



Sounds From the Underground

Fine tunes from **fresh** faces unspool in Park City this month.

By **Todd Longwell**

At Sundance, where attendees climb over each other to praise hot new discoveries from the directing and acting worlds, this year they'd be wise to keep an ear cocked for the work of another important creative force: the composer. "Usually, there are a lot of surprises from both new and established names," says **Peter Golub**, director of the Sundance Composers Lab, an annual two-week master class that provides scoring instruction for a diverse selection of musicians. This year the work of 2000 lab fellow **Stephen Cavit** will be heard in the documentary "Blue Vinyl," directed by Judith Helfand. As for the majority of entries, Golub says musical surprises often roll in after a project has already been accepted. "A lot of the films only have temp scores when they're submitted," says Golub, who composed the score for the upcoming HBO film "The Laramie Project," which opens the festival. "Once they're accepted, they scramble to complete a real score." Despite the inevitable completion chaos, **The Hollywood Reporter** was able to get the inside line on some of the more interesting and exciting sounds unspooling at Sundance this year, which run the gamut from staid and traditional to Tejano hip-hop and techno — sometimes in the same film.

Hub (Leonard Nelson Hubbard)

FACE (dir. Bertha Bay-Sa Pan)

Category: Dramatic Competition

Back Story: "My music supervisor (Barry Cole) gave me hundreds of CDs from different composers," says Bay-Sa Pan. "I could tell that even though [Hub] hadn't scored huge films like the others, he had so much more heart and soul." Hub's reputation may not have preceded him, but his work did. "My music was already in the film," says Hub, who's the bassist for the hip-hop group the Roots. "Bertha had the Roots as some of her temp music. But she had no idea I was in the group."

The Gig: "Face" tells the tale of three generations of Chinese women, and the soundtrack reflects their diverse musical tastes, from traditional Chinese music to 1970s funk and contemporary hip-hop. Well-versed in the latter two, Hub boned up on the former. "A lot of (my source) CDs were put out by universities," he says, "so the packaging would have information about Chinese instruments and the scale system."

Factoid: Hub worked with an authentic Chinese orchestra from Queens, N.Y. "They had these different types of cymbals that sounded like a horn and a gong at the same time," Hub recalls. "We'd take that stuff, throw it on ProTools and turn it upside down."

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Joel Goodman

AMERICAN STANDOFF

(dir. Kristi Jacobson)

Category: Documentary

Back Story: Jacobson's editor, Bob Eisenhardt, had worked with Goodman previously and suggested him. "We met with a few other composers, but Joel really seemed to connect with the film," says Jacobson. "He could understand my 'emotional' talk and translate it into music."

The Gig: "They wanted something that sounded American, but they didn't want John Williams or John Mellencamp," says Goodman, a onetime rock-band bassist who studied at Berklee College of Music. "It needed to be real, because the film is about striking Teamsters who are real people."

Factoid: Some of the film takes place in the South, so Goodman ended up using instruments like the Dobro (slide guitar) and violin. "But it wasn't to do country music. It's more ambient and abstract," says Goodman.

Web site: www.hifiproductions.com



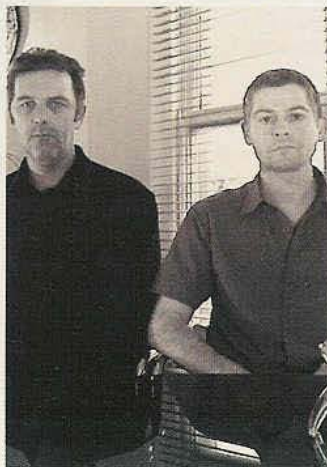
The Insects (Bob Locke & Tim Norfolk)

XX/XY (dir. Austin Chick)

Category: Dramatic Competition

Back Story: Chick wanted a score that sounded like it was coming from the characters' natural environment. "The second half of the movie has a lot of scenes in restaurants," says Chick. "[The Insects] have that ambient trip-hop sound like the music you'd hear in downtown Manhattan restaurant."

The Gig: "His choice of temp music gave us a good launch pad," says Norfolk, who has worked with partner Locke on albums by fellow Bristol, England-based artists such as Portishead and Massive Attack. "After that, it's a question of instrumentation. Once you



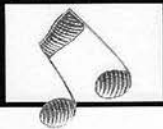


figure that out, you're halfway there."

Factoid: The Insects employed sampled city sounds to create musical themes. "We used subways, wind chimes," says Norfolk. "That was one of the key components in the film."

Web site: www.music4film.com



Clint Mansell

WORLD TRAVELER

(dir. Bart Freundlich)

Category: American Showcase

Back Story: "Our music supervisor, Lynn Geller, had us listen to Clint's scores for 'Pi' and 'Requiem for a Dream' while we were driving across the country shooting second-unit work for the film," says Freundlich. "Then I had dinner

with [Clint] back in New York, and our personalities really clicked."

The Gig: "It's a road movie," says Mansell, "and the country music that the characters listen to gives it a sense of movement, time and place, so I would try to write music that would echo what was going on in [the protagonist's] head. I just got a tape of the film and started jamming."

Factoid: Mansell used to be the lead singer-guitarist for the British band Pop Will Eat Itself, which released a half-dozen albums and EPs between 1986 and 1996.

Web site: www.clintatthecontrols.com



Stefan Nordin

THE MIGRATION OF CLOUDS

(dir. Patrick Scott)

Category: Dramatic Shorts

Back Story: Scott had been through three composers by the time he enlisted Nordin to create the film's spooky, minimalist score. "The first version took about four months, but it just didn't work," says Scott, who shot the

film while he was a student at CalArts. "It was more accordions and callopes — very childish-sounding. The story is kind of told through the eyes of a child, so the result was too derivative and obvious."

The Gig: Like his predecessors, Nordin struggled. "We tried an orchestra — all kinds of stuff," recalls the Swedish native. "Finally, we decided to use congas, upright bass and the saw." That's right: an ordinary handsaw, played with a viola bow. "It has a sliding effect, and it can sustain forever."

Factoid: The saw was played by David Weiss, longtime first oboist for the Los Angeles Philharmonic, who has also lent his talent with the handsaw to Carter Burwell's score for "The Man Who Wasn't There." "He's probably the best-known classical saw player in the world," boasts Nordin. Says Scott: "I think he used a \$10,000 bow and a \$15 DeWalt saw."

Web site: www.psnproductions.com

Other notables at Sundance

"Devil's Playground," **Aphex Twin** and **DJ Spooky**; "How to Draw a Bunny,"

Max Roach and **Thurston Moore**; "Contact the People," **Dane-Zaa Drummers**;

"Derrida," **Ryuichi Sakamoto**; "Hiphopbaffle.com," **Clarence Gaines IV**;

"Empire," **Rubén Blades**; "The Execution of Wanda Jean," **Wendy Blackstone**;

"Amandala! A Revolution in Four Part Harmony," **Gary Rydstrom** and **Stuart**

Deutsch; "The Trespasser," **Sabotage** and **Instituto**; and "Trip to Tehuacan,"

B-Side Players, **Quetzal**, **Brandon Keropian-Olmos** and **Cristina Abaroa**



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BOUNCE - MYCHAEL DANNA

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CRY FREEDOM - GEORGE FENTON

EVENT HORIZON - MICHAEL KAMEN / ORBITAL

EVITA - ANDREW LLOYD WEBBER

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