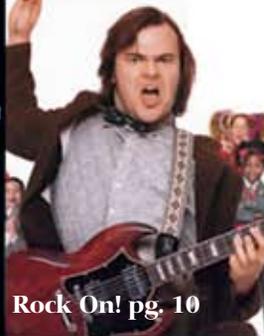


FILM SCORE™



Rock On! pg. 10

LOVE THE BOOB TUBE



Cool new music for *Alias*, *Boomtown*, *Monk*, *Carnivàle*, *Penn & Teller's B.S.*

FSM picks 100+ great TV themes

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WORKING WITH ALEX NORTH

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Movie Music Pipeline

Sounds of Fall

A collection of profiles of some of the industry's most successful music supervisors

COMPILED BY

Musical Films

Songs of the South

A beautiful cast of new artists "songwriters" worth a listen

BY OMIGI OMBASILLI

It was an attempt
to give the world a taste
of the South's rich musical
heritage. The result was
a collection of new artists
worth a listen.



The music of the South
is a rich and diverse
heritage. It is a blend
of many different
styles and influences.

The music of the South
is a rich and diverse
heritage. It is a blend
of many different
styles and influences.

- spotting
- editing
- composing
- orchestration
- contracting
- dubbing
- sync licensing
- music marketing
- publishing
- re-scoring
- prepping
- clearance
- music supervising
- musicians
- recording studios

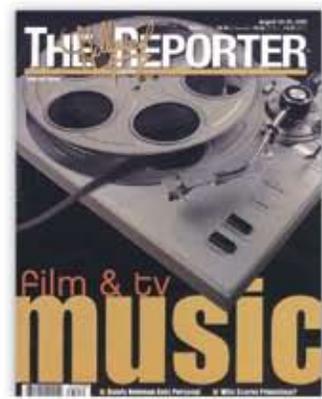
Fall Film & TV Music Special Issue. November 11, 2003

Music adds emotional resonance to moving pictures. And music creation is a vital part of Hollywood's economy. Our Fall Film & TV Music Issue is the definitive guide to the music of movies and TV. It's part 4 in our series, featuring upcoming fall films by distributor, director, music credits and much more. It's the place to advertise your talent, product or service to the people who create the moving pictures. Place your ad today.

THIS ISSUE WILL SERVE AS THE OFFICIAL PROGRAM FOR THE HOLLYWOOD REPORTER/BILLBOARD FILM & TV MUSIC CONFERENCE, NOVEMBER 19TH AND 20TH IN LOS ANGELES.

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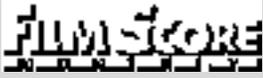
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ON THE COVER: TV TUNES!

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EDITORIAL STAFF

Editor & Publisher
LUKAS KENDALL

Executive Editor
JONATHAN Z. KAPLAN

Managing Editor
TIM CURRAN

Design Director
JOE SIKORYAK

Supervising Content Consultant
AL KAPLAN

Editor-at-Large
JEFF BOND

Copyeditor
STEVE GILMARTIN

Professional Listmaker
SCOTT BETTENCOURT

Contributing Writers
STEPHEN ARMSTRONG
LUKE GOLJAN
ANDREW GRANADE
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MARK GRIFFIN
STEVEN A. KENNEDY
NICK JOY
DARREN MACDONALD
DENNIS SCHMIDT
JOHN TAKIS
IAN D. THOMAS
CARY WONG

BUSINESS STAFF

Editorial & Subscriptions
8503 Washington Blvd
Culver City, CA 90232

PH. 310-253-9595
FAX 310-253-9588
E-MAIL fsm@filmscoremonthly.com

Sales & Marketing Manager
BOB HEBERT
8503 Washington Blvd
Culver City, CA 90232

PH. 323-962-6077
FAX 310-253-9588

Sales Associate
DYLAN MAULUCCI

Supervising Mail Order Handler
MAILMAN AL

Our Website
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The Man From F.S.M.

Your humble editor chimes with his favorite TV tunes.

This month you can read about the favorite TV themes of everyone on the staff—except me. I have a few psychological defects and one of them is the inability to do anything halfway. Ask me to make a list of my favorite TV themes and you might ask well ask me to list my favorite relatives, or the favorite things I have ever eaten in my life—it's that big a production.



The reality is, I love TV themes. I have on numerous occasions popped in all seven of those TeeVee Toons albums (bad sound quality and all) and scanned them with glee, stopping only when they got to inane sitcom themes of the '90s. Some of my favorite obscure themes: John Parker's twin opuses of *Trapper John, M.D.* and *CHiPs* (although the Alan Silvestri second-season arrangement of the latter is better); Pat Williams' jazz violin theme for *The Days and Nights of Molly Dodd* (for which I would stay up late just for the theme); and a whole bunch of cartoon stuff. There was a time in the 1980s when I had an action-adventure show to watch on every night of the week: *The A-Team*, *Knight Rider*, *The Dukes of Hazzard*—ah, such drive—and Saturday morning was meant for TV and TV alone.

Twenty years later, I haven't stopped watching TV. In fact, I watch it more nowadays than I go to see movies. (I see so many movies producing our CD series that it spoils my appetite.) But TV has grown up, too. In the last 30 years, TV and movies have switched roles: It used to be that movies had to be good because they were released slowly and relied upon word of mouth to build awareness. TV, on the other hand, was controlled by three networks, and nothing had to be good because the audience was held hostage. (A friend of mine explained why made-for-TV movies are no good: They don't have to be. By the time anyone figures out it stinks, they've got the rating.) Nowadays,

movies are mass-blasted to the entire world for a single weekend, while TV shows have to be good in order to stand out of the "vast wasteland" of 500 channels.

Armed with TiVo, I watch a fair number of current series: *The Sopranos*, *Six Feet Under*, *The Wire*—essentially, everything HBO—plus *The Shield*, *The West Wing* (at least, I used to) and *Law and Order: Criminal Intent*. You could say I have an interest in criminal justice, and it was pretty solidly reinvented for the tube some time ago by *Hill Street Blues* and *Law & Order* in particular. (Laws, not fisticuffs, now beat the bad guys.)

The only debit is that virtually none of these modern-day shows have music! They have themes, but there's an inverse relationship between the quality of the show and the use of underscore—to the point where *The Shield*, *The Wire* and *The Sopranos* have no original music at all. And their themes reflect a world where rock and roll and not symphonic music—or even jazz—is the dominant idiom.

But that's a whole 'nother editorial.

On a related note, allow me to direct your attention to this month's Silver Age CD release, *The Man From U.N.C.L.E.—Volume 2*. It's our first CD "sequel" and we're pleased to bring it to you. It's true that *Volume 1* was our best-selling release of 2002, but mainly, producer Jon Burlingame ran out of room on the first album. So we now bring you two more discs of the jazziest, most creative series scoring of all time—by a handful of names very familiar to TV tune aficionados. If only someone could hire that roster for the current season of shows...

Lukas Kendall, Editor-in-Chief

PS: If you're looking for TV themes that you can't find anywhere else, check out SoundAmerica.com. The site's a bit finnickily, but the audio files are okay and you won't be disappointed by the selection, that's for sure.
<http://soundamerica.com/sounds/themes/Television/>

NEWS

NOW PLAYING
RECORD LABEL ROUND-UP
THE SHOPPING LIST
UPCOMING FILM ASSIGNMENTS



The Emmys Take Place!

The Academy of Television Arts & Sciences' decision to hire multiple hosts for the generally boring 55th Annual Primetime Emmy Awards did produce a few entertaining bits. Unfortunately, comedian Wanda Sykes' awkward "man on the street" celebrity interviews and wanton promotion of her own series didn't make the cut. Neither did most of the rest of the show. Nonetheless, look who won for music:

Music Composition for a Miniseries, Movie or a Special—Dramatic Underscore
Eloise at the Plaza—BRUCE BROUGHTON

Music Composition for a Series—Dramatic Underscore
24 (10 p.m.–11 p.m.)
SEAN CALLERY

Main Title Theme Music
Monk
JEFF BEAL

Music Direction
75th Annual Academy Awards
BILL CONTI
music supervisor/composer

Music and Lyrics
The Concert for World Children's Day
(song: "Aren't They All Our Children")—DAVID FOSTER, music;
LINDA THOMPSON, lyrics.

Quick Takes

■ FROM THE DESK OF THE Laserphile: Warner Bros' *Adventures of Robin Hood* DVD has an isolated score track by Erich Wolfgang Korngold in mono (not bad sounding under the circumstances), plus the entire contents of a 78 rpm with Basil Rathbone narrating a 30-minute performance and Korngold conducting his score. There are also 17 minutes of audio-only recordings of Korngold tinkering

on the piano in his home (!). The movie looks great, too.

—Andy Dursin

■ OVER THE NEXT FEW months, a group of DVDs will be released for films featuring terrific scores that are unavailable on LP or CD—though, unfortunately, none of the DVDs will feature isolated score tracks:

MGM Video's release of Robert Altman's 1972 hallucinatory psychological thriller *Images*, featuring John Williams' most experimental score (it was nominated

for an Oscar against his own *Poseidon Adventure*, but he lost to Charlie Chaplin and company for *Limelight*).

■ PARAMOUNT WILL RELEASE another Williams-scored thriller, the Thomas Harris adaptation *Black Sunday*, which features what is perhaps Williams' most Goldsmithian score. The studio will also release *Captain Kronos*, one of the finest productions from Britain's Hammer Films, *Vampire Hunter* (Laurie Johnson) and *Frankenstein and the Monster From Hell* (James Bernard).

■ WARNER HOME VIDEO will release *The Valley of Gwangi*,

the cult classic Ray Harryhausen dinosaur western featuring Jerome Moross' spectacular score. They'll also release two more stop-motion monster flicks, *The Beast From 20,000 Fathoms* (David Buttolph) and *The Black Scorpion* (Paul Sawtell, Bert Shefter).

■ ON HIS WEBSITE, LEONARD Maltin has reviewed FSM's CD *The Adventures of Huckleberry Finn* (Jerome Moross) as well as some other labels' CDs (including Screen Archives' two-disc set of *Captain From Castile*).

see www.leonardmaltin.com

—Scott Bettencourt

Harlene Stein's in Da (Court) House

Harlene Stein, widow of film composer Ron Stein, is suing rapper Eminem and producer Dr. Dre over the allegedly unauthorized sampling of a musical piece composed by her husband. The piece in question, "Pigs Go Home," from Stein's score for 1970's *Getting Straight* (starring Elliott Gould and Candice Bergen), is used in Eminem's song "Guilty Conscience," from his 1999 debut album *The Slim Shady LP*. And while liner notes to the album (which has sold nearly 5 million copies) mention that "Guilty

Conscience" contains "an interpolation" of Stein's work, the composer is not credited; moreover, Harlene Stein maintains that her husband's estate has never been paid for the use.

When asked about the validity of the lawsuit against him, Eminem replied, "Fuck that! Do that shit! Shoot that bitch! Can you afford to blow this shit? Are you that rich? Why you give a fuck if she dies? Are you that bitch?"

Wait...those are lyrics to the song. Sorry.

FSM

An FSM Commentary

Music Swappers: Rightfully Sued or Simply Screwed?

A few weeks ago, the Recording Industry Association of America announced it had served subpoenas to 162 individuals, backing up its previous announcement that it would start cracking down hard on illegal online music swapping. In the first week alone, the RIAA recovered \$2,000 from a teenager in New York...or at least from her parents.

To say that this is a complex issue is an understatement. The

(continued on page 6)

Record Label Round-Up

NEWLY ANNOUNCED PROJECTS
AND INCOMING ALBUMS

1M1

Forthcoming is a special-edition release of *Bliss* (Peter Best), followed by Bruce Smeaton's orchestral scoring and songs for John Gardner's *Grendel Grendel Grendel* and *The Naked Country*.
pp@1m1.com.au • www.1m1.com.au

Aleph

Due this month is *The Hellstrom Chronicle*. Forthcoming is *Dirty Harry*.
www.aleph.com

All Score Media

Available now is *Vier Freunde & Vier Pfoten*, a score by hip-hop artist Phillippe Kayser written for a children's movie. Due Oct. 27 is Vol. 3 of the compilation/trilogy *Molto Mondo Morricone*, which will be released in collector's editions on

vinyl. Due Nov. 3 is *Maerchenland*, a compilation of the highlights from the classic Eastern Bloc/German fairy-tale movies.
www.allscore.de

Brigham Young University

Forthcoming is *A Summer Place* (Max Steiner, featuring the complete score from magnetic tracks) and *Battle Cry* (Steiner, 1955, also from magnetic tracks).
ph. 540-635-2575;
www.screenarchives.com

Cinesoundz

The Ennio Morricone Remixes Vol. 2 (2CD set featuring Herbert, Hosono and Nortec Collective) is due Jan. 2004. www.cinesoundz.com
tel: +49-89-767-00-299; fax: -399; pre-orders by mail: info@cinesoundz.de

Columbia

Available now is a special Audio/DVD package *Barbra Streisand: The Movie Album*. Disc 1 is an audio CD that includes *Smile, Moon River, I'm in the Mood for Love, Wild Is the Wind, But Beautiful, The Second Time Around* and more. Disc 2 is a DVD that features video performances of *Wild Is the Wind* and *I'm in the Mood for Love*, along with a song commentary by Babs herself. www.sonymusicstore.com

Decca

Due Nov. 11 is *Master and Commander: The Far Side of the World* (Christopher Gordon, Iva Davies and Richard Tognetti).

Disques Cinémusique

Forthcoming is *Fantastica* (Lewis Furey). www.disquescinemusique.com

FSM

This month, our Golden Age Classic is Bronislau Kaper's *The Brothers Karamazov* (1957), featuring the entire dramatic score, plus source cues, in mono, as they were originally recorded. Our

Silver Age Classic is a sequel to last year's big favorite: *The Man From U.N.C.L.E., Volume 2* (1964-68), presenting another 2CD set of music to spy by, including additional material by Jerry Goldsmith, Gerald Fried, Lalo Schiffrin and more. The album is a mix of mono and stereo cues (from the feature film releases) and includes two versions of the main theme never used and never released—until now. *Next month*: Men wearing Gold and Silver badges.

GDM/Hexachord

Due imminently are two CDs featuring new, digitally remastered versions of Piero Piccioni's scores for *Polvere di Stelle* and *Fumo di Londra!*, and the premiere release in Hexachord's Wizards of Sound Series, spotlighting the music of Alessandro Alessandroni.
email: rotwangsmusic@mindspring.com
www.hexacord.com; www.gdm.com

Koch

Due mid-Oct. is a reissue of *The Magnificent Seven/The Hallelujah Trail*

NOW PLAYING: Films and scores in current release

| | | |
|--|---|---------------------|
| <i>Bubba Ho-Tep</i> | BRIAN TYLER | La-La Land |
| <i>Cabin Fever</i> | NATHAN BARR, ANGELO BADALAMENTI | La-La Land |
| <i>Casa de Los Babys</i> | MASON DARING | Hybrid* |
| <i>Cold Creek Manor</i> | MIKE FIGGIS | Hollywood |
| <i>Demonlover</i> | SONIC YOUTH | EMI (import) |
| <i>Dickie Roberts: Former Child Star</i> | CHRISTOPHE BECK, WADDY WACHTEL | Hollywood** |
| <i>Dummy</i> | PAUL WALLFISCH | Jellybean** |
| <i>Duplex</i> | DAVID NEWMAN | n/a |
| <i>The Fighting Temptations</i> | JIMMY JAM, TERRY LEWIS, JAMES "BIG JIM" WRIGHT | Music World** |
| <i>In This World</i> | DARIO MARIANELLI | n/a |
| <i>Once Upon a Time in Mexico</i> | ROBERT RODRIGUEZ | Milan |
| <i>Lost in Translation</i> | KEVIN SHIELDS | Emperor Norton* |
| <i>Luther</i> | RICHARD HARVEY | n/a |
| <i>Matchstick Men</i> | HANS ZIMMER | Varèse Sarabande |
| <i>My Life Without Me</i> | ALFONSO VILALLONGA | n/a |
| <i>Mystic River</i> | LENNIE NIEHAUS | Warner Bros.* |
| <i>The Order</i> | DAVID TORN | n/q |
| <i>Party Monster</i> | JIMMY HARRY | TVT** |
| <i>The Rundown</i> | HARRY GREGSON-WILLIAMS | Varèse Sarabande |
| <i>School of Rock</i> | CRAIG WEDREN | Atlantic |
| <i>Secondhand Lions</i> | PATRICK DOYLE | New Line |
| <i>Taking Sides</i> | VARIOUS | Deutsche Grammophon |
| <i>Underworld</i> | PAUL HASLINGER | Lakeshore** |
| <i>Under the Tuscan Sun</i> | CHRISTOPHE BECK | Hollywood |

*mix of songs and score ** song compilation with less than 10% underscore



(Elmer Bernstein; cond. James Sedares; Phoenix Symphony).

La-La Land

Due this month are *The Texas Chainsaw Massacre* (Steve Jablonsky) and *Point of Origin* (John Ottman).

Marco Polo

Due early 2004 is Max Steiner's *The Adventures of Mark Twain*, which will also be released in 5.1 sound on DVD Audio. www.hnh.com

Maverick

Due Nov. 4 is *The Matrix Revolutions* (Don Davis, various).

Percepto

Still coming this fall are two Vic Mizzy titles, *The Ghost and Mr. Chicken* and *The Reluctant Astronaut*. www.percepto.com

Perseverance

Imminent is *The Abominable Dr. Phibes* (Basil Kirchin). For legal reasons, the CD will not include music from Kirchin's score to *The Shattered Room* as had been previously announced.

Primetime

Available now is *The Music of John Williams: 40 Years of Film Music* (4CD set; City of Prague Philharmonic; cond. by Paul Bateman, Nic Raine & Mario Klemens).

Prometheus

Due imminently is *Bernard Herrmann: The CBS Years, Vol. 1: The Westerns*, featuring the *Western Suite* (nine tracks), the *Indian Suite* (four tracks), the *Western Saga* (nine tracks); a suite from the *Have Gun, Will Travel* pilot episode entitled "Three Bells to Perdido"; and a previously unreleased suite (9:28) from the *GunsMoke* episode "The Tall Trapper."

Coming in mid-Nov. is the second volume of the Herrmann series, entitled *American Gothic*, which will feature the *Landmark* theme, *Walt Whitman Suite*, *Ethan Allen Suite*, *Desert Suite*, *Collector's Club Suite*, *Moat Farm Murders Suite* and *Brave New World Suite*.

Rhino/Rhino Handmade/Turner

Due in Nov. from Rhino is *Gypsy* (Styne/Sondheim; extended version contains Rosalind Russell outtake tracks), *Three Little Words*

(Kalmar/Ruby), with bonus tracks from *Yolanda and the Thief* (Warren/Freed), and *DuBarry Was a Lady* (Cole Porter, various), with bonus tracks from *Meet the People* (various). www.rhino.com, www.rhinohandmade.com

Saimel

New from Saimel: *Fiorenzo Carpi Film Music* (includes music from *Abissinia, Senza Famiglia...*, *La Vacanza, Splendori e Miseri of Madame Royale* and more); *Un Tranquilo Posto di Campagna* (Ennio Morricone; first time on CD); and *LAlibi* (Morricone; expanded edition features 14 new tracks).

Screen Archives Entertainment

Due in Oct. is *The Blue Bird* (Alfred Newman). Due imminently is *The Black Swan* (Newman). www.screenarchives.com

Silva Screen

Due imminently: *Rota: Essential Film Music Collection*, a 2CD set featuring suites and themes from *The Godfather*, *The Godfather Part II*, *Romeo & Juliet*, *La Strada*, *Taming of the Shrew*, *The Glass Mountain*, *Death on the Nile*, *La*

Dolce Vita, *Roma*, *Casanova*, *Amarcord*, *Juliet of the Spirits* and more; and *Game of Death/Night Games* (John Barry).

Thrive

Due Oct. 28 is *Shattered Glass* (Mychael Danna).

Varèse Sarabande

Available now is *Poltergeist II: The Other Side: The Deluxe Edition*. It's largely the same as the limited-edition expanded Intrada release (though some cues have been retitled—for example, "Dental Problems" has become "Wild Braces"), with an additional 6:40-cue entitled "The Visitor." Due Nov. 4: *Runaway Jury* (Christopher Young); Nov. 11: *Elf* (John Debney), *Alias* (Michael Giacchino), *Sylvia* (Gabriel Yared), *Taken* (Laura Kaprman), *Looney Tunes: Back in Action* (Jerry Goldsmith); Nov. 18: *Gothika* (John Ottman). www.varesesarabande.com

Please note:

Please bear with us if the aforementioned albums are not released as announced. **FSM**

Music Swappers

(continued from page 4)

reality is that most major record labels suck. Their greed and lack of vision are what first put them in the position to lose millions—maybe billions—in revenues. They lack creativity; they lack the courage to stand behind musicians and nurture talent, knowing that the long-term payoff—financially, historically, culturally and creatively—will far outweigh short-term financial gain. They are, in a word, soulless idiots.

So to make up for their lack of willingness to do the right thing, the labels turn around and screw their customers by charging them \$18–\$20 for a CD—which makes the customers feel, well, screwed. Now, back in the day, when

albums were good, customers didn't mind paying a premium. Today, you're lucky to find even a few decent songs on an entire album. In addition, most consumers know that the cost to produce CDs has come way down in the last several years; yet the savings are never passed on. Instead, prices go up. So given the opportunity to turn the tables on the record industry, many music fans have gladly obliged.

I believe it was God who once said, "Thou shalt not steal." If that's true, then consumers who are swapping files online are wrong, and that's a fact. As evil as the labels are, their greed doesn't justify stealing. But it goes beyond stealing; this is a generational situation where young music listeners have found that music is free. And that's scary, for

musicians, for producers and for fans of capitalism as a whole. If people keep downloading free music instead of buying it, years from now there won't be a music industry. Though a recent survey by InsightExpress reports that a majority of peer-to-peer swappers say their downloading leads to *more* purchases, that's a little hard to take.

So someone needs to put monetary value back into commercial music. The labels think they can sue their way back into the wallets of consumers, and force them through fear to pay for music. That has already resulted in a publicity nightmare that will take years—and, ironically, tons of money—to rectify. They let digital downloads go on for too long without finding a business model that would take advantage of the

technology—like Apple has, for example, with its iTunes store, where consumers can purchase individual singles or entire albums at reasonable prices.

The complexities of this issue notwithstanding, I think this is much ado about nothing. What will happen is what always happens. The smart, entrepreneurial, creative minds of the music world will come up with a business plan that essentially does away with the record labels as we currently know them—as money-grubbing middlemen. Then, like Microsoft and hundreds of other rich, creatively bankrupt corporations before them, the record labels will buy out those smaller businesses. The labels will then be back in the game. And that will be that.

—Tim Curran **FSM**

Upcoming Assignments

FIND OUT WHO'S SCORING
WHAT FOR WHOM

A-B

Eric Allaman *Flash Flood*, *Latter Days*.
Craig Armstrong *Love Actually*.
David Arnold *The Stepford Wives* (dir. Frank Oz, w/ Nicole Kidman).
Angelo Badalamenti *Resistance*.
Lesley Barber *Being Julia*.
John Barry *The Incredibles* (Pixar).
Christophe Beck *Cheaper by the Dozen*, *Saved*.
Marco Beltrami *Hellboy*, *Cursed*.
Carter Burwell *The Alamo* (w/ Dennis Quaid).

C

George S. Clinton *Mortal Kombat 3: The Domination*, *Mission Without Permission*.
Elia Cmiral *Son of Satan*.
Bill Conti *Coast to Coast*.

D-E

Jeff Danna *Spinning Boris*, *Wrinkle in Time*.
Mychael Danna *Vanity Fair*, *The Snow Walker* (dir. Charles Martin Smith).
Shaun Davey *Ella Enchanted*.
Don Davis *Matrix 3: Revolutions*.
John Debney *Raising Helen*, *Chicken Little* (Disney).
John DeBorde *Happily Ever After*.
Thomas DeRenzo *State of Denial*, *The Eye Is a Thief*.
Patrick Doyle *Calendar Girls* (w/ Helen Mirren), *The Galindez Mystery*.
Randy Edelman *Connie and Carla*.
Danny Elfman *Big Fish*, *Spider-Man 2*.

F-G

Robert Folk *Kung Pow 2: Tongue of Fury*, *In the Shadow of the Cobra*.
Richard Gibbs *Zachary Beaver Comes to Town*, *My Baby's Mama*.
Vincent Gillioz *Evansville*, *Scarecrow Slayer*, *Sonata*,

TheCampusHouse.com.

Philip Glass *Taking Lives*, *Undertow*.
Elliot Goldenthal *Double Down* (dir. Neil Jordan, w/ Nick Nolte).
Jerry Goldsmith *Looney Toons: Back in Action*, *The Game of Their Lives* (dir. David Anspaugh).
Christopher Gordon (w/ **Iva Davies** and **Richard Tognetti**) *Master and Commander: The Far Side of the World* (dir. Peter Weir).

H

Joe Harnell *V* (new miniseries).
Lee Holdridge *No Other Country*, *Souder*.
James Horner *Soul Caliber*, *House of Sand and Fog* (w/ Jennifer Connelly), *Beyond Borders* (w/ Angelina Jolie), *Passion* (dir. Mel Gibson), *Radio* (w/ Cuba Gooding, Jr.), *The Missing* (dir. Ron Howard).

James Newton Howard *Peter Pan*, *Hidalgo* (dir. Joe Johnston).

Terry Michael Huud *1.0*.

I-J-K

Mark Isham *The Cooler*, *The Blackout Murders* (dir. Philip Kaufman).
Adrian Johnston *If Only*.
Jan A.P. Kaczmarek *Neverland* (w/ Johnny Depp, Dustin Hoffman).
Michael Kamen *Against the Ropes* (w/ Meg Ryan).
Harald Kloser *The Day After Tomorrow* (w/ Dennis Quaid; prod. Roland Emmerich).

L

Chris Lennertz *Tortilla Heaven* (w/ George Lopez).
Deborah Lurie *Whirlygirl*.

M-N

Mark Mancina *Brother Bear*, *The Haunted Mansion* (both Disney).
Clint Mansell *11:14*.
Dario Marianelli *Cheeky*.
John Massari *Seal*.

Alan Menken *Home on the Range*.

Charles Moore *Dr. Horror's Erotic House of Idiots*.

John Morgan/William Stromberg *Starship Troopers 2*.

Mark Mothersbaugh *Envy* (dir. Barry Levinson, w/ Ben Stiller and Jack Black), *Good Boy* (animated, voiced by Matthew Broderick, Carl Reiner, Kevin Nealon).

John Murphy *Intermission*, *The Perfect Score*.

David Newman *Cat in the Hat*.

Randy Newman *Meet the Fockers*.

Julian Nott *Wallace and Gromit: The Great Vegetable Plot* (Dreamworks).

Michael Nyman *The Actors*.

O-P

John Ottman *My Brother's Keeper*.

Basil Poledouris *The Legend of Butch & Sundance* (NBC, pilot).

Rachel Portman *The Human Stain*,

Mona Lisa Smiles (w/ Julia Roberts).

John Powell *Stealing Sinatra*, *Mad Max: Fury Road* (w/ Mel Gibson, dir. George Miller), *Paycheck*.

R

Trevor Rabin *The Great Raid*.

Graeme Revell *Riddick: Pitch Black 2*.

William Ross *Young Black Stallion*, *Ladder 49*.

S-T

Marc Shaiman *Cat in the Hat* (songs).

Theodore Shapiro *Starsky & Hutch* (w/ Ben Stiller, Owen Wilson).

Howard Shore *LOTR: Return of the King*; *King Kong* (dir. Peter Jackson).

Ryan Shore (w/ Cassandra Wilson) *Lift*.

Alan Silvestri *Van Helsing* (dir. Stephen Sommers).

William Susman *Manhattan: A Moving Picture Postcard*.

Brian Tyler *The Big Empty* (starring Jon Favreau), *Timeline*, *Godsend* (w/ Robert De Niro).

V-W

James Venable *Jersey Girl* (dir. Kevin Smith), *Scary Movie 3*.

John Williams *Star Wars: Episode III*, *Harry Potter and the Prisoner of Azkaban*.

Y-Z

Gabriel Yared *Two Brothers* (dir. J. Annaud), *Cold Mountain* (dir. Anthony Minghella), *Troy* (dir. Wolfgang Petersen).

Christopher Young *Scenes of the Crime* (w/ Jeff Bridges), *Devil and Daniel Webster*, *Madison* (themes only), *Runaway Jury*.

Hans Zimmer *King Arthur* (prod. Jerry Bruckheimer), *The Last Samurai* (dir. Ed Zwick; w/ Tom Cruise).

Get Listed!

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

The Hot Sheet

Steve Bartek *Johnson Family Vacation*, *Carolina*.

Normand Corbell *The Statement*, *A Different Loyalty*.

John Debney *Elf*, *Welcome to Mooseport*.

Vincent Gillioz *Hamal23*.

Hilmar Örn Hilmarsson *In the Cut* (dir. Jane Campion; w/ naked Meg Ryan).

David Kitay *Bad Santa*.

Debbie Lurie *My Name Is Modesty*.

John Ottman *Gothika*.

Rachel Portman *Because of Winn Dixie*.

John Powell *Robots*, *Happy Feet*, *Mister 3000*.

Trevor Rabin *Torque*.

Marc Shaiman *Team America*.

Michael G. Shapiro *Home Room*.

Semih Tareen *Continuing Education*.

James Venable *Ugly Americans*.

Alan Williams *Secret Santa*.

Aaron Zigman *The Notebook*.

The Shopping List

RECENT RELEASES
WORTH A SECOND LOOK

Soundtracks

- *Avvocato Porta/Le Nuove Storie* MAURIZIO ABENI • Digitmovies CDDM 004f
- *Baby Doll* (1956) KENYON HOPKINS • DRG 19053 (reissue, 33:56)
- *Bon Voyage* Gabriel Yared • East West 2564603782 (45:42)
- *Brubaker* LALO SCHIFRIN • Intrada Special Collection Volume 10 (64:52)
- *Cinescine Du Puy Du Fou* GEORGES DELERUE • Indelbyl 3 516629 700223 (57:00)
- *Il Disprezzo (Le Meptris)* PIERO PICCIONI • Digitmovies CDDM 002 (53:52)
- *The Dreamer of Oz* (1990) LEE HOLDRIDGE • Percepto PER014 (35:27)
- *The Hard Word* David Thrusell • Metropolis MET 288
- *I Am Dina* MARCO BELTRAMI • Decca 017 509-2 (60:22)
- *Invasion of the Body Snatchers* (1978) DENNY ZEITLIN • Perseverance PRD 003 (72:08)
- *Justine (Deluxe Edition)* (1969) JERRY GOLDSMITH • Varèse Sarabande VCL 0803 1023 (60:51)
- *Karlin: Electronic Chronicle* FRED KARLIN • RMDU 2 (68:31)
- *La Luz Prodigiosa* ENNIO MORRICONE • ConcertOne CO 03001 (41:06)
- *Mr. Hobbs Takes a Vacation* (1962) HENRY MANCINI • Intrada Special Collection Volume 11 (47:39)
- *Major Dundee* (1964) DANIELE AMFITHEATROF • DRG 19056 (reissue, 38:24)
- *Maria Chapdelaine* LEWIS FUREY • Disques Cinemusique DCM 109 (49:57)
- *Le Mystere De La Chambre Jaune* PHILIPPE SARDE • Crepuscule TWI 1138 CD (25:59)

- *Night and the City* (1950) BENJAMIN FRANKEL/FRANZ WAXMAN • SAE (2CD, 107:55)
- *La Passion De Jeanne D'Arc* CARLO CRIVELLI • Esperia E011 (61:19)
- *Piranha 2: The Spawning* (1981) STELVIO CIPRIANI • Digitmovies CDDM 005 (41:50)
- *Predator* (1986) ALAN SILVESTRI • Varèse Sarabande VCL 0803 1022 (73:15)
- *Red River* Dimitri Tiomkin • Marco Polo 8.225217 (64:10)
- *Russia: Land of the Tsars* GARY POZNER • Whirled Music WM20032 (63:44)
- *Sette Scialli Di Seta Gialla* MANUEL DE SICA • Digitmovies CDDM 008 (76:15)
- *Some Who Lived (Algunos Que Vivieron)* DANIEL TARRAB/ANDRES GOLDSTEIN Chandos 10057 (55:11)
- *The Story of Ruth* Franz Waxman • Varèse Sarabande VCL 0803 1024 (74:10)
- *Tristano E Isotta* (1998) MARCO FRISINA • Image Music IMG 5082622 (60:10)
- *Voci* MAURIZIO ABENI • Digitmovies CDDM 003
- *Wonderful Country/King and Four Queens* ALEX NORTH • Masters Film Music SRS 2016 (2CD, 87:54)

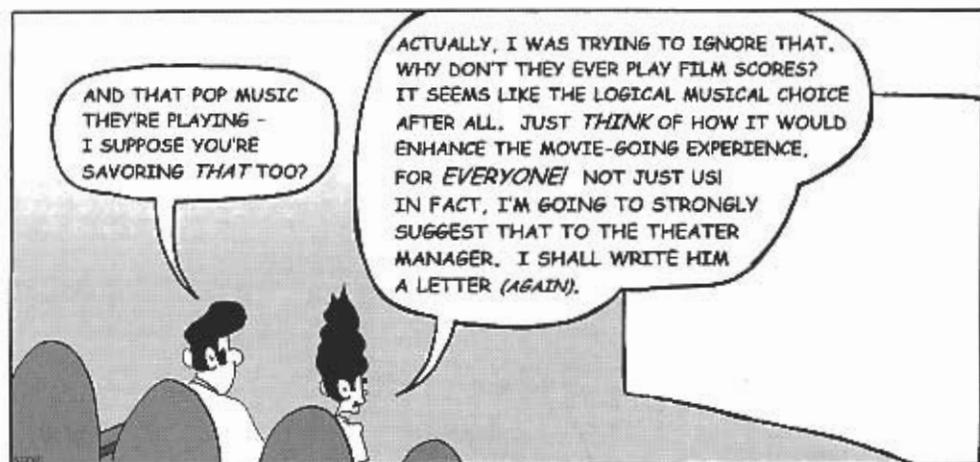
Compilations and Concert Works

- *Jaubert: Film Music* (1986) MAURICE JAUBERT • Disques Cinemusique DCM 110 (Cond. DELERUE, 61:46)
- *Rota: Essential Film Music Collection* NINO ROTA • Silva 1153 (2CD, 114:50)
- *La Strada/Waltzes From Il Gattopardo* NINO ROTA • Chandos 10090 (64:04)
- *Un Taxi Mauve/Le Juge Fayard* PHILIPPE SARDE • Universal 038 565-2

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RANTS, RAVES
& RESPONSES
TO READERS

The Last Bond Letter Ever

I recently read the excellent "From Lukas With Love" articles (*FSM* Vol. 8, Nos. 4 and 5). I have been a fan of the Bond scores since I bought a Geoff Love album called *Geoff Love Plays James Bond* when I was nine years old. I have grown to love film soundtracks and especially those by John Barry. I bought all 16 of the remastered albums, and it is hard to believe that after all these years the '60s soundtracks have been expanded—thank you very much for your work.

After reading the articles, though, it amazed me that EMI was reluctant to spend any more money. In centuries to come people will still talk about James Bond and John (surely Sir by then) Barry, and yet EMI spends £50 million securing Robbie Williams for a further five albums or paying off Mariah Carey. EMI should handle Bond as though it was gold and give everything released under the name top priority.

Bond is a license to print money and it amazes me that companies can fall out the way that they have. To think that no film was released for nearly six years (although in the long run it was a good thing)... If MCA had remastered *Licence to Kill* it would have been purchased by a great many people, and yet they deny you the rights to remaster the album.

EMI lost a golden opportunity to release the complete Bond scores once and for all. The technology is there. Why don't they just invest a bit more financially?

Kevin Henry
Sheffield, England

L.K. responds: I agree it's a shame, but I am sure there are many business

considerations as to EMI's decisions, and scores in general do not sell nearly as well as other types of music.

In my previously published letter (*FSM* Vol. 4, No. 5), I called *On Her Majesty's Secret Service* the greatest score ever. Well, now it's the greatest CD ever! The remastered Bond scores are impossible to find in Dublin music stores, so I had to order a copy on amazon.com.

I was in 007 heaven as I savored every note of the (almost) complete score. I should have known Lukas Kendall and Jeff Bond would be involved in this!

However, I do have a few quibbles:

1. When Bond escapes from the cablehouse, the cue has been slightly edited—a shame.

2. The CD starts with the original album (with some new cues) and then a big chunk of all of the new music. Why couldn't the score be presented in chronological order?

3. The liner notes could have been even more extensive in analyzing the score.

Having said that, I am thrilled with this re-release. Now all we Barry fans need is the complete *Black Hole* on CD!

Ed Reilly
Dublin, Ireland

L.K. responds: Hello agent 0-0-Ed. We snipped out repetitive bars of Bond in captivity at Piz Gloria so that the cue would fit on the CD (which runs some 79 minutes). The CD had the original album tracks first per the way MGM wanted to do the reissue series. And considering the time frame that we had to work within, those liner notes are masterpieces.

Yaaar! You @&#ing Liars!

In Joe Soundtrack's "11 Pirates of the Compact Disc" (*FSM* Vol. 8, No. 6, p. 27), *The Crimson Pirate* by

William Alwyn is listed as unavailable on CD. Well, that's true for the complete score, but there is a CD recording of a 7:25 suite/overture reconstructed by Philip Lane! This is on a Chandos release entitled *The Film Music of William Alwyn Vol. 2* (CHAN 9959), where it's played by the BBC Philharmonic Orchestra conducted by Rumon Gamba; and a what rousing performance it is! When are you going to review this disc? It's been out since November '01!

Andrew Knowles
AndrwKnowl@aol.com

Joe Soundtrack replies: We are never, ever going to review it! It's too late! But, we agree, it's a nice suite, and thanks to you, it now has the exposure you want it to have!



The Plague Spreads

This has got to be the shortest letter you've ever received but—I Love "Pukas"!

Dirk Wickenden
dirk@sax1721.fsnet.co.uk

The shortest...and saddest.

A Fat Lot

During the last 10 years, I would have never believed that I would one day own scores such as *The Omega Man*, *Beneath the*

Planet of the Apes, *The French Connection*, *Logan's Run* and *THX 1138*. Your catalog consists of some of the very best scores in film music history, and, surprisingly, every title I wished for is getting released. Though I'm not financially fortunate enough to be able to buy them all at once, I will keep ordering these treasures, bit by bit, while they're still available. So, thanks a fat lot to everyone involved. It is a great pleasure to be part of the *FSM* family.

J. Ole Papra
papra@gmx.net

Singood

In response to Jeff Bond's titular question, "What if they gave a Sinbad movie and nobody came?" I can only say this: It never happened!

As I write this, Dreamworks' *Sinbad* has already grossed \$26 million—that's one-third of what it cost to make! While those figures may be disappointing, *Sinbad* has yet to be marketed outside of the U.S., not to mention on home video. The best is yet to come!

Chris Kinsinger
ckinsinger@earthlink.net

Take it up with Harry Gregson-Williams. He was the one that seemed disappointed—not us.

Someone please inform Harry Gregson-Williams that his *Sinbad* score was definitely not a waste of his time. The score is one of his best. It is fabulous thematically, rhythmically and orchestrationally, and manipulates the themes wonderfully to create a sense of the epic, excitement, emotion, etc. Keep it up Harry and the rest at Media Ventures!

David Diachenko
Ddiachen@bju.edu

Don't worry, we can assure you that

(continued on page 48)

Drinking From the Goblet of Rock

Craig Wedren gets a big break on the season's surprise hit movie.

By Jeff Bond



SOT FOR TEACHER: Jack Black plays a guitar-playing loser who becomes an unlikely winner in *School of Rock*.

Craig Wedren has been busy for the past five years working on low-budget, independent movies like Lisa Cholodenko's *High Art* and *Laurel Canyon*, the comic satire *Wet Hot American Summer*, and *Rodger Dodger*. However, we strongly suspect his latest film, the Jack Black comedy *School of Rock*, will scare up a few more bucks at the box

office than those other movies. Directed by Richard Linklater (*Slacker*, *Dazed and Confused*), *School of Rock* stars Black as a frustrated rocker who takes over a friend's substitute teaching job and tutors his grade schoolers in the fine art of head-banging. Wedren has his own personal connections to that story—he has his own band, called Shudder to Think. “That’s how I got into music in the first place,” the composer says. “I was 11 or 12 years old and listened to rock music on the radio and realized that those were just people and I could do the same thing. I was always a massive film buff and as I got older many of my lifelong friends started becoming filmmakers. So there was a very natural bridge between the band situation and the soundtrack situation that I do as well as the band stuff now.”

According to Wedren, all composers should have their own rock band. “I guess I spend half my time making records and half doing films, which is a perfect balance because I find when I spend too much time in that solitary, sedentary film-composing situation it’s all a bit hermetic and private, even though I’m collaborating with the director and putting music to performances. It’s a very group situation in many ways, but what you don’t get is that group performance situation with a band, which is incredibly cathartic; you get an instant rapport and an instant response to the music you’re making which has always been important to me. There’s always a membrane to me between composing music for film and getting a real response out of the audience—even after the movie’s released

you’re sort of twice removed from it because it’s part of bigger thing, which is what’s beautiful about making music for film.”

While *School of Rock* is Wedren’s first studio film, he says the working process has been closer to what he’s experienced working on independents. “With *School of Rock* it was a studio situation in that I didn’t have this day-to-day rapport with Richard, who I think traditionally doesn’t tend to use score at all. But for a Scott Rudin Paramount film, relatively speaking, it could not have been groovier. They shot it in New York in Queens and Staten Island; it was a bunch of kids and Jack Black, and you know the dynamics are going to be more playful than your average Scott Rudin film. And there’s Richard Linklater, who works out of Austin, Texas, and is a really mellow director.”

Authentic Sound

The film also called for music that sounded like it could have been produced by the characters in the film itself. “Richard wanted emphatically for it to just sound like rock, be garage-y and to kick ass,” Wedren explains. “So I did everything at home, the same way I do most of my scores at this point. I went to a studio to record some drums, we did a bunch of demos with real drums because I’d been using programmed

drums in the rough sketches for the score, and Richard, the music supervisor Randy Poster and I felt we would really want to hear it played live or have it have that live feel when we played it for him. So we went to record some demos with a live drummer and ended up just using those. So it was not stressful in that way. One thing that was different for me, and I don't know that this has to do with the budget as much as it has to do with the director, is I had very little face time with Richard Linklater. I was mostly working with Randy Poster, who I'd worked with before on *Velvet Goldmine*. So that was a new dynamic that I hadn't experienced before, but I think that has more to do with Richard. I think by the time I was working he had moved on and was putting the finishing touches on the movie."



Velvet Goldmine, they were looking for songs and it's always different when they just want a song because you're not customizing it to a specific scene or to the drama of the film. With Lisa Cholodenko on *Laurel Canyon*, I spent a lot of time doing a lot of rough demos of stuff that captured the sound and the feel of *Laurel Canyon*. I did it in New York and Lisa was shooting in L.A.; when she was done she came to New York for a week and we hung out; she sat on my couch and listened and talked and we touched up what needed touching up. It was collaborative but it wasn't like Lisa saying change this note or change this thing; having her present helped me focus what were rough ideas into very specific final cues."

Wedren actually came on board *School of Rock* to provide a song for one sequence, but saw himself becoming the film's primary composer. "Randy needed a song for this big battle of the bands sequence at the end, so I wrote a song for that," Wedren says. "That went well, so I was invited to do the score for it. Jim O'Rourke, who is a kind of legendary avant-garde guitar player who also plays with Sonic Youth, was working with the kids throughout the shoot to make sure they knew the songs and had the chops; it was like rock and roll boot camp. I was not involved with that until he started having show obligations with Sonic Youth, so I was brought in a few days on the shoot to work with the kids to make sure they had the songs down. Richard Linklater's mandate was that everything be rock and everything be real and that the kids were playing it all. Since they finished the shoot they've started doing promo stuff, so I've been working with the kids a lot lately to make sure they've got it together to play the Leno show or *Entertainment Tonight* or whatever they have to do."

FSM

License a Thrill

On low-budget productions Wedren is used to providing all the music heard in the film, including source cues that might be instrumental or songs. But his recent, higher profile projects like *Laurel Canyon* and *School of Rock* had the budgets to afford to license familiar (and expensive) popular songs. "In *School of Rock* there's a scene where they use 'Back in Black,' and there's a scene where they use 'Touch Me' by the Doors, or the 'Immigrant Song' by Led Zeppelin—those have an enormous amount of value because of people's pre-existing relationship to them," Wedren says. "It was very important to Richard to use those songs; it was very important to Lisa to use a variety of different artists and pre-existing rock and pop songs in *Laurel Canyon* because it was such a music-oriented movie. So in both of those instances I was very surprised because I prepared myself for these big long hauls of composing music because that's what I'm used to, and in the end I probably didn't need to log as many hours as I did, but that's the way I work."

Whether he's producing songs or score, Wedren says the amount of contact he has with the filmmakers can vary from project to project. "Somebody like Todd Haynes on

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Fortune & Glory

THE MUSIC OF *INDIANA JONES AND THE TEMPLE OF DOOM*

By John Takis Music transcription by Christopher Takis • Music notation by Brian Satterwhite

The man with the hat is back! For years, the Indiana Jones trilogy has been one of the most frequently requested titles on DVD. Now it's finally happened—a fourth film is officially in the works. And we're coming up on the 20th anniversary of *Indiana Jones and the Temple of Doom*...it's an auspicious time for the Joneses. In light of all this, film music fans can't help feeling a bit short-changed. Although the City of Prague Philharmonic's recent *Indiana Jones Trilogy* re-recording is commendable, why has Paramount allowed all of the original Indiana Jones soundtracks to go out-of-print in the U.S., with the aforementioned *Temple of Doom* so very out-of-print that fans must track down expensive imports? Why do we have a Deluxe Edition of *Home Alone 2* (not that I'm complaining, mind you) and about five or six versions of *E.T.* (none of *them* complete yet), but no expanded versions of the scores for the second

two Indiana Jones films? It's certainly no fault of the music; had John Williams composed nothing but his famous "Raiders March," he would have secured his place in the concert hall for decades to come. It's "the only music in the world effective enough to knock the hat off of Indiana Jones' head," writes director Steven Spielberg in *Temple's* OST liner notes. Liner notes that very few fans are able to peruse thanks to the perplexing inaction of the powers-that-be.

It leads one to wonder whether the master session tapes have been damaged or destroyed (if so, might I suggest quality re-recordings?) or whether this is just another case of mind-numbing Paramount illogic. Surely a hot property like Indiana Jones couldn't be tied up by musician fees...could it? Regardless, the fact remains that countless fans don't have the *Temple of Doom* soundtrack on their shelves. Even if they do, it's an emaciated listen, a slam-bang skeleton of an album that fails to accurately showcase what is (to quote Spielberg's liner notes once again) one of Williams' "best scores ever." That was true in 1984 and it's still true today. It's why, in spite of its brevity, the score as heard on the album is still a gem; there's not a mediocre track in the bunch. Such a concentrated burst of musical excellence may lead some listeners to believe they've got a decent representation of the score, or at least the best parts. The way the score-in-the-film frequently gets buried beneath mountains of sound effects may support this illusion. The fact that the film is much maligned, and therefore may not get a lot of repeat viewing, may also serve to obscure Williams' accomplishment. Hopefully, this article will help film score lovers to better realize exactly what they're missing.

But before we dive into the score, let's take a look at the context.

NO "TEMPLE OF ROSES"

When, following the blockbuster success of *Raiders of the Lost Ark*, George Lucas and Steven Spielberg began collaboration on what was



then called *Indiana Jones and the Temple of Death*, their ambitions ranged beyond creating a traditional sequel. Rather than re-hash the formula that had made *Raiders* so effective (a chief criticism of *Indiana Jones and the Last Crusade*), they struck out in a completely new direction. While both films are direct homages to the Saturday afternoon matinee serials of the filmmakers' youth, the second film follows a darker tradition, one which Roger Ebert labels that of the "Impregnable Fortress Impregnated," the film archetype established with the legendary Akira Kurosawa's *Hidden Fortress* (1958) and continued in such films as the original *Star Wars* and the James Bond franchise. Thus, many of *Temple's* conventions were all too familiar to Bond fans: a nightclub, dinner with the enemy, secret passageways behind the walls, etc.

And while Ebert couldn't have been more pleased ("not so much a sequel as an equal!" though technically it's a *prequel*), the film received generally mixed reactions. Some fans, expecting a clone of *Raiders*, walked away disappointed. Not everyone was able to appreciate the gleeful juxtaposition of the comic and grotesque. Also, the "anti-Indy" leading lady Willie Scott (Kate Capshaw—Spielberg's future wife), a damsel in distress if ever there was one, is a far cry from the smoldering, self-reliant Marion (Karen Allen) of *Raiders*. Concerned parents took up arms over the extreme gore and violence; the film ended up being rated PG, with Spielberg having to fight to prevent an R rating—this was before the instigation of PG-13, which *Temple* is generally credited with inspiring. Spielberg was initially defensive, pointing out that "the film is not called *Temple of Roses*." In later years, he would go on to express regrets, saying "Indy II will not go down...as one of my prouder moments." (Look for an all-new "special edition" of the film, where, instead of tearing out his victims' beating hearts, Mola Ram delivers vicious titty-twisters!) So, despite some admiring reviews and tremendous success at the box office—advance pledges of \$40 million on the part of eager cinemas ensured a profit, and the film went on to gross over \$100 million in the U.S. alone—the film suffered from a general bad press, and is still maligned to this day.

THE MAN WITH THE BATON

Williams' music, while nominated for an Academy Award (losing to Maurice Jarre's *A Passage to India*), did not escape criticism. *Daily Variety* complained: "What with John Williams' incessant score and the library full of sound effects, there isn't a quiet moment in the entire picture." Others would share those sentiments.



It's true that music fills the picture virtually wall-to-wall, and because this *is*, after all, an action/adventure film, it is often quite loud. Nonetheless, the score is far from confined. Given Spielberg's sweeping vistas and epic scope, the music reflects a boundless diversity, ranging from grandeur to romanticism; from playful comic impulse to sheer terror.

The score is based around five major themes (all of which, at one point, will be used as a march). First, we have the adventuresome march introduced in *Raiders*. Inarguably one of the most famous pieces of music ever written, the theme is instantly identifiable with action, adventure, and "the man with the hat." Second, we have a playful, Asian-styled theme for Short Round (Fig. 1)—possibly the most endearing child sidekick in a long line of Spielberg child sidekicks. This theme goes beyond the character, however, to embody the lighter, more playful side of the film. Thirdly, there is the requisite love theme (Fig. 2)—a sweeping, achingly beautiful melody that also serves as a kind of musical connective tissue throughout the film. Williams also gives us a Wagnerian theme for the sinister palace and its grotesque chief priest, Mola Ram (Fig. 3). The four-note refrain of this theme often serves as an indication of his presence. Finally, Williams composed a strikingly powerful march for the temple and the enslaved children occupying it (Fig. 4). This theme takes a key place at the musical heart of the score, perhaps even more so than the *Raiders* march.

In addition, Williams composed several original set pieces for some of the more pivotal scenes, calling up musical ideas that weave their way into the framework of the score, then vanish. Some of his best work, in fact, can be found in the "non-thematic" passages, especially those involving the underground temple and the altar of Kali.

For the soundtrack album, Williams strove to create a balance between the music's formal thematic presentation and its inspired spontaneity. The end result is a spectacular album, but much too short, with more than an hour of dynamite music unrepresented. Issued on LP, cassette and compact disc (remember, this was 1984, when CD score releases were still getting off the ground), the soundtrack rapidly went out-of-print, to the point where it is now nearly impossible to find an American-edition CD for an affordable price. As a consequence, fewer and fewer film music fans would have access to the music as the years went on. I have recollections of copies being offered by private dealers for as much as \$150 in issues of *Film Score Monthly*. Fortunately, the Internet has made import editions of the score much easier to obtain.

What follows is a cue-by-cue breakdown of the score as heard in the film. Most of the cues are designed to flow one into the next. Several that appear on the OST differ slightly (not-so-slightly in the case of the "Finale" and "End Credits") from the versions that appear in the film.

ANYTHING GOES (2:49) Track 1 on the album

The picture opens in a Shanghai nightclub (Club Obi-Wan, ha ha), and—after the requisite ominous opening—the first thing viewers are treated to is an all-out musical number: a fantastic arrangement of Cole Porter's



Figure 1: SHORT ROUND'S THEME

A *Introductory Motif*

B *Theme*



Figure 2: LOVE THEME

"Anything Goes," performed by vocalist Willie Scott (Capshaw) in Cantonese, backed up by a company of sequin-clad tap dancers. The tapping is audible on the Japanese CD, but is reportedly missing from the American release (I haven't had the chance to confirm this).

SHANGHAI, 1935 (0:14) Unreleased

A big-band rendition of "Anything Goes" accompanies the camera as it pans to the notorious Japanese gangster Lao Che.

DEAL FOR THE DIAMOND/TOO MUCH TO DRINK (6:20) Unreleased

Dr. Indiana Jones (Harrison Ford) has arrived, dressed to the nines, to make a deal with Lao. He will trade the funeral urn of the Emperor Nurhachi for a fabulously rare diamond. Willie, fresh from her performance, comes up to sit with Lao and flirt with this strange man who calls himself an archaeologist. Lao attempts to double-cross Indy, who takes Willie hostage in an attempt to out-bluff the crime boss. Tense underscore plays as they barter. As Indy unwittingly drinks from a poisoned cup, the music intensifies, making us keenly aware that he has very little time to acquire the antidote from a triumphant Lao.

Indy's backup man shows up (he won't last long) and the antidote—along with the diamond—is lost in the ensuing scuffle. The advent of active gunplay sends the patrons of the club into a panic. In moments, the room is chaos. Willie, searching for the diamond, finds the antidote. Indy, searching for the antidote, finds Willie. The band plays on (as they always do in these types of scenes—see Spielberg's *1941*), and a chaotic rendition of "Anything Goes" accompanies the action as Indy fights his way to a window, through which he flings himself and Willie.

FAST STREETS OF SHANGHAI

(3:39) Track 2

Indy and Willie plummet through canopies to land in a getaway car driven by Short Round (Jonathan Ke Quan, later of *Goonies* fame—speaking of great scores that need expanded releases!). The boy's theme is introduced as the trio navigates the streets of Shanghai, pursued by Lao's men. Williams provides a thrilling chase cue, which includes the first use of the famous Indiana Jones march as Indy, Short Round and their reluctant companion hop aboard a departing freight plane. But the heroic fanfare is undercut by portending brass—lettering on the side reveals that the plane is owned by Lao.

OVER THE HIMALAYAS (3:23) Unreleased

Here we have the requisite travel montage, featuring the Indy theme and the first appearance of the love theme. Lao's pilots drain the plane's fuel and tip-toe past the sleeping passengers, parachuting away and leaving the plane to crash and burn. Williams' music closely follows every harrowing twist and turn of the plane as Indy attempts to regain control.

SLALOM ON MT. HUMOL (2:22) Track 6

Indy's fanfare sounds as Indy and Co. plunge from the doomed plane in an inflatable raft. A new motif underscores their rocky slide down the mountainside (Fig. 5). It's a close cousin to the "Escape From Venice" cue from *Indiana Jones and the Last Crusade* (and a half-dozen similar Williams action motifs from various films). A variation on the love theme also appears. The music quiets as the raft hits the river, settling into soft, mysterious Indian music as the trio encounters a lone Shaman along the bank.

THE STARVING VILLAGE

(1:28) Unreleased

More eerie strings and native instrumentation characterize the music as the Shaman leads Indy to his suffering village. Beset with sorrow and starvation, the villagers fawn over the newcomers. Williams uses a high-pitched choral moan to emphasize their plight.

A PLEA FOR HELP (2:13) Unreleased

The foreigners are given a meager meal as the Shaman explains that Indy was sent by the god Shiva to free the village from evil. Williams continues in the same vein as the previous cue, incorporating Indian instruments/modes into the music. The chorus returns faintly, and the temple theme appears for the first time upon the invocation of Shiva's name.

"THEY STOLE THE CHILDREN"

(2:54) Unreleased

A more complete rendition of the temple theme plays softly as Indy translates the Shaman's tale of how the village children were stolen and taken to Pankot Palace. The music crescendoes, then refrains as the scene cuts to dusk. One of the children has escaped his imprisonment, and staggers up to Indy, placing a tattered rag in his hand. Mystical drums begin to beat as Indy examines the parchment.

FORTUNE AND GLORY/SHORT

ROUND'S THEME (3:14) Unreleased/Track 4

Short Round's theme is heard on the bells

as he approaches his mentor that night. Indy explains that the ancient parchment contains the legend of the long-lost Shankara stones. Enslaved children aside, this lure of fortune and glory is reason enough to investigate. The temple theme swells into a full-blown march arrangement of Short Round's theme as the small party sets out on elephants for Pankot Palace. The love theme and temple theme are also heard.

THE LEGEND OF SHANKARA/TREK TO PANKOT PALACE (4:13)

Unreleased

That night, Indy recounts the legend of Shankara to Willie. Williams uses the opportunity to introduce a five-note motif for the stones (Fig. 6), following it up with a gentle rendition of Willie's theme. We segue to the following morning, and as the palace comes into view, we hear the first statement of Mola Ram's theme.

The music fades to eerie strings, moaning chorus and tribal drums as Indy comes across a freshly bloodied altar to the dark goddess Kali. The complete martial version of Mola Ram's theme begins in the brass, softly at first, but crescendoing into a frenzy as "giant vampire bats" fill the sky. The march fades as Indy arrives at the palace, greeted by Prime Minister Chattar Lal.

THE MAHARAJAH (0:49) Unreleased

Indy is invited to dinner and introduced to the British Captain Blumbertt, who is in the area with his men on a routine inspection. A pompous oriental fanfare accompanies the arrival of the Indian child-king, fading to a vamping beat, which will underscore most of the banquet. (This source music has not been factored into the cue length here.)

THE FEAST (0:55) Unreleased

Indy discusses rumors of an evil presence in the area, mentioning the ancient cult of Thuggee, a Hindu sect devoted to Kali and long thought extinct. Slithering strings pop up as the grotesque dishes are served.

NOCTURNAL ACTIVITIES (5:53) Track 3

The love theme plays after dinner as Indy attempts a romance with Willie. But our headstrong hero lacks tact and misses his chance. In one of the score's most delightful innovations, the ensuing argument over who really wants whom is accompanied by pizzicato strings. Indy storms off in a huff. Willie tells him he'll be back in five minutes. Ponderous movements in the low strings help convey the awkward, comical passage of time.

Suddenly, Indy is set upon by a hidden assassin. As the film cuts between the scuffle and Willie's impatience, the music humorously cuts between slashing intensity (an homage to Herrmann's *Psycho*) and the pizzicato bustle. Indy overpowers his assailant and races to Willie's room. His flustered attempt to locate an assassin in her bedchambers is met with confusion by an amorous Willie. The music becomes mysterious (evocative of the atmosphere in Jabba's palace from *Return of the Jedi*, which Williams had just scored) as Indy discovers a secret passage.

BEHIND THE WALLS (3:23) Unreleased

Indy and Short Round explore the passage amidst *mysterioso* scoring. Short Round gets a violent shock as he stumbles into a pair of corpses, and his theme is heard as he walks gingerly into a darkened corridor. The grotesque music from the feast returns as it is revealed that the tunnel floor is crawling with thousands of insects. More tense underscore follows the duo into a small room where the door slams shut behind them. Short Round accidentally triggers a lever. The ceiling sprouts spikes and begins to descend.

BUG TUNNEL AND DEATH TRAP

(3:28) Track 8

Williams introduces an unstoppable six-note motif (Fig. 7) in the brass for the collapsing room. The music cuts between this increasingly frantic motif and Willie's horrific journey through the bug-infested passage. The motif grows faster by degrees, inexorably spelling doom for our heroes. At last, Willie finds the right switch to restore the room to its former dimensions, and a relieved passage swells up.

Then, in a moment of true musical hilarity, Willie re-triggers the room and the six-note motif leaps back into existence, faster than ever! The Indy fanfare plays as the trio escapes in the nick of time.

MOLA RAM/THE ALTAR OF KALI

(6:31) Unreleased/Track 7

The small company arrives at a high ledge in time to witness a deadly ceremony of human sacrifice, conducted by the grotesque priest Mola Ram (brilliantly portrayed by veteran Indian character actor Amrish Puri). Here Williams first introduces his terrifying composition for the worship of Kali. The ferocious rhythms and demonic chorus build by degrees to a truly terrifying intensity. Williams would combine and condense this cue, along with music from later in the film, to create a single, unified hymn, which

appears on the original soundtrack album as "The Temple of Doom." This is one of the most terrifying, intense musical passages ever to grace a soundtrack. Williams uses the ancient, dead language of Sanskrit, which he would later utilize in "Duel of the Fates," another darkly intense choral number composed for George Lucas' *The Phantom Menace*.

NOTE: "Sanskrit Sacrifice," as Williams originally called it, was written and recorded in 1985. Spielberg, filming in London, urgently needed the music. A London scholar wrote the text and Williams consulted with Joe Galeoto of the Berklee College of Music. Thirty members of the Tanglewood chorus performed the finished cue, along with 10 members of the Boston Pops playing such unusual percussion as the log drum, *prempensua*, *bolia*, *dondos* and *jyle*.

STEALING THE STONES (2:32) Unreleased

A quick statement of the love theme precedes a sequence of heart-pounding suspense, as Indy makes his cautious way toward the altar of Kali, where the sacred Shankara stones have been placed. A full choral rendition of their motif is heard as Indy pockets the priceless relics. But all is not right: The temple theme plays sinisterly as Indy hears the crack of a whip and small voices screaming.

CHILDREN IN CHAINS (2:42) Track 5

A startling musical whip-crack accompanies Willie and Short Round's capture by Thuggee goons. Despite his best efforts, Indy is captured as well. An impassioned series of variations on the temple theme plays as the horrific plight of the enslaved children is revealed. Clinking, tapping percussion evokes the sound of hammer and chisel as the chained army digs through a network of grimy mines, searching for the two missing Shankara stones. Indy is thrown in a cage with Short Round and other captives.

A TRUE BELIEVER (5:45) Unreleased

A quiet rendition of Indy's theme leads into one of the score's darker passages. Indy is brought before Mola Ram. The orchestra rumbles as the evil priest outlines his plans for world domination. A low drum beat begins, as Indy's captors try to force him to drink mind-altering blood. Short Round, struggling to come to the aid of his friend and master, is brought forward, and the pair are whipped. A tragic chorus accentuates the torturous beating. When it is over, the young maharajah, under the black Thuggee spell, reveals a voodoo doll in Indy's likeness,

which he stabs. When Indy screams, the dark blood is forced down his throat.

We cut to a shot of Indy laid out on a stone slab, surrounded by candles. The poison is working its dark magic, and the airy, dissonant music helps carry him into temporary madness. The strings slide chillingly as Indy stops thrashing, a manic grin on his face. He has been completely possessed.

Mola Ram's theme plays over a brief exterior shot of the palace at night. The music segues into another statement of the slave children's theme as we see Short Round put to work with the rest of the children.

THE TEMPLE OF DOOM/

THE CEREMONY (9:51) Unreleased/Track 7

Willie is brought out to be sacrificed, and the horrific chant returns. Mola Ram refrains from tearing out her heart, turning the ceremony over to Indy. Now the full orchestra joins in, cutting to Short Round's theme; the boy has managed to break his chains, and rushes to the rescue of his comrades. He beseeches Indy to return to his former self, but Indy is too far gone to hear. Short Round seizes a torch for defense. The touch of the fire proves to be the key that can unlock the spell.

Indy wakes just in time—Willie, suspended in a massive cage, is plummeting toward the fiery pit. Indy takes charge of the situation, battling Thuggee guards and a hysterical Chattar Lal. Indy manages to save Willie from immolation, but Mola Ram escapes through a trap door. Indy seizes the Shankara stones; he has what he came for. But he has one loose end to tie up, and the music dramatically builds to...

SLAVE CHILDREN'S CRUSADE

(3:22) Track 9

This piece is the dramatic centerpiece of the score. It is a thrilling, triumphant presentation of the temple/children's theme, as Indy unleashes his impressive fighting ability on the brutal slave-drivers. As the music clicks and clacks and builds, the chains are unfettered, and a massive tide of freed children pours from beneath the palace. Williams would develop this passage into a concert work entitled "Parade of the Slave Children," a variation of the version heard later in the end credits.

UNDERGROUND HEROICS

(4:40) Unreleased

Indy very nearly meets his match in the form of a preternaturally large thug. The duo slugs it out on the moving belt of a water-operated rock conveyor that is headed for a



Figure 3: MOLA RAM & THE PALACE



Figure 4: CHILDREN IN THE TEMPLE



Figure 5: SLALOM ON MT. HUMOL



Figure 6: THE STONES



Figure 7: DEATH TRAP



giant crusher. Indy's fighting abilities are negated by the arrival of the maharajah and his fully operational voodoo doll. Short Round's theme comes to the fore as he scrambles to the rescue, pounding the boy in perfect tandem with Indy pounding the slaver (the Indy theme vamps humorously), who meets a grisly demise at the bone-crushing end of the conveyor. Short Round uses another torch to free the maharajah from the Thuggee curse, and the grateful ruler tells the trio to take the left mine car tunnel if they hope to escape. Thuggee troops armed with rifles appear, and Indy swings, dodges and punches his way to the nearest mine car, amid several heroic statements of his theme, where he meets Willie and Short Round. They start the car moving and begin their harrowing escape, but down the wrong track...

THE MINE CAR CHASE (3:38) Track 10

The scene that follows is one of the most inventive ever to grace an adventure movie. The concept of a chase sequence on a rail track provided Spielberg a special challenge, since one of the cars must always be behind the other. Spielberg livened up the action with multiple tracks, speeds, heights, and midair leaps, creating a vigorous cinematic *tour de force*. (A similar, less impressive sequence involving motorcycles would find its way into the third Indy film.) Williams' music is equal to the occasion, whipping along at breakneck speed. The main motif is a frenetic movement in the strings, recalling passages of Raymond Scott's "Powerhouse"—which Carl Stalling popularized in the '50s with his library of cartoon scores for Warner Bros. "Powerhouse" is now a cartoon staple and has even found its way into major motion pictures such as James Horner's *Honey, I Shrank The Kids*, and Williams puts the idea to good use here, interspersing healthy bursts of action as Indy swoops, swerves and struggles to remain one step ahead of the gun-wielding Thuggee bands. Williams also includes some interesting Prokofiev-style rhythms in the strings. Mola Ram's theme can be heard several times (the only appearance of his theme to make it onto the original soundtrack album) as the irate priest orders his followers to cut the supports on an enormous basin of water, effectively flooding the tunnels in which Indy has sought refuge.

WATER!/CLIFF CONFRONTATION (4:39) Unreleased

Indy has managed to (literally) throw off his pursuers, and brings the cart containing Short Round and Willie to a painful halt by applying his feet as brakes. His breathless request for relief for his burning soles is answered by a massive wall of water, cascading through the narrow tunnels. A fanfaric six-note motif heralds the flood, and the fleeing trio is forced outside onto a sheer cliff face. They narrowly avoid plunging to the crocodiles below as the surging tide causes great sections of the cliff to crumble and fall away. The explosive torrent separates Indy from Short Round and Willie, who manage to climb their way to the top of the cliff. Tenuous strings underscore Short Round's confident venture onto a rickety rope bridge, which leads across the chasm to freedom. But the planks are rotted through, and the orchestra captures the alarm as

Short Round almost plunges to his death. But more adversaries are not far behind, and the pair heads out across the bridge.

Indy clammers to solid ground, and finds himself confronted with a pair of intimidating swordsmen. In a humorous inside-joke, Williams quotes "The Basket Chase" material from *Raiders* as Indy goes for his gun. But the holster is empty, and Indy must use less convenient techniques to fight for his life. Brandishing a machete, he runs after the unlucky Thuggee, and a triumphant refrain of Indy's theme sounds. The music fades away

and reverses direction as a horde of armed cultists rises into view (perhaps a nod to Han Solo's storm-trooper run-in in *Star Wars*).

Indy reaches the rope bridge just as Willie and Short Round reach the other side only to come face to face with a devilishly grinning Mola Ram. He has outflanked the would-be escapees. Now the trio is trapped in the center of the rope bridge, with Mola Ram and his henchmen on either side. Indy draws out the bag containing the Shankara stones in a last-ditch attempt to negotiate, but Mola Ram calls his bluff: The stones will survive the fall; Indy won't. Suspenseful rhythms in the percussion compound and build as the tension mounts. Faced with no other choice, Indy shouts a warning to his comrades and raises his machete high...

an expectant orchestral murmur as the group watches and waits for Indy to appear. He does so, the last of the Shankara stones clutched in his hand. The film cuts to the trio's return to the village, and the music segues into a formal presentation of Indy's theme. As the "B" section of the march begins, the crowd of freed children follows on their heels, rushing to joyous reunions with their families. The cheering crowd surrounds our heroes.

A warm refrain of the children's theme is woven in as Indy presents the Shaman with the last Shankara stone. This is followed by a tender statement of the love theme as Willie comments on his generosity; he could have kept the stone, gotten his fortune and glory. "It'd just end up collecting dust in some museum," Indy reasons (a wry reference to the ending of the first film). Their short verbal interplay leads to a romantic kiss, and the main theme sweeps us into the end credits.

The credits begin with a presentation of the *Raiders* march, which has Short Round's theme intermixed. The music cuts to an arrangement of material from "Slave Children's Crusade" and "Short Round's Theme." This is followed by a formal presentation of the love theme. The credits wrap up with a final reprise of the *Raiders* march. The album version of this sequence includes the same themes, but placed in a different order and arrangement.

COLLECTING DUST

"I believe [an expanded score release for the Indiana Jones films] will happen eventually. I think it all comes down to Lucasfilm waiting for a definitive decision about a new film. I plan on fighting tooth and nail to do it...the more successful these [expanded John Williams score] releases become, the more possibilities will open up." That was Michael Matessino, producer of the *Star Wars Trilogy: Special Edition* soundtracks and the complete *Superman*, participating in a 1999 online chat. It's four years later, a definitive decision has been made about a new film, and we still have no word of an expanded release for *Temple of Doom*, in spite of the demand. While most fans share Matessino's assessment that it's only a matter of time—a reasonable expectation, given the extreme popularity and financial success of the franchise, as well as John Williams' inherent marketability—it's disheartening to see Paramount fail to capitalize on the DVD release (which, keeping with Paramount policy, lack isolated score tracks, including only a cursory "Music and Sound-Effects" making-of segment).

This lack of representation is unfortunate to
(continued on page 48)

INDIANA JONES AND THE COMPLETE DISCOGRAPHY



Raiders of the Lost Ark (Polydor POPCD 2013; 1988)—The original, and still a great listen.



Raiders of the Lost Ark (DCC Compact Classics DZS 090)—Expanded, it's an even greater listen, with excellent liner notes from some guy named Lukas Kendall.



Raiders of the Lost Ark (DCC LP)—Even more expanded than the CD, with six extra minutes added to "The Well of the Souls" cue.



Indiana Jones and the Temple of Doom (PID 50806; 1984)—Great, but much too short. Your best bet is to look for an import on Amazon.com or some other web-dealer.



Indiana Jones and the Last Crusade (Warner Bros. Records 25883; 1989)—A fine album that fills the CD and still manages to be obscenely incomplete.



The Young Indiana Jones Chronicles, Vol. 1 (Varèse Sarabande VSD 5381; 1992); **Vol. 2** (VSD 5391; 1992); **Vol. 3** (VSD 5401; 1993); **Vol. 4** (VSD 5421; 1994)—All are made up of Indy-inspired music by Laurence Rosenthal and Joel McNeely.



The Spielberg/Williams Collaboration (Sony Classical 45997; 1991)—Contains some excellent concert suites from the trilogy.

The Indiana Jones Trilogy (Silva Screen SSD 1147; 2003)—If you like Nic Raine and the City of Prague Philharmonic, you'll probably love this lush re-recording of trilogy highlights. Different—but isn't that the point?

—J.T.

"YOU'VE BETRAYED SHIVA!"/

THE TROOPS ARRIVE (4:02) Unreleased

Frantic, dramatic brass wells up from the orchestra as Indy cuts the bridge in the middle. Willie and Short Round are able to hang on as the remnants of the bridge crash against the cliff face, but most of the Thuggee are dislodged by the impact. Mola Ram plummets, only to grab hold of Indy. The demonic chant from the sacrificial scenes resurfaces over a pulsing beat as he attempts to rip the heart from our hero's bared chest. But Indy overpowers the priest, and Ram decides to switch tactics. He scrambles for the top of the ladder, hoping to send Indy to his doom from a safer position, throwing his own men to their deaths in his zeal to reach ground. But Willie and Short Round manage to knock him back down to Indy's level.

Ram makes a final effort to seize the pouch containing the stones. Indy knows he has won, snarling "You've betrayed Shiva!" in Hindi. A powerful rendition of the slave children's theme appears with a full chorus. Indy's invocation causes the Shankara stones to burn inside the pouch, and Mola Ram snatches one as it falls through the material. The sacred stone sears his flesh and he loses his grip on the bridge, plummeting to a grisly death on the rocks. His body is torn to pieces by crocodiles. Williams uses vacillating, descending movements in the orchestra to tangibly convey the sensation of falling. Indy is still beset by enemy arrows, but a heraldic fanfare announces the arrival of Colonel Blumbertt and his troops, on hand to save the day.

FINALE AND END CREDITS

(8:51) Unreleased/Track 11

The film version of this cue differs significantly from the album version. It begins with



FSMCD Vol. 6, No. 16 • Released by Special Arrangement with Turner Classic Movies Music

The Brothers Karamazov

by Bronislau Kaper



FYODOR MIKHAILOVICH DOSTOEVSKY'S *The Brothers Karamazov* has long been considered one of the world's greatest works of literature. In 1958, M-G-M and director Richard Brooks mounted an impressive film version of the story of hedonistic Fyodor Karamazov (Lee J. Cobb) and his four sons: dashing but corrupt military officer Dmitri (Yul Brynner); atheistic journalist Ivan (Richard Basehart); pious monk Alexey (William Shatner); and epileptic bastard son Smerdyakov (Albert Salmi). Maria Schell co-starred as the pivotal "femme fatale," Grushenka, while Claire Bloom played Katya, a beautiful socialite.

ONE OF THE NOVEL'S MOST ENTHUSIASTIC fans was its composer, Bronislau Kaper, who had been captivated by the novel as a child and had regretted his inability to score a 1931 production while in Berlin. By 1958 Kaper was one of M-G-M's top composers in Hollywood, and fulfilled his ambition by providing the Brooks film with a rich and varied dramatic score, drawing upon gypsy melodies but also Prokofiev as a symphonic model for 19th century Russia. The dense nature of the story mandated sophisticated music, but also dynamic cues that could act as a kind of shorthand for the complicated character relationships.

KAPER RESPONDED WITH A FATEFUL waltz for the love story between Dmitri and Grushenka and a melancholy tune for Illusha, a sickly young boy. Other cues utilize colors to convey moods: bells for the religious and philosophical issues essential to Dostoevsky's work; frenzied orchestral writing for the violent passion tearing the family apart; and eerie, dissonant strings for the murderous character of Smerdyakov. A highlight is the arresting main title, where tolling bells, then a violent orchestral frenzy presage a wild gypsy love song.

THIS PREMIERE CD OF *THE BROTHERS Karamazov* features the complete underscore followed by bonus tracks of source music—various folk tunes recorded by Kaper, as well as gypsy dances recorded on the film's set. The CD is entirely in monaural sound (save one source cue), as it was recorded.

\$19.99 plus shipping

Album Produced by Lukas Kendall

| | | | |
|--|-------|------------------------------|-------|
| 1. Main Title | 2:05 | 18. Two Guitars | 3:02 |
| 2. Alexey/Katya | 3:52 | 19. Bear Dance | 3:25 |
| 3. Snow/Do You? | 1:42 | 20. Accordion Parts 1, 2 & 3 | 3:41 |
| 4. Ilusha/Oh Father | 2:32 | 21. Tavern Cymbalom | 1:19 |
| 5. Skating Rink Sequence/ To Mokroye | 3:49 | 22. Enohodietz | 4:05 |
| 6. Sapling/Ready/Fortune Teller | 2:00 | 23. Russian Hymn | 1:38 |
| 7. Night Watch | 2:02 | 24. Gypsy Waltz | 1:51 |
| 8. Whispers | 2:27 | 25. Gypsy Music (Bouran) | 0:15 |
| 9. Where Is She?/But Why?/ It's Late/The Stable | 4:23 | 26. Russian Funeral | 6:21 |
| 10. A Dream/You're Here | 2:58 | 27. Nocturne (Chopin) | 0:47 |
| 11. Of Course/The Cellar/We Go/ The Wall | 5:23 | 28. Yul Sings | 1:25 |
| 12. Parricide/Are You Hurt?/ Pawnshop | 3:31 | Total Time: | 28:12 |
| 13. Mokroye | 2:56 | Total Disc Time: | 79:10 |
| 14. No!/I Did Not/Let Him Deny | 2:37 | | |
| 15. Prison/Visit/Brandy | 2:30 | | |
| 16. Zero/The Body/Guilty | 2:48 | | |
| 17. The End | 2:46 | | |
| Total Time: | 50:58 | | |



Don't Miss This Month's
Silver Age Classic

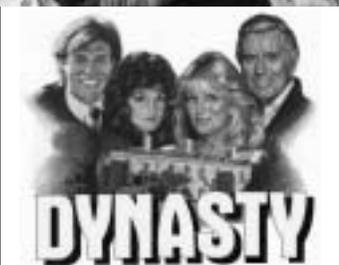
**The Man From
U.N.C.L.E. Vol. 2**

See inside back cover
for details.

WE LOVE THE BOOB TUBE



A By-Now Means Complete List of Fave TV Themes By the FSM Staff



Please Kill Me and Other Favorites By Jeff Bond

QUANTIFYING TELEVISION themes is an impossible task because the choices are particularly subjective. Odds are your favorite TV themes were drilled into your head between the ages of seven and 15, during your formative television-watching years. Hopefully, like me, you spent those formative years in the late 1960s and early 1970s, when dynamite new themes were being written and some of the best old ones were still in syndication all day. However, if you're a child of the 1980s I can't really explain to you why the theme to *Silver Spoons* stinks on ice, because that's a part of your childhood and you're just going to go on loving it the same way I love the theme to *Nanny and the Professor* no matter how blindingly awful it is. So with that plea for intergenerational understanding out of the way, let's get right to our lists of favorite and least favorite TV themes. —Jeff Bond

So Good They're Great

The Undersea World of Jacques Cousteau (Walter Scharf; 1967)

Wonderfully noble and majestic (and seemingly lost) theme for the ocean-going documentary show of the '60s and '70s.

Alexander the Great

(Leonard Rosenman; 1963)
Incredible theme for male chorus and orchestra nearly convinces you that you're about to watch an epic production of *Alexander the Great* instead of William Shatner and Adam West in togas.

Man From U.N.C.L.E.

(Jerry Goldsmith; 1964)
This thrilling spy theme rules no matter which ersatz version is playing.

Mannix (Lalo Schiffrin; 1967)

Less iconic than Lalo's *Mission: Impossible* theme, this is still the ultimate swinging '60s detective music.

Jonny Quest (Hoyt Curtin; 1964)

Possibly the most exciting adventure theme yet heard on TV—and it was written for a cartoon.

The Time Tunnel

(Johnny Williams; 1966)
Might still be Johnny's greatest TV theme (except for maybe the *NBC Nightly News* theme) even though the series only lasted one season.

Voyage to the Bottom of the Sea

(Paul Sawtell; 1964)
Dive, dive! Fabulous, majestic theme for an abominable TV show.

Daktari (Shelly Manne; 1966)

Surprisingly cool African-flavored TV theme with nicely intuitive lyrics: "Daktari! Daktari! Daktari, Daktari, Daktari, Daktari, Daktari!"

Barnaby Jones (Jerry Goldsmith; 1973)

Part of the late-'70s parade of handicapped detectives: Barnaby's handicap was that he was old. Goldsmith's cool theme for flute and brass is one of his best.

The Big Valley (George Duning; 1965)

A great Duning melody for the adventures of the Barkley clan in the Old West. And remember, it's MISS Barbara Stanwyck to you...

Cimarron Strip (Maurice Jarre; 1967)

Jarre's terrific western theme underscores a fantastic traveling helicopter shot of Stuart Whitman riding through an incredibly rugged California countryside.

The Felony Squad (Pete Rugolo; 1966)

A Quinn Martin Production! Actually it wasn't, but it should have been—for my money Pete Rugolo's brassy urban theme is even catchier than his title music to *The Fugitive*.

Police Woman (Mort Stevens; 1974)

Look out, Pep! Stevens provided another classic TV cop theme for this Angie Dickinson series in which you could find the line "Pep, I need you to go undercover as a hooker" in almost any episode.

The Streets of San Francisco

(Patrick Williams; 1972)
Nothing said "'70s Cop Show" like this wildly propulsive Patrick Williams tune.

Judd for the Defense

(Alexander Courage; 1967)
Great example of the "work the title into the music" approach (lyrics: "Judd! Judd for the Defense! Judd for the Defense! Judd for the

DEFENSE!").

"Love Is All Around"—from *The Mary Tyler Moore Show* (Patrick Williams; 1970)
Ah, Mare. Both versions of this song still get me all misty about the gang at WJM-TV.

"Home to Emily"—from *The Bob Newhart Show* (Patrick Williams; 1972)

Incredibly cozy, ebullient jazz theme for the incredibly cozy Chicago-based sitcom.

Room 222 (Jerry Goldsmith; 1969)

Goldsmith's theme for this charming

My All-Time Favorites

By Scott Bettencourt

The Avengers (Laurie Johnson; 1961)

I Spy (Earle Hagen; 1965)

Lost in Space—Season 3 (John Williams; 1965)

Star Trek: Voyager (Jerry Goldsmith; 1995)

The Wild Wild West (Richard Markowitz; 1965)

Other Themes I Love

Banacek (Billy Goldenberg; 1972)

Ellery Queen (Elmer Bernstein; 1975)

Kolchak: The Night Stalker (Gil Melle; 1974)

Land of the Giants—Season 2 (John Williams; 1969)

The Prisoner (Ron Grainer; 1967)

Time Tunnel (John Williams; 1966)



Scariest TV Theme of All Time *Night Gallery* (Gil Melle; 1970)

TV Theme Songs That Bring Back My Childhood With a Proustian Rush

"Best Friend" from *The Courtship of Eddie's Father* (George Aliceson Tipton; 1969)

"Come On, Get Happy" from *The Partridge Family* (Danny Janssen and Wes Farrell; 1970)

dramedy is complex, wistful...and available on CD for the low, low price of just \$19.95 from *Film Score Monthly!* See Marketplace, FSM CD Vol. 4, No. 8.

Baretta ("Keep Your Eye on the Sparrow") (Dave Grusin; 1975)

Hilariously enjoyable Sammy Davis, Jr. song over bizarre bird-call effects made this one of the more memorable themes of the '70s—and that's the name of that tune.

The Ghost and Mrs. Muir (Dave Grusin; 1968)

Not exactly Bernard Herrmann, but nevertheless an ultra-charming and appropriately jaunty sitcom theme.

Here Come the Brides

(Hugo Montenegro; 1968)

In a manlier take on *Little House on the Prairie*, handsome lumberjacks and women in petticoats tried to get along on this charming but largely forgotten show. The theme is full of wholesome energy, even when the vocal group that sang it demanded more money in season two and the producers decided the instrumental accompaniment was good enough.

Dynasty/Falcon Crest/The Colbys

(Bill Conti; 1981/1981/1985)

Never has more dignified music been written for a bigger bunch of money-grubbing creeps. If you needed a theme for self-destructive, overacting rich people, Bill Conti was your man.

The Untouchables (syndicated)

(Joel Goldsmith; 1993)

The younger Goldsmith's rousing, heroic title theme was the only memorable element of this attempt to take advantage of the success of the big-screen Brian De Palma treatment of the Eliot Ness story.

So Bad They're Good

Nanny and the Professor

(Steve Zuckerman; 1970)

"Phoebe Figalilly is a silly name..." This short-lived comedy featured a breezily saccharine theme song in the *Partridge Family* tradition.

Astro Boy (Tatsuo Takai; 1963)

Adorably chipper song for children's choir.

The Mighty Hercules (Winston Sharples, Win Singleton; 1963)

Adorably suggestive ("Softness in his eyes! Iron in his thighs! That's the mighty Hercules!") song for what sounds like a young Johnny Mathis.

The Paper Chase (Charles Fox; 1978)

Winsome theme from Fox and one of the guys from the band Seals & Crofts...remember them? Never mind.

Emergency (Nelson Riddle; 1972)

Kudos for the best use of an annoying siren effect in a TV theme.

Knight Rider (Stu Phillips; 1982)

Cheesy but unforgettable in that

This One Goes to 11 By Tim Curran

COMING UP WITH THIS LIST was a lot of fun. But it made me feel old. It also made me feel sorry for most of today's shows, which don't even have themes. Then it made me feel happy that I got to enjoy so many great TV themes when I was growing up. Then I got tired of analyzing it and took a nap.

LOVE

Kolchak: The Night Stalker

(Gil Melle; 1974)

So Melle's theme is originally from the TV-movie *The Questor Tapes*; I don't care. This was a classic, one-season series starring Darren McGavin as Karl Kolchak, a seer-

Greatest American Hero (Mike Post; 1981)

"Believe it or not, I'm walking on air, I never thought I could feel so free-eee. Flying away on a wing and prayer, who could it be? Believe it or not, it's just me!" I could go on.... One of the catchiest theme songs ever was better than it's quirky-but-mediocre series, which starred William Katt as a crime-fighting skinny guy in a cape.

The Facts of Life (Alan Thicke, Gloria

Loring, Al Burton; 1979)

Man, did this show suck. But as one of my guiltiest pleasures it beats the pants off *Diff'rent Strokes*, which was also penned by the trio of



sucker-suit-clad freelance reporter who encountered some genuinely scary stuff, especially for television. The theme and its orchestration were perfectly, creepily matched.

The Rockford Files (Pete Carpenter, Mike Post; 1974)

This blues/rock mix of electric guitar, brass section (with tuba), harmonica, drums and timpani was unorthodox to say the least. But it worked; I even remember buying the 45 when that came out as a single. 45s...I'm old.

Newhart (Henry Mancini; 1982)

You couldn't have asked for a better theme for Bob Newhart's New England Inn series than this classic Mancini melody. I'm still sad he's gone.

Thicke, Loring and Burton. That's what I'm talkin' 'bout, Willis.

S.W.A.T. (Barry DeVorzon; 1975)

This energetic theme is burned into my brain, even though the most I remember from the series was actor Mark Shera, who in 1976 left the series to co-star in *Barnaby Jones* as the character Jedediah Romano Jones. Sweet name. Elliot Goldenthal did justice to the theme in the recent and awful *S.W.A.T.* theatrical release.

Bewitched (Howard Greenfield, Jack Keller; 1964)

I'm pretty sure this is the best TV theme ever written, at least in its genre. A catchy memorable melody, a brilliant "B" section to the tune, great orchestration and arrangement, and some terrific mickey-

Airwolf kind of way.

Airwolf (Sylvester Levay; 1984)

Cheesy but unforgettable in that *Knight Rider* kind of way.

The Incredible Hulk (Joe Hamell; 1977)

Try listening to this and every time

mousing to the legendary animated opening. Perfect.

"The **Tonight Show** Theme" (Paul Anka; 1959/62)

This theme was originally taken from a 1959 Anka song entitled "It's Really Love." He reworked it into the now-famous *Tonight Show* theme in 1962 when Carson took over the show. Still the best late-night theme, though it's hard to separate the tune from its balls-out, big-band arrangement.

Barney Miller (Jack Elliott, Allyn Ferguson; 1975)

An underappreciated classic, the *Barney Miller* theme was a funky, vintage, mid-'70s urban tune, and one of few themes (if any) to feature the melody on electric bass.

HATE

Law & Order (Mike Post; 1990)

With its droning rhythm and one of the most annoyingly abrasive clarinet parts in the history of music, this theme blows, which is a bummer because the show's good. It's also on TV on at least one channel every hour of every goddamned day. Mike Post gets richer by making me nauseous. Yeah, life's fair.

"Eyes of the Ranger" from **Walker, Texas Ranger** (Tirk Wilder, vocals by Chuck Norris; 1993)

In all fairness to Mr. Wilder, the problem, as you might expect, is more with the vocalist than the songwriter. Chuck, stick to kickin' ass, and leave the singin' to the pros...like Lee Majors.

FSM

the big bad Hulk theme comes in, think "I can't hear you! I can't HEAR YOU!!!"

So Bad They're Terrible

Petticoat Junction

(Paul Henning; 1963)

Oh, take me back to the hillbilly sitcom craze of the '60s! Then kill me.

Car 54, Where Are You?

(N. Hiken, J. Strauss; 1961)

A theme song as annoying as the mugging on this terrible sitcom.

It's About Time (Gerald Fried; 1966)

It took the genius of Gerald Fried to

concoct one of the most grating theme songs ever written.

Hawaiian Eye (Mack David, Jerry Livingston; 1959)

Even the vocalists must have longed for death while performing this insane theme song for the Bob Conrad adventure show.

Three's Company (Joe Raposo; 1977)

So shrill and grating it makes Hawaiian Eye sound like Delibes' "Lachme" by comparison.

Inspector Gadget (Shuki Levi, Haim Saban; 1983)

"Nitnitnitnitnit, Inspector Gadget..."

Nitnitnitnitnit, please kill me.

Josie and the Pussycats (Hoyt Curtin; 1970)

Only slightly redeemed by the word "pussy" in the title.

"Faith of the Heart" from **Enterprise**

(Diane Warren; 2001)

Now 30% more irrelevant! Did anyone really think adding a string arrangement to this dog of a song would make people think it was any cooler?

"Making Our Dreams Come True" from **Laverne and Shirley** (Norman Gimbel, Charles Fox; 1976)



Betcha Can't Listen to Just 10 By Joe Sikoryak

PICKING A LIST OF TOP 10 TV themes is like asking Bert Lahr to eat just one Lay's potato chip. Nevertheless, here are the ones I culled from the 1960s. This was a time when seasoned vets from radio, film and the stage retired to the small screen in the twilight of their careers—and brought an unparalleled level of craft to the medium. As one of the boomers who routinely watched nigh onto seven hours of TV a day, I can vouch for it!

The Twilight Zone

(Bernard Herrmann; 1959)

Picture if you will, a less familiar theme, which manages to conjure

Ben Casey (David Raksin; 1961)

Beginning with the nobility of science and dappled with touches of melancholy, this theme propels us through the corridors of a major metropolitan hospital—stat!

The Outer Limits

(Dominic Frontiere; 1963)

For a drama that tended toward intimate, gothic settings, this soaring work provides scope and grandeur, promising nothing less than man's conquest of the ever-expanding universe—or vice versa.

Jonny Quest (Hoyt Curtin; 1964)

Doug Wilder's elegant drawings for this pulp adventure don't move much, but the combo playing the

Judd for the Defense

(Alexander Courage; 1967)

The mantle of justice weighs heavily upon this show's eponymous hero, who strides purposefully to an appealing, western-flavored march.

Time Tunnel (Johnny Williams; 1966)

The best themes for Irwin Allen's TV series include a full episode's worth of fanfares, shocks and stings—but this one is driven by an urgent, unstoppable, tick-tock beat.

The Twenty-First Century

(Lyn Murray; 1967)

A switched-on version of the traditional newscaster's teletype, this brief ditty anticipated both TV news themes and the cheesy Casio revolution of the 1980s.



This just reminded me how much I wanted to kill Laverne and Shirley.

Entertainment Tonight

(Michael Mark; 1981)

Only good when performed by Larry "Bud" Melman.

Land of the Lost (Jimmy Haskell,

Michael Lloyd; 1974)

The tale of Marshall, Bill and Holly has never been better explained than in this inane theme song.

Soap (George Aliceson Tipton; 1977)

Funny show, horrendous title music.

Skippy, the Bush Kangaroo

(Eric Jupp; 1966)

Children sing about a kangaroo named after a popular brand of peanut butter in this inane syndicated show from Australia.

"Somewhere in the Night" from **Naked City** (Milton Raskin; 1958)

I always wanted to watch this as a kid because I assumed no one on the show wore any clothes. But the theme music is not very good.

Mork & Mindy (Peter Botkin; 1978)

The nadir of bad '80s sitcom themes.

"The Unknown Stuntman" from **The Fall Guy** (Gail Jensen, Glen Larson; 1981)

Who knew Lee Majors could sing? What's that? He can't? Oh.

Cagney and Lacey (Bill Conti; 1981)

Oh, those irrepressible female cops! This Bill Conti theme was a little too



palpable dread and unease, and a dramatic concluding chord that delivers a strange and fateful resolution (and gooseflesh).

Hazel (Sammy Cahn & Jimmy Van Heusen; 1961)

Two hit songwriters from Hollywood conjure genuine Eisenhower-era optimism and sparkling fun for this live-action *New Yorker* cartoon.



score (with eight-count 'em, eight-trombones) practically jumps off the screen.

Daktari (Shelly Manne; 1966)

Catchy "improv" scoring by a group of Hollywood jazzers lends an appropriately jaunty, off-kilter feel to the whimsical story of a "cross-eyed lion" and other jungle denizens.



The Mod Squad (Earle Hagen; 1968)

The dictate may have been to write "a rock-and-roll theme for the kids," but the resulting headlong rush of musical excitement outstripped the "important" themes of the series itself.

Guilty Pleasure (for singing in the shower):

Fireball XL-5 (Barry Gray, 1963)

chipper and uplifting for its own good.

T.J. Hooker (Mark Snow; 1982)

Music as generic as the cop show that inspired it.

Hunter

(Mike Post, Pete Carpenter; 1984)
An abominable, half-baked idea from

Pete Carpenter and Mike Post that just repeats itself on the off-chance it might develop into something good.

MacGyver (Randy Edelman; 1985)

Calling this “MacGyver’s Theme” is a terrible disservice to the word “theme.”

V: The Series (Dennis McCarthy; 1984)

The Top 25 TV Themes By Jon and Al Kaplan

PLEASE NOTE THE WILD diversity of the following choices, as they are based not on which shows we watched while we were growing up, but on which shows have good themes. You can probably find most of said themes online somewhere, so you can download them with a shareware program unless you are afraid you will be prosecuted. Several are also available on actual albums.

Scarecrow and Mrs. King

(Arthur B. Rubenstein; 1983)
TV themes don’t get any better than this. Daring, kinetic and catchy.

Amazing Stories (John Williams; 1985)

Perhaps the most “filmic” TV theme ever penned. Stunning.

Jonny Quest

(Hoyt Curtin; 1964, 1986 and 1996)
Both versions of the theme are phenomenal—the raw, low brass-driven first draft, and the epic orchestral revision for the show’s later incarnation.

Checkmate (John Williams; 1960)

Vintage, disturbing ’60s ostinato under a wild horn melody.

I, Claudius (either Clerkes of Oxenford, Wilfred Josephs or David Wulstan; 1976)

A sick and twisted theme that’s more maniacal than Caligula himself.

\$25,000 Pyramid (Bob Cobert; 1973)

The greatest game-show theme (tied with the \$10,000 Pyramid, \$20,000 Pyramid, etc.). A feel-good, proud to be stupid-sounding jaunt.

Jem! (Anne Bryant, Ford Kinder; 1985)

We’re dead serious. *Jem* is truly outrageous. Truly, truly, truly outrageous.

Land of the Giants

(John Williams; 1968)
The first season theme is the best.

Hooperman (Mike Post; 1987)

Short-lived John Ritter (no pun intended—we swear to God we wrote this the day before he died) show featuring a small dog and a deliciously cheesy sax theme. We probably only heard it three or four times 16 years ago, yet we remember it to this day.

G.I. Joe (Johnny Douglas; 1983)

Should have been used in armed forces recruitment commercials. Violently patriotic, terrific hooks, openly gay.

Survivor (Russ Landau; 2000)

Epic, Morricone-esque tear-inducer that captures the majesty of the contestants’ weekly struggle to survive other annoying contestants and win exciting outdoor games.

The Judge (Unknown; 1986)

Startling show where fake old man judge presides over fake cases and gives teens advice in his chambers. Heartwarming theme follows the titular character as he prepares to go to work in the morning, kisses his wife and kids good-bye, shows up at court.

TV Funhouse—“Steadman”

(possibly Steven Gold; 2000)
This is actually a show within a show. We like the main *TV Funhouse* theme, but not enough to put it on this list. But the theme for the Steadman cartoon featured on at least one episode of *TVF* easily makes the cut. (Over James Bond chords: “Steadman! Steadman! He’s not just Oprah’s boyfriend! If you cross him you’re a dead man! He’s Steadman! Steadman!”)

A disappointing betrayal of Joe Harnell’s cool rip-off of *North by Northwest* from the original miniseries.

The New Twilight Zone (The Grateful Dead; 2002)

The Grateful Dead? We’ll stick with Marius Constant, thanks.



Mission: Impossible

(Lalo Schifrin; 1966)
The best spy theme ever written, even if it wasn’t originally intended to be the show’s main title theme.

Baseball Tonight

(unknown; whenever it started)
ESPN has a handful of great themes, with *Baseball Tonight* (used for various baseball-related programs, including baseball games) and *NHL 2NIGHT* heading the list. It’s honest and manly sporting music that instantly communicates that you’re in the hand of reliable sportscasters and commentators.

He-Man (Shuki Levy, Haim Saban and unknown; 1983)

It swells with the glorious power of Greyskull. The repeating “He-Man!” chorus comprises the entirety of the song’s classic lyrics.

National Geographic

(Elmer Bernstein; 1964)
“Look at those two apes! This must be where they live!”

The Smurfs (Unknown; 1981)

Laaaa laaa la la-la-laaaa, laaa la la-la-laaaa. Have you heard the theory that Gargamel is a representation of an evil Jew? We watched all the cartoons and we never thought of that.

NBC Nightly News

(John Williams; 1981)
Do you think we should be able to count Olympic themes as TV themes? If so, we include all of JW’s Olympic themes as a subcategory of this entry. Especially the one from

“Final Frontier” from *Mad About You* (Paul Reiser, Don Was; 1992)
Smug, annoying theme to the smug, annoying Paul Reiser sitcom, and how dare they call this song “Final Frontier”?

FSM

1984 and the more recent “Summon the Heroes.”

Transformers

(Anne Bryant, Ford Kinder; 1984)
We actually prefer the partially unused movie version, but the song is great in any guise.

Alexander The Great

(Leonard Rosenman; 1963)
This William Shatner pilot had a theme that sounds like a combination of the *Star Trek IV* main titles and *Lord of the Rings*. But then again, so does just about everything Rosenman writes.

Twin Peaks (Angelo Badalamenti; 1990)

Maddeningly soothing, almost its own genre. Deceptively simple. Okay, maybe just plain simple. But still perfect.

Men From Shiloh

(Ennio Morricone; 1970)
This fine entry is a tribute to TV music expert Jon Burlingame, who likes this theme a lot and is always nice to us whenever we talk to him.

Anne of Green Gables

(Hagood Hardy; 1985)
A sweet, earnest theme that sounds like a mix of Mancini and Horner. It was written for what may have been a giant TV movie broken up into several episodes. Maybe it was a few TV movies.

E.R. (James Newton Howard; 1994)
We probably wouldn’t put this on here but we wanted 25. Still, we do love singing “E.R.” over and over again with the two-note main theme.

Alias

MICHAEL GIACCHINO

If you think nobody's writing television scores the way they did in the Golden Age of the 1960s (that's when we think the Golden Age was, anyway), you may want to check out ABC's cult hit *Alias*. If you started watching the show at its debut two years ago you may have been put off by the insistent techno beat that often accompanied college-age secret agent Sydney Bristow (Jennifer Garner) through some remarkably elaborate and kinetically edited action sequences. But a careful listening to even these club-oriented cues revealed a wealth of detail and a highly dramatic sensibility that

work was with live orchestra," the composer points out. "But still, I would say 90 percent of it they want big and loud and fast and in your face, and after a while that gets tiring. But it was much more fun doing that for *Alias* because it was a whole change of venue—that was doing it much more to picture and there was much more involved with the story. And in between that frenetic action there were moments you could play more emotional scenes. It was a better balance."

The Author's Ear

JJ. Abrams created the title music for the show, and Giacchino says that Abrams has always championed a strong and filmic musical voice for *Alias*. "My big thing is I love working with orchestra and I'm totally biased

Alive & KICKING

While it's generally true that music for television has seen better days, there's still some good stuff out there. And we some.



BY JEFF BOND

was closely linked to the on-screen action. As the show's dramatic threads have developed, the orchestral sensibility of composer Michael Giacchino has asserted itself, and the result has been some powerful action and dramatic scoring that's well-matched to one of the most impressive visual approaches on television.

Giacchino is almost as well known as the composer of a number of high-profile video games like *The Lost World: Jurassic Park* and *Medal of Honor* as he is for his work on *Alias*. In fact, the videogame jobs got him the gig on the ABC series. "As time went on I started doing more and more games, and I started thinking all I was ever going to do was games," Giacchino recalls. "I thought doing these games was just going to hurt me; the way I heard about *Alias* was that [show creator and executive producer] JJ. Abrams just emailed me out of the blue and said, 'I love your work on the games, do you want to come and work for me on this show?' It was one of those weird things like, for all those years I was cursing my lot and thinking this wasn't going to lead me where I wanted to go, and you just never know. People play these things—Jeff played those games and he wound up making this show."

Giacchino says his videogame experience laid some valuable groundwork for his work on *Alias*. "Certainly the idea of that frenetic, in-your-face type of action that it needs sometimes—I had been doing nothing but that in an orchestral sense, because everything I did in my game

towards that. I knew JJ. had a huge interest in orchestral music as well, so we really both talked it out and thought the best mix for the show would be the combination of techno and orchestra. We wanted to address all the emotional layers of the show and not just the fact that she's running and she's kicking men's asses all the time. It's funny because in the first season the music and especially the action relied much more on the techno—it was maybe a 70-30 mix. As the season went on and into the second and third season, it's totally flip-flopped and the orchestra has taken the driver's seat and the techno is used sparingly—sometimes there's a cue that's only techno, but not that often. It's more of an orchestral show with these rhythms backing up what's going on with the orchestra. I think a lot of that is because as the show develops so do the characters and story lines; everything gets deeper and darker and most of the scenes seemed better handled using orchestral elements."

Alias is a heavily serialized show with plot threads that snake through entire seasons, a fact that allows Giacchino to work with and develop themes over the long haul. "There are definitely themes that go through all three seasons—themes for Sydney in different moments, her anguished moments and her more-in-control moments; themes for the Rambaldi artifacts, an overarching theme for that; Sloan has a theme, her father has a theme,

Vaughn has a theme—everybody has a theme. And, especially when I've only got three days to do a show, it's nice to have those themes." Giacchino cranks out an average of 25 minutes of music in that 36 hours. "It's gotten to the point where even if by some act of God I get a week, I still wait until the last three days because I'm used to that schedule. We have our schedule but rarely do they stick to it in editing because they're always trying to make it better, and if it gets down to where we're getting too close, I just have them send me a scene at a time. We've done that on many occasions—the Super Bowl episode "Phase One" was being shot, edited and scored all at once."

At the end of the second season of the show Jennifer Garner's character awakens to find herself apparently several years in the future, with all the relationships, alliances

endlessly, because some of these scenes are five and six minutes long and sometimes a cue will last through a whole act. So it's about finding the motif I'm going to play around with for the next five minutes." All of that effort adds up to television scoring on *Alias* that's an unusually effective blend of the old and the new. "I really want this to feel like an old score, and the approach also comes out of necessity and the lack of time. And if you want to give the music a thematic sense it's easier to do that with a short motif than by writing out this eight-bar theme. For me that just makes it fun because this kind of job is one of those that can either kill you or make you stronger."

And if you're a fan of Giacchino's *Alias* music, you're in luck: Varèse Sarabande will be releasing an extensive score album for the series this fall.



and plot threads of the previous two years radically altered. Giacchino says everything about the show has changed except for the music. "The basic palette of the show—strings, horns, bassoon, alto flute—is pretty much always there, and, depending on the episode, we might throw in trumpets, trombones, tuba, woodwinds; they might grow and shrink depending on what they need. At the beginning of the season, I said [to] JJ, 'We're going in such a different direction with the show now, so should we do that musically?' And he just said, 'But I really like what you do!' So one of the things I have been doing is just holding back on her theme because she hasn't really found herself yet, and there are some themes that came out of the last episode that are carrying over into the new season as part of this whole lost time thing she's trying to figure out. So those themes are reprising instead of some of the themes I would have normally used for her"

Bennie Drops Some Knowledge

With the show's strong editing style, Giacchino's *Alias* scores are often motivic in nature. "I remember reading an interview with Bernard Herrmann, and he mentioned that you could score a whole movie with repeat symbols, and he was one of the few guys who could really do that and make that work," the composer says. "A lot of time it's really about finding a little motif that you can play with

Penn & Teller's Bullshit!

GARY STOCKDALE

Can we say the title of this show in our magazine? Gary Stockdale is an amusing fellow; that comes in handy in his work for Penn & Teller, and actually in almost everything else he does—which is a lot. Stockdale has worked on everything from the legendary cult TV show *Cop/Rock* to notorious late night cable bikini action films like *Hard Ticket to Hawaii*, *Picasso Trigger* and *Savage Beach*. He even counts *Team Knight Rider* among his accomplishments, although I could hear him cringe over the phone when I mentioned that title. Stockdale also got to work with Henry Mancini and Lalo Schifrin early in his career, relationships he found invaluable—and he's currently in a band with actors Bill "Will Robinson" Mummy and Miguel Ferrer.

Stockdale won an Emmy nomination for his work on *Penn & Teller's Sin City Spectacular*, and he's developed a rewarding working relationship with the "bad boys of magic." He was introduced to the pair by performer Steven Banks, and Stockdale vividly remembers riding down an elevator to a meeting at Comedy Central with Penn to talk about music for the Penn & Teller show *Don't Try This at Home*. "During the elevator ride Penn turned to

me and said, 'Now you're sure you can do this?' and I said yes," Stockdale recalls. "I didn't embarrass myself or him, so when they did the TV special they asked me if I would do not only a live band but all the pieces that were written for that special, quite a few of which they still use on their show. One of them was a sort of chamber piece with flute and piano while Penn does a seduction scene involving fire eating and a lovely young woman. The lovely young woman has changed over the years, but they're always lovely and it's always great to see lovely young women eating fire." And how!

Gimme a Bee

One of the composer's first tasks in working for the magicians was to underscore something like a stage version of Irwin Allen's *The Swarm*. "We scored music to them producing more bees than anyone had ever produced—they wanted to produce more wild animals on stage than anyone had ever done before, including Siegfried and Roy, so they produced 5,000 bees," Stockdale explains. "Then after *Don't Try This at Home* and their Broadway show, *Penn & Teller Rot in Hell*, we had a Channel 4 series for Britain called *The Unpleasant World of Penn & Teller* and one special called *Phobophilia*, which is love of fear, and we did a little vignette on all the major fears you can think of, from bugs to blood. Then we did *Sin City Spectacular*. This was one of the first variety shows that had been done in some time in the tradition of *The Ed Sullivan Show*, where you'd have someone eating light bulbs next to an opera singer."

For *Bullshit* Stockdale's job is to write music for various American charlatans that Penn & Teller expose in the classic style of James Randi, the magician who's made a career of debunking those claiming to have supernatural powers. "It's a comedy reality show that's something like *Mondo Cane*—it's presenting different things in the world that you either didn't know were there or we're reminding you are there, and in this case we're reminding you that they're all full of shit," Stockdale says. "Penn & Teller have always stood strongly for rationality and telling the truth and have always said we're nothing but liars, and they're very good friends of James Randi. I very much agree with that and so I would imagine some of that skepticism comes out in the music. We're really looking at mag-notherapy people, reflexology people, people who claim to talk to the dead and poking fun

at those things, but also making sure you know that they're absolute bullshit."

While this sounds like something out of *60 Minutes*, the composer says the magicians rarely have to behave in a confrontational manner with their marks on the show. "It's amazing how television allows people to expose themselves without the confrontation. For example, one episode was about the TV people who talk to the dead. We looked at a few of them and showed people what happens in the camera before you see the edited part—you see one hour of a three-hour taping and you don't see when the guy says



what college he's from—on tape it looks like the host divined that. We don't get really heavy-handed with it; we always try to keep a light idea and view of it. We had an episode about sex where we dealt with a lot of the emails everyone is getting about how to make your penis larger, so we had some people go through it and measure, and the type of music you do for that is something like '60s porno music and lots of homages to Barry White. I'm a big fan of '60s porno—I have a background in exploitation, so I love that."

This response instantly triggered my fond early-'80s memories of watching Playmate Dona Spier lathering up in a shower or relaxing in a hot tub in Hawaii with any one of her various nubile Playmate buddies in the classic Andy Sidaris films *Savage Beach*, *Hard Ticket to Hawaii* and *Picasso Trigger*. "I did three films for them, maybe their second through fourth—they are late-night, trash-film classics," Stockdale acknowledges. "Andy was smarter than anything in that he had presold everything, so he knew exactly how much money he could spend on the film, and as far as I know he never spent one penny more. My philosophy when I was scoring those things is, I always thought the whole idea of

sexy music under sex was always like '50s TV music or something, so I would put the happiest of music under the scenes where the girls would go into the hot tub or whatever."

Avoiding the Obvious

Stockdale says *Bullshit* is one of his most rewarding gigs yet. "Never have I seen a show where the producing end is as strong as the talent end," he says. "Penn & Teller have an amazing vision in whatever they do, and it always has a point to it. I don't do music for them pulling rabbits out of their hats; I do music to score some kind of concept that they have, and it's usually pretty intelligent, funny and interesting. We have a great [director and executive] producer Star Price and [producer] Mark Wolper, who's done a million things; they pretty much had one meeting where they said what they wanted was something fun, interesting, a little off-kilter, and I came up with a theme and sent it to them and they liked it. There wasn't a lot of time for demo-ing, so I had to stay very much in close touch with the editors and writers to make sure that mood-wise I was going along with the beam. We did one show about creationism that I used a dark

marimba kind of score because we wanted to show the problem with taking something belief-based that they try to turn into a science. That's the only score that is absolutely stylistically complete from beginning to end; the rest of them were very eclectic. I had a really open palette, and I wasn't criticized or micro-managed at all."

Nevertheless, the working schedule on *Bullshit* is rigorous. "We did 13 episodes last season. At times they wanted two and three shows delivered a week, and at times I had to say that was impossible," Stockdale says. "It was a half-hour show and I would say the least music done in any particular week was 15 minutes and the most was 22. But we weren't trying to mickey-mouse things or overscore things, so I didn't have to meticulously hit everything like animation; we were going for mood and feel, and the goal in the past for scoring has been to make it stylistically very together and make sure there's a theme that recapitulates at the end. For this kind of a show, it's better to just take the mind to a different place every time. So I didn't really try to work the theme into the rest of the show—it's the equivalent of needle-drop if needle drop were composed very

carefully. We use a combination of electronics and live musicians to give it an organic feel; there are techno elements I try to put into it. I love using electronics and I especially love having electronics and acoustics in the same place. They each serve a great purpose, and that's really fun compared to having musicians in at 3:00 in the morning."

and I would cut that to picture. So the last three episodes of the first season and the second season were that configuration, and what became kind of clear is there are advantages to doing a score that way, especially if you want something unusual, but sometimes there's just stuff you've got to do to picture. The music supervisor, Julie Hoolihan, would assign me stuff from time to time, and then it ended up where I was actually doing quite a bit of it. Then the third season the Giants decided not to come back, and I became the composer and music editor as well."

Sydnor says that there are few better ways to learn the art of television scoring than working as a music editor on a series. *Malcolm in the Middle* is far more filmic than most stage-bound, two-camera comedies and thus requires a more intense musical focus. "It is a comedy, but one thing that is unique about

not going to tell them what to feel; and that's a very refined aesthetic."

While Sydnor retains a few stylistic elements from the original *They Might Be Giants* approach, he points out that the overall slant of the show's musical scoring is almost too eclectic to pin down. "One thing unusual about the show is that there's not a whole lot of thematic material—there's no theme for the dad or anything like that," Sydnor says. "It's all about the energy of the scene—it's almost a joyful ignorance of the uses of thematic music in Linwood's mind. He couldn't care less that something happened earlier so now let's build and develop this motif; it's about a different energy, so there's not a real thematic palette. [For] anything that was quirky and unexpected and, hopefully, light and humorous, the Giants did a kind of sneaky vibe with muted guitar and there was

There are few better ways to learn the art of television scoring than working as a music editor on a series.

the show is that it's very clear who I answer to, which is Linwood Boomer. He is decisive, and if he doesn't like something he's articulate about why he doesn't," Sydnor says. "But at times it's a tough aesthetic to understand—he's looking for something, but it can be tough to define.

Off the Beaten Track

"We go through every cue over and over again; you would never guess from watching the show how much work goes into each one of them. The tracking is kind of like composing except you're not making the music—you've got this palette of prerecorded stuff and you're putting it up there and sometimes you can move from one color to the other more gracefully than others, but the thing a composer does for TV and film you're doing as you track. Having a season of [music] helped me a lot. The main thing that I'm always trying for and that Linwood is looking for is for the music to lift the show. Without music these shows can look kind of dark, and it can be heavy and look kind of twisted and weird. The same scene with a bouncy little number under it turns into fun. Julie Hoolihan and I are always trying to lift it. I learned from Linwood to be really sensitive about telling people how they're supposed to feel. He really doesn't want that—you know: here's some sad music so let's feel sad. He wants to set up a framework where people are going to feel something, but he's

some accordion. The main reason accordion gets used now is that so much of popular music now is just the vibe and the rhythm section and if you put a melody on it, it starts sounding like *Hunter*—it's hard to find melodic instruments that don't make things sound like another stupid TV cue, and I've found that accordions, especially when you play them as badly as I do, really serve a role on the show."

Sydnor says he makes an effort to keep live players in the show although the schedule makes that difficult. "I love live players and I'm sick of the way I play," he says. "A lot of times in the past there were so many review sessions and so many changes up to the last minute that logistically it just wasn't possible to put on a whole lot of live players. You go through this whole production and then the cue is rejected, so if you've done a session, that's really bad news. So a lot of stuff went to the last minute. There's always a bass player on the show, always a guitar or two and occasionally a sax or drums. A lot of times when we get a drummer in we'll have him do all kinds of stuff that might be useful down the road and that I can use as loop. You do a zillion little cues that involve different setups and also the picture is changing as you're doing it. A couple days after you spot you review it and figure out what doesn't work, then two or three days later you look at where you are, and a couple days before you dub you look at it one final time."

Malcolm in the Middle

CHARLES SYDNOR

M*alcolm in the Middle*, Fox's quirky one-camera comedy series from producer Linwood Boomer, boasts a title tune from *They Might Be Giants*, and the iconoclastic rock group provided underscore for the first two seasons of the show in the form of some bouncy library cues and transitions that provided the oddball musical atmosphere that Boomer was looking for. Composer Charles Sydnor, the show's music editor, took over when the Giants departed. "I came in at the very end of the first season as music editor," Sydnor says. "There was an odd number of episodes and I came in on the last three. *They Might Be Giants* worked on the show and the way they did it was to create a library of stuff

Carnivale & Monk

JEFF BEAL

With *The Sopranos* and *Six Feet Under* on a long hiatus, HBO is looking for an event program to fill the gap in their Sunday schedule, and the Lynchian, atmospheric period fantasy *Carnivale* is the current prospect. This expensive and long-in-development series showcases a group of carnival freaks, workers

seductiveness as he's discovering his powers."

One of the key scenes in the rejiggered pilot is a sequence of Brother Justin seeing a vision involving a neon sign, snowfall and a drenching rain of biblical blood, imagery Beal scored with choir and electronic and orchestral elements. "There was actually this repetitive organ motif playing in the background, this Philip Glass undulating thing that was really dialed out," the composer says. "I really wanted to make his music liturgical and religious in the traditional sense because obviously part of the irony of the show is that the more overtly religious character is more com-

sense of intent so as each layer of the onion is peeled off there's a sense of satisfaction. We're always playing with how much we're revealing to them in each show. There is a sense in the show, especially with Ben because his character is kind of befuddled at times, you have the sense that this was all going to happen, that he was expected. You want the audience to feel that there was someone behind the scenes pulling the strings. That's part of the show but not the whole show; the journey is as important as the destination, and what I liked about the pilot is that it's not just about plot, it's about character."



and hangers-on in the dust bowl of the 1930s as apocalyptic forces begin to show themselves. Composer Jeff Beal was asked to submit demos for the show based on his work on the Ed Harris film *Pollock*. "My ideas were like the violin, the dobro, the banjo, that kind of sound, a small chamber-like, quirky Americana sound," Beal says. "One of the most fun things was the whole character of Brother Justin [Clancy Brown], the preacher who becomes the representation of the dark side in the story. They originally had him at the height of his powers as this radio personality, and one of the things they did when they rethought the pilot was to bring his story line all the way back so you get to meet him before any of this stuff has happened. For me that was the most interesting because I knew from the pilot what the world of the carnival and [character] Ben Hawkins music was going to be, but Brother Justin was more fun in terms of composing. You don't want to see him as black and white either morally or otherwise—it's more interesting if you sympathize with this guy and see him get sucked into his own delusions of grandeur. I tried to score him in a way that you feel his ambition and the dark side, but you also feel the

plex morally, and, much like a Christ figure, Ben is more of an outcast with all the misfits; he's the true embodiment of something good. It was fun for me because I think religious hypocrisy is so much a reality of the religious experience, and we're walking this fine line of seeing the sincerity but also seeing how that can be twisted. As we learn more of Justin's back story we'll see where he comes from and that will become a strong element of his underscore. For this episode I had this amalgamation of the trumpet and the organ, the boys' choir doing the "Kyrie eleison" and other liturgical phrases, just an eclectic mix of different religious sounds."

Since destiny and indeed a kind of predestination is a key to *Carnivale's* story, Beal had to find out what story developments might lie ahead so that he could foreshadow some of them in his music in earlier episodes. "When I went in to spot the first three episodes I had a ton of questions for the producers and writers about where we were going with this," he says. "That was very helpful because we don't want to tip the audience's hand, but there is a fun way in which I think if you musically know where things are going, you want the audience to feel that

Operatic—or Not

Carnivale's rich tapestry of characters and visual style seemed like fertile ground for an elaborate musical score, although Beal found that the powers-that-be at HBO had something lower-key in mind. "The musical structure was begging for a very traditional, operatic score in which we have character themes," Beal says. "I think that was an easy choice to make because one of the things we want to do for the

audience is to define these people and have a real emotional identity for these characters so you can really keep it straight. The biggest differentiation is the Brother Justin world versus the carnival world. But even there we have a little theme to represent Sampson [*Twin Peaks* alumni Michael J. Anderson]. In episode two we have the beginnings of a Management theme for Management because we go inside a trailer and at least get a glimpse of this Management mystery. This thing is scripted very much like a 12-hour movie. Ron Moore, one of the producers, refers to it as a video novel, and it feels very much like that—it's very literary and it keeps on unfolding."

So far Beal says the pacing of the show has allowed him to make a gradual presentation of the thematic material. "What's nice about the series, and it's partly that it's HBO and there are no commercials, is the pacing is more like movie pacing," he explains. "When we do have a scene with somebody it tends to be not an inconsequential quick scene. We usually have a great two- or three-minute scene—in episode four the blind guy, Lodz [Patrick Bauchau], and Ben [series star Nick Stahl] have a lot of scenes together, so that's

when the music for *Lodz* really gets developed. Obviously, in the pilot it's really about Justin and Ben and their two worlds, and also the dream sequences where this whole World War I thing is happening. That's a whole other thing we had to create a sound for—I used these bizarre trombone swells—and we talked about wanting to feel the time period. It's about 15 years earlier than the thirties, and I used some traditional trumpet and drum stuff and digitally detuned them and did some very effective things to get the idea. I was going for surrealism and a 20th-century sound which is really a century old now and has become period music in a fun sense."

Part of the show's challenge is capturing the mood of the Depression, although Beal says he didn't take a literal approach to that issue. "This whole world of the carnival really comes from Europe, and a lot of the back sto-

Emmy," Beal says. "After the first season was done I got a call saying they wanted to replace the theme with something by Randy Newman. I was surprised because you never know how these things are going over, but about three or four weeks after *Monk* started airing I started getting a lot of emails on my website from people who really liked the theme. There're even petitions online now to get the theme reinstated." So how do you make an Emmy acceptance speech about your rejected TV theme? "The music would be nothing without this great character, so I did thank the producers for making this great show, the fans for the support they gave me, and one journalist, Jon Burlingame, who wrote a whole article about the theme in *Variety* a few weeks before the voting."

Beal does say he'll try to keep his *Monk* theme alive in the series in some form. "It was

and liked my demo and let me hang out with him for a while. I was into large ensembles when I was at the Berklee College of Music. He [North] was phenomenally talented and really one of our true masters. Episodically, my next big job was orchestrating the first season for *The Simpsons* with Richard Gibbs." That job led to one that had equal cult appeal—Giffin scored the movie-within-a-movie in *Pee Wee's Big Adventure*, with a Hollywoodized P.W. Herman (James Brolin) cavorting with Morgan Fairchild.

Giffin also finds himself in an oddly similar situation to Jeff Beal—like Beal's efforts on

25- to 35-piece orchestras were once the norm, but now the majority of TV scores are done with MIDI instrumentation.

ries lead back there," he explains. "I did a Fellini-esque theme that's concerned with the European history of some of these characters that came over and became gypsies and soothsayers and that kind of thing. When you make one of these for a modern audience it's not as important to recreate the actual period in terms of music as it is to get them to feel the period, like the isolation and loneliness of that dust bowl. The network [wants me] to strip everything down, less is more, and make it more streamlined in terms of musical density. Syd Page, who's one of my favorite violinists, is playing all the violin stuff—he's got such a great sense of that kind of playing that evokes that historical Americana. But also there's a scene at the end where tarot cards are being read to Ben and he's having flashbacks about his mom, and HBO wanted a lot more angst in that cue. So I wrote this violin line that keeps climbing and climbing kind of like the Corigliano stuff in *The Red Violin*, taking something almost from classical music and evoking emotions that way as opposed to the typical bells and whistles."

Cleaning up with *Monk*

Beal's other recent accomplishment was winning an Emmy award for his theme to the offbeat mystery series *Monk*, starring Tony Shalhoub. There's just one problem...Beal's theme was replaced this year by a Randy Newman song. "It's the first time in history that a theme that was replaced won an

used as the end title for one episode of the second season, but they replaced that with an instrumental version of the Randy Newman theme. I think it makes perfect sense to keep it alive in the show, and I'll find ways to use it even if it's not the main title. There's usually a little postscript scene at the end where Monk and Sharona [Bitty Schram] have this little fun moment and I used it there a few weeks ago, so it'll have a home somewhere."

Boomtown

PHILIP GIFFIN

Philip Giffin got his start scoring television the same way a lot of other composers have—by working for Mike Post. But it's possible Giffin got his gig more easily than most of his contemporaries. "I sent a demo to Mike Post and I got a call from him a couple weeks later," the composer remembers. "I thought it was one of my buddies. But he gave me a shot, just the way it's supposed to work. I did a couple of *A-Teams* and he had some phenomenal writers like Walter Murphy, Jerry Grant...not that he [Post] wouldn't completely humiliate you in front of an orchestra, but I was really grateful to him for giving me a shot, and I felt like I didn't do that gig very well for him. I was also able to hook up with Alex North when I came out here, and he was really kind to me



Monk, Giffin's theme to Graham Yost's dramatic series *Boomtown* got nominated for an Emmy. But the network has decided to replace it. "I did the theme and underscore for the first season and my theme was nominated for an Emmy—in fact I was the only person from *Boomtown* that got a nomination," Giffin laughs. "They didn't know that when they replaced me, and I hope it at least gave them pause. I feel like *Boomtown* is the kind of Seabiscuit you can cripple and it can still win the race." Yost brought Giffin on the show. "Graham Yost is a longtime friend, and he came to me first. I came up with this theme and played it for him over the phone—actually, I was singing it. He loved it even before I arranged it or orchestrated it, so I started building it from there."

Another element of *Boomtown* that the network plans to alter is its actual core concept—the idea of taking a single crime event and viewing it from various points of view, à la *Rashomon*, as the episode progresses. One of Giffin's jobs was to accentuate the differing points of view in his music. "We had a specific routine if it was a flashback or a flash forward. When there was a flashback to the

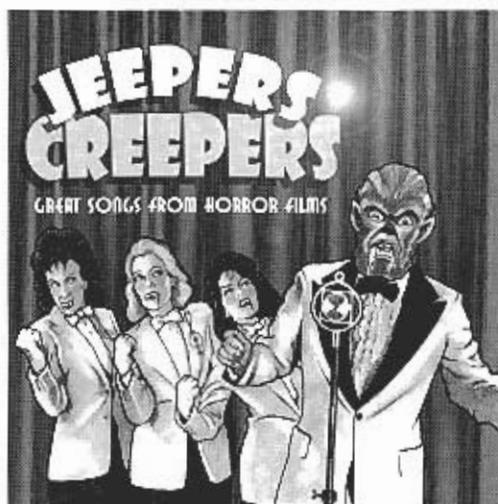
(continued on page 48)

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S.W.A.T. ★★★

ELLIOT GOLDENTHAL

Varèse Sarabande 302 066 501 2
14 tracks - 47:05

I appreciate when a film that should and could take itself extremely seriously allows intrusions of wit and self-deprecation. I also delight in nodding knowingly when a movie winks at its audience with a passing reference few people will catch. Elliot Goldenthal's clever score for *S.W.A.T.* was just such an experience.

S.W.A.T. is a late-summer action film based on a television show from the 1970s (whose theme song is featured on this album in "S.W.A.T. Sticker"). That show's underscore naturally played with the popular music conventions of the day. In 2003 Goldenthal successfully re-imagines those conventions with postmodern irony—a tongue-in-cheek attitude that colors the entire production, from the retro nature of the wacka-chicka guitars to the whimsy of cue titles like "My Big Black Assault Weapon," "AK-47 Scherzo" and "Three Chords in Two Minutes."

One thing Goldenthal doesn't quite carry over from the show is a strong melodic hook. The bulk of his score instead emphasizes a harmonic theme based on three descending chords that occasionally resolve, but usually in different, unexpected ways (a subtle tactic that's easy to overlook while viewing the film, and another wink to those in the know).

The album opens strongly with "Bullet Frenzy." Vintage Goldenthal, it's full of densely layered ostinatos, strident brass, and the bleed-in of electric guitars underneath otherwise sym-

phonic textures, adding an interesting machismo quality. Yet what truly makes this cue, and the entire score, successful is the use of shifting and asymmetric meters. Rhythm, usually relegated to a pedestrian role in film scores, adds tremendous spice to this music, often keeping the listener comfortably off-balance. In fact, the only time this score doesn't work is when Goldenthal (or the other artists on the album) relax the rhythmic intensity. For example, halfway through the CD comes "S.W.A.T. 911," performed by Danny Saber. It's a fine cue on its own, but the shock of hearing a straight four in the context of what we've just listened to is like hearing U2's four-beat version of Lalo Schifrin's "Mission Impossible Theme."

The other songs included are fine, but in general the second half of the album is not as strong as the first. Goldenthal begins to repeat himself and after you've

heard his ideas several times, they lose some of their luster. Even so, there is still more than enough swagger in this score to make it worth recommending. And if you were wondering, yes, "Three Chords in Two Minutes" does contain an endless repetition of three chords in succession, but at 1:53, it is just slightly under two minutes. "Wink, wink."

—Andrew Granade

Terminator 3: Rise of the Machines ★★★

MARCO BELTRAMI

Varèse Sarabande 302 066 481 2
21 tracks - 51:30

Jonathan Mostow's enthusiastic liner notes praise Marco Beltrami but with unintentional backhanded compliments such as, "he was early in his career and hungry to make his mark on a high-profile film." If you don't count *Scream* as "high profile," you at least have to count its two sequels, which got a ton of publicity and re-defined the horror genre (whether you like it or not!). This is an important point because Beltrami is simply treading water in *Terminator 3*. He already stabbed his way into the public's subconscious—and arguably made his mark—with his impressive Dimension horror scores, not to mention some beautiful writing for art-house films like *Minus Man*. Regardless of how you look at his career trajectory, Beltrami settles for old territory despite the exciting opportunities present in *Terminator 3*.

The score emphasizes forceful percussion elements that might have been cool if they were in *Scream*—but this isn't *Scream*, and the same methods are getting tired. Beltrami has written great

scores for past "sequel" films (*Dracula*, *Blade*); his music functioned well as a "follow-up," and also stood on its own. That's not the case here. Though filled with boundless energy, the music of *Terminator 3* ultimately wears thin—this is Beltrami's version of Christopher Young's *Hard Rain*. One track at a time is fine, but four relentless action tracks jammed in a row are too much to take. (Not surprisingly, the more sentimental cues, especially the ethereal track 17, are very effective and keep the album bearable.) In fairness, much of this problem can easily be blamed on the movie, which gleefully leaps from one action set piece to another. It barely leaves time for the Terminatrix to stand menacingly on her own as her creepy "breathing" theme plays (this idea was recently used to better advantage for *Mystique* in John Ottman's *X-Men 2*).

Much has been made of the decision to relegate the Brad Fiedel *Terminator* theme to the end credits of *T3*. In actuality, the theme appears only once in the original film (not counting the opening/end credits)—there's a piano version over the love scene and that's it. So what's the big deal? In *T3*, Beltrami largely avoids all the specific ideas from the prior *Terminator* scores (though there is a recurring percussive motif similar to one of Fiedel's) and uses full orchestra instead of muddy synths. Strangely, this choice may have caused a subconscious shift that kept many loyal *Terminator* fans from fully embracing *T3*. Someone might claim that *T3* "just didn't have that Terminator feel," and then be unable to articulate which specific aspect of the technical and cre-



ative team was most responsible for the shift in tone. I feel that the music—even more than the fact that there's a new director—contributed most to the loss of tonal continuity in the series.

Fans of Beltrami will enjoy this album as long as they aren't expecting any radical departures. And *Terminator* fans who buy it for the full-orchestral version of Fiedel's theme may be able to force themselves to like the Beltrami.

—Luke Goljan

The League of Extraordinary Gentlemen ★★★

TREVOR JONES

Varèse Sarabande 302 066 492 2
15 tracks - 54:41

Trevor Jones is no stranger to writing action/adventure scores, and it shows in his most recent effort, *The League of Extraordinary Gentlemen*. From the opening cue, "Dawn of a New Century," we know that this is going to be a big score. Big in the sense of orchestra size, but not so much in musical content.

The title theme has that familiar summer blockbuster sound—lots of heavy, syncopated strings and huge, low brass blasts. While it doesn't cover much new ground, it has a comfortable feel. We know this type of music and we like it.

"The Game Is On" stands out as the action cue that every movie of this type must have—with more syncopation, lots of percussion and quick-moving string lines. While the music for the film is well-written and orchestrated, it suffers from an overall blandness. It's strange that one can appreciate the craft that went into the writing and at the same time be bored by the perfect logic of it all. Trevor Jones uses all the right instruments at the right times. He knows how to deliver the necessary emotional cues to the audience for the thrilling adventure unfolding on the screen. But isolated from the movie, the music doesn't make for much more than ear candy. The London



Symphony Orchestra gives it their all, and the recording, done in the large hall at Abbey Road studios, sounds spectacular. It really is exciting when you crank up the hi-fi and let it roar. But, will you want to listen to it again and again? Probably not.

In addition to the orchestral score, there are two tracks that feature Ladysmith Black Mambazo. Both have wonderfully interwoven hushed vocals accompanied by small percussion. They certainly stand out from the orchestral cues, but make for a pleasant and interesting change of pace.

While it can't be heartily recommended, there really isn't anything bad to say about this score. Except that near-perfection can be a bit dull.

—Ian D. Thomas

Dreamcatcher ★★★

JAMES NEWTON HOWARD

Varèse Sarabande VSD 6456
13 tracks - 39:41

For a movie that limped away from the box office without leaving the slightest dent, *Dreamcatcher* does have a decent score. But after the majesty and richness of *Signs* and *Treasure Island*, James Newton Howard's first Stephen King soundtrack opens up the debate again as to whether film music has a duty to entertain outside the movie. For while there are two standout action cues, much of this slow-burning work is dominated by understated scoring punctuated by crashes of percussion, whining strings and crescendos.

Perhaps we're spoiled by *Unbreakable* and *The Sixth Sense*, but there's a lack of strong thematic

material this time around. The score is the musical equivalent of a sleeping dragon: You get the constant menacing ambient rasping of the dormant beast, but then when you least expect it—bang!—it wakes up with a vengeance. Jumpy, menacing and unnerving, this makes no excuses for being a pure horror score. The Hollywood Studio Orchestra is well served by a crisp recording that accentuates the sound of the silence in between the jolts. It's also refreshing to hear the orchestra supported by synths and samples in such a creepy manner.

The best tracks are the action cues "Henry Returns to the Cabin" and "Curtis and Owen Battle," but this reviewer felt frustrated that there isn't more of this kind of material on the disc. The military aspects of the score have been largely ignored, and the finale is woefully underrepresented.

This is horror music that does exactly what it sets out to do—don't expect it to be featured on any chillout compilation any time soon. Recommended with reservations.

—Nick Joy

Once Upon a Time in Mexico

★★★

ROBERT RODRIGUEZ, VARIOUS

Milan M2-36038A
18 tracks - 51:42

Robert Rodriguez does it all. He writes, directs, produces, shoots and edits his films. And in case you haven't heard, he's now writing his own scores.

Once Upon a Time in Mexico continues the drama that began with his indie classic, *El Mariachi*. And

again we find El Mariachi battling the bad guys in Mexico to the sound of some rockin' Latin tunes. The CD features the tried-and-true mixture of original score, source music and bits of dialogue. Now, before you start to cringe, I'll let you in on something: This isn't your typical movie/music tie-in kind of soundtrack where you have Blink 182 doing songs "inspired" by *Spiderman 14*—most of these songs are actually worth listening to!

Brian Setzer starts out with the stinging electric guitar track "Malaguena," played with only drums as an accompaniment. He blasts through just about every Tex-Mex guitar cliché known to mankind in about four minutes and leaves you ready to rock on.

More tracks follow by artists you may never have heard of, but they certainly know how to perform. Patricia Vonne sings longingly while backed by an acoustic guitar-based rock band. Marcos Loya breaks out the salsa with "Yo Te Quiero," which features more great guitar playing and a nice flute solo.

"Dias de Los Angeles" by Del Castillo has a modern flamenco sound, with wailing vocals and lots more acoustic guitar. But the overall champion for catchiness is Manu Chao's "Me Gustas Tu." It's incredibly simple, but will drill its sing-song melody into your brain in about 10 seconds. And it even features the first slide whistle solo I've ever heard!

Not every song works. Juno Reactor's "Pistolero" is an insipid little tune that sounds like you're back in 1986 at the dawn of cheap samplers. Of course, that may have been the idea, but are the sampled cartoon bullet ricochets really necessary?

Robert Rodriguez contributes several tracks of original score, but I found most of them a bit lackluster. "Eye Patch," however, is interesting, with wailing flamenco vocals backed by acoustic guitars—it has an exciting and exotic flair.

Overall, this album may not be a winner with film score purists, but for those of you looking for a good compilation for your next road trip through the dusty Southwest, you may be pleased with the album's vibe. —I.D.T.

Freaky Friday ★★★ 1/2

ROLFE KENT, VARIOUS

Hollywood 2061-62404-2

16 tracks - 48:51

Rolf Kent's sprightly score instantly evokes the likes of Danny Elfman and John Ottman, with quirky rhythms and instrumentation—but somehow it remains fresh. Covering a variety of flavors from bouncy to intense to heartwarming, the single Kent cue ("Fortune Cookie") that made it to this album is a good representation of the underscore. Films like *Freaky Friday* tend to rely heavily on source music anyway, so Kent's job was basically to thread scenes together. That said, the score is surprisingly good, much better than one might have expected from a live-action Disney flick like this one. It's still hard to justify recommending that you run out and buy the CD, since it's basically four minutes of score—unless you desperately want to hear Joey Ramone sing "What a Wonderful World" or Bowling for Soup cover "Baby One More Time." Kent has, however, done a great job with the score, and, hopefully, we'll see a full release. —L.G.

Passionada ★★★

HARRY GREGSON-WILLIAMS

Varèse Sarabande 302 066 497 2

17 tracks - 41:37

Passionada, a romantic comedy, played at last year's Seattle International Film Festival and eventually got a very limited theatrical release (late summer of 2005). The Dan Ireland film relates the story of three generations of Portuguese women in a small Massachusetts fishing community.

The "Main Titles" presents a bittersweet theme emphasizing solo guitar—hands-down the best

cue on the album. This is not representative of the entire score, however, as we are treated to stylized rock in "Vicki on Her Bike," quasi-minimalism in "Beck the Cardcounter" and samba with Spanish guitar in "The Bakery." The score also passes through Thomas Newman's *American Beauty* territory, with an expected stopover at Zimmerville in "What Charlie Wants," the final score track (14 tracks, totaling 28:09, are underscore). Gregson-Williams' thematic ideas are beautiful, and



the album's only real hindrance is that the better ideas are seldom developed.

The rest of the album is made up of two Fado songs, well performed by Portuguese vocalist Misia, along with a selection from the classic film *Black Orpheus*, Jobim's "A Felicidade." The performance by a group called Suba updates the sound appropriately.

—Steven A. Kennedy

Creepshow (1982) ★★★ 1/2

JOHN HARRISON

La-La Land LLLCD 1007

14 tracks - 66:46

Imagine the hype: Stephen King and George A. Romero, two masters of horror, collaborate for the first time on a film based on cult fave E.C. Comics. *Creepshow* was the result, and while it has good scares, the film went more for the comic/camp element than the horror. Anthology movies are always uneven affairs (remember *Four Rooms* or *Twilight Zone: The Movie?*), and, in my opinion, only two out of *Creepshow's* five tales always uneven affairs (remember *Four Rooms* or *Twilight Zone: The Movie?*), and, in my opinion, only two out of *Creepshow's* five tales work well. Still, I have always had affection for it, due in no small part to the surprising score by John Harrison.

Harrison was a very unlikely choice to score this high-profile movie; he had never scored a major motion picture and was already on the *Creepshow* crew as the assistant director to Romero. But Romero liked Harrison's ideas for the movie's musical direction and gave him the job. Mostly synthesizer-based, the score has a catchy, Elfman-esque main-title theme (pre-Elfman) that blends the gothic with the goofy. Each of the film's five chapters has its own musical flavor, but only one of them is as infectious and melodic as the main theme.

"Father's Day" and "Something to Tide You Over" are ensemble pieces about murder and the subsequent revenge by the murdered parties. While each has its charm, the comic-book endings are a bit of a letdown. As for the music, the early '80s synth sounds

are charming, especially in "Father's Day." And the evil "Camptown Races" theme for "Something to Tide You Over" is a winner.

"The Lonesome Death of Jordy Verrill" and "They're Creeping Up on You" were essentially one-man shows (spotlighting Stephen King and E.G. Marshall, respectively). King's segment is probably the weakest in the film (where a country hick is overwhelmed by rapidly growing space grass that came from a meteorite that landed in his yard). The music is more sound effects-based than melodic, but it is totally in keeping with the tone of the segment. (And much of this episode is tracked with library music. Anything fully orchestral in the film itself is library music and not Harrison, and there's a lot.) "Creeping" is more successful at maintaining a paranoid atmosphere, with Marshall as a recluse obsessed with cleanliness. Like "Jordy," however, the atonal music and various noises don't make for a great listening experience, however effective they are in the film.

The best story both dramatically and musically is "The Crate." Romero and King are at their gruesome best here, and Harrison also gives us a great musical hook: the piano. Like John Carpenter before him (and Christopher Young after), Harrison realized that the sound of a piano in a horror situation can be plain scary. In the midst of the synthesizer-drenched cue, Harrison adds a rapid, almost Baroque piano solo that's both melodic and memorable. This is probably why this segment is given the longest amount of CD space on the soundtrack. (The CD is mislabeled by the way: "The Crate" is actually tracks 5 and 6, "Creeping" is track 7 and the "Epilogue" and "End Credits" are both on track 8.)

Originally available on CD only in Japan, La-La Land

Records has finally released a stateside version, with many bonus tracks (none, however, from *Creepshow*), including unreleased Harrison music from the *Tales From the Darkside* TV show, as well as some projects that never saw the light of day. Harrison has since become a reputable composer, writer and director, and his early projects hold up; this CD is a must for horror movie and score fans.

—Cary Wong

Brubaker (1980) ★★★★★

LALO SCHIFRIN

Intrada Special Collection Volume 10
33 tracks - 65:11

If variety is the spice of life, then Lalo Schifrin is one spicy dude. He's a whole lot more than the guy who wrote the *Mission: Impossible* theme. While most readers are probably familiar with the wide variety of styles he is capable of, a few of you might still need convincing. And for those of you, there's Intrada's new release of *Brubaker*.

While it's true that the public mostly avoided this Robert Redford vehicle back in 1980, the score is definitely worth spinning today. "Theme from Brubaker" has a familiar '70s pop vibe to it, with guitars and harmonica trading places in the spotlight against an easy, breezy backing. And if you like your country music old-fashioned, you're sure to be pleased with "So Far From Love," a vocal track that wouldn't sound out of place blasting out the window of an old, rusty pick-up.

"Country Living" is a catchy instrumental with energetic players who all seem to be having a blast trading licks. "Fiddles & Broomsticks" features a similar combo bangin' out the crazy hillbilly jams of a real barn-burner. Hold on a minute—isn't Lalo Schifrin from Argentina? So, where the heck did he learn this stuff?

But wait, there's more. How



about the down-home blues in "Wakefield Blues." And if you want some R&B to go with that, try listening to "Out of Town." It's got a sexy groove, with a hot, sultry sax soloing over a small combo's urban funk. Say, did someone say funk? Well, that's on another track called "Relations." It features that early-'70s organ combo sound with funky guitars and drums backing a cool stereo Hammond B3.

And, yes, there's even more. The more traditional symphonic compositions take up about a third of the album and feature interesting cues like "The Man on the Bottles," with its repetitive strings and sinister brass. And let's not forget the big-band number! Oh, you get the idea...

While it's not unusual to find film scores that feature wide ranges of music, they're usually compilations of various artists with some original score thrown in. *Brubaker*, on the other hand, is all Schifrin. And even with all the styles tossed together, the cues manage to work together and still sound like he wrote them. If you like variety in your film scores, then buying this CD is a mission you should accept!

—I.D.T.

The Third Man (1949/2003)

★★★★½

ANTON KARAS

Silva Screen SIL-CD 1151
20 tracks - 48:03

Legend has it that shortly after completing the major shooting for *The Third Man*, the film's director, Carol Reed, wandered into a Vienna cafe, where



he heard Anton Karas playing the zither. The odd, rhythmic tones of this Greek folk instrument beguiled Reed, and he immediately invited the cafe performer to score his movie—one of the bleakest portraits of postwar Europe ever made.

Karas, thank goodness, agreed to this strange offer. He brought his zither into the studio, and, over the course of a couple of days, he improvised sounds and melodies as he watched the film. In 1949, when David O. Selznick released the picture, this quickly written and performed music knocked over audiences on both sides of the Atlantic; as a matter of fact, "The Harry Lime Theme," named for Orson Welles' character, rose to the top of the popular-music charts.

Because of the impromptu recording process, however, a clean, original copy of the music has not been available for general consumption. For instance, when Soundtrack Factory reissued the score (as a bootleg) to mark the movie's 50th anniversary, the project's producers did not bother to separate the music from the other elements captured on the film's soundtrack, like dialogue and sound effects. These inclusions, no doubt, disappointed many people—including me.

Now, however, Silva Screen has gone to great effort to re-record the score in a manner that mimics Karas' performance as closely as possible, while freeing it from screenwriter Graham Greene's ironic voice-overs and conversations.

Featuring Gertrud Huber, a classically trained zitherist, this new product includes all of the picture's major themes, most of its underscore and even the tolling bells of Big Ben, which open the film. In addition, this enhanced CD includes symphonic versions of "The Harry Lime Theme" and "Cafe Mozart Waltz" (performed by the City of Prague Orchestra) and a video of Huber playing her zither. And though a handful of dialogue clips do appear, they've been pulled, by and large, from scenes that appear without Karas' accompaniment; and therefore your stereo's program button can remove these snippets harmlessly, restoring the score's structure, rather than gutting it. With comprehensive liner notes and a crystal clear sound, this "authentic" reproduction ought to please Karas aficionados. Our long wait, in other words, is over.

—Stephen B. Armstrong

Varèse Sarabande A 25th Anniversary Celebration, Vol. 2

★★★★½

VARIOUS (58 composers)

Varèse Sarabande - VCL 07031021

Disc One: 18 tracks - 75:48

Disc Two: 19 tracks - 76:59

Disc Three: 18 tracks - 75:32

Disc Four: 19 tracks - 77:37

A few years back, singer Joni Mitchell released two retrospective CDs: One was called *Hits* and the other *Misses*. The *Misses* album was by far the more interesting, since it comprised songs Mitchell liked but that never caught on with the general public. This second volume of Varèse Sarabande's 25th Anniversary Celebration could also be dubbed "Misses," and strange as it may seem, it, too, is better than the other volume—at least so far as serious score collectors are concerned.

Collecting and appreciating movie scores is a highly specialized hobby, and much of the time it's the enjoyment of the

esoteric that makes it all so fun. Producer Robert Townson had a huge task on his hands with the first volume of four CDs—it had a wide release, targeting not only film score fans but those casual listeners who might be attracted to the low price and huge amount of music. As Townson writes in his liner notes, this second volume has no such pretense. This one is for music he loves, regardless of the popularity or recognizability of the movie or its score.

And, boy, was he right about that. For one, this set features the same number of Joel Goldsmith cues as it does Jerry Goldsmith. And just look at the back cover—these entries could be a who's who of late late show movie repertoires. Yes, there are a couple of hits. Umm, *Alien*³ was a hit, wasn't it? I think *Cruel Intentions* and *Vertical Limit* made some money, right? *The Linguini Incident*. Who was in that one again? *Sky Bandits*? *Bloodline*? Yikes.

But that has always been the charm and reliability of Varèse Sarabande. I mean, who else would even think to release William Ross' score to *My Dog Skip*? And thank goodness they did, because it's one of the better scores of the last few years. There are many similar gems in this second compilation. In fact, a great deal of my all-time favorites are here, along with several treasures I had yet to discover.

Some favorites include Basil Poledouris' dreamy piano score for *It's My Party*, Danny Elfman's moody *Dolores Claiborne*, Ray Cook's beautiful *Careful He Might Hear You* and (I swear Cliff Eidelman is not paying me to be this score's cheerleader) the epic *Christopher Columbus: The Discovery*, which makes a rousing finish to the collection. Also worth mentioning are the composers overlooked in the first volume who make a showing here, including Elliot Goldenthal, John Ottman,

Ennio Morricone and Bruce Broughton. One odd choice, however, is the first cut of the collection, Korngold's *Kings Row*, which seems to have been chosen to demonstrate how similar the theme is to John Williams' *Star Wars*. However, the short cue ends abruptly with a sonic glitch.

There seems to be more rhyme and reason to the ordering on the second volume as well. There's a run of animal movies on Disc One, a jazzy stretch at the end of Disc Two, and an Asian motif taking over toward the end of Disc Four. The best grouping, however, is the action section at the beginning of Disc Two. It begins with what's probably the most recognizable score of the collection, Trevor Rabin's *Deep Blue Sea*. This theme has been used in so many movie trailers, it may soon surpass the champ, Randy Edelman's *Dragon*. From there, you get a fun theme from John Powell's *Evolution*, followed by a wonderful cut from Jerry Goldsmith's out-of-print *The 'Burbs*. And how wonderful to also have a selection from John Williams' contribution to the *Amazing Stories* TV series, "The Mission."

This is an amazing CD collection for film score fans, but it can only be purchased through the Varèse Sarabande website and is available only until the end of 2005. It costs slightly more than the first volume (at \$26.99), but it's well worth it.

—C.W.

The (2002) Henry Mancini Institute Orchestra ★★★★★
PATRICK WILLIAMS, VARIOUS

Concord 2194-2
13 tracks - 73:34

The Henry Mancini Institute, founded in 1997 by Jack Elliott, holds a summer educational program that serves as a potential professional starting ground for instrumentalists and composers from around the



world. The students are given full scholarships to study and perform with some of the finest living musicians during a four-week program. Toward the end of the season, the Institute holds a free concert series that shows off the many artists who have spent the summer there. The organization relies on a variety of donations to fund its programming, and individual donations can be pursued at the website address below.

The CD at hand is the group's first live production and should help spread the word about this organization. The album is essentially a live concert performance recording of a "student" orchestra. Still, these are high-quality musicians from around the world. The CD boasts an impressive selection of works that shame most current classical recordings by name-brand orchestras. The sound is impeccable and the general sound image is impressive, with well-placed microphones adding a terrific level of detail. There are occasional mistakes, but they're few and far between.

Patrick Williams, the artistic director of the Institute, slips a couple of his own works into

the program. *Cascades* is a jazzy number that serves as a showcase overture for orchestra as well as for the solo pianists Mahesh Balasooriya and Daniel Szabo. The work owes a lot to Gershwin, but it's a worthy addition to the pops repertoire. *A Bird From Missouri* is another brilliant pops piece which places a big Americana film sound into a mix that includes a saxophone jam section and a hoedown—and somehow it manages to layer all three ideas together for the exciting finale.

The "Suite" from *Close Encounters* is somewhat different from Williams' own Boston Pops performances, focusing primarily on the "Resolution" music from the finale. The album's other film work is, naturally, Mancini's "Hong Kong Fireworks" from *The Revenge of the Pink Panther*. It makes for an apt closer to an awesome program.

The album also boasts several showpieces for solo instrumentalists interspersed with the film and jazz numbers. Roger Kellaway's arrangement of Django Reinhardt's "Nuages" starts off impressionistic before turning into a wonderful Grappelli-inspired violin number lead by Yue Deng. The other new jazz pieces could play well on any smooth-jazz station.

Pieced together from a variety of performances, but heavy on the jazz side, this CD makes for an excellent listen. Though not entirely a film music disc, the album is recommended to jazz fans and to those wishing to lend an enthusiastic hand of support to a deserving organization. —S.A.K. The CD is available at www.manciniinstitute.org.

A Star Is Born ★★★★★^{1/2}
HAROLD ARLEN, IRA GERSHWIN, RAY HEINDORF

Columbia/Legacy/Sony Music Soundtrax
26 tracks - 78:11

All right, I'll admit it. I was the kind of nine-year-old
(continued on page 43)

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NEW RELEASE

□ Vol. 6, No. 17

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

JERRY GOLDSMITH, et al

TV Produced: 1963-67

Studio: M-G-M • Genre: Secret Agent

Silver Age Classics

CD released: Oct. 2003

Mono/Stereo • Disc One: 77:54

Mono/Stereo Disc Two: 76:29

Because you demanded it: Another 2CD set of the classic TV series scores, including music by Fried, Shores, Riddle and more. Two unused versions of the theme and stereo suites from the feature films are included. **\$19.95**



NEW RELEASE

□ Vol. 6, No. 16

The Brothers Karamazov

BRONISLAV 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—composed by one of the novel's greatest fans. Kaper draws upon Prokofiev, gypsy melodies and his natural gift for dramatic writing to create a classic soundtrack. **\$19.95**



□ Vol. 6, No. 15

Wild Rovers

JERRY GOLDSMITH

Film released: 1971

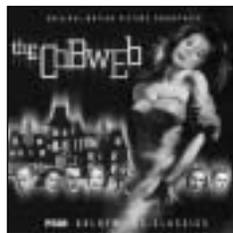
Studio: M-G-M • Genre: Western

Silver Age Classics

CD released: Sept. 2003

Stereo • 79:14

A favorite score gets the deluxe, definitive treatment from FSM. This CD includes the never-before-released film recording (39:47); the expanded LP recording (35:59); plus bonus vocal tracks, all in stereo. **\$19.95**



□ Vol. 6, No. 14

The Cobweb/Edge of the City

LEONARD ROSENMAN

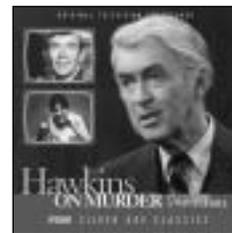
Films released: 1956, 1957

Studio: M-G-M • Genre: Drama

Golden Age Classics

CD released: Sept. 2003 • Stereo • 51:54

Two early scores by one of cinema's most distinctive voices: *The Cobweb* is the first 12-tone score for movies; this release features the complete score in stereo (36:41). *Edge of the City* is a reprise of the thrilling mono suite originally released on LP. **\$19.95**



□ Vol. 6, No. 13

Hawkins on Murder/Winter Kill/Babe

JERRY GOLDSMITH

Films broadcast: 1973, 1974, 1975

Studio: M-G-M • Genres: Crime, Biography

Silver Age Classics • CD released: July 2003

Stereo • 77:24

Three TV movie scores, all in stereo: *Hawkins* (16:51) is a courtroom drama featuring Jimmy Stewart; *Kill* (17:58) is a dramatic pilot for Andy Griffith; *Babe* (26:41) is the Emmy-winning story of Olympic star Babe Didrikson Zaharias. Includes 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 (and one of his few on CD) is sensitive, rich and melancholy as befits the tangled personal relationships of the film. CD features album sequence from Citadel LP followed by bonus tracks. **\$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

One movie, three scores: This tale of obsessive love features music by a quartet of noted composers Legrand (18:59); Barry & Walker (26:19); Phillips (31:48). Remixed from the original stereo masters, it's a one-of-a-kind trio. Special price: **\$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

Our Mother's House (31:18) is the story of orphans and their dead-beat dad; *The 25th Hour* (27:31) follows one man's tragicomic journey during WWII. 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 scoring writes a bouncy, rich score for Mark Twain's classic tale.

Originally planned as a musical, our CD includes snippets of songs in the score as well as rare demos. **\$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: *Soylent Green* (40:21) features a mix of pop, classical and avant-garde sounds; *Demon Seed* (39:28) is a wild blend of the electronic and symphonic. Stereo with mono alternates. **\$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/Swashbuckler

Golden Age Classics

CD released: May 2003

Stereo • Disc One 70:31 • Disc Two 78:21

Knights (86:25) is the complete film recording of Rózsa's thunderous, epic score; *Thief* (56:47) is a rousing swashbuckler in the Korngold mold. **\$24.95**



□ Vol. 6, No. 6

All Fall Down/The Outrage

ALEX NORTH

Film released: 1962/1964

Studio: M-G-M

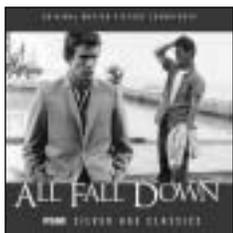
Genre: Drama/Western

Silver Age Classics

CD released: Apr. 2003

Stereo • 52:54

Two complete scores by the great Alex North: *All Fall Down* (38:24) is hushed, sweetly jazzy score to family/coming-of-age drama. *The Outrage* (14:29) is spare music to western remake of *Rashomon*. **\$19.95**



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□ Vol. 6, No. 5

Green Fire/Bhowani Junction

MIKLÓS RÓZSA

Film released: 1954/1956

Studio: M-G-M

Genre: Adventure/Drama

Golden Age Classics

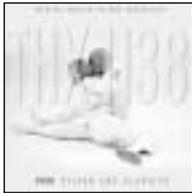
CD released: Apr. 2003

Stereo/Mono • 79:20

Green Fire is an adventure set in Colombia with a gorgeous symphonic main theme; *Bhowani Junction* is a politically charged romance sporting indigenous, "world-music" source cues. **\$19.95**



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□ 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
George Lucas' first film is a startlingly original vision of a dystopian future. Composer Schifrin adds a fascinating score ranging from avant garde soundscapes to cheeky plays on Latin jazz. The CD includes many unused passages and is entirely in stereo. **\$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
Vincente Minnelli's excellent Southern family drama is highlighted by a masterful score by Bronislau Kaper, weaving together romance, tension and violence. All of the music from the film is present, plus numerous 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
This '60s Cold War nailbiter is enhanced by Legrand's offbeat, epic scoring for orchestra. Remixed for superior sound, and resequenced into film order, this dramatic score gets the deluxe treatment 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
Miklós Rózsa's magnificent historical music for the 1620 voyage of the Mayflower, from his most fertile period of epic scoring. Includes the complete soundtrack as used in the film (47:00) plus a bevy of alternates (32:35). **\$19.95**



□ Vol. 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: *Never So Few* (42:18) blends action and romance, while *7 Women* (31:27) is more introspective, but with a big, exciting title theme for the Mongol horde. **\$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 the brooding melancholy expected of a mature "psychological western." This fan favorite has been remixed from the original stereo masters. **\$19.95**



□ Vol. 5, No. 18
The Man From U.N.C.L.E. Vol. 1
JERRY GOLDSMITH, et al
TV Produced: 1963-67
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
America's first hit spy TV series features varied, jazzy, high-energy music. All of Goldsmith's scores plus scores by six others (inc. Fried, Schifrin, Scharf, Stevens) are represented on this 2-CD set. **\$24.95**



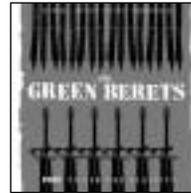
□ Vol. 5, No. 17
The Seventh Sin
MIKLÓS RÓZSA
Film released: 1958
Studio: M-G-M
Genre: Drama
Golden Age Classics
CD released: Dec. 2002
Mono • 59:26
This reworking of *The Painted Veil* inspired Rózsa to apply three of his signature sounds; film noir, exotic and epic film scoring techniques combine to create a unique and unmistakable score. Includes source music suite. **\$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
The Prize is an early Jerry Goldsmith action-suspense gem for a Hitchcock-styled thriller. CD features complete stereo score plus source music and vintage re-recorded LP cuts. **\$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 (Two men and one woman struggle in post-apocalyptic NYC), embellishes end-of-the-world loneliness and doom with romantic splendor. Premiere release of complete stereo score. **\$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
The first major U.S. film to address the Vietnam conflict features a stirring symphonic score, befitting an action movie directed by and starring John Wayne. All of Rózsa's music is here (plus "The Ballad of the Green Berets") in excellent stereo. **\$19.95**



□ Vol. 5, No. 13
Scaramouche
VICTOR YOUNG
Film released: 1952
Studio: M-G-M
Genre: Costume Adventure
Golden Age Classics
CD released: Sept. 2002
Mono • 62:28
The last of the Golden-Age swashbucklers by Rafael Sabatini (*Captain Blood*, et al) gets a heroic and charming score by the prolific Victor Young. This premiere release includes all of the score, plus alternates, unused and source cues. **\$19.95**



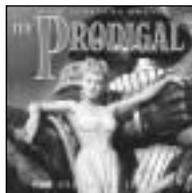
□ Vol. 5, No. 12
The Gypsy Moths
ELMER BERNSTEIN
Film released: 1969
Studio: M-G-M
Genre: Drama
Silver Age Classics
CD released: Aug. 2002
Stereo • 61:08
This tale of barnstorming skydivers contrasts robust, action-oriented cues and sweeping Americana with softer, bittersweet melodies. CD features complete underscore plus nightclub and marching band source cues. **\$19.95**



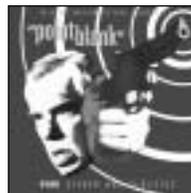
□ Vol. 5, No. 11
Above and Beyond
HUGO FRIEDHOFER
Film released: 1952
Studio: M-G-M
Genre: WWII
Golden Age Classics
CD released: Aug. 2002
Mono • 55:44
This combination of wartime drama and domestic struggle is driving by a stirring, progressive score, with one of Friedhofer's greatest main titles. Complete, chronological score in best possible monaural sound. **\$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 starring Robert Culp and Bill Cosby: "So Long, Patrick Henry," "The Time of the Knife" "Turkish Delight," "The Warlord" and "Mainly on the Plains." First three & theme in stereo; all OST, not LP recordings. **\$19.95**



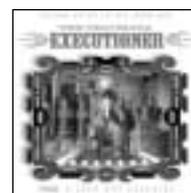
□ Vol. 5, No. 9
The Prodigal
BRONISLAU KAPER
Film released: 1955
Studio: M-G-M
Genre: Biblical Epic
Golden Age Classics
CD released: July 2002
Stereo • 75:11
Complete stereo score for gargantuan biblical epic starring Lana Turner features male and female choruses, solos, source cues and thundering symphonic glory. Includes unused alternate cues. **\$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 films based on D.E. Westlake's crime novels: *Point Blank* (39:38) is a landmark 12-tone score, ethereal and strange; *The Outfit* (38:16) features a dark, pulsating score punctuated with unexpected melody. **\$19.95**



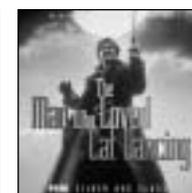
□ Vol. 5, No. 7
On the Beach/The Secret of Santa Vittoria
ERNEST GOLD
Film released: 1959, 1969
Studio: United Artists
Genre: Drama, Comedy
Golden Age Classics
CD released: June 2002
Stereo • 70:59
Two scores from the films of director Stanley Kramer on one CD. *Beach* is a gorgeous symphonic score ingeniously interpolating "Waltzing Matilda"; *Secret* is a lyrical slice of "Italiana," with one bonus cue. **\$19.95**



□ Vol. 5, No. 6
The Executioner
JERRY GOLDSMITH
Film released: 1970
Studio: M-G-M
Genre: Black Comedy
Silver Age Classics
CD released: May 2002
Stereo • 39:39
The main theme charmingly blends Americana, Dixieland and circus sound, but the score touches all the bases, from bluegrass to avant-garde to full-scale action. This first-release ever is complete, with every note in excellent stereo. **\$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—flamboyant, but naturalistic as well. Remixed and remastered in stereo, this CD doubles the playing time of the LP including bonus tracks of vocals, piano demos, and a jazz trio improv of the main title. **\$19.95**



□ Vol. 5, No. 4
The Man Who Loved Cat Dancing
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 lost gem from Williams' melodic, pre-blockbuster career, plus Legrand's unused, unheard take on the same material. A rare opportunity for collectors—all in stereo! **\$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

Herrmann's last studio project is sweepingly romantic, surging with passion and haunting in its use of melody. The complete score from the original three-track recording with liner notes by Christopher Husted, manager of the Herrmann estate. **\$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 by the master of speculative soundtracks. Jagged action cues, Coplandesque nostalgia, bracing electronics and more 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

Premiere of Rózsa's heartfelt, stirring accompaniment to the tragic tale of Vincent van Gogh. A favorite of the composer, this CD has been remixed from the three-track masters with bonus alternate cues and more. One of the greatest film scores! **\$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

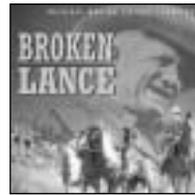
Farewell, My Lovely (33:06) is symphonic jazz score for '70s noir classic; *Monkey Shines* (40:41) is leitmotivic suspense score for George Romero monkey thriller. **\$19.95**



□ 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 score for Biblical epic emphasizes romance, action and religion, interpolating themes from *The Robe* by Alfred Newman. Plus bonus tracks (11:06) and remixed cue from *The Egyptian* (5:04). **\$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 (*Pinocchio*) provides a dark, rich Americana score to this adaptation of *King Lear* set in the American 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

This wacky comedy starring Shirley MacLaine and Peter Ustinov is the earliest feature film soundtrack by John Williams available on CD. Johnny does Arab go-go music! **\$19.95**



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

Piano Concerto by Kenneth 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 sports fabulous sound from the legendary Goldwyn scoring stage. Whimsical, melodic and magical. **\$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 Classics
CD released: Nov. 2001
Stereo • 75:15

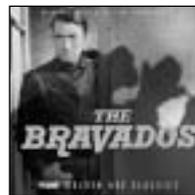
This pair of films by Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby *Vertigo*"). **\$19.95**



□ 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

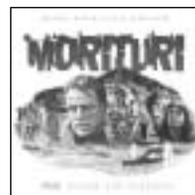
The Illustrated Man is one of Jerry Goldsmith's most haunting sci-fi creations, with airy beauty, solo female vocalise, early electronics, strange effects and an aggressive climax. **\$19.95**



□ Vol. 4, No. 13
The Bravados
ALFRED NEWMAN &
HUGO FRIEDHOFER

Film released: 1958
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Sept. 2001
Stereo (some bonus tracks in mono) • 69:34

Two Hollywood legends collaborate for a rich, handsome western score with a memorable, driving main theme and darkly brooding interior passages. **\$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

Morituri (41:46) is in Goldsmith's percussive '60s style; *Raid on Entebbe* (15:29) features suspense, pulsating action, and Israeli song climax. **\$19.95**



□ Vol. 4, No. 11
The Best of Everything
ALFRED NEWMAN

Song by Newman & Sammy Cahn,
Perf. by Johnny Mathis
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 is a romantic gem; think New York at twilight. Complete score (48:21) in stereo, plus some bonus tracks in mono. **\$19.95**



□ Vol. 4, No. 10
Voyage to the
Bottom of the
Sea
PAUL SAWTELL &
BERT SHEFFER

Song by Russell Faith,
Perf. by Frankie Avalon
Film released: 1961
Studio: 20th Century Fox
Genre: Sci-fi/Irwin Allen
Silver Age Classics
CD released: July 2001
Stereo • 55:55

Thundering B-movie hysteria plus soothing, romantic undersea passages for the film that launched the hit TV show. **\$19.95**



□ Vol. 4, No. 9
Between Heaven and
Hell/ Soldier of Fortune
HUGO FRIEDHOFER

Films released: 1956/55
Studio: 20th Century Fox
Genre: WWII/Adventure
Golden Age Classics
CD released: July 2001
Stereo • 73:00

A superlative Hugo Friedhofer doubleheader: *Between Heaven and Hell* (complete: 40:18) is a moody war thriller; *Soldier of Fortune* (surviving tracks: 32:41) 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 (TV)/Americana (feature)
Silver Age Classics
CD released: June 2001
Mono (Room 222)/Stereo &
Mono (Ace Eli) • 71:37

Room 222 (12:15) comprises theme and two episode scores for popular sitcom; *Ace Eli* (59:21) an obscure barnstorming movie. **\$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 of Scottish minister Peter Marshall receives rich, reverent, melodic score by Alfred Newman; CD features complete score 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: Cop Thriller
Silver Age Classics
CD released: May 2001
Stereo & Mono (I)/
Stereo (II) • 75:01

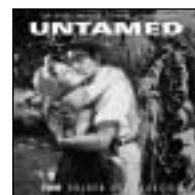
Cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist. First (37:52) includes unused music; sequel (37:09) a bit more traditional. **\$19.95**



□ 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

At last! the classic Newman/Herrmann collaboration for Fox's historical epic. Original stereo tracks were believed to be lost or unusable, but this CD features every surviving note. **\$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

19th century African colonialist adventure starring Susan Hayward receives thrilling adventure score by Franz Waxman in first-rate sound. Wonderful main title, love theme. **\$19.95**



□ Vol. 4, No. 3
The Towering Inferno
JOHN WILLIAMS

Film released: 1974
Studio: Warner Bros./20th Century Fox
Genre: Disaster/Irwin Allen
Silver Age Classics
CD released: Apr. 2001
Stereo • 75:31

Disaster masterpiece gets premiere CD release, doubled in length from the LP. Fantastic main title, climactic action cue; plenty of moody suspense and romantic pop. **\$19.95**



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□ Vol. 4, No. 2
How to Succeed in Business Without Really Trying
ALFRED NEWMAN & CYRIL MOCKRIDGE
Film released: 1953
Studio: 20th Century Fox
Genre: Comedy/Romance
Golden Age Classics
CD released: Mar. 2001
Stereo • 70:03
Marilyn Monroe comedy features period songs adapted as instrumental underscore. "Street Scene" (5:36) conducted by Alfred Newman opens the movie and CD. **\$19.95**



□ Vol. 4, No. 1
Conquest of Paradise/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
Final Apes films get vintage score by Scott (38:47, w/unused cues) and Rosenman (34:43), plus TV theme (1:13). **\$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
Fantastic undersea adventure score gets premiere release of original stereo tracks, albeit with minor deterioration. Lots of harps, "underwater" color, seafaring melodies. **\$19.95**



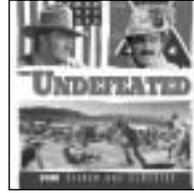
□ Vol. 3, No. 9
The Stripper/Nick Quarry
JERRY GOLDSMITH
Film released: 1963/68
Studio: 20th Century Fox
Genre: Drama/Action, TV
Silver Age Classics
CD released: Jan. 2001
Stereo (Stripper)/Mono (Quarry) 73:35
Early Goldsmith feature (42:01, plus 21:06 bonus tracks)—is in romantic Alex North style. *Quarry* (10:27) is a TV rarity—sounds like *Film* music. **\$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
Paul Newman/Joanne Woodward soap opera features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. **\$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 produced at time of '60s TV show features Neal Hefti's theme, Nelson Riddle's Bat-villain signatures, swingin' underscoring and larger action setpieces. **\$19.95**



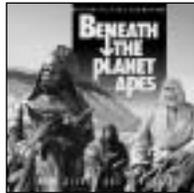
□ Vol. 3, No. 6
The Undeclared Hombres
HUGO MONTENEGRO/DAVID ROSE
Film released: 1969/67
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Sept. 2000
Stereo • 72:33
Western doubleheader: *The Undeclared* (w/John Wayne, 47:33) is accessible and symphonic. *Hombre* (w/Paul Newman, 21:30) is moodier, sensitive—a quiet gem. **\$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
Vintage score is "Johnny"'s most elaborate for a comedy, with long setpieces, groovy title theme, and orchestral underscoring foreshadowing his dramatic works. **\$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
Classic Goldsmith war score enhances docu-drama take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese instrumentation. **\$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
Second Apes pic gets atonal score by Leonard Rosenman with many avant-garde highlights. Includes complete original tracks (46:03) plus 1970 LP re-recording with dialogue (26:34). **\$19.95**



□ Vol. 3, No. 2
The Omega Man
RON GRAINER
Film released: 1971
Studio: Warner Bros.
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Mar. 2000
Stereo • 65:39
Charlton Heston sci-fi classic features one-of-a-kind symphonic/pop fusion by the late Ron Grainer. Unforgettable themes, period effects; great stereo sound quality. **\$19.95**



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



□ **VOLUME 2**, No. 9
The Flim-Flam Man/A Girl Named Sooner
JERRY GOLDSMITH
Fिल्ms released: 1967/1975
Studio: 20th Century Fox
Genre: Drama/Americana
Silver Age Classics
CD released: Jan. 2000 • Stereo (Flim-Flam)/Mono (Sooner) • 65:20
A rural Americana doubleheader: *Flim-Flam* (34:37) stars George C. Scott as a Southern con man; *Sooner* (30:43) is smaller, sensitive TV movie score. **\$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
Early Goldsmith western score is presented in complete form (55:43) in mono, with some cues repeated in stereo. Includes delightfully bizarre vocal version of the main theme. **\$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 cinema masterpiece; the complete score is appropriately theatrical, perfectly drawn. *Leave Her to Heaven* is more dramatic, 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 of many scores for John Wayne is a western gem, with rhythmic main title and high-tailing action music. Think in terms of "The Magnificent Eight." **\$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" Tyrone Power historical adventure gets exciting, robust score by Alfred Newman, newly mixed into stereo. Glorious main title, stirring love theme. **\$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 John Barry score 20 years before *Dances With Wolves*. Song "The Good Times Are Comin'" performed by Mama Cass; many bonus tracks. **\$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
Fox's colorful 1954 adaptation of the famous epic comic strip features stirring adventure score by Franz Waxman in "leitmotiv" style, a *Star Wars*: hero, villain, princess, mentor. **\$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
Patton (35:53) is complete OST to WWII biopic classic. *Phoenix* (40:51) is a rare album release for Frank De Vol, a rousing adventure/survival score. **\$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
Burt Reynolds/Raquel Welch western gets explosive score, heavy on Mexican colors and guttural action. CD features score twice, in stereo and in mono with slight variations. **\$19.95**



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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 Classics
CD released: Jan. 1999 • Mono
Disc One: 61:06 Disc Two: 73:20
Star Trek and The Man from U.N.C.L.E. composer gets 2-CD release of creepy, early horror scores, packaged in slimline case; same shipping as one CD. \$29.95



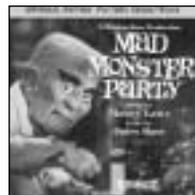
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Fantastic Voyage
LEONARD ROSENMAN
Film released: 1966
Studio: 20th Century Fox
Genre: Sci-fi
Silver Age Classics
CD released: Sept. 1998
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JOHN WILLIAMS
Film released: 1973/72
Studio: 20th Century Fox
Genre: Drama/Disaster
Silver Age Classics
CD released: July 1998
Stereo/Mono (combo) • 75:53
The Paper Chase is eclectic score for drama about law students. The Poseidon Adventure is classic Irwin Allen disaster score. Also includes Conrack (1974), main title (6:07). \$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
Stagecoach is gente Americana score for remake of classic western. The Loner includes theme and two episode scores for short-lived Rod Serling western series. \$19.95



□ FSM-80125-2
Mad Monster Party
Film released: 1968
Studio: Rankin/Bass
Genre: Animagic
Percepto/Retrograde Records
CD released: 1997
Stereo 36:48
The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. Features 16-page color booklet with rare and unpublished photographs and concept drawings. \$16.95



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Deadfall
Film released: 1968
Studio: 20th Century-Fox
Genre: Heist caper
Retrograde Records
CD released: 1997
Stereo 40:23
Barry scored this thriller in his most creative period. Features "Romance for Guitar and Orchestra,"; the title song performed by Shirley Bassey, plus two unreleased, alternates and vintage underscore. \$16.95



□ FSM-80123-2
The Taking of Pelham 1-2-3
Film released: 1974
Studio: M-G-M
Genre: Thriller
Retrograde Records
CD released: 1996
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BOOKS FOR MUSIC LOVERS

The Score: Interviews with Film Composers by Michael Schelle
 This 1999 book uses a Q and A format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. Written by a composer, who delves deeply and precisely into each composer's ideas. *Silman-James Press, 432 pp., softcover. \$19.95*



The Click Book Timing tables for music-to-film sync By Cameron Rose

Get click-tempo tables for 6-0 through 32-0 frame click-tempos. Each timing table covers beat 1 to beat 999 at the given click-tempo. With easy-to-read click-tempo and metronomic values at the top of each page, there are timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters. Includes a tutorial of standard timing-conversion formulas for 24 fps film speed, and a tutorial in SMPTE-to-absolute time conversion, plus frames-to-seconds conversion tables for U.S. and European film & video speeds. **430 pp. \$149.95**

U.S. Soundtracks on CD: Scores for Motion Pictures and TV 1985-1999 Price Guide by Robert L. Smith

FSM's 2nd market-standard price guide contains 2,400+ album titles with composers, label numbers, special collectible info and estimated values. Listings are annotated to differentiate between originals and reissues, commercial albums and promos. Learn what's out there, what they're worth, and how much you should spend on your collection. Smith surveys the market and provides a checklist for the top 50 collectible CDs. *Vineyard Haven LLC, 154 pp., softcover. \$17.95*



Music for the Movies 2nd Edition by Tony Thomas

The original film music book (1971), telling the stories of Hollywood's most successful composers. Updated in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schifrin, Scott, Shire, Broughton and Poledouris. *Silman-James Press, 330 pp., softcover. \$19.95*



Hugo Friedhofer: The Best Years of His Life Edited by Linda Danly, Introduction by Tony Thomas

The gifted musician of such classics as *The Best Years of Our Lives*, *Above and Beyond* and *Soldier of Fortune* was considered by his peers to be the most sophisticated practitioner of their art. Friedhofer (1901-1981) gave a lengthy oral history to the AFI, rife with anecdotes, opinions and wit, which forms the centerpiece of this book. Includes a short biography by Danly, the eulogy from Friedhofer's memorial service by David Raksin, a filmography, photographs and more. *The Scarecrow Press, 212 pp., softcover. \$24.95*



A Heart at Fire's Center: The Life and Music of Bernard Herrmann

The most influential film composer of all time, who scored *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was as famous for his musical passion as his bad temper. This hard-to-find 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written. *University of California Press, 416 pp., hardcover. \$39.95*

Sound and Vision: 60 Years of Motion Picture Soundtracks by Jon Burlingame Foreword by Leonard Maltin

Journalist and historian Burlingame's overview of movie music composers and history, encapsulating the most notable people and events in clear and direct prose. Largely comprised of composer mini-bios with reviews of their most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thorough overview of soundtrack album history (LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. *Billboard Books, 244 pp., softcover. \$18.95*



Film Music and Everything Else! Music, Creativity and Culture as Seen by a Hollywood Composer

Essays by the composer of the original *Nightmare on Elm Street*, *Sadat, Cujo* and others. Originally written for "The Score," the quarterly journal of the Society of Composers and Lyricists. Topics include: melodies, "hummers," emotion and more. It's a rare opportunity to read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. *Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. \$18.95*



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The Music of Star Trek: Profiles in Style

by Jeff Bond

The first-ever history of *Star Trek* scores, from 1966 thru 2000—by *FSM*'s editor-at-large. With interviews of composers Goldsmith, Courage, Fred Steiner, Fried, Ron Jones, McCarthy, Chattaway, producer Robert Justman, music editor Gerry Sackman and others, the book contains a complete list of music written for four TV series; a guide to score tracking and credits; *Trek* manuscript excerpts from the composers; and several cue sheets. *Lone Eagle Publishing*. 224 pages, softcover, illustrated. **\$17.95**



Stu Who? Forty Years of Navigating the Minefields of the Music Business

by Stu Phillips

Stu Phillips's career encompasses groovy cult films (*Beyond the Valley of the Dolls*) and virtually every Glen Larson TV show ever produced (*Battlestar Galactica*, *Knight Rider*). *Stu Who?* is his candid, breezily told memoirs full of exciting stories from the worlds of arranging, music directing, record producing, and film and TV scoring. *Published Cisum Press*, 304 pp., hardcover, illustrated. **\$29.95**

Overtones and Undertones: Reading Film Music

by Royal S. Brown

The first serious theoretical study of film music explores the relationship between movie, music and narrative, chronicling the its aesthetics through several eras. Key works analyzed include *The Sea Hawk*, *Double Indemnity*, *Laura*, those of Prokofiev and Eisenstein, Herrmann and Hitchcock, and several scores for Jean-Luc Godard. Also features probing interviews with Rózsa, Raksin, Herrmann, Mancini, Barry and Shore. *U.C. Press*. 396 pp., softcover. **\$24.95**



Memoirs of a Famous Composer—Nobody Ever Heard Of

by Earle Hagen

Composer Hagen (b. 1919) has had an outstanding career: as a trombone player with Benny Goodman; working under Alfred Newman at 20th Century Fox; and as a composer/music director for thousands of hours of television, including *I Spy*, *The Mod Squad* and *The Andy Griffith Show*. He wrote the standard, "Harlem Nocturne," and authored two books on film composing. This is Hagen's story, filled with charming anecdotes and some of the biggest names in movie music. *Xlibris Corporation*. 336 pages, hardcover. **\$34.95**



BACK ISSUES OF FSM VOLUME ONE, 1993-96

24 pp. unless noted.

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*#30/31, Mar. '93 64 pp. M. Jarre, B. Poledouris, Chattaway, J. Scott, C. Young, Mike Lang; secondary market, Morricone albums, Bernstein Film Music Collection LPs; 1992 in review.

*#32, Apr. '93 16 pp. Matinee temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

*#33, May '93 12 pp. Book reviews, classical/film connection.

*#34, Jun. '93 16 pp. Goldsmith SPFM award dinner; Orchestrators; *Lost in Space*; recycled Herrmann; C. Young; *Pinocchio*; Bruce Lee movie scores.

*#35, Jul. '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs; Herrmann Christmas operas; Film Composers Dictionary.

*#36/37, Nov. '93 40 pp. Bob Townson (Varèse); Richard Kraft & Nick Redman Pt. 1; John Beal Pt. 2; CAM CDs; classic corner; fantasy scores of E. Bernstein.

*#38, Oct. '93 16 pp. John Debney (*seaQuest DSV*); Kraft/Redman Pt. 2.

*#39, Nov. '93 16 pp. Kraft & Redman Pt. 3; Fox CDs; *Nightmare Before Christmas*; *Bride of Frankenstein*.

*#40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.

*#41/42/43, Mar. '94 48 pp. E. Goldenthal; J.N. Howard; Kitaro & R. Miller (*Heaven & Earth*); R. Portman; Ken Darby; *Star Wars* trivia/cue sheets; sexy LP covers; western music; '93 in review.

*#44, Apr. '94 J. McNeely; B. Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos.

*#45, May '94 R. Newman (*Maverick*); G. Revell (*The Crow*); Goldsmith concert; *The Magnificent Seven*, *Schindler's List*; Instant Liner Notes, film

music books.

*#46/47, Jul. '94 P. Doyle, J.N. Howard (Wyatt Earp), John Morgan (restoring Hans Salter); Tribute to Mancini; M. Nyman, collectible CDs.

*#48, Aug. '94 Mancina (*Speed*); Chuck Cirino & Peter Rotter; R. Kraft: aspiring composers advice; classical music; CAM CDs; Cinerama LPs; bestsellers.

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*#50, Oct. '94 A. Silvestri (*Forrest Gump*); M. Isham; sex & soundtracks; Schiffrin concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

*#51, Nov. '94 H. Shore (Ed Wood), T. Newman (*Shawshank Redemption*), J. P. Robinson; Lukas's Mom; music of Heimat, *Star Trek*; promos.

*#52, Dec. '94 E. Serra; M. Shaiman Pt. 1; Sandy De Crescent; Valencia Film Music Conference; SPFM Conference Pt. 1; *StarGate*; Shostakovichs Anonymous.

*#53/54, Feb. '95 M. Shaiman Pt. 2; D. McCarthy (*Star Trek*); Sergio Bassetti; Jean-Claude Petit & Armando Trovajoli in Valencia; Academy Awards Pt. 1; rumored and quad LPs.

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*#57, May '95 B. Broughton (*Young Sherlock Holmes*); Miles Goodman; '94 Readers Poll; Goldsmith concert.

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*#59/60, Aug. '95 48 pp. Sex Sells (LPs); M. Jarre; Soundtrack Collecting Pt. 2; Rózsa Remembered; film score concert debate.



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*#68, Apr. '96 D. Shire's *The Taking of Pelham One Two Three*; C. Burwell (Fargo); gag obituaries; *Apollo 13* promo/bootleg tips.

*#69, May '96 *Plan 9 from Outer Space*; Movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen; Bender's "Into the Dark Pool."

*#70, Jun. '96 Mancina (*Twister*), desert island lists, summer movies; *TV's Biggest Hits* review.

*#71, Jul. '96 D. Arnold (*Independence Day*); M. Colombari; Recordman Goes to Congress; Summer round-up.

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*#73, Sept. '96 Recordman on War Pt. 1; David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2; Miles Goodman obit.

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Cinemusic '96 (Barry, Zhou Jiping); Vic Mizzy.

*#75, Nov. '96 Barry Interview; J. Bond's reviews; Recordman on War Pt. 2.

*#76, Dec. '96 R. Edelman, Barry pt. 2, R. Cooder (*Last Man Standing*); A. Dursin's *Laserphile*, Lukas's reviews.

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*Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir; *Poltergeist*, *Mars Attacks!*, *Rosewood*; Lukas's & J. Bond's movie reviews.

*Vol. 2, No. 4, Jun. '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*; Laserphile on DVDs; Brian May obit, *The Fifth Element*.

*Vol. 2, No. 5, Jul. '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), Clinton (*Austin Powers*), ASCAP & BMI nites; *Crash*, *Lost World*.

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*Vol. 2, No. 8, Oct. '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*); Zimmer vs. *FSM* Pt. 2, Alloy Orchestra; Golden Age CDs.

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*Vol. 3, No. 2, Feb. '98 Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), D. Amram (*The Manchurian Candidate*), Goldsmith on

Varèse, Pendulum CDs; TV CDs.

Vol. 3, No. 3, Mar./Apr. '98 *Titanic*/J. Horner, Best of 1997, Cinerama, Greig McRitchie, Fox Newman Stage, Oscars.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), D. Arnold (*Godzilla*); Inside *CE3K* restoration; Williams Guide Pt. 3; Score Internationale, Laserphile, Ed Shearmur; Fox Classics CDs.

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*Vol. 3, No. 8, Sept. '98 Lalo Schiffrin (*Rush Hour*), B. Tyler (*Six-String Samurai*); T. Jones; Williams concert premiere, ASCAP scoring seminar, Rykodisc CDs.

*Vol. 3, No. 9, Oct./Nov. '98 Erich Wolfgang Korngold: Biography and books; Williams's Tanglewood film scoring seminar; C. Burwell; S. Boswell; Citadel Records, Halloween Laserphile. Vol. 3, No. 10, Dec. '98 *The Prince of Egypt* (Zimmer, Stephen Schwartz), E. Cmiral (*Ronin*); 50+ CDs; Elfman, Young, Beltrami, C. Eidelman, D. Cuomo, Kamen.



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*Vol. 4, No. 2, Feb. '99 Goldsmith Buyer's Guide Pt 1: The '90s; *The Exorcist* (lost Schiffrin score); D. Shire (*Rear Window* remake); TVT sci-fi CDs; promos; P. Glass (*Koyaanisqatsi*).

*Vol. 4, No. 3, Mar. '99 Best of '98; Wendy Carlos; Goldsmith Guide Part 2: The '80s; Hammer on CD; Recordman; Downbeat; *ST:TMP* CD review.

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Goldsmith Guide Pt 3: Late '70s; DIVX festival; Barry bios reviewed; C. Gerhardt obit.

*Vol. 4, No. 5, Jun. '99 *Star Wars: The Phantom Menace* scoring session & Trilogy themes; *Halloween H20* post-mortem; *Affliction*, *Furutama*; *Free Enterprise*, *Election*.

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*Vol. 4, No. 8, Sept./Oct. '99 Stanley Kubrick: Jocelyn Pook, *Eyes Wide Shut*, CD compilation; Poledouris (*For Love of the Game*); Goldsmith Guide Pt 5: Late '60s; concert advice for Jerry.

Vol. 4, No. 9, Nov. '99 U.S.P.S. Composer Stamps; *Papillion*; Peter Thomas; *Inspector Gadget*, *The Thomas Crown Affair*; BMI awards night.

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48-64 pp. each

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*Vol. 5, No. 2, Feb. '00 JERRY FIELDING:

tribute, Camille Fielding; Top picks for '99; Oliver Stone's score-o-matic (*Any Given Sunday*); George Dunning obit; Score Internationale; 1999 release stats.

Vol. 5, No. 3, Mar. '00 How to burn *Phantom Menace* CD at home; Readers picks for '99; Film vs. concert music; C.H. Levenson's "last" letter, reader survey.

Vol. 5, No. 4, Apr./May '00 BERNARD HERRMANN: 10 Essential '50s Scores, CD checklist, *Journey to the Center of the Earth*, R. Marvin (U-571); J.Z.K. on *Tora! Tora! Tora!*; Film score agents, pt.1.

Vol. 5, No. 5, Jun. '00 TENTH ANNIVERSARY ISSUE! Kendall remembers; *FSM* Timeline; *The Film Score Decade*; *Jaws* 25th Anniversary CD; J. N. Howard (*Dinosaur*); Goldsmith Guide Pt 6.

Vol. 5, No. 6, Jul. '00 SUMMER SCORE ROUND-UP; D. Newman (*Bedazzled*, *The Klumps*); Film score agents, pt.3; Session Notes (debut); They Might Be Giants (*Malcolm in the Middle*).

Vol. 5, No. 7, Aug. '00 BRUCE BROUGHTON; *Silverado*; Shaiman gives hell from the heavens; Film Score Agents fiery conclusion; Laserphile (Autumn DVDs); W. Stromberg; Elfman & more.

Vol. 5, No. 8, Sept./Oct. '00 R. Newman (*Meet the Parents*); *Things To Come* Soundtrack LP; *The Goonies*; *Requiem for a Dream*; (*The Simpsons*); NPR honors; "Cinema of Dreams".

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

Vol. 6, No. 4, Apr./May '01 J. Horner Buyer's Guide Part 1; *The Mummy Returns*, *Swordfish*; Hoyt Curtin; Epics on DVD; *Atlantis: The Lost Empire*.

Vol. 6, No. 5, June '01 SERGEI PROKOFIEV; Friedhofer and Fox; *Ghostbusters*; J. Danna, R. Shore; Bender at Chiller, more.

Vol. 6, No. 6, July '01 PLANET OF THE APES; Zimmer (*Pearl Harbor*, concert CD); Horner Guide Part 2; Goldenthal

(*Final Fantasy*); Shore (*The Score*); Williams (*A.I.*).

Vol. 6, No. 7, August '01 QUINCY JONES PART 1; *Moulin Rouge*; J. Morgan on Golden Age Scores; Schiffrin, Jones, Diamond and Debney; Score Internationale; Random Play.

Vol. 6, No. 8, September '01 ANGELO BADELAMANTI (*Mulholland Drive*); N. Carolina School of the Arts; Quincy Jones Pt 2; Earle Hagen; Halloween DVDs; more.

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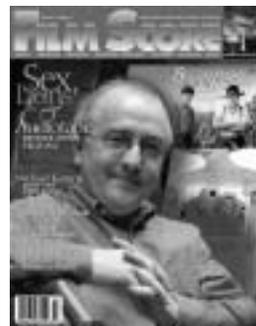
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Vol. 8, No. 5, June '03 BOOM TIMES: Summer Blockbusters: Beltrami (T3), Elfman (*Hulk*), Shaiman (*Down With Love*) and Wurman; Bond reissues Pt. 2; Jan Hammer Pt. 2; Korngold DVD and more.

Vol. 8, No. 6, July '03 THE PIRATE ISSUE: Beltrami (T3), Elfman (*Hulk*), Shaiman (*Down With Love*) and Wurman; Bond reissues Pt. 2; Jan Hammer Pt. 2; Korngold DVD and more.



Vol. 8, No. 7, August '03 SEX, LIONS & AUDIOTAPE: Patrick Doyle (*Calendar Girls & Secondhand Lions*); M. Kamen (*Open Range*), Betty Gordon (*Singin' in the Rain*), Chris Lennertz (*Medal of Honor* videogame), Rolfe Kent, audio formats explained, and more.

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(continued from page 35)

who deserted all of my neighborhood friends (right in the middle of a truly intense kickball game) whenever the 1954 version of *A Star Is Born* turned up on television. Judy Garland in a great big Technicolor musical took precedence over lemonade stands, pollywog dips at the Y and afternoon pilgrimages to the corner store for Everlasting Gobstoppers.

Eventually I would blow an entire week's allowance on the Columbia Records soundtrack album, the cover of which featured Judy in the feminized tuxedo she wore in her first scene in the picture. Needless to say, I played the record incessantly despite the fact that like the movie itself, some of its parts were conspicuously missing. For example, where was Ray Heindorf's commanding main-title music or any of his brilliant underscoring incorporating Harold Arlen and Ira Gershwin's immortal themes? On the flip side, why did my album feature spectacular songs that were nowhere to be found in the movie?

It didn't take me long to discover that after its glammy September '54 premiere, George Cukor's masterpiece had been mutilated, with key exposition and musical sequences carelessly excised. Gone was Judy's beleaguered ascent to stardom, which Moss Hart's screenplay had detailed in several witty and poignant scenes. The mystique surrounding the vanished portions of *A Star Is Born* would become as legendary as the movie's featured performer.

Throughout her life, Garland was uncannily adept at staging miraculous comebacks, and in 1983 she became a posthumous showstopper when film historian Ronald Haver unveiled a reconstructed *A Star Is Born*. After a valiant search, Haver located the missing production numbers and other truncated footage. The

nearly 30-year-old film was a cause célèbre all over again, though it would take another two decades before the soundtrack album received the same restorative treatment. It's an honor to announce unequivocally that it was worth the wait.

Without question, this Columbia/Legacy/Sony Music edition of the soundtrack is definitive. The audio quality is

heavenly (aside from the fact that in a few numbers there are slightly perceptible shifts from stereo to mono). The most welcome addition to this album is the inclusion of Heindorf's masterful, Oscar-nominated scoring. These arrangements enhance the film's mammoth scope while providing sensitive accompaniment to this emotionally charged epic's manic depressive moods.

As Warner Bros.' preeminent musical director, Heindorf's talent for interpretive versatility was such that he was able to utilize the melody of "The Man That Got Away" to underscore several dramatically different moments in the film: the sweeping determination of Garland's "First Day in the Studio," the weariness and expectation of "Esther in the Boarding House" and the fatalistic grandeur of "The Last Swim," an unused cue intended to accompany James Mason's deep-sea suicide.

Even if Judy's only film had been *A Star Is Born*, the explosive intensity of her singing in this one picture would have ensured her place as the greatest musical comedy star of all time. Garland's performances of "Gotta Have Me Go With You," "Lose That Long Face" and the elaborate "Born in a Trunk" medley are dazzling examples of "Miss Show Business" at her most accomplished. Equally powerful and effecting are the more soulful songs, including "Here's What I'm Here For" and "It's a New World." In a class by itself is "The Man That Got Away," the ultimate torch song with Arlen's haunting melody and Ira Gershwin's let-it-bleed lyrics. Although nominated for an Academy Award, "The Man That Got Away" lost Oscar to the lighter-weight "Three Coins in the Fountain."

Just when you thought producers Didier C. Deutsch and Darcy M. Proper couldn't possibly unearth another sparkling artifact from that battered trunk direct from Pocatella, Idaho, the collection concludes with a pair of priceless outtakes: "When My Sugar Walks Down the Street," a deleted ditty from the "Born in a Trunk" montage and "The Trinidad Coconut Oil Shampoo Commercial," a delightful jingle that allows Judy an opportunity to slip into a Caribbean-flavored accent.

The disc includes Garland's very famous final line from the film, "Hello, everybody, this is

An Album We Love to Hate

Harlow (1965) ★

NEAL HEFTI • DRG • 13 tracks - 34:25



She was an incandescent knockout poured into a silver satin evening gown. The audacious dame always ready with a blistering wisecrack. Gable's girl in five films. The original Blonde Bombshell... Jean Harlow. An enduring screen legend whose 26 years were marred by tragedy, Harlow was a gossip columnist's dream. So it came as no surprise that biographer Irving Shulman's 1964 portrait of the tormented superstar became a major bestseller that inspired not one but two feature films released in 1965. The glossier of the two productions featured Carroll Baker as Harlow and an effective Angela Lansbury as Jean's scheming Mama. For some reason, the score for this lavish biopic was assigned to Neal Hefti, a composer best known for his immortal and enjoyable themes from television's *Batman* and *The Odd Couple*.

This DRG Records version of the soundtrack (originally released by Columbia Masterworks) begins with the film's theme song, "Lonely Girl," which immediately dates the entire enterprise. Stuck in a mid-'60s time warp, the bossa-nova-paced music seems to be unsuccessfully emulating Henry Mancini's easy-listening hipster period. A New Christy Minstrels-style chorus alerts listeners that we've wandered into rarefied camp territory. The innocuous instrumentals that follow radiate with all of the emotional intensity of lemon-scented furniture polish. Hefti's score has little to do with the on-screen action, and even less acquaintance with the era of the '30s, when Harlow reigned as the ultimate glamour queen.

"Waltz for Jeannie" sounds like an overzealous high school drama club paean to Jean Harlow. The inexplicably titled "Blues for Jean" features inappropriate, blaring Vegas-style trumpets—the blues never sounded this peppy, manic and overblown. "Girl Talk" stands out as it's one of the few tracks on the album that's not unbearably upbeat. This particular selection is where Hefti comes closest to evoking some genuine emotion and a more realistic means of expressing it. As far as "Carroll Baker a Go-Go" is concerned, the only endearing aspect of that composition is its anachronistic title.

Prior to the release of *Harlow*, an obscure record label known as World Artists released a far more thoughtful vinyl collection titled *Great Motion Picture Themes From Jean Harlow Films*, which featured Perry Botkin Jr. conducting such memorable tunes as "Reckless" (from Harlow's 1935 film of the same name) and the haunting "Did I Remember?" from the overlooked *Suzi* (1936). That Harlow was a Paramount release and most of Jean's films were lavish M-G-M affairs may account for why Hefti didn't incorporate any of the tunes associated with the legendary siren into his own score. As a result, the luminous spirit of Harlow is nowhere to be found on this album. In retrospect, a more considered, sensitive approach to this material might have aided the cause, similar to what John Barry achieved in his score for *Frances* (1983), which concerned another troubled star of the Depression era, the radiant Frances Farmer.

While DRG certainly deserves points for ushering in many long out-of-print titles like this soundtrack to the compact disc format, the reissue producers may want to be a bit more discerning in the future about which collections get sprung from the vaults. In this case, the results simply aren't worthy of one of the most exalted goddesses in the Hollywood heavens.

—Mark Griffin

Mrs. Norman Maine!" The ovation that follows is thunderous and approving and exactly the kind of reception this superlative release deserves. This is one star that keeps right on shining.

—Mark Griffin

JAG: Original Television

Soundtrack ★★ ★ 1/2

STEVE BRAMSON

STON010 PROMO

For fans of quality scoring, modern-day television poses something of a paradox. There is more programming on the tube than ever before, and virtually all of it has some kind of musical underpinning—even reality TV. What is odd is that in this booming era of small-screen fare, so very few shards of music are memorable. One would think that just in terms of sheer numbers there would be many more great TV themes etched in our brains than there were from, say, the '60s or '70s. Not so, and there are two factors that are likely the culprits: an overwhelming "sameness" to much of the synthetic pads and textures to which shows of various genres seem to sonically default, and a lack of production budgets sufficient to hire full, real orchestras and the necessary support staff (not to mention an experienced, A-list composer capable of superior writing).

This being the case, the exceptions in this bleak landscape sparkle that much more. There are very few full-scale orchestral scores now produced for ongoing series. Notables include *Star Trek: Enterprise* (Dennis McCarthy and others), *The Simpsons* (Alf Clausen) and, the star of our review, *JAG* (Steve Bramson).

It is indeed rare nowadays that a TV score is actually better than the show for which it was created, but *JAG* is just such an animal. Nothing against the show, which has had a surprising flight from its early cable sleeper detail to a full-fledged network hit. It's good, but is it truly great?

Perhaps one of the sealing fac-

tors in raising this series out of the mediocre swamp is its feature-quality sound. There is a depth and breadth to the scoring that is seldom heard outside of big-budget films.

The soundtrack for *JAG* offers a complete yet economical sampling of material from the show. Bruce Broughton's taut main theme gets things under way and the rest of the disc is pure Bramson underscore. The range of styles and emotion he traverses is impressive, particularly within what could have been a confining museum of strict militaria. The stoic, heroic sound of horns is certainly here, along with the rat-a-tat snare drums and jabbing low elements you'd expect in any militarized zone. But there is purposefulness to how these cues are constructed. Bramson never beats you over the head with clichés and, in fact, makes oft-used colors seem fresh.

As an album experience, *JAG* works thanks to Bramson's deftness at creating variety within a clearly stated framework. One expects the sounds of action, suspense and solemnity in this arena. Gently bumbling humor, playful Gaelic and Celtic motifs and a gorgeous romantic theme are pleasing sidesteps. What holds it all together is Bramson's unmistakable gift for melody. Unlike much of today's action music, the melodic wheels don't come off the minute he shifts into high gear. His mellow moments are lush, and his action fierce, but all favor tonality over texture.

JAG is worthy of attention, if only to serve as a reminder of how good TV music can still be

when given the chance. Let's hope that more upcoming productions choose to take the high road.

—Stephen Greaves

Final Solution (2001) ★★ ★ 1/2

JOHN SPONSLER, TOM GIRE

Magicbox Music

Distributed by Crown Video

24 tracks - 38:49

This past July I spent two weeks surrounded by 30,000-plus teenagers who had come together to celebrate the theme of "Ubuntu" set forth by Bishop Desmond Tutu in his work on reconciliation in South Africa. *Final Solution* is a film that would have provided valuable historical context for that experience, and it should now be making its way to your local PBS affiliate. The movie is based on the true story of Gerrit Wolfaardt, a paramilitary member who worked to drive blacks from South Africa, and is set in the final days of Apartheid. With Hitler as an inspiration, Wolfaardt planned a mass extermination, a "final solution," for blacks in South Africa. But somehow, in the midst of this, he experienced a profound personal transformation that is the subject of the film. Incidentally, Wolfaardt is now an ordained minister living in Colorado, where he centers his world travels to promote racial reconciliation.

After recently hearing the outstanding *Nowhere in Africa*, the opening bars of *Final Solution* seemed like the second chapter of the same score. However, it is only in the inspiration where these two scores maintain comparison. *Final Solution* mixes in the



superb soprano Nqobile Sibeko, chants and body percussion from the Khoisan, the Khayalitsha Gospel Choir, the Sdasa Chorale and a full symphony orchestra to paint an amazing picture of South Africa. Unlike many world music scores, which tend to exaggerate the "world" and pay less attention to the "music," this CD plays like an amazing tone poem that moves effortlessly from one style to the next. Beautiful thematic pieces interchange with intense ethnic tracks. The opening title track and other extended cues like "Grandpa's Grave" and "Interrogation" are highlights, along with the individual themes for Celeste, Grandpa and redemption.

Final Solution has been a darling of film festivals, having received the Best Picture award at the 2002 ICVM Crown Awards, and the Crystal Heart award at the 2002 Heartland Film Festival. It recently garnered Best Soundtrack at the 2005 Down Under Film Festival. Its U.S. premiere was in Bismarck, North Dakota, of all places, and it was also seen this past April at Worldfest, Houston. The CD release appeared to have loosely coincided with the June video release.

—S.A.K.

Chouans! (1988) ★★ ★

GEORGES DELERUE

Disques Cinémusique DCM 108

24 tracks - 52:22

Georges Delerue and Philippe de Boca, who both rose to prominence as members of the nouvelle vague in the 1960s, collaborated off and on as composer and director on film projects for almost 30 years. Some of their pictures, like *That Man From Rio* and *King of Hearts*, became minor classics while many others, including *Chouans!*, failed to connect with critics and audiences.

Set during the French Revolution, *Chouans!* features Philippe Noiret as a troubled aristocrat whose two sons both fall in love with his adopted daughter. Given such a scenario, listen-

ers might expect the film's score to pulse and pound with the same emotional violence that afflicts its characters. Yet the bulk of the music presented here is delicate and happy, featuring cyclical melodies and springing rhythms appropriate for dancing. "Aurèle et Céline" and "Menuet," for instance, are ballroom compositions, and "Lanterne Magique" sounds like it may have once been performed in some chateau parlor for privileged guests.

The score's darker cues move along on tightly patterned routes, with looping melodies and springing rhythms. But they don't sound at all frivolous. On the beautiful danse macabre "La Bataille," for example, the composer marries pouncing strings and horns to approximate the energy of battle. He follows this tense volley with an airy clarinet arrangement that floats over low cello.

Cinémusique has been reissuing the overlooked works of well-known French composers since

2000, and *Chouans!* may be their best release yet—or at least their best Delerue (and I've reviewed all of them). No doubt the label's next release (*Delerue Conducts the Film Music of Maurice Jaubert*) will deliver similar and, perhaps, even greater pleasures.

—Stephen Armstrong

Mondays in the Sun ★ 1/2

LUCIO GODOY

Milan 36014 • 20 tracks - 33:32

(9 score tracks: 14:53;

4 song tracks: 14:30;

plus 7 dialogue tracks: 4:09)

Mondays in the Sun was this year's official Spanish entry for the Academy Awards. The film appeared at Sundance and may get a limited release this July. It garnered many accolades abroad and received five Goya awards (nominated for eight). In *Mondays*, director Fernando León de Aranoa focuses on a group of men dealing with unemployment and bad economic times. Lucio Godoy's name may be unfamiliar to most. He has served as a music

producer for a number of Alberto Iglesias' film scores and was also an uncredited orchestrator for *The Others* (2001). He is a very good guitarist and the primary performer driving *Mondays in the Sun*.

"Los Lunes al Sol" opens the disc promisingly with a simple theme for guitar and melodica that is reminiscent of more recent popular foreign scores by Luis Bacalov. This idea reappears in practically the same guise in a shorter version entitled "Ocho Mil." "Lady Espana" moves the music up a notch toward a more pop feel with a drum set. The same music repeats in the final track, "Que Dia Es Hoy." "Si Cae Uno" contains a new idea scored for solo piano and a sparse accompaniment of viola and melodica that manages to introduce melancholy into the proceedings. The overall score has a Mediterranean feel that continues even through the musical performances of the material by Tom Waits and in a scene featuring a sing-along of the classic "Volare"

that sounds like a karaoke accompaniment.

An annoying aspect of the disc is the inclusion of dialogue—this isn't the first Milan import to be plagued with this. This no doubt was done to try and fill out the meager timing of the material, but there is no consistency to how these tracks are used. They tend to be layered over the ends or beginnings of music cues, thus distracting the listener from the music. When will record companies understand that the entire point of soundtrack albums is to listen to the music? We can enjoy the entire spectrum of dialogue, sound effects and music on our DVDs. If we're that desperate to not see something, we can turn off the TV while it's playing.

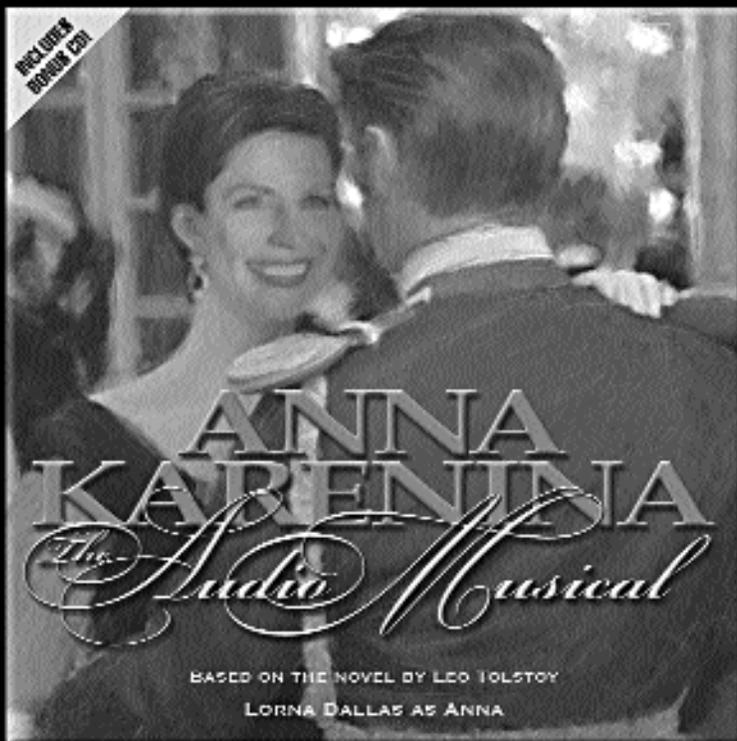
This score is competent, but its simplicity wears thin after a time because there's little dramatic weight to the material. Or at least one doesn't get a sense of the drama simply by listening to the disc.

—S.A.K.

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An interview with writer/director Matthew Robbins.

By Dennis Schmidt



EQUAL OPPORTUNITY SCORING: Both the reptilian menace of *Dragonslayer* and the cutsie-pie extraterrestrials of **batteries not included* benefitted from A-list composers.

As the classic *Dragonslayer* gets set for its premiere release on DVD this month, we caught up with director Matthew Robbins to get his thoughts on his movies, music and James Horner's accent.

FSM: Let's start with your first film as a director, *Corvette Summer*. I believe your writing partner was Hal Barwood. How did you select Craig Safan as the composer?

Matthew Robbins: I remember it well because the editor of the movie, Amy Jones, was so astonished at how it came about. I received a cassette as a submission; either from Craig Safan directly or his agent, and while going home one day, I listened to his tape and was very impressed. So I asked for some more music and they sent a second tape, which, I believe, had not only orchestral and ensemble work but also songs. It immediately struck me as being apt for the story.

FSM: And why did you hire Alex North for *Dragonslayer*?

MR: I was an Alex North fan and this was a big pageant movie, a challenging wide-screen work. I knew that he was nearing retirement, and I had dreamed I might be able to work with him. So I took a chance, having no idea if he would be available or interested.

FSM: Do you know about how much time

he had to actually write the score for *Dragonslayer*? It seems as though many composers today only have two to three weeks to compose a score.

MR: I don't remember how much time he had, but it was a matter of months. He certainly needed and had months to write it.

FSM: Alex North wrote a scherzo that is heard early on, when the lead character begins his journey. I believe this was intended to be used in several sequences, such as the earthquake and the climactic battle with the dragon. In the final film, however, this piece was dropped and another cue was tracked in from an earlier scene in the film. What led to this decision?

MR: The scherzo in question was a very inventive and charming cue, and it's true, there is one instance where we changed it. It was near the end of the film when the character played by Ralph Richardson confronts the dragon. Alex called for the reintroduction of the scherzo and, unfortunately, at that moment in the mix, I realized it was not suf-

ficiently powerful. Its odd counterpoint had been used up and it was just time to stop counter programming and go one-on-one with the mood of that final battle. I was not alone in that feeling.

It was upsetting to Alex that we moved the cue, but the legendary Walter Murch mixed the reel. He and I collaborated many times over the years and have known each other since we were 18 at Johns Hopkins University. Walter was mixing when we came to that sequence, and he stopped and asked, "Do you agree that this cue, this scherzo at this place, is just not happening?" and I said, "Yes, but what are we going to do?" We found from an underground sequence a dragon cue, so to speak, that was extremely powerful and ominous. It was as if Alex had written it expressly for this moment as well. It was the only instance that we made a change of that nature, but all the angst and worry and bad feeling vanished when Alex got an Academy Award nomination for the score.

FSM: Another movie that you directed was **batteries not included*. Why did you select James Horner as your composer?

MR: I was aware of James because his career was moving very quickly. Steven Spielberg was the producer of the film and had heard scores by James. He asked me what I thought of him, and I thought he would be an exciting, original choice. James did come and visit the set while we were shooting, and one of the first things he suggested was the use of a big-band 1940s sound to reprise the era of the old couple, played by Hume Cronyn and Jessica Tandy. They were the center of the film and James put his finger very quickly on that element.

FSM: What was your working relationship like with him?

MR: We had a lively and fruitful collaboration. Even though he was young, he had many credits behind him. He was really ahead of me, in a way, with ideas that he had sketched out as keyboard simulations of cues I was going to hear. We got along well.

Then Steven took an interest in the score as we were finishing, particularly the comedic, fantastic elements. It's a story in which little

flying saucers come into people's lives and fix everything, a fairy tale. We had designed some cartoon-like sequences where the saucers would get into trouble and have adventures in the night, like the elves visiting the cobbler. Steven was beguiled by this and urged James to use sounds that would reprise the scoring of 1940s cartoons. If you listen with an ear for



that, in addition to the big-band elements, you will hear cartoon music, with odd instrumentation, like Raymond Scott—extravagant, goofball stuff.

What I remember best about James and the scoring of **batteries not included* is how excited he was to pull together players from the big-band era who lived in Southern California, people who had, in many instances, been retired for a long time. I didn't know who they were; it was not a field that I knew anything about. But James was able to attract these players. It was a lovely thing to see that reunion. It was as if it were a class reunion, but it was in fact a working session, so they not only had the joy of reconnecting after many years, but they went to work, too. Of course these guys can sight read anything, and the orchestrations were done by Billy May, whom James knew. They are true to the era. I have not spoken to James in many years, but looking back on it, if there is one aspect of that score that endures in his scrapbook it would surely be the opportunity to do that 1940s sound for the picture.

FSM: How difficult was it to keep the film from being too sentimental, and how did that affect the spotting and scoring process?

MR: My own sensibility is not geared toward sentiment. I'm much more inclined toward irony and black humor. I was happy to see that this was very much James' impulse. I don't recall putting out any warning flags to him, nor do I recall any occasions during the preparation of the score where I leaped up and said no, that's far too sweet. There are definitely moments of pathos in the film, but I certainly did not want to play into that, and I

don't think the score does so.

FSM: Matthew, a last question. Having an English wife yourself, what do you think about James Horner's English accent?

MR: I was surprised to learn that he wasn't English. I understand that he was raised in England, but it's something that I didn't even react to, having many English relatives since my marriage. It didn't really strike me as anything special one way or the other. I don't know the particulars of James' early life, but I do know that he is the son of Harry Horner, who was one of the most celebrated art directors in Hollywood from the 1940s through the 1970s—an absolutely first-rank production designer. I don't remember how it came about that James was raised in part in England,

but he was a child of Hollywood.

FSM: What's keeping you busy today?

MR: I have a film that I wrote with Guillermo del Toro called *Riding Shotgun*. It's a contemporary melodrama, a father and son story that is very dark. We are just now going in search of backing, with me as the director. We don't have it set up yet and it's certainly too soon to announce it in any official way.

FSM: Have you considered any part of your crew, such as the composer?

MR: No, I haven't, but it will be a great pleasure to collaborate with a composer on this material because it's very different from previous films that I've directed.

FSM: What is the story you want to tell?

MR: The story of *Riding Shotgun* is about a father who was a hit man, long since retired, who has been living a quiet, anonymous life in San Diego with a little shop that he runs, repairing watches and clocks. His life revolves around his son who is an aspiring actor in L.A.

The movie is about the disillusionment of the father who is obliged to get back into a criminal enterprise. He accompanies a shipment of drugs in a stretch limousine, sitting in the death seat—as they say, “riding shotgun”—en route to Denver. During the course of this journey he learns that the son is not at all what he was hoping. The son turns out to be a dangerous and murderous character and it devastates the father. It's a rough passage, very dramatic. A lot of it will be shot at night on the road. There are occasional bursts of violence. Musically, I would like to find something brooding, probably a jazz ensemble with some adventurous, modernist elements mixed in.

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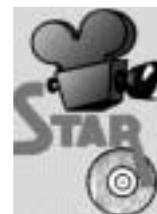
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Mail Bag (continued from page 9)

Harry and the rest at Media Ventures will keep it up. For a long, long time...

Worst Overall Mailbag Ever?

How wonderful it is that Georges Delerue's beautiful score to *Our Mother's House* has finally been released on CD! I am delighted by the disc's superb sound quality and its fine booklet photos, two of which I'd never seen before (and I collect memorabilia from the film). *Our Mother's House*, a neglected poetic masterpiece, is an all-time favorite film

of mine. It has great personal meaning as it was filmed here in South London (in Croydon, not far from me); one scene, the boat ride, was shot in Crystal Palace Park in my neighborhood when I was a small boy. As the Croydon area was being rebuilt in the '60s and '70s, the film is a valuable local historical record. The main house and many others seen in the film were demolished a year or two after the film was released. A few years ago I wrote an article for the local Croydon newspaper about the film, identifying its locations.

On a couple of points raised in

the CD booklet: Georges Delerue's gorgeous main theme was a variation on his earlier theme for the classic *Jules et Jim* (1962), and he again revisited the main melody and mood in the opening theme for *Promise at Dawn* (1970)—perhaps the loveliest of the versions. On a non-musical note, two of the child actors in *Our Mother's House*,

John Gugolka and Louis Sheldon-Williams, *did* appear in other films/TV shows here in the U.K. Gugolka was in films such as Hammer's *A Challenge for Robin Hood* (1967) as the young Robin, and Sheldon-Williams was in TV series and plays until the late '70s.

Michael Viner
London, England

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L.K. responds: Thanks for your letter and your nice words about *Our Mother's House*. I am glad you liked the CD. I didn't know much of the information you provided, so thanks for taking the time, as I quite enjoyed the film.

Boomtown

(continued from page 29)

same event but from a different point of view, we definitely used different music, a different palette and different theme, so even though it was the same event, we would know whose flashback it was and at what time. It was amazing what free rein they gave me."

Television scoring has changed a great deal since the old days when a 25- to 35-piece orchestra was the norm; the majority of TV scores are done with MIDI instrumentation now—but Giffin still tried to get live players into the mix on *Boomtown*. "The easiest instrument to emulate with samples are drums, but every week I had a drummer. I'm pretty good with grooves and beats myself and I would have those, but I would always hire a drummer, a guitarist, trumpet players, clarinet players." The composer spent a solid year cranking out scores for the series. "I would finish one show and that day go and spot the next show. It was a full year of not seeing my kids. I'd do approximately 18 minutes of music per show. I had a couple of 27-minute shows, but the average was 18."

Giffin often built minimalist elements into his music on the show. "I tend to always write using polymeters and polyrhythms, meaning I combine things. I've always been attracted to odd meters like seven and nine and 11, and Graham, being a drummer, liked that aspect—he said I was a combination of Philip Glass, Aaron Copland and Thomas Newman. I was very flattered by that although I couldn't sharpen those guys' pencils." Despite the lean approach, the composer still applied recognizable thematic material to the story lines and characters. "There were definite themes, and even the producers and directors would specifically request themes—Donny Wahlberg's character had a theme, the deputy D.A. had a theme, there was a general cop theme, and I would present the main title in kind of a different form. And of course each week I would come up with new stuff just because of the scenario of the show. I used a

motif in seven, and then I would superimpose four on top of it, and it had a kind of cold feeling to it but also one of intelligence."

Giffin bounces back and forth between film and television scoring and working on records. "The fact that I go from one to the other makes it all fresh, and if I had to do just one, that would become hard," he notes. "There's something wonderful about working with a band where you're the coach of a team and there's a lot of camaraderie. There's something lonely about film composing when it's three in the morning and you're by yourself working, but it's incredibly rewarding when it's on television a day later and 13 million people are watching it!"

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Fortune & Glory

(continued from page 18)

say the least. Placed in the context of the larger body of Williams' work, this score comes amidst a decade of staggering creative output that included the scores to *Superman*, *Close Encounters of the Third Kind* and the entire *Star Wars* trilogy, just to name a few. Many people still prefer it to the less diverse score for *Raiders* and the more conventional sound of *Last Crusade*. But any way you approach it, *Temple of Doom* stands on its own as a breathtaking example of action scoring at its finest. The music leaps and ducks with every harrowing escape, slices with every swish of whip or blade, illustrates every landscape and augments every emotion. If adventure has a sound, it must be John Williams.

FSM

Special thanks to Ricard L. Befan and JWFan.Net
You can write the author at johntakis@hotmail.com



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

By Jerry Goldsmith. et al.

LAST DECEMBER, *FILM SCORE Monthly* released a 2CD set of music from the classic '60s spy series *The Man From U.N.C.L.E.* Within a matter of weeks, it became one of *FSM*'s fastest-selling, best-reviewed and most popular titles.

NOW, BY POPULAR DEMAND, *FSM* has returned to the Turner/Warner Bros. vaults of classic MGM TV music and assembled a second volume of great spy music for agents Napoleon Solo (Robert Vaughn) and Ilya Kuryakin (David McCallum) and their never-ending battle against the bad guys of Thrush.

AS WITH THE FIRST VOLUME, THIS new 2CD set draws on music from all four seasons of the series, including nearly a half-hour of previously unreleased Jerry Goldsmith cues from his pilot and episode scores; plus music by Lalo Schifrin, Nelson Riddle, Gerald Fried, Morton Stevens, Walter Scharf, Robert Drasnin and Richard Shores—most in crisp-sounding mono, but more than a half-hour (fourth-season and theatrical-release music) in stereo.

THIS VOLUME CONTAINS ALL of the remaining original versions of the music that Hugo Montenegro chose for his two RCA LPs of *U.N.C.L.E.* themes, plus seven different arrangements of Goldsmith's *U.N.C.L.E.* theme—including two (one by Goldsmith, one by Fried) that were recorded but never used on the show! The CD includes detailed liner notes by author Jon Burlingame, whose research for these two volumes has turned into the most exhaustive chronicle ever written of the music of a single television show.

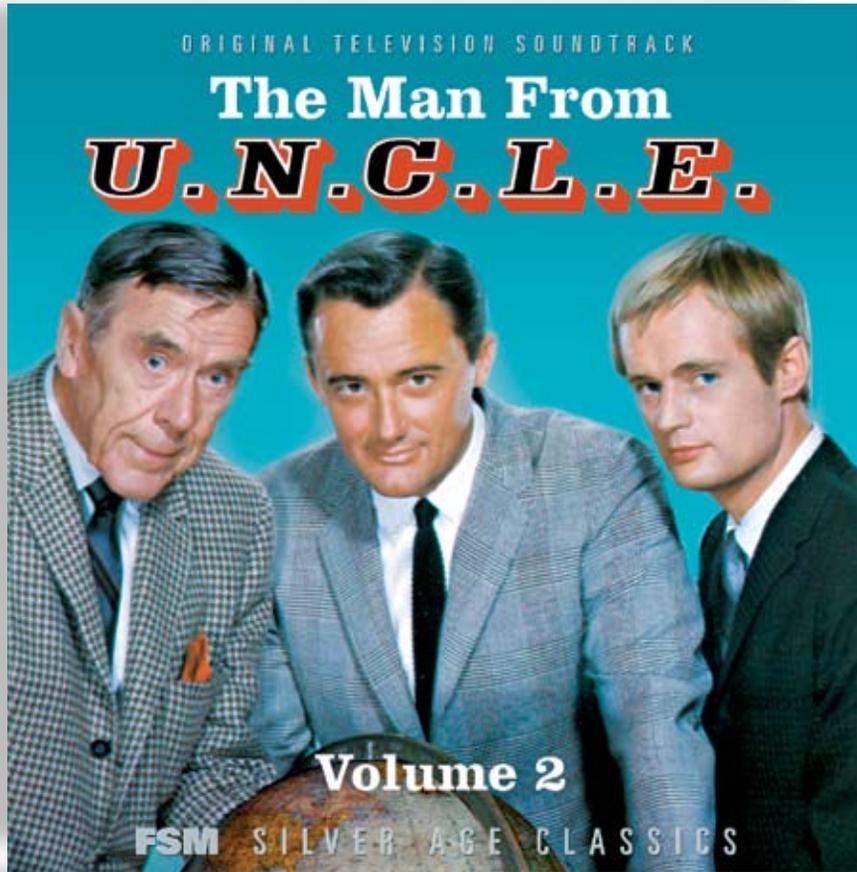
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DISC ONE

1. **First Season End Title** (Jerry Goldsmith) 1:16
2. **The Vulcan Affair** suite no. 2 (Goldsmith) 9:59
3. **The Iow-Scuba Affair** (Morton Stevens) 6:54
4. **The Shark Affair** (Walter Scharf) 7:55
5. **The Deadly Games Affair** suite no. 2 (Goldsmith) 8:38
6. **Meet Mr. Solo** (Goldsmith) 1:45
7. **The Giuoco Piano Affair** (Scharf) 3:23
8. **The King of Knaves Affair** suite no. 2 (Goldsmith) 3:40
9. **First Season Main Title, revised** (Goldsmith, arr. Stevens) 0:56
10. **The Deadly Decoy Affair** (Scharf) 4:32
11. **The Spy With My Face** (Stevens) 5:12
12. **Second Season Main Title** (Goldsmith, arr. Lalo Schifrin) 0:37
13. **Alexander the Greater Affair** (Gerald Fried) 1:25
14. **The Ultimate Computer Affair** (Schifrin) 5:00
15. **The Very Important Zombie Affair** (Fried) 4:10
16. **The Dippy Blonde Affair** (Robert Drasnin) 2:01
17. **The Deadly Goddess Affair** (Fried) 2:31

18. **The Moonglow Affair** (Fried) 7:09
- Total Time: 77:54
- DISC TWO**
1. **One of Our Spies Is Missing** (Goldsmith, arr. Fried) 3:08
2. **Third Season Main Title** (Goldsmith, arr. Fried) 0:31
3. **The Sort of Do-It-Yourself Dreadful Affair** (Fried) 6:39
4. **The Galatea Affair** (Robert Drasnin) 5:36
5. **The Pop Art Affair** (Drasnin) 4:34
6. **The Come With Me to the Casbah Affair** (Fried) 4:16
7. **The Off-Broadway Affair** (Fried) 7:12
8. **The Concrete Overcoat Affair** (Nelson Riddle) 6:48
9. **The Napoleon's Tomb Affair** (Fried) 5:17
10. **Alternate Fourth Season Main Title** (Goldsmith, arr. Fried) 0:37
11. **Fourth Season End Title** (Goldsmith, prob. arr. Robert Armbruster) 0:36
12. **The Test Tube Killer Affair** (Fried) 7:05
13. **The Prince of Darkness Affair** (Richard Shores) 11:39
14. **The Seven Wonders of the World Affair** (Shores) 11:46

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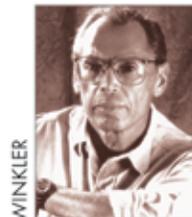
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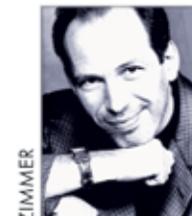
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