

FILM SCORE™



MAKING THE SCENE
PAGE 22

THE MUSICAL WORLD OF IRWIN ALLEN

LISTENING TO TV'S KING OF OUTER AND INNER SPACE

COPLAND ON FILM

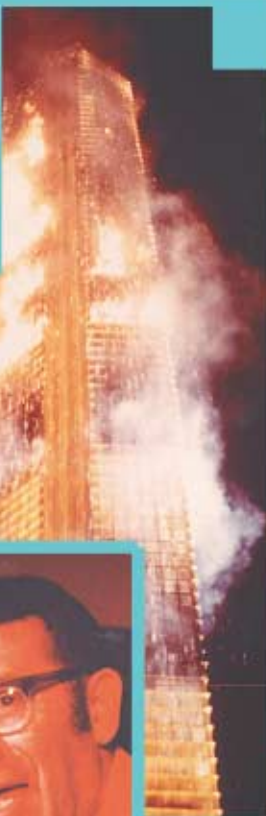
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Great balls of fire! *The Towering Inferno* (1974) was the biggest success of the Master of Disaster, Irwin Allen, and his last collaboration with the world's most famous film composer, John Williams. Williams had written TV themes and scores for *Lost in Space*, *The Time Tunnel* and *Land of the Giants*, as well as the score for *The Poseidon Adventure* (1972). *The Towering Inferno* was both the summa of his work for Allen and a large-scale lead-in for his legendary run on 1970s and early '80s blockbusters for Steven Spielberg and George Lucas.

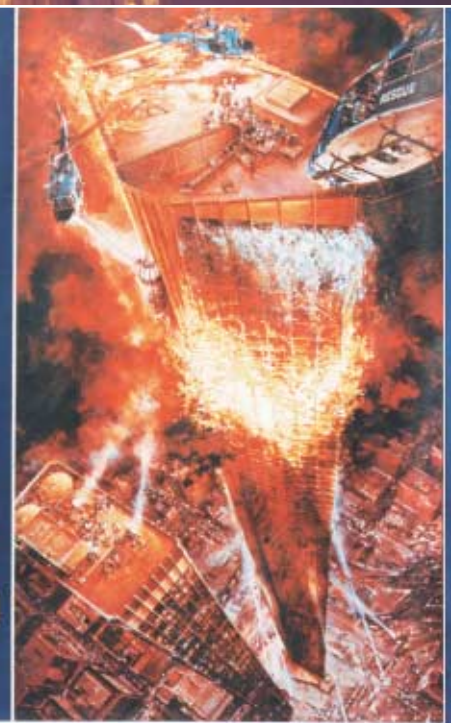
Williams has always had a talent for opening themes and *Inferno* features one of his best: the bustling, five-minute "Main Title" accompanies a helicopter flight over San Francisco in soaring, heroic fashion. From there the score encompasses distinct romantic themes—presented symphonically as well as in the "light pop" style of the period—and a wide variety of suspense, chaos and action music as the characters struggle valiantly to stay alive. Unlike *The Poseidon Adventure*, which featured sparse interior scoring in addition to a thrilling main theme, *The Towering Inferno* was scored extensively and emotionally. In cues like "Trapped Lovers" and "Planting the Charges" Williams' music is fully in his '70s blockbuster mode, with heroic brass fanfares and rich American harmonies.

This score was released on LP at the time of the movie, but it omitted much of the best music. FSM's new CD more than doubles the running time, shuffles the LP tracks

The Towering Inferno

Composed and Conducted
by John Williams

ONE TINY SPARK BECOMES A NIGHT OF BLAZING SUSPENSE.



WARNING!
FSM's 1998 release of *The Poseidon Adventure* (1972), combined with Williams' score to *The Paper Chase* (1973) and the main title to *Conrack* (1974) is almost sold out! Less than 500 copies of the 3,000 limited edition remain. Act now or suffer later on ebay...



back into chronological order, and restores numerous memorable sequences like "Let There Be Light" (an explosive fanfare for the building's inauguration) and virtually the entire middle of the movie. Both the album and the previously unreleased film versions of the Oscar-winning song "We May Never Love Like This Again" (by Al Kasha and Joel Hirschhorn, performed by Maureen McGovern) are included.

The CD is entirely in stereo, remixed from the original 35mm film stems. In recent years, Williams' classic scores to *Jaws*, *Close Encounters*, *Superman: The Movie*, *Raiders of the Lost Ark*, *E.T.* and the entire *Star Wars* series have been lovingly restored—now, add *The Towering Inferno* to that distinguished collection. \$19.95

THE TOWERING INFERNO Track List

THE			
1. Main Title	5:01	19. Passing the Word	1:12
2. Something for Susan	2:42	20. Planting the Charges	9:04
3. Lisolette and Harlee	2:35	21. Finale	3:57
4. The Flame Ignites	1:01	22. An Architect's Dream	3:28
5. More for Susan	1:55	BONUS MATERIAL	
6. Harlee Dressing	1:37	23. We May Never Love Like This Again (album version)	2:13
7. Let There Be Light	0:37	24. The Morning After (instrumental)	2:07
8. Alone at Last	0:51	25. Susan and Doug (album track)	2:33
9. We May Never Love Like This Again (film version)	2:04	26. Departmental Pride and the Cat (damaged)	1:03
10. The First Victims	3:24	27. Helicopter Explosion (damaged)	2:34
11. Not a Cigarette	1:18	28. Waking Up (damaged)	2:39
12. Trapped Lovers	4:44	"We May Never Love Like This Again" and "The Morning After" by Al Kasha and Joel Hirschhorn. Vocals by Maureen McGovern.	
13. Doug's Fall/Piggy Back Ride	2:18	Total Time: 75:31	
14. Lisolette's Descent	3:07		
15. Down the Pipes/The Door Opens	2:59		
16. Couples	3:38		
17. Short Goodbyes	2:26		
18. Helicopter Rescue	3:07		

Album Produced by Lukas Kendall & Nick Redman



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FEBRUARY 2001

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Whether you remember him as the Master of Disaster, heir to the throne of film fantasy, or a beloved '60s sci-fi schlockmeister, you gotta admit that Irwin Allen had a good ear for his soundtracks. Join us for part one of a review of his musical world.

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Copland tried out his ideas in films like THE NORTH STAR.
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FILM SCORE
MONTHLY

Two Discs Are Better Than One

Or, how I spent my summer vacation,
(and fall and winter and...)

Hi, I'm Lukas Kendall. I used to be involved with *FSM* before I got sidetracked doing our CD releases—some of you might remember me. This issue we announce a big title that I'm praying covers a lot of the bills I've run up recently restoring strange old film music: *The Towering Inferno* (1974) by John Williams.



Producer Kendall holds forth at the Santa Monica International Film Festival.

Great balls of fire is right! We first produced *The Poseidon Adventure* at the dawn of our CD series (summer 1998). Now we have the ideal companion piece of thrilling '70s disaster fun—*The Towering Inferno*. It's a lovable film in countless ways. A cast that includes every star under the sun (many burned to death), not to mention the ironic casting of a certain Mr. O.J. Simpson, as head of security; plus the added attractions of shag carpeting, Mrs. Irwin Allen, glorious sparkling sets and enormous glittering models. Williams' score features one of his all-time greatest main titles—which is say-

ing a lot, considering how many classic themes he's written—and perhaps his best blend of symphonic drama and light '70s pop.

To commemorate the occasion, Jeff Bond has again dug deep into the recesses of his childhood to chronicle all of the music written for the Master of Disaster, Irwin Allen. Jeff starts off this month with a review of Allen's early documentaries, features and television series. I overheard him on many occasions speaking loudly on the phone to elderly composers from his corner office.

What's really mind-blowing is that *The Towering Inferno* is only one of two CDs we're currently releasing. The other is a quintessential Franz Waxman adventure score: *Untamed* (1955). The film is virtually unknown today, but we're releasing the music as a result of our patented, highly scientific process: we look at a list of 20th Century-Fox masters and remember, "Waxman's always great!" (Incidentally, this film features a classic example of the horrors of panning and scanning: As Waxman's main theme explodes onto the screen, the title card reads "NTAME.")

To top it off, this month we're publishing the "bonus" liner notes to one of last month's releases, *How to Marry a Millionaire* (Alfred Newman/Cyril Mockridge). Gary Marmorstein,

author of *Hollywood Rhapsody*, crafted this fine essay on Newman and his staff at Fox but we ran out of space in the CD booklet, what with so much explaining to do of the various musicians involved. We hope the extra background and Gary's entertaining prose lend further insight to the recording of Newman's famous "Street Scene" on the CD.

I've worried these past few months that I'll end up on late-night infomercials...(you know, Torso Track, that whitening curtain cleaner and now classic film scores. If only, right?) We've stepped up our CD production to two discs per issue and it's been a lot of work, from production to stuffing envelopes. With that comes marketing and promotion because we have to ensure that we can cover our costs and put them back into unearthing more scores. We're fortunate in that you—our faithful readers—scarcely need to be convinced that classic music by John Williams and Franz Waxman is what the hobby is all about. I love this stuff and it's a joy to be able to fulfill reader requests that, in some cases, date back to the original release of the films.

We do not know if our two-CD-per-month plan will work. I don't want to start sounding like public broadcasting here...but the fact is, we are unlike most companies, most magazines, most record labels. Who in his right mind would release something like *Nick Quarry*, a jazzy Jerry Goldsmith TV score to a busted pilot that most people don't even know about, and nobody in the public has ever seen?!? We do it because we love this stuff and we love digging it up, dusting it off and presenting it to our fellow fans. So, in light of the healthy sales of our series so far, we're taking this chance. We've passed our 25th Classic CD this month; we could hit 40 by the end of the year if we can keep the "engine" fueled. And that all depends on you: our loyal listeners. If you like our selections, our presentations, then we hope you buy our CDs.

So that's this month's pitch! Thanks for reading, listening and suggesting. Come back next month for another great issue of *FSM*, and two CDs that will utterly surprise and amaze—I'm sure of it!

Lukas Kendall

PHOTO BY JESSIE DREZNER

NEWS

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

Golden Globe Winners

Best Original Score: Motion Picture

Hans Zimmer and Lisa Gerrard,
Gladiator

Best Original Song: Motion Picture

"Things Have Changed,"

Wonder Boys

Music and Lyrics: Bob Dylan

Grammy Winners

Best Compilation Soundtrack Album for a Motion Picture, Television or Other Visual Media

Almost Famous

Various artists

Danny Bramson & Cameron Crowe, producers

DreamWorks Records

Best Score Soundtrack Album for a Motion Picture, Television Or Other Visual Media

American Beauty

Thomas Newman, composer

DreamWorks Records

Best Song Written for a Motion Picture, Television or Other Visual Media.

"When She Loved Me"

(From *Toy Story 2*)

Randy Newman, songwriter

Walt Disney Records;

Publisher: Walt Disney Music Co.

Best Instrumental Composition

Theme From *Angela's Ashes*

John Williams, composer

Track From: ANGELA'S ASHES—MUSIC FROM

THE MOTION PICTURE

Sony Classical/Sony Music Soundtrax

Classic Grammy Moments

Steely Dan beating out Eminem for Album of the Year; and not having to watch the original pick for host—the insufferable Whoopi Goldberg.

J.J. Johnson

1924-2001

Jazz trombonist/composer J.J. Johnson died February 4 of an apparent suicide after a long illness. He was 77. Johnson's innovative trombone playing in the bebop era of jazz expanded the traditional boundaries of the instrument, and he commonly shared the stage with such legends as Charlie Parker, Dizzy Gillespie, Miles Davis and Benny Carter.

In the late '60s however, Johnson gave up playing and recording to devote his energy to

composing for film and television. During his career as a composer and orchestrator, he worked on the TV series *Mayberry R.F.D.*, *The Danny Thomas Show*, *That Girl* and *Mod Squad*, and the films *Barefoot in the Park*, *Shaft*, *Cleopatra Jones*, *Trouble Man*, *Sea of Love* and *Scarface*. In a 1996 interview with the *L.A. Times*, Johnson spoke out about racism in the film-music industry. "Film scoring is still a white world. That's the way it is, that's the way it always has been...The four or five major films I did were all about black people. A black film composer will never do a big budget picture like *Jurassic Park* or *The Fugitive*—the biggies," he said. "We won't get there."

Johnson did eventually return to his jazz roots; in fact, he recorded his last album, *Heroes*, in 1998. He is survived by his wife, Carolyn Johnson.

—Compiled from wire reports

The Oscar Beat

Nominees for the 73rd Annual Academy Awards were announced February 13.

Best Original Score Nominees:

Chocolat—Rachel Portman

Crouching Tiger, Hidden Dragon—Tan Dun

Gladiator—Hans Zimmer

Malena—Ennio Morricone

The Patriot—John Williams

Interesting to note that *Gladiator*—which Hans Zimmer himself lauded for months as being a true collaboration with Lisa Gerrard—is credited to Zimmer only. A source at Zimmer's Media Ventures confirmed that Gerrard simply did not contribute a large enough percentage to be considered for a tandem nomination. Other institutions, like the Golden Globes and BAFTA, apparently don't have similar requirements.

Best Original Song Nominees:

"A Love Before Time"—*Crouching Tiger, Hidden Dragon*

Music by Jorge Calandrelli and Tan Dun

Lyrics by James Schamus

"I've Seen It All"—*Dancer in the Dark*

Music by Björk

Lyrics by Lars von Trier and Sjon Sigrudsson

"My Funny Friend and Me"—*The Emperor's New Groove*

Music by Sting and David Hartley

Lyrics by Sting

"A Fool in Love"—*Meet the Parents*

Music and Lyrics by Randy "Susan Lucci" Newman

"Things Have Changed"—*Wonder Boys*

Music and Lyrics by Bob Dylan

The Academy Awards show will be presented on Sunday, March 25, 2001, at the Los Angeles Shrine Auditorium, and broadcast on ABC beginning at 5 p.m. (PST). Visit oscar.org for more details.

FSM



Record Label Round-Up

All the albums you'll be waiting for

Aleph Records

Due in April is Lalo Schiffrin's score to *Cool Hand Luke*.
www.aleph.com

All Score Media

Available now is *Berry Lipman: Paramaribo Classics*, a tribute to the swinging, lounge-pop sounds of Berry Lipman—including tracks from such soundtracks as 1975's *Star Maidens*.
www.allscore.de/label.htm
www.dustygroove.com

Amber Records

Forthcoming from Elmer Bernstein's new label are Volume Two of the Charles & Ray Eames films series, and a rerecording of *Kings of the Sun* (1963 epic with Yul Brynner).
www.elmerbernstein.com

Blue Note Records

Due April 10 is the soundtrack to the Miramax Latin-jazz film *Calle 54*, featuring various well-known jazz artists.

Brigham Young University

Forthcoming are *The Glass Menagerie* (Max Steiner, 1950; complete score includes source and trailer music); and *Max Steiner at RKO*, a 2-CD set with original tracks from *Symphony of Six Million*, *Bird of Paradise*, *Morning Glory*, *Little Women*, *Of Human Bondage*, *The Little Minister* and *The Informer*.

Chromatic Records

Due spring 2001: *V.I.P. The Original Television Soundtrack* (Frankie Blue).
www.chromaticrecords.com

Chapter III

Due March 20 is the third group of the label's Main Events and Double Features. Completely remastered and available for the first time on CD are *Where Eagles Dare* (Ron Goodwin), *The VIPs* (Miklós Rózsa), *El Cid* (Rózsa), *Biggest Bundle of Them All* (Riz Ortolani)/*Zigzag* (Oliver Nelson), *Kelly's Heroes/The*

Cincinnati Kid (both Lalo Schiffrin) and *Hotel Paradiso/The Comedians* (both Laurence Rosenthal).
www.chapteriii.com

Cinesoundz

Due in March are *Filmuseum Berlin Vol. 1 & 2*, a 2-CD compilation of German film music from 1900 (not 1950 as announced previously) through present day; the Ennio Morricone remix CD (various artists, including Rockers HiFi, Pizzicato Five and Nightmares On Wax); and *La Linea* (Franco Godi), featuring music with some voice-over and sound effects.
Write Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany;
tel: +49-89-767-00-299
fax: +49-89-767-00-399
info@cinesoundz.de; www.cinesoundz.de

GNP/Crescendo

Forthcoming is Graeme Revell's score to *Dune*, the recent Sci-Fi Channel miniseries.

Hexacord Productions/ GDM Music (Italy)

Coming soon on Hexacord: *Così Dolce, Così Perversa* (Riz Ortolani), never before released, '70s sexy Italian thriller; *Eva, La Venere Selvaggia* (Roberto Pregadio), '60s African drama; *Al Cinema con Edda Dell'Orso*, a compilation of performances by Edda Dell'Orso, including rare tracks and previously unreleased music; and *Un Genio, Due Compari, Un Pollo* (Ennio Morricone), also featuring previously unreleased bonus track from *Autostop Rosso Sangue* (also Morricone).

Upcoming from GDM, is a new release of *The Good, the Bad, and the Ugly* (Ennio Morricone), featuring previously unreleased music—finally!; *La Resa dei Conti* (Morricone, also expanded); *4...3...2...1...Morte!* (G. Abril/Marcello Giombini), the first release of this Italian sci-fi '60s cult movie; and *Rebus* (Luis Bacalov), the first release of this

thriller/spy '70s score. These are limited pressings.

Order directly from GDM Music's exclusive sales office at gdm@centerweb.it or fax +39.0574.625109.

Contact: Prof. Roberto Zamori
P.O. Box 13 - 59014 Iolo - PRATO - Italy
Tel./Fax : +39-0574-625109
www.hexacord.com

Hollywood

Coming May 1: *At 17* (various artists) and the soundtrack to TV's *Popular* (various artists); May 15: *Pearl Harbor* (Zimmer).

Intrada

At long last, *The Ballad of Lucy Whipple* (Bruce Broughton) is now available. Coming soon: Volume 2 of the Intrada Special Collection.
www.intrada.com

Marco Polo

Still forthcoming: A Malcolm Arnold CD of *Roots of Heaven*

(including cues by Alfred Newman based on Arnold's work) and *David Copperfield*. Coming from Swiss producer/ conductor Adriano: Georges Auric: *Suites From Lola Montez, Notre-Dame de Paris, Farandole*; and *Suites Rifiifi, La Symphonie Pastorale, Le Salaire de la Peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*. Scheduled for release in the latter half of 2001 are two titles we've announced previously: an Adolph Deutsch album with extended suites from *The Maltese Falcon, High Sierra, George Washington Slept Here, The Mask of Dimitrios* and *Northern Pursuit*; and a Bernard Herrmann CD featuring the complete score to *Five Fingers* and most of the score to *The Snows of Kilimanjaro*.

Milan

Due March 6 is *15 Minutes* (various artists, including Prodigy, Maxim and Moby). Forthcoming is *Une Pour Toutes* (Francis Lai).
www.milanrecords.com

Monstrous Movie Music

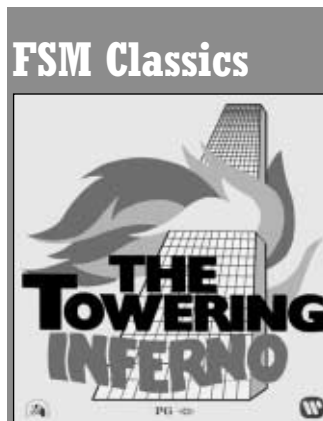
The next Monstrous CD will be *Mighty Joe Young*. This "Ray Harryhausen tribute disc" features music from three of his early pictures: 1949's *Mighty Joe Young*, (Roy Webb); 1957's *20 Million Miles to Earth*, (Mischa Bakaleinikoff and Columbia music library cues by George Duning, Frederick Hollaender, David Diamond, Daniele Amfitheatrof, Max Steiner, David Raksin and Werner Heymann); and 1956's *The Animal World*, an Irwin Allen documentary scored by Paul Sawtell. *This Island Earth* will follow.
(800) 788-0892, fax: (818) 886-8820
email: monstrous@earthlink.net
www.mmmrecordings.com

Percepto Records

Coming this spring is more from the Vic Mizzy catalog: a limited archival release of original music from the 1960s TV classic *The Addams Family*.
www.percepto.com

Pomme (France)

Forthcoming is *Le Fils du*



We have just two words to say about this month's Silver Age Classic: John Williams.

Okay, we'll say a little more...not only are we proud to debut this soundtrack on CD, but even prouder to announce its restoration in the tradition of recent releases of other Williams titles like *Superman: The Movie* and *Jaws*. The CD is double the length of the original LP, with oodles of goodies all in terrific stereo.

As if that wasn't enough, we're also releasing *Untamed*, by another giant of film scores: Franz Waxman. It's a vibrant action-adventure with great sound. Get the full details of this worthy Golden Age Classic on the inside back cover.

Next month, we offer three new scores by three composers, some new to our series, some not. More information would be telling. Send us your suggestions; contact info, pg. 2.

Francais (Vladimir Cosma).

Prometheus

Due March 1 is Basil Poledouris' score to the 1983 documentary *Flyers*. Due mid-March is a CD reissue of the rare *Ruby Cairo* (John Barry).

Saimel Records

Forthcoming are *Sevilla* (José Nieto); three Spanish orchestral compositions dedicated to Sevilla, Spain) and *Tiempos de Azucar* (Luis Ivars).

www.rosebudbandasonora.com
email: saimel@arrakis.es

Screen Archives Entertainment

Forthcoming is *The Court-Martial of Billy Mitchell* (Dimitri Tiomkin).

Contact Screen Archives Entertainment at PO Box 500, Linden VA 22642; ph: 540-635-2575; fax: 540-635-8554; www.screenarchives.com

Silva Screen

Due in April is a 4-CD set of John Barry's music. Forthcoming shortly thereafter will be three new CD recordings of the complete *Lion in Winter* (also featuring an extended suite from *Mary Queen of Scots*), *Robin and Marian* and *The Last Valley* scores. Due late-spring and summer are a double CD of *The Essential Alfred Newman*, with themes and suites from *Street Scene*, *Captain From Castile*, *Airport*, *Wuthering Heights*, *How*

the West Was Won, *The Keys of the Kingdom*, *The Diary of Anne Frank*, *The Razor's Edge* and the 34-minute *Man of Galilee Cantata*, based on themes from *The Robe* and *The Greatest Story Ever Told*. Other titles planned include *The Godfather Trilogy* (Rota, Coppola and Mascagni), a double CD of *The Essential Max Steiner, Cinema Choral Classics III* and *Shakespeare at the Movies*, which includes music from *Twelfth Night* (Davey), *Hamlet* (Shostakovich, Morricone and Doyle), *Henry V* (Walton and Doyle), *Richard III* (Walton), *Julius Caesar* (Rózsa and Michael J. Lewis), *Love's Labours Lost* (Doyle) and *Romeo and Juliet* (Rota and Armstrong). The double CD will also include some of the most famous Shakespeare speeches, narrated by Sir Derek Jacobi, Ben Kingsley, Jenny Agutter and Ioan Gruffud.

Silva Screen is holding an online contest; winners will receive copies of the recent release *The Cardinal: The Film Music of Jerome Moross*.

For more information, visit: www.silvascreen.co.uk or www.soundtracksdirect.co.uk

Sonic Images

Due in May is the original soundtrack to *Earth: Final Conflict, Vol. 2* (Micky Erbe and Maribeth Solomon). Forthcoming is the original soundtrack for the Showtime horror series *The*

Hunger, with music by FM LeSieur and David Bowie.
www.sonicimages.com

Sony Classical

Forthcoming are *Le Prof* (Jean-Claude Petit) and Danny Elfman's score to *Planet of the Apes*.
www.sonyclassical.com/music/soundtracks_idx.html

Super Collector

Forthcoming is a promotional CD of *Bill and Ted 1 & 2* (David Newman).
www.supercollector.com

Telarc

Forthcoming from Telarc is a Jerry Goldsmith concert recording, featuring music from *Star Trek; The Boys From Brazil, The Russia House, Sleeping With the Enemy, Rudy, Twilight Zone: The Movie, Forever Young, MacArthur and Patton*; and a medley of film themes that includes *The Sand Pebbles, Chinatown, Air Force One, A Patch of Blue, Poltergeist, Papillon, Basic Instinct* and *The Wind and the Lion*. A TV medley includes *The Man From U.N.C.L.E., Dr. Kildare, Room 222, Star Trek: Voyager, The Waltons* and *Barnaby Jones*.

TVT Records

Forthcoming is *3000 Miles to Graceland* (George S. Clinton).

Universal

Due March 27 is the reissue of the blaxploitation soundtracks

Coffy (Roy Ayers) and *Hell Up in Harlem* (Edwin Starr).

Universal/France

Forthcoming in Universal's soundtrack series in France: *L'Homme Orchestre* (François de Roubaix), *Boulevard du Rhum* (de Roubaix), *Fanntômas* (Georges Delerue), *Pierrot le Fou/Weekend* (Antoine Duhamel), *Les Valseuses/Calmest* (Stéphane Grappelli/Georges Delerue), *Beau-Père* (Philippe Sarde) and *Le Train* (Sarde).

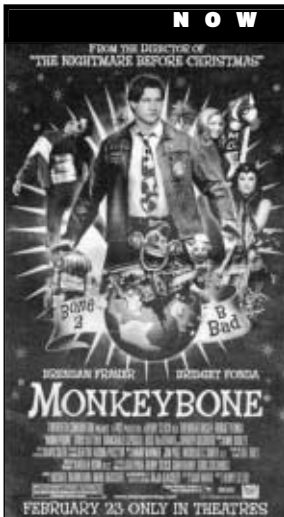
Universal/Germany

Due in March is *The Mad Mad World of Soundtracks: Volume Two*, featuring a variety of music from film and television, including *The Streets of San Francisco* (Pat Williams), *A Time For Us* (Astrud Gilberto), *The Odd Couple* (Neil Hefti; vocal version) and *The Six Million Dollar Man* (John Gregory). Also planned for release is a compilation series of pop tracks from the likes of Burt Bacharach, Tom Jones, Francis Lai and John Barry.

Varèse Sarabande

Due March 13: *Great Composers: Georges Delerue*, a 2-CD set featuring the late composer conducting, at Abbey Road Studios, cues from *Platoon, Steel Magnolias, Beaches, Something Wicked This Way Comes, Her Alibi, The Black Robe* and more. March 20: *Monkeybone* (Anne Dudley); and a (continued on page 9)

NOW PLAYING Films and CDs in current release



<i>Down to Earth</i>	Jamshied Sharifi	Epic*
<i>Hannibal</i>	Hans Zimmer	Decca
<i>Head Over Heels</i>	Randy Edelman, Steve Porcaro	n/a
<i>In the Mood for Love</i>	Mike Galasso	Milan
<i>The Invisible Circus</i>	Nick Laird-Clowes	Chapter III
<i>Last Resort</i>	Max De Wardener	n/a
<i>Me You Them</i>	Gilberto Gil	Atlantic
<i>Monkeybone</i>	Anne Dudley	Varèse Sarabande
<i>Nico and Dani (Krámpack)</i>	Riqui Sabates	n/a
<i>Original Sin</i>	Terrence Blanchard	Chapter III
<i>Pollock</i>	Jeff Beal, Tom Waits	Rounder
<i>Ratcatcher</i>	Rachel Portman	n/a
<i>Saving Silverman</i>	Mike Simpson	n/a
<i>Sweet November</i>	Christopher Young	Warner Bros.*
<i>3000 Miles to Graceland</i>	George S. Clinton	TVT*
<i>Valentine</i>	Don Davis	Warner Bros.*



*song compilation with one track of score or less

Upcoming Assignments

Who's writing what for whom?

—A—

Neal Acree *Militia* (HBO, Dean Cain), *Ablaze* (HBO, Tom Arnold), *Critical Mass* (HBO, Treat Williams).

Mark Adler *Focus*.

Eric Allaman *The Last Act*.

John Altman *Beautiful Joe*.

Craig Armstrong *Moulin Rouge* (Ewan McGregor & Nicole Kidman).

David Arnold *D'Artagnan* (dir. Peter Hyams).

—B—

Angelo Badalamenti *C'est Amour Lá, Birthday Girl, A Story of a Bad Boy* (co-composed with Chris Hajian).

Rick Baitz *Life Afterlife* (HBO feature documentary).

Lesley Barber *Wild Bear* (animated).

Nathan Barr *Venus and Mars* (Disney), *Hair Shirt* (Neve Campbell), *Hangman's Daughter, Red Dirt*.

John Barry *Enigma* (dir. Michael Apted, starring Kate Winslet).

Tyler Bates *Beyond City Limits*.

Christophe Beck *Slap Her She's French* (dir. Evan Dunsky).

Marco Beltrami *Goodbye Casanova* (w/ Gianluca Peirsanti), *Squelch* (d. John Dahl).

Edward Bilous *Minor Details, Mixing Mia*.

Wendy Blackstone *Back Roads*.

Simon Boswell *Alien Love Triangle, The Debtors* (M. Caine, R. Quaid).

Christopher Brady *Motocrossed* (Disney), *Luck of the Irish, Castle in the Sky* (Disney animated), *Hal's Birthday*.

Michael Brook *Getting to Know You, Tart*.

B.T. Driven.

Carter Burwell *A Knight's Tale*.

—C—

C.T. Racer X.

Xavier Capellas *Faust: Love of the Damned*.

Sam Cardon *Olympic Glory, Return to the Secret Garden*.

Gary Chang *Kat*.

Stanley Clarke *Marciano*.

George S. Clinton *Sordid Lives, Speaking of Sex* (J. Spader, J. Mohr).

Elia Cmiral *Bones* (New Line Cinema, dir. Ernest Dickerson, starring Pam Grier).

Kaveh Cohen *Red Flag* (documentary).

Serge Colbert *The Body, Forever Lulu, Bad City Blues*.

Michel Colombier *Dark Summer, Pros & Cons*.

Eric Colvin *Model Behavior*.

Bill Conti *Inferno* (J.-C. Van Damme).

Stewart Copeland *Deuces Wild* (MGM), *Sunset Strip*.

—D—

Jeff Danna *O* (modern-day *Othello*).

Shaun Davey *The Tailor of Panama* (dir. John Boorman, Sony/Columbia).

Don Davis *Jurassic Park 3, The Matrix 2&3, Long Time Dead, The Unsaid, 13 Ghosts*.

Joe Delia *Time Served*.

John DeBorde *The Collingswood Story*.

Thomas DeRenzo *Ten Hundred Kings, Amour Infinity, Netherland, Moment in Time* (Coppolla Pictures).

Alexandre Desplat *The Luzhin Defence*.

Michelle DiBucci *Wendigo* (indie; dir. Larry Fessenden).

Patrick Doyle *Blow Dry, Never Better*.

Anne Dudley *The Body, The Bacchae, Diablo*.

—E—

Randy Edelman *The Gelfin*.

Kenny Edmonds *Josie and the Pussycats*.

Cliff Eidelman *Ocean Men*.

Danny Elfman *Spider-Man* (dir. Sam Raimi), *Spy Kids* (main theme).

Pascal Estève *The Widow of Saint-Pierre*.

—F—

George Fenton *Summer Catch*.

Allyn Ferguson *Back to the Secret Garden* (German theatrical, Hallmark release).

Frank Fitzpatrick *Lani Loa* (Zoetrope), *Ghetto Superstars, Cowboys and Angels*.

Nathan Fleet *First Time Caller* (d. Alessandro Zavaglia, romantic comedy).

Ruy Folguera *Picking Up the Pieces* (Woody Allen, Sharon Stone).

David Michael Frank *The Last Patrol*.

Christopher Franke *The Calling, Jack, the Dog*.

—G—

Craig Stuart Garfinkle *Gabriella*.

Richard Gibbs *102 Dalmations, Part 2* (video).

Elliot Goldenthal *Final Fantasy: The Spirits Within* (Alec Baldwin).

Jerry Goldsmith *Along Came a Spider*.

Adam Gorgoni *Roads and Bridges, Candyman 3: Day of the Dead, Extreme Alaska, In the Shadows* (starring James Caan and Cuba Gooding, Jr.).

Mark Governor *Blindness* (d. Anna Chi).

Stephen Graziano *Herman, U.S.A.*

Ed Grenga *Catalina Trust* (d. Will Conroy).

Andrew Gross *Buying the Cow, Off the List*.

Larry Groupé *The Search for John Gossing* (Janeane Garofalo, Alan Rickman), *Out of the Black*.

—H—

Chris Hajian *Naked States* (documentary), *Raw Nerve, Yonkers Joe*.

Denis Hannigan *Catdog and the Great Parent Mystery* (Nickelodeon TV feature).

Richard Hartley *Peter's Meteor, Victory*.

Paul Haslinger *At 17* (Disney), *Cheaters* (HBO).

Todd Hayen *The Crown, The Last Flight*.

Reinhold Heil/Johnny Klimek *The Empress & The Warrior*.

John Hills *Ablene*.

David Hirschfelder *Weight of Water*.

Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country, Africa*.

Hot Sheet

Christopher Brady *Love Cruise* (Fox series).

George S. Clinton *Mr. Happy, Night Visions* (Fox TV).

John Debney *Heartbreakers*.

Reinhold Heil & Johnny Klimek *Tangled*.

Rolfe Kent *Animal Husbandry*.

Chris Lennertz *Munchies*.

Barrett Martin *Are You a Serial Killer?*

Thomas Newman *The Salton Sea* (starring Val Kilmer), *The Bijou* (dir. Frank Darabont, Jim Carrey).

John Ottman *Bubble Boy*.

Basil Poledouris *Fire on the Mountain* (TV movie).

Will Richter *Pendulum* (starring Rachel Hunter, James Russo).

Patrick Seymour *Feast of All Saints* (Showtime miniseries).

Marc Shaiman *61** (HBO, dir. Billy Crystal), *Get Over It* (starring Kirsten Dunst, co-songwriter with Scott Wittman).

Howard Shore *The Score* (starring Robert de Niro, Marlon Brando and Edward Norton)

Michael Tavera *Land Before Time 8*.

Ben Vaughn *That '70s Show, Gene Pool* (new series).

Joseph Vitarelli *Boycott* (HBO).

Nancy Wilson *Vanilla Sky* (starring Tom Cruise).

David Holmes *Ocean's Eleven*.

James Horner *Windtalkers* (MGM, John Woo, Nicolas Cage) *Enemy at the Gates* (based on the Battle of Stalingrad, d. Jean-Jacques Annaud, Joseph Fiennes).

Richard Horowitz *Pavilion of Women*.

James Newton Howard *Atlantis* (Disney animated feature), *Treasure Planet* (Disney animated feature), *Unconditional Love*.

Steven Hufsteter *Mascara*.

David Hughes & John Murphy *Chain of Fools, Mary Jane's Last Dance*.

—I, J—

Mark Isham *Imposter* (Miramax, d. Gary Fleder).

Carl Johnson *Hunchback of Notre Dame 2*.

Adrian Johnston *About Adam, Old, New Borrowed Blue*.

Trevor Jones *To End All Wars, From Hell, Frederic Wilde, The Long Run*.

—K—

Michael Kamen *Band of Brothers* (Hanks/Spielberg project for HBO).

Brian Keane *The Babe Ruth Story* (HBO).

Rolfe Kent *Town & Country, Happy Campers, About Schmidt*.

Bill Kidd *Revelation*.

Gary Koffinoff *Stiletto Dance* (Eric Roberts), *Judgment* (Corbin Bernsen).

—L—

Kenneth Lampl *Games Without Frontiers* (John Mulcahy, d. David Knappe).

Russ Landau *One Hell of a Guy*.

Brian Langsbard *First of May* (indie), *Frozen* (Trimark), *The Specials*.

Chris Lennertz *Absolute North* (animated), *America!* (miniseries).

Dan Licht *Ring of Fire*.

Zhang Lida *Shadow Magic*.

Frank London *On the Run, Sancta Mortale, The First Seven Years*.

Ray Loring *Only a Teacher* (PBS).

Martyn Love *The Venus Factory* (Australia).

—M, N—

Hummie Mann *A Thing of Beauty, After the Rain*.

Clint Mansell *Knockaround Guys* (John Malkovich).

David Mansfield *The Gospel of Wonders* (d. Arturo Ripstein), *The Songcatcher*.

Lee Marchitelli *Iris Blonde* (Miramax).

Gary Marlowe *Mondschaten* (*Moonlight Shadow*).

Brice Martin *Poor Mister Potter, Saving the Endangered Species*.

Cliff Martinez *Wicked* (d. Michael Steinberg).

(continued on page 10)

Film Music Concerts

Soundtrack performances that you can attend

Hollywood in New York

The American Composers Orchestra, conducted by Dennis Russell Davies, will perform a concert of film music at Carnegie Hall, April 22, at 3 p.m. Featured music will include the *Psycho Suite* (Herrmann), *The Bad and the Beautiful* (David Raksin), *Four Norwegian Moods* (Stravinsky), the *Spellbound Concerto* (Rózsa) and *The Thing From Another World* (Dimitri Tiomkin).



Also in New York City, at Joe's Pub, April 19 at 8:30 p.m., you can catch a rare performance by David Raksin of his music, including *Swing Low Sweet Clarinet*, *Laura* (piano/vocal variations) and *The Bad and the Beautiful* (arranged for clarinet and piano).

Elmer's All Over the Map

Elmer Bernstein will be in concert with the North German Radio Orchestra in Hannover, Germany, on Friday, May 11, 2001, conducting the symphony in an all-Bernstein program.



The composer's March 23-24 Barcelona concert series, announced last issue, will feature *The Sons of Katie Elder*, *Hawaii*, *The Great Escape*, *To Kill a Mockingbird*, *The Ten Commandments*, *The Age of Innocence*, *Heavy Metal*, *The Man With the Golden Arm*, *Walk on the Wild Side* and *The Magnificent Seven*.

Film Music for a Good Cause

The National Star Centre For Disabled Youth is organizing a U.K. film-music concert/fundraiser to be held on May 30.

More information on this concert, entitled "Magical Musical Tour," can be obtained by emailing etaylor@natstar.ac.uk.

U.S. Concerts

California

Mar. 4, Los Angeles Jewish Symphony; Walter Scharf's *Palestine Suite*, not heard in Los Angeles since 1945.

Georgia

Mar. 31, Atlanta, Cobb S.O.; *Jefferson Tribute* (Lee Holdridge), *Grand Canyon Fanfares* (James Newton Howard).

May 25, 26, Irvine, Pacific Symphony, Richard Kaufman, cond.; "A Tribute to Elmer Bernstein."

Massachusetts

Mar. 24, Leominster, Thayer S.O.; "Nathaniel the Trumpeter Overture" from *The Horn Blows at Midnight* (Waxman).

Michigan

Mar. 8-11, Detroit S.O.; *Goodbye Mr. Chips* (Richard Addinse), *The Quiet Man* (Victor Young), *Man in the Moon* (James Newton Howard), *Sons of Italy* (Mancini).

New York

Mar. 14, NYC, Lincoln Center, Alice Tully Hall, Little Orchestra Society; *Chocolat* (Portman), *Laura* (Raksin).

Tennessee

Mar. 30, 31, Nashville S.O., Ron Huff, cond.; "A Salute to the Movies," all-film program, Ron Huff, cond.

Texas

Mar. 31, Corpus Christi S.O.; *Peyton Place* (Waxman).

April 6, Dallas Chamber Orchestra; *Psycho* (Herrmann).

April 14, 15, Dallas Symphony, Richard Kaufman, cond.; The Simpsonstheme (Elfman).

May 11, 12, Amarillo S.O.; *President's Country*, *Gunfight at the OK Corral* (Tiomkin).

Virginia

April 27, 28, Richmond S.O.; *Psycho* (Herrmann).

International

Australia

Mar. 18, Adelaide S.O., James Judd, cond.; March from *The Great Escape* (Bernstein).

France

Mar. 25, Paris, Orchestre de Lamoureux; *A Place in the Sun* (Waxman), *Psycho* (Herrmann).

Germany

Stuttgart, Stuttgart Ballet; "Carlotta's Portrait" from *Vertigo*—six performances through March and April.

Ireland

April 21, Dublin City Chamber Orchestra; *Braveheart* (Horner).

Thanks to John Waxman of Themes & Variations (<http://tnv.net>) for this list.

FSM

RECORD LABEL ROUND-UP

(continued from page 6)

2-CD set of *Cleopatra* (Alex North). Also March 20: *The Dish* (various artists, including Steppenwolf, The Youngbloods, Mason Williams and The Moody Blues, plus selections from the original score [Edmund Choi]). April 4: *Just Visiting* (John Powell). Forthcoming is *Along Came a Spider* (Jerry Goldsmith).

On March 27th comes a special 2-CD set of Robert Townson's re-recordings to commemorate his 500th soundtrack CD as a producer. Titled *In Session: A Film Music Celebration*, it will feature excerpts from dozens of previous "Varèse Film Classics."

www.varesesarabande.com

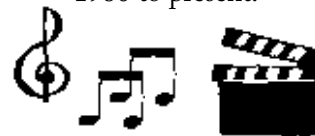
Please note:

We depend on the record labels for updated and/or amended release information. And though we'd prefer to present these release announcements with 100 percent accuracy, dates slip, titles get pushed out months or sometimes are canceled altogether. When that happens, it's beyond our control. Just so you know...

FSM

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Scott Manning, 8233 Klusman, Cucamonga, CA, 91730-3528, (909) 987-5760, is looking for *The London Sessions*, Vols. 1 & 2 (Georges Delerue).

FOR SALE

Jan Martin, 7536 E. 1050 S., Amboy, IN, 46911, email sm102143@netusa1.net has the following LPs for sale: *Quo Vadis* (10"; MBM E103)—\$50; *Wizard of Oz* (10" Decca DL5152)—\$45; *Unforgiven* (UA4068)—\$45; *For Whom the Bell Tolls/Golden Earrings* (Decca 8008)—\$55; *Rocco & His Brothers* (RCA FSO-2)—\$50. Postage insurance \$3.50. Free sales list available.

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Collectors/Dealers Only \$60 For a 1/6 page space ad, simply send your list and information to the address above; you can comfortably fit anywhere from 20 to 60 titles, but try to include less information per disc the more you list, or else the print will be microscopic. We will do all typesetting. Same deadlines and address as above. Send payment in U.S. funds (credit card OK) with list.

Schedule for upcoming issues:

Vol 6, No 3	ads due March 25 street date April 30
Vol 6, No 4	ads due May 4 street date June 4
Vol 6, No 5	ads due June 8 street date July 9

(continued from page 8)

- Richard Marvin** *Atlantis* (Alliance).
- John Massari** *1947, Breathing Hard*.
- John McCarthy** *Discord, Turbulence III: Heavy Metal* (Lions Gate feature starring Joe Mantegna).
- Peter Rogers Melnick** *Becoming Dick*.
- Gigi Meroni** *Blasphemy, Vampires Anonymous, Ray Gunn: Virtual Detective, Veins of Madness*.
- Marcus Miller** *The Brothers*.
- Randy Miller** *Picture of Priority* (indie), *Family Tree* (Warner Bros.).
- Deborah Mollison** *The Boys of Sunset Ridge* (indie feature), *The Thing About Vince*.
- Thomas Morse** *Michael Angel*.
- John Murphy** *Parole Officer*.
- David Newman** *Death to Smochie, The Affair of the Necklace*.

—P—

- Van Dyke Parks** *The Ponder Heart*.
- Shawn Patterson** *Bill's Trash Can Rocket*.
- Jean-Claude Petit** *Sarabo*.
- Gianluca Piersanti** *The Date*.
- Michael Richard Plowman** *Quest for the Rings* (New Line; the making of *Lord of the Rings*), *The Impossible Elephant, The Invitation* (Lance Henriksen), *The Adventures of Adam Ford, Wisely's Tales* (animated, Dean Cain, Joey Lawrence).
- Basil Poledouris** *Crocodile Dundee 3* (dir. Simon Wincer).
- Zoë Poledouris** *Down and Out With the Dolls*.

- Rachel Portman** *Harts War*.
- John Powell** *Fresh Horses* (DreamWorks), *Outpost, Le Visitor, Pluto Nash*.
- Jonathan Price** *Avatar Exile, Gift Horse*.

—R—

- Trevor Rabin** *Whispers* (Disney), *Texas Rangers*.
- Kennard Ramsey** *Trick Baby*.
- Alan Reeves** *Ocean Oasis*.
- Graeme Revell** *Blow*.
- Will Richter** *Haunter of the Dark*.
- Stan Ridgway** *Spent* (d. Gil Cates Jr.).
- Richard Robbins** *The Golden Bowl* (dir. Jamesy Ivory).
- Craig Rogers** *Smoke & Mirrors*.
- Marius Ruhland** *Anatomy*.
- David G. Russell** *The Nest, Wicked Spring, White Bread* (Jenny McCarthy).

—S—

- Richard Savage** *A Whole New Day*.
- Lalo Schifrin** *Jack of All Trades*.
- Jonny Lee Schell, Tim Jones**

- Forsaken**.
- Gaill Schoen** *Déjà Vu* (indie).
- John Scott Shergar**, *The Long Road Home*.
- Ilona Sekacz** *Salomon and Gaenor*.
- Marc Shaiman** *One Night at McCool's, Getting Over Allison, Jackie's Back* (Lifetime Network), *What's the Worst That Could Happen*.
- Mike Shapiro** *Home Room*.
- Theodore Shapiro** *The Heist, The Kid Stays in the Picture, Frozen Stars*.
- Shark** *The Spreading Ground* (Dennis Hopper), *Surf Shack*.
- Howard Shore** *The Lord of the Rings* (Trilogy).
- Lawrence Shragge** *Custody of the Heart*.
- Alan Silvestri** *The Mummy Returns, Lilo and Stich* (Disney animated).
- Marty Simon** *Captured, Blind Terror* (HBO).
- Mike Simpson** *Freddie Got Fingered* (starring Tom Green).
- Mike Slamer & Rich McHugh** *Shark in a Bottle*.
- BC Smith** *Finder's Fee*.
- Matt Sorum** *The Librarians, Fish in a Barrel*.
- Marty Stuart** *Wakin' up in Reno*.
- Dennis Syrewicz** *Nora*.

—T—

- Michael Tavera** *One Special Delivery* (Penny Marshall).
- Joel Timothy** *Waiting for the Giants*.
- Brian Tyler** *Plan B* (Diane Keaton), *Shadow Hours, Terror Tract*.

—V—

- Joseph Vitarelli** *Nobody's Baby* (formerly *Anasazi Moon*, starring Gary Oldman, Skeet Ulrich).

—W—

- Waddy Wachtell** *The Adventures of Joe Dirt*.
- Stephen Warbeck** *Captain Corelli's Mandolin, Very Annie Mary, Dance*.
- Mark Watters** *Tom Sawyer*.
- Wendy & Lisa** *The Third Wheel* (Ben Affleck).
- Michael Whalen** *Slay the Dreamer, Vlad*.
- Alan Williams** *Soul Assassin* (starring Skeet Ulrich and Sam Elliot).
- John Williams** *A.I., Minority Report* (both Spielberg), upcoming *Harry Potter* film (dir. Chris Columbus), *Star Wars: Episode Two*.
- Debbie Wiseman** *The Biographer* (Faye Dunaway), *Island of the Mapmaker's Wife*.

—Y—

- Gabriel Yared** *Lisa*.
- Christopher Young** *The Glass House* (Diane Lane and Leelee Sobieski).

—Z—

- Boris Zelnik** *Tremors 3*.
- Hans Zimmer** *Pearl Harbor*.

Get Listed!

Your updates are appreciated (which means telling us when your projects are completed as well as when you've got new ones: Composers, call 310-253-9597, or e-mail Tim Curran, timC@filmscoremonthly.com. **FSM**

The Shopping List

Have you added these to your collection?

Soundtracks

- Africa* ALEX NORTH • PCR 509 (Belgium)
- L'Armee Des Ombres* ERIC DEMARSAN • Universal 159897 (France)
- The Ballad of Lucy Whipple* BRUCE BROUGHTON • Intrada 7088
- The Day of the Dolphin* GEORGES DELERUE • VICP 61178 (Japan-reissue)
- The Gift* CHRISTOPHER YOUNG Will 33680 (Score) (50:55)
- Godzilla vs. Megaghiras* MICHIRU OHSHIMA • VICL 60613 (Japan)
- Left Behind* JAMES COVELL • Reunion 10027 (49:44)
- Nana* ENNIO MORRICONE • GDM 2022 (U.K.) (48:19)
- Rollercoaster* LALO SCHIFRIN • Aleph 021 (Expanded) (50:39)
- Son Of Kong/The Most Dangerous Game* MAX STEINER • Marco Polo 8225166 (Cond. Stromberg)
- Sunflower* HENRY MANCINI • VICP 61177 (Japan-reissue)
- Vatel* ENNIO MORRICONE Virgin 50712 (55:00)

Compilations and Concert Works

- The Cardinal: The Classic Film Music of Jerome Moross* Silva 6030 (Cond. Paul Bateman) (84:37)
- The Hammer Vampire Collection* JAMES BERNARD • GDI 017 (UK) (74:21)
- The New Moon in the Old Moon's Arms* MICHAEL KAMEN • Decca 467631
- Orchestral Works* TORU TAKEMITSU Chandos 9876 (Cond Otaka)

101 Compliments and Complaints

1 *01 Great Film Scores on CD* is the finest long-form article I have ever read in a film music magazine. No doubt you will receive many letters and emails that complain about the omission or the inclusion of this or that beloved film score, particularly the concededly “tough” exclusion of *Star Wars*. To an extent, this letter is one of them. However, no amount of serious criticism, peeved affront or honest carping can diminish or should distract your readers from the high-water mark attained by this sprawling accomplishment.

It’s not just that this 16-page survey represents a very, very good cross section of the best film music on CD derived from film scores composed over the last seven decades. For my subscription money, it contains the best collective writing, the best editing, and the best critical thinking that has been brought together in one extended work appearing in *FSM* up to now. It brims with energy, intelligence and entertainment from beginning to end. It even suggests the knock-down, drag-out quarrels among the contributors, which must have been necessary to arrive at a consensus overview in the face of knowing that unfair omissions, ego-driven oddball inclusions, and unfortunate factual errors must inevitably be made in such a wide-ranging undertaking. Everyone who contributed to this endeavor should be thanked and congratulated before the unqualified complaints pour in.

Are any of the omissions categorical enough to be glaring? Sure. The most apparent one is the virtual shut-out of the American classicists who wrote selected scores of great distinction in the ’30s and ’40s. Aaron Copland is given a nod for *The Red Pony*, as he should be; but *Our Town* was earlier, more influ-

ential, and its concert suite has been more often recorded and more widely performed. Virgil Thomson’s concert suites from *The River* and *The Plow That Broke the Plains* appear to have been overlooked as well, since no finer stereophonic film music album exists than that recorded by Leopold Stokowski and reissued on CD. George Antheil has received only one score recording on LP (transferred to CD) to date, but it was his most spectacular score; so why couldn’t *The Pride and the Passion* be included to represent his output? Even Leonard Rosenman, who began his career as a concert composer, was neglected insofar as his seminal serial score for *East of Eden* is concerned—it’s now well-paired with *Rebel Without a Cause* on a stunning Nonesuch CD re-recording of both scores.

Similarly, didn’t anyone at *FSM* happen to remember that England existed on the film music map way before John Barry began scoring James Bond films in the ’60s? If Arthur Bliss’ *Things to Come* and Ralph Vaughan Williams’ *Scott of the Antarctic* aren’t available on CD yet (and I thought the symphony struck from the latter score was), surely you should have found room for any of the several CDs devoted to William Walton’s film scores, which include *Henry V* and *Hamlet*. I mean, come on now guys: Sir William Walton!

Do many of the omissions derived from debatable choices between a single composer’s similar masterful scores come across as agonizingly hard choices to exclude? Oh, yeah, if only because room had to be made for other composers to be fairly represented. So I understand the inclusion of *Ben-Hur* and the exclusion of *Quo Vadis* and *El Cid*; the difficult choice of *Spartacus* over *Cleopatra*; the seminal importance of *A Streetcar Named Desire* compared to the secondary

importance of *Who’s Afraid of Virginia Woolf?* Still, the intentional omission of *Star Wars* seems wrong-headed. *The Empire Strikes Back* may be more inclusive of the themes of the trilogy overall, but it couldn’t have existed without its landmark progenitor paving the way beforehand. And how can anyone choose to ignore *Vertigo* in favor of including the lesser *North by Northwest* when it comes to representing Herrmann’s scores for Hitchcock in the ’50s, not to mention the inclusion of the relatively trivial *7th Voyage of Sinbad* instead? When both the complete soundtrack score of *Vertigo* and a reissue of the glorious original Mercury soundtrack album are available on CD? That’s just too cheeky for words. Herrmann himself would have howled in insult and anger.



Are some of the selections that did make the final cut of the article downright ridiculous? Of course; lists of this nature lend themselves to such in-your-face anomalies. Two that surprised me happen to derive from personal favorite films that I nevertheless realize contain lousy scores. Far from being “special,” Max Steiner’s music for *The Searchers* is just standard western actioner scoring of the ’50s—in this case a

recycling of earlier Steiner music written for *They Died With Their Boots On* and *Jim Thorpe All American*, combined with deferential quotations from John Ford’s oft-used favorite western songs and calvary marches and a tired title song from Ford’s favorite cowboy songwriter, Stan Jones. The only justification for spotlighting a score of this nature on CD is as a representation of the lazy mediocrity that Steiner (among several other Golden Age film composers) increasingly fell back on as their long film careers came to a close in the ’50s or ’60s. Even more misleading, though, is the inclusion of the *Anatomy of a Murder* soundtrack CD. Duke Ellington may have been the greatest American composer of his time (I believe he was), but his jazz score for *Anatomy of a Murder* was an embarrassing failure as dramatic film music, and both *The New York Times* (Vincent Canby, who deemed it a “misfit”) and Ellington’s most influenced admirer in Hollywood film music circles (Alex North) actually said so in print. A much better representation of a pure jazz score of the ’50s, appropriate to its film context, would have been either Miles Davis’ *Ascenseur Pour L’Echafaud* (U.S. title: *Frantic*) or John Lewis’ *Sait-On Jamais* (U.S. title: *No Sun in Venice*), both of which were influential among Hollywood musicians and are available on CD (the former in a much-expanded edition).

There are unfortunate factual errors in this terrific article too, most of them minor but grating inaccuracies. *Ben-Hur* features five Roman marches, not a “baker’s dozen” of them; Miklós Rózsa just makes the five sound like a minion of martial hymns. The first Blake Edwards/Peter Sellers/Henry Mancini film featuring Inspector Clouseau was A

Shot in the Dark, not *The Pink Panther*. The main title from *The Good, the Bad, and the Ugly* is “the best known western theme of all time” only if time began in 1967 (not 1966) when this film was released. For 15 years before then, *High Noon*’s theme song had racked up more single record sales; more LP cover versions; more sheet music sales; more royalties; more awards; more TV parody renditions; and more people who can recite its lyrics by heart than any western theme song had before or has since.

And where in the world did the false notion that *Exodus* “flopped” come from? While the hugely successful Ferrante & Teicher single may have exposed the most people to Ernest Gold’s magnificent theme at the outset, *Exodus* was both a critical and box-office success. Released late in 1960 along with its two principal roadshow competitors that year (*Spartacus* and *The Alamo*), *Exodus* received better reviews (but fewer Oscar nominations) than either of the other three-and-a-half-hour blockbusters, and went on to become the fifth best-grossing film in the U.S. for 1961 (surpassed only by *The Guns of Navarone* and three Walt Disney family film releases; *The Alamo* ranked seventh, a reissue of *Gone With the Wind* ranked eighth, and *Spartacus* continued in general release long enough to top the 1962 box-office ranking). In fact, its comparative box-office performance was all the more remarkable because its print advertising carried “not suitable for children” warnings. Moreover, the original RCA soundtrack album became the first gold album in the non-musical soundtrack category since Victor Young’s *Around the World in 80 Days* on Decca. That didn’t happen just because people liked the Ferrante & Teicher dual pianos rendition of the main theme. Correct your misconceptions, please.

None of the above carping is meant to detract from my opinion of the very high quality of *101 Great Film Scores on CD* overall. You will of course receive many

suggestions for follow-up articles of this nature, perhaps even for a book-length survey. Meaning no disrespect to the rightness of such suggestions, I have a different suggestion to make. You should submit this article to whatever organizations are charged with doling out year-end honors for achievements in magazine article writing and editing. Like many of the film score CDs it examines, this article really is award worthy.

Ken Satak
Brooklyn, New York

You bring up many valid points; we’ll be brief to try and address more of them. *Empire Strikes Back* is a better representation of *Star Wars* than is *Star Wars*—we almost put both on the list, but they’re similar scores and we were trying to cover as much as possible. Would you still use your chronological argument if *Star Wars* stank? Plus, the mere fact that *Star Wars* brought back big symphonic film music doesn’t give it an automatic place on this list (though I would have gladly replaced one of 85 other entries with *Star Wars*).

Vertigo was a difficult exclusion—some people here must hate Wagner. But *Vertigo* was never in direct competition with *The Seventh Voyage of Sinbad*, which was chosen to represent Herrmann’s fantasy/adventure scoring.

I could sit here and say that Ellington’s *Anatomy of a Murder* is indeed a dramatic failure...but then again, half of the other people involved in writing the article will beg to differ.

—J.Z.K

In all of the (inevitable) controversy surrounding our choices, I have to ask: did anyone read the introduction? In the first paragraph, I said “This is not a list of the 101 greatest film scores ever.” This list is a subset of all the great scores, 101 titles that we wanted to highlight, recognize, and recommend. Sir William Walton’s omission, like the omission of many other worthies, was the result of a complicated process too messy to air in public. But when we get around to “101 MORE Great Film Scores on CD” the debate, and the list, will have a different character. Thanks for a thoughtful review.

—Joe Sikoryak

Throwing Bricks

I would like to make a few observations concerning *101 Great Film Scores on CD*. Of course, no matter what you pick you will have people praising or throwing bricks at you. My com-

ments are not a complaint, as the list in *FSM* is definitely your opinion. Personally I have nothing against any of the choices, or the inclusion of score re-recordings. I have posted my opinion publicly on that subject, much to the consternation of some people who believe the music has validity only if it is the original tracks of the film.

The criteria for a score to be included was its availability on CD at least once in the last 15 years. Twelve of the scores you chose from the ’30s and ’40s and two from the ’50s were score re-recordings. Again, I have no problem with this. Both *Kings Row* and *The Adventures of Robin Hood* have legitimate releases of the original soundtrack cues. The stereo re-recordings of these scores were the *FSM*-recommended CDs. They are good performances—I’m making a point concerning criteria for inclusion.

The Red Pony is my personal pick for the score having the most influence on the Americana sound in western films, and it’s good to know that someone else realizes the importance of this landmark in film scoring. The composer-arranged symphonic suite is given a rousing performance by Leonard Slatkin and the St. Louis Symphony, which is *FSM*’s choice. (The original tracks were available on a Varese LP.) *FSM*’s pick for *Citizen Kane* was the Gerhardt recording. Therefore suites and re-recordings of scores (by someone other than the composer) were obviously considered for inclusion on your list as long as they are/were available on CD.

You also include a list (page 33) of 21 scores “that deserve mention but which haven’t yet gotten a legitimate release on CD.” *On the Waterfront* most definitely has a CD release with Leonard Bernstein conducting the New York Philharmonic (CBS Masterworks MK 42263). It’s a superb rendition of a suite from the film featuring the composer himself conducting a world class orchestra. Since suites from both *The Red Pony* and *Citizen Kane* conducted by people other than the composers were allowed, I’m not certain why Bernstein’s CD performance of *On the Waterfront*

was not considered. Also, *Things to Come* is available on CD (Dutton CDLXT 2501) with Bliss himself conducting two different performances of suites, one from 1935 and the other from 1957.

It’s too bad someone did not listen to the above. I would happily have let you borrow my (legitimate) CD releases of these works “for your consideration.”

And of course, there is always Vaughan Williams’ *Sinfonia Antartica*...

Elizabeth Endsley
eendsley@uia.net

Thanks for the heads-up on the Bernstein and Williams re-recordings. We began our list excluding soundtracks that were reinterpreted for the concert hall (as opposed to reconstructed), as well as rejecting short suites, but we couldn’t ignore Copland’s huge influence, hence we made an exception.

Just for the Record...

Regarding Vol. 5, No. 9/10, your article on the best 101 film scores on CD is representative (unfortunately) of the trend to ignore past mediums of pre-recorded music. Such phrases as “If a score, however great, has only been released on LP, it’s out of the running” and “...you probably don’t have your record player anymore” reveal a digital technology bias. The article itself admits that it only considers commercially released CDs from the past 15 years (1985-2000). Is this a fair representation of film music (1931-2000), or of the soundtrack album (1953-1990 for LP)? Nobody seems to talk about cassette tapes either.

By its very nature, this type of article is flawed because all of the soundtracks ever released (in any format) are not under consideration. It is a subset of the entire soundtrack library, and therefore cannot be comprehensive. The notion of a “qualified” list is itself flawed since quality can be flexible and might also be subjective. Each individual likes what he/she likes, and no list is going to convince someone one way or the other. Even though I myself prefer the CD format to the LP format, I am not interested in yet another article of Great Scores on CD. I hope

this trend is short-lived.

And tell John Bender that Krzysztof Komeda was murdered in 1969, as well as Sharon Tate, by the Manson cult. Komeda couldn't have composed, five years later, a score for *Chinatown*. The rejected score was, according to what I remember, by Philip Lambro.

Ronald Zabor
Philadelphia, PA

Lighten up Ronald! One of the main features of this article was to provide a buyer's guide for those who wanted a good overview of great film music that they could find and hear with relative ease.

Jeff Bond adds: The rejected *Chinatown* score WAS by Philip Lambro, and Komeda WAS dead when *Chinatown* was written. However, he was not a victim of the Manson gang (one victim was named Voytek Frykowski, which I suppose could be mistaken for Krzysztof Komeda by someone with dyslexia). Komeda died from a brain injury suffered in an accidental fall, which cut short a promising career. Don't you think we'd have heard about it a lot more by now if a

famous film composer had been killed by the Manson gang?

Tube Time

I would like to second James Smith III of Williston, ND's suggestion (Vol. 5, No. 9/10) that *Film Score Monthly* devote more attention to TV soundtracks.

While I am not as enthusiastic about his specific choices, there is a wealth of great music written for TV that remains unavailable (though there was a pop song in *I Dream of Jeannie* that included balalaikas that I'd love to know the name and band of). I'd love to see recordings of music from *The Rat Patrol* and Jerry Goldsmith's contributions to Boris Karloff's *Thriller* (both from the '60s).

Enough has been said about the slow rate at which GNP/Crescendo releases the classic *Star Trek* soundtracks that I don't see a need to say more on that issue, especially when other series have received little or no attention. Four series specifically come to mind:

Scoring for the documentary series *The Undersea World of Jacques Cousteau* by Walter Scharf, Leonard Rosenman, Bernard Segall, Kenyon Hopkins, Paul Glass and Ruby Raksin was truly outstanding. They were given a big enough budget for a large orchestra and it shows. It's heartbreaking to find available in stores CDs of half-baked New Age synth scores for recent documentaries while this great music is ignored. These shows were my entry into the world of soundtrack music. When I first heard this music in the late '60s, I hounded my parents for a tape recorder so I could dub it from TV and listen to it again and again.

Music for the long-running series *Hawaii Five-O*, by Morton Stevens, Don B. Ray, Bruce Broughton, Harry Geller, Richard Shores and others, also stands well above the crowd. An excellent LP of some of Stevens' work for the first season was produced. But there was so much powerful music written for that show, stuff

from the same sound-world of my favorite movie soundtrack, *Planet of the Apes*. But there has been no commercial CD release of the LP, nor of Stevens' Emmy-award-winning score for the episode "Hookman."

Of comparable quality is the music from Peter Falk's *Columbo*, by Dick de Benedictis, Billie Goldenberg, Bernard Segall, Patrick Williams, Gil Melle, Oliver Nelson and others (but particularly the first three composers).

Finally, the music from *Kung Fu*, by Jim Helms, is equally deserving. There were few episodes that did not include beautiful music that evoked shaolin mysticism—a particular standout is the two-part "The Cenotaph."

I'm sure that there may be many reasons why these have not been commercially released. As a reader, I'd be curious about specifics in each case. Am I dreaming or might this music someday find its way to commer-

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cial CD?

On another matter, in your list of *21 Should'a Been Contenders*, I have a very fine CD of Alex North's *Cleopatra* on my shelf. Pearl has released suites from Arthur Bliss' *Things to Come* (GEM 0101) and Vaughan Williams' *Scott of the Antarctic*, though these may have failed to meet your criteria by being dubs of original soundtracks with scratches, warts and all. Vaughan Williams wrote a fine work for symphony orchestra called *Sinfonia Antartica* based on his movie score. I would recommend Previn conducting the London Symphony Orchestra on this work. Alfred Newman's *The Razor's Edge* just hit the catalogs. Any chance that *Film Score Monthly* might release a CD of John Williams' *Images*? I have the promo LP but would love a clean CD of this unique work.

On another note, I only recently started getting *Film Score Monthly*...and I also bought a lot of back issues. Like other readers, I noticed the trend toward smarmyism with dismay. It was a lot more fun to read when you voiced your criticisms, especially when I disagreed with you.

Eric Kunze
Seattle, Washington

I liked it better when we voiced our criticisms too. But we take a lot of flak for that...a lot more than we get for not voicing them. If we had never voiced any criticisms, maybe we would have a Horner or Goldsmith interview every now or then. But that's all to one side; the point is that you, Eric Kunze, just invented the word "smarmyism," for which you should be congratulated.

Some of the titles you mention are only available as bootlegs, which we don't support. The legitimate release of *Cleopatra* will, however, be out on Varèse March 20...

As far as your television music inquiries go, Jeff Bond deems that you have good taste. The reason most of that stuff hasn't been released is that it's owned by companies that haven't had much interest in putting things like this out. Sorting out the rights and getting a large studio to pay attention long enough to cut a deal often takes far more time and effort than does the actual assembly of a CD. So deems Mr. Bond.

Glaring Omissions

Vol. 5, No. 9/10 was uniformly excellent, from the fine features and reviews to the stellar *101 Great Film Scores on CD*. Upon reading the offer for readers to suggest "...three..." of their favorites that were omitted, I thought long and hard based on your criteria. Here are three score CDs that I feel are important compositions; are significant to film history; and are enjoyable albums:

Deep Red (1975) by Goblin/Giorgio Gaslini—Cinevox. Despite the fact that the main title sounds like Mike Oldfield's "Tubular Bells," and despite both songs being inspired by John Carpenter's *Halloween* theme, this score is one of Goblin's most unique recordings. Like the film, the music is a surreal trip complete with a lullaby (Christopher Young), dizzying '70s synths (Keith Emerson) and a sturdy rock backdrop (Fabio Frizzi and many other '80s film composers). Runner-up: *A Lizard in a Woman's Skin*, by Ennio Morricone.

Midnight Express (1978) by Giorgio Moroder—Casablanca. The Oscar-winning score is worth more than a mere golden statuette. This pulsing early techno/disco music also paved the way for Moroder's then-protégés Sylvester Levay and Harold Faltermeyer, each of whom composed a series of successful scores thereafter. *Midnight Express* also helped lead to the synth assault on film scoring in the 1980s (*Thief*, *The Hitcher*, *Blue Thunder*, etc.).

The Terminator (1984) by Brad Fiedel—Edel. A lot of fans frown on this one as a collection of cold, meandering intensity. Maybe it is. But what else would suit this film? The main title essentially captures the ferocious spirit of James Cameron's best film. Fiedel once suggested that his four-note heartbeat theme mirrored the mechanics of a terminator's "heart," or 125-year power cell. Ross Levison's electric violin is used to screeching, often chilling effect.

Christopher Jenkins
Smithtown, New York

We love *The Terminator*, and *Midnight Express* was indeed influential. If it makes you feel any better, none of these three was even up for consideration—so they didn't lose any hard-fought battles. At least we had *Suspiria*.

I must bring Michael Nyman's lustrous score to *The Piano* to your attention. It was criminal that this score failed to achieve an Academy nomination when released. To exclude this from even an honorable mention in this list, when it was the single most financially successful and impact-

ful score-only album to be released in the '90s up until *Titanic*, seems color-blind at best, and outright prejudiced at worst.

Was this score not one that "had some kind of an impact on the general public"? Did this film not rate Oscars and Golden Palms for other of its qualities? Was Holly Hunter's extraordinary Oscar-winning and on-camera performance of the score not unique? On what grounds do this score and its ubiquitous themes not even rate acknowledgement, if not approval?

Derek Power
West Hollywood, CA

As a matter of fact, Nyman's scores to *Carrington* and *The Draughtman's Contract* missed the list by *that much*.

Notes on Fantasyland

In *101 Great Film Scores on CD*, there are a few problems with the score credits for *Pinocchio*: Leigh Harline is correct (adapted score Oscar), but "Ned Churchill" doesn't exist. Ned Washington, on the other hand, was the lyricist for the film. And Frank Churchill was another in the Disney stable at the time [e.g. *Dumbo*], but he didn't work on the score. The other contributor on the film was Paul Smith.

Mike Murray
Manlius, NY

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George S. Clinton felt right at home scoring *3000 Miles to Graceland*, an edgy action-thriller/dark romantic comedy that opened in theaters February 23.

Not only did the Tennessee native

personally relate to a project whose heart and soul is rooted in the memory of Elvis Aaron Presley, he also appreciated working closely with a director who has directing, producing and writing credits on more than 225 music videos, concerts, commercials and short films.

3000 Miles to Graceland is the brainchild of Demian Lichtenstein, who made his feature film debut in 1997 with the independent *Louball*. Lichtenstein has directed music videos for Sting and Eric Clapton, Grandmaster Caz, Shabba Ranks, Queen Latifah, Cypress Hill and Gloria Estefan. "Demian is very savvy musically, and his taste runs the gamut of all the videos he's directed," Clinton says.

While Clinton says directors with a musical background tend to believe every scene should be anchored by a unique piece of music, he praised Lichtenstein for "relinquishing that tendency and realizing there's a cohesive element to thematic things reappearing in the course of the film. He's very open and was one of the most trusting directors I worked with in terms of letting me do what it is I do."

From Nashville to Memphis

Clinton began his career as a songwriter, arranger and session musician in Nashville. He has scored numerous films, including *Cheech and Chong* classics, the two *Austin Powers* comedies, sexy thriller *Wild Things* and wrestling picture *Ready to Rumble*. In addition, Clinton has written several concert works and collaborated on three musicals.

With his most recent film credit, Clinton comes full circle—harking back to a Tennessee childhood filled with memories of The King. Posing as Elvis impersonators during an international Elvis convention, Kurt Russell and Kevin Costner portray ex-cons who—along with their three partners in crime—rob the Riviera Casino clad in rhinestone-studded jumpsuits and armed with guitar cases full of weapons and ammunition. It doesn't take long before dissension among the five thieves escalates into betrayal, greed and chaos.

The film co-stars Courteney Cox, Christian

An Easy 3000 Miles

GRACELAND Hits Home for Composer Clinton

by **Bruce Shutan**



AIN'T NOTHIN' BUT HOUNDED: Kurt Russell, Kevin Costner, Christian Slater and company in Las Vegas.

Slater, Kevin Pollak, David Arquette, Jon Lovitz, Howie Long, Thomas Haden Church and Bokeem Woodbine. Ironically, Russell landed his first acting role at the age of 10 in the Elvis movie *It Happened at the World's Fair*. In 1979 he portrayed The King himself in an ABC-TV movie of the week directed by John Carpenter.

Ghost of Elvis

Clinton particularly enjoyed the juxtaposition of Vegas showgirl choreography with an exploding gas station in the Nevada desert and shots of bucolic mountain scenery in the Pacific Northwest.

But it was the Elvis factor that fueled his appreciation for the film. "The ghost of Elvis Presley permeates the twisted mind of the Kevin Costner character, Murphy, who believes himself to be one of the illegitimate children of Elvis," he explains. "One of the fun things for

me to do was find that aspect of rockabilly music. I used a lot of harmonica in a very surreal, abstract way, as if the ghost of Elvis was haunting this score."

Drawing on The King for inspiration, Clinton imagined that Murphy had an Elvis cell in his brain whose DNA would scream out in pain. The harmonica, which he found symbolic of Murphy's pathology, "was sort of the manifestation of that aspect of his nature."

The score is bolstered by source material that includes Elvis' version of "My Way" by Paul Anka, who appears in the film as a mob boss lamenting the temporary transformation of the Vegas strip "from Rat Pack to Fat Pack"—compliments of the Elvis convention. The song, which captures The King at the nadir of his career, serves as an appropriate backdrop toward the end of a scene in which Murphy tries shooting his way out of a warehouse. Surrounded by law enforcement officers, "Murphy realizes there's no

Clinton has come full circle—to a Tennessee childhood filled with memories of the King of rock and roll.

way out,” Clinton observes, “then looks in the mirror and asks Elvis, ‘Do you recognize me now because I recognize you?’ At that point the song appears like a ghostly echo, but then it takes over and becomes much louder. We only do the first verse of the song before we get to the final shootout, but I think it’s very effective.”

Clinton tried to contain the score within a sparse musical expression rather than pursue an orchestral approach. His challenge was to infuse the score with the same dramatic moments that unfold within the context of the film. “I didn’t want to use an orchestra because I didn’t think it had anything to do with essential elements of the film,” he says. “So I basically used a rhythm section, harmonica and samples. When I first saw this film the orchestral music used as a temp dub seemed out of place to me.”

Intense but Playful

Recalling the film’s playfulness, Clinton thinks back to a scene where Murphy, preparing to launder money stolen from the casino, pretends to be the owner of an antique shop. “He takes a sex quiz in a magazine asking if he ever masturbates and has had rough sex with a man,” Clinton says, “and at that point

the harmonica simply plays three notes that are lighter-hearted than it has ever been in the score.”

There also were instances when he tried to be subtle by complementing the love scenes between Kurt Russell and Courteney Cox in a way that wasn’t syrupy. In addition, funky up-tempo music was used to underscore the presence of the boy who portrayed Cox’s resourceful son.

Comparisons to his work on the *Austin Powers* franchise are inescapable. “My challenge with the *Austin Powers* movies was to be true to the genre but original at the same time, as well as not to send up Austin or Dr. Evil—to play it straight,” Clinton explains. “With *Graceland* there was no genre that I was striving to be true to, although I was using elements of the sort of rockabilly ghost of Elvis and fit the score within a contained vernacular of the source music. I tried to make it hip, cool and fun—not just light and silly.”

A Family Resemblance?

3000 Miles to Graceland is the kind of film whose source material very easily could have included the music of funk icon George Clinton, founder of Parliament-Funkadelic. Had that been the case, it would have been the first time the two Clintons crossed musical paths. “I’ve never met him or worked with

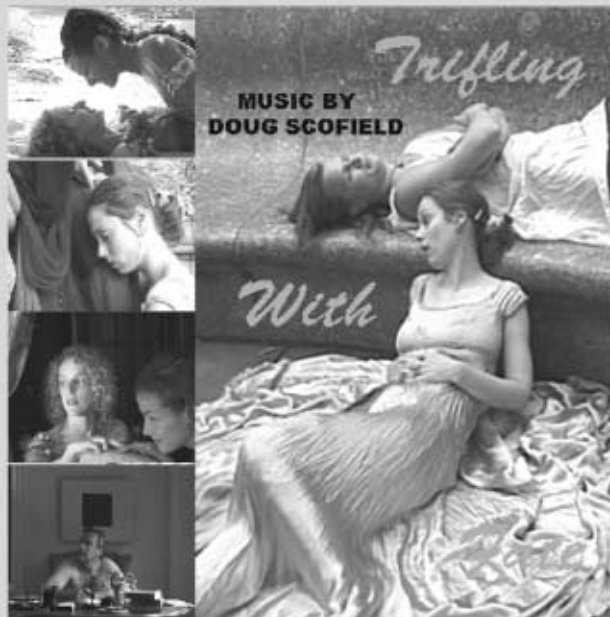
him,” says George S. Clinton, “although from time to time we have to make sure our royalty statements don’t include each other’s work.” He looks forward to one day meeting him and even working with him. “I certainly respect how he took funk and R&B music to a whole new level.”

He recalls how the occasional case of mistaken identity that has marked his entire career nearly cost him a future with the woman he ended up marrying. “On one of the first nights we spent together there was a knock at the door at 4 a.m. and it was a U.S. marshal serving me a summons for alimony payments,” he chuckles. “It took a lot of explaining to my then not-yet-wife that I didn’t have an ex-wife somewhere suing me for alimony.”

Next up for Clinton is an anthology series for Fox television along the lines of *The Twilight Zone* that’s called *Night Vision*. The show, which will air in the fall, features two half-hour stories per episode and is hosted by musician Henry Rollins. In addition, April marks the release of a feature film Clinton completed called *Speaking of Sex*—a comedy starring Bill Murray, Katherine O’Hara, James Spader and Lara Flynn Boyle. **FSM**

Bruce Shutan is a Los Angeles-based freelance writer and has been playing the drums since 1970.

Director/Screenplay/Cinematography-Michael Bergmann with Bridget Moynahan, Gordon Elliott, Teri Lamm, Ed Vassallo, Sarah Winkler, Vivienne Benesch, Ryan Dunn



Music from the Original Motion Picture Score

Trifling With Fate

A film by Michael Bergmann

“Doug Scofield’s lifting yet noble score—including the very funny ‘Suffering Cantata’—is enormously appealing.” —Variety

www.dougscofield.com

Ardythe Ashley, Charles Tutthill, Holter Graham, Robin Dorian, Beth Zetlin, Kat Gang, Rob Gerlach, Michael Hayward-Jones, Alicia Mugetti-costume design, Meredith Bergmann-production design

ENTERING

The voice on the other end of the phone is very deep and very British. “Hello, this is John Barry. I was wondering if you’ve got any of my LPs for sale...?” It’s not unusual for the

A



Intrada’s Douglass Fake has become one of the major players in the soundtrack field over the past 20 years, yet he manages to maintain a low profile.

Join us for a closer look at this film score hyphenate.

THIRD

staff at Intrada to get calls from film music professionals, but that doesn’t make a conversation with one of the greats any less special. Barry continues, “I’d like to send a sample of my work to a director with whom I’d very much like to work. Have you got a good copy of *King Rat*? Splendid. How about *The Chase*?” Well of course, answers the proprietor. And he goes on to describe the relative condition and value of the LPs

DECADE

BY JOE SIKORYAK

available. Twenty minutes and a sizable stack of LPs later, the transaction is concluded. “That’s brilliant. Wonderful,” Barry enthuses. “I’d like to have those shipped to Sydney Pollack; he’s shooting in Africa right now...”

That was 1984, and a year later Barry won an Oscar and another gold record for *Out of Africa*. Douglass Fake, owner and musical director of Intrada, would scarcely take credit for John Barry’s success, but he does enjoy being part of that footnote to the film music history. And since 1979, when he first opened shop in half of a movie memorabilia shop in San Francisco (Cinemonde, to those with long memories), Fake has been serving the soundtrack community with enthusiasm, dedication and expertise. More interestingly, he’s a rare triple threat, a retailer, a producer—and a composer.

It’s not uncommon for a soundtrack fan to call Intrada with an order and end up talking to Fake himself. That’s because Intrada is a modest operation. Nestled in the sleepy hills of Oakland, California, the combined store and label is just a mile down the road from Fake’s home. After finishing breakfast with his wife, Mary Ann, and seeing his daughters, Veronica and Regina, off to school, he makes his way down the twisty, tree-lined street to his office on the second story of a strip mall full of orthodontists and boutique food shops. There he works with store manager Jeff Johnson, taking orders, producing albums and even wrapping the occasional package when required. It’s the culmination of his life’s pursuit.

Kid Stuff

See if this sounds familiar. At a tender age, a young child goes to the movies, and while the credits begin to roll, something unexpected happens: The sound of that movie suddenly seems as important as, if not more important than the pictures themselves. “My parents used to tell me when I was about six, in Massachusetts, about how we would go to visit family, where I became fascinated with the album for *The Ten Commandments*,” says Fake. “So my folks could let me sit, listen to the music and look at the album while they visited, and soon the cover to *Ben-Hur* caught my eye, and I asked for a copy of that. There was a pattern developing. But then came *Taras Bulba*; that was the first soundtrack that impressed me more than the movie itself. I wanted to see it again in order to hear the score, and my parents said, ‘Why don’t you buy the record?’”

Little did they realize what they had wrought. “Every day for a week I went to the store until I found it. But I took this album seriously, and I didn’t even want to unwrap it, which was the start of a lifelong obsession. I finally cut open one side and kept the cellophane on it. My folks wanted to nurture this behavior. *Mutiny on the Bounty*, *El Cid*, *King of Kings* were some of the great-looking albums that I found attractive. What I didn’t realize was that I was building a collection. I was about 10, which seems a little earlier than most collectors get started. And yet I was paying more attention to the composers, like Alex North, than I was to the titles. I noticed that I had three Rózsa titles, and then I got interested in composers that I didn’t know, like Elmer Bernstein. And when I made the link between *The Great Escape* and that old *The Ten Commandments* album, I realized he was my favorite composer and that I wanted all of his albums.”

The period in which he started his collection seemed quite thrilling, because plenty of old masters like Alfred Newman, Max Steiner, and Dimitri Tiomkin were still writing, but the new guys like Lalo Schifrin and Jerry Goldsmith were on the rise. “I felt as

though I had a solid grounding in the classics but enjoyed the unique position of being sandwiched between the old and new. As a result, I don’t feel a strong bias toward Golden or Silver Age music. Both ends were of interest. And that hasn’t changed. If I do have a bias, it’s toward orchestral music without the use of electronics. And in the late ’60s, with *The Graduate* and *Midnight Cowboy*, film music began to be pushed aside in favor of pop music and album sales, and I didn’t enjoy that. But I remain interested in most kinds of film music and composers from all periods,” Fake says.



Making a Hobby His Business

Fake studied trumpet in high school and played it seriously, working up to first chair in short order. He was soon writing band music for his high school symphonic band, despite being self-taught. But when he attended the University of Colorado, he solidified his formal musical education in composition, trumpet and music education. He was on a track to become a school band teacher, but he also worked part-time in a record store.

“It was a chain called Discount Records, whose claim to fame was that they were willing to stock all kinds of music, catering heavily to the college crowd. After I got there, the owner was willing to beef up his soundtrack section, and he let it be my baby. And the customers turned to me for information: ‘I just saw a neat movie called *Wild Rovers*—is there going to be a soundtrack?’ That continued through college, and after my wife and I moved to the Bay Area, I joined the owner of Cinemonde and started my own business. We worked together for four years, and then I bought him out, renaming the store and business Intrada.

“We created a new, limited partnership to sell and produce albums, and it’s been very successful. We never fight—everyone has been in agreement with the company’s goals, and we’ve managed to be solid and solvent.” Of all the collectors who have made film music a lifelong passion, Fake feels particularly lucky: “Many collectors establish relationships with composers and other music professionals; others become producers, engineers or retailers, not to mention reviewers, critics or radio hosts. I get to do many of those things, and work with the composers as well. I may not be able to write music as well as, say, Larry Rosenthal, but we can have a pretty good philosophical conversation together, somewhat as peers, in the editing booth.”

Is It a Store or Label?

By the book, “intrada” refers to a festive piece of music for an entrance. The Intrada website identifies itself as a retail store and a recording label. People will call the store, unsure of whether or not they can order any CDs other than Intrada’s own. Of course they can—Intrada is one of the largest soundtrack retailers in the world (along with stores like Footlight Records in New York City and STAR in Pennsylvania), carrying everything from the big studio releases to composer promos and one-of-a-kind collectibles that come and go without warning. Fake has one of the largest personal soundtrack collections anywhere, with over 10,000 titles and counting. He runs his store the way he’d want to find it as a shopper.

“We were unique in that the store was alphabetized by composer. Folks would come in and be surprised—and pleased—that we were giving composers their due. Partly it came from the classical world, where albums are organized by artist—you wouldn’t look for *Billy the Kid* under B, but C for Copland. And that’s the way most of our collectors organize their collections at home.”

Business is better than ever. So why, after 15 years of working with various distributors, has Intrada cut its ties with outsiders to manage its own distribution? Traditional distribution takes a big bite out of profits (up to 90% of retail in some cases, not to mention the indignities of bulk returns and six-month invoices), and it leaves a lot less cash to turn into other projects. So rather than accept their fate, they've accepted the challenge of domestic distribution, with an assist from overseas. It's a big leap, but Fake and Jeff Johnson are confident that the internet can make it work. They've redesigned the store's and label's website to make it easier to serve collectors directly, as well as get albums into the key venues. That site still embodies the same values that have served the brick and mortar store since it started.

After all this time, they've had a few interesting experiences: Johnson once fielded a call from Mel Brooks. After the store manager adjusted to this unexpected call from a film comedy icon, he was surprised again by Brooks' request for a copy of Jerry Goldsmith's *In Harm's Way* (it was a gift for his son). Other times the voice on the end of the line might be the star of a soundtrack that Intrada produced: like Tom Selleck, looking for a bulk deal on the *Quigley Down Under* CD, or a big-name composer filling out his collection. Fake says this sort of stargazing isn't exactly mitigated by the eventual purchase, either, and that there's something highly dissociative about running a charge on your favorite composer's credit card number.

A Label Pioneer

Intrada hasn't relied on other labels to generate product. "In the mid-'80s, there were only a handful of major labels doing soundtracks, along with Varèse Sarabande. Varèse was the leader in doing small independent projects but hadn't really graduated to large, expensive re-use projects. So Intrada stood out for having paid a huge sum to license *Red Dawn* from MGM for its first album." Fake really didn't know how to do an album at that time, and had some trouble cutting through the studio red tape. So he just got the ball rolling by calling the composer directly. "Hello, is this Basil Poledouris? My name is Doug Fake and I'm interested in releasing a soundtrack to one of your films..." "Oh really?" Basil answered. "*Red Dawn* is a wonderful score. I'd love to see that." That simple exchange got Intrada in the door, and the following summer they were offered the chance by MGM to do *Poltergeist II* as a follow-up.

"The landscape has changed radically from 15 years ago. The union renegotiated terms, making it possible to release limited edition CDs at reduced rates (half re-use fees, and a low-budget deal, for instance—not to mention a tiered deal for projects 25 years old and older). The upshot is that many more people are able to get into the business today than ever before. But rather than gripe about the competition, we like to think that Intrada has helped to open the doors for labels like Silva Screen

or Prometheus, or even *FSM*. And there are so many worthy projects, we're just glad there are plenty of interested parties to try and make them all come to pass."

Fake allows a serious expression to pass over his face as he talks. "But if you do the math, it's clear that there are fewer and fewer slices of the pie available. Ten years ago we could go after titles by name composers like Jerry Goldsmith, James Horner...and get them more easily. Now the competition is fierce, starting with the major labels who have discovered that there is—at least occasionally—money to be made in orchestral scores." He's not discouraged by the change in the market, but it is a burden.

King Tricks

When pressed, Fake admits there's another downside to what might sound like a dream job to fans. "The hardest part of this job is trying to satisfy the collector. We've dealt with disinterested studio personnel, and difficult, perfectionist composers, combative attorneys—but the people who are the most discouraging are the hardcore collectors, so quick to complain and so slow to praise." In retail parlance, a troublesome customer is called a "trick." In the case of some soundtrack buyers, that title would have to be elevated to "king trick." "For instance, we're often reprimanded for releasing albums with a few minutes missing; but those missing seconds may have been unavailable, or vetoed by the composer, or something that isn't all that interesting apart from the visuals. But some individuals will complain that we've 'cheated them.'"

After a process that can take years—from negotiations to production and through manufacture and distribution—reactions like that are disheartening. Especially when another collector is likely to pop up and ask, "Why did you make this album so long?" So how does Fake make the call?

"As a collector, my first impulse might be to go for completeness. But as a composer, I know that a score in film order may not present the music in the best light. I've learned to listen to composers when they argue that a particular cue—even an appealing one—may not serve the album, and to not get frustrated. On the other hand, it can get interesting when the composer, who writes beautiful music, is unable to assemble a listenable album. Or when the composer chooses to discard cues for personal reasons, like a bad experience on the scoring stage or an inept clarinetist. So I have to mediate between a composer who is exhausted at the end of a long creative process and the enthusiastic fan who has had a great experience at the movies, without any of the unpleasantness."

To be fair, the collectors are often more connected to the end product than the people who are creating it. A growing part of Intrada's business is dedicated to serving the professional market, providing music editors with CDs for temp tracks, agents with samples for demos, and even studios with collections for their archives.

ALL-IN-ONE: Intrada has produced albums of all types, including reissues, first-run films, re-recordings, promos and compilations.



Artist Friendly

Good working relationships with composers is a priority. An important composer relationship for Intrada has been the one with Jerry Goldsmith. The first major release that any studio offered to Intrada was *Poltergeist II*. One of the first soundtracks that Disney ever licensed to an outside label was *Night Crossing*. When the opportunity came to reissue a few LPs from the Arista catalogue, Fake made a beeline for *The Wind and the Lion*. And the first re-recording projects undertaken by the label were Goldsmith's *Rio Conchos* and *Islands in the Stream*.

"Jerry had never gone back into the studio to re-record any of his scores, but wanted to record *Islands in the Stream*. That project was one which he initiated. But *Rio Conchos* was our project, and we approached him. We arranged the recording and introduced him to the London Symphony Orchestra. That was a milestone, to get him interested in revisiting a score that he might have otherwise forgotten. Ten years ago, his period at 20th Century-Fox was terribly under-represented on CD, so this was near the top of our list. And since he was preparing the score of *The Artist Who Did Not Want to Paint* for a concert, we agreed to include it. That prologue debuted in a London concert after being rehearsed with the LSO during our recording sessions!"

Goldsmith has often stated that he is not that interested in having every one of his scores on CD, and he has often dismissed or downplayed past work in favor of his more recent compositions. So what did he think of *Rio Conchos*? "During a break in the sessions we were talking with Jerry and how Bernard Herrmann reportedly liked his work. When Herrmann saw *Lonely Are the Brave*, he was quoted as saying "The music is too good for the picture." At the original Fox recording sessions for *Conchos*, Herrmann was equally complimentary. "But what surprised us was that after we finished a playback of one of the *Conchos* re-recording sessions, Jerry got up and stood in the doorway, and before he left, said, 'You know what? Herrmann was right. This is a good one.' And then he went back to the podium. We sat there, laughing, because it's very difficult to get him to admit that he likes anything."

Fake has a theory about staying in composers' good graces. "We've got longevity. A lot of businesses have come and gone in the past 20 years, but we're not going anywhere—we're here to stay. That's attractive to composers, who call us with projects and know that we'll be able to see it through. And when composers call, they know that they don't have to explain who they are or what they do, which is something that they face at larger labels. We're proud of our association with artists who have grown over the past decades. Some artists have stayed friends and colleagues—though a few very successful ones don't seem to be able to run away from their past fast enough."

Despite the short memories of some film music professionals, other composers have maintained a steady and rewarding relationship with Intrada. "One that stands out is Bruce Broughton, whom we started to work with in 1990—and still do [including most recently, *The Ballad of Lucy Whipple* and a promo for *Jeremiah*]. He's never been too busy to give us some time. In fact, a project in development is an album of newly recorded, newly prepared suites of his most popular scores in a concertized form. This might have crossover appeal for soundtrack fans and classical listeners. We've also been talking about doing an album that includes

an intrada, an original piece that Bruce would compose for our label. He's conducted all of the Excalibur re-recordings, and of course, *Silverado* and *Tombstone* have been two of Intrada's biggest-selling albums."

Excalibur's Destiny

Fake launched the Excalibur series in 1992 as a way to do projects that no one else seemed willing to tackle, including Rózsa's *Ivanhoe* and *Julius Caesar*. Classic re-recordings were few and far between, and certainly no one had succeeded in recreating the Golden Age



sound since Charles Gerhardt did his classic series for RCA in the '70s. "To be honest, while people were clearly enthusiastic about the music itself, most scores have not been recorded the way that I wanted to hear them. There wasn't as much attention paid to the architecture of the music, meaning that there may be certain passages between families of woodwinds used as a musical device, yet the recordings didn't capture that. Some of the new recordings may have great sonics, and a great dynamic range, but they didn't necessarily serve the music that well."

"When a recording is made in a large hall with a great deal of reverb (natural or otherwise), the sound of the orchestra is big, but it becomes impossible to follow the placement and the relationship between the parts of the orchestra. And to me that's a disaster. I want to be able to hear the difference between snare drums, with and without snares. But miking technique is a philosophical difference between producers. I prefer the drier, close miking that film producers use—even though I don't need the same flexibility. *Jason and the Argonauts* was our great experiment in this technique: We didn't just put microphones in the same room with the orchestra, but mics on every one of the instruments, so that in the booth, we could have much more control during the performance. There's more than a right and a left, but changing relationships within instruments."

"We had long conversations with our engineer in order to achieve a level of detail that you don't usually hear. And in a score like *Jason*, that may be the most exciting thing to hear—the orchestral color. Other recordings of Herrmann have been reasonably well-played, but I was frustrated to understand all of the things going on in the score and not be able to hear it. So that pushed us 'over the edge' and made us determined to show listeners what they were missing. There's a way of recording this music to show it to its best advantage. It's safe to say that when Herrmann's score calls for three different kinds of mutes for the horns, it's because he knew how it would sound and it was deliberate. And ignoring that means cheating the listener of the composer's vision."

And who, in Fake's opinion, is doing it right? "I listen to every-

one's albums, not just Intrada's. I own all of the Varèse re-recordings, and have mixed opinions of them—although I think *Last of the Mohicans* is terrific. I really think that William Stromberg and John Morgan have done a great job with their recordings for Marco Polo. I actually see a progression over the years. And they seem aware of it—it's largely due to John Morgan. Stromberg is clearly sympathetic to how to record a film score, and Morgan is a composer and a great orchestrator who knows the difference, say, between a

“We started out with big name titles, and expanded our catalogue by supporting up-and-coming composers like Christopher Young and Mark McKenzie with promotional and commercial releases. Later on we began to re-record scores on our own, and as a result some people have begun to wonder what direction we're going to take. I look at a label like Marco Polo, for example, and see a group with a very defined game plan: re-recording classic film scores and compilations with Eastern European orchestras. Sonic Images is the

STAR TRACKS:
Fake has formed many solid relationships with a variety of



straight mute and a cup mute for a trumpet...and it shows. In his reconstructions, he can hear the difference between different instrumentation, and he appears to be concerned about that in his re-recordings. Together, they create albums that are musically enjoyable, with a sense of an artistic concept at work.”

Again, Fake's multifaceted approach to film music dictates what he's going to produce, how it will be played and recorded. And given his druthers, he'd like to produce more albums in this deluxe manner. “There are a lot of scores out there that aren't yet available, or that have not gotten a proper re-recording but that deserve to. If money was not an object, I'd like to apply our Excalibur concept to a number of great titles. Here it is in the year 2000, and there's only an old mono recording of *Captain From Castile*. We also get a lot of requests for more Herrmann, more than any other composer. That tells me that, one, some people don't have a life, but also, two, some scores have yet to receive their definitive presentation.”

With a little prodding, Fake reveals a short wish list that includes *Spartacus* and *Cleopatra*, “scores that everybody loves.” Unfortunately, re-recording epic scores in this style is extraordinarily expensive and difficult (*Jason* cost in the vicinity of \$100,000, probably equivalent in real dollars to what it cost to compose and record the original). The economics of conventional CD distribution haven't paid off as well as they need to to support the series.

Identity Crisis

As a result of the changes in the market, years of maturity and other factors, Intrada the label is at a crossroads. With over 110 albums in its catalogue (and another 30+ promos produced for composers), it's become difficult to characterize what the label stands for. Doug Fake is the first to ask that question.

place to go for electronic scores. Silva Screen puts out a lot of compilations. But while we have had our hands in all of these areas, we haven't narrowed our focus.”

It's a hard decision for Fake to make, and it's obviously a matter of some concern. One suspects that the inner collector finds it difficult to choose among all the options available. But the retailer can measure the success of these choices, and the producer must heed the artistic impulses in his heart. When all three reside in one body, it can get conflicted.

All-in-one

So is he principally a retailer, a producer or a distributor? Doug Fake has a simple answer: He's a film music specialist. Through Intrada, he tries to bridge the worlds of fandom (where fistfights regularly break out between, say, the Zimmer and Horner factions) and professionals (where everyone is too busy meeting their latest deadline to argue about anything) with expertise and respect for the art of movie music. Fake has resisted taking sides and tries to find common ground among all the factions and points of view. He combines encyclopedic knowledge with catholic tastes and serves them up in a friendly manner that's hard to argue with. That's helped him survive 20 years in this business and will probably serve him for 20 more.

“I don't know if I'm happier sitting in an editing booth with a composer, or writing music for a film, or talking with a customer who just bought a copy of, say, *The Magnificent Seven*. I've never reconciled them because it's all fun to me. And I can have just as much enjoyment recording Miklós Rózsa as I have listening to Hans Zimmer—they both do neat things with music, no matter how different. So if I have an identity, I guess I'm a guy who loves movie music.” **FSM**

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contemporary composers, including Laurence Rosenthal, Bruce Broughton, Basil Poledouris (1), Jerry Goldsmith (2), Christopher Young (3), Lenny Rosenman (4), and John Scott (5). Above: Broughton and Fake re-recording Jason and the Argonauts at Air Lyndhurst studios (6).

MAKING THE SCENE

In Gary Marmorstein's extended liner notes (which we couldn't squeeze into the CD package), read how Al Newman & Co. tackled How to Marry a Millionaire.

Alfred Newman's "Street Scene"—composed for Samuel Goldwyn's 1931 film version of Elmer Rice's play of the same name, and the music that provides the prelude to *How to Marry a Millionaire*—occupies an exalted position in the symphony-of-the-city pantheon. High up in the penthouse of our collective musical memory, it's flanked by Louis Alter's "Manhattan Serenade," Richard Rodgers' "Slaughter on Tenth Avenue," the main theme of Harold Arlen's Blues Opera, more popularly known as "I Had Myself a True Love," and, of course, an entire subway line of Gershwin themes.

In his USC doctoral dissertation, composer Fred Steiner pointed out a strong resemblance between "Street Scene" and the principal motive of Gershwin's first piano prelude, a bustling, trafficky theme familiar to most Gershwin lovers. Of course it's possible that Newman, then a Manhattan resident, attended the December 1926 recital at the Hotel Roosevelt where Gershwin premiered three preludes. Whatever its inspiration, New Yorkers heard in "Street Scene" the pulse of their city, its grit as well as its shimmering beauty. Fred Steiner wrote, "This well-known melody prominently features the flatted seventh degree characteristic of blues and the popular jazz of its time. It so readily evokes a vision of life in the big city that, to this day, playing only the first few bars in a TV show, or whatever, is enough to establish a setting among the skyscrapers or in a tenement."

Whether or not there was some kind of licensing agreement between Sam Goldwyn and Joe Schenck, who would become head of 20th Century-Fox in 1935, Al Newman was able to reuse the "Street Scene" theme throughout his 20-year career at that studio. The theme's subsequent ubiquity has often rendered its true source perplexing even to musicians. Several years ago I attended my brother's wedding in Cincinnati. After the band had run through its Jewish wedding repertoire—"Havah Nagilah!" to ersatz klezmer to "Sunrise, Sunset"—and only a few of us remained in the banquet hall, the

slightly juiced band members loosened their ties and the trumpeter-leader came to the edge of the stage, planted his feet wide and, aiming his horn northeast toward New York City, blew the eerily familiar opening notes of Newman's theme. Most of us suddenly stopped whatever we were doing to listen. For three minutes we were transported to a mythic "mean quarter of New York" (in Elmer Rice's stage description for the play *Street Scene*), where even poverty can be romantic. "What's the name of that?" someone shouted. The leader said, "It's from a Lucille Ball film, *The Dark Corner*." Well, yes and no; *The Dark Corner* (1946) was just one of many Fox pictures that exploited it. "Street Scene," like the city it evoked, was everybody's girl, and nobody's.

Among other Fox productions that used the theme were *I Wake Up Screaming* (1941), *Do You Love Me?* (1946), *Cry of the City* (1948), and *Where the Sidewalk Ends* (1950). The theme's employment in the 1946 *Kiss of Death* was typical: pursuing David Buttolph's dark-alley main title music, Newman's "Street Scene" is suddenly dropped into a penumbral shot of the Manhattan skyline, fades out when the cam-

era moves into an office building to pick up Victor Mature and his band of thieves, and doesn't re-emerge until the movie's final seconds, when Mature lies on the sidewalk critically wounded, and the skyline shot returns with the theme attached. The principal theme's opening bar is as instantly evocative of the naked city as Brahms' *Lullaby* is of a baby's cradle: three notes and you get the picture. The theme got such a workout in the studio's pictures, no matter who the composer of record was, that Newman began to feel a little self-conscious. But his boss, Darryl F. Zanuck, never one to reject a cheap device if it proved effective, reassured him. "Dear Al," Zanuck wrote to Newman in a memo dated September 17, 1948: "Do nothing but continue to use 'Street Scene' wherever it fits." Zanuck permitted Paramount to use the theme for the first Dean Martin-Jerry Lewis picture, *My Friend Irma* (1949), where the first few notes would have made the Manhattan setting clear to a blind man. In the 1940s and '50s, coinciding with Al Newman's two decades as music chief, 20th Century-Fox (i.e., Zanuck) favored Gotham-based film stories. "Street Scene," which, according to Fred Steiner, was republished in 1942 as "Sentimental Rhapsody" after Harold Adamson added lyrics, became the musical hallmark of those stories.

STREET SMART: Maestro Alfred Newman doing what he loved best.



Infectious Enthusiasm

When Al Newman, dressed in tails and waving his baton, conducts "Street Scene" in the Cinemascope prelude to *How to Marry a Millionaire*, you can see his delight as well as hear it. Other studios posted men as music directors who were either musically bombastic (Herbert Stothart at MGM), steeped in the 19th-century romantics, or were solid administrators (Joe Gershenson at Universal, Leo Forbstein at Warner Bros.) rather than working composers. Newman happened to be a serious composer, a fearsome department head, and a demanding conductor all at once. Blessed with a terrifically sophisticated ear and skin toughened for negotiation, Newman put together a studio orchestra



ON THE TOWN: Humphrey Bogart, Lauren Bacall, screenwriter Nunnally Johnson and Marilyn Monroe at the *MILLIONAIRE* premiere.

that was without peer in Hollywood. In his memoir *No Minor Chords*, Andre Previn wrote, "Every studio had its own contract orchestra of approximately 75 players. These were musicians whose provenance included the world's great symphony orchestras and America's best dance bands." By common consent, the 20th Century-Fox Orchestra under Newman's baton became a world-class orchestra. Felix Slatkin, patriarch of one of the nation's most prominent musical families, was concertmaster; Paul Shure was the long-time assistant concertmaster. (Both men were regular members of the Hollywood String Quartet, arguably the best in the land.) In turn they attracted other expert musicians, particularly the string players who created the expressive, versatile sound of what came to be called the "Newman Strings." A perfectionist, Newman drove his orchestra through exhausting nocturnal recording sessions. He was not shy about making his displeasure known, occasionally even dismissing a chronically errant musician; but at the end of a successful session, usually well past midnight, he would reward his musicians with catered food (Chasen's) and drink (J&B Scotch, hauled in by the case). Despite the grueling hours, there were few complaints.

For the more solitary drudgery of writing, Newman had an instinct for which musicians could adapt to the weirdly collaborative, step-by-step process of composing for film. Originally hired as an orchestrator, David Buttolph had preceded Newman's tenure at Fox; after Newman arrived, he turned Buttolph into a composer. By 1948 Buttolph had moved over the Hollywood Hills to Warner Bros., so Newman leaned more heavily on Cyril (Cy) Mockridge, an Englishman who had made piano arrangements for Rodgers & Hart before being hired at Fox in 1932 as a studio pianist. At Fox, Mockridge was soon assigned to provide underscoring—the intermittent, often unnoticeable music that is supposed to dramatically thread each scene—notably on Shirley Temple pictures. Mockridge would become, after Newman, the

studio's go-to guy, the composer who could get the job done and on time. Newman and Mockridge went so far back together that, in a 1976 interview with Fred Steiner, Mockridge recalled sitting with Newman at "21" in New York, in 1930 or so, while Newman was grappling with "Street Scene." The two men enjoyed a musical symbiosis, with Mockridge blending his own style into his boss'. (One example: you can hear Mockridge's Delius-inspired cues rippling through Newman's score for *How Green Was My Valley*.) The young David Raksin, who scored Fox's *Laura* in 1944, decamped to RKO in 1947, but Franz Waxman, already considered a towering film composer, often came onto the lot as a freelancer. The irascible Bernard Herrmann, also a freelancer, practically lived at the studio whenever he was in Los Angeles. Hugo Friedhofer, who had been on staff at Fox with the coming of sound, then at Warner Bros. tirelessly orchestrating the music of Max Steiner and Erich Korngold, returned to the studio in 1950. Like the progressive maverick Alex North, Friedhofer composed relatively complex, modern-sounding film scores (e.g., *Broken Arrow*) that only the open-minded Newman, among studio music directors, would encourage. Sol Kaplan (father of the fine director Jonathan Kaplan) was around until April 1953, when the studio, panicked about his left-wing sympathies and with HUAC breathing down its throat, fired him. After bouncing among several studios through the '40s, Daniele Amfitheatrof settled at Fox to handle the "B" unit's scores. Ken Darby came over from RKO in 1950 to serve as vocal arranger; beginning with *David and Bathsheba* (1951), Darby served as choral director on most Newman-scored pictures and also became Newman's right hand at the studio. And of course Newman's brothers Emil and Lionel joined him as key members of the department—Emil primarily as composer-conductor, Lionel as composer-arranger. Each in his way idolized Alfred, the eldest of 10 children.

A Team Effort

Newman could also boast of having the best orchestrators on his staff. By the late '40s he had lost the invaluable services of Arthur Morton, who had made the fatal mistake of asking for a raise, then gone to Columbia and worked steadily (in latter years primarily for Jerry Goldsmith) until his recent death. But Newman had had Edward Powell by his side since the Broadway days, through the Goldwyn pictures and then at Fox. Powell was known as "The Great Engineer" for the way he built a piece of music and set it in motion. Herbert Spencer kept a piano in his office that his colleagues referred to as "the woodwind piano" because its idiosyncratic sound suggested flutes. Spencer's frequent composing

partner Earle Hagen, writer of another symphony-of-the-city standard, "Harlem Nocturne," orchestrated much of the "B" product. Maurice DePackh, pronounced a genius by no less a discriminating musician than David Raksin, was known as an orchestrator who could sniff out the appropriate instrument: he'd listen to a piano line, point his nose and say, "That should be an English horn!" Newman, chronically overworked at the podium and at his piano at home, depended on these men to create orchestral color and texture from the Fox scorers' compositions—in other words, to bring the music to life.

For *How to Marry a Millionaire*, in addition to the studio's ever-reliable Powell and vocal arranger Darby, the services of four non-staff orchestrators were employed. Léo Arnaud had been a workhorse for MGM's Freed Unit since its inception. Much later Alexander (Sandy) Courage joined MGM where his orchestrating was considered first-rate—a long apprenticeship to becoming one of television's top composers. Bernard Mayers would work as chief orchestrator, with the help of Courage and several others, on Jerome Moross' classic western score for *The Big Country* a few years after *Millionaire*. And Nelson Riddle, who had been a star pupil of the important film composer-teacher Mario Castelnuovo-Tedesco a decade before he became the pin on Frank Sinatra's lapel, rounded out the orchestrating team. Newman and Mockridge, credited composers of the music herein, needed these men the way the body needs blood.

Alfred Newman's composition of the archetypal New York melody, some 70 years ago, turned out to be only the prelude to a long Hollywood career of ineffable musical achievement, as well as to the 1953 soundtrack before your ears. As the elegant William Powell might have put it in *How to Marry a Millionaire*, the pleasure is ours. **FSM**

A BATCH OF BACHELORETTES: Monroe, Bacall and Betty Grable as they appear in *MILLIONAIRE*.



King of Outer (and Inner) Space



The Musical World of Irwin Allen

Part One

By
Jeff Bond

Research
assistance
by Jon
Burlingame
and David
Schechter

Irwin Allen. Whether you know him as the Master of Disaster (via *The Poseidon Adventure* or *The Towering Inferno*), the king of campy 1960s sci-fi television (for his quartet of TV shows *Voyage to the Bottom of the Sea*, *Lost in Space*, *The Time Tunnel* and *Land of the Giants*), or as a kind of heir to the throne of Cecil B. DeMille and George Pal (for colorful film spectacles like *The Big Circus*, *The Lost World* and *Five Weeks in a Balloon*), chances are most Baby Boomers can still get a grin of vaguely embarrassed nostalgia out of the name. Allen's 35-year career in show business was marked by a love for action and spectacle, an eye for the stars and an uncanny ability to reuse virtually anything or anyone built or hired for his productions. Allen used his roots in entertainment journalism (he parlayed a newspaper column into one of the first Hollywood talk shows) to forge a career as a movie producer, beginning with a Robert Mitchum thriller called *Where Danger Lives* (scored by Roy Webb) in 1950.

The First Wave

Allen's first major success was inspired by his lifelong fascination with the sea: It was an hour-long documentary called *The Sea Around Us*, and it began an extended working relationship between Allen and Prussian-born composer Paul Sawtell. Sawtell had been scoring motion pictures since the late 1930s, and he had more than a hundred movies under his belt by the time he scored Allen's documentary. Sawtell often worked as a music supervisor and went uncredited for his composing efforts, or collaborated with other composers on movie projects. His work included dozens of low-budget westerns, adventure serials and crime dramas. *The Sea Around Us* was the first color underwater documentary, although (as he later did with the term "science fiction") Allen used the term "documentary" loosely. The film opened with a narrator quoting the opening of the Book of Genesis and a special effects rendition of the Creation, and numerous pieces of microscopic photography were described as examples of "God's hand." Sawtell opened and closed the doc with an eerie passage for choir, not quite religious in nature but certainly suggestive of supernatural forces.

The rest of the score was conventional, although Allen's editorial approach to the action provided interesting moments. While he was seemingly mesmerized by the ocean, Allen was kind of the anti-Jacques Cousteau in terms of his attitude toward aquatic life, and throughout the documentary animals like octopi, manta rays and whales we now know to be gentle and harmless are treated (narratively and musically) like the very spawn of Hell itself. Sawtell wrote a pounding, ravenous ostinato for some unsettling shark vs. octopus footage, and the motif recurs later during scenes of

whaling. The hapless cetaceans are depicted as rampaging monsters of the deep, mercifully being dispatched by the heroic whalers. Allen carried this attitude well into his 1960s television work on *Voyage to the Bottom of the Sea*, in which whales, squid and octopi were the moral equivalent of the invading aliens and megalomaniacs who threatened the *Seaview* (the doc was prescient, however, in wrapping up with investigation of melting polar ice caps, decades before global warming became a worldwide issue).

The Sea Around Us won Irwin Allen an Oscar, and the producer followed it up with another thriller (*Dangerous Mission*—in 3D!—again scored by Roy Webb) and two Groucho Marx pictures (*Double Dynamite* and *A Girl in Every Port*, both scored by Webb) before he made another high-profile documentary, *The Animal World*, in 1956. As in *The Sea Around Us*, Allen opened *The Animal World* with a flashback into the prehistoric past, this time employing special-effects maestros Willis O'Brien and Ray Harryhausen to provide stop-motion animation of rampaging dinosaurs. Sawtell came up with a score that presaged his 1950s collaborations with composer Bert Shefter on sci-fi thrillers like *Kronos*, *The Black Scorpion*, *The Fly* and *It! The Terror From Beyond Space*, although there's also lighter, comic scoring for the birth of a stop-motion baby dino.

Lights, Camera...Stock Footage!

Allen's first major film production was 1957's *The Story of Mankind*, which provided him the opportunity to establish an unswerving modus operandi. The key ingredients were an enthusiastic bow to Cecil B. DeMille in the film's Bible-inspired storyline, a tendency toward high camp, and a fetishistic love for stock footage. In the film, God puts humankind on trial—shades of *Star Trek!*—for the development of atomic power, and the case is tried by the Devil (Vincent Price), who argues for humanity's destruction, and the Spirit of Man (Ronald Colman), who predictably urges the preservation of homo sapiens. The film was patently ridiculous and was built around reams of footage from other historical films, interspersed with comic interludes re-creating famous moments in history as portrayed by the likes of the Marx Brothers (Harpo played Sir Isaac Newton) and a young Dennis Hopper (as Napoleon). Sawtell's score was appropriately light and comic, although he also gestured at the heavy religious allegory of the film with choir. Allen continued to pay homage to DeMille with *The Big Circus*, a virtual remake of DeMille's 1952 *The Greatest Show on Earth*. Bert Shefter joined Sawtell on this score with an appropriate mix of big-top style tunes and melodrama. The next year Allen moved to 20th Century-Fox, and Sawtell and Shefter tackled Allen's remake of *The Lost World*, with slow-motion



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lizards and baby crocodiles replacing O'Brien's stop-motion dinosaurs. *The Lost World* lay the groundwork for Allen's work for the next decade: It was science-fiction-based, employed a cast of familiar contract players (*The Fly*'s David Hedison, Jill St. John) and fading stars (Claude Rains and Michael Rennie) and featured grandiose yet economical special effects by Fox's L.B. Abbott.

Allen launched one of his most successful productions with 1961's *Voyage to the Bottom of the Sea*, a modern-day riff on Jules Verne's *20,000 Leagues Under the Sea*. Allen created a strong production based around a spectacular, glass-nosed submarine design and an end-of-the-world scenario involving the burning of the Van Allen radiation belts around the Earth. The movie opened with a song by Russell Faith, performed by Frankie Avalon, with a hypnotic choral backdrop and a surging, nautical orchestration by Sawtell and Shefter. The original idea for the song was quite different, a whimsical ditty that lay somewhere between a Bing Crosby number and the Beatles' "Octopus' Garden." While the Avalon song is far from rock and roll, Allen's choice of it over the earlier version is a pivotal moment of a Hollywood producer leaving the style of the 1940s and looking ahead to the trends of the 1960s. Sawtell and Shefter referenced the song melody in languid, floating cues for strings to underscore shots of the submarine *Seaview*. As the tension level of the film increased, the two composers created a powerful, ascending motif for horns for the sub shots, similar to the approach Fred Steiner employed for the *Enterprise* flyby shots in the *Star Trek* episode "Mudd's Women."

Allen again raided Jules Verne for 1962's *Five Weeks in a Balloon*, an attempt to capitalize on the success of Mike Todd's 1956 *Around the World in Eighty Days*. Sawtell and Shefter scored again, but unlike *Voyage*, *Five Weeks in a Balloon* was primarily a light comedy, and its score made heavy use of a title-song melody written by Jodi Desmond. In 1964 Allen made one of the most important steps in his career when he packaged *Voyage to the Bottom of the Sea* as a television series for ABC. While it was broadcast in black and white its first year, Allen cannily shot his special effects footage for an expensive *Voyage* pilot in color and employed elaborate miniatures and sets saved from the theatrical film production. He cast David Hedison of *The Lost World* (whom he had originally wanted for the *Voyage* feature) as the submarine's captain and Richard Basehart in the role of the *Seaview*'s creator, played by Walter Pidgeon in the feature.

While the first season of the show featured its share of aliens and monsters, it was far more sober than what the series would eventually become. Paul Sawtell's work extended from writing the show's theme music and scoring the pilot episode, "One Hour to Doomsday," to doing four

episode scores, which often keyed off his *Seaview* theme title music. Early on in the show's production Allen brought film scoring legend Hugo Friedhofer on board, and his presence was heavy in the first season with scores for the Gaelic octopus saga, "Village of Guilt," "Mist of Silence" and "Turn Back the Clock," (which incorporated stock footage from *The Lost World*). Friedhofer collaborated with Alexander Courage on "Fear Makers" and "Price of Doom," but the composer reportedly found the series unrewarding and openly complained about Allen's reliance on overbearing sound effects. Friedhofer had difficulty making the show's tough scoring deadlines, which accounts for his collaborations with Courage. Veteran composer Morton Stevens also fell under the gun on "The Human Computer" and turned to an associate named Michael Hennagin to help him complete the score—who was in fact none other than Jerry Goldsmith (using the name of his brother-in-law as a pseudonym), helping Stevens out the same way Stevens would assist him in completing *The List of Adrian Messenger* and *Outland*.

Write It Again, Sam

While he was notoriously loyal to the people who worked for him, Allen wasn't necessarily loyal to his television music, and with the exception of the one-season *The Time Tunnel*, all of them featured re-jiggered themes commissioned by the producer after their initial seasons. *Voyage to the Bottom of the Sea* launched with Sawtell's questing horn theme, which tonally "dives" while harp and string accents form a counterpoint to the submarine *Seaview*'s familiar sonar ping sound. While it did not open the pilot episode "Eleven Days to Zero," it was used in the end credits when the episode was placed into syndication. The familiar Sawtell theme played over the first-season title montage that alternated shots of the miniature *Seaview* with shots of stars Basehart and Hedison.

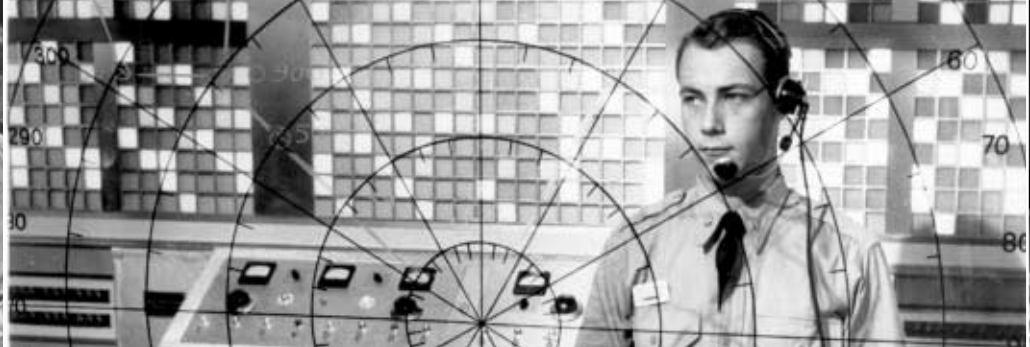
When the show went to color for its second season in 1965, Allen brought in Jerry Goldsmith to score the first episode of the second season ("Jonah and the Whale") and write a brand new theme for the show. Goldsmith's theme was a series of variations on a highly utilitarian three-note motif for brass, and Goldsmith himself supplied the sonar effect musically with a strange metallic gong that rang through the piece. Goldsmith's "Jonah and the Whale" score was completely constructed around this moody piece of music that accentuated the fear and mystery of the deep. But while the score itself was exciting enough to find itself tracked through most of the second and third seasons, Goldsmith's eerie title music was actually rather depressing, and a stark departure from Paul Sawtell's by-then popular and familiar theme music. Allen abandoned the new theme after one episode and its presence in "Jonah and the Whale" remains a jarring anom-

FROM THE MOUTHS OF COMPOSERS:

SANDY COURAGE, *Voyage to the Bottom of the Sea* ("The Cyborg," "Leviathan"), *Lost in Space* ("Wild Adventure," "The Great Vegetable Rebellion"), *Land of the Giants* (rejected pilot)

On working with Hugo Friedhofer on *Voyage*:

"Every 10 days I was doing another show on a different series: *Daniel Boone*, *Lost in Space*, 'Glug Glug'—which is what we all called *Voyage to the Bottom of the Sea*. Hugo Friedhofer is the one who came up with that name, I think. Hugo should not have been doing that sort of thing. Hugo was probably one of the really great film composers that had ever been, but he had a very unfortunate problem, which was that he couldn't get finished on time. So we all would pitch in and try to pull his irons out of the fire. It was marvelous to work with him though. Hugo needed the work and Lionel was very loyal if he liked you, and he could also turn very quickly for no particular reason, but if he liked you you were in good shape."



WORLDS WITHOUT END: Director Allen with Hedy Lamarr in THE STORY OF MANKIND; scenes from VOYAGE TO THE BOTTOM OF THE SEA and LOST IN SPACE.

ally whenever it's encountered in *Voyage's* syndicated airings. The Sawtell title music remained intact until the fourth season, when it was rearranged for a slightly smaller orchestra. The fourth season main title began with the last shot of the opening "teaser" freeze-framed while animated radar "pings" radiate out from the center of the screen. Each "ping" received its own striking horn note before the familiar "Seaview" theme began; the new version of the theme also featured more noticeable metallic percussion and an additional, wavering brass line over the "produced by Irwin Allen" Flying Sub tag.

Goldsmith's action cues for the "Jonah and the Whale" episode, particularly "A Whale of a Whale" and "Collision Course," became routine fodder for the *Seaview's* weekly "rock and roll" scenes in which the ship bucked back and forth, control panels sparking, while the crew lurched from one side of the set to the other. The striking harmonic brass fanfare Goldsmith played in "Jonah" as the whale finally frees itself became one of the most familiar play-off cues and was tracked into the final moments of dozens of *Voyage* episodes. And Goldsmith's *Voyage* legacy extended far beyond the lone score he wrote for the series' second season. Since his title music was intended to become the show's permanent main theme, other composers working early in the second season like Alexander Courage, Leith Stevens and Nelson Riddle all were asked to adapt Goldsmith's melody for use in their *Voyage* scores. In fact, Goldsmith's brass theme was far more useful and adaptable than Sawtell's more familiar melody, which (like Alexander Courage's *Star Trek* melody) was rarely more than hinted at in the show's scores, and then usually by Sawtell himself in the first season.

Goldsmith may have written additional library cues based on his theme. The first launch of the much ballyhooed Flying Sub in the second episode of Season Two is accompanied by a jazzy, bongo-driven version of Goldsmith's theme. The episode was scored by Leith Stevens, who put his stamp on most of *Voyage's* second, third and fourth seasons. Nelson Riddle wrote an exciting arrangement of Goldsmith's theme for a Flying Sub flight in "Escape From Venice" (this is the cue heard on the bonus CD in the GNP/Crescendo Irwin Allen boxed set), and Alexander Courage was the only one to effectively combine both Sawtell's and Goldsmith's themes for an opening cue that got a great deal of use throughout the show. In fact, Courage even references Goldsmith's *Voyage* motif in his score to "The Enterprise Incident" for *Star Trek*.

Alexander Courage was on *Voyage* before his stint on *Star Trek*, but he didn't score an episode solo until "The Cyborg" in the second season. His crushing, heavy brass score for "Leviathan" (which finds the *Seaview* threatened by what looks suspiciously like a normal-sized guy wearing big false teeth and leering into a close-up camera lens) so perfectly summed up the visual concept of a giant monster threatening the *Seaview* that it was tracked into numerous ensuing special effects sequences. While composer Lennie Hayton actually scored more *Voyage* episodes than his contemporaries, Courage and Leith Stevens seemed to have a lock on the show's musical style in its last three seasons, and their music was tracked into most of the show's episodes.

Courage's dramatic style was similar to the low-key, moody writing he did for *Star Trek*, but his action cues had the same brassy, mechanistic quality that marked Leith Stevens' work. Leith Stevens brought

a wealth of experience in science-fiction writing to *Voyage*, having scored some of George Pal's seminal adventures in the genre including *War of the Worlds* and *When Worlds Collide*. His brassy action writing was perfect for Allen's shows because it was able to cut through the sound effects that bedeviled composers like Hugo Friedhofer. He also had a knack for writing catchy, mechanistic brass figures that perfectly accompanied the show's emphasis on flashy science-fiction hardware. While it was informed by the sci-fi style Stevens had established in the 1950s, Stevens' *Voyage* writing was individual enough that it usually avoided sounding dated, something that could not be said of Sawtell's work. Robert Drasnin brought his own distinctive style to odd episodes like "The Wax Men," and 1950s sci-fi veteran Irving Gertz brought harsh, striking electronic sounds to "Attack!" Lennie Hayton was often called in to score episodes with fantasy and period elements, like "The Phantom," "Werewolf" and "Spanish Gold."

Maestros Past and Present

When Allen put together his pilot film for 1965's *Lost in Space*, he (or perhaps his associate, Fox music editor Len Engel) began a long tradition of incorporating music from Bernard Herrmann's scores in his work. Herrmann's exultant, bold title music from *Beneath the 12-Mile Reef* opened the presentation for *Lost in Space*, while the pilot film itself (as well as some later *Lost in Space* episodes) was tracked with a mix of cues from *12-Mile Reef*, *Garden of Evil*, *Journey to the Center of the Earth* and *The Day the Earth Stood Still* (Allen later employed the *12-Mile Reef* theme in presentations for *City Beneath the Sea* and *The Man From the 25th Century*).

When footage from the pilot was broken up into four introductory first-season episodes ("The Reluctant Stowaway," "The Derelict," "Island in the Sky" and "The Hungry Sea"), Allen hired Johnny Williams to write a title theme for the series and score three of the episodes. Williams responded with a percolating outer space theme and dramatic underscoring that was very much a warm-up for the brassy, open writing he would use a dozen years later in *Star Wars*. He created a foreboding, three-note motif for brass, woodwinds and bells that became a signature opening for the series that also rang out in alarm during each "To be continued...next week" cliffhanger ending. Williams also wrote an agitated motif for Dr. Smith that was later adapted into a droll, vaguely classical melody for the character as he made an early transformation from insidious menace to comic foil. Also on hand was a lumbering motif for the show's accordion-armed robot, clearly inspired by Herrmann's Gort music from *The Day the Earth Stood Still*. Williams' action and suspense cues were perfect for *Lost in Space's* relentlessly paranoid outlook in which every Styrofoam rock seemed to conceal some kind of hideous space monster.

All Hands on Deck

While "The Derelict" was credited to Herman Stein, its score was really a patchwork of cues by different composers including Stein, Hans J. Salter and Richard LaSalle. Stein and Salter were well prepared for this sort of working routine, having toiled together (often without credit) on 1950s sci-fi thrillers like *The Creature From the Black Lagoon*, and its sequels, and *The Mole People*. LaSalle was a veteran of low-budget features, and while his work on "The Derelict" didn't win him any more scoring credits on *Lost in Space*, he became a favorite of Allen's for work



on his television projects in the '70s. Stein conjured up a compelling feeling of dread for "The Derelict" in cues like "The Comet Cometh" and "Swallowed," but it was also Stein who composed the warm, familiar "Family" cue often later associated with emotional moments for boy hero Will Robinson. LaSalle's contributions to "The Derelict" were more integral than you might expect, and the fluttering woodwinds and heroic brass of "Writing in the Log" and his swelling, ascending expression of relief for horns and low strings late in "Don Rescues John and Maureen" anticipated much of the style he would bring to later Allen efforts like *City Beneath the Sea*. Salter provided a new theme for Dr. Smith and the robot for brass and snare drums over double basses, as well as most of the eerie, acoustically complex monster music for the episode's fourth act. The action finale, "Lift Off," closely parallels ghost-writing Salter did on the Charlton Heston medieval drama *The Warlord*, also in 1965.

Williams returned for the unusual *LIS* outing "My Friend, Mr. Nobody," involving young Penny Robinson's friendship with an invisible alien. While it had its elements of fear, "Nobody" was an unusually humanistic and touching children's story; Williams' impressionistic score for flute and orchestra is probably the most beautiful music ever written for the series. Herman Stein was credited with at least three additional first season *Lost In Space* episodes, and it's more than likely that these were also collaborations with Salter and LaSalle.

Space Family Silliness

When *Lost in Space* switched to color in the fall of 1966 and went head-to-head against ABC's *Batman*, it veered full-bore into camp after an at least partially serious first season. Allen continued his habit of commissioning a new main title theme at the beginning of the second season of all of his TV shows that reached that benchmark, and in the case of *Lost in Space* the results were even less successful than they were on *Voyage to the Bottom of the Sea*. Seemingly with an eye toward highlighting the new campy tone of *Lost in Space*, Allen had Warren Barker (best known for his work on the fanciful sitcom *Bewitched*) compose a *Lost in Space* theme that was openly (if not flagrantly) comic in tone. The cringe-inducing results were rejected, and John Williams' original first season music was retained for season two.

Alexander Courage was first on the scoring stage in year two with "Wild Adventure," which was emblematic of the new tone of the series. As the episode opens, the *Jupiter 2* is en route to its destination in space, but after a chance to return to Earth crops up, Dr. Smith adjusts the ship's course, in the process dumping most of the *Jupiter 2*'s fuel. He also sights a bizarre, floating green space woman—one of the show's most outré characters. Purring "Pretty pretty Dr. Smith," the Green Woman Lorelei (Vitina Marcus) was treated with an eerie motif for organ, woodwinds and harp. While he adapted John Williams' "danger" and Dr. Smith themes, the overall character of Courage's writing remained

closely related to the moody, subdued *Star Trek* scoring he would do the same year. Courage returned to score a sequel episode featuring Lorelei, "Girl From the Green Dimension," giving her theme more of a theremin-like sound. The first broadcast episode of the second season was "Blast Off Into Space," in which an outer space prospector provides needed neutronium fuel necessary for the grounded *Jupiter 2* to get back on track in its journey to Alpha Centauri. Leith Stevens joined the show after a successful year on *Voyage to the Bottom of the Sea*, and he brought his spectacular action style to *Lost in Space*, particularly in a thrilling earthquake cue early on in the episode. Despite the silly tone of the episode, Stevens' writing was dead serious and modernistic, often bearing comparison to some of Jerry Fielding's moody textural writing.

Genial Goofiness

As *Lost in Space* got more ridiculous, Robert Drasnin joined the cast of composers to work on episodes like "Forbidden World" (involving a space hermit played by Wally Cox), "Thief of Outer Space" (a space Ali Baba played by Malachi Throne), "Curse of Cousin Smith" (with Henry Jones as Smith's nefarious cousin) and "West of Mars" (with Jonathan Harris doing double duty as both Zachary Smith and an evil space gunslinger named Zenon). Drasnin's experience on the often surreal, Jules Verneque *The Wild Wild West* was excellent preparation for his work on *Lost in Space*, and he managed to balance the show's obvious comedy with a strong orchestrational style that smartly accompanied the outlandish sets, creatures and plots. Herman Stein returned for the aptly named "Space Circus," an episode that also featured strong horror elements and an eerie calliope theme for the traveling circus of Farnum B. Meanwhile, veteran film composer Cyril Mockridge got some of his last credits on "Questing Beast" (with Hans Conreid as a space knight pursuing a ridiculous dragon voiced by June Foray) and the third-season "Visit to a Hostile Planet." The "Hostile Planet" was Earth in the 1940s, and the period setting of "Planet" and the knights-in-armor premise of "Questing Beast" allowed Mockridge to employ a more conventional, even nostalgic style in keeping with his film experience.

By season three, *Lost in Space* had gone from campy to ludicrous, but Allen launched the third year of episodes by retooling the show's opening titles with a kinetic "count-down" approach, scored with a new John Williams theme that was far more adventurous and propulsive than his original effort. In "Space Primevals," the Robinsons encounter a group of space cavemen (if you get the impression that *Lost in Space*'s plot construction basically consisted of putting the word "space" in front of a randomly selected noun, you wouldn't be far from the mark) in an episode that plays more like an episode of the legendary sitcom bomb *It's About Time* than a science-fiction show. In his only work for the series, *Star Trek* veteran Fred Steiner created a score that mixed

(continued on page 46)

HERMAN STEIN

Lost in Space ("The Derelict," "There Were Giants in the Earth," "Space Circus")

On "The Derelict":

"I remember June Lockhart liked the 'family' theme a lot. I don't recall doing that much monster stuff for *Lost in Space*. Generally I try to approach that sort of thing musically and not in terms of sound effects—that's the way I worked even when I was working on a monster picture. That's not the function of music, to make sound effects. The [assignments] were all dramatic, whether it was a western or at the bottom of the sea."

FRED STEINER,

Lost in Space ("The Space Primevals")

On working at Fox:

"The Fox stage was a dream. The orchestra was incredible—it was mostly Al Newman's old orchestra, all the first chair men. The oboe player, Gordon Pope, was one of the most beautiful sounds I ever heard on the oboe, bar none. They were wonderful musicians, all of them. The mixes were great, too—I had either Vinton Vernon or Murray Spivak. Everything was exemplary—it was the cream of the crop."

January marked the world premiere release of *Celluloid Copland*, an album of three rarely heard Aaron Copland film scores plus music for a puppet show, featuring the Eos Orchestra conducted by Jonathan Sheffer. Mr. Sheffer's name will already be familiar to film music fans of Elliot Goldenthal (most recently on *Titus*) and Danny Elfman; Sheffer served as conductor for their scores.



FSM: Were these works included in the Eos repertoire to celebrate the 2000 "Copland Centenary"?

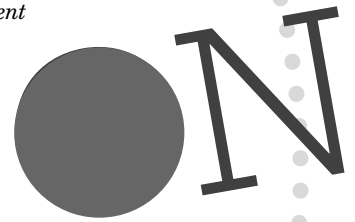
JS: We performed in New York and on tour, featuring excerpts of the documentary *The City with picture*, suites from *The North Star* and *The Cummington Story*, all of which we recorded. I purposely avoided the other, better-known scores.

FSM: How did your musicians react to hearing and playing this music for the first time?

JS: Very enthusiastically. The sessions and concerts felt like important announcements. It's always exciting to play music that's not known that you feel people will have the thrill of discovering.

FSM: The way the music is organized on this recording you get a real sense of the development

COPLAND



from a "theatrical" sound that can be heard in the fanfare and march in *From Sorcery to Science* and a unique film style culminating in *The North Star*.

Sheffer (pictured below) is also a composer, having received an award last year for an off-Broadway production of his opera *Blood on the Dining Room Floor*. He has also provided music for *Encino Man* (1992, uncredited), *Pure Luck* (1991) and *Omen IV: The Awakening* (1991, TV score) among others. Sheffer founded, and is artistic director for, the Eos Orchestra, which he has led for the past five years. In addition to his work with Hollywood orchestras, Sheffer has conducted prominent orchestras in the United States and Europe. He also served as the assistant to Michael Tilson Thomas at the London Symphony Orchestra and l'Orchestre National de France.

In the midst of his many current projects, Mr. Sheffer was able to share his thoughts about this new Telarc release. Through the wonder of email (and with thanks to Valerie Thorson of Telarc and Lon Bouldin representing Mr. Sheffer), I conducted the following "e-interview."

FSM: In Copland's semi-autobiographies with Vivian Perlis (*Copland: 1900-1942*; *Copland: Since 1943*, *St. Martin's Press*), there isn't much emphasis on or discussion of his film music; even the article in the Grove's Dictionary is practically dismissive of his film output. Why do you think this is so?

Jonathan Sheffer: The whole appreciation of film music worldwide has really increased since Vivian wrote those books with Copland. In fact, she was the one who told me about the scores in the Library of Congress that are on the CD, suggesting that I look into them. When I discovered the score for the documentary *The Cummington Story*, I found it extraordinarily beautiful. Copland thought enough of it to recycle some of it into his *Clarinet Concerto* five years later.



JS: I think that's very perceptive. There is a definite progression, particularly from *The City* to *The North Star*. In Hollywood, Copland had teams of copyists and orchestrators to help him. He laid out the orchestration in short score for both, and *The City* score was actually written out by Henry Brandt. But *The North Star* bears different handwriting, and even with Copland's unique voice, it has a bit of a Hollywood big studio feel to it.

FSM: In both *From Sorcery to Science* and *The City* there are distinctly "Americana" Copland moments connected to what was a decidedly French "moderne" style. *The City* has these repeated cells and musical gestures that recall Satie and "Les Six", especially in "Fire Engines" and "Taxi Jam." It's really fascinating to hear how that has developed by the time we get to the score for *The North Star* into a distinctly unique musical voice.

JS: You're right again in your description of the early pieces. But for me this was a new technique for Copland, the exploration of ostinati. I think it was his reaction to fast editing, something every film composer must learn how to handle. By *The North Star* we hear a more melodically driven style; the song melodies formed the basis of the score. For me, *The North Star* sounds like a more typical Hollywood movie than the others.

FSM: Yes. In your arranging of the suite for *The Cummington Story*, were you working from shorter cues to create a more unified concert presentation, or is this the bulk of the music for this brief film?

JS: I'd say about 60% of the score [is there], and it contains the part he used in the *Clarinet Concerto* five years later. I left out some arrangements he did for a church scene, plus some repetitions of similar-sounding cues. I really tried to structure the suite like a symphonic movement, [so] I mixed things up a bit and made smoother transitions in order to have a satisfying form.

FSM: While listening to *The North Star* it occurred to me that this

INTERVIEW BY STEVEN A. KENNEDY

was a film assignment not unlike asking an “art house” movie composer to write something for a Hollywood film. Yet like [John] Corigliano, Copland managed to keep his artistic integrity and continue to develop his film style.

JS: I agree. He would not have known how to betray his artistic standards under any circumstance. It’s always Copland and it’s almost always terrific.

FSM: How much arranging and re-arranging went into putting together the suite from *The City*?

JS: *The City* is not an edited suite, particularly, but a sampling of the various kinds of music in the film. Unlike *The Cummington Story*, *The City* is fairly straightforward. I especially like having the “New England Countryside” and “Sunday Traffic” in there; both were adapted and changed quite a bit by Copland for

CELLULOID

the *Music for Movies* piece. Here we have them in their original forms.

FSM: And it’s fascinating to compare the differences. After you listen to the music on this recording you wonder if Copland created *Music for Movies* to also highlight his new “Americana” sound in addition to sharing some great music.

JS: I think he realized he had all of these terrific film pieces and he wanted to get them into circulation in the concert world. He must have felt they made a convincing collection. The suite makes a strong case for the excellence of his film music as “pure” music.

FSM: Composer Virgil Thomson held Copland’s score for *The Red Pony* in high regard over other “Hollywood” film music. Yet, Copland’s scores for *The Heiress* and even *Our Town* are not all that far removed from other post-Korngold composers in the ’40s. Even so, Thomson’s scores for *The River* or *The Plow That Broke the Plains* seem to stand outside the sound world of Hollywood. In your work with the scores for the documentaries do you sense a style more in keeping with what we could call “East Coast avant-garde art music” of the time?

JS: It’s difficult to say whether Copland or Thomson led the way in creating the “American” sound you describe. For me, Copland’s seemingly simple melodic and harmonic language in these films was in fact a very sophisticated version of folk music, whereas Thomson’s feels more to me like Protestant hymns. In that sense, Copland was a little more expansive in these films, and altogether more adept at creating nuanced film accompaniments. Also, Thomson’s scores were for documentaries, which were technically crude by Hollywood standards and have always had a limited public. Both men worked in a French-influenced mode; if this was the “East Coast avant-garde” of the time (which is debatable), I feel Copland did it slightly better.

FSM: Isn’t Thomson and Copland’s film work similar in style for the most part? It would seem that Thomson’s penchant for repeating cells of music differs from Copland’s and would work better with film, but the sound of the music often comes across as similar.

JS: They had certain similar preoccupations, but somehow

Copland’s palette feels richer to me. His melodies are original, yet they have the authenticity of quotation. On the surface they seemed to create similar types of film music, and both took the challenge seriously.

FSM: Historically, we often forget that Copland was quite the “enfant terrible” in the 1920s. Yet he found a way to combine that “modern” quality he brought back from his studies in France and develop it into a more “urban” stylized sound.

JS: There are identifiable strains of Copland’s Jewish upbringing (always a strong melodic

influence) as well as the utterly French, spare quality in his counterpoint that he no doubt got from [Nadia] Boulanger.

FSM: It seems as if the West Coast (Los Angeles in particular) became a haven for European musicians and composers who had not gained name recognition in the United States; whereas the East Coast tried to lift up original and distinctly “American” music.

JS: I agree. The difference in the ’30s and ’40s was that American composers like Copland were obsessed with creating “American” music, largely following his lead. The Europeans did not have the same goals, but rather saw Hollywood as an anodyne, a kind of haven from the weight—political and cultural—of European history. They saw Hollywood as a factory where their talents could bring enormous rewards. Of course there were young West Coast composers making their own kinds of music, but, like Lou Harrison, they came East for the contact with this new American sound.

FSM: *The Red Pony* sometimes gets academically credited, along with Copland’s ballet scores *Rodeo*, *Billy the Kid* and *Appalachian Spring*, for suggesting another way of scoring for film. One could argue that Max Steiner came close to some of the same use of “folk songs” in his scores. How did Copland’s approach differ from, say, Steiner’s use of these source pieces?

JS: What is always striking about Copland’s film music is its directness; he spoke plainly in everything he ever wrote. Steiner may have used folk music now and then, but his writing is full of layers of symphonic decoration; the kind Copland eschewed rigorously.

FSM: Do you feel that Copland arrived at his decisions because they were already “in the air” so to speak, or do you feel he is rightly credited for providing a stylistically imitative possibility for later Hollywood films?

JS: I feel he was a leader in this way. I suppose one could point to any number of concurrent films that belie this, but overall he came to film composing with a clear sense of wanting to take his unique style to a larger audience.

FSM: How did Copland view film music generally?

JS: Copland was a man who liked to try new things. Although he maintained his high artistic standards in whatever he did, he didn’t have a feeling that any kind of “music for hire” was beneath him. In an interview on the BBC in 1965, he spoke about how much he enjoyed composing for films. He said that he typically chose a simpler harmonic language than in his concert work, feeling that the audience’s mind was already taken up with the visual. This is key to understanding the

If you are interested in the film music of Aaron Copland or Virgil Thomson, check out the following recordings:

Aaron Copland

Clarinet Concerto: The recording to get is with its dedicatee, Benny Goodman (available on any number of CD reissues).

Copland: Music for Films: Includes: *The Red Pony*, *Music From the Movies* and music from *Our Town* and *The Heiress*; St. Louis Symphony Orchestra, Leonard Slatkin, RCA • 61699

Virgil Thomson

Louisiana Story (Suites): *The Plow That Broke the Plains* and music from *Powers Among Men*; New London Orchestra, Ronald Corp, Hyperion • 66576

The River/The Plow That Broke the Plains: Philharmonia Virtuosi, Richard Kapp, ESS.A.Y. Recordings • 1005

sound of his film scores.

FSM: *One has to wonder if this did not also impact his works for the concert hall since there seems to be a change generally about this same time in his music. What do these pieces add to our understanding of Copland as a composer of music for film?*

JS: Copland didn't view [his work for documentaries] as different [from his other film music]—only the aim of the filmmakers was different. Like today, documentaries cannot keep pace with Hollywood's slick style, but favor a kind of intimate approach to their subjects. Copland surely enjoyed the vast musical resources of Hollywood, but he didn't seem to mind the non-commercial world either, which he knew well from his concert work.

FSM: *Our readers hear all about the difficulties of reconstructing film scores. You mentioned earlier that Vivian Perlis alerted you to the presence of this music. What kind of preparation went in to getting the music ready for performance?*

JS: The process was quite involved and took two years. Just learning of the work was only the beginning: copyright and estate permissions are required to view and reproduce the scores from the Library of Congress. Then, with the cooperation of Copland's publisher, Boosey & Hawkes, materials were created and eventually concerts could be planned. Fortunately, PBS and Telarc shared our enthusiasm, which resulted in the "Great Performances" show and the CD of film music.

FSM: *Are there plans for further releases with Eos and yourself?*

JS: We have just begun a collaboration with

Telarc, which we hope will result in many more interesting CDs. The Eos Orchestra season is usually four concerts in New York between February and June. This season opened with a concert of Bernard Herrmann's radio work and excerpts from his opera *Wuthering Heights*.

FSM: *As a conductor of Copland, you really enter the fray of respected interpreters of his music, namely, Leonard Bernstein, Leonard Slatkin and Michael Tilson Thomas. Share a bit about your interest in Copland's work and how that has prepared you to present this music.*

JS: All Americans are interested in Copland's music. In fact, other than John Adams, I don't know a composer who is so appreciated by the orchestras I have led in Europe and Asia. Copland was a reserved man who avoided sentimentality in his music; at the same time, he had an innocent, impish side that enjoyed the pleasure of the limelight. That's why he liked to conduct his own music so much: He knew other people did it better, but he loved the excitement of concerts. I think about that when I prepare to con-

duct his music. I feel that my studies with Bernstein and Michael Tilson Thomas have given me valuable tools for interpretation of his music. It seems to me that a good Copland performance begins with a rigorous rhythmic sense and proceeds to directness and beauty.

FSM: *After listening to your work on this disc, the mantle may be passed to you, as they say. Any plans to record the scores for *Of Mice and Men* and *Our Town*?*

JS: Not at present. With Eos I typically do the obscure stuff only!

FSM: *What do you hope people come away with when they listen to this CD?*

JS: I hope they experience the thrill of finding a new aspect of a composer they thought they knew already. To me, there are riches in the lesser-known music of great composers that are frequently overlooked or totally forgotten. That sense of discovery keeps me looking for more.

FSM: *Thanks again for a chance to talk about this great music!*

FSM

For comments or questions on this interview, contact Steven A. Kennedy at stev4uth@hotmail.com. For more information about EOS, visit: www.eosorchestra.com.

Celluloid Copland

★★★★★

AARON COPLAND

Telarc CD-80583 • 4 tracks • 58:21

This disc contains four previously unrecorded Copland works: *From Sorcery to Science*—music for a world's fair puppet show hawking pharmaceuticals; *The City (Suite)*—music from another world's fair exhibit, this time a film about social engineering; *The Cummington Story*—an Office of War film score; and *The North Star*—music from a 1943 Lillian Hellman film.

The surface appeal of this album is that the listener knows that all of the music, regardless of quality, is important to the overall career of Aaron Copland. Throughout the disc, you'll find a sprinkling of ideas that the composer would later develop in his more important works. The march concluding *From Sorcery to Science* bears a vague resemblance to Copland's *An Outdoor Overture*. The midsection of *The Cummington Story* would be reworked into his *Clarinet Concerto*. The wide-open chords in *The City* would later evoke the spacious plains in his ballets. In fact, the disc is practically a catalogue of "Coplandisms" in raw form.

Unfortunately, the flipside of this is that Copland did indeed revisit and refine this territory, and in the process created works with more lasting appeal than anything heard here. That's not to suggest that this is poor music—most musicians would be thrilled to include anything this colorful and sincere in their oeuvres—but, rather, that listeners shouldn't be shocked to find, at times, second-tier Copland, damned by the standards that created it.

This problem is most obvious in *From Sorcery to Science*, which, although undoubtedly the best music ever written for puppets detailing the history of medicines, has a few slight moments. Copland's pre-politically-correct evocation of "The Chinese Medicine Man" is a rather

clunky bit of pseudo-exoticism. On the other hand, the equally politically incorrect "African Voodoo" has a great compound-meter kick. At any rate, it's fascinating to hear Copland's take on non-Western cultures, and it serves as a great reminder that his Americana sound was no less historically apocryphal.

Speaking of Americana, both *The City* and *The Cummington Story* exhibit Copland's knack for invented folk tunes and earnest, earthy orchestrations. *The City* was Copland's first film score—his first matching of sight and sound—and the suite drawn from the score is a wonderfully focused bit of writing. Much of this suite moves along at a languid, inverted pace (though a playful bit near the end recalls Elmer Bernstein's *Ghostbusters*), with stately alto saxophone twists weaving amid the tapestry (reminiscent of Ingolf Dahl's Copland-esque *Saxophone Concerto*). Copland's harmonic inventiveness and clever dynamic contrasts allow the suite to shift its sounds just enough to maintain interest without derailing his dramatic tone. *The Cummington Story* opens with genuinely lovely string and winds writing, but the Mussorgsky-styled scherzo in the middle could have used a bit more variation, and the finale feels rushed and unearned.

The North Star is the most cinematic of the works on this disc; its entire construction seems designed for dramatic impact. It's also the tightest work presented here with brilliantly colorful effects punctuating a well-developed collection of motivic material. The 1943 film told the tale of a Russian village overthrown by a band of Nazis, so it's not surprising that the final third of the suite is made up of thrillingly rough-hewn battle music that sounds like Copland via Prokofiev.

The performances on the disc are excellent, as are the interpretations of conductor Jonathan Sheffer. Given the diamond-in-the-rough quality of the music, the historical significance of the writing and the technical merits of the performances, this is a disc that collectors of concert and film music alike should not be without.

—Doug Adams



SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

BEST ★★★★★
REALLY GOOD ★★★★
AVERAGE ★★★
WEAK ★★
WORST ★

Twilight Zone: The Movie (1983)

★★★★ 1/2

JERRY GOLDSMITH

Warner Bros. 759 923 887-2

8 tracks - 45:24

You probably won't find a better overview of Jerry Goldsmith's composing style than his 1983 score to *Twilight Zone: The Movie*, the ill-fated attempt to translate Rod Serling's legendary anthology television series to the big screen. The film was hobbled from the start by the last-minute replacement of an original tale about haunted Halloween masks by a Steven Spielberg remake of George Clayton Johnson's "Kick the Can," which provided the movie with a mawkish and



bloated midsection. But the production really hit bottom late in the filming of John Landis' segment "Time Out," when actor Vic Morrow and two children were killed by a crashing helicopter—one critic noted that the story was "hardly worth seeing, let alone worth dying for." The accident left a shadow over the film (and John Landis' career) from which it never recovered, despite the fact that the two final segments, Joe Dante's "It's a Good Life" and George Miller's "Nightmare at 20,000 Feet" were quite good.

Given this legacy, it was unlikely that anyone connected with *Twilight Zone: The Movie* was going to win any awards, but Jerry Goldsmith surely deserved one for his wonderfully eclectic orchestral score. Of course

Goldsmith had a long history with Serling's original series and was the perfect choice to score the movie. He responded with four distinctive mini-scores with little or no thematic connections.

For the grim "Time Out" (with Morrow as a bigot forced to experience prejudice in other realities), Goldsmith wrote a score that might have been employed in the original television show, using only percussion, piano and electronics to create a disjointed, nervous mood. For Spielberg's overproduced and shamelessly sappy "Kick the Can," Goldsmith pulled out all the stops and wrote one of his most thematically beautiful scores ever, capturing both the bright optimism of childhood and the wizened nostalgia of the aged. This is Goldsmith's only direct collaboration with Spielberg to date, and I doubt John Williams could have done any better in terms of wringing all possible sentiment out of the story. You may cringe when Scatman Crothers starts singing at the end (yes, it's on the album), but Goldsmith's gentle accompaniment and deliriously lyrical denouement is letter-perfect.

The composer seamlessly switches gears to pure horror in Joe Dante's bizarre "It's a Good Life," a tale about an omnipotent little boy holding his family in a terrifying alternate reality. Taking his cue from the ancient cartoons constantly playing on televisions all over monster-boy Anthony's house, Goldsmith mixes his own dynamic horror style with the diabolical wit and energy of Carl Stalling, ingeniously capping some unnerving Rob Bottin monster appearances with the bleat of an old-fashioned car horn (an effect that makes you grin while your hair stands on end). Trust Goldsmith to also make sense of Dante's strangely ambiguous ending for the story, where Kathleen Quinlan finds a way to get the upper hand over the boy in order

to use him for her own ends.

The film's climax is George Miller's fast-paced, harrowing and funny "Nightmare at 20,000 Feet," which trades the sweaty William Shatner of the original television story for a frenetic and hilarious John Lithgow as a terrified air passenger who thinks he sees a gremlin perched on the wing of the airliner he's flying in. Blending a deft, psychological study with driving action, Goldsmith's music never fails to get a rise out of the audience, from the first lurching, grinding double bass ostinato that perfectly establishes the Lithgow character's ragged and paranoid state of mind to the diabolical, scratchy fiddle theme for the gremlin itself. The sequence in which Lithgow silently fights the urge to look out his seat window for fear he'll see the creature again is a miniature masterpiece of suspense scoring: Goldsmith first seems to soothe the passenger to sleep with electronics and strings, and then furtively, insidiously begins to pick and scratch at the man with plucked strings and increasingly lengthy and urgent phrases from the violin. I twice saw this movie in a theater, and both times audience members were visibly unnerved by Goldsmith's music.

Everything is wrapped up in an exciting end-title overture (it opens the album) that stands on its own as a fine concert piece—the horn counterline at the climax of the "Kick the Can" section is wonderful. The one track everybody will be skipping is Jennifer Warnes' single "Nights Are Forever," which probably plays on a jukebox somewhere in the film. Goldsmith wrote the music for the song with lyrics by John Bettis (who also wrote those great "wriggle wrangle" lyrics for *Legend*), and the song is produced and arranged by—James Newton Howard! I doubt this one shows up on any of their résumés. *Twilight Zone: The Movie* has

been on collectors' wish lists for years, but Warner Bros. has been reluctant to put the score on CD domestically—it took their German division to do it (along with another Goldsmith masterpiece, *Under Fire*). Sound quality is superb, and while the packaging is the same minimalist approach the LP took (with a brief salute to Jerry by Rod Serling's widow Carol), who cares? This CD is a must-have.

—Jeff Bond

Chocolat ★★★ 1/2

RACHEL PORTMAN

Sony Classical SK89472 • 18 tracks - 41:40

Rachel Portman had a banner 2000. Her last three film scores constitute a well-rounded meal that begins with the tasty appetizer *The Closer You Get*, a bouncy score for a disastrous movie. After the melodic and haunting main course, *The Legend of Bagger Vance*, Portman tops things off with the perfect dessert, the light but satisfying music of *Chocolat*.

The creative team behind 1999's *The Cider House Rules* (including Miramax Films and director Lasse Hallström) returns to present Portman with a lovely little film adapted from a Joanne Harris novel about a woman who arrives in a conservative town and shakes things up with her chocolates. Professionalism aside, *Chocolat* is pretty pale in comparison to their earlier effort; even with the luminous presence of Juliette Binoche's Vianne, and yet another scene-stealing performance by Judi Dench. Unfairly marketed as Oscar worthy, this quaint film shouldn't be burdened with such high expectations.

Portman's score is one of the highlights of the proceedings, featuring her usual doses of melodic poetry peppered with sadness in certain cues, and a light, whimsical air during others. There is a notable European influence here and there, but the timeless, fairy

tale quality of much of Portman's music (think introduction to Alan Menken's *Beauty and the Beast* or "Castle on a Cloud" from *Les Misérables*) is its biggest asset.

The most interesting and playful theme is the one that underscores Vianne's many escapades to awaken the human spirit in the dispirited villagers. It's highlighted by a flute that plays the main body of the theme before being joined by a string section. The effect, as in the beginning of the complex and beautiful "Boycott Immorality," cries out to be played again and again. The rest of the score lacks the kind of strong identity possessed by this theme and, by comparison, seems a little arbitrary—or at least less focused. Portman is still a good enough composer to hold things together for most of the score. The album is, however, missing any sense of conclusion or a single cue that makes you appreciate all the work that went before it. The CD ends basically out of nowhere, and you feel cheated by the lack of a finish.

Dashed throughout the score is guitar-driven Spanish-flavored music that revolves around the Johnny Depp character (Depp himself plays the guitar in some of the cues). These pieces are worthy of mention as they add considerable dimension and depth to the proceedings. Portman also produced two classic guitar pieces, Django Reinhardt and Stephane Grappelli's "Minor Swing," which opens the CD, and Duke Ellington and Juan Tizol's "Caravan," which closes it. They are both unexpected treats.

—Cary Wong

Wonder Boys ★★★★★

CHRISTOPHER YOUNG

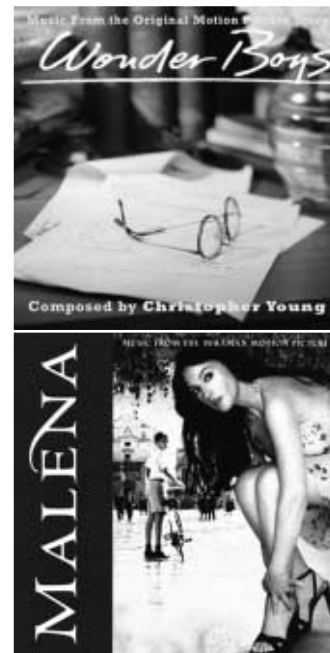
Intrada Promo CD96009 • 15 tracks • 36:37

Curtis Hanson's follow-up to his acclaimed *L.A. Confidential* had essentially only one problem—nobody went to see it. This despite the fact that it garnered as much praise from critics as any other film in 2000...and Paramount even re-released it later in the year! The box-office failure is a pity because *Wonder Boys* is indeed a great film. There's an air of David Mamet in the script, and the per-

formances are first-rate. Michael Douglas (who for the first time in years actually gives the impression of understanding what the given film is about) plays a college professor, Grady Tripp, who helps out one of his more interesting students (Tobey Maguire, who may be the least charismatic actor in history, but who is rapidly building up a great reputation for his character acting). There are also great turns from the ever-impressive Frances McDormand, Katie Holmes and Robert Downey Jr. in his best role since the underrated *Chaplin*.

For the film's music, Hanson turned to Christopher Young—the director was obviously in search of a different sound than Jerry Goldsmith's *L.A. Confidential*. Young's score, while not having a great deal of impact on the film, makes for an excellent album. The composer again turns to the jazz style that has served him so well in the past. The main theme ("Grady Tripp") favors Hammond organ and percussion and is one of the best themes of the year. Young's subsidiary themes are just as good: There's a soft piano refrain for McDormand ("Greenhouse Woman") and a spooky but gorgeous piece for Maguire ("Tales From the Woods," "Does This Sound Like Anybody We Know?"). The answer to the question posed by the latter cue title is "yes," because the music shares an unmistakable similarity with Thomas Newman's "Mental Boy" theme from *American Beauty*.

The rest of the material is as great as the cue titles suggest—"Dead Poe Pie" (for a scene where Maguire shoots McDormand's beloved dog); "That Would Be a Tuba"; "Rip Roaring" (electric guitar and Hammond organ combined to wonderful effect); "Small Shoulders"; "I'm Not a Holiday Inn." A breathy, southern vocal is added to "Wonderful," probably the album's best track, and is the standout performance of the main theme. While I hesitate to use the word, I can't think of a better one, so here goes (deep breath): this score is, above all else, groovy. Anyone who likes Young's jazzier style is sure to love this



album. The music perfectly captures the crazy, druggy world in which Douglas lives, and his state of mind is wonderfully summarized in bite-size chunks. Christopher Young has emerged as one of Hollywood's leading composers, and *Wonder Boys* should serve to further build his reputation. This album was originally slated for release by Varèse Sarabande, but was canceled after the film's disappointing box-office take; it has now surfaced as a promotional album produced for Young by Intrada. It's one of the composer's best scores and undoubtedly worth the investment.

—James Southall

Malena ★★★★★

ENNIO MORRICONE

Image 15582 • 18 tracks • 46:54

Malena, Ennio Morricone's sixth score written in 2000, will probably prove to be the most popular. The five that came before were either so obscure that their charms will never be exposed to the public-at-large...or they were *Mission to Mars*, one of the year's most controversial scores, the opinions on which varied from one end of the scale to the other. While hardly a mainstream movie, *Malena*, directed by Giuseppe Tornatore, attracted a decent buzz upon its release; it even garnered both Academy Award and Golden Globe nominations for Morricone's gorgeous score.

The film concerns a young boy

growing up in Sicily during the war, and studies his fascination with a beautiful woman (Malena, played by Monica Bellucci, whose charms are finally attracting attention). Morricone has worked with director Tornatore several times in the past, most notably on *Cinema Paradiso*, one of the composer's most popular scores (and deservedly so), and last year's Golden Globe-winning *Legend of 1900*. In *Malena*, the emphasis is again on romance, though this time it's much more personal than last year's bigger-scale score. The main theme, heard in a handful of variations over the album, features a viola solo (played as ever by frequent Morricone collaborator Fausto Anselmo) accompanied by full orchestra. There is no film composer in history who has better exploited the particular sound of the viola; one listen to the beautiful theme from *Malena* should give an idea why Morricone is so fond of this instrument.

Malena boasts two other themes: a semi-comedic dance-like tune heard in "Hypocritical" and "Walks in the Town," and a secondary love theme, featuring a flugelhorn and pan flutes, which is reminiscent of the composer's recent work on the *Lolita* remake. Morricone also contributes top-notch suspense music (more listenable than much of his past work in this vein), and even a pastiche of Golden Age film music in "Movie of Other Times," where he references the music of Max Steiner, Charlie Chaplin and Elmer Bernstein.

The disc's sound quality is notably excellent, as is the performance by the Accademia Musicale Italiana, with various soloists—a strong album. Fans of Morricone's romantic scores (or lovers of melodic film music in general) can't go wrong with this winner.

—J.S.

Shadow of the Vampire ★★★★★

DAN JONES

Pacific Time Entertainment PTE-8531-2
28 tracks • 49:46

E. Elias Merhige's *Shadow of the Vampire* is the *Ed Wood*-like tale of director F.W. Murnau's attempt to make the classic silent vampire film *Nosferatu*. Murnau

cast actor Max Schreck to play his vampire Count Orloff, and apparently “Schreck” in German means “terror.” This and the fact that little is known about the actor (although he does have around 20 movies listed on IMDB between 1922, when he made *Nosferatu*, and 1935) led to writer Steven Katz’s idea that Schreck actually *was* a vampire, cast by the notoriously fastidious director Murnau in order to achieve the greatest realism.

Dan Jones’ score mixes a touch of Bernard Herrmann, a bit of Danny Elfman and even a dash of Wojciech Kilar to create a dark and witty period feeling for the movie. As an album it’s more problematic, mixing bits of dialogue, applause and laughter in a manner certain to infuriate collectors who bought it for the music. To be sure, Jones interpolates his effects into the fabric of the music, sometimes achieving the feel of a half-remembered dream. And when the score does burst forth unfettered—as in “Schreck Kills Peter”—it’s lively

and diabolical, with strong brass performances charging over fierce, knitting strings. Ghostly tones from an ondes martinot and a Brechtian song (“Herr Doktor”) add to the period quality, but with 28 tracks in under 50 minutes it’s hard for this album to really get anything going that you can (you will forgive the expression) sink your teeth into. —J.B.

Vertical Limit ★★★½

JAMES NEWTON HOWARD

Varèse Sarabande 302 066 207 2
15 tracks - 44:33

James Newton Howard has been on a roll for a while, following up his epic *Dinosaur* with the durable *Unbreakable*. Thus it comes as a bit of a letdown that *Vertical Limit* finds the composer revisiting his tried-and-true action style from five years ago. (Howard may have actually finished *Vertical Limit* before he did *Dinosaur* and *Unbreakable*...that would make this less of a downer.) The film *Vertical Limit* is a remake of the silent classic *Cliffhanger* (1993), with Chris O'Donnell standing in for

Sylvester Stallone; and James Newton Howard filling the shoes of the mighty Trevor Jones. Fortunately for James Newton fans, Howard avoids most of the pitfalls that Trevor Jones fell into on that piece of garbage. *Vertical Limit* wasn't written by 400 people, and there are no blatant temp-lifts—though there are times where you'll swear you're listening to “1985 Jerry Goldsmith.”

Howard's version of “1985 Goldsmith” became cemented in the early '90s, but he'd been successfully getting away from that in things like *Unbreakable*. Now, the opening track of *Vertical Limit*, “Utah,” is a dead ringer for the portentous jungle-throbbing that kicks off the main titles in JNH's *Outbreak* (1995). This and most of the “new” action material harkens back to his mid-'90s style, but unlike scores like *Outbreak* and *The Fugitive*, *Vertical Limit* boasts a bold and present main theme. That doesn't necessarily make *Vertical Limit* a better score, but you melody-mongers should be happier with this one. The main

theme, which does help glue together Varèse's generous album, is interestingly constructed. The first half of the melody suggests pentatonicism as it leaps and dances over a harmonic bed that toys with major/minor tonalities (à la Thomas Newman). The second half of the melody is basically a time-compressed reiteration of the bass line (and harmonic underpinnings) that supports the first half of the melody. These ambiguities lend the theme an exotic flavor that's appropriate since mountains are large and beautiful...but at the same time threatening. Just like Jennifer Lopez's ass.

For the film's “moralizing” scenes, Howard interjects his subdued writing (“You Wanna Do This?”), some of which stands out, but most of which pales in comparison to similar passages in *The Sixth Sense* or *Unbreakable*. Scott Glenn's disgusting, toeless mountain climber/warrior receives appropriately mythic treatment in tracks like “Your Father Was a Smart Man,” which features a lyrical duet for horn

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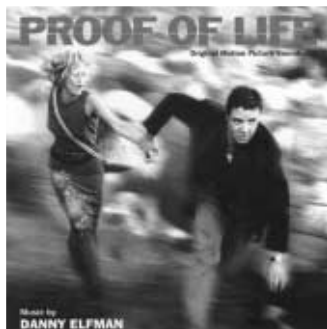
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and strings. This is all pretty obvious stuff, but considering that the film's dramatic conflicts play like they were written by a third-grader, Howard's music is way ahead of the game. Howard also fills out the score with a prominent complement to the main theme (1:35 of "You Wanna Do This?" is a prime example) that sounds plenty like James Newton Howard but also exemplifies the kind of audaciously generic and false emotions that he's asked to create for the film's putrid characters. This is forgivable because *Vertical Limit* isn't about intimacy or people; it's first and foremost an action score, and Howard delivers a fair share of pulse-racing moments. "Avalanche" is similar to the great meteor-shower cue from *Dinosaur*, with its racing string ostinati and off-kilter brass stabs. And, of course, many of the action cues, like "Peter's Jump/Tom's Heart," are written in Howard's favorite meters: 5/8 and 7/8. Goldsmith continues to be a heavy influence here as in most of Howard's action scores, but since Jerry only did one score this year, I don't mind Howard picking up that slack. He's good at it. (Side note: check out 3:34-3:45 in "You Wanna Do This?" for a weird little David Newman passage.)

Truth be told, *Vertical Limit* is a terrible movie, and Howard's score can't say much more than (wave hand like Alec Guinness) "You are in awe of the pretty mountains and flying helicopters" for the grand vista shots. The hysterical panic music simply reinforces the 25 explosions and/or scenes where people are dangling from a cliff's edge. It's obnoxious and often embarrassing in the film—on the album it's fine because it no longer has to work with anything. If I've got to hear a score of this type, Howard's my man. There are few working composers who still relish the opportunity to score action (and who are also capable of writing good action). The score is semi-functional at worst, and well-crafted at best. *Vertical Limit* shouldn't disappoint James Newton Howard fans, but if you like Howard and large snowy mountains, you'd best stick with *Alive*.

—A.K. Benjamin



The Adventures of Don Juan (1948) ★★★★★

MAX STEINER

BYU FMA/FMA-MS106 • 20 tracks - 73:10

At long last! Thanks to an eight-year effort on the part of Brigham Young University, Steiner's long-sought-after foray into Korngold territory is available in its entirety. This beautiful, fully-packed release is undoubtedly the final word on *Don Juan*. In fact, there's not much one can say about this disc that would do justice to the phenomenal effort involved in its preparation...it must be heard to be believed.

Painstakingly remastered from the original mono acetates, the overall sound remains a wee bit tinny, but this is to be expected from such archaic source material; indeed, it adds to the wonderful ambience of the piece, evoking the essence of those bygone days when dashing figures such as Errol Flynn reigned supreme at the box office, even as the world recovered from the most devastating war in history. The zesty brass fanfare and renowned six-note motif appear with regularity, obvi-

ous inspirations for John Williams' later adventure scoring. In fact, *Don Juan*'s score was resurrected twice in the 1980s, appearing both in *Zorro, the Gay Blade* and parts of *The Goonies*.

Far surpassing the Steiner Music Society LP in presentation and sound quality, this album's many highlights include the wonderfully playful and majestic "Processional" march that underscores Juan's grand arrival in London (posing as Don de Cordoba, the noble for whom the procession was really intended), and "Count de Polan's Ring," a fine example of Steiner's strings-and-brass "conflict" themes. Also notable is Steiner's use of adapted period music, as in "Song at the Inn" (a traditional Spanish lullaby with guitar and soft vocals) and "The Chapel," a somber organ rendition of *Adoremus Te* used to excellent effect beneath the furtive recapture of the palace by Juan and his cadre of loyal fencing students.

The extensive liner notes (featuring documentation by noted film historian Rudy Behlmer) are part of a 32-page booklet chock full of information on the production of the film as well as voluminous background on the elaborate score, including an excellent cue-by-cue analysis by archivist extraordinaire John Morgan.

Best of all, the liner notes state that "all proceeds from this limited edition compact disc go toward the acquisition and preservation of film music elements." What more could a score-lover want? The personnel behind this brilliant release are to be commended, in particular BYU's James D'Arc and executive producer Craig Spaulding of Screen Archives Entertainment. Their efforts set both an example to other score archivists and a benchmark by which future releases must be judged.

Outstanding work all around.

—Chris Stavrakis

Proof of Life ★★★★★ 1/2

DANNY ELFMAN

Varèse Sarabande 302 066 208 2

9 tracks - 30:15

Danny Elfman has always been a master of the theme and variation form, which works

particularly well in fantasy films such as the *Batman* movies and *Edward Scissorhands*. Things get a little murkier (and, in turn, more experimental) in his writing for more human dramas like *Good Will Hunting* and *Dolores Claiborne*. These scores usually focus more on atmosphere than on long-lined themes (although *Dolores Claiborne* has a kicker of a theme after multiple listens and analysis); while die-hard Elfman fans will sit and analyze what works in these scores, the more casual Elfman fan will have a little more trouble getting involved in them...especially if they haven't seen the given movie. *Proof of Life* is in the atmospheric mode, and though there is much to admire in the score (especially the Latin touches throughout), this is not the strongly melodic and fantastical Elfman that most of his fans love.

Proof of Life is the story of a hostage negotiator who is trying to bring back a man kidnapped by a Latin American faction. The movie has the unfortunate added burden of forever being remembered as the movie that broke up a Hollywood marriage (Meg Ryan and Dennis Quaid) and added tabloid-style gossip to the affair between Ryan and leading man Russell Crowe. The producers even removed a love scene that would have clarified an important plot thread but added to this real-life distraction. This behind-the-scenes stuff is actually more interesting and dramatic than what transpires on screen.

Despite the movie's shortcomings, Elfman starts up the score with an exciting pulse-driven main title sequence that begins slowly and ominously before kicking into high gear with an electronic bass rhythm (out of *Men in Black*). Throughout the rest of the score, he seems to refer to some of Goldsmith's *Medicine Man* as a guide, adding traditional Latin American instrumentation that spices up standard orchestral moments. But this stuff doesn't have the melodic fancy of Goldsmith's more playful score.

For the more tender moments that usually involve Ryan's character, Elfman uses a piano solo that

(continued on page 42)

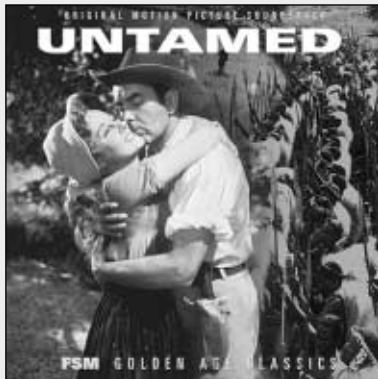
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Untamed

Franz Waxman's Deepest, Darkest Adventure!

In 1999 we released Waxman's legendary score for *Prince Valiant* (1954). We now turn our attention to another grandly symphonic score Waxman composed for 20th Century-Fox: *Untamed* (1955). Barely in circulation today, this film was compared with *Gone with the Wind* in its ambitious scope, if not in its execution: a sprawling, adventurous love story set amidst the mid-19th-century Dutch colonization of South Africa, featuring two of Hollywood's biggest stars, Susan Hayward and Tyrone Power. Waxman's score to *Untamed* has remained fixed in the memory of those who experienced the film and remains a benchmark among those who adore the Golden Age of film music. It features a thrilling main title—quintessentially Waxman Hollywood—with a soaring main theme erupting from the horn calls of an Irish fox hunt. From there Waxman scores a prairie caravan, Zulu attack, and rescue—through triumph, despair and back again—all the while developing the main theme and introducing an evocative love theme.

The master elements are in terrific condition, allowing Waxman's complete underscore—plus sources cues—to be presented in chronological order, in stereo. For large-scale, melodic and symphonic film music, *Untamed* can't be beat! **\$19.95**



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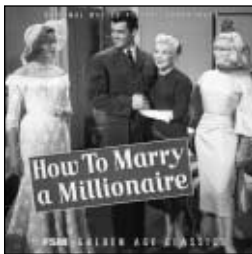
The Towering Inferno

John Williams' Legendary Barn Burner!

Great balls of fire! The *Towering Inferno* (1974) was the biggest success of the Master of Disaster, Irwin Allen, and his last collaboration with the world's most famous film composer. Williams has always had a talent for opening themes and *The Towering Inferno* features one of his best: the bustling, five-minute "Main Title" accompanies a helicopter flight over San Francisco in soaring, heroic fashion. From there the score encompasses distinct romantic themes—presented symphonically as well as in the "light pop" style of the period—and a wide variety of suspense, chaos and action music as the characters struggle valiantly to stay alive, with heroic brass fanfares and rich American harmonies. Although released on LP at the time of the movie, FSM's new CD more than doubles the running time, shuffles the LP tracks back into chronological order and restores numerous memorable sequences. Both the album version and the previously unreleased film version of the Oscar-winning song "We May Never Love Like This Again" (by Al Kasha and Joel Hirschhorn, performed by Maureen McGovern) are included. The CD is entirely in stereo, remixed from the original 35mm film stems. Add *Inferno* to your collection of recently restored masterworks by John Williams. **\$19.95**



unreleased film version of the Oscar-winning song "We May Never Love Like This Again" (by Al Kasha and Joel Hirschhorn, performed by Maureen McGovern) are included. The CD is entirely in stereo, remixed from the original 35mm film stems. Add *Inferno* to your collection of recently restored masterworks by John Williams. **\$19.95**



**Golden Age Greats
How to Marry a Millionaire**

Irresistible, indelible, sophistication! Marilyn Monroe, Lauren Bacall and Betty Grable are New York models in search of rich husbands. Alfred Newman conducted the tuxedo-clad Fox orchestra on-screen in a suite from his score to *Street Scene*—the quintessential New York movie tune—to introduce CinemaScope, and we've remixed and remastered the suite for the best possible sound ever. Most of *Millionaire's* scoring fell to Fox workhorse Cyril Mockridge, responsible for many of the most memorable renditions of Alfred Newman's themes. This CD features the complete music recorded for the film in stereo including source music and unused cues, featuring the peerless playing of the Fox orchestra under Maestro Newman. **\$19.95**

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Bernard Herrmann's sea spectacular! A gorgeous, atmospheric evocation of the



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Elmer Bernstein's grand soap opera!

This drama of one man's struggle between society's expectations and his own conscience demanded a sensitive, emotional touch. Bernstein's score speaks to the emotions of Alfred Eaton (Paul Newman), with a soaring and deeply pas-



sonate love theme. The score's complexity is enriched by a strained waltz theme for Eaton's misguided marriage to Mary St. John (Joanne Woodward). The score is varied and rich, marking a middle ground between the lush soap-operatics of the Golden Age and the leaner, modernistic style of the '60s. For the first time ever on CD—70+ minutes—in stereo **\$19.95**

**All About Eve/
Leave Her to Heaven**

Two Alfred Newman classics! FSM dives into the voluminous legacy of



Alfred Newman with this doubleheader disc. *All About Eve* (1950) is the Academy Award-winning film's tribute to the theater world. You'll delight in Newman's sympathetic underscoring of the sharp-tongued women led by Anne Baxter and Bette Davis; *Leave Her to Heaven* (1945) is a brief but potent score to the noir tale of love and murderous obsession (starring Gene Tierney). Together, they're terrific! **\$19.95**



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The "lost" Newman adventure score!

This 1949 Tyrone Power/Orson Welles costume epic is arguably Newman's greatest achievement at 20th Century-Fox: a colorful, rollicking score capturing the spiritual renewal of the Renaissance, yet conjuring up the evil inherent in all tyrants. It's adventurous, spirited and darkly atmospheric, with a vintage Newman love theme. The score has been remixed to stereo, with several unused cues. **\$19.95**



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Wonderful Williams

A Guide for the Married Man

The complete original '60s romp!

The funniest of "Johnny" Williams' first comedies was *A Guide for the Married Man*, directed by Gene Kelly and starring Walter Matthau and Robert Morse. This spirited score catalogs his diverse styles: from goofy, faux-hip source music, to bold orchestral scoring featuring brass fan-



fares and his trademark woodwind runs. Listeners will note foreshadowings of the music he would later write for space epics and adventures. Our CD release includes Williams' never-before-released score in stereo, restored and sequenced by Michael Matessino; the title song by The Turtles; and nearly 15 minutes of unused cues and alternate takes. It's way-out! **\$19.95**



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The Paper Chase**

Original unreleased '70s scores!

The *Poseidon Adventure* is the classic 1972 Irwin Allen disaster movie, with a stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes 6-min. Americana-styled main title to *Conrack* (1974). **\$19.95**

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Glorious Goldsmith



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period at Fox in the '60s. The CD includes every note written for the film, plus military band & dance source music and a pair of unused variations on the main theme, all in stereo. **\$19.95**



Patton/The Flight of the Phoenix
Classic Goldsmith plus a rare Frank DeVol together on one CD!

This score brilliantly defines General Patton, from the jaunty march to the trumpet triplets that conjure up the ghosts of an ancient, martial past. Unlike previous albums, this is the original film soundtrack. *The Flight of the Phoenix* (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert. **\$19.95**



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FSM's Classics Debut!

Stagecoach is the 1966 remake of the John Ford western. The previous Mainstream CD is a re-recording; this CD features the original soundtrack, as conducted by the composer. The Loner is Goldsmith's complete contribution to Rod Serling's 1965 western TV series (sounds like *Rio Conchos*): main and end titles and two episode scores... **\$19.95**



Take a Hard Ride
Finally, the complete '70s score!

A spaghetti western, buddy movie, blaxploitation epic and kung fu thriller—this one has it all, including one of Goldsmith's most enjoyable western scores. While emphasizing action, *Hard Ride* benefits from a rousing, full-blooded adventure theme, and consciously references Morricone-isms that recall *The Good, the Bad and the Ugly*. This is the uncut, fully-restored version of Jerry's penultimate western, presented just as he wrote it—and in stereo. **\$19.95**



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A Girl Named Sooner**

Two complete Americana outings! Enjoy a pair of scores in the gentle vein that has always brought forth the composer's most tender and heartfelt writing. *The Flim-Flam Man* (1967) is the story of a veteran Southern con man and his

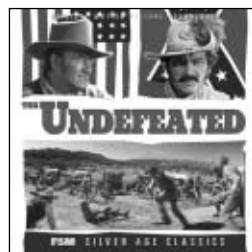
escapades with a new protégé. Previously available only on a limited tribute CD, this release is complete, in stereo, with all of the instrumentation and "sweeteners" intact. *A Girl Named Sooner* (1975) is a telefilm cut from a similar cloth (presented in clean mono.) They're a heartwarming duo! **\$19.95**



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The original hard-riding tracks! Jerry Goldsmith came into his own as a creator of thrilling western scores with 1964's *Rio Conchos*, a tuneful work that is at times spare and folksy, at others savage and explosive. It's a prototype for the aggressive action music for which the composer has become famous, but it also probes the film's psychology with constant melody. This is the first release of the original film recording of *Rio Conchos*, complete in mono with bonus tracks of a vocal version of the theme plus six tracks repeated in newly mixed stereo. **\$19.95**

Wild Westerns



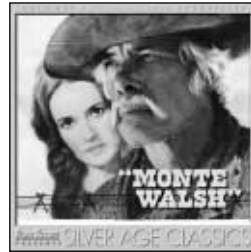
The Undefeated/Hombre
Two rare treasures on one CD!

The debut of two refreshingly inventive scores of the the 1960s: *The Undefeated* with John Wayne and Rock Hudson (!); and *Hombre* with Paul Newman. *The Undefeated* (1969) is a sprawling escapist western with a score by Hugo Montenegro, steeped in tradition yet with a pop gleam in its eye. Its terrific main theme could be at home in a modern-day NFL broadcast. In contrast, David Rose's *Hombre* (1967) is a short, sparse score both meaningful and melodic. This CD is chock-full of excitement and emotion—in stereo from the original multi tracks—and offers tribute to two distinguished but under-represented musicians. **\$19.95**



The Comancheros
Bernstein's first score for the Duke! This 1961 film marked Bernstein's first of many western scores for John Wayne: a

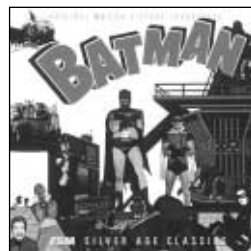
rousing, melodic Hollywood actioner with a dynamite main theme—sort of "The Magnificent Eight"—plus classic moments of quiet reflection and cascading Indian attacks. Remixed in its entirety in stereophonic sound from the 20th Century-Fox archives **\$19.95**



Monte Walsh

John Barry's original western score! Two decades before , Barry scored this 1970 character study of aging cowboys (Lee Marvin and Jack Palance) with his impeccable melodic touch. The score (never before released) features a title song performed by Mama Cass, beautiful lyrical moments, a thunderous mustang-herding cue, and a dash of 007. Also included are outtakes, source music, and the 45-rpm single recording of "The Good Times Are Coming." **\$19.95**

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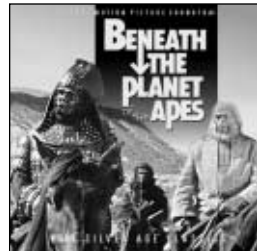
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temporary feel, writing a memorably rhythmic main title and aggressive brass licks for the climactic ape riots. This CD features his complete score—including cues dropped from the film—in a combination of stereo and mono. Leonard Rosenman returned to the series for *Battle... (1973)*, reprising his atonal, challenging symphonic sound with new themes and motifs. The score includes action cues, deranged acoustic and electronic effects, and—a rarity for the Apes series—moments of genuine melody and warmth, all in stereo. As a final bonus, the CD includes Lalo Schiffrin's main title to the short-lived TV show! **\$19.95**



IV) is one of his most famous and has never before been available. It is a powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo. **\$19.95**



Beneath the Planet of the Apes
Leonard Rosenman's mind-blowing sci-fi score!

Composer Rosenman retained the neoprimitive musical tone of the Apes series while creating a score very much in his own, inimitable style. It goes beyond *Fantastic Voyage* with layers of sound, clanging, metallic effects, bristling, ram-bunctious chase music and a perverse, chaotic march for the ape army. Add some striking electronic effects, a bizarre choral mass and you have one of the most original sci-fi scores ever written. The disc features every note of the OST in stunning stereo sound, plus sound FX cues, and as a bonus, the complete original LP with its specially arranged music and dialogue—it's two albums in one. Go ape! **\$19.95**



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2CD set including I Bury the Living, The Cabinet of Caligari and Mark of the Vampire.

From Gerald Fried, famed composer of *Star Trek* and *The Man From U.N.C.L.E.* comes this historic set of four early horror scores: *The Return of Dracula* (1958) is based on the *Dies Irae*, *I Bury the Living* (1958) features creepy harpsichord, *The Cabinet of Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957) recalls Fried's score for Stanley Kubrick's *The Killing*. 24 pg. booklet. **\$29.95** (Shipping charges are same as for a single CD)

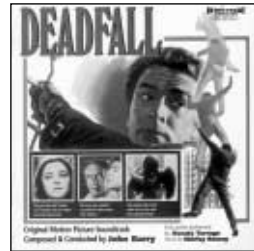


his greatest fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order. **\$19.95**



The Exorcist
The seminal horror soundtrack!
William Friedkin's 1973 thriller of demonic possession is perhaps the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD includes all of the rejected music (14:14) which Lalo Schiffrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.) **\$19.95**

tage, dramatic Barry underscore. **\$16.95**



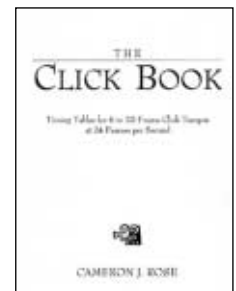
Mad Monster Party
30th anniversary collector's edition
From Rankin/Bass (TV's *Rudolph the Red-Nosed Reindeer*) comes the original soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by Mad Magazine alumnus Jack Davis and Don Duga. A wacky, fun, blast from the past! **\$16.95**

books for composers



Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring
by David Bell

Respected TV composer Bell (*Star Trek: Voyager*) wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources. Silman-James Press, 112 pp., softcover. **\$12.95**



The Click Book
Comprehensive timing tables for synchronizing music to film
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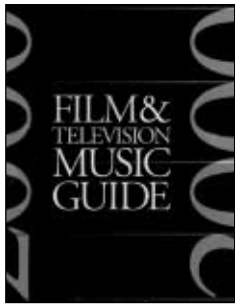
Basil Poledouris: His Life and Music
An intimate visit with the composer of *Conan the Barbarian*, *Big Wednesday*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle—in his own words—from his methods of composing to his love of sailing and the sea. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and special appearances by wife Bobbie Poledouris and daughter Zoë. Discover the man behind the music, in a close-up way you'll never see on commercial TV, or experience in print.
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Music from the Movies
2nd Edition by Tony Thomas
 The original film music book (1971) from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition was released in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schifrin, Scott, Shire, Broughton and Poleodouris. Silman-James Press, 330 pp., softcover. **\$19.95**



The Score: Interviews with Film Composers
by Michael Schelle
 This 1999 book uses a question and answer format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the give and take pries deeply and precisely into the composers' ideas. Published by Silman-James Press, 432 pp., softcover. **\$19.95**

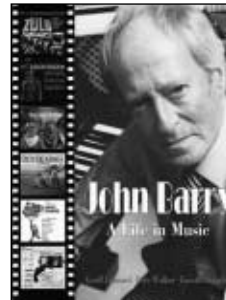
The Album Cover Art of Soundtracks
by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass
 This 1997 coffee table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to exploitation, it's a gorgeous dossier of vivid artwork,



with covers both ubiquitous and rare. The book is sized like an LP jacket (12" by 12"), allowing many of the best covers to be reproduced full-scale. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers. Published by Edition Olms AG Zürich, 128 pp., full color, softcover. **\$24.95**



A Heart at Fire's Center: The Life and Music of Bernard Herrmann
by Steven C. Smith
 Bernard Herrmann (1911-1975) stands as a towering figure in film music: The most influential film composer of all time, who scored such classic films as Citizen Kane, Vertigo, Psycho and Taxi Driver was an irascible, passionate personality famous for his bad temper and outbursts. This 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life: from his beginnings in New York City through three marriages and many professional associations. This book is still in print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written. Published by University of California Press, 416 pp., hardcover. **\$39.95**

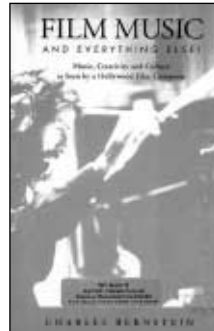


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John Barry: A Life in Music
by Geoff Leonard, Pete Walker and Gareth Bramley
 This is the definitive history of Barry's career, from his earliest days as a British rock and roller to his most recent films and London concert. Not a personal biography but rather a comprehensive chronicle

of Barry's artistic output: from records to films to TV and concerts, with plenty of primary source material from Barry and his many collaborators. James Bond fans will be thrilled by the many behind-the-scenes photographs and information relating to 007. Barryphiles will be astounded by what may be the largest collection of Barry photos in the world, from all stages of his career—at work, at home, and at events. Plus a complete film/discography as well as album and film artwork, some in full color. Published by Samsom & Co., U.K. 244 pp., hardcover, illustrated. **\$44.95**

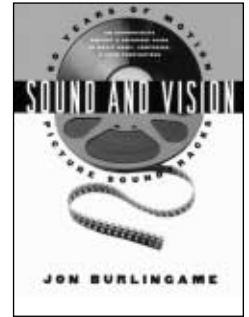


Dimitri Tiomkin: A Portrait
by Christopher Palmer
 This 1984 book (T.E. Books, out of print!) by the late Christopher Palmer is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (Lost Horizon, High Noon, the Hitchcock films, Giant, 55 Days at Peking and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare! **24.95**



Film Music and Everything Else!
Musical Creativity and Culture as Seen by a Hollywood Composer
by Charles Bernstein
 A collection of essays by Charles Bernstein, composer of the original Nightmare on Elm Street, Sadat, Cujo and others. Most of the essays originally appeared in "The Score," the quarterly journal of the Society of Composers and Lyricists, a professional organization for film composers. 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**



Sound and Vision: 60 Years of Motion Picture Soundtracks
by Jon Burlingame
Foreword by Leonard Maltin
 The leading contemporary film music journalist and historian, Burlingame has been written countless articles for The Hollywood Reporter and Variety as well as the television music landmark, TV's Biggest Hits. Sound and Vision is his overview of movie music composers and history, encapsulating the most notable people and events in the author's clear and direct prose. Largely comprised of composer mini-bios with reviews of their most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thorough overview of soundtrack album history (on LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. Billboard Books, 244 pp., softcover. **\$18.95**

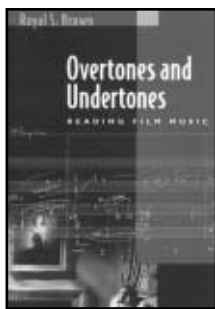


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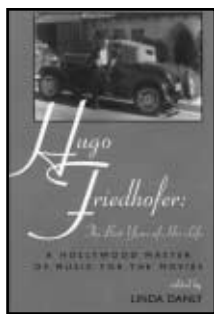


Overtones and Undertones: Reading Film Music

by Royal S. Brown
Royal Brown is best-known as the long-time film music columnist for Fanfare magazine, whose illuminating reviews have placed film music in a serious academic context as well as entertained with their sharp observations. This 1994 book, the first-ever serious theoretical study of music in film, explores the relationships between film, music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed include *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. If you are a film student, or interested in writing about film music, you must read this book. University of California Press. 396 pp., softcover. **\$24.95**

Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly
Introduction by Tony Thomas
This gifted musician wrote Hollywood classics including *The Best Years of Our Lives*, *An Affair to Remember*, *The Young Lions* and *One-Eyed Jacks*. His Golden Age contemporaries (Newman, Raksin, Waxman) considered him the most sophisticated practitioner of his art. In the 1970s Friedhofer (1901-1981) gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions



and wit, which forms the centerpiece of this new book. Also included is a short biography by Danly; an epilogue by Gene Lees; the eulogy from Friedhofer's memorial service by David Raksin; Friedhofer's correspondence with the late Page Cook; a complete filmography; photographs—even reproductions of Friedhofer's cartoons. The Scarecrow Press, 212 pp., hardcover. **\$39.95**



The Music of Star Trek: Profiles in Style

by Jeff Bond
The first-ever history of *Star Trek* soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by *Star Trek* director Nicholas Meyer. Featuring interviews with composers Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Ron Jones, Rosenman, Dennis McCarthy, Cliff Eidelman, Jay Chattaway, David Bell, Paul Baillargeon, producer Robert Justman, and music editor Gerry Sackman, the book also contains a complete list of every score written for all four TV series; a guide to understanding how certain shows were tracked and credited; Classic *Trek* manuscript excerpts from Steiner, Fried, Sol Kaplan and George Duning (in their own hand); and complete cue sheets from selected episodes and films. Lone Eagle Publishing. 224 pages, softcover, illustrated. **\$17.95**

backissues of FSM

Volume One, 1993-96

24 pp. unless noted.
Most 1993 editions are xeroxes.
* #30/31, Mar. '93 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.
* #32, Apr. '93 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.
* #33, May '93 12 pp. Book reviews, classical/film connection.
* #34, Jun. '93 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann;



spotlights on Chris Young, *Pinocchio*, Bruce Lee film scores.
* #35, Jul. '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.
* #36/37, Nov. '93 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.
* #38, Oct. '93 16 pp. John Debney (*seaQuest DSV*), Kraft & Redman Pt. 2.
* #39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein*.
* #40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.
* #41/42/43, Mar. '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitara & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.
* #44, Apr. '94 Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.
* #45, May '94 Randy Newman (Maverick), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and Schindler's List; Instant Liner Notes, book reviews.
* #46/47, Jul. '94 Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.
* #48, Aug. '94 Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard

Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.
* #49, Sept. '94 Hans Zimmer (*The Lion King*), Shirley Walker, Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.
* #50, Oct. '94 Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman



on liner notes.
* #51, Nov. '94 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of Heimat, *Star Trek*; promos.
* #52, Dec. '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakoholics Anonymous.
* #53/54, Feb. '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.
* #55/56, Apr. '95 Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.
* #57, May '95 Goldsmith in concert, Bruce Broughton (*Young Sherlock Holmes*), Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.
* #58, Jun. '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic),

Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.
* #59/60, Aug. '95 48 pp. Sex Sells Too (LP cover photos), Maurice Jarre interviewed, History of Soundtrack Collecting Pt. 2, Miklós Rózsa Remembered, film music in concert debate.
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* #63, Nov. '95 James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, *Davy Crockett* LPs.
* #64, Dec. '95 Danny Elfman Pt. 2, Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.
* #65/66/67 Mar. '96, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews



(Herrmann, Delerue, Takemitsu, "The Hollywood Sound").
* #68, Apr. '96 David Shire's *The Taking of Pelham One Two Three*, Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.
* #69, May '96 Music in *Plan 9 from Outer Space*; Funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.
* #70, Jun. '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, TV's *Biggest Hits* book review.
* #71, Jul. '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer round-up.
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* #73, Sept. '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter: *Monstrous Movie Music*; Ifukube CDs Pt. 2, Miles Goodman obituary.
* #74, Oct. '96 Action Scores in the '90s; *Cinemusic* '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.
* #75, Nov. '96 Barry: Cinemusic Interview; Recordman on War Film Soundtracks Pt. 2, Bond's review column.
* #76, Dec. '96 Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

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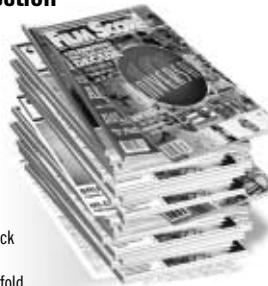
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* **Vol. 2, No. 2, Mar./Apr. '97** Alf Clausen: (*The Simpsons*); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Into the Dark Pool Pt. 2

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

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

Vol. 2, No. 5, Jul. '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP



& BMI awards; plus: *Crash*, *Lost World*.

Vol. 2, No. 6, Aug. '97 Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (George of the Jungle); remembering Tony Thomas; Summer movies, TV sweeps.

Vol. 2, No. 7, Sept. '97 Zimmer vs. FSM (interview: *Peacemaker*), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Laserphile; Bender: Film Music as Fine Art, Recordman.

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

Vol. 2, No. 9, Nov./Dec. '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn & The Mephisto Waltz*, Razor & Tie CDs; 1st issue of current format.

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Vol. 3, No. 1, Jan. '98 Williams Buyer's Guide Pt. 1 (*Star Wars* to *Amistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic*'s music supervisor, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

* **Vol. 3, No. 2, Feb. '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), David Amram (*The Manchurian Candidate*), Goldsmith on Varese, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, Mar./Apr. '98 *Titanic*/Horner essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage pics, Elfman Oscar noms.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Inside *Close Encounters* restoration, Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

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Vol. 3, No. 6, Jul. '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wildie*), '70s soul soundtracks reviewed.

Vol. 3, No. 7, Aug. '98 *South Park* (Adam Berry, Bruce Howell), *Baseketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Broughton Buyers Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

* **Vol. 3, No. 8, Sept. '98** Lalo Schiffrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9, Oct./Nov. '98 Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell, Simon Boswell, Citadel Records, Halloween laserphile.

Vol. 3, No. 10, Dec. '98 *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz), Emil Cmiral (*Ronin*); Holiday Review Round-up: 50+ new CDs; Downbeat: Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.



Volume Four, 1999

48 pp.each

Vol. 4, No. 1, Jan. '99 Music for NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Danny Elfman (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, books, Indian funk soundtracks.

Vol. 4, No. 2, Feb. '99 Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schiffrin score), David Shire (*Rear Window* remake), TV sci-fi CDs, promo CDs, Philip Glass (*Koyaanisqatsi*).

Vol. 4, No. 3, Mar. '99 The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos; Goldsmith Buyer's Guide Part 2: The '80s; Hammer soundtracks on CD, Recordman, Downbeat, *ST:TMP* CD review.

Vol. 4, No. 4, Apr./May '99 Franz Waxman: Scoring *Prince Valiant* (photos, musical examples); 1998 Readers Poll; Goldsmith Buyer's Guide Late '70s; DIVX soundtrack

festival report; John Barry bios reviewed; Charles Gerhardt obit.

Vol. 4, No. 5, Jun. '99 *Star Wars*: *The Phantom Menace* scoring session report and analysis of Trilogy themes; *Halloween H20* postmortem; Downbeat: *Affliction*, *Free Enterprise*, *Futurama*, *Election*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, *A Simple Plan*.



Vol. 4, No. 6, Jul. '99 Elmer Bernstein: *Wild Wild West*; George S. Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide: Early '70s; USC film scoring program; CD reviews: *1984*, *Sword and the Sorcerer*, *The Mummy*, *The Matrix*, more.

Vol. 4, No. 7, Aug. '99 Warner Animation Scoring (Shirley Walker on *Batman/Superman*, Bruce Broughton on *Tiny Toons*, more); *Phantom Menace* music; Michael Kamen (*The Iron Giant*); Stu Phillips (*Battlestar Galactica*); percussionist Emil Richards; ASCAP awards.

Vol. 4, No. 8, Sept./Oct. '99 Tribute to Stanley Kubrick: interview (Jocelyn Pook); analysis (*Eyes Wide Shut*, review (Kubrick compilation); Poledouris (*For Love of the Game*); Goldsmith Buyer's Guide: Late '60s; Jeff Bond's concert advice for Jerry.

Vol. 4, No. 9, Nov. '99 U.S. Postal Service Composer Stamps; *Papillon* retrospective; King of German schwing, Peter Thomas; Downbeat (*Inspector Gadget*, *The Thomas Crown Affair*, more); BMI awards night.

Vol. 4, No. 10, Dec. '99 Scores of Scores 1999: our annual review roundup, including animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more; plus our reader poll.



Volume Five, 2000

48 pp.each

Vol. 5, No. 1, Jan. '00 Inside Rhino's reissue of *Superman: The Movie* score; film and cue sheet analysis; '50s *Superman* TV

score; Howard Shore (*Dogma*); Downbeat: Goldenthal, Barber, Tyler, Debney and Robbins; pocket reviews debut, Laserphile.

Vol. 5, No. 2, Feb. '00 20th Anniversary Tribute to Jerry Fielding, conversation with Camille Fielding; Top picks for 1999; Oliver Stone's score-o-matic approach to *Any Given Sunday*; George Duning obit; Score Internationale; 1999 release stats.

Vol. 5, No. 3, Mar. '00 Build the ultimate *Phantom Menace* CD at home; Readers pick the best of 1999; Music director Mark Russell Smith on film vs. concert music; C.H. Lenson's "last" letter, magazine reader survey, and more.

Vol. 5, No. 4, Apr./May '00 Bernard Herrmann: 10 Essential Scores of the '50s and CD checklist, *Journey to the Center of the Earth* retrospective; Richard Marvin (*U-571*); J.Z.K. on *Tora! Tora! Tora!*; Film music representation in Hollywood, pt.1.

Vol. 5, No. 5, Jun. '00 Our Tenth Anniversary Issue! Kendall remembers; An FSM Timeline; The *Film Score* Decade: composers, music and events that made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard (*Dinosaur*); more.



Vol. 5, No. 6, Jul. '00 Summer Movie Round-up; David Newman (*Bedazzled*, *The Klumps*); Film score agents, pt.3; Debut of Session Notes; They Might Be Giants (*Malcolm in the Middle*); double dose of Pocket Reviews; Score Internationale.

Vol. 5, No. 7, Aug. '00 Bruce Broughton interview; *Silverado* analyzed; Marc Shaiman gives hell from the heavens; Agent History's fiery conclusion; Laserphile (Autumn DVDs); Downbeat (William Stromberg); Danny Elfman and his mom at a scoring session.

Vol. 5, No. 8, Sept./Oct. '00 Randy Newman (*Meet the Parents*); *Things To Come* Soundtrack LP; *The Goonies* Retrospective; Downbeat (*Requiem for a Dream*); Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams", and more.

Vol. 5, No. 9, Nov./Dec. '00 Special 64 pg. double issue. 101 Great Film Scores on CD—FSM's big list; Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Howard Shore (*The Cell*); Alan Silvestri (*Cast Away*); *Back to the Future* retrospective; and the usual stuff, too.



Help yourself to... Free CDs!

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Gone With the Wind is the legendary 1939 symphonic score by Max Steiner in a stereo re-recording by the London Sinfonia conducted by Muir Matheson. Includes bonus tracks conducted by Rod McKuen from *America, America* (Hadjidakis), *For Whom the Bell Tolls* (V. Young), *Spellbound* (Rózsa), *The Cardinal* (Moross) and *The Prime of Miss Jean Brodie* (McKuen). Total time: 65:15.

The Secret of NIMH 2: Timmy to the Rescue is Lee Holdridge's orchestral score for the 1998 sequel to the 1981 Don Bluth film about intelligent mice. Seven songs are also featured. Total time: 62:24. Offer good while supplies last.



Volume Six, 2001

Vol. 6, No. 1, Jan '01

The Best of the Worst: 2000 in review; *Our Town* music analysis; *Hollow Man* score on DVD; Cliff Martinez (*Traffic*); *Total Recall* redux; more

Index How much stuff have we printed in *FSM*? We're not sure, but here's a handy index of all reviews and articles through Vol. 4, No. 9, compiled by Dennis Schmidt. Cost: same as one back issue.

*photocopies only



(continued from page 35)

brings a quiet dignity to her. In no other place in the score is there such a deliberate use of a theme or instrument that's emotionally tied to a specific character.

Will you come out of the theater humming the theme from *Proof of Life*? It's unlikely. Of the two late-2000 releases, I found Elfman's score to the extra sappy and extremely condescending *The Family Man* more of an enjoyable listen. There's just something about Elfman and Christmas that brings out a joy and innocence in his music. Chalk up *Proof of Life* as another growth step for a more mature Elfman. With the upcoming *Planet of the Apes* and *Spider-Man* on his plate, the more intimate scores like *Family Man* and even *Proof of Life* should be treasured...who knows when we'll get another one.

—C.W.

Turbulence 2: Fear of Flying ★ 1/2 DON DAVIS

Pacific Time PTE 8526 • 23 tracks - 72:54

You might ask: This is what Don Davis is relegated to after his fine work on *The Matrix*? Well, things might not be as bad as they seem—he may have actually written *Turbulence 2* back in '97 or '98, and it's just taken this long for the film to get picked up. (Then again, is *House on Haunted Hill* far above a project like this one?) Shirley Walker's score for the original *Turbulence* (Ray Liotta, Lauren Holly) can only be described as horrifying, and Davis' work on this "sequel" is better, if only by default.

The 7/8 electronics-driven opening of the *Turbulence 2* main title might pump up your expectations for a decent, low-rent Jerry Goldsmith knock-off score. False alarm. The entire score is synthesized (beefed with a decent sample here and there)—the heavier and more active the music gets, the more the weaknesses of the synths are revealed. Lighter, James Newton Howard-influenced cuts like "Brewster Dash" are cleaner and more bearable, but they don't carry the album. You're unlikely

to get far into this CD, especially if you are paying attention to it. If you throw it on in the background while you're driving somewhere you may accidentally listen to the whole thing. Don Davis shouldn't be judged on this. He's already proven his worth (at least for the time being).

Director David Mackay was very high on Davis when he hired him. Mackay also "absolutely felt we needed a live orchestra to play the music [for *Turbulence 2*]. And better yet, we had enough money for that! But

not enough money for an orchestra and a composer." I have absolutely no idea what that means, but the end result is this bland synth score.

Fortunately, Davis has some upcoming projects with considerably more potential—notably, *Jurassic Park 3* and the *Matrix* sequels. Tom Berenger gets third billing in the credit block on the back of the *Turbulence 2* album, but he fails to appear in a single one of the 11 stills in the booklet—suspicious.

—J.Z.K.

Creature From the Black Lagoon ★★★★★

HERMAN STEIN, HENRY MANCINI, HANS SALTER, VARIOUS
Monstrous Movie Music MMM-1952
49 tracks - 64:28

David Schecter formed his Monstrous Movie Music label for the specific purpose of shining a favorable new light on a body of music that has been unjustifiably ignored for decades: the brash sound of '50s horror, science-fiction and monster-on-the-loose cinema. Volumes 1 and 2 in the Monstrous Movie Music

Knowing the Score:

Film Composers Talk About the Art, Craft, Blood, Sweat and Tears of Writing for Cinema ★★★★★

DAVID MORGAN

Paperback, Harper Entertainment, 2000

313 pages, \$14.00

Knowing the Score compiles topics discussed by 16 of today's film composers and also includes a brief "interview" with Varèse Sarabande's Robert Townson about the "art" and "business" of film scoring. In certain sections of the book, author David Morgan takes an interesting approach by organizing his information as "panel discussions." This method works well at times, but varying comments from different sources are too often presented in a disjointed context—this sometimes holds true even when the discussion is with a single composer. There's one such section where Jerry Goldsmith talks about *Explorers*—from his comments one would think that Jerry considered this to be one of his best scores. However, since we do not know if this dialogue comes from a recent interview or from something 5 or 10 years ago, it's hard to know just how serious he was in the first place. This could have been easily clarified by either footnoting the information (or at least providing a year in parenthesis next to the text). The Appendix does not sufficiently correct this problem.

The panel discussion format does have benefits. It's interesting to hear what David Shire or Jerry Goldsmith have to say about a given topic, and to have both their thoughts presented in the same section. But their comments, taken out of context (from an interview either with Morgan or from another source), can be difficult to follow within the topic. The most glaring instance comes in the section with Townson. In a discussion of Alex North's score for *2001*, Townson's words imply that he discussed the recording of this score with Alex North in 1993—two years after North had died (p. 279). On top of this, the recording sessions were in January of 1993. My guess is that if this discussion took place it must have been a decade earlier, but the text looks familiar to something I have read regarding Goldsmith and Townson's plans for recording the score.

Knowing the Score also devotes substantial sections to individual composers and films. John Corigliano discusses his work on *Altered States* and *The Red Violin*, while Elliot

Goldenthal details his work on *The Butcher Boy* and *Titus*. There is an interesting part chronicling Alan Menken's career and the resurgence of film musicals. (It would have been even better had the discussion of Doyle's work on *Love's Labour's Lost* been integrated there—this was a good chance to use the "panel" method that Morgan uses elsewhere.) The "interview" with Philip Glass about his work on *Koyaanisqatsi* and *Powaqqatsi* is decent, but some will find his explanations confusing. One gets a sense that he was being purposely elusive or confusing. It's also difficult to tell if Morgan conducted this interview. Either the interviewer did not understand compositional techniques and did not pursue the questions that needed to be asked, or these topics have been deleted by Morgan to keep the text from becoming too technical. The section devoted specifically to *Kundun* is much better than the sporadic Glass comments interspersed elsewhere in the book.

Composers featured in the book (in addition to those referred to above) are: Elmer Bernstein, Carter Burwell, Elia Cmiral, Mychael Danna, Patrick Doyle, Mark Isham, Michael Kamen, Basil Poledouris, Jocelyn Pook and David Raksin. It's interesting that big names like James Horner and John Williams are missing from the work. The absence of Williams is made more obvious by the "End Titles" section where other composers repeatedly cite his music as among the best in the industry.

Morgan's introduction states that *Knowing the Score* is meant to offer an "appreciation of and inquisitive exploration into the art and craft of film music." For the most part the book succeeds. It does not match the scholarly quality that Michael Schelle's *The Score* provides, but it does collect a variety of worthwhile data. It provides a helpful index that enables one to piece together the various composition topics, films and composers discussed throughout. It's a shame that the hard work that went into compiling this information did not extend to providing more footnotes or even an annotated bibliography. A discography wouldn't have hurt either.

The bottom line is that *Knowing the Score* is an unspectacular but economical peek into the world of film music composition—I even found myself pulling many of the albums out to re-listen after reading several of the discussions. Still, this book often reads like a piece of semi-informed journalism meant to guide neophytes. Given the thorough presentation of data, the lack of scholarly support within the writing and notes is unfortunate.

—Steven A. Kennedy



series covered films like *It Came From Beneath the Sea*, *Them!*, *The Mole People*, *It Came From Outer Space*, *The Beast From 20,000 Fathoms*, *Tarantula* and *Gorgo*, among others. Some of this music was written for other movies and incorporated into these low-budget thrillers, while others (like Bronislau Kaper's impressive *Them!*) received original scores from name composers. Many of the films in question never credited the composers who toiled on these movies, identifying only a music supervisor (like Universal's Joseph Gershenson) when a handful of composers may have written cues for the film.

Creature From the Black Lagoon offers more than an hour of feverish '50s "jungle music," opening with a brief suite of wild music from the Johnny Weismuller *Tarzan* movies before settling into the main course. As Schecter points out (over the course of an amazing 40-page CD booklet), *Creature* is famous less for being one of the great horror scores of the '50s than for boasting one of the most

memorable and omnipresent horror "stingers" ever written—Herman Stein's blasting, shrill three-note brass theme, which explodes virtually every time the Creature appears on-screen. The rest of the score (written by composers as varied as Hans Salter and Henry "Moon River" Mancini) is unexpectedly low-key, often underscoring the surprisingly poetic underwater sequences of the Creature stalking the gorgeous Julie Adams. Highlights include two cues ("The Monster Gets Mark," parts 1 & 2) written by Mancini, which contrast the blasting Creature motif with epic-sounding dramatic writing, foreshadowing the sound Mancini later brought to the Tobe Hooper sci-fi spectacle *Lifeforce*.

The album finishes off with Irving Gertz's score to *The Alligator People*, which I believe might have been more candidly titled *The Alligator Person*, since only one alligator-shaped humanoid makes an appearance in the film. For this tale of scientific experiments gone wrong, Gertz (with the help of some



music he'd written for earlier movies) produced a lot of brooding laboratory music, but the score is enlivened by the unsettling sound of an electric violin—next to the theremin, this is another of the more familiar "eerie" sounds of '50s sci-fi and horror cinema. Hey, David Schecter...how about recording

the score to the zero-budget '50s flying saucer thriller *The Atomic Submarine*? Great electric violin stuff in that...

Just as *Creature From the Black Lagoon* was a more "personal" movie than the giant monster epics being produced at the time, *Monstrous Movie Music Volume 3* is more subdued and in general less thrilling than the first two releases. But, it's still a stellar effort that resurrects wildly distinctive film music in amazingly authentic form. So here's a big, web-handed salute to Schecter, conductor Masatoshi Mitsumoto, the Radio Symphony Orchestra of Slovakia and everyone else involved in the production of this CD. Schecter and his gang have more CDs coming up, including a new recording of the classic space opera *This Island Earth* and Roy Webb's *Mighty Joe Young*. For anyone who wants to recapture the thrill of all those Saturday afternoon creature features you watched as a kid (but in infinitely better stereo sound), these CDs are a godsend. —J.B.

FSM

One Last Look

While winter may not have been a great season for movies, it was a watershed for video.

by Andy Dursin



DECISIONS, DECISIONS: Disney offers not one but two goodie-laden, triple-DVD classic sets.

Although 2000 came and went relatively quickly, the year was a memorable one for laserphiles: Many outstanding, eagerly awaited films came to life

on DVD (from *Conan* to *Supergirl*, there truly was something for everyone this past year), and while a handful of much-discussed titles were still waiting for release by year's end (Ridley Scott's *Legend* was delayed at the last minute, and Universal's *Back to the Future* discs had yet to materialize), there's the promise that 2001 will deliver the remaining goods.

But a number of outstanding, supplement-rich new titles did hit store shelves—from family-friendly fare to gore-oriented titles—exemplifying the diversity of DVD releases consumers had to choose from in 2000.

The Fantasia Anthology

(Disney 3-DVD set, \$69.98)

Toy Story: The Ultimate Toy Box

(Disney 3-DVD set, \$69.98)

In a year filled with outstanding DVD supplements, Disney's two deluxe boxed sets compiling the respective *Toy Story* and

Fantasia films were two of 2000's happiest releases. The three-disc *Fantasia Anthology* offers a remastered and restored presentation of the original 1940, full-length *Fantasia*, its sequel, *Fantasia 2000*, plus an entire disc devoted to extras.

A landmark film for its time, *Fantasia* is only somewhat compelling by today's standards. Too long at 125 minutes and with as many forgettable sequences as classic ones, the 1940 picture was groundbreaking for its melding of classical works with animated images, as well as for its use of multi-channel stereophonic sound. While some scholars and critics derided the film for its sometimes-abridged interpretations by Leopold Stokowski and the Philadelphia Orchestra, the movie became an audience favorite, enough so that the film's re-releases affirmed its status as one of the most unique productions in the Disney canon.

Roy Disney had the idea over the years to revisit *Fantasia* and add new sequences to the existing work, which was one of Walt's intentions all along. After numerous false starts (such as using works by the Beatles or new orchestral transitions by Bruce Broughton), the

slimmed-down *Fantasia 2000* was released as an IMAX exclusive last year before slowly rolling out into limited national release.

At 75 minutes, the shorter and sweeter *Fantasia 2000* is a breathtaking effort that makes up for the loss of its novelty value with the effectiveness of its new sequences (everything except for *The Sorcerer's Apprentice*). Three of them are instant classics: Ottorino Respighi's *Pines of Rome* is set to majestic, surreal images of arctic whales; George Gershwin's *Rhapsody in Blue* becomes a bit-tersweet, comic ode to the Big Apple; and, best of all, Igor Stravinsky's *Firebird Suite* functions superbly as the new film's grand finale, with magnificent animation brilliantly matched to the music. With each frame looking like a painting, it ranks as one of Disney's finest stand-alone works.

Both discs are presented in either Dolby Digital or DTS 5.1 audio tracks. While the DTS track on the original *Fantasia* gets a slight nod due to its stereophonic depth, the Dolby Digital track on *Fantasia 2000* sounds a bit more vibrant (the DTS track on *2000* also exhibited glitches at several points on my review copy). The transfer on *Fantasia 2000* is framed at 1.85 and, quite simply, looks astonishingly good, with bold, full colors that never bleed. The original *Fantasia*, meanwhile, is presented in its original, full-frame ratio, and while the picture is obviously grainier due to the age of the elements, it is balanced and satisfying on its own terms. Buffs will note that a few introductory sequences with narrator Deems Taylor have been restored to this edition, along with an intermission (although Taylor's voice had to be redubbed due to the loss of the original dialogue tracks).

While both *Fantasia* and *Fantasia 2000* are available separately (and both offer informative commentary tracks with Roy Disney, conductor James Levine and others), only the *Anthology* contains *The Fantasia Legacy*, which offers an abundance of supplements pertaining to both pictures. Here you can find storyboards and original art for abandoned

THE ULTIMATE TOY BOX offers a handful of Randy Newman's demo songs, with several missing from the final cut.

Fantasia sequences, including a fully reconstructed *Clair de Lune*, plus images from *Ride of the Valkyries* and *Swan of Tuonela* among others, all set to the original music. Still-frame galleries include pencil tests, information on the individual musical pieces, concept art, plus segments from various Walt Disney television programs that touched upon the project.

The supplements for *Fantasia 2000* include additional deleted animation (including a fascinating alternate ending for *The Firebird Suite*), interviews with the filmmakers, abandoned concepts, pub-

licity material, trailers and a thorough breakdown on the animation and CGI work that went into each segment.

With over 160 minutes of material, the disc is fascinating and covers all the bases from concept to screen, with a surplus of information on the music and artwork that makes it essential, not just for Disney fans, but for anyone drawn to the art of feature animation.

Also released by the studio late in 2000, the three-disc *Toy Story: The Ultimate Toy Box* offers a similar range of supplements—a full disc devoted to its production history, including a handful of Randy Newman demo songs, with several that didn't make it into either film. The commentary tracks on each disc, by director John Lasseter among others, will be of interest to fans, while deleted animation, storyboard concepts, conceptual art and other extras adorn the bonus third disc in the set.

Both *Toy Story 1* and *2* provide reference-quality 1.85 transfers with crisp and full-blooded Dolby Digital soundtracks. Neither film needs any introduction to most audiences, with the original film eclipsed by its more technically elaborate sequel, though I prefer the charm and freshness of the original. Either way, children of all ages will find much to savor in the two films, and adults will find the supplements just as fascinating in revealing the tricks of the trade at Pixar Animation Studios, whose upcoming *Monsters, Inc.* receives a brief teaser trailer on the DVD.

The James Bond Collection: Volume 3

(MGM, \$159.98)

With this third set of 007 adventures, MGM completes its run of the "official" Eon Productions James Bond films on DVD, but unlike some of the preceding Special Edition titles, this time several deleted scenes have made their way into the fray.

Boxed set Vol. 3 features perhaps the most engaging assortment of Bonds: *From Russia With Love*, *You Only Live Twice* and *Diamonds Are Forever* bearing out the Sean Connery representation, *Octopussy* and *A View to a Kill* from the end of Roger Moore's tenure, and *The Living Daylights* ushering in the short-lived Timothy Dalton regime.

As with all preceding 007 DVDs, commentary tracks are included on each title, along with trailers, radio spots, and half-hour documentaries detailing each movie's stunts and behind-the-scenes anecdotes from a glossy, self-promoting point of view. Each disc has its own additional featurette (*FSM* readers will enjoy the "Music of James Bond" piece included on *A View to a Kill*), and Bond-philes will find the *Diamonds Are Forever* and *The Living Daylights* discs essential; they include deleted scenes witnessed for the first time.

The *Diamonds* excised material consists of superfluous but fascinating sequences with Connery and Plenty O'Toole (Lana Wood),



NOT AN ALL-TIME HIGH: Roger Moore's last fling as Agent 007, *A View to a Kill*.

along with the "lost" car chase bit through the streets of Vegas and a cameo from Sammy Davis, Jr. *The Living Daylights*, on the other hand, includes a bit of Roger Moore-like mayhem with Dalton escaping a chase on a "magic carpet," in a moment that resembles the most cartoonish moments from the '70s films.

Transfers have been cleaned up and improved in each instance, with *From Russia, Diamonds* and *You Only Live Twice* retaining their original monophonic soundtracks. Both *The Living Daylights* and *A View to a Kill* have been remixed for Dolby Digital 5.1 surround, though I'm surprised MGM didn't bother to do the same with *Octopussy*, one of the most successful of all the 007 films and a movie that could have used the additional oomph that 5.1 provides on DVD. (Laserphiles should be alerted that the initial pressings of *Octopussy* and *Living Daylights* did not include subtitles at several key parts [e.g., the Indian native who tells Bond "Get off my bed!"], and that the corrected versions can be identified by several asterisks to the left and right of the title on the top exterior packaging label. The same goes for MGM's individual release of *Never Say Never Again*, which was initially pressed minus a four-minute scene where Bond first meets Largo!)

In watching the films again, it is interesting to note that Moore's performances seem to improve on subsequent viewing, perhaps due to the criticism he often received from die-hard Ian Fleming fans. While *A View to a Kill* is one of the lesser Bonds, to be sure, *Octopussy* is good fun, falling somewhere between the broad slapstick of *Moonraker* and the restrained, more "realistic" thrills of *For Your Eyes Only*.

The Connery films need no introduction, and the three films included here bear a perfect representation of the series' evolution from taut, believable spy thrillers (*From Russia...*) to a broader mix of girls and gadgets (*You Only Live Twice*) and, later, an increase in camp and broadly played comedy (*Diamonds Are Forever*).

The series' shift makes *The Living*

Daylights one of the all-time best Bonds, since it truly returns to its roots with just enough in the way of lightheartedness and special effects to please fans of the later films. John Barry's score, the settings and set pieces make this 25th Anniversary film not just Dalton's best, but also one of the most enduring entries in the entire Eon series.

se7en (New Line 2-DVD set, \$29.98)

The Cell (New Line, \$24.98)

Still the most DVD-friendly of all studios, New Line has rolled out several excellent entries in their top-line "Platinum Series" collection for two of their more successful box-office thrillers.

David Fincher's 1995 *se7en* has not been, nor will it ever be, one of my favorite pictures. But despite the film's flaws—a pretentious, humorless tone, thinly drawn characters and the director's concern with exploring a mood rather than a story—even I have to admit that the film was a benchmark for numerous (and inferior) serial-killer thrillers that followed.

Even more than Jonathan Demme's *Silence of the Lambs*, *se7en* was influential in the thriller genre of the mid- to late-'90s, with its grisly story line and concentration on perversion and depravity key to the film's shocks.

While not a candidate for repeat viewing in my home, there are many fans of the film and the director out there—all of whom should find New Line's expansive 2-DVD set a must-have. Duplicating and then surpassing the 1996 Criterion laserdisc release, this elaborate remastered set includes a ton of supplements and no less than four feature-length commentary tracks! The first features Fincher, Brad Pitt and Morgan Freeman on the making of the picture; the second has BFI Modern Classics Series author Richard Dyer analyzing the genre and *se7en's* place in it, along with editor Richard Francis-Bruce, screenwriter Andrew Kevin Walker and New Line exec Michael De Luca; the third focuses on the film's visuals, with comments from cinematographer Darius Khondji and production designer Arthur Max; and the fourth highlights the sound and music, with comments from composer Howard Shore and sound designer Ren Klyce discussing the picture's intricate and highly effective sound design.

The second DVD includes a wealth of extraordinary supplemental materials, with an in-depth exploration of the movie's groundbreaking main titles, deleted scenes and alternate takes (including the first edit of the picture's ending), storyboards, promotional materials and even a vast amount of DVD-ROM content. Fincher's commentary runs under a fair amount of these extras, which go so far as to explain the film's mastering for home-theater—including a discussion of the telecine and framing process, two things that any laserphile will find of interest (ever won-

der why someone's head gets cropped off in a misframed transfer? Here's your chance to find out how it happens). Speaking of that, *se7en* features a new 2.35 transfer and remixed Dolby Digital and DTS tracks, both of which pack a punch equal to the performances of Morgan Freeman and Kevin Spacey (if only Brad Pitt had been so effective).

More mainstream in its imagery but more entertaining on the whole, Tarsem Singh's impressive feature debut—last summer's *The Cell*—has also been given the deluxe treatment from New Line. An outlandish, at times disturbing, but always compelling sci-fi thriller, *The Cell* is best described as *Dreamscape* meets *Silence of the Lambs* with a bit of *Fantastic Voyage* thrown into the mix. In many ways, it takes the typical serial-killer plot we've seen so frequently over the last 10 years and enhances it with enough twists and visual turns to keep things fresh.

Jennifer Lopez plays a child psychologist who ventures into the mind of a comatose killer (Vincent D'Onofrio) in an attempt to find the location of his latest intended victim. Of course, it's not so much the story but the effects and presentation that are significant here, and former music video director Singh succeeds brilliantly in that regard. The wide-screen visuals, striking cinematography and wonderfully bizarre costumes (co-designed by Eiko Ishioka of *Bram Stoker's Dracula* fame) make the well-worn genre trappings more palatable, while Howard Shore's stunning orchestral score deftly layers ethnic Moroccan instrumentation into the performance of the London Philharmonic (kudos to Shore for utilizing Bachir Attar and The Master Musicians of Jajouka to spice up the dark bombast typical of genre scores).

This Platinum Series release features two commentary tracks (one with Singh and another featuring the production team), a handful of mainly insignificant deleted scenes, documentaries on the effects and on Singh, plus storyboards, trailers and a separate music-only track.

New Line was one of the first studios to take full advantage of the benefits of DVD, and with these two releases (plus their terrific

presentation of the teen-horror hit *Final Destination*), that reputation remains intact.

Treasures From American Film Archives

(AFI/Image, \$99.98)

Consisting of 50 films that express the diverse cinematic heritage of a nation, this extravagant boxed set from the American Film Institute weaves a rich tapestry of short subjects, documentaries, newsreels, silent films and even home movies from our nation's past.

Painstakingly compiled from various foundations, archives and museums across the country (the first time that 18 such institutions have collaborated to produce such an undertaking), this four-DVD set opens with a disc ranging from the expressionistic 1928 *Fall of the House of Usher* to home movies from Groucho Marx's personal collection. Early films from the Edison Company and pre-1910 silents are included as well, though most buffs will want to note the inclusion of the cartoon "Spies," a short animation by Chuck Jones written by Theodore "Dr. Seuss" Geisel—an hilarious bit of WWII propaganda punctuated by Mel Blanc vocalizations and music by Carl Stalling.

The other discs include a number of one-reel sources that offer glimpses into the recent U.S. past: Japanese-Americans in the pre-WWII era; Negro League baseball during the '40s; home movies from families that lived in rural Maine and Minnesota during the early part of the 20th century; as well as the occasional feature-length production (such as the 1924 effort *The Chechahcos*, the first Alaskan feature-length film, and *The Toll of the Sea* in early two-strip Technicolor).

While not geared specifically toward the history of Hollywood, the set does provide many gems for cinephiles, including several shorts produced for the Office of War Information, such as Irving Lerner's *The Autobiography of a Jeep* and John Huston's *The Battle of San Pietro*. With his sometimes brutal imagery (freed from the Production Code) and haunting narrative, Huston's 33-minute 1945 production is one of his most taut and effective pieces, while the light-hearted *Jeep* is engaging and gets its point across in a decidedly contrasting fashion.

Training films, state travelogues and other historical documents are just a few of the materials you'll find in the set, which is complimented by a 138-page booklet filled with detailed listings about the films, their origins and archival sources (Laurence Fishburne is also on hand to read essays about the archives). Credit goes to producer Scott Simmon and music curator Martin Marks, who use period compositions and other striking passages to underscore the silent footage in newly recorded cues. Thanks to them, this set—intended as a showcase for the film preservation efforts of many outstanding institutions—seems all the more alive.

Coming Soon!

The long-awaited DVD of *Superman* is slated at press time for a May 1st release from Warner Home Video. The DVD was expected to include a wealth of goodies, including isolated score with alternate takes of several John Williams cues that were included on the Rhino 2-CD package. Some deleted scenes are also supposed to be included, along with a slightly extended 151-minute cut of the movie (not the 187-minute version that has run on TV) for a most reasonable \$24.95 price. *Superman II, III, and IV* are also due out (\$19.95 each) on the same day, though unfortunately no supplements are included on any of those respective titles—hold on to your tapes of the TV cuts with extra footage, Superfans!

For some reason, Columbia TriStar is going back to work on another Special Edition of *Starship Troopers* (even though a perfectly fine DVD already exists). Basil Poledouris has recorded a commentary track, however, so there's the chance isolated score will be included on the DVD, compensating for the brief Varèse album. No release date has been set, but look for it later this year. Basil has also participated in an on-camera interview for MGM's Special Edition of *Robocop*, which is expected out at the end of 2001 as well. **FSM**

You can find extensive DVD coverage in The Aisle Seat, my online column at www.filmscoremonthly.com/aisleseat Comments? You can reach me at dursina@att.net anytime! Happy 2001, everyone!

IRWIN ALLEN (continued from page 27)

unsettling, brash horror segments with genial goofiness. Another *Star Trek* veteran, Gerald Fried, joined the adventure with "Collision of Planets" (space hippies!) and "Castles in Space" (a space princess!). "Collision of Planets" let Fried write the show's only rock and roll music, a faint-hearted goof on the pop trends of the day that accompanied Dr. Smith (looking like he borrowed Robert Wagner's *Prince Valiant* wig) cooing "Freaky man! Real freaky!" "Castles in Space" worked as a charming children's story, and Fried provided an appropriately gentle score with some faux-medieval elements reminiscent of his work on *Star Trek's* "Shore Leave." Joseph Mullendore came aboard for

three episodes in the final season, lending his style (closer to the 1940s than to the future) to "The Haunted Lighthouse" (for which Mullendore wrote a charmingly quirky theme for the alien boy, J-5); "Space Beauty" (with the return of Leonard Stone as galactic showman Farnum B. from "Space Circus"); and *Lost in Space's* depressing and strangely appropriate final episode, "Junkyard in Space." Both of these latter efforts were partial scores, heavily tracked with cues from Williams' early first-season scores, which found their way into almost every *Lost in Space* episode in one form or another. **FSM**

Next Issue: *Time Tunnel*, *Land of the Giants* and the movies' Master of Disaster...

To Be Continued!

I have become jaded and cynical due to my interaction, infrequent as it may be, with many of our great film composers here in Los Angeles. Still, there is one composer among my absolute favorites whom I have never met, seen, or

spoken to, and would jump at the opportunity to do so. He is a living legend, a genius, and one of the 20th century's most important musicians. (And I am not prone to this type of hyperbole.)

I am not alone in this opinion—recently, the Society of Composers and Lyricists Composer-to-Composer presented a seminar with Ennio Morricone, following a screening of his latest film, courtesy of Miramax, *Malena*. The event was so well attended at West Hollywood's Pacific Design Center that it sold out, and many had to get in via a waiting list.

Morricone was not present at the beginning of the screening. *Malena* is the latest film by director Giuseppe Tornatore (*Cinema Paradiso*, *The Legend of 1900*), and it is a touching tale of a teenager's unrequited love for a beautiful woman in war-torn Sicily, circa 1943. It is also a harrowing portrait of the way in which beautiful women are treated by society—at once, adored, gossiped about, but scrutinized and ultimately isolated. Despite this the film is also surprisingly funny and is aided tremendously by a masterful score by the Maestro, as he is often and respectfully called, providing his quintessential beauty as well as irony and humor.

After the screening, SCL past-president Richard Bellis introduced *Variety* journalist Jon Burlingame to the composer for an interview. Burlingame in turn introduced Morricone, who proved to be an engaging stage presence. He was accompanied by his interpreter (I regret that I only remember her first name, Vivian, as she did an admirable job throughout the evening) and gave some opening remarks. (Morricone does not speak English—or at least claims that he does not.)

I wish everybody on the planet spoke the same language, whatever it was. Listening to someone via translation is a very trying experience. Again, Vivian did a great job, and it was helpful to have a woman translator as her voice did not conflict with Morricone's although their talking often overlapped. In the

Morricone Live!

What becomes a film music legend most? How about an enraptured audience of fans, friends and fellow professionals

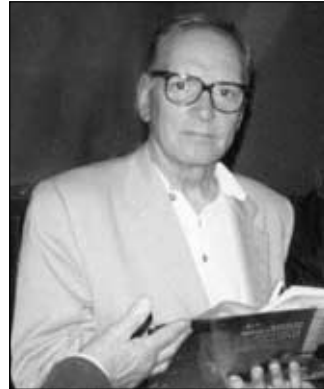
by **Lukas Kendall**

past, Morricone's interviews, when translated to English, have always struck me as a bit formal if not occasionally negative, but this has to be an artifact of the translation and the difficulty in conveying meanings from language to language. Watching him in person he was very animated and personable, and I would love the opportunity to engage in dialogue with him without the language barrier; as Vivian translated, I could tell that there are many differences in syntax between Italian and English which caused a start-stop effect as she parsed the proper meaning. He truly looks like a modest Italian banker who just happens to be one of our greatest film composers.

Call Him Mr. Somebody

Nevertheless Morricone does seem to be a bit of a "musicology wonk" in that he takes great pride in his background as a classically trained musician—for example, always doing his own orchestrations. He began by explaining that he had written an explanation, a type of lecture, of his views on music in cinema, and that he had decided, in order to save time, that Vivian would read the English translation of the talk. The lecture lasted 18 minutes and was a scholarly analysis of the "half-truths" and "half-lies" involved in distinguishing between absolute music and applied music. Morricone referenced many classical composers and works to effectively characterize these ambiguities, the end result being that in his film scores he realizes that what he is doing is applied music, but he always remembers the spirit of absolute music within.

Afterward, Burlingame began



with the interview questions, which focused initially on *Malena*. Morricone spoke lovingly of his relationship with director Tornatore, saying that in many ways the interaction was even deeper than that which he had with Sergio Leone, who was perhaps a little more rigid in his feedback to the composer. Fans should realize that Morricone, unlike virtually any American

composer, composes complete thematic material away from the picture—in many cases before the movie is even shot—and then applies it to the picture afterward.

In the case of *Malena*, apparently all of the themes were written prior to filming except one, the comedic theme (if I remember the interview correctly), which was composed later when the filmmakers realized that humor was a bigger part of the picture than they previously anticipated. Morricone revealed a technique he has often used that is jaw-dropping in its simplicity: his theme for *Malena* herself consists of only three pitches, in different sequences and with different, and

sometimes unusual, harmonization. (He even sang the theme which was a thrill—later he would make the coyote noise from *The Good, the Bad, and the Ugly*.) Morricone proved to be more than interested and adept in analyzing his musical approach. Some composers are very articulate in this regard (even when their music is no good!), and others, who write brilliant music, and who are named Jerry Goldsmith, are nearly helpless in explaining the technical nuts and bolts of their craft. So to have an absolute master of his craft explain salient

Morricone revealed a favorite technique that is jaw-dropping in its simplicity—and he loves to discuss it.



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R E T R O G R A D E

points of the emotional content behind different techniques was greatly rewarding.

Among the other topics asked and answered:

- Morricone reacted energetically to the question of whether he wrote with emotional or intellectual responses to a film, answering that he writes themes emotionally and then relies on his intellect when scoring them to the picture itself.

- On how he chooses the films he scores, oh, this was a very difficult question! Apparently Morricone feels that he wants to score every film once he has seen it, because he loves the challenge of making it better. He admits he has scored many bad films, but when asked in a follow-up question how many bad films he thinks he has scored, he replied, "I have never tried to count them!" He said that he never scored a film intending it to be a bad film, but added sarcastically that at this point in his career, were he to do a bad film, he would write music exactly at that low level.

- Morricone often uses wordless voices—especially that of Edda Dell'Orso—because the human body itself is so expressive as an instrument, and it is emotional to the point where words are not necessary. (This is where he made the coyote sounds.)

- The Maestro was asked about *What Dreams May Come*—for which his score was replaced by one by Michael Kamen—and about the fact that this and other scores of his are now circulating on various fan and pirate edition CDs. He ducked the piracy issue (or perhaps it was not fully presented to him in the translation) but did talk about the experience on *What Dreams May Come*, a film he adored. He felt he gave director Vincent Ward exactly what was asked for and suspected that the director made a film too far-out for the production company. Acknowledging that the filmmakers felt his unused score was too heavy, he had paradoxically intended to do something that was "light," in response to the beautiful images. He also suspected that the film's mix had been too dense or too loud, and that had caused his "light" music to become "heavy." He concluded by saying that it was legitimate if the director decided he wanted something else, but that it would have been a sign of respect had he (i.e., Morricone—and he got very emphatic at this point) been the one to rewrite it. (At this point the audience full of composers and fans applauded.)

- He stated again how he does his own orchestrations because they are so much the fabric of the music. He said no composer ever of any importance (this is not the exact quote, but the gist of the expression) has not done his own orchestrations. I almost shouted out "Gershwin!"

- About *The Mission*, Morricone wrote one theme based on the random key-tapping that Jeremy Irons had "performed" on-screen on oboe. He felt obligated to write a theme that would correspond to the visual image!

- Finally, Morricone was asked what a day of his life was like. "Oh, my private life?" he replied but did answer the question. He has a firm regimen of rising at 5 a.m., breakfast, working from 8 or 9 a.m., stopping for lunch, and then working through to the evening. He retires early unless he is involved in a social activity, in which case he will not rise then next morning at 5—but rather 6! He attends concerts on Sunday and tries to keep up with new music, whatever the genre. He appreciates rock music but feels it is much more tied to the "instrument of the performer," and he admires those rock musicians who have succeeded on their own terms. He also introduced his wife, Maria Morricone, in the audience, and mentioned that he has four children.

Master of His Domain

I did not take any notes during the seminar; these are just my recollections and impressions. Hopefully, the SCL will provide a CD of the talk (it was definitely recorded and videotaped) via their website, www.filmscore.org. I have to admit that Morricone's prepared lecture was a bit of a haul to get through, and the entire seminar had a "so near yet so far" quality due to the language barrier. But it was deeply rewarding to be in the presence of such a legendary musician, whose reputation extends so far into the film and film music worlds. Perhaps more than any other film composer in history, the bulk of Morricone's career has been based on "grown up" subject matter and writing sophisticated, emotional music that is appreciated by cineastes and pop culture buffs alike. He scores movies with richly thematic and "pure" music—*Malena* being the latest wonderful example—and he is the master of that particular domain. It was not a coincidence that composers like Christopher Young, Dan Licht, Jay Chattaway, Charles Bernstein and dozens upon dozens more came out to hear what he had to say. (Additionally, director Tornatore himself was in attendance, along with legendary film producer David Brown and certain other people involved with the making of *Malena*.)

He's Morricone. He's the Man. The Maestro. Watching this average-sized, handsome if slightly nerdy Italian gentleman talk about borderline boring theoretical aspects of music history, you realize that this man has written hundreds of great movie themes and can seemingly produce new ones at the drop of the hat—when most composers would give their left arms to do a single cue that meant anything. *Plus* he can talk about it.

It's inspiring.

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Untamed

Composed and Conducted by Franz Waxman



TYRONE POWER • SUSAN HAYWARD • RICHARD EGAN

Many soundtrack collectors were introduced to symphonic film scores by John Williams. But Williams was introduced to the art form by the great Golden Age composers who were at their zenith when the younger man was getting started in Hollywood: Alfred Newman, Bernard Herrmann, Dimitri Tiomkin, Victor Young and many more. Of all of these names, none stands for quality, excellence and sophistication more than that of German emigrant Franz Waxman.

In 1999 we released Waxman's legendary score for *Prince Valiant* (1954). We now turn our attention to another grandly symphonic score Waxman composed for 20th Century-Fox: *Untamed* (1955). *Untamed* is a movie barely in circulation today but at the time it was compared with *Gone With the Wind* in its ambitious scope, if not in its execution: a sprawling, adventurous love story set amidst the mid-19th century Dutch colonization of South Africa featuring two of Hollywood's biggest stars, Susan Hayward and Tyrone Power.

Waxman's score to *Untamed* has always stuck in the memory of those who experienced the film and remains a benchmark among those who adore the Golden Age of film music. It features a thrilling main title—quintessentially Waxman Hollywood—with a soaring main theme erupting from the horn calls of an Irish fox hunt. From there Waxman follows Hayward's character to South Africa through a prairie caravan, Zulu attack, and rescue—through triumph, despair and back again—all the while developing the main theme and introducing an evocative love theme.

The master elements to *Untamed* have survived

Still photographs courtesy of 20th Century Fox Photo Archive • Poster artwork courtesy John Waxman



UNTAMED Track List

1. 20th Century-Fox Fanfare
with CinemaScope Extension

- | | |
|--|------|
| (Alfred Newman) | 0:19 |
| 2. Main Title | 2:35 |
| 3. Fox Hunt | 1:39 |
| 4. Sperl Polka
(Johann Strauss, Sr.) | 1:29 |
| 5. Goodnight | 1:01 |
| 6. O'Neill's Garden/
Cape Town Street | 7:04 |
| 7. Vorwärts | 3:56 |
| 8. The Accident | 2:32 |
| 9. Zulu Attack | 2:07 |
| 10. The Commandos | 1:56 |
| 11. Paul Finds Katje/
Hoffen Valley | 3:56 |
| 12. After the Dance | 1:55 |

- | | |
|--|-------|
| 13. After the Fight/
By the River | 6:30 |
| 14. Back to the
Commandos | 2:34 |
| 15. Kurt Is Back | 1:58 |
| 16. Planting | 1:56 |
| 17. Lightning | 3:05 |
| 18. After the Storm | 3:03 |
| 19. The Diamond | 2:10 |
| 20. Sörgenbrecher
(Johann Strauss, Sr.) | 2:24 |
| 21. At the Beach | 1:17 |
| 22. Paul's Son/
To Kolesburg | 4:14 |
| 23. Finale | 2:44 |
| Total time: | 65:43 |

Album produced by Lukas Kendall

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Inferno**
by John Williams
inside front cover

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in terrific condition, allowing Waxman's complete underscore—plus some sources cues—to be presented in chronological order, in stereo. In addition, the track "Zulu Attack" has been created as a dramatic collage of the numerous jungle drum and attack noises recorded under Waxman's supervision on the stellar Fox scoring stage. For large-scale, melodic and symphonic film music *Untamed* can't be beat! **\$19.95**

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