



## Next Stop...Willoughby: Film Music Voyages in The Soundtrack Zone

by

Kerry J. Byrnes, Okemos High Class of 1963



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## Next Stop...Willoughby: Film Music Voyages in The Soundtrack Zone<sup>1</sup>

by Kerry J. Byrnes, Okemos High Class of 1963

*You're travelling through another dimension, a dimension not only of sight and sound but of mind; a journey into a wondrous land whose boundaries are that of imagination. That's the signpost up ahead—your next stop, the Twilight Zone!*

Rod Serling's narration for **The Twilight Zone** as cited in Marc Scott Zicree, **The Twilight Zone Companion** (1989, Silman-James Press)

### Introduction

**Time Travel** has been a recurring plot motif in TV shows, films, and even the Lerner and Loewe's Broadway show **Brigadoon**, later made into the 1954 film of the same title. In the time-travel genre, voyagers travel to the past or the future, without necessarily intending to book a trip through time. Numerous TV series have been based on a time-travel premise—**Quantum Leap** (score by Velton Ray Bunch), **Time Trax** (Garry McDonald & Laurie Stone) and, more recently, **The Visitor** (David Arnold theme and Kevin Kiner score), **Timecop** (Brad Fiedel), and **Early Edition** (W.G. Snuffy Walden).

In the mid-1980s, Steven Spielberg's **Amazing Stories** dabbled with time travel in "Ghost Train" (John Williams). The **Star Trek** TV series and its spinoffs have included numerous time-travel episodes: **Star Trek** ("Tomorrow Is Yesterday," "City on the Edge of Forever," and "A Piece of the Action"); **Deep Space Nine** ("The Visitor"); **The Next Generation** ("Yesterday's Enterprise"); and **Voyager** ("Time and Again"). Even TV's **Walker: Texas Ranger** featured a two-part time-travel yarn of the old and new west in "Flashback" (Christopher Stone).

Nowhere has time-travel appeared more frequently as a plot premise than in **The Twilight Zone**, airing on CBS television from 1959 to 1964. It was Rod Serling's script for a time-travel fantasy, "The Time Element," airing on CBS' **Westinghouse Desilu Playhouse** on November 24, 1958, that convinced CBS to make **The Twilight Zone** pilot. During **The Twilight Zone's** five seasons, the series aired many time-travel episodes, including 1959's "Walking Distance" (Bernard Herrmann); 1960's "The Trouble with Templeton" (Jeff Alexander); 1961's "Once Upon A Time" (William Lava), "Back There" (Jerry Goldsmith), and "100 Yards over The Rim" (Fred Steiner); and 1963's "No Time Like The Past" (stock). Even 1983's **Twilight Zone-The Movie** had a time-travel segment, "Kick The Can" (Jerry Goldsmith), a story that had earlier aired on

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<sup>1</sup> An earlier version of this article with the same title ("Next Stop...Willoughby: Film Music Voyages in the Soundtrack Zone") was posted in August of 1998 to the **Film Score Monthly** website. The link to the article is no longer active, hence why this article is now being made available through the Okemos Alumni Association website.

**The Twilight Zone** in 1962 that was tracked with Bernard Herrmann's music from an earlier episode titled "Walking Distance."

While these examples point to the popularity of the time-travel plot motif, the original scores of time-travel films have not been the subject of scholarly analysis in publications aimed at soundtrack collectors or film score aficionados. No doubt soundtrack collectors can quickly identify specific composers who pioneered scoring films in other genres—biblical epics (**Ben Hur**, Miklós Rózsa); silver screen swashbucklers (**The Sea Hawk**, Erich Wolfgang Korngold); Hollywood westerns (**The Big Country**, Jerome Moross); and Italian "spaghetti westerns" (**A Fistful of Dollars**, Ennio Morricone), to cite a few of the different genres that could be identified.

However, do time-travel films and their scores comprise a distinct genre? To propose one answer to this question, this article proposes that time-travel films comprise three sub-genres, each sub-genre (more simply, genre) placing its own unique demands on the composer who receives an assignment to score a film in a given genre. To explore this thesis, this article surveys films and film scores across the three time-travel genres, providing an empirical basis to compare trends in how composers have approached scoring films in different time-travel genres. Based on this survey, do composers score films in one time-travel genre differently than how they score films in the other two time-travel genres?

In the first time-travel genre, **Voyage across Space**, a film's protagonist is confronted by the challenge of moving through space, encountering that he/ she has unintentionally traveled through time to another place in the past or future. This genre generally covers films in which the protagonist's time travel is not intentional, rather accidental as distinct from purposive. In the second genre, **Voyage across Time**, the protagonist purposively seeks to overcome time by finding a way to travel to the past or the future, often building a machine or employing another device in order to travel through time. Films in this second genre often, but not always, include a touch of romance, a love angle that is an element of the film's plot. In the third genre, **Voyage across Death**, a protagonist faces the ultimate challenge of overcoming death. Here the plot hook is a person's desire to transcend both space and time in order to recapture a love lost due to the death of a loved one.

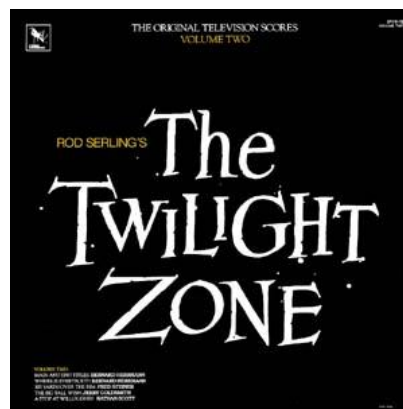
This article, presented in three sections, will take you on a film music voyage during which, paraphrasing Rod Serling, you will travel through a sixth dimension, a dimension not only of story lines (a film's dialogue and visual images) but also the score that was composed to underscore a film's visual images and dialogue. In this sixth dimension, you will enter a wondrous land whose boundaries are limited only by a film composer's imagination and creativity in scoring each of the films reviewed. That's the signpost up ahead – your next stop, The Soundtrack Zone!

On each leg of our film music voyage into The Soundtrack Zone, we focus on a specific time-travel genre, exemplified by ten films and their scores illustrative of that genre. In Section 1, we launch our film music voyage into The Soundtrack Zone with a **Voyage across Space**. Looking ahead, in Section 2 we will **Voyage across Time**, followed in Section 3's **Voyage across Death**.

## Film Music Voyage #1 – Voyage across Space

Our Voyage across Space starts with 1960's **A Stop At Willoughby** (a TV episode of **The Twilight Zone**) and ends with 1994's **StarGate**.

### A Stop At Willoughby (Nathan Scott)



*You unlock this door with the key of imagination. Beyond it is another dimension...a dimension of sound...a dimension of sight...a dimension of mind.... You're moving into a land of both shadow and substance...of things and ideas.... You've just crossed over...into the Twilight Zone.*

Rod Serling's narration for **The Twilight Zone**, as cited in Marc Scott Zicree, **The Twilight Zone Companion**, 1989, Silman-James Press, p. 31.

"A Stop At Willoughby" (D: Robert Parrish), scored by Nathan Scott, was first telecast on **The Twilight Zone** on May 6, 1960. Scott used a small ensemble of winds, brass, percussion, and vibraphone to paint a vivid musical portrait of Gart Williams (James Daly), a man yearning for escape from a modern world in which he has come to hate his job and his wife. He escapes in the form of a recurring and all too realistic dream as he returns home each night on a commuter train. One evening Gart awakens from his nap as the conductor announces "Next stop is Willoughby." As the train pulls into the station of a small, rural town in July 1888, Gart looks out at a world that, as the conductor affirms, is "peaceful, restful, where a man can slow down to a walk, and live his life full measure."

Nathan's score for Gart's time-travel journey to Willoughby is built on three basic musical themes: the first, to reaffirm Gart's demanding boss, nagging wife, and the pressure of the modern world, is a slow, syncopated drum figure, against dissonant harmonies for winds and brass; the second, to affirm Gart's longing to return to a simpler time, is a slow, sentimental melody in 3/4 time played by brass or winds; and the third, emphasizing the strangeness of Gart's dream, features held chords on vibraphone, against various colorations on winds, brass, and percussion.

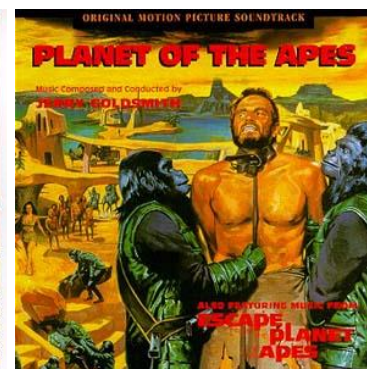
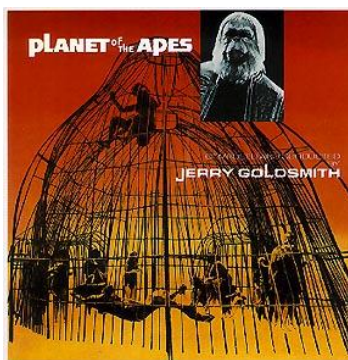
As Gart tries to decide whether to step off the train, "Camptown Races" beckons him to do so. Nathan captures the irony of the show's final scene in the theme associated with Gart's boss, wife, and the modern world, arranging it as a funeral-like dirge, followed by a dissonant parody of the sentimental theme. The liner notes for **The Twilight Zone, Volume Two** LP (Varese Sarabande STV 81178), which includes 12'27" of the score, indicate that these cues capture the mood of this episode's last scene when Gart, in a deep dream, jumps off the moving commuter train to his death. The witnesses to Gart's death are puzzled as to his motives but report they heard him yell something about "Willoughby" as he jumped from the train. Gart's body is taken away in a hearse that bears the sign: "Willoughby Funeral Home."

Willoughby? Maybe it's wishful thinking nestled in a hidden part of a man's mind, or maybe it's the last stop in the vast design of things—or perhaps, for a man like Gart Williams, who climbed on a world that went by too fast, it's a place around the bend where he could jump off. Willoughby? Whatever it is, it comes with sunlight and serenity, and is a part of the Twilight Zone.

Rod Serling narration for **The Twilight Zone**, *ibid.*, p. 118)

"Willoughby" is clearly a fantasy. Gart doesn't travel into the past; instead, he escapes into a dream, a point made clear as everyone in Willoughby knows Williams' name and the entire place seems oriented specifically to him. As a nice touch of irony, when he returns to Willoughby to stay, the band in the park strikes up "Beautiful Dreamer."

## Planet of The Apes (Jerry Goldsmith)



Jerry Goldsmith's innovative score for 1968's **Planet of The Apes** (D: Franklin J. Schaffner) takes the audience aboard a U.S. spaceship traveling across the far reaches of space on a voyage that comes to an end with a crash landing in an inland sea on an unknown planet. On escaping the craft, astronaut George Taylor (Charlton Heston) and his crew realize they are marooned on a planet where talking apes rule and mute humans are treated as beasts. Taken prisoner by the apes, Taylor is befriended by two apes, Dr. Zira (Kim Hunter) and Cornelius (Roddy McDowall), who empathize with his plight. They assist him and the story's love interest (Linda Harrison as "Nova...the wild human animal captured and selected for special mating purposes") to attempt escape. Pursued by the apes, Taylor discovers that his spaceship did not crash on an unknown far-away planet but rather back on what remains of a future post-nuclear war Earth.

Goldsmith's avante-garde score for this time-travel journey was nominated in 1968 for "best score" Oscar. Considered among the most innovative and influential scores ever written, the film's soundtrack is available on three CDs – Project 3 PRD 5023; Intrada FMT 8006D, which includes the "The Hunt;" and the Fox Classic complete score release (Varese Sarabande VSD-5848), which also includes Goldsmith's score for the series' third film, **Escape From the Planet of the Apes** (1971), the second being 1971's **Beneath the Planet of the Apes** (scored by Leonard Rosenman who also scored the series' fifth film, 1973's **Battle for the Planet of the Apes**).

Goldsmith introduces this Ape New World through musical vignettes having sounds for which 1960 moviegoers had no earthly reference point. The spaceship's entry to the Ape Planet is accompanied by the foreboding "Main Title" which creates the uncanny impression, through acoustic orchestration, of

...an alien world with its echoplexed percussion effects, the eerie moaning of a bass slide whistle, and metallic blasts of air surrounding a quirky, serial flute melody. Although the title cue, seems almost formless on first listening, virtually all of the elements of Goldsmith's score are contained within, from a primitive-sounding, repeated two-note woodwind phrase, to an ascending series of five chords often employed to accentuate the apes' domination of the Taylor character (Jeff Bond, liner notes to **Planet of the Apes** CD, Varese Sarabande VSD-5848).

When the astronauts first come upon the Forbidden Zone, "arid sounding string scales flutter across the screen..., ...when the gorillas attack, blood-curdling trumpeting spits out from the soundtrack ['The Hunt'] and instantly communicate the fear and confusion of the astronauts" (Tony Thomas, **Music for the Movies**, 1973, New York: Tantivy Press, p. 211). Captured by the apes, Taylor is offered the companionship of a mute female human, Nova, scored with "A New Mate," a Bartók-influenced, sublimated reading of the main theme. When Taylor and Nova flee their captors, they enter "The Forbidden Zone," the barren terrain Taylor and his crew explored earlier in the film.

Here a "subdued piano figure moves under a high-pitched reading of the main theme, embellished by muttering flutes and a bass slide whistle" (Jeff Bond, liner notes to **Planet of the Apes** CD, Varese Sarabande VSD-5848). Goldsmith's score closes with the title theme in low flute as Taylor and Nova ride along the beach, with an echoing, guitar-like metallic effect finally signaling Taylor's realization, as he sees the half-buried Statue of Liberty, that he has been on Earth all long,

In his liner notes to Intrada's expanded CD release of Goldsmith's score for Planet of the Apes, Doug Fake notes that the score is often incorrectly identified as using electronics, although unusual sounds are

heard, but mainly through a creative use of the large orchestra. They include harmonics in the strings, numerous bowing techniques, and uncommon performance criteria such as having the French horn players reverse their mouthpieces and blow air through the horns. The greatly expanded percussion section includes piano, the cuika [a Brazilian drum head device with a rod inserted in the middle, producing a startling imitation of the sounds of apes], xylophone, vibra slap, bass slide whistle, and an array of instruments both standard (snare drum, bass drum, tympani, wood blocks) and uncommon, like stainless steel mixing bowls (Intrada FMT 8006D).

Writing the liner notes for the soundtrack's original LP release, Heston stated that the Goldsmith score "helped us achieve something that was important to every scene...to remind the audience that they were in a time and a place they had never known. The unearthly echoes of his theme reflect very accurately...the lunar landscapes in which we shot the film. To me, the music colors perfectly the mind-bent milieu of **Planet of The Apes.**" (Project PRD 5023SD)

### **Superman: The Movie - John Williams**



John Williams was flying high himself when he scored 1978's **Superman** (D: Richard Donner). A year earlier, Williams' Oscar-nominated **Close Encounters of the Third Kind** (1977) score had lost the Oscar to his **Star Wars** score. By the mid-1970s, Williams already was Hollywood's most "disastrous" film composer, a reputation garnered for scoring several so-called "disaster" movies. That work led to best-score Oscar nominations for **The Poseidon Adventure** (1972) and **The Towering Inferno** (1974). In 1975, Williams won his first "best score" Oscar for **Jaws**.

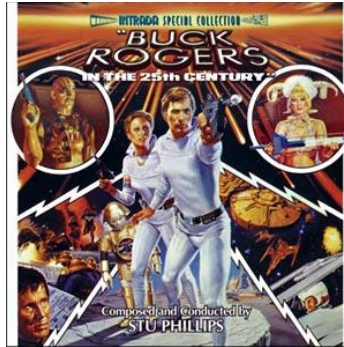
When the **Superman** trailer began appearing on theater screens during 1978's holiday season, viewers were promised—"You will believe a man can fly!" The film's director Richard Donner, ably assisted by Williams' original score, delivered the goods. Compared with Goldsmith's atonal **Planet of the Apes** score a decade earlier, Williams' **Superman** score is rich in leitmotif, having specific melodies for each character. The original soundtrack was issued as a double LP (Warner Brothers 2BSK 3257) and reissued on CD in Japan (Warner WPCP-3859, complete) and in the U.S. (Warner Bros. 3257-2 sans "Growing Up" and "Lex Luthor's Lair").

Williams' score takes off with "Theme from Superman (Main Title)," "a rousingly heroic theme for the superhero, with stirring brassy accents that spell his invincibility." (Didier C. Deutsch, **VideoHound's Soundtracks**, 1998, Visible Ink Press, p, 429). The score that follows is rich in melody and variation in orchestral coloring. As the planet Krypton is being destroyed, a small rocket carrying the infant Superman travels across space propelled on "The Trip to Earth" by violins, flutes, and horns, the heroic "Superman" theme occasionally hinted as the rocket speeds toward Earth. Clark Kent/Superman (Christopher Reeve) grows up, moves to Metropolis to work as a reporter for The Daily Planet, and falls in love with fellow reporter Lois Lane (Margo Kidder). Lois has no time for Clark as she has a crush on Superman who can't tell her he's really mild-mannered Clark.

Williams helps Superman and Lois get beyond this impasse with the "Love Theme from Superman" which brings "a delightful softer note to the score" (ibid., p. 429). This theme also is heard in "The Flying Sequence/Can You Read My Mind" (vocal: Margot Kidder). When Superman diverts one rocket into space, and is unable to reach Lois in time to save her from the aftermath of a second rocket's explosion, he must decide if he can violate his father's guidance not to use his super powers to intervene in human affairs. Ignoring that guidance, Superman flies faster and faster to the west to reverse the earth's spin and go back in time, assisted in this time-defying feat by Williams' "Turning Back The World" (a reorchestrated "Can You Read My Mind"), thereby allowing Superman to reach Lois in time to save her.



## Buck Rogers in the 25th Century (Stu Phillips)



In 1978's **Buck Rogers in the 25th Century** (D: Daniel Haller), a 20th century astronaut, Captain William "Buck" Rogers (Gil Gerard), is caught in a freak accident in deep space, causing his Ranger 3 craft to be blown into a trajectory that returns him to earth almost five centuries later. Earth, recovering from nuclear war, is under hostile attack by the Draconian empire. Buck's "old age" habits first amuse but then come to the aid of the people of the future, including Colonel Wilma Deering (Erin Gray).

The film was scored by Stu Phillips who also composed the film and television scores for **Battlestar Galactica**. Perhaps inspired by John Williams' symphonic score a year earlier for 1977's **Star Wars**, Phillips also provided a score with various leitmotif themes for certain cast members ("Introducing: Twiki & Dr. Theo") as well as dramatic scoring, heavy in brass, for the film's considerable action footage, including "Buck's Heroics," "Pirate Attack," "Buck vs. Tigerman," and "Tailpipe Torpedo." Buck's time-travel to the 25th century is underscored by the "Cosmic Forces" theme. The score was not without pop influences, containing cues in tune with the late 1970s disco theme ("Something Kinda Funky") and "Song from Buck Rogers (Suspension)," a vocal composed by the film's executive producer Glen A. Larson.

## The Final Countdown - John Scott



It is 1980 and film composer John Scott has been pressed into service aboard the aircraft carrier USS Nimitz ready to embark from Pearl Harbor on a routine mission. Warren Lasky (Martin Sheen), Tideman Industries employee on assignment to the Department of Defense, is about to board a helicopter to be flown out to the Nimitz, when a mysterious black sedan arrives. Lasky starts to approach the sedan but is prevented from getting too close by the chauffeur. Tideman's assistant then gets out of the car, leaving only one passenger in the back seat, stating that Mr. Richard Tideman "just wanted to see you off." Lasky, who has never met Tideman, asks if he may introduce himself to Tideman, to which the assistant replies: "It isn't necessary, Mr. Lasky. As I said, he came to see you off."

Scott's symphonic score for **The Final Countdown** (D: Don Taylor), available on LP (Casablanca NBLP 7232) and German CD (Tarantula 842 221-2), is rich in acoustic sounds imitative of electronic sounds. This time-travel fantasy sets out to sea with a main title one reviewer described as "a proud, brassy theme which sustains [the film's] excitement and drama." The main title "opens with a swelling fanfare and quickly grows into a massive, powerful piece which captivates the audience and immediately suspends their disbelief [in the film's] fantasy concept" (Randall Larson, **Soundtrack!**, Vol. 5/No. 20, January 1980, p. 20). The film's time-travel device lies in the aircraft carrier traveling through a freak storm-cum-time warp to the eve of the Japanese attack on Pearl Harbor in 1941. The storm's danger to the ship is heightened by the menacing tones in "The Approaching Storm" and "Rig the Barricades."

The "Mr. Tideman" theme, first heard when the black sedan's backseat passenger, Mr. Tideman, comes to see Lasky's departure, cleverly introduces what later, reorchestrated for woodwind and strings, will become a tender love theme ("Laurel and Owens"). This is heard as Commander Richard Owens (James Farentino) visits with Laurel Scott (Katherine Ross) who, along with her collie Charlie and a U.S. senator, Owens have been rescued from the ocean by Owens. With Japan's fighter planes approaching Hawaii, Captain Matthew Yelland (Kirk Douglas) turns his attention to using 1980 Navy technology to save Pearl Harbor from imminent attack.

While the senator insists on being taken back to Pearl Harbor, the captain arranges for Owens to take the senator, Laurel, and Charlie to a deserted island to get them out of the way before the fighting starts. A hint of the love theme is heard in an eerie, theremin-like arrangement as Owens prepares to take Laurel to the island. As the helicopter lifts off, the score segues to "Operation Pearl Harbor," a rousing rendition of the main title that bristles with anxious preparation as the crew readies to battle the Japanese fleet. On the island, a struggle aboard the helicopter leads to the death of the senator and crew as the helicopter explodes, leaving Owens stranded with Laurel.

Back on the ship, the helicopter's disappearance from the radar screen leads Yelland to believe that Owens has died. Yelland's chance to stop the Japanese attack and change history's course is thwarted when "The Storm Reappears" to takes the ship "Back Through the Time Warp." Returning from its mission, the ship docks at the naval base, where the mysterious black sedan awaits. As Lasky leaves the ship with Charlie, the sedan's rear door opens and Charlie bolts to run to the car, as we hear a woman's voice say "Charlie." Lasky approaches the car to discover its occupants are an elderly couple (Commander Owens and Laurel Scott).

Scott scores the scene with "Mr. and Mrs. Tideman," an "eerie, theremin-like arrangement" of the love theme, affirming a love found 39 years before in a 1941 sea rescue. Also, as Randall Larson noted, this theme's "eerie" sound reinforces the movie's fantasy concept (**Soundtrack!**, Vol. 5/No. 20, January 1980, p. 20). Following a full-blown variation of the theme, the score segues into the main title for the end credits, emphasizing brass sounding equally powerful and dramatic. In a 1991 interview, Scott recalls how he approached composing the score for **The Final Countdown**

we were all waiting for the special effects.... The central part of the film was this fantastic storm with some electrical qualities through which the characters become prisoners of a time warp. One of the qualities of the storm was the incredible sound it made. At the time, there was a tremendous glut of electronic music and I had been briefed to write a very patriotic kind of music—partly because there was sponsorship by the U.S. Navy. We had a big orchestra and I thought that I would attempt, for the storm, to create some music that people had never heard before. I used real instruments but I processed them through electronic instruments so they sounded like something new (Marco Werba, **Soundtrack!**, Vol. 10/No. 39, September 1991, p. 61).

### The Philadelphia Experiment (Ken Wannberg)



Four years after John Scott scored **The Final Countdown**, Ken Wannberg scored 1984's **The Philadelphia Experiment** (D: Stewart Raffill). Described as "something of a reverse **Final Countdown**" (Andrew Douglas, **CinemaScore**, No. 13/14, Winter 1984/Summer 1985, p. 70), the soundtrack for **The Philadelphia Experiment** appears on LP (Rhino RNSP 306) and a Belgium CD (Prometheus PCD 121).

The film recounts a top secret 1943 Philadelphia Naval Yards experiment to make a Navy ship (the Eldridge) invisible to enemy radar. The experiment goes awry when the ship and her crew vanish. In scoring the film, Wannberg combined conventional orchestra and electronic (synthesized) sounds ("The Experiment Begins/Time Slip"). During the experiment, the sailors panic; one of them, David (Michael Par), tries to escape by jumping overboard. Instead of landing in the water, he falls through a space-time vortex that hurls him into the future (1984).

In 1984 David is befriended by Allison Hayes (Karen Allen) who helps him to elude the authorities who are searching for a town that has disappeared, and which has left in its place a mysterious object ("The Eldridge Remains") and a whirlpool-like storm forming on the horizon and sucking everything into it. David and the scientists who are attempting to recreate the 1943 experiment realize the 1943 and 1984 vortexes are interlinked and that David must go back to 1943 to shut down the Eldridge generator ("David's Decision/Fate of the Vortex"). Donning a special suit, David is launched into the whirlpool; arriving on the Eldridge, he smashes the experiment and jumps over the ship's railing. Back in 1984, the vortex closed, Allison drives to the test site where David has returned ("David's Choice/End Title").

To one reviewer, the score for **The Philadelphia Experiment** "seemed to be effective enough in the film. ... The score goes through its paces, slightly ominous as in 'The Experiment,' energetic as in 'The Vortex and Escape' and 'Storming the Compound,' or romantic as in 'Tender Moment' and 'Fugitives in Love,' but...never orchestrally or melodically interesting enough to bear repeated listening" (Andrew Douglas, **CinemaScore**, No. 13/14, Winter 1984/Summer 1985, p. 70). A second reviewer felt the love theme to be "a bit bland in its execution, but add in the ominous suspense cues that blend electronics with a large orchestra and we have...a worthwhile score" (Roger Feigelson, **Soundtrack!**, Vol. 12/No. 46, June 1993, p. 21). Such ambivalence to the score for **The Philadelphia Experiment's** owes to characteristics in the film and score noted by one reviewer. Wannberg's score gave the story:

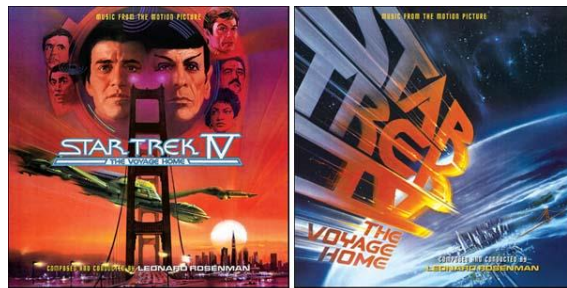
an ambience of epic scope, while keeping it all personal, by focusing on the main character, David..., through a simple 2-note motif. This is accomplished by keeping the score mainly acoustical, only employing minimal electronic effects to represent the experiment, not a central element to the story, just its catalyst. Wannberg doesn't even overplay the romantic element. "Fugitives in Love" finds David, and his present day companion Allison,

desperately longing for each other, but haunted by their uncertain future. That skepticism permeates the entire score, adding a tense desperation to the proceedings" (David Hirsch, **VideoHound's Soundtracks**, 1998, Visible Ink Press, p. 337).

Asked whether he tries in each film to latch onto a motif to reflect a major undercurrent, Wannberg replied:

That's the basis of film music. Keeping that musical thread throughout the movie from the beginning to the end. Once you've got that, I think you've got the whole movie. People like John [Williams] and Jerry [Goldsmith] are masters at it. They can take a four-note motif and turn it upside down and do it all different kinds of ways. ... I don't think it's done today by a lot of young film composers. They don't really know how to do it like the old time composers (David Hirsch, **Soundtrack!**, Vol. 14/No. 53, March 1995, p. 10).

### Star Trek IV: The Voyage Home (Leonard Rosenman)



While **The Philadelphia Experiment** explored time travel across several decades from the 1940s to the 1980s, 1986's **Star Trek IV: The Voyage Home** (D: Leonard Nimoy) took the *Enterprise* back several centuries to 1986 San Francisco. Leonard Maltin describes **The Voyage Home** as making "a sharp left turn toward comedy in this uncharacteristic—and very entertaining—movie" in which the *Enterprise* travels back to the 20th century to save two humpback whales and Earth's future. On Earth Captain Kirk (William Shatner) is aided by marine biologist Gillian (Catherine Hicks). But the film's love sparks lie not between Kirk and Gillian but in the efforts of the *Enterprise* crew to save the whales.

Rosenman reprises Alexander Courage's **Star Trek** theme but brings a fresh concept—two cues ("Market Street" and "Ballad of the Whale") arranged in a light jazz style, performed by a small combo (The Yellowjackets), anchor the film's ocean- and earth-bound scenes, providing a contemporary (mid-1980s) sound as counterpoint to scenes aboard the *Enterprise*, where Rosenman employed full orchestra ("Time Travel") to move the *Enterprise* back in time. Describing the score's thematic structure in a 1987 interview, Rosenman commented:

It's a straight eight-bar phrase, which is a very strong handle, because it's memorable, it's repeatable, and it is repeated in the film. And it's a kind of thing that I use in very much the

same way that I would use it in a much more intimate film. There's a scene where the girl, in a disconsolate way, runs to a truck, sits down and thinks for a while of what she wants to do. And I have this theme ['Gillian Seeks Kirk'] suddenly come in, and you know she's thinking of going to see Captain Kirk. I mean, you simply know it. The theme reads her mind, which is a kind of thing I would do in a much more intimate film (Randall Larson, **CinemaScore**, No. 15, Winter 1986/Summer 1987, p. 4).

Rosenman's score is available on CD (MCA MCAD-6195) and is an interesting change of pace from Courage's **Star Trek** theme (heard in "Home Again: End Credits") and the prior scores of Jerry Goldsmith for **Star Trek: The Motion Picture** (1979) and James Horner for **Star Trek II: The Wrath of Khan** (1982) and **Star Trek III: The Search for Spock** (1984). Rosenman discussed the link to Courage's **Star Trek** theme in a 1995 interview, noting the script required using:

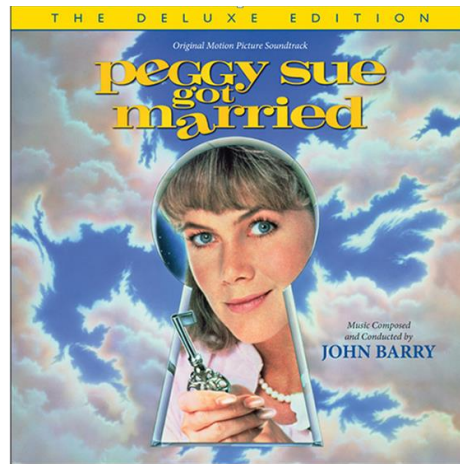
the original theme of **Star Trek** in the main title, which I didn't like. I did an arrangement of that and Leonard Nimoy said, "From now on you do your own music, anything you want that fits the film." So I did the end title, which was very big, but was not based on the **Star Trek** theme, it was my own theme. One of the parts of it was this fugue based on the whale. I thought the whale was so noble that I decided to do a baroque kind of thing on it to celebrate the living of the whale. When we heard all the music, Leonard Nimoy said, "You know, I must say, I really like your music so much better than the theme, let's have another session and let's re-do the main title and do your own music (Wolfgang Breyer, **Soundtrack!**, Vol. 14/No. 55, September, 1995, p. 6).

The score nicely complements the joyous mood of *The Voyage Home*, heard in "Whale Fugue," a semi-exuberant piece that celebrates the saving of the whales. But the score's principal melody, heard for the first time in "Main Title," is repetitive with Rosenman's earlier score for **Lord of the Rings** (1978), a similarity not escaping one reviewer:

Rosenman's style of suspense and action music always sound[s] the very same, no matter the score. Sharing the same annoying low, slashing strings and brass (i.e.: "Bomp bomp bomp bomp" and repeat) over the formless foreground music, **Lord Of The Rings** sounds like **City In Fear**, which resembles **Beneath The Planet Of The Apes**, which sounds a lot like **Star Trek IV** (Steven J. Lehti, **Soundtrack!**, Vol. 6/No. 21, March 1987, p. 19).

Proving, however, that beauty lies in the eye of the beholder, another reviewer, a decade later, provides a very upbeat assessment, seeing Rosenman's score for this same film as "an energetic, Oscar-nominated effort that refuses to take itself too seriously; Rosenman's main theme is a lot of fun, written in the same vein as some of his other genre works (i.e. **Lord of the Rings**), but his music for the film's aquatic protagonists, the Humpback whales, is more serious and noble in nature" (Andy Dursin, **VideoHound's Soundtracks**, 1998, Visible Ink Press, p. 418).

## Peggy Sue Got Married (John Barry)

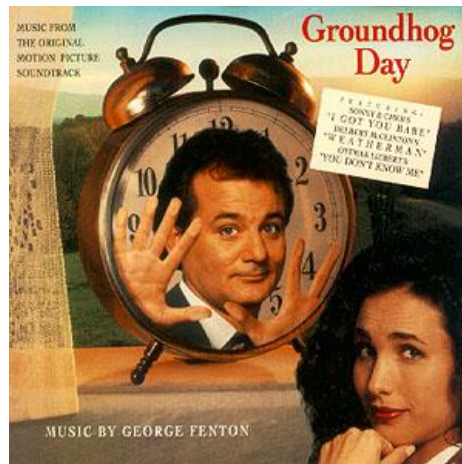


In 1986's **Peggy Sue Got Married** (D: Francis Coppola), a forlorn housewife (Kathleen Turner), attending her high school's 25th anniversary reunion, bangs her head in a fall and is transported into the past to live, with the benefit of hindsight, her young life again. This time-travel fantasy includes several 1950s rock'n'roll songs: "I Wonder Why" and "Teenager In Love" (Dion & The Belmonts), "You Belong To Me" (Marshall Crenshaw Band), and Buddy Holly's "Peggy Sue Got Married" heard over the film's opening titles. Charlie Bodell (Nicholas Cage), Peggy Sue's boyfriend, performs "He Don't Love You." But the film's heart is John Barry's score which garnered a 1987 BMI award, although only a scant 14 minutes of the score appears on the film's soundtrack CD (Varese Sarabande VCD 47275).

The film's score is an excellent example of "John Barry in one of his expansive moods, and writing music that was beautifully stated and melodically attractive" (Didier C. Deutsch, **VideoHound's Soundtracks**, 1998, Visible Ink Press, p. 334). Barry's score, a "sumptuous blend of strings, guitar, and piano" (Geoff Leonard and Pete Walker, **Music from the Movies**, Issue 12, Summer 1996, p 32), was described by another reviewer as "pretty and pleasant," providing "a sense of quiet drama, of the weight of the past and the choices one has made" (Steven J. Lehti, **Soundtrack!**, Vol. 6/No. 21, March 1987, p. 17).

The score begins with a tinge of sadness in "Peggy Sue's Homecoming" which segues to a lilting, slow waltz. A guitar in the foreground is featured in "Charlie's Unplayed Guitar." Calmer under-dialogue dramatic music with a sensual beat is heard in "Did We Break Up?" "Charlie, I Had The Strangest Experience" is the score's strongest cue, "primarily for its sense of resolution and repetition of the waltz in grander, happier fashion." Overall, the score "veils itself in a misty, dreamlike and nostalgic mood" (Steven J. Lehti, **Soundtrack!**, Vol. 6/No. 21, March 1987, p. 17).

## Groundhog Day (George Fenton)



Where **Star Trek IV: The Voyage Home** toyed with people's fascination with whales and the possibility of going back in time to save them, 1993's **Groundhog Day** (D: Harold Ramis) exploits another fascination—Punxsutawney Phil's legendary ability to predict each February 2 whether there will be six more weeks of winter. While one might ask where they dug up (only a pun intended) Groundhog Day's composer, the film's soundtrack CD (Epic Soundtrax EK 53760) proves George Fenton knew how to deliver a score that is just right for **Groundhog Day**.

Fenton employs pop songs (Delbert McClinton's "Weatherman," Sonny & Cher's "I Got You Babe," Frankie Yankovic's "Pennsylvania Polka") as well as classical music ("18th Variation" from **Rhapsody on a Theme of Paganini**) to complement his original score, providing a soundtrack perfectly supplementing "the atmosphere (comic and poignant) of the picture itself" (Andy Dursin, **Film Score Monthly**, #38, May 1993, p. 9). The pop songs help set the mood for the film's narrative, in which Phil (Bill Murray), a Pittsburgh TV weatherman, travels to Punxsutawney, Pennsylvania, to cover Groundhog Day but finds himself trapped in a daily replay of the same 24 hours.

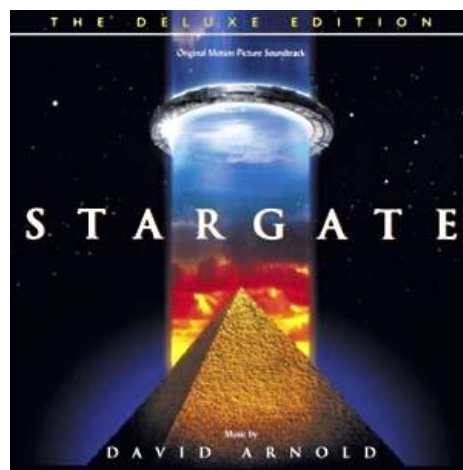
Leonard Maltin described **Groundhog Day** as a "clever comedy-fantasy [that] keeps coming up with new twists and turns, even when you're sure there's nowhere else it can go." Setting the clock radio alarm (Sony Dream Machine or miniature time-travel device?) each night before going to bed, Phil is awakened the next day by "I Got You Babe" and having to go to work to cover Groundhog Day yet one more time. After several replay days during which Phil takes advantage of knowing how each day will unfold, Phil's frustration begins to transform him into a kinder, more caring person, this change fueled by a growing love for his colleague Rita (Andie MacDowell).

The task of scoring Phil's transformation falls squarely on Fenton who accentuates Phil's changing personality through several pop vocals and instrumentals, including



Susie Stevens' "Take Me Round Again," Ottmar Liebert's "You Don't Know Me," and Nat King Cole's "Almost Like Being In Love." But Fenton also provides his own compositions ("Sometimes People Just Die," "The Ice Sculpture," and "A New Day") as tender underscore late in the film when cold fish Murray starts to warm up to Rita whose beauty, inner and outer, he previously had not appreciated. Fenton's approach to **Groundhog Day** is on target for a different kind of love story where Punxsutawney Phil is no competition for Rita's heart once Weatherman Phil is transformed. As one reviewer commented, the "mix of songs and the score is flawless, making it a must-have for fans of the film who will no doubt get more than a few kicks out [of] this album ... over, and over, and over again" (Andy Dursin, **Film Score Monthly**, #38, May 1993, p. 9).

### **StarGate (David Arnold)**



In 1994's **StarGate** (D: Roland Emmerich), Professor Daniel Jackson (James Spader) is challenged to go through a gateway that may hold the answer he seeks to the origin of Egypt's pyramids. Composed by David Arnold, the score for **StarGate** is "replete with grandeur: sweeping romantic themes, heavy dissonance, sighing and moaning choral passages, blaring processions" (Mark Walker, **Music from the Movies**, Winter 1994/95, p. 46). The score, in short, nicely complements the development of the film's plot.

**StarGate** begins with the discovery of a mysterious artifact in Egypt's Giza Plateau ("Giza, 1928"), then jumps to a present day U.S. military installation where scientists seek to unlock the mystery of the object's purpose. Dr. Catherine Langford (Viveca Lindfors), the daughter of the man who discovered the artifact, persuades Jackson to decipher the object's markings. Soon Daniel discovers that the object is a StarGate that enables travel to distant corners of the universe. On discovering how to decode the markings, the team activates the StarGate. Realizing the expedition team will need Jackson's expertise to help ensure a safe return, he is told "You're On The Team."

The journey begins as "The StarGate Opens" and the team travels to "The Other Side" and discover an ancient civilization in Nagada, a village whose people are enslaved by an evil ruler "Ra-The Sun God" (Jaye Davidson). The slave people come to the aid of the team. Daniel, assumed by them to be a god, is offered the beautiful young woman Sha'Uri (Mili Avital) as a bride. While not immediately attracted to Sha'Uri, Daniel's efforts to communicate with her leads to the discovery that her people speak an ancient Egyptian dialect. Soon Daniel and Sha'Uri are talking with one another, and she helps him find the map ("Symbol Discovery") the team needs to open the StarGate and return home. In the meantime, Ra returns to the pyramid, wreaking havoc on the base camp team and sending out forces to destroy Nagada ("The Destruction of Nagada"). The Nagadians, inspired by the visitors, mount a "Slave Rebellion" to destroy Ra and liberate the people. Daniel's team enters the StarGate as Daniel decides to stay with Sha'Uri.

**StarGate** marked British composer David Arnold's Hollywood debut. The film's score, heard on CD (Milan 35697-2), is presented in chronological order. The main theme, recurring throughout the score, is both heroic and tender depending on its orchestration.

"The StarGate Opens" is a standout cue, from its rhythmic orchestral flurries to its furiously energetic action figures, capped by evocative female choir vocalisms. "You're On the Team" is a softer, introspective piece, mirroring both [Daniel's] innocence and, now, commitment as part of the heroic team. "Entering the StarGate" is a brooding, textural cue, taking many turns though retaining a consistent rhythmic pace, very nicely orchestrated. "King of the Slaves" is one of several eclectic cues, suggesting the music of earth's past while looking ahead to the future envisioned by the film. "Caravan to Nagada" is a stunning rendition of the main theme, let loose in a grandiose, sweeping gesture, occasionally reminiscent of Miklós Rózsa (Randall Larson, **Soundtrack!**, Vol. 14/No. 53, March 1995, p. 23).

Arnold's approach to scoring **StarGate** was discussed in the original version of Daniel Schweiger's liner notes for the soundtrack CD. While, only one-third of those notes made it to print, *Film Score Monthly* (#52, December 1994, pp. 18-19) reproduced the full text:

"When I first read the script for **StarGate**, I knew what approach to take, which was to be as big and bold as possible," Arnold recalls. ...talking with James Spader about the actor's Egyptologist gave the score its most vital direction. "Every time there was an amazing sight, the characters would stand back and say, 'Oh my God!' But James would just smile and walk towards it. That was the basis for the StarGate score, moving forward with a sense of majesty instead of being frightened by what's around the corner."

The ethnic flavor of the Nagadians was scored by incorporating Egyptian rhythms and instruments into the film's broader European-style orchestral score, using ethnic instruments – ney flute, tabla, duf, mahar, and Chinese buzz flute. The unusual sounds are featured in "King of the Slaves" and "Giza 1928."

For the CD's liner notes, Dean Devlin, the film's producer, notes that the **StarGate** production team was "overwhelmed with the power and the beauty of this wonderful music.... [David] created a masterful score resonant with swooping romantic themes which hearken back to some of the classic movies of our time. He has successfully blended the old with the new and come up with a rich, emotional score that is at times epic in size then subtle in intricate detail." Daniel Schweiger also lavishes praise: "With his rousing melodies that bring audiences firmly back to the glory days of [John Williams'] **Star Wars** and **Close Encounters**, ...Arnold has transported himself through the StarGate into the front ranks of film composers."

### Instant Replay

In our Voyage across Space, the protagonists in the films and scores reviewed typically found themselves being accidentally transported to another place in time by circumstances largely beyond their control. Generally, the plot in each film was not based on the protagonist building a machine or device to travel through time—rather time travel was the accidental byproduct of a trip through space. Of course, leave it to Clark Kent, Captain Kirk, or Professor Daniel to conjure up a way to use Superman's powers, the *Enterprise*, or the StarGate to speed through space to the past or future. Excepting these cases, time travel in this first time-travel genre is the accidental or unanticipated byproduct of a protagonist's efforts to travel across space, with time travel not the protagonist's primary motive. Excepting "A Stop At Willoughby", **Peggy Sue Got Married**, and **Groundhog Day**, five of the other seven films would be classified as science fiction tales in which the protagonists travel from earth to space or vice versa, whereas all the action in the remaining two films (**The Final Countdown** and **The Philadelphia Experiment**) takes place on earth. Indeed, action is the common denominator across almost all these most science fiction or fantasy films.

The original scores for the 10 films reviewed in the Voyage across Space genre were composed by as many different composers over a 35-year span from 1960 to 1994. In several films, the composers' approach was to go back to the "golden age" of scoring Hollywood films, creating leitmotif themes interpreted by large symphonic orchestras. This approach is heard in **Superman**, **The Final Countdown**, and **StarGate**, although electronic (synthesized) sounds are a basic ingredient in two of the scores — **The Final Countdown** and **The Philadelphia Experiment**. While Arnold's 1994 **StarGate** score received wide critical acclaim for reviving the art of the leitmotif-rich symphonic score, Goldsmith's fully acoustic score for 1968's **Planet of the Apes**, at times mistaken as a synthesized score, established a new standard for innovative orchestration. Most of the films in this genre generally qualify as action-oriented science fiction, except "A Stop At Willoughby", **Peggy Sue Got Married**, and **Groundhog Day**, these films tending more toward fantasy than science fiction.

Most of the film scores in this first time-travel genre feature action-oriented heroic themes (e.g., **Superman**, **Buck Rogers in the 25th Century**, **The Final Countdown**, **Star Trek IV: The Voyage Home**, and **StarGate**). Yet several films in this first time-travel genre also contain a touch of romantic scoring, notably Williams' **Superman** and Scott's **The Final Countdown**. Perhaps the genre's two most romantic scores being **Peggy Sue Got Married** and **Groundhog Day**, the former featuring Barry's lush romantic blending of strings, guitar, and piano, the latter mixing Fenton's original scoring with pop songs.

"Film Music Voyages in The Soundtrack Zone" continues in Film Music Voyage #2 with an examination of the second genre of time-travel films and their scores, a genre spanning 38 years from 1960's **The Time Machine** to 1997's **Contact**. Next stop...Voyage across Time!

## Film Music Voyage #2 – Voyage across Time

*"There is a fifth dimension beyond that which is known to man. It is a dimension as vast as space and timeless as infinity. It is the middle ground between light and shadow, between science and superstition, and it lies between the pit of man's fears and the summit of his knowledge. This is the dimension of imagination. It is an area which we call the Twilight Zone"*

Rod Serling's narration for **The Twilight Zone**, Marc Scott Zicree, **The Twilight Zone Companion**, 1989, Silman-James Press, p. 31

As note in Film Music Voyage #1, time travel has been a recurring plot motif in television shows and Hollywood films over the last 50 years. In the "time-travel" genre, voyagers travel back to the past or forward to the future without necessarily intending to book a time-travel trip. While numerous films and television series point to time travel's apparent popularity as a plot motif, time-travel films and their original scores have not been the subject of "scholarly" debate in soundtrack collector or film score magazines. Most soundtrack aficionados could quickly identify landmark films and composers in several genres, including so-called biblical epics, silver screen swashbucklers, Hollywood westerns, and Italian "spaghetti westerns."

However, do time-travel films and their scores comprise a distinct genre? This article proposes as its thesis that the time-travel film genre subsumes three sub-genres, with each sub-genre (more simply, genre) placing its own unique demands on the composer who receives an assignment to score a film within a given genre. To explore this thesis, this article is surveying films and films scores across the three time-travel genres, providing an empirical basis on which to compare major trends in how composers approached scoring films from one genre to another. Based on this survey, have film

composers approached scoring films in one time-travel genre differently than they have approached composing scores for films in the other time-travel genres?

In the first time-travel genre, Voyage across Space in Film Music Voyage #1, a film's protagonist is confronted by the challenge of moving through space, encountering that he or she has accidentally traveled to another place in the past or future. In the third genre, Voyage across Death (to be discussed in Film Music Voyage #3), the protagonist faces the ultimate challenge—overcoming death. The plot hook in this third genre is the human desire to transcend time and space, the motive often being to recapture a love lost as the result of the death of a loved one. A touch of romance also figures as a key plot element in the Voyage across Time genre, the focus of Film Music Voyage #2. In this genre, protagonists are challenged to overcome time by finding a way to go back to the past or forward to the future, by building a machine or employing another device with the intention of using it to facilitate the protagonist's purposive travel through time. Voyage across Time, our second entry into The Soundtrack Zone, takes us on a voyage from 1960's **The Time Machine** to 1997's **Contact**.

### The Time Machine - Russell Garcia



In 1960's **The Time Machine** (D: George Pal), George (H.G. Wells played by Rod Taylor) is a self-described "tinkering mechanic" in 1899 London. George builds a time machine to travel to the distant future (802,701 A.D.!) where a cannibalistic race of loathsome mutants, the Morlocks, live underground and threaten the Eloi, the mild gentle race living on the earth's surface. George meets and falls in love with a beautiful Eloi, Weena (Yvette Mimieux).

When his time machine is stolen by the Morlocks, George must risk capture himself in order to save Weena and the Eloi and rescue the time machine. When George is forced to return to his own time, he decides to go "back to the future" and Weena.

**The Time Machine**, scored by "unsung Hollywood legend" Russell Garcia, did not have a soundtrack album release when the film first appeared. Following destruction of the score's parts by the production studio (MGM, boo!), Garcia reconstructed the score from conductor sketches that fortunately were still available, making possible a re-recording of the score and the release of a soundtrack CD (GNP/Crescendo GNPD 8008).

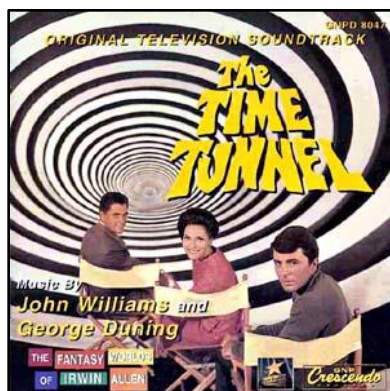
A sample of the CD's cues conveys the richness of Garcia's score as well as the film's plot: "London 1900," "The Time Machine," "Quick Trip Into The Future," "Weena (Love Theme)," "Fight With the Morlocks," "Time Traveler," "Trapped In The Future," and "Love And Time Return."

In scoring **The Time Machine**, Garcia employed an innovative technique—collecting taped sounds (percussion instruments, gongs, temple blocks, a saw struck with a soft mallet, a table knife vibrating, crinkling cellophane paper, and even a straw blown through gelatin); running the sounds through feedback echoes, backwards and at different speeds; and then writing the sounds into the score as if they were instruments, adding the sounds to the recorded orchestral score in the dubbing session.

Although taking an unconventional approach to his scoring assignment, the final product was a romantic score rich in melody, expressing human emotions ranging from fear to love. In a 1987 interview, Garcia discussed receiving the script from the film's director, George Pal, who asked:

"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 down 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" (Matthias Bodinger, **Soundtrack!**, Vol. 6/No. 23, September 1987, p. 26).

## **The Time Tunnel (John Williams)**



Irwin Allen's **The Time Tunnel** ran on U.S. television for only the 1966-67 season. A decade later, in 1976, Allen's **Time Travelers** (D: Alexander Singer) attempted, as Leonard Maltin suggests, "to resurrect [Allen's] flop series, **[The]Time Tunnel**." While borrowing the basic concept of transporting people back in time, 1960's **The Time Tunnel** incorporated a new spin:

Politicians who don't understand the need for scientific research, a super-secret location, and an op-art design for the central apparatus of the title. ...the heart of the operation - the Time Tunnel itself - was awe-inspiring: a seemingly endless elliptical shaft of black, white, ivory and blue concentric circles, surrounded by 45-foot tall power towers and an array of sophisticated-looking equipment that made one believe that these scientists actually could accomplish the impossible. The tunnel was equipped with a receiver that could view [the show's protagonists] Tony and Doug elsewhere in time, and when activated, the colored lights and smoke that emanated from the tunnel and its "radiation bath" completed the illusion (John Burlingame's liner notes, **The Time Tunnel**, GNP/Crescendo GNPD-8047).

Over the show's 30 episodes, scientist Tony Newman (James Darren) and his scientist partner Doug Phillips (Robert Colbert) visited Pearl Harbor just before the Japanese attack, the exploding volcano Krakatoa, Custer's Last Stand, the Biblical Jericho, Gettysburg during the Civil War, and a million years into the future. Along the way, these scientists met such notable figures as Billy the Kid, Merlin the Magician, Rudyard Kipling, Abraham Lincoln, Napoleon Bonaparte, Helen of Troy, Robin Hood, and outer space visitors.

**The Time Tunnel**'s colorful opening animated titles featured a man being buried in the sand inside an hourglass, with John Williams' score providing a wavering, "ticking" flute figure followed by a staccato trumpet figure over a dynamic, mechanical-sounding rhythm in low brass and strings. In the series' pilot, *Rendezvous with Yesterday* (scored by Williams), the "time transfer" motif is most recognizable. This theme, heard as Tony runs into the "time tunnel," falls through time, and lands aboard the Titanic, is scored for flutes, harp, vibes and chimes identifying the strange colorful slow-motion limbo that Tony and Doug tumble through each week. In contrast, the Titanic's fateful collision with an iceberg is scored for percussion and brass; a sadness pervades the score as the women and children fill the lifeboats just as the ship begins to sink.

John Burlingame, in **TV's Biggest Hits** (Schirmer Books, 1996), notes the roster of composers scoring episodes of **The Time Tunnel** included Lyn Murray (Alfred Hitchcock's **To Catch A Thief**, 1955), and George Duning (Richard Quine's **Bell, Book and Candle**, 1958). George Duning scored "The Death Merchant"—the last "Time Travel" episode to receive an original score, subsequent episodes being tracked with music previously scored for the series. In "The Death Merchant", Niccolo Machiavelli (Malachi Thorne), in a fluke of the time transfer process, is pulled from 1519 Florence to 1863 Gettysburg during America's Civil War. Duning composed action and chase music

for the various battles that Tony and Doug witnessed or in which they participated. Duning's highly dramatic music, which may also be heard on **The Time Tunnel** CD (GNP/Crescendo GNPD-8047), incorporates a small string section and an organ. One reviewer described the score as containing a moving Americana love theme along with an effective brass fugue for the climactic battle sequences (Jeff Bond, *Film Score Monthly*, #69, May 1996, p. 19).

### **Time After Time (Miklos Rozsa)**



The plot of 1979's **Time After Time** (D: Nicholas Meyer) is based on three "what if" premises: (1) What if H.G. Wells (Malcolm McDowell) actually invented a Time Machine? (2) What if Jack the Ripper (David Warner) stole that machine to travel from 19th Century London to 20th Century San Francisco? (3) What if Wells, in pursuing the Ripper, had "a very romantic encounter with a very liberated lady" named Amy Robbins (Mary Steenburgen)?

We might add a fourth premise—What if **Time After Time** were scored by Hollywood legend Miklos Rozsa? The proof of this last premise is available in the **Time After Time** soundtrack CD (Southern Cross SCCD 1014). The score for **Time After Time** is "typical Rozsa, ... with his rich, Hungarian sound..., ...a vivid and powerful score, at times driving, at times romantic" (Lukas Kendall, *Film Score Monthly*, #35, July 1993, p. 14). But before we get to the romance, the film also is full of suspense. A reviewer of Rozsa's **Time After Time** score stresses the importance of the composer's use of the interval called the "tritone" (e.g., c--f-sharp), "an unstable' interval because it wants to resolve itself upward to a perfect fifth (c--g) or downward to a perfect fourth (c--f-natural). Rozsa uses it often to depict menace" (Frank De Wald, *Pro Musica Sana*, Vol. VIII, No. 4, Fall 1980, **PMS** 32, pp. 5-6). The tritone prominently figures in virtually every theme of **Time After Time**; thus, it is a strong but subtle unifying device for the development of the score and helps to maintain suspense as the film's plot unfolds.

Key to Rozsa's **Time After Time** score are three time-travel themes ("motives"), including "The Time Machine," "Time Travel," and "Vaporising Equalizer." The latter,



first heard as H.G. describes the device (a key) that activates the time machine, "is an isolated' motive, i.e., it is heard only with direct reference to the object it "represents" and is never developed or combined with other motives. What relates it so strongly to the rest of the score is the ever-recurring tritone. The principal elements of its eerie orchestral background are string harmonics and celeste" (ibid., p 6). For H.G.'s journey through time itself, Rozsa's "Time Travel" theme provides "a complete but very modest sonata movement based on the time machine theme, with the musical pace perfectly synchronized to the visual one" (ibid., p 9).

The score's love theme ("Redwoods") is introduced as H.G. and Amy walk through the woods and have their first "serious" discussion. Fearing to express their growing feeling for each other,

The music speaks for them in an understated, suggestive way. The principal phrase...is announced immediately by the oboe...and other woodwinds sound evocative echoes. When the strings enter on the melody, they are kept low..., but in their fifth measure rise to a high point that is warm yet reserved. There are melancholy solos for cello and violin as H.G. concludes, "Lost is what I am." No real development of this theme occurs here; that will not come to until the end of the movie when the love of Amy and H.G. is free to bloom.

Later, to prove he has come from another time, H.G. takes Amy to the museum to demonstrate his time machine. When Amy asks about the key's purpose, the "Vaporising Equalizer" is briefly heard. Still not believing that she has traveled through time, Amy spots a newspaper and picks it up to see the date.

Phrases of the love theme on cor anglais are echoed by bassoon as the music begins quietly and then blossoms into a full-blooded treatment of "Redwoods" in the strings as the date appears on screen and Amy realizes that H.G. is telling the truth. This is the first time that Rozsa cuts loose with the "love theme," and its innate romanticism comes to the surface. ... but the music ceases abruptly as Amy sees something that apparently horrifies her. ... The cor anglais resumes with "Redwoods," but it is now puzzled and unconfident. ...as the audience realizes that what has frightened Amy is the news of her own future murder, the music becomes more lowering, with an ominous tritone spewed forth by the horns. To end the sequence as calmly as it began, a sorrowful solo violin plays a variant of "Redwoods" when H.G. tells Amy they must go back to the present time (ibid., p. 16).

When H.G. decides to return to his own time, he boards the time machine, only to hear Amy's fateful decision:

"Herbert, you wait for me," and the violas begin "Redwoods," echoed by the celli. H.G. comes back for her, and the Time Machine theme...is heard for the last time as the machine begins its final journey. ...then we reach the score's glorious epilogue: a rapturous, full-blooded rendition of Redwoods,' including extensive development and countermelodies not

heard before, in which the horn section of the orchestra plays a prominent part. This is the lush, free-wheeling moment we have been waiting for, as if all the pent-up love between H.G. and Amy is finally let out, and the score concludes with an uplifted and joyous feeling (ibid, p. 18).

Overall, Rozsa's "old-fashioned symphonic scored applied to a contemporary film and served the picture well. ... Rozsa's music cast a darkly romantic sheen over the whole film, an out-of-place, dignified European score for an out-of-place, dignified hero" (Lukas Kendall, **VideoHound's Soundtracks**, 1998, Visible Ink Press, p. 441).

### **Somewhere In Time (John Barry)**



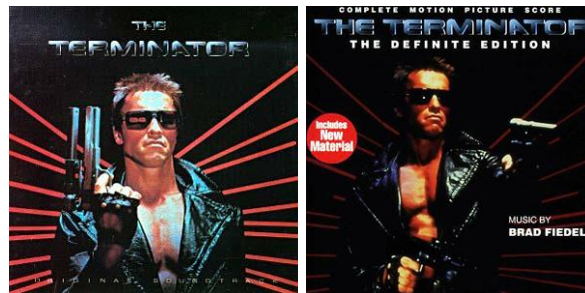
In 1980's **Somewhere in Time** (D: Jeannot Szwarc), unhappy playwright Richard Collier (Christopher Reeve) is approached at a college party by an old woman who asks him to come back to her. Looking into the matter, Richard discovers and becomes obsessed with a 70-year old portrait of a beautiful young actress, Elise McKenna (Jane Seymour). Richard's obsession with the thought of somehow being able to go back in time to meet Elise leads him to use self-hypnosis to will himself back in time to meet her.

The beautifully nostalgic and romantic score for **Somewhere In Time** was composed by veteran film composer John Barry. Barry's score for **Somewhere In Time** originally was released on LP (MCA- 5154) but subsequently reissued three times on CD—1985 (MCA MCAD-5154), 1992 (MCAD 31164), and 1993 (gold MCAD-10954 Ultimate Master Disc). The score's main theme, arranged for strings and woodwinds, is heard in "Somewhere In Time." Particularly noteworthy is "The Old Woman" that features the solo violin. Richard's desire to go back in time, and the music accompanying his return to the past is the haunting "The Journey Back In Time."

While Barry's own main theme stands alone as an original composition, it blends nicely into the "Rhapsody On A Theme Of Paganini" (Rachmaninoff) that helps to define the era in which Elise lives and in which Richard will first meet her. Their encounter is scored by "Is He The One" and "The Man Of My Dreams." Richard's time-travel voyage to find Elise is terminated abruptly ("Return To The Present") when he spots on his hotel room floor a penny minted in 1980. The realization of this object from the future from which he came breaks the spell and yanks him back to the present day.

Nearly two decades after the film's release, the film's soundtrack album is still available. As one reviewer noted: "There are 'classics' and then there are classics. John Barry's score for **Somewhere in Time** is one of those instances where film music completely transcends the movie it originates from, and takes on a life of its own outside of its original context" (Andy Dursin, **VideoHound's Soundtracks**, 1998, Visible Ink Press, p. 409).

### **The Terminator (Brad Fiedel)**



1984's **The Terminator** (D: James Cameron) brought a new approach to the time-travel genre as an emotionless cyborg killing machine—part mechanical, part organic—arrives in 1984 from the future (Los Angeles, 2029). Described as a "terrific action picture [that] never lets up for a minute" (Leonard Maltin), Arnold Schwarzenegger is perfectly cast as the Terminator, whose mission is to assassinate a seemingly innocent woman, Sarah Connor (Linda Hamilton), the mother of John Connor. John, later in time, will become the leader of an army that is opposed to the Terminator's creator, Skynet, a self-aware computer that has taken control of the world. Sarah's flight from the Terminator is aided by a soldier, Kyle Reese (Michael Biehn), who volunteered to travel from the future to protect the mother of his commander (John Connor) against the Terminator. Reese, who already is in love with Sarah, fell for her before he had even met her through a faded Polaroid that John Connor gave him some years earlier.

The film's sequel, 1991's **Terminator 2: Judgement Day** (D: James Cameron) continues the story when John Connor is in his early teens and the cyborg (Schwarzenegger), reprogrammed in the future to be a protector, returns to protect Sarah and her son John, the soon-to-be savior of humanity, from being destroyed by a

rival terminator, the T-1000, an advanced prototype cyborg that is made of a living metal organism that can flow into any shape it desires.

These films' original soundtrack CDs appear on **The Terminator - The Definitive Edition** (Edel 0029022EDL) and **Terminator 2: Judgement Day** (Varese Sarabande VSD-5335). Fiedel approached scoring **The Terminator** by developing a tone that is strictly mechanical in nature. As the plot is entirely driven by the mechanical actions of the Terminator and Skynet, Fiedel felt it was important to remind the audience of this through the use of musical motifs sounding more mechanical than human. Excepting the "Love Theme," Fiedel's underscore has a "strictly, machine-like quality." As described by David Hirsch in the Edel CD liner notes, the "Terminator Theme" is basically comprised of

two major strains working in direct opposition. Firstly, there is a percussion track, which consists of a 5 note machine-gun like rat-tat-tat-tat-tat backed with 4 notes that sound like someone banging on a steel drum. Then these two pieces are blended with an electronic hum that drones in and out. The theme is unrelenting, unfeeling, like the Terminator, representing his single-minded purpose. Much of the film's underscore follows this concept as the cyborg pursues our heroes at all costs. ... For much of the first reel of the film, Fiedel tied his first three music cues together with a droning bass line sound effect that reminds one of a mechanical device quietly going about its work. This continues...into the film until Sarah is introduced.... Fiedel composed a short, contemporary piano cue ["Sarah On Her Motorbike"], to contrast Sarah's life now with what is yet to come.

Of particular note are the following CD cues: "Main Title," "The Terminator's Arrival," "Future Flashback/Terminator Infiltration," and "Theme from The Terminator." But the only emotionally charged theme is the bittersweet "Love Theme," played by piano and oboe in "Conversation By the Window/Love Scene." This theme also is incorporated into the "Main Title" theme and, later, in the sequel would become the theme representing the hope for mankind's future.

### **Back To the Future (Alan Silvestri)**



The approach taken in scoring the previous films reviewed generally provided an original score to accompany a film's story line, with three exceptions. In 1978's **Superman**, the vocal "Can You Read My Mind" tells us what is going on in Lois' mind that she can't express in words to Superman. In 1986's **Peggy Sue Got Married**, the reality of the time period (the 50s) to which Peggy is transported is punctuated by that era's rock'n'roll songs. In 1993's **Groundhog Day**, a generous sprinkling of pop vocals provides wry commentary on the plight of Weatherman Phil. However, in 1985's **Back To the Future** (D: Robert Zemeckis), Alan Silvestri's lavish symphonic score must share double billing with a mix of rock songs. While Silvestri composed 45 minutes of original score for **Back To the Future**, the soundtrack CD (MCA MCAD-6144) has only two Silvestri-composed cues, both re-recordings: "Back to the Future" and "Back to the Future Overture," the balance being rock songs such as "The Power of Love" and "Back In Time" by Huey Lewis and the News.

Assisted by the crazed scientist Dr. Emmett Brown (Christopher Lloyd), 17-year old Marty McFly (Michael J. Fox) accidentally travels in the scientist's souped-up DeLorean 30 years back in time from 1985 to 1955, before he was born. He meets Lorraine Baines (Lea Thompson) who begins to fall in love with Marty; however, Lorraine will not become his mother (Lorraine McFly) unless Marty arranges for her to meet and fall in love with his father, George McFly (Crispin Glover)—or else Marty won't exist! Marty locates the one person who might be able to help, the young Doc Brown. Pointing out how dangerous time travel is, given that he could inadvertently change the future, Doc Brown urges Marty to go back to the future immediately. As the car is out of nuclear fuel, Marty must blend into his surroundings until an alternate power source can be found. Meanwhile, Marty discovers that he already has changed the future, his own. Marty's attention now must turn to attempting to reconcile his parents so that they will get together and still conceive Marty in the future.

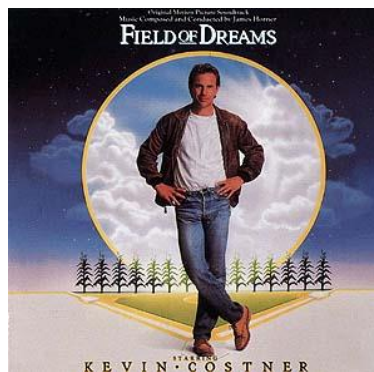
The late David Kraft, who attended recording sessions for **Back To the Future**, wrote that Zemeckis wanted a "big" score that would give the film large size and scope since the film lacked exotic locations or overly elaborate visuals, and that Silvestri should emphasize the film's time-travel aspects. The CD's "Overture" features all the score's main themes, including the main title, bristling action motifs, and a tender love theme. One reviewer described the overall score as "vividly symphonic with...rousing orchestration" and hailed the shorter "Back to the Future" (3:17) cue as "a powerful piece which really dramatizes the power of Silvestri's 96-piece orchestra" (Randall Larson, **CinemaScore**, No. 13/14, Winter 1984/Summer 1985, pp. 63-64).

Leonard Maltin described **Back To the Future** as a "wonderful, wacked-out time-travel comedy" that "takes its time to get going, but once it does, it's a lot of fun, building to a frantic climax." While the plot is moved along by the rock songs (not necessarily Silvestri's choice), what really powers the DeLorean's capacity to travel through time,

helping ensure the essential audience suspension of disbelief, is Silvestri's driving "Back To the Future" theme. The DeLorean's power to make the jump Back To the Future comes as much from Silvestri's arrangement of the main theme as from the fortuitous lightning bolt that strikes the town clock just in the nick of time.

Zemeckis and Silvestri collaborated in two sequels—1989's **Back To the Future Part II** (CD: MCA MCAD-6361) and 1990's **Back To the Future Part III** (CD: Varese Sarabande VSD-5272). Silvestri scored each of these films only with original compositions, avoiding the practice of allowing the film's soundtrack to be little more than a rock song-filled compilation in an effort to make an extra "buck" from the future.

### Field Of Dreams (James Horner)



In 1989's **Field of Dreams** (D: Phil Alden Robinson), based on the W.P. Kinsella book "Shoeless Joe," an Iowa farmer, Ray Kinsella (Kevin Costner), hears a Voice in his corn field say "If you build it, he will come." Despite the reservations of Ray's wife Annie (Amy Madigan), Ray plows his corn under and builds a baseball field, with lights and bleachers, hoping baseball's legendary Shoeless Joe Jackson, whose career was cut short by the Black Sox scandal, will come to play. Not only does Shoeless Joe (Ray Liotta) walk out of the past and onto the field from a neighboring corn field but also his teammates.

James Horner's Oscar-nominated score for **Field of Dreams** was described by Leonard Maltin as "lovely," while a second reviewer saw Horner's score as his "most old-fashionedly sentimental work, even if much of it is electronic" (Guy Tucker, *Soundtrack!*, Vol. 8/No. 31, September 1989, p. 10). Yet a third reviewer observed that Horner "flawlessly masters the emotion of a moment and uses his craft to...even manipulate the audience (Elmo – original URL no longer active)," no film better demonstrating this than **Field of Dreams**

Maltin summarizes **Field of Dreams** as a "story of redemption and faith, in the tradition of the best Hollywood fantasies, with moments that are pure magic." Part of this magic is that the story is an unconventional time-travel fantasy in which Ray builds a device (a

ballfield) not to travel to the past or future but rather to bring the past (Shoeless Joe) into the present. To help make this time-travel fantasy believable, Horner subtly employs a most traditional approach, repopularized since John Williams' score for **Star Wars**, a series of leitmotifs where individual themes can be associated with ideas and/or characters (Elmo, *ibid.*). These leitmotifs include a Baseball theme ("The Cornfield" on CD Novus 3060-2-N), the Voice's theme (a synthesized motif underscores as the Voice whispers "If you build it, he will come."), and a Night-time motif (heard in "Night Mists") which is a dreamy, ethereal piece beginning with the Voice's theme.

Three additional themes are introduced in the CD's second cue ("Deciding To Build The Field"): (1) "Moonlight' Graham" theme—when Ray first meets Doc Graham (Burt Lancaster), Doc presents the idea that we do not realize when the most significant moments in our lives pass before our own eyes; this theme represents the conflict between taking the risks necessary to seize the moment and being passive and letting it slip away; (2) John Kinsella theme—this theme for Ray's father, John Kinsella, may be interpreted as the sense of loss when one of those significant moments passes by and there's nothing we can do about it; and (3) Shoeless Joe theme—this theme may be interpreted as the reward in not having let an opportunity slide away. In this second cue, these three themes are all heard in turn, starting with the "Moonlight Graham" theme in keyboard as Ray and Annie discuss the ballfield. Ray laments his father's passivity as the John Kinsella theme is heard in keyboard and wood flute. As Annie gives her support to whatever Ray feels he needs to do, the Shoeless Joe theme is played in piano and bassoon (Elmo, *ibid.*).

One sub-plot in **Field of Dreams** is underscored by the CD cue titled "The Timeless Street." Interpreting the Voice's message to "Go the Distance," Ray and Terrance Mann (James Earl Jones) travel to Minnesota to look for "Moonlight" Graham but find they've been chasing a ghost:

"Doctor Archibald 'Moonlight' Graham had passed away sixteen years earlier. After Terry does some research to find that Doc Graham was...quite ordinary ('Half the towns in North America have a Doc Graham. What's so special about this one that we have to drive half way across the country to find him sixteen years after he died?'). ... As [Ray] walks the night, it becomes apparent that there is something very extraordinary about this street, and the music underscores this very well. 'The Timeless Street'...begins with the echoing we've heard in "'Moonlight' Graham,' which eventually mutates itself back into the 'Moonlight' Graham theme. In the meantime, Ray finds clues along the street which indicate that the year is indeed 1972, the year Doc Graham passed away. In the fog, he spots a man walking across the street from him. 'Moonlight' Graham's theme is heard, and when Ray notices the black umbrella [which Terry's research revealed was a Doc Graham trademark], a heavy accent sounds. Ray asks if they can walk and talk together. They discuss 'Moonlight' Graham's one and only inning in the majors as traces of...the Transcendental theme appear in the underscore" (Elmo, *ibid.*)

While Graham played that inning in the majors, he knew he was going to be sent back to the minors; so he decided to leave baseball in favor of going back to school to earn a medical degree.

Horner's score for **Field of Dreams**, to this point heavily electronic and synthesized with some acoustic instruments (piano, flute, and guitar, among others), becomes more fully orchestral near the film's end. When Ray's daughter Karen lies unconscious just outside the ballfield's baseline, Horner's underscoring again serves as a musical time-travel device as the cue "Doc's Memories" begins. As Karen lies on the ground, a loud "sh-pump-mp!" is heard. Archie Graham, the young incarnation of Doc Graham,

must make a decision from which there is no turning back. ... Grumbling strings and woodwinds heighten the tension and danger of the moment as Ray and Annie try to decide what to do. Archie gives Ray a knowing look and approaches the baseline, at which point the loud 'sh-pump-mp!' is heard again. The baseline is the point beyond which the ghost players cannot cross. As the situation becomes critical, we see one leg cross the baseline, and we actually hear the magical change as the leg of a baseball player becomes the leg of a black-slacked doctor. The magical transformation is accented by the Transcendental theme played by flute, violin, and harp. The theme is played out in its entirety in strings and oboe/English horn, as we pan up from the shoes to a medical bag, and then finally see Doc Graham's old, smiling face. He realizes that Karen is choking on a piece of hotdog and remedies the situation. At this point, Ray realizes the sacrifice that Archie/Doc has made. This is underscored as English horn tunnels its way into the Night-time theme, which is completed by clarinet and violin, as he makes his way to the corn field. ... The violin and oboe quietly conclude the Night-time theme as Doc Graham fades slowly into the corn beyond the outfield(Elmo, *ibid*).

As Ray starts to say goodbye to Shoeless Joe, he reminds: "If you build it, he will come." Joe looks over to home plate, where a young catcher is removing his gear. As we begin to hear the Baseball theme in violin harmonized with cello, Ray recognizes the catcher is his father, John Kinsella, younger than he would be when Ray was born. John thanks Ray for building the field so the ballplayers could come out to play. Introducing himself as John Kinsella, he extends his hand for a shake, as bells or chimes play a small motif which is the Reconciliation theme (Elmo, *ibid*.) that underscores the reconciling of a years-old estrangement between father and son. As John notes the beautiful sunset is, he asks if this is heaven,

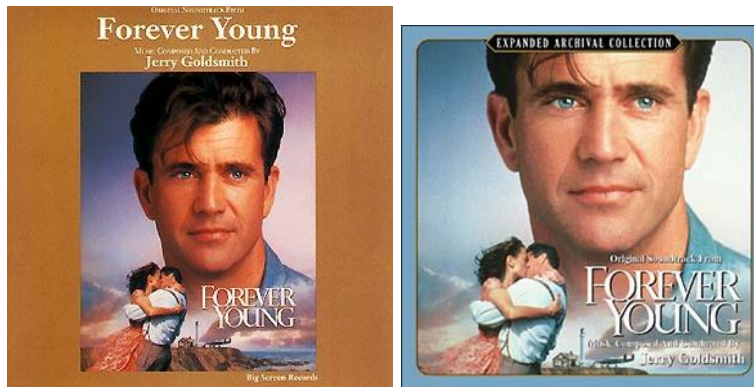
which is underscored by the reconciliation motif in high celeste. This continues, with underlying woodwind arpeggios, as Ray concedes that it's indeed Iowa. He asks timidly if there is a heaven, and John beamingly asserts, "Oh, yeah... It's the place where dreams come true." The [previously introduced] Heaven theme resurfaces undauntingly, as the violin picks up the melody with a serene yet bright tone. Ray looks around the field, to his family on the porch, and admits that perhaps his field and his home indeed [are] Heaven. The Heaven theme at this moment...transforms itself into the Baseball theme, with broad brass



harmonies supporting underneath. ... As we watch them have a catch, the theme reverts back to the Heaven theme, as Ray's dreams are finally realized (Elmo, *ibid*).

As the film closes, we see that the many lights approaching in the distance are clearly car headlights as far as the eye can see, those most near pulling into the Kinsella property, thereby bringing to fruition Terry's prophecy that "People will come, Ray; people will most definitely come"—just as now occurs on the Iowa farm where *Field of Dreams* was filmed and where the ball field built for the film yet stands as a tourist attraction. "If you build it, they will come."

### Forever Young (Jerry Goldsmith)



In 1992's **Forever Young** (D: Steve Miner), Captain Daniel (Danny) McCormick is a 1939 B25 test pilot. Despondent whether his girlfriend Helen (Isabel Glasser) will ever come out of a coma after being hit by a car, Danny volunteers to be frozen in a cryogenics experiment, his scientist friend Harry Finlay (George Wendt) promising he'll wake Danny once Helen comes out of the coma. For *Forever Young*, a film that is both time-travel fantasy and romantic comedy, Jerry Goldsmith delivers an awesome score.

The cues on the film's soundtrack CD (Big Screen Records 9 24482-2) are sequenced with the film's story line, leading with the "Love Theme from *Forever Young*." This beautiful theme is the "backbone of the music...and Goldsmith manages to give this a timeless quality so that it is still as effective when used for the modern day sequences of the film as it is when supporting the earlier year's action" (Mike Jenner, **Music from the Movies**, Issue 2, Spring 1993, p. 99). The chase and fight scenes are scored with "some heavy-duty rhythmic orchestral material, similar to some of the pounding, percussive chases in the earlier **Total Recall**" (Jeff Bond, **VideoHound's Soundtracks**, 1998, Visible Ink Press, p. 153).

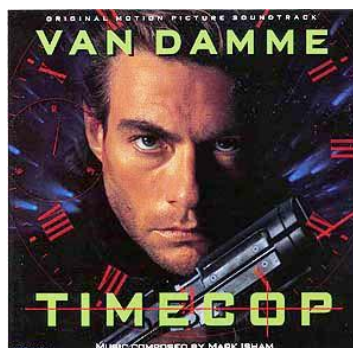
"The Experiment" tracks Danny's motivation for volunteering to be frozen as well as the scene in which Danny is placed in the "high tech" cryogenics capsule, where he dreams of embracing Helen as the camera lens pans upward to the sky to follow Danny's plane flying out to sea accompanied by a refrain of the "Love Theme." Immediately the

camera pans back to the ground, the audience soon realizing that the film's setting has jumped over 50 years into the future to 1992. Accidentally thawed out, and still a young man, Danny becomes involved in the lives of a young boy, Nat Cooper (Elijah Wood), and his mother Claire (Jamie Lee Curtis). When Danny learns that Helen may still be alive ("She's Alive"), his efforts to reach her are challenged not only by the efforts of the government to capture him but by his growing realization, as he experiences accelerating aging, that Harry had not perfected the cryogenics technique. In the end, Danny finally is "Reunited" with Helen.

One reviewer who found the CD's cues repetitive and coming up short compared with the film yet praised Goldsmith's score: "On the surface, this was one of the year's dumbest movies. So why did I sit through it with such a silly grin on my face? Because it works, and Jerry Goldsmith's score is one good reason why" (Guy Tucker, *Film Score Monthly*, #30/31, Feb/Mar 1993). One of the score's effective techniques is Goldsmith's use of Billie Holliday's "The Very Thought of You" (heard five times during the film) which helps the viewer to link events from 1939 to the present day. Another theme central to moving the film along is a flying' motif, heard over the Main Title and when Daniel, cramped into Nat's tree house, is teaching Nat how to fly ("Tree House").

Another positive review of the **Forever Young** score saw it as "valentine for Goldsmith's listeners" for which the "Love Theme" could be part of an orchestral medley with the love theme and main title from Goldsmith's scores for *The Russia House* and *Chinatown*, respectively. The "action cues soar over the broad orchestral palette that **The Blue Max** once toured. These comments are not meant to suggest a lack of originality but merely that **Forever Young** is in exalted company. ... The "Reunited" finale moves into a graceful coda featuring strings, flute and piano which may be the most heart-felt of Goldsmith's cues" (Stephen Taylor, *Film Score Monthly*, #29, January 1993, p. 7). No wonder this most engaging film "tugs at your heartstrings" as Goldsmith hits just the right notes each and every time, bringing a tear or two to the viewer's eye as Daniel and Helen "embrace to the tear-in-eye music" of high register strings (Dirk Wickenden, **Legend**, Issue 18, Summer 1995, pp. 35-37).

### Timecop (Mark Isham)



In 1994's **Timecop** (D: Peter Hyams), Max Walker (Claude Van Damme), a 2004 Time Enforcement Commission "timecop," witnesses the death of his wife Melissa (Mia Sara) in a fiery explosion of their home. An unexplained time-travel process allows travel back in time and return to the present. This technology, of course, is being used by criminals to travel back to the past where they can use their knowledge of the future to profit from money-making interventions in the past—in 1863 the illegal time-travelers rob gold from the Union Army, in 1929 they invest to exploit the stock market crash, and in 1994 they try to eliminate any trace of Walker and his wife Melissa. Now Walker must also travel back in time to try and save Melissa and prevent history from being adversely affected by further criminal meddling.

Mark Isham's **Timecop** score (Varese Sarabande VSD-5532) is highlighted by the wistful 'Melissa' providing "a few brief moments of romantic reflection" amidst "a solid action score with...plenty of raw, ear-shattering, brass-led energy" as in 'Blow Up' and 'Lasers and Tasers' (Howard Maxford, **Music from the Movies**, Winter 1994/95, p. 46). This, noted a reviewer, is "pretty much what I expected—a straightforward action score with jazzy interludes" (Lukas Kendall, **Film Score Monthly**, #50, October 1994, p. 17). Defending his **Timecop** score, Isham noted that there is nothing "musical" about the score because

Peter Hyams didn't want it to have any consistency, except for the love theme. So the music is exploding for 50 minutes. That's the toughest kind of score for me to write, because it's practical instead of melodic. You're dealing with a lot of math to hit Van Damme's kicks, and I could only try to go back and put melody into the film's rhythmic structure. ...**Timecop** is an action picture, and you don't mess with the genre (Daniel Schweiger, **Film Score Monthly**, #50, October 1994, p.11).

### Contact (Alan Silvestri)



1997's **Contact** (D: Robert Zemeckis), scored by Alan Silvestri, takes Dr. Eleanor Arroway aka Ellie (Jodie Foster) on a trip across the galaxy to System Vega, where she encounters an alien civilization who appear to her in the guise of her father, Ted (David Morse), who died of a heart attack when Ellie was a child. **Contact** reunites director Zemeckis and composer Alan Silvestri from the **Back To the Future** trilogy and **Forrest Gump**. Based on the novel of the same name by the late Carl Sagan, **Contact** is the story of a free-thinking radio astronomer (Ellie) who discovers an intelligent signal from deep space. Once the signal is deciphered, it provides detailed instructions for building a mysterious device that may spell the world's end or help humans to grow beyond superstition. As the device is built, who will board it to rendezvous with the unknown? By film's end, **Contact** leaves us asking whether Ellie has traveled across the galaxy to System Vega or only through the device, whether her voyage through time and space was to the past or future, and whether that voyage was relatively long or short.

Silvestri's score for **Contact** (CD: Warner Bros. 46811-2) was described by one reviewer as "very much in the mystery vein of [the Silvestri-scored] **The Abyss** with delicate synthesizers and gentle piano melodies, sometimes performed by the harp" (Philippe Blumenthal, 8/22/97 FILMUS-L e-mail). Early in the film, in "Awful Waste of Space" a French horn over tentative strings provides a mysterious outer space motif that reappears several times during the film, while the film's latter portion is scored with "warm, rich melodies" in the style of Silvestri's score for **Forrest Gump**.

Another reviewer described the score for **Contact** as having "driving action cues, incredibly effective atmospheric music and beautiful themes. One of them is an innocent line for the piano, which jumps notes like a child skip stepping down the street. Its childlike quality adds a quiet beauty to the aliens" (Kjell Neckebroek, **Soundtrack!**, Vol. 16/No. 3, p. 20). In "The Primer," low strings and electronic effects provide the underscore for the scenes involving the mysterious billionaire backer S.R. Hadden (John Hurt). Brent Bowles, reviewing **Contact**'s score, noted that Silvestri provides "some clever mixing scattered throughout, as darting strings are kept to the distant background, echoing the unique sound of the alien transmission, in both "Ellie's Bogey" and "Good to Go"—the former is a steady scherzo as Arroway races to record the alien transmission, the latter builds in intensity and urgency as she prepares for contact" (**Film Score Monthly**, Volume 2, Number 7, September 1997, p. 29). However, Bowles found that the score's

most thoughtful composition comes in the final quarter of the film, as the transport constructed from blueprints buried in the alien transmission takes [Ellie] into a journey of infinite proportions. ... Silvestri's interweaving of the two primary themes echoes throughout "Small Moves," underscoring the touching contact between [Ellie] and the aliens (appearing in the form of her late father).

**Contact** "isn't so much about Space and Aliens as it is about...faith and [Ellie]" (Randall D. Larson, **Soundtrack!**, Vol. 16/No. 3, p. 18). Silvestri approached the score by going first to the scene on the beach with Ellie and her father, stating: "I really didn't know what I was going to do there, but I somehow knew that whatever I did in [the] film had to resonate with this as the payoff. So I watched that scene over and over again and began improvising, ...little by little, this thematic material started to appear...this little kind of almost childlike melody" (Randall D. Larson, **Soundtrack!**, Vol. 16/No. 3, p. 18). Silvestri elaborates:

You're expecting something Big! But the bottom line is: it's a story about a father and a daughter, it's a story about a more advanced civilization and a younger civilization, and it's a story about all beings and a higher being. The film was a story of these relationships, and so those three levels of that exact same relationship permeated the entire film, and that relationship was where the music had to be. ... It all derived from the scene on the beach, although it never took a tangible form in the beginning. Once I had the thematic material working for the relationship between God and the rest of the universe, for the superior race and the human race, and for the father and the daughter, I went right back to the beginning of the film and composed scene-by-scene in continuity right from the first scene in the movie – and of course that first scene is the bottom rung of that ladder: it's the dad and the daughter (**Soundtrack!**, Vol. 16/No. 3, p. 18).

While the score for **Contact** includes considerable electronic music, Silvestri used this music simply as another section of the orchestra to provide certain moods, textures, and sounds. But, Silvestri adds, "the electronic side of things never carried any scenes in the film. You always had this full orchestra there, which I just think is irreplaceable for the emotional impact of the film" (**Soundtrack!**, Vol. 16/No. 3, p. 19). Yet **Contact** also contains moments where there is no music, where ambient sound is more important than music as when Ellie is dressed and on the catwalk "walking the plank" into the pod.

Early on, there were a number of things that were temped during that sequence. It was interesting to see that if music was there, it diluted some kind of emotional response to that scene. [The scene is] almost a march to an execution, a walk on death row. A number of different things were temped in, just in terms of experimentation, [and] there was always some kind of association to the walk that made it less pure and in a sense less ambiguous. ...even though the imagery is about someone taking their last walk, you can't beat the audience over their heads with that. All of that imagery is there, and yet it isn't. She is also potentially on her way to the experience of a lifetime (Tony Buchsbaum, **Soundtrack!**, Vol. 16/No. 3, p.p. 20-21).

Buchsbaum noted Silvestri's **Contact** score "does something that most others do not: Its quiet nature provides a foundation for speculation and exploration. The **Contact** score is thinking man's music—and that's what makes it one of the most important scores of the year" (**Soundtrack!**, Vol. 16/No. 3, p. 21).

## Instant Replay

In "Voyage across Time," the second leg of our film music voyage, a film's protagonist built or created a machine or device to travel across time. Compared with the heavy outer space-oriented science fiction emphasis in the Voyage across Space time-travel genre reviewed in Film Music Voyage #1, the films in this second genre take place on earth, with the possible exception of *Contact*, where the reality of Ellie's travel to System Vega is a moot point. Compared with the first time-travel genre, the second is less action-oriented, more oriented to emphasizing drama and human relationships, with a slightly heavier emphasis on love gained or lost as a result of travel across time, as seen in half the films—**The Time Machine**, **Time After Time**, **Somewhere in Time**, **Forever Young**, and even the heavily action-oriented **Timecop**, although *Contact*'s love interest between Ellie and Palmer Joss (Matthew McConaughey) hardly rises above a sub-plot. There is, in contrast, relatively little emphasis on romance in the films in the Voyage across Space genre, although **Groundhog Day** and **Superman** more prominently feature a love interest than **The Final Countdown** and **StarGate**.

This shift in the plot structure of the films in the first time-travel genre (Voyage across Space) as compared with the second time-travel genre (Voyage across Time), with the latter's heavier emphasis on romance as compared with the former, provided composers of films in this second genre with a broader canvas to compose scores containing not only action or suspense music but also beautiful love themes as in Garcia's **The Time Machine**, Rozsa's **Time After Time**, Barry's **Somewhere in Time**, and Goldsmith's **Forever Young**. Indeed, the emphasis on relationships even moved James Horner to create an original score for **Field of Dreams** that would inspire just about anyone to take an interest in if not have a "love affair" with baseball.

In neither genre are the original scores based on popular or rock'n'roll songs, the latter being used in the first genre only in **Peggy Sue Got Married** to define the 1950s to which Peggy Sue was transported, and in **Groundhog Day**, where popular songs cleverly comment on the unfolding plot. Generally, in both genres, contemporary music is not heard except for a disco-type song in **Buck Rogers in the 25th Century** (disco music still in vogue when Phillips scored this film), and a new age (light jazz) song in **Star Trek IV: The Voyage Home** (new age music was catching on when Rosenman scored this film). In the second genre, all the scores generally are devoid of popular songs except Goldsmith's use of Billie Holliday's "The Very Thought of You" as a musical time machine to assist in transporting Daniel and the viewer from the past into the present.

If we look at how composers have approached scoring films in Voyage across Space as compared with Voyage across Time, films in the latter genre generally required the composer to shift from scoring for action heroics, with time travel incidental to space

travel, to scoring more for drama and human relationships in films where time travel was an intention of protagonists who purposively sought to embark on a time-travel journey. Films in the Voyage across Space genre are heavily action-oriented and, it might be said, hardly needed music to describe or amplify the action on the screen.

However, the right original score for such actions films certainly can add to the film experience by going beyond what can be told through mere image and dialogue alone. This is best illustrated by Jerry Goldsmith's **Planet of the Apes** score which was not meant to be

"...about the conflict nor about Taylor's quest. ... There is nothing deficient about the way these things are presented in [this] film. ...the music is about the setting, about the unfamiliar social structure, and about the kineticism of the chases. [It] seeps totally inside the film because it becomes so much a part of these elements that they would be radically altered without the depth the score carries" (Doug Adams, **Film Score Monthly**, Volume 2, Number 7, September 1997, p. 31).

Scoring films in the Voyage across Time genre is premised less on action *per se* and more on the dramatic situations and human relationships (in some cases, romantic relationships) being faced by a film's protagonist(s). This additional dimension presents a composer with new scoring opportunities and demands. Specifically, the typical story line of films in the Voyage across Time genre has, beyond simple action, the additional dimension of a protagonist purposively seeking to travel across time to the past or the future. While these films have an explicit action dimension, that action takes on a more significant introspective dimension that requires the composer's score not only to complement the action we can see on the screen but also to illuminate or bring out the protagonist's internal emotional state that we may not be able to "know" even through the film's visuals and dialogue.

In effect, the shift a composer makes in approaching how to score a film in the Voyage across Space genre as compared with scoring a film in the Voyage across Time genre might be described simply as the difference between the challenge of scoring an action-oriented "outer space" film (e.g., **Buck Rogers in the 25th Century** and that of scoring a romantic fantasy of the "inner mind" (e.g., **Somewhere in Time**). Indeed, in the Voyage across Time genre, introspective scoring is best heard in Barry's **Somewhere in Time** but also in such films as Horner's **Field of Dreams** and Silvestri's **Contact**. Interestingly, each of these films has its own strong but uniquely different focus on the power of love as a motive force.

Our final journey into The Soundtrack Zone, appearing in Film Music Voyage #3, features a third genre of time-travel films and their scores, a genre that spans 52 years from 1944's **Laura** to 1996's **To Gillian on her 37th birthday**. Next stop...Voyage across Death!

## Film Music Voyage #3 – Voyage across Death

*"You're travelling through another dimension, a dimension not only of sight and sound, but of mind; a journey into a wondrous land whose boundaries are that of imagination—Next stop, the Twilight Zone!"*

(Rod Serling's narration for **The Twilight Zone**, Marc Scott Zicree, **The Twilight Zone Companion**, 1989, Silman-James Press, p. 31).

As suggested at the outset of our two previous Film Music Voyages in The Soundtrack Zone, time travel has been a recurring plot motif in Hollywood films and television shows for over 50 years. In the "time-travel" genre, voyagers travel back to the past or forward to the future. While many films and television series point to the popularity of time travel as a plot motif, do film music enthusiasts think of time-travel films or their original scores as a distinct film genre? Soundtrack collectors readily can identify films and composers in several genres, including biblical epics, silver screen swashbucklers, Hollywood westerns, and Italian "spaghetti westerns."

In this regard, this article proposes as its central thesis that the time-travel film genre subsumes three sub-genres and that each sub-genre (more simply, genre) places its own unique demands on the composer who receives an assignment to score a film in a given genre. To explore this thesis, this article surveys films and film scores across the three time-travel genres, providing an empirical basis on which to compare major trends in how composers have approached scoring films from one time-travel genre to another. Based on this survey, have composers approached scoring films in one time-travel genre differently than how they have approached scoring films in the other two time-travel genres?

To answer this question, the article proposed at the outset that the time-travel genre really subsumes three distinct genres. In the first, Voyage across Space (Film Music Voyage #1), a film's protagonist is challenged to move through or overcome space, encountering in the process that he or she has traveled across time to another place in the past or future, typically by accident. In the second, Voyage across Time (Film Music Voyage #2), protagonists are challenged to overcome time by finding a way to go back to the past or forward to the future, this achieved by building a machine or employing another device to facilitate the protagonist's purposive travel through time. As we saw in Voyage across Time, love or a touch of romance often figures as a central plot element in many of the films in this second time-travel genre.

In the third time-travel genre, Voyage across Death, the protagonist faces the ultimate challenge—overcoming death. The plot hook here is the human desire to transcend time and space, the motive typically being to recapture a love lost as the result of a loved one's death. In this genre, we will examine 10 films in which death figures



prominently in motivating a film's protagonist to find some way to travel across space, time, and even death to recapture a lost love or to find love anew. This entry into The Soundtrack Zone spans 52 years from 1944's **Laura** to 1996's **To Gillian on her 37th Birthday**. This stop...Voyage Across Death!

## Laura (David Raksin)



David Raksin scored 1944's *Laura* (D: Otto Preminger), in which a beautiful young "murder victim" becomes a "prime suspect" (Charles L. Granata, **VideoHound's Soundtracks**, 1998, Visible Ink Press, p. 245). As detective Mark McPherson (Dana Andrews) questions suspects and later searches for clues in the victim's apartment, we realize that he is falling in love with Laura Hunt (Gene Tierney), the murder victim. This is less than subtly suggested by one of Laura's suitors, columnist Waldo Lydecker (Clifton Webb), who asks: "Have detectives who buy portraits of murder victims a claim to privacy? [They] told me that you already put in a bid for it." This dialogue line, however, is not what tips the audience to McPherson's growing interest in Laura. Nor is his behavior the telling clue as he searches her apartment and gazes at her portrait.

Rather the detective's emotional state is conveyed by the haunting melody that is the main and all-pervasive theme in Raksin's original score for **Laura**. This melody, wrote one reviewer, may be described as obsessive "since the protagonist...becomes increasingly obsessed with her and the case and eventually falls in love with the "dead" woman. "Laura's Theme," the very icon of passion and romance, appears in virtually every cue, whether it's one of the many source cues or a part of the dramatic underscoring. Her theme is omnipresent, as in her character—even when she's not on screen" (Roger Feigelson, **Soundtrack!**, Vol. 13/No. 49, March 1994).

While many instrumental and vocal versions of "Laura's Theme" were recorded over the years, the score itself was not available on record until RCA's 1976 release of a 5'52" version of "Laura" on **David Raksin Conducts His Great Film Scores** (CD: RCA Victor 1490-2-RG). Raksin recalls in the LP's liner notes that, upon receiving the assignment to score *Laura*,

I liked the picture at once but was disheartened to hear [producer Darryl] Zanuck immediately zero in on an essential scene in which...the detective assigned to solve the ostensible murder, wanders disconsolately around Laura's apartment at night. I gathered that the sequence had already been severely shortened, and now it was about to be reduced still further. . . . There was a horrified hush when I was heard to interject, "But, if you cut that scene, nobody will understand that the detective is in love with Laura." Zanuck turned toward me, then ... told me that he was about to trim the sequence again precisely because he felt that as it stood the audience would not understand it. . . . I persisted. "This is one of those scenes," said I, "in which music could tip the balance—tell the audience how the man feels. And if it doesn't work, you can still trim the sequence."

Raksin met a few days later with the film's director. While Raksin was not aware at the time that Preminger had been unsuccessful in getting George Gershwin's "Summertime" for the film, he told Raksin he intended to use Duke Ellington's "Sophisticated Lady" as the theme. Raksin replied that he felt this song was not right for Laura because of the associations a familiar song would evoke in the audience. That day being Friday, Preminger agreed to give Raksin until Monday to come up with an alternative to "Sophisticated Lady." Raksin tried that weekend to compose a new melody, interrupted only by a letter he received on Saturday from his wife:

All I could make of it was that it said something I didn't want to hear, so I put it into my pocket and hoped it would go away. By Sunday night I knew that my big chance was fading fast: I didn't really believe in any of the themes I had written. . . . From the time I was a boy, when the music wouldn't flow I would prop a book or poem on the piano and improvise. ... I took the letter out of my pocket, put it up on the piano and began to play. Suddenly the meaning of the words on the page became clear to me: she was saying Hail, Farewell, Better Luck Next Life and—get lost! Knowing that, I felt the last of my strength go, and then—without willing it—I was playing the first phrase of what you now know as Laura.

It was not until nearly 50 years after the release of **Laura** that Raksin's original score finally became available as a 27'16" suite as the premiere CD release of the Classic Film Score Series (20th Century Fox 11006-2). Ironically, **Laura** is paired with 1943's **Jane Eyre**, scored by Bernard Herrmann who, a year later, would turn down the opportunity to score **Laura**, opening the door for the studio to turn to Raksin to devise his own musical "time-travel" machine. When the detective falls asleep in a chair below Laura's portrait, it is as if Raksin's haunting "Laura's Theme" has the power to bring the "dead" Laura back to life as she enters her apartment, surprising the detective who thinks, as he rubs his eyes, that he's still asleep or seeing the ghost of the woman with whom he has fallen in love but never met until now.

The late Tony Thomas wrote that Raksin made "Laura's Theme" "speak for the detective's strange obsession—the image of the beautiful girl haunts him, irritates him and moves him to anger at the killer and a determination to solve the crime. Raksin's

score is one of the foremost examples of the power of music on film" (**Music for the Movies**, A.S. Barnes & Co., 1973: p. 163). As a small piece of trivia, and a comment on Laura's power over men, Raksin's score is supplemented by a 1938 song, "You Go To My Head" (J. Fred Coots/Haven Gillespie), used as an instrumental during the film's dance scene.

### **The Ghost and Mrs. Muir (Bernard Herrmann)**



In 1947's **The Ghost and Mrs. Muir** (D: Joseph L. Mankiewicz), Lucy Muir (Gene Tierney), a young widow, takes her daughter Anna (Natalie Wood) from London to live by the sea in Gull Cottage. She discovers the cottage is haunted by its former owner, Captain Daniel Gregg (Rex Harrison), whose spirit appears in an unsuccessful effort to scare her off. When he cannot frighten Lucy, Daniel agrees she can stay. But Lucy's pension runs out and she must find a way to generate income, and Daniel offers to assist Lucy in writing his "unvarnished memoirs." The growing spectral love between Lucy and Daniel is jeopardized by author Miles Fairley (George Sanders) who begins to court Lucy. Facing the reality that the dashing young Fairley can offer Lucy a corporal love he cannot, Daniel decides as she sleeps to leave her so that she can lead a normal, human life. When Lucy learns that Miles is married, she returns to the cottage to live out her life by the sea as a widow and watch Anna grow and leave. After years of solitude with her faithful maid Martha, death finally takes Lucy as she sits alone in her cottage study:

A glass of milk spills, then falls from her still hands - mysterious, hushed string and woodwind colors note the moment of her passing - and Daniel Gregg reappears: "You'll never be tired again. Come Lucia - come, my dear." It is the young, radiant Lucy Muir who takes his arm, passing with him into eternity as her theme becomes a celebratory hymn of triumph, its chiming percussion a happy antithesis of the bells' solemnity in the prelude (Steven Smith liner notes, **The Ghost and Mrs. Muir** CD, Varese Sarabande VSD-5850).

Bernard Herrmann's score for **The Ghost and Mrs. Muir** is "a superb masterwork of fantasy, brimming with beauty and compassion, and simply contains some of the loveliest music...ever heard. Emanating straight from the composer's heart, the score works directly upon ours" (Steven J. Lehti, **Soundtrack!**, Vol. 6/ No. 21, March 1987, p. 21). The score's prevailing texture, as described by Fred Steiner, is symphonic but with a sparing use of brass and percussion:

In many sequences the size of the orchestra is markedly reduced, and certain pieces use special orchestral colors of a limited palette, generally featuring woodwinds. Herrmann used an orchestra of 67 players, consisting of 3 flutes (doubling piccolos and alto flutes), 2 oboes (including English horn), 2 clarinets, 2 bass clarinets (including contrabass clarinet), 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, battery, 2 harps, celesta, and strings. Following his usual custom, Herrmann orchestrated the entire score himself (Fred Steiner, liner notes, **The Ghost and Mrs. Muir** LP, Varese Sarabande 704.340).

Herrmann's score is first heard in the prelude, a montage of the sea sweeping across England's coast, the image and music suggesting the film's two main themes—time's inexorability and the final release of death. Several leitmotifs bring out the film's many moods—the ghost captain's sea chanty for clarinet; a rushing woodwind pattern for the eternal sea; the subdued, lonely yearning of the young widow; "the pain of frustrated desire...and...the promise of spiritual transcendence in death (Steven Smith, liner notes, **The Ghost and Mrs. Muir** CD, Varese Sarabande VSD-5850). As a reviewer noted, the score's most striking leitmotif connotes the timelessness of the sea, with the Sea Swells representing the passage of time as the undertows eat away and change the face of the earth,

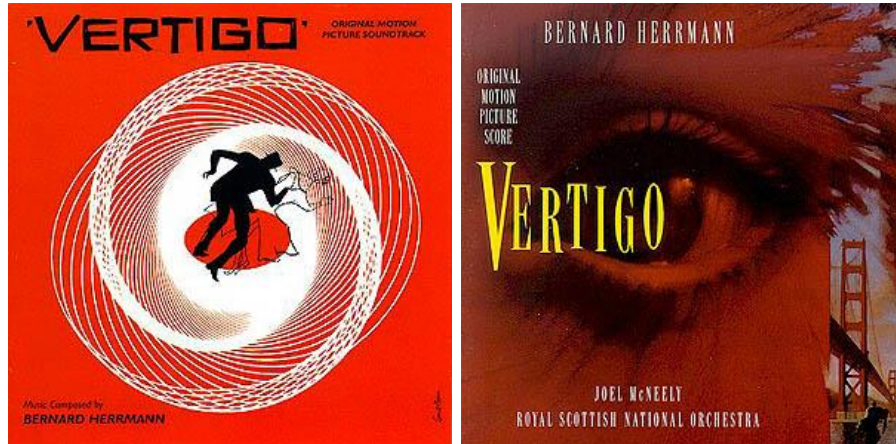
yet nothing really disappears. The blended themes, seemingly tossed up by air above the waves, bespeak an airy affection between Lucy and Daniel, but it is in the bridges between their scenes together that the music voices the unspoken, growing love. As time passes, their love grows against the shoreline and limitless horizon and reaches insatiable roars as Lucy peacefully waits out her days with a strangely peaceful resolve. The restlessness of the sea reaches toward an undefinable point at some undisclosed future time.... That moment occurs when finally in death Lucy and Daniel are united forever and the music for the first time rises with bravado to celebrate their sturdy triumph over time (W.F. Krasnoborski, **SCN**, Vol. 1, No. 5, Jan/Feb 1976, p. 4).

For another reviewer the score's most striking characteristic is that Herrmann "avoided any otherworldly effect that might have seemed too obvious. Instead, he concentrated on creating a musical canvas that relied on attractive orchestral textures, sometimes pared down to only a few instruments, at other times using the full contingent of players" (Didier C. Deutsch, **VideoHound's Soundtracks**, 1988, Visible Ink Press, p. 165).

**The Ghost and Mrs. Muir** score was not issued on record until Elmer Bernstein re-recorded it for his 1975 Film Music Collection LP (FMC-4), later re-released by Varese

Sarabande as both an LP (704.340) and CD (VCD 47254). Just as Daniel's patience was rewarded by a reuniting with Lucy on her death, the patient half-century wait of film music lovers to hear Bernard Herrmann's original score for **The Ghost and Mrs. Muir** on record was rewarded in 1997, when Fox Classic Series (Varese Sarabande VSD-5850) issued the score on CD to commemorate the film's original 1947 release, the score's lush sound as radiant today as when Herrmann composed it over 50 years ago.

### Vertigo (Bernard Herrmann)



1958's **Vertigo** (D: Alfred Hitchcock) is hailed not only as one of Hollywood's classic films but as having one of the greatest film scores of all time. This masterpiece, also composed by Bernard Herrmann, is available in three CD versions: a 1990 reissue (Mercury 422 106-2) of the Muir Mathieson-conducted original score LP, Joel McNeely's 1996 recording of the score (Varese Sarabande VSD-5600), and 1996's remastering of the Muir Mathieson-conducted original score (Varese Sarabande VSD-5759).

Detective Scottie Ferguson (Jimmy Stewart) is hired to spy on his client's wife, Madeleine Elster (Kim Novak), with whom he falls in love after saving her from an attempted suicide by drowning. Later, struggling to overcome his vertigo, he climbs the staircase of the mission tower to prevent Madeleine from attempting suicide again, but his vertigo prevents him from reaching the top as he hears Madeleine scream and watches her fall to her death. Sometime later Scottie meets a store clerk, Judy Barton (also played by Novak), who bears a striking resemblance to Madeleine.

Obsessed by this, Scottie transforms Judy into Madeleine, this twist allowing Scottie, as it were, to turn back the hands of time, bringing Madeleine not only back to life but also back into his arms. This transformation is accompanied by "Love Music": "The music begins as [Scottie] longingly awaits her final transformation. When she at last appears, the vibrancy of the experience is expressed in the orchestra [as] the most passionate arrangement of the love theme, building to a grand crescendo with the camera all the way around their embrace" (Alan Jay Quantrell's liner notes to Mercury 422 106-2).

Kevin Mulhall's CD liner notes to **Vertigo** (Varese Sarabande VSD-5759) recall Herrmann's description of this transformation as the "recognition" scene, Judy presenting herself to Scottie as the second coming of Madeleine. But just as Herrmann's "Scene D'Amour" functions as a musical time-travel link between Scottie's obsession with Judy and his love for Madeleine, "The Necklace" brings Scottie back to the present as he discovers that the necklace previously worn by Madeleine is now around Judy's neck.

“A horn on the note D recalls [Madeleine's] obsession as the camera closes in on Judy's necklace. The Tempo di habanera pulses, making it obvious that this is Madeleine's necklace, like the one in [Carlotta Valdez's] portrait. Herrmann manipulates bits and pieces of thematic material from everything that has gone before to communicate how Scottie quickly starts piecing [together] all the loose ends of this last year” (Jay Alan Quantrill, Mercury 422 106-2). Suspicion aroused more than passion, Scottie takes Judy back to the mission tower in an attempt to get the true story from her, saying “One final thing I have to do, and I'll be free of the past.”

Overcoming his vertigo, Scottie forces her to climb to the top of the staircase where, startled by a nun, Judy trips and falls screaming to her death. “Scottie has lost the women he loved for a second time, and is left a tragic figure, the author of his own demise” (Kevin Mulhall, Varese Sarabande VSD-5759). Vertigo's score ends with the nun ringing the death knell as Scottie from the edge of tower stares down at his dead love below—“a tragic figure, cured of his vertigo but deprived of his Madeleine once again” (Kevin Mulhall, Varese Sarabande VSD-5600).

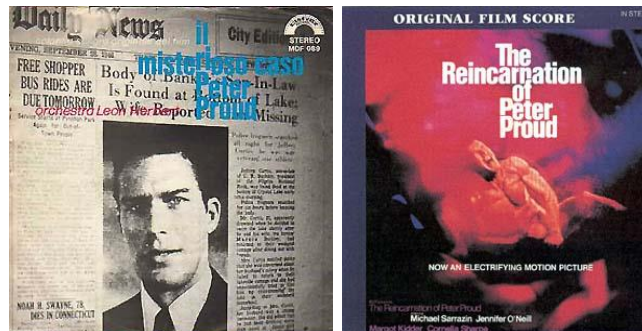
## Romeo and Juliet (Nino Rota)



While 1968's **Romeo and Juliet** (D: Franco Zeffirelli) may not be the classic film addressing love, death, and timeliness (if not time-travel per se), the score provided by the late Italian composer Nino Rota for Shakespeare's tale of two young lovers, Romeo (Leonard Whiting) and Juliet (Olivia Hussey), is a classic. The film's original soundtrack on CD was released several times, including a 1989 CD (Capitol CDB 792057 2) that provides both score and dialogue, and on England's Cloud Nine Records (CNR 6000) with only the score and vocals.

In **Listening To Movies: The Film Lovers Guide to Film Music** (Schirmer Books, 1994, p. 20), Fred Karlin writes: "Composers must always decide to what degree the historic period in which the story takes place should influence the score. There are scores that immediately evoke the period—Nino Rota's score for *Romeo and Juliet*, for example." While providing a separate theme each for **Romeo and Juliet**, the score's standout cue is "Love Theme from *Romeo and Juliet*" which also appears as the vocal "What Is A Youth." This theme is used throughout the score in key cues such as "Their First Meeting" and later in "Parting Is Such Sweet Sorrow" and "Death...Hath Sucked The Honey Of Thy Breath." As the tragic story goes, their love can be saved by Juliet taking a potion to feign her death, after which she will awaken and be reunited with Romeo. Romeo, not knowing this plan, believes Juliet has committed suicide and takes his own life ("O Happy Dagger!"), after which the reprise of "What Is A Youth" is again heard.

### The Reincarnation of Peter Proud (Jerry Goldsmith)



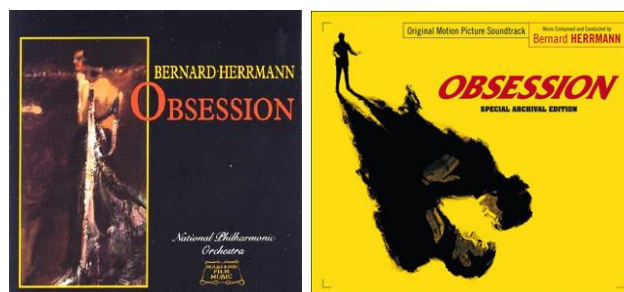
In 1975's **The Reincarnation of Peter Proud** (D: J Lee Thompson), Peter Proud (Michael Sarrazin) "is suffering from recurring nightmares of a place he has never seen, a woman he has never known, and a death so brutal and horrifying he must seek an end to the torment" (Vestron Video VA4160). He sets out to search for a home town his "other self" would recognize, and comes to believe that he is the reincarnated Jeffrey Curtis (Tony Stephano) who was murdered in 1946 on a Massachusetts lake. When Peter meets "his" widow Marcia Curtis (Margot Kidder) and daughter Ann (Jennifer O'Neill), Marcia senses she has met Peter previously. Those suspicions are fueled when she overhears him, in his sleep, repeating the words Jeff told her the night he died. Marcia's memory flashes of Jeff's abusive behavior (rape in marriage) reveal his revolting brutality and the reason why she killed him. Proud, now in love with "his" daughter Ann, realizes he can only escape the torment of Jeff's death by going back to the lake where Jeff died, where he inadvertently recreates his own death at the hands of Marcia who believes Jeff-cum-Peter has come back to haunt her and commit incest with his daughter. Given this strange plot, John Caps noted that *The Reincarnation of Peter Proud* tests the notion that a composer's "ability to score for concept in a picture is even better tested in a film that has no cogent concept" (SCN/20, January 1980, p. 6).

Perhaps the one composer up to the challenge was Jerry Goldsmith. While one reviewer described Goldsmith's score for **The Reincarnation of Peter Proud** as a "synthesized drone with hazy string sounds and sudden shocks which are very effective for brief flashes" (Barry Spense, **Legend**, Issue 14, Winter 1993, p. 42), another reviewer hailed it as "one of the most easily attractive, lyrically flowing scores [Goldsmith] would do in the 1970s" (John Caps, **SCN/20**, January 1980, p. 6). Unfortunately for soundtrack collectors, the film's soundtrack appeared only on a rare bootleg LP (Monogram JG-7711) and two obscure 45s from Italy (Cinevox MDF 089) and Japan (Victor VIP-2515).

Goldsmith's score for **The Reincarnation of Peter Proud** emphasizes flute and piano, backed by a strings orchestra and synthetic sounds that mix into Peter's disturbing dream world, creating a mood of "elegiac melodrama where Predestination is a sad necessity of life—at least Proud's life." The score is effective in setting the film's tone, telling us how to respond to the unfolding story. The main theme is used in several guises, including piano solos, pulsing travel music as Peter drives around Massachusetts searching for the home town of his "other self," and a yearning string moment when Peter's physician, Samuel Goodman (Paul Hecht), describes reincarnation to him. Later, a flowing new waltz theme for piano and flute is introduced when Peter plays tennis with Ann. The theme is repeated by a lush string orchestra during their love scene but even the love music reinforces a regretful, fated moodiness that is noted in another assessment of Goldsmith's score:

Avant-garde electronic sequences tempered by small-scale orchestra (synthesized?) characterize much of *The Reincarnation of Peter Proud*. At times bizarre and unnerving, the music leaves one agitated and disoriented. Goldsmith deliberately manipulates one's guttural emotions, matching those displayed by the protagonist as his sense of reality slowly is destroyed and supplanted by his past life experiences (Augustine Ong, *Film Score Monthly*, #26, Vol. 3, No. 10, October 1992, p. 9).

## Obsession (Bernard Herrmann)



1976's **Obsession** (D: Brian De Palma) was the director's homage to Alfred Hitchcock's **Vertigo**. But the film's brilliance also owes to Bernard Herrmann's Oscar-nominated score. The composer considered this score, which consists of "two distinct elements ...



romance and tension," the finest of his career. The film's score appears on two CDs (Masters Film Music SRS 2004, and Unicorn-Kanchana UKCD 2065) as well as the original soundtrack LP (London Phase 4 Stereo SPC 21160).

One reviewer published an insightful portrait of **Obsession** several years ago (Shane Pitkin, **Film Score Monthly**, #30/31, Feb/Mar 1993). Recorded in 1975 in a London church, the score calls for eight female singers placed with the organ in the loft at the back of the church without a microphone, while the strings, oboe, four horns, two harps, and timpani were placed at the front. Herrmann's instructions called for the organ and singers to be recorded only through the strings microphone.

The score's basis, a sighing two-note theme, is introduced in the film's title sequence by organ and horns that provide an air of foreboding and darkness, then by harp and ethereal voices. The title theme alternates between these two orchestrations until the titles end, at which point one views a party at the New Orleans home of Michael Courtland (Cliff Robertson), his wife Elizabeth (Genevieve Bujold), and their nine year-old daughter Amy. The Courtlands, celebrating their tenth wedding anniversary, are dancing to an eloquent valse lente derived from the two-note theme. Once the guests leave, the story shifts to the bedroom, where rapturous strings anticipate the lovemaking that is to come. Suddenly both Elizabeth and Amy are kidnapped and Michael faces whether to pay a ransom. The police advise him to substitute a transmitter for the \$500,000 ransom.

Herrmann is heard at his most gripping as Michael delivers the "ransom" aboard a New Orleans river boat. This scene is scored as a perpetuum mobile for strings against an organ producing thundering counterpoint, this arrangement representing the beating of Michael's heart as well as the steady rhythm of the boat's paddle. But the rescue attempt results in the fiery deaths of Elizabeth and Amy, and a devastated Michael who builds a monument for them. The monument's construction is scored for voice and harp playing the two-note theme, until the viewer sees a title indicating that 16 years have passed. The guilt and despair wracking Michael all these years are represented by a melancholy quote from **Vertigo**.

On a business trip to Florence with partner Robert Lasalle (John Lithgow), Michael visits the church where he and Elizabeth met. There he meets Sandra Portinari (Genevieve Bujold) who is an exact look-alike of Elizabeth. Michael courts Sandra as the valse lente, heard when Michael danced with Elizabeth on their tenth wedding anniversary, plays. As Michael dreams of their approaching wedding, he embraces Sandra and whispers "I've waited so long..." as unearthly passion is heard from singing strings. Then, before the wedding, Michael experiences a terrifying repetition of 16 years earlier when Sandra is kidnapped. Now Michael again must deliver the ransom aboard a river boat; however, the treacherous Lasalle has substituted paper for the ransom.

There is further surprise as the ransom is picked up by Sandra herself; she, in fact, is Amy, Michael's daughter, who did not die 16 years earlier. Believing her father to be responsible for her mother's death, Sandra plotted with Lasalle to swindle Michael out of his property. But when Sandra sees she has been wrong about her father, she attempts suicide. Michael discovers Lasalle's treachery and kills him after a struggle underscored by bass pizzicato and organ against a four-note theme on the horns. Michael grabs the money and is determined to shoot Sandra but, when she sees him, she runs into his arms. Suddenly Michael realizes that Sandra is his daughter Amy whom he now holds in his arms. Pitkin describes the denouement of this De Palma-Herrmann as follows:

As Amy embraces her dazed father the camera spins around them, and the chorus joins the orchestra in a final triumphant reprise of the original valse. It was this moving sequence of which Herrmann was especially proud: a moment of utter cinematic and musical splendor. As chorus, horns, and timpani bring the film to its close, Michael smiles at his daughter—and we know that all is forgiven, that both can now find happiness (Shane Pitkin, **Film Score Monthly**, #30/31, Feb/Mar 1993, p. 45)

In his Unicorn-Kanchana CD liner notes, Christopher Palmer wrote that Herrmann scored every film with a different combination, and **Obsession** was no exception—"here the organ...is a principal dramatis persona, with thunderous timpani in a firm second place." This aggressive dynamic was contrasted by the use of the small choir of wordless female voices and a blend of horns, woodwinds, and strings.

### Chances Are (Maurice Jarre)



In 1989's **Chances Are** (D: Emile Ardolino), a beautiful young woman, Corinne (Cybill Shepherd), marries Louie Jeffries (Christopher McDonald) in 1963. Their marriage comes to a shattering halt a year later when Louie is killed in a car accident. Louie gets a second chance at life, agreeing to be "recycled" back to earth as newborn Alex Finch. Fate crosses the path of Alex (Robert Downey Jr.) 23 years later when, as a Yale student, he meets Miranda (Mary Stuart Masterson) who, unbeknownst to Alex, is the daughter of Louie and Corinne. Shortly thereafter Alex is graduated and heads for

Washington, D.C., aspiring to become a reporter for **The Washington Post**. There Alex meets Philip Train (Ryan O'Neal) who was best man at Louie's wedding.

Realizing Alex is new in town and without a place to stay, Philip invites Alex to stay a few days at Corinne's home. On meeting Corinne, Alex suddenly is flooded with Louie's memories. As Louie's former existence starts to come slowly back to life, he must deal with a wife who thinks he is dead, a daughter who could be his girlfriend, and best friend Phillip who is in love with Corinne. For her part, Corinne, who has remained devoted to Louie since his death, must face the reality that Louie's spirit has returned in the body of a much younger man.

**Chances Are** is described by Leonard Maltin as a "surprisingly skillful blend of fantasy and romantic comedy [that] manages to maintain its sweet-natured tone from start to finish." The film's original score (unfortunately not issued on a commercial recording) was provided by Maurice Jarre. The score is complemented by several songs, including "After All" ("Love Theme from Chances Are") and Johnny Mathis' "Chances Are" which perfectly fits the film's narrative, setting the stage for Corinne's marriage to Louie. Jimmy Soul's "If You Wanna Be Happy" provides humorous comment that Philip is also in love with Corinne. When, 23 years later, Corinne hears Alex attempting to play the "After All" on the same piano, the melody helps to reinforce Louie's reincarnation as Alex.

At the benefit dance to raise funds for Corinne's exhibit at the Smithsonian, band leader Lester Lanin conducts several instrumentals—"It's Impossible," "Night and Day," and "Strangers in the Night"—each providing comment on the unfolding story. That evening, Corinne realizes that Louie has come back as Alex as she listens to him play "After All" as a beautiful piano solo; as they embrace, Jarre amplifies the melody with lush orchestral arrangement. The next morning, as Corinne lets down her hair to Rod Stewart's "Forever Young," she and Alex take off for a carefree day in Louie's VW. Later, as they start to undress one another, Johnny Mathis' "Wonderful, Wonderful" reaffirms the joy of being reunited. As bride and groom prepare to take their vows, the vocal "After All" (Cher and Peter Cetera) closes the film.

Jarre's original score and arrangements for **Chances Are**, plus a careful selection of popular songs, provide an effective musical "time machine" to help suspend audience disbelief in the film's underlying premise that Louie could transcend death and be reunited back on earth with Corinne. Such well known popular songs as "Strangers In The Night" (from the mid-'60s) and "Forever Young" (from the mid-80s) provide a musical bridge (or "time-travel" device) to reduce the generation gap between the early 60s and the late 80s, making it believable that Louie really has been reincarnated as Alex, and that Corinne is falling in love with Alex, a man young enough to be her son. Despite the market glut of song-filled soundtrack albums, this film's original score and songs sadly were never released as a soundtrack album.

## Ghost (Maurice Jarre)



1990's **Ghost** (D: Jerry Zucker) provided a new twist on the romantic fantasy genre, in which a dead man attempts to reunite with the woman he loved on earth. When Sam Wheat (Patrick Swayze) is killed and learns (in his ghostly state) that he was the victim of a botched hit, he attempts to warn his grieving girlfriend Molly Jensen (Demi Moore) that she's also in danger. The plot takes an interesting twist when storefront medium Oda Mae Brown (Whoopi Goldberg) is the only one who can convey Sam's messages to Molly. Sam, before he died, had told Molly he would love and protect her forever.

While **Ghost** was not Hollywood's first "ghostly romance", film music critic Daniel Schweiger felt the film's success was related in no small part to "the heartfelt music that plays as [Sam and Molly] bid their last goodbyes, an instrumental of their song "Unchained Melody" changing into an original, equally poetic love theme." The score for this "enjoyable mix of fantasy, thriller, and romance" was provided by Maurice Jarre, and released on two CDs (Varese Sarabande VSD-5276; and Milan ML2 35733, the latter with two bonus tracks as well as in depth liner notes).

In approaching **Ghost**, Jarre built on his experience in mixing orchestral and electronic music (e.g., **Enemy Mine** and **Gorillas in the Mist**) "to place his characters' symphonic humanity in a melodically alien environment. Jarre heard a similar instrumental combination for **Ghost**" (Daniel Schweiger, **Ghost**, Milan ML2 35733), one contrasting Sam and Molly's earthbound love with the ghostly realm into which Sam is thrust. Yet the image most people recall from **Ghost** is Sam embracing Molly at her pottery wheel, this scene being tracked by the Righteous Brothers' cover of Alex North's "Unchained Melody."

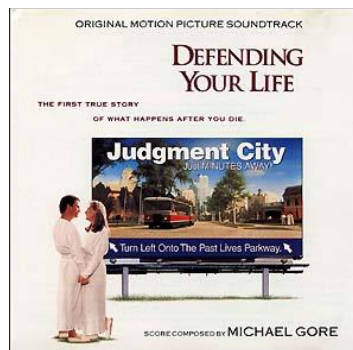
"Unchained Melody" was brought to the attention of Jerry Zucker, the film's director, by **Ghost**'s producer. Amazed by the lyrics ("Longing for your touch."), Zucker stated: "It was as if they were written for our movie, describing a ghost who could no longer touch his lover, but desperately wanted to." However, to avoid using "Unchained Melody" every time Sam and Molly appeared on the screen, the director asked Jarre to compose a different, but equally effective, love theme that could be used throughout the film.

Zucker emphasized that the alternate theme "needed to be romantic, without having the emotional pain of 'Unchained Melody.'" This alternate love theme, heard for the first time in the cue "Ghost" soon turns dark as low synthesizers punctuate the fight resulting in Sam's death. The cue "Ditto" includes a refrain of the "Ghost" love theme as Sam tells Oda Mae to yell "Ditto" to Molly, a phrase he'd always used with Molly instead of "I love you." Later, when Oda tries to warn Molly that Carl (Tony Goldwyn) is on his way to Molly's place to get an account code he needs, Molly refuses to let her in.

As his girlfriend sobs, Sam asks Oda to slide his treasured Indian head penny under the door. Then before Molly's startled eyes, Sam uses all of his concentration in the material world to move the coin up her door, finally floating it into her hand. With an astonished smile and falling tears, Molly is convinced of Sam's existence. . . . It was only through [Jarre's] persistence that [his love theme] ended up in a scene ... always ... intended for "Unchained Melody." "I loved that scene because it was so touching, and I wanted to give it warmth with my original score," says Jarre. "I ended up giving Jerry two versions. The first used my love theme, while the other was the instrumental version of 'Unchained Melody' that [Zucker had] requested." Jarre's gamble paid off when Zucker watched the penny scene with both pieces of music, and decided on the composer's love theme. "I listened to the music with an open mind, and Maurice's score just worked better. It was wonderful and fit the score" (Daniel Schweiger, liner notes for **Ghost**, Milan ML2 35733).

Reflecting on his score for **Ghost**, Jarre commented that the "penny" scene without music "could have seemed unreal. But because the score worked, you completely believe in Molly's emotions. That's why film music is so interesting for me. You can say what people are feeling inside."

## Defending Your Life (Michael Gore)

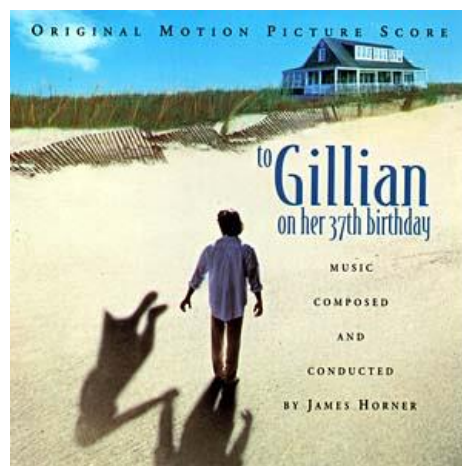


In 1991's **Defending Your Life** (D: Albert Brooks), advertising agent Daniel Miller (Albert Brooks) is at the wheel of his brand new BMW, driving down a Los Angeles street as he listens to Barbra Streisand sing "Something's Coming" (from **West Side Story**). Yes, something is coming, a bus that crashes into Daniel's car. Daniel awakes in Judgment City, a processing center for the afterlife. Daniel must prove to a tribunal that he was successful in life in overcoming his fears. Daniel's life is reviewed on

videotape, allowing prosecutor Lena Foster (Lee Grant) and defense attorney Bob Diamond (Rip Torn) to access randomly episodes in Daniel's life to show whether Daniel made the most of the life he's just completed. Like Weatherman Phil in Groundhog Day, if you do not make the most of your life, you will be sent back to try until you get it right and are ready to move forward. At the comedy club, an entertainer sings "That's Life," as Daniel meets Julia (Meryl Streep), the only other young person in town. They soon fall in love, the only problem being that Daniel obviously is headed back to earth to try again, while Julia will be moving forward.

Composer Michael Gore provided the film's original score (CD: Columbia CK 47836), which provides the reassuring music you'd probably want to hear if you had to defend your life in Judgment City. The score is upbeat and brisk, picking up the pace of a film heavy on dialogue and short on action. But **Defending Your Life** also contains tender, romantic moods as in "First Kiss" at Julia's hotel and "Do You Want To Spend the Night?" as Julia says "I love you. I'm going to miss you." Daniel, fearing Julia's loss, walks away, only to have this action used against him by the prosecutor, as the tribunal rules "You're Going Back." Daniel, despondent about losing Julia, boards a tram headed back to earth. As the tram pulls out, he spots Julia aboard another tram headed onward. Assisted by Gore's scoring of this scene, Daniel overcomes his fears, bolts from his earthbound tram, dashes across the tarmac, and jumps aboard the tram taking Julia, his love, to their next life. Gore scores this thrilling finale to **Defending Your Life** for full orchestra in the vein of an action film, almost as if the unfolding drama were the rescue of a damsel in distress in a Hollywood western. The score's "Finale" brings the film to a joyous conclusion; as brass and strings work their magic, Daniel overcomes his fear and is reunited with Julia.

### To Gillian on her 37th birthday (James Horner)



In 1996's **To Gillian on her 37th Birthday** (D: Michael Pressman), David Lewis (Peter Gallagher) cannot let go of his wife, Gillian (Michelle Pfeiffer), who died two years earlier

in a boating accident. As the tragedy fades, David deals with his grief by continuing his romance during walks with Gillian's "ghost" on the beach at night, acting as if she were yet alive as they stroll and talk about their lives. The film's score, provided by James Horner, may be heard on the soundtrack CD (Epic EK 67866).

Horner scored **To Gillian** using a pattern he employed in several other sentimental and small films (**Field of Dreams** and **Searching for Bobby Fischer**). While primarily synthesized/electronic, the score has its moments of fine orchestration. This mixing of electronic and acoustic instruments is heard in the soundtrack CD's first cue ("A Far Away Time/Main Title") which opens with sustained synth support for the solo French horn which

sleepily plays out the film's rolling main theme before coming to a one-note resolution, quickly followed by a harp segue into a restatement of the themes in playful strings and light woodwinds. Another one-note horn resolution is followed by a slow, yet rousing bridge (including a very pleasant and small flute run) to a fully orchestrated and final statement of the theme. The cue comes once again to resolution with the horn, all the while there generally having been support from an alternating two notes doubled on instruments like piano and perhaps very soft pizzicato cello;

(Elmo, [http://www.west.net/~elmo/Horner/scores/sketches/To\\_Gillian\\_s.html](http://www.west.net/~elmo/Horner/scores/sketches/To_Gillian_s.html) – link no longer active)

Gillian's death is underscored in "The Boating Accident" which opens "with synth support, while piano (digitally processed to have a very ethereal quality) slowly meanders until abruptly interrupted by a very harsh and digitally processed bass chord in piano, which repeats a few times, growing stronger" (Elmo, *ibid.*). The cue returns to the piano playing the main theme in a mood that accentuates not only Gillian's death but also Peter's sadness over his loss. The similarity to Horner's **Field of Dreams** score is evident in the CD's third cue, "Gillian," described by one reviewer as sounding "as if it were an out-take from **Field of Dreams**, having the exact same orchestration of a...soft and lovely piano melody soothingly and slowly playing over even lighter synth support. The sound and feel is identical to "The Long Drive Home" from **Field of Dreams**, though the themes are completely indigenous to this film" (Elmo, *ibid.*).

One of Horner's many fans on the World Wide Web noted that his favorite score cue is "Rachel's Dream/Gillian's Visit," which begins with linear piano playing high notes, supported with synths and a repeating note in the piano's mid-range.

This piece has a very sleepy, wandering feeling, until a sense of slight urgency develops in sharper attack of the piano, quietly booming bass notes, faster playing, and finally harp supporting the piano until all stops and the harp, as if poised on the edge of a stairwell, trips down a few notes, and a flowing section continues with additional orchestration in synths and light woodwinds. Then a reverse of the build-up takes place, until all that's left is the piano, playing very pleasantly and dreamily in its mid to lower registers (Elmo, *ibid.*)

The soundtrack CD ends with a 12'40" cue ("Saying Goodbye/End Title") which reprises the main themes and "closes the disc in a yearning yet hopeful and upbeat manner" (Kevin McGann, **Music from the Movies**, Issue 14/15, Spring 1997, p. 26). While Horner's score for **To Gillian** works well in the film and has its poignant and emotional moments, reviewer Elmo felt the score "never successfully finds its way out of the fuzzy dream-world of glowing warmth to achieve the clarity and orchestral brightness" achieved by Horner in scores such as **Field of Dreams** (Elmo, *ibid*). On the other hand, another reviewer found Horner's score "romantic and genteel, flowing calmly as underscore for the character-driven drama, and yet it still becomes highly emotional at times, with lush strings happily working with the action instead of saccharinely pounding you over the head with sappiness. It's a lovely score that's one of the most restrained and elegant works in Horner's career" (Andy Dursin, **VideoHound's Soundtracks**, 1998, Visible Ink Press, p. 443).

### Instant Replay

In moving from the first (Voyage across Space) to the second (Voyage across Time) time-travel genre, film composers make a shift from scoring for action and science fiction, with time travel incidental to space travel, to scoring for drama and human relationships, with a greater emphasis on emotion and fantasy in films where time travel is purposive and has intended and/or unintended consequences. The second time-travel genre (Voyage across Time) is premised less on action per se and more on drama, presenting a film's composer with new scoring opportunities and demands.

Films in the first time-travel genre, Voyage across Space, are action-oriented and do not depend on having music to describe the action taking place on the screen, although music may be provided by the composer to complement to that action. By contrast the films reviewed in Voyage across Time became more introspective, with a greater emphasis on fantasy and often romance, requiring the composer to complement the explicit on-screen action by illuminating a protagonist's internal emotions as he or she copes with the reality, having traveled through time, of being relocated to some point in space in the past or future. Perhaps the best film score in this genre is Barry's **Somewhere in Time**.

Our film music voyage's third leg, Voyage across Death, spanned 52 years of Hollywood films, from 1944's **Laura** to 1996's **To Gillian on her 37th Birthday**. In this time-travel genre, death figures prominently in motivating a film's protagonist to find a way to travel across time and space to recapture a love lost or to find love anew (as in **Defending Your Life**). What is key in this shift in time-travel genres from Voyage across Time to Voyage across Death is that the latter genre takes one completely away from the science fiction and heroic action films featured in the first genre (Voyage across Space) and the romantic fantasies featured in the time-travel films in the second



genre (Voyage across Time) and into the realm of films heavy on dramatic suspense and romance, excepting the occasional comedic touches in films such as **Chances Are**, **Defending Your Life**, and **Ghost**. The Voyage Across Death genre includes films (**The Ghost and Mrs. Muir**, **Vertigo**, **Obsession**) having lush romantic scores by Bernard Herrmann, as well as the haunting scores composed by David Raksin for **Laura**, by Jerry Goldsmith for **The Reincarnation of Peter Proud**, and by Maurice Jarre for **Ghost**.

Such romantic scoring for symphonic orchestra rarely is heard in the first time-travel genre (Voyage Across Space), the exceptions being John Williams' **Superman** ("Can You Read My Mind"), John Scott's orchestration of **The Final Countdown**'s love theme ("Laurel and Owens"), and a minor love theme in David Arnold's **StarGate** ("Daniel and Shauri"). Romantic scoring is heard more frequently in the films in the second time-travel genre (Voyage across Time), with romantic themes in Russell Garcia's **The Time Machine**, Miklos Rozsa's **Time After Time**, John Barry's **Somewhere in Time**, Jerry Goldsmith's **Forever Young**, and to a lesser extent in Mark Isham's **Timecop** and Alan Silvestri's **Contact**. The other film scores in this second genre tend to have relatively minor love interest and perhaps coincidentally a heavier use of electronics (e.g., Brad Fiedel's **The Terminator** and James Horner's **Field of Dreams**).

Despite the central role that death plays in the ten films reviewed in this third leg of our film music voyage, these films' original scores often have positive or upbeat musical themes that reflect the love a protagonist feels for one who has died. In the two Maurice Jarre-scored films, **Chances Are** and **Ghost**, this romantic note is conveyed by beautiful love themes, "After All" and "Unchained Melody," respectively. While David Raksin's **Laura** and Nino Rota's "Love Theme" for **Romeo and Juliet** have been covered by multiple artists over the years, these two themes being among the public's all-time favorite silver-screen romantic melodies, Herrmann's romantic themes for **The Ghost and Mrs. Muir**, **Vertigo**, and **Obsession** were never translated into popular love songs. Generally, most films in the Voyage across Death genre end on an upbeat note, with only **Vertigo**, **Romeo and Juliet**, and **The Reincarnation of Peter Proud**, lacking an upbeat ending, although Goldsmith's score for the latter provided a love theme heard in its most upbeat form as a flowing waltz while Peter and Ann play tennis. Even Horner's score for **To Gillian on her 37th Birthday** is "hopeful and upbeat" as David finally overcomes his grief over Gillian's death.

Compared with the films in Voyage across Time, none of the reviewed Voyage across Death films has a time-travel premise *per se*, though love and death serve as motive forces for a protagonist to transcend space, time, and death in order to recapture a love lost or to find love anew. Each film is made more convincing by a hauntingly beautiful original score provided by the film's composer, as if the next best thing to a time-travel premise or time-travel device is ensuring your "Voyage across death" film has a good

composer. The original score provided for each of the films in this genre played a key time-travel role in helping each film's protagonist to transcend death and recapture love.

## Epilogue

During our three journeys into The Soundtrack Zone, we've travelled on a film music voyage across space, time, and death, reviewing the scores of 30 films, examining ten films and their scores in each of three time-travel genres over at least four decades (1960s to 1990s) in both the Voyage across Space and Voyage across Time genres, and over decades (1940s to 1990s) in the Voyage across Death genre. Underlying our film music voyage was the thesis that the films reviewed could be classified as falling into one of these three time-travel genres, and that each genre places its own demands on the composer receiving an assignment to score a film in a given genre. From one genre to the next, our voyage witnessed shifts in film scoring approaches from the scores composed for action-oriented science fiction (e.g., **Buck Rogers in the 25th Century** or **StarGate**), to time-travel romantic fantasies (e.g., **The Time Machine** or **Time After Time**), to dramas steeped in romance and death (e.g., **Vertigo** or **Romeo and Juliet**). We saw from one genre to the next that each genre has plot elements that influence how a composer approaches scoring a film in one or another of these three time-travel film genres.

Thus, for example, Jerry Goldsmith provided very different scores for the action-oriented, outer-space science fiction of **Planet of the Apes** (in the Voyage across Space genre) compared with either his lighter and lush score for the time-travel romantic fantasy **Forever Young** (Voyage across Time) or his darker and lyrical score for **The Reincarnation of Peter Proud** (Voyage across Death). As we shifted from films in one genre to next, we saw a shift away from composers providing scores for lively action films (e.g., **Superman** in Voyage across Space) toward providing scores for films in which a loved one's loss through death prominently figures in a protagonist's emotional state and actions (e.g., **Obsession** in Voyage across Death). In the latter genre, protagonists do not have access to any sort of time-travel device *per se* to overcome (cheat) death, whereas the availability of time-travel devices is central to all films in the Voyage across Time genre.

While many readers will not be familiar with each and every film or score visited during our film music voyage, you need not despair that it is too late to see these films, hear their original scores, or make your own independent analysis and comparisons. Modern DVD and Blu-ray video players, CD audio players, and the growing number of devices for streaming audio and video from various Internet sites afford film music enthusiasts with your own personal time-travel machines ready to transport you back in time to view any of these films or listen to any of their scores, even if they can't transport you back to 1944 for a front-row screening of **Laura** at your local Bijou Theater.

If you can access the Internet, fuel your time-travel browser with the latest video and audio plugins and URL at warp speed to distant websites in search of audio or video clips from some of the films and film scores reviewed or mentioned herein or even yet-unreleased films. A case in point in The Soundtrack Zone, surf to the **Early Edition** Sound Clips page at [https://www.youtube.com/results?search\\_query=early+edition+soundtrack](https://www.youtube.com/results?search_query=early+edition+soundtrack) to catch the **Early Edition** theme the day before the show's soundtrack CD hopefully someday hits your local "Record City" outlet. But, as you buckle up for your film music voyage to The Soundtrack Zone, watch for that signpost up ahead—while your original destination may have been Blockbuster or Tower Records (both now defunct), take care that you don't accidentally make an unexpected detour into **The Twilight Zone** and find your next stop, Willoughby.

*"Willoughby? Maybe it's wishful thinking nestled in a hidden part of a man's mind, or maybe it's the last stop in the vast design of things—or perhaps, for a man like Gart Williams, who climbed on a world that went by too fast, it's a place around the bend where he could jump off. Willoughby? Whatever it is, it comes with sunlight and serenity, and is a part of the Twilight Zone"*

Rod Serling's narration for **The Twilight Zone**, as cited in Marc Scott Zicree, **The Twilight Zone Companion**, 1989, Silman-James Press, p. 118.

In closing, we look back to "A Stop At Willoughby," the first signpost in our film music voyage. That episode of **The Twilight Zone** was one of many—"Walking Distance," "The Trouble with Templeton," "Once Upon A Time," "Back There," "100 Yards Over The Rim," and "Kick The Can," among others—having a time-travel premise. Perhaps a source of our seemingly endless fascination with time-travel films—and this writer's fascination with the scoring of time-travel films—may have been the impact that many time-travel episodes of **The Twilight Zone** had on the show's viewers, an influence rooted in that show's compelling episodes and the scores crafted by film composers for those episodes.

Of the original composers who scored episodes of **The Twilight Zone**, two featured prominently in our film music voyages into The Soundtrack Zone – Jerry Goldsmith and Bernard Herrmann, both of whom were closely associated for many years with CBS radio and television. Of the 22 composers reviewed during our film music voyage, the only composer to score as many as three films in a single genre was Herrmann, who scored three films in the Voyage across Death genre – **The Ghost and Mrs. Muir**, **Vertigo**, and **Obsession**. By comparison, two composers scored as many as two films in a single genre—Alan Silvestri composed the scores for **Back to the Future** and **Contact** in the Voyage across Time genre, while Maurice Jarre scored **Chances Are** and **Ghost** in the Voyage across Death genre.

Only three composers scored at least one film in two genres—John Williams scoring **Superman** (Space) and **The Time Tunnel** (Time); John Barry scoring **Peggy Sue Got Married** (Space) and **Somewhere in Time** (Time); and James Horner scoring **Field of Dreams** (Time) and **To Gillian on her 37th Birthday** (Death). However, the master of diversity was Jerry Goldsmith, the only composer of those reviewed to score a film in each of the three genres – **Planet of the Apes** (Space), **Forever Young** (Time), and **The Reincarnation of Peter Proud** (Death).

These seven composers—John Barry, Jerry Goldsmith, Bernard Herrmann, James Horner, Maurice Jarre, Alan Silvestri, and John Williams—provided 16 (over half) of the scores for the 30 time-travel films reviewed. Of these 16 scores, soundtrack CDs were issued for all but two films (**The Reincarnation of Peter Proud** and **Chances Are**).

Annex 1 [below] provides a listing of the 30 films and films scores reviewed during our three film music voyages in The Soundtrack Zone.

Annex 2 ("Film Music Voyage Trivia Challenge: Who Scored That Other Time-Travel Film?") lists other time-travel films and the composers who scored their scores.

Readers knowing who scored any film whose composer is not identified may e-mail that information to [kjbyrnes@erols.com](mailto:kjbyrnes@erols.com).

## Acknowledgements

The author gratefully acknowledges all the original comments of the film music reviewers whose contributions were cited in this article. Liberty was taken to paraphrase and rework many observations and views expressed originally by such reviewers. Further, the author acknowledges liberal use of material drawn from film reviews in the Internet Movie Data Base (IMDB), video and CD liner notes for the various films and film soundtracks reviewed, and the film capsules in Leonard Maltin's **Movie and Video Guide 1995** (Signet, 1994).

This article is dedicated lovingly to my wife Sonia and son Shannon for their patience while I frittered away hours watching videos, listening to soundtrack CDs, and working at the computer pursuing a personal passion to explore how film composers have approached scoring time-travel films over the past 50 years.

Finally, let me highlight a special note of gratitude to my late father, Francis C. Byrnes, who provided editorial suggestions as I was writing the original version of this article in the late 1990s. Lukas Kendall, Craig Spaulding, Tom DeMary, Norma Adams, and Judy Gilmore provided additional editorial suggestions. A special thanks to Lukas Kendall for originally publishing this article on his *Film Score Monthly* web site.

## **Annex 1: Film Music Voyages in The Soundtrack Zone: A Listing of the Films and Scores Reviewed**

### **Voyage across Space**

- 1960 - A Stop At Willoughby (Nathan Scott)
- 1968 - Planet of the Apes (Jerry Goldsmith)
- 1978 - Superman (John Williams)
- 1978 - Buck Rogers in the 25th Century (Stu Phillips)
- 1980 - The Final Countdown (John Scott)
- 1984 - The Philadelphia Experiment (Ken Wannberg)
- 1986 - Star Trek IV: The Voyage Home (L. Rosenman)
- 1986 - Peggy Sue Got Married (John Barry)
- 1993 - Groundhog Day (George Fenton)
- 1994 - StarGate (David Arnold)

### **Voyage across Time**

- 1960 - The Time Machine (Russell Garcia)
- 1966 - The Time Tunnel (John Williams / George Duning)
- 1978 - Time After Time (Miklos Rozsa)
- 1980 - Somewhere in Time (John Barry)
- 1984 - The Terminator (Brad Fiedel)
- 1985 - Back to the Future (Alan Silvestri)
- 1989 - Field of Dreams (James Horner)
- 1992 - Forever Young (Jerry Goldsmith)
- 1994 - Timecop (Mark Isham)
- 1997 - Contact (Alan Silvestri)

## **Voyage across Death**

1944 - Laura (David Raksin)

1947 - The Ghost and Mrs. Muir (Bernard Herrmann)

1958 - Vertigo (Bernard Herrmann)

1968 - Romeo and Juliet (Nino Rota)

1975 - The Reincarnation of Peter Proud (Jerry Goldsmith)

1976 - Obsession (Bernard Herrmann)

1989 - Chances Are (Maurice Jarre)

1990 - Ghost (Maurice Jarre)

1991 - Defending Your Life (Michael Gore)

1996 - To Gillian on her 37th Birthday (James Horner)

## **Annex 2: Film Music Voyage Trivia Challenge: Who Scored That Other Time-Travel Film?**

In addition to the partial (not necessarily complete) listing below, Ultimate Movie Ranks (<https://www.ultimatemovierankings.com/time-travel-movies/>) provides an informative discussion of time-travel films.

The possible availability of soundtrack and/or score recordings for any of the films listed below can be searched at [www.soundtrackcollector.com](http://www.soundtrackcollector.com).

1933 - Berkeley Square (?)

1933 - Roman Scandals (Al Dubin, Alfred Newman, and Harry Warren)

1949 - A Connecticut Yank in King Arthur's Court (Victor Young)

1957 - The Undead (Ronald Stein)

1958 - Terror from the Year 5000 (aka The Girl from 5,000 A.D.) (?)

1962 - La Jetée (Trevor Duncan)

1962 - The Three Stooges Meet Hercules (Paul Dunlap)

1963 - The Yesterday Machine (?)

1964 - The Time Travelers (aka Time Trap) (?)

1967 - Journey to the Center of Time (aka Time Warp) (?)

1972 - Slaughterhouse Five (Glenn Gould)

1973 - Sleeper (Woody Allen)

1976 - Time-Travelers (TV) (Morton Stevens)

1978 - A Connecticut Rabbit in King Arthur's Court (TV) (Dean Elliott)

1978 - The Time Machine (TV) (?)

1978 - The Two Worlds of Jennie Logan (TV) (?)

1979 - Unidentified Flying Oddball (Ron Goodwin)

1980 - Running Against Time (TV) (?)

1981 - Time Bandits (George Harrison & Mike Moran)

1982 - Yor, the Hunter from the Future (John Scott)

1983 - Timerider (Michael Nesmith)

1985 - Cave Girl (Jon St. James)

1985 - My Science Project (Peter Bernstein)

1985 - The Blue Yonder (Time Flyer) (David Shire)

1985 - Trancers (aka Future Cop) (Phil Davies and Mark Ryder)

1986 - Biggles - Adventures in Time (Stanislas)

1986 - Flight of the Navigator (Alan Silvestri)

1987 - Playing Beatie Bow (Garry McDonald and Laurie Stone)

1987 - Evil Dead II (Joseph Lo Duca)

1987 - Frenchman's Farm (Tommy Tycho)

1987 - The Time Guardian (Allan Zavod)

1987 - Time of the Apes (Toshiaki Tsushima)

1987 - Timestalkers (TV) (Craig Safan)

1988 - Navigator: A Mediaeval Odyssey (Davood A. Tabrizi)

1988 - Norman's Awesome Experience (?)

1989 - Bill & Ted's Excellent Adventure (David Newman)

1989 - Millennium (Eric N. Robertson)

1989 - Quantum Leap (TV) (Velton Ray Bunch and Mike Post)

1989 - Time Trackers (Parmer Fuller)

1990 - Frankenstein Unbound (Carl Davis)

1990 - Roger Corman's Frankenstein Unbound (Carl Davis)

1990 - Running Against Time (TV) (?)

1990 - The Spirit of 76 (David Nichtern)

1990 - The Two Way Mirror (TV) (Alberto Delgado)



1991 - Beastmaster 2: Through the Portals of Time (Robert Folk)

1991 - Bill & Ted's Bogus Journey (David Newman)

1991 - Karate Cop (Cecil Ramirez and Ralph Stover)

1991 - Les Visiteurs (Eric Levi)

1991 - Trancers II (aka Future Cop II) (Phil Davies and Mark Ryder)

1992 - Army of Darkness (Joseph LoDuca)

1992 - Freejack (Trevor Jones)

1992 - From Time to Time (aka Timekeeper) (Bruce Broughton)

1992 - The Grand Tour (TV) (aka Disaster in Time, aka Timescape) (Gerald Gouriet)

1992 - Iceman (Bruce Smeaton)

1992 - Trancers III (Richard Band/Phil Davies/Mark Ryder)

1993 - Time Runner (Braun Farnon and Robert Smart)

1993 - Army of Darkness (Danny Elfman/Joseph LoDuca)

1993 - Metusalem (Milan Kymlicka)

1993 - Philadelphia Experiment II (Gerald Gouriet)

1994 - Star Trek: Generations (Dennis McCarthy)

1994 - Star Trek: The Next Generation - All Good Things... (TV) (Dennis McCarthy)

1995 - A Kid in King Arthur's Court (J.A.C. Redford)

1995 - Der Trip (Jochen Schmidt-Hanbrock)

1995 - El Niño Invisible (Bom Bom Chip and Jos, Carlos Parada)

1995 - The Drivetime (Rob Brezsny)

1995 - Timemaster (Harry Manfredini)

1995 - Twelve Monkeys (Paul Buckmaster)

1995 - W.E.I.R.D. World (TV) (Nicholas Pike)

1996 - Hellraiser: Bloodline (Daniel Licht)

1996 - Star Trek: First Contact (Jerry Goldsmith)

1998 - Pleasantville (Randy Newman)

1998 - Run Lola Run (Reinhold Heil, Johnny Klimek, and Tom Tykwer)

1998 - Sphere (Elliot Goldenthal)

2000 - Frequency (Michael Kamen)

2000 - Happy Accidents (Evan Lurie)

2001 - Donnie Dark (Michael Andrews)

2002 - The Time Machine (Klaus Badelt)

2004 - 13 Going on 30 (Theodore Shapiro)

2004 - Harry Potter and the Prisoner of Azkaban (John Williams)

2004 - Primer (Shane Carruth)

2004 - The Butterfly Effect (Michael Suby)

2005 - The Jacket (Brian Eno)

2006 - Deja Vu (Jared Lee Gosselin and Harry Gregson-Williams)

2006 - Idiocracy (Theodore Shapiro)

2006 - The Girl Who Leapt Through Time (Kiyoshi Yoshida)

2006 - The Lake House (Rachel Portman and Paul M. van Brugge)

2007 - Next (Mark Isham)

2007 - Timecrimes (Eugenio Mira as Chucky Namanera)

2009 - The Time Traveler's Wife (Mychael Danna)

2010 - Hot Tub Time Machine (Christophe Beck)

2011 - Midnight in Paris (?)

2011 - Source Code (Chris Bacon)

2012 - Looper (Nathan Johnson)

2012 - Men in Black III (Danny Elfman)

2012 - Safety Not Guaranteed (Ryan Miller)

2013 - About Time (Nick Laird-Clowes)

2014 - Edge of Tomorrow (Christophe Beck)

2014 - Interstellar (Hans Zimmer)

2014 - Lucy (Eric Serra)

2014 - Predestination (Peter Spierig)

2014 - X Men: Days of Future Past (John Ottman)

2016 - Arrival (Jóhann Jóhannsson)

2016 - Dr. Strange (Michael Giacchino)

**Source:** Internet Movie Data Base ([www.imdb.com](http://www.imdb.com))