

SOUND OF CINEMA: THE MUSIC THAT MADE THE MOVIES

BBC Four Programme Information

Neil Brand presenter and composer said, "It's so fantastic that the BBC, the biggest producer of music content, is showing how music works for films this autumn with Sound of Cinema. Film scores demand an extraordinary degree of both musicianship and dramatic understanding on the part of their composers. Whilst creating potent, original music to synchronise exactly with the images, composers are also making that music as discreet, accessible and communicative as possible, so that it can speak to each and every one of us. Film music demands the highest standards of its composers, the insight to 'see' what is needed and come up with something new and original. With my series and the other content across the BBC's Sound of Cinema season I hope that people will hear more in their movies than they ever thought possible."

Part 1: The Big Score

In the first episode of a new series celebrating film music for BBC Four as part of a wider Sound of Cinema Season on the BBC, Neil Brand explores how the classic orchestral film score emerged and why it's still going strong today.

Neil begins by analysing John Barry's title music for the 1965 thriller *The Ipcress File*. Demonstrating how Barry incorporated the sounds of east European instruments and even a coffee grinder to capture a down at heel Cold War feel, Neil highlights how a great composer can add a whole new dimension to film. Music has been inextricably linked with cinema even since the days of the "silent era", when movie houses employed accompanists ranging from pianists to small orchestras. In New Jersey, USA, Neil tries out a spectacular Morton pipe organ, a 1920s state of the art instrument used for accompanying silent films.

The first truly modern film score was created by Max Steiner for *King Kong* in 1933; born in Vienna, his score drew on 19th Century Austrian and German musical traditions. Neil exemplifies how Steiner was able to imbue a film based around a model gorilla with remarkable emotional depth, by using symphonic techniques such as recurring themes or leitmotifs for key characters. Even more rich and melodic were the Hollywood scores created by another Austrian composer, Erich Wolfgang Korngold. Looking at why Korngold's work on films such as *The Adventures of Robin Hood* (1938) made him the pre-eminent composer of his era, Neil visits the Warner Brothers recording studio in Hollywood, where both Korngold and Steiner recorded some of their finest works.

When America embraced film noir in the wake of World War 2, a darker, more modern sound emerged in films like *Double Indemnity* (1944), the work of another European émigré, Miklos Rozsa. However, it was a home-grown American talent, Bernard Herrmann, who would emerge as Hollywood's greatest post-war composer. Neil demonstrates the musical sophistication Herrmann brought to some of cinema's finest films, including Orson Welles's *Citizen Kane* and Alfred Hitchcock's *Vertigo* and *Psycho*. But as pop music began to dominate popular culture in the 1960s, Herrmann's style fell out of favour, and his score for Hitchcock's *Torn Curtain* (1966) was abruptly rejected. Martin Scorsese explains how he gave Herrmann the opportunity to create a final masterpiece when he invited him to score *Taxi Driver* in 1975.

But it was John Williams's *Star Wars* score that gave the classic, romantic score a new lease of life and has ensured its continued popularity, the programme concludes by talking to one of today's foremost exponents of the big Hollywood score, Hans Zimmer, who discusses his work on blockbusters such as *Gladiator* and *Inception*.

Part 2: Pop goes the soundtrack

In the second of three programmes celebrating the history of film music for BBC Four as part of a wider Sound of Cinema Season on the BBC, Neil Brand explores how a new generation of composers and film-makers embraced jazz, pop and rock to bring new energy and relevance to the film score.

A Streetcar Named Desire (1951) was the first Hollywood drama with a full-length jazz soundtrack, and Neil turns his attention to how the film's composer Alex North used jazz to capture the sexual undercurrents of the story. He moves on to discuss how, in Britain, pop arranger and performer John Barry was brought in to arrange the theme for the first James Bond film, *Dr. No*. Neil explains how this seemingly modest assignment led to Barry creating some of the most popular and distinctive soundtracks of modern times.

British cinema's most ambitious attempt to capitalise on the pop music phenomenon was The Beatles' *A Hard Day's Night* (1964), and the film's director Richard Lester tells Neil about the challenges of trying to build a story around a set of pre-existing songs. Hollywood, too, was keen to bring a pop sensibility to its films in the 1960s. Richard Sherman, who together with his brother Robert, composed some of Disney's best-loved songs, reveals how he created the music for *Mary Poppins*. At the same time in Italy, another pop arranger, Ennio Morricone, was bringing unusual and experimental sounds to Spaghetti Westerns. Neil analyses Morricone's score for *A Fistful of Dollars* (1964) and shows the extraordinary degree to which the action and music work hand in hand. Travelling to San Francisco, Neil recounts how jazz-trained composer Lalo Schifrin brought a cool, contemporary sound to gritty West Coast thrillers like *Bullitt* and *Dirty Harry*.

A new generation of directors chose to bypass composers altogether, and Martin Scorsese justifies why the soundtrack of *Mean Streets* (1973) consists entirely of the records he grew up with in the 1960s. Canny film producers now realised they could profitably surf the musical booms of the 1970s, and composer David Shire tells Neil how he brought a disco style to his score for *Saturday Night Fever*. But as popular music became increasingly ubiquitous on soundtracks in the 1980s, director David Lynch was one of the few directors to use it in an imaginative way. Lynch's long-time collaborator, composer Angelo Badalamenti, talks about their unique working relationship on *Blue Velvet* and *Twin Peaks*, and demonstrates their idiosyncratic method of creating original songs music.

Quentin Tarantino is perhaps one of the most influential directors working today who prefers pre-existing music over specially-composed scores. His music supervisor talks exclusively to Neil about how she rose to the challenge of finding exactly the right tracks for *Reservoir Dogs* and *Pulp Fiction*. Today, popular music is as much a part of the sound of cinema as the orchestral tradition, and early soundtracks by the likes of John Barry are landmarks of cinema's musical heritage. The programme concludes with Bond composer David Arnold talking to Neil about how he rebooted the classic Barry sound for Daniel Craig's debut in *Casino Royale*.

Part Three: New Frontiers

In the third of three programmes celebrating the history of film music for BBC Four as part of a wider Sound of Cinema Season on the BBC, Neil Brand looks at how changing technology has taken soundtracks in bold new directions, and even changed our very idea of how a film should sound.

Neil tries his hand at playing a theremin, the early Russian electronic instrument that Miklos Rozsa used to evoke a sense of psychological disturbance and addiction in Alfred Hitchcock's *Spellbound* and Billy Wilder's *Lost Weekend* (1945). He tells the remarkable story of how avant-garde musicians Louis and Bebe Barron created a soundtrack using electronic circuits for the science fiction classic *Forbidden Planet* (1956), that blurred the line between sound effects and music. Similarly ambitious was Alfred Hitchcock's *The Birds*. Visiting the original filming location in California, Neil showcases how Hitchcock commissioned a soundtrack with no music, just electronically-generated bird sounds, and why it's still one of the most powerful scores of all his films.

Neil tells how pioneering electronic composer Walter Carlos brought a synthesized classical sound that perfectly suited Stanley Kubrick's *A Clockwork Orange* (1971) and how influential disco producer Giorgio Moroder created the first Oscar-winning electronic score for *Midnight Express* (1978). But no-one demonstrated the emotional range and richness of electronic music better than Vangelis, with his scores for *Chariots of Fire* (1981) and *Blade Runner* (1982). In a rare interview, Vangelis talks to Neil about the inspiration for his work and performs excerpts from his scores. By the late 1970s, music wasn't the only soundtrack tool that film-makers could employ; Walter Murch talks to Neil about how he pioneered the art of Sound Design in films like *The Conversation* and *Apocalypse Now*, using sound effects as a storytelling

device; and Randy Thom, head of sound design at George Lucas's Skywalker Sound, shows Neil how he created the Oscar-winning effects for his work on Pixar's *The Incredibles*.

Composer Carter Burtwell, who has written the music for most of the Coen Brothers' films, explains how he has worked closely with sound designers in his scores for films like *Barton Fink* and *No Country for Old Men*, at times deliberately rendering his music almost subliminal. But, as Neil, argues, in the right context there's nothing wrong with a prominent score, and the creator of some of the most striking soundtracks of recent years is British composer (and former member of the band Pop Will Eat Itself) Clint Mansell, whose work includes *Requiem for a Dream*, *Moon* and *Black Swan*. Mansell shows Neil how electronic technology enabled him to become an acclaimed composer, despite his lack of formal musical training.

TX details will be announced shortly. Please contact Ellen.Hughes@bbc.co.uk for more information.

Sound of Cinema on BBC Radio 3

Roger Wright, Controller, BBC Radio 3 & Director, BBC Proms said: “As part of *Sound of Cinema*, I am delighted that Radio 3 will broadcast a special edition of *In Tune* with live music and guests from the film industry. It is a great thrill to be working with our colleagues across the BBC to bring together comprehensive programming for our audiences.”

Season Programme Information

In Tune will be live from the BFI in the season’s opening week for a gothic inspired programme on Friday 13 September looking at how the spookiest scores in cinema have worked, and The Tippett Quartet will be performing music by the master of unsettling strings, Hitchcock’s favourite composer Bernard Herrmann. This programme will be presented by Sean Raffert. Guests include Norma Herrmann, Tippett Quartet, Neil Brand plus Gothic surprises. Starting from the 16th September these special guests will be on *In Tune*: Alan Parker, Danny Elfman, Roger Michell, Carl Davis, Peter Strickland, Alex Hefke, John Wilson, Rachel Portman, LSO players, Ukulele Orch of GB, Raj and Pablo from Asian Network, Nicolas Roeg, Howard Blake, Richard Dyer, Cinema Organs feature and Christopher Frayling.

For each of the three weeks of the season **Essential Classics** will feature a film-related guest, including the highly decorated and double Academy Award nominated film composer Debbie Wiseman. The strand will also feature Neil Brand, the British author, composer, silent film accompanist and presenter of the BBC Four series, *The Sound of Cinema*, who will explore the way music works in film to capture a moment. His *Guide to Film Music (WT)* every day at 11am, will be made available to download. Also, in each programme, film music lovers will be able to test their knowledge in the daily brainteaser.

Throughout the season, Donald Macleod will present **Composer of the Week** on the subjects of the composer in Hollywood, British film composers and a week of programmes devoted especially to the hugely successful film composer, John Williams.

Film critic **Mark Kermode**, will make a guest appearance as presenter of **Live In Concert** throughout the week of 15 September as he presents 4 film music concerts from the BBC orchestras, including the BBC Scottish Symphony Orchestra on 15th September, the BBC Concert Orchestra on the 16th September, the BBC Philharmonic Orchestra on the 17th September and the BBC National Orchestra of Wales on the 18th September.

In a series of **Twenty Minutes** interval features across the season, Tom Service will talk to some of the most successful film composers of the day about their collaborations with iconic directors. Highlights will include director Ken Loach and composer George Fenton discussing their 20 year partnership, composer Carter Burwell reflecting on working with the Coen Brothers and composer James Horner will look back on his academy-award winning collaborations with the director, James Cameron.

From 16 September – 20 September, Simon Heffer discusses five films filmed in the decade after the war in **The Essay: Heffer On British Film** which show British cinema dealing with gritty social issues and dramatic high standards. Films include *It Always Rains on Sunday* (1947), *The Browning Version* (1951), *Mandy* (1953) and *Yield to the Night* (1956).

Five writers will explain their passion for the ground-breaking film director and producer duo Michael Powell and Emeric Pressburger in **The Essay: Praising Powell and Pressburger**. From 23 September – 27 September *The Essay* will hear from Deborah Bull on *The Red Shoes*, film historian Ian Christie on *The Life and Death of Colonel Blimp*, Rev Richard Coles on *A Matter of Life and Death*, novelist A L Kennedy on *I Know Where I’m Going* and film critic Peter Bradshaw on *Black Narcissus*.

Radio 3 presenter **Matthew Sweet** hosts a week of reflections on film music itself - with essays from American cultural critic Camille Paglia on the film composers she most admires, the silent film composer Neil Brand and two essays from Matthew himself on the world of the film studios where musicians played on set to create the right mood for the actors and an exploration of what happens in the cinema when

the music and talking stop, from the enigmatic final shots of Antonioni's *The Passenger* to Michael Haneke's *Caché*.

Matthew Sweet presents a special edition of **Night Waves** broadcasting a discussion from the BFI about the 1960s gothic horror, *The Innocents*, on Thursday 19 September. Other guests across the season include directors Alan Parker, Beeban Kidron, Kevin Macdonald and Mike Figgis; actors Tim Piggott – Smith and Olivia Williams; composers Howard Blake, Debbie Wiseman and Alex Heffes, plus Herrmann's widow Norma Herrmann.

On Saturdays in **Hear and Now** Film editor and sound designer Walter Much talks to Robert Worby about the art of film editing and the influence of musique concrete on his work in such films as *THX 1138* and *The Conversation*. And from last year's *Hear and Now Fifty Series* - on key works from the late 20th Century - musician and writer David Toop celebrates Toru Takemitsu's soundtrack for Masaki Kobayashi's 1964 horror film *Kwaidan*, based on Lafcadio Hearn's retelling of Japanese ghost stories, with commentary from film scholar Peter Grilli.

On Saturday 21 September, **Between the Ears** examines how in 1956, cinema had its first full electronic film score and movies would never sound the same again as the creature from the Id found its voice in *Forbidden Planet*. Presenter Ken Hollings and the Radiophonic Workshop breathe new life in the creature & celebrate the lasting mystery of a revolutionary score. This is both a celebration and an electronic séance.

World Routes presenter Lopa Kothari meets A R Rahman, who brought about a revolution in Indian cinema in the 1990s with music that brought in fresh elements from Indian traditional and sacred music, plus western pop and classical. Rahman also insisted on a state-of-the-art approach to sound quality, and two decades on, the technical standards in Indian films and in urban Indian cinemas are the equal of anywhere in the world. Emerging from the Tamil film industry, Rahman moved to Bollywood and then popularised Indian film music to a global audience, not least with his song 'Jai Ho' from *'Slumdog Millionaire'*. Rahman is still based in the Tamil city of Chennai, and Lopa Kothari visits his studio, and also Rahman's own music conservatory, where he is seeking to train a new generation of orchestral and traditional Indian musicians to perform for Indian films in the future. This programme is planned for broadcast on 22 September.

Other BBC Radio 3 content across the season includes:

- Throughout the season, Radio 3's Breakfast Show will run an A-Z of film music from listener suggestions and requests.
- Late Junction will feature Late Junction musical collaborations based on BFI short films.
- The Radio 3 overnight programme *Through The Night* will feature on 14th September a concert of the Danish National SO which includes Prokofiev – Alexander Nevsky Cantata
- The Early Music Show will feature editions devoted to the movies *Farinelli* and *Tous Les Matins du Monde* as well as a look at the special part the harpsichord has played in film.
- Saturday Classics will feature editions presented by the iconic English actors Terence Stamp and Sir Tom Courtenay.
- Jazz Record Requests will feature requests of Jazz film scores.

TX dates, times and final details will be confirmed nearer to the start of the Sound of Cinema season. Please contact radio3publicity@bbc.co.uk for further information.

BBC Radio 3 is the home of classical music. The station also broadcasts a wide range of cultural programming including jazz, world music, arts and over 25 new drama programmes a year. BBC Radio 3 features more live classical music programming than any other station and is the home of the BBC Proms, broadcasting every Prom live and over 600 complete concerts a year. The station is also the most significant commissioner of new musical works in the world and is committed to supporting new talent, composers, writers and new young performers through schemes such as New Generation Artists and New Generation Thinkers.

Sound of Cinema on BBC Radio 6 Music

As part of the BBC's Sound of Cinema Season, BBC Radio 6 Music presents an epic selection of film focused programming.

A five part series called **Sound of Cinema** will run in the Sunday midday slot where iconic names from the world of cinema will each present a one hour show picking their favourite film music moments, plus some of their own personal music choices. Actor Cillian Murphy will be presenting one of the shows, with composer David Arnold fronting another. Arnold has scored an impressive five Bond movies, was composer for the Opening Ceremony of the 2012 Summer Olympics, and created the scores for TV series' Sherlock and Little Britain. Further presenters will be announced shortly.

Jarvis Cocker's Sunday Service will be exploring the sound effects department at a big UK film studio. There will be another opportunity to hear **The First Time with Quentin Tarantino** in which the visionary movie writer and director talks about his iconic soundtracks. He reveals an early love of Elvis and the Partridge family and how Jungle Book was an early influence. And New York boy, **Huey Morgan** puts the focus on Blaxploitation in his Sunday show.

Says Huey, *"To me, the soundtrack to a movie can make or break my whole experience of it. Blaxploitation films weren't always the greatest movies but they gave us some of the greatest soundtracks. Artists like James Brown, Marvin Gaye, Curtis Mayfield, and Isaac Hayes all produced classic soundtracks that are often better known than the films they came from. Blaxploitation soundtracks have all the jams, and I can't wait to dig them out for my show for the Sound of Cinema season."*

At the weekend, in her **Three Minute Epiphany** segment, film and music lover **Mary Anne Hobbs** will feature Academy award-winning music composer, Hans Zimmer. She'll also be talking to Clint Mansell. Formerly of Pop Will Eat Itself, Mansell moved into film scoring, with movie credits including Black Swan, The Wrestler and The Fountain. Mary Anne herself worked on the Grammy nominated Black Swan soundtrack, creating music for the club scenes.

Mary Anne says, *"Ultimately, it's soundtrack that creates so much of the emotional narrative of a film. I worked on the music for Black Swan with Clint Mansell and Darren Aronofsky, so I had a chance to witness first hand just how the soundtrack really brings the directors images to life. I'm delighted to have Clint Mansell as a special guest on BBC 6 Music Weekend Breakfast as part of the Sound of Cinema season."*

6 Music DJ, **Don Letts**, has been directing since 1978 when he made The Punk Rock Movie using footage of bands he'd gathered on a Super 8 camera. He then directed videos for The Clash, Bob Marley and others. He has also directed many TV documentaries on music and popular culture, as well as the feature film Dancehall Queen. In his band Big Audio Dynamite, Don was a pioneer of sampling clips of film dialogue to enhance songs. He presents a special programme featuring some of his favourite movie soundtrack moments and sharing some of his ideas about the role that music plays in film.

Says Don, *"It was films like The Good The Bad And The Ugly, Performance and The Harder They Come that really woke me up power of music to enhance film and vice versa. From that time till this the two mediums have been inseparable in my eyes... and ears! It's such a powerful combination that it's been at the heart of everything I've done for the last four decades. I look forward to sharing music from films that have moved and made me with my 'Culture Clash Soundtrack Selection', part of the BBC's Sound of Cinema Season."*

In his weeknight slot, **Gideon Coe** presents a themed show of celluloid sounds. It will feature soundtrack scores, cameo appearances from artists/bands on the big screen and a range of original

soundtrack cues from exploito trash through to moody film noir via westerns, cash-ins and children's cartoons.

In her weekday show, **Lauren Laverne** will be inviting her session guests to perform a soundtrack of their choice. And in her Saturday Screen 6 feature, **Edith Bowman** takes a more in depth look at cinema soundtracks. Stuart Maconie will be bringing a Freakzone cinema special to his Sunday show.

**Further 6 Music programming supporting the season will be confirmed closer to the time.
Sound of Cinema on BBC Radio 1 & 1Xtra**

**Radio 1Xtra Stories: The Story of Hip Hop in the Movies
Sunday 29 September, 21.00 – 22.00, BBC Radio 1Xtra**

Since the late 1970's Hip Hop and films have connected in multiple, unique, sometimes landmark and other times clichéd ways. Documentaries have shone a light on Hip Hop culture, dramas have brought hustling to life, and along the way rappers became actors and many soundtracks were bigger than their films.

In 'The Story of Hip Hop and the Movies' BBC Radio 1Xtra explores Hip Hop's complex, sometimes confused, and always developing relationship with film. We hear from rappers/actors Ludacris, Riz Ahmed and Doc Brown to find out how easy it is to move between the arts; Pharrell Williams, Sway and Roots Manuva consider how a killer soundtrack can often keep the corpse of a very average flick alive; rap legends Afrika Bambaataa and Schoolly D discuss what it's like to be the subject of a documentary; before Charlie Ahearn, Michael Warren and Chairman Mao break down what goes on behind the lens.

BBC Radio 1Xtra's film critic, Rhianna Dhillon, looks at how, through drama and documentaries, film opened a window into some raw aspects of African American life before going on to influence the UK and the world.

More Sound of Cinema programming will be announced across BBC Radio 1 & 1Xtra in the coming months. Please contact jade.lancashire@bbc.co.uk for more information.

Sound of Cinema on BBC Radio 2

BBC Radio 2's contribution to the Sound of Cinema Season will be the four-part series, **Mark Kermode: The Soundtrack of My Life**.

Mark Kermode is a well-known film critic but his other great love is music. In this series Mark combines these two great passions to tell the story of music and film and examines the complex, fascinating and dynamic relationship between them. Each episode will take a different type of soundtrack, from big symphonic scores through to classical and pop music accompaniments to experimental synthetic soundscapes. The end result will be a highly personal history of the soundtrack over the last 100 years.

TX details will be announced shortly. Please contact kate.adam@bbc.co.uk for more information.

Sound of Cinema on BBC Asian Network

Music has played an integral part of Indian cinema's success over the last century. During the Sound of Cinema season, the BBC Asian Network will be broadcasting a range of programmes that will explore the important role music has in Bollywood and what it means to audiences.

In **Men Behind the Music**, Bobby Friction's show will include music ranging from the melodious Shankar-Jaikishan to the seminal RD Burman, and will be explaining how the journey of Hindi film music has evolved through the decades as Asian Network celebrates the life and work of India's biggest music directors.

For four weeks starting on Monday 16 January in **Filmy Island Discs**, Tommy Sandhu will be joined by distinguished Asian celebrities from the world of film and music who will pick their best-loved soundtrack and describe why the songs strike a chord with them.

And **Voices of Bollywood** will see Asian Network presenter Noreen Khan looking back at some of the most influential performers from the South Asian film industry and how it has provided a platform for playback singers who've gone on to reach immeasurable success over the decades.

Further TX details will be announced shortly. Please contact andrew.francis@bbc.co.uk for more information.