

**SOUND  
TRACK!**  
VOL. 6 / NO. 23 / SEPT. 1987



Interviews

**Jerry  
Goldsmith**

**Russell  
Garcia**

A FILMOGRAPHY/ DISCOGRAPHY  
OF FRANZ WAXMAN

DYNAMIC FILM MUSIC  
LABELS

**SCREEN ARCHIVES**



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## SOUNDTRACK!

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# LETTERS LETTERS LETTERS

Stéphane Michaud, Québec City, Canada:

In your last issue of *SOUNDTRACK!*, you made a rather sarcastic comment about someone who suggested *BROTHER SUN*, *SISTER MOON* as a proposed soundtrack album for *Masters Film Music*. Needless to say I felt thoroughly concerned, so some kind of reply is needed.

First, I must point out that fact that you didn't say which soundtrack it was, for as you surely know, there are 2 existing scores for the Zeffirelli film: one composed by Riz Ortolani, which has been issued on record (ORL 8482), and the other, far more familiar to American audiences, which consisted of original songs by folk balladeer Donovan and incidental music, mostly based on Donovan's material, penned by British arranger Ken Thorne. Of course, the latter was the one I was speaking about; by not telling which one it was, your sarcasm simply fell flat, for you have left your readers confused.

As for the score itself... Not only do I think the Donovan/Ken Thorne effort was ideally suited to Zeffirelli's genteel, deeply-felt ideas and glorious images, but I also dare to say it has an undeniable musical quality of its own, particularly Ken Thorne's arrangements, which are always tasteful, refreshing and inspired. In fact, it is the best work Thorne has ever done, easily surpassing his 1966 "pop" treatment of *Sondheim's A FUNNY THING HAPPENED ON THE WAY TO THE FORUM* (for which he copped an Oscar), or his dismal reworking of themes for *SUPERMAN II* and *III*, all of which, ironically, have been issued on records.

Basically, I think no one could ever appreciate *BROTHER SUN*, *SISTER MOON* without ever recalling the music and, as a discriminating s/t album collector, I think it's a shame those charming, rapturous sounds have never been preserved on vinyl.

David Olson, Charlotte, N.C., USA:

Whatever happened to the second part of the Alex North interview from 2 years ago?

Part II is very short (approximately 1 page plus some photos). We are waiting for Mr. North to find the time to continue the interview. - ED

Steven Lehti, Fort Collins, Colorado, USA:

I enjoyed last issue, especially the article on the Academy Awards. The Academy usually tends to recognize scores (no matter their quality) for the more 'important' -- i.e., otherwise Oscar-nominated -- films. Or popular ones. Thus, when John Barry was overlooked in years when he composed deserving scores like *SOMEWHERE IN TIME*, *UNTIL SEPTEMBER* and *BODY HEAT*, he gets an Oscar for the derivative and much less interesting *OUT OF AFRICA*. In 1986, Henry Mancini got his Best Song nomination because that's how the public knows him. But a year later, his incredible work for the critical and box-office bomb *LIFE-FORCE* was ignored. A similar situation occurred with David Shire's *RETURN TO OZ*. On the other hand, John Williams seems virtually guaranteed of a nomination in any given year, as long as he composes something.



David P. James

**DEADLINE!**

In the 1960s Charles Gerhardt recorded many film themes for various albums released by mail order through the Reader's Digest. Varèse Sarabande has acquired the tapes and will release them for the first time on one recording. The CD will be over 60 minutes in length and feature music from CLEOPATRA, THE RIEVERS, JANE EYRE, WHO'S AFRAID OF VIRGINIA WOLF, LOST WEEKEND, ANNE OF A THOUSAND DAYS, THE ROSE, JULIE, SPECTRE OF THE ROSE, MADWOMAN OF CHAILLOT and also a 15 minute suite from HENRY V and 8 minutes from THE CONSTANT NYMPH.

Forthcoming compact disc releases from Varèse include Carter Burwell's RAISING ARIZONA / BLOOD SIMPLE (VCD 47284), Elmer Bernstein's AMAZING GRACE AND CHUCK (VCD 47285), LIONHEART Vol. 1 (VCD 47282) and Vol. 2 (VCD 47288), Basil Poledouris's ROBOCOP (VCD 47298), Bill Conti's MASTERS OF THE UNIVERSE (VCD 47300), Maurice Jarre's NO WAY OUT (VCD 47301), and Alex North's THE PENITENT (VCD 47299). There will be a CD of the previously released violin and flute concerti by John Williams and by late summer or early fall a remixed and perhaps remastered CD version of the Rozsa birthday concert now issued on CD in Europe (with music from DEAD MEN DON'T WEAR PLAID, THE STORY OF THREE LOVES, etc).

New scoring assignments: BIG SHOTS (Bruce Broughton), QUEENIE (5 hour telefilm, Georges Delerue), THE 5TH MISSILE (telefilm, Pino Donaggio), RENT-A-COP (Jerry Goldsmith), THE LONELY PASSION OF JUDITH AHEARNE (Georges Delerue again), THE RETURN OF DJANGO and the new Polanski film (Ennio Morricone), ISLAND SONS (telefilm, Basil Poledouris), LES IDIOTS (telefilm, Philippe Sarde), A TIGER'S TALE (Lee Holdridge), HEARTS OF FIRE (John Barry), BABY BOOM (Bill Conti).

Sergio Bassetti and Maurizio Buttazoni confirm that the "latest" Phoenix albums will be released in September - at long last! Other September releases from Italy include DJANGO SPARA PER PRIMO (Bruno Nicolai), on the Intermezzo label; a reissue of Angelo Lavagnino's VENERE IMPERIALE; and Mario Nascimbene's WHEN DINOSAURS RULED THE EARTH coupled with CREATURES THE WORLD FORGOT (digitally mastered, a deluxe fold-out album with more than 60 minutes of music) on the by now legendary Legend label.

Forthcoming reissues from Vinilo include THE RED TENT (Ennio Morricone) and THE MOLLY MAGUIRES (Henry Mancini). Another series of limited reissues will be issued in Germany - CHINATOWN (Jerry Goldsmith), THE TOWERING INFERNO (John Williams) and MacARTHUR (Jerry Goldsmith) will be out in September, and MARY QUEEN OF SCOTS (John Barry), DRACULA (John Williams) and AIRPORT (Alfred Newman) four weeks later.

Many have been asking if Varèse's Waxman album (with the BRIDE OF FRANKENSTEIN cover) would ever be on CD. Well, they have digitally recorded additional music of Waxman -- in fact, enough material to fill three CDs. The music from the LP will be spread over these CDs, the first of which should be released before Christmas.

In July Varèse recorded the complete score of Korngold's THE SEA HAWK for a possible fall release. The Utah Symphony was conducted by Varujan Kojian while the ubiquitous George Korngold produced.

Still in the planning stages is a series of albums with suites from previously unrecorded scores by Georges Delerue (including RICH AND FAMOUS, WOMEN IN LOVE, PLATOON, SALVADOR and CARTOUCHE), still for the same record label.

Goldsmith's music from NIGHT CROSSING, which headed our Masters Film Music poll in the last Soundtrack! issue, will be released on LP and on CD by the end of the year. We'll have full details in the next magazine.

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**FORTHCOMING INTERVIEWS**

John Barry \* Carl Davis \* Malcolm Arnold \*  
Alan Silvestri \* Ron Goodwin \*  
Bruce Broughton \* Basil Poledouris



**SOUNDTRACK!:** *There are now plenty of film music labels around. Why did you feel that you could carve a particular niche for the Screen Archives label?*

DAVID FULLER: I wouldn't say that we want to carve a niche for the Screen Archives label or any other we might record under. My associates and I are all serious and dedicated film music fans and soundtrack collectors who finally decided to do our part toward preserving the music we care so much for. We think that entirely too much talk and too little action has been taken to really accomplish that end. We don't think that our efforts will change the situation greatly, but maybe a small part of the whole will be better for our efforts.

**SOUNDTRACK!:** *How do you raise the money for a record album? Do you have sufficient funds to ensure there will be other albums in the near future?*

DF: The money for HUK! was raised primarily from our own personal funds. I financed approx. 80% of the project and my close associate/partner Craig Spaulding provided the rest. We are both just working people who have put our money where our sentiments are. I must add, however, that all the persons involved in the project brought more than funds could have afforded. I'm speaking of talent and dedication that can not be priced. This was truly a labor of love for all of us. If proper fees had been paid to my associates, the project would not have been possible. As I've said, we are all dedicated to the task we've set about -- to preserve and document our beloved film music.

We have the funds to produce a few more such recordings without recovering our costs in full, but we can realistically admit that our efforts won't go on unless we can at least break even in our costs. Sooner or later, we would have to call it quits. This fact is the only reason that we are offering these recordings for sale. And, even so, we are charging a very reasonable price, considering the production values involved. We are not trying to make a "killing" with high-priced bootlegs. If we were, we'd hardly put our names on the product. We're proud of our efforts and their results, and we hope that the composers involved with our projects will be just as pleased.

**SCQ:** *How can collectors interested in participating in this 'renaissance' of film music from the fifties and the sixties (or for that matter interested composers) get in touch with you?*

DF: Any interested collector (or potential investors) can contact us through Craig's mail-order address: I.C.R.S./Crossroads Market, 3930 Cedar Springs, Dallas, Texas 75219, USA.

**SCQ:** *Whom do you intend to contact regarding future albums?*

DF: We have sent inquiries to a number of composers, and we intend to contact others as we progress. We are interested in most any film composer who might see merit in our venture. The reason we feature no "big" name composers is quite simple -- we are just starting out, and must learn to crawl before we walk. We feel that many composers may join our effort once we've proven our sincerity.

As for immediate future projects, we are developing a few: a second Albert Glasser album, his score for the romantic spy thriller TOKYO FILE 212. And, we are preparing to launch a secondary label -- Cacophonous Records -- which will deal specifically with low-budget science-fiction, horror, and fantasy film scores. Our premiere release on this label will be Paul Sawtell and Bert Shefter's music for the sci-fi classic KRONOS.

We hope that active composers will be interested in our efforts. I think that Laurence Rosenthal's agreement to let us mount a project for him is a strong indication of that fact, however, a low profile must be maintained throughout.

**SCQ:** *Composers can use such a non-commercial album for promotional purposes, like a "demo" tape. Don't you think that even "big" name film composers would be interested in such a deal? He could send a copy of his albums to radio and TV stations, and collect royalties when his music is played, for example as a background score.*

DF: Your idea of the composers gaining additional revenues from radio stations playing their promotional records is somewhat misinformed. For one thing, such royalties are so minor as to be insignificant. The ones who gain from such royalties are the performers, i.e., the musicians. Secondly, such fees are paid only for duly licensed music and distributed through A.S.C.A.P. or B.M.I. A bootleg, even an attractive one, wouldn't qualify for such payment. The illegality of such efforts lies not in the manufacture of the recording, but in its merchandising and performance. For such things, fees must be paid.

**SCQ:** *Your SCREEN ARCHIVES label is a non-profit venture. Are there any laws in the U.S. that allow such an enterprise? For the "public good", so to speak?*

DF: Our effort is non-profit in the sense that we only want our costs returned so that we can go on with our efforts. We are not intending to make a living from such a venture. It's purely a philanthropic endeavor, hence the low price and limited number of albums manufactured.

As for applying for non-profit status from the government from our efforts, a full disclosure would be required. This would most certainly reveal that our venture was unauthorized and unlicensed. And, the Federal government is not known for giving tax-exempt status to illegal enterprises.

**SCQ:** *Could you explain the work involved in producing such an album, from the initial idea for a disc to the finished product?*

# DYNAMIC MUSIC



DF: The production process for HUK! was as follows: when it was decided that we wanted to produce such an album, we settled on HUK! because we felt that it was a score which merited presentation. I had corresponded with Mr. Glasser for a number of years and he had been kind enough to send copies of many of his scores to me. When he agreed to let us use his music as a test of our production capabilities, we went about the task of determining the format to follow. We wanted to make the presentation elaborate, and we wanted to include many features not found in other recordings. We decided to document the scoring of HUK! and Mr. Glasser's career as a part of the album presentation. We wanted the album to be interesting for anyone, regardless of whether they had seen the film or knew who Albert Glasser was.

For the recording itself, Mr. Glasser provided us with the studio tapes, still in his possession, for mastering the record. He also provided us with photographs and written material to document his career.

For the jacket, we obtained photos and poster material from a movie memorabilia shop, but it was determined the original artwork was not effective enough to make a pleasing presentation. So, we enlisted James Pavalke to create totally new artwork to reflect the excitement of the film and music score. We wanted to approximate the look of those United Artists soundtracks of the late 1950's and early 1960's. We also thought that it would be nice to include a print of Mr. Glasser, as sketched by James. Mr. Glasser had the original Oscar-nominating ballot for 1956 which listed HUK! for consideration, so we had copies made for inclusion, also.

To help with the graphics, Ed Dennis designed the title lettering for the album cover, as well as the record label logo. We were fortunate, in researching the film itself, that Michael Price (a film critic and author, living locally) took an interest in our project. Being an aficionado of obscure films, he was able to provide much information about it, even to the extent of getting a print from MGM to review it for our production.

Then, John Caps, through Price's review, Mr. Glasser's musical sketches and original score sheets, as well as interviews with Glasser himself, compiled a detailed discussion of the music and descriptive liner notes to accompany the album.

With all the various parts completed, Craig Spaulding (himself an award-winning art director for both Dallas newspapers) went about the task of putting it all together in some semblance of order. The general look and format design were my own, which Craig managed to translate into the final product which we offer.

I might add that throughout the entire project, as we were making mistakes and correcting ourselves in the learn-as-you-go process which we were experiencing, Albert Glasser continually supported our efforts with his positive attitude and confidence in our ability. His participation in the venture truly made it all possible.

SCQ: *Can readers support your project without actually investing money in your label?*

DF: Readers of SOUNDTRACK! can support efforts such as ours by purchasing the product, if only as an investment item. Surely the limited quantity manufactured will guarantee its value in future time.

SCQ: *Will you release compact discs as well?*

DF: We probably won't venture into CD production, unless some investor could provide the funds for such capabilities. The cost of CD production is roughly twice that for an LP. We were able to produce HUK! for about \$7,500, which would have been \$15,000 for the CD. Also, we like the 12 inch LP format since it allows for attractive packaging and extensive discussion of the material featured.

SCQ: *Do you have any plans to issue commercial albums in the near future, and can those plans be divulged?*

DF: We hope to get into "legitimate" recordings as soon as the funds are available, either through outside investors or other fund-raising efforts. As a matter of fact, the KRONOS album will be "legit" because the film is no longer owned by 20th Century Fox. Wade Williams, an independent producer, picked up the copyright and has granted permission to produce such an album. And, as for the music, Bert Shefter maintains the publishing rights, and has consented to allow the recording without fee.

I might also mention that Laurence Rosenthal suggested that we might consider recording his MUSSOLINI score legitimately, since the music was recorded in Munich and would not require the re-use fee. We are considering it.

SCQ: *Most film music labels are located where the action is -- in Hollywood, Paris, Rome, London... Doesn't it create problems for you to run a label like Screen Archives from Texas?*

DF: At first, it may be a draw-back, since the composers will not be convenient to us or us to them, but as we prove our worth, I think more and more will join our ranks. With regard to production capabilities and other contacts, with the convenience of long-distance and good mail service, everything can be handled with little delay.



FILM  
LABELS



# A FILMOGRAPHY/DISCOGRAPHY OF FRANZ WAXMAN (1906-1967)

by Daniël Mangoldt and Clifford McCarty, with Jean-Pierre Pecqueriaux and John William Waxman

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## Part 1

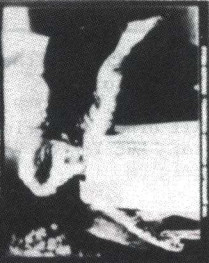
DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1930	Der Blaue Engel	Director: Josef von Sternberg. Score by Friedrich Holländer, arranged and conducted by Waxman. US/GB title: "The Blue Angel". French title: "L'Ange Bleu".	- - -
	Der Einbrecher	D: Hanns Schwarz. Scored in collaboration with Friedrich Holländer.	- - -
	Flagrant Délit	Also known as "Le Cambrioleur". D: Hanns Schwarz and Georges Tréville. (French language version of "Der Einbrecher") (1)	- - -
	Das Kabinett des Dr. Larifari	D: Robert Wohlmut. Scored in collaboration with Robert Stolz and Max Hansen.	- - -
1931	Der Mann der seinen Mörder sucht	D: Robert Siodmak. Scored in collaboration with Friedrich Holländer.	- - -
	Das Lied vom Leben	D: Alexis Granowsky. Scored in collaboration with Friedrich Holländer and H. Adams. US title: "Song of Life".	- - -
	Das Mädchen vom Montparnasse	D: Hanns Schwarz	- - -
	La Petite de Montparnasse	D: Hanns Schwarz and Max de Vaucorbeil (French language version of "Das Mädchen vom Montparnasse") (1)	- - -
	Ich und die Kaiserin	D: Friedrich Holländer. Score by Charles Lecocq, Jacques Offenbach and Edmond Audran, arranged by Waxman and Holländer.	- - -
1932	Das Erste Recht des Kindes	Also known as: "Aus dem Tagebuch einer Frauenärztin". D: Fritz Wendhausen	- - -
	Scampolo, ein Kind der Strasse	Also known as: "Um einen groschen Liebe". D: Hans Steinhoff. Scored in collaboration with Artur Guttman.	- - -
	Un peu d'Amour	Also known as "Scampolo". D: Hans Steinhoff (French language version of "Scampolo, ein Kind der Strasse") (1)	- - -
	Paprika	D: Carl Boese	- - -
	Paprika	D: Jean de Limur (French language version of Carl Boese's "Paprika") (1)	- - -
	Paprika	D: Carl Boese (Italian language version of "Paprika") (1)	- - -
	Gross und Küss, Veronika!	D: Carl Boese. Scored in collaboration with Helmut Wolfes	- - -





1933	Moi et l'Impératrice	Also known as: "L'Impératrice et Moi". D: Friedrich Holländer and Paul Martin (French language version of "Ich und die Kaiserin") (1)	-	-	-
	The only Girl	D: Friedrich Holländer. US title: "Heart Song" (English language version of "Ich und die Kaiserin") (1)	-	-	-
	Liliom	Made in France. D: Fritz Lang. Scored in collaboration with Jean Lenoir.	-	-	-
1934	La Crise est Finie	Also known as "Finie la Crise". Made in France. D: Robert Siodmak. Scored in collaboration with Jean Lenoir	-	-	-
	Mauvaise Graine	Made in France. D: Billie Wilder (sic). Scored in collaboration with Allan Gray.	-	-	-
	Bad Blood	D: Herbert Mason (English language version of "Mauvaise Graine") (1)	-	-	-
	Music in the Air	D: Joe May. Score by Jerome Kern, partial musical adaptation by Waxman.	-	-	-
1935	Bride of Frankenstein	D: James Whale. 'Creation of the Female Monster' suite on As above (reissue): As above (reissue): As above: 'Dance Macabre' suite: 'Dance Macabre' suite, to be issued on CD:	US 33 US 33 GB 33 US CD US 33 US CD	RCA ARL1 0708 RCA AGL1 3783 RCA GL 43442 RCA RP 87018 Varèse 704 320 Varèse VCD47 ...	-
	Diamond Jim	D: Edward Sutherland. Scored in collaboration with Ferdinand Grofé.	-	-	-
	The Affair of Susan	D: Kurt Neumann	-	-	-
	Three Kids and a Queen	D: Edward Ludwig. Score by Waxman and Heinz Roemheld	-	-	-
	Remember Last Night?	D: James Whale	-	-	-
	East of Java	D: George Melford. Scored in collaboration with Heinz Roemheld; additional music by Clifford Vaughan.	-	-	-
	Magnificent Obsession	D: John M. Stahl	-	-	-
1936	Dangerous Waters	D: Lambert Hillyer (only the main title and 1 cue by Waxman)	-	-	-
	The Invisible Ray	D: Lambert Hillyer. French title: "Le Rayon Invisible"	-	-	-
	Next Time We Love	D: Edward H. Griffith	-	-	-
	Don't Get Personal	D: William Nigh. Scored in collaboration with Heinz Roemheld.	-	-	-
	Love Before Breakfast	D: Walter Lang	-	-	-
	Sutter's Gold	D: James Cruze. Scored in collaboration with Heinz Roemheld and Clifford Vaughan.	-	-	-
	Absolute Quiet	D: George B. Seitz. Waxman scored the main title only.	-	-	-
	The Devil-Doll	D: Tod Browning	-	-	-
	Fury	D: Fritz Lang. French title: "Furie"	-	-	-
	Trouble for Two	D: J. Walter Ruben. GB title: "The Suicide Club". Additional music by Clifford Vaughan.	-	-	-
	His Brother's Wife	D: W.S. Van Dyke II. French title: "La Furie des Tropiques"	-	-	-
	Love on the Run	D: W.S. Van Dyke II	-	-	-
1937	Personal Property	D: W.S. Van Dyke II. GB title: "The Man in Possession"	-	-	-
	Captains Courageous	D: Victor Fleming. Additional music by Clifford Vaughan. Overture to be issued on a CD:	US 33	Varèse VCD 47...	-
	A Day at the Races	Musical adaptation only.	-	-	-

FRANZ WAXMAN  
Bride of Frankenstein





# ISSUES \*\*\*BACK-ISSUES \*\*\*BACK-ISSUES \*\*\*BACK

Our stock of available back issues is rapidly dwindling -- get the magazines that interest you before they become collector's items at steep prices! These are the major features in each issue:

- SCN/22 Interview: Georges Delerue  
Filmography: Georges Delerue (Part 2)
- SCN/23 Interview: Jerry Fielding  
Filmographies: Georges Delerue (Part 3), Maurice Jarre (Part 1)
- SCN/25 Interview: Jerry Goldsmith  
Filmography: Francesco De Masi  
Article: "The Overlooked B. Herrmann"
- SCN/26 Interview: Les Baxter  
Filmography: Elmer Bernstein (Part 1)
- SCN/27 Interview: John Addison  
Filmography: Elmer Bernstein (Part 2)

## Motion Picture Music (156 pages):

Interviews: David Shire,  
Carlo Rustichelli,  
Henry Mancini,  
Richard Rodney Bennett,  
Bronislau Kaper

Filmographies: Philippe Sarde,  
Carlo Rustichelli,  
Richard R. Bennett,  
Les Baxter,  
Bronislau Kaper

- SCQ/ 1 Interview: John Williams  
Filmographies: V. Cosma, Roy Budd  
Photo reportage: Ennio Morricone
- SCQ/ 2 Interview: Georges Delerue  
Filmography: Jerry Goldsmith (Part 1)
- SCQ/ 3 Interview: Miklos Rozsa (Part 1)  
Filmography: Jerry Goldsmith (Part 2)
- SCQ/ 4 Interview: Miklos Rozsa (Part 2)  
Filmographies: Carl Davis,  
Alex North (Part 1)
- SCQ/ 5 Interview: Carl Davis  
Filmographies: Alex North (Part 2),  
Bruno Nicolai (Part 1)  
Photo reportage: Ennio Morricone
- SCQ/ 6 Interview: Elmer Bernstein (Part 1)  
Filmographies: Bruno Nicolai (Part 2),  
Lalo Schifrin (Part 1)  
Photo reportage: Scoring OSTERMAN WEEKEND
- SCQ/ 8 Article: Jerry Goldsmith - Entering  
Herrmann's Zone  
Photo reportage: James Horner  
Filmographies: Nicola Piovani  
John Barry (Part 1)
- SCQ/ 9 Film Music Seminar  
Filmography: John Barry (Part 2)
- SCQ/10 Interview: Pino Donaggio  
Filmography: John Barry (Part 3)
- SCQ/11 Interview: Roy Budd  
Filmography: Armando Trovajoli (Part 1)
- SCQ/12 Interview: Maurice Jarre  
Filmographies: Armando Trovajoli (Part 2)  
Stelvio Cipriani (Part 1)
- SCQ/13 Interview: Alex North  
Filmographies: Stelvio Cipriani (Part 2)  
John Scott
- SCQ/14 Interview: Philippe Sarde (Part 1)  
Filmography: John Williams (Part 1)
- SCQ/15 Interview: Philippe Sarde (Part 2)  
Filmographies: John Williams (Part 2)  
Luis Bacalov (Part 1)

- SCQ/16 Article: Jerry Goldsmith Explored  
Filmography: Luis Bacalov (Part 2)  
Photo reportage: Morricone, Bacalov,  
Trovajoli and Piccioni
- SCQ/17 Interview: Elmer Bernstein  
Filmography: Lee Holdridge
- SCQ/18 Interview: John Scott  
Filmography: Bernard Herrmann (Part 1)  
Photo reportage: Pino Donaggio
- SCQ/19 Interview: Nicola Piovani  
Filmography: Bernard Herrmann (Part 2)  
John Barry in London
- SCQ/20 Interview: Mario Nascimbene  
Filmography: Bill Conti
- SCQ/21 Interviews: John William Waxman,  
Anton Garcia Abril  
Sevilla's Film Music Convention  
Filmography: Nino Rota (Part 1)
- SCQ/22 Interviews: George Korngold,  
Christopher Palmer,  
Intermezzo  
The Academy Awards in Perspective  
Filmography: Nino Rota (Part 2)

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The Motion Picture Music book costs \$8 (by airmail to the USA/Canada), £4 in cash (United Kingdom) or 250 Belgian francs (Europe).

Please send me the back issues I have circled:

SCN 22 - SCN 23 - SCN 25 - SCN 26 - SCN 27 - SCQ 1 -  
SCQ 2 - SCQ 3 - SCQ 4 - SCQ 5 - SCQ 6 - SCQ 7 -  
SCQ 8 - SCQ 9 - SCQ 10 - SCQ 11 - SCQ 12 - SCQ 13 -  
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# ISSUES \*\*\*BACK-ISSUES \*\*\*BACK-ISSUES \*\*\*BACK



DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1937	The Emperor's Candlesticks	D: George Fitzmaurice. Additional music by Clifford Vaughan and C. Bakaleinikoff	- - -
	The Bride Wore Red	D: Dorothy Arzner	- - -
	Man-Proof	D: Richard Thorpe	- - -
1938	Test Pilot	D: Victor Fleming. French title: "Pilote d'Essai"	- - -
	Port of Seven Seas	D: James Whale	- - -
	Three Comrades	D: Frank Borzage. French title: "Trois Camarades"	- - -
	Too Hot to Handle	D: Jack Conway. French title: "Un Envoyé Très Spécial"	- - -
	The Shining Hour	D: Frank Borzage. Additional music by Clifford Vaughan. French title: "L'Ensorceluse"	- - -
	The Young in Heart	D: Richard Wallace	- - -
	Dramatic School	D: Robert B. Sinclair. French title: "Coup de Théâtre"	- - -
	A Christmas Carol	D: Edwin L. Marin. Additional music by David Shell	- - -
1939	Honolulu	D: Edward Buzzell	- - -
	The Adventures of Huckleberry Finn	D: Richard Thorpe. 'Overture' to be issued on CD:	US CD Varèse VCD 47...
	The Ice Follies of 1939	D: Reinhold Shunzel	- - -
	Lucky Night	D: Norman Taurog	- - -
	On Borrowed Time	D: Harold S. Bucquet. French title: "L'Ultime Sursis"	- - -
	Lady of the Tropics	D: Jack Conway. Additional music by George Baerman	- - -
	Day at the Circus	D: Edward Buzzell. French title: "Un Jour au Cirque"	- - -
1940	Strange Cargo	D: Frank Borzage. French title: "Le Cargo Maudit"	- - -
	Florian	D: Erwin L. Marin. Additional music by Eugene Zador and Bronislaw Kaper	- - -
	Rebecca	D: Alfred Hitchcock A suite from the film: As above: As above: Reissue, as above: A mini suite on a bootleg album:	US 45 Decca 30056 US 33 RCA ARL1 0708 GB 33 RCA GL 4342 US CD RCA RP 87018 US 33 RCA AGL1 3783 US 33 Cine Record 818
	Spring Blood	D: S. Sylvan Simon	- - -
	Boom Town	D: Jack Conway. Additional music by Daniele Amfitheatrof. French title: "La Fièvre du Pétrole"	- - -
	I Love You Again	D: W.S. Van Dyke II. French title: "Monsieur Wilson Perd la Tête"	- - -
	Escape	D: Mervyn LeRoy. Additional music by Daniele Amfitheatrof, Eugene Zador, C. Bakaleinikoff	- - -
	The Philadelphia Story	D: George Cukor. French title: "Indiscrétions"	US 33 RCA ARL1 0708 US 33 RCA AGL1 3783 GB 33 RCA GL 4342 US CD RCA RP 87018
	Flight Command	D: Frank Borzage	- - -
1941	The Bad Man	D: Richard Thorpe. GB title: "Two-Gun Cupid"	- - -
	Dr. Jekyll and Mr. Hyde	D: Victor Fleming. Additional music by Daniele Amfitheatrof, Mario Castelnuovo-Tedesco. A suite: A suite, as above:	GB 33 Decca PFS 4432 JA 33 London GP 9051
	Unfinished Business	D: Gregory LaCava	- - -



A FILMO-  
GRAPHY/  
DISCO -  
GRAPHY  
OF  
FRANZ  
WAXMAN



DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1941	The Feminine Touch	D: W.S. Van Dyke II	- - -
	Honky Tonk	D: Jack Conway. Additional music by Daniele Amfitheatrof. French title: "Franc Jeu"	- - -
	Kathleen	D: Harold S. Bucquet. Additional music by D. Amfitheatrof	- - -
	Suspicion	D: Alfred Hitchcock. French title: "Soupçons". A suite: As above: As above:	US 33 Varèse 704 250 GB 33 TER 1109 US CD Varèse CVD 47225
	Design for Scandal	D: Norman Taurog	- - -
1942	Woman of the Year	D: George Stevens. French title: "La Femme de l'Année"	- - -
	Tortilla Flat	D: Victor Fleming. Additional music by Mario Castelnuovo-Tedesco	- - -
	Her Cardboard Lover	D: George Cukor	- - -
	Seven Sweethearts	D: Frank Borzage. French title: "Sept Amoureuses"	- - -
	Journey for Margaret	D: W.S. Van Dyke II. Additional music by Mario Ca stelnuovo-Tedesco, Sol Kaplan and Eric Zeisl.	- - -
	Reunion in France	D: Jules Dassin. Scored in collaboration with Mario Ca stelnuovo-Tedesco and Eric Zeisl. GB title: "Mademoiselle France." French title: "Quelque Part en France"	- - -
1943	Air Force	D: Howard Hawks	- - -
	Edge of Darkness	D: Lewis Milestone. French title: "L'Ange des Ténèbres"	- - -
	Old Acquaintance	D: Vincent Sherman. French title: "L'Impossible Amour". Only 1 theme (Elegy for Strings) on all recordings.	US 33 RCA ARL1 0708 GB 33 RCA GL 43442 US 33 RCA AGL1 3783 US CD RCA RP 87018
1944	Destination Tokyo	D: Delmer Daves. Additional music by William Lava.	- - -
	In Our Time	D: Vincent Sherman. Additional music by Castelnuovo-Tedesco	- - -
	Mr. Skeffington	D: Vincent Sherman. Additional music by Paul Dessau. Only 1 theme (Adagio for Orchestra) on all recordings. French title: "Femme Aimée Est Toujours Jolie".	US 33 RCA ARL1 0183 US 33 RCA AGL1 3706 GB 33 RCA GL 43436 US CD RCA RP 87018
	Jamie	D: Michael Curtiz. Score by Heinz Roemheld, additional music by Franz Waxman.	- - -
	The Very Thought of You	D: Delmer Daves	- - -
1945	To Have and Have Not	D: Howard Hawks. French title: "Le Port de l'Angoisse". A suite, on all recordings.	US 33 RCA ARL1 0422 US 33 RCA AGL1 3782 GB 33 RCA GL 43439 US CD RCA RP 87018
	Objective, Burma!	D: Raoul Walsh. Bootleg album. (only 1 side): Only 2 cues: As above: As above: As above: French titles: "Aventures en Birmanie", "Le Commando de l'Enfer". A suite, to be released on CD:	US 33 Cine Records 818 US 33 RCA ARL1 0912 GB 33 RCA GL 43444 US 33 RCA RL 42005 US 33 RCA RP 87018
	Hotel Berlin	D: Peter Godfrey. Additional music by Paul Dessau.	US CD Varèse VCD 47....
	God Is My Co-Pilot	D: Robert Florey	- - -
	The Horn Blows at Midnight	D: Raoul Walsh. Additional music by William Lava and Carl Stalling. 'Overture for Trumpet & Orchestra': To be issued later on CD:	US 33 Varèse 704 320 US CD Varèse VCD 47....



# A FILMO- GRAPHY/ DISCO- GRAPHY OF FRANZ WAXMAN



	Pride of the Marines	D: Delmer Daves	-	-	-
	Confidential Agent	D: Herman Shulmin. French title: "Agent Secret"	-	-	-
1946	Her Kind of Man	D: Frederick de Cordova. Scored in collaboration with Max Steiner, Adolph Deutsch, Paul Dessau and William Lava.	-	-	-
1947	Humoresque	D: Jean Negulesco	US	33	CBS M4 42003
	Nora Prentiss	D: Vincent Dherman. Additional music by Paul Dessau. French title: "L'Amant sans Visage"	-	-	-
	The Two Mrs. Carrrolls	D: Peter Godfrey. A suite, on all recordings. French title: "La Second Mme Carroll".	US	33	RCA ARL1 0422
			US	33	RCA AGL 1 3782
			GB	33	RCA GL 43439
			US	CD	RCA RP 87018
	Possessed	D: Curtis Bernhardt. French title: "La Possédée". A suite, to be issued on CD.	US	CD	Varèse VCD 47....
	Cry Wolf	D: Peter Godfrey	-	-	-
	Dark Passage	D: Delmer Daves. Additional music by Max Steiner. French title: "Les Passagers de la Nuit"	-	-	-
	The Unsuspected	D: Michael Curtiz. French title: "Le Crime Etait presque parfait".	-	-	-
	That Hagen Girl	D: Peter Godfrey	-	-	-
	The Paradine Case	D: Alfred Hitchcock	US	33	AEI 3103
		Suite only (Fantasy for Piano & Orchestra):	US	33	Entr'acte ERM 6002
		As above, to be issued on CD:	US	33	Varèse 704 320
			US	CD	Varèse VCD 47....
1948	Sorry, Wrong Number	D: Anatole Litvak. French title: "Raccrochez, c'est une Erreur". To be issued (Passacaglia for Orchestra) on a CD:	US	CD	Varèse VCD 47....
	No Minor Vices	D: Lewis Milestone	-	-	-
1949	Whiplash	D: Lewis Seiler. Additional music by William Lava.	-	-	-
	Alias Nick Beal	D: John Farrow. GB title: "The Contact Man". French title: "Un Pacte avec le Diable".	-	-	-
	Night Unto Night	D: Don Siegel	-	-	-
	Rope of Sand	D: William Dieterle	-	-	-
	Task Force	D: Delmer Daves. French title: "Horizons en Flammes". 'Liberty Fanfares' to be issued on a CD:	US	CD	Varèse VCD47....
1950	Johnny Holiday	D: Willis Goldbeck. French title: "Prison de la Liberté"	-	-	-
	Night and the City	D: Jules Dassin. French title: "Les Forbans de la Nuit"	-	-	-
	The Furies	D: Anthony Mann. A suite: As above:	US	33	Telarc DG 10141
			US	CD	Telarc CD 80141
	Sunset Boulevard	D: Billy Wilder. Academy Award. A suite: As above, French title: "Boulevard du Crépuscule". As above.	US	33	RCA ARL1 0708
			US	33	RCA AGL1 3783
			GB	33	RCA GL 43442
			US	CD	RCA RP 87018
	Dark City	D: William Dieterle. French title: "La Main qui Venge"	-	-	-

## Notes

- (1) The film was sometimes re-shot in another language, often by another director, and sometimes with a different cast! Whether Waxman wrote additional music for certain scenes or whether he simply adapted his original score is not clear.
- (2) Many films and TV shows contain music by Waxman, although he did not score them: they were simply "tracked" with existing Waxman themes. We have decided to list these separately in the next issue, to avoid confusion and to make absolutely clear that they do not really belong in Waxman "filmography".



**SUNSET BOULEVARD**  
The Classic Film Scores of Erma Waxman

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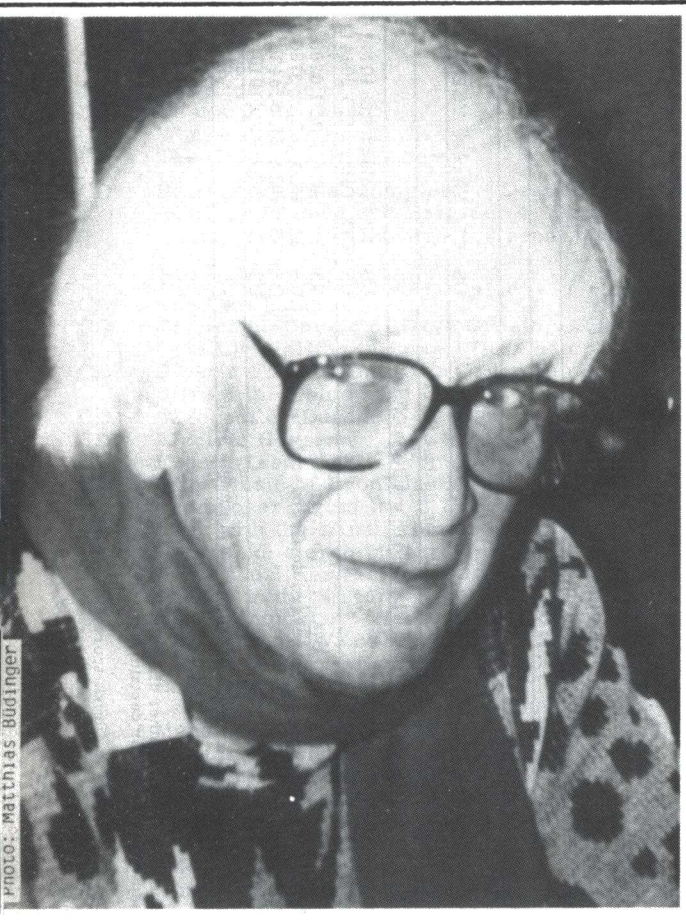


Photo: Matthias Budinger

Rainer Pudill and Frank Inger

# Goldsmith enjoys a challenge

In Hollywood, they say, the roads are paved with hopeful starlets. That may be true. More to the point, the Hollywood boulevards are also paved with people hoping to capture an interview with Jerry Goldsmith: unfortunately, he does not believe in giving them, he feels that his music speaks for itself.

Goldsmith is an extraordinarily busy man, flitting back and forth across half the globe: he writes a score at his Beverly Hills home, stops off in London to conduct a film music concert, flies down to Budapest to record his latest film score, then it's back to London to mix the music tapes there, and so on. He's under tremendous pressure to deliver each score in time and has to cope with altering deadlines, overlapping schedules, etc., with the time allotted to write a particular score being cut by days or a week. If the film gets a lukewarm reception during a "sneak preview", the director may decide to change the ending, to shoot some additional scenes, to edit the movie differently; that, in turn, will mean more work for Goldsmith as well.

One suspects that Goldsmith considers fandom -- and indeed all those people who seem to feel they can make demands on him (for signing record sleeves, for extending an interview, for just meeting their favorite composer)-- a persistent pain in the neck.

Our interview was conducted by Rainer Pudill, who has known Goldsmith personally for a number of years. Some direct quotes have been taken from a TV interview produced by RTBF Charleroi (a Belgian TV station that sent a crew to London, Hollywood and Budapest to shoot a 60-minute documentary on the composer). -- Ed.

We should be grateful that Goldsmith decided to score films, instead of turning to the pop market that was just emerging. Goldsmith, however, feels that his decision made sense at the time: "I was 12 years old and loved films." He studied piano with Jakob Gimpel and musical composition with Mario Castelnuovo-Tedesco. After graduation he began working for CBS... not as a composer, but as a clerk-typist! Eventually he had the chance to score radio programmes while at CBS and scoring television shows was the next logical step. While still at CBS he scored his first feature film for Warner Bros., *BLACK PATCH* (1957).

He is less than communicative about his personal life, but admits, "I do have 3 married children and two grandchildren, as well as my five-year-old Aaron through my second marriage. My son Joel has been active in television and film scoring for several years, long before he worked with me on *RUNAWAY*."

While most composers tend to score less films as they get older, with Goldsmith the opposite seems true! "I am offered anywhere from 5 to 8 films a year. I choose the films I am interested



in working on. Often I cannot write for some of those offered due to time constraints, or conflict with other films I already agreed to. I haven't had the time to read a good book in a couple of years! My hobby is lying on the beach in the summer, and reading a book -- a manual!"

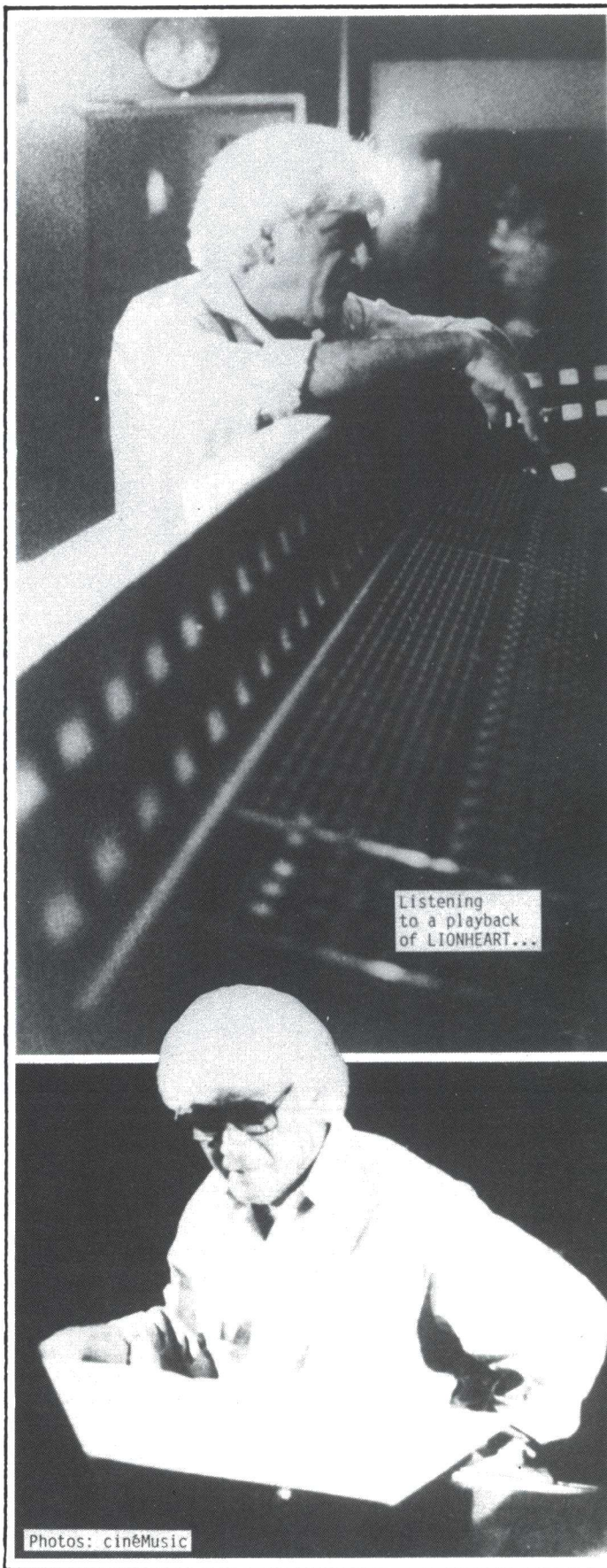
*During his career, Goldsmith has worked with several orchestrators, like Herb Spencer, but for many years now Arthur Morton has been his regular orchestrator. Does Morton have a relatively free hand in doing his work, or does Goldsmith pin everything down to the smallest detail?* "I have specific orchestrations in mind and request that the orchestrators try to work within that range. They do not have a free hand." *Is there such a big difference in working with different orchestrators?* "Each orchestrator brings his own particular talent and touch to the orchestrations" he feels.

*Goldsmith is not only very prolific as a composer, he also tackles films that have quite different political stances: UNDER FIRE, RAMBO, FIRST BLOOD, INCHON, TWILIGHT'S LAST GLEAMING... Does the subject matter of such films bother him, especially pictures with a Jewish content, like QB VII or THE BOYS FROM BRAZIL?* "I am non-political. I am emotionally affected by the content of a film, as is any movie viewer. I had fun scoring RAMBO; it was an adventure story, but I found it a very emotional film, a very emotional character, perhaps a bit bigger than life, a comic strip maybe... There have been times when I used an instrument as a character. In CHINATOWN I used the trumpet all the way through. CHINATOWN was a very touching film. It reminded me of the way Los Angeles looked when I was a child growing up in that city. I enjoy a challenge, which is one of the reasons I accepted LIONHEART: THE CHILDREN'S CRUSADE. I had never written for that type of period piece before."

*In the last couple of years Goldsmith has mostly scored science fiction and fantasy films like TWILIGHT ZONE-THE MOVIE, SUPERGIRL, LEGEND, EXPLORERS, GREMLINS, RUNAWAY, INNERSPACE. Doesn't it bother him to get typecast to some extent?*

"Producers and directors continue to approach me with science-fiction films because I have been successful in writing for them. I also enjoy music for other types of films, as is indicated in my credits. Seven years ago, I scored a film called THE SECRET OF N.I.M.H. It was interesting because I had never done an animation film before. It's a different type of filmmaking. In a motion picture a scene can be ten minutes long, in animation it may be one minute long, and that's very long! When I first recorded the music and saw back the film, the response I got was probably greater than any I had gotten from scoring a live action picture. Animation relies very heavily on music for story-telling. POLTERGEIST was the first picture I scored for Steven Spielberg. Working with Spielberg is a treat, because he loves music so much. He values it very much, he is involved in practically every note you write! The problem with POLTERGEIST was to create warmth and emotion among all the suspense."

*Whenever Goldsmith fans learn that their favorite composer is working on another motion picture, the question paramount in their mind is, "Will there be an album?" Strangely enough, Jerry Goldsmith admits that he does not collect any*



Listening to a playback of LIONHEART...

Photos: cinéMusic





Photo: Willy Vander Kolk

soundtrack albums himself. "The decision to release an album remains solely with the record companies, unless an individual has the monetary means to do so himself, and the studio and publishing company agree to release the music. The cost can be very high, since it can include "re-use" payments to a large orchestra, chorus, copyists, etc."

Can he give us an idea what it costs to produce one of his soundtrack LP's? "The cost of producing an album varies too much to be able to state one amount." *In view of the cost involved, we were glad that a soundtrack album of THE FINAL CONFLICT was issued last year, financed by Masters Film Music in Canada.* "When THE FINAL CONFLICT was released (in 1981), record companies were not interested in releasing an album. A spokesman from Varse Sarabande said that FINAL CONFLICT was one of their most often requested over the past several years."

*These days, the market gets flooded with welcome reissues of his earlier soundtracks: ALIEN, OMEN II, CAPRICORN ONE, QB VII, WILD ROVERS, THE LAST RUN...* "Some of my older albums have become collector's items," agrees Goldsmith. "Two record companies, Varèse and Intrada, have become interested in releasing older film scores for this reason as well as in response to requests from fans." *Still, we'd like even more Goldsmith LP's to be issued each year. Somehow, the demand for them seems much larger than the available product.* "This is not true. What happens to most soundtrack albums (not only mine) is that they are usually "slow sellers" to a specialized audience. Record companies do not wish to be in the storage business and therefore usually do not press a large number of albums of this type. If the film was not a hit and the album is not immediately selling well, the remaining albums are sold as part of a package to those who will distribute them to specialty shops across the country."



Isn't the music interchangeable in some films? For example, could the music for a movie like *POLTERGEIST* have the same effect when used in a picture like *PSYCHO II*? Goldsmith doesn't think so. "It rarely works to use compositions meant for one film in another. However, many films are tracked with temporary music prior to turning them over to a composer. The producer/director then becomes accustomed to hearing that music and originality has been known to be sacrificed." It happened in *ALIEN*, for example.

What inspires him in each film to come up with those brilliant scores? "The film serves as a catalyst for the type of music written, as well as input from the producer and director," says Goldsmith modestly. "The most difficult aspect is to get a concept of the themes to be used. Once you have the thematic material, the fun begins. Getting the theme is always the struggle. The challenge is that you do something well and different each time. And I do a lot of pictures, as you know. You can't explain where the inspiration comes from, it just happens, or it does not happen. But you have to be ready at a certain date to record the music....!"

"The music that is in your head is quite a different thing from the music that you hear when played by an orchestra. But it is very exciting, after having lived with something in your mind (and on paper) for six weeks and all of a sudden you walk into the recording studio and there you realise fully what the music sounds like. No two situations are alike. Every death is different, every happiness is different, the extent of those feelings is always different. There have been dozens of westerns but they were never the same, they were always a bit different. If you don't get lazy, you'll keep interested. There is always a different way to score the film."

And the attitude towards film music, has that changed any in recent years? Does symphonic music still stand a chance? "I do think more people are aware of film music now than they were 20 or 30 years ago. The major change seems to be in the desire of producers to have a viable record album and to do what they can to have that type of score written as opposed to the traditional score. In any case, I can't compose with the sound of the orchestra in my head. Some people can, I can't. And now, with the use of electronics, it's like a whole new secondary orchestra. I don't abuse of electronics, I don't use them to replace the orchestra, I use them as a new section of the orchestra. Electronics have become much more sophisticated than they were ten years ago. Computer knowledge and technique change so rapidly you have to work constantly to keep up with them. I am fascinated by electronics."

For example, in *LIONHEART*, "You may not hear it's electronic music, but it's there, it blends in. I like using electronics very much, it gives a different sort of lustre to the orchestra. I think that electronics are here to stay, if used discreetly and wisely. When you're recording with an orchestra it's very difficult to balance the electronics, so you do that afterwards. You go to the recording studio, you blend it, you mix it together -- basically you mix it down from twenty-four tracks to two tracks."

And what about the newer generation of film composers? People like Horner, Broughton, Pino

Donaggio? "I think very highly of Bruce Broughton. He is very talented." Your style is so popular that the new generation of composers copies it, either consciously or unconsciously. What are his feelings on the subject? "I continue to try to learn and grow. Each of the composers mentioned has their own individual style and recognizable talent."

Has he ever collaborated on scores with other composers? Does he sometimes train or advise other composers? "With my schedule, I do not have the time to train other composers; however, I accept invitations to speak at University forums and seminars when my schedule allows."

When asked what he thinks about the musical creations of composers like Rozsa, Herrmann and Williams, Goldsmith adds, "They were, and are, extremely talented people whose music will never be forgotten by those who appreciate film music."

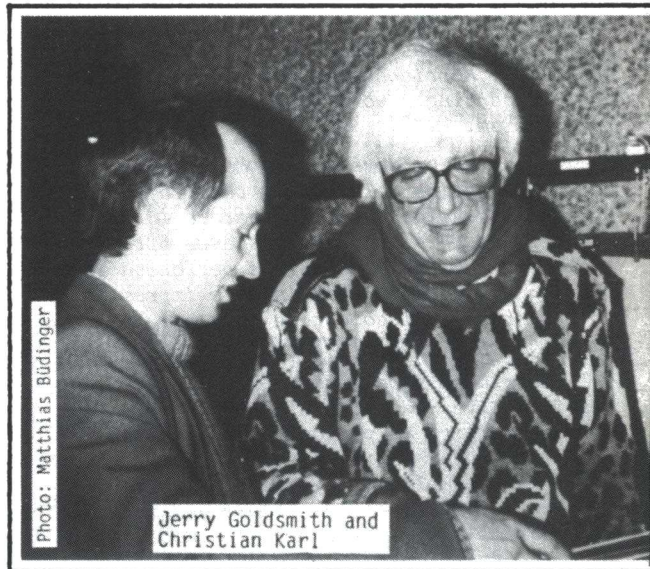


Photo: Matthias Bädinger

Jerry Goldsmith and Christian Karl

Goldsmith has had a few unhappy experiences with producers and directors. Whom does he prefer working with? Do they try to influence his style? "I enjoy working with creative producers. As many of my fans would acknowledge, I try to remain flexible and have accepted assignments on many types of films, from romance to comedy, from science fiction to action adventure, and, of course, drama. They all require a different approach."

He does not always work with the same orchestra... "I do not work with the same orchestra because in the USA, we use what we call 'pick-up' orchestras. That means that a person called a Contractor hires individual musicians on the basis of being the best available player of their respective instrument. The same is true in London, unless a symphony orchestra such as the National Philharmonic is engaged."

What is scoring a film all about? "They talk about music making a film more important. Sometimes the film makes the music more important, too, when the two work together exceptionally well. Sometimes you watch a film without the music and you know there's an absence, you miss something; and when you hear the music without the film, you miss something, but the two together may be very special. And that's a joy!"



# RECORD REVIEWS

**Record Ratings:**  
 0: worthless, 1: forget it,  
 2: fair, 3: good,  
 4: excellent, 5: milestone

## THE UNTOUCHABLES Ennio Morricone

A+M CD 3909 (U.S.A.)

In light of his outstanding work on the superlative Sergio Leone gangster epic *ONCE UPON A TIME IN AMERICA*, Ennio Morricone would seem to be an appropriate if obvious choice to compose the score for Brian DePalma's *THE UNTOUCHABLES*, a film which evokes the era of Al Capone to great effect. Though it lacks the same intense characterizations and complex filmic structure as *ONCE UPON*, Morricone has not been prevented from again producing a work that is draped in quality romanticism.

After an unconventional Main Title that is less interesting melodically than rhythmically, Morricone develops a score that is in parts as romantic as this composer has ever attempted. His theme for *THE UNTOUCHABLES* is performed in a blazing arrangement that is more impressive due to its orchestral colouring than any inherent melodic brilliance.

Morricone's best results are to be found in his inventive music for Al Capone, which combines the sensibility of period music of the 1930's as well as popular music of the 1980's, combining the two in complementary fashion, augmenting them by means of a regular back beat and intermittent muted brass shots. The uniqueness of this approach is a contrast to Morricone's more traditional cues, such as the sensitive music composed for Elliott Ness and his family as well as for Sean Connery's memorable character Malone. This is where much of Morricone's musical personality is in evidence -- his ability to weave the traditional and the innovative into one musical tapestry is very much his mark alone.

Ultimately, *THE UNTOUCHABLES* is not as good a score as *ONCE UPON A TIME IN AMERICA*, but Morricone makes up for the lack of invention if not blatant derivativeness of Brian DePalma, even though the film is probably his best to date.

**Rating: 3**

KEVIN MULHALL

## 84 CHARING CROSS ROAD George Fenton

Varèse STV 81306 (U.S.A.)

I've eagerly awaited a new score from George Fenton since his haunting tour-de-force for the memorable *THE COMPANY OF WOLVES*. Two years later he emerges with *84 CHARING CROSS ROAD*, a film I regret I missed in its brief run here.



Side one opens with a stately, elegiac fanfare, segueing into a Main Title which shifts gears so much it encourages one to assume the music accompanies a montage (I have a hunch this montage depicts the travel of a letter mailed from America to England, as it's subtitled "The Journey" and the film itself is the true history of two long-time correspondents who never actually met). Included is a brief, coy phrase of a theme we'll hear much more of on side two. Fenton, however, waits until band two, "Book of Love Poems", to truly open up his Main Theme: a lyrical, bucolic pastorate that might just as well suggest an English meadow as a couple letter writers.. We hear it again in "Marks and Co.", snuck briefly into "Nora Writes", and then with much more pronounced eloquence in "Pilgrimage". It's all effectively, imaginatively varied, here with an oboe or violin, there with an Irish flute, the dulcimer providing periodic, restrained support.

For me, Fenton is a delightful "situational" composer. He doesn't toss his themes onto a scene as though his cues were just a uniform series of army blankets, as Barry or even Jerry Goldsmith tend to do. The common thematic material is often so subtly given that it becomes almost unrecognisable from cue to cue (especially true of the *WOLVES* score). Certainly, most composers employ variety, but somehow Fenton avoids seeming formulaic.

Side 2 has such a different feel that one might at first think it's from a different score. Beginning with "The Subway", the coy theme heard in the Main Title returns and thereafter we're given an array of foxtrots of varying tempos. Only one or two pieces are truly film-musical. The rest is mostly period jazz source music, well done, but dramatically much less interesting. After such a strong first half, this comes off as a bit of a letdown.

But side one commands your attention. George Fenton's work radiates hope, optimism and goodwill. Like Geoffrey Burgon's *BRIDESHEAD REVISITED*, it is a score primarily of atmosphere. But whereas an autumnal feeling dominates Burgon's score, Fenton's exudes a lovely spring-like fragrance.

STEVEN J. LEHTI

**Rating: 3**



**THE KINDRED (David Newman)**

Varèse STV 81308

*THE KINDRED* is one of those off-beat science-horror films that, while no means ground-breaking, proves an intelligent and entertaining two hours at the movies. It concerns a monster created from a meshing of human and marine-life genes, and the small circle of scientists who must deal with it.

Anthony, as he's called, seems more man-eating squid than man, but he never asked for his wretched existence, and so proves to be a modest tragic figure in the vein of the Frankenstein monster.

effectively in David Newman's score. In fact, Newman's score is one of the loneliest I've heard since his dad Alfred's for *THE GREATEST STORY EVER TOLD*. That tragedy and loneliness are captured

This sense of isolation, anxious security and foreboding pervades the score as a whole, creating a feeling of genuine sympathy for what is, after all, a fairly inhuman creature.

The taut mood of this dark and brooding work begins with a simple, haunting lullaby (used by his creator to calm Anthony) that is taken up in the introduction of the Main Title in slow, sinister fashion. This picks up to a more energetic tempo of strings mourning the theme with a piano ostinato in the foreground.

The whole score is ruled by a sense of creeping, shadowy dread culminating in moments of frenzy that seem as out of control as the Anthony experiment. In those moments of (actually well-disciplined) terror, the score most resembles Goldsmith. In fact, the whole thing might be regarded as a marriage between Goldsmith and Sarde -- except as close as we get to a theme (besides that lullaby) here is a five-note motif. This motif rises and falls, constantly repeating, often serving as a hurried ostinato while strings play restlessly.

Strings are predominant here, plus stabbing brass and the now-standard Goldsmithian creepy-crawly special effects. Weblike and shadowy, *THE KINDRED* seems almost as black-and-white a score as *PSYCHO*.

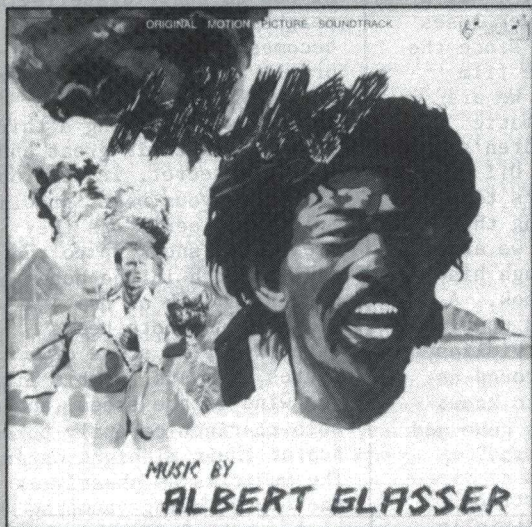
And since Anthony is pretty much a sea monster, it's quite appropriate that the score possesses a bizarre, eerily aquatic feel. The orchestration lends a muted, underwater mood, aided by undulating piano and other effects. Newman shows subtle, cunning craftsmanship in this regard. Not everyone will like this score. It plays like a modernist symphony, and so lacks the Korngold ornamentation so prevalent these days. But *THE KINDRED* is an absorbing, relentlessly consistent work.

STEVEN J. LEHTI

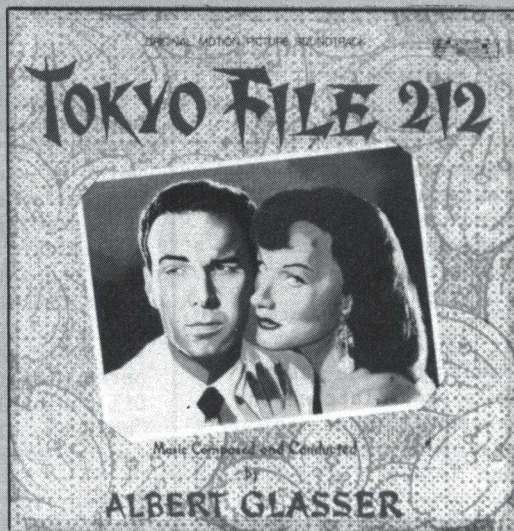
**Rating: 4**

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RTB, a Belgian TV channel, sent a crew to Hollywood to interview some of the leading composers living there. Elmer Bernstein was among them, warding off questions about THOROUGHLY MODERN MILLIE, SPIES LIKE US, RETURN OF THE 7 and THE MAGNIFICENT 7 and other films. TO KILL A MOCKINGBIRD was not one of the scores discussed, although it is a textbook example of how a picture can (and should) be scored, never mind all those synthesizers. The following article is an excerpt from Les Paul Robley's analysis of the score, part of a film music book he is working on.

# To kill a mockingbird

This is a film that deals with many strong issues -- racism, acceptance, and understanding of another's feelings. However, the key to the film rests with the innocence of childhood -- the magic of those supreme moments of discovery that can only be experienced while as a child; the growing pains, adventures, and the understanding that comes from them.

The music tenderly captured these moments because Elmer Bernstein's score latched on to the essence of this magic world. It opens with a single line piano melody, resembling a nursery rhyme or children's jingle. This is accompanied by a child's aimless humming as we watch him fondle a wealth of trinkets that we assume have been acquired over the years. The scene prepares us for the nostalgic recollections of the narrator that will soon follow.

Presently a solo flute enters, playing a more distinct version of the main theme

melody over an almost subliminal background of harp and accordion. It's joined by a collection of strings which swell to a full harmonized sound, then diminish back to the childlike piano phrases. This single melodic line will ultimately come to represent the children throughout the course of the film. Much like a full life portrait -- from childhood to adulthood, and then back to a childlike senility -- the main theme music

has gone full circle. It's important that it never loses its youthful origins since the visual portion of the film never does either. We are always shown the dramatic events from the children's point of view. When Dil mounts Jem's shoulders to see what's going on during the preliminary hearing, we are told the action through his words and naive outlook. A solo harp goes up and down the scale and somber violins perform in the background as Dil curiously wants to know: "What the black man's gone and done to make him cry so."

Later in the courtroom sequence, we are initially shown the unfolding drama from a high angle shot representing the children's balcony vantage point, seated with the black contingent of the town. Only then are we permitted to enter the adult's world. It's suitable that Tom Robinson's rape trial is essentially devoid of music, since it is primarily told from the

adult's viewpoint. There's only a helpless, unavailing solo flute when Atticus (Gregory Peck) gives his closing remarks, and then a sad orchestral refrain once he realizes his defence has lost. In the end we are whisked back up to the children's way of seeing things as the black people all rise out of respect for Atticus.

The playing of the beautiful main theme over and over reinforces this siding with the children's world. It becomes a monothematic device, the single melody being used to illustrate and plant firmly in our minds this particular overriding thought. The narration of the grown-up Scout recalling the years with her father Atticus and strange savior Boo Radley is perfectly unified by the nostalgic effectiveness of the piano and accordion. We are made to see and hear everything through her childlike understanding and the music is there to accentuate her inner feelings.

When she and Jem first speak of Boo to their disbelieving neighbor Dil, the music becomes furtive, conspiratorial, and a touch sinister, much like two kids would behave when letting a third party in on their great and terrible secret. It develops into a nervous beat, growing "playfully eerie" as they stealthily sneak up to the Radley porch in the hopes of getting a look at Boo. A single piano note beats incessantly, a score of flutes whir and tremble like the wind in the trees, and a solo clarinet creepily pokes fun at their midnight caper. The music is as ghostly as the empty swing bumping against the Radley porch, by all appearances as inhabited as if Boo himself had just been seated in it (and later, we find out that he was).

Bernstein's score becomes more threatening when Jem crawls up the steps beneath the window. Gone is the playfulness of the childish prank; the film now means business and the music ably follows suit. A piano



ostinato builds to a frenzy in the keyboard's lower registers and trombones attack in octaves as Boo's shadowy hand reaches toward the hunched, shaking figure of Jem. Scout looks on in terror as we are again shown the incident through a clouded child's point of view. The childlike Boo is only having fun with them, as they have had on numerous occasions at his expense.

**O**n a brighter note, the trombones assume a vibrant Western pace when the children are at play with a worn truck tire. The folksy rhythm is there to typify the leisurely rural Southern Americana lifestyle of Macon, which could really be any town during the Depression. Spiraling violins depict the rolling tire that Scout is curled up inside, sounding vaguely reminiscent of Bernstein's earlier *THE MAGNIFICENT SEVEN* score. When the tire crashes onto Boo Radley's porch, the trombones assume a threatening tone as Scout makes a hasty retreat.

Trombones are again used when Bob Ewell, the drunken father of pitiful May-Ellan, confronts the children and stares hatefully down at them through the car window. Before this, a rather touching display of unprejudiced innocence passed between Jem and a young black boy. There was a kind of accepted kinship present as they waved shyly to one another. Abruptly, their friendship is disrupted by the appearance of the distorted face of Ewell. His prejudice is made clear by the uncontrolled rage he shows their "nigger-loving father". He confronts Atticus twice in front of Jem and the boy does not understand his hatred either time. Atticus regretfully tells him later: "There are many idiots in this world and I wish I could save you from them."

It's as if the trombones have been called upon to portray the racial tensions that exist in the southern town's adult world as they are used a third

time for the lynch mob sequence. They represent things the children don't comprehend, and which frighten them nonetheless. It's interesting that it takes the innocent questioning of Scout to a school chum's father she recognizes to quell the mob. They disperse, as do the trombones, both rather humiliated, having learned a lesson in human acceptance through a little girl.

That night, following a tender reading lesson between Atticus and Scout, a solo flute creeps in with utmost discretion, playing the main theme. It performs throughout the most touching scene in the movie: Scout questions a sleepy Jem about the mother she never knew, while Atticus listens reflectively outside on the porch swing. The moment tells us a great deal about Atticus' love for his dead wife (the only time she is ever mentioned in the film). The expressiveness of the single flute speaks more eloquently than any dialogue could ever possibly manage, and keeps Scout's questioning from becoming too sentimental. Once again the emotional potency of the film score has been exercised flawlessly.

**A**nother moving musical moment is set when Jem, after a scary nighttime encounter with his own imaginings, discovers an old spelling medal inside a hollowed-out tree trunk. His earlier fear has given way to an insatiable childlike curiosity. Accompanying this scene is an ascending scale of harp notes, oddly similar to the soundtrack of a children's educational science-discovery film. A solo clarinet and accordion reflect his thoughts as he ponders over the prize and its origin. Later, the magical harp notes are repeated when Jem shows the contents of the cigar box to Scout. We realize the tree bits are the same as the ones showcased in close-up during the credit sequence. This is reaffirmed in our minds by a brief reiteration of the main title music. The theme is meant to be noticed for it al-

most becomes its own narrator, telling us along with Jem's dialogue how he happened to come by the treasures. The music closes with the closing of the box, the memories locked away forever.

There's a particularly strong reading of the principal melody heard at the start of the third act in the film, when the grown-up Scout's voice-over speaks of her and Jem's "longest journey together". It follows them throughout their departure from the school's Halloween party, even played loudly over the argument concerning Scout's lost dress and shoes. The score takes on a nightmarish quality when they are attacked in the woods by drunken Bob Ewell. After the battle, it assumes a strange, enigmatic tone as Scout watches the spectral figure carrying her unconscious brother home.

**T**he main theme is repeated with slightly different orchestration when Scout discovers her savior behind Jem's bedroom door. The awe and gentleness in her voice at finding that he is really Boo Radley, the person they so much feared, is expressed vividly in the music, and leaves a lump in my throat every time I witness the scene. It is performed in its entirety when Scout walks Boo home and narrates her recollection of what Atticus had told her about "not really knowing a person until you've stepped inside his shoes."

Her final words would have been lost without the music. Each time her soft, old-fashioned, Southern voice speaks, the nursery rhyme-like score has snuck in and endowed its own special meaning to her reminiscences. There are not many melodies which deserve to be listened to over and over again in a film. David Raksin once said when referring to his single overriding theme in *LAURA*, "The audience is never bored with the tune if it's the 'right' tune." The score to *TO KILL A MOCKINGBIRD* can be called compelling, since in it is contained just such a tune. ■



# NEW RECORDINGS

New Soundtracks released in  
May, June, July 1987

## UNITED KINGDOM

Compiled by John Wright

- |     |                                                                                                     |                      |                          |
|-----|-----------------------------------------------------------------------------------------------------|----------------------|--------------------------|
| R   | Miklos Rozsa Epic Film Scores (Quo Vadis?, Ben-Hur, El Cid, King of Kings)                          | Rozsa                | Cloud Nine CN 7013       |
|     | The Fly                                                                                             | Shore                | That's Ent. TER 1120     |
|     | Crimes of the Heart                                                                                 | Delerue              | That's Ent. TER 1130     |
|     | Peggy Sue Got Married                                                                               | Ba rry, vocals       | That's Ent. TER 1126     |
|     | Blue Velvet                                                                                         | Badalamenti, songs   | That's Ent. TER 1127     |
|     | Blood Simple/Raising Arizona                                                                        | Burwell              | That's Ent. TER 1140     |
|     | Best Shot (US title: "Hoosiers")                                                                    | Goldsmith            | That's Ent. TER 1141     |
| CD  | Best Shot (US title: "Hoosiers")                                                                    | Goldsmith            | That's Ent. CDTER 1141   |
|     | The Whistle Blower                                                                                  | Scott                | That's Ent. TER 1139     |
|     | Evil Dead II                                                                                        | LoDuca               | That's Ent. TER 1142     |
| CD  | Evil Dead II                                                                                        | LoDuca               | That's Ent. CDTER 1142   |
|     | Châteauvallon (TV)                                                                                  | Cosma                | Carrere/Channel 4 CAL225 |
| R   | Da mien Omen II                                                                                     | Goldsmith            | Silva Screen FILM 002    |
| R   | Alien                                                                                               | Goldsmith            | Silva Screen FILM 003    |
|     | Extreme Prejudice                                                                                   | Goldsmith            | Silva Screen FILM 011    |
|     | Laurel and Hardy's Music Box (music from various films. New recordings from the orig. arrangements) | Hazlehurst/Band      | Silva Screen FILM 012    |
|     | The Fantastist                                                                                      | Syrewicz             | President PTL5 1085      |
|     | The Living Daylights                                                                                | Barry, vocals        | Warner WX111 925616 1    |
| CD  | The Living Daylights                                                                                | Ba rry, vocals       | Warner 925616 2          |
|     | Gothic                                                                                              | Dolby                | Virgin V2417             |
| CD  | Gothic                                                                                              | Dolby                | Virgin CDV2417           |
| R   | Dr. No                                                                                              | Norman, Barry        | Liberty/EMI EMS 1265     |
| R   | Goldfinger                                                                                          | Ba rry               | Liberty/EMI EMS 1266     |
| R   | From Russia with Love                                                                               | Barry                | Liberty/EMI EMS 1267     |
| R   | Thunderball                                                                                         | Ba rry               | Liberty/EMI EMS 1268     |
| R   | Live and Let Die                                                                                    | Martin               | Liberty/EMI EMS 1269     |
|     | An American Tail                                                                                    | Horner               | MCA MCF 3367             |
| CD  | An American Tail                                                                                    | Horner               | MCA DMCF 3367            |
|     | Chronicle of a Death Foretold                                                                       | Piccioni             | Virgin V2441             |
|     | Platoon                                                                                             | Delerue, Ba rber etc | Atlantic WX95781742 1    |
| CD  | Platoon                                                                                             | Delerue, Ba rber etc | Atlantic 781742 2        |
|     | The Mosquito Coast                                                                                  | Jarre                | London LONLP 30          |
|     | Jarre by Jarre                                                                                      | Jarre                | CBS FM42307              |
| CD  | Jarre by Jarre                                                                                      | Jarre                | CBS MK 42307             |
|     | Empire State                                                                                        | Parsons              | STATE LP 1               |
| CD  | Empire State                                                                                        | Parsons              | STATE CD 1               |
|     | Three Amigos                                                                                        | Bernstein, Newman    | Warner 9255581           |
| nst | Kaleidoscope Op. 19B / North Hungarian Peasant Songs & Dances                                       |                      |                          |
|     | Op. 5 / Sonata for Solo Flute Op. 39 / Sonata for Solo Violin Op. 40                                | Rozsa                | Cloud Nine CD 6001       |
|     | The Magic Toyshop                                                                                   | Connor               | That's Ent. TER 1138     |
|     | Fire and Ice                                                                                        | Davis                | First Night CAST 7       |

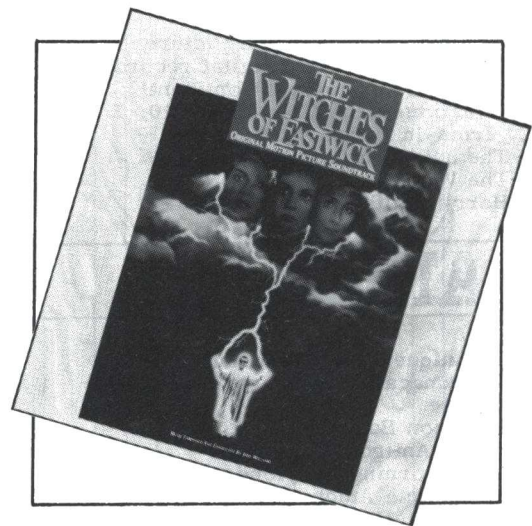


- Henry V Suite / Battle of Britain suite (including previously unrecorded music) / As You Like It (suite) / Interlude (Act 2) / Troilus and Cressida / March for a History of English Speaking Peoples (Carl Davis conducts) Walton
- CD Henry V suite / Battle of Britain suite / etc Walton  
The Name of the Rose Horner
- CD Musical Highlights from Ben-Hur Rozsa
- CD Dr. Zhivago Jarre
- CD How the West Was Won Newman
- CD The Fourth Protocol Schifrin
- CD The Film Music of Tiomkin (including "Rhapsody of Steel") Tiomkin
- 2CD Film Tracks: The Best of British Film Music var.  
(contents: see SCQ #15)
- CD Oliver Twist / Malta G.C. Bax
- CD Famous Themes var.
- CD The Classic Miklos Rozsa Film Music (cond. Bernstein):  
El Cid, Story of 3 Loves, Quo Vadis?, Plymouth Adventure, King of Kings, Ben-Hur, Dead Men don't Wear Plaid, Strange Love of Martha Ivers, Lost Weekend, Private Life of Sherlock Holmes
- EMI EL2705911  
EMI CDC7479442  
First Night Scene 7  
CBS CDCBS 70276  
CBS CDCBS 70274  
CBS CDCBS 70284  
Filmtrax Moment CD109  
Unicorn-Kanchana  
DKP (CD) 9047  
London 820252 2
- Cloud Nine ACN 7012  
Red Bus CD RBL7782
- That's Ent. CDTER 1135

# AMERICA

*Compiled by David P. James*

- Amazing Grace and Chuck  
The Believers
- Cinemagic (music of Dave Grusin/LSO): Tootsie (2), Heaven Can Wait, On Golden Pond (2), 3 Days of the Condor (2), Heart Is a Lonely Hunter, Goonies, The Champs
- Bernstein  
Robinson
- Varèse STV 81312  
Varèse STV 81328
- GRP GR 1037



- Dragnet (1 side rock, 1 side score by Ira Newborn featuring theme by Rozsa and W. Schumann)
- Good Morning Babylon
- Inner Space (26 minutes by Goldsmith + rock vocals)
- Moonlighting
- My Demon Lover
- Raising Arizona / Blood Simple
- Robocop
- Spaceballs (3 cuts by Morris + rock vocals)
- Three for the Road
- The Time Machine (new digital recording) + 7 minute suite from "Atlantis, The Lost Continent"
- The Untouchables
- The Witches of Eastwick
- Amazing Grace and Chuck
- Animal House (1'20" by Bernstein + rock vocals)
- Battle of Neretva
- Piovani
- var. (vocals)
- David Newman
- Burwell
- Poledouris
- Goldberg
- Garcia
- Morricone
- Williams
- Bernstein
- Herrmann
- MCA 6210  
Varèse STV 81317  
Geffen GHS 24161  
MCA 6214  
Varèse STV 81322  
Varèse STV 81318  
Varèse STV 81317  
Atlantic 81770 1  
Varèse STV 81319
- GNP Crescendo GNPS 3008  
A & M SP 3909  
War. 25607 1  
Varèse VCD 47285  
MCA MCAD 31023  
S. Cross SCCD 5005



R	The knack	Barry	MCA 25109
R	The Liquidator	Schifrin	MCA 25137
R	Cast a Giant Shadow	Bernstein	MCA 25093
R	Where Eagles Dare	Goodwin	MCA 25082
R	The Great Train Robbery	Goldsmith	MCA 25102
CD	Band of Angels (complete) + Death of a Scoundrel & themes from Charge of the Light Brigade, 4 Wives, The Searchers, A Stolen Life (previously issued on 2 separate Entr'acte LPs)	Steiner	Label "X" LXCD 3
CD	The Boy who Could Fly	Broughton	Varèse VCD 47279
CD	The Cardinal	Moross	Preamble PRCD 1778
CD	Cinemagic (music of Dave Grusin/LSO) - contains more music than the LP: Falling in Love, The Champ, Little Drummer Girl (2)		GRP GRD 9547
CD	Classic Film Themes for Organ Performed by Gaylord Carter (from the Delos LP)	var.	Facet 8102
CD	"Crocodile" Dundee	Best	Varèse VCD 47283
CD	Electric Horseman (c/w songs by Willie Nelson + 6 cuts by Grusin)		CBS CK 3632
CD	French Lieutenant's Woman	Davis	DRG CDRG 6186
CD	Film Music of Bronislau Kaper (solo piano performed by the composer, from the 1975 Delos LP)	Kaper	Facet 8103
CD	Gone with the Wind (from 1939 mono recording -- has more music than fake stereo MGM version)	Steiner	Polydor 817 116 2
CD	Hannah and Her Sisters	var. songs	MCA MCAD 6190
CD	Islands in the Stream	Goldsmith	Intrada RVF 6003D
CD	"The Kentuckian" (Herrmann), Down to the Sea in Ships (A. Newman), In Love and War (Friedhofer), Sunrise at Campobello (Waxman) + 3 minutes from Day the Earth Stood Still (Herrmann)		Preamble PRCD 1777
CD	Last Starfighter	Safan	S. Cross SCCD 1007
CD	Legrand Piano (recorded mid-'50s as 'I Love Paris') (CD)		CBS CK 10129
CD	Mancini's Classic Movie Scores: Pink Panther (5), Charade (5), Ha tati (5), Breakfast at Tiffany's (6)	Mancini	RCA 5938 2 RC
CD	Roxanne (CD release only)	B. Smeaton	Cinedisc CDC 1000
CD	Star Trek: The Motion Picture	Goldsmith	CBS CK 36334
CD	Time Machine (new digital recording) + 7 minute suite from 'Atlantis, The Lost Continent'	Garcia	GNP Crescendo GNPD8008
CD	Selections from Tom Jones (10, J. Addison) & Irma la Douce (7, Previn)		MCA MCAD 6178
CD	The untouchables	Morricone	A & M CD 3909
CD	The Witches of Eastwick	Williams	War. 25607 2
	Harry and the Hendersons	Broughton	MCA 6208

## FRANCE

*Compiled by Jean-Pierre Pecqueriaux*

	Chronique d'une Mort Annoncée (Cronaca di una Morte Annunciata)	Piccioni	WEA Gen. Music 242128 1
TV	L'Ogre	Crelier	Ariola RCA Milan ACH033
	Attention Bandits	Lai	Editions 23 EDL 029
	Three Amigos	Bernstein	WB 925 558 1
	Good Morning Babylone	Piovani	RCA Milan A 300
	Un Homme Amoureux	Delerue	Pathé M. EMI 2408011
	L'Hirondelle et la Mésange	Alessandrini	RCA Milan A 304
	Chronique des Evénements Amoureux (1 side)		
	La Terre de la Grande Promesse (2 cuts)		
	La Ligne d'Ombre (3 cuts)	Kilar	RCA Milan A 307
	La Pelicula del Rey	Franzetti	RCA Milan A 323
	Des Teufels Paradies	Knieper	Filmharmonic/ RCA Milan ACH 034
	The Living Daylights	Barry, vocals	WB 925 616 1
	Le Jupon Rouge	Bruzdowicz	Adda Records 45011

## WEST-GERMANY

*Compiled by Gerd Haven*

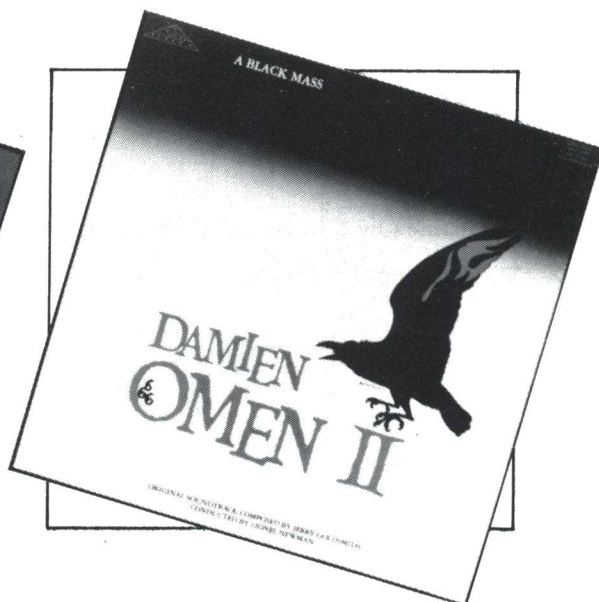
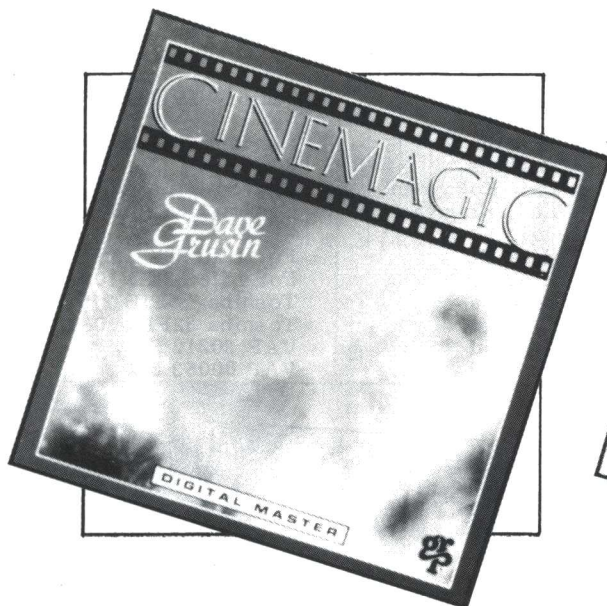
pr	Capricorn One (reissue)	Goldsmith	WB 56 541
pr	QB VII (reissue)	Goldsmith	MCA 254 890 1



# ITALY

Compiled by Massimo Cardinaletti

- |    |                                                                                                                                             |                   |                             |
|----|---------------------------------------------------------------------------------------------------------------------------------------------|-------------------|-----------------------------|
|    | Superfantagenio                                                                                                                             | Bixio, Frizzi     | Cinevox MDF 33/176          |
|    | Capriccio                                                                                                                                   | Ortolani          | Ricordi SMRL 6368           |
|    | Caramelle da uno Sconosciuto                                                                                                                | Smaila            | Cinevox MDF 33/181          |
|    | Lo Scialo (TV)                                                                                                                              | Na scimbene       | Cinevox MDF 33/180          |
|    | La Famiglia                                                                                                                                 | Trovajoli         | CGD 20631                   |
|    | Lui Portava i Tacchi a Spillo                                                                                                               | Gainsbourg        | Cinevox MDF 33/178          |
|    | Mosquito Coast                                                                                                                              | Jarre             | London LON LP 30            |
|    | 100.000 Dollari per Ringo                                                                                                                   | Nicolai           | Edipan CS 2019              |
|    | Le Foto di Gioia                                                                                                                            | Boswell           | Ricordi SMRL 6367           |
|    | Le Foto di Gioia (picture disc)                                                                                                             | Boswell           | Ricordi PSRL 4052           |
|    | Due Assi per un Turbo (TV)                                                                                                                  | Mariano           | CLSLP 28020                 |
|    | L'Ombrina Nera del Vesuvio (TV)                                                                                                             | Esposito          | Cinevox MDF 33/172          |
|    | La Sposa era Bellissima,                                                                                                                    | Piovani           |                             |
|    | Speriamo che Sia Femmina,                                                                                                                   | Piovani           |                             |
|    | La Messa è Finita                                                                                                                           | Piovani           |                             |
|    | Cronaca di una Morte Annunciata                                                                                                             | Piccioni          |                             |
|    | Shaka Zulu (TV)                                                                                                                             | Pollecuti         |                             |
|    | Una Donna da Scoprire                                                                                                                       | Sangy             |                             |
|    | Riz Ortolani / Damiano Damiani: L'Inchiesta, La Piovra, Girolimoni, Io ho Paura, Confessione di un Commissario di Polizia..., L'Avvenimento | De Angelis        | Mercury 832233              |
| 45 | Il Grande Oceano di Capitan Cook                                                                                                            | Barry             | CGD 20677                   |
| R  | On Her Majesty's Secret Service                                                                                                             | Previn, classical | EMI 4051541                 |
| R  | Rollerball                                                                                                                                  | Conti             | RCA ZL 71277                |
| R  | Rocky II                                                                                                                                    | Barry             | CIA 5063                    |
| R  | Moonraker                                                                                                                                   | Barry             | Kangaroo ZB 41159           |
| R  | Midnight Cowboy                                                                                                                             | Barry             | Talent 054 198661           |
| R  | You only Live Twice                                                                                                                         | Barry             | Talent 054 1831831          |
| R  | Rocky                                                                                                                                       | Conti             | Talent 054 1827201          |
| R  | A Man and a Woman                                                                                                                           | Laf               | Talent 054 1826961          |
|    | Due Assi per un Turbo                                                                                                                       | Detto             | Talent 054 1906391          |
| 45 | Stregati                                                                                                                                    | Nuti              | Talent 054 1829201          |
|    | La Coda del Diavolo                                                                                                                         | Macchi            | Talent 054 1827071          |
| 45 | Senzi                                                                                                                                       | Frizzi            | Talent 054 1831841          |
|    | Mino                                                                                                                                        | Siliotto          | Ricordi CLSP 28020          |
|    | Down by Law                                                                                                                                 | Lurie             | CBS 650290                  |
|    | Platoon                                                                                                                                     | Delerue, etc      | CAM LCM 33462               |
| 45 | Grandi Magazzini                                                                                                                            | Detto             | Polygram Mercury 888256     |
|    | Rimini Rimini                                                                                                                               | LaBionda          | DDD 450395                  |
|    | Il Colore dei Soldi (The Color of Money)                                                                                                    | var.              | Materiali Sonori MASO 40007 |
| 45 | Noi Uomini Duri                                                                                                                             | Can tarelli       | Atlantic 81742              |
|    | Three Amigos                                                                                                                                | Bernstein         | RCA BB 41011                |
| 45 | Portami la Luna                                                                                                                             | Pani              | Cinevox MDF 33179           |
|    | Disordine (Désordre)                                                                                                                        | Yared             | WB 25 4388                  |
|    |                                                                                                                                             |                   | RCA Talent ZB 41225         |
|    |                                                                                                                                             |                   | WB 925558                   |
|    |                                                                                                                                             |                   | PDU PA 1154                 |
|    |                                                                                                                                             |                   | Virgin 70470                |





# SPAIN

Compiled by Joan Padrol

King Kong Lives!	Scott	WEA MCA 354672 1
El Nombre de la Rose (The Name of the Rose)	Horner	PDISA Victoria VLP 222
El Contrato del Dibujante (The Draughtsman's Contract)	Nyman	Virgin Charisma CAS1158
Gothic	Dolby	Virgin T 208227
pr/R Shenandoah	Skinner	Decca DL 254884 1
pr/R Becket (no dialogue)	Ro senthal	Decca 254883 1
pr/R Rosemary's Baby	Komeda	DOT DLP 254891 1
Georges Delerue Dirige la Musica Cinematografica de Maurice Jaubert: Je Jour Se Lève, L'Atalante, Le Petit Chaperon Rouge, Un Carnet de Bal, Le Quai des Brumes	Jaubert	Vinilo VND 1033
Anton Garcia Abril Dirige la Musica Cinematografica de Joanquin Turina: El Abanderado, Eugenia de Montijo, Luis Candelas, Noche en Blanco, Primavera Sevillana	Turina	Vinilo VND 1035
Anton Garcia Abril: Musica Cinematografica (Punto de Encuentro, El Perro, Ramon y Cajal, La Lozana Andaluza, Anillos de Oro, Monsenor Quijote, Gary Cooper que estas en los Cielos, Los Desastres de la Guerra, Segunda Ensenanza, Fortunata y Jacinta, Madrid Ciudad Cultural, Desportes en Television	Abril	Vinilo VND 1034

# JAPAN

Compiled by Shoichi Uehara

CD Ja rre by Ja rre	Ja rre	CBS 32 DP 766
CD Ben-Hur (conducted by Sa vina)	Rozsa	Victor VDP 5070
CD Dr. Zhivago	Ja rre	Victor VDP 5071
CD How the West Wa s Won	Newman	Victor VDP 5072
CD Miklos Rozsa: Ben-Hur, El Cid, King of Kings (conducted by Lampterz /Hamburg Orchestra)		Victor VDC 1188
CD Alfie	Rollins	Impulse 32 XD 608
CD An American Tail	Horner	MCA P 13507
CD An American Tail	Horner	MCA 32 XD 698
CD Round-up (conducted by Kunzel/Cincinnati Pops Orchestra) (see SCQ #22 for contents)		Telarc CD 80141
CD Lethal Weapon	Kamen, Clapton	W.B. P 13489
CD Platoon	Delerue, etc	Atlantic P 13485
CD Platoon	Delerue, etc	Atlantic 32 XD 708
CD Cinemagic (themes by Grusin/LSO)(10 themes)	Grusin	Victor VIJ 28120
CD Cinemagic (themes by Grusin/LSO)(14 themes)	Grusin	Victor VDJ 1089
(LP does not contain 'Falling in Love', 'Little Drummer Girl', 'The Champ')		
CD Extreme Prejudice (a.k.a. "Double Border) (different cover artwork)	Goldsmith	Victor VIP 28166
CD A Room with a View	Robbins	London L28P 1252
CD A Room with a View	Robbins	33L 26053
CD Lacco	Lai, Kobayashi	Canyon C28A 587
CD Lacco	Lai, Kobayashi	Canyon D32A 0305
(2 themes by Lai, all other themes by Kobayashi)		
CD The Drifting Classroom	Hisaishi	For Life 28K 133
CD The Drifting Classroom	Hisaishi	For Life 33KD 105
CD Twenty-Four Eyes	Saegusa	Toshiba 28FIB 2105
CD Twenty-Four Eyes	Saegusa	Toshiba 32FID 1069
CD The Life of Hachi - a Dog	Hayashi	VAP 30212 25
CD The Life of Hachi - a Dog	Hayashi	VAP 80053 30

Ennio Morricone will give a film music concert in Antwerp on October 15, at 20.30 in the evening. The event will take at the "Sportpaleis", which seats 12,000 people. The prices range from 250 Belgian francs to 650 Belgian francs per ticket. Book your seat in advance by phoning the box-office in Antwerp, Belgium: (32) 3 - 231 38 35. The programme is still under discussion, but in any case Morricone will conduct his main title themes from THE MISSION, MY NAME IS NOBODY, CHI MAI, etc.



## Part 1

**THE TIME MACHINE**

Somehow it's ironic that it took 27 years to release an album of *THE TIME MACHINE*, considering that in the film Rod Taylor needed only seconds to travel through centuries.

Russell Garcia without a doubt contributed to the development of motion picture music, yet he's one who has never been in the limelight and who very often didn't get credit for his work. So he is not that well known in film music buff circles, but he is one of the most respected personalities in the Hollywood music community. I had the pleasure to meet "Russ", as he is called by his friends, last June. We talked about *THE TIME MACHINE* and the good old days of the "Golden Age" of Hollywood, of which he was more than just a part.

In this issue we present our discussion about *THE TIME MACHINE*, and in one of the next issues we'll print the rest of our conversation.

**MATTHIAS BUDINGER:** Who had the initial idea to issue a soundtrack album of *THE TIME MACHINE*?

**RUSSELL GARCIA:** Well, the film has become a classic now. It's played so much on TV and it's such a good movie that there's a producer called Arnold Leibovit who worships George Pal and who does a lot of George Pal-type things. He has just done a documentary about him. He also did a cartoon film with live people and puppets, like George Pal. When George came from Hungary to the States he started building these little puppets out of clay or whatever. He used animation, moved them a little bit...

**MB:** He was the first one to do so...

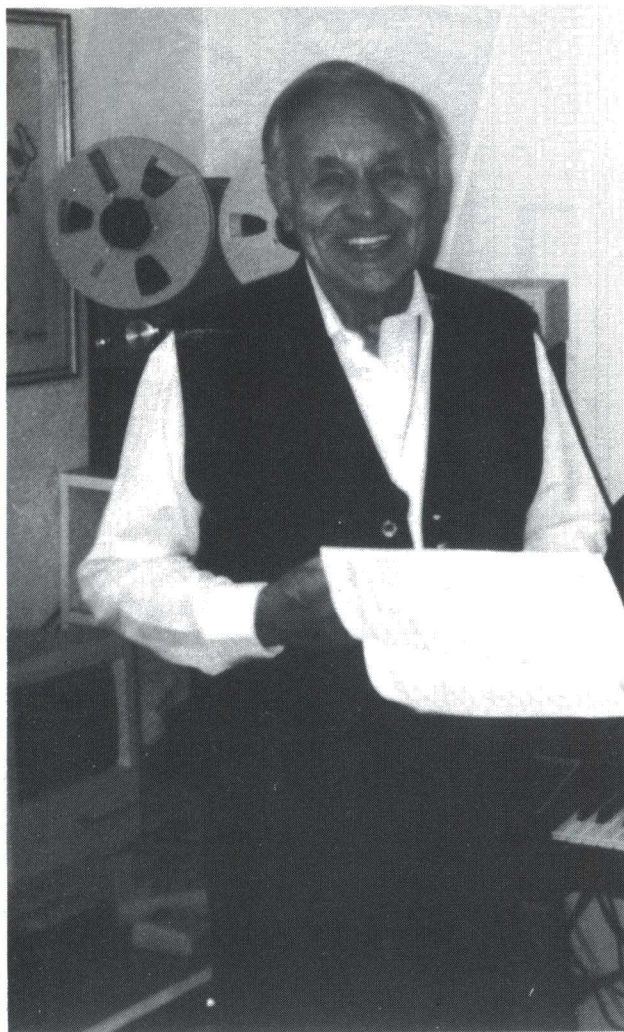
**RG:** Yes, and Disney hired him to work there. Then he got into science-fiction films and did some wonderful things. Arnold Leibovit came to me and said he liked the music so much that he thought it would be a great idea to do an album of it, because now the film has become a classic.

**MB:** But it's strange that it happened 27 years after the film came out and that nobody had the idea earlier...

**RG:** Has it been that long? Yes, MGM did not release a soundtrack album at that time. I don't know why.

**MB:** But you would have liked to do so?

**RG:** Of course. I was busy with so many other things. I didn't push for it. I was doing so many record albums and films that I just left it up to MGM and their publisher. They didn't put out an album, but it's wonderful that it comes out now. Nowadays you can record with so much more fidelity. At the studio you had the big MGM Orchestra and you recorded on two tracks. They didn't use 16, 24 or even 48 tracks like today. We recorded this *TIME MACHINE* album digitally, so there's no needle noise and tape hiss.



Matthias Büdinger

# **Russell Garcia The Man for all Seasons**



MB: Tell me more about Arnold Leibovit, the album producer...

RG: He's a filmmaker. He came to California from Chicago and he's a fairly young man. He is trying to make his mark as a film producer and director.

MB: He has not produced any soundtrack albums before?

RG: This is the first album. In the film THE TIME MACHINE they kept their history in these 'Talking Rings' that they spin. So he calls his record label Talking Rings Records. But this LP was released through Crescendo records. Gene Norman has the distribution worldwide.

MB: Wasn't it a problem to get the score? Did you own the music rights to your score?

RG: No, the studio always owns all of this music. You are paid for it and the studio keeps it. MGM had destroyed all of the parts, but they still had conductor sketches. So I had to write all the parts from conductor sketches.

MB: Did you have to re-orchestrate it?

RG: I really didn't put it on score again. I just wrote out the parts and then had them duplicated. It was just as quick for me to do it that way as to write the score. It's a shame. MGM probably had a warehouse full of music and some executive who didn't know or care burnt all of this.

MB: He probably needed some space.

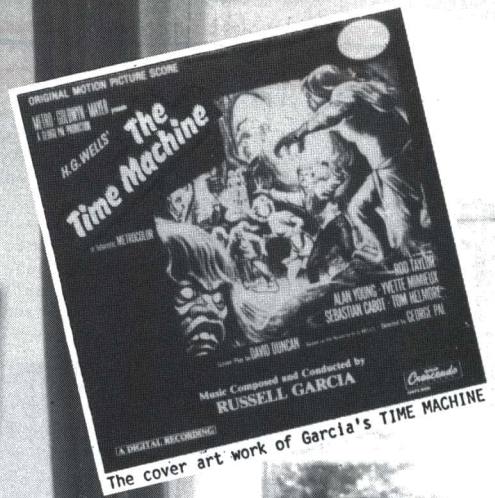
RG: Yes, but somebody was smart enough to save conductor sketches, which are fairly complete.

MB: So it was no problem for you to get these sketches?

RG: No, we got them from the music department at MGM. They just xeroxed the copy.

MB: I remember when I first saw the movie on TV - that must have been 10 years ago - I was immediately captivated by the main theme. Once I heard it I couldn't forget it - this is not just flattering you.

RG: Thank you very much. Well, George Pal had heard an album I did called "Fantastica - Music from Outer Space". In it I used a lot of music combined with sound effects, like in THE TIME MACHINE. We didn't have all the synthesizers and emulators of today to make these sounds. So I brought in 3 percussion men who made sounds, like hitting a musical saw with a soft mallet, or blowing into gelatine with a straw and crinkling cellophane paper. I made all kinds of sounds I could think of. Then I ran these sounds through feedback echoes, backwards and at different speeds. I made myself a library of sounds... I even used a table-knife by making it vibrate. Then I wrote these sounds into the score just like instruments. We didn't record the sounds at the same time we recorded the orchestra; we put those in later at the dubbing session.



The cover art work of Garcia's TIME MACHINE



MB: They would have disturbed the orchestra, I suspect.

RG: Probably. When George Pal gave me the script to read he said, "Russ, could you bring me a few themes after you read the script?" So I thought, "Well, it goes into the future. I can write some quite dissonant, modern music." So I did, and played some of these things for George, and he said, "Oh, very nice, Russ," but he wasn't too enthusiastic. I went home and wrote some simpler folk-type themes. I played these for him and he was all happy and all smiles. When it actually came to doing the film I used both, some of the folk-type things and also some of the more dissonant, modern things, because when you hear it with the film it fits.

MB: It was an unconventional approach in that it's a science-fiction film. Above all, it was a romantic score I would say.





Sam Spence  
(left)  
and  
Russell Garcia

RG: Yes, I like music with melody and music that expresses human feeling, even if I'm writing something very modern. A lot of the composers nowadays are trying to destroy harmony, rhythm, melody, form. But this kind of music bores me a little bit. I still think music should express human emotions.

MB: *Yes, the nucleus, the fundamental element, the very origin of music is melody...*

RG: Yes, and rhythm, it's all important. THE TIME MACHINE is a love story too. So you need a nice, beautiful theme to express their love.

MB: *I also enjoyed your 'London' theme. That was a pleasant tune.*

RG: That was like an old English folksong. We called it "Filby's Theme". Alan Young played the part. THE TIME MACHINE was Yvette Mimieux' first movie and Rod Taylor's first Hollywood film.

They both became quite big stars after that. George Pal left me completely alone to do whatever I wanted after we got started.

MB: *Did you use an orchestrator?*

RG: I orchestrated everything myself. I like to do that. There are a few films where I had an orchestrator; but most of the time, when I imagine and hear the music it is orchestrated in my head, so it's easier for me to do it directly myself.

MB: *How did you get to know George Pal?*

RG: Somebody who was working with him had my Fantastica album and admired it. She played this album for George Pal. Then they got in touch with me to do THE TIME MACHINE. I did ATLANTIS, THE LOST CONTINENT for him as well. He spoke to me about doing another one he was starting to work on, Philip Wiley's The Disappearance, but he never got to it. He died eventually. He was such a gentle kind of man. He knew what he wanted and he got it in a nice way, not by demanding or demeaning anybody or by making anyone mad. He was very diplomatic and everybody wanted to do their best for him, because he knew what he was doing.

MB: *You just mentioned ATLANTIS. On the album there is a suite from this film.*

RG: Yes. Arnold Leibovit loved this music also and so he insisted we take some of the themes from that picture. I made something like an Overture out of them. I would have rather had one complete ATLANTIS album.

MB: *So there's no chance for a complete ATLANTIS recording?*

RG: There is. Arnold is so happy with this LP that he is talking about doing ATLANTIS. But I don't know if it will come about.

MB: *Can you already say if this album is a success commercially?*

RG: It's only been out for a month, so it's too early to tell. I had lunch with Gene Norman (*the album's distributor. MB*) just before I left Hollywood. He said that he has got lots of orders, and that it is starting to move well. I'd like to put it up for a Grammy Award.

MB: *What was Sam Spence's function?*

RG: He was helping me a lot in many ways. So I put his name on the album as 'Technical Advisor'. He was in the booth helping so that we got a good balance. The whole album was recorded by a studio orchestra in the incredible time of just 5 hours! Sam and I work together on many things. We have known each other for many, many years. (*The interview took place at Sam's home in Munich. Sam Spence is a composer of film and TV music himself. MB.*) The Time Machine used in the film still exists. One of these people I met has the whole machine now. There is one picture of it on the album sleeve: it's Arnold Leibovit and myself in front of the machine.



Earlier this year, Richard Kraft, Vice President at Varèse Sarabande, gave a series of lectures at UCLA aimed at budding film composers, film people and film music fans. The course was called The Role of the Composer in Motion Pictures and TV. His speaking guests

included composers (Elmer Bernstein, Peter Bernstein, Chris Young, J.A.C. Redford, Alan Silvestri, Basil Poldouris, Danny Elfman, Bruce Broughton, Brad Fiedel, Mark Isham, Georges Delerue, Charles Bernstein, Arthur B.

Rubinstein), film composer agent Charles Ryan, director Nicholas Meyer, film producers, music editors, orchestrators, keyboard players, vice presidents for music at various major studios, etc.

David Kraft and Eric Neill kindly taped the whole series of lectures for us, which came to approximately 26 hours of material. The whole thing was very informal, there were plenty of laughs, but transcribing the whole course would have taken a few weeks and the transcribed material itself would have filled a book. The tapes have been edited to fit the space available and will be presented as a series of short interviews with composers Chris Young and J.A.C. Redford, Alan Silvestri, etc.

Interestingly, the matters discussed do not cover the usual well-trodden path of what-films-did-you-score-and-how-did-you-tackle-them. Instead, you will learn how many of these composers started out in the business, how much they are generally paid, what problems they face in their line of work, how fickle the film business is (as if we didn't know), and so forth. Richard Kraft knew what questions to ask, since he used to be a film agent (many of the class guests used to be his clients). Special thanks to David Kraft for the accompanying photographs, and to Richard Kraft for allowing us to print these excerpts.

- ed.

Part 1

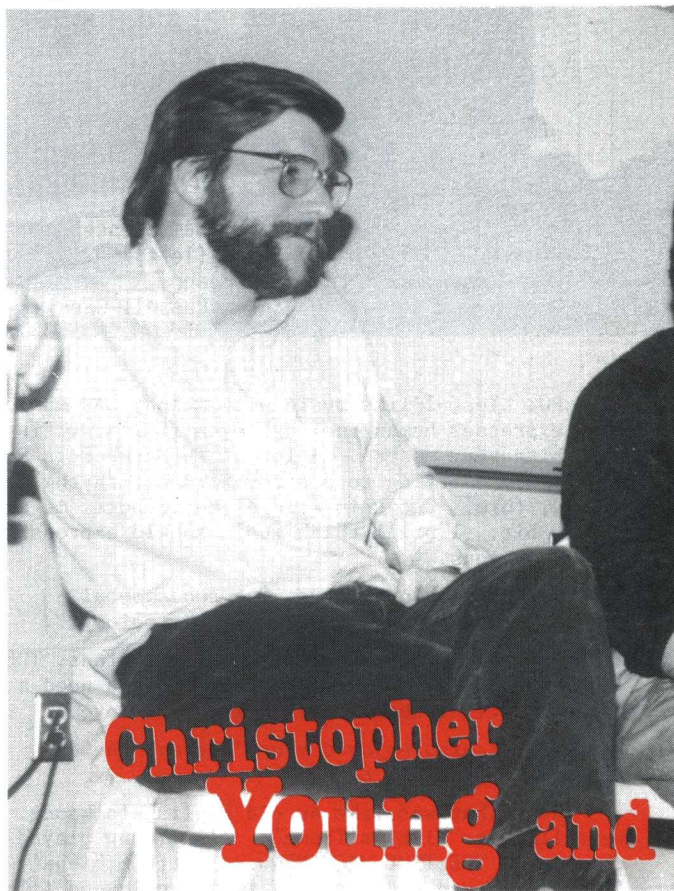
# Film music seminar

*Richard Kraft: How do you produce music for a movie when there's no time, and no money? When I got to know Chris Young he was living in a small cubbyhole, you had to climb over a stack of Goldsmith records to get in. He worked on low-budget films, earned a little money, and used that money to bring in a second flute, say, instead of spending the money on himself; so when he got a little bit more for his next feature, he used that money to bring in a second flute, and so on. That's Chris Young.*

*J.A.C. Redford began working in TV, where the danger is that you may get stuck there forever. He scored ST. ELSEWHERE, which required sensitive scoring, and has now graduated to an occasional film (EXTREMITIES with Farrah Fawcett) and mini-series (THE KEY TO REBECCA).*

*The people who have emerged in film scoring in recent years are the ones who take an orchestral approach to things, even if the budget does not really allow for it. I think most of the people we see emerging now are orchestral people who somehow manage to come up with a score instead of a synthesizer treatment. Chris, how did you get started?*

**CHRIS YOUNG:** I went to UCLA for 3 years. I was starting to get involved with student projects. One of the students that I worked with happened to be a fairly rich fellow. The guy who



**Christopher  
Young and**



did the film didn't know a thing about film music. I kept harassing him, he knew I wanted to score the movie he was doing very badly. So he gave me a shot at doing it. That film was indeed released. (*The movie was PRANKS.* - RK) The budget I had to work with was \$5,000!

*RK: How many musicians did you have?*

CY: I think I had about 18 people. That sort of got the ball rolling: before I left UCLA, this same well-off fellow did another movie called *THE POWER*, the score of which is available on record (Cerberus CST 0211). The corporate body of students that I had worked with left UCLA and began working in the industry, some of them for Corman, for New World, New Horizons, etc. My first contacts were with those companies, the 'real' film world, much like James Horner's career progressed.

*RK: How did you live, how did you pay your bills?*

CY: When I was at UCLA as a student, doing the first couple of films, I was working as a gofer, which meant I would "go for" this and "go for" that -- a messenger, actually. This was at a rick recording studio (Cherokee) -- first full-time and later part-time. I entered a few competitions for young composers (one by Frank Sinatra, one by Henry Mancini) and I won those and that helped. I was also helped by my family during the time that I was a student. I was always desperate to make sure that the score would come out looking better than the film; one of the

pieces of advice that David Raksin gave me is that when you take on a project, no matter how bad it is, the probability is that it is going to play for 2 weeks, you should treat it as if it was a *GONE WITH THE WIND*. Consequently, when I take on a project, especially during those early days, I would sink every penny into the score. Again, I was helped by my family so I didn't have to sweat it out. The firstfewcompanies that you work with, New Line or New Horizon, New World, the total music budget will be around \$12,000 if you are lucky. As a point of interest, on *BATTLE BEYOND THE STARS* James Horner happened to catch Corman at the right time, at a moment when he was willing to spend more than \$10,000 on a film score.

*Q: Do you have any idea how much that score cost?*

CY: The guy who hired me when I worked for Corman told me that he had \$65,000 to do this. Another source claims that Horner got \$55,000. So it varies. (These prices include the entire music budget -- including salary).

*RK: When I was your agent, it sounded to me as if you had good relations not just with the director but also with the music editors, and you must have gotten jobs through them as well...*

CY: The reason I got the opportunity to work for New Horizons was through an editor who did the post-production work on *THE POWER*. She recommended me. Some films that I started doing were pick-up films, that is a film that is done elsewhere but picked up by the film company for little money. *DEF-CON 4* was shot in Canada somewhere, I never met the director, I never met anyone who worked on the picture! The majority of the pictures that I started doing were through contacts that I had made in the industry, post-production people. When you're hired on a project, the person who hires you puts his name on the line. He desperately wants you to knock everyone down, and make him look good. In low-budget features, you make the person who hired you look real good if you come up with a score that sounds like three times the budget. But, once you are doing low-budget films, it's really tough to get out.

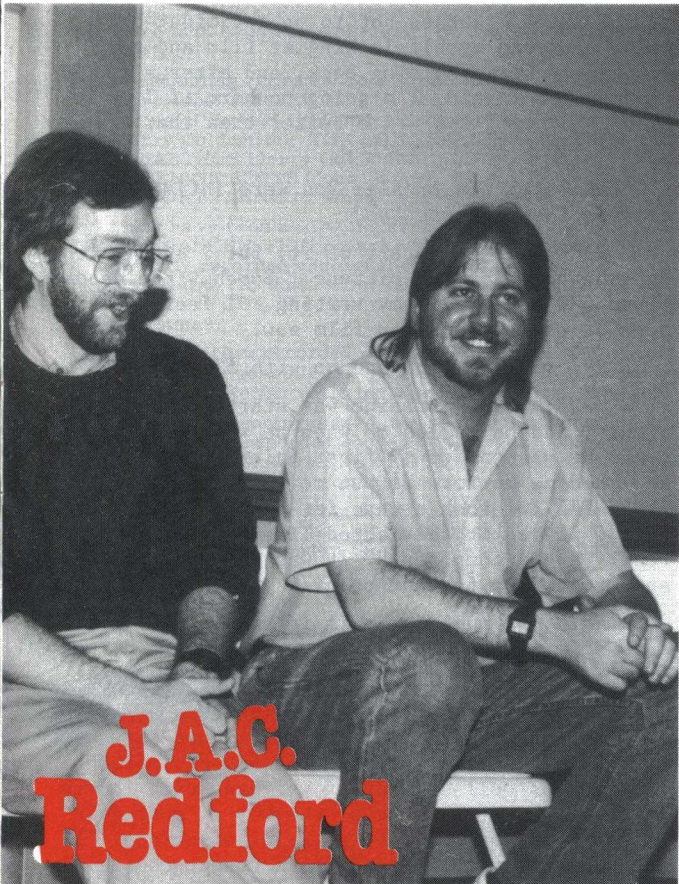
*RK: How many films have you done?*

CY: Sixteen. I think I did the first film about 5 years ago.

*RK: Within the world of low-budget films you've done, NIGHTMARE ON ELM STREET II, TRICK OR TREAT, INVADERS FROM MARS, how can you go from doing the "Z" low-budget movies to doing the "A"-low-budget films... And how do you move onto bigger films?*

CY: That's an interesting question. The way to get out of them is by working for a director who is getting out of the "Z" low-budget movies. There is a handful of composers who were into low-budget projects and then the directors of those features moved on to bigger and better things and took the composers with them.

*RK: The other way to get out of them is by saying, "I'm not going to do them anymore!" You*





### 30 SOUNDTRACK!

say, I'm willing to be out of work for a number of months before I start doing another job. That is realscary. When you were getting better money, Chris, why did you still spend all of it on the orchestra?

CY: Every film you do is an investment in your future. If I had decided to do a synthesizer score after I had been hired by these companies, I would never have been hired by these people again. My selling point at the time was, "Hire Chris -- he can give you a relatively big-sounding score in relation to the budget." It was a little bit of both. The films I saw were never appropriate for synthesizer scores. I love orchestral scores. I have done some electronic stuff, but that's not my background, and on top of it it would have brought me into hot water if I had done an electronic score for these companies, because they are looking for a RAMBO-Jerry Goldsmith-like experience.

RK: Do you think finding work is now easier?

CY: Not necessarily. I've been fortunate in that I've been doing about 4 features a year. What happens is you get on a project, and you get 3 weeks, you get that done, and then maybe two months will go by. And then the next project comes up. Or 2 or 3 films will come up at the same time, and then again a dry spell. If I'm working on a project I won't accept another film if I feel I won't be able to handle it well. I'm a real stickler for orchestration. I have never hired an orchestrator.

RK: And when there is such a 2-month dry spell, do you still have that feeling of "This was my last feature, it's time I learned another skill"?

CY: You bet!

RK: And how did our other guest break into scoring films?

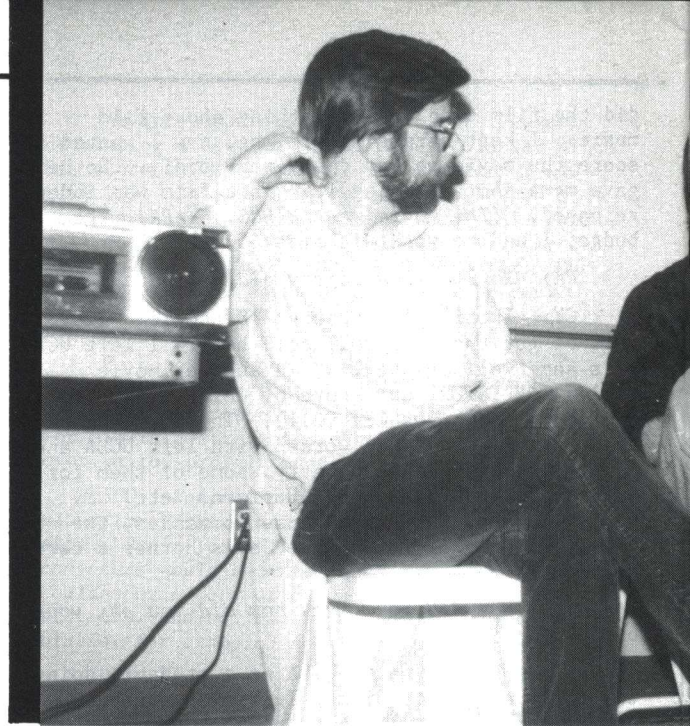
J.A.C. REDFORD: I started out doing educational films and documentaries in the nether regions. I took a tape home with me from a friend, who turned out to be writing for STARSKY AND HUTCH. He was sick and tired of writing funky music, and he asked me if I could take over.

RK: When you were doing documentaries, did you think they would lead to something else?

JACR: I started out wanting to write concert and chamber music. I had friends who made documentaries and they asked me to score them. I did those and looked upon it as an opportunity to write chamber music. I always looked upon film music as being an extension of writing for the concert hall.

RK: How many different episodes did you do before you ended up doing ST. ELSEWHERE?

JACR: I did a few episodes of JAMES AT 15. My family supported me for about a year. I lost my agent then, and in that year I was working without an agent, I had the biggest break in my career when I started working on BRETT MAVERICK with James Garner. After doing seventeen episodes I had better sea-legs than when I



started. Working week after week, I think that was sort of a proving ground for me. I then did a few things for Lorimar, because of tapes which got me some work. You always have to write as if your work is going to be around forever. I did about 4 features, I got my start in 1978 with a low-budget picture that was really a bad experience, a movie called STINGRAY.

RK: What did you learn from that?

JACR: I learned not to be intimidated by film. I found myself looking at film and not writing my best, holding back, and after a few experiences I said, I'm going nowhere if I do that. I know I can write better than that. I really had to kick myself.

RK: Was the problem you were intimidated because the film was bad?

JACR: That was part of it, but I shouldn't put the blame on the picture. Somehow the deadlines put a block on my writing. I feel a lot more at ease working on film now.

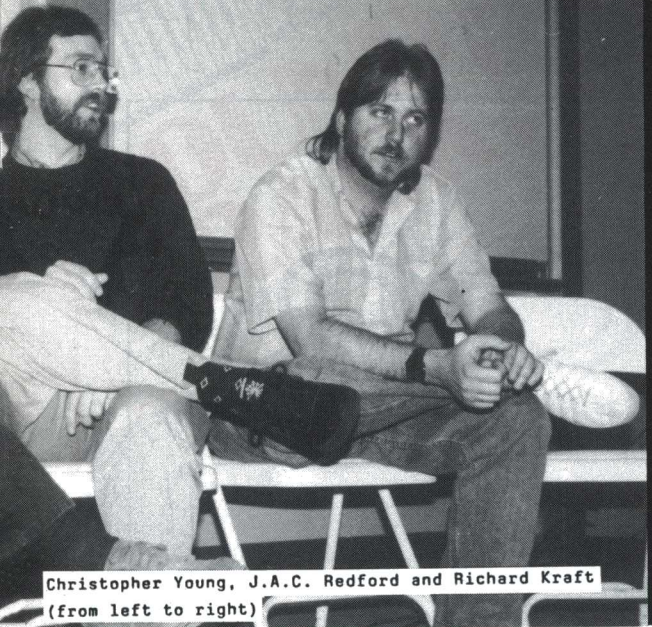
RK: How did you end up with ST ELSEWHERE?

JACR: Mike Gorfaine was starting a new agency, and he called me when he was starting out. He was one of my first friends here in town, he liked my music. He put me up for ST. ELSEWHERE. I took a tape for them to listen to. When I played it they acted like, "Gee, you really are a composer!" It was as if I had been an impostor up to that point.

RK: How much music is in an average episode?

JACR: I'd say you have 3 grades of shows. There's a 4,5 to 5-minute show; there's a 7 to 10-minute show; and there's a 15-minute show. With ST. ELSEWHERE we devised a way of spotting the show as well as a way of writing music for it. A lot of times, because of the way we spot it, the music is appropriate to a lot of scenes. I think our most successful shows have been the ones with a great amount of music. I've been





Christopher Young, J.A.C. Redford and Richard Kraft  
(from left to right)

very lucky, it's a great company to work for, and they've hardly thrown out any cues.

*RK: Whom do you spot these shows with?*

JACR: The associate producer the director. The associate producer reads music, she can read a score so she can comment cogently on the music. I like that kind of collaborative effort. I do not go into these sessions as if music were a complete thing, something that can't be worked on or tampered with.

*RK: Did the 2 independent features that you got involved in (EXTREMETIES and TRIP TO BOUNTIFUL) come as a result of your doing ST ELSEWHERE?*

JACR: BOUNTIFUL came as a result of a relationship that I had in college; a guy I was friends with became the executive director of The Sundance Institute (Robert Redford's outfit. - Ed.). I became the music consultant for the Institute for about 5 years, starting in 1981. When the time came to produce a film, he called me, it was a kind of natural process. I still had to get past the director, because the director didn't know me at all. What finally tipped it in my favor is that Dave Grusin, who wrote the theme from ST. ELSEWHERE, told the director I could handle it, which was a really nice thing for Grusin to do.

*RK: And EXTREMETIES?*

JACR: I think EXTREMETIES came about as a result of BOUNTIFUL. The director had also been a Sundance student, I had met him but he had never heard my music. He liked the tape I sent him. Unless you know producer really well, it's better to pretend that writing music is easy, that you're not sweating blood over it.

*RK: That is really the last thing they want to hear, that there is a problem.*

JACR: They're thinking about it on a whole different basis than we are. They're thinking about it being good, about staying under budget, that it has to come in on time... They're worried about you pulling some artistic stunt in the middle of a project, they're not thinking in the same terms that you are.

*RK: Do you sometimes feel, listening to a finished score, that you could have improved it here and there?*

JACR: Constantly. But that is part of the process of learning your craft.

*RK: Is it better to hide your anxiety from the producers?*

JACR: I don't think you should have a double standard. There are producers you will hit it off with, you can talk about the problems and there's real communication. Also, nobody says you have to be a perennial optimist, that you have to hype them to death and convince them it's okay. I think you should try to be as straightforward as you can with them and realize what is appropriate to discuss with them. On EXTREMETIES I built a real relationship with the director.

*RK: Is there any difference between scoring a film or a TV movie?*

JACR: I don't believe in the artificial distinction between film and TV. If TV music is more like chamber music while film music is more like full-bodied concert music, then I don't think chamber music has to be cheap because it uses smaller resources.

*RK: Do you write differently for television, knowing that the music comes out of one speaker, that some things just don't work on TV?*

JACR: Not appreciably. The moment of truth, to me, is when you play the music at the recording session. It's ridiculous to think it will not be heard on the small screen. I feel that if we made music at the recording session, that will somehow translate. Of course there are technical things you have to take into account, like high and low sounds. If I use a lot of bass drum passages you can't hear those very low tones that the bass drum produces on a TV speaker.

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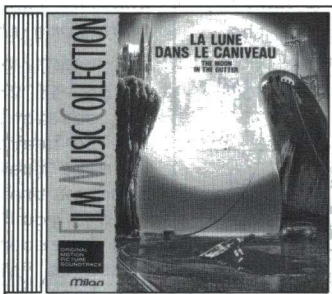
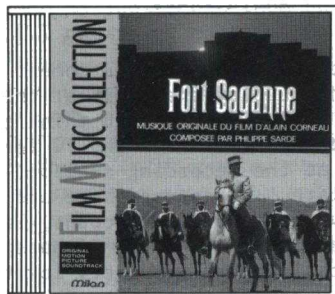
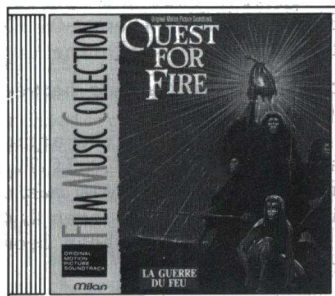
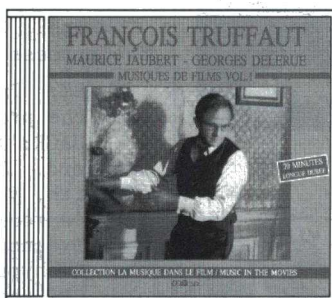
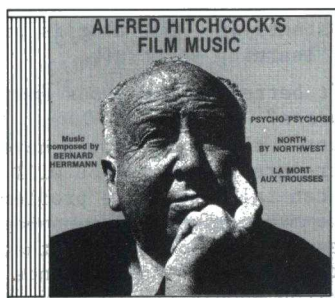
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