Many happy memories of the 1990s are associated with attendance at conferences and Career Achievement Awards of the Society for the Preservation of Film Music (or as the late Herschel Burke Gilbert once gaffed, "Society for the Prevention of Film Music"); it has since been re-named the Film Music Society) in both L.A. and N.Y.C. I think I met Lukas Kendall at the Jerry Goldsmith Tribute in 1993, having earlier become an *FSM* subscriber. I say "think" because last year I e-mailed Lukas recalling him wearing a red bow tie with his tuxedo and speaking with Goldsmith. His quick reply was that he has never worn a red bow tie and definitely did not speak with Jerry at the Tribute.

I took many photographs at the event and sent some to L.K. for possible publication. I remember one of them running in *FSM* of Goldsmith with the ubiquitous cigarette, accompanied by a caption suggesting it was Jerry's 50th cigarette of the evening, which it may well have been. A photo I shot of Ennio Morricone in 1994 at his Tribute appeared on the cover of *FSM*, with a mention in the issue of L.K.'s gratitude for "saving my butt." It seemed odd that L.K.'s butt was somehow in jeopardy over a photo of the reclusive Morricone, but I was thrilled to have my photo on *FSM's* cover.

A few years later I wrote my first review for *FSM*, of a movie music concert in Leipzig, Germany, performed by the famous Gewandhaus Orchestra in its acoustically perfect new auditorium. *FSM* continues to be a major force in establishing film music as the "classical music" of our time, through both the eclectic magazine articles and the wonderful CD releases.

As a Classic Charter Club Member, I have often been pleasantly shocked and surprised by the releases, never more so than by two of my favorite "phantom" western scores appearing on one CD—David Rose's *Hombre* and Hugo Montenegro's *The Undefeated*—prompting a gushing fan e-mail to L.K. (Now, if we could only do something about the manners of some Message Board posters.) Best wishes for another 15 years, give or take.

—Kyle Renick, *Contributor, Subscriber, et al.*

The Vinyl Conflict

I first heard of “The Soundtrack Club,” as it was then known, through a plug in an early 1992 sale list of a West Coast record dealer. I wrote a \$6 check to “Lukas” for a subscription to his stapled newsletter, but I declined to join his “pen pal list” until I determined what breed inhabited the STC (my first thought being this could have been a kinky STD club cover). Well, I got all the back issues and quickly realized that I had stumbled into a den of high school *Star Wars/Star Trek* geeks, most of whom thought John Williams wrote the first film soundtrack, and whose level of discourse in reviewing soundtracks (with the exception of Andy Dursin) was basically, “It Sucks—It Doesn’t Suck.” What I did like was Lukas’ slightly irreverent tone and the “Collector’s Corner” by Dr. Bob Smith, a kindred LP collector/spirit. I gave this fanzine about six months to live (like many such ventures in the past) and was pleasantly surprised when it continued.

I wrote a few letters to what had become *FSM* in June 1992, and after a few discussions with Lukas, I created my alter ego, who first appeared in issue #30/31 (Feb/Mar. 1993 -“The Adventures of Recordman”). I thought that the one thing that was missing from *FSM* was an attempt at humor—the authors and fans were so serious when they wrote. Recordman became an amalgam of every anal-obsessive collector I had ever known (be it LPs or CDs), myself included—the slightly bumbling soundtrack fan with a heart of gold. Recordman thereafter graced the monthly issues of *FSM* for at least the next five years, hopefully amusing and educating as he went. I had immense fun in describing his travels and got to play show ‘n’ tell with the *FSM* readers.

FSM grew in both quantity and quality to become the standard it is today. As he is my son’s age, I’ve always felt somewhat paternal toward Lukas and have greatly admired his ambition and drive over these last 13 years. The film score community has benefited greatly by his efforts.

—R. Mike Murray, aka Recordman

An Amazing Journey

In the spring of 1990, I thumbed through the pages of *Starlog* magazine and found a letter to the editor written by one Lukas Kendall. It wasn’t just another run-of-the-mill letter—and it wasn’t just about movies, but rather *film music*. As a huge soundtrack fan even at that point, I wrote to Lukas and it turned out we had a lot more in common than I thought: we were both high schoolers, New Englanders, and obsessed with soundtracks (and the Red Sox!).

As the weeks and months went by, I watched—and (proudly) contributed a great deal—as the one-page, Xeroxed sheet Lukas turned out on

his computer (initially sent to a dozen people in various pockets of the planet) became a full-fledged magazine. I was the first editor of the “Score” section and would hurry home from school to edit one review after another (on my typewriter!) that just came in from readers around the globe. I still have most of those submissions as well...except the correspondence from the South American guy who tried to extort cassette copies of my CDs (and later told me I’d burn in hell for demanding return postage!).

Needless to say, working on *FSM* “from the ground up” truly was the best experience a future

journalist could ever have. Interviewing composers like Alan Silvestri, Randy Edelman, Miles Goodman, and—even more so—meeting friends like Lukas and Paul MacLean, were things that never would have happened if it didn’t all begin with that *Starlog* letter (good thinking, Lukas!).

As the first “contributor” to the magazine, it’s bittersweet to say goodbye to the print side, but the adventure is just beginning. I’ll see you where it’s at, and where we could never guess it *would* go back in the summer of ’90: into the digital realm.

—Andy Dursin, *The Laserphile himself*

FSM

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THE ART OF THE SUITE

Erich Kunzel's 40th anniversary as conductor of the Cincinnati Pops is also a celebration for film score fans.

Interview by Saul Pincus and Mike Petersen



TAKE FORTY: Kunzel conducts an early Telarc recording session. That's frequent Kunzel collaborator Dave Brubeck on piano.

THE WORLD OF FILM MUSIC CREATION IS often characterized in terms of the films, the collaborations between composers and directors, and the resulting scores. The world of film music appreciation, however, is something entirely different.

Whatever we as fans may desire, the manifest destiny of a film score is not always an original soundtrack album. The music lives on, but sometimes in other forms. And sometimes even in the concert hall. [For historical documentation on this extremely divisive topic, check out Andrew Derrett's *mano-a-mano* with *FSM*'s Lukas Kendall on pages 18-20 in issue #59/60, July/Aug. 1995.]

That said, film music for the concert hall is more of an aberration than a commonplace occurrence. Few conductors attempt it, few pursue it beyond a couple of tries, and fewer still make it a career. Eliminate the composers themselves, and the pool becomes even smaller.

And then there's the unfortunate legacy of rerecordings. From a collector's perspective, the process of rerecording film music has historically been slipshod at best. Let's face it: for every (now-vintage) Charles Gerhardt *Star Wars* compilation, there are 10 or more lesser offshoots like the Mighty Moog Ensemble's *Star Wars*. (Nostalgia value aside, don't get us started on Meco...)

There is a general sense that Charles Gerhardt's work—in collaboration with George Korngold—was an anomaly. But in reality, if you take a careful look back and cast your gaze on the past 20 years of the mostly barren film-music-in-a-concert-hall landscape, you will find a fan's beacon of hope. It's a beacon personified by a lengthy career conducting film scores for live audiences, no fewer than 17 albums of film music, and an indefatigable drive to get it right. If there's a modern dean of live film score performance and rerecording, it's Erich Kunzel.

Educated at Dartmouth, Harvard and Brown Universities, the New York-born Kunzel studied with (and was personal assistant to) French conductor Pierre Monteux, considered by many to be one of the leading conductors of the 20th century and a man who premiered works by Stravinsky, Debussy and Ravel. In 1965, Cincinnati Symphony Orchestra Music Director Max Rudolf invited Kunzel to helm the CSO's "8 O'Clock Pops" series, and in 1970, Kunzel began an association with the Boston Pops as guest conductor, resulting in more than 100 performances in the U.S. and abroad. When the CSO finally pushed their Pops program into the limelight as the Cincinnati Pops Orchestra in 1977, Kunzel was officially named conductor—a job he's held ever since.

Kunzel is sweet, humble and down-to-earth. Yes, he's an exacting presence on the podium, a perfectionist of the highest order who likes to dot his I's and cross his T's. But he doesn't give off anything approaching the pomposity so often associated with the lore of classical music. Pretension isn't his game. He knows he's a showman, a translator of memorable works originated outside the otherwise hermetic confines of the concert hall. And his ongoing professional relationships with some of the best confirms it. Just ask John Williams, who considers himself "a great friend and admirer" of Kunzel's work.

This October, Erich Kunzel celebrates his 40th year as conductor of the Cincinnati Pops. From what we gathered when we sat down to talk with him last summer, he shows no sign of slowing down.

A HOEDOWN

Saul Pincus: Your reputation is that of someone who's taken great pains to render the film music of composers such as John Williams, Jerry Goldsmith, James Horner and others, with great precision...

Erich Kunzel: I think it goes back to my teacher Pierre Monteux, the great French maestro. He was of the very old school, where you really were dedicated to the composer's score. You didn't dick around with it. It was the bible of that piece, whereas people like [Leopold] Stokowski went their own way. And I guess that's in my heritage. When I prepare for any recording, whether it's a film score or anything, I go to the source,

All photos courtesy Cincinnati Pops Orchestra. All rights reserved.

if I have to listen, read a book, or go see the film, I look into the history to know about it. Because that's part of your preparation. If you're conducting a Brahms symphony you want to know if he was drunk, or sleeping with a woman or whatever. What was he doing at that time?

SP: Do film scores present a challenge to orchestras who are more inclined to traditional classical works than to playing to variety of styles inherent in film composition?

EK: Film scores, unless they're a Quincy Jones-jazz type of thing, have a tendency to be quasi-classical, whether it's James Horner or John Williams. Williams, of course, has been sometimes criticized as sounding very Mahler-ish; you know, you conduct a Mahler piece and then you go to John Williams and you're hearing kind of the same thing. For the orchestra, the technique of playing film scores is exactly like it would be playing a classical composition, be it a modernist Stravinsky or a Mahler piece. Now, when we get to something like the Cantina Band, or a Quincy Jones piece, or Danny Elfman, where you get all that wacko stuff, and you have four electronic keyboards and everything...then things are a little bit different. But we're prepared for that!

Mike Petersen: And you find that the players respond to the many different styles with equal adeptness?

EK: Absolutely. Whether I'm doing a hoedown or whether it's something from *Star Wars*, it's the same technique. I mean, if you look at our catalogue, we have something like 80 releases on Telarc alone. The precision, whether we're doing a big band album or a Puccini opera or whatever, it's exactly the same. It has to be perfect.

SP: That's the job of a pops orchestra. To interpret a lot of styles.

EK: Well, "pops" is really a derivative of the word "popular." A Bach piece can be popular. There are many popular pieces.

THE ART OF THE SUITE

SP: Some of your CDs with the Cincinnati Pops feature concert suites that have been previously heard—perhaps having been put together by the composers themselves—while others offer new arrangements with different endings or excerpts and sequences that had previously not been "concertized" before.

EK: That really depends an awful lot on what's out there. John Williams and I are very good friends, so I can get anything from John I need. So with John it's the original. Let's see if we can get the original scores, right? That's the first attack by my library staff. My librarian knows all the composers so she talks to them. With the exception of James Horner. He's a fuss-pot who doesn't want anybody doing his stuff. But all the others, like Jerry Goldsmith, [was] very accessible. Usually we get the original. If we don't get the original I have a guy by the name of Joe Price in Cincinnati, and he's fabulous. He copies all our parts. He does beautiful stuff; he has a fantastic ear. For example, Howard Shore has kept all his music for *The Lord of the Rings*. You can't rent it, you can't do anything with it, because he has his traveling symphony thing. Now, Howard Shore does not write a long melody, like Williams...and when I listened to *Fellowship of the Ring*, I was trying to find, on the CD or in the film, some body of stuff, and I just couldn't find it. So I said "listen Joe, here's what we're going to do"—and this cost us a lot of money—"we're going to take this section, that section and this section and we're going to put it into a six-minute suite." Now the reason I say it cost a lot of money is, we pay a royalty charge on one piece, but if I add even 16 bars of something else, then we pay again, so actually that arrangement cost us quite a bit because I did it that way. I felt that, because of Shore's music, I couldn't get a long enough three-and-a-half minute ditty to make it work. So sometimes, yes, we do make our own arrangements. Generally you'll find that everything we do we try to go to the original source, and then work from there. Sometimes these things just dribble on and on,



VINTAGE ERICH:
(clockwise from top left) Kunzel works with Duke Ellington; atop his 44-ft. cruiser Pops; directs his orchestra from the comfort of his piano bench, circa 1960s.



because the movie dribbles on, so sometimes, I have to put an ending on, some sort of a button, because if there's a love theme—and then in the movie all of a sudden they'll go and climb a tree or something—the composer will do "climb a tree music." Well, I don't want the "climb a tree music" in the love theme! So sometimes we need an ending, or an opening to get into it. That's just the nature of the beast.

MP: One of my favorite buttons, is what you did with *Jurassic Park*. John Williams, of course, had his own rendition for the film and the first album, but then a few years later you put the theme on *The Great Fantasy Adventure Album*, and you buttoned it with the T-Rex Rescue, which gave it a real brassy fanfare kind of ending. Williams himself performs the piece in concert sometimes, and now he's using your button!

Peter Throm [Cincinnati Pops Manager]: Tell them about that medley you created for John.

EK: I always do the 4th of July in Washington, and about two years ago John received the first of what we call a Lifetime Achievement Award. He did conduct one number, but I did a whole medley, starting right from the beginning. So I started with *Jaws*, then *Star Wars* and went right through, almost chronologically. And I gave it to John. Now John uses that. Another cute one was from the first *Superman*, when they go through the birth of Superman up on the planet Krypton, and then he's put into the capsule and shot into space. John composed a fanfare that was a little bit like *Also Sprach Zarathustra* by Richard Strauss. It was his theme for the planet Krypton. I heard that, and I called John up and I said "I've got to record this fanfare. It's fabulous!" And he said "Oh, Erich, I don't know where that music is. Try the London Symphony." And I said "John, that's exactly what we did"—because he does everything with them, and I conduct them frequently—and he asked me, "Any luck?" and I said, "No," because you see his music comes in such piecemeal, and then they just heave it. They do takes all over the place and the pages are all marked up, then it's all put together later. So it's really ready for a dump pile, what they are playing from. But of course he has his master scores so he said, "All right, the only place it could be is up in my attic, I always keep one copy of everything in a file there." So here he's got film

scores to do, but he went up and spent a whole day, he went through all his crap, and he found it. He sent it to me and then we made parts from it and we recorded it. Then of course I sent him the parts so he could use them...and he does! This is a nice relationship that I have with him.

SCORES BETWEEN FRIENDS

SP: How did you and John come to meet?

EK: The very first time we met was when he first became conductor of the Boston Pops Orchestra. I had for years annually conducted them, and so he wanted to see what Kunzel was all about. He came to Cincinnati. I didn't know he was in the audience, and I did one of his pieces. And he came backstage, and this whole entourage was kind of following him, and of course we recognized each other and hugged as colleagues even though we'd never met. And he said in front of everyone in the green room there, he said, "You know, I have to admit, Erich Kunzel knows how to conduct my music better than I do."

SP: That's so generous.

EK: Well, that's the way he is. But what he meant was that, even as he does concerts of his own music, John remembers—like a horse with blinders—how he conducted it for the film, and many times he has to be so exact, whereas I can give it breadth, I can give it more meaning, more emotion. I can let the music breathe. And this is what he'd never heard before, which is why he so enjoyed me conducting his music.

SP: Our readers would kill us if we didn't ask: What's a typical conversation between Erich Kunzel and John Williams?

EK: Well, for example, he recently composed a piece called *Soundings*, for the new Walt Disney Hall, which takes stuff from the foyers, all over the place, and there's a lot of pre-recorded stuff, bells and things like that. My 40th anniversary concert is coming up this October in Cincinnati, so I said to John "I'm going to do *Soundings*." It had just been written; he thought it would never be performed again. "It's my 40th anniversary concert, we have this huge beautiful hall in Cincinnati, which is the perfect venue." I said it would be even better than the Disney Hall as far as reverbs and all that sort of stuff. So we were working on that, and somehow they couldn't find any CD of that extra pre-recorded stuff anywhere. Not in any of our libraries, nowhere. So finally John stepped in and said "Get Erich what he needs." And they did. Recently, we had a meeting about the 4th of July Memorial Concert, and in April I had to fly out to L.A. Our producer is Walter Miller, who does the Grammys and the Tonys and all those. He and John play golf together. Just in passing, Walter Miller says to John "Erich is going to be here on Monday" and John says "Oh, he's got to come over, I want to have cocktails with him!" Well as it turned out he didn't realize he'd be conducting the National Symphony that morning. But that's the way John is.

SP: Another composer who appears quite a bit on your albums is the late Jerry Goldsmith...

EK: A wonderful person, very warm. Jerry was, I would say, very much of the classic film score school of composers. He started out with a very kind of classical approach, and then got into all that electronic stuff, and as he got older he kept up with all the changes that were evolving in film score writing. He liked loud sounds, that's for sure. But he was a very sweet guy, very much a John Williams-type of person. If I needed a score from Jerry, no problem, there it was.

SP: And the same question applies: What constituted a typical conversation between you and Jerry Goldsmith?

EK: I had Jerry guest-conduct in Cincinnati a few times over the years. He loved to conduct, he loved to guest-conduct, so he was always very grateful when I got him.

MP: You're the only other conductor I can think of who made

concert suites out of Jerry's stuff, *Explorers*, for example.

EK: Yup.

THE ART OF THE ALBUM

SP: You and the Telarc label embraced digital recording technology at a time when it wasn't yet established in the industry. Some of the CD jackets even have warnings not to play them too loud—owing to the inherent dynamic possibilities of the then-new medium...

EK: Telarc has always been on the forefront of what's new, and they still are. They were the first to go digital. The first to go to CDs. One of the very first to go to surround sound, one of the very first to go to 24-bit technology. Everyone else follows what Telarc does. Telarc doesn't hide a thing. Everything, all the equipment they use, is on the inside of the liner notes. As far as Cincinnati is concerned, and the sound that they have, it's really produced in the music hall. We have this beautiful ambience in the music hall, it's a hundred and thirty years old. The oboe is still exactly where it was in 1978 when I conducted Tchaikovsky's *1812 Overture* [Kunzel's celebrated premiere digital recording on the Telarc label]. The old technique was simply a pair of microphones, right behind my rear end, one over here [right] and one over here [left], and that was it. Where Deutsche Grammophon would use a hundred microphones here, there and everywhere, it looked like a forest, Telarc said "Hey this is stupid; you want the ambience!" Me, the conductor at the podium, I became the balancer, and that's the way it's supposed to be, not the clowns in the control room playing with this and that. "Oh, let's have some more oboe, let's have a little bassoon." No. That's *my* job. The only thing that's been added to this style of recording is of course the surround sound. Then we got into ambient sound. The first CDs, when they first came out, the sound was dry. But with Telarc it wasn't.

SP: And you're not recording an original score that has to go into the film. It doesn't have to be on the dry side [as is the case with original score recordings, so that they can be better integrated with sound effects and dialogue]. You're basically creating a stand-alone experience.

EK: In essence, the Telarc technique is simplicity, and the conductor runs the balance. Our recording team—Bob Woods is usually the producer, and Jack Renner or Mike Bishop are the engineers—they know my style, and they know I don't want anything in a take to pass that isn't absolutely perfect, because when I start listening to the edits I don't want to be saying, "What went wrong here? Why wasn't that covered?" That's very rare, because when I'm listening to a playback, in my score I always put an "X" as we're going along, there's an "X" where the horn was flat, there's an "X" where there's something else, so when I go back out onto the stage, I have to make myself very sure that those "Xs" are all covered. We always have a sound check, and sometimes we'll go through a piece and then I'll go in and listen and say no, not enough this, not enough that, or what have you. But then, we reposition. We don't add a mic. We just go a little closer. Say we don't get enough strings, it's just a matter of going out there and tweaking those microphones, just bringing them up or down. They can take them down 3/16ths of an inch, and that's enough to give more glow to the cellos. You want the ambience, the beauty of the hall. It's the largest concert hall in North America, by cubic feet, and also seating-wise. And the oldest. It's an old German thing built in 1877. That's why, when you hear a Telarc recording, you hear this glow. That's not digital time delay—that's the hall. **FSM**

Thanks to Peter Throm and Carrie Krysanick of the Cincinnati Pops Orchestra, Liz Parker and Stefani Truant of the Toronto Symphony Orchestra, Leanne Wright and Carrie Sager of Flip Publicity, Gerard Chrysostum-Louis, Alison MacAlpine of AM Communications, Jamie Richardson and John Williams.
Special thanks to Maestro Kunzel for graciously spending time with us.

POPS ART

A Telarc Buyer's Guide

By PINCUS & PETERSEN



Star Tracks (1984) ●●●

CD-80094; 10 tracks - 49:08

Music from the *Star Wars* Trilogy, *Superman*, *Raiders of the Lost Ark*, *Star Trek*, *Close Encounters of the Third Kind* and *E.T.*

Recordings of these neo-chestnuts were a dime a dozen in the late '70s and early '80s, with everyone from Charles Gerhardt to Zubin Mehta to Neil Norman taking a crack at them. The good were good, but the bad were ugly. It seemed like any Tom, Dick or Meco was suddenly issuing so-called performances of what was intended as pure symphonic music. Then along came Kunzel and the Cincinnati Pops, finally breathing life into the music and reminding us why we fell in love with it in the first place. Consider this album a library essential. Not even Williams' own re-recordings with the Boston Pops come close to these versions. The word is verisimilitude, folks. This CD is a workout both for your home stereo and your nostalgia-bone. (Note: The album opens and closes with synthesized "tone poems" that are probably meant to test the then-new digital sound; the *Star Wars* Main Title is, unfortunately, inextricably attached to an ephemeral synthesized "intro.")

Time Warp (1984) ●●●●

CD-80106; 10 tracks - 51:46

Tommy Dorsey, Richard Strauss, Jerry Goldsmith, Alexander Courage, Stu Phillips, John Williams, Johann Strauss, Aram Khachaturian, music from *2001: A Space Odyssey*, *Star Trek: The Motion Picture*, *Battlestar Galactica*, *Star Wars*, *Alien* and "The Menagerie" (*Star Trek*).

More chestnuts, more verisimilitude; there's a pattern emerging here. Erich Kunzel and the Cincinnati Pops take this stuff seriously. Thank God. The revelation with this album is that Kunzel is flirting with new material; no one has tackled Alexander

Courage's *The Cage* (*Star Trek*'s pilot) before, and the listener gets simply giddy hearing Stu Phillips' *Battlestar Galactica* in full symphonic glory. A perfect companion to *Star Tracks*.

Round-Up (1986) ●●

CD-80141; 13 tracks - 51:07

Elmer Bernstein, Franz Waxman, Alfred Newman, Dimitri Tiomkin, Jerome Moross, Bruce Broughton; music from *High Noon*, *Big Country*, *The Magnificent Seven*, *Silverado* and more.

This album opens with charming digital sound experiments (many of these albums first appeared on vinyl): horses galloping and whinnying, cowboys and cattle hooting. After that it's music all the way, starting with the very first "cowboy music," the post-appropriated *William Tell Overture* (*The Lone Ranger*). Frankie Lane sings lyrics through the "Anthology of TV Western Themes," and perhaps the first contemporaneous re-recording of Broughton's *Silverado*; the film was barely a year old when this album was released.

Hollywood's Greatest Hits, Volume I (1987) ●●●

CD-80168; 17 tracks - 60:58

Themes from *Exodus*, *Lawrence of Arabia*, *Gone With the Wind*, *The Summer of '42*, *Goldfinger*, *Out of Africa*, *Chariots of Fire*.

Once you hear the orchestra burst forth with Alfred Newman's "20th Century Fox Fanfare with CinemaScope Extension," you know you're in for a great ride. It is mostly comprised of the usual suspects, but you've never heard Steiner's *Gone With the Wind*, Korngold's *Captain Blood* or even Bill Conti's "Theme from *Rocky*" played with such passion and captured with such clarity. The brilliance of the recording is so striking that you can imagine Erich and his engineers, saying "Ha! Take that, analog!"

Star Tracks II (1987) ●●●●

CD-80146; 14 tracks - 54:50

Fred Steiner, Sol Kaplan, Alexander Courage, James Horner, Leonard Rosenman, Alan Silvestri, Bill Conti, John Williams, Henry Mancini; music from *Star Trek I, II and IV*, *Back to the Future*, *The Right Stuff*, *Cocoon*, *SpaceCamp*, *Return of the Jedi*, *Superman* and *Lifeforce*.

Now we're talkin'. This CD gets full marks for boldly going where no symphony orchestra had gone before. Here's the fanfare for *Superman*'s "The Planet Krypton" that Williams unearthed especially for Kunzel. [See page 19.] Here's the "Klingon Battle" from Jerry's first *Star Trek* score. But here also is...Horner's *Wrath of Khan*? Rosenman's *Voyage Home*? Conti's *The Right Stuff*? Yup. We got 'em! Even Williams' *SpaceCamp* is here. The digital sound improves with each album, too, as Kunzel's engineers tweak the technology. Here the sound is crystal clear, ocean deep and as palpable as the air in the room. Some digital sound-effect tracks are sprinkled into the sequence of this album, but they're apt (whale songs preceding

Star Trek IV, for example).

Happy Trails (1989) ●●

CD-80191; 22 tracks - 67:38

Suites and themes from *The Sons of Katie Elder*, *The Good, the Bad and the Ugly*, *Duel in the Sun*, *Giant*, *The Alamo*, *Sunset*, *Lonesome Dove*, *Johnny Guitar*, *Oklahoma*, *Crude*, *The Wild Bunch*, *The Man Who Shot Liberty Valance*.

The Singing Sergeants—an all-male chorus, for the purposes of this CD basically a bunch of singing cowboys—are featured throughout this disc, which leans more heavily on traditional ballads than it does on film music. Intermittent sound effects include a "stampede," a "saloon brawl" and an "authentic steam engine." The gorgeous rendition of *The Good, the Bad and the Ugly* might be the biggest sound (full orchestra, chorus and concert hall ambience) that a Morricone score has ever achieved. There's less energy in this album overall than there was in *Round-Up*; although the difference is hard to describe, you'll know it when you compare. (Be careful—listening to this back-to-back with *Round-Up* might have you hallucinating horses and saddles and Lorne Greene in a vest.)

A Disney Spectacular (1989) ●●●

CD-80196; 12 tracks - 68:10

Leigh Harline, Richard M. Sherman, Robert B. Sherman, Ned Washington, Sammy Fain, Mack David, Bob Hilliard, Jerry Livingston, Frank Churchill, Al Hoffman, Ray Gilbert, Larry Morey, Jimmy Dodd, Gershan Kingsley, Jean Jacques Perrey; songs from *Mary Poppins*, *Jungle Book*, *Cinderella* and more.

You have to be in the mood for this one, but if that mood strikes, then this is the most unabashedly sweet, sticky-gooey Disney compilation ever. It's not a *spoon* full of sugar, it's a *trough*. You can practically see the orchestra dancing on the rooftops. It's wonderful. No

RATINGS GUIDE

Many of Erich Kunzel's Telarc CDs have been reviewed individually in past issues of FSM. This guide considers them as a group, in the context of his career as a conductor who brings film music into the concert hall. These ratings are relative to the rest of the composer's oeuvre, and do not compare directly to the ratings in our SCORE section.

- A must-have. Belongs in every soundtrack collector's collection
- Highly recommended. Close to a classic, with lots of replay value.
- Recommended with reservations. Not a consistently enjoyable listen.
- For completists only. You're a Kunzel Kollector!

scores, per se, but lively suites of many of the familiar songs, “Bare Necessities” and “Bibbidi-Bobbidy-Boo” among them. We’re telling you, this stuff sparkles. Play it loud and pretend you’re in Disneyland. It’s amazing how magical this music becomes, aged well and presented with class. With a chorus here, a soprano there—this material gets as close to the vintage Disney film sound as movie buffs can imagine. In other words: Kunzel and the Pops perform Disney music with the same integrity as they do everything else.

Victory at Sea and Other Favorites (1989) ●●●

CD-80175; 15 tracks - 61:02

Suites and themes from *Victory at Sea*, *The Winds of War*, *War and Remembrance*, *Casablanca*, *Bridge on the River Kwai*, *Suicide Squadron*, *The Valiant Years*, *Battle of Britain*, *The Longest Day* and “The Generals’ March” (Goldsmith).

This disc is an ode to WWII and represents the greatest leap in sonics since the debut of digital sound. It’s as though the engineers finally perfected their equipment, found the optimum levels, and tweaked their sweeteners just exactly so. Or maybe it’s just louder. Whatever the case, this CD sounds great. Steiner’s “The *Casablanca* Suite” is a highlight, and all those whistlers puckering up to blow through Alford’s “Colonel Bogey March” (from *Bridge on the River Kwai*) is real fun, but Addinsell’s “Warsaw Concerto from *Suicide Squadron*” slows the album down to a crawl for an eternal eight-and-a-half minutes. Of particular interest is Goldsmith’s “The Generals’ March.” The CPO’s brass section lacks the bite of the performances on Goldsmith’s *MacArthur* and *Patton* OSTs, but Kunzel’s tempo here is peppy compared to the lugubrious pace Goldsmith himself employed for latter-day re-recordings.

Fantastic Journey (1990) ●●●●

CD-80231; 16 tracks - 64:10

Music from *Batman*, *Moonwalker*, *War of the Worlds*, *Indiana Jones and the Last Crusade*, *Star Trek V*, *The Day the Earth Stood Still*, *The Last Starfighter*.

The delight here is getting bright, clear digital performances of suites and themes we’d never thought we’d hear outside their OSTs, like Barry’s *The Black Hole* (still yet to make it to CD), Herrmann’s *The Day the Earth Stood Still*, Goldsmith’s *Poltergeist* and Elfman’s *Batman*. We’re thankful that this great album features none of those intermittent sound effects that are peppered throughout some of the others.

Classics of the Silver Screen (1990) ●

CD-80221; 17 tracks - 77:31

Classical music popularized by the movies.

Putting this on is like playing Film Score Trivial Pursuit. Name that tune! Name that movie! Name that composer! Here we have *Turandot* by Puccini, one part of which is most famous in the film score world for its use in the ballroom sequence of what film? (Hint: It starred Jack Nicholson and three beautiful witches.) John Barry wrote the score for the time-travel love story *Somewhere in Time*, but Jane Seymour’s character loved the music of another famous composer. Name the composer... In *Who Framed Roger Rabbit?*, Donald Duck and Daffy Duck played dueling pianos in a nightclub, duking it out on the keys using a piece by composer Franz Liszt. Name the piece... Fun, eh?

Bond and Beyond (1991) ●●●

CD-80251; 17 tracks-61:22

Themes from *Goldfinger*, *From Russia With Love*, *Dick Tracy*, *The Untouchables*, *Rambo: First Blood Part II*, *Medley of TV Adventure Themes*, *Live and Let Die*, *For*

Your Eyes Only, *Beverly Hills Cop*, *Lethal Weapon*, *Darkman*, *The Spy Who Loved Me*, *Shaft*, *Octopussy*.

A solid re-recording of John Barry themes is hard to find; even those by Nic Raine—who’s done a more-than-faithful job on several Silva compilations—aren’t perfect. Where Kunzel excels here is in applying his unmistakable sense of “groove” to Barry’s work. Kunzel’s decades of experience performing with Dave Brubeck, Duke Ellington, Doc Severinson and Ella Fitzgerald have given him an unerring understanding of how to bring out the best in pop-influenced film music, and how to make a series of cues like this as enjoyable as they are on their OSTs (particularly *The Untouchables*). Even Harold Faltermeyer’s indelibly dated *Beverly Hills Cop* feels fresh, proving that in the right hands, you can’t keep a good tune down. If there are missteps, they’re slight: Kunzel’s “Medley of TV Adventure Themes” doesn’t survive the translation, and don’t ask us why *Lethal Weapon* is represented by a lackluster rendition of Honeymoon Suite’s main title song rather than by Michael Kamen’s theme for Martin Riggs.

Movie Love Themes (1992) ●●

CD-80243; 18 tracks - 70:55

On Golden Pond, *Ghost*, *Somewhere in Time*, and “Marion’s Theme” from *Raiders of the Lost Ark*.

Imagine a soundtrack with all the action and suspense tracks left off. This CD is love theme after love theme after love theme (not that there’s anything wrong with that) and therefore functions best as, ahem, background music. Curious to hear what Kunzel has done with “Marion’s Theme” from *Raiders of the Lost Ark*? Well, it’s brief and beautiful; this is the scene where Indy is resting and Marion is kissing his elbow and such. One does expect to hear the 1981

album segue into “I’m your goddamn partner!” but it doesn’t happen. Put this disc on if your grandmother is in the house, and she won’t worry so much about that “weird music” her grandson listens to.

Hollywood’s Greatest Hits, Volume II (1993) ●●●●

CD-80319; 17 tracks - 63:44

Themes from *2001: A Space Odyssey* (North), *The Ten Commandments*, *Around the World in 80 Days*, *Mutiny on the Bounty*, *Spartacus*, *Zorba the Greek*, *Far and Away*, *Dances With Wolves*, *Grand Canyon*, *Ben-Hur*.

Any album that begins with a taste of Alex North’s rejected score for Kubrick’s *2001: A Space Odyssey* is confirming its literacy about film music history. It’s one of the hallmarks of Kunzel’s approach to programming that he always tries to slip in not-so-well-known music amongst the expected favorites; that’s true here, with evocative performances of Will Hudson and George Duning’s “Moonglow” and theme from *Picnic*, and even Dimitri Tiomkin’s “Thee I Love” from *Friendly Persuasion*. What strikes one even more is that this album is filled with music that dares conjure up the kind of emotions that film music rarely, if ever, is allowed to do anymore. It’s all decidedly unhip to today’s ears, but emotional time travel is the primary aim here, and Kunzel and his players pull off the journey with such welcome feeling that one can forgive the main quibble with this album—which is that there isn’t more of it.

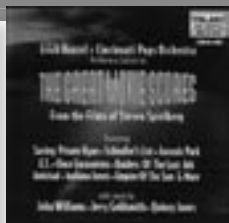
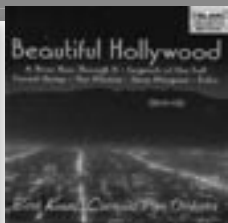
The Great Fantasy-Adventure Album (1994) ●●●●

CD-80342; 21 tracks-65:39

Jurassic Park, *The Hunt for Red October*, *Terminator*, *Hook*, *The Abyss*, *Robin Hood*.

More of those sound-effect tracks—the roar of a T-Rex, the whoosh of an arrow through





Sherwood Forest—make this CD a bitch to listen to on shuffle, but with some careful programming this is actually the very best of the bunch. Here we get the “Main Themes” from *Jurassic Park* that Kunzel tagged with the “T-Rex Rescue” fanfare (and which Williams himself has since adopted for his own performances and re-recordings). Kunzel’s interpretation of “The Ultimate War” from *Hook* differs from Williams’s OST performance, but it’s a testament to Kunzel’s skill that it makes no less of an impact. It even survives a tempo problem (slow here, inconsistent there) and is nicely sandwiched by a fresh performance of the OST “Prologue.” Silvestri’s *The Abyss*, Horner’s *The Rocketeer* and *Willow*, and Rózsa’s *El Cid* are all given faithful, energetic run-throughs here. Great album!

The Magical Music of Disney

(1995) ●●●

CD-80381; 23 tracks - 57:17

Suites from *Aladdin*, *The Little Mermaid*, *The Lion King*, and *Beauty and the Beast*, by Hans Zimmer, Elton John, Alan Menken.

Insulin at the ready, folks. Kunzel’s collection of four suites from Disney’s last great animation renaissance is an essential companion to Kunzel’s own *A Disney Spectacular*. And if you’re a closet “Sing-along-Sound-of-Music” fan, you’ll be in heaven. There isn’t much in the way of pure instrumentals to be had here; what there is gets performed with gleeful gusto, warmth and precision. But the bulk of the album is driven by chorus and vocals, and when it is, the arrangements favor that chorus and those vocals heavily—occasionally (as in *Hakuna Matata* and *Kiss the Girl*) robbing the experience of the power it might have had if the orchestra employed just a bit more energy and drive. At times it’s akin to listening to a Broadway cast album, where the tune’s the thing but the score’s detail

is simplified. It doesn’t matter that much, though, since the album has clearly been crafted as a listening experience—and on that level, it succeeds admirably.

Symphonic Star Trek (1996) ●●

CD-80383; 28 tracks - 72:05

Music from the *Star Trek* movies and television series.

This retrospective takes us all the way from *The Original Series* to *Star Trek: Voyager*. While the suites from *The Motion Picture*, *The Wrath of Khan*, *The Voyage Home* and *The Final Frontier* were on previous Telarc discs, the rest—themes from *The Next Generation*, *The Undiscovered Country*, *Voyager*, *The Search for Spock*, *Deep Space Nine* and *Generations*—are newly recorded. *Voyager* has been adapted with a flourishing big finish that we’re guessing Jerry Goldsmith had absolutely nothing to do with, the chronology is totally out of whack, and there are more sound effects on this disc than there were tribbles on the Klingon transporter pad. Kunzel probably thinks that *Star Trek*, by default, lends itself to beeps, whistles, explosions, warp drive rev-ups, tribble cooings and transporter warblings. Well maybe to some, but the point here should be the music and that sounds incredible, faithfully evoking that sense of awe and grandeur one would expect from a melodramatic adventure in deep space. If you like your *Star Trek* retrospectives in strict chronological order, and would like to skip the sound effects, play the tracks in this order: 12-23-19-18-14-15-16-25-11-2-21-4-8-6-27.

The Big Picture (1997) ●●

CD-80437; 24 tracks - 76:06

Independence Day, *Braveheart*, *Twister*, *Apollo 13*, *Batman Forever*, *Crimson Tide*, *Speed*, *Executive Decision*, *The Last of the Mohicans*, *Jumanji*, and more.

The performances have their usual verve and the recording its customary clarity, but some of the films represented here were almost brand-new when Kunzel took up the baton. Ideally, this kind of music takes a while to ferment; the passage of time will (and should) be the judge as to what’s a modern classic warranting a re-record, and what’s just a trendy Hollywood ditty. So this is the “ditty album.” Arnold’s *Independence Day* is nice, and so is Horner’s *Apollo 13*, but there’s little else of interest here, and those pesky sound effect tracks abound.

Beautiful Hollywood (1997) ●

CD-80440; 18 tracks - 69:03

A River Runs Through It, *Legends of the Fall*, *Forrest Gump*, *The Mission*, *Jerry Maguire*, *Evita*.

A snooze-fest, frankly. This is as close to Muzak as you can get without standing in an elevator. Goldsmith’s *Rudy* and *Forever Young*, and Silvestri’s “Feather Theme” from *Forest Gump* and Menken’s “Colors of the Wind” from *Pocahontas* are this album’s only gems.

The Great Movie Scores From the Films of Steven Spielberg

(1999) ●●●

CD-80495; 19 tracks - 78:30

John Williams, Jerry Goldsmith, Quincy Jones, music from *Saving Private Ryan*, *Schindler’s List*, *Jurassic Park*, *E.T.*, *Close Encounters*, *Raiders of the Lost Ark*, *Amistad*, *Indiana Jones* and more.

They’re all here and they’re all chronological, from *The Sugarland Express* to *Saving Private Ryan*. They even threw in Goldsmith’s *Poltergeist* and *Twilight Zone: The Movie* and a suite from Quincy Jones’ *The Color Purple*, for completists. Many of the familiar suites are rendered faithfully, while others, like “Slave Children” from *Indiana Jones and the Temple of Doom* and “Toy Planes” from *Empire of the Sun*, are buttoned with some “big-finish”

flourishes arranged by frequent Kunzel collaborator Joseph D. Price.

Mega Movies (2000) ●●

CD-80535; 22 tracks - 73:44

Armageddon, *Godzilla*, *The Phantom Menace*, *Titanic*, *The Mummy*, *The X-Files*, *The Mask of Zorro*, *Shakespeare in Love* and more.

It’s the too-new-to-be-re-recorded syndrome again, with *The Mummy* (Goldsmith) and *The Phantom Menace* barely out of theatres, let alone on a Blockbuster shelf near you. More sound effects are dappled into the menu, but they can easily be programmed out. This CD works like one of those “best of whatever year” compilations that Varèse used to do. In this case, the year is 1999. Cast your mind back, if you dare...

Chiller (2001) ●●●●

CD-80189; 20 tracks - 58:20

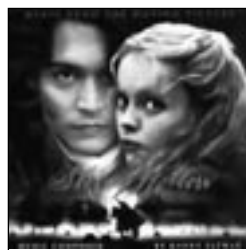
Suites from *The Twilight Zone*, *The Bride of Frankenstein*, *The Devil and Daniel Webster*, *Psycho*, *Sleuth*, *Poltergeist*.

An absolute classic. This is the Halloween album we’ve been waiting for, sound effects, classical music, film themes and all. Putting an archetypal spooky favorite like Mussorgsky’s *Night on Bald Mountain* on the same disc as Waxman’s *Bride of Frankenstein*, Herrmann’s *Psycho* and Goldsmith’s “The Light” from *Poltergeist* was a stroke of genius. It not only makes one feel proud of our little family of favorite composers, but it makes a CD that’s ripe and ready for blasting by candlelight when trick-or-treaters come calling. (How many of these “scary” compilations have we tried to assemble ourselves?) The album is heavy on established classics like Berlioz’s “March to the Scaffold” from *Symphonie fantastique* and Gounod’s “Funeral March of a Marionette” (from which the *Theme From Alfred Hitchcock Presents* is derived). And while some are

(continued on page 55)

One of the Good Ones

(or, CDs to Die for)



The Danny Elfman Buyer's Guide PART ONE

by Thor J. Haga

It continues to amuse me

that some people, especially older film score fans, still label Danny Elfman an up-and-coming composer. The red-haired husband of Bridget Fonda passed 50 a couple of years ago, and has been an established film composer for almost 20 years. He's actually older than John Williams was when Williams scored *Star Wars*. So it is only natural that we do an Elfman buyer's guide and showcase the amount of work he's done since the late '70s. Yet it is not his prolific output that makes this guide a daunting task, but rather his decision to try out as many different media as possible. Should we also include his radio jingles and TV commercials? How about the music he's written for Internet movies and computer games? The TV themes? The themes he's written for films that were primarily scored by others? What about the scripts he's written? Not to mention his work with pop group Oingo Boingo (now referred to as just Boingo), and all the films that have had its songs in them. And then, obviously, there's his recent concert work and two uncompleted musicals. This guide will try to cover as much of this as possible, but in some cases, we will have to be selective. (In particular, the Boingo material is really suited for another magazine.)

Much has been said about

the "old" vs. the "new" Elfman, with preferences in both directions. This guide will attempt to trace some of the transitions that cause this debate. I have decided to make *Mission: Impossible* the defining moment, but that's not necessarily the definite answer. In

terms of the grades, we have tried to follow the set-up from previous guides (see sidebar). We have *not* rated the unreleased material, nor the TV themes (many of which aren't even available).

Charlie and the Chocolate Factory (2005) ●●●

Warner Bros. 72264 • 21 tracks - 54:14

Roald Dahl and Tim Burton were a match made in heaven, as both share a sense for the burlesque. Burton's version of Dahl's classic children's book pays tribute to the author's colorful descriptions by using gaudy contrasts and a creepy Johnny Depp as factory owner Willy Wonka. Elfman, on his end, is finally allowed a return to his Mystic Knights of the Oingo Boingo roots: There are five hilarious songs (all sung by Elfman himself—in various modified guises)—from the Bollywood-inspired “Augustus Gloop” to the quasi-Queen anthem “Mike Teavee.” Great fun. The score is also a journey through Elfman's styles—past and present: the waltzes, wordless chorus and tender celeste from *Edward Scissorhands* to the somber contrapuntal writing of *Sleepy Hollow* in “Chocolate Explorers.” The highlight for many, though, would be the track “River Cruise—Part 2” (not used in the film), which contains a steady drumbeat complemented by humming, kazoo-like voices and a heroic brass theme. This is a varied listening experience, and you'll find that the disc won't leave the player very easily.

Point Pleasant (2005) (TV) Unreleased

Elfman wrote the theme for this series about mysterious happenings a coastal New Jersey burg, which Fox canceled after only a few episodes. The 30-second tune is a cross between the funky grooves of *Dead Presidents* and an eerie child's voice humming a *Sleepy Hollow*-like melody.

Desperate Housewives (2004) (TV) Hollywood 2061-62499-2 • 1 Track

ABC's award-winning series about frustrated housewives in an American suburb quickly became an international success. Elfman's Emmy-winning theme lies somewhere between Thomas Newman's ubiquitous *American Beauty*-sound and his own, fluffy “gossip” motif from *Edward Scissorhands*. The episode scores were composed by a variety of composers, including Steve Bartek, Steve Jablonsky and W.G. Snuffy Walden.

Spider-Man 2 (2004) ●●

Columbia/Sony Music Soundtrax CK 92842
15 tracks - 48:01

Many complained that the first film didn't contain any hummable themes. And to a certain extent, that is true for the sequel score as well, the difference being that Elfman expands upon the main theme and performs it more explicitly on many occasions. This is of course in line with Sam Raimi's expansion of the Spider-Man character itself. Peter Parker/Spider-Man is more self-aware and mature now (although still struggling with adolescent worries). The new arch-villain, Doc Ock, gets a sinister minor-mode theme that resembles the Goblin motif from the first film, with a similar descending scale, but is beefed up with far more percussion. Overall, the action material seems a bit unfocused and overly bombastic (largely because Christopher Young and others provided additional music, and 40% of the film was tracked with cues from *Spider-Man* after Elfman left the project), while the strength lies in the intimate moments and careful variations of the main theme. This score album from Columbia also includes a new and faithful version of Burt Bacharach's classic “Raindrops Keep Fallin' on My Head,” which was used prominently at the end of the movie.

Big Fish (2003) ●●●●

Sony Classical/Epic SK 93094
23 tracks - 61:24 (40:44 score)

Although the film certainly is ripe with fantasy elements, it is also grounded in a realistic environment, quite a departure for Tim Burton. As such, it may be considered his most adult film to date. The story about Ed Bloom, played brilliantly by both Albert Finney and Ewan MacGregor, who tells many unbelievable stories from his past, is only the frame through which we really witness the relationship between father and son; husband and wife. Elfman's Oscar-nominated score is one of the most enjoyable he's written in recent years. Sure, there are the typical Burton elements such as the solemn sadness of “Sandra's Theme,” the tongue-in-cheek horror licks for the witch, and the oompah music for Danny DeVito's circus (not on the album). But there's also maturity in the music, as in the film. There is a rural Americana feel to the orchestration, similar to *A Simple Plan*, and a delicate, almost haunting quality to the choir and strings that steer the score determinedly away from cliché. The album includes about 40 minutes of Elfman's score, and is otherwise filled with '60s and '70s standards,



**ONE OUT OF FOUR
AIN'T BAD:** Elfman's
output over the past 10
years is remarkably
well-represented
on CD. But only one
of these four efforts
made it to disc: *My
Favorite Martian* (1999);
Desperate Housewives
(2004); *Point Pleasant*
(2004); and *The Dilbert
Zone* (1999). Can you
guess which?



plus an excellent new ballad called "Man of the Hour" by Pearl Jammer Eddie Vedder. This is a perfect example of Elfman's mature sound, and is a must-have.

Hulk (2003) ●●●

Decca/Universal Classics
B0000633-02 • 19 tracks - 63:50

Ang Lee's interpretation of the green superhero divided fans. Some thought that there was too little action and too many weird effects (such as the split screen), while others applauded these aspects because they allowed for character development and a non-mainstream approach. There was also controversy in the score department. Mychael Danna, surely an interesting choice for a film like this, provided an unusual original score, which was rejected because it was too "off." Replacement and superhero master Elfman allegedly kept some of Danna's original elements, however, such as the duduk and the Arabic-sounding female vocal that has become cliché since the popularity of *Gladiator*. This is particularly evident in "Captured," which has an unmistakable world music feel. It is also true for Elfman's main theme, which consists of six descending notes on a cushion of dissonance and exotic percussive effects. Overall, the Hulk's rage lends itself easily to Elfman's aggressive and at times overly bombastic action music, but is also opposed by moments of subdued reflectiveness, just like the qualms of Bruce Banner himself. The album includes the Guns 'n' Roses/Stone Temple Pilots single "Set Me Free," which is skippable.

Chicago (2002) ●●

Epic/Sony Music Soundtrax EK 87018
18 tracks - 70:16 (7:22 score)

John Kander and Fred Ebb's retro Broadway musical was brought to the big screen by Rob Marshall in 2002 to profit from the popularity of Baz Luhrmann's *Moulin Rouge* the year before. Elfman, with his extensive experience as composer of '30s Cab Calloway-type tunes in the early Boingo days, provides the few transitional score cues in the film. On the album, his output is represented by two tracks: "After Midnight" and "Roxie's Suite." These are pure big-band jazz numbers reminiscent of "Oogie Boogie's Song" in *The Nightmare Before Christmas*, and are nice enough. But whether you want this CD or not depends entirely on your relationship to the musical itself. While the vocal



performances by Zeta-Jones, Zellwegger and Gere are decent, there are better recordings out there, with professional singers to boot?

Red Dragon (2002) ●●●

Decca/Universal Classics
289 473 248-2 • 17 tracks - 57:17

This Brett Ratner film is a remake of the original installment of author Thomas Harris' so-called Hannibal Trilogy, about the infamous mass murderer Hannibal "The Cannibal" Lecter, played again by Anthony Hopkins (although, strictly speaking, he only has a supporting role in this film). It may be better than both Michael Mann's original version of the same story, *Manhunter*, and Ridley Scott's stylish-but-flawed *Hannibal*, but it does not possess the same atmosphere as Jonathan Demme's *The Silence of the Lambs* from 1991. Elfman's score, however, may rival Howard Shore's offering for *Lambs*. Equally textural and chilly, Elfman

displays a sleazy sense of "delicious darkness" by using twisted xylophone and bell sounds, distant flutes and tormented strings (including those in the piano!) throughout. The album also has an interactive CD-ROM track that has interviews with Ratner, Elfman and Hopkins.

Men in Black II (2002) ●●●

Columbia/Overbrook/Sony Music Soundtrax
CK 86295 • 18 tracks - 53:29

This sequel to the 1997 box office hit includes most of the successful elements from the first film, including Will Smith, Tommy Lee Jones and director Barry Sonnenfeld, but only fared moderately in blockbuster terms. Danny Elfman is not to blame, however, as his score retains the energy of the first film and adds more synth samples and retro-'70s grooves. The album opens in an entertaining fashion with a jazzy big band arrangement of the main theme ("Worm Lounge #1"), and moves directly into brassy action tracks. The score is book-ended with yet another lounge-y suite ("Worm Lounge #2") and a recap of the original main titles. There's also the pointless addition of Frank the Pug's version of "I Will Survive" and the slick funk-meets-rap song "Black Suits Comin'" by Will Smith. But the album is well-produced and more entertaining than its predecessor, even though the score is on cruise-control.

Spider-Man (2002) ●●●

Columbia/Sony Music Soundtrax
CK 86681 • 15 tracks - 45:00

Sam Raimi's eagerly anticipated feature film adaptation of the popular comic book character met its expectations. Many felt that it was refreshing to see a superhero who struggled with everyday teenage problems and who wasn't the invulnerable übermensch or the tormented dark hero of other serials, although Peter Parker certainly was an outsider like all other superhero alter egos. But there were also those who felt that the film suffered because Willem Dafoe's Goblin villain was a bit over the top. Danny Elfman's score is a typical example of his current approach to these films—it's appropriately Wagnerian and large-scale like *Batman*, but adds a whole palette of symphonic "noise," meaning that the themes are rarely allowed to be expressed in peace, instead having to confront both conflicting melodic lines and dense orchestration. But hidden away underneath are many neat details such as the innocent glockenspiel signalling Parker's youth, or pizzicato string and piano interludes indicating his spider-like gracefulness. The main theme is never expressed fully until the end, when Spider-Man finally comes into his own at the top of the Empire State Building. Overall a worthwhile album, but one that grates a bit, even at 45 minutes.

Novocaine (2001) ●●

TVT Soundtrax TVT 6850-2
15 tracks - 40:24 (4:19 Elfman)

Regular Elfman orchestrator and Boingo guitarist Steve Bartek provided the score for

Reading the Ratings

While it's called a buyer's guide, this feature is really a listening guide, with mention of unreleased music. These ratings are relative to the rest of the composer's oeuvre, and do not compare directly to the ratings in our SCORE section.

●●●● A MUST-HAVE.

One of his finest works; belongs in every soundtrack collector'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.

You're unquestionably an Elfmaniac!

this dark Steve Martin comedy that combines the unlikely elements of paranoia and dental hygiene(!). Elfman contributes two tracks, both of which are available on the soundtrack album: “Main Titles” and “I Wish.” The former shifts between the obligatory female chorus on top of sinister minor-mode harmonies and jagged electric guitar outbursts, much like *To Die For*. The latter is a laid-back textural piece with guitar and vibraphone that builds into a dramatic *tutti* climax. Bartek’s score is stylistically similar, venturing even further into pop/rock terrain on occasion. A schizophrenic listening experience, but recommended for the Elfman fan.

Planet of the Apes (2001) ●●●●

Sony Classical SK 89666 • 15 tracks - 58:21

Tim Burton’s infamous “re-imagining” of the classic Pierre Boulle sci-fi novel has little in common with the 1968 Schaffner version and has more plot holes than your average Ed Wood masterpiece. Yet it does have a few redeeming features, such as a brilliant production design, an eerie Tim Roth in ape costume and great music. While Elfman’s score may be less experimental than Goldsmith’s magnum opus, it is certainly more “dense.” Elfman employs a whole army of percussion instruments, both sampled and acoustic, and adds Goldenthal-like brass outbursts, resulting in marvelous action set-pieces like this score’s “The Hunt.” The soundtrack contains two tracks specifically composed for the album (“Ape Suite #1” and “Ape Suite #2”) and a Paul Oakenfold remix of the main title theme that retains the energy of Elfman’s composition. Even though it may be a tad on the bombastic side, the orchestration makes this one of Elfman’s most interesting and entertaining post-*Mission: Impossible* scores.

Spy Kids (2001) ●●●●

Chapter III CH 30002-2

19 tracks - 31:36 (10:18 Elfman)

A Robert Rodriguez children’s movie? It seemed unlikely at the time, but its success generated two sequels. Danny Elfman was one of several composers to work on this film (including John Debney, Harry Gregson-Williams, Chris Boardman, Gavin Greenaway and Rodriguez himself) about two siblings who have to rescue their kidnapped spy parents. Elfman wrote some tracks alone, such as the delightful albeit brief “Floop’s Song,” which sounds like it was culled from *Nightmare Before Christmas*, as well as others in collaboration with the other composers. You have to buy the soundtrack to see who wrote what. Despite the many composers, the album feels coherent, and the Hispanic flavor of the music makes it an entertaining summer listen.

Heartbreakers (2001) ●

RCA Victor 09026 63770 2

12 tracks - 53:17 (14:39 score)

Who can pull more men? Sigourney Weaver or Jennifer Lowe Hewitt? That’s basically the premise of this less-than-stellar romantic comedy, with an uncomfortable Gene Hackman caught in the middle. John Debney provides the sneaky score, while Elfman composed the Thomas Newman-inspired “Heartbreakers” theme that pops up at frequent intervals. The soundtrack consists primarily of non-descript pop songs by the likes of Alison Krauss and Shawn Colvin, while the score is relegated to two seven-minute suites at the end. Recommended only for the hard-core completist.

Proof of Life (2000) ●●●●

Varèse Sarabande 302 066 208 2 • 9 tracks - 30:13

Taylor Hackford’s underrated hostage drama is more famous for hooking up Meg Ryan and Russell Crowe than for the actual film itself. Too bad, because it has a nerve and focused narrative that makes it suspenseful. David Morse is captured by guerrilla forces in a fictional Latin American country, and it is up to his wife (Ryan) and negotiator Crowe to get him out of it. Elfman finally gets to try his hand at a South-American idiom—through guitars, pan flutes and exotic percussion—but also adds synth loops and a dizzying array of contrapuntal writing, particularly in the track “Escape.” It’s not an easy listen, but at 30 minutes, the orchestral textures and lack of clearcut melodies become interesting rather than annoying. More would be too much.

Family Man (2000) ●●●●

Sire 31151

14 tracks - 52:43 (6:11 score)

Promotional release

27 tracks - 42:50

Brett Ratner made this Dickens-inspired “what if”-tale about Nicolas Cage as the successful businessman who has forgotten the true values in life, only to be transported to a parallel universe by a guardian angel on Christmas Eve, where he ends up as a poor but dedicated “family man.” Unfortunately, the film often ends up in saccharine clichés, which is surprising given Ratner’s track record. But it afforded Elfman the opportunity to revisit

his “Tchaikovsky-esque” Christmas music from *Scissorhands* and *Nightmare*, combined with the less consonant textures of *Good Will Hunting*. The commercial album only has two score tracks, “Main Title” and “Farewell,” but Elfman released a score-only promo that has almost 43 minutes of music, and is heartily recommended to those who can find it and afford it. It pops up on eBay once in a blue moon, but usually at exorbitant prices.

Sleepy Hollow (1999) ●●●●

Hollywood HR-62262-2 • 19 tracks - 67:59

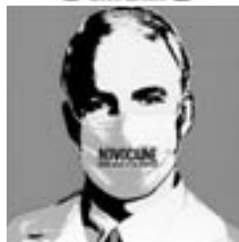
Nobody but Tim Burton could have made this film; the uneasy combination of dark humor and dead-on seriousness suits the director’s sentiment perfectly. Burton’s alter ego Johnny Depp may not be in his best role here, but the horror element of the headless horseman works well and compensates for a run-of-the-mill performance. Much of the excitement is thanks to Elfman’s score, a constant wall of frenetic strings, wailing brass and thundering percussion (plus the ubiquitous voices, of course). This is pure horror melodrama à la Waxman’s *Bride of Frankenstein*. At almost 70 minutes, listening to the album may be a chore to some people, but there are many highlights throughout, such as the progressive cello writing in “Into the Woods/The Witch” or the rhythmic flair of “The Chase.” Once again, the album displays Elfman’s great grasp of “delicious darkness,” i.e. foreboding music with immense orchestrational detail.

Anywhere but Here (1999) ●

Atlantic 7567-83234-2

15 tracks - 59:36 (7:35 score)

Wayne Wang’s sappy mother/daughter-relationship drama with Susan Sarandon and Natalie Portman gave Elfman the opportunity to elaborate on the *Good Will Hunting* style he had refined by then, the main ingredients being acoustic guitar, a pop beat and soft female humming. The soundtrack album is filled with songs by female artists, while Elfman’s seven-minute score suite at the end remains the only testosterone. He also composed the song “Strange Wind,” which is performed by the artist Poe. It is a credit to Elfman’s songwriting skills that it may be one of the two best on the album, along with k.d. lang’s title song.



Modern Vampires (1999)

Unreleased

Also known as *The Revenant*, Richard Elfman's vampire flick is notable for its tongue-in-cheek humor and a delightful supportive role by the late Rod Steiger. As usual, Danny steps in to compose a couple of tunes for his older brother's work. There are two Elfman tracks here, "The Revenant" and "The Revenant Returns," both featuring a wailing female voice and children's chorus with a *Men in Black*-type groove. The rest of the score was composed by Michael Wandmacher, and it runs the gamut from samba to jazz to rock to '50s pop to traditional horror scoring! There has never been a commercial release of the score, but Richard Elfman reportedly issued *one* single soundtrack CD as an Internet contest prize. Even though it only last about 12 minutes, it's obviously a sought-after and extremely rare item.

Instinct (1999) ●●

Varèse Sarabande VSD-6041 • 8 tracks - 38:36

Many people don't know that Danny Elfman whiked across the African continent in his late teens before he joined The Mystic Knights of the Oingo Boingo. This is where his obsession with oddball percussion instruments was ignited; it has since seeped into almost all of his scores. But nowhere else is this "African" experience explored more clearly than in this *Tarzan*-inspired drama about Anthony Hopkins as the savage jungle man returning to civilized society. Elfman pulls out a number of authentic African percussive instruments and weaves them cautiously into a traditional symphonic soundscape. If you want your ethnic score to have a lot of striking melodies, this is not for you. But if you like the textural blend of ethnic instruments and orchestral music without either dominating entirely, you will probably find a lot of interesting stuff here.

The Dilbert Zone (1999) (TV)

Unreleased

Scott Adams' popular cartoon about sardonic office worker Dilbert was eventually made into this animated TV series in 1999. Elfman reworked his zany main title theme from *Forbidden Zone* for the show's opening titles.

My Favorite Martian (1999) ●

Promotional release • 36 tracks - 67:53

This is yet another example of a remake bombing miserably at the box office, just to hit the straight-to-video shelves in the international market. Not all '60s TV shows are suited for "modernization." Danny Elfman provided the

"Uncle Martin theme" for the Christopher Lloyd character—a jaunty blues riff à la *Midnight Run*—while John Debney's score sounds like Alan Silvestri without the scope. At times it's fun, but at almost 70 minutes, the promo album is too "mickey-mousey" for a good listening experience.

A Civil Action (1998) ●●●

Hollywood HR-62158-2 • 22 tracks - 47:00

This John Travolta courtroom drama came and went without much of a hooplah (then again, how many courtroom dramas *do* come with hooplah?). Elfman is back in *Good Will Hunting* mode with usual suspects popping up, such as wordless voices, a groovy bass line, and contrapuntal string writing. It's a relatively solemn and laid-back experience, but the big highlight is "The Letter," where Elfman releases a consonant choir humming a lullaby-like gospel hymn that is repeated in the end credits. It's the ice dance from *Edward Scissorhands* all over again, probably the closest he has ever been to James Horner's *Apollo 13*.

A Simple Plan (1998) ●●●●

Silva Screen FILMCD 310

14 tracks - 43:54

Detuned piano, banjo, uneasy woodwinds and rural, Americana-type harmonies? No, you're not listening to a Thomas Newman score. Elfman came up with one of his most original scores for this moody Sam Raimi flick starring Billy Bob Thornton, Bill Paxton and the composer's wife-to-be Bridget Fonda. For the most part restrained and introspective, it never reverts to cheap gimmicks and redundancy, even if there are things going on in the film that would have required it. The album concludes with three contemporary blues/country songs that blend neatly with the preceding score.

Psycho (1998) ●●●●●

Virgin 724384765729

22 tracks - 31:33

Say what you will of Gus van Sant's controversial remake of the Hitchcock classic, but at least we got the best recording and interpretation of Bernard Herrmann's original score thus far. Admitted Herrmann nut Elfman and his orchestrator Steve Bartek are incredibly faithful to the original in their adaptation, and provide it with

the same brisk temperament and in-your-face dynamic that blessed the 1960 thriller. In many ways, it even surpasses Herrmann's own album re-recording back in the day. Every serious film music fan should have a recording of *Psycho* in their collection, whether he likes Herrmann or not, and this is certainly one of the best out there.

Scream 2 (1997)

Unreleased

Wes Craven initiated a new wave of teen slasher wave with this franchise, and eventually gave us two sequels that followed the horror recipe of the first film closely. In the second film, protagonist Sid acts in a stageplay that becomes a little too realistic for good measure. Danny Elfman composed the music for this in-story, three-minute segment, naming it "Cassandra's Aria" after the stageplay's lead character. It's a melodramatic, dissonant piece that crosses *Sleepy Hollow* and *Nightbreed*, sprinkled with one or two "Arabian" flavors. The piece was unfortunately not released on the *Scream/Scream 2* soundtrack album from Varèse, which only contained a portion of Marco Beltrami's scores.

Good Will Hunting (1997) ●●●

Capitol 23338 15 tracks - 52:15 (6:29 score)

Promotional release

13 tracks - 23:29

After years of ignoring Elfman's output, the Academy of Motion Picture Arts and Sciences finally acknowledged him with no fewer than two Oscar nominations in the same year, giving the impression of a unanimous apology. Gus van Sant's excellent drama about the gifted prodigy just wanting to be a blue-collar worker was one of them. It sports an impressive performance by then-newcomer Matt Damon and relatively cliché-free dialogue scenes. Elfman's brief score is low-key, Irish-flavored and soft, with prominent piano, mallets, flutes and acoustic guitar. Overall, this is where he laid the groundwork for his now-familiar drama writing without the striking melody, yet with hypnotic orchestration. The commercial album only has two tracks ("Main Titles" and "Weepy Donuts") but the "For-Your-Consideration" promo release includes all 24 minutes of score. It's hard to find, but is an important



Work for Darkened Media

Danny Elfman has to be applauded for his decision to spend as much creative time as possible on his major score assignments, limiting his feature film output to

three to four films a year, at most. This has, however, resulted in a long list of brief “in-between” jobs—commercials, Internet movies, computer games, concert works, etc. Here is an overview of this material.

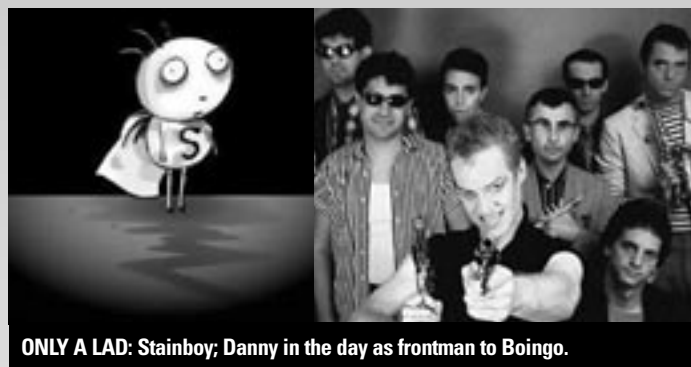
Commercials

Elfman wrote music for a commercial as early as 1978; a radio jingle for the KROQ radio station (a wacky a cappella ditty performed by Boingo). In 1984, he wrote and performed another Boingo song for Budweiser called “This Bud’s for You.” Reportedly, he was not paid for this job, but received several crates of beer, which the band drank up during a wild weekend. In 1992, he returned to the advertising world with a more serious composition for Nike. Elfman wrote a 30-second, stomping percussive piece, naming it “Barkley Superhero” after the protagonist, basketball superstar Charles Barkley. It was released on the *Music for a Darkened Theatre*, Vol. 2 compilation. In several mid-’90s-interviews, Elfman said that he grew so weary of hearing the *Edward Scissorhands* rip-off in all the car advertisements that he decided to just do them himself. So for a 1996 Nissan commercial (a two-minute mini-story about a kid who falls through the floorboards and ends up in an underground car garage), Elfman revisits the *Scissorhands* waltz, complete with oooh-ing voices and haunting celeste. In 1998, a 30-second Ford/Lincoln/Mercury campaign got a similar treatment, although it

starts off with more *Men in Black*-grooves. Most recently (2002), a one-minute Honda ad for IMAX was scored with an up-tempo, *Pee-wee*-inspired piece.

Interactive media

In collaboration with the online animation website Atom Films, Tim Burton created a creature called “Stainboy” in 2000 that ran for six episodes on the website before it was canceled. Elfman’s theme for this series is arguably the most Bernard Herrmann-inspired



ONLY A LAD: Stainboy; Danny in the day as frontman to Boingo.

thing he’s ever done: basically just three dramatic notes performed by a theremin with groaning brass samples as pulse. It’s hilarious. The short films can still be viewed at www.atomfilms.com. In 2004, Elfman composed the theme for *Fable* (Sumthing Else 2014), the acclaimed role-playing game for the Xbox platform. It is based on a typically heroic fanfare melody reminiscent of Shore’s grandiose “Fellowship” theme from *Lord of the Rings*, and that is quite unusual in Elfman’s post-*M:I* oeuvre. However, there are still plenty of “Elfmanisms” here: the contrapuntal writing, the ominous choir, the string flourishes, the primal percussion. While Russell Shaw composed the rest of the music for this game, he makes frequent use of Elfman’s theme.

Musicals

After the success of *Nightmare Before Christmas*, Danny wrote material for two other

musicals in 1994. These were both in the style of the Disney movie, and it’s a shame neither ever materialized on stage or screen, even though Elfman made several demo tapes with himself performing all instruments and practically all the voices. The first of these was *Jimmy Callicut*, about a disillusioned schoolboy. It sports songs that could have been pulled right out of *Nightmare*: “oompah” rhythms, children’s choir, engaging minor-mode laments and so forth. The other uncompleted

musical of 1994 was *Little Demons*, perhaps even closer to *Nightmare* in tone than *Jimmy Callicut*, it concerns the fruitful combination of tongue-in-cheek darkness and twisted humor. This is most evident in the jazzy tune “The Cat Is Dead”—a lighthearted, childish melody confronted by morbid lyrics. Hopefully, Elfman will find time to record these musicals properly some day, even if they won’t surface as a performance. The compositions certainly deserve it.

Concert Works

Back in the mid-’70s, Elfman was still learning notation. Without any formal education, he would often transcribe music by other composers, and turn them into mini-pieces that had some of his own stamp on them. Once, for example, he transcribed a Duke Ellington composition and called it his *Piano Concerto No. 1*. It was not until several decades later, however, that he was

commissioned by the American Composers Orchestra to present his very first concert work, the “Serenada Schizophrenia.” It premiered on Feb. 23, 2005, in the revered Carnegie Hall. The 40-minute piece typically runs through a plethora of different styles (hence its name) and can be subdivided into six segments: “Pianos,” “Blue Strings,” “A Brass Thing,” “Quadruped Patrol,” “I Forget” and “Bells.” There are certainly hints of his scores throughout, such as the *Dolores Claiborne* influence in “Blue Strings” or the ’20s jazz chords in “A Brass Thing.” But Elfman also reveals many new sides, such as the virtuoso piano flourishes in the opening or the choral writing that do more than just “ooh” and “aah.” For an extensive coverage of the concert piece, please see Luke Goljan’s review in *FSM*, Vol. 10, No. 2.

Movie scripts

Seeing as Elfman’s mother is an author, it may not be very surprising that he has made a few attempts at creative writing. So far, he has two scripts lying around that await materialization. The first is called *Julian* (1993) of which little is known other than that it concerns children and ghosts. The second is *Undying Love* (2001), inspired by Ben Harrison’s book *Undying Love: The Shocking True Story of a Passion That Defied Death*. The script recalls the burlesque romance between Count Carl Tanzler von Cosel, Ph.D. and a poor Hispanic beauty named Elena Hoyos. After Hoyos’ death, the deluded count removes her body from the grave and maintains it more or less intact for several years, hoping to bring her back to life. Sounds like an Elfman project, all right. He was, however, a third writer on this script, and due to its graphic treatment, the film version has yet to be made.

—T.H.

entry in the Elfman canon and, consequently, recommended to all.

Men in Black (1997) ●●●

Columbia/Sony Music Soundtrax 489313 2

16 tracks - 42:42

This Barry Sonnenfeld sci-fi/comedy blockbuster was the other Oscar nomination that year. Hardly the caliber of *Batman*, *Edward Scissorhands* or *Nightmare Before Christmas*, it is nonetheless an enjoyable listen that juxtaposes funky '70s grooves, loops and samples with Herrmann-inspired low brass and woodwinds. The highlights remain the rhythmic "M.I.B. Main Theme" (the bass line of which Elfman would reuse in several future themes) and the expansive "Orion's Belt/Cat Stinger." Some of it might be a bit intense over the course of 40-or-more minutes, and the sequel album is, in many ways, more entertaining, but Elfman deserves credit for taking the silly subject matter dead-on seriously and actually helping me forget that I'm watching Will Smith.

Flubber (1997) ●

Walt Disney 60952-7 • 18 tracks - 47:09

Yet another forgettable remake of an old Fred MacMurray comedy that wasn't that funny to begin with. Robin Williams seems uncomfortable in his role as the crazy professor inventing the bouncy "flubber" material, and the film is littered with plot holes and cheap resolutions. I'm sorry to report that Elfman's score is unmemorable as well. In fact, it's outright annoying. Imagine his blaring brass outbursts combined with insane mickey-mousing and you've got an idea of what this is. A fun mambo and occasional nostalgic details such as the piano flourish don't save this score and CD from becoming an unnecessary misfire in Elfman's career. Only for the completist.

Perversions of Science (1997) (TV)

Unreleased

This was HBO's ill-fated attempt at a *Twilight Zone* lookalike, but with far more sex and violence (and a hot android host!). It was canceled after only one 10-episode season. Elfman's theme for the series can best be described as a combination of the bass line of *Beetlejuice* and the wailing theremin of *Mars Attacks!*—and all of it way over the top.

Mars Attacks! (1996) ●●●

Atlantic 7567-82992-2 • 19 tracks - 46:51

First he made an *Ed Wood* biopic. Then he made this film that actually could have been a contemporary Ed Wood film. Tim Burton's ode to '50s sci-fi and utter camp is a delightful display of

"less is less and more is more." Acting, costumes, effects and gags seem to be without limits here, and the same goes for Elfman's score. It's big, bold and brassy and has all kinds of weird sonorities: theremin clashes with Hammond organ and Arabian string instruments. There's a delightful and otherworldly "lounge" tune that sounds like Henry Mancini without the catchy melody, as well as a wonderful main title march. However, the score does get a bit intense and bombastic at times. The album also includes two songs that have a purpose in the film: The "Indian Love Call" that killed the Martians and Tom Jones' classic showstopper "It's Not Unusual," as the closing act.

Extreme Measures (1996) ●●●

Varèse Sarabande VSD-5767

9 tracks - 29:30

If this Michael Apted thriller about spooky medical experiments wasn't exactly groundbreaking fare, at least it gave Hugh Grant the possibility to play something other than a Hollywood heartthrob. Elfman's score is a muted follow-up to *Mission: Impossible*, with lots of sustained string chords and rumbling piano interrupted by tutti outbursts. The sad and reflective main theme (reminiscent of Alex North's *Cleopatra*) is a worthwhile listen.

The Frighteners (1996) ●●

MCA Soundtracks MCAD-11469 • 15 tracks - 41:14

What if the director of this film, Peter Jackson, had kept his connection with Elfman when he made *Lord of the Rings*? Would it have sounded anything like this Michael J. Fox horror comedy? It's pointless speculation, perhaps, but intriguing. Elfman pulls out the trademark ghost story elements here, such as the harpsichord, celeste and children's chorus in the vein of *Tales From the Crypt*. These elements keep things relatively light, although Elfman scores the horror sequences harshly and progressively (this is where I hear potential Mordor music!). Some great moments are scattered about, but the album as a whole may be a little tough on the non-Elfman fan.



There's a noisy version of Blue Oyster Cult's hit "Don't Fear the Reaper" at the end (performed by The Mutton Birds).

Freeway (1996) ●●

MCA Soundtracks

MCAD 2-11550 (7:02 suite)

Matthew Bright, writer of *Forbidden Zone* and *Modern Vampires*, directed this independent movie starring Kiefer Sutherland and Reese Witherspoon, with none other than Oliver Stone producing. It is an updated version of "Little Red Riding Hood," with plenty of violence and disturbing themes (yet a morbid sense of humor is never far away). The score is written for small ensemble and varies from a quirky main theme with "nagging" voices and a glockenspiel countermelody to bluesy guitar rock to nondescript suspense cues. It has not been released on a separate soundtrack, but a seven-minute suite was released on the *Music for a Darkened Theatre, Vol. 2* compilation (out of a total 20-something minutes). Interesting tidbit: Elfman was reportedly paid only \$1 for the job!

Mission: Impossible (1996)

●●●●

Point Music 454-525-2 • 18 tracks - 52:28

Okay, so here is the big turning point score, the one that made Danny Elfman fall in love with counterpoint and densely orchestrated soundscapes. You could argue that there were elements of

this in the scores immediately preceding it as well, but they were not as consistently present. Brian de Palma's revitalization of the classic TV show was a big success, offering a complex plot and believable characters. Lalo Schifrin's famous theme pops up at a few crucial points (such as the helicopter/train scene), and his influence is felt in the rest of the score as well. It has a pronounced '70s vibe, with muffled horns, wooden percussion and progressive semi-jazz harmonies. I remember being put off by this score when I first bought it; it was too "different" and harsh. But in retrospect, it stands not only as a rich listening experience, but as an important and career-defining score in Elfman's career. That's why it's a must-have.

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Special thanks to Ryan Keaveney.

Stay tuned for Part 2 of the Danny Elfman Buyer's Guide, coming next in Vol. 11, No. 1—the inaugural issue of our online-exclusive Film Score Monthly! Visit www.screenarchives.com/fsmonline/sample/ to subscribe.

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Film Score Monthly, the industry's favorite film music magazine, is moving to the Web!



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The AFI's Top 25

Something for nearly everyone.

ON FRIDAY, SEPT. 23, AT THE HOLLYWOOD Bowl, 15,000 patrons attended the unveiling of the American Film Institute's 25 Greatest Film Scores. The selections were revealed in real time, during a two-and-a-half-hour concert countdown to #1. Conductor John Mauceri was a charming host and he introduced each piece with oblique clues, that had the audience buzzing with anticipation, in a unique and memorable component of the show. Each selection was introduced with the film's original title card and composer credit.

About one third of the selections were only brief excerpts, and another third featured main titles or short suites accompanied by film montage, with the remainder of the selections played to film: Waxman's staircase climax from *Sunset Boulevard*, Herrmann's second murder from *Psycho* and the clothes snatchers/hunt sequence from Goldsmith's *Planet of the Apes* were particular highlights.

Even if you missed the show, you can be glad that film scores received this recognition. The AFI is one of the few organizations prominent enough to transcend its industry status and catch the attention of the casual film audience. The AFI's list of 250 nominees and its 25 finalists are remarkably balanced and varied, and while this critic would have liked to see favorites like *Spartacus*, *East of Eden* and *The Big Country* included, most of the composers selected represent a combination of influence, popularity and artistic significance that deserve recognition. And we welcome any opportunity to remind the public of the great works by Korngold, Steiner and Newman (among others).

So if you haven't yet perused the list, consider the inevitable question: Which soundtracks are in your collection? In case your shelves aren't yet full, we've included a few recommendations for choice recordings that may still be available. Keep listening and keep the faith!

—Joe Sikoryak

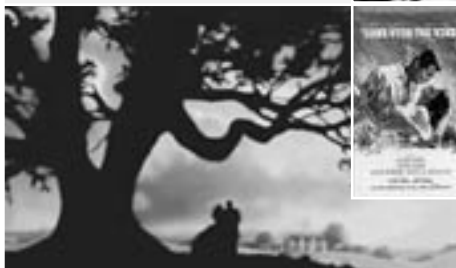
1 Star Wars (1977) JOHN WILLIAMS

Sony Classical S2K 92950 • 2CDs • 24 Tracks - 01:45:48



2 Gone With the Wind (1939) MAX STEINER

Rhino R2-72260 • 2CDs • 56 Tracks - 02:27:37



3 Lawrence of Arabia (1962) MAURICE JARRE

Varèse Sarabande VSD - 5263 • 14 Tracks - 37:20



4 Psycho (1960) BERNARD HERRMANN

Virgin 724384765729 • 22 Tracks - 31:33



5 The Godfather (1972) NINO ROTA

Silva America SSD 1121 • 17 Tracks - 52:00



6 Jaws (1975) JOHN WILLIAMS

Decca 467 045-2 • 20 Tracks - 50:45



7 Laura (1944) DAVID RAKSIN

Fox 07822-11006-2 • 1 Track - 27:16



8 Magnificent Seven (1960) ELMER BERNSTEIN

Varèse Sarabande 302 066 559 2 • 23 Tracks - 01:07:14



9 Chinatown (1974) JERRY GOLDSMITH

Varèse Sarabande VSD 5677 • 12 Tracks - 30:36



10 High Noon (1952) DIMITRI TIOMKIN

BMG Classics 09026 62658 2 • 2 Tracks - 9:51



11 The Adventures of Robin Hood (1938) ERICH WOLFGANG KORNGOLD

Marco Polo 8.225268 • 25 tracks - 01:18:27



12 Vertigo (1958) BERNARD HERRMANN

Varèse Sarabande VSD 5759 • 16 Tracks - 01:04:12



13 King Kong (1933) MAX STEINER

Naxos 8.557700 • 22 Tracks - 01:12:05



14 E.T. the Extra-Terrestrial (1982) JOHN WILLIAMS

MCA 088 112 819-2 • 21 Tracks - 01:15:39



15 Out of Africa (1985) JOHN BARRY

Varèse Sarabande VSD 5816 • 18 Tracks - 38:40



16 Sunset Blvd. (1950) FRANZ WAXMAN

Varèse Sarabande VSD 5316 • 25 Tracks - 01:08:36



17 To Kill a Mockingbird (1962) ELMER BERNSTEIN

Varèse Sarabande VSD 5754 • 14 Tracks - 41:36



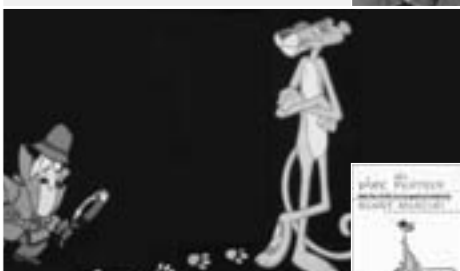
18 Planet of the Apes (1968) JERRY GOLDSMITH

Varèse Sarabande VSD 5848 • 17 Tracks - 50:40



19 A Streetcar Named Desire (1951) ALEX NORTH

Varèse Sarabande VSD 5500 • 15 Tracks - 46:17



20 The Pink Panther (1964) HENRY MANCINI

Buddha 74465 99725-2 • 16 Tracks - 43:05

21 Ben-Hur (1959) MIKLÓS RÓZSA

Rhino R2-72197 • 2CDs • 88 Tracks - 02:27:40



22 On the Waterfront (1954) LEONARD BERNSTEIN

Sony SMK 63085 • 1 Track - 19:31



23 The Mission (1986) ENNIO MORRICONE

Virgin 90567 2 • 20 Tracks - 47:53



24 On Golden Pond (1981) DAVE GRUSIN

GRP GRD-9547 • 2 Tracks - 05:58



25 How the West Was Won (1962) ALFRED NEWMAN

Rhino R2-72458 • 2CDs • 58 Tracks - 02:14:08



Over the span of his legendary career, Jerry Goldsmith wrote hundreds of scores—from small screen to big screen, in every genre,

for too many filmmakers to count. Franklin J. Schaffner, Gordon Douglas, John Frankenheimer—these were names on a short list of men whose cinematic works drove Goldsmith's innovation and style to renowned success in the 1960s. When the old studio system faded away in the early 1970s, a new wave of filmmaking style emerged. Movies were grittier, stories less inhibited, canvases less glamorous. Music for movies changed too. Contemporary pop sounds were preferred over traditional orchestral scores. Many composers faltered, unable to evolve or reinvent themselves, but not Jerry Goldsmith. He hit his stride in the 1970s, earning his first and only Oscar for *The Omen* in 1976, and

never afford to go to Italy, so he came here. But I also don't speak Italian, and Pino didn't speak English. So we would spot the picture with fellow director Paul Bartel who spoke Spanish, as did Pino, and Paul would translate back to me. It was a very interesting situation. Then Pino would go away, write the music, and send it to us completely labeled. But there was no going to the recording session or consulting about the music."

The Howling opened doors. Steven Spielberg was so impressed with Dante's visual style that he hired Dante to direct *Gremlins*. Though Warner Bros. green-lit the picture, concerns over the film's budget stalled the production repeatedly. The delays were significant enough that Spielberg went on to shoot *Twilight Zone: The Movie*, asking Dante to take on one of that movie's segments, "It's a Good Life." Spielberg hired Goldsmith, who had scored a number of original *Twilight Zone* television episodes, to score the feature. It was the second time Goldsmith worked for Spielberg, having completed *Poltergeist* the previous year, but it was the first time the composer met Dante. "I sort of inherited Jerry,"

THE Dante/Goldsmith PROJECT

Nine films,
nine scores,
one sensibility.

By Michael Heintzelman



TOONSMITHS: Dante (left) and Goldsmith at the *Looney Tunes* sessions with Mark McKenzie and Bruce Botnick.



rounding out the decade with two masterpieces: *Alien* and *Star Trek: The Motion Picture*. However, as the '80s marched in, the former cinematic masters who had once been synonymous with Goldsmith were gone from the limelight, working sporadically and even more rarely—if ever again—working with the composer himself. Goldsmith was still at the top of his game, but his familiar collaborators were virtually gone. That would begin to change when Jerry Goldsmith met Joe Dante.

Up and Coming

Joe Dante came up through the ranks as an editor of film trailers at Roger Corman's New World Pictures in the mid '70s. After sharing the director chair with Allan Arkush on *Hollywood Boulevard*, Dante was given a solo shot on *Piranha*. Considering his next-to-nothing budget, Dante was surprised that a well-known composer would even consider scoring his new horror film. "When I got the chance to do *Piranha*, one of the producers came to me and said he thought they could get Pino Donaggio," Dante recalled. "I was astounded. The guy had scored *Don't Look Now* and *Carrie* and here I am making this rubber-fish movie thinking, 'Can we really get this guy?' He did a great job for me." When Dante found himself on *The Howling* two years later, he immediately went to Donaggio. Dante had become a fan of Italian horror pictures over the years, and he was convinced that Donaggio would be able to translate that same quality to his new werewolf movie. "Pino had found a church organ somewhere in Italy and did this great score. I was really happy with it. The problem with working with Pino was that I could

Dante explained. "I really hit it off with Jerry—we just seemed to click. I had a really weird episode, and Jerry had to do a lot of cartoon music. We used a lot of Carl Stalling tracks from Warner Bros., but there was a lot of stuff we needed in stereo, so Jerry's assignment was to try to get the orchestra to play this cartoon music. When Carl Stalling originally recorded those things they were with small jazz groups and they could play very fast, and these studio musicians were not used to playing that fast. It was hilarious to watch them trying to keep up. They would just get lost because the music changes so often. But Jerry managed to make it work, and do his own score as well."

Little Creatures

By the middle of 1983, *Gremlins* found its way back into the light at Warner Bros. With a larger budget than he was accustomed to having, Joe Dante's first choice for a composer was Jerry Goldsmith—and Goldsmith was happy to do it. While the film was still in prep, Goldsmith managed to complete enough of a theme to play for Dante. "When Jerry first played the theme for me on the piano, I had to do a lot of mental gymnastics to imagine from the piano versions what he would do in the orchestral versions," Dante said. "All I knew was that it sounded like a rinky-tink circus theme. I kept thinking, 'Is this really appropriate for this picture?' Jerry, of course, knew exactly how it would sound with an orchestra. Even if you went to the scoring stage and listened to what the orchestra was playing it would give you a very false impression of what the music sounded like. You would have to go in the booth and hear

it with the synthesizer tracks because you couldn't hear them outside. I liked to sit out with Jerry, but if I did I'd have to wear earphones. Otherwise I wasn't getting the true sound. It was such a terrific score."

Gremlins was an instant hit in the summer of 1984. It was also a major turning point for Joe Dante as a filmmaker—and an unexpected one. "*Gremlins* was an astounding success," Dante stated. "For a while, it made me this A-list director, and I was really a B-list director—I still am. I would have been happy with a career like Jack Arnold had. Now I'm suddenly in the big time, swimming with the big fish, being offered the *Batman* movie and all this other stuff. It really was not what I should have been doing. That was an interesting period—I guess anyone is lucky if they get a picture that's as successful as *Gremlins*."

Despite the new pressures, Dante's A-list status helped continue his collaboration with Jerry Goldsmith. *Explorers* ushered in new challenges for Dante, among them a cast of primarily child actors and the absence of Steven Spielberg as a buffer between Dante and the studio (this time

Innerspace saw Joe Dante return to working for Steven Spielberg. Dipping into several genres, *Innerspace* was an effects-packed feature that proved a challenge for both director and composer. "There was a whole lot of stuff going on in that movie," Dante recalled. "It was very hard to score, but it was just as hard to temp track. I was very meticulous in my temp tracks. Most composers actually hate temp tracks because it's annoying to them to have to filter out the music of someone else while they're thinking of what they themselves are going to write...but you really have to try to get as much of a sophisticated score as you can for rough cuts and previews. I knew Jerry wouldn't write anything exactly like what I had put in—nor should he have. But there are certain things that you want to start at a certain place, stop at a certain place, give a certain punctuation, change dramatically at a certain point, and he was great at that."

A running joke between Dante and Goldsmith continued into *Innerspace* concerning temp tracks as well—a joke whose origin began



Paramount Pictures). Working again with cinematographer John Hora and special makeup artist Rob Bottin, Dante and crew completed photography inside four months. Once the rough cut was assembled, Jerry Goldsmith got a glimpse of *Explorers*. He was surprised by the tone Dante had set. "I had temped a lot of melancholy music on *Explorers*," Dante said, "and I remember Jerry saying to me, 'Do you really want it to be this sad?' I told him yeah, kind of—the story's about disillusionment. These kids are expecting to see the secrets of the universe and they find aliens that are kids just like themselves. That turned out to not be a particularly popular concept when the movie came out."

Goldsmith's score for *Explorers*, however, was far from melancholy. Demonstrating his appreciation of silence, Goldsmith let the "disillusionment" moments of the film play mostly without music while underscoring the more exciting aspect of the story—three boys building their own spaceship. The result was extraordinary. The *Explorers* "theme" is a strong, stirring piece of music introduced in segments as the boys piece together their craft, which then gets spread throughout the film in varied signatures until the uninterrupted "overture" plays over the end credits. Dante greatly credits the score as a saving grace. "It's actually one of the best scores Jerry ever did for me," Dante praised. "The movie needed so much help because it was never really finished. Jerry scored the rough cut, and by the time we had a preview it was too late to make any changes. We couldn't move things around to really shape the movie—all we could do was cut things. Jerry did a great deal to make it seem like a movie."

out of necessity. Because the tones of Dante's films were such an odd mix, the director often found himself relying on Bernard Herrmann's score for *The Trouble With Harry* for his temp tracks. After working together over three pictures, Goldsmith's grouching behavior amused Dante to the point where he would needle the composer just for fun. "Jerry's personality was that he was always griping about something. It was part of the relationship; it was part of what made him fun. So from *Gremlins* on I used the same cue from *The Trouble With Harry* in all my temp scores. It annoyed him, and it just got to a point where I would stick it in just to piss him off. Jerry would sit there in the screening room and gripe, 'Christ—not Bernie Herrmann again!'"

Dante enjoyed working with Goldsmith, and *Innerspace* was no exception. The job was to make the film as good as it could be, and Goldsmith understood and respected that. "Jerry would occasionally have suggestions for other places to put music," Dante acknowledged, "but for the most part he would agree with where I thought the music should go, start and stop. The great thing about Jerry was he was so improvisational. If he played something and you had a thought about it, you'd be able to go up to him and he would actually change it. If you wanted it more plaintive, more raucous—he figured out a way to do it. He'd play this, play that, cut this part. You got exactly what you wanted. Often he would even look at the picture with the music, realize he didn't like what he had done and change it. It was exciting to go to the scoring sessions because there was a lot of creating going on. It really was a collaborative effort."

Ultimately, the *Innerspace* score is an eclectic one, derived from non-thematically driven action cues yet still keeping a focus on the story's unlikely hero, Jack Putter (Martin Short). "Jerry humanized the movie a lot. It's essentially Martin Short's story, and I think Jerry got the pathos out of it—the drama out of the comedy that he needed to do. *Innerspace* is a nice score. It's very unobtrusive."

Call It Quirky

As unobtrusive as *Innerspace* was, Dante's next film, *The 'Burbs*, was completely opposite in its manner and musical approach. A dark comedy set in Suburbia, U.S.A., *The 'Burbs* featured characters from the obnoxious to the cowardly to the creepy—recurrent qualities in Joe Dante films. However, the unexpected twists this time weren't in the screenplay as much as they were in the manner of how the production ran. "There was a writers' strike at the time," Dante recalled, "so a lot of the movie was improvised and it was shot in sequence. It's more of a performance piece than a story—because it certainly doesn't hold

Gremlins 2, Jerry and his wife both appear. I joked with him before we started, 'Now Jerry—don't look at the camera.' It all went fine. But I think Jerry found his rightful place behind the podium."

While Dante had free reign in *Gremlins 2*'s storyline, Goldsmith was given just one restriction. "I asked him not to use the 'Gremlin Rag' as the basis for the movie," Dante said. "The original picture was kind of bucolic, and there's a certain quality in that music. The second film is in New York City—a whole different world—and I didn't want it to sound like the first picture. It had to sound different. Jerry quoted it in the places where it was appropriate, but he didn't recycle the old score—he did a complete new one."

Still deep in his 'electronic' period, Goldsmith's music for *Gremlins 2* was no departure. Indeed the ever-turning wheel of technology not only made its mark in Goldsmith's orchestrations, but also in how the composer did his work. "Because I worked with Jerry so long, I saw all the technological changes that took place between *Gremlins* and *Looney Tunes*," Dante stated. "We would go into his studio and there were Yamahas and cables and all these electronics



much water as a story."

The diversity in characters and spontaneity in performances gave Jerry Goldsmith a broad musical canvas, with signatures ranging from subtle to verbose. "The score is very similar to a performance piece as well. There is a certain lightness and quickness to it—except when you get to the bad guys, and then there's the heavy, organ music parody. I had originally temped that picture with a lot of Italian western music. I do remember trying to get him to imitate an Ennio Morricone piece and, try as he might, Jerry could never get that European quality into his music. He would tend to go back to his *Take a Hard Ride* style of western music, and that worked okay. But there was a scene that had been temp-tracked to a Morricone piece, and Jerry must have taken 10 or 11 tries at recording something that would fit. He did pick up on the mythic aspect of what was going on since I was sort of parodying a Leone-like standoff, and he did actually end up using a lot of that western stuff in the movie. But in the end, for that particular scene, we ended up buying the actual Morricone cue."

Dante's sixth picture with Goldsmith was a trip back to familiar territory. As the '80s waned, Warner Bros. was hungry for another *Gremlins* success. After many attempts to get a sequel going—most of which not involving Dante whatsoever—an invitation was given to Dante to essentially do whatever he wanted with the new story. *Gremlins 2: The New Batch* was absolute Joe Dante carte blanche—from mocking its predecessor and corporate sponsorship to the endless in-joke gags. As with the original *Gremlins*, Jerry Goldsmith made a cameo, but this time there was a twist: Jerry had lines. "When I shot *Gremlins*, Jerry looked right at the camera—and it's in the movie," Dante laughed. "On

all over the place. It was bizarre. But eventually, toward the end, it all shrunk down again. You would go into his studio and there would be nothing but a computer, a screen and a keyboard. It seemed less high tech than the piano, only now it was *way* high tech. Jerry could now press a button, run the scene, and you would hear an orchestra just like when it was all done. It was quite amazing."

Things changed a great deal in the '90s. Dante found himself working more in television than in features, with *Matinee* being his only major theatrical film between 1991 and 1998 (though he had been attached to *The Phantom* in the mid '90s, the studio pulled the plug over the budget). As comfortable as Dante was working the small screen, it made for schedule conflicts when it came to Goldsmith. "The thing with Jerry was, as he became more and more successful, you had to book him long in advance or he wouldn't be able to do it," Dante explained. "I don't remember him ever being unavailable for a feature, but I remember him being unavailable for a lot of TV. He didn't do much TV later in his career."

Despite the System

Dante and Goldsmith may not have been working much together in the mid-'90s, but during the decade after *Twilight Zone*, the two men had become friends—a rare thing in the Hollywood machine. "I was always very grateful for the time I was allowed to spend with Jerry," Dante stated. "We didn't go to each other's houses every day—nothing like that. A couple of times a year I got invited over to Jerry's house for dinner or we'd go out. You have to remember when you make movies there are long periods when you don't see people because you're

working on something or they're working on something. There are also all these interconnected relationships that you have with people that come into your life, like a soundman who you only see when you're making a movie...then maybe you'll see him come to the office, or you'll have lunch. Essentially your relationship is a professional one. As much as you get to know them and you let them into your life you find—at least in this business—there isn't a lot of time to cultivate a lot of friendships."

The last two collaborations of Joe Dante and Jerry Goldsmith proved to be battles—not between the two men, but with the studios. On *Small Soldiers*, Dante found himself in a quagmire of studio notes on a daily basis. Disagreements about what would remain and what would be cut bounced back and forth throughout production. In the end, it was Goldsmith who "saved" the film. "I think his score for that picture is nothing less than heroic," Dante praised, "considering the mess that the movie was and the



incredible changes that were foisted on us every five seconds. When Jerry put that music on it *looked* like a movie—before that it was just a mess. The main title is terrific. It really sets up the movie in a way that it needed." But the disarray of the film's production did not end once scoring sessions began. More executive indecision led to more cuts, which led to yet another mess. "There was a lot of last-minute editing going on *after* Jerry had written his score. His music editor, Kenny Hall, would be up in the booth at the mixing stage cutting notes together—literally reconstructing pieces of the score to fit scenes that were now a foot longer here, or a foot shorter there, or three frames shorter somewhere else, yet still hitting the right points in the material that was left. It was an astounding job considering the obstacles that were thrown in front of him."

Another five years passed before the two men met on a recording stage again. As much as Dante delighted in working with Goldsmith once more, the looming reality hit that *Looney Tunes* might be their last collaboration. Jerry Goldsmith was fighting cancer. Dante knew Goldsmith had been ill for some time, but the composer had managed to keep the seriousness of his condition very secret. "For me, the reward that came at the end was getting to work with Jerry, and unfortunately this time it was much more poignant than exciting. It was pretty apparent that it was going to be last time I was going to be able to work with him. It was obvious he wasn't going to be doing this too much longer." It was a final collaboration that almost didn't happen.

Cut to the Chase

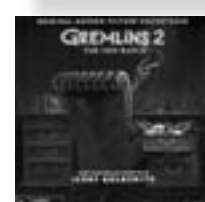
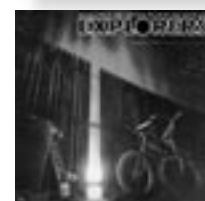
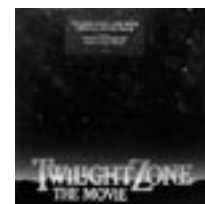
Like *Small Soldiers*, the making of *Looney Tunes: Back in Action* was problematic. Among the many problems was the studio's seeming unwillingness to hire Jerry Goldsmith—not for reasons of his failing health, but for marketability. "They wanted to use some contemporary rock music, like had been done on *Space Jam*," Dante explained. "For a long time they stonewalled me on it—they didn't want to call Jerry, they didn't want to talk to Jerry. They tried to figure out reasons why he would turn it down. Ultimately, I wore them down. They liked something they saw in dailies one day—I can't remember what it was—and I was a hero again for a day. So I got to use my leverage to get them to hire Jerry. I think if they had known how ill he was they probably would have had another reason not to hire him."

The *Looney Tunes* assignment was not easy for Goldsmith. The difficulty wasn't so much with finding the right tone or style—it had to do with the cuts. "It was another case of where the movie kept changing kept every five minutes," Dante acknowledged. "Scenes would be in, scenes would be out—animation would be in, animation would be out. New dialogue would also come in, so now the music was playing over lines that hadn't been there when Jerry recorded the music, which meant you either had to drop it in the mix or he'd have to re-orchestrate it. Movies have undergone more radical changes in the editing process in the past five to 10 years than they ever have previously. Now every picture is being changed after the preview, and that means the composer either has to rewrite the music or re-edit it. Just before *Looney Tunes* Jerry had done *Timeline*. That score got thrown out because the picture had been re-cut so much that the music didn't fit any more, and he wasn't available to re-do it. Jerry had to roll with the punches." Always the professional, Goldsmith pushed on, but the extra work paired with his ailing health took its toll. "I think he enjoyed doing it, but I know it was difficult for him. He told me it was very hard to concentrate. Ultimately, Jerry couldn't finish the score. The last reel-and-a-half were done by John Debney."

Looney Tunes: Back in Action was indeed the last time Jerry Goldsmith's name appeared on a movie. After the debacle of *Timeline*, Goldsmith could no longer continue to work. He withdrew from project after project. Concerts were canceled. In July 2004, Jerry Goldsmith lost his long battle with cancer. Everyone who loved his music mourned—not just his death, but more the loss of his creativity, knowing there was more to come had he lived just a few more years. The world is left with Jerry Goldsmith's music, a body of work replete with the appreciation of those filmmakers who stood taller from the benefit of his contributions.

"It is mind-boggling to me that someone could write that much music in their lifetime, much less have it be different from itself," Dante stated. "Luckily, I never handed him a project that was problematic enough for him to say, 'You know, I just can't do this.' But that's something that intrigues me about composers, and I asked Jerry once—what do you do when you go to the rough cut and it's really *bad*? Do you write bad music? What do you do? Jerry said that whenever he saw a picture in trouble he would work twice as hard to try and save it, to make it work. He really seemed to love that kind of challenge. The kind of movies that I made needed Jerry. I don't think I would have been as successful as I have been in the business if it weren't for the extra level of quality in my movies because of Jerry's music. I don't know if you can ask for more than that from a composer."

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CHORUS, a forty-something Shakespearean bachelor and likely to remain so

ERICH WOLFGANG KORNGOLD • GUY WOOLFENDEN

HOWARD BLAKE • SIMON BOSWELL

WILLIAM WALTON • NINO ROTA

MICHAEL NYMAN • PATRICK DOYLE

SHAUN DAVEY • JOCELYN POOK—

composers

Enter CHORUS.

*Students expos'd to Shakespeare in school,
On a diet rich with thee, thou and thy,
May be excus'd to suffer fools gladly
And their "well-rounded education"
cry.*

*Come, musicians, play and ply your
music.*

*Show us what wealth in Shakespeare
doth await.*

*Lessons of life and love hath eluded
Us in our attempts to articulate.*

*The muse of Shakespeare is heard
through the years,*

*Forsooth, not with the eyes, but with
the ears.*

SCENE I

*The palace and a wood near
Athens.*

German director
Max Reinhardt's 1935
film version of *A
Midsummer Night's
Dream* broke the
Shakespearean
sound barrier.

Justly lionized as the first full-length Shakespeare film, today it's best remembered for its impressive sets, Oscar-winning cinematography (the only award to be given to a write-in candidate), and Erich Wolfgang Korngold's score. Reinhardt had wisely hired Korngold, European classical music's *wunderkind*, to "underpaint" the visual style of the film by adapting Felix Mendelssohn's famous incidental music.

The Overture, written in 1826 when Mendelssohn was 17, precedes the incidental music for the play by 17 years, for which many of the themes found in the Overture are incorporated. Since the incidental music doesn't even begin until after the Act II Entr'acte with the famous Scherzo, it was clear more music would be needed, especially for transitions between scenes and for the ballets. Instead of padding the score with the same themes from the play's music over and over, Korngold borrowed from Mendelssohn's symphonies, chamber works, and lieder, such as the *Third Symphony* ("Scottish") and the *Songs Without Words*.

While much of Mendelssohn's orchestrations are left intact, Korngold enhanced them with a wordless chorus for the Fairies, and extra instruments such as saxophones, piano, guitar, harp and vibraphone to complement the special effects used in the film. The textures are also thickened in the lower strings to make up for the limitations of the monaural sound recording. "All Shakespearean devotees will be pleased

at the soothing treatment given to the Mendelssohn score," said *Variety*. For Mendelssohn purists, Korngold's orchestrations,

use of chorus, and brisk tempi may seem suspect, but the payoffs are many.

★ ★ ★

In the late '60s esteemed British director Peter Hall helmed his take on the material with the Royal Shakespeare Company's cast of formidable British actors, including Judi Dench, Diana Rigg, Helen Mirren, Ian Holm and David Warner. Fraught by choppy editing, green fairy makeup, distracting hand-held camera work, and "groovy" lighting effects, the result is akin to a bad acid trip.

As resident composer of the RSC at the time (with over 150 productions to his credit), Guy Woolfenden was the natural choice to score the film. Orchestrated for a small quintet of performers, the score consists of two brass quintets that bracket the film, and one lullaby sequence "sung" by Titania's (Dench) fairy train. Circumstance apparently didn't call for much music, if music this be.

★ ★ ★

In 1996, artistic director Adrian Noble filmed his RSC stage production of *A Midsummer Night's Dream*. The concept is nothing if not stylized, utilizing Anthony Ward's primary color costumes and minimal scenic design, and the inventive lighting of Chris Parry. This time, the concept is the dream of a young boy who roams throughout the production witnessing the events. What may have appeared full of magic and mirth onstage is poorly suited to film.

Not so Howard Blake's score. Expanded from the stage production, the music contains a lushness that makes up for the spartan look of the film. It also employs a childlike simplicity and wonderment that perfectly suits a young boy's dream.

An attractive violin solo sings of love in the air, later sung by a mournful, wise viola during the "I know a bank" soliloquy. The entire orchestra joins in for a joyful rendition during the flight to fairyland. Umbrellas play a large role in the staging and solo woodwind triplets ascend into the heavens accompanied by pizzicato strings as the umbrellas take flight. Female voices seduce the ear, from a plaintive alto mermaid voice to the beautiful female trio waltzing through "Philomel with melody." A jaunty trumpet and oboe with slide trombone (which later bays with Nick Bottom's ass' head) accompanies the merry band of actors. A gentle string trio underscores the party and later provides a tender backdrop for Bottom's final speech.

Blake's score captures more of the magic of Shakespeare's text than the awkward production. If you can find a copy of the long-out-of-print import CD, it's definitely worth a listen.



★ ★ ★

As of this writing, the latest *Midsummer* arrived in 1999 with a dream of a production. The art direction is stunning and the cast creates relationships that other versions never captured.

Director Michael Hoffman set the film in turn-of-the-century Italy and insisted that Italian opera be incorporated in the score. Renowned voices such as Renée Fleming, Luciano Pavarotti, Cecilia Bartoli, Roberto Alagna and Marcello Giordani contribute their talents to famous arias by Verdi, Puccini, Bellini, Donizetti and Rossini. Mascagni's beautiful "Intermezzo" from *Cavalleria rusticana* is adapted by composer Simon Boswell and used effectively for Bottom's (Kevin Kline) scenes with Titania (Michelle Pfeiffer). Mendelssohn's indelible music is used as well.

With so many classical melodies, it may be difficult to discern Boswell's original score. The most striking cues are heard during the fairy sequences, using Indian, Bulgarian and Syrian influences. Boswell said, "We wanted it to be not area-specific, and not time-specific, so people didn't think it was relating to the Shakespearean period at all, and that it should be rather dark, and not airy-fairy... We discussed somehow making it a kind of pan-world sound, using influences from around the world that weren't specific, and were actually downright peculiar!" This was achieved by combining medieval and Arabic instruments with ancient Persian percussion.

Fine performances backed by gorgeous arias and Boswell's interesting score combine for what is arguably the best film version of Shakespeare's popular comedy we can expect for some time.

*What a fool this mortal be who questions
Of a midsummer night's dose of pretend.
But music heard in groves outside Athens
Enriches those that listen. Pray, attend.*

SCENE II

The Forest of Arden.

The 1936 film version of *As You Like It* is notable if for no other reason than it stars Laurence Olivier in his first Shakespearean film role. However, the Forest of Arden suffers from some of the problems that the *Midsummer* trees did the year before, namely how best to adapt the Bard to the sound era without it sounding stagy and wooden.

One element that cannot be faulted is William Walton's rich score. By 1936, 34-year-old Walton was known as the "white hope" of English music. And though Walton's music is used mainly as decoration and transition except for a few choice spots, it hints at the great

film scores to come.

The main titles begin with a flourish and a galloping brass minuet, which is later heard during the fountain sequence delicately played by a small string contingent and clarinets, harps and flutes. One of the rare extended cues is nighttime in the forest, full of idyllic French horns and murmuring woodwinds. A 22-year-old Benjamin Britten, reviewing the score for *World Film News*, was none too taken with the sequence: "One is conscious of the energetic ranks of the London Philharmonic sweating away behind the three-ply trees." Walton gets one more chance to let loose during the wedding procession at the end, backed by the full force of the chorus.

*Under the greenwood tree sing wonders, for
Music was scal'd back because of locale.
These seeds of invention blossom'd and bloom'd
In war and the reign of Larry's King Hal.*

SCENE III

Padua.

The Taming of the Shrew provides two juicy roles for an actor and actress, roles they can sink their teeth into and scenery they can chew. And it took two huge stars, Elizabeth Taylor and Richard Burton, to tackle Petruchio's taming of the fiery Kate in 1967. Director Franco Zeffirelli keeps the proceedings busy and brawling, as it should be, and Nino Rota, the musical voice behind the films of Fellini, composed a rousing score that adds greatly to the enjoyment of the picture.

The score consists of three major themes. The rousing melody based on "Where is the life that late I led" perfectly captures Petruchio's boisterous ego and the speed with which he wants to "wive it wealthily in Padua." The theme for Lucentio (Michael York) and Bianca (Natasha Pyne) suitably pines along with the young lovers. But it is Kate's melancholy music, voicing her unspoken loneliness, that gives an emotional depth to the score. The theme is also sped up for her more shrewish moments.

Add some lutes, mandolins and troubadours and Rota's score provides a delightful accompaniment to this most entertaining film.

*With crate and plate, to berate is her trait.
Bonny and curst, far from plain is our wench.*

No matter how soft music makes our Kate,
Harsh are her shrewish ways. Why, there's a
wrench!

SCENE IV An island.

Given Hollywood's love of CGI-generated special effects and the supernatural elements of the story, surely someone would have made a successful adaptation of *The Tempest* by now. The most infamous is Peter Greenaway's *Prospero's Books* (1991), which, while retaining a good deal of Shakespeare's text, is far from traditional. Anyone familiar with Greenaway's work will recognize the director's visual stamp on the film. Layered cinematography, striking costumes and sets, and tons of nudity provide something to gaze at for everyone. John Gielgud speaks all the roles (in voiceover), further adding to the unique flavor of the film.

Minimalist Michael Nyman composed a score that would have sounded far different had he not remembered Caliban's line incorrectly referring to an "island full of voices," instead of an "isle full of noises." By the time he discovered the error, the overall concept of the score was essentially vocal, with settings of the majority of the song texts



Shakespeare included in the play. Nyman made the decision that no music would be written or rewritten which was remotely contemporary with Shakespeare's play. The score is thoroughly contemporary and adds immeasurably to the visual images onscreen.

*Love it, hate it, minimal sets the score.
Such stuff as dreams are made on, are they more
Wedded on film than on shore? For some it's
Art, others it's junk, the rest it's a bore.*

SCENE V LEONATO'S house and orchard.

Kenneth Branagh's sun-drenched *Much Ado About Nothing* (1993) was his first Shakespeare film following the phenomenal success of 1989's *Henry V*. The film is suffused with joy, and it belongs

to Branagh and Emma Thompson—as the quarreling Benedick and Beatrice—and to the stunning cinematography and art direction of the picturesque Italian countryside.

Branagh wisely brought back his longtime musical collaborator, Patrick Doyle. Following a dual career in acting and composing for British television, Doyle joined Branagh's Renaissance Theatre Company in 1987 as an actor, composer and musical director before composing his first score for *Henry V*.

As opposed to the dramatic muscularity of the earlier score, Doyle's music for *Much Ado* is saturated with pure elation, especially in the overture. During the memorable main titles, the strings and woodwinds swirl around Leonato's (Richard Briers) chaotic household as they prepare for the arrival of Don Pedro (Denzel Washington) and his band of soldiers, accompanied by galloping trumpets, French horns and percussion.

The plaintive ballad, "Sigh No More, Ladies," serves as the love theme. First spoken during the prologue by Beatrice, it is later sung by a balladeer accompanied by guitar and backup trio. The melody plays a memorable role in the newfound love of Beatrice and Benedick. And the tune bookends with the finale, as the joyous wedding party romps through the orchard. While there are



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darker moments in the score for the jealous Don John (Keanu Reeves), the overall tone is decidedly, and blissfully, sunny.

*Hey nonny, nonny, love is in the air
For masters and mistresses ever fair.
If Beatrice and Benedick apply,
Then love can find anyone, 'by and by.*

SCENE VI. OLIVIA'S house.

Twelfth Night, one of the most enduring tales of mistaken identity and gender bending, was finally filmed in 1996. Trevor Nunn, internationally known for helming theatrical hits as *Cats* and *Les Misérables*, directed the impressive cast (which includes Ben Kingsley, Helen Bonham Carter and Nigel Hawthorne) with the utmost earnestness.

Shaun Davey composed a rich, full-blooded orchestral score, interspersed with charming settings of Shakespeare's songs for the clown, Feste (Kingsley). Davey had worked with the Royal Shakespeare Company and composed the music for the BBC series *Ballykissangel* before scoring *Twelfth Night*. He would later be nominated for a 2000 Tony Award for the musical *James Joyce's The Dead*.

After a dire prologue, the main titles give some indication of the vibrancy of the score as Viola (Imogen Stubbs) disguises herself as Cesario. The lovely piano theme for the "Food of Love" sequence is heartbreaking and plays a major role in the poignant finale as Viola and Sebastian are reunited.

Befitting Davey's prominence as one of Ireland's foremost composers, many of the melodies, especially the songs, have an Irish flavor to them. The march for Malvolio (Hawthorne) is, like his character, light, delicate and *vedy* proper. And the finale is suffused with merriment while Feste leads a rousing rendition of "The Wind and the Rain" as the lovers are married and everyone gets what Shakespeare feels they deserve.

*If music be the food of love's sweet throne,
Eat from its banquet, sing of its refrain.
And when the gales of ill become o'erblown,
Remember, "Hey, ho, the wind and the rain."*

SCENE VII. Navarre. A park with a palace in it.

Never one to shy away from a challenge, in 2000 Kenneth Branagh turned *Love's Labour's Lost* into a 1930s musical set to classic songs by Cole Porter, Jerome Kern, Irving Berlin and George Gershwin. Though it was an audacious move, it stumbles on two left feet. The film gives us the bare bones of the plot spoken by a less-than-comfortable group of actors (excepting Branagh). When the Shakespearean dialogue is interrupted with the

songs, sparkling and period-perfect though they are in their orchestrations, the effect is jarring and makes what many consider a silly play even sillier.

Patrick Doyle commented on the complexities of the music: "The songs here needed longer introductions; the Collegian design (being quintessentially English) called for a traditional English sound; the Royalty aspect cried out for a noble quality; the very funny 'Cinetone News' sequences needed none other than the classic 'March of Time' accompaniment; the comic characters...needed music that reflected their dignity; the opening titles need to sound like the old M-G-M overtures."

Doyle's original score fills in the gaps, supplying the emotion and poignancy missing from most of the film. *Variety* agreed, saying Doyle's underscoring is "a major assist in mood and tone, especially in the final reels."

*For those who watch, pity Gershwin and Cole.
The cast could have been stronger on the whole.
Listening to Doyle's music can set you free.
With three-fold love I wish you all these three.*

SCENE VIII. Venice. A court of justice.

The Merchant of Venice, with its centuries-old controversial character of Shylock, can barely be classified as a comedy under the most permissive of circumstances these days. And director Michael Radford's 2004 film version eliminates most of the comedic elements, focusing on the darker aspects of the play. So Jocelyn Pook's somber score comes as no surprise.

Best known for her music in Stanley Kubrik's *Eyes Wide Shut*, Pook immersed herself in Renaissance music "hoping to achieve music that was a kind of hybrid between my own contemporary style and early music." Ancient instruments such as recorder, psaltery (harp), sackbut (trombone) and theorbo (lute) were used in the scenes involving court musicians, balanced by more modern instruments such as guitar, snare drum and double basses elsewhere in the score. The fight between religious forces is reflected in the Hebraic and Protestant melismas in the score. Adding to the ethereal quality of much of the music is the presence of German countertenor Andreas Scholl.

Pook's music provides a great deal of atmosphere to the film and stays in the background without drawing undue attention to itself. *Variety* called the score "subtle" and an "elegant addition" to the film.

*A pound of flesh is more than we can bear,
Preferring our merchants out of the glare.
You prick'd us, we bled. In villains, forsooth,
We looked in the mirror, ourselves in truth.*

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Music for The Getaway:

Jerry Fielding's Original Score

Not Contained in the Motion Picture

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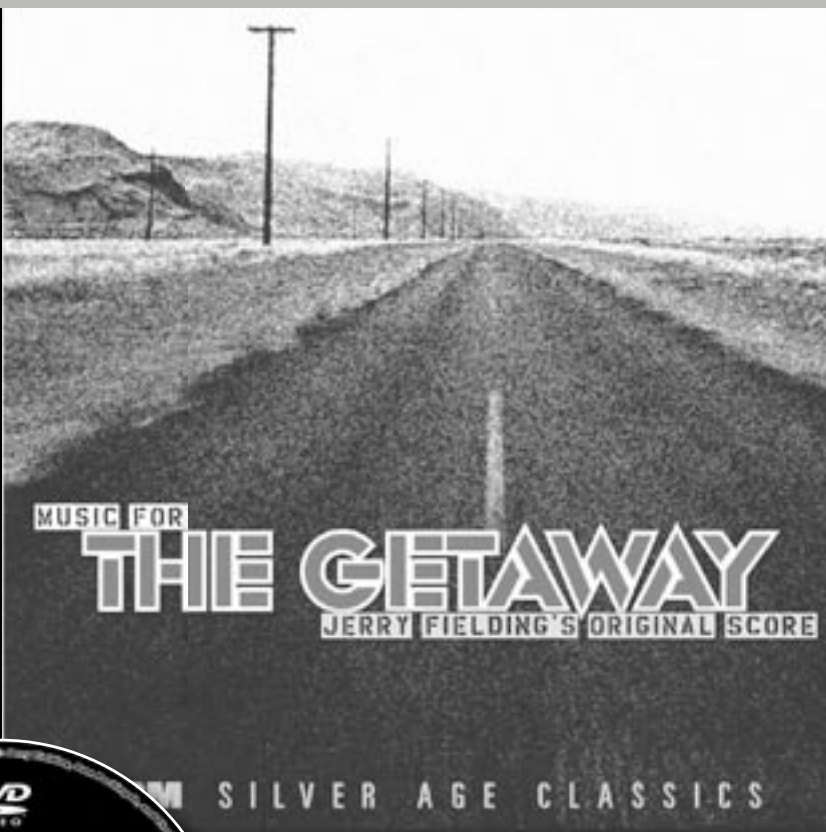
FOR YEARS FIELDING'S SCORE WAS KNOWN ONLY BY reputation; associate producer Gordon Dawson said it was "like a man in a green suit walking in a forest." Portions were included on a private Jerry Fielding compilation in 1992; finally, this CD features the premiere authorized release of the complete score in excellent stereo sound.

THE GETAWAY STARRED STEVE McQUEEN AND Ali MacGraw as a husband-and-wife criminal team attempting to save not only their lives and their loot but their marriage. Fielding provided the requisite action and thriller strains, but keyed onto the couple's fraying relationship with gentle, melancholy colors and a sophisticated, "feathery" approach.

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Jerry Fielding's Original Score

Not Contained in the Motion Picture

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4. Casing the Joint	1:31
5. The Bank Robbery	7:47
6. Bullet Proof	1:30
7. Payoff	2:20
8. Bag Theft	3:31
9. Laughlin's	0:42
10. Punch It, Baby	1:18
11. Shall We Gather at the River	0:47
12. Texas Trash Heap	1:23
13. Hombres	1:04
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REVIEWS OF CDS

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WEAK	★

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

Just Like Heaven ★★★½

ROLFE KENT

Sony Music Soundtrax ACK-97696
18 tracks • 62:06

The pitch meeting for *Just Like Heaven* couldn't have been that complicated: "Imagine *City of Angels* but with the girl as the ghost." "I like it. Make it less depressing and we'll do it!" *Just Like Heaven* involves Elizabeth (Reese Witherspoon), an E.R. doctor (Meg Ryan, anyone?) who dies in a car crash, and sad sack David (Mark Ruffalo), the poor guy who moves into her old apartment." Before you can say "Whoopi Goldberg," Elizabeth is haunting David, since he's the only adult that can see her. *Mean Girls* director Mark Waters, who specializes in contemporary, satirical stuff, enters treacle (albeit successful treacle) territory, and brings along his usual composer Rolfe Kent, who's forte is not usually supernatural romantic comedy. Okay, he did a nice job with *Kate and Leopold*, but he excels in edgier genres.

This is why it's such a pleasant surprise that Kent's contribution is one of his best. The score is indebted to the more romantic works of John Barry. Think of *Somewhere in Time* and *Peggy Sue Got Married*, and you'll have an idea of the wistful, melancholic and swoony *Just Like Heaven*. Nothing in Kent's scoring career has been as unabashedly melodic and traditional. The opening cue, "Her Picture," one of Kent's most luscious, surprised me with its unironic romantic sentiment. "I Remember You," the last cue on the CD, could have been pure mush, but Kent gives you the uplift without the sugar shock. Kent, who made a splash with his jazzy score for *Sideways*, should be getting offers for the kind of movies Barry and Gabriel Yared usually excel with. This score is that effective.

Just Like Heaven is the second CD this year (after *Sky High*) that has contemporary artists covering songs from the '80s, and while *Heaven* has more recognizable names attached (Kelis doing "Brass in Pocket" and Bowling for Soup doing a scary—"Ghostbusters"), this trend is uninspired, considering the covered songs were pretty much perfect in their original form. The score portion of the album is 15 minutes long, consisting of five cues from the movie. I'm not sure if any important ones have been left off, but given what's on the CD, they feel representative. —Cary Wong

Oliver Twist ★★★

RACHEL PORTMAN

Sony Classical • 18 tracks • 53:18

Rachel Portman is on her way to becoming the official composer for Charles Dickens films. In her follow-up to her underrated work to 2002's *Nicholas Nickleby*, Portman creates a substantially darker score for Roman Polanski's *Oliver Twist*, a faithful adaptation of Dickens' most popular novel about pickpockets on the streets of London. Ben Kingsley is Fagin, the leader of the pickpockets, and newcomer Barney Clark plays the titular hero. Although there have been numerous adaptations of this novel, the most famous remains the musical rendition, *Oliver!*

Polanski's follow-up to his Oscar-winning *The Pianist* is an odd choice: it's his first PG-13 children's movie (unless you count *Pirates*, which I don't) and his first adaptation of a classic novel. But after exploring the horrors of the Holocaust, this might have been the perfect tonic (although Polanski might have been attracted to the fact that at the time of *Oliver Twist*'s publication, Dickens was criticized for the use of criminals

and prostitutes as main characters in his novel). Polanski's recent music collaborator, the usually severe Wojciech Kilar, has been replaced by the sunnier Portman, a decision likely based on *Nicholas Nickleby* (well...the *Twist* trailers are using it, anyway).

That said, if you're expecting the usual Portman period score, you will be in for a little shock. Yes, the first couple of cues are bouncy, typical Portman, but the latter tracks are another story. Things may not get as bleak as her more contemporary *The Manchurian Candidate*, but *Oliver Twist* is still a depressing listen. The score begins with one of Portman's

usual rousing openers, "The Streets of London," and reaches a high point a few tracks later with the beautiful "Oliver Runs Away." There's also a playfulness in her theme for "The Artful Dodger." But with the introduction of Fagin and the gang of pickpockets, Portman doesn't sugarcoat Oliver's many adventures on the street. She doesn't abandon her hopeful music altogether, but uses it sparingly.

By the time we get to the final cues of the CD, you can almost imagine that Portman is actually scoring *The Pianist*. Portman being Portman, there is a bit of an uplift in the last cue, "Newgate Prison," but nowhere near the sentimental flourish of *The Cider House Rules* or *Emma*. To the casual fan, *Oliver Twist* may seem like business as usual, but dig a little deeper and you may notice some of the underbelly of London creeping into her music. Polanski's choice of Portman may have a lasting effect on her career as a composer. Is anyone working on another adaptation of *David Copperfield*? —C.W.



Broken Flowers ★★★

MULATU ASTATKE

Decca B0005150-02 • 12 tracks • 40:08

Jim Jarmusch is entering his Woody Allen period, where Hollywood stars are clamoring to be part of his brand of indie filmmaking. Although the respected director of *Night on Earth* and *Mystery Train* has always had a cult following, it wasn't until his last work, *Coffee and Cigarettes*, a sort of hipster collage of short films, that his stock really rose. Now, his newest film, a mid-life crisis story analogous in many ways to *Annie Hall*, features Bill Murray in search of a son he may have fathered with one his many of ex-girlfriends.

Jarmusch has always reveled in the indie music scene as well, and this



Corpse Bride ★★★★★

DANNY ELFMAN

Warner Bros. 49475-2

24 tracks - 59:30

To many listeners, 1993's *Nightmare Before Christmas* constituted a mini-classic of the Elfman/Burton collaboration, the apotheosis of the funhouse/funeral parlor vein the duo had been mining since the mid '80s. Everything clicked in *Nightmare*; it was the perfect vehicle for Elfman's rare mix of catchy hooks and timbral experimentalism. Immediately after, the director and composer split up, only to reunite a few years later with a realigned, slicker sensibility—no less catchy, no less complex, no less endearing, but with the homemade charm eclipsed by a new sense of orchestral power and grandeur. Gone were the two-step rhythmic vamps, the whole-tone harmonizations and the acoustic toy-box orchestrations.

The year 2005, however, has been a renaissance year for the pair. *Charlie and the Chocolate Factory* returned to many of the storybook leanings of the couple's first few projects. And yet, for a project specifically positioned as the successor to *Nightmare*, Elfman's *Corpse Bride* score is a strikingly original piece of work, true to its own consistent atmosphere and voice. *Bride* is like *Nightmare*'s bigger, broody sibling. This time the darkness is less a zany celebration and more a ghoulish intersection of Victorian restraint (for the buttoned-down land of the living) and romping Dixieland Swing (for the devil-may-care land of the dead).¹ This effort's ensemble is bigger, replacing *Nightmare*'s dance-band instrumentation with harpsichord-gilded, xylophone-ribbed orchestral ballast.

Nightmare was built upon 10

songs, each conjuring the uniquely seedy elegance of Kurt Weill, while *Corpse* features four songs, three of which are almost purely expository, relating them more to a refined Gilbert and Sullivan regalia. Early reviews complain that *Corpse*'s songs didn't seem as catchy, but I think the reviewers were misinterpreting the intent of the writing. With the exception of the score's one set-piece tune ("The Wedding Song," which packs a gleeful wallop upon its arrival, the songs are extensions of the drama and flow naturally into the film's story. *Nightmare*'s songs were that film's drama—its dialogue had to incorporate itself into the musical flow. If the songs seem "talkier" here, I believe

it's because the makers have refused to take the easy route and stop the drama to allow characters to peal into partitioned-off musical reflections. It's a more mature route, and Elfman's songs aren't any less clever or detailed for it. The forms are different, yes, but they connect organically to the storytelling. Besides, it's fascinating to see Elfman downplay his own innate gifts as a hook-smith to stretch himself creatively. It's a successful experiment—Elfman the songwriter has become Elfman the recitative composer. As always, the lyrics feature him—with an assist by screenwriter John August—at his typical tongue-twisty best. A personal favorite: "...our daughter with the face of an otter in disgrace."

What's more, with less structural emphasis on the songs, Elfman is free to create a central theme in the underscore, something that *Nightmare* never established. This cooing melancholy line breezes its way all around the score, fading in and out of various guises, but appearing most prominently as the piano music Victor (Johnny Depp) plays on-screen, here taking on a favorable comparison to Beethoven's stalwart "Moonlight" Sonata, Op. 27. (Both the Elfman and the Beethoven begin with similar accompaniment figures in C# minor.) The enhanced sense of identity allows the composer to push

the underscore into darker, more textural places without ever losing sight of the tonal consistency that's so crucial to these projects. Listen to peculiar harpsichord jibe in "Victoria's Escape" at 1:11—Elfman creates a momentary percussive groove that's uniquely odd, but perfectly framed by the atmospheric regularity. Likewise for the 20th century ensemble divisions—string quartet, full orchestra, choir, minimalistic piano, synth and percussion—that begin "End Credits Part 1."

Admittedly, in listing the ways that *Corpse Bride* is not *Nightmare Before Christmas*, I've probably proven little more than that an easy A/B comparison can be made between the two. Each project seems to have offered Elfman a similar list of choices, but, to his credit, he's made different decisions across the board. Where they're undeniably similar, however, is in the composer's emotionally direct, elegant lyricism. If *Nightmare* were to have a worthy successor, this would be it.

—Doug Adams...

(who should probably admit he has a pair of the Mayor of Halloweentown's eyes hanging on his basement wall, and may not be the most unbiased person to write this review. Oh well...)

1. My single favorite moment of the score comes in the end credits' final seconds, where Elfman combines the music of the living and the dead by allowing a hilariously refined choral rendition of Bonejangle's "Remains of the Day."

A History of Violence ★★★★★

HOWARD SHORE

New Line NLR39051

14 tracks - 40:14

Howard Shore has made his name in the past half-decade as a composer of epic vistas, world-clashing conflicts and overt emotionality. But how quickly we forget that his road to popular acclaim was paved with the thought-provoking boutique scores he perfected in the service of director David Cronenberg. To be certain, a



few of these scores evoke the same operatic opulence exercised by the Shore of late (*The Fly* and *M. Butterfly* crawl to mind), but by and large the Cronenberg scores have been psychological puzzles, writhing to solve their own riddles as the narrative progresses. On the surface, *A History of Violence* may seem the kindest in this library, a dichotomous pairing of rural Americana and the kind of velvety agony endemic to the duo's past teamings. Classic black-and-white/coarse-impulses-versus-better-angles material, right?

Hardly. In its subtle way, *A History of Violence* may be among the most subversive scores Shore and Cronenberg have yet brewed. It's largely a score without walls. There's no easily discerned line between the warmth and the coldness of this music—despite the fact that there are two clearly delineated major themes (or theme groups, as is probably more appropriate to Shore's penchant for development). The inviting Americana theme favors solo winds—French horn, oboe, flute (often alto flute)—while the darker tune stresses the string figures beneath by highlighting oddly spaced voicings or harmonics. But the "good" theme isn't so strictly warm, and the "bad" figure never chills all the way to the core. They seem to want to be tonal opposites of one another. They even invert each other's contour in the opening three pitches, as if in a vain attempt to mask a relationship, protesting too much that they're unrelated. But an obvious demarcation continues to elude the material.

Violence's figures seem to find themselves (and, thus, define themselves) almost by happenstance—as if intention

and mood were a byproduct of environment and reaction. A simple tonal theme never turns a corner sharply to dissolve into disarray and angularity. It simply wanders away from its roots until it finds itself an unnerving new identity. And the darker moments display their sunnier sides by a similar path. There's a bit of a Rorschach element to the score. Isolate any given moment and attempt to chart its exact placement within the development of the material and you're likely to get any number of possible answers. Every bit of levity is touched with an undercurrent of discord and every moment of darkness clamors over touches of warmth. The score is in a constant sway between the two poles. Whether or not it ever hits either extreme—or establishes either tone as the score's principal voice—is almost entirely up to the listener. With the composer's specifically subtle harmonic modulations and orchestrational sleight of hand, the point at which a solo flute line moves from sweet, linear Americana to unraveled, disjointed seething is often only visible in retrospect. The score abounds in unavoidable ambiguity. Every attempt at establishing an absolute, be it in the orchestral divisions, the melodic contours or the tonal shadings, is compromised by the purposefully untidy musical borders. Shore consistently refuses to give the score a simple pair of polemics.

Rarely does this gray-shaded material allow itself to boil over into an aggressive shape. The disc's highlighted sixth track, "Run," whips into a rhythmic fury, but true to the score's tone, the mood is open to debate. Is it an angry frenzy or a thrilling dance? Violin clusters and brass voices hammer away sharply, but the mid strings gambol along with a fluid, soothing beauty.

There are of course parallels to be made to the film's drama, but regardless, the music makes for a fascinatingly provoking listen on disc. The music's puzzle earns the first spin, but it's the staying power of the material that will keep it in your player.

—D.A.

film is no exception. Mulatu Astatke, a native Ethiopian educated in England, was an influential figure in the 1960s with his form of Ethio Jazz. Although the credit on the poster leads one to believe that Astatke wrote a new score for the movie, his music (at least the ones on the CD) is mostly from Astatke's compilation CD, "Ethiopiques, Vol. 4: Ethio Jazz & Musique Instrumentale, 1969-1974." The material fits well with Jarmusch's alt-vision of the world. Your enjoyment of this album will depend on your tolerance of song compilations where there's only one star name (Marvin Gaye), a Faure soprano solo and a handful of funky cool cuts.

—C.W.

The Skeleton Key ★★½

EDWARD SHEARMUR, VARIOUS
Varèse Sarabande 302 066 670 2
16 tracks - 52:49

Edward Shearmur, the musical brains behind *Charlie's Angels*, *The Sweetest Thing*, *Laws of Attraction* and *Miss Congeniality*, can suffer along with Hollywood tripe, but he can also deliver outstanding work on films where the executives are not out for extra cash from songtracks. His work on *Sky Captain* was particularly promising, and many fans were no doubt on the lookout for his next score (or more specifically, his next genre score). *The Skeleton Key*, his most recent effort, has good motifs but is in the end a Southern-bayou, cliché-ridden score. You really know you are in the deep voodoo South with this offering.

Shearmur delivers chills and surprises with ease. And when not busy shocking, he evokes a solemn sadness in the quieter passages, weaving a blues sentimentality with an undercurrent of foreboding tension.

The album also features blues tracks performed by Johnny Farmer, Blind Willie Johnson and several other artists. One of the most interesting of these songs is "Conjure the Sacrifice," co-produced by Shearmur, with lyrics by Ehren Krueger, who also penned the film's screenplay. The lyrics, or should I say chants, are a bit disturbing.



Unfortunately, the source blues tracks are scattered between the score cues, and that is a nuisance.

—Jack Holstein

Silenzio Violento (non-score) ★★★

MORRICONE YOUTH
Country Club CC1013
14 tracks - 57:44

Note: This is a rock album inspired by film music.

I usually enjoy the efforts of young musicians, operating in the pop/rock/alternative vein, who allow themselves to openly express their appreciation of film music. I can trace the phenomena back to the "prog" movement of the late '70s, which produced some very cool bands such as Can and Faust, both of whom actually did go on to score for cinema. The CD *Silenzio Violento*, by Morricone Youth, is, obviously, intended to be an example of just such a dynamic.

The disc kicks off with "Silenzio Violento (titoli)," a rather straightforward homage to the universally recognized spaghetti western sound; heavy on the guitar, chanting male chorus, and the melody, a gunfight bolero, is spiced with a distinctive Spanish air. It's close enough to the real thing that it could probably be slipped, unnoticed, into an actual Italian film production of the appropriate genre and period. This opening cue is a bit of a cheat though,

in that it leads one to assume that *Silenzio* is going to be throughout a faithful referencing of Silver Age Italian film music ornamentation. At least to my ears it doesn't quite play out that way. I can't easily connect the very next track, "Starshine," to any Italian film music motif that I'm familiar with. Perhaps it is meant to stylistically reflect the score for *Barbarella*, or Marcello Giombini's psychedelic '60s pop-art masterpiece *Soli*, the main title track for *Mission: Impossible*, aka 4.3.2.1...MORTE! (1967). The "Starshine" lyrics are concerned with rocket ships, but the music, apart from a super-spy era organ riff, is more akin to post punk, with the 1980s band Au Pair coming to mind. Another song, "Bonnie Wood," seems to exist as a capricious turn on Blondie (the band, not the comic strip). "Super Villain" is most likely an intended burlesque of Barry's Bondian lexicon, but the caricature is too remote.

I can congratulate Morricone Youth for successfully delivering a lush, quirky, avant-garde pop sensibility. A few cuts on the album, besides the title track, do harbor noticeable filmic innuendo. "Monster," while probably meant to pay homage to Japanese *kaiju* flicks, actually does a commendable job of bringing us back to the spaghetti western, specifically as it acknowledges, by design or otherwise, Bruno Nicolai's wonderful East Asian-tinted score for *Il Mio Nome È Shanghai Joe* (1973). Track 8 on the disc, "Heist," has strong cinematic connotations; within its hard-driving (pun) urban car chase warp and weave, there is evidence of a scaled-down blending of Morricone (*Violent City*) and American cop show scoring (*Hawaii 5-0/Streets of San Francisco*).

Judging from the promotional materials that accompanied the CD it appears that Morricone Youth has performed live numerous covers of actual film tracks, including principal themes from *The Cincinnati Kid*, *Sol Madrid*, *Mission Impossible* (Schiffrin), *A Fistful of Dollars*, *The Bird With the Crystal Plumage* (Morricone), *In Like Flint* (Goldsmith) and many others. I certainly would not balk

at the idea of a CD release focusing on these youthful recapitulations of various gems from our beloved Silver Age microcosm. I think film music fanatics would be more appreciative of such a compilation. Compassion for our readers demands I end this review (with apologies to Morricone Youth) by jumping track: For a truly magnificent contemporary take on '60s and '70s film music I strongly suggest you pay good money for a CD called *Felt Mountain* by Goldfrapp. In fact, I'd like to drop the hint that it wouldn't be a bad idea for *FSM*, at some point in the not too distant future, to interview Goldfrapp (Alison Goldfrapp and Will Gregory).

—John Bender

The Brothers Grimm ★★½

DARIO MARIANELLI

Milan M2-36136 • 17 tracks - 71:50

I was surprised at how strong a score *The Brothers Grimm* is, especially since I was unfamiliar with Dario Marianelli. Some critics have said this is a weak Bernard Herrmann knock-off, but I don't hear much Herrmann here. If anything, the influence is more secondhand, coming through Danny Elfman. But even that is felt more in terms of the instrumental layering and textures of the orchestra, and not so much in melody. Plus, this is the type of movie on which Elfman would have been a good choice (there are similarities between Terry Gilliam's films and Tim Burton's, for instance), and Marianelli's music reminded me of both *Sleepy Hollow* and *Red Dragon*.

The Brothers Grimm is beautifully orchestrated with a rich and colorful palette. A full orchestra is employed along with a large choir. There's a lot going on in this score, and the album's generous running time allows for a lengthy sampling of all of the material. There are lighter comic passages, mostly for pizzicato strings, scoring the brothers' schemes to bilk the local villagers, but the bulk of the album focuses on the bizarre elements of Terry Gilliam's medieval European fantasy. The nine-minute "The Forest Comes to Life" offers up all of these elements, including pulsating action/chase writing for

strings; dark and mysterious shock/horror stings and crescendos; and all of the musical fantasy sounds one would expect for this black forest.

A few gentler passages crop up here and there, often scored for piano accompanying violins or woodwinds, including one of the main themes, which is often presented in a lullaby-like rendition (reminiscent of James Newton Howard). "The Eclipse Begins" actually features clever interpolations of Brahms' *Lullaby* and Rossini's *The Thieving Magpie*, but these moments seldom last long before the darker undertones surface.

It must be said that Marianelli brings nothing new to the genre, but instead plays with the archetypes of horror and fantasy scoring in a way often neglected these days in favor of hipper pop-based music or watered-down, pseudo-ethnic sounds. I'm thankful that there are no such influences here, and I hesitate to say something so lame, but this could be 2005's *Sky Captain* or *The Incredibles*, a grand orchestral throwback from a relatively obscure composer, and a score that can reaffirm to soundtrack fans why we listen to soundtracks in the first place. If the film had been better received, perhaps more people would be exposed to the score, but unfortunately it seems unlikely to find as large a fan base as the aforementioned works.

—Darren MacDonald

Brothers ★★½

JOHAN SODERQVIST

Milan M2-36121 • 22 tracks - 40:22

Susanne Bier's film *Brothers* focuses on the drama of two brothers—one bad, one good—who essentially switch roles in their family in the aftermath of the war in Afghanistan. The good brother, who selflessly goes off to war and is presumed dead, returns to find that his younger brother, an ex-con, has taken over his position in the family. Although the film won several awards at various film festivals, including the Audience Award at Sundance, it was received with tepid interest despite critical acclaim during its summer release, grossing less than a half-million dollars in the U.S.



Swedish composer Johan Soderqvist has been scoring Scandinavian films for nearly 15 years, but *Brothers* is his first released score. Soderqvist's style for the film is similar to the pensive minimalism of Graeme Revell. Like Revell, he has a penchant for utilizing unique instruments and creating atmospheric soundscapes that add a sense of mystery. *Brothers* does not offer the sweeping strings or blaring brass that characterize many American scores, instead striving for a subdued, yet not monotonous feel.

Soderqvist has chosen a novel approach to scoring the twin worlds of northern Europe and the Middle East. Using the ancient Arabic oud (somewhat similar to a guitar) and the relatively modern bandoneon (similar to an accordion), Soderqvist creates two separate moods for the locales of Denmark and Afghanistan. The bandoneon has a particularly domestic feel to it and is used most notably in "Sarah and Michael," one

of the score's highlights. The oud carries with it a sense of the exotic, an unfamiliar instrument in an unfamiliar land. Soderqvist also uses solo violin to great effect, particularly during "Repentance." In addition, praise should be given to "When I'm Coming Home," a song written by Jesper Winge Leisner, sung by *Commitments* singer Andrew Strong. The song bookends the score and, unlike many songs used in films, is memorable and well-performed.

Soderqvist has yet to score an American film, but with *Brothers*, he joins the ranks of other fine composers who have made their marks overseas. I hope he will, in the coming years, bring a unique voice to the growing diversity of film music.

—Will Shaw

Last Flight Out (2004) ★★★

BRUCE BROUGHTON

Intrada Signature Edition1005

17 tracks - 50:28

Last Flight Out opens as one I would expect of this South American adventure: with guitar, pan flutes, maracas and steel drums, a template that will remind a lot of listeners of Jerry Goldsmith's *Under Fire*. The palette for this score is small (Broughton had to score this low-budget film with extremely limited means) but Broughton's talent for melody and emotion come through strongly, as the music is at turns optimistic, suspenseful and evocative of the locale. His knack for Americana is also hinted at, and more than a few moments are reminiscent of his beautiful score for the "Seasons of the Vine" attraction from Disney's California Adventure theme park.

In addition to the aforementioned material, there is a lot of darker atmospheric scoring (but not too dark, as the film is intended to be for family audiences). In these and other tracks, a lot of synths are used to supplement the acoustic instruments, and for the most part they sound fairly authentic—good quality acoustic instrument imitation is the norm here. There are also a few more action-oriented cues, like "Rescuing Mateo" and the standout "The Escape," moments of which reminded

me of Jerry Goldsmith's *The Last Castle* (no small compliment for Broughton there). It's a true shame that Broughton is relegated to synth duty on these action tracks. This is like listening to good synth mock-ups—you can tell how great they'd be for real orchestra, but you'll never actually get to hear them that way.

The disc also contains a pair of mildly religious folk-like songs, which though pleasantly arranged and performed, are in fact dull and without character. All in all this is a good album that Broughton fans will want. And in the collectors' market, since this has already sold out, its value will only rise.

—D.M.

Judgment Night (1993) ★★½

ALAN SILVESTRI

Intrada Special Collection Vol. 23
19 tracks - 72:44

Alan Silvestri's debut on the Intrada label, *Judgment Night*, proves to be a welcome addition to the composer's discography, and perhaps his personal involvement in the project helped facilitate it for Intrada. The majority of the score is written for large orchestra, into which Silvestri weaves electronic textures that add an unsettling feeling.

Most of the cues are dark and atmospheric, evocative of the slums of the inner city at night (the movie takes place over one night in Chicago as four friends witness a murder and are then hunted by the gang that committed it), along with all the inherent dangers, whether real or imagined. However, Silvestri's trademark propulsive action writing does frequently break out from these darker cues. This material is very reminiscent of his writing for the *Predator* films (and in fact *Predator 2* was directed by *Judgment Night*'s Stephen Hopkins) with their jungle percussion rhythms. Over a dozen percussionists are credited, which should give a good indication of the type of sound present here. "Execution" and "Train Yard" are good examples.

The album finishes off with a suite of unused electronic score cues, including Silvestri's main title, which



contains an ominous quote of the "Dies Irae." While there is thematic material here, you won't be humming it the way you might Silvestri's more catchy themes for films such as *Back to the Future* and *Forrest Gump*. However, if you like Silvestri in full-blown action mode, this release is highly recommended.

—D.M.



The Symphonic Fellini/Rota

★★★★

NINO ROTA

Silva Screen SIL CD 3013

15 tracks - 68:56

The collaboration between brilliant Italian filmmaker Federico Fellini and his musical counterpart, Nino Rota, is one of the best known in cinema history. From 1952 to 1978, Rota scored 17 films, spanning all facets of Fellini's career from neo-realism to his more fanciful work of the '60s and '70s. Throughout that time, Rota tackled documentaries, fantasies, slice-of-life dramas, and even a risqué historical epic.

Rota was most effective at combining old-fashioned romanticism with modern jazz to create a sound rooted in both the past and the present. *La Dolce Vita* in particular begins with a Respighi-

esque pastorate for the ancient city of Rome and then whisks us into the fervor of the early '60s nightclub scene of the Via Veneto, the clash of the old and the new, the profane and the sacred. Rota also specialized in supplying music that fit Fellini's lifelong love and fascination with clowns and the circus. Fellini incorporated imagery and music inspired by the big top into many of his films, and Rota's accompaniment is grand and filled with brio without becoming silly or obnoxious.

The energy here is infectious: Anybody that isn't immediately sucked in by the jubilant march of *The White Sheikh* needs to get their pulse checked. The City of Prague Philharmonic tears through each selection with joy and enthusiasm. The arrangements favor a slightly more orchestral approach than Rota originally intended; however, this adds a brassy vigor to the cues that proves to be most enjoyable.

Composer compilations often suffer from a "greatest hits" mentality. The listener may get all the big themes or end credit suites, but the format doesn't allow for appreciation of the subtleties of a composer's work. However, in this

case, the skillful rearrangement of Rota's work is welcome. On album, Rota's scores often have a disjointed feel to them that is exacerbated by Rota's penchant for quoting popular works. (I doubt I'm the first person to cringe when the orchestra slips into "Jingle Bells" on the *La Dolce Vita* album.) This collection is even able to make sense of *I Clowns*, which was released in two ponderous suites that incorporated sound effects and dialogue (in Italian) that completely undermined Rota's score.

All in all, *The Symphonic Fellini/Rota* offers film score fans an excellent overview of the most fruitful relationship of Rota's career. Fans unfamiliar with his work will no doubt recognize his influence on such modern composers as Elfman and Zimmer (*Matchstick Men*) and fans of more traditional scores will enjoy his lush, romantic stylings as well as his energetic vintage jazz.

—W.S.

House of Wax ★★½

JOHN OTTMAN

Varèse Sarabande 302 066 652 2
13 tracks - 41:50

John Ottman's horror music is usually effective in the films, but on CD, it has an unsurprising sameness that will probably not appeal to anyone who's not addicted to the genre. (And there must be a fan base since a lot of horror films, even unsuccessful ones, like *Seed of Chucky*, get a CD release). Ottman's latest horror score is for the remake of *House of Wax* by music video director Jaume Collet-Serra. The film will be remembered more because of Paris Hilton's first major movie role than

25 years

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The most melodic moments in these scores usually come as part of the calm before the storm, where we get the requisite character development before the hacking (or in this case, waxing) begins. In *House of Wax*, this comes via “Opening/Tantrum,” with its Elfmanian wonderment and choral vocals. The last cue, “Endless Service,” with its throwback organ solo is also a pleasing listen. Give Ottman credit for the nice mood work (“Three Sons”) before the thump-thump-thumping (and dead bodies) eventually arrive. Also, throw in a few more points for naming one cue “Paris Gets It,” even though her character’s name is Paige. Nice.

—C.W.

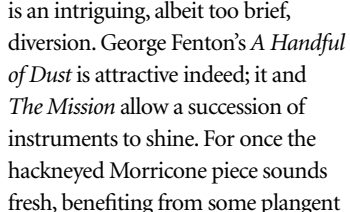
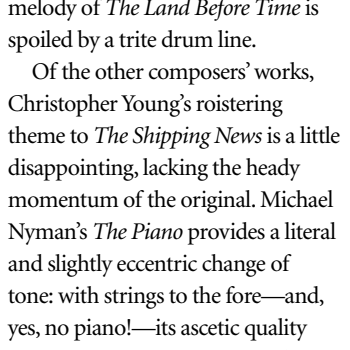
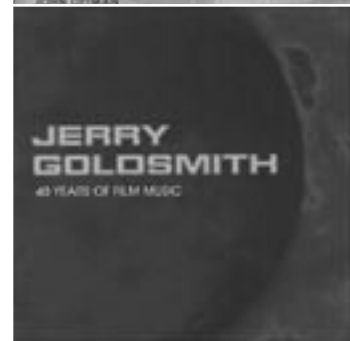
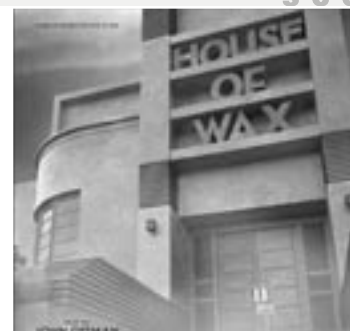
Camera: Reflections on Film Music ★★★

JAMES HORNER, VARIOUS
True North TND 294 (Canada)
15 tracks - 63:08

The musical group Incantation has achieved great success with its evocative performances based around ethnic instruments, especially Celtic and Latin American. Having contributed its distinctive voice to numerous scores since its debut on *The Mission* (1986), it is only natural that the group should give us a “best of” collection. As one might expect, this is no *Panpipes Go to the Movies*: Each of the 15 cuts has been arranged with a good deal of flair and variety by leading light Tony Hinnigan.

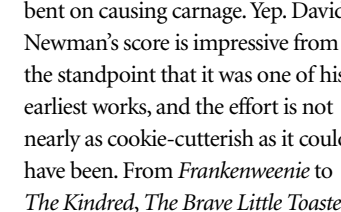
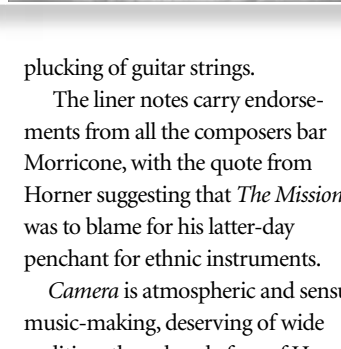
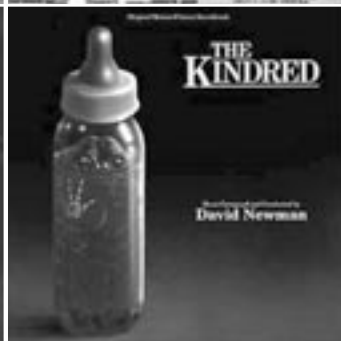
The approach is low-key, intimate and affectionate; the performances feature dextrous playing of pipes and strings; and the close-miked sound is deliciously crisp and clear, guitar squeaks and Hinnigan’s breathing vividly to the fore. The only misstep is in the occasional use of electronics to provide a soothing bed of sound: The result tends to come across more like hiss on the recording!

The music of James Horner predominates, with no fewer than 10 pieces, including two from “the iceberg movie.” The reverential performance of “Hymn to the Sea”—even employing a faux organ—makes a good case for this over-familiar score. *Braveheart* is immensely



pleasing, Hinnigan displaying impressive breath control, with a striking use of vibrato and an eerie solo coda. *Willow* is also winning with its peculiarly drowsy tempo. On the other hand, *Legends of the Fall*, *The Devil's Own* and *The Mask of Zorro* struggle to rise above the indifferent source material, whilst the lovely melody of *The Land Before Time* is spoiled by a trite drum line.

Of the other composers’ works, Christopher Young’s roistering theme to *The Shipping News* is a little disappointing, lacking the heady momentum of the original. Michael Nyman’s *The Piano* provides a literal and slightly eccentric change of tone: with strings to the fore—and, yes, no piano!—its ascetic quality is an intriguing, albeit too brief, diversion. George Fenton’s *A Handful of Dust* is attractive indeed; it and *The Mission* allow a succession of instruments to shine. For once the hackneyed Morricone piece sounds fresh, benefiting from some plangent



plucking of guitar strings.

The liner notes carry endorsements from all the composers bar Morricone, with the quote from Horner suggesting that *The Mission* was to blame for his latter-day penchant for ethnic instruments.

Camera is atmospheric and sensual music-making, deserving of wide audition, though only fans of Horner and Incantation will count it an essential purchase. —Nick Haysom

The Kindred (1987) ★★★

DAVID NEWMAN
Varèse Sarabande CD Club
VCL 0805 1041 • 19 tracks - 36:35

The Kindred tells the story of a female experimentalist involved in the creation of evil life forms hell-bent on causing carnage. Yep. David Newman’s score is impressive from the standpoint that it was one of his earliest works, and the effort is not nearly as cookie-cutterish as it could have been. From *Frankenweenie* to *The Kindred*, *The Brave Little Toaster*,

Heathers and *DuckTales: The Movie*, the ’80s consistently showcased David Newman’s versatility.

The Kindred opens with the aptly titled “Lullaby,” a sinister piece that leads into a quasi-synth “Main Title.” Newman’s cues develop nicely into orchestral score with a tense undertone. *The Kindred* certainly shows off Newman’s skills integrating synths with acoustics. Additionally, the score relies more on melody than the now standard Polish transplants of aleatory and shock effects.

Take note: This soundtrack sold out within less than 16 hours of its release on Varèse Sarabande’s website. It is limited to only 1,000 copies and currently can be purchased from collector sites such as eBay for the right price. This release does not contain the usual track-by-track analysis former Soundtrack Club releases have included. It instead contains a few interesting notes regarding biographical information on David Newman and his other projects. A more deluxe booklet should have been in order. But this album is already becoming a sought-after collectable.

—J.H.

Valiant ★★★½

GEORGE FENTON
Walt Disney 61388-7 • 15 tracks - 47:10

Recently, Disney soundtracks have not been the events they were in the days of Ashman and Menken. George Fenton’s *Valiant* doesn’t feature any songs, but it’s a wonderfully energetic and amusing score. You probably have to look all the way back to *The Black Cauldron* to find something of this caliber (and beyond) in a Disney animated feature.

George Fenton imbues *Valiant* with plenty of patriotic marches and triumphant passages that ooze with imagination. He has little experience with animation, but trivia buffs may appreciate knowing he provided uncredited source music for Nickelodeon cartoon shows *Ren and Stimpy* and *Rocko’s Modern Life*.

The score is conducted by Fenton and performed by the Royal Philharmonic Orchestra. The Central Band of the Royal Air Force and the

Syd Lawrence Orchestra help to give *Valiant* an authentic British military influence on several cues. "Shoo Shoo Baby," a sultry jazzy tune performed by Mis-Teeq, is also included.

This is an energetic offering from Fenton, and while not exactly in the same vein as *Shadowlands* or *The Crucible*, *Valiant* is a gem that deserves recognition. —J.H.

Jerry Goldsmith 40 Years of Music ★★½

JERRY GOLDSMITH

Silva Screen SILCD1183

Disc One: 13 tracks - 73:09

Disc Two: 15 tracks - 72:47

Disc Three: 14 tracks - 69:52

Disc Four: 15 tracks - 68:33

This Jerry Goldsmith set consists of themes from a wide range of works, including many of his finest: *Papillon*, *The Great Train Robbery*, *Alien*, *Twilight Zone: The Movie*, *Total Recall*, *Basic Instinct*, *Capricorn One*, *Lionheart*, *The Mummy*, *Gremlins*, *The Boys From Brazil* and *The Swarm*, among others. The four-disc album also contains several suites, like those from *Under Fire* and the World War II television miniseries *QB VII*.

Film score compilations usually provide a mixed bag of joy and frustration, especially when said compilation is built on re-recordings. Though I certainly prefer Goldsmith's originals, these arrangements are usually enjoyable. For casual fans this is a nice way to be able to hear many works that are hard to find without paying large sums of money.

This is obviously not on the level of Varèse Sarabande's critical and now ultra-expensive collector's treasure trove of Goldsmith's scores for 20th Century Fox. It does serve as a nice overview, however, so don't judge it by its horrid cover art. —J.H.

Unlikely Heroes ★★½

LEE HOLDRIDGE

Citadel STC 77138 • 38 tracks - 71:23

It's funny, isn't it, how you can listen to a CD and find no fault with the craftsmanship, and yet somehow it just doesn't light the fire. Lee Holdridge's score for Richard Trank's episodic film (which features seven unknown stories of Jewish heroism

in World War II) is craftsmanly. It has depth of emotion, drama and is overall a well-written score. It just lacks the magic ingredient, that elusive thing that turns well-crafted scores into gripping scores. At least on CD. There are themes, but they just don't grab like an *Islands in the Stream* or *Out of Africa* theme does. There is sensitivity, but it doesn't seem to go anywhere. There is lyrical flow, but it ambles without pace or direction. There's just no sense of crescendo in the listen.

The other criticism is that *Unlikely Heroes* sounds just too typical. It sounds like "yet another" Jewish hero score (and you can't help thinking that *The Pianist* did it better). Of course, film music serves the film. It would be wrong of Holdridge to lack dramatic integrity in the film for the sake of making a more interesting album. And, of course, it's a documentary so there's no dramatic contrivance for the music to score. Even so, it's hard not to have a sense that the music could have been more engaging—

—Stephen Woolston

Hitman/Hitman 2 ★½

JESPER KYD

La-La Land LLLCD 1030

Disc One: 12 tracks - 67:49

Disc Two: 20 tracks - 50:41

Following a cheesy sampled gunshot, *Hitman* delivers a fun,

DOUBLETAKE ON DONAGGIO

Seed of Chucky (2004)

★★★★★

PINO DONAGGIO

La-La Land LLLCD 1033

21 tracks - 53:40

Of all the composers to take a "stab" at scoring a *Chucky* film, Pino Donaggio comes to the latest installment with the highest of pedigrees. Not to detract from previous perpetrators like Joe Renzetti, Graeme Revell, and Cory Lereios & John D'Andrea, but Donaggio is an icon of musical terror, having worked with the likes of Dario Argento, Brian DePalma and Lucio Fulci. His association with this fourth *Child's Play* sequel, however, lends the proceedings a sophistication they wouldn't otherwise have.

While *Seed of Chucky* will never be compared with the work of Hitchcock, it is a movie with multiple personalities. It's a comedy/horror/tragedy about the ultimate dysfunctional "plastic" family, and requires an equally colorful score.

The CD opens with "Main Title," an eerie piece for voices, synthesizers and string attacks that set the mood for the off-kilter adventures of Chucky, wife Tiffany, and their prodigy Glen/Glenda. While tracks like "Stark Raving Mad" and "Paparazzo's Delight/Jennifer's Windows/Designs by Tiffany" further the suspense element of the film with sharp strings and electronic pulses, cues like "Our Jennifer" and "Ordinary Dolls" compliment the dark humor and pathos of the story with contemplative passages for saxophone, voice and orchestra.

Under the baton of Maurizio Abeni (an underrated composer himself) who conducts the London Symphony Orchestra, Donaggio delivers a fiendishly clever, modern score that actually works better on CD than in the film. The liner notes by the composer and writer/director Don Mancini detail some of the inevitable post-production deviations in the arrangements. La-La Land's first-rate production values shine once more, with cool graphics and great sound quality.

—Christopher Jenkins



Ever since his '80s collaborations with Brian De Palma, Pino Donaggio has been a relatively silent voice in American film. Even the "selected filmography" provided with this La-La Land release lists 1992's *Raising Cain* as the most recent of his output. Many people admire Donaggio for, arguably, modernizing Bernard Herrmann's sound. But the unique combination

of orchestral elements with electronics is a larger part of Donaggio's musical language, then coupled with his gift for romantic lyric themes. All of this is on display in the latest entry into the *Child's Play* franchise.

Donaggio's music comes across a little like Danny Elfman's mid-'90s music (bringing us back to Herrmann) anchored in Italian horror scoring. *Seed of Chucky*, and some of the track titles, play up the tongue-in-cheek style of the film. The score hinges on a delightfully creepy little theme that crosses a calliope and glass harmonica sound. It's played in contrast to slashing string lines and an occasional boy's chorus not unlike Elfman's *Nightbreed*.

Most of the underscore involves holding one line while clashes of harmony or ostinati creep in and out of the texture. "Stark Raving Mad" is one of several examples that mix horror underscore with more lyrical material. In "How to Get a Head in Hollywood," a melodic Latin number is interrupted by strange electric guitar before all the ideas fall together, eventually fading out. "Glen and Glenda" is a nod to the Ed Wood-ish nature of the film.

Though the London Symphony Orchestra is listed as the ensemble here, it sounds like it's a reduced version of the ensemble in many of the tracks. Anyone who followed Donaggio's music in the '70s and '80s (especially *Carrie* and *Body Double*) will enjoy his return to familiar territory here. Donaggio is currently scheduled to reunite with De Palma on a project to be released in 2006. *Seed of Chucky* may at least whet the appetite for what might be possible in a higher profile score.

As a final "bonus," the disc ends with the song "Cut It Up," performed by Fredwreck and Defari.

—Steven A. Kennedy

solid main theme that stays out of techno-dance territory. But a myriad of virtually interchangeable drum beat and muddy synth tracks follow, until the album finally revives with a remix of the main theme (which sounds exactly the same and wears out its welcome at six minutes long). *Hitman 2*, utilizing a full orchestra, fares much better, though it's still hampered by the fact that none of the music is ever allowed to go in any particular direction. Jesper Kyd shows his competence in establishing mood, but unless you want to listen to a big orchestra that fades into the distance, this CD won't hold your attention.

Like most videogame score reviews, this one also contains a variation on the line: "the biggest thing that hampers the score is that the music cannot underscore any particular action, because it is doomed to play in the background and loop unobtrusively as you figure out what takes you to the next level." But I have to give credit where it's due: The CD remained in my car stereo for a long time because the main theme is fun to drive to at night. Buy this CD only if you truly believe you are Agent 47 and need to hear his background music constantly.

—Luke Goljan

The Brave Little Toaster (1987)

★★★

DAVID NEWMAN

Percepto 016 • 27 tracks • 58:26

In 1987, a new animated feature told the story of five humanized appliances journeying in search of their long-gone "master." The film itself went in search of a distributor, even after playing several festivals, including Sundance, the only animated film to be shown at the event until *Waking Life*. *The Brave Little Toaster* was finally distributed by Disney, and found its following on home video. It's not surprising that the soundtrack wasn't released until February 2005. Percepto's release includes the complete orchestral score by David Newman and the songs by Van Dyke Parks.

Newman's oftentimes melancholy score (performed by the New Japan



Philharmonic) is strong, hinting at greater things to come in his later *DuckTales* feature. Parks' songs help to progress the movie forward and are at times fun. "Cutting Edge" and "Worthless" show the differences between the newer, more high-tech appliances, as opposed to the old outdated models who are heading toward the eventual junk heap. "City of Lights" begins the long journey into the unknown, and "It's a 'B' Movie" introduces the gang to new characters in a manner akin to a *Rocky Horror* musical send-up.

My only caution regarding this CD is the fact that dialogue and sound effects are mixed into a handful of score cues. I frown upon this practice heavily, as it has ruined some great soundtracks like Michael Kamen's *Brazil*. [Producer Taylor White explained there was no choice: the tracks with dialogue were the only surviving recordings of that music.]

This first ever CD release of *The Brave Little Toaster* is nicely produced,

with notes by David Newman and director Jerry Rees among others. According to Percepto's website this is a "Limited Edition" release. There is no information on how many copies will be available, but if you are a fan of David Newman or this film, the purchase is a no-brainer. —J.H.

Rediscovering Lost Scores:

Volume 1 ★★★

WENDY CARLOS

East Side Digital ESD81752

32 tracks • 58:26

Wendy Carlos, best known in film circles for her groundbreaking music for *A Clockwork Orange*, showcases unreleased and discarded work for *The Shining* on this new release on the East Side Digital label.

While some brief variations on Purcell's *Music for the Funeral of Queen Mary* from *Clockwork*, and a suite of ethnic-flavored themes from director Dick Young's 1970s UNICEF documentaries are featured, the highlight of this CD, flawlessly mastered in HD 20-bit, is music from Stanley Kubrick's adaptation of Stephen King's *The Shining*.

During post-production, Kubrick opted (again) for a classical soundtrack comprised largely of source pieces by Gyorgy Ligeti and Krzysztof Pendericki. The album was issued on LP during the film's theatrical run. Only a few minutes of Carlos' music, namely the synthesized riff on "Dies Irae," were retained in the finished film.

The jettisoned music, comprised of 22 tracks on this release (with more on the recently released Volume Two), is certainly spooky and evocative, in particular cues such as "Horror Show" and "Two Polymoog Improvisations." But it's hard not to disagree with Kubrick's final spotting choices; while the composer's evocative Gothic soundscapes are well-crafted, they wouldn't have complemented the film and its protagonist's Jack Torrance descent into madness.

Aficionados of the film and of Carlos will find much to admire here, especially the cue "Clockworks (Bloody Elevators)" used in the

trailer music for *The Shining*, and the informative liner notes that detail Carlos' innovations, such as her instrument the Cicon. —C.J.

2001: Music From the Films of Stanley Kubrick ★★★½

ALEX NORTH, BEETHOVEN, ETC.

Silva Screen 1176

18 tracks • 75:44

Before reading any further, take note that this is essentially the same album that Silva put out under the title *Dr. Strangelove: Music From the Films of Stanley Kubrick*. So if you have that you can pass on this one.

The Strauss introduction opens the disc and actually works well. It's recorded at a level that allows you to hear the opening bars without being blasted out of your seat. The closing organ also is in tune (rare in recordings of the complete *Zarathustra*). The "Main Title" from *Spartacus* is absolutely vicious, with crazy horn licks in the opening bars. The orchestra does well with North's love theme, despite intonation problems in the high strings. Less forgivable is the new version of the Handel "Sarabande" from *Barry Lyndon*. It's a markedly different orchestration than Leonard Rosenman's. Jocelyn Pook's "underscore" from *Eyes Wide Shut* (which I found annoying) is, thankfully, not included here; that film is represented by a Shostakovich piece. Mark Ayres does a fairly good reinterpretation of the electronic pieces from *A Clockwork Orange*, *Full Metal Jacket* and *The Shining*.

Of greater interest are the Gerald Fried tracks for five films he scored for Kubrick. The six selections make up about 25 minutes of playing time. Too bad Silva didn't do a Gerald Fried album instead of just rehashing their 1999 release. —S.A.K.

The Best of Lone Wolf and Cub ★★★

HIDEAKIRA SAKURAI

La-La Land 1017 • 25 tracks • 49:16

While Akira Kurosawa influenced a generation of directors and film students in the 1960s and beyond, his visual style and storytelling ability brought Japanese

cinema out of the dark ages and gave it some nobility. His exploration of ancient Japan and the samurai culture influenced countless westerns. These Samurai characters were important to Japanese culture in the 1950s and 1960s as the country struggled to regain a sense of historical pride. As time passed, other interpretations of strong, noble characters seeking out justice and struggling between good and evil became popular film experiences. These themes are coupled with gory violence and amazing battle/swordfighting sequences. Oftentimes derived from *manga* (graphic novel) sources, these samurai films achieved cult status as they made their way to the U.S. *Akira* is perhaps one of the more recent examples of this transition. It opened the way for more Japanese animé to transcend the culture that created it. The style is definitely different from popular Kung Fu films of the time.

The *Sword of Vengeance* films, referred to as the *Lone Wolf and Cub* series, gained a cult following that will finally be rewarded this spring



when the films receive a DVD release.

The "Baby Cart series" is a six-film series. The first four were released over the course of 1972. The last two films released separately over the next two years. Tomisaburo Wakayama was cast as the hero up against seemingly insurmountable odds, who experiences a deep betrayal and spends the series seeking justice. All of this is laid out in the opening film of the series, *Sword of Vengeance*. The subsequent films pit him and his toddler sidekick, Daigoro, against deadly female Ninjas, an evil chamberlain, a series of warriors and a 5,000-man army. The themes of loyalty, trust, obedience, honor and

respect run throughout the series as the hero learns about himself and his opponents. Each film features a different aspect of character development as the hero follows his quest for justice.

Sword of Vengeance (1972), the inaugural film, has a "Main Title" that reflects the film's early-'70s production. A mixture of electronic sounds, including an electric guitar, coupled with ethnic drumming, places it squarely in spaghetti-western territory. But the aesthetic here is still Japanese, both in melody and in the accompaniment that features lute and shakuhachi. The great irony is that a Western composer operating in this way would be touted as "experimental." Here Sakurai is extending a cultural musical approach that honors history while also updating the sound with modern electronics. "The Bird and the Beast" is a fascinating track that combines a lyrical, almost western, line with traditional Japanese instrumental accompaniment. The "End Title" is firmly in the classic line of genre

pictures—a sushi western if you will. The recording tends to be a little odd in places, with unusual reverb, especially in drumming sequences. It is otherwise a bit dry.

The rest of the films in the series continue in the general idiom of the first, but most add new elements to the mix. *Baby Cart at the River Styx* (1972) incorporates even more eclectic sounds, including an electronically enhanced vocal line. Sakurai's music predates some of the medieval hero films of the 1970s as well as genre pictures like *Conan* and *Doc Savage*, and it's of a similar ilk. *Baby Cart in Peril* (1972) features a rockier, edgier "Main Title" that's still very '70s, complete with an awesome electric bass line. This score, more than the others, picks up on the urban jazz sound (in "Besieging Army of Ura Yagyu") employed by Schiffrin in the *Dirty Harry* films. *Baby Cart in the Land of the Demons* (1973) mixes Barry-esque brass motives with Japanese percussion—think *The Lion in Winter* with taiko drumming. The final film in the series, *White Heaven*



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in *Hell* (1974), is represented on the disc by Kunihiko Murai's "Main Title," which continues the funky sound that could fit any western film, or TV series of the time. The disc closes with the theme song sung by the title character.

The CD notes suggest further titles in the series to come, though at 49 minutes there was room for a bit more on this one. At a time when Asian cinema continues to find a market here in the states, and with the rerelease of further DVDs, this genre will likely find an audience that will be drawn to its epic ideas and themes. Recommended to those interested in something a little different. —S.A.K.

Diva! Lesley Garrett: A Soprano at the Movies ★★½

VARIOUS

Silva 3012 • 12 tracks - 49:38

This collection features soprano Lesley Garrett essaying a number of arias used in films over the last 50 years or so. The music is all well-performed by the Philharmonia Orchestra conducted by Andrew Greenwood. The sound features a warm orchestral accompaniment with a forward vocal miking. Garrett's sound is crystal clear, with a lyrical theatrical quality that avoids the enunciation problems that can plague some of these arias.

Are there better performances elsewhere? Yes and no. The point of this compilation is to primarily demonstrate the range of the featured artists. Garrett's pitch is dead-on and the orchestra sounds like it is enjoying itself. The repertoire all comes from the late 19th to early 20th century and features familiar arias by Bizet, Canteloube, Catalani, Delibes, Dvorak, Gounod, Offenbach, Puccini and Rossini. The exceptions are an aria from Mozart's *Marriage of Figaro*, and adaptations of famous themes for *Carmen Jones* and *Kismet*.

Fans of Ms. Garrett will not be disappointed by this recording. Incidentally, Garrett is featured in the recording of Rachel Portman's opera *The Little Prince* and has released a variety of solo albums. This is the kind of recording that can be used to license out various pieces and can be

a commercial success. —S.A.K.

Dear Frankie (2004) ★★★

ALEX HEFFES

Silva Screen 1164 • 14 tracks - 38:30

Dear Frankie is the first feature from director Shona Auerbach, and has garnered her numerous awards and nominations. The film was also an official selection at the 2004 film festivals of Cannes, Los Angeles, Tribeca and Toronto. It received a very limited release in the U.K. and here in the states. The story deals with a deaf boy and his mother, who has hidden the truth about his father from her son. The boy's mother not only tells him that his father is away at sea, she writes letters to him to perpetuate this falsehood. Eventually, the truth needs to be revealed, and therein lies the tension of this realistic and heartfelt drama.

Alex Heffes wrote the superb score for the true-life drama *Touching the Void* (2003). That soundtrack was easily one of the finest of 2003 and is still worth seeking out. This score (9 tracks - 21:01) is a chance to see how he handles a more intimate drama. The main title is a delicate piano solo beautifully performed by Christopher Ross. The piano plays an important part in several other tracks, adding poignancy where necessary. In tracks such as "Stamp Album," we find a combination of an Elfmanian piano line with a little Thomas Newman thrown into the mix. The writing strikes at the heart of childlike simplicity, but with an emotional depth of understanding. This means that the music at times has a darker, more melancholic sound. Heffes gets at the reality of Frankie's story in a way that's apropos to the film's drama. There is no magic to convey, just the existence of living with memory and hope. The score communicates this excellently and when it gets a chance to breathe in longer cues like "The Kiss" and especially "The Final Letter," the payoff is worth the wait. This is excellent music making even if it perhaps aspires to nothing more than carrying us along with the childlike expectancy of young Frankie.

The album does feature some



dialogue overlays of Frankie reading, over both score and pop selections. These overlays do help set the tone, and turn into reference points for the disc. Among the pop numbers included are ones featuring Clarksville, Obi and Jesse Harris. There's also an excerpt from Arvo Part's *Spiegel im Spiegel*. —S.A.K.

BOOK REVIEW

Film Music at the Piano:

An Index to Piano Arrangements of Instrumental Film and Television Music in Anthologies and Collections ★★★½

H. STEPHEN WRIGHT

[189 pages, \$39.95-hardcover, Scarecrow Press, Inc., 2003]

Locating piano reductions of one's favorite film music can be an exasperating process. Sheet music for individual themes is overpriced. And more often than not, the larger, consumer-friendly collections are comprised mainly of pop songs or yet another version of *Star Wars*, the *Raiders March*, *Out of Africa*, the "John Dunbar Theme" from *Dances With Wolves*, etc.

Still, it's hard to believe anyone would be able to tackle and index the piles of sheet music, collections of music, etc. from nearly a century of music publishing for film. Even the thought that such a volume has been put together by H. Stephen Wright, a music librarian at Northern Illinois University, boggles the mind.

But in the end, this volume is not as comprehensive as one might assume.

The volume is as current as could be expected. It's organized with a primary section alphabetized by film title. Each piece of music from a film is listed with the name of the film music collection it's included in, along with publisher data. There are, however, several omissions. I found at least two pieces that are in *The John Williams Anthology* but are not listed here under their films, while other pieces from that same anthology are included. Also of note: "Single" sheet music is not included, so this is not an exhaustive list.

According to Wright's introduction, many of the collections were chosen because they were listed as available in most libraries, or through interlibrary loan. That makes many of the selections here a lot more recent though I did find one collection included that was published in 1977. I grabbed my well-worn copy of *The American Treasury of Popular Movie Songs* to see if any of the instrumental pieces found their way into Wright's collection. My copyright page was missing, but I bought this in the late 1970s or early '80s. My guess is that it was overlooked because of the word "song" in the title. But by doing that you miss piano versions of the themes for *Marathon Man* (not evidently in any other collection researched for this volume), *The Godfather Part II*, *Romeo and Juliet* (Rota), *Murder on the Orient Express*, *The Odd Couple* TV theme, *Mission Impossible*, *Mannix*, *Lipstick*, and a few others, not to mention the only piece I have ever seen from Barry's *King Kong*, the love theme/song, "Are You in There?" This makes it clear that *Film Music at the Piano* is only scratching the surface, but it is still a good starting point.

Wright has included two additional indices. One lists all the excerpt title names, and the other is organized by composer. Although a lot of work clearly went into this book, it needed a bit more cross checking. It is also limited in nature even for the focus it intends to provide. Scarecrow's website has 10 more pages listed than

are actually in the book—most likely a typo. Because it is intended more for libraries, the price is a bit steep for the average piano music lover. If you are on good terms with your library, recommend it to them, or donate a copy if you can. —S.A.K.

Finale: An Easy Guide to Music Notation (Second Edition) ★★★★★

BY THOMAS E. RUDOLPH AND VINCENT A. LEONARD, JR.

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One of the many obstacles facing an author attempting to write a guide for Finale notation software is coming up with a viable companion to an already supremely helpful user manual, which is included with the purchase of the software. The only problem with the *Finale User Manual* is that ever since Finale '97, it arrives in the form of digital PDF files and not as a bound tome. This is adequate for referencing single points of interest within the program, but if you want to hunker down and learn Finale from scratch these files are not very accommodating and can be a

source of much frustration.

The newest edition of *Finale: An Easy Guide to Music Notation* by Thomas E. Rudolph and Vincent A. Leonard, Jr., could very well be the best independent guide on the market today for mastering Finale. It's comprehensive, elucidative, easily accessible, and it appeals to both the novice and advanced Finale user.

The authors' approach to learning Finale centers around understanding basic music notation, which is essential to learning any notation program successfully. The book is divided into four major sections comprising a total of 16 chapters. Each section utilizes a different-sized score beginning with single-staff parts (Section I) and progressing to large-ensemble scores (Section III). Each chapter is presented as a lesson, which begins easy and becomes more advanced throughout the book.

The key to the success of this book is that each lesson employs a different piece of music to teach the numerous features of the program. Like the lessons themselves, the music selections also become more

challenging. Some of the featured music includes "The Entertainer" by Scott Joplin transcribed for saxophone quartet, an excerpt from Stravinsky's *Petrushka* and "Blues for a Hiccup" by Vince Leonard, which highlights usage of the JazzFont. The corresponding Finale files for every piece used throughout the book are available for download at Finalebook.com. By downloading these files you can trace the steps of each lesson and perform the work yourself. The web site also offers an array of new templates and libraries for users to download and use at their leisure.

Every page is filled with clearly annotated charts, graphics and screenshots for both the Mac and PC, making this book compatible with either platform. Ubiquitous icons peppered through the book highlight

specific points of interest and helpful reminders. At the end of each chapter are summaries and review questions to further ingrain the material.

This book offers more than just aid for the beginner. It also provides a plethora of insightful tips, notational strategies and charts for specific features that are far too difficult to memorize even for seasoned Finale users. A few of these include the General MIDI Percussion Note

Assignment Chart, the Speedy Entry Keyboard Commands Chart, and my favorite, the JazzText Font Bracket Characters Chart. This chart alone is almost worth the price of the book! By the authors' own admission this book is not meant to replace the *Finale User Manual* but rather serve

(continued on page 55)



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Studio: Warner Bros
Genre: Crime Drama
Silver Age Classics
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Stereo • 38:05
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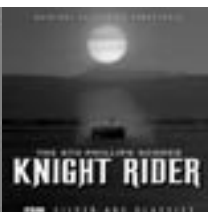
□ Vol. 8 No.13
The Time Machine
RUSSELL GARCIA
Film released: 1960
Studio: M-G-M
Genre: Science Fiction
Golden Age Classics
CD released: August 2005
Stereo • 52:54
George Pal's classic fantasy benefits from an indelible underscore, rich in melody and excitement. This CD presents the complete soundtrack, 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/War
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. \$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
Suites from all 10 *Jericho* scores (52:56), plus all of *The Ghostbreaker* (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
A companion to *The Bad and the Beautiful*, this score boasts gorgeous new themes—complete, remixed and remastered. \$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
Expanded with a bonus suite (8:24) and a premiere (X-1). \$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
A fascinating hybrid score, including lots of extras. \$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!
DIMITRI TIOMKIN
Films released: 1951/1953
Studio: RKO/M-G-M
Genre: Science Fiction/Drama
Golden Age Classics
CD released: March 2005
Mono/Stereo • 78:42
Tiomkin's bellicose *Thing* (26:50) is as terrifying as ever. \$19.95



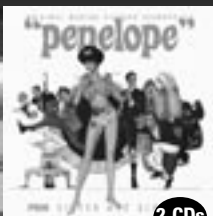
□ Vol. 7, No. 20
Kelly's Heroes
LALO SCHIFRIN
Films released: 1970
Studio: M-G-M
Genre: War/Comedy
Silver Age Classics
CD released: January 2005
Stereo • 79:02
An expansive underscore (54:08, mostly unavailable and partly unheard!), plus three songs and the original LP tracks. \$19.95



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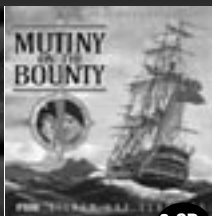
□ Vol. 7, No.19
The Subterraneans
 ANDRÉ PREVIN
Films released: 1960
 Studio: M-G-M
 Genre: Drama
 Golden Age Classics
 CD released: January 2005
 Stereo • 79:56
 One of the best jazz soundtracks ever gets an expanded CD.
\$19.95



□ 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
 Both scores complete! **\$24.95**



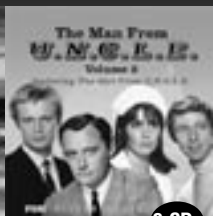
□ Vol. 7, No.17
Valley of the Kings/ Men of the Fighting Lady
 MIKLÓS RÓZSA
Films released: 1954
 Studio: M-G-M
 Genre: Adventure/War Drama
 Golden Age Classics
 CD released: Dec. 2004
 Stereo • 67:39
 Includes *Men* (22:52), & trailer from *King Solomon's Mines*. **\$19.95**



□ 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: 79:15 • 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**



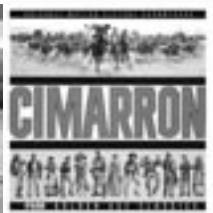
□ Vol. 7, No. 14
The Man From U.N.C.L.E. Vol.3
 JERRY GOLDSMITH, ET AL.
Series Broadcast: 1964-68
 Studio: M-G-M
 Genre: Secret Agent
 Silver Age Classics
 CD released: September 2004
 Mono • Disc One: 77:21
 Mono/Stereo Disc Two: 77:03
 Includes *The Girl From U.N.C.L.E.* **\$24.95**



□ 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**



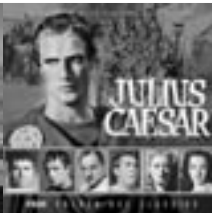
□ Vol. 7, No. 12
Ride the High Country/Mail Order Bride
 GEORGE BASSMAN
Films released: 1962/1964
 Studio: M-G-M
 Genre: Western
 Silver Age Classics
 CD released: August 2004
 Stereo • 76:54
 Two premieres: *Ride* (32:35) and *Mail Order Bride* (44:28). **\$19.95**



□ 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**



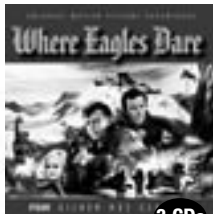
□ Vol. 7, No.3
Diane
 MIKLÓS RÓZSA
Film released: 1956
 Studio: M-G-M
 Genre: Historical Drama
 Golden Age Classics • CD
 released: March 2004
 Stereo Disc One: 71:36
 Stereo & Mono Disc Two: 77:43
 Plus cues from *Plymouth Adventure* (7:48) & *Moonfleet* (12:10). **\$24.95**



□ 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 symphonic with '70s funk for a unique, swaggering sound. **\$19.95**



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



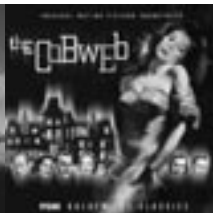
□ Vol. 6, No. 17
The Man From U.N.C.L.E. Vol. 2
 JERRY GOLDSMITH, et al.
Series Broadcast: 1964-68
 Studio: M-G-M • Genre: Spies
 Silver Age Classics
 CD released: Oct. 2003
 Mono • Disc One: 77:54
 Mono/Stereo Disc Two: 76:29
 With music by Fried, Shores, Riddle and more. **\$24.95**



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



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



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



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



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



□ Vol. 6, No. 11
The Appointment
MICHEL LEGRAND, JOHN BARRY & DON WALKER, STU PHILLIPS
Film released: 1969
Studio: M-G-M
Genre: Drama
Silver Age Classics
CD released: June 2003
Stereo • 77:06
 Three scores on one CD. **\$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 buoyant, rich score. **\$19.95**



□ Vol. 6, No. 8
Soylent Green/Demon Seed
FRED MYROW/JERRY FIELDING
Film released: 1973/77
Studio: M-G-M • Genre: Sci-Fi
Silver Age Classics
CD released: May 2003
Stereo • 79:49
 Two '70s sci-fi scores on one disc. **\$19.95**



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



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



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



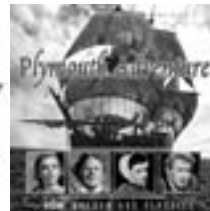
□ Vol. 6, No. 4
THX 1138
LALO SCHIFRIN
Film released: 1970
Studio: Warner Bros.
Genre: Science Fiction
Silver Age Classics
CD released: Mar 2003
Stereo • 55:45
 Includes many unused passages from an avant garde masterpiece. **\$19.95**



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



□ Vol. 6, No. 2
Ice Station Zebra
MICHEL LEGRAND
Film released: 1968
Studio: M-G-M
Genre: Military/Espionage
Silver Age Classics
CD released: Feb. 2003
Stereo • 79:20
 Offbeat, epic scoring for orchestra, with over twice the music on the original LP—in stereo. **\$19.95**



□ Vol. 6, No. 1
Plymouth Adventure
MIKLÓS RÓZSA
Film released: 1952
Studio: M-G-M
Genre: Historical Epic
Golden Age Classics
CD released: Feb. 2003
Mono • 79:35
 Rózsa's magnificent historical music for the voyage of the Mayflower. **\$19.95**



□ VOLUME 5, NO. 20
Never So Few/7 Women
HUGO 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 sweeping, full of melody, and flecked with brooding melancholy. **\$19.95**



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



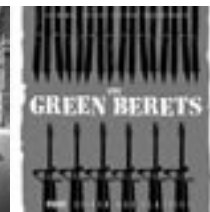
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The Seventh Sin
MIKLÓS RÓZSA
Film released: 1958
Studio: M-G-M
Genre: Drama
Golden Age Classics
CD released: Dec. 2002
Mono • 59:26
 This reworking of *The Painted Veil* combines film noir, exotic and epic film scoring. **\$19.95**



□ 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
Saramouche
VICTOR YOUNG
Film released: 1952
Studio: M-G-M
Genre: Costume Adventure
Golden Age Classics
CD released: Sept. 2002
Mono • 62:28
 The last of the Golden-Age swashbucklers with alternate, unused and source cues. **\$19.95**



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



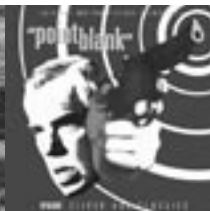
□ Vol. 5, No 11
Above and Beyond
HUGO FRIEDHOFER
Film released: 1952
Studio: M-G-M
Genre: WWII
Golden Age Classics
CD released: Aug. 2002
Mono • 55:44
 This stirring, progressive score, includes one of Friedhofer's greatest main titles. **\$19.95**



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



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



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



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



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



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



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



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



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



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



▣ **VOLUME 4, No. 20**
Farewell, My Lovely/Monkey Shines
 DAVID SHIRE
Film released: 1975/88
Studio: M-G-M
Genre: Film Noir/Suspense
Silver Age Classics
CD released: Jan. 2002
Stereo • 73:48
 Jazzy Noir & rhythmic thrills. **\$19.95**



□ Vol. 4, No. 19
Demetrius and the Gladiators
 FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Biblical Epic
Golden Age Classics
CD released: Jan. 2002
Stereo • 61:51
 Spectacular Biblical epic. **\$19.95**



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



□ Vol. 4, No. 17
John Goldfarb, Please Come Home!
 JOHNNY WILLIAMS
Film released: 1965
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: Dec. 2001
Stereo • 71:32
 Wacky Arab go-go music! **\$19.95**



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



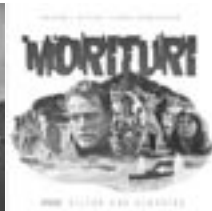
□ Vol. 4, No. 15
The View From Pompey's Head/Blue Denim
 ELMER BERNSTEIN/
 BERNARD HERRMANN
Films released: 1955/1959
Studio: 20th Century Fox
Genre: Drama
Golden Age
CD released: Nov. 2001
Stereo • 75:15
 Two films by Philip Dunne. **\$19.95**



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



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



□ Vol. 4, No. 12
Morituri/Raid on Entebbe
 JERRY GOLDSMITH/
 DAVID SHIRE
Films released: 1965/77
Studio: 20th Century Fox
Genre: WWII/Docudrama,TV
Silver Age Classics
CD released: Aug. 2001
Stereo (Morituri)/ Mono (Entebbe) • 57:50
 Suspense! Action! Exotica! **\$19.95**



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



□ Vol. 4, No. 10
Voyage to the Bottom of the Sea
 PAUL SAWTELL
 & BERT SHEFTER
Song by Russell Faith
Film released: 1961
Studio: 20th Century Fox
Genre: Sci-fi/Irvin Allen
Silver Age Classics
CD released: July 2001
Stereo • 55:55 **\$19.95**



□ Vol. 4, No. 9
Between Heaven and Hell/Soldier of Fortune
 HUGO FRIEDHOFFER
Films released: 1956/55
Studio: 20th Century Fox
Genre: WWII/Adventure
Golden Age Classics
CD released: July 2001
Stereo • 73:00
 A moody war thriller, and an exotic, melodic jewel. **\$19.95**



□ Vol. 4, No. 8
Room 222/Ace Eli and Rodger of the Skies
 JERRY GOLDSMITH
Films released: 1969/73
Studio: 20th Century Fox
Genre: Sitcom / Americana
Silver Age Classics
CD released: June 2001
Mono (Room 222)/Stereo & Mono (Ace Eli) • 71:37
 Two light and lyrical scores. **\$19.95**



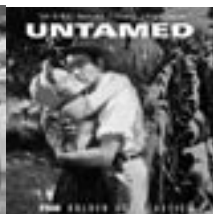
□ Vol. 4, No. 7
A Man Called Peter
 ALFRED NEWMAN
Film released: 1955
Studio: 20th Century Fox
Genre: Religious/ Biography
Golden Age Classics
CD released: June 2001
Stereo • 58:14
 Biopic receives rich, reverent, melodic score; complete, including source music. **\$19.95**



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



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



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



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



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



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



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



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



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



□ Vol. 3, No. 6
The Undefeated/Hombre
 HUGO MONTENEGRO/
 DAVID ROSE
Films released: 1969/67
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Sept. 2000
Stereo • 72:33
 A Western two-fer: one brash, one quiet—both gems. **\$19.95**



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



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



□ Vol. 3, No. 3
Beneath the Planet of the Apes
 LEONARD ROSENMAN
Film released: 1970
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Apr. 2000
Stereo • 72:37
 Complete film score plus LP re-recording and FX tracks. **\$19.95**



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



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



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



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



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



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



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



□ Vol. 2, No. 2
Patton/ The Flight of the Phoenix
 JERRY GOLDSMITH/
 FRANK DE VOL
Film released: 1970/65
Studio: 20th Century Fox
Genre: WWII/ Adventure
Silver Age Classics
CD released: April 1999
Stereo • 76:24
 Two OSTs on one CD. **\$19.95**



□ Vol. 2, No. 1
100 Rifles
 JERRY GOLDSMITH
Film released: 1969
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Mar. 1999
Stereo/Mono (combo) • 77:08
 Full of Mexican colors and guttural action. CD presents two versions of score. **\$19.95**



□ VOLUME 1, No. 4
The Return of Dracula/ I Bury the Living/ The Cabinet of Caligari/ Mark of the Vampire
 GERALD FRIED
Films released: 1958/58/62/57
Studio: UA/ 20th Century Fox
Genre: Horror • Silver Age
CD released: Jan. 1999 • Mono
Disc One: 61:06 Disc Two: 73:20
 2-CDs of creepy music. **\$29.95**



□ Vol. 1, No. 3
Fantastic Voyage
 LEONARD ROSENMAN
Film released: 1966
Studio: 20th Century Fox
Genre: Sci-fi
Silver Age Classics
CD released: Sept. 1998
Stereo • 47:28
 Sci-fi classic gets imaginative, avant garde score; a signature work. **\$19.95**



□ Vol. 1, No. 1
Stagecoach/The Loner
 JERRY GOLDSMITH
Film released: 1966/1965
Studio: 20th Century Fox
Genre: Western (film/TV)
Silver Age Classics
CD released: May 1998
Stereo (Stagecoach)/ Mono (Loner) • 45:25
 Film score plus TV theme and two episode scores. **\$19.95**



□ FSM-80125-2
Mad Monster Party
 MAURY LAWS
Film released: 1998
Studio: Rankin/Bass
Genre: Animagic
Percepto/Retrograde Records
CD released: 1997
Stereo 36:48
 30th Anniversary edition score features vocals by Boris Karloff & Phyllis Diller. **\$16.95**



□ FSM-80124-2
Deadfall
 JOHN BARRY
Film released: 1968
Studio: 20th Century-Fox
Genre: Heist caper
Retrograde Records
CD released: 1997
Stereo 40:23
 Vintage underscore, *Concerto for Guitar and Orchestra*, and multiple vocal tracks. **\$16.95**



□ FSM-80123-2
The Taking of Pelham 1-2-3
 DAVID SHIRE
Film released: 1974
Studio: M-G-M
Genre: Thriller
Retrograde Records
CD released: 1996
Stereo & Mono • 30:55
 Crazy, funky, thrilling '70s action score—a one of a kind must have! **\$16.95**

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 Encompasses *Trek* scores from 1966-2000. With interviews of composers Goldsmith, Courage, Steiner, Fried, Jones, McCarthy, and others; a guide to score tracking; manuscript excerpts; and more. *Lone Eagle Publishing. 224 pages, softcover, illustrated. \$17.95*



The Score: Interviews with Film Composers by Michael Schelle
 Q&As with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young.
Silman-James Press, 432 pp., softcover. \$19.95



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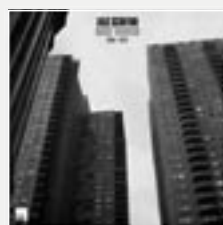


Film Noir ★★½

VARIOUS • Milan M2-36119 • 19 tracks - 71:58

THE TAGLINE FOR THIS COMPILATION CD IS "MUSIC TO Accompany Your Sleepless Nights," and that's as good a description as any for the scores represented here. Yes, there are the usual suspects, pun intended, from John Ottman's *The Usual Suspects* to Bernard Herrmann's *The Wrong Man*. But there are also odd choices where the music may be noir-like, but the movies the pieces are pulled from are decidedly not—plus tracks that weren't written for movies at all.

YOU CAN ALMOST FEEL THE MURKY FOG BETWEEN EACH cue. From the jazzy to the haunting, the CD flows as if telling its own film noir story. John Morris' cut from *The Elephant Man* is surprisingly sweet; Howard Shore's cut from *Crash* is electronically dissonant and creepy; and Joe Hisaishi's "Ballade" from *Brother* is almost romantic. Good film noir directors can start with any genre and twist it into their vision. That's what makes *Film Noir* so indescribable and yet totally, recognizable. Like irony. —C.W.



Lalo Schifrin: Most Wanted 1968-1979 ★★★★★

LALO SCHIFRIN

Universal Jazz Germany 00440 0692072 • 16 tracks - 53:18

FROM THE PRODUCERS OF *THE MAD, MAD WORLD OF Soundtracks* and pop-based compilations of '60s and '70s film themes comes this smoking tribute to Lalo Schifrin. The 16-track program has been compiled from vintage concept albums (including four from the 1968 *There's a Whole Lalo Schifrin Goin' On*), OST film themes (*Rollercoaster*, *Enter the Dragon*, the disco version of *The Amityville Horror*), and rare singles—the greatest excavations being "Ape Shuffle" and its flipside "Escape From Tomorrow," a 45rpm on Fox Records re-recorded from Schifrin's *Planet of the Apes* TV music. "Ape Shuffle" features ape noises—it's a classic.

OTHER TRACKS INCLUDE POP COVERS OF *DIRTY HARRY*, the record versions of TV themes *Medical Center* and *Most Wanted* (a little-known, 1976 theme that is fantastic), and Schifrin's funky take on Williams' "Theme From *Jaws*." Not every track is from a film per se, but all the selections carry Schifrin's unique jazz-orchestra-avant garde fusion sound from what many consider to be his most influential period. With selections culled from the holdings of Universal, Sony, Warner Bros. and others, the label has clearly gone to a lot of trouble—and provided detailed liner notes for each track. —L.K.



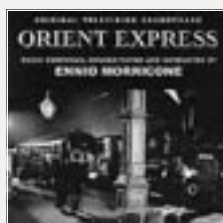
The Illusionary Movements of Geraldine and Nazu ★★★

J. RALPH

Rumor Mill RMR 010-80042 • 9 tracks - 41:06

THE RUMOR MILL IS AN IMMENSELY SUCCESSFUL TV advertising collective in New York City. The group was founded in 2001 by the self-trained Joshua Ralph, after an ad for Volkswagen made use of his song called "One Million Miles Away." Newly released and exclusively distributed through the Barnes & Noble bookstore chain, *The Illusionary Movements of Geraldine and Nazu* presents several "full-length" treatments of compositions which Ralph, who now calls himself "J. Ralph," has written for his clients.

FAR FROM BEING SIMPLE JINGLES, MANY OF THE PIECES are weird, but often pretty, amalgams of musical styles and figures. In "Mi Ricordo," for example, two opera singers serenade one another over a hip-hop backbeat; and in the appealing "Thrift Shop Warrior," a woman's voice soars above an arrangement of symphonic strings and spun-sugar synths, creating a sound that simultaneously evokes Enya and Angelo Badalamenti. Performed by a 56-piece orchestra, the tracks titled "Untitled 17" and "M (Instrumental)," on the other hand, exhibit less eccentricity, perhaps the influence of Carter Burwell, who receives credit for their arrangement and orchestration. —Stephen B. Armstrong



Orient Express (1979) ★★★★★

ENNIO MORRICONE

GDM 2051 • 19 tracks - 50:27

ORIENT EXPRESS WAS A SIX-PART MINISERIES INVOLVING several love stories taking place between 1914 and 1939. Ennio Morricone's score features moments of lyrical orchestral writing along with sublime solo flute and piano, bearing resemblance in shape to *Cinema Paradiso* and *Love Affair*. It's also similar, both in melodic approach and orchestration, to the more recent *The Legend of 1900*. *Orient Express'* primary theme is the song "Che Senso Ha," which appears in wildly varied arrangements throughout the album.

THERE ARE SOME PARTICULARLY INTERESTING DIXIE-land interpretations, along with an '80s-style track with wordless voice, by Edda Dell'Orso, and a Fender Rhodes electronic piano with a soft ballad feel. The score's tension elements are close cousins of those in *The Untouchables* and *State of Grace*. We also get a dose of the experimental Morricone sound, filled with screeching clarinets. This music is recommended even to those who are not simply collecting every Morricone score. The main theme is one of his more gorgeous tunes. Once again, GDM does little or nothing to spice up this release. —S.A.K.

**Happy Endings ★****VARIOUS • Commotion CR010 • 8 tracks - 28:58**

HAPPY ENDINGS, DIRECTED BY DON ROOS, WAS THE opening film at Sundance this year, where it received good buzz. Commotion has released this disc of eight songs featured in the film. Performances by Calexico), Black Heart Procession (a cross between Elfman and Morricone) and Greyboy (an electronica group) are on parade.

THE SONGS ARE ACTUALLY CONNECTED TO THE STORY. Maggie Gyllenhaal plays a torch singer and makes her recording debut here with three songs, including Billy Joel's "Just the Way You Are," which closes the album. The disc is mostly a marketing ploy for the film and isn't recommended unless you need a sampler disc of these indie artists. The meager playing time is also not a selling feature. **—S.A.K.**

**Wonderful Town ★★★½****LEONARD BERNSTEIN, BETTY COMDEN AND ADOLPH GREEN • DRG 94776 • 20 tracks - 69:43**

ALTHOUGH MOST PROLIFIC IN SYMPHONIES AND OTHER classical forms, Leonard Bernstein dabbled in film music and Broadway. His trilogy of musicals was a love letter to New York. His first was the joyous sailors-on-leave *On the Town*, and his last was the seminal *West Side Story*. Both became memorable movie musicals. The middle work, *Wonderful Town*, written with Betty Comden and Adolph Green, was never filmed, but for an abridged TV version with original Broadway star Rosalind Russell. The recent Broadway revival starred the wonderful Donna Murphy (whenever she decided to show up), until she was replaced by Brooke Shields.

THE ORIGINAL REVIVAL CAST OF THE SHOW, WHICH concerns two Midwestern sisters trying to make a living and find love in New York, was recorded with Donna Murphy. When Shields got rave reviews, she and her co-star Jennifer Hope Wills went into the studio and recorded their vocals to replace those by Murphy and Jennifer Westfeldt. The rest of the recording remained the same. While Shields has the comic chops, I have to admit I enjoyed Murphy's vocally adept version better, but you can't go wrong with either. The songs include such delightful standards as "Ohio" (as in "Why oh why oh why oh. Why did we ever leave Ohio?") and "A Little Bit in Love," so whichever version you buy, the songs are the real stars of the show. **—C.W.**

**Forty Shades of Blue ★★****VARIOUS • MarLess DOT 0214 • 13 tracks - 46:03**

ANOTHER SUNDANCE FILM, AND WINNER OF THE GRAND Jury Prize for Best Dramatic Feature, *Forty Shades of Blue* is set in the world of Memphis music and stars Rip Torn. This album features a collection of songs illustrating the variety of the cradle of blues. Dickon Hinchcliffe, of the U.K. cult band Tindersticks, provides the original score that receives only three of the tracks here (totaling 4:28).

THE UNDERScore IS BASIC AND ENGAGING, BUT IDEAS are brief. The lengthiest track, "The Proposal," has a plaintive sadness. The score was not intended to link the disparate material that surrounds it, rather to provide emotional punch to the proceedings. Those gravitating toward this disc will do so because of the source songs, and there is indeed much to enjoy for blues fans, with performers including Reba Russell, Jim Dickinson and Red Stick Ramblers. **—S.A.K.**

**Charmed: Book of Shadows ★½****VARIOUS • Treadstone B0007M22KM • 11 tracks - 41:35**

FOLLOWING ON THE HEELS OF AN EARLY PACKAGED disc of songs marketed with the television series, Image Entertainment has put together this disc of 11 songs, all performed by an eclectic mix of female artists.

A MARKETING GIMMICK, THIS DISC IS INTENDED FOR fans of the *Charmed* television series. If you are not a fan, you can pass this one by. The mix includes the likes of Sarah McLachlan, Ashlee Simpson, Zero 7 and Sarah Brightman; something for everyone, perhaps, but no doubt specific to this year's season of songs. If you liked the earlier *Charmed* disc you can jump right on this one too. **—S.A.K.**

Score (continued from page 53)

as a companion guide to it. Whether you are a beginner who has been procrastinating learning this dauntingly powerful program, or an advanced user who feels like your knowledge of *Finale* is already impressive, this guide will be of great benefit. By working diligently through the lessons in this book and keeping the *Finale User Manual* PDFs accessible, you can easily tame this powerful and robust notational tool. **—Brian Satterwhite**

Pops Art (continued from page 23)

instantly recognizable, others may not be; yet their inclusion makes a lovely introduction to music we may have heretofore missed—for example, Saint-Saens' *Danse Macabre*.

Epics (2003) ●●●● ▶ CD-80600; 14 tracks - 62:11

Ben-Hur, *Spartacus*, *Gladiator*, *Gone With the Wind*, *Doctor Zhivago*, *Lawrence of Arabia*, *The Lord of the Rings*, *Crouching Tiger Hidden Dragon*, *Harry Potter*

and the *Sorcerer's Stone*, *Attack of the Clones*.

This CD has more breadth of history than any of the others combined. These are the epics of our time...the first contemporary re-records of *Harry Potter* and *Fellowship of the Ring* (that we know of) along with "Across the Stars" (from *Attack of the Clones*) and some cherished diamonds of yesteryear like *Ben-Hur* and *Gone With the Wind*. Kunzel has dispensed with sound effects so he can focus solely on the music and the ambient glow that this music deserves. **FSM**

Making the Leap

The final confrontation—on paper. • By Andy Dursin

Since this is the final *print* edition of *FSM*, space is limited, even though the amount of titles we have to cover is anything but! Rest assured, though, that you'll still be able to find weekly in-depth DVD coverage at my Aisle Seat webpage (which you can find at www.film-scoremonthly.com and my home, www.andyfilm.com), with reviews

on a much more consistent basis than the relative constraints that these pages have nevertheless graciously allowed. I'll expect to see you there, and in the meantime, I leave you with the top late-quarter releases of 2005...

FOUR FOR FALL: Essential New DVDs

Titanic: Special Collector's Edition (Paramount, \$29)

The wait was worth it. Paramount's three-disc DVD box set offers the first supplemental presentation of James Cameron's box-office and Oscar smash. The movie has been remastered and enriched by no fewer than three audio commentaries: one from Cameron, another sporting various cast and crew members, and a third from the project's historical advisors, who aren't afraid to sound off on some of the script's inaccuracies. During the film, the viewer has the option of watching various behind-the-scenes featurettes, offering production footage and new interviews with the cast and crew, but most of the supplements are found on the set's third DVD. Among the latter are 45 minutes of never-before-seen deleted sequences, including an alternate ending that was wisely left on the cutting room floor. Fascinating time-lapse photography, a dynamic DTS soundtrack, and countless galleries round out an essential DVD



ALL ABOARD: The Mother of all *Titanic* DVDs has arrived, loaded with extras.

purchase that's inexplicably missing only the film's theatrical trailers.

Cinderella: Platinum Edition (Disney, \$25)

This outstanding restored edition of the 1951 Disney classic offers a spotless new transfer and newly remixed 5.1 Dolby Digital soundtrack. Moreover, Disney has included a generous heaping of supplements, including a handful of unused songs in demo form; two deleted musical numbers (in storyboard form); a rare performance on a Perry Como TV special by members of the cast; a 38-minute "Making Of" special; countless trailers and TV spots; and (talk about cross-promotion!) "Broadway" Joe Namath narrating over a half-hour of ESPN Classic "Cinderella Stories." One could carp about the cross-branding going on there, but the movie itself is so masterful—and the restoration as sparkling as Cinderella's dress—that it's hard to rain on the parade.

Horatio Hornblower: Collector's Edition (A&E, approx. \$79)

Ioan Gruffudd's early role as one of the first Imates in James Cameron's *Titanic* served as the ideal training ground for his later, massively popular role as C.S. Forester's naval hero. This eight-disc Collector's Box offers all of A&E's successful Hornblower tele-films (*Duel*, *The*

Fire Ships, *The Duchess and the Devil*, *The Wrong War*, *The Mutiny*, *Retribution*, *Loyalty and Duty*) in addition to three bonus programs (two documentaries and a behind-the-scenes featurette), an interactive 3-D naval cannon, and all the nautical terms and definitions you need to keep up with the dizzying action and adventure of this outstanding series.

Batman Begins (Warner, approx. \$29)

Christopher Nolan's atmospheric, mature take on DC Comics' Dark Knight starts brilliantly before it ultimately succumbs to special effects silliness in its final third. Despite its flaws, though, this visually rich interpretation ranks as one of the few satisfying studio blockbusters in recent years. Warner's double-disc Special Edition offers not just eye candy (with its gorgeous transfer) but a second disc of special features, including a near-two-hour look at the production of the film. None of the extras, however, is anything more than your typical DVD filler, making one suspect a *truly* "Special" Edition DVD will hit stores by the time the next *Batman* flies into theaters.

Criterion Corner

Criterion continues to output a steady stream of outstanding DVDs. Here's a rundown of their latest releases:

The Flowers of St.

Francis (\$29), Roberto Rossellini's poetic look at the life of St. Francis of Assisi, has finally been issued in a quality presentation on DVD. Criterion's release includes a beautifully crisp, restored new transfer of this spiritual examination of St. Francis' world, with 2004 interviews featuring Rossellini's daughter, Isabella, historian Adriano Apra and critic Father Virgilio Fantuzzi. The American release prologue and an insightful booklet offer essays and writings reflecting on the 1950 film's legacy.

Boudou: Saved From Drowning

(\$29), Jean Renoir's 1932 critique of the bourgeoisie, is also a spirited comic look at a tramp who crashes in on a well-to-do Parisian family and promptly influences their lives. Later the basis for the Nick Nolte-Richard Dreyfuss film *Down and Out in Beverly Hills* (as well as a recent French remake with Gerard Depardieu), Criterion's DVD includes a new subtitle translation and archival footage of Renoir among other extras.

Samurai fans will be thrilled with Criterion's four-film collection of '60s samurai classics *Samurai Rebellion*, *Sword of the Beast*, *Samurai Spy* and *Kill! called Rebel Samurai* (\$89). Meanwhile, the separate double-disc of Masaki Kobayashi's classic *Harakiri* follows Tatsua Nakadai's distraught samurai as he attempts to kill himself on the land of a rival clan—where he ultimately learns a few lessons about honor and self-sacrifice. Criterion's double disc set of this stark black-and-white classic (hugely influential in its genre) includes a new video introduction by critic Donald Richie, an excerpt of a Director's Guild of Japan interview with Kobayashi, interviews with Nakadai and a poster gallery.

Also new from the label are an excellent new edition of Clouzot's *The Wages of Fear* (\$39), sporting a brand-new restored transfer (superior to Criterion's previous DVD); Jean-Pierre Melville's *Le Samourai* (\$29), offering interviews, essays and a restored transfer; superior deluxe sets of Nicolas Roeg's 1980 drama *Bad Timing* (\$30) and Roeg's earlier *The Man Who Fell to Earth* (\$39), sporting a fresh transfer supervised by the director, a previous Criterion commentary with David Bowie and Buck Henry, recent interviews with Candy Clark and Rip Torn, and a reprinting of Walter Tevis' original novel.



Jane Campion's fine *An Angel at My Table* (\$39) is also among the recent beneficiaries of the Criterion treatment. This superb 1989 biography of New Zealand poet Janet Frame—misdiagnosed as a schizophrenic and subjected to years of electro-therapy as a result—arrives on disc with six deleted sequences, a new commentary with Campion and star Kelly Fox, and a 1983 audio interview with Frame herself.

Last but not least is Mike Leigh's *Naked* (\$39), the director's dark 1994 meditation on a London drifter (David Thewlis). This fascinating portrait of an unforgettable character includes a new transfer by Leigh, commentary by the director, Thewlis and co-star Katrin Cartlidge and several shorts on the second disc, including "The Short and Curlies," a comic 1987 team-up between Leigh and Thewlis.

Wayne Revisited

It's been a long time coming, but the legal wrangling over various Batjac film properties came to an end this past summer with Paramount's superlative DVDs of *The High and the Mighty* and *Island in the Sky*. This past October brought the welcome arrival of Wayne's 1953 adventure *Hondo* and the wonderfully engaging *McLintock!*, each with commentaries by Leonard Maltin and numerous cast and crew veterans. Multiple featurettes, galleries, wonderful memories and vintage Wayne performances grace these fully remastered discs—each an absolute steal at under \$15 each.

The Fox Report

Outstanding supplements mark four new Fox titles—two of which are bona fide classic films, while the other pair were recent box-office flops.

The Golden Age greats include the splendid 1940 adventure *The Mark of Zorro* (\$19) and Alfred Hitchcock's 1944 drama *Lifeboat* (\$19), both with new transfers and supplements. The Tyrone Power swashbuckler *Zorro* sports an excellent commentary from esteemed critic Richard Schickel and an A&E Biography of its star, while Hitch's character piece includes commentary from film professor Drew Casper, a new Making Of documentary, and a still photo gallery. The fresh black-and-white transfers look generally excellent, with *Zorro* also including a newly (and poorly) colorized version as well.

As far as "the new stuff" goes, it's safe to say that Ridley Scott's *Kingdom of Heaven* (\$26) isn't going to be remembered as one of its auteur's finest hours. This good-looking but languid epic lacks a dramatic center, with star Orlando Bloom forever

moping around in search of a character. It's a shame so much effort went into the DVD's supplemental section, including a 210-minute documentary examining every (and I do mean every) aspect of the picture's production.

Curiously, the Director's Cut of the Marvel Comics adaptation *Elektra* (\$26) tightens up some of its silly action and comes closer to what director Rob Bowman was intending: an emotional, character-driven action flick. Still, its pleasures are mainly confined to seeing star Jennifer Garner running around in Elektra's trademark red outfit and kicking the occasional ninja butt. A more-than-generous two-hour documentary dives headfirst into the picture's production, and copious deleted scenes and additional extras round out the package.

2005's Best TV on DVD

Star Trek Enterprise: The Complete Third Season (Paramount, approx. \$90) The third and arguably most satisfying of *Enterprise*'s four seasons charts the crew's attempts to prevent an alien race named the Xindi from destroying Earth. More serialized in nature than any other season of the series, *Enterprise* finally took off with a strong dramatic arc, though ratings never caught on and the ambition the series displayed during Year Three was promptly kiboshed in the fourth and final season. Paramount's seven-disc set offers all 24 episodes and a strong assortment of supplements: deleted scenes, outtakes, a profile of director Roxann (Biggs) Dawson, a featurette on star Connor Tionner, a photo gallery and a "Moments: Season 3" featurette.

The Simpsons: Season 6 (Fox, \$39) The sixth season of the long-running Fox animated series offers several "classic" *Simpsons* episodes, though the decline in the show's writing had started to manifest itself at times. The four-disc box set offers all 25 sixth-season episodes, plus commentary on each show from creator Matt Groening, writer David Mirkin, cast members Dan Castellaneta and others, deleted scenes, commercials and more.

More traditional, but nevertheless hilarious, is the second season of **The Bob Newhart Show: Season 2** (Fox, \$29), which not only offers 24 episodes of the successful series' sophomore frame, but select episode commentaries by Bob Newhart, co-stars Jack Riley and Marcia Wallace, and creator David Davis. Hearing these veterans sound off on what made this particular *Newhart* work is nearly worth the price of the set itself. **FSM**

And that's all folks! Don't forget to visit The Laserphile from now on at www.andyfilm.com, and email me at andy@andyfilm.com. Cheers everyone—we'll see you on the other side!



Music Composed by **Bronislau Kaper**

Conducted by **Johnny Green**



BRONISLAU KAPER WAS A COMPOSER OF CLASSIC film songs as well as film scores—"Lili," "On Green Dolphin Street" and "All God's Chillun Have Rhythm" are among his most famous works. One of his loveliest melodies he actually used in two "women's pictures": first in *A Life of Her Own* (1950), then in *Invitation* (1952), presumably because the first film did not perform well and the theme was too good to let it go to waste. This CD features the complete score to *Invitation* (plus source music), followed by the surviving tracks to *A Life of Her Own*.

INVITATION STARRED DOROTHY MAGUIRE AS A married woman who discovers that her perfect husband (Van Johnson) might have been "purchased" for her by her overprotective father, and that she might have a fatal illness. Kaper's "Theme From *Invitation*" dominates the score as a haunting expression of Maguire's anxiety, love and heartbreak, but the soundtrack also features beautiful, transparent writing for her family life, and dark currents for her obsessive search for the truth.

A LIFE OF HER OWN starred Lana Turner as a New York City model embroiled in an affair with a married man (Ray Milland). Although directed by George Cukor, it soon disappeared from theaters—spurring Kaper to reuse his theme later. The surviving tracks consist mostly



of source music, along with a few cues of Kaper's dramatic score, similar to *Invitation* and interpolating the gorgeous melody as a recurring source cue for piano.

MANY CUES FROM *INVITATION* ARE PRESENTED in rudimentary stereo, due to the prominent use of piano which was recorded on its own channel; the balance of the CD is in mono.

AT LAST, ONE OF CINEMA'S LOVELIEST MELODIES—which became a veritable "standard" of popular music—is fully documented in this premiere FSM CD.

Invitation

1. Main Title	1:41
2. Five-Eighteen	2:23
3. Maud/How Is Maud	1:33
4. Ellen Visits Maud	5:07
5. Hello Father	1:07
6. I Want to Marry You/ Honeymoon	3:13
7. Lovely/Invitation	2:24
8. Research	2:11
9. You Wanted to Know	0:48
10. Agnes	2:17
11. Oh Dan	2:14
12. Now/I Went	1:43
13. I Came Home/Goodbye Dan/ That's His Story	3:06
14. Gardener	0:43
15. Dan's Upstairs	1:24
16. End Title	1:00
Total Time:	33:36

BONUS MATERIAL

17. Greenwich Village (Lennie Hayton)	1:01
18. Piano Improvisation of Theme	0:54
19. Wedding Reception (Johann Strauss Jr.)	1:17

20. All I Do Is Dream of You (Nacio Herb Brown & Arthur Freed)	0:10
21. Tyrolean Waltz (traditional)	1:14
22. I Read Your Letter (Franz Schubert)	2:58
23. Ellen Visits Maud (film version)	5:07
Total Time:	13:00

A Life of Her Own

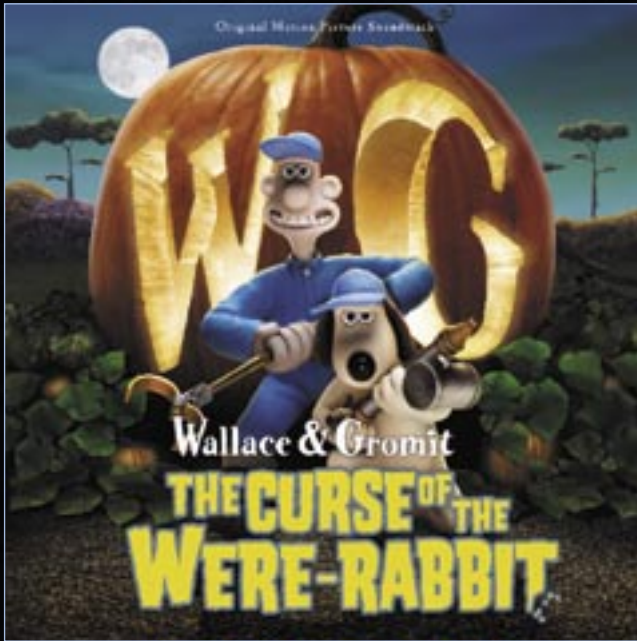
24. Champagne Room #1	2:30
25. I Know, I Know Muzak	2:39
26. Way Up High/Mary's Kitchen	2:22
27. All God's Chillun Got Rhythm	3:26
28. Champagne Room (excerpt)/ Dinner for Three	3:15
29. Margerite Montage/ Champagne Room #2	2:26
30. Lana's Jitterbug (André Previn)	1:37
31. Lana's Jive (Lennie Hayton)	2:26
32. It's All Over/Lily's Extension	3:14
33. Champagne Room #5	1:48
34. No Place to Go, Part 1	1:28
35. End	1:34
Total Time:	29:19
Total Disc Time:	76:07

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