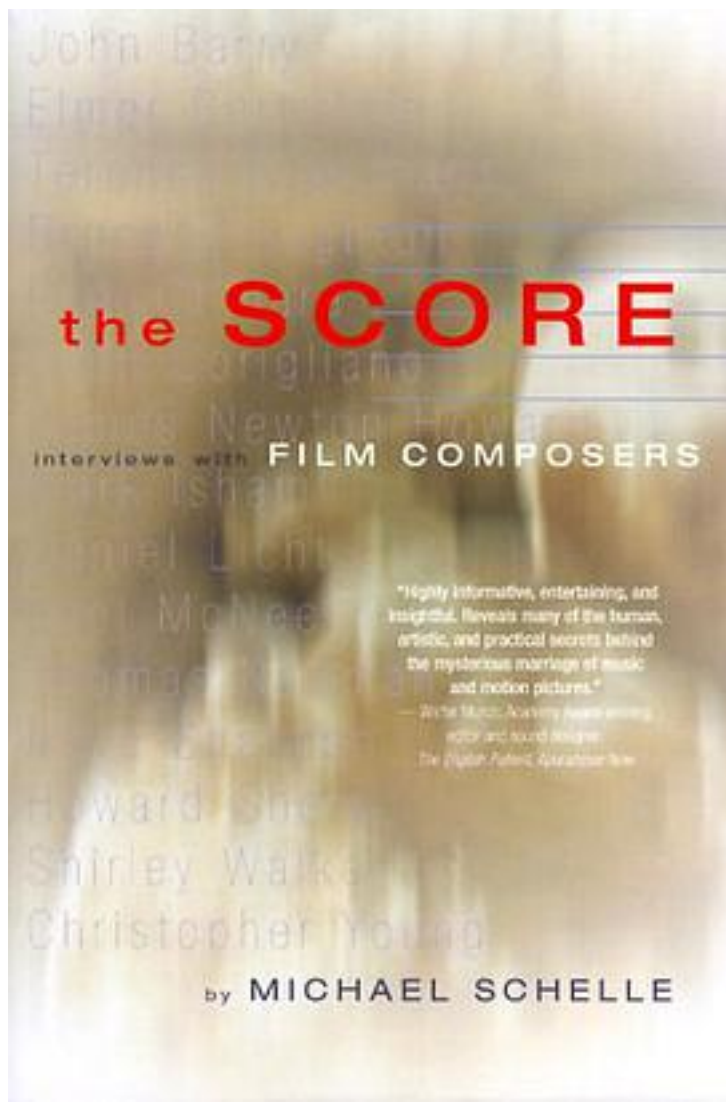


The Score: Interviews With Film Composers



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I always find it interesting to learn about, and get to know, the people I admire. In the case of film composers, this means finding out about their backgrounds and their thoughts about film music and the industry etc. So for me, *The Score* is a fascinating and entertaining book, as it includes interviews with fifteen composers, namely John Barry, Elmer Bernstein, Terence Blanchard, Bruce Broughton, Paul Chihara, John Corigliano, James Newton Howard, Mark Isham, Daniel Licht, Joel McNeely, Thomas Newman, Marc Shaiman, Howard Shore, Shirley Walker and Christopher Young.

As a composer himself, Michael Schelle really knows what questions to ask, to get the most interesting answers. He talks to many of the composers about orchestrations, influences and having to deal with temp tracks, and this makes the interviews often very educating and most of all entertaining. Especially the interviews with Bruce Broughton and Marc Shaiman. Broughton talks a great deal about rip-offs (his main title for *Harry and the Hendersons*, for instance, is based on Mozart's overture for the opera *Ascanio in Alba*) and writing for animated films and cartoons. Shaiman talks a lot about themes and scoring techniques. What makes these two interviews so entertaining is the fact that those guys really talk. They are honest and outspoken (many of them admit that they often imitate other scores and musical pieces), and often quite lighthearted and humorous. The same goes for many of the other composers interviewed, too, but the interviews with Bruce and Marc are the ones I really, really enjoyed.

The reviews are often rather long, often over 30 pages, which, of course, is a plus. However, what I think that the book is missing is pictures. It's all text, text and even more text, and there is really nothing wrong with that, but it would have been nice with a picture of every composer, along with some short facts, such as when, and where they were born.

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