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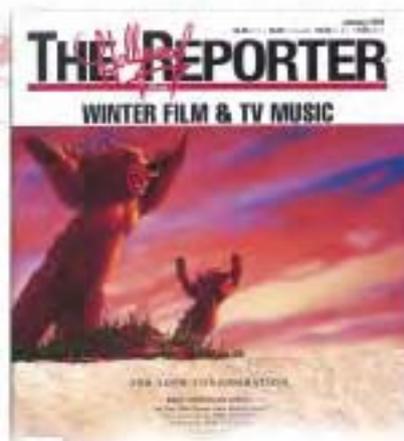


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 MONTHLY

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On the cover: *James Then and Now*, illustration by Paul Shipper.

THIS PAGE: Howard Shore portrait ©2004 Academy of Motion Picture Arts and Sciences; *Beyond Borders* ©2003 Paramount Pictures; *The Passion of the Christ* ©2003 Icon Distribution Inc., All Rights Reserved.

What's Right With Horner

After nearly 25 years, his approach makes sense...kinda.

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When I was 13, James Horner was my all-time favorite film composer. *Star Trek II* and *III*, *Krull* (an expensive import), *Brainstorm*, *Cocoon*, *Aliens*, *Wolfen* (no CD for that), *Willow*—these were the greatest scores ever. By the early 1990s, his symphonic ear candy had mutated into “texture” streams of often ethnic styles (*Patriot Games*, blech)—most of which I didn’t like anyway. Combined with his notoriety for copying music, and the varying accounts of his biography (while he did go to school in England, he was born in Los Angeles, and his father was Harry Horner, 1910–1984, an Oscar-winning art director/set designer), I ended up joining the chorus of film music fans asking: What the hell happened? And what’s his problem?

Now that I am a broke grown-up, I can realize—what problem? He is an Oscar-winning, multimillionaire, A-list composer who cherry-picks projects from the blockbuster and indie worlds, and has devoted admirers among film music listeners, the general public and, especially, the industry. He is a superb musical dramatist and the finest film composer of his generation to come from a conservatory background—which used to be the norm and is now increasingly rare. I’ve heard stories of him being rude to musicians and the “little people”—many of which go back decades and come from disgruntled sources—but he must have great relationships with the “big people” because they keep hiring him. It’s certainly not a good thing to be selectively nice, but this is gossip, so who knows? As for his British accent—I don’t care. It’s his life.

My issue with Horner is that I admire his craftsmanship and musicianship but dislike his music (the early popcorn scores aside). There is such a thing as ideology in movies, and Horner’s music tends to accompany directors whose points of view I do not like: Mel Gibson, Ron Howard and Ed Zwick. In their worlds, martyrs are victors, love conquers all, and all sorts of Hollywood baloney lives and breathes as real; Horner’s music consistently avoids signposts of its own artifice in favor of subliminal, emotional nudging—i.e., no clear themes and endpoints, just flowing colors. To me, these movies present false ideas as real, and the music must not call attention to itself lest the wizard be shown behind the curtain.

(We live, after all, in a world where people have been devouring movies for a century; many of Horner’s movies tend to slave to their suspension of disbelief.) Horner’s overlapping colors are tastefully manipulative without creating the kind of musical construction that might shed irony and critical distance upon the work (as is often the case with scores by Elliot Goldenthal, Thomas Newman, Carter Burwell and Howard Shore, to name a few). Horner’s touch is consistently “warm” whereas these other composers’ styles are often “cold”; Danny Elfman is the best example of a composer whose tone can go both ways. Horner is brilliant at what he does; it’s just not to my taste. When I want warm, I want it from John Barry, Ennio Morricone and Georges Delerue, composers who never hide their musical conventions, and instead relish the bittersweet, melancholy flavors of their styles.

I have read Horner’s many explanations about copying himself—including the latest on pg. 16 of this issue—and this is my interpretation: Because of the era in which he has worked, Horner has used neo-classical conventions (the traditions with which he began) as only one “color” in his palette—just as the symphonic film score is only one option today, whereas it used to be the only style. To him, melodies and instruments are inseparable. When he picks up his classical “brush,” it doesn’t just bring trumpets and violins, but the notes they *must play* to achieve their effect.

I don’t see how much trouble it would have been to think, “Hmm, I’ve already used this stinger from *Alexander Nevsky* 18 times, maybe I’ll have the trumpets go up here instead”—but I’m not being entrusted with a \$100 million movie. Horner paints in colors, not in notes, and his scores are meant to be felt, not heard: it’s more dramatically effective, more pleasing to his employers, and probably quicker to write and record—classic scoring by the yard. I don’t particularly like it, but it’s his life.

I’ll always have *Krull*.



Lukas Kendall, Editor-in-Chief

NEWS

Record Label Round-up

The Shopping List • Now Playing

Upcoming Film Assignments

Concerts • On the Air • "Pukas"



Going, Going, Goldsmith!

Jerry Goldsmith celebrated his 75th birthday on Feb. 10, and Varèse Sarabande threw a virtual barn burner in his honor. Promising a "a very special, mind-blowing, head-spinning, jaw-dropping, historic-beyond-words release," Varèse released a 6-CD set entitled *Jerry Goldsmith at 20th Century Fox*. Limited to 1,500 copies and bearing a stiff \$130 price tag, the club offering quickly drew a firestorm of interest and criticism—and brisk sales to boot. Within three weeks, the entire run was sold out, even though it's not scheduled to begin shipping until March 17.

Reaction to the set, produced by Robert Townsen and Nick Redman, has been sharply divided. Regrettably for some, the first three discs are a compendium of previously released works by Goldsmith (see the complete lineup in Record Label Round Up, page 6.) The good news is that the second half contains the premiere release of 12 scores in varying degrees of completeness, including *Damnation Alley*, *Von Ryan's Express*, *The Detective*, *Shock Treatment*, *Fate Is the Hunter*, *Anna and the King*, *A Tree Grows in Brooklyn*, *S*P*Y*S* and *The Vanishing*. So, the set features cues from virtually every Fox project Goldsmith composed for, with a few exceptions like *The Boys From Brazil* (released in the U.S. by Fox but produced by I.T.C.) and *Alien Nation* (whose score was rejected).

As fans have been quick to point out, in literally hundreds of Internet postings, this high-priced collector's item is aimed squarely at buyers who no doubt have most, if not all of



the material on the first half of the set. And Varèse has stopped short of promising that all the suites of new material are the definitive editions—fueling speculation that collectors will be asked to pony up for future, extended releases of the same material.

Is it worth all of the hoopla? It's impossible to tell at this point, since no one outside of Varèse has heard the discs in question (*FSM* will offer a review in an upcoming issue.) But fans who have not had access to the Internet in February are sadly out of luck. A few copies may yet surface at the usual soundtrack specialty stores, but bargains will surely be in short supply.

—Joe Sikoryak

The Academy Awards Become Our Favorite Awards Show

This year's Academy Awards were a surreal affair, with *The Lord of the Rings: The Return of the King* winning all 11 awards for which it was nominated, including both Original Score and Song honors. Can you remember the last time that the actual best score and best song took the prize... wait... by Jove, this just happened at the Golden Globes!

This is the dawn of a new era. We can think of no more deserving a composer than Howard Shore to shatter Oscar traditions by winning two Original Score awards for a single trilogy (three Oscars total). It turns out that last year's eligibility fiasco probably helped Shore win this year. Some voters may have been hard pressed to mark down a *Lord of the Rings* score two (or three) years in a row, but thanks to one or two members of the music branch, there wasn't a single person who voted for *Two Towers* last year, because it wasn't nominated! Was there a chance

that Howard could have won for all three films? Perhaps. But it's obviously more important that he win for *Return of the King* than for *Two Towers*.

It seems like every six years or so the Oscars get things generally right, but when it comes to the original score category it tends to average out more like every 20 years. So to witness everything come together at the same time (à la *Ben Hur*) is quite the event.

—Jonathan Z. Kaplan



"Bless My Bark!"

You're a Winner!

The Oscars capped what amounts to the heart of award-show season, but there's still more to come. Here's an update of recent film-music winners as well as nominees for upcoming shows:

The BAFTAs Awards

The winner of the Anthony Asquith Award for Achievement in Film Music went to *Cold Mountain*, and composers Gabriel Yared and T-Bone Burnett.

The Grammy Awards

Compilation Soundtrack Album for a

(continued on page 6)

RECORD LABEL ROUND-UP New Announcements and Incoming Albums



Aleph

Forthcoming from Lalo Schiffrin's label is *Dirty Harry*.

www.alephrecords.com

Brigham Young University

Due late-winter is *Battle Cry* (Steiner, 1955, from magnetic tracks). Forthcoming are *The Fountainhead*, *Johnny Belinda* and *The Three Musketeers* (all Steiner).

tel.: 540-635-2575;
www.screenarchives.com

Buysoundtrax.com

Available now are the soundtracks to the Peter Kuran documentaries *Atomic Journeys/Nukes in Space* (premiere release) and *Trinity and Beyond* (remastered re-issue)—both CDs autographed by composers William Stromberg and John Morgan.

www.buysoundtrax.com

Chandos

Due April 27 is *Shostakovich: Film Music Vol. 2*, featuring suites from *The Golden Mountains*, *The Gadfly* and *The Volochayev Days*. Vassily Sinaisky conducts the BBC Philharmonic Orchestra.

Cinesoundz

Due imminently is *The Ennio Morricone Remixes Vol. 2* (2-CD set featuring Herbert, Hosono, Nortec Collective and more). Upcoming is a sea-related, film-music compilation in cooperation with the German magazine *MARE*.

www.cinesoundz.com info@cinesoundz.de

Disques Cinématique

Forthcoming is *A Walk With Love and Death* (Georges Delerue).

www.disquescinematique.com

FSM

This month's releases span three discs and many centuries. Our Golden Age Classic features a wealth of historical opulence by Miklós Rózsa. The 2-CD set includes the complete score from *Diane* (1956) on one disc, and a second disc closes the book on *Diane* with extensive alternates and source cues, plus all of the remaining, unreleased cues from *Plymouth Adventure* (1952) and *Moonfleet* (1955). Our Silver Age Classic features a flight of futuristic fantasy: *Logan's Run*, the television series! Suites from all nine episodes of original music are collected on a single disc. *Next month*: The cold war gets hot—and a cool blonde takes up fencing.

(continued next page)

1M1

Now available is *Grendel Grendel Grendel* (Bruce Smeaton). Still forthcoming is a special-edition release of *Bliss* (Peter Best) and *The Naked Country* (Smeaton).

pp@1m1.com.au • www.1m1.com.au

NOW PLAYING: Films and scores in current release

<i>50 First Dates</i>	TEDDY CASTELLUCCI	Maverick*
<i>Barbershop 2: Back in Business</i>	RICHARD GIBBS	Interscope*
<i>The Big Bounce</i>	GEORGE S. CLINTON	Varèse Sarabande
<i>Catch That Kid</i>	GEORGE S. CLINTON	n/a
<i>Club Dread</i>	NATHAN BARR	Sanctuary/Trojan*
<i>Confessions of a Teenage Drama Queen</i>	MARK MOTHERSBAUGH	Hollywood*
<i>Dirty Dancing: Havana Nights</i>	HEITOR PIERIERA	J-Records*
<i>The Dreamers</i>	VARIOUS	Nettwerk*
<i>Eurotrip</i>	JAMES L. VENABLE	Milan**
<i>Good Bye, Lenin!</i>	YANN TIERSEN	EMI International
<i>Hidalgo</i>	JAMES NEWTON HOWARD	Hollywood
<i>Latter Days</i>	ERIC ALLAMAN	n/a
<i>Ladykillers</i>	CARTER BURWELL	Sony**
<i>Made-Up</i>	MICHAEL WOLFF	n/a
<i>La Mentale (The Code)</i>	THIERRY ROBIN	N/A
<i>The Passion of the Christ</i>	JOHN DEBNEY	Sony Classical
<i>The Reckoning</i>	MARK MANCINA	n/a
<i>Secret Window</i>	PHILIP GLASS	n/a
<i>Starsky and Hutch</i>	THEODORE SHAPIRO	TVT**
<i>Touching the Void</i>	ALEX HEFFES	n/a
<i>Traffic: The Miniseries</i>	JEFF RONA	Varèse Sarabande
<i>Twisted</i>	MARK ISHAM	Varèse Sarabande
<i>Welcome to Mooseport</i>	JOHN DEBNEY	n/a

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



GDM/Hexachord

Due imminently is Professor Zamori's restoration of Francesco

Grammy Awards

(continued from page 4)

Motion Picture, Television or Other Visual Media: **Chicago**;
Score Soundtrack Album for a Motion Picture, Television or Other Visual Media: **The Lord of the Rings: The Two Towers**, Howard Shore, composer; and
Song Written for a Motion Picture, Television or Other Visual Media: **A Mighty Wind**, Christopher Guest, Eugene Levy and Michael McKean, songwriters.

Satellite Awards

The International Press Academy handed out its Original Score award to Hans Zimmer's *The Last Samurai*. Other nominees included:

The Lord of the Rings: Return of the King: Howard Shore
Cold Mountain: Gabriel Yared
Seabiscuit: Randy Newman
Finding Nemo: Thomas Newman
The Missing: James Horner
Camp: Stephen Trask

Saturn Awards

The Academy of Science Fiction, Fantasy and Horror Films announced the nominees for its 30th annual Saturn Awards show, scheduled for May 5 in Hollywood:

Pirates of the Caribbean: Klaus Badelt, et al.
The Hulk: Danny Elfman
Looney Tunes: Back in Action: Jerry Goldsmith
Finding Nemo: Thomas Newman
X2: John Ottman
The Lord of the Rings: The Return of the King: Howard Shore

This year's show will feature a Lifetime Achievement Award presentation to John Williams.

FSM

De Masi's score to the Folco Quilici film *India*. Also in preparation is *Footprints in Jazz* (Mario Nascimbene).

Email rotwangsmusic@mindspring.com
www.hexacord-america.com

Hollywood

Available now is *Hidalgo* (James Newton Howard).

Intrada

Available now is Intrada Special Collection Vol. 13—*Bring Me the Head of Alfredo Garcia/The Killer Elite* (Jerry Fielding). www.intrada.com

La-La Land

Available now are autographed copies of Richard Gibbs' score to the SciFi Channel miniseries *Battlestar Galactica*, as well as *The Fantasy Films of George Pal* (featuring music from *Atlantis* and *7 Faces of Dr. Lao*). Forthcoming are *Stealing Time* (Joey Newman), *The Best of Lone Wolf and Cub: The Baby Cart Series* ('70s Japanese samurai saga compilation) and *Laws of Attraction* (Ed Shearmur).

www.lalalandrecords.com

Marco Polo

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

Pacific Time Entertainment

Due imminently is *Billibong* (Dorian Cheah). Due April 13 is *The Best of...Volume 1* (compilation includes Ennio Morricone, Don Davis, Craig Pruess, Ed Bilous, Nicola Piovani). www.pactimeco.com

Percepto

Available now is *The Ghost and Mr. Chicken*. Forthcoming are Mizzy's *The Reluctant Astronaut* and David Newman's complete score for *The Brave Little Toaster* (1986). Due later this year is *Vic Mizzy—Suites & Themes, Vol. 2*. www.percepto.com

Prometheus

Due this spring is an expanded version of *Basic Instinct* (Jerry Goldsmith).

Rhino/Rhino Handmade/Turner

Available now are *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

Screen Archives Entertainment

Forthcoming is *Keys of the Kingdom* (Newman, 2-CD set).

www.screenarchives.com

Silva Screen

Due this spring is the *Essential Dimitri Tiomkin* 4-CD set (see *FSM* Vol. 8, No. 9 for a complete track listing). www.silvascreen.com

Varèse Sarabande

Available now: *The Big Bounce* (George S. Clinton). Due Mar. 30:

The Thomas Crown Affair (original score by Michel Legrand; featuring the Oscar-winning song "The Windmills of Your Mind"); *The Magnificent Seven* (re-issue; Elmer Bernstein). Due to ship this month—and already sold out—is *Jerry Goldsmith at 20th Century Fox*. (see below) www.varesesarabande.com

Virgin

Due April 6 is *Pink Panther's Penthouse Party*, a compilation disc featuring remixes of Henry Mancini's classic *Pink Panther* theme, as well as other lounge favorites. Remix artists include St. Germain, Fischerspooner, Fatboy Slim, Peggy Lee, Kinky and Koop.

Please note:

Sometimes bad things happen to good labels. Please bear with us if albums are not released as announced. **FSM**

JERRY IN THE BOX

Here's a summary of the track listing from Varèse Sarabande's *Jerry Goldsmith at 20th Century Fox*. Track numbers precede each title.

DISC ONE

1-5 **Patton**
6-10 **Tora! Tora! Tora!**
11-14 **The Sand Pebbles**
15 **Moritur**
16-18 **The Blue Max**
19-21 **Planet of the Apes**
22 **Escape From the Planet of the Apes**
23-24 **Our Man Flint**
25-26 **In Like Flint**
Total Time: 77:05

DISC TWO

1-2 **Bad Girls**
3-5 **Take A Hard Ride**
6-7 **Rio Conchos**
8-10 **100 Rifles**
11-13 **Stagecoach**
14-15 **The Flim-Flam Man**
16-17 **A Girl Named Sooner**
18-20 **Ace Eli and Roger of the Skies**
21-22 **Justine**
23-25 **The Stripper**
Total Time 77:47

DISC THREE

1-3 **The Edge**
4-5 **Chain Reaction**
6-8 **Magic**
9-11 **The Other**
12-14 **The Mephisto Waltz**
15-17 **The Omen**
18-19 **Damien: Omen II**
20-21 **The Final Conflict**
Total Time 69:33

DISC FOUR

1 **The Agony and the Ecstasy** (Prologue)
2-10 **Shock Treatment**
11-14 **Fate Is the Hunter**
15-22 **Von Ryan's Express**
Total Time 60:16

DISC FIVE

1-9 **S*P*Y*S**
10 **The Chairman** Suite
11-22 **The Detective**
23-24 **Alien** (Main Title & Suite)
Total Time 65:19

DISC SIX

1-9 **Damnation Alley**
10-21 **Anna and the King** (TV)
22-29 **A Tree Grows in Brooklyn** (TV)
30-33 **The Vanishing**
Total Time 71:07

A-B

- David Arnold** *The Stepford Wives* (dir. Frank Oz, w/ Nicole Kidman).
- Luis Bacalov** *The Dust Factory, Bride of the Sea.*
- Angelo Badalamenti** *Dark Water.*
- Lesley Barber** *Being Julia, We Don't Live Here Anymore*, (w/ Naomi Watts and Peter Krause).
- Steve Bartek** *Johnson Family Vacation, Carolina.*
- Tyler Bates** *Dawn of the Dead.*
- Christophe Beck** *Cinderella Story, Little Black Book, Without a Paddle.*
- Marco Beltrami** *Hellboy, Cursed.*
- Elmer Bernstein** *American Epic: The Story of Cecil B. DeMille* (TV docu.).
- Jon Brion** *Eternal Sunshine of the Spotless Mind.*
- BT** *Underclassman.*
- Carter Burwell** *The Alamo* (w/ Dennis Quaid), *The Ladykillers* (Coen Bros.), *Kinsey.*

C

- George S. Clinton** *Mortal Kombat 3: The Domination, New York Minute, Dirty Shame* (dir. John Waters).

D-E

- Mychael Danna** *Vanity Fair.*
- John Debney** *Raising Helen, Princess Diaries 2.*
- John DeBorde** *Happily Ever After.*
- Thomas DeRenzo** *The Break-Up Artist, The Control Room.*
- Randy Edelman** *Connie and Carla, Surviving Christmas.*
- Danny Elfman** *Spider-Man 2, Charlie and the Chocolate Factory* (dir. Tim Burton).

F-G

- Michael Giacchino** *The Incredibles.*
- Vincent Gillioz** *Hama_18, Erosion.*
- Philip Glass** *Taking Lives, Undertow.*
- Jerry Goldsmith** *The Game of Their Lives* (dir. David Anspaugh), *Empire Falls.*
- Adam Gorgoni** *95 Miles to Go* (comedy/docu.; w/ Ray Romano).
- Harry Gregson-Williams** *Bridget Jones: The Edge of Reason* (w/ Renée Zellweger), *Madagascar* (DreamWorks, animated).

H

- Reinhold Heil & Johnny Klimek** *Deck Dogz.*
- James Horner** *Cinderella Man* (w/ Russell Crowe, dir. Ron Howard), *The Da Vinci Code* (dir. Ron Howard).
- James Newton Howard** *The Village* (dir. M. Night Shyamalan)

I-J-K

- Mark Isham** *Spartan* (David Mamet).
- Adrian Johnston** *If Only.*
- Jan A.P. Kaczmarek** *J. M. Barrie's Neverland* (w/ Johnny Depp, Dustin Hoffman).
- Rolfe Kent** *13-30, Sideways* (dir. Alexander Payne), *Mean Girls.*
- David Kitay** *Harold and Kumar Go to White Castle.*
- Harald Kloser** *The Day After Tomorrow* (w/ Dennis Quaid; prod. Roland Emmerich).

L

- James Lavino** *The Hole Story.*
- Chris Lennertz** *Tortilla Heaven* (w/ George Lopez).
- Geoff Levin** *One of Them.*
- Deborah Lurie** *Whirlygirl, My Name Is Modesty.*

M-N

- Brice Martin** *Remnants of Auric Healing.*
- Alan Menken** *Home on the Range.*
- Messy** (Doug DeAngelis and Kevin Haskins) *Employee of the Month.*
- Bryce Mitchell** *Safe, A Stolen Moment.*
- Richard G. Mitchell** *A Good Woman* (w/ Helen Hunt, Tom Wilkinson).
- John Morgan/William Stromberg** *Starship Troopers 2: Hero of the Federation.*
- Mark Mothersbaugh** *Envy* (dir. Barry Levinson, w/ Ben Stiller and Jack Black), *The Life Aquatic* (dir. Wes Anderson), *Confessions of a Teenage Drama Queen.*
- Thomas Newman** *Lemony Snicket's A Series of Unfortunate Events.*
- Christopher Nickel** *Savage Island.*
- John Nordstrom** *Black Cloud* (dir. Rick Schroder).
- Julian Nott** *Wallace & Gromit Movie:*

The Curse of the Wererabbit.

- Michael Nyman** *The Actors, Libertine* (w/ Johnny Depp).

O-P

- John Ottman** *My Brother's Keeper, Cellular.*
- Basil Poledouris** *Under Siege 3, King Conan: Crown of Iron.*
- Rachel Portman** *Because of Winn Dixie.*
- John Powell** *Robots, Happy Feet, Mister 3000, Bourne Supremacy.*

The Hot Sheet

- Danny Elfman** *Fable* (main theme; Xbox videogame).
- Claude Foisly** *Try to Remember* (w/ Gabrielle Anwar; TV), *Rock the Cradle* (w/ Jennifer Beals; TV), *White Noise* (w/ Michael Keaton).
- Vincent Gillioz** *Chupacabra.*
- Sean Callery** *Nine Lives* (w/ Wesley Snipes).
- James Horner** *The Forgotten, Bobby Jones, Stroke of Genius.*
- Jon Brion** *I Heart Huckabee's.*
- John Debney** *The Whole 10 Yards.*
- Alexandre Desplat** *Hostage.*
- David Kitay** *Elvis Has Left the Building.*
- Rachel Portman** *The Manchurian Candidate.*
- Trevor Rabin** *White on White.*
- Lalo Schifrin** *The Bridge of San Luis Rey* (w/ Robert DeNiro, Kathy Bates, Harvey Keitel and Gabriel Byrne.)
- Ed Shearmur** *The Skeleton Key* (dir. Iain Softley).
- Brian Tyler** *Paparazzi* (replacing Mark Isham due to scheduling conflict).
- Hans Zimmer** *Thunderbirds* (dir. Jonathan Frakes).
- Inon Zur** *Syberia II* (videogame).

R

- Trevor Rabin** *The Great Raid.*
- Graeme Revell** *The Chronicles of Riddick* (w/ Vin Diesel), *Catwoman* (w/ Halle Berry and Sharon Stone).
- William Ross** *Ladder 49.*

S-T

- Marc Shaiman** *Team America.*
- Michael G. Shapiro** *Home Room.*
- Shark** *How to Go out on a Date in Queens* (w/ Jason Alexander).
- Ed Shearmur** *Laws of Attraction, Sky Captain and the World of Tomorrow.*
- Howard Shore** *The Aviator* (dir. Scorsese) *King Kong* (dir. Peter Jackson).
- Carlo Siliotto** *The Punisher.*
- Alan Silvestri** *Van Helsing* (dir. Stephen Sommers), *Polar Express* (dir. Robert Zemeckis).
- BC Smith** *Coyote Waits, Thief of Time.*
- Semih Tareen** *Continuing Education.*
- Stephen James Taylor** *Teacher's Pet.*
- Brian Tyler** *The Big Empty* (w/ Jon Favreau), *Godsend* (w/ Robert De Niro).

V-W

- Vangelis** *Alexander the Great* (dir. Oliver Stone).
- James Venable** *Jersey Girl* (dir. Kevin Smith), *Ugly American.*
- Stephen Warbeck** *Two Brothers.*
- John Williams** *Star Wars: Episode III, Harry Potter and the Prisoner of Azkaban, The Terminal* (dir. Spielberg, w/ Tom Hanks).

Y-Z

- Gabriel Yared** *Troy* (dir. Wolfgang Petersen).
- Christopher Young** *Scenes of the Crime* (w/ Jeff Bridges), *Madison* (themes only), *Unfinished Life* (dir. Lasse Hallstrom).
- Aaron Zigman** *The Notebook.*
- Hans Zimmer** *King Arthur* (prod. Jerry Bruckheimer), *Collateral.*

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

United States

California

April 10, 11, Pacific S.O.; *How the West Was Won* (A. Newman).

April 22, Walnut High School, Elmer Bernstein concert.

Kansas

April 17, Topeka, Topeka S.O.; *High Noon* (Tiomkin), *Rawhide* (Tiomkin), *Bonanza* (Evans & Livingston).

New Mexico

April 14, Los Alamos, Santa Fe Esplanade S.O.; *Star Trek* concert: "The Menagerie," (Courage), *Star Trek: The Motion Picture* (Goldsmith), *Star Trek II: The Wrath of Khan* (Horner), *Star Trek IV: The Voyage*

Home (Rosenman), *Star Trek VI: The Undiscovered Country* (Eidelman), *Star Trek Generations* (McCarthy).

Pennsylvania

May 8, Gwynedd, North Penn S.O.; *The Godfather* (Rota), *Shakespeare in Love* (Warbeck), *Lawrence of Arabia* (Jarre).

Texas

April 16, 17, Lubbock, Lubbock S.O.; *Lost Weekend* (Rózsa), *Perry Mason* (Steiner).

International

Belgium

April 16, Antwerp, Flemish Radio Orchestra and Chorus, Howard Shore cond.; *The Lord of*

the Rings Symphony in six movements.

For ticket information visit www.teleticketservice.com

Canada

March 20, Regina S.O.; *Cold Mountain* world premiere (Yared), *Sense & Sensibility* (Portman; revised world premiere), *The Alamo* (Tiomkin).

March 26–28, Kitchner Waterloo S.O., Kitchner Ontario; *Red River* (Tiomkin).

Germany

March 24, 25, Babelsberg, Deutsches Phil. Orchestra; *Sabrina* (Hollander), *King Kong* (Steiner), *Bride of Frankenstein* (Waxman), *Exodus* (Gold), *Mutiny on the Bounty*

(Kaper), Waxman's *Eine Kleine Cabaret Musik*, medley of songs for German musicals of the 1950s.

Greece

March 16, Athens, Symphony of Colours; *Vertigo*, *Psycho* (Herrmann).

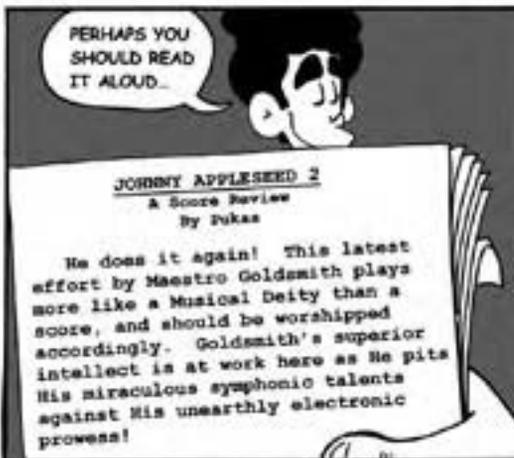
Switzerland

May 2, Zurich, Jugend Orchester; *Cutthroat Island* (Debney), *Vertigo* (Herrmann), Motion Picture Medley (Jerry Goldsmith).

Thanks to John Waxman of Themes and Variations, at www.TNV.com. Concertgoers, attention: Call before you go—schedules subject to change without notice!

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MAILBAG

Rants,
Raves and
Responses
to Readers

John Williams and The New York Phil

The evening of Feb. 10, 2004, was a memorable one both for the New York Philharmonic and for the audience members who gathered in Lincoln Center's Avery Fisher Hall for a sold-out concert of film music by John Williams, making his Philharmonic debut as a conductor. Words like "thrilling," "intoxicating" and "spine-tingling" suggest the excitement but don't do the experience justice. Having been a loyal subscriber to the Philharmonic for 13 years, I can recall very few concerts that engaged both the musicians and the audience so thoroughly.

Mr. Williams was greeted with thunderous applause upon his entrance. The first selection was his 1984 "Olympic Fanfare and Theme," showcasing the lush sonorities of the legendary Philharmonic brass section. This piece was written for the opening ceremonies of the 23rd Olympiad in Los Angeles. The first selection of film music came from his 1977 score for *Close Encounters of the Third Kind*. Possibly distracted by the usual late-comers, orchestra members did not get the first cue quite right, and the increasing layering of instruments and volume leading to that first explosive chord was ineffective. But a later section evoking the wonder of the mother ship was absolutely hair-raising.

A three-movement suite from *JFK* (1991) followed ("Theme," "Motorcade" and "Arlington"). This is Williams writing in his Americana style, where he has few rivals. "Theme" was noteworthy for its blending of a trumpet solo supported by snare drums, "Motorcade" had the

expected emotional shock, and "Arlington"'s mournful horn solo with string variations on the main theme was marred only by the ringing cell phone of a rude audience member and a few counting problems among the musicians. After acknowledging the applause, Mr. Williams took up his microphone to share his happiness at the opportunity to conduct the New York Philharmonic for the first time, as well as the chance to conduct his music without the distraction of the films.

After explaining that he was working on the score for the third *Harry Potter* movie, Mr. Williams described and then conducted a suite based on the first two movies: "Hedwig's Theme" from *Harry Potter and the Sorcerer's Stone* (2001); "Fawkes the Phoenix" from *Harry Potter and the Chamber of Secrets* (2002); and "Nimbus 2000" and "Harry's Wondrous World" from *HPSS*. This suite was for me the highlight of the concert, particularly the brilliant playing of the Philharmonic's woodwind section on the "Nimbus 2000" theme. If Williams can maintain this high level of inspiration throughout the *Harry Potter* movies, these scores will rank among his very best. Boisterous clapping and cheering greeted the conclusion of the first half of the concert, obviously pleasing to Williams.

The second half of the concert commenced with a 2002 work entitled *Tribute to the Film Composer*. This delightful work contains bits and pieces from more than 20 film scores (I was able to identify 17); its premiere took place at the Academy Awards on March 24, 2002, under Mr. Williams' direction. Next he conducted

selections from his 1992 score for *Far and Away*. As with many of his scores, his music here is much more interesting than the film for which it was written, and it was very well played. The titles of the selections were: "County Galway, June 1892," "The Fighting Donnellys," "Joseph and Shannon," "Blowin' Off Steam (The Fight)" and "Finale."

While some changes to the arrangement of musicians on the stage were in progress, Mr. Williams mentioned that the 21 films he had scored for Steven Spielberg had resulted in a relationship like an old married couple's. He talked about his lifelong interest in jazz and his work in the 1960s as a jazz musician, reminding those audience members who were unaware that he was the jazz pianist for Henry Mancini's 1964 master-



piece *The Pink Panther*. He then introduced two Los Angeles musicians—Dan Higgins on alto saxophone and Mike Valerio on double bass—and New York Philharmonic Principal Percussionist Christopher S. Lamb on vibraphone, who were the soloists for a 2003 suite of three pieces entitled *Escapades*, arranged

from his score for *Catch Me If You Can* (2002). The sneaky sinuous theme for the credits made a particularly vivid impression, starting almost imperceptibly on the vibraphone and accompanied by the humorous sight of the Philharmonic musicians snapping fingers for the rhythmic punctuations; and the playing of Mr. Higgins, who also plays saxophone on the soundtrack, was both delicious and definitive. Again the audience burst into rapturous applause.

Following *Escapades*, Mr. Williams described the experience of seeing a rough cut of *Schindler's List* (1993), after which he was so moved that he took a long walk to recover his equilibrium. When he returned to Mr. Spielberg, he said, "You need a better composer than I am for this film," to which Spielberg replied, "Yes, I know, but they're all dead!" Then Philharmonic Concertmaster Glenn Dicterow played the soulful haunting main theme from *Schindler's List* with all the requisite emotional weight and attention to detail. Williams and Dicterow embraced afterward in a deeply moving moment.

The final selection on the program was titled "Adventures on Earth," arranged from various cues such as the bicycle chase and the farewell and ending from *E.T. the Extra-Terrestrial* (1982). The full Philharmonic sound, used so effectively in such vivid and memorable music, and directed by one of our greatest composers, inspired an ecstatic standing ovation the likes of which I cannot recall in Avery Fisher Hall (unless we go back to the legendary Stephen Sondheim event years

(continued on page 29)

Capturing a *Monster*

BT gets into the mind of a serial killer.

By Jeff Bond



THE K WORD: Christina Ricci and Charlize Theron are the kiss kiss, bang bang couple in *Monster*; BT himself.

Brian Transeau (aka BT) is better known as a performance artist in the DJ and electronica scene than he is as a film composer, though he has worked on a number of films including *Go*, *Driven* and *The Fast and the Furious* (which, if nothing else, indicates the genius of Hollywood talent scouts who apparently deduced that a man who can write music for a movie

called *Go* would be just perfect to score two movies about race car driving). He's also provided songs for *Lara Croft: Tomb Raider*, *Zoolander* and *The Core*.

The musician makes the transition to heavier fare in *Monster*, director Patty Jenkins' fictional view of the Aileen Wournos serial killer story, with Charlize Theron in a transforming, Oscar-winning performance as Wournos who was executed in October 2002. BT got the job at the behest of Jenkins, but before she got access to the composer, the director had to get past an unexpected roadblock: BT's agent. "Patty approached my agent herself and she said, 'I want BT to score this film,' and my agent was like, 'Uh, are you sure?'" the composer recalls. "He started saying, 'Don't you think someone else would be more appropriate for that?'" Hmm...are agents actually supposed to *prevent* their clients from

getting jobs?

Fortunately for BT, Jenkins was persistent. "She said she wasn't looking for a cookie-cutter 'scary sad music' guy; she wanted someone who could unravel and have their own emotional process and bring something really specific and unique to this film and that's why she wanted me to do it, and it was a tremendous honor working with her. Our process was like no other film I've ever worked on. As opposed to all this traditional sitting down, doing spotting sessions and everything I studied at Berklee [College of Music], it was a lot more—it's really the most altruistic project I've ever worked on, and because of that we were really discovering the process as we went along. There was a lot of discovery on everyone's part how to make this work sonically, timbrally and emotionally."

Monster is set during the 1980s, and a

strong component of the film's music is the popular music of the period, with a major assist from the band Journey's "Don't Stop Believing." BT's score had to work around that foundation. "I wanted to be reverent to what would be occurring outside the score, but the [source music] is more integral to the external dialogue of the film than it is to the internal dialogue of the characters. It's definitely something that frames my music so they have to work together." BT's music does have rock elements that speak to the character of Wournos, however. "The stuff that is more rock-oriented is actually more indie-sounding than anything, and it's very loose and actually not something I do a lot of because my own music is sort of tight and precise. So it's distinct from what I do on my own records. The stuff that's more rock-oriented, like in the 'Call Me Daddy' killing, we were going much more for a garage-band art-rock thing than '80s hair band, because we wanted the music to sound dark and sinister and raw and unpredictable."

Music to Kill By

BT began constructing the score through improvisatory sessions with musician Ben Goodman before recruiting other players. "Ben played hurdy-gurdy and I played a lot of bowed guitar, a baritone acoustic guitar which we used a lot with a bow—that became a recurring thing throughout the score. And I played John Cage-style prepared pianos—in 'Bad Cop' and at the beginning of the 'Bus Stop' cue, the Cage-y pianos show up a lot, sometimes buried and sometimes more prominent. Then I did a lot of work cutting and programming. Richard Fortus from Guns N' Roses played electric guitar and cello, and Bob Sterling, who plays drums with David Bowie, played drums."

The improvised sets then became part of the film's temporary music track. "I don't know when it's worse, when someone gets attached to someone else's music in there or when they're attached to a piece of music you wrote that's from a different film," BT says. "Either way, when someone gets attached to a piece of music it usually sucks. The whole

thing about this is the things people got attached to were really my music. But it was unique in that it did change; one of the most gut-wrenching parts of the whole film—where one of [Wournos'] victims is talking about his wife and kid and begging for his life and she kills him anyway—was originally loaded with music, and literally at the last moment I realized that music was not going to be good there, and that's usually the opposite of what a composer thinks because we all want to write wall-to-wall music. But Patty and her assistant Claire and I in the editing bay decided that it would be so much more impactful for the audience to be exposed to the extreme discomfort of her making such a horrible decision without any music playing, because even music that is sad or scary or ambiguous is helping the viewer's process of interpolating information, so it needed to be uncomfortable; there were a bunch of places like that where there was originally music but we changed it"

"...at the last moment I realized that music was not going to be good there, and that's usually the opposite of what a composer thinks because we all want to write wall-to-wall music."

—B.T.

BT says that one of the score's biggest challenges was creating the central "Ferris Wheel" theme that forms the spine of the score. "Originally my template ideas for the main theme were much more sophisticated harmonically than what it ended up becoming; I realized what Patty was trying to engender [in] me about not writing *at* it but writing *in* it, that these are simple, broken people, all experiencing a tragedy, and that was a commonality of the whole film, even from the vantage point of the victims. There's real simplicity and humanity and tragedy that runs through the film, and what ended up becoming the theme is a simple pentatonic major progression; melodically it was very simple, and it just speaks to that kind of human simplicity." The composer says that the theme also becomes a kind of product of the film's period. "It speaks to the era and music from that time period and this root Americana, Southern rock and Lynyrd Skynyrd and that sort of thing. It's a I-IV-V (chord progression) in a pentatonic melody but shrouded in some unique instrumentation. That was easy to do, but where we ended up was hard."

The score harkens back to the percussive xylophone rhythms of Carl Orff's *Musica Poetica* for one montage of Wournos hunting for a job, linking the film both to the Quentin Tarantino-scripted *True Romance* and its original inspiration, Terence Malick's *Badlands*. "What's

funny is I hadn't heard the music from *Badlands*. Patty kept talking about [what] she wanted specifically for the job hunt, which was this xylophone piece from *True Romance*, because it totally plays at variance to what happens. I never heard the *Badlands* score until after that, but we did have specific conversations about that."

In Through the Back Door

BT feels he's in a good position to bring something new to the film-scoring scene.

"Doug Liman, who did *Swingers*, approached me to do *Go* because he wanted someone from the electronic music community to do something very genuine for his film; he didn't want some cheesy Hollywood composer trying to approximate electronic music, which we hear way too much of these days. He wanted someone that was involved in the scene to do it, so that was the first gig that I got. I came out to California and I really wanted to score movies. I had studied classical music and

knew how to write for orchestra, and all the music supervisors initially treated me like some punk kid from the DJ and dance music scene who didn't know fuck-all about orchestral music. So when I started sitting down talking about articulation and counterpoint, people were like, 'Oh, maybe you do know what you're talking about.' It was really hard actually to land my first gig using more traditional instrumentation because people had a perception of me as more of a DJ."

The composer says he dispensed with that perception when he wrote the score for *The Fast and the Furious*. "There I really demonstrate I can write for a 90-piece orchestra," he notes. "I think that having the background in classical music but actually being part of the dance music scene puts me in a unique position; the more traditional orchestral composers have to try to approximate dance music culture and incorporate and blend those things together, and it's kind of embarrassing really because they don't understand electronic music. Those of us in the electronic community listen to those scores and go 'Oh my God, I've got to send these guys some records to listen to.' It's really crappy knock-offs of electronic music, and because I've studied classical music and have some legitimacy in the electronic music community I'm able to put those two things together and make them work, and I feel really blessed to be in that position." **FSM**



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ACT OF

FAITH

John Debney brings his own passion to **Mel Gibson's controversial film.**

By Jeff Bond

It's a safe bet that when John Debney was working on the score to *Bruce Almighty* last year he had little inkling that he'd soon be devoting his energies to a far weightier movie with religious subject matter: Mel Gibson's

The Passion of Christ, one of the most

controversial film projects to be launched in the past decade. Debney's résumé is a varied one, ranging from action to supernatural thrillers to comedy, but it's fair to say the composer's biggest opportunities have come on comedies (including *Liar, Liar*; *Dick*; *The Princess Diaries*; *Snow Dogs*; *The Hot Chick* and *Elf*)...which *The Passion of Christ* is decidedly not. So how did Debney get to go to bat for Mel Gibson? The answer is appropriate.

"It was sort of a miracle," the composer says. "It just fell in my lap. A guy I grew up with, [producer] Stephen McEveety, called me in October and said they were having some problems on a movie; I didn't know what movie he was talking about. [He said] they had a composer on it for a year but Mel was concerned because this composer hadn't done a lot of scoring work—he had done a lot of research for them and gotten a lot of great ethnic samples for them, thinking that they were going to score the movie with period music. As we were talking it dawned on me finally that he was talking about *The Passion*, and I was floored because it would be anybody's dream project to work on, but especially me being a lifelong Catholic. At that point I offered to write some pieces for free because it would be an honor just to try some things. So he showed me the movie and I spent that weekend writing four or five pieces, one of which is the trailer music that's playing in the theaters now."

After demo-ing the music for Gibson and McEveety, Debney safely assumed he had just done a favor for a friend and wrote it off, but shortly thereafter McEveety called the

composer with the news that Gibson wanted Debney on *The Passion* as the film's composer. From there Debney embarked on the most challenging and personal project of his career, one in which filmmaker Gibson was closely involved nearly every step of the way. "He would come over every two or three days and I'd play him what

through, there's a scene where Mary walks away from the torture," Debney says. "It was a really tough scene to get because it was a very complex set of emotions at play inside Mary. I employed wonderful musicians in this score, and I happened upon Al Shankar and Ginger; Al Shankar is this incredible double violin player



PASSION PLAYERS: James Caviezel as Christ (opposite) Monica Bellucci as Mary Magdalene (above), Luca Lionello as Judas (right).

I'd done," Debney says. "It was a tough road. There was a lot of material he liked, but there were some crucial pieces of music that it was hard for me to get, so we struggled with it. I think there was a key moment where through a lot of prayer on my part—I was really having trouble getting the theme for Mary, which was a crucial theme for the movie because in my opinion the story is seen through her eyes. I was wrestling with that and Mel was tortured by this movie and it was so important to him, and being a crazy Catholic I started praying to Mary, and lo and behold a couple days went by and I woke up with a theme in my head, and the theme was what became Mary's theme. I also woke up with lyrics to the theme, which is kind of rare for me. I wrote this piece, which was in essence a lullaby from Mary to Jesus, and I got this great singer friend of mine over and we demoed it in Aramaic and we demoed it for Mel and after we played it I turned around and Mel was in tears. It was like a huge door had opened, and from then on I invited Mel to be a really integral part of the process. He was over here with musicians giving them background on the scenes."

The Mary theme wasn't the only problematic area in the score for Debney. "Right off the very horrific torture scene Christ goes

who performed on *The Last Temptation of Christ*. It took me a month to locate him, but I got him to come over and had him start playing around with some textures and performances with Mel, and we did some vocals with Shankar and Ginger. Mel helped me form that whole area and it was very cool to do. Mel was looking for a kind of Zen-like, ambient emotional thing there."



RESISTING TEMPTATION

While the ethnic, "world music" aspect of the score was a given (particularly with the influence of Peter Gabriel's music for *The Last Temptation of Christ*), Debney was able to deviate from that template at several important junctures. "There was an area where Jesus is getting nailed to the cross, which is a really hard scene to watch, and I had several attempts at that and it wasn't working," the composer says. "Finally, a few days before I went to London, one morning I just said I was going to write the most beautiful music I could write, because the idea was—and Mel

kept pounding this into me—was that when it's most horrific that's when the music should be the most beautiful just to help us all get through it, and also to play up the heroic nature of what this person Christ is doing, this self-sacrifice. I wrote this piece and Mel never heard it until we got to London, and the first time he heard it he was just blown away. So I lucked out because



HE NO HELP WITH CURVE BALL: Composer John Debney with Director Mel Gibson.

there were these three areas that were tough, but once I got into it the door sort of opened."

Debney was able to push some areas of the score into a more traditional orchestral realm, this despite the conventional wisdom that a big orchestral sound won't be accepted by audiences on "serious" movies. "One of the things Mel said is, 'I don't want any reverential music' or god-like music," Debney recalls. "I think he's right for the most part, but the more we discussed and thought about it, one of my dilemmas was, where does this score get big? Where does it get bigger than life or reverential? We picked a few areas very carefully where it really does get huge. I think in the long run that's right. I think at first Mel really gravitated toward the Peter Gabriel-type score. But the flip side of that coin, which is very interesting, is that when I was allowed to get more melodic in a Western sense or get bigger, he also loved that, so it was interesting to me that this was a guy who was very complex—it's not all one thing."

And despite some claims to the contrary, Debney says Mel Gibson does sing on the *Passion of Christ* score—although he may not be audible on the Sony Classical album release. "He did sing," Debney acknowledges. "He is in the movie. He may be embarrassed by it but I told him I would never let him embarrass himself. He has a great ear and a really good singing voice and a really low range, so I had him do a lot of stuff. There's actually a solo in the movie near where Judas hangs himself that was Mel Gibson. I don't think it's on the Sony album but you'll hear it in the movie. I tried out three or four Arabic singers and I found a couple great ones, but this particular area I couldn't get them to do. Mel wasn't happy and asked me to let him try it, and he went into the booth and tried it and it was amazing. You have to remember what a great actor he is, and he was in their screaming and he nailed it. Some of what I had him do [comes] under

the heading of chants or guttural noises but he's in a lot of the film. It was kind of a family deal and even I sang on a couple of cues—I never intended them to stay in, but Mel liked it and told me to keep it in."

GIVE THE PEOPLE WHAT THEY WANT

The composer says the combination of ethnic elements (a cliché-fighting concept which, by this point, has become its own cliché) and traditional parts in the score is what he had aimed for all along. "My belief is that normal people are yearning to have that cathartic feeling you get when the music is powerful and melodic at points, so that's part of what the score is. The Sony Classical release has things that are influenced by *Last Temptation of Christ* and that is fine. For those moments it works wonderfully but we tried certain things in other places that didn't work, especially that moment with Mary's theme which plays over a flashback Mary has of the child Jesus. That flashes forward to the adult Jesus carrying the cross and falling down, and her theme is presented there really for the first time, sort of giving her strength to go to him. That's the first time where the score really swells and gets huge, and I asked Mel if he thought it was too big, and he thought it could be even bigger. We'd earned it by then, and people had to be able to feel it emotionally by that point. So that was the tightrope I was walking—it's a given you have to have duduks and instruments of the period and it does get drone-y and it does have some interesting vocal things, but it also has some power and weight to it, which ultimately is what people want"

In addition to the surprisingly lyrical scoring of Jesus being nailed to the cross, Debney at Gibson's behest took an equally unusual approach to the film's depiction of the resurrection, scoring it with a powerful, martial percussion beat that gives the end of the movie the feeling of a call to arms. "Mel had his hands all over the beginning of that cue, especially the drums—that's exactly what he wants to say, and I didn't get it at first. When we got to London, Mel was very specific about where the drums hit and how it builds into a rhythm and then builds to the actual end credits, which is the theme you hear in the trailer. He was very specific about this and he said at the end of the movie, this is where the real battle begins, the real war for the hearts and minds begins. So those drums you hear became really warlike drums and that's exactly what he wants them to say, that it's sort of marshaling the troops. It's the good, moral people with a conscience against the evil."

Of course to some people it's arguable as to exactly which side Gibson and his film are on, but Debney says his exposure to the film's controversial aspects has been minimal. "I hope people will reflect on the beauty and artistry of the movie and not all the negative stuff; I hope it generates more dialogue." For Debney himself, the assignment was a watershed both personally and professionally. "It's extremely hard for me to describe what it meant for me. It was my own personal act of faith and to make it to the finish line on this was only going to be due to God wanting me to. So that's the way I lived through it. I've never gone through the turmoil I went through on a professional level on this—it was nuts but I made it and I had a lot of help making it. For me there are no superlatives and no way to describe what it was like to be a part of this at all—for me to have even 10 seconds of my music in this was everything to me."

FSM



Composed by **Miklós Rózsa**

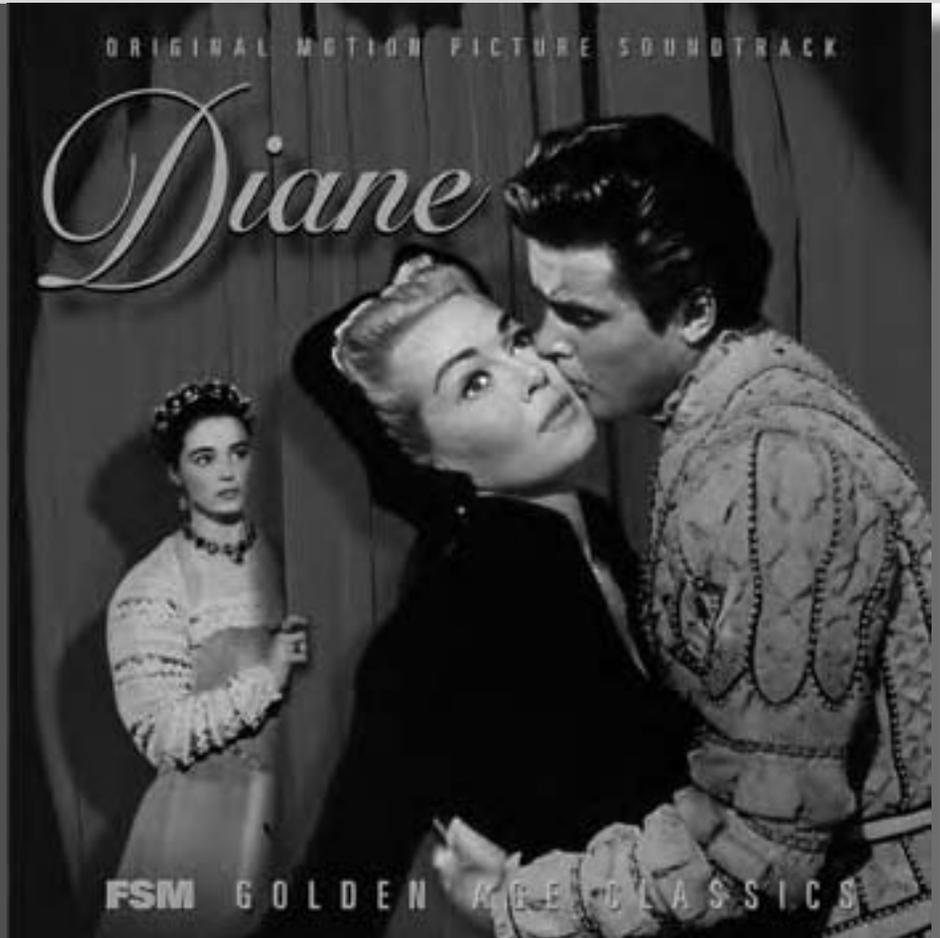
DIANE DE POITIERS (1499–1566), THE SOPHISTICATED mistress of King Henri II of France, virtually supplanted the Queen’s political influence for a period of the French Renaissance. In 1956 M-G-M mounted a lavish feature film of her pivotal years, scripted by the formidable Christopher Isherwood. Diane was played by Lana Turner, with a young Roger Moore cast as Henri, and vivid supporting roles of the French and Italian royalty who turn the plot.

KEY TO M-G-M’S GRAND, HISTORICAL STYLE WAS composer Miklós Rózsa, who scored so many costume dramas for the studio: *Ivanhoe*, *Knights of the Round Table* (FSMCD Vol. 6, No. 7), and *Young Bess*, among many others. Although *Diane* features manly activities calling for robust, symphonic scoring in the style of Rózsa’s adventure music, it is essentially Diane’s tale of the heart: a woman who resists true love for the good of her kingdom. Rózsa responded with a gorgeous melody representing her grace, nobility and romantic yearning; the theme was in fact called “Beauty and Grace” in a popular arrangement.

AS WAS CUSTOMARY FOR THE COMPOSER, RÓZSA provided *Diane* with a host of secondary themes: regal fanfares for the King; an austere theme for Diane’s unloving husband; darting, menacing motives for the treacherous Italians; and shimmering, choral mysticism for the story’s “prophecy” component. He supplied French dances for the film’s source music, although the score itself is vividly carried by Rózsa’s symphonic style. It is the kind of score that made fans want to listen to the music—which only took 48 years to happen!

ALTHOUGH *DIANE* IS NOT A LONG SCORE PER SE, Rózsa recorded so many alternate versions that it is being released as a 2-CD set. Disc one features the score proper, while disc two features alternate cues as well as source music and skeletal “pre-records.” Filling out disc two are additional and alternate cues from two other Rózsa historical works: *Moonfleet* (1955, FSMCD Vol. 6, No. 20) and *Plymouth Adventure* (1952, FSMCD Vol. 6, No. 1), which would not fit on their earlier FSM editions. This 2-CD album thus “closes the book” not only on *Diane*, but on *Moonfleet* and *Plymouth Adventure* as well.

THE RELEASE IS BY AND LARGE IN STEREO, SAVE for certain source tracks, as well as the *Plymouth Adventure* material, which was recorded in mono.
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DISC ONE: Diane

- 1. Pre-Prelude/Prelude/Post-Prelude 2:38
- 2. Decision/Change of Mind 1:32
- 3. Royal Chambers 3:18
- 4. Home Again/Dejected 0:49
- 5. Royal Command/Royal Palace 4:04
- 6. Pastorale/Gaillarde 2:00
- 7. Consternation/Wedding Rehearsal/Reality 2:37
- 8. Cortège 3:23
- 9. Warning 3:03
- 10. Diana/Peephole/Hate 5:40
- 11. Crystal Ball 2:32
- 12. Prophecy/Bugle/Royal Hunt/Wild Boar 3:24
- 13. Desperate Ride/Fanfare to Forgiveness/Forgiveness/For King and Country/Viva la Guerra March/Love Letter 4:37
- 14. King’s Return/Souvenirs/Death of Francis I 4:36
- 15. Suspicion 2:27
- 16. Confession/Revelation 1:54
- 17. Jealousy 1:03
- 18. Banquet Music/Forbidden Fruit 2:01
- 19. Lists/Knights and Horses/First Jousting Fanfare/Second Jousting Fanfare/

Third Jousting Fanfare/ Fourth Jousting Fanfare

- Lance/Cage of Gold/Revenge 4:13
- 21. Last Journey 2:16
- 22. Requiem 1:47
- 23. Retribution/Private Audience 1:27
- 24. Finale/End Cast 5:07
- 25. Diane (piano and violin) 2:40
- Total Disc Time: 71:36

DISC TWO: Diane Alternate Score

- 1. Prelude/King’s Messenger/Riding 4:45
- 2. Royal Command/Royal Palace 4:13
- 3. Reality 1:19
- 4. Warning 2:09
- 5. Diana/Peephole/Hate Bugle/Royal Hunt/Wild Boar 5:39
- 6. For King and Country/Viva La Guerra March 0:58
- 7. Death of Francis I 2:25
- 8. Suspicion 2:18
- 9. Revelation (alternate #1) 1:10
- 10. Revelation (alternate #2) 1:09
- 11. Lists/Fifth Jousting Fanfare/Revenge 2:59
- 12. Last Journey 2:05
- 13. Retribution/Private Audience 1:32

- 15. Finale/End Cast 5:07
- Total Time: 42:06

Diane Source Cues

- 16. Royal Gardens 2:35
- 17. Royal Gardens (alternate) 2:09
- 18. Pavane du Rois 0:16
- 19. Love Song 2:21
- 20. Gaillarde (pre-record) 1:28
- 21. Pavane (pre-record) 2:13
- 22. Chanson Populaire 0:19
- 23. Banquet Music (pre-record) 1:35
- 24. Requiem (film version) 0:45
- 25. Fanfare for Cortège (pre-record) 1:27

Plymouth Adventure

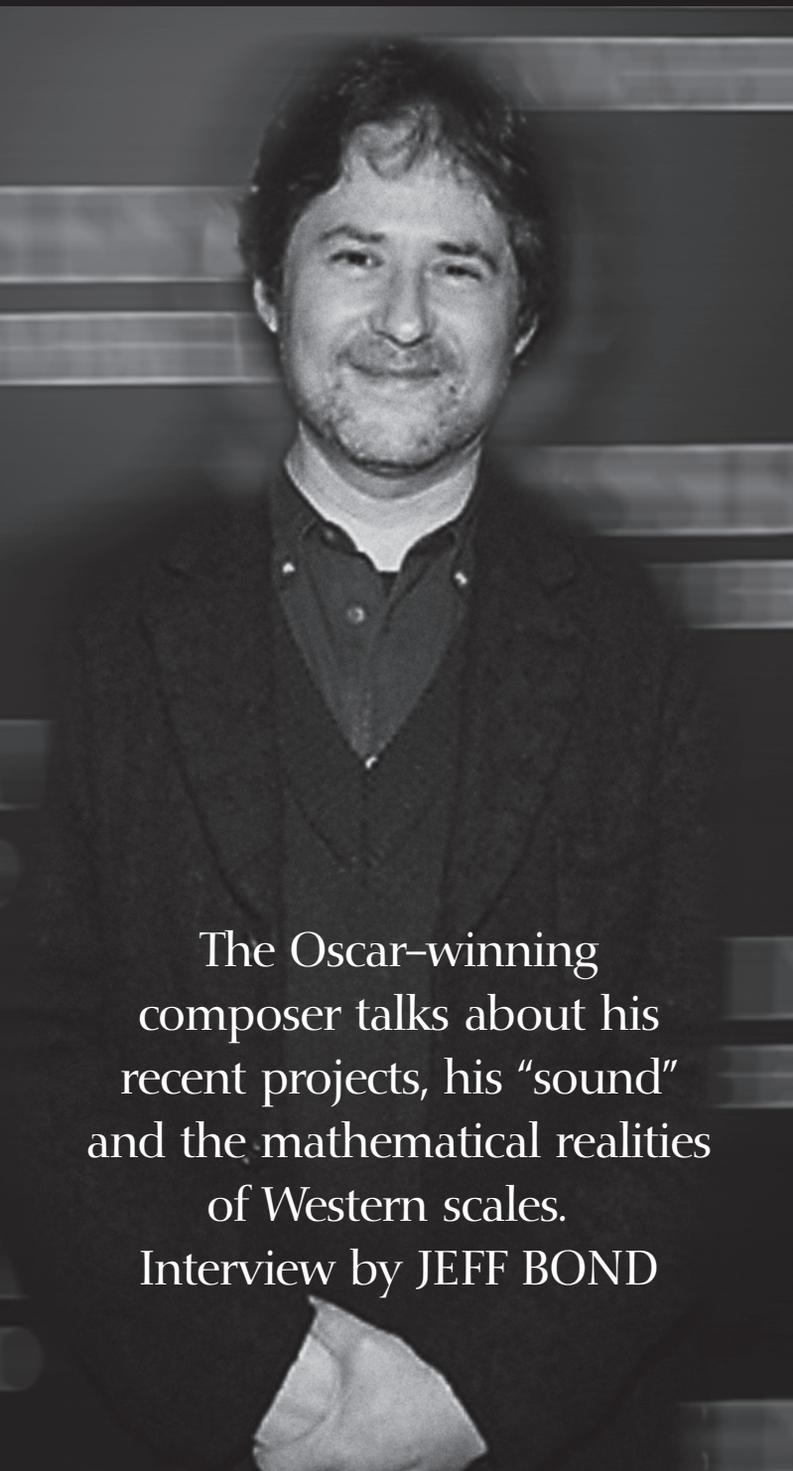
- Alternate Cues
- 26. Main Title (album version) 1:47
- 27. Greensleeves (alternate) 1:13
- 28. Old Hundred (alternates) 1:40
- 29. Plymouth Rock/Confess Jehovah 3:00
- Total Time: 7:48

Moonfleet Additional Cues

- 30. Guitar Improvisations (Vicente Gómez) 3:56
- 31. Gypsy Dance (Vicente Gómez) 5:28
- 32. Bourée (pre-record version) 2:42
- Total Time: 12:10
- Total Disc Time: 77:43

Album produced by Lukas Kendall

Horner Revealed



The Oscar-winning composer talks about his recent projects, his “sound” and the mathematical realities of Western scales.

Interview by JEFF BOND

There's no question that James Horner is one of the most popular and controversial film composers on the film-scoring scene of the past two decades. To some, he's the logical successor in the lineage that includes John Williams, Jerry Goldsmith and all their forebears working in the classical film-scoring tradition. To others he's a pretender, and “pretender” isn't the worst epithet to be thrown in Horner's direction. The composer is wary in interviews, and he's been asked some of the same questions about his approaches and influences so many times that he tends to march ahead of the interviewer and address these points himself before they even come up. But his intelligence and his compellingly philosophical—if somewhat defensive—point of view on his work are what really register in any conversation with the man.

FSM: Am I right in thinking *The Missing* is the closest thing you've done to an actual western in your career?

James Horner: If you told that to Ron, though, he'd shoot you for saying it was a western and not a thriller.

FSM: You've done a number of movies with Ron Howard; what's your working relationship with him?

JH: We work actually very, very closely. I like to work very closely with directors so there are no surprises, and I like their involvement. Over the course of our history together he's become more and more comfortable with music. Initially he knew what he would want but he didn't know how to communicate it very well; over the course of the movies that we've done together, I've really made sure that he was as plugged in as he could be so that things would turn out just the way he wanted, as opposed to something that he wasn't so happy with but had to live with.

FSM: Does he make specific suggestions?

JH: Yes. Or I will make suggestions to him; we've gotten sort of comfortable working together so that we talk more abstractly now than we used to. We'll talk and then he'll say, I'll see you in two weeks and we'll see what you've got. We discuss things ahead of time and he gives me ideas that he's interested in or instruments that he's interested in, in the case of *The Missing*, and then we eventually meet when he comes to L.A. or when I go to New York and we talk more specifically and I'll play him things on the piano. Ron feels that *The Missing* is not really a western; it's a period piece, but Ron wanted it to be more of a thriller. I'm not sure how successful that precept is; I think that it is a western and it is

a thriller but he was less interested in the fact that it was a western. He didn't want to do a big, romantic, big sky open scenery type of film—he wanted to make something much darker. And a lot of the instruments we talked about were indigenous instruments, ethnic instruments, almost anything that wasn't symphonic. He did not want a big glorious Elmer Bernstein or *How the West Was Won* score. He wanted something much darker and much more brooding, with Apache voices and things like that—there's a lot of vocalizing in the score.

Sounds Different

FSM: There are some really interesting effects used in this score; there's something like a pan flute running through it, there's an almost howling sound and there's a drumming that sounds almost like fingernails tapping on a surface.

JH: They're all just colors; it's a lot like painting and I'm looking for colors that are very atmospheric and interesting, and most of them were done on flutes of some kind. Not so much pan pipes, but there's a very breathy Apache flute that's a very large flute, and the two flute players I used actually played it very breathily. We have a lot of other ethnic instruments. The problem with ethnic instruments is that they sound great in theory but they have a range of four or five notes and they're not very reliable. You can't put printed music in front of the player and say, "Here, I want this melody played"—it doesn't work like that. You basically sample them; you have to. It's the only way to get a really great performance consistently. Sometimes, depending on the flute, I would have one of the guys actually play a melody on one of the instruments, which he could do, but it's so difficult to get the instrument in tune and it's so difficult to get each note—if you play a melody and it's going on a harmony or it's being played in conjunction with violins it has to be in tune, it can't be sort of free floating, and to do that kind of work requires either a great player or the perfection of sampling, and then straightening out the notes manually.

FSM: What about the percussion sound? Are those samples or is the sound processed in any way?

JH: [They're] Japanese drums, and there's a hollow drumstick that, instead of coming to a point like a conventional snare drum stick, is actually split into four pieces like it's been sawed down the length of this thin drumstick four times. So it's got four flaps of wood at the end; they make a snapping sort of sound, and when you actually make a sound with the wooden sticks it's the sound you hear in the score. That's live playing.

FSM: One of the big advantages to doing this kind of movie is you're not up against a huge action movie sound mix, and it also seems that you get to play through scenes more and write longer cues.

JH: Theoretically yes. There were a few places in the movie where I wasn't sure whether the occult or the ethnic direction was the best way to go. I felt that perhaps the material should be more thematic, and the film does lend itself to that because there aren't a lot of sound effects. But what Ron wanted to do was instead of putting themes in, we discussed using voices, and there are a lot of voices in the score. But you're right that it's not a shoot-out movie

and it's not noisy per se; a lot of it plays on the eeriness of just being real. Now as soon as you put a score in there, the eeriness of it being real goes away and now suddenly it's a scored Hollywood movie, and that's something I didn't want and Ron didn't want. So there are long spaces in the movie where there's not a lot going on sound effects-wise or in terms of the score; it's purposefully kept very real and very dark. There's about 107 minutes of score; there's a ton of music in this movie but a lot of it is unconventional, so it's hard to distinguish whether it's me or sound effects working. Because I used so much indigenous music it sounds so interesting; a lot of the sound effects were dropped on the dubbing stage because a lot of the music sounds so convincing on its own and a lot of it isn't music, really—it's a cross between music and sound effects.

FSM: But you also get to develop some real themes in the movie.

JH: The film opens up in a kind of unconventional way, and I wanted to lay the seeds of several of the characters at the beginning of the film so that they come to fruition as the film proceeds and you get toward the end. There are a couple of big themes in the score—one of them is for Cate Blanchett and the family and her world, that emotion. The other theme is the more heroic or stoic thing that plays more for Tommy Lee Jones as the film progresses. It sounds conventional but it sort of works that way because if the whole score is unconventional and unfocused and abstract, emotionally you don't hook up with anybody. You sort of narrate the film in an interesting way, but emotionally, from the heart, you don't hook up with anybody when things go badly or things go well or people escape or get caught.

FSM: You also have something like a 15-minute climactic cue in the score.

JH: I tend to write long cues anyway because I hate the idea of music stopping and starting; I'm just so aware of music doing its thing when it stops and starts. I prefer to keep it in motion and try and be out of the way when the music doesn't need to work, but that way it's already in progress and when it needs to work again, you don't just suddenly bring it in; to me it works a little more subtly.

FSM: You've worked now since the late 1970s; how has the industry changed since you got started?

JH: It's interesting; I've been thinking a lot about this in the last few months. Unlike anything else, when you write a score for a movie, somebody else owns the score; it's not mine. If I'm a writer and I write a story or if I'm a painter and I paint a painting, the idea of a proprietary, copyrighted thing doesn't occur as strictly as it does in music. You write a film score and you develop interesting ideas and you think you'd love to explore that more in your next score or in a serious piece—if you're a painter you can do a whole series of paintings on a theme, as many painters have done in their lives, and there's not that proprietary feeling. In [film] music, once you've written it, it belongs to somebody else, and it's a very hard thing to come up with

I tend to write long cues because I hate the idea of music stopping and starting; I'm just so aware of music doing its thing when it stops and starts.

a completely different personality in every film. It's part of your nature, as it is in every art.

If there was a famous chess move that you used to win or a football move, and at the end of the game that football move was owned by somebody and you could never ever use it again, that's the sort of thing that [film] music suffers from—that you can't continue a style or explore ideas you've explored before, because they don't belong to you. I would say, more recently, it's harder and harder to be completely fresh each time. No other discipline requires that quite as dramatically as the music does. And I also feel that, maybe not in the next five or 10 years, but given that audiences are relatively conservative with film music and you're not all of the sudden going to be able to put in avant-garde music or atonal music—for all intents and purposes audiences expect a certain sound and presentation—[that] it's only a matter of time

until we run out of melodic patterns that are completely original. Mathematically we eventually will if you think about all the people who are writing songs and film scores and what-not all over, and it's all proprietary so it doesn't belong to you, it belongs to a publishing company or a film company or a recording company or an artist. In the next 10 or 20 years it will become harder and harder to write something totally unique.

Somewhere along the line you will either inadvertently play four or five notes together that are somebody else's or four or five notes together that are yours but that don't belong to you—that is where more and more film scores are going to end up. It's harder and harder because of companies not letting a composer develop a style and work on that—a composer has to come up with a

completely different approach every film. Mathematically, the idea of tonal music—we're going to run out of notes and note combinations. To use an example, when you listen to a whole three-hour run of Mozart or Vivaldi or Beethoven or Brahms, there's such a distinctive style from piece to piece. If you were to do that in film you'd get sued; you would never be able to do that.

FSM: That's interesting; have there been cases of composers actually being sued for reusing their own material?

JH: Yes, they have. I'm nervous to say exactly who. There have been instances where composers have had scores thrown out because legal has come back and said, "You did this score for such and such a movie and it's the same score"; and they throw out the score.

FSM: But you do have some stylistic effects and even motifs that you've been able to return to; there's a kind of "menace" motif that you've been able to apply to different projects, for instance.

JH: Those are minor, I won't say "infractions," but it is impossible for an artist not to have some sort of a style, and I think more and more it will become harder to come up with a block of six notes that doesn't sound like something else.

Another Nomination

FSM: You got an Oscar nomination for *House of Sand and Fog*, a much more subdued score.

JH: In that score, unlike *The Missing*, the music was much more repetitive in nature and it was like this big, slowly evolving, repetitive circle, and it doesn't really pay off at the beginning; it's abstract and it doesn't pay off until the music sort of revolves again toward the end of the film with these slow-moving changes. There's an inevitable quality about the score that I purposefully tried to do. These characters have an initial confrontation and from there the story is cast in stone and you can see what happens; they come so close to resolving but you can see that it's inevitable what happens, and there's a hugely moving ending to this movie. I wanted to have this feeling that you weren't so much listening to underscore and new cues every time the music played but that you were listening to cues that had a familiarity to them and they repeated, and ideas repeat over and over again and build throughout the movie. [At] the end of the movie, the last quarter, the whole story becomes unraveled, and it's heartbreaking. The music having these slow ongoing chord changes, as opposed to a conventional "each cue is different than the previous one" or thematic approach, gives it a feeling that it is this horrible, inevitable thing that's cast and it's not undoable.

FSM: You wrote some very extended, almost classical pieces for solo piano for that score.

JH: I wanted to play the piano myself and the piano music is sort of atmospheric; it's not really thematic. I don't play it thematically and there are no real themes playing, it's more just sort of gentle textures playing, very open. The music is a very gentle story—a slowly unraveling psychological story—and I didn't want the music to call attention to itself. It was very important that it just stay very low-key and like a character quietly brooding underneath; I didn't want the feeling of movie music.

Quizas, Quizas, Quizas

FSM: Another score you did late last year was *Radio*, which is a much more traditional kind of picture. How do you do your job on a project like that and not go over the line into raw sentimentality?

JH: When I approach a movie like this the last thing I want to do is be sappy and maudlin and sweet, but it is the story of this kid that is adopted by this school, and it's a feel-good type story. Working with Ron allows me a huge latitude and subtlety because he trusts my instincts and I trust his. Working with the director of *Radio*, I was told quite often to make a cue a certain way, perhaps sweeter, perhaps using the theme in every cue, and I would beg to not have to do that. But ultimately it's not my movie; I'm working for somebody and it's his call and his movie; I can object, but like in a courtroom, I'm overruled. The cumulative effect is one of intense sweetness where perhaps I would not have done that given my own sensibilities. I think in hindsight, he feels he made a mistake by not giving me greater freedom and scoring things in perhaps a grittier or edgier way. You can't tell that from the CD because there's so little score on the CD. But sometimes it's not the composer that calls the shots.

FSM: It seems like the Ed Harris character gives you an out to go into a more masculine emotional territory and avoid some of the keening sentiment a lot of these kinds of scores have.

JH: I tried, but I'm right on the edge of what's acceptable to my employers and the director. If he had his way I would be keening. It's so frustrating because the movie, when you see it visually you say, right, okay it's a very sweet movie, but the last thing the music should be is as sweet as the movie. That's all up on the screen and

It's only a matter of time until we run out of melodic patterns. In 10 or 20 years it will be harder and harder to write something totally unique.



NOT TYPECAST: Horner's recent projects include "Don't-call-it-a-western" *The Missing*, the Oscar-nominated drama *House of Sand and Fog* and *Radio*.



you can give movies a lot more interesting depth by doing that.

FSM: I have to assume you must have made enough money from *Titanic* not to have to work at all, so what inspires you to take on a film project now?

JH: A lot of things go into a decision to do a film or not do a film, and I don't know if I always make the right decisions. I look at each film for different reasons. [*Radio*] is a film where there are a lot of people involved that I've known forever. I was asked to do the film by Joe Roth who runs Revolution. I did his very first movie and then he became an executive at Fox and stopped directing and producing, and he's running his own company. I have relationships that I'm very fond of and I do a film sometimes even though I know it's not the best strategic move, it's something I feel I must do out of friendship. Not very often, but perhaps this movie falls into that category where I might not have done it if it had been a different combination. It's funny that everybody thinks *Titanic* gives you ruby slippers and a silver carpet—it really doesn't in a way. It makes you so mainstream that interesting directors think they know what they're gonna get and they're not interested.

You have to be very careful. It doesn't open doors necessarily; people like Marty Scorsese or Jonathan Demme or whomever don't look at composers of those big Hollywood epics as being the most brilliant composers in the world; they're looking for something that's much different than that, and the films I'm interested in doing are different from that. So after *Titanic*, it was hard to find interesting directors that were interested in working with me because they thought I was just as mainstream Hollywood as I could be. And I wanted to do movies like *Iris* or *House of Sand and Fog* or *A Beautiful Mind*, and whatever arty movies I could find along the way that weren't action movies I would do, and I turned down for instance *Lord of the Rings*. I don't know whether I did the right thing, and here it is three years after *Lord of the Rings* started—had I done *Lord of the Rings* I would have had to be completely enmeshed in that, and I wouldn't have been able to do any of these smaller movies that I wanted to do; I think I would have compounded my artistic problem even more. It's hard

to decide what kind of a movie to do; I just look for films that are interesting and people that are interesting, and especially now I'm not looking for big mainstream action movies but for directors who come out of theater or things that are more interesting to me. I guess that's what the freedom of having done *Titanic* has done for me; it's allowed me to perhaps be much choosier. But it's a double-edged sword because that same success blocks many directors from even considering me, and I have to do a very big sell to get some directors to talk to me.

FSM: What's your working method? Do you use any of the computer technology composers have today to construct your scores?

JH: I sit at a desk and I just write, orchestrate as I go and write to paper. I have a piano and I'm a pianist but I don't really compose at a piano; I compose at a desk and I'll check things out sometimes against the scene and play music against the scene, but I don't use any machines in my line of work and I really don't work with anybody. I have a very small group of people that I work with from film to film—a recording engineer I bring over from London who's absolutely stunningly brilliant, my music editor I work with on every movie, Ian and Randy who are my keyboard and synth players when I don't play keyboards myself. But really I do most everything in a very old-fashioned manner and it goes from me to the copyist, unlike other people who have whole factories and apprentices.

Time After Time

FSM: What about your schedule? How much time do you have to work on a score now?

JH: What's happened in film editing is that the editing is being done digitally now and the whole concept—the old concept of locking a film where you finish editing and you're done and you give it to a composer and you give it to sound effects and then six weeks later you record the music and a couple of weeks [after that] you start dubbing the film and putting the music and dialogue and sound effects together—that whole type of procedure has changed. With digital editing you now can edit so easily that people change the film up to the last moment, as long as they can,

because it's so easy to experiment and try things and improve things and preview the film and make changes based on previews, that whole thing. So the traditional way of working where I have a solid six weeks to work doesn't apply anymore. Now the first question I ask when I do a film is what is the release date; backing up from the release date I figure out when the dubbing starts; backing up from that I figure when I have to start recording the music so they get the music in time for the dubbing; and backing up from recording the music I try to give myself as much time as I can to write it. What invariably happens is if I start writing five to six weeks before the recording date, they're still editing. They're still editing at five weeks and at four weeks, and at a certain point you have to start writing because you're really going to run out of time. I would say that I don't think I've had more than three and a half or four weeks to do a movie for the past

a lot of directors are used to songs and they don't see the virtue of an orchestral piece of music—they don't know how to solve cinematic problems with it.

three years, and it would be even less if I didn't scream and fight for my three weeks. But *The Missing* was done in two and a half or three weeks. I was hired very early on and I was standing around for a long time, but every time I tried to write a scene, the scene would change, so there's not much point in that.

FSM: Do you have time to work out your concepts for a score beforehand then?

JH: Concepts and themes happen very easily for me; that all happens right away. I'm inspired by the movie and immediately ideas come gushing out. That's not the problem; that happens in the course of 15 minutes or a day where I have the whole thing scoped out in my head. What I need to start doing is knitting the quilt, and every time you start to put the sticks together to start knitting, the scene changes. When you start writing you're dealing with literally

mathematical timing: The scene goes from point A to point B and it has to do certain things along the way; somewhere along there someone gets shot and somewhere in there somebody gets kissed and those things happen at very specific timings. So you start knitting the eight-minute piece together and then they preview it and the whole thing gets turned upside down—so what was the point of writing that eight-minute piece when it has so many changes now you might as well start again?

Breaking Away

FSM: How much are you affected by having a temp score in place on the movies you work on?

JH: I don't have to deal with them but I like it when directors use temp scores; it helps me find out from them what they have in mind or what the editor has in mind. So I can say, "I understand what you want when you put that music in there and I agree with you, that will sound great when I'm done with it, it won't be the same music but it will work great so don't worry about it." But sometimes they put in music and they think what they put in works wonderfully and then I see it and say, "I think that's horrible—you think that's a romantic scene and I think it's a tension scene." By putting in temp music it gives you a great discussion point because you can look at it and say, "I don't agree with that," and it's something tangible, it's not abstract, where

he's saying, "I think it should be magenta" or "I think it should be romantic." It's something tangible where he's put in John Williams or something, even me, and he thinks the scene plays wonderfully, and I'm saying, "I don't think it plays wonderfully, I think it would play much better with a different approach." And then I sit him down at a piano and play him something different.

FSM: Have you run into cases where directors fall in love with what's on the temp and want you to reproduce it?

JH: Not so much. That's sort of the common complaint; what happens often with temp music is editors use it to cut big long scenes to because it helps them in their cutting rhythms and they have some sort of metronome going in their mind. If they cut too close to a piece of music it has a structure that is hard to change later on. And also nowadays the editing schedule being shortened and changed, they have to put in a temp score because they're showing it to audiences who don't understand raw footage with only production sound—they have to put music in to give it a sort of lubricant so that audiences or executives can understand it and don't pick apart the film. So I understand the reasons temp scores are put in outweigh not doing it. Usually directors know that they can't get that close to a piece of pre-existing music. They won't ask you; if it's a really inexperienced director he may inadvertently want something that he can't have, and you may have to convince him or have others convince him that it's not going to be that way. But I think most people are aware that even if it works a certain way that they can't get what they took off a record; they have to accept a new artistic version of that. I haven't had that problem where they've asked to make it closer to the temp, because I don't write that way, where I'm just doing dictation.

The Horner Sound

FSM: You do have a fairly recognizable style though, and that seems to be something we hear less and less in contemporary film music.

JH: There aren't a lot of people who write in that sort of recognizable style; it is much more generic. A lot of people come out of pop, they come out of synths and they don't understand where music has been for the past 300 years or where jazz has been or influences like that; they have no idea of that scope. They come from a world where the more sound you put on the better it is, and there are directors that don't know the difference either. I've heard directors discuss other directors, and a lot of directors come out of commercials or video now, and they have no sense of cinematic history and certainly music history, virtually nil except for Top 10 or VH-1 or radio. A lot of directors, when they have a cinematic problem that needs to be solved by music, their instinct is to put a song in there. And I'm not saying this in an egotistical way, but a lot of directors are used to songs and they don't see the virtue of an orchestral piece of music—they wouldn't know what to do with it. They don't know how to solve cinematic problems with it, and they certainly wouldn't know how to solve a cinematic problem with a long, extended piece that has a real style to it—they want it to be more generic, big, short, in, out, do its job, don't finesse around the edges, just solve that one problem and be done with it. Michael Bay is not going to sit through a 15-minute music cue and Michael Mann would have three or four composers working on a movie unbeknownst to each other to give him music he can mix and match. Even somebody as experienced as Scorsese on *Gangs of New York*—there were 200 songs in that movie at one time.

FSM

James Then & Now



The long-awaited conclusion to the
epic James Horner Buyer's Guide

By PAUL BOUTHILLIER

Illustration by PAUL SHIPPER

Our Buyer's Guide resumes
where we last left off (Vol. 7,
No. 1), with this installment
featuring James Horner's

fruitful repertoire of work from 1985 back
to his career beginnings. We also close the
book on scores albums released since the
previous installment in 2001:

1985—1978

In Her Own Time (1985) ●

Unreleased

Horner provided a few minutes of original music for this hour-long documentary (available on video-cassette) from *Testament* director Lynne Littman as a favor, reportedly after the pair hit it off well on that 1985 feature. The film follows anthropologist Dr. Barbara Myerhoff through her struggle with (and eventual death by) cancer while at the same time she researches the Jewish Hasidic community of Los Angeles. Horner's effort here is a stark, low-key affair with little to recommend.

Amazing Stories: "Alamo Jobe" (October 1985) ●●▶

Unreleased

Horner scored one episode of the popular *Amazing Stories* television series, involving a 15-year-old boy (Kelly Reno) who experiences time travel during the fight for the Alamo. Horner's score bristles with heroism and adventure, and to the disappointment of many, remains unreleased in any form. With Varèse Sarabande's 1999 release (VSD-5941) of re-recorded scores by John Williams and Georges Delerue from the series, it was widely hoped future volumes would follow and include Horner's score, a longtime fan favorite. Sadly, nothing has materialized yet.

Commando (October 1985) ●●●

Varèse Sarabande Club VCL 1103 1026 • 8 tracks - 43:26

December 2005 finally saw a Varèse Club limited release of 3,000 copies of *Commando*, a long-in-demand Horner score that had never appeared in any prior format in its original recording. Propulsive, noisy and synthy, with fewer acoustic instruments than its closest relative, *48 Hrs.*, the score works effectively enough for this Arnold Schwarzenegger vehicle involving his retired Colonel character and his kidnapped daughter (Alyssa Milano). Unfortunately, the music fights with dialogue and sound effects, rendering it completely indiscernible at times. Demand for this title spawned inferior cover versions on the 1990s compilation CDs *Titanic: The Essential James Horner Film Music Collection* (Silva SSD 1089)

and *Heart of the Ocean* (Sonic Images SID-8807). A notated excerpt of one of the cues of this score appears in Fred Karlin and Rayburn Wright's excellent book *On the Track: A Guide to Contemporary Film Scoring* (Schirmer).

The Journey of Natty Gann (September 1985)

●●● Unreleased

Horner replaced a rejected score by Elmer Bernstein (though a few Bernstein cues still remain in the final film) for this Disney movie set in the Depression and involving a girl who seeks to reunite with her father. The Americana Copland-influenced approach here is the score's thrust; in fact, one particular scene involving an ornery bull shamelessly cribs from that composer, but in spite of that, this remains an enjoyable score and functions exceptionally well in underscoring individual scenes and shaping the movie's character as a whole. Some of Horner's motivic ideas here would later wriggle their way into *The Land Before Time*. Other influences in this

score include Horner's beloved shakuhachi flute (back when it was novel and interesting), self-borrowing (acoustic guitar work from *Cocoon* and horns from 1983's *Testament*), and the concert world (think Benjamin Britten's *Four Seas*)—all of these, while detractions to Horner fans, are tolerable here. Though several film music labels have tried to negotiate the rights for a release, Disney has reportedly made it impossible by its refusal to license its music catalog to others, as well as by its general lack of interest in releasing this particular title.

Volunteers (August 1985) ●●

Unreleased

Horner scored this light comedy for *Star Trek II: The Wrath of Khan* director Nicholas Meyer, which featured Tom Hanks and John Candy as Peace Corps workers in Southeast Asia. Horner provides a suitably serviceable but lightweight score, steering clear of comedy scoring and aiming instead

About the Ratings

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

●●●● A MUST-HAVE.

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

●●● HIGHLY RECOMMENDED.

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

●● RECOMMENDED WITH RESERVATIONS.

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

● FOR COMPLETISTS ONLY.

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

The "More Music" Albums

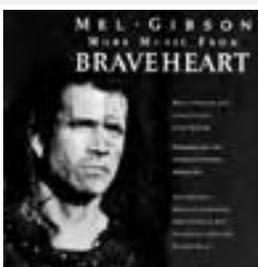


Back to Titanic (1998) ●●▶

Sony Classical SK-60691 • 13 tracks; 79:05

LIKE THE *BRAVEHEART* SEQUEL ALBUM, *BACK TO TITANIC* IS BOTH A commercial cash-in and a musical godsend, an album for non-score fans, complete with remixes, additional songs and source music, and dialogue clips for all the teenage girls who swooned over Leo DiCaprio's dulcet tones. Musically, the album's highlights are the four additional score cues, which include a delicate solo piano version of Rose's theme in "The Portrait," a barnstorming original Irish jig in "Jack Dawson's Luck" and

an additional action cue "A Building Panic." Horner's 19-minute re-recorded "Titanic Suite" replaces the synthesized choir from the original with a performance by the Choristers of King's College, Cambridge, and actually sounds better because of it. The two classical performances by the acclaimed string quartet I Salonisti of the *Titanic*'s actual repertoire are included as a recognition of their contribution to the film, while the superb piece of Irish party music by Gaelic Storm raises the tempo considerably. As a consumer item aimed at the mass market, it is probably a better concept than the original soundtrack, but, other than the additional score pieces, offers little to the film music collector. —Jonathan Broxton



More Music From Braveheart (1997) ●●▶

London 458487 • 25 tracks; 68:31

DESPITE BEING A LENGTHY ALBUM IN THE FIRST PLACE, *MORE Music From Braveheart* took several additional cues of score music not included on the OST and padded them out with dialogue clips and traditional Scottish bagpipe tunes to make this unusual sequel hybrid: half score, half concept CD. The additional score material is very good; a haunting bagpipe lament for the death of William Wallace's father in "Outlawed Tunes on Outlawed Pipes," a romantic reworking of the love

theme in "The Proposal" and the slightly different version of "For the Love of a Princess," which was included in the film but not on the original album. As for the dreaded dialogue clips, the entire conclusion of the film is included verbatim. *More Music From Braveheart* is a redundant album unless you have an affinity for the skirl of the pipes, and it's really only worth investing in if you have an unquenched desire for an 86-minute complete score. —Jonathan Broxton

to both legitimately underscore the film's few serious moments and provide comic effect via parody of well-known cues from other films (such as *Bridge on the River Kwai*). None of the parody is quite razor-sharp enough to work, and while there are a scant few genuine, heartfelt cues, the music is too subdued both in composition and performance to make an impact.

Cocoon (June 1985) ●●●▶

Polydor 827 041-2 • 12 tracks - 44:30

Pendulum PEG013 • 12 tracks - 44:30

Horner's score for this Ron Howard film about a group of senior citizens who discover a "fountain of youth" courtesy of some not-of-this-world visitors, is a lilting, lush, string-heavy romantic affair at its core, offset by several complex kinesthetic "action" cues firmly in line with 1980s Horner writing; effortless shifting meters and jagged, percussive rhythmic construction abound. Seen by many as the first time Horner would show such an unbridled romantic and sentimental scoring instinct, the composer remarked that his challenge was to create sentimentality and empathy to move audience members of all ages, without being maudlin—and to this end he succeeds. Other hallmarks of Horner's 1980s compositional sensibilities (supportive and at times antiphonal-like brass writing, glissandi string passes and active upper woodwinds) are here, too. And while the duality of the more romantic sections combined with more aggressive action cues could have clashed both in the film and on the disc

itself, that's fortunately not the case. Horner effectively weaves both together by consciously creating a large range of transitional musical material (alas, some of it lifted from *Star Trek II: The Wrath of Khan*) and both secondary motivic ideas and reworkings of primary devices within these transitions. There are some jazz arrangements here courtesy of late veteran arranger Billy May that are worth a listen. But do yourself a favor and skip the dated breakdance-able "Gravity" by Michael Sembello. This disc went out of print rapidly on its original Polydor pressing (and was selling for up to \$400 for its CD on the secondary market through the early to mid-1990s), and was then re-pressed on the emerging Pendulum label in 1997—which has also since gone out of print, inflating prices for both versions. If you can find this one, snap it up.

Heaven Help Us (February 1985) ●●

EMI SV-17154 • 10 tracks (songs only)

This is possibly the most troubled scoring project of Horner's career. He ended up writing and recording three separate scores for this film—a comedy/drama about five friends attending Catholic school in 1960s Brooklyn—due to meddling by studio executives. His first attempt was uniquely Irish, the first such experimentation for Horner, and reportedly resembled his similarly influenced work on *Patriot Games* and *The Devil's Own*, only written for a small ensemble. Though director Michael Dinner and Horner were both pleased with his approach, studio execs wanted it more "like Mozart," even going so far as to name particular Mozart selections they favored. Horner eventually adapted some Mozart and Bach and wrote a few new cues in a more formal classical style, but this time the studio thought it was too sterile. The third score had Horner re-orchestrating his Irish music for a more traditional orchestra and re-adapting some of the classical works; to add insult to injury, a bunch of Horner's final cues were dumped in favor of pop songs. As such, in the film the score is a mish-mash of influences with brief glimpses of what could have been a vintage Horner score during his creative peak. But it fails to evolve beyond a ragtag collection of cues. An LP "songtrack" of Motown tunes was issued as a tie-in to the movie and features none of Horner's music; all of the composer's attempts for this film remain unreleased.

Surviving (February 1985) ●●▶

Unreleased

Surviving (aka *Surviving: A Family in Crisis*) is an all-but-forgotten made-for-TV movie focusing on teen suicide and star-



ring '80s staples Molly Ringwald and Zach Galligan. Horner's score is gentle, sparse and evocative, similar to his work on *Testament* or 1991's *Once Around*, though the writing here is more piano-oriented. The difficult challenge of scoring the suicide scene is handled effectively with ice-cold, dissonant strings, and while the composer's scoring of a pivotal funeral scene with piano and oboe set against quiet strings is effective, chunks of it would later be reconfigured for *Cocoon*, and this ultimately detracts.

Star Trek III: The Search for Spock

(June 1984) ●●●

GNP Crescendo GNPD 8023 • 9 tracks - 46:53

Silva Screen FILMCD 070 • 8 tracks - 42:54

While retreading the musical territory of 1982's *Star Trek II: The Wrath of Khan*, Horner's score for the third big-screen *Trek* outing is supplemented with enough original content and thoughtful re-imaginings of the *Trek II* material to hold sufficient interest, as well as a sensitive treatment of Alexander Courage's classic *Trek* theme beyond merely the fanfare. The Prokofiev-inspired "Stealing the Enterprise," a clear album highlight, differs from its in-film version both in orchestration and in the presence of music designed to accompany intercut scenes eventually chopped from the film during editing. One quibble: Performances are fatigued and substandard at times, while Shawn Murphy's usually crisp recording work is problematic. The European CD release from Silva has the good sense to omit the atrocious throbbing synth track, "The Search for Spock" (originally issued by itself on a second LP for the gatefold soundtrack issue), rumored at one time to be under consideration for inclusion in the film to "modernize" it for a younger audience. The CD reissue of the original LP and cassette tape release was remastered with "B.A.S.E.," a process said to enhance sound quality.

The Stone Boy (April 1984) ●●●

Unreleased

Horner's score for *The Stone Boy* is unique within his musical canon in that it utilizes only two instruments—a wordless female vocalist and an acoustic guitar. This Christopher Cain film deals with the guilt of a boy after his accidental shooting of his older brother (*Lois & Clark's* Dean Cain). Though under 10 minutes, the score's impact is keenly felt in its meticulous and tender application at only key moments—offsetting the stark, somber nature of the film. It's a

uniquely intimate project for Horner and an experimental approach he hasn't duplicated since. Trailer composer John Beal contributed the carnival source music heard throughout the film's pivotal final scenes.

Gorky Park (1984) ●●●●

Varèse Sarabande VCD 47260 • 11 tracks - 36:04

In his first pairing with director Michael Apted, Horner's score for this film about a triple-homicide and the man responsible for investigating it is enjoyable, if somewhat

score. With emphasis on piano, horns and strings, and chimes as support, *Testament* bears a resemblance to *The Dresser*.

The Dresser (December 1983) ●●

Unreleased

Albert Finney is the core of this Peter Yates film about an aging Shakespearean actor struggling to stay focused. With less than 15 minutes of score in the entire movie (including main and end titles), *The Dresser* is not that far removed from other work

cifically re-recorded for album release at the conclusion of the film's scoring sessions, so the in-film content differs from what's represented on disc. The UK LP release features alternate cover artwork.

Between Friends (September 1983) ●●

Unreleased

This rarely seen TV movie (aka *Nobody Makes Me Cry*) starring Elizabeth Taylor and Carol Burnett features a lyrical, introverted score for small orchestra.



schizophrenic. It's worthy of a solid place in any collector's catalog—some 48 Hrs.-ish action music (dated at times thanks to its references to then-emerging 1980s synth-pop forms) contrasted with modern, dissonant orchestral composition as well as satisfying modal writing ("Airport Farewell"). A highlight is Horner's clever and effective distortions of Tchaikovsky (*Swan Lake, 1812 Overture*) intercut with brutal synth stabs and piano crashes. *Legends of the Fall* or *Titanic* this isn't, but with its gritty suspense augmented with a dark love theme, *Gorky Park* covers all the bases.

Uncommon Valor (December 1983) ●●●●

Unreleased

A precursor of sorts to *In Country* and even *Aliens*, Horner's score for this Gene Hackman military picture is infused with Southeast Asian rhythms and hammering metallic percussion and is a smorgasbord of textures and influences. His shakuhachi flute also makes an appearance, while his layered writing for an arsenal of soli snare, field and bass drums, and timpani is unique in his body of work. Some material is pulled straight out of *Star Trek II: The Wrath of Khan*, but you may be so caught up in the energy of this score that you'll be willing to forgive that.

Testament (December 1983) ●●●●

Unreleased

Lynne Littman's film depicting a nuclear fallout still holds up, and Horner turns in a haunting and strikingly minimalist

Horner was doing in this period, including *Brainstorm* and *Testament*. Harp, solo horn (in a haunting melodic line) and female vocal align in tight, clustered discord and avoid making a grandiose statement, keeping firmly with the introverted central character and the resigned personality of the film as a whole. Essentially a singular theme and slight variation approach rather than specific scene scoring, the lack of music in the film (at one point, there's over 45 minutes of continuous picture with no score) will make you sit up and take notice every time it enters.

Brainstorm (September 1983) ●●●●

Varèse Sarabande VCD 47215 • 7 tracks - 30:15

This is an outstanding example of progressive 20th-century composition and still stands as one of the boldest and most experimental scores Horner has ever done, though some find it too inaccessible and cold. Douglas Trumbull helmed this "science fiction thriller" featuring Christopher Walken, Louise Fletcher and Natalie Wood (in her last role) about a mind-recording and playback device, which in many ways was ahead of its time. Utilizing the full force of the London Symphony Orchestra, plus the Ambrosian Singers and the Boys' Choir of New College, this is a watermark of Horner's career and a full demonstration of his abilities and sonic palette. "Michael's Gift to Karen," spun from Mozart, is a nuanced symphonic lullaby, while the scoring in "Lillian's Heart Attack" evokes sheer terror and has even more symphonic turbulence than his later *Aliens*. The soundtrack album's contents were spe-

Krull (July 1983) ●●●●

Southern Cross SCCD 1004 • 8 tracks - 44:52

SCSE CD-4 • 16 tracks - 78:51

SCSE CD-4-G • 16 tracks - 78:51

Super Tracks STCE 01/02 • 21 tracks - 92:58

Viewed by some as the quintessential Horner "fantasy" genre score, this was the composer's first outing with the London Symphony Orchestra, as one of the youngest conductors (then 29) to ever lead them. Peter Yates' ambitious if messy effort features a young Liam Neeson along with Ken Marshall, Lysette Anthony and Freddie Jones in a film about an attack on the planet Krull, and plot threads surrounding a magic weapon, a princess and a black fortress. Horner's work is rich; straight-ahead, bombastic scoring, a gorgeous love theme and sophisticated brass and percussion writing form what some see as the first true "masterpiece" of Horner's career and spawning influence for his work on *Star Trek 3: The Search for Spock*, *The Rocketeer* and even *Aliens*. The original issue first surfaced on CD 1987, with an expanded edition (SCSE CD-4) following in 1992, then a "Gold" edition re-press (SCSE CD-4-G) appearing in 1994. Both of these SCSE editions were individually numbered. Finally, in 1998, Super Tracks issued their 2-CD "complete" representation, including liner notes by *Starlog* contributor and soundtrack buff David Hirsch—this is the best one to track down. Some hoped that the April 2001 release of a deluxe DVD treatment of *Krull* might include an isolated Horner score; it didn't.

Something Wicked This Way Comes

(April 1983) ●●●● Unreleased

This sumptuous multi-faceted score remains a fan favorite of many, including the novel's author Ray Bradbury. Replacing a rejected Georges Delerue effort on short notice, Horner dabbles in pseudo-Wagnerism (most notably in the main-title sequence) and winds us through bouts of impressionism (continually representing the wind and autumn leaves through music), neo-romanticism, Americana and 20th-century effects as he illustrates the arrival of a dark carnival and its mysterious leader, "Mr. Dark" (Jonathan Pryce), at a small town. Horner's unleashed creativity and technical mastery ties all elements together here. Well-recorded by Shawn Murphy (on one of his first jobs with Horner) and sensitively

overdone (both by Horner later on and increasingly by Media Ventures composers). Though there was no legitimate soundtrack release to this Eddie Murphy/Nick Nolte vehicle the Scotti Bros did release *Another 48 Hrs.* which essentially revisits the same ground. The music works well enough within the noisy film itself, but this is more a curiosity than a musical treasure.

Star Trek II: The Wrath of Khan (June 1982)

●●●●

GNP Crescendo GNPD 8022 • 9 tracks - 44:45

The hallmark Horner action score that propelled him into prominence and kicked down career doors, this score remains a "Top 5" favorite of Horner fans, even today. Director Nicholas Meyer, on his first *Trek* outing, set out to make a mark, and the

original Atlantic LP and cassette tape release was remastered with the sound-enhancing "BASF" technology.

Rascals & Robbers: The Secret Adventures of Tom Sawyer and Huck Finn (February 1982)

●●●● Unreleased

Directed by Dick Lowry, who employed Horner numerous times on TV movies during the early 1980s, this is yet another Twain adaptation, starring a young Anthony Michael Hall, and features a Horner Americana score. The breakneck main-title sequence is a crisp virtuosic joy, while the remainder of the score shows off intriguing early hints at the musical origins of *Something Wicked This Way Comes*, *The Journey of Natty Gann* and, perhaps most surprising, *Star Trek 2: The Wrath of Khan* ("Surprise Attack" figures prominently, as does



TWO THAT GOT AWAY: *48 Hrs.* and *Something Wicked This Way Comes*.

performed by orchestra and choir, this work remains unreleased commercially, suffering the same fate that befell *The Journey of Natty Gann*. Damn you, Disney. Damn you! The laserdisc featured an isolated score in mono, regrettably not carried over to the DVD release. Useless trivia to impress your friends at Horner parties: Some of the horn countermelody heard in the post-main title sequence would later be echoed by Horner in his Universal Pictures fanfare (utilized from 1991–1997).

48 Hrs. (December 1982) ●●

Unreleased

The genesis for later Horner scores such as *Red Heat*, *Gorky Park* and of course *Another 48 Hrs.*, Horner's experiments in synthesizer and acoustic fusion writing (with saxophone, electric bass, etc.) are mildly intriguing in terms of his total output, but are dated and

score echoes that vision. Bold and aggressive but with ample heart and warmth, its strong mixed-loudly-in-the-film presence has caused even casual moviegoers to take notice. Horner freely admitted cribbing and morphing "a love theme" from the original 1960s series into the main title for this movie (probably Jerry Fielding's "Ruth" from the episode "Shore Leave"), and how often does Horner openly admit his influences? Though some music appearing in the film is missing from the soundtrack album that fans have clamored for (at the time of the original LP issue of the film soundtrack, Horner was concerned about squeezing too much music on the album, necessitating narrower vinyl grooves and compromising sound quality), the presentation remains effective and brisk, and highlights the score's most remarkable moments. As with *Star Trek 3: The Search for Spock*, the GNP Crescendo CD reissue of the

"Khan's Pets"). The movie is available on videocassette.

A Piano for Mrs. Cimino (February 1982) ●●

Unreleased

Scored for just five instruments, this piano- and clarinet-heavy score pays a fair homage to George Gershwin and shows Horner striving to balance ragtime and classical forms. The score's small scope for this Bette Davis picture about the challenges of aging, however, fails to make a lasting impression.

P.K. and the Kid (1982/1987) ●● Unreleased

This film was intended for theaters, but sat on the shelf from 1982 until 1987, when Molly Ringwald's stardom prompted its direct-to-video release. The plot involves an abused Ringwald running away, with her stepfather hot on her trail, and befriendng an arm wrestler along the way. Directed by film editor

Lou Lombardo, Horner's work is similar to other projects he was doing in the early 1980s. Written for small ensemble, there's nothing particularly notable here.

B-grade horror film (with one of Sharon Stone's first appearances, no less). Though occasionally influenced by Goldsmith's *The Omen* (which Horner blames on the

Crescendo release. The laserdisc release featured an isolated score track in mono, but this was not carried over to the 1999 DVD release as was originally announced.



The Hand (1981) ●●▶

Unreleased

This early Oliver Stone horror film is about a comic book artist (Michael Caine) who loses his hand and the ensuing havoc that the detached hand wreaks. It sure doesn't sound like much to work with, but Horner dutifully manages to turn in an acceptable score. Less original than *Wolfen*, with influence from Goldsmith's *The Omen*, there's a considerable amount of suspense music as well as more aggressive writing for the film's more manic scenes.

Pursuit of D.B. Cooper (November 1981) ●

Polydor PD-1-6344 • 10 tracks - 30:27

This 1981 movie featured Robert Duvall and Treat Williams in a hypothetical telling of the fate of noted hijacker D.B. Cooper who disappeared via parachute into the mountains. Unrecognizable generic bluegrass music makes you wonder just how much was painstakingly notated and how much was born of Horner overseeing veteran studio musicians improvising through common chord progressions. Issued exclusively on LP at the time of the film's release, there are only three Horner tracks on the album and seven country songs by others. A curiosity, but little more.

A Few Days in Weasel Creek (October 1981)

●●▶ Unreleased

Another Dick Lowry TV production, this one stars Mare Winningham as a drifter's girlfriend who becomes intertwined with the characters in a generic one-horse town. Horner's score is sparse and quiet, featuring standard writing for a small ensemble.

Deadly Blessing (August 1981) ●●▶

Unreleased

An obscure but strong early score, Horner's main title and love theme for this Wes Craven project are strikingly beautiful, and you'd never suspect they came from a

director's insistence on sticking to the temp track), there's some interesting writing for choir here.

Wolfen (July 1981) ●●●

Unreleased

This early score (replacing one by Craig Safan) is one of the more striking and unique of Horner's career (*ESM* once quipped "Why can't he rip off more of his scores like *Wolfen*?"). Echoes of Charles Ives' *Unanswered Question* and cribbing for his later *Star Trek 2: The Wrath of Khan* notwithstanding, this is a brilliant listen and Horner manages to cover all of the bases in his writing: action, suspense, mysticism, a love theme and even a leitmotivic representation of the creature itself with distinctive low brass and piano rumbling. It's also notable for some early Horner experimentation with synthesizers; the composer utilized a processed gunshot effect for creature "point of view" sequences.

Angel Dusted (February 1981) ●

Unreleased

Horner's music for this Helen Hunt drug-abuse education TV movie is low-key and scored for a small orchestral ensemble. Noted Horner trademarks crop up throughout, and it's interesting if only to hear them in reduced form.

Humanoids From the Deep (1981) ●●

Cerberus CST-0203 • 15 tracks - 33:14

GNP Crescendo GNPD-8075 • 15 tracks - 33:14

Music for a terrible movie, most of it involves chilly strings and suspenseful piano. "Jerry's Death" contains an homage to Goldsmith's *Planet of the Apes*, as several of Horner's earliest works were clearly "influenced" by Goldsmith. Originally issued on vinyl at the time of the film on Cerberus, *Humanoids* was then paired up with *Battle Beyond the Stars* on a 2001 GNP

Battle Beyond the Stars (1980) ●●▶

Rhino Movie Music RNSP 300 • 16 tracks - 42:20

GNP Crescendo GNPD-8075 • 16 tracks - 42:20

A longtime fan favorite and structurally a precursor to *Star Trek 2: The Wrath of Khan*, this Roger Corman science-fiction cheapie isn't exactly great cinema, but at least it doesn't take itself too seriously. In spite of tinny sound, poor orchestral performances and that Goldsmith influence, there's no denying the charming, crisp writing, with Horner flexing his early creative and technical muscle—adding up to a decent if slightly campy listening experience. The Rhino LP issued at the time of the film's release never made it to CD, with GNP Crescendo issuing this score in 2001—mastered from vinyl sources (!)—paired up with *Humanoids From the Deep*. Reportedly, Horner himself has the master tapes but has refused to license them for release to labels that expressed interest throughout the 1990s.

The Lady in Red (1979) ●

Unreleased

A gangster film set in the 1930s, *The Lady in Red* contains capable performances by Robert Conrad, Pamela Sue Martin and Louise Fletcher. Horner contributed a primarily ragtime score that blurred the line between score and source music, with slight emerging hints of signature Hornerisms.

Up From the Depths (1979) ●●

Unreleased

An unremarkable score with only a few minutes of score mixed among the source cues, this *Jaws* rip-off is best forgotten.

Norman and the Killer (1978) ●●

Unreleased

This American Film Institute independent film was completed in 1978 and saw home video release in 1991. Running only 25 minutes, and in black and white, it's a stark



film version of a Joyce Carol Oates work involving a young man tormented by what he witnessed in his youth. Though written for solo piano and bells, and with less than five minutes of score, the entire score is basically a single piano melody that's exactly the same as that of 1989's *Glory*, augmented with a few dissonant low-end crashes and a brief mid-range ostinato. Horner got his start at AFI, and other AFI projects he scored primarily in 1978 included *The Drought*, *Fantasy* and *Landscapes*, all of which remain unreleased on video and difficult to locate to this day.

2004—2001

House of Sand and Fog (December 2003)

●●●●▶

Varèse Sarabande 302 066 532 2

13 tracks - 69:41

The last quarter of 2003 marked an explosion of four James Horner score releases on CD, and among all of these, *House of Sand and Fog* is the most captivating. Inspired and fresh, *House* as a score is introverted and reflective, equal parts synthesizer (Horner himself improvising to picture) and conventionally orchestral. Those who are burnt out by Horner's tendency to inject as many notes as possible into his late-1990s and early-2000s scores will find respite here; in "The Waves of the Caspian Sea" (and later in "A Return to the Caspian"), Horner openly indulges an impressionistic style that musically represents the water's tide. Can anyone remember the last time he actually dabbled so openly in this?—1983's *Something Wicked This Way Comes*, perhaps? This score feels relaxed, confident and comfortable. Any pretense or need to "prove himself" is discarded in favor of thoughtful, passionate music making. Nominated for an Academy Award for Original Score.

The Missing (November 2003) ●●●●

Sony Classical SK 93093 • 15 tracks - 77:33

Horner's score for Ron Howard's latest film cuts a wide swath; there's orchestra, augmented with synthesizers, native chants, an assortment of ethnic solo

instruments and chorus. While Horner's writing for woodwind and percussion (including a big promotional fuss made of the fact that some patterns are played on metal chairs instead of typical snare drums) is compelling, these grandiose ambitions at times lessen any leaning the score might have toward intimacy and warmth. Still, it's one of the most dramatically astute scores Horner has written in a long while and if you relish driving, ambitious scores that "pull out all the stops," you'll find something to enjoy here.

Beyond Borders (October 2003) ●●●●▶

Varèse Sarabande 302 066 529 2

12 tracks - 55:23

This is an intensely likeable score for an Angelina Jolie vehicle. Though elements of his (fortunately) long-forgotten *Bopha!*

do occasionally surface, Horner's music feels openly inspired and always remains interesting. While writing for synthesizers and orchestra, Horner further broadens the canvas by infusing children's and mixed choirs and ethnic vocals and instruments. The album's divided into three sections by country, featuring the 10-minute "Cambodia II," a striking experimentation in synth writing for Horner. Other tracks, like "Ethiopia III," showcase Horner's skill at writing passionate, elegiac material and rival anything from Horner's best 1980s period.

Radio (October 2003) ●●●▶

Hip-O 0001494-02 • 20 tracks - 71:46

Film critics in their reviews of this Cuba Gooding Jr./Ed Harris film singled out Horner's score as being a maudlin soup that sets out to accomplish all the wrong

Off-Screen Concert Works

THOUGH HORNER HASN'T WRITTEN AS MUCH STAND-ALONE CONCERT HALL MUSIC AS MANY FILM composers, three notable concert works from him are known to exist. A ballet commission was rumored and reportedly allowed for in a contract signed with Sony Classical following his success on *Titanic*, but nothing has materialized thus far.

Conversations: A Chamber Work for 16 Performers (1976)

HORNER'S M.A. DEGREE THESIS WORK, THIS SCORE REMAINS HOUSED IN UCLA'S MUSIC LIBRARY. SET to text by Russian poet Andrei Voznesenskii, the work is a complex and fascinating modernist piece (for two soprano vocalists and a bevy of strings and percussion), somewhat in the same vein as Lukas Foss' seminal concert work, *Time Cycle*. No recordings of this are known to exist.

Spectral Shimmers (1978)

COMPLETED BY HORNER IN 1978, THE INDIANAPOLIS SYMPHONY ORCHESTRA WORLD-PREMIERED this piece on January 25, 1979, at the Indiana State University campus as part of a contemporary music festival. The work received little publicity and met with a half-empty hall. Horner's sense of futility at having worked long and hard on this piece only to see it receive such little reception was one of his acknowledged motivations for moving into film music. A longtime curiosity of Horner fans, no official or amateur audience recording of this piece is known to exist, and the orchestra did not retain the score or parts.

A Forest Passage (2000)

COMMISSIONED BY THE CLEVELAND ORCHESTRA IN CELEBRATION OF THE 25TH ANNIVERSARY OF Ohio's Cuyahoga Valley National Recreation Area, this short, single-movement work was performed outdoors on July 30, 2000. Various Cleveland Orchestra members contacted for this article recall rehearsing and performing the piece, but remember little about it musically, and were unsure if Horner was in audi-

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things, but on disc it's reasonably effective. "Night Game" is an energetic joy, featuring sparkling piano runs, electric guitar and drum corps, while "Gift of the Ball" contains an equally appealing opening before transitioning into the kind of heartfelt writing that Horner does so well. Vocalist India.Arie is featured on several of the Horner cuts, and while her voice works well with the other textures, any originality in approach is marred by the nagging reminder while listening that Horner employed Annie Lennox on his *Apollo 13* score in a similar manner.

The Four Feathers (September 2002) ●●●

Sony Classical SK 89744
 13 tracks - 79:18

This movie is less epic than it continually strives to be, and at over two hours, much longer than necessary. Heavily infused with Arabic vocals, Horner's music adds an appropriate amount of color to an otherwise bombastic score. Horner contrasts this large and potentially overpowering writing by weaving some secondary themes and piano-based orchestration throughout, at times nodding to *Bicentennial Man* and *Casper*.

Windtalkers (June 2002) ●●●

RCA Victor 09026-63867-2
 11 tracks - 66:55

An underwhelming assemblage of over-long cues, *Windtalkers* is an exhausting listen, and the score has little to recommend it. Playing like a less memorable version of *A Perfect Storm*, the recurring theme for this John Woo/Nicholas Cage military vehicle, usually presented without variation, wears thin. And Horner's clash between a large orchestral approach and a forced infusion of Native American elements makes for a disjointed experience. One bright spot, however, is noted session harmonica legend Tommy Morgan's playing, which adds some welcome color. Originally set to see release in November 2001, the soundtrack was delayed until May 2002 after being shelved in light of 9/11.

Iris (February 2002) ●●●●

Sony Classical SK 89806 • 8 tracks - 49:53

This beautiful Horner score wears its heart firmly on its sleeve. The Dame Judi Dench/Kate Winslet vehicle tells of the life of writer Iris Murdoch, and Horner treats us to a warm, first-class effort that features violinist Joshua Bell. Titled only as "Parts," Horner's writing is expressive and has been most closely compared to *The Spitfire Grill*, though its scope, musical interest and performance quality all surpass that earlier score.

A Beautiful Mind (December 2001) ●●●●

Decca 440 016 191-2 • 16 tracks - 71:07
 Decca 440 018 139-2 (SACD/Surround)
 16 tracks - 71:07

This crisp, mathematical score elaborates on ideas from *Sneakers* and *Deep Impact* (okay, okay, also from *Searching for Bobby Fischer*, *Apollo 13* and *Bicentennial Man*) for this Russell Crowe/Jennifer Connelly film that focuses on the life of mathematician John Nash. Opening with "A Kaleidoscope of Mathematics" (orchestrated for five pianos plus full orchestra and vocals), Horner defines a motif designed to illustrate the power and beauty of mathematics and Nash's keen mental facility. His secondary motif is pleasant enough, but when it surfaces in "All Love Can Be," a song with words by longtime collaborating lyricist Will Jennings and vocals by Charlotte Church, it wears out its welcome. A surprisingly dull recording is one drawback to this disc, though Decca did include multimedia clips of Horner and Howard speaking briefly about the project on a data portion of the CD. Some European pressings of this soundtrack featured a different cover. Additionally, the film's soundtrack was also released in a separate SACD Stereo/Surround Sound version by Decca. **FSM**

Paul Bouthillier is a freelance writer, musician and educator. His writings have appeared in numerous film music journals. He can be reached at boutpj@softhome.net.

Mail Bag

(continued from page 9)

ago, "Follies in Concert"). Mr. Williams was visibly moved and rewarded the shouting, whistling and stamping with three encores: a delightful 1988 piece called "To Lenny, To Lenny," composed for the 70th birthday of Leonard Bernstein and based on themes from *On the Town* and *West Side Story*; the main theme from the 1977 classic *Star Wars* (I leave the audience reaction to your imagination!); and because the audience refused to stop applauding, his 1985 theme for *NBC Nightly News*.

When I opened my program to discover the contents of the concert, I was somewhat disappointed that none of my favorite Williams scores was included, such as *A.I.*, *The Witches of Eastwick*, *The Fury* or *Images*. By the conclusion I realized that the selections chosen fully demonstrated the incredible scope of his imagination as a composer and the depth of his insight as a dramatist. And then I recalled the point of view of Maestro John Mauceri (conductor of symphonic music, operas, Broadway shows, and film music concerts and recordings) expressed both in an address to the Society for the Preservation of Film Music and in the Alternate Current/WNET documentary entitled *Music for the Movies: The Hollywood Sound*. Movie music is the classical music of our time, in part resulting from the years of audience alienation, due to atonalism and serialism, not to mention snobbery, and the attendant audience absence from concert halls, and in

part resulting from the rise and proliferation of the great movie melodies and the work of the great film composers throughout virtually every country and culture. This February concert of the work of John Williams, played by one of the world's great orchestras, is a milestone in proving Mauceri's point that film music belongs in our concert halls every bit as much as the works of the dead composers to whom Spielberg was referring.

Kyle Renick
krenick@nyc.rr.com

Gabriel Yared

I really enjoyed your interview with the talented Mr. Yared in the latest issue (Vol. 8, No. 10). However, I was disappointed that no mention was made of his terrific score for *Map of the Human Heart*, one of the great, overlooked films (and soundtracks) of the 1990s. Time for a rediscovery!

Bruce Marshall
San Francisco, California

Collect This!

When Mr. Harold B. Crawford's letter nominating Maurice Jarre's *Collector* as one of "the worst film scores of all time" originally ran on *FSD*, I was moved to start a thread on the Message Board "In Defense of *The Collector*." Since Crawford's attack has now spread to *FSM* itself, I hope you'll spare a few lines in your next Mail Bag for my rebuttal:

What bothers Mr. Crawford about Jarre's

score, he says, is simply that it's "annoying and inappropriate." This is so vague it's hard to refute with any specificity. I would suggest, for what it's worth, that had Mr. William Wyler agreed in the slightest with Mr. Crawford about the appropriateness of Jarre's music, we never would be having this disagreement because we never would have heard it in Mr. Wyler's movie. As for me, I saw the film when it first came out, and liked both movie and score very much. I still listen to the Jarre soundtrack on the Mainstream CD. It always puts this New Englander in the mind of childhood Octobers, with the sun shining on falling leaves, and the thrills and darkness of Halloween just around the corner.

Preston Neal Jones
Hollywood, California

Erratum

Careful readers may have noted a slight problem in Ian D. Thomas' review of *The Cooler* (*FSM* Vol. 8, No. 10, pg. 32). He mentions a song entitled "Can I Steal a Little Chinese Girl?" The song's actual title is "Can I Steal a Little Love?" Ian D. Thomas had nothing to do with this error. But rest assured, those at fault will be severely disciplined. Thank you.

BE PICKY! BE PROUD! SEND YOUR LETTERS TO:

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NOTE: Letters may be edited for clarity, brevity or

FSM PUZZLE FUN: Who's who in the cartoon composer universe?

Match the composer's name with his animated likeness:

1. ___ Quincy Jones
2. ___ Elmer Bernstein
3. ___ Howard Shore
4. ___ John Williams
5. ___ Danny Elfman
6. ___ James Horner
7. ___ John Barry
8. ___ Hans Zimmer
9. ___ Jerry Goldsmith



A



B



C



D



E



F



G



H



I

By Turner 2004

ANSWERS: 1d, 2b, 3e, 4g, 5i, 6a, 7c, 8f, 9h

SCORE

Classic ★★★★★

Great ★★★★

Good ★★★

Below Average ★★

Weak ★

The Triplets of Belleville

★★★★★

BEN CHAREST

Higher Octave 7087 618280 2 3V

19 tracks - 50:14

Director Sylvain Chomet worked at Disney in the early '90s before quitting so he could find someplace to express his own vision. This voice could not be further from the Disney aesthetic: odd but likeable, fantastic yet grounded, strange but familiar. *The Triplets of Belleville* is almost indescribable, at least without giving away its charm. I suppose I can say that the movie involves a French grandmother, her hopelessly depressed grandson, his overweight dog, a singing group way past its prime, and a kidnapping plot involving the Tour de France. The animation harkens back to the old '40s and '50s style of *Betty Boop* or *Felix the Cat*, with just enough modern technology to keep our eyes darting across the screen to catch all that's going on.

One of the most memorable elements of the film (for better or worse) is the Oscar-nominated song that the Triplets of Belleville sing called "Belleville Rendez-Vous." Even if you only hear it in the trailer, the tune is so off-kilter and catchy that you are immediately hooked. A jazzy, French guitar-driven, big-band fantasia, the song perfectly encapsulates the film's wacky tone (I mean, do they really sing "ca-ca" during the chorus?). Composer Ben Charest said that one of his inspirations was famed guitarist Django Reinhardt (whose presence is also prominent in the Woody Allen film *Sweet and Lowdown*), and the homage is evident. The song is played five times on the CD: the hypnotic black-and-white open-

ing of the film, a French and a (barely interpretable) English version by the band M, a demo, and the wonderful version that includes a bike wheel. You'll either love every incarnation or want to rip your ears out. For me, it's the former.

The rest of the score, which is essentially the heart of the movie since there's little spoken dialogue, is equally eclectic. While each set piece is obviously connected, each is also unique—my favorite being the melancholy music usually associated with Bruno, the dog. "Jazzy Bach" is a great number on-screen, but a little off-putting on CD. The theme for the French Mafia is effectively menacing. There's even a hilarious surfer/beach ditty by way of Elvis called "Pa Pa Pa Palavas." And the car chase finale is probably the funkiest action cue you'll hear all year.

This is truly an original score. I have a feeling it's going to be listened to and enjoyed by both



score aficionados and neighborhood coffee-house hipsters. How many soundtracks can you say that about? —Cary Wong

The Butterfly Effect ★★½

MICHAEL SUBY

La-La Land LLLCD 1014

23 tracks - 43:44

The *Butterfly Effect* has garnered some negative reviews, but not on the basis of its music. In a drama that blends elements of *The Terminator*, *The Time Machine* and *Somewhere in Time*, composer Michael Suby (*The Real Cancun*) has created a score that establishes a sense of temporal dislocation and psychological manipulation, but does so in a relatively understated manner. The music should be placed in a collection alongside *American Beauty* for its use of minimalist forms, but instead of relying on electronic instruments, Suby turns directly to Philip Glass. His main theme for the score is based on traditional strings, wind instruments, piano and choir and is reminiscent of works from Glass' middle period, such as *Passages*.

In setting up the different episodes in the main character's odyssey back and forth in time, Suby works hard to create contrast, albeit too hard in places. At several points (such as "Evan's Plan"), the sparse phrases are interrupted by violent percussion, reminiscent of the extended rooftop scene in *Crouching Tiger, Hidden Dragon*. Here, however, the brevity of the insertion serves to disrupt more than contrast. That said, the disruption is still much less than injecting Tom Waits into the *Pollock* soundtrack, or placing Fatboy Slim next to Beethoven on *Traffic*, to take two examples of recent soundtracks that strive

to create a generally similar mood. Because *Butterfly's* score is relatively accessible, what appear as half-familiar phrases draw the listener into the challenge of referring back to other scores. *Crouching Tiger* has already been mentioned, but echoes of Hans Zimmer's music for *Hannibal* also present themselves (especially in "Blowing Up Kayleigh" and "Lockdown Lenny"), where shrieking violins register dramatic effect. An ethereal choir ("Everyone's Fixed Memories") also reminded this listener of Brian Eno's work. Nonetheless, these are hardly unflattering comparisons.

All in all, this is a moody piece of work, well recorded, and professionally performed by the Czech Philharmonic. As we know from critical reaction to *The Hours*, minimalism either delights or repels—this time last year, a critic for the *New York Times* described Glass' score as a mixture of "chug-a-chug rhythms and swooning string melodies." That said, for the aficionado this is an interesting piece of work from a composer who seems set to evolve in interesting directions.

—Andrew Kirby

House of Sand and Fog ★★½

JAMES HORNER

Varèse Sarabande 302 066 5322

13 tracks - 79:46

If there's ever been a score that perfectly recapitulates its film's title, James Horner's *House of Sand and Fog* is it. Atmospheric, haunting and chilly, the soundtrack is an uncharacteristically restrained effort from James Horner, who was rewarded with an Academy Award nomination.

To say that the movie *House of Sand and Fog* is relentlessly bleak would be an understatement. In

the tradition of the films of Lars Van Trier (including the upcoming *Dogville*, which has such hostility toward its characters and its audience that it's almost laughable), Russian director Vadim Perelman's adaptation of the novel by Andre Dubus III revels in the darker sides of human despair to the point of numbness. It focuses on the battle over a California house, mistakenly repossessed from Kathy (Jennifer Connelly) and immediately bought at auction by Gen. Behrani (Ben Kingsley), an Iranian who wants his family to finally have a fresh start in America. While most elements of the movie-making process are accomplished, from the acting to the art direction to Horner's score, Perelman is too heavy-handed in dealing with the movie's portentous mood. Shadings of the story's looming tragedy are so prevalent in the look and feel of the whole film, that by the time the end rolls around one cannot help but feel resignation rather than in-the-moment involvement.

Horner is not known for his restraint, which is why this score is an accomplishment...but also a letdown. The restraint unfortunately leads to a shortage of "hope" in the music. This works well in the Kathy sections, but feels wrong in Behrani's story, at least in the first half of the movie. Shouldn't his buying of the house be, at least in his eyes, a step forward? Since Perelman never lets you forget that a showdown is near, Horner's music remains carefully measured. This results in a downbeat feel to much of the score. Horner's only ray of hope is a solo piano theme he occasionally incorporates for the house—as if to say it is human folly and not the house itself that's the problem.

This dire outlook gets to be tiresome (musically and dramatically), but toward the end the movie shifts into melodrama, verging on Greek tragedy, which is refreshing (the characters are finally facing the problem head-on, and in unexpected

ways)—but it also feels mechanical. Thankfully, this progression in the plot finally frees Horner from his monotonous cycle. There's a moment of release in the movie (which involves a person praying) that is so raw in power, imagery and music that it's cathartic. It's here in particular that you can see why Oscar voters were taken by this score. Also of note are the film's final scenes and the end credits. After two hours of holding back, Horner rewards listeners by finally lifting the shroud of fog and revealing his full orchestra.

—C.W.

Looney Tunes: Back in Action

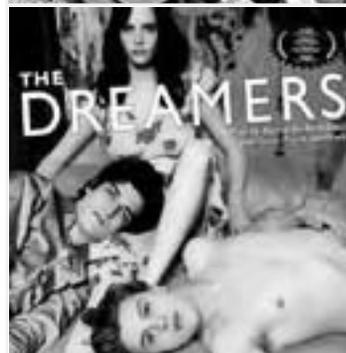
★★★★

JERRY GOLDSMITH

Varèse Sarabande 302 066 523 2
21 tracks - 37:08

Looney Tunes marks Jerry Goldsmith's 10th collaboration with director Joe Dante, a pairing that has seen its share of films (six, actually) that deal with creatures running amok. And not unexpectedly, Goldsmith's music has been completely different every time around. Channeling the vibe he reserves almost exclusively for Dante films, Goldsmith centers *Looney Tunes* with warm strings and bouncy melodies—a welcome change from his recent action and drama themes that sound like a bunch of stingers in a row. It's hard to believe this is the film that inspired him to return to the style that won me over in the first place, but I guess Daffy Duck and Bugs Bunny were all Goldsmith needed.

A revamping of some Carl Stalling music opens the CD, setting the stage for the mickey-mousings that come later. Though Goldsmith does an admirable job of threading together much of the joke-signifying random crescendos and crashes with melodies, make no mistake: This is music for an animated film. Since the movie's only half animated, however, Goldsmith does a fine job of balancing this cliché along with less traditional material. Though the sound of much



of the underscore is reminiscent of *Gremlins* or *Mom and Dad Save the World*, the main theme is surprisingly dramatic when played straight ("Jungle Scene" is a good example). Much of the time, however, it plays out on guitar and strings, with an appropriate happy-go-lucky vibe. Goldsmith seems to have focused more on providing a solid theme rather than one that necessarily evokes "Looney Tunes" every time it plays. Overall, the theme merely serves as groundwork for most of the tracks, with flourishes and little orgasms of sound thrown in every time someone gets run over or has an anvil dropped on their head.

In between all this is the true brilliance of Goldsmith. A fantastic and villainous theme rounds up the end of "Dead Duck Walking," with electronic bass effects augmenting swirling *Poltergeist*-like strings. "Area 52" gets eerie bowed saw/vocal wailing effects and tinkling

piano amidst orchestral shrieks. And then there's the cover of "Powerhouse"—a theme instantly recognizable to cartoon fans everywhere—performed by full orchestra and electric guitar. "Powerhouse" also serves as the basis for chase music in "Hot Pursuit," with sawing strings keeping the beat as Goldsmith punctuates the action over it. A rousing western theme erupts halfway through the album, providing a fun diversion from the main theme. And let's not forget a cutesy in-joke cover of the *Gremlins* theme in "Out of the Bag."

—Luke Goljan

The Dreamers ★★½

VARIOUS

Universal (France) 981 208-4
12 tracks - 56:17

Bernardo Bertolucci's latest movie caused controversy even before it opened in the United States. The U.S. distributor, Fox Searchlight, originally planned to release an edited version of this coming-of-age romp in order to avoid an NC-17 rating. After much campaigning by Bertolucci and his cast, the studio decided to release the NC-17 version which offers one prolonged shot of a penis, and two extended sex scenes, which aren't very graphic—just intense.

The movie centers on young American cinephile Matthew, who spends a year in Paris in the late '60s. There, he is thrust into the strange and exotic world of Theo and Isabelle, fraternal twins whose physical intimacy is disturbing to Matthew...before it becomes alluring. This all plays out with the French riots of 1968 as the backdrop. The movie is certainly a step up from Bertolucci's equally Abercrombie and Fitch-ready *Stealing Beauty*. But the movie ultimately lacks believability and credible characters.

What it does have is an abundance of style. The recreation of Paris in the '60s is not only evident in the sets and costumes but in the attitudes and ambiance. And while there's no score in the

film, there are things in the movie and the CD soundtrack that should interest film score enthusiasts. The three main characters are huge film buffs, recreating key scenes from mainly French New Wave movies and playing “guess the movie” charades (as a prelude to sex). Bertolucci intercuts these games with actual scenes from the movies in question, with the one from *Band of Outsiders* being the most effective.

Also included are cues from *The 400 Blows* (Jean Constatin), *Breathless* (Martial Solal) and *Pierre le Fou* (Antoine Duhamel), which are hard to find on any domestic CD. Since I’m not that familiar with the French New Wave cinema movement and their scores (at least beyond Georges Delerue’s collaboration with François Truffaut), this music was new to me and whetted my appetite for more. The rest of the CD is filled with American pop (Grateful Dead, Steve Miller Band) and French songs of the day, including the obligatory Edith Piaf number. (A domestic release of *The Dreamers* is now available.) —C.W.

Commando (1985) ★★★

JAMES HORNER

Varèse Sarabande VCL 1103 1026
8 tracks - 43:27

I believe it was *ESM*’s Scott Bettencourt who said, upon this first-ever release of Horner’s *Commando* in late 2005, that his CD wish list of cheesy ’80s action scores was complete. *Commando* has been in demand for a long time, having never before been released on CD or LP. And, well, cheesy it is.

The music is primarily percussion-driven, and gets a lot of mileage out of the Caribbean-flavored steel drums. Horner is in the same urban action mode that propelled him through *48 Hours* and *Gorky Park*, and this style is perfectly suited to the Reagan-era vengeful super-heroics of Schwarzenegger. There are several short motifs at play here, but the only real theme is an emotionally inert saxophone riff that is



neither suspenseful or intense, romantic or nostalgic. Instead this descending sax line is used only as a reminder of our place amidst a gritty action film. This theme, combined with the rhythmic percussion and synth lines, provides a steady sameness to the album, and although there’s little variety across tracks, the running time makes the album just right for a good adrenaline fix.

The action on this disc is relentless, with only brief moments of reflective lyricism, during the “Prologue” as Schwarzenegger’s John Matrix plays with his soon-to-be-kidnapped daughter and also at the “Finale,” when they are reunited after Matrix singlehandedly demolishes a small army.

Not surprisingly, *Commando* includes a few of the brass licks Horner developed in films like *Star Trek II & III* and perfected in *Aliens*. Even though this is not an essential score in the Horner canon (and not an especially unique one), it will more than likely be Varèse’s next limited edition club release to sell out (though not nearly as quickly as *Predator* or even *Die Hard*, which took nearly two years to sell its 3,000 units), so buy it while you can, before you pay inflated prices on the secondary market. —Darren MacDonald

Bernard Herrmann: The CBS Years Vol. 1: The Westerns ★★★

BERNARD HERRMANN

Prometheus PCD 152 • 24 tracks - 68:51

Bernard Herrmann may seem an unlikely candidate to score westerns, but he was a good friend of CBS music director Lud Gluskin, who offered Herrmann many such assignments. Indeed, Herrmann scored a couple of fea-

ture westerns, and while his music is unconventional for the fictional American West, it still proves most effective for the medium. This disc features music from the pilot of *Have Gun, Will Travel*, an episode of *Gunsmoke*, and three suites of library cues that were used by filmmakers at whim on multiple episodes of multiple series.

Have Gun is an exciting and up-tempo score, with a main title used throughout the series’ six-year run. The *Gunsmoke* suite has an eerily romantic feel to it, scored mostly for strings. The “Western Suite,” for woodwinds, harp and percussion, has the least conventional western sound to it, and is very moody, dark and suspenseful, as is frequently the case with Herrmann. Even in the cue titled “Gunfight,” Herrmann seems to be scoring the psychology of the battle, more what is going on inside the gunfighters’ heads than the action of a gunfight. It comes as no surprise that cues from this suite were tracked throughout episodes of *The Twilight Zone* and *Perry Mason*.

The cues of “The Indian Suite” prominently feature a steady drumbeat throughout, evoking the presence of villainous Indians in a typical “Old Hollywood” fashion but sounding neither authentically Native American or clichéd, and remaining just as suspenseful as the “Western Suite.”

“Western Saga” has the most traditional western sound to it, but still carries the unmistakable Herrmann stamp, and is only traditionally western sounding in as much as Herrmann will allow. A couple of the cues even sound like Herrmann’s monster/fantasy scoring for films like *The 7th Voyage*

of *Sinbad*, and it’s a good thing to hear such atypical music for TV westerns.

It’s amazing that each suite is scored for 15 instruments or fewer, as each one sounds so full and lush. Contact info is given for those wishing to license the music, and it’s enticing to think that Herrmann’s music could still grace new TV productions. —D.M.

Bernard Herrmann: The CBS Years Vol. 2: American Gothic ★★★

BERNARD HERRMANN

Prometheus PCD 153 • 26 tracks - 68:29

While the subtitle *American Gothic* may not be entirely appropriate for the second volume in Prometheus’ Bernard Herrmann series, the music contained within will certainly delight most Herrmann fans.

The collection consists of seven different themes and suites written between 1944 and 1958. Some were from radio broadcasts while others were composed specifically for television. Almost all the pieces were for small ensembles.

After the “Landmark Theme” gets things going with its quick military march, the “Walt Whitman Suite” presents several dramatic cues from a radio show that aired in 1944. Solemn bell tolls, haunting vibraphone, and harp glissandi all make appearances in true Herrmann fashion. “Idyll” begins with harp arpeggios behind a beautifully sweet string melody. Halfway through, the arpeggios switch to the celeste and a solo cello takes over the melody. Simple, but effective writing has always been one of Herrmann’s greatest powers as a composer.

The “Ethan Allen Suite” is drawn from a CBS pilot about the Revolutionary War hero and is written for 10 brass players plus timpani. With its incredible array of tonal colors, this track should be required study for any would-be film composer. From huge blasts of full-throttle brass attacks to introspective muted solos, this 10-minute suite shows what can be done with a small ensemble if

the composer has the talent. It's no wonder that the original pencil score is on display at the UCLA Music Library.

"The Desert Suite" features music recorded for use on a variety of western shows. Outside of the grim "Prelude," most of it is traditional underscore and seems a little bland when compared to the other offerings on the CD. While it's not Herrmann's most memorable, it's still worth a listen.

The three remaining suites are the real reason Herrmann fans will want to add this disc to their collection. "Collector's Item" is from another pilot for a series that wasn't picked up. The show paired Vincent Price and Peter Lorre as antiques dealers, and proves that even Herrmann's legendary grumpiness could give way to occasional bouts of humorous writing.

From a radio broadcast of the same name, "The Moat Farm Murders" is written for a fuller orchestra and chillingly portrays a slow descent into madness. More dynamic than the other suites, Herrmann's orchestrations are sure to induce chills. This is up there with some of Herrmann's best writing.

The album ends with the bizarre "New World Order." Scored for harp, organ, celeste and percussion, it defies easy classification. Interwoven musical lines are tossed about the ensemble as if this were a game of Hot Potato, and indeed much of the music has a childlike quality. Well, kind of a creepy child, anyway.

Unfortunately, the downside to this new volume of Herrmann discoveries is the sound quality of "The Walt Whitman Suite." Distortion can be expected in older recordings, but these tracks also have a strange phase problem between the channels. Although recorded in mono, there is an unsettling "pseudo-stereo" aspect to these tracks that may bother some listeners. The rest of the CD is also mono but doesn't suffer from this anomaly, and the sound quality is more than

acceptable. Most readers will find a lot to enjoy from this wonderful collection, and Prometheus should be applauded for its efforts to uncover more lost treasures from one of film's greatest composers.

—Ian D. Thomas

Secret Weapons Over Normandy

★★★★

MICHAEL GIACCHINO

La La Land 1013

Disc One: 16 tracks - 68:57

Disc Two: 14 tracks - 14:02

Michael Giacchino is a name familiar to many videogame fanatics. His scores for the *Lost World* game and other Lucasfilm/Spielberg collaborations have been very successful. His big break came with *Alias*, but an even bigger one may be around the corner with next fall's Pixar release of *The Incredibles*. In the meantime, let's take a step back into the game world to listen to *Secret Weapons Over Normandy*, for which Giacchino returned to Seattle to record with the Northwest Sinfonia, a 25-piece choir, and a taiko drum ensemble.

The first disc consists of the 15 primary scenarios and the main overture. The second disc features abbreviated bits and pieces that appear throughout segments of the game, plus supplements including Quicktime composer interviews playable on your PC or Mac. The opening "Main Title" is impressive and reminiscent of John Williams' Americana scores (as featured in his recent *American Journey*). Giacchino's score goes even further back, reaching for the kind of 1941/*Midway* feel that makes it instantly accessible. Many of the orchestral gestures are out of that Copland/Harris/William Schumann school of Americana. Though there are a lot of action cues to keep your blood pumping, these are effectively offset by many longer, lyrical themes. Gorgeous moments in "Zauara" and "The Rescue of Pauline" are reminiscent of some of the love music in the *Indiana Jones* series.

It's hard to believe that this music is relegated to the gaming

industry, but at least that market allows access to a fairly wide audience. Highly recommended to Giacchino and John Williams fans.

—Steven A. Kennedy

The Gospel of John ★★★½

JEFF DANNA

Varèse Sarabande 302 066 530 2

18 tracks - 52:00

Before listening to *Gospel of John*, you may want to check out the detailed and informative liner notes, which outline the exhaustive research that Jeff Danna put into the score. The composer consulted biblical scholars and music libraries to approximate the sound of the time period featured in the film. Based on this, I expected to hear something akin to Peter Gabriel's *Last Temptation of Christ*, in which musicians from the Middle East were used along with a variety of indigenous instruments. Gabriel relied heavily on improvised

sessions with said musicians as opposed to written out music. The result gave the sound of that score authenticity even though it did use contemporary musical devices like synthesizers and the odd trap kit.

Danna's score, while also using a plethora of exotic instruments appropriate to the time and region, is still rooted in traditional Western harmonies. Yes, some of the melodic material does use scales found in Middle Eastern music, most notably the root-minor-second-major-third intervals. But it is still overshadowed by a theme that's more evocative of the classic biblical scores by Rózsa. The tracks that feature percussion, such as "Jesus and Nicodemus," have a strange groove element in their construction, functioning like a traditional rhythm section while the orchestra plays over top. I call it exotic adornment. *Last Temptation* ironically doesn't come off that way because the indigenous instruments are the prominent element and are rhythmically more varied in their patterns. *Gospel of John* seems neither completely authentic nor completely Westernized and thus has a strange schizophrenic quality. In other words, it sounds more like a film score.

The central theme, introduced in "Here Comes Your King," is a long, flowing melody. Although its initial moments bear a close resemblance to Anne Dudley's *American History X* material, it develops nicely into its own emotive entity. "The Lamb of God" approximates religious music with its big block string-chord voicings that insinuate a sacred tone. "Mary Washes Jesus' Feet" and "The Prayer" feature vocalist Esther Lamandier singing in Aramaic over a bed of strings augmented by gothic harp and ney (a Middle Eastern flute). It's evocative and moving music that warrants repeated listening. In fact, a great deal of this disc is extremely good, with the exceptions of "Pilate's Dilemma" and "Jesus at the Temple," which both



Watch Out! Scary Stuff on CD



Poltergeist II: The Other Side (1986) The Deluxe Edition ★★☆☆^{1/2}

JERRY GOLDSMITH

Varèse Sarabande 3020665182 • 14 tracks - 60:01

VARÈSE'S LATEST RELEASE OF JERRY GOLDSMITH'S POLTERGEIST II opens with a synth-heavy, Native American-influenced theme that drifts and spirals around before coalescing into familiar material from the original *Poltergeist*. This beginning is indicative of much of the album. There's plenty of good stuff: strong brass writing, beautiful vocal work, horrific chanting and incredible string writing. And yet it still can't match *Poltergeist*.

The sequel's (ill-advised) concept of blaming *Poltergeist's* hauntings on the work of a sinister reverend is treated with absolute seriousness by Goldsmith. The reverend's music echoes a much more deadly presence

than the one that appears on screen.

As you may remember, this album was originally released in a more truncated version. Here, the sound quality is also improved, and best of all, the CD is available for a reasonable price. Though there are many other Goldsmith scores I'd rather see get this lavish treatment, it's hard to argue against any Goldsmith getting improved and reissued.

—Luke Gojian



Texas Chainsaw Massacre ★

STEVE JABLONSKY

La-La Land LLLCD 1009 • 18 tracks - 50:25

IF YOU COMPARE POLTERGEIST II'S SKILLFUL BLENDING OF SYNTHS and orchestra, the sampled abortion of Steve Jablonsky's *Texas Chainsaw Massacre* remake score seems all the more horrible. Anyone who's ever experimented with any sort of sampling software will hate this score...as will anyone who enjoys good music. Ugly and noisy with no structure and absolutely no artistic merit, the music fails using the same methods that the original *Massacre* employed with great success.

Track 7 sees the introduction of a tiny amount of thematic content, and that's about the last you'll hear of it. The entire album screams along until arriving at its weak conclusion, with no musical journey even alluded

to—unless “scary noise” counts. Believe it or not, the creative team behind the CD sees fit to praise the quick and rough nature of its creation in the liner notes—I doubt anyone else will say the same.

—L.G.



Freddy vs. Jason ★★

GRAEME REVELL

Varèse Sarabande VSD-6498 • 20 tracks - 42:40

IF FREDDY KRUEGER IS THE BASTARD SON OF A THOUSAND MANIACS, should his scores be of equally dubious parentage? For the seventh *Elm Street* movie, a series that has featured a different composer each time, should the razor-fingered ghoul be scored to a “Best of” mix from what has come before? Or should this movie take a cue from *Friday the 13th* and use a regular composer (Harry Manfredini) and established motifs? These should have been the questions going through Ronny Wu's mind when he signed on to direct this clash of horror titans, but instead he took the easy option of bringing in *Bride of Chucky* collaborator Graeme Revell. The result is a curious hybrid that

doesn't really sit in either of the franchises' canons.

The score's greatest disappointment is its inability to distinguish itself from so many other low-budget horror romps. Even with the legacy of 16 films to build on, we get little more than frantic and hysterical ostinato violins, electronic drones, crashes, bumps and thuds. In fairness, some of the tracks aim for continuity: Track 3 features little girls chanting the “One, Two, Freddy's Coming for You” tune, and Machine Head approximates Manfredini's “Jason's Theme” (ki ki ki!) on “Jason's Surprise Attack” and “Jason's First Dream” (even the cue titles are bland). But it's disappointing that Charles Bernstein's Freddy motif doesn't make an appearance.

The other *Elm Street* and *Friday the 13th* scores weren't masterpieces, but they always seemed to deliver something more inspired than the cash cows they were underpinning. It's true that the efforts of Charles Bernstein, Chris Young and Angelo Badalamenti were in a different class from Brian May's and J. Peter Robinson's efforts, and that Manfredini's scores were fairly interchangeable; but they never sounded this unremarkable.

Mario Klemens conducts the City of Prague Philharmonic (a first for either franchise) and the performances are fine. Robert Revell (surely a relation) also provides some fine guitar solos. It's just the music that is uninspired, juggling any number of horror clichés. A 10-minute suite on a “Best of Nightmare on Elm Street” compilation would be a better home for this insipid collection of clunky cues.

—N.J.

feature active, animated action-styled music that doesn't mesh well with the rest of the material on this disc. The writing is much too literal and muscular and sticks out like a sore thumb. I cannot see this working even in the context of the film. In fact, the music almost suggests Jesus pulling out a couple of machine guns and blazing away or exploding out into a fantastic display of martial arts, kicking Roman butt all over the place. Considering I was raised Catholic, this music produces images that I'd call sacrilegious at best. But that's my reaction based on a conditioned response to a certain type of sound that I equate with sacred or religious music. Regardless, this action music interrupts the lyrical and gentle flow of the rest of the CD.

In the end, *Gospel of John*, the soundtrack, contains a great deal of well-written music that is, at times, at odds with itself in its stylistic roots. It is predominantly steeped in Western harmonies, even when Middle Eastern instruments have the floor. But the score's strengths, like its lush orchestrations, cannot be overlooked.

—David Coscina

Ennio Morricone Remixes Volume 1 ★★☆☆

Mixes by **INTERNATIONAL PONY, KABUKI, SWELL SESSION**, etc.

Compost CPT 150-2 • 14 tracks - 70:43

While purists will be spitting blood at the prospect of Il Maestro's music being sampled, remixed, deconstructed and generally played-around-with by a group of European DJs and electro-meisters, those with broader tastes will find much to enjoy here in the first of Compost's eclectic compilations.

Clearly aimed at the dance crowd (there's a version in vinyl for those who can't wait to spin it on their turntables), these cover versions will clearly be judged by film music fans using criteria far different from those used by dance-room revelers. As such, any review in this magazine might miss the nuances that the target audience will identify. But what can't be ignored is how much the artists love their composer. At no point are we under any illusion that these are variations on well-established classic themes. Re-mixer Leroy Hanghofer admits that “Every remix attempt of a ‘pop’ producer on Morricone's music is in fact an outrage...every attempt of an electronic ‘home constructor’ to interpret one of his works has to end inevitably in a ragged disaster.” Perhaps a little harsh, but it shows the honor and respect that the performers hold for their idol. In this project, they are

the eager children, trying to please their father. So, what we have are a series of re-imagined tracks that don't try to mimic the originals but rather put a new spin on them (literally).

Raw Deal's take on *Cat of Nine Tails* is a fresh fusion of Morricone and Goblin, while Swell Sessions' *The Good, the Bad and the Ugly* drifts too far from its source material. International Pony's "We Love Ennio Mix" is a delightful '80s-style pop song that can't help but make you smile, and Temporary Soundmuseum's "Epitaph for James Coburn" is a chilled-out take on "Sucker's Finale" from *A Fistful of Dynamite*.

Those who like John Zorn's work or the Morricone RMX remix album will find much to enjoy—diversity truly is the key to life. It's a great testament to Morricone that he can influence the modern music scene in a way that his American peers cannot. Volume 2 is available now.

—Nick Joy

Young Adam (Lead Us Not Into Temptation) ★★

DAVID BYRNE

Thrill Jockey 113 • 15 tracks – 50:57

David Byrne, the former lead singer of The Talking Heads, won an Oscar for co-writing the score for *The Last Emperor*. He once said in an interview that he believed his contribution was the reason why the score won, since it sounded the most Asian, using traditional Asian musical instruments. Byrne was obviously insulting fellow avant-garde rocker, Ryuichi Sakamoto, who contributed an Asian-flavored score using a Western orchestra. Since then, Sakamoto has proven to be a highly experimental film music composer, providing intriguing scores to *Little Buddha*, *Snake Eyes* and *Love Is the Devil*. Byrne, on the other hand, has been largely absent from the film scoring world. Until now.

Young Adam is based on a novel by cult Scottish writer

Alexander Trocchi and stars Ewan McGregor as a drifter in Glasgow who hooks up with a married woman (Tilda Swinton) and may be involved with a murder. The movie is very stylized, in muted colors, and swims in the score provided by Byrne. Unlike his approach for *Emperor*, Byrne opted not to bathe the movie in Scottish instruments and motifs (although the musicians are Scottish). Instead, he goes for more nondescript music, providing a moody, haunting backdrop, filled with piano, guitar and cello. Like Daniel Lanois' *Sling Blade*, this score is less about action and more about setting. The repetitive "Canal Life" and "Sex on the Docks" are standout examples of this, with the latter (in its slowly building intensity) being the best cue on the album.

Coupled with this is a loving homage to Angelo Badalamenti, with jazzy drums and sax punctuating the score every so often, as in the cues "Seaside Smokes" and "Warm Sheets." Few moments of the score sound like typical David Byrne. Even the two songs that end the CD ("Speechless" and "The Great Western Road," with Byrne providing the vocals) are curiously non-idiosyncratic.

The score CD (also available in vinyl) is curiously titled, *Lead Us Not Into Temptation, Music From the Film Young Adam*, and is being released by indie Chicago label Thrill Jockey. With this score, David Byrne has proven himself to be more than a one-hit wonder. Let's hope it doesn't take another 15 years for his next film project to come along.

—C.W.

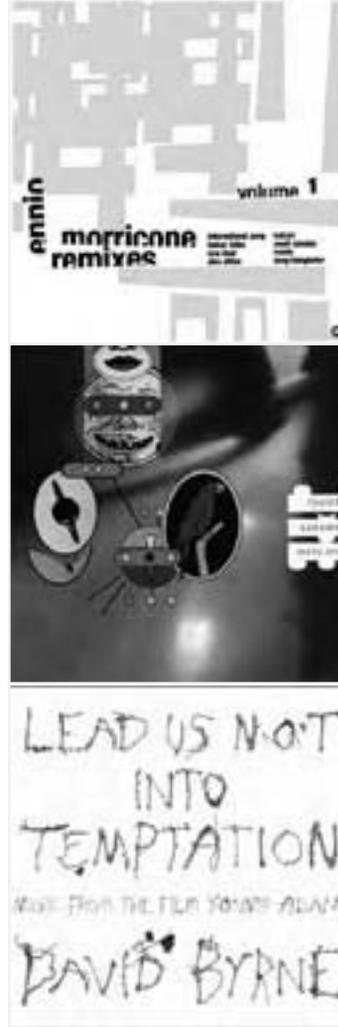
Moto.tronic ★★★★★

RYUICHI SAKAMOTO

Sony Classical SK93044

14 tracks - 68:53

In 1963, at the age of 11, Ryuichi Sakamoto, whose musical interests ranged from the Beatles to Beethoven, began studying composition at Tokyo National University. By 1978 he had released his first solo album and formed Yellow Magic



Orchestra, a band soon to be hailed as an international sensation, going on to share the crown of king of technology with Kraftwerk. Sakamoto recorded 11 albums with YMO before leaving to pursue a solo career, becoming a Golden Globe- and Oscar-winning film composer and collaborating with such artists as David Bowie, David Byrne, David Sylvian, Iggy Pop, Youssou N'Dour, Robbie Robertson and Caetano Veloso, as well as writers William Burroughs and William Gibson. *Moto.tronic* is a compilation summing up Sakamoto's most ambitious film music along with some of his work beyond film. It's an eclectic mix that demonstrates just how far Sakamoto is prepared to go in breaking down the walls between genres, categories and cultures.

The song "Forbidden Colours," written for the 1985 film *Merry Christmas, Mr. Lawrence*, remains one

of the most affecting love songs ever written. Melancholy almost to the point of self-destruction, it starts with a simple, lilting piano phrase before David Sylvian's achingly powerful voice enters. A haunting palette of synths and orchestra swells up the emotion in Sylvian's delivery: "The wounds in your hands never seem to heal. I thought all I needed was to believe. Here I am a lifetime away from you. The blood of Christ or the beat of my heart. My love wears forbidden colors. My life believes." In the end the union between piano, voice, machine and orchestra is complete, and a whole generation of broken hearts in the '80s had a place to cry.

The theme from Bernardo Bertolucci's *Little Buddha* begins with somber strains reminiscent of Barber's *Adagio*. But instead of the shuddering high-string finality of that great lament, Sakamoto instills a sense of hope with the aspirational atmosphere of the Francophone middle section. Darkness has fallen, yet the sun will rise again. For *The Last Emperor*, emotion resonates in dramatic fashion as East meets West and a poignant Asian-influenced melody is refracted through the sweeping textures of a romantic orchestra, linking to a great conclusion. In stark contrast, Sakamoto's pop experimentation is well served by the inclusion of "Risky." A highlight from his 1987 *Neo Geo* record, and co-written and produced with Bill Laswell, it features Iggy Pop turning in a crooning Sinatra-inspired vocal performance.

The album serves as a tribute to the restless and hungry soul that lies at the heart of Sakamoto's music making. More importantly, it defines a key to understanding Japan in the 1980s, primarily in its play with the intercultural space of the recording and film industries, and the use of the recording studio as a symbolic crucible for the internationalization of Japan.

—Simon Duff

(continued on page 43)

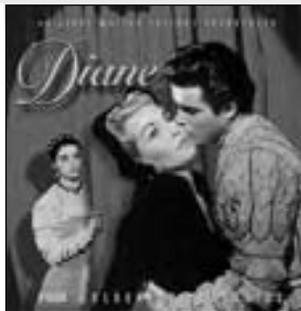
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□ Vol. 7, No. 4
Logan's Run (Television Series)
LAURENCE ROSENTHAL, et al.
Telecast: 1977
Studio: MGM
Genre: Science Fiction
Silver Age Classics
CD released: March 2004
Stereo • 78:55

This short-lived TV series borrowed props and ideas from the feature film, with new music by Rosenthal, Bruce Broughton, Jerrold Immel (*Dallas*) and Jeff Alexander. Includes suites from all nine episodes of original music, remixed from three-track masters, in stereo. **\$19.95**



□ Vol. 7, No. 3
Diane
MIKLÓS RÓZSA
Film released: 1956
Studio: M-G-M
Genre: Historical Drama
Golden Age Classics • CD released: March 2004
Stereo • Disc One: 71:36
Stereo & Mono • Disc Two: 77:43

Lana Turner's final film at M-G-M gets a typically lush score of beauty and grace. Disc one presents the score proper, while disc two includes a wealth of alternates and source cues (57:45), as well as unreleased material from *Plymouth Adventure* (7:48) and *Moonfleet* (12:10). **\$24.95**



□ Vol. 7, No. 2
Khartoum/Mosquito Squadron
FRANK CORDELL
Films released: 1965/1969
Studio: United Artists
Genre: Historical Epic/WWII Espionage
Silver Age Classics
CD released: February 2004
Stereo • 78:55

Two military-themed scores on one CD: *Khartoum* (41:46) is a sweeping epic with British and Arabian colors; *Mosquito Squadron* (37:08) includes aggressive action writing and a noble, patriotic theme. Both scores from stereo LP masters. **\$19.95**



□ Vol. 7, No. 1
The Prisoner of Zenda
ALFRED NEWMAN
Film released: 1952
Studio: M-G-M
Genre: Swashbuckler
Golden Age Classics
CD released: February 2004
Mono • 58:21

This colorful remake of the 1937 swashbuckler sports a robust adaptation of Newman's original score (by Conrad Salinger). The score is brimming with Wagnerian leitmotifs for the major characters, and a rousing underscore for the climactic duel. **\$19.95**



□ Vol. 6, No. 21
Where Eagles Dare/Operation Crossbow
RON GOODWIN
Films released: 1968/1965
Studio: M-G-M
Genre: WWII Espionage
Silver Age Classics
CD released: January 2004
Stereo • Disc One: 74:04
Disc Two: 78:37

A 2-CD presentation of two classic scores: The entire underscore (not the LP re-recording) from *Where Eagles Dare*, and the premiere release of *Operation Crossbow*, plus source and alternate cues from *Eagles*. **\$24.95**



□ Vol. 6, No. 20
Moonfleet
MIKLÓS RÓZSA
Film released: 1955
Studio: M-G-M
Genre: Swashbuckler
Golden Age Classics
CD released: January 2004
Stereo • 77:11

A moody tale of smugglers directed by Fritz Lang. The score is richly melodic with a particularly lovely main theme. FSM's premiere album release includes the complete score plus numerous alternates and sourcing cues. **\$19.95**



□ Vol. 6, No. 19
McQ
ELMER BERNSTEIN
Film released: 1974
Studio: Warner Bros.
Genre: Police Thriller
Silver Age Classics
CD released: November 2003
Stereo • 49:24

Elmer Bernstein combines his traditional symphonic approach with '70s funk for a unique, swaggering sound. This premiere album release includes the complete score from the original scoring elements. **\$19.95**



□ Vol. 6, No. 18
On Dangerous Ground
BERNARD HERRMANN
Film released: 1952
Studio: RKO
Genre: Film Noir
Golden Age Classics
CD released: November 2003
Mono • 48:24

Herrmann's only film noir runs the gamut from furious chase music to heart-felt warmth. Presented in complete, chronological order with a bonus suite of rehearsal outtakes. NOTE: This CD was produced from acetate recordings of varying quality. **\$19.95**



□ 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 • Disc One: 77:54
Mono/Stereo Disc Two: 76:29

Because you demanded it: Another 2-CD set of the classic TV series scores, including music by Fried, Shores, Riddle and more. Two unused versions of the theme and music from the feature films are included. **\$24.95**



□ Vol. 6, No. 16
The Brothers Karamazov
BRONISLAU KAPER
Film released: 1957
Studio: M-G-M
Genre: Literary Adaptation
Golden Age Classics
CD released: Oct. 2003
Mono • 79:10

A rich and varied score for one of the greatest works in literature—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**



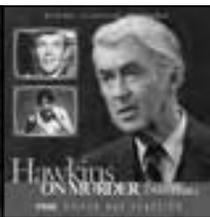
□ Vol. 6, No. 15
Wild Rovers
JERRY GOLDSMITH
Film released: 1971
Studio: M-G-M
Genre: Western
Silver Age Classics
CD released: Sept. 2003
Stereo • 79:14

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 • Genres: 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**



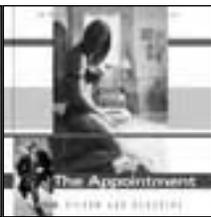
□ Vol. 6, No. 13
Hawkins on Murder/Winter Kill/Babe
JERRY GOLDSMITH
Films broadcast: 1973, 74, 75
Studio: M-G-M
Genres: Crime, Biography
Silver Age Classics
CD released: July 2003
Stereo • 77:24

Three TV movie scores: *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, plus bonus tracks. **\$19.95**



□ Vol. 6, No. 12
Toys in the Attic
GEORGE DUNING
Film released: 1962
Studio: United Artists
Genre: Southern Family Drama
Golden Age Classics
CD released: July 2003
Stereo • 70:27

One of Duning's greatest scores (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

A 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 masters, it's a one-of-a-kind trio. Special price: **\$16.95**

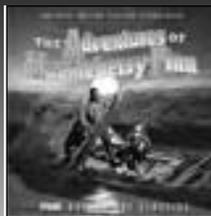


□ Vol. 6, No. 10
Our Mother's House/The 25th Hour
GEORGES DELERUE
Films released: 1967
Studio: M-G-M
Genre: Gothic/WWII Comedy
Silver Age Classics
CD released: June 2003
Stereo • 58:49

Our Mother's House (31:18) is the story of orphans and their deadbeat dad; *The 25th Hour* (27:31) follows one man's tragi-comic journey during WWII. Both delicate, melodic scores are remastered in stereo. **\$19.95**



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□ 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**



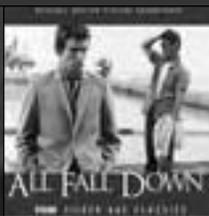
□ Vol. 6, No. 8
Soylent Green/Demon Seed
FRED MYROW/
JERRY FIELDING

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, including bonus tracks; *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**



□ Vol. 6, No. 5
Green Fire/Bhowani Junction
MIKLÓS RÓZSA

Film released: 1954/1956
Studio: M-G-M
Genre: Drama/Drama
Golden Age Classics
CD released: Apr. 2003
Stereo/Mono • 79:20
Green Fire (51:04) is an adventure set in Colombia with a gorgeous symphonic main theme; *Bhowani Junction* (27:52) is a politically charged romance sporting indigenous, "world-music" source cues. **\$19.95**



□ Vol. 6, No. 4
THX 1138
LALO SCHIFRIN

Film released: 1970
Studio: Warner Bros.
Genre: Science Fiction
Silver Age Classics
CD released: Mar 2003
Stereo • 55:45
George Lucas' first film is a startlingly original vision of a dystopian future. 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 Bronislaw Kaper, weaving together romance, tension and violence. All of the music from the film is present, plus bonus tracks and alternates. **\$19.95**



□ Vol. 6, No. 2
Ice Station Zebra
MICHEL LEGRAND

Film released: 1968
Studio: M-G-M
Genre: Military/Espionage
Silver Age Classics
CD released: Feb. 2003
Stereo • 79:20
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**



□ VOLUME 5, NO. 20
Never So Few/7 Women
HUGO FRIEDHOFER/
ELMER BERNSTEIN

Film released: 1959/1966
Studio: M-G-M
Genre: WWII/Drama
Silver Age Classics
CD released: Jan. 2003
Stereo • 73:46
Two Asian-flavored classics: *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**



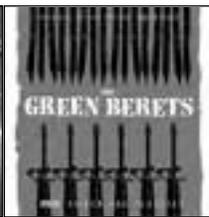
□ Vol. 5, No. 16
The Prize
JERRY GOLDSMITH

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**



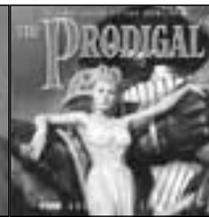
□ Vol. 5, No. 11
Above and Beyond
HUGO FRIEDHOFER

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**



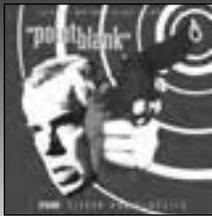
□ Vol. 5, No. 10
I Spy
EARLE HAGEN

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 Traveling
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 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, yet naturalistic. Remixed and remastered, 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
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

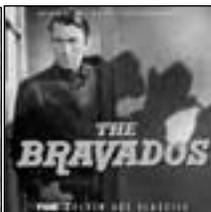
This pair of films by Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby Vertigo"). **\$19.95**



□ 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

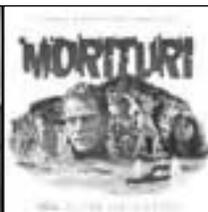
The Illustrated Man is one of Jerry Goldsmith's most haunting sci-fi creations, with airy beauty, solo female vocalise, early electronics, strange effects and an aggressive climax. **\$19.95**



□ 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 SHEFTER

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 TV series; *Ace Eli* (59:21) a lyrically-scored barnstorming movie. **\$19.95**





SOLD OUT!
Sorry, all gone...

□ 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: Police 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**

□ Vol. 4, No. 2
How to Marry a
Millionaire
ALFRED NEWMAN &
CYRIL MOCKRIDGE

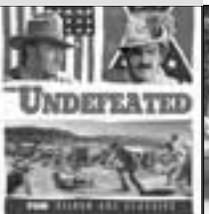
Film released: 1953
Studio: 20th Century Fox
Genre: Comedy/Romance
Golden Age Classics
CD released: Mar. 2001
Stereo • 70:03

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.../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 scores by Scott (38:47, w/unused cues) and Rosenman (34:43), plus TV series 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 *Flint* 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/
Hombre
HUGO MONTENEGRO/
DAVID ROSE

Films released: 1969/67
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Sept. 2000
Stereo • 72:33

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

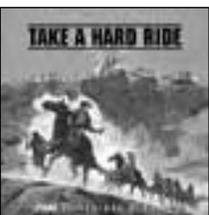
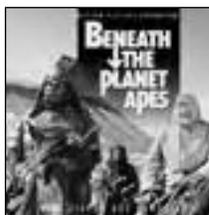
Film released: 1967
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: July 2000
Stereo • 73:10

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 documentary take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese instrumentation. **\$19.95**



SOLD OUT!
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□ 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

Films released: 1967/1975
Studio: 20th Century Fox
Genre: Drama/Americana
Silver Age Classics
CD released: Jan. 2000 • Stereo (Flim-Flam)/Mono (Sooner) • 65:20

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 la *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

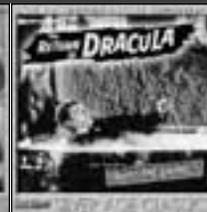
Patton (35:53) is complete OST to WWII biopic classic. *Phoenix* (40:51) is a rare album release for Frank De Vol, a rousing adventure/ survival score. **\$19.95**



□ 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**



□ **VOLUME 1, No. 4**
The Return of Dracula/ I Bury the Living/ The Cabinet of Caligari/ Mark of the Vampire
GERALD FRIED

Films released: 1958/58/62/57
Studio: UA/ 20th Century Fox
Genre: Horror
Silver Age Classics
CD released: Jan. 1999 • Mono
Disc One: 61:06 Disc Two: 73:20
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LEONARD ROSENMAN

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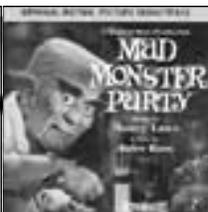
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The Paper Chase/ The Poseidon Adventure
JOHN WILLIAMS

Film released: 1973/72
Studio: 20th Century Fox
Genre: Drama/Disaster
Silver Age Classics
CD released: July 1998
Stereo/Mono (combo) • 75:53
Two complete '70s scores plus the main title (6:07) to *Conrack* (1974). **\$19.95**



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Stagecoach/The Loner
JERRY GOLDSMITH

Film released: 1966/1965
Studio: 20th Century Fox
Genre: Western (film/TV)
Silver Age Classics
CD released: May 1998
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Studio: Rankin/Bass
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Percepto/Retrograde Records
CD released: 1997
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Deadfall
JOHN BARRY

Film released: 1968
Studio: 20th Century-Fox
Genre: Heist caper
Retrograde Records
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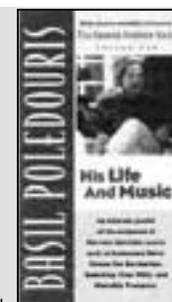
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The Taking of Pelham 1-2-3
DAVID SHIRE

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Studio: M-G-M
Genre: Thriller
Retrograde Records
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Getting the Best Score for Your Film:

A Filmmakers' Guide to Music Scoring by David Bell

A respected TV composer, Bell wrote this book in 1994 to help producers and directors get the most out of film music. Aimed at filmmakers, this book also provides useful info for pros—and fans. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the personnel and entities involved in each; plus lists of agents, clearance companies, glossary terms and resources. *Silman-James Press, 112 pp., softcover. \$12.95*

BOOKS FOR MUSIC LOVERS

The Score: Interviews with Film Composers by Michael Schelle

This 1999 book uses a Q & A format to converse with 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 composers' ideas. *Silman-James Press, 432 pp., softcover. \$19.95*



Sound and Vision: 60 Years of Motion Picture Soundtracks

by Jon Burlingame Foreword by Leonard Maltin

Journalist and historian Burlingame's conducts an overview of film composers and history in clear and direct prose. Comprised of composer mini-bios, with reviews of their most notable works and photo portraits, 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*



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, collectible info and estimated values. Listings are annotated to differentiate between originals, reissues, commercial albums and promos. 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 (written in 1971, updated in 1997), tells the stories of Hollywood's most successful composers. Composers featured (many with photos) include Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Raksin, Antheil, Thompson, North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris. *Silman-James Press, 330 pp., softcover. \$19.95*



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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*

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*



A Heart at Fire's Center:

The Life and Music of Bernard Herrmann by Steven C. Smith

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*



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*

Film Music and Everything Else!

Music, Creativity and Culture as Seen by a Hollywood Composer by Charles Bernstein

Essays by the composer of the original *Nightmare on Elm Street*, *Sadat, Gujo* 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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24 pp. unless noted.

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- *#30/31, Mar. '93 64 pp. M. Jarre, B. Poledouris, J. Chattaway, J. Scott, C. Young, Morricone albums, 1992 in review.
- *#32, Apr. '93 16 pp. Matinee temp-track, SPFM '93 Conf., *Star Trek* editorial.
- *#33, May '93 12 pp. Book reviews, classical/film connection.
- *#34, Jun. '93 16 pp. SPFM: Goldsmith; Orchestrators; *Lost in Space*; Herrmann; C. Young; Bruce Lee scores.
- *#35, Jul. '93 16 pp. David Kraft; John Beal Pt. 1; scores vs. songs; Herrmann Christmas; Film Composers Dictionary.
- *#36/37, Nov. '93 40 pp. Bob Townson; R. Kraft & N. Redman; John Beal; CAM CDs; E. Bernstein fantasy scores.
- *#38, Oct. '93 16 pp. J. Debney; Kraft/Redman 2.
- *#39, Nov. '93 16 pp. Kraft/Redman 3; Fox CDs; *Nightmare Before Christmas*.
- *#40, Dec. '93 16 pp. Kraft/Redman 4; Re-recording *The Magnificent Seven*.
- *#41/42/43, Mar. '94 48 pp. E. Goldenthal; J.N. Howard; Kitano & R. Miller; R. Portman; Ken Darby; *Star Trek* trivia; sexy LP covers; '93 in review.
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- *#45, May '94 R. Newman; G. Revell (*The Crow*); Goldsmith concert, *Schindler's List*; Instant Liner Notes.
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ute; M. Nyman, collectibles.

- *#48, Aug. '94 M. Mancina (*Speed*); C. Cirino & P. Rotter; aspiring composers advice; CAM CDs; Cinerama LPs.
- *#49, Sept. '94 H. H. Zimmer; S. Walker; L. Rosenthal; H. Salter; Williams concert; Recordman/flea market.
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- *#53/54, Feb. '95 M. Shaiman Pt. 2; D. McCarthy; Sergio Bassetti; Jean-Claude Petit & Armando Trovajoli; Academy Awards Pt. 1; rumored & quad LPs.
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- *#57, May '95 Broughton; M. Goodman; '94 Readers Poll; Goldsmith concert.
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- *#59/60, Aug. '95 48 pp. Sex Sells; M. Jarre; Soundtrack Collecting 2; Rózsa Remembered; film score concert debate.
- *#61, Sept. '95 E. Goldenthal, Kamen 2, C. Lennertz; *Star Trek: TMP*, classical music for film score fans.

- *#62, Oct. '95 D. Elfman; R. Townson; J. Ottman; 10 Influential Scores; Jerry video.
- *#63, Nov. '95 James Bond Special! J. Barry; E. Serra; History of Soundtrack Collecting 3; Davy Crockett LPs.
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- *#65/66/67 Mar. '96 48 pp. T. Newman; Takemitsu; *Robotech*; *Star Trek*; 10 Influential composers; Glass; H. Villa-Lobos; songs in film; best of '95; film score documentary reviews.
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- *#71, Jul. '96 D. Arnold; M. Colombier; Recordman/Congress; summer round-up.
- *#72, Aug. '96 10 Best Scores of '90s; T. Newman; *Escape from L.A.*; cond. J. Mauceri; ref. books; A. Ifukube CDs.
- *#73, Sept. '96 Recordman on War; Monstrous Movie Music; Ifukube CDs 2; Miles Goodman obit.
- *#74, Oct. '96 '90s Action Scores; Cine Music '96 (Barry, Zhou Jiping); Vic Mizzy.
- *#75, Nov. '96 Barry Interview; J. Bond's

reviews; Recordman on War 2.

*#76, Dec. '96 R. Edelman, J. Barry 2, R. Cooder; Laserphile, Lukas's reviews.

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- *Vol. 2, No. 2, Mar./Apr. '97 A. Clausen; promo CDs; Congress in Valencia; Readers Poll '96; "Into the Dark Pool" 2
- *Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa; *Poltergeist*, *Mars Attacks!*, *Rosewood*; Lukas/Bond reviews.
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- *Vol. 2, No. 7, Sept. '97 Zimmer vs. *FSM*, M. Beltrami, Curtis Hanson; Film Music as Fine Art, Recordman.
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***Vol. 3, No. 2, Feb. '98** Glass, Williams Buyers Guide 2, D. Amram, 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.
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***Vol. 4, No. 5, Jun. '99** *The Phantom Menace* scoring session/Trilogy themes; *Halloween H20*; *Affliction*, *Futurama*, *Free Enterprise*, *Election*.
Vol. 4, No. 6, Jul. '99 E. Bernstein (*Wild Wild West*); *Austin Powers 2*; Goldsmith Guide 4: ('70s); USC film score program.
Vol. 4, No. 7, Aug. '99 Warner Animation

(S. Walker, B. Broughton R. Stone); *Phantom Menace*; Kamen; S. Phillips (*Battlestar Galactica*); Emil Richards; ASCAP awards.
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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 Duning 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! 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 3; Session Notes (debut); They Might Be Giants.
Vol. 5, No. 7, Aug. '00 B. BROUGHTON; *Silverado*; Shaiman gives hell; Film score gongs fiery conclusion; Fall DVDs; W. Stromberg; Elfman & mom.
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Vol. 6, No. 5, June '01 SERGEI PROKOFIEV; Friedhofer & Fox; *Ghostbusters*; J. Danna, R. Shore; Bender at Chiller, more.
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Vol. 6, No. 7, August '01 QUINCY JONES PART 1; *Moulin Rouge*; J. Morgan on Golden Age Scores; Schifrin, Jones, Diamond & Debney; Score Internationale; Random Play.
Vol. 6, No. 8, September '01 ANGELO BADELAMENTI (*Mulholland Drive*); N. Carolina School of the Arts; Quincy Jones Pt 2; Earle Hagen; Halloween DVDs; more.
Vol. 6, No. 9, Oct./Nov. '01 LORD OF THE RINGS; Ronald Stein; T. Jones (*Jurassic Park III*); M. Danna (*Hearts of Atlantis*); *ST:TMP* on DVD refit; Pukas comix debut.
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VOLUME SEVEN, 2002

Vol. 7, No. 1, Jan. '02 THE BEST & THE WORST: 2001; Horner Guide Pt 3: 1989-86;

Zimmer (*Black Hawk Down*); *Logan's Overrun*; *Enterprise*; Yann Tiersen.
Vol. 7, No. 2, Feb. '02 HAPPY BIRTHDAY, ELMER BERNSTEIN; Róza speaks! (*Lust for Life*); Richard Rodney Bennett; *John Q. Frailty*; Laserphile (baseball DVDs).
Vol. 7, No. 3, Mar./Apr. '02 THE SCORPION KING; Hook (Williams); Edda Dell'Orso; Craig Armstrong (*Moulin Rouge*); Oscars.
Vol. 7, No. 4, May/June '02 SUMMER BLOCKBUSTERS *Spider-Man*; *Attack of the Clones*; M. Mothersbaugh (*Welcome to Collingwood*); *Legend* on DVD; (ASCAP winners).
***Vol. 7, No. 5, Jul. '02** MURDER MUSIC: Film Noir; Williams (*Minority Report*); Goldsmith (*The Sum of All Fears*); M. Kamen; P. Schickele (*Silent Running*); Laserphile: Summer Thrills; SCL pix, more.
Vol. 7, No. 6, Aug. '02 JAZZ IN FILM: Miles Davis, E. Bernstein, S. Clarke & T. Blanchard; K. Badelt (*K-11: The Widomaker*); G. Clinton (*Goldmember*); Louise Steiner memoir; Billy Goldenberg (*Duel*, *Kojak*) more.
Vol. 7, No. 7, Sept. '02 FSM'S TOP 40: The most wanted composers in Hollywood; John Frankenheimer; L. Schifrin; *Signs*; *One Hour Photo* (J. Klimek) *The Kid Stays in the Picture* (J. Danna); 25 scary DVDs.
Vol. 7, No. 8, Oct. '02 FALL FILM ROUND-UP: E. Bernstein (*Far From Heaven*); E. Goldenthal (*Frida*); D. Elfman (*Red Dragon*); Goldsmith, Williams concerts; S. Bramson (*JAG*); The Michael Hennagin story; 25+ CD reviews; more.
Vol. 7, No. 9, Nov. '02 BOND TURNS 40: D. Arnold (*Die Another Day*, reviews & re-releases); W. Ross (*Harry Potter*, *Tuck Everlasting*); George Feltenstein

(Turner Classic Movies); 12-CD Wishlist; Omaha's Orpheum Theater; Holiday DVD reviews.

Vol. 7, No. 10, Dec. '02 TOWERING ACHIEVEMENTS: H. Shore (*The Two Towers*); P. Glass (*The Hours*); Ray Ellis (Filmation cartoons!); The Alloy Orchestra, Spy Notes (secret agent discs); *Adaptation & Punch-Drunk Love*.

VOLUME EIGHT, 2003

Vol. 8, No. 1, Jan. '03 JOHN WILLIAMS INTERVIEWED (finally!); The Best & the Worst of 2002; *Star Trek* film scores.
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Vol. 8, No. 3, Mar. '03 MAGNIFICENT MOVIE MUSIC MOMENTS; Brian Tyler (*The Hunted*, *Children of Dune*); J. Ottman (*X-Men 2*); D. Davis (*Matrix Reloaded*).
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(continued from page 35)

Runaway Jury ★★½**CHRISTOPHER YOUNG**

Varèse Sarabande 302 066 524 2

18 tracks - 59:39

I have to admit that I love reading potboilers. I enjoy novels that exist primarily for their plot and are filled with quirky characters defined by their actions. Most of John Grisham's books have at one time or another graced my crowded bookshelves. Likewise, I look forward to the various movie incarnations of the books.

In *Runaway Jury*, Gary Felder has formed another well-crafted, well-acted Grisham adaptation that stays true to the book even while changing the subject of the court case from tobacco to gun control. With his score, Christopher Young has created a delightful mélange that evokes the film's Louisiana setting and shady characters so well; I want him to score not only all future Grishams, but even things like Elmore Leonard's *Tishomingo Blues* (yes, another plot-driven book).

The album, which at 60 minutes provides us with a generous amount of music, is divided between two styles. The first is heard in the main titles, "Runaway Jury." The cue opens with blues-inspired piano chords supporting Teresa James' similarly tinged vocals over a bed of lush strings. Two minutes in, a broken guitar theme kicks in as an extension of the piano licks. The form reveals itself to be standard ternary as the opening music returns at the end to finish, but never resolve. With little thematic or propulsive material, this first style proves to be one evocative of the film's physical and psychological terrain, but it is so nice to see strong classical form in an ambient cue. The second style is more common to thriller scoring, but is still understated. This first fully appears in "Shark Tactics." High, dissonant screaming strings open the cue, holding just past the toleration point before descending in a frenzy of percussion, brass and



running strings.

In these two styles there is little to quibble with. I found some of the synth work distracting, especially the electronic beats behind the funk guitar of "Cheaper by the Dozen" (which seems out of place), as well as the synthed voices in "Fayeth in Fate No More." With James already on the project it would have seemed logical to use her for this section. But there is so much more to love from the blues funk of "The Divine Komeda" to the soft-palate scattering of "Vair Dire" to the layers of percussion, guitar and string textures in "Spilt Whiskey."

The strength of Young's score lies in its balance of ambient cues with the tense thriller underscore expected of a genre picture. Many have commented on the similarity of the sound to Thomas Newman's, but I find this only in the long passages of harmonic ambiguity that are not common in standard action/thriller scores—in other words, where Young plays against type. Isn't that what we have come to expect from Young? Thankfully the answer is a resounding "yes."

—Andrew Granade

Lovely to Look At (1952) ★★★**JEROME KERN, OTTO HARBACH****AND DOROTHY FIELDS**

Turner/Rhino Handmade

23 tracks - 68:10

Midway through the soundtrack of *Lovely to Look At*, Kathryn Grayson sings Jerome Kern's "Smoke Gets in Your Eyes" and what had previously been a mildly diverting audio experience is all at once elevated into the realm of M-G-M musical nirvana (a rarefied state of alter-



native reality that includes Judy Garland's "The Trolley Song" and Lena Horne's "Where or When"). Relaxing her distinctively operatic performance style, Grayson delivers her best cinematic singing performance ever (with her vocals in Metro's 1951 version of *Show Boat* a close second).

There is a poignant, wistful quality to Kern's 70-year-old ballad, which has been memorably performed in other films (most notably by Cher in *Tea With Mussolini*). But never has this standard been treated as lovingly as this. In fact, Grayson's rendering of "Smoke" was so superb that it was accorded a place of honor in the acclaimed 1976 retrospective *That's Entertainment, Part 2*, a dazzling compilation of clips from Metro's matchless archive of musical films.

The good news continues as Grayson isn't the only showstopper on board this limited-edition Turner/Rhino Handmade soundtrack. During Hollywood's heyday, if a cinema marquee boasted the tour de force, tap-dancing talents of Ann Miller in a lavish production like *Easter Parade* or *On the Town*, audiences were guaranteed a high-octane display of showmanship. For *Lovely to Look At*, Miller was handed the invigorating "I'll Be Hard to Handle," a plum production number that remains exciting minus the spectacle of Miller surrounded by a pack of predatory chorus boys in wolf masks.

Just as its title would indicate, the primary allure of *Lovely to Look At* is its visuals. This Technicolor remake of RKO's *Roberta* (1935) certainly makes the most of its haute couture surroundings. In

fact, the emphasis on eye-catching splendor was deemed so vital that the film's director, Mervyn LeRoy, stepped aside so that Metro's numero uno director, Vincente Minnelli, could helm the climactic fashion show sequence. While the cameras remain fixated on a parade of ocular enchantments, the score suffers somewhat from an overreliance on instrumental reprises of Kern favorites. Nevertheless, the M-G-M Studio Orchestra, under the guidance of Leo Arnaud, Carmen Dragon, Saul Chaplin and others, makes the most of this opportunity. A snazzy arrangement of "I Won't Dance" is proof that M-G-M had not only more stars than there are in the heavens but also the most talented musicians of all the major studios.

Prior to this release, the soundtrack had been circulating in an abbreviated format for several decades. In 1974, 10 truncated tracks were paired with highlights from Lerner and Loewe's *Brigadoon* (1954) and released as part of a M-G-M Records series titled "Those Glorious MGM Musicals." In the 1980s, MCA Records pruned even further and tossed a handful of *Lovely* tracks onto an album with songs from *Summer Stock* (1950). As if a pedestrian presentation wasn't bad enough, MCA's edition even awkwardly retitled Grayson's big number "When Your Heart's on Fire Smoke Gets in Your Eyes." According to Will Rhys, librarian at the Scherer Library of Musical Theatre, Kern's verseless "Smoke" is based on a proverb that begins, "When your heart's on fire..." When the stage version of *Roberta* debuted on Broadway in 1935, that was the line that prompted the song—hence the confusion that exists to this day regarding the title.

This disc concludes with five bonus tracks from the 1951 mini-musical *Texas Carnival*, which features songs written by the great Dorothy Fields, who also assisted with lyrics on *Lovely to Look At*. The standout among these tracks is

(continued on page 48)

Awesome Alien Quadrilogy

And other cool DVD releases without invented words in their titles.

By Andy Dursin



ALIEN ARCHEOLOGY: The folks at Fox have unearthed new materials for the ultimate (?) box-set.

Jerry Goldsmith hasn't recovered from having his opening and closing credit themes removed from *Alien*. James Horner says he was nearly fired by the producers of *Aliens* because he couldn't compose the score's climactic cue in the short time frame they desired.

And Elliot Goldenthal says the sound mix of *Alien 3* was a muddled mess, in a flawed movie he stills calls incomplete.

If those comments intrigue you, make sure you don't pass up the nine-disc Special Edition DVD box-set of the *Alien* series, rather awkwardly dubbed the *Alien Quadrilogy* (Fox, \$99).

The mammoth box-set includes all four films in the series in both their theatrical release versions and extended Special Edition edits (three of which make their debut in this set), with a supplemental disc for each movie and a ninth disc of extras, including the complete contents from the *Alien* and *Aliens* CAV laserdisc box-sets.

It's a fascinating, outstanding anthology that ranks as one of the finest box-sets ever to arrive on DVD. Fueled by incisive commentary tracks and surprisingly frank documentaries, the *Quadrilogy* supplements are some of the best the medium has yet produced—well-deserved kudos go out to the various folks

who produced the project, including Charles de Lauzirika, who has been involved with some of the top DVD supplements in recent years (including *Legend*).

Having the opportunity to revisit the series on disc revealed new layers to each film—enhancing the first two films while augmenting flaws in the later installments.

Suffice it to say, *Alien* rode the sci-fi wave that *Star Wars* ignited and became a classic of its own thanks to Ridley Scott's direction, the film's evocative production design and striking H.R. Giger special effects. The story may be simple and derivative (and methodically paced), but everything about the execution of *Alien* is elegant and eerie.

Both the film's theatrical version and the new, so-

called "Director's Cut" are included—as Ridley Scott says about the latter, it's not really a "DC" but an alternate version with extra footage. It's also a bit faster-paced, as evidenced by the shorter running time, adding a couple of extra glimpses of the alien and the infamous cocoon scene at the end (which thankfully has been trimmed from its unexpurgated outtake state on previous laser/DVD editions). No matter which way you go, *Alien* is still a classic of the genre, regardless of the many shameless imitations that followed in its wake.

Its belated 1986 follow-up, *Aliens*, still ranks as one of the great sequels of all time, with James Cameron's brilliant reworking of the franchise, opening up the story and characterizations of its predecessor. Sigourney Weaver rightly copped an Oscar nomination for her work as Ripley here, and the supporting performances (especially Michael Biehn and Bill Paxton) add depth to a rollercoaster-ride of a movie that's bigger and even better than the first film.

For the first time, Fox has included the original theatrical version of *Aliens* on DVD—which for me is more swiftly paced and superior to the longer "Director's Cut," also available here.

While *Aliens* improved on its predecessor in many ways, the ill-fated *Alien 3* is a textbook on how *not* to make a sequel. This unrelentingly grim and tedious film was a disastrous way for David Fincher to start his career in features, the messy result of a handful of writers and filmmakers having been previously attached to the long-in-development project. The result was not only an unsatisfying follow-up to *Aliens* but a movie that generates almost no legitimate scares.

Fincher chose not to participate in the DVD's creation, but a longer preview assembly of the movie—adding some 30 minutes of previously excised footage—debuts here and does improve on the original theatrical version, especially in clarifying who the prisoners actually are—a question never really answered in the theatrical version.



After the calamity of the third movie, one might have assumed that *Alien: Resurrection* would have been an appreciable improvement on its immediate predecessor. Joss Whedon (*Buffy the Vampire Slayer*) came onboard to write the script for French auteur Jean-Pierre Jeunet's film, but the end result was a tiresome and gory freak show variant on the earlier movies, with more colorful characters than *Alien 3*, but less visual style. The theatrical version of the movie is included here along with a new "alternate" Special Edition (like Scott, Jeunet states that his original edit is the "Director's Cut"), which adds an unnecessary epilogue to the proceedings and minor character extensions.

While I'm obviously not a fan of the third and fourth films in the franchise, the *Quadrilogy* box-set is nevertheless essential for its behind-the-scenes chronicle of the series, and its strikingly honest assessment of the strengths and weaknesses of each picture. (If only most DVD supplements were as comprehensive as this.)

The candid comments of Jerry Goldsmith are just one of the highlights of the *Alien* supplement, which boasts an all-new, three-hours-plus overview of the production. This is a smart, expertly crafted "Making of" that treads on ground other laser and DVD supplements first charted, but does so even more comprehensively. All the major players are newly interviewed, from Sigourney Weaver to Ridley Scott, producer David Giler and writers Dan O'Bannon and Ronald Shusett.

Rare Insights

As you'd anticipate, every facet of the movie is covered—including the score. Goldsmith notes his disappointment at the removal of his music from the end credits, how the "alternate" main credit theme he composed in a matter of minutes was used instead of his original (preferred) piece, and how Scott generally failed to communicate with him about the direction of the score. Also interesting are editor Terry Rawlings' comments about using Howard Hanson (it was better than Goldsmith's work, which "wasn't his best" in Rawlings' mind), and David Giler's bizarre description of Goldsmith's music being overbearing, "like *Patton*" (umm—okay, Mr. Giler!).

A multi-angle view of the chestbuster scene, a new group commentary track (different from Scott's solo commentary on the previous DVD), storyboards, stills and more are included in a supplement worthy of the movie itself—entirely comprehensive save for the *Quadrilogy's* lack of isolated score and pro-

duction audio tracks. Those were contained in the earlier DVD but not here, so do yourself a favor and track down the original 20th Anniversary *Alien* disc for the superb music-oriented content that's the only omission from this otherwise sensational set.

The supplements on *Aliens* are likewise comprehensive, particularly the scoring segment where James Horner recounts his trouble writing for a movie that was still being re-cut and re-filmed once the recording sessions began. Horner is diplomatic about the countless alterations James Cameron made to his score in post-production, but dives into full frustration about how Gale Anne Hurd threatened to fire him from the movie when he needed more time to write the movie's classic climactic cue. Horner claims that he told them to go ahead and try and find a "more experienced" composer than he—a fiery exchange that proves more honest than anything you'll typically find in a DVD supplement.

The 180-minute "Making of" is again filled with great production anecdotes and a thorough history of the production, while a stills archive includes shots of the recording session. While both the Special Edition and theatrical version are included, it's still surprising that additional deleted sequences weren't incorporated here—fans will still have to wait to see the long-discussed scene between Ripley and a dying Carter Burke (Paul Reiser), a semi-reprise of the Dallas-Ripley cocoon scene from *Alien*.

Alien 3, though, may have the tastiest supplement of all, even if some of it was reportedly discarded because it was "too controversial" for DVD. What is here—a 162-minute overview of the film's troubled shoot—is nevertheless a fascinating, gripping account of a movie that never should have begun shooting in the first place.

Renny Harlin and Vincent Ward are on hand to discuss their early versions of the third movie's concept, which sounded far more intriguing in Harlin's incarnation (which was supposed to have been set on the alien's home planet) and Ward's illogical but visually audacious conception (Ripley crash lands on a wooden planet run by monks!).



QUEEN-SIZED: Ripley prepares to slap that bitch around.

Both discuss their departure from the movie and how director David Fincher had to deal with a script worked on by "too many cooks" that was being constantly rewritten during shooting.

It's been reported that on-set footage of a frustrated Fincher was excised from the documentary (which would account for the shorter run time of this "Making of"), yet the program is still rich with honest comments from the cast and crew, including cinematographer Alex Thomson and composer Elliot Goldenthal. Thomson notes that not even he could tell the difference between some of the characters at a pre-release screening, while Goldenthal engages in a fascinating dissection of the movie's unappealing sound mix. The composer's comments are refreshingly direct and pinpoint the movie's weaknesses, though it's equally interesting to hear the sound effects editors say that Goldenthal's music was too loud and overbearing in spots—and how the filmmakers initially considered using no music at all!

Whether or not you like *Alien 3*, there's no doubt this documentary is a must for all movie buffs, both for pointing out the failings of the finished movie and the more interesting directions that original versions of the story might have produced.

If all that wasn't enough, the *Quadrilogy* offers a bonus ninth disc incorporating all the supplements from the massive Special CAV Edition laserdiscs of the early '90s! All of the text materials from those huge *Alien/Aliens* platters are included here, along with trailers, TV spots and/or featurettes from all four movies. And, if you still have an appetite for more, there's *Alien Evolution*, a British documentary narrated by Mark Kermode, examining the making of the original film. Though nicely done, after seeing the new documentaries made expressly for the *Quadrilogy* release, it comes up a bit short.

There are new commentaries on each movie, plus the option of seeing the new footage from each film's extended version in a separate supplement. The new 16:9 transfers and 5.1 remixed soundtracks are just as potent as you'd hope, and the set is contained in a large cardboard box that folds out to reveal stills from each of the four movies.

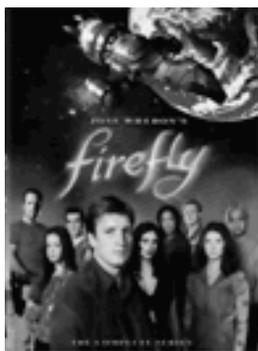
Although there have been plenty of outstanding discs this past year, this set stands out as the definitive DVD release of 2005. Though each one of the films is also available in separate double-disc editions (the supplements identical to their corresponding discs here), the low price of the box-set (\$60–70 at many outlets) and the trailers and other extras on the ninth disc make the *Quadrilogy* the ideal gift for any *Alien* or sci-fi/horror fan.

One From the Heart (1982)

(Zoetrope/Fantoma, \$29)

This exceptional Special Edition package of the movie that sank Francis Ford Coppola's Zoetrope Studios manages to celebrate both the film and its filmmaker's dream of owning his own studio.

Watching *One From the Heart* now, I was struck by how "ordinary" the picture is—particularly for one that's considered one of the biggest bombs ever turned out by a major commercial filmmaker at the height of his popularity. Granted, this pseudo-musical recreation of Las Vegas—vividly shot on Dean Tavoularis sets by Vittorio Storaro—is beautiful to watch.



The story, though (by Arnyan Bernstein and Coppola), is tedious at best, with fun couple Teri Garr and Frederic Forrest breaking up, finding new partners (Raul Julia, Nastassja Kinski), and rekindling their flame for each other before it's all over. Coppola re-cut the movie for DVD (trimming a few minutes from both the domestic U.S. release and a longer international version), but the film's most satisfying elements reside strictly in its visuals and sound design.

It's a picture-perfect storybook, complete with a jazzy and melodic Tom Waits-Crystal Gayle songtrack, but how this intimate story could have ever ruined a studio and cost upwards of \$20 million in its day is one of Hollywood's strangest tales.

Thankfully, the DVD goes a long way toward revealing what happened: A half-hour documentary, *The Dream Studio*, recounts the movie's turbulent production and fallout, complete with candid footage of Coppola at work. The director also contributes a commentary track, while other extra features include deleted scenes, a featurette on the movie's revolutionary early digital photography (undoubtedly a precursor to today's cinema) and videotaped rehearsals.

Tom Waits fans will also love the plethora of extras centering on the score (easily the movie's strongest asset). Included are a handful of demo recordings and alternate takes, a vintage featurette on the recording sessions, and a complete isolated score track in 5.1 surround.

Planet of the Apes (1968)

35th Anniversary Edition

(Fox, \$26)

This two-disc reissue of the original and best film in the *Apes* saga boasts a newly enhanced 16:9 transfer and a few new supplements, including a commentary track by Jerry Goldsmith.

Goldsmith talks about his experience working with Franklin F. Schaffner, utilizing early synthesizers and divulging some of the tricks he employed to create the movie's unusual soundscape. The composer is candid about his relationship with the film-

maker and the strengths and weaknesses of the movie, including the decision to play the climactic twist ending without music (Goldsmith says that Charlton Heston was a bit over-the-top by himself, and didn't need any score to accompany him). Note that this is a commentary track and *not* an isolated score with composer comments.

For other new supplements, the disc adds a strong text commentary track (filled with excellent anecdotes), and a secondary audio commentary with Kim Hunter, John Chambers, and the late Roddy McDowall, which is overly sporadic in nature.

Nevertheless, the addition of the text anecdotes, Goldsmith's commentary, and a few new featurettes will make this *Apes* edition a definite purchase for fans, while the inclusion of the terrific AMC two-hour documentary makes this, overall, the definitive DVD release of the 1968 sci-fi classic to date.

Criterion Corner

Rules of the Game (1939) (\$39)

Jean Renoir's classic film, a scathing satire of the dying French aristocracy, has made its way to DVD in a deluxe Criterion edition that's chock-full of extra features.

The original print has been restored from the best-surviving elements, with new subtitles and an introduction from the director, along with plenty of supplements. There's also an audio commentary penned by film scholar Alexander Sesonske and read by filmmaker Peter Bogdanovich; a more specific track read by Renoir scholar Christopher Faulkner; an analysis of the film's two endings; new interviews with Renoir's son, set designer Max Douy and actress Mila Parely; tributes to Renoir and the movie from the likes of Francois Truffaut, Paul Schrader and others; and a comprehensive 24-page booklet that serves as the perfect companion to Criterion's two-disc set.

Also newly available from Criterion with generous extras are:

Pickup on South Street (1953) (\$29)

Samuel Fuller's taut, explosive film noir features an interview with the late director conducted by critic Richard Shickel; a French television program focusing on Fuller; an extensive booklet with essays and notes; and an outstanding new black-and-white transfer.

Tunes of Glory (1960) (\$29),

Ronald Neame's exceptional film features interviews with Sir John Mills,

Alec Guinness and the director himself, who approved the disc's new high-definition 16:9 transfer.

Finally, the label has also issued a handful of new international titles: Henri-Georges Clouzot's 1945 classic *Le Corbeau* (*The Raven*, \$29), featuring an interview with filmmaker Bertrand Tavernier; Barbet Schroeder's bizarre 1976 French comedy *Maitresse* (\$29), starring Gerard Depardieu; and French filmmaker Robert Bresson's moody *Diary of a Country Priest* (\$29), sporting a new transfer with enhanced subtitles and over 10 minutes of deleted scenes.

TV on DVD Round-Up

Jeremiah (MGM, \$79)

Babylon 5 scribe J. Michael Straczynski served as creator and executive producer of this entertaining post-apocalyptic cable series. Luke Perry and Malcolm-Jamal Warner play buddies who are some of the oldest living humans left on Earth after a deadly virus kills all adults (well, there's one way to avoid any charges of age-discrimination casting!). The duo team up as they drive through the remnants of civilization, running into friends and foes alike, all battling to take charge of mankind.

Like any cable series, there are ample doses of violence and fleeting gratuitous sex scenes, but *Jeremiah* is a fairly intelligent and compelling show that becomes more effective as it moves through its 19 episodes. MGM's DVD box-set contains all of the show's first-season episodes, plus commentary from the two stars on the pilot episode, deleted scenes, and a behind-the-scenes featurette. For those who don't subscribe to Showtime, this is a good alternative to catching a quietly underrated genre series.

Star Trek Voyager: Season One

(Paramount, approx. \$89)

This box-set of the fourth *Trek* series includes all 15 episodes from *Voyager*'s first season. Much like *The Next Generation* before it, *Voyager* got off to a rocky start with a few great episodes and a couple of clunkers thrown into the mix. While it would take Jeri Ryan's Seven of Nine character for *Voyager*'s popularity to expand beyond its initial core audience, the performances are always on target and the dynamic between Kate Mulgrew's Capt. Janeway and the rest of her crew remained the most compelling element on the program.

Paramount's six-disc DVD compilation

includes the initial 15 shows in decent full-screen transfers with 5.1 Dolby Digital sound. Fans will undoubtedly find the never-before-seen outtakes of original captain Genevieve Bujold to be the most fascinating of the extras. Bujold was the producer's first choice to play Janeway, yet the actress wasn't used to the faster-paced demands of television and departed after only a few days on the set. Her outtakes are quite interesting to see at last, though other featurettes tend to be shorter, many containing older interviews with the cast and crew. (Paramount will be releasing all seven seasons this year.)

The Critic (Columbia TriStar, \$49)

Barney Miller (Columbia TriStar, \$29)

As a critic I could identify with a few things in *The Critic*, the short-lived 1994-95 animated sitcom from the producers of *The Simpsons*. The constant exasperation one has when watching a bad movie, the frustration you feel when viewing a formulaic movie, and having to write it up anyway—sure, I've been there plenty of times.

That said, this hit-or-miss series isn't as consistently funny as its fans would lead you to believe. The film parodies are lightly amusing, but the constant angst of its protagonist, Jay Sherman (voiced by Jon Lovitz), wears on you, while the quality of the writing is simply too inconsistent.

If you *are* a fan, though, Columbia's three-disc set includes all 23 episodes of the show, plus assorted "web episodes," featurettes and commentary tracks.

Far funnier is the first season of one of the landmark sitcoms of the '70s, *Barney Miller*. The ensemble comedy set in a police precinct introduced us to the likes of the title character (Hal Linden) and his motley assortment of crazy co-workers, including the irrepressible Fish, played by Abe Vigoda.

I could carp about the lack of extras (where's the pilot?), but Columbia's two-disc set includes the show's 13 episodes from its first season, and they've held up far better than most sitcoms of the time.

Roswell (Fox, \$59)

Firefly (Fox, \$49)

Sci-fi fans have seen their share of quality programs over the last few years on TV, and Fox's latest DVD box-sets serve up excellent packages for two of the more intriguing recent series to grace the air.

Roswell was a smartly written, appealingly performed hybrid of sci-fi fantasy and



AMAZING TRIO: *The Rules of the Game*, *The Critic* and *Pickup on South Street* are finally available on DVD.



romantic teen drama. Creator Jason Katims managed to deftly balance the two genres in its telling of three teens who happen to be aliens trying to survive both high school *and* real life in Roswell, New Mexico.

As with any show of this sort, the cast was crucial to the program's success, and lead stars Jason Behr and Shiri Appleby managed to convey a typical star-struck teen romance with sensitivity and charm. William Sadler, meanwhile, avoids cliché as the town sheriff pursuing the truth.

Fox's six-disc box-set of *Roswell's* first (and best) season offers commentaries, deleted scenes and featurettes. A few songs were changed for video, but at least they were selected by the program's creators.

Buffy creator Joss Whedon, meanwhile, had less success with his short-lived Fox series *Firefly*. "Stagecoach in Space" is worth a strong

look for Whedon junkies; the show benefits from an amiable ensemble cast and the typical smart dialogue that's a staple of the creator's projects. What the show didn't have, though, was enough of a hook to garner an abundance of fans, who had to be overly patient with the program's developing story lines.

As it turned out, Fox pulled the plug before all of its 14 episodes ran, which is rectified somewhat by this superb DVD box-set. Featuring the 11 episodes that *did* air and the three that never made it, this is a terrific package that includes commentaries, deleted scenes, plenty of featurettes and interviews that fans of the series should love.

G.I. Joe: Season 1, Part 1

(Rhino, \$59)

Did anyone who grew up in the '80s not love this awesome weekday cartoon

incarnation of the Hasbro toy line? Rhino's excellent first season box-set compiles the initial 27 episodes produced by Marvel and Sunbow Productions, tracing the beginning of Joe's battle with the nefarious Cobra, led by none other than Cobra Commander himself!

The four-disc set includes superb remastered transfers with remixed 5.1 audio and the original mono track. Extras include a few interviews with show personnel and the original public service announcements that served as bookends on each show, which should make for a blast of nostalgia for those of us who could sing all the lyrics to the program's unforgettable theme song (and now it's stuck in my head again! Darn it!). **FSM**

Andy Dursin can be reached at dursina@att.net. Read The Aisle Seat at www.filmscoremonthly.com/aisleseat

Score

(continued from page 43)

Young Folks Should Get Married," an overlooked gem in the M-G-M musical canon. As performed by Howard Keel (who had precious little to do in *Lovely to Look At*), the song not only bears repeated listenings but should be considered a coveted treasure to those who know it only from their nearly disintegrated vinyl copies of DRG's *25 Years of Recorded Sound (1945-1970) From the Vaults of M-G-M Records*. **—Mark Griffin**

Das Wunder von Bern ★★★★★ MARCEL BARSOTTI

ZYX Music - ZYX55341-2
35 tracks - 71:18

Swiss-born composer Marcel Barsotti is currently making a name for himself overseas, writing music for the German cinema. His newest soundtrack release, *Das Wunder von Bern*, is a wonderfully melodic score that shows his respect for traditional film scoring, while still highlighting his own abilities.

With 35 tracks on a single CD, you can expect a lot of short cues. But Barsotti's writing is inventive and most tracks are still effective. While a few tracks end unexpectedly, most flow together well, which is unusual for soundtracks

of this nature.

With such a large number of short cues, one might also expect a lot of repetition, but this is certainly not the case. Barsotti and co-orchestrator Enrique Ugarte keep the music constantly evolving through their wonderful use of the orchestra's palette of colors. The recording of the NDR Philharmonic Orchestra is simply beautiful, with a full and natural tonal balance that really shows off the sumptuous orchestrations. In particular, the woodwinds are impressive in the touching way they handle the bulk of the thematic material for the score.

"Training" is a bouncy cue with pizzicato strings behind playful woodwinds that will surely bring Thomas Newman's *Six Feet Under* theme to mind. "Ackermann Rumba," with its slurring clarinet and trumpet melodies, has a playful Gershwin sound to it. "Kleine Bar am Thuner See," played by Achim Kück, is an original piece for solo jazz piano that's so well developed you'd swear you've heard it before.

Clanking wind chimes lead into a harp arpeggio for the beginning of "Unter Tage." A deep bass drum signals the start of an ominous crescendo of stirring strings and low brass. Unexpectedly, the cue shifts back to a variation of the

"Training" melody and the tension is released. Rousing syncopated percussion propels "Anpfiff" along an exciting trajectory reminiscent of Jerry Goldsmith's *Capricorn One*. Again, it's not so much that Barsotti is copying other composers' musical styles, but that he's comfortable and sure-footed writing for the medium.

It might take a little searching to get a copy of this album in the States, but, hopefully, both the film and its wonderful score will make it across the Atlantic. Mainstream American composers who are sitting back collecting paychecks for bland, half-baked scores will have cause to worry should Marcel Barsotti decide to move to Hollywood. *Das Wunder von Bern* is a release that surely deserves attention and signals the arrival of an enthusiastic new talent. **—I.D.T.**

Freedom Fighters ★★★★★ JESPER KYD

NANOCDD01 • 18 tracks - 65:38

Jesper Kyd has written several videogame soundtracks, most notably for the *Hitman* series, and recently completed a score for the film *Cycles*, which has yet to see wide release. His score for the action-adventure game *Freedom Fighters* has more going for it than your average film score. Sure,

there are the obligatory video-game-sounding electronics that seem an inherited feature from Brad Feidel's *Terminator* scores. But the full sound of the Hungarian Radio Chorus lifts these electronic ostinatos above and beyond mere aural filler. This choral writing has a definite Slavic feel reminiscent of Poledouris' *The Hunt for Red October* and *Conan* scores. Unfortunately, the chorus performs on a precious few tracks. Also of note are the score's techno elements, along with the percussive synth keyboard passages that sound like Vangelis on steroids.

While each track on its own can be musically intriguing, their sum total makes for a near-constant barrage of electronic punctuations; this obviously gets tiresome after a while. Perhaps that's more a weakness of the genre than a fault of the composer. While many will pass this album by, gamers will definitely want to check it out, as will those interested in electronic music. The downside—the packaging is bare bones, with no information about the composer, music, or the game itself in the booklet. **—S.A.K.**

Check out www.jesperkyd.com or www.music4games.net for more info on *Freedom Fighters* and other game



Composed by **Laurence Rosenthal** and **Bruce Broughton, Jerrold Immel, Jeff Alexander**



LOGAN'S RUN WAS NOT ONLY A SCIENCE fiction novel and big-budget 1976 film, but a spin-off TV series which premiered on CBS in September 1977. In a post-apocalyptic future, two young "runners," Logan (Gregory Harrison) and Jessica (Heather Menzies), flee their home city, where lives of luxury end in ritualistic death at age 30. Joined by their android companion, Rem (Donald Moffat), Logan and Jessica outwit an assortment of aliens, robots, time travelers, mad scientists and superpowered constructs across the parched landscape while searching for a mythical "Sanctuary" and fleeing their "sandman" pursuers, led by Francis (Randy Powell).

ALTHOUGH IT LASTED ONLY 14 EPISODES, *Logan's Run* is fondly remembered by genre fans for its attractive characters, entertaining sci-fi plots and futuristic gadgets—not to mention '70s sci-fi charm. One of the most memorable aspects was an exotic title theme by Laurence Rosenthal (*The Return of a Man Called Horse*, *Clash of the Titans*) with an unforgettable synthesizer "siren." A gifted melodist, Rosenthal provided a long-lined melody (he also wrote the theme to *Fantasy Island*) enhanced by a Yamaha E5 organ. It is surprising that this classic theme has never before been released, let alone in stereo.

FSM'S PREMIERE CD OF THE *LOGAN'S RUN* television soundtrack features Rosenthal's main and end titles plus suites from all nine episodes that received original scores (the rest were tracked): Rosenthal's for the pilot and three additional episodes, setting the tone and symphonic style with his elegant, dramatic moods; Jerrold Immel's (*Dallas*, *Knots Landing*) for two episodes, utilizing a French impressionistic style plus electronics; veteran M-G-M staffer Jeff Alexander for one; and a young Bruce Broughton for two.

WELL BEFORE BROUGHTON WAS A FEATURE composer (*Silverado*, *Young Sherlock Holmes*, *Lost in Space*), he was busy on numerous television programs, and this is the first-ever release of any of his early television work. His score for "Fear Factor" features sophisticated action writing and evocative treatments of Rosenthal's title theme, hinting at Broughton's popular-feature career to come and his ample talent and craft.

THE CD IS ENTIRELY IN STEREO, REMIXED FROM the original 1/2" three-track session masters. Liner notes are by Lukas Kendall. **\$19.95 plus shipping**



1. Main Title	1:11	EPISODES	
		6. The Collectors	4:10
PILOT		7. Capture (Jeff Alexander)	5:56
2. Suite Part 1	8:43	8. The Innocent (Jerrold Immel)	6:29
3. Suite Part 2	6:18	9. Man Out of Time	9:06
4. Suite Part 3	7:47	10. Half Life (Immel)	8:46
Total Time:	22:51	11. Fear Factor (Bruce Broughton)	11:39
		12. Futurepast	6:40
5. Bumpers	0:10	13. Night Visitors (Broughton)	1:55
		Total Time:	54:59
		14. End Title	0:38
		Total Disc Time:	79:55

Don't miss this month's Golden Age Classic *Diane* by **Miklós Rózsa**

See inside cover for details

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